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CATALOGUE

LXXV

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BOOKS**

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# Catalogue LXXV

When choosing which books to include in our new catalogue, we strived to include as many examples as possible which could showcase the variety of our stock. We have drawn a chronological line around 1650, so that our focus lies on early books and manuscripts, but that is the only limit we set as we try to cover all subjects and many languages.

We have selected many beautiful fine bindings and some exquisitely illuminated manuscripts, true art objects worthy of royal attention. However the words inside books make them so much more than visual artistic outputs. Inside the catalogue you will find copies of classical literature, such as Cicero, old friend for all those who have taken Latin classes, and Virgil, in a most unusual translation in Scottish. Scientific progress is witnessed by texts of some of the leading figures of the times in their fields, from Galileo to Brahe and Sacrobosco. The will of men to extend their knowledge of the universe they inhabit, from astronomy to philosophy, passes also through accounts of incredible explorations and travels all over the ever expanding world, with some early accounts of the New World, with maps to accompany them in Ramusio. Some of our books tell the history of printing through the names of famous printers like Aldus and Wynkyn de Worde.

This special type of bibliophilia for old books is so charming because these books have not simply been used before, but often loved, cherished and treasured; they tend to be as unique as manuscripts. We can still find with a curious historian's endeavour traces of previous owners, through their choices of bindings or through personal annotations; so many fascinating stories on paper and parchment.

Books have a lot to tell and the earliest speak the loudest. So come and listen, before it is too late. As Seneca said: *cotidie morimur*.



Above: detail from item 17, Book of Hours



MAGIC SQUARES

1. AHMED IBN AHMED IBN 'ABD AL-LATĪF AL-SHARJĪ AL-ZUBAYDĪ, SHIHAB AL-DĪN.

Kitāb Al Fawayīd wa al-Silāt Wa al-'Awāyid [On Magic and Talismans].

[Sana'a, Yemen], n.p., [AH 969/1562].

£26,500

Arabic manuscript on paper, 100 ff. of text, two free end papers, pages numbered, each with 25 lines of black naskh script, text panel 157 x 100 mm, titles and some words picked out in red, some phrases underlined in red, text within red frame, including numerous arithmetical tables and some diagrams, later notes to the end papers, colophon signed 'Abd al-Rahīm al-Zubaydi in modern Yemen in Shawwal AH 969 (June-July 1562 AD) and dated, repair without loss, at least three different hands of marginal annotations.

Contemporary, polished natural high quality morocco with central stamped medallion, an excellent copy with minor

damp staining and marginal finger-soiling.

Kitāb Al Fawayīd wa al-Silāt Wa al-'Awāyid is a treatise outlining the various principles of numerology in Islam where charts and numbers are used for divination or to bring barākā (blessings). Most of the illustrations in this manuscript are of the Islamic talismanic design known as waḥq – 'magic squares' (see Maddison, F., and Savage-Smith E., 'Science, Tools & Magic in the Khalili Collection of Islamic Art', Oxford; Oxford University Press, 1997 or Savage-Smith, E., 'Magic and divination in early Islam', Aldershot; Ashgate Variorum, 2004). A magic square is arranged to produce a constant sum in all rows and columns and were most commonly depicted on amulets or manuscripts. The waḥq is sometimes described as 'recreational mathematics' because of the sophisticated mathematical principles they illustrate. Jacques Sesiano in the article 'Magic squares in Islamic Mathematics' has argued that magic squares in Medieval Islam were developed from chess which was hugely popular in the Middle East. Sesiano has also observed how there are references to the use of magic squares in astrological calculations. Magic squares are, generally, magic by

association (because of the carefully arranged sums), physical proximity and in their supposed capacity to foretell future outcomes. Rare.

From the collection of Adrienne Minassian; formally at Brown University.

K136

BOUND FOR CHARLES DE VALOIS

2. ARETINO, Pietro.

La terza, et vltima parte de Ragionamenti del diuino Pietro Aretino

[London], Appresso Gio. Andrea del Melagrano [i.e. John Wolfe], 1589. [with]

Quattro comedie del diuino Pietro Aretino. Cioè Il Marescalco La cortegiana La Talanta, L'hipocrito..

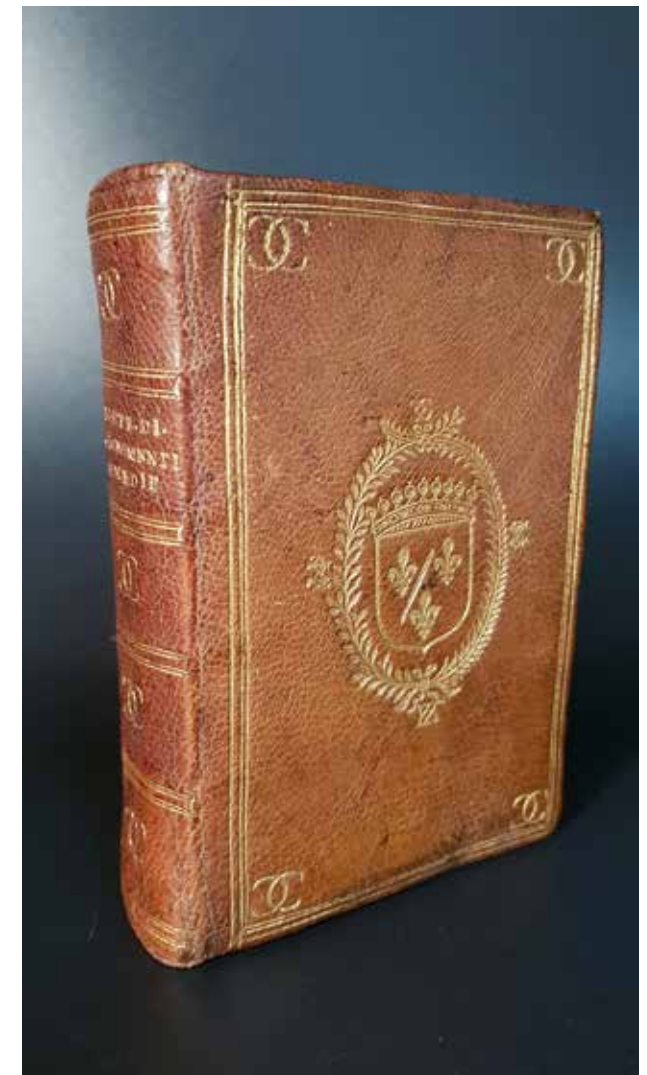
[London, printed by John Wolfe, 1588].

£10,500

8vo. Two vols in one. 1) ff.[iv], 202, [ii]; [\*4, A-2B8, 2C4]. 2) ff. [viii], 285, [iii]. [A-2O8.] "La cortigiana", "La Talanta", and "L'hipocrito" each have separate dated title page; pagination and register are continuous. Roman letter, some Italic. Woodcut roundel portrait of Aretino on titles of each part, small woodcut initials and headpieces, engraved bookplate of Maurice Burrus on pastedown, early autograph 'Fayet?' on t-p. Light age yellowing. A fine copy, crisp and exceptionally clean, in stunning contemporary tan morocco gilt, covers bordered with a triple gilt rule, ams of Charles de Valois gilt at centres within olive branch wreath, small fleurons to sides above and below, monogram of interlacing double Cs gilt to outer corners, spine double gilt ruled in compartments monogram of double Cs gilt at centres, title gilt lettered, a.e.g. spine fractionally darkened, in a red morocco box.

A very lovely copy, beautifully bound for Charles de Valois, the son of King Charles IX of France, of these rare editions of Aretino printed clandestinely by John Wolfe in London. These English editions of Aretino's work, particularly the comedies, pose the question as to whether Shakespeare had read Aretino in this form. "All of the four comedies provide significant cues for Shakespeare's plays especially for the plot construction of such works as the Taming of the Shrew, the Comedy of Errors, and Twelfth Night, where we find some unique solutions in the comedic structure which were anticipated by Aretino's innovative theatre." Michele Marrapodi. 'Shakespeare and the Italian Renaissance:.' It is certain that Aretino was of great influence on other contemporary English writers who borrowed heavily from his works, particularly Jonson and Middleton. "One of the more versatile and prolific writers in the Italian vernacular, Peter Aretino made a significant impact on the literary, political, social, and artistic world of 16th century Italy. . .

At the court of Rome, Aretino developed his skill at political and clerical gossip in the form of pasquinades and lampoons. During his stay there, Aretino also drafted La Cortigiana (The Courtesan) in which he satirized the papal court and Baldesar Castiglione's manual for courtly behaviour, Il Cortegiano (the Courtier). While Aretino is frequently described as an anti-classical, anti-humanistic, and scurrilous author who proudly posted of never having studied Latin, La Cortigiana reveals a rich heritage of sources, including Virgil, and Erasmus, and the contemporary humanistic treatise.... In 1534 Aretino published the



first part of *I Ragonamenti*, a series of dialogues in which prostitutes vividly discuss their profession. Like many of his other works, this play interweaves literary and historical plots with a satirical target as it parodies the literary form of the dialogue and Neoplatonic theories then in vogue as embodied in Pietro Bembo's *'Gli Asolani'*. Jo Eldridge Carney *'Renaissance and Reformation, 1500-1620: A Biographical Dictionary.'*

"The printer John Wolfe worked for some years in Florence, and was active in London between 1579 and 1601. In the early 1580's he decided to print, though surreptitiously, Machiavelli's two most controversial works as well as Aretino's *Ragonamenti* in Italian. His work did not have an outright clandestine nature, but by inserting fictitious Italian cities as places of publication on the frontispiece he was able to avoid the control of the Stationers' Company... In practice, Wolfe was printing for three different categories of readers. English people who could read Italian; the Italian community in England; and the foreign market. Evidence of the latter is offered by his involvement in the Frankfurt book fair in which books in the English language were not normally present; the two former categories indicate an intellectual elite." Giuliana Iannaccaro. *'Enforcing and Eluding Censorship: British and Anglo-Italian Perspectives.'* "by printing in foreign vernaculars, and using a fictitious imprint, (Wolfe) could evade the restrictions imposed on...his business by the monopolist printers...Wolfe became the recognized leader of the whole movement against privileges"

Woodfield, *'Surreptitious Printing in England'*. Another reason for his surreptitious printing was to circumvent the new papal Index which limited what could be printed by Italian firms.

Charles de Valois d'Angouleme, (1573 – 1650) was the illegitimate son of Charles IX, king of France, and Marie Touchet. He was born at the Château de Fayet in Dauphiné in 1573. His father, dying in the following year, commended him to the care of his younger brother and successor, Henry III who faithfully fulfilled the charge, commending him in turn, on his deathbed, to Henry IV of France. He fought for Henry IV, then for Louis XIII at the siege of La Rochelle and in the wars of Languedoc, Germany and Flanders. His library, particularly rich in Italian and Spanish works, was bequeathed by his eldest son, Louis de Valois, Count of Alais, to the Monastery of Guiche, in the Charolais and was dispersed during the Revolution.

A beautiful, exceptionally preserved copy, of these rare and important editions of Aretino.

1) ESTC S114907 STC 19913. BM. STC. It. p. 518. Adams A 1582. Index Aurel. 107.121. Woodfield, *'Surreptitious Printing'* no. 48. 2) ESTC S120618. STC 19911. BM. STC. It. p. 517. Adams 1562. Index Aurel. 107.120. Woodfield no. 43.

L2796

### EXQUISITE CONTEMPORARY BINDING

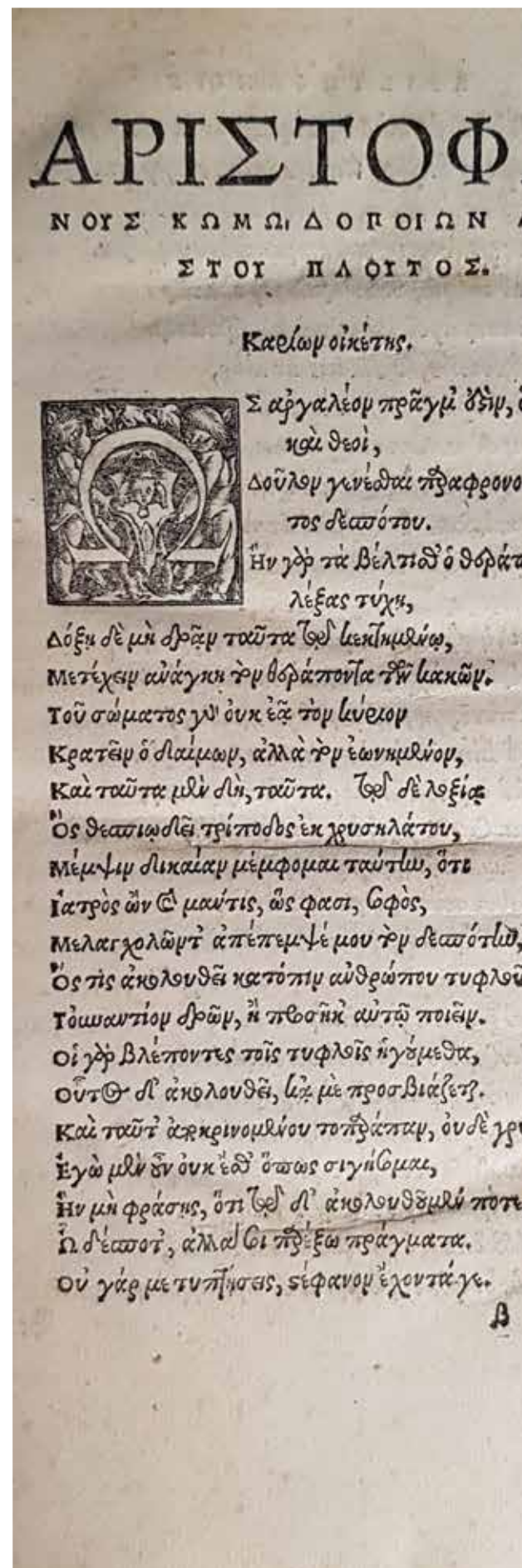
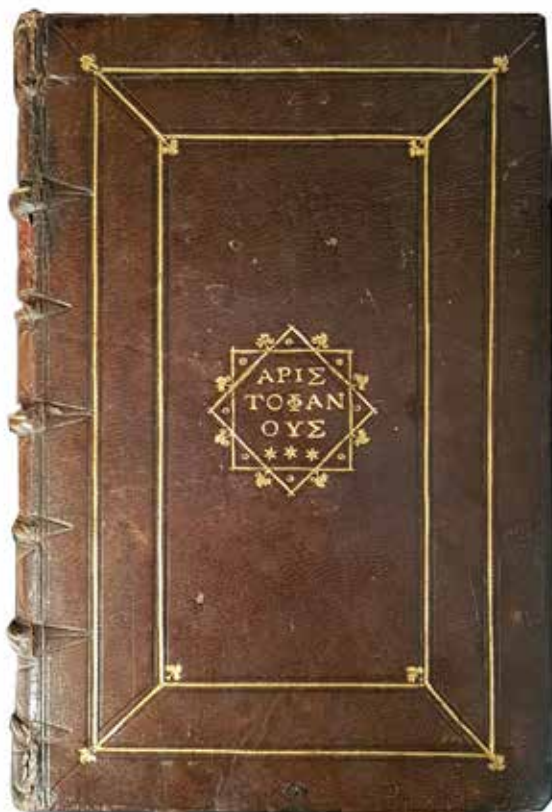
#### 3. ARISTOPHANES.

*Aristophanous eutrapelotatou Komoidiai hendeka. Aristophanis facetissimi Comoediae.*

Basel, apud And. Cratandrum et Joan. Bebelium, 1532.

£7,500

FIRST COMPLETE EDITION. 4to. pp. (viii) 514 (ii), last blank. Greek letter, little Roman. Woodcut printer's device to verso of last, decorated initials. T-p little dusty, age yellowing, one gathering a bit browned as paper insufficiently dried. A very good, well-margined copy in superb contemporary olive goatskin, traces of ties, later eps, double and triple blind ruled to a panel design, borders single gilt ruled with small gilt leaves to corners, centre panel with gilt interlacing squares surrounded by small gilt leaves, gilt inscription 'ΑΡΙΣΤΟΦΑΝΟΥΣ' to upper and figure of Fortune holding sail with initials I.S. to lower cover. Spine double blind ruled in eight cross-hatched compartments, one gilt-lettered, raised bands gilt, minor repair at head and foot, very small loss from lower edge of lower cover. Chatsworth bookplate to front pastedown, another (C19) beneath.



The exquisite binding was almost certainly made in Venice. It belonged to I.S., whose initials are gilt to the lower cover. I.S. was an avid reader of the classics in the 1520s and 1530s, as shown by two other editions bound for him—an Aldine *Livy* of 1522 and a *Lyonnaise Josephus* of 1528—both, like this, in olive morocco, gilt, with *Fortune* flanked by the initials (de Marinis II, 1315bis and 1316). The linguistic knowledge required to appreciate and read Aristophanes in Greek, before the publication of Latin translations, suggests I.S. was probably a gifted humanist.

Very good, well-margined copy of this important Greek edition of Aristophanes's comedies—"the first...in which the eleven plays were gathered together" (Brunet I, 452). It was edited (without commentary) by Simon Grynaeus (1493-1541), a German Protestant theologian and professor of Greek at Basel, admired by Erasmus and Thomas More. "This is a rare, correct, and celebrated edition, and the first in which the eleven comedies of Aristophanes appeared complete. It follows chiefly the Aldine [the partial editio princeps printed by Aldus in 1498], and sometimes the Parisian edition of 1528... It formed the basis of a variety of subsequent editions" (Dibdin I, 296).

Aristophanes (460-380BC), of whom little is known, enjoyed widespread success in antiquity despite Aristotle's criticism. His comedies, not lacking in witty satire towards specific individuals or categories, were also delightful for their puns and irreverent language which sought to distance itself from the cruder one of the previous comic tradition. Among his most influential texts are *'The Clouds'* (a critique of Socrates), *'The Wasps'* (against the legal system in Athens) and *'Lysistrata'* (on a sex strike undertaken by Greek women to convince their husbands to cease war). Due to the difficulty of his Greek, his plays were soon translated into Latin, first in 1538. Whilst Roman comedy inspired most Renaissance dramatic production, typically, Aristophanes was appropriated first by the academic elite, and he only gradually became accessible to the broader public" (*The Cambridge Companion to Greek Comedy*, 436). An elegantly jewel of Greek typography.

Adams A1708; Dibdin I, 296; Brunet I, 452.

L3172

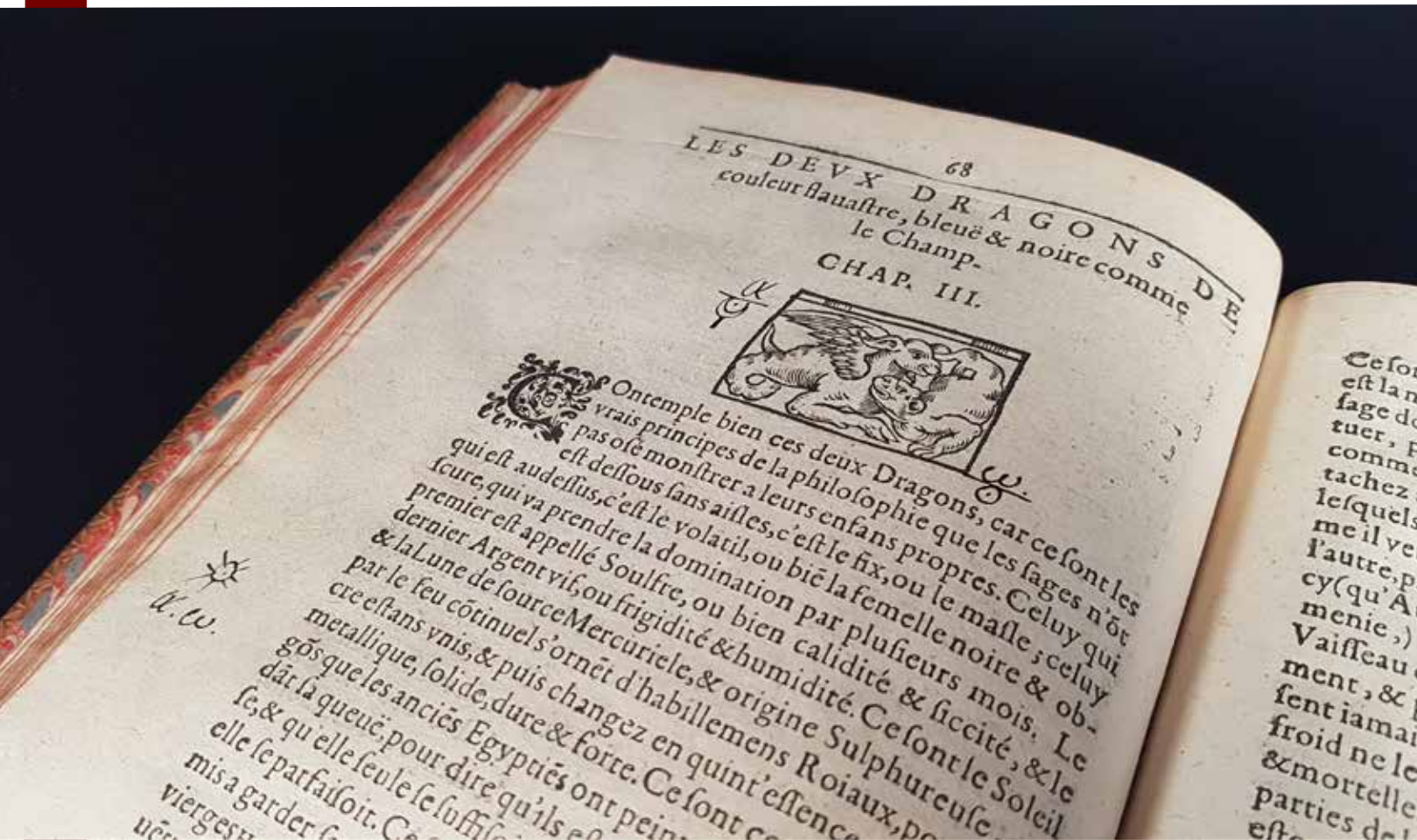


4. [ARTEPHIUS].

Trois traitez de la philosophie naturelle non encore imprimez. Scavoir Le secret livre du tres-ancien philosophe Artephius, traitant de l'art occulte & transmutation metallique.

Paris, chez Guillaume Marette, 1612.

£10,500



FIRST EDITION. 4to. pp. 103 [i]. Roman and Italic letter. (Latin in Italic and French in Roman letter in first work). Floriated woodcut initials, folding woodcut (between pp. 48-49) and 8 allegorical woodcuts in text, occasional ms underlining and marginal note, large armorial bookplate of the Dukes of Arenberg by E. Vermorcken and A.F. Schoy, with the motto "Christus protector meus", and ms. shelfmark in three frames on pastedown. Age yellowing, some very minor spotting, blank lower outer corner of C4 torn, t-p fractionally dusty. A very good copy, crisp and clean with good margins in handsome French speckled calf c. 1700, spine with gilt ruled raised bands, double gilt ruled in compartments, filled with gilt scrolls, red moroc-

co label gilt, edges and inner dentelles gilt, combed marble endpapers, a.e.r., extremities a little rubbed, blue silk marker.

Rare and important first editions of this collection of three foundational alchemical texts, illustrated with 8 beautiful emblematic woodcut figures; it contains the first edition of 'The hieroglyphiques figures' by Nicolas Flamel, *The Secret Book of the unknown alchemist Artephius* and the *True Book on the Philosopher's Stone* ascribed to the Greek Abbot Synesios.. Although Arnauld claims Flamel's work to have been translated by himself from Latin into French, it is most probably an original composition ascribed to Flamel in order to benefit from the latter's legendary fame as an alchemist.



"Flamel's most recent editor, Laurinda Dixon, notes that the *Exposition of the Hieroglyphical Figures* (first French edition, 1612) "was destined to inspire debate and conjecture not only in its own century, but for three hundred years thereafter". The controversy centers primarily on questions about Flamel's identity as alchemist and author: was he – along with his beloved wife and alchemical partner, Perrenelle – a real, fabulously successful medieval adept whose transmutations resulted in many charitable acts in Paris and Boulogne (as reported in the Introduction to the *Exposition*, precisely dated 1413), or was the "Flamel legend" a fiction created by the work's first publisher, P. Arnauld de la Chevalerie, in the early seventeenth century?



Current scholarly opinion favors the latter view, while admitting the existence of a wealthy medieval Parisian named Nicolas Flamel, a scrivener by trade, whose tombstone is still to be seen along a stairway in Paris's Musée de Cluny. Indeed, no manuscript or printed text of the *Exposition* that dates from before the seventeenth century has been discovered. Flamel's *Exposition* is

an excellent example of the combining of visual and verbal mediums so characteristic of alchemical discourse before and after the invention of printing. Most of the work is, in fact, given over to explication of the painted figures that he commissioned for an arch in the churchyard of the Innocents in Paris; these were no ordinary representations but imitations of the allegorical illustrations from the famous book of Abraham the Jew, that had served as Flamel's alchemical inspiration." S. Linden (Ed.), *The Alchemy Reader: From Hermes Trismegistus to Isaac Newton.* Nicolas Flamel is perhaps now most famous for his appearance in the work "The philosophers Stone" by J K Rowling, the first of her Harry Potter series.

BM STC Fr. C17th A-916.

USTC 6016663. Caillet 3976. Duveen (1949) 27. Ferguson I:47-48 (variant issue). "Most of the copies I have examined have been imperfect damaged stained or dirty. The large folding plate of Flamel's hieroglyphics is usually wanting" Rosenthal, *Bibl. magica*, 53.

L3037

ONLY ONE COPY RECORDED

5. [BACON, Nathaniel].

*Relation of the Fearefull Estate of Francis Spira, in the yeare, 1548.*

London, printed by I.L. for Phil. Stephens, and Christoph. Meredith, 1638.

£2,950

12mo. pp. [iv], 80. A-C12 D6. [lacking A1 apparently blank]. Roman and Italic letter, text within box rule. Title with typographical ornament, woodcut initial, typographical headpiece. Age yellowing, first leaf of text with tear in upper outer corner removing contemporary autograph (dated 1648) on recto, just touching running head-line & first line on verso, t-p dusty and soiled at fore-edge, tear at blank gutter, tiny worm trail in text, block a little loose and worn at corners, some minor marginal staining, the odd thumb mark. A completely unsophisticated copy in contemporary sheep, covers bordered with a double blind rule, worn and stained, spine with small tear at head, lower corner of lower cover worn.

Exceptionally rare edition, (one of three first printed in 1638), of Bacon's work, recorded in one copy only, at the Folger Library. The other two editions of the same year are also extremely rare, each recorded in five copies only. The work is a retelling of the story of the Italian Protestant Francesco Spiera's apostasy in 1548. Spiera had been denounced to the Inquisition, and, fearful that he would lose his wealth and impoverish his family, he renounced Protestantism publicly, both at St. Mark's in Venice and in his hometown of Citadella, near Padua. He began to hear a voice warning him not to apostatise, and admonishing him for denying God and sentencing him to eternal damnation. Convinced that he had been forsaken by the Lord, Spiera fell into despair and left with his family for Padua, where his condition quickly came to the attention of prominent theologians, including Pier Paolo Vergerio, the bishop of Capodistria, and Matteo

Gribaldi. He refused food maintaining his conviction that God had forsaken him and finally, almost eight weeks later, he starved to death.

“Vergerio, Gribaldi, and three other notable figures- Henry Scrymgeour, Sigismund Gelous, and Martin Borrahus, wrote eyewitness accounts of Spiera’s agony and death. These were gathered together and published in Latin in 1550, together with prefaces by John Calvin and Celio Secondo Curione, another Italian Protestant. Separate editions of the narratives in this book appeared within the year in Latin, Italian, and English. .. This was just the the first wave of a tide of sixteenth-century publications about Spiera in all of the major European languages. His story was told in every imaginable kind of literature-theological tracts, sermons, plays, ballads, and popular “wonder books” .. Hardly anyone remembers Spiera anymore. And yet to readers all over sixteenth-century Europe, he was a familiar figure. His notoriety was not only broad; it was lasting. ... Finally, Nathaniel Bacon produced an English recension of the original set of Latin narratives. This circulated clandestinely in Puritan circles; it was finally published in 1637 or 1638 as *A ‘Relation of the Fearefull Estate of Francis Spira.’* Prior to 1800, the book was reissued at least ten times; there were eight American printings as well. The last edition of Bacon’s book listed in the British Library catalog was issued in 1845, almost three hundred years after Spiera’s death. ...English Puritans’ interest in the Spira story peaked in the 1630s, when the Arminian counterrevolution transformed previously orthodox Calvinists into a harried minority within the church. Robert Bolton published an influential commentary on the Spira story as early as 1631, and Bacon produced his recension of the various eyewitness accounts of Spira’s death. The manuscript of Bacon’s ‘Fearefull Estate’ was already widely known some years before it was published; the London turner Nehemiah Wallington copied out the whole book in 1635. Bacon’s Spira story was longer than any other English version, and it accordingly introduced more issues and greater complexities into the story. It is possible to see in it some of the tensions and connections to which readers might have responded. The narrative establishes a series of oppositions, between which Spira – and the reader – has to choose: fidelity/apostasy, faith/renunciation, hope/despair, persecution/membership, salvation/damnation, even life and death ... Moreover, Bacon’s portrait of Spira is extraordinarily vivid. It relies heavily on eyewitness accounts, fashioning dramatic dialogue between Spira and the men who try to console him. In fact, the book reads at times like a play, in which each of the principals has dialogue to speak, and Spira naturally gets the best lines. As a portrait of suffering, it is powerfully realistic, even though it depicts an extreme and uncommon situation.” Michael MacDonald. *‘The Fearefull Estate of Francis Spira: Narrative, Identity, and Emotion in Early Modern England.’*

A very rare and most interesting work.

ESTC S124275. STC 1177.5.

L3150



## 6. BACON, Sir Francis.

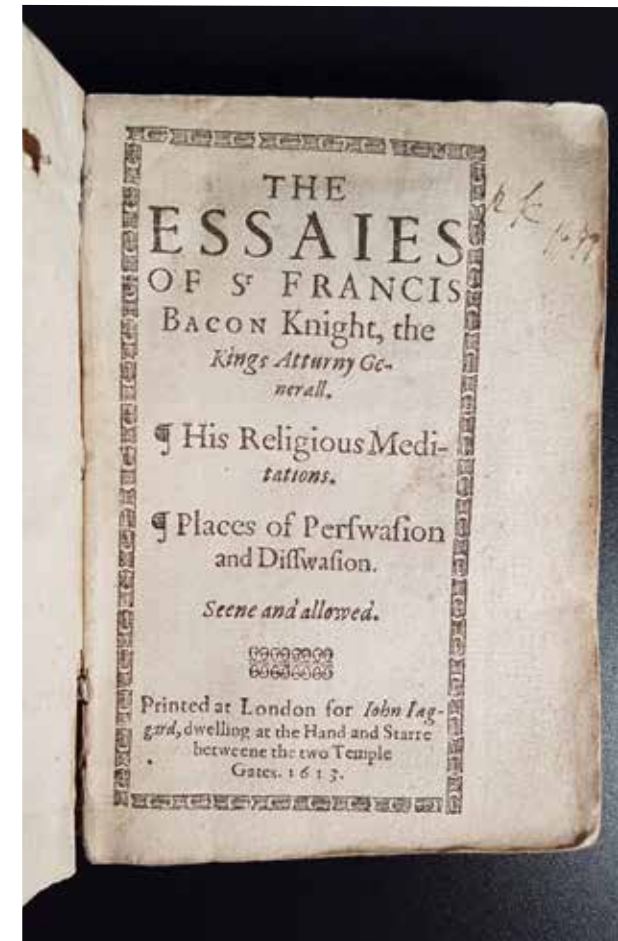
*The essaies. His religious meditations. Places of perswasion and disswasion.*

London, [By William Jaggard] for Iohn Iaggard, 1613.

£15,000

8vo. 116 unnumbered leaves. A-O8, P4. Roman letter. “Of the colours of good and euill, a fragment” (i.e. “Places of perswastion and disswasion”) has separate dated title page on M6 verso. Title within ornamental typographical border, woodcut initials, typographical and woodcut head and tail-pieces, ‘H. K. 1699’ Father Bacon” and Tomas H in contemporary hand on rear fly, short ‘shopping list’ of cloths and sundries above, engraved armorial bookplate with motto “Magnanimiter Crucem Sustine” of George Kenyon of Peel Hall, Lancashire (1666–1728;), Robert S Pirie’s on rear pastedown. Very light age yellowing small worm-trail at gutter not touching text, closed tear in L2. A very good copy, crisp and clean, with good margins, some deckle edges, in contemporary limp vellum, slightly soiled.

Very rare, early, but much enlarged edition of Bacon’s *Essays*, the first issue;



“There are three distinct editions of this date .. which are best distinguished by the spellings of the word ‘Attorney’ at l. 5 of the title page. Though it cannot be determined absolutely, the chronological order of the spellings is now considered to be (1) ‘Atturney’. (2) ‘Aturney’. (3) ‘Atturney’. It is probable that these editions were printed in different years, though all before 1624.” Gibson

*Essays: Religious Meditations* (1597) was the first published book by the philosopher, statesman and jurist Francis Bacon. The *Essays* are written in a wide range of styles, from the plain and unadorned to the epigrammatic. They cover topics drawn from both public and private life, and in each case the essays cover their topics systematically from a number of different angles, weighing one argument against another. A much-enlarged second edition appeared in 1612 with 38 essays. Another, under the title *Essayes or Counsells, Civill and Morall*, was published in 1625 with 58 essays. Translations into French and Italian appeared during Bacon’s lifetime. Though Bacon considered the *Essays* “but as recreation of my other studies”, he was given high praise by his contemporaries, even to the point of crediting him with having invented the essay form. Later researches made clear the extent of Bacon’s borrowings from the works of Montaigne, Aristotle and other writers, but the *Essays* have nevertheless remained in the highest repute. The 19th century literary historian Henry Hallam wrote that “They are deeper and more discriminating than any earlier, or almost any later, work in the English language”. Bacon’s genius as a phrase-maker appears to great advantage in the later essays. In *Of Boldness* he wrote, “If the Hill

will not come to Mahomet, Mahomet will go to the hill”, which is the earliest known appearance of that proverb in print. The phrase “hostages to fortune” appears in the essay *Of Marriage and Single Life* – again the earliest known usage. Aldous Huxley’s book *Jesting Pilate* took its epigraph, “What is Truth? said jesting Pilate; and would not stay for an answer”, from Bacon’s essay *Of Truth*. The 1999 edition of *The Oxford Dictionary of Quotations* includes no fewer than 91 quotations from the *Essays*.

Sir Francis Bacon (later Lord Verulam and the Viscount St. Albans) lawyer, statesman, essayist, historian, intellectual reformer, philosopher, and champion of modern science, dedicated himself to a wholesale revaluation and re-structuring of traditional learning. To take the place of the established tradition (a miscellany of Scholasticism, humanism, and natural magic), he proposed an entirely new system based on empirical and inductive principles and the active development of new arts and inventions, a system whose ultimate goal would be the production of practical knowledge for “the use and benefit of men” and the relief of the human condition. His career aspirations had been largely disappointed under Elizabeth I, but with the accession of James his political fortunes rose. Knighted in 1603, he was then steadily promoted to a series of offices, including Solicitor General (1607), Attorney General (1613), and eventually Lord Chancellor (1618). While serving as Chancellor, he was indicted on charges of bribery and forced from office. He retired to his estate where he devoted himself full time to his continuing literary, scientific, and philosophical work. He died in 1626, leaving a cultural legacy that, for better or worse, includes most of the foundation for the triumph of technology and for the modern world we know. In a way Bacon’s descent from political power was fortunate, for it represented a liberation from the bondage of public life resulting in a remarkable final burst of literary and scientific activity. Bacon’s earlier works, impressive as they are, were essentially products of his spare time. It was only during his last five years that he was able to concentrate exclusively on writing and produced some of his finest work.

STC 1142. ESTC S100354. Gibson 8. Grolier Langland to Wither 15. Pforzheimer I 29.

K59

7. BEMBO, Pietro.

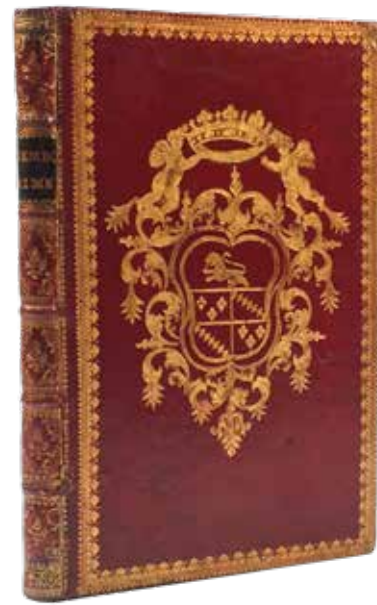
*Rime di Pietro Bembo.*

Venice, per Giovanni Antonio Nicolini da Sabbio & fratres, 1530.

£13,500

FIRST EDITION. 4to. ff. 54 unnumbered, A-D8 F10 A-C4, first and last blank. Italic letter, occasional Roman. Slight age browning and marginal foxing in places, light oil stain to first couple of gatherings, occasional thumb marks. A very good, well-margined copy, on thick paper, in C18 crimson morocco, gilt double-ruled border with dots and palmettes, gilt arms of Doge Marco Foscarini to covers, roll of palmettes to edges, comb-marbled pastedowns, a.e.g. Spine double gilt ruled in six compartments, roll of fronds, cornerpieces and acorn tool to each, raised bands, a couple of minor cracks to joints, expert repair to upper outer corner of front cover, and joint of lower at head and foot. The odd early annotation. In folding box.

The very handsome binding was produced for the bibliophile Marco Foscarini (1696-1763), a poet and diplomat who served as 117th Doge of Venice between 1762 and 1763, when his office was cut short by illness and death. It is an almost exact match with BL C47d10, probably made in Rome where Foscarini was ambassador for Venice between 1736 and 1740 ('BL Bookbindings Database').



Boccaccio—masters of the Tuscan vernacular whose works he also edited—as the highest models for Italian poets. Bembo followed his own advice in 'Rime', a collection featuring sonnets and longer poems. A jewel of Renaissance literature, 'Rime' pays tributes to the 'Three Crowns', especially celebrating the half-angelic/half-earthly 'gentile' lady of Dante's 'dolce stil novo', who gives 'vigour' to the flowers around her, as well as Petrarch's fleeting muse Laura, whose look can make the poet feel 'burning and tied' and experience 'joy mixed with torment'. The light-hearted stanzas at the end of the work, focusing on love and its effects, were originally composed to be read at a masquerade organized by the Duchess of Urbino. This first edition of the 'Rime' includes the introductory letter to Ottaviano Fregoso dropped from later ones.

BM STC It., p. 81; Graesse I, 332; Gamba 141 (only mentioned): 'prima rara ristampa'. Not in Brunet.

L2875

Very good copy of the first edition of Pietro Bembo's 'Rime'. Born in Venice, Bembo (1470-1547) was a scholar, poet, critic and later cardinal. After his studies at Messina and Padua, he travelled extensively in Italy; his love for the Tuscan vernacular, which he considered the perfect language for Italian literature, developed during a stay in Florence. In 1525, he published 'Le prose della volgar lingua', a ground-breaking work of philology and literary criticism celebrating the cultural value of the vernacular versus Latin and electing Dante, Petrarch and

LARGE PAPER GOSPELS IN ARABIC

8. BIBLE.

*Evangelium sanctum. [in Arabic].*

Rome, Tipografia Medicea Orientale, 1591 [1590].

£29,500

EDITIO PRINCEPS. Folio. pp. 368. Arabic letter, little Roman and Italic. 149 large, attractive woodcuts (69 repeated), partly by Antonio Tempesta and Leonardo Parasole, of the four evangelists and scenes from the life of Christ, arabesque head- and tailpieces, typographical double-rule throughout. Intermittent light age browning, margin-

al slight foxing, t-p lightly oil stained, early repair to upper outer corner of last two ll., final ll. a bit spotted. Very good, wide-margined, probably large paper copy, generally uncut, in fine impression on thicker paper, in Italian vellum, c.1800, spine with gilt triple-ruled border and gilt arabesque decoration to compartments, contrasting morocco labels.

Rare Arabic edition of the Gospels and first publication of the renowned Medici Oriental Press, established in Rome in 1584 with the endorsement of Pope Gregory XIII and Cardinal Ferdinando de' Medici (later Grand Duke of Tuscany). The main aim of this enterprise, run by the famous Oriental scholar Giovanni Battista Raimondi, was to print religious books in the most common Oriental languages (i.e., Arabic, Syriac, Hebrew, Ethiopic and Persian) and distribute them in the East so as to encourage the spread of the Gospels. The splendid Arabic font employed in this edition was designed by Robert Granjon, the official type-cutter of the press. In 1591, the Medici press published also the interlinear edition with the Latin original text, also edited by Raimondi. This bilingual version was used in Europe for teaching Arabic and thus survives in a much greater number of copies than the pure Arabic edition, which was distributed (and almost certainly not warmly welcomed) in the Middle East for (literally speaking) evangelisation. It seems likely that the beautiful illustrations included in the book as an aid for readers, were not at all appreciated by Muslims, who, according to the Koran, forbid contemplation of images of God. A large part of the print-run may have been quickly destroyed.

'The editio princeps of the Gospels in Arabic ... The early editions of the Arabic Gospels are all forms of the "Alexandrian Vulgate"'. Darlow, II/1, p. 63.

Not in BM STC It. Adams, B 1822; Brunet, II, 1123; Graesse, II, 531; Darlow, 1636; Mortimer, Italian, 64.

L2831



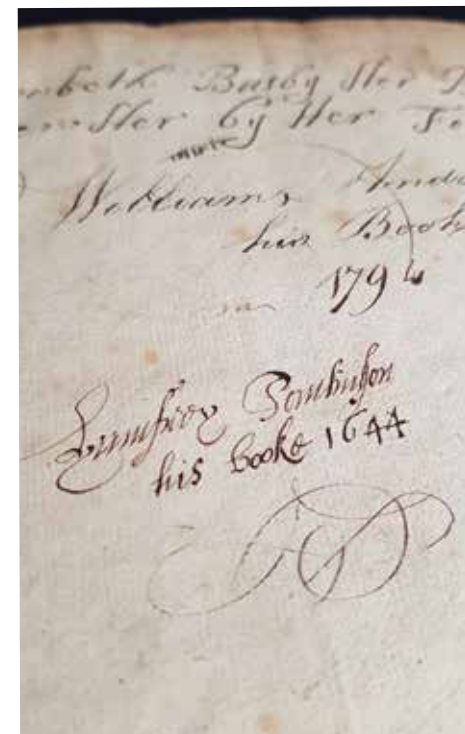
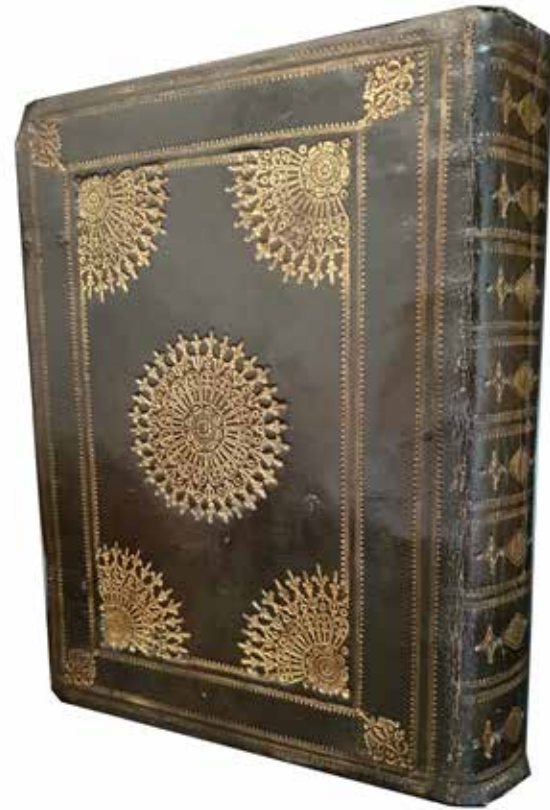
## 9. BIBLE [with] PSALMS.

*That is, the Holy Scriptures contained in the Old and New Testament. ... (with) The book of Psalmes, collected into English meeter, by Thomas Sternhold.*

[Amsterdam, J. F. Stam, after 1633].

£5,750

4to. 1) ff. [iv], 190; 127, [i]; 121, [xi] 2) pp. [x], 93 [i.e. 91], [xi]. Roman letter, some Italic, double column, entirely ruled in red. General and NT titles within heart-shaped woodcut borders with twenty-four small compartments, left, the tents of the twelve tribes; on the right the twelve Apostles, the four Evangelists at centre, additional printed general title with woodcut illustration, 3 woodcut maps and numerous illustrations in the text of the Old Testament, woodcut tailpieces and small floriated initials. "Humfrey Tomlinson his book at the Inns Temple Gate millenon 1649" on last blank of the OT, repeated on fly dated 1644, with genealogical notes of his family until 1677 on front fly, "Elisabeth Busby her Book, given her by her father" with many genealogical notes of the Busby family to 1723 on fly, "William Andrews his book 1794" underneath both of Tomlinson's, with his engraved armorial bookplate on pastedown, Sir Arthur Helps' bookplate on fly ("Auxilia Auxiliis"). Light age yellowing, marginal foxing or light soiling. A fine copy, crisp and clean in stunning contemporary English [probably London] black morocco over boards, covers double gilt ruled and dentelle ruled to a panel design, large fleurons gilt to outer corners, corners to central panel finely gilt, lace worked around a central rose fleuron to a fan design, identical circular fan design gilt at centre, spine double gilt ruled and dentelle ruled to compartments, hatched lozenge tool and fleurons gilt at centres, edges gilt ruled, inner dentelles, a.e.g. spine a little cracked, end papers sympathetically renewed.



A rare complete 'Geneva' Bible, with the Psalms, published clandestinely in Amsterdam for the English market with a false date and imprint, in a stunning contemporary gilt morocco 'fan' binding. The beautiful gilt tooled binding is very finely worked in the style, then fashionable, of french baroque "fan" bindings, however the binding is probably from London as evidenced by the the hatched lozenge tool on the spine. The use of high quality black morocco and a decoration of finely worked 'fan' designs on the covers is particularly striking. The exiled English community at Geneva, during the reign of Queen Mary, became a centre for Bible study and under the guidance of Whittingham, a new translation of the Bible was undertaken. The present edition was the work of William Whittingham, Anthony Gilby, Thomas Sampson, and perhaps others, revised by Laurence Tomson, with the Franciscus Junius translation of Revelation translated to English by Tomson. The Bible that was produced at Geneva used several devices to help the reader study, understand and interpret. The script was divided into numbered verses for the first time. An 'argument' was also used before each book and chapter to help explain the meaning. The marginal notes amount to 300,000 words or about a third of the complete length. The translators used these scholarly annotations to clarify ambiguous meanings and for cross-referencing. King James, to impose his version, discouraged the printing of the Geneva version from 1611. The authorities of the seventeenth century were also suspicious of these marginal annotations, believing that they encouraged sedition. Indeed, James claimed

that some notes were "very partial, untrue, seditious, and savouring too much of dangerous and traitorous conceits." His attitude is perhaps unsurprising when notes such as Exodus 1:19 claimed that a disobedient act against a king was lawful. Despite royal antipathy, the Geneva Bible remained popular, often described as the 'Bible of the people'. It was not generally used in the Church of England as the notes were sometimes too Protestant for the Elizabethan religious settlement; it was however used in the Scottish Kirk. In 1579 a Scottish edition of the Geneva version was the first Bible to be printed in Scotland. According to Darlow and Moule, between 1560 and 1644 at least 140 editions of the Geneva Bible or Testament appeared. It was the Bible of Shakespeare and as late as 1643, Cromwell's New Model Army was carrying the Soldier's Pocket Bible made up of extracts. This edition contains two false title pages and was certainly produced outside the monopoly of the Stationers Company. Despite the fact that unlicensed foreign texts infringed this monopoly, imported material had a sizeable share of the English and Scottish book market in the seventeenth century. Here the false imprint dates to the reign of Elizabeth I when Geneva Bibles were less controversial. The illegal transportation of books into the country was certainly monitored by the authorities. William Laud, Archbishop of Canterbury from 1633-45, admitted that he had suppressed the Geneva Bible during his time in office at his trial, stating that he had suppressed this version, not only because of the controversial marginal notes, but also because he was trying to protect the economic position of English printers. John Frederick Stam was an established printer at Amsterdam who particularly targeted the English book market becoming one of the leading printers of English texts in the Netherlands, mainly producing Bibles, generally printed with false title pages which credited the printing to Barker.

1) STC 2177, version with "seuen/ and twenty prouinces" in Esther I, 1. ESTC S117087. Darlow & Moule I 191. 2) STC 2499.4 ESTC S90671. See Emily Wood, Glasgow University Library Special Collections, 2006 for description of a Geneva Bible, Sp Coll Euing Dp-b4.

L2770

## 10. BLAGRAVE, John.

*The mathematicall jewell. Shewing the making, and most excellent use of a singuler instrument so called....*

London, by Walter Veng, 1585.

£27,500

FIRST EDITION. Folio. pp. [xii], 124 [par.]4 2[par.]2 A-P4 Q2. Two leaves with full page woodcut illustrations before title, folded table bound in after c4. Roman letter some Italic. Large woodcut of Blagrave's astrolabe on title, many woodcut illustrations in text, historiated woodcut initials, typographical headpieces, Erwin Tomash's label on pastedown, early inscription on fep. in seventeenth century hand (see below). Age yellowing, cut a little close in upper margin just touching running headlines on a few leaves, small stain to outer margin of first two leaves causing a little fragility and chipping just touching typographical border of woodcut on second leaf, minor pale waterstaining at edge of t-p, verso of last dusty, lower margins a little dusty in places, rare marginal mark or spot. A very good copy, crisp and on thick paper, completely unsophisticated, stab bound in its original limp vellum, un-sewn with vellum ties stabbed through book block, holes for ties, vellum a little soiled, and creased.

Very rare first edition of this important work remarkably preserved in its original limp vellum binding. Blagrave was a mathematician, surveyor and instrument maker from Reading. Educated at St. John's College, Oxford, he never took a degree but returned to Reading, where he lived off the legacy of land left to him by his father. In 1585 he published this, his major work,





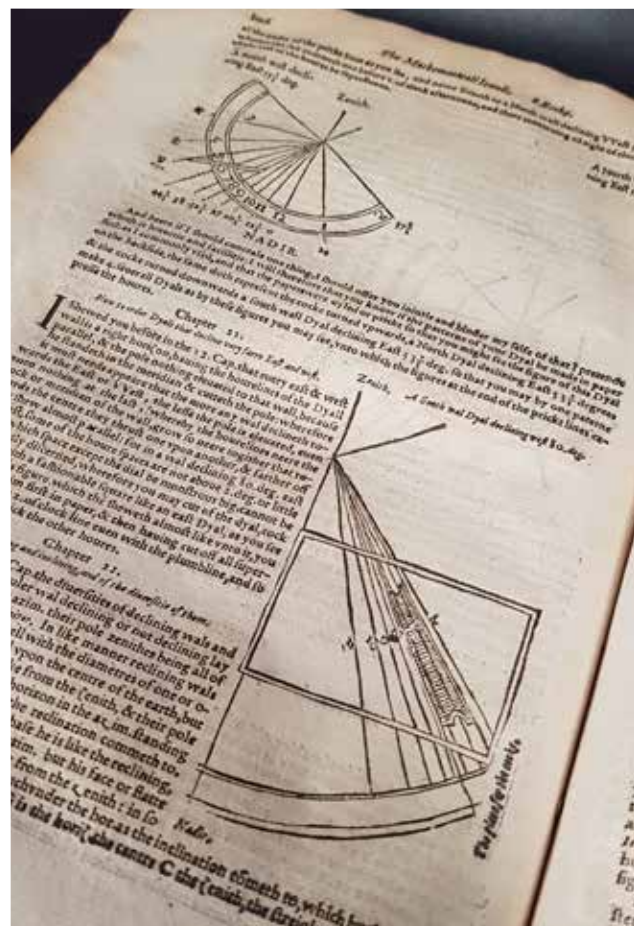


which ambitiously promised its readers to “leadeth any man practising thereon, the direct pathway (from the first steppe to the last) through the whole Artes of Astronomy, Cosmography, Geography, Topography, Navigation, Longitudes of Regions, Dyalling, Spherical Triangles, Setting figures, and briefly whatsoever concerneth the Globe or the Sphere”. In practice, the book explained how to make and use a particular kind of navigational instrument: a new kind of astrolabe, which Blagrove named “The Mathematical Jewel”.

“The instrument described is a planispheric astrolabe that had a universal projection modified from the Catholicon of Gemma Frisius—a description of which can be found in the second booke. Blagrove added a movable rete (often found on standard astrolabes but not on the Catholicon), which simplified its use for astronomical calculations. This astrolabe was universal in the sense that it did not require a number of different plates or maters to be used at different latitudes. The instrument is illustrated in a number of full-page engravings serving as frontispieces to the work—engraved by the author according to the title page. This was an expensive instrument to build and consequently was not much used. While this is the only edition of this work, the Jewel was described ten years later in a work by Thomas Blundeville (*Exercises*, 1622), and instruction in its use was also offered by Robert Hartwell, a London teacher of mathematics, in 1623 (see Waters, David Watkin; *Art of navigation*, 1958, p. 570). The work is divided into six bookes. The first deals with elementary concepts

of astronomy; the second with the design and manufacturing of the jewel; the third with the use of the instrument for both navigation and astronomical calculations; the fourth considers the same material as the third, but the examples and methods of working come from Blagrove’s own research; the fifth is a treatise on spherical triangles; and the last is a work on the use of the jewel in creating sundials of all types. For such a small volume, it is remarkably complete and would have made a very useful reference work even if one did not have a jewel to use. In the fourth book, Blagrove mentions that he had made a jewel two feet in diameter and that he had problems drawing all the arcs on it. He then illustrates a drawing instrument that would suffice in such a situation.” Erwin Tomash collection. Blagrove is known to have made other instruments, in particular a familiar staff, which may have been an instrument for artillerymen.

The work contains a very curious manuscript note on the fly which reads: “Here stands Mr. Gray master of this house. And his poor catt playing with a mouse. John Blagrove married this Grayes widdow (She was a Hungerford) this John was symple had yssue by the widdowe. 1 Anthony who married Jane Borlafs. 2 John the author of the booke. 3 Alexander the excellent chess player in England. Anthony had Sir John Blagrove knight who caused his teeth to be all drawn out and after had a sett of ivory teeth in agayne.”



An excellent copy of this rare work.

ESTC S373; STC 3119. Tomash & Williams B174 (this copy). Adams & Waters 199; Luborsky & Ingram, English illustrated books 3119. Taylor, Tudor & Stuart 65. Honeyman 343. Not in Houzeau and Lancaster.

K156

## EXQUISITE ‘FUGGER BINDER’ BINDING

### 11. BOCCACCIO, Giovanni.

*Libro delle donne illustri.*

Venezia, per Comin da Trino a instanza di Andrea Arrivabene, 1545.

£9,500

FIRST EDITION thus. 8vo. ff. (xxiv) 139 (i). Italic letter, little Roman. Woodcut vignette to t-p, decorated initials. Marginal worm trails to first and last few ll., some thumbing, mainly marginal spotting in places, intermittent faint oil stain to upper margin, small tear to lower margin of fol. 192. A very good copy in contemporary Venetian olive goatskin, traces of ties, triple blind ruled to a panel design, outer border single gilt ruled with gilt lotus tools and gilt apple tools to corners, centre panel double gilt ruled, gilt cornerpieces with leafy tendrils, large gilt lozenge with gouges, lotus tools and fleurons, spine in four compartments with single gilt ruled raised bands and rolls of leafy tendrils in blind, additional false bands, very minor expert repair to joints and extremities, upper joint slightly cracked, edges gilt and gauffered. C19 bibliographical note to fep, Italian motto (faded) and early ex-libris ‘Di Gioanbattista Giaccarelli’ and ‘Alex. (?)’ (faded) at foot of t-p, title inked to lower edge.



The exquisite gilt binding can be attributed to the ‘Fugger binder’ (also ‘Venetian Apple binder’). The tooling reprises very closely the fleurons, lotus and apple tools in *de Marinis* II, 1707 ter. and 2165, and, especially, the cornerpieces on the centre panel and the blind tooling on the spine in *Davis* III, 296.

Handsomely bound copy of the first edition in Italian of this important work by Boccaccio. One of the ‘Three Crowns’ of Italian literature, Giovanni Boccaccio (1313-75) was the son of a Florentine merchant who found his poetic vocation during his

stay as a canon law student in Naples. His ‘*Il Filostrato*’, ‘*Teseida*’ and ‘*Decameron*’ had a fundamental influence on European authors, including Chaucer. After becoming acquainted with Petrarch and other humanists in the 1350s, he mostly wrote in Latin. ‘*De mulieribus claris*’, which took 15 years to complete from 1361 to 1375, was not translated into Italian until 1545. The ‘*Libro*’ is a gallery of the biographies of 106 women—mythological, historical and contemporary—presented as ‘*exempla*’

of virtuous or wicked behaviour, following the genre of ‘*de viris illustribus*’. The translator, Giuseppe Betussi, a renowned C16 writer and supporter of Italian as a literary language, included in the edition a biography of Boccaccio and additional lives of his own composition. Among Boccaccio’s mythological women were the berated Helen, wife of King Menelaus, whose kidnapping by Paris started the Trojan war, and Medusa Gorgone, wearing hair in the form of snakes—a feature which Boccaccio dismissed as myth in favour of an historical version in which she was presented as a powerful queen deprived of her wealth by Perseus. The most remarkable of the historical women, Pope Joan of England, was a great scholarly wit who, after passing herself

off as a man for years, was appointed pope; she was unmasked whilst giving birth to a secret child during a procession, a fact which, Boccaccio writes, happened because of God’s ‘compassion towards his flock, guided in that fashion by a woman’. To those of Boccaccio, Betussi added biographies focusing on women who lived between Boccaccio’s times and his own, like Isabella, Queen of Spain, celebrated for her support of the crusades in the East, and Vittoria Colonna, a ‘nobildonna’, ‘literary wit’ and ‘devout widow’. A beautifully bound milestone of European literature.

USTC 814823; Brunet I, 991. Not in BM STC It., Gamba, Gay, Fontanini or Cicognara.

L2836a

12. BOEMUS, Jonathan.

*The Fardle of Facions, Conteyning the Aunciente Maners, Customes, and Lawes, of ... Affrike and Asie.*  
London, Printed by Jhon Kingstone, and Henry Sutton, 1555.

£19,500

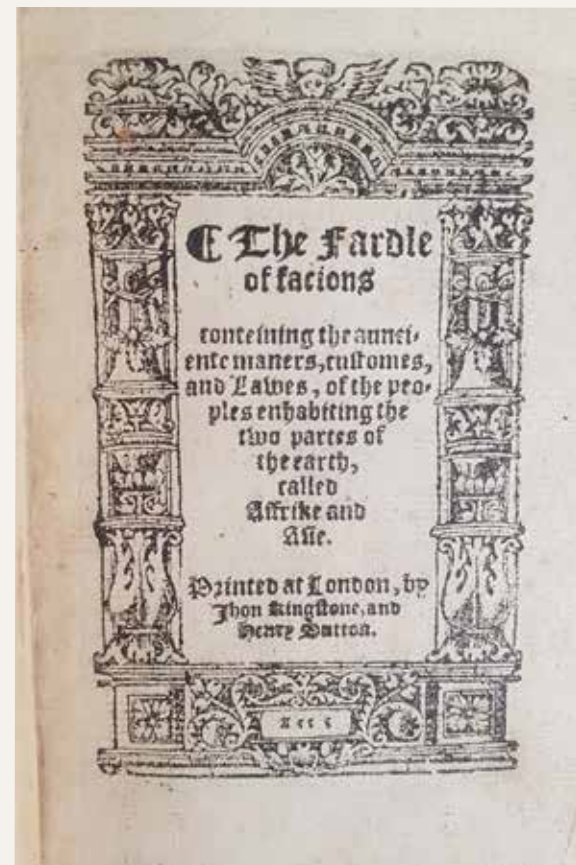
FIRST EDITION. [368] p. ; 80. \*4 A-Y8 Z4. "The treatise of Iosephus, conteyning the ordres, and lawes of the Iewes commune wealthe', a translation of book 4, chapter 8 of 'Antiquitates Judaicae', leaves T7-Z2." ESTC. Title within woodcut border, large white on black criblé initials, Cardiff Castle bookplate on pastedown, small early woodcut of Paris choosing Aphrodite pasted below, bookplate of the Fox Pointe collection on rear fly, C19th engraving of African cut out and pasted on rear pastedown. Light age yellowing, title expertly restored in blank upper margin, two small repairs to blank margins of second leaf, a little thumb marking to lower margins of first five leaves. A very good copy, crisp and clean, in late C19th black straight grained morocco by Pratt, covers bordered with a triple gilt rule, small fleurons gilt at corners, spine, rebacked with original spine laid down, with gilt ruled raised bands, richly gilt in compartments with small scrolled and pointillé tools, gilt flowers at centre, edges gilt ruled, inner dentelles richly gilt, a.e.g. corners a little worn, extremities fractionally rubbed.

A very good copy of the rare and important first English edition of books one and two of *Omnium Gentium Mores, Leges et Ritus* translated by William Waterman; the *Fardle of Facions* is considered "the first scientific approach to ethnology, (in English) portraying a 'pleasant variety of things and yet more profit in the pith'" (Cox I, pp. 69-70). Johann Boemus (c.1485-1535) was a German humanist, canon of Ulm Cathedral, traveller, and Hebraist. His work, first published in 1520, was reprinted multiple times in the sixteenth century, with later additions, accumulating related treatises by other scholars. It influenced Sebastian Muenster's *Cosmography*, and inspired the *Hauptchronik* of Sebastian Franck. It helped set the stage for subsequent investigations of the connections of law to culture, including Paul Henri Mallet's *Northern Antiquities*. "Johannes Boemus's popular Latin work on the manners, laws, and customs of peoples ancient and modern, *Omnium Gentium Mores* was first published in Augsburg in 1520. By the early

seventeenth century it had appeared in twenty-three editions and five languages, including the English, *The fardle of facions*. Although he has been called the "first anthropologist," Boemus draws primarily on older sources such as Herodotus rather than incorporating recent eyewitness accounts of the New World. His account of Indian "blackness" draws on Aristotle's "one-seed" theory of conception, whereby the child's appearance is determined by the father alone." Loomba A., 'Race in Early Modern England.'

Boemus' work is interesting for not mentioning the recent accounts of travellers coming back from the New World, and Asia, even though his work could be said to have been inspired by these voyages. "Boemus, a cleric and learned humanist, resolutely kept his distance from many contemporary reports about far off people, he remained cautious as to their truthfulness, he doubted the factual and moral qualification of some of their authors. .. This was no humanist disdain of modernity .. Neither .. was Boemus ignorant of recent travel and discovery literature. The .. book had a different idea and purpose, it was meant to be a critical complement to recent travel books and to give a fundamental outline of cultural development and variety in general. .. It would not be unreasonable to take Boemus' book as a major reference for early modern European perceptions of human culture on a global scale. Margaret Hodgen, .. takes Boemus' book as significant for the decisive step from 'Classical Heritage' and 'Medieval Prologue' towards 'Early Anthropology.'"

Joan Pau Rubiés 'Shifting Cultures: Interaction and Discourse in the Expansion of Europe.'



This extremely rare translation into English does not contain the original letter of dedication and the third part of the original edition on Europe, but does add, "The treatise of Iosephus, conteyning the ordres, and lawes of the Iewes commune wealthe', translation into English of book 4, chapter 8 of 'Antiquitates Judaicae'.

STC 3197; ESTC S102775

K148

WITH MS. WORKINGS

13. BOETHIUS.

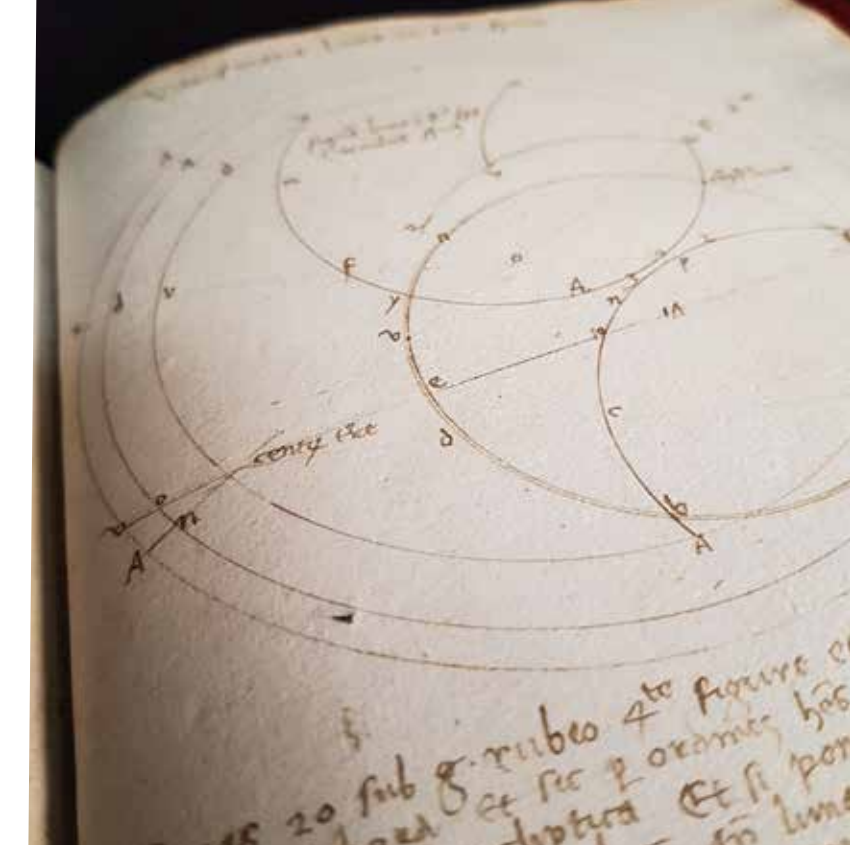
*De institutione arithmetica.*

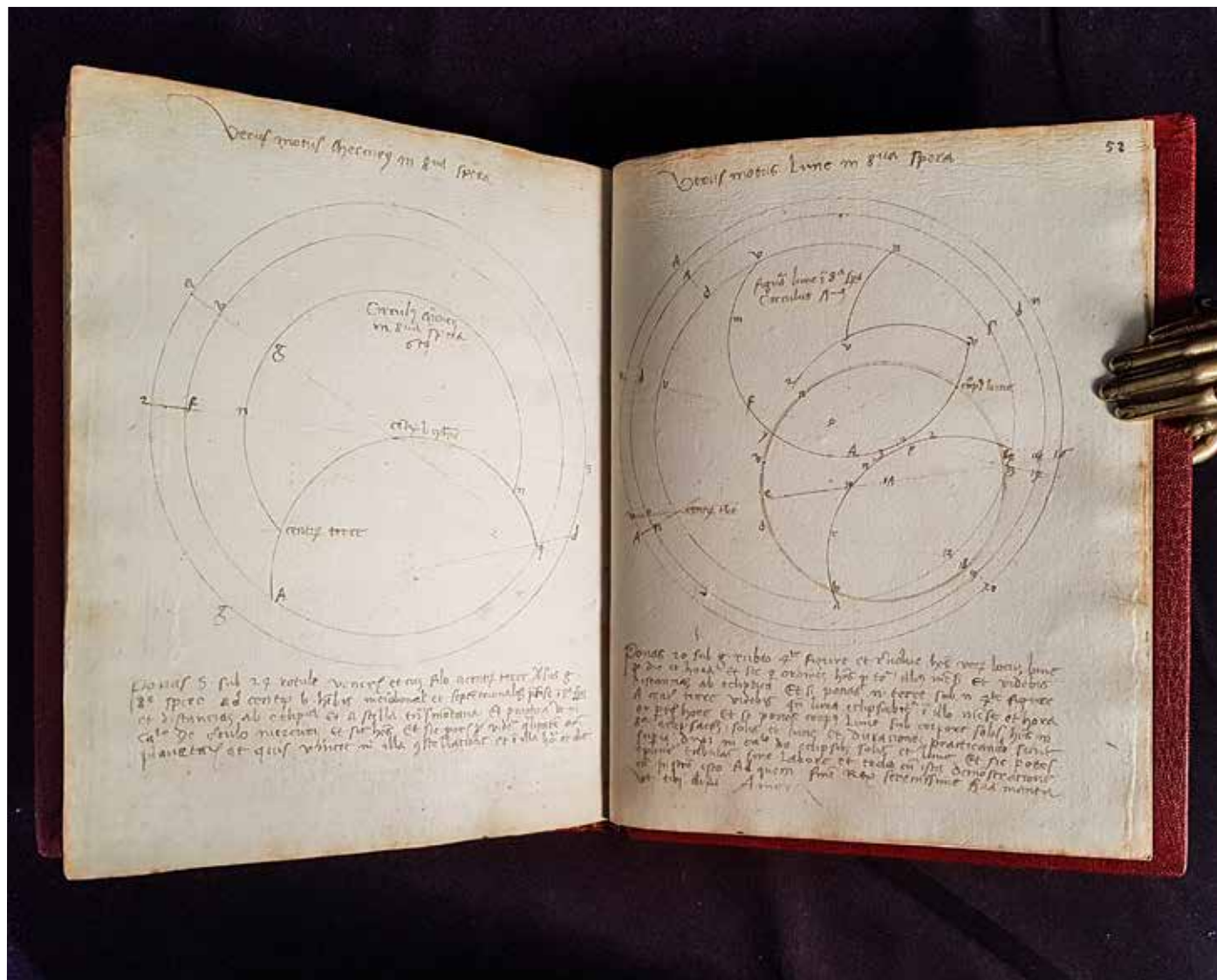
[Augsburg, Erhard Ratdolt, 1488.

£42,500

FIRST EDITION. 4to. 47 unnumbered ff., a-e8 f8, double column. Small woodcut tables and geometrical diagrams throughout, white-on-black decorated initials. Minimal marginal spotting, 7 ms. pages in a near contemporary hand with scientific diagrams and explanatory text in black-brown ink, bound at end, slightly foxed at margins. A very fine, clean, well-margined copy in modern crushed crimson morocco, raised bands, gilt lettered spine, bookplate of Erwin Tomash to front pastedown. In modern slip case.

A very fine, clean, well-margined copy of the first edition of this major work in the history of arithmetic. One of the most influential early Christian philosophers, Severinus Boethius (477-524AD) was a Roman politician at 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 upon charges of high treason, he famously penned in jail his 'De Consolatione philosophiae', a milestone of Western thought. 'Arithmetica' was one of his earliest works—an adaptation of the introduction to arithmetic written in Greek by the first-century mathematician Nicomachus of Gerasa. Like Nicomachus, Boethius perceived mathematics and philosophy (imbued with Platonism) as like-minded disciplines interested in abstract ideas and principles. In Boethius's introduction, arithmetic is introduced as one of the disciplines in the 'quadrivium' (with geometry, music and astronomy), a term attributed to Boethius himself which would become the standard continuation of the traditional 'trivium' in faculties of arts. 'Arithmetica' discusses the substance of numbers, their subdivisions into odd and even, following Pythagoras, and the latter's subdivisions, positive integers ('compositi'), perfect numbers ('perfecti') as well as 'an elaborate theory of ratios and [...] figurate numbers, such as the triangular, square, pentagonal, and cubic' (Smith-de Morgan, p. 28). The mathematical terms Latinized by Boethius were current for many centuries and the work was 'the standard reference book for arithmetic in the West for a millennium' (Guillaumin, 'Boethius's "De Institutione"', 161). The ms. annotations show geometrical diagrams for calculations of the 'true position' of individual planets within the eighth sphere. They appear to be written in the form of exercises, each beginning with 'ponas' followed by data allowing the calculation of ellipsis and triangulation: e.g. 'place in ! the body of the Sun in that month as shown in the figure of the eighth sphere', which suggests the figure and its main reference points were provided probably by a teacher. A very fine, fresh copy of this fundamental work.





ISTC ib00828000; Riccardi I/1, 139: 'prima e rara'; Smith-de Morgan, pp. 25-28; Goff B828. J.-Y. Guillaumin, 'Boethius's De Institutione', in *A Companion to Boethius in the Middle Ages*, ed. N.H. Kaylor et al. (Leiden, 2012), 135-62.

K166

VERY FINE CONTEMPORARY BINDING

**14. BOOK OF COMMON PRAYER**

*Book of common prayer and administration of the sacraments, and other rites and ceremonies of the Church of England.*

London, Robert Barker, 1613. [with]

**THE WHOLE BOOK OF PSALMES.**

*The whole book of psalmes. Collected into English meeter by Thomas Sternhold, Iohn Hopkins, and others. Conferred with the Hebreuv, with aptnotes to sing them withall.*

London, printed for the Company of Stationers, 1614.

£12,500

4to, two works in one. 1) pp. [504]. A-C8 D10 E-R8 S10 T-2H8. 2) ff. 96. A-M8. Black letter with some Roman and Italic. First title page in red and black within woodcut border [McKerrow and Ferguson 165], calendar in red and black,

floriated woodcut initials, typographical ornaments, Psalter with separate title page using the same border, title of second Psalter within woodcut border [McKerrow and Ferguson 264], woodcut music, early manuscript list of the signs of the Zodiac with predictions for each on rear endpaper, bookplate of Andrew K. Hichens on front and rear pastedowns. Light age yellowing, first title fractionally dusty. A fine copy in beautiful contemporary calf, covers gilt and blind ruled to a panel design, fleurons gilt to outer corners, central panel with gilt scroll work blocked stamped corner-pieces on a hatched ground, large central strap-work block stamped arabesque with a pointille' ground, with central ovals with two square compartments, on the upper cover filled with "TI" in blind, on the lower cover "IT", the same initials stamped in outer border by joints, semée of gilt star tools, spine (re-backed with most of original spine laid down) with raised bands, double gilt ruled in five compartments, ornately gilt, original brass clasps and catches, edges gilt and gauffered, a little rubbed, endpapers renewed, in modern folding box.

A fine copy of this beautifully printed and rare Jacobean Book of Common Prayer in a stunning contemporary binding. The second books of Psalms is particularly rare and recorded in one copy only, at Trinity College Cambridge. This binding has many similarities to Hobson, *English Bindings 1490-1940 in the Library of J.R. Abbey*, nos. 16 (a binding probably by the printer Robert Barker) and no. 18. It is also similar in style to two London bindings from 1613 and 1615 in Henry Davis Gift, vol II no 67 and 68. It houses a beautifully printed edition of the James I Book of Common Prayer.

The Book of Common Prayer replaced the Breviary, Missal, Manual, Pontifical and Processional required for daily and yearly worship. It provided "The Common Prayer" to be used in services by the Church of England and "The Administration of the Sacraments". The Hampton court Conference of 1604 held response to the Millenary Petition, in which the Puritans set forth their demands for reform of the Church of England, leading to some changes in the Books of Prayer. The conference was presided over by King James I and at-

tended by the bishops and the Puritan leaders. Among the reforms discussed were changes in church government, changes in *The Book of Common Prayer*, and a new translation of the Bible. "In February, 1604, less than a month after the Hampton Court Conference, the Fourth or Jacobean Prayer Book was issued. It did not contain very important alterations, and did little to satisfy the Puritans; but, unlike its two immediate predecessors, it had the direct sanction of Convocation, which in the new Canons of 1604 ordered it to be used. The most important addition was the fifth part of the Catechism, that ample concluding section which so admirably defines the Sacraments; this is supposed to have been written by Dr. Overall. The Prayer for the Royal Family.. was added, though only at the end of the Litany; and the Thanksgivings for Rain, Fair Weather, Plenty, Peace, Deliverance from the Plague, were also put in. On the other hand, to please the Puritans who disapproved of the possibility of feminine ministrations, Private Baptism was restricted to a "lawful Minister" (a term which, strictly understood, does not exclude lay Baptism in case of necessity); the explanatory subtitle to Confirmation, "Or laying on of hands," etc. was added ; and similarly to the title "The Absolution" were joined the words "or Remission of sins." The Puritans had demanded the abolition of all Lessons from the Apocrypha (some of which are of extreme value and beauty); and as a concession, the quaint history of Bel and the Dragon, and the much-loved romance of Tobit were given up. In the same year the Canons of 1604, which had been drawn up by Convocation in 1603, received the sanction of the Crown. These Canons

pronounced excommunication upon those, whether Puritans or Romanists, who "impugned" the Prayer Book or refused to use it, and they asserted the historical claim of the English Church to be a part of the Church Catholic." Percy Dearmer. 'Everyman's History of the Prayer Book.'

- 1)ESTC S2778. STC 16337a.
- 2) ESTC S90712. STC 2548.5

L3094



15. BOOK OF HOURS.

*The Hours of Gabrielle d'Estrées, Use of Paris, illuminated manuscript in Latin and French on vellum.*

Northern France, (Paris), c. 1480.

£57,500

152 by 105mm, 150 leaves (plus 2 original endleaves at front), complete, collation: i-xi8, xii6, xiii-xvii8, xviii6, xix10 (the last quire including last endleaf and pastedown), catchwords, single column, 20 lines in an angular letter batarde, capitals touched in red, red rubrics, small initials in liquid gold on burgundy, pale blue or brown grounds, line-fillers in same, larger initials in white scrolls on burgundy grounds enclosing foliage sprays on brightly burnished gold ground and accompanying three-quarter miniatures, Obsecro te with three-quarter border of coloured acanthus leaf and other foliage, 8 quarter-page miniatures (for Hours of the Virgin after Matins) with three-quarter borders as before, 6 three-quarter page arch-topped miniatures with figures and draperies heightened with liquid gold strokes, and with borders of foliage on dull-gold and blank parchment shapes, some thumbing to a small number of borders with only significant smudge in border of fol.107r, slightly trimmed at edges with damage to catchwords and loss of outer vertical borders up to edges of decoration on some miniature pages, later architectural designs enclosing human faces with contemporary colouring pasted to front endleaves, seventeenth-century French binding morocco, profusely gilt-tooled with floral sprays and 's' shapes within 2 rows of double fillets, cracking at spine edges, but solid in binding, in fitted brown-cloth covered slipcase.



This finely illuminated Book of Hours has an illustrious provenance, reaching to the height of the sixteenth-century French nobility and innermost parts of the royal court.

The volume comprises: a Calendar (fol.1r); the Gospel readings (fol.13r); the Obsecro te (fol.17v); the Hours of the Virgin, with Matins (fol.21r), Lauds (fol.37v), Prime (fol.47r), Terce (fol.51r), Sext (fol.54v), Nones (fol.58r), Vespers (fol.61v) and

Compline (fol.68r); the Seven Penitential Psalms (fol.77r) followed by a Litany and prayers; the Hours of the Cross (fol.101r); the Hours of the Holy Spirit (fol.104r); the Office of the Dead (fol.107r); Suffrages to SS. Christopher, John the Baptist, Genevieve, and Mary Magdalene, followed by prayers to the Virgin. The endleaves at the back are filled with near-contemporary prayers. This artist was a follower of Maître François (fl. c. 1460-80, perhaps to be identified with the artist François Le Barbier, who is documented between 1455 and 1472), and employs his stylistic facial types with pale skin tones and rosy cheeks, angular interior architectural details and gold highlighting of the draperies. His work was the foremost influence on the Parisian book arts in the early decades of the second half of the fifteenth century.

The large miniatures comprise: 1. fol.13r, St. John seated in a grassy landscape, writing on a scroll, as his attribute the eagle appears to him; 2 fol.21r, the Annunciation to the Virgin in a richly decorated gothic room, with a small bird in the margin; 3. fol.77r, David kneeling at the foot of a hill as God appears to him in the sky above; 4. fol.101r, the Crucifixion, with a small yellow bird in the border; 5. fol.104r, Pentecost in a detailed gothic interior; 6. fol.107r, Death as a tall corpse wrapped in a white shroud, lifting a spear to strike a young woman in blue dress, as she falls back in horror, the whole scene set before a half-timbered charnel house, with the skulls of the dead stacked up inside the rafters.

Provenance:

1. Commissioned by a wealthy Parisian patron in the late fifteenth century, perhaps the young noblewoman who is shown being struck down by a skeletal death on fol.107r: with the three patron saints of the city, SS. Geneviève (3 January), Denis (9 October) and Marcellus (1 November) in red in the Calendar. Near-contemporary additions to the endleaves at the back appeal to the royal virgin saint, Isabelle of France (1224-1270; the sister of St. Louis, and daughter of King Louis VIII, who founded the Franciscan Poor Clare monastery at Longchamps immediately west of Paris; her cult approved in 1521) as "sancta mater ysabella" (sacred mother Isabelle) and "nostre ysabelle" (our Isabelle), perhaps suggesting that the original commissioner retired to that royal monastic house in her old age.

2. Almost certainly used by Gabrielle d'Estrées, mistress of King Henri IV of France, in her devotions: with an inscription of the seventeenth-century on the inside of the front pastedown, describing this book as "manuscrit a[ve]c armes de Gabrielle d Estrees provenent de chateau de Prince de Condé" (the arms presumably once on the previous sixteenth-century binding). The political marriage of Henri IV to Margaret of Valois in 1572, was made with the hope of uniting Catholics and Protestants at the height of the French Wars of Religion, but was far from happy – and Henry as a Protestant Huguenot was even excluded from the religious part of his own marriage ceremony and had to wait outside the Cathedral of Notre Dame. He had a string of mistresses both before and after his elevation to the French monarchy in 1589, but none more important than Gabrielle d Estrées. She was born a Catholic in 1573, and in 1590 met and fell in love with the king at the age of seventeen. They were openly affectionate in public, and deeply devoted, with her accompanying him on campaigns and living in the royal tent, even when heavily pregnant. She was given the titles of Duchess of Beaufort and Verneuil and Marchioness of Monceaux, and served the king as confidant and political advisor as well as lover. She was most probably single-handedly responsible for his conversion to Catholicism in 1593 aimed at bringing the divisive religious wars to an end and enabling his coronation. In 1595 he legitimised by public proclamation his son by Gabrielle, and went on to do this twice more with further children of theirs in the same decade. In 1596 he awarded her a formal place on his royal council. The openness of their relationship and her perceived power over the monarch, bred scandal, and pamphlets circulated ridiculing the couple and nicknaming her La Duchesse d'Ordure (the duchess of filth).

In March 1599, after a papal annulment of his actual marriage, Henri proposed to her and gave her his coronation ring. However, married bliss was not to be theirs, and she died suddenly only days later, on 11 April, either through seizures brought on by pregnancy or malicious poisoning. The king was consumed by grief, and setting aside convention wore black in mourning (the first occasion on which a French king did so), and gave her a full state funeral as if she were a queen. She is buried in the abbey of Notre-Dame-La-Royale de Maubuisson Saint-Ouen- l'Aumone (Ile-de-France). She is the presumed subject of the erotic painting Gabrielle d Estrées et une de ses soeurs of 1594, now in the Louvre, in which she and her sister sit half-naked in a bath as she holds Henry's coronation ring in her fingertips and her sister coquettishly touches Gabrielle's nipple with her thumb and forefinger, and she was also the subject of a posthumous publication: Mémoires secrets de Gabrielle d'Estrée, presumed to have been written by a close friend. She was not a Parisian herself, and so is unlikely to have inherited the present book from a family member, and more probably she received it as a gift (perhaps even from the original owner in her extreme old age). Its rebinding then with her arms suggests its importance to her.

3. Almost certainly later in the library of the Prince de Condé in its first incarnation (perhaps among the 900 manuscripts which formed this family's early library, before the wild collecting of illuminated manuscripts by Henri d'Orléans, duc d'Aumale, including the celebrated Les Très Riches Heures du duc de Berry, in the mid-nineteenth century; the two parts now forming the opulent library of the Musée Condé, Chantilly.

## 16. BOOK OF HOURS.

*Use of Saint-André de Bordeaux, in Latin, illuminated manuscript on vellum.*

[Bordeaux, c. 1500].

£75,000

185 by 130mm, 124 leaves (plus 2 modern paper endleaves at back), wanting a single leaf after fol. 55 (probably with miniature) and another leaf after fol. 30, collation: i-ii6, iii-iv8, v7 (wants iii), vi-vi8, viii9 (wants v), ix4, x-xvi8, xvii4 (including last endleaf), single column of 20 lines in a fine lettre batarde, pale rubrics, small initials in liquid gold on coloured grounds, line-fillers in same, five small rectangular miniatures (fols. 7r, 8r, 9r, 10v and 109r) with full decorated borders of gold acanthus leaves on blue and burgundy grounds and realistic sprays of foliage on dull gold grounds, ten large miniatures set within coloured and gold detailed architectural frames (these enclosing full-length figures of angels, attendant figures a classical dull-gold statue and David and Goliath on pedestals), set above large coloured initials on grounds heightened with liquid gold and 5 lines of text, the foregrounds of the miniatures continuing in the bas-de-page, some thumbing and small flaking from bases, seventh gathering loose, small spots and stains; nineteenth-century red morocco, gilt-tooled with double fillet and floral sprays at corners.



*This volume comprises: a Calendar (fol. 1r); the Gospel extracts (fol. 7r); the Hours of the Virgin (fol. 13r); the Seven Penitential Psalms (fol. 63r) followed by a Litany; the Office of the Dead (fol. 80v); the Obsecro te (fol. 109r) followed by prayers.*

*The source of the richly illuminated scenes here is most probably a printed copy of the text with miniatures designed by the Master of Anne de Bretagne, a Parisian artist named after an opulent Book of Hours illuminated for the queen of both kings Charles VIII and Louis XII of France. His workshop illuminated manuscripts and produced designs for printed copies (R. Wieck, *Painted Prayers*, 1997, p. 57, no. 38), and one of those presumably stands behind this work by a Bordeaux illuminator. The subjects of the large miniatures are: (1) fol. 13r, the Annunciation; (2) fol. 24v, the Visitation; (3) fol. 32r, the Pentecost; (4) fol. 38v, Nativity; (5) fol. 43r, the Annunciation to the Shepherds; (6) fol. 46r, Adoration of the Magi; (7) fol. 49r, Presentation in the temple; (8) fol. 52r, Flight into Egypt; (9) fol. 63r, David in prayer; (10) fol. 80v, Job on the dungheap.*

*Provenance:*

1. *Written and illuminated in Bordeaux around the opening of the sixteenth century, with the use of the Office of the Virgin that of the exceptionally rare Saint-André de Bordeaux, with the Office of the Dead in general agreement with use of Bordeaux. The Calendar includes a number of southern French saints, such as Quitéria (22 May), and Genesius (25 August, in red), Bertrand of Comminges (16 October) and Fronto (25 October), as well as specifically Bordeaux saints (such as Beraldus and Amand).*

2. *Richard de Loménie (collection dispersed before 1938): his late nineteenth to early twentieth-century armorial bookplate engraved by Bouvier, with motto: "Je maintiendray"; a family member of Étienne-Charles de Loménie (1727-94), finance minister of King Louis XVI, bishop of Condom, archbishop of Toulouse and finally archbishop of Sens. Another Book of Hours once owned by him now in The Hague, Koninklijke Bibliotheek, 77 L 59, Pierpont Morgan Museum, M.1073, and others sold in Christie's, 7 July 2010, lot 36; and 15 July 2015, lot 28, as well as widely in the French trade in the last decade.*

K140

## 17. BOOK OF HOURS.

*Use of Autun.*

[France, perhaps Autun, c. 1480].

£19,500

130mm x 88mm, 208 leaves, some catchwords but collation impractical, wanting 2 leaves after fol. 24, another after fols. 85 and 152 and one at end, single column of 15 lines of lettre batarde, red rubrics, one- and 2-line initials in blue and liquid gold with contrasting penwork, larger initials in dark blue on burgundy grounds enclosing liquid gold scrollwork, some leaves with decorated borders of coloured and acanthus leaves and more realistic foliage on liquid gold or blank vellum shapes, 5-line historiated initial opening the Office of the Dead, with a young woman (perhaps the original owner) being struck down by Death, here as a spear-wielding skeleton, some slight cockling and small spots and stains, else excellent condition; contemporary binding of brown calf over wooden boards, blind-stamped in rectangles filled with fleur-de-lys, a monkey, a bird, and a foliate scroll, small scuffs and ink stains, rebacked and restored.

*The volume comprises: a Calendar (fol. 1r); the Obsecro te (fol. 13r) and O intemerata (fol. 17v); the Gospel extracts (fol. 21r); the Hours of the Virgin (fol. 25r); the Seven Penitential Psalms (fol. 86r) with a Litany; the Office of the Dead (fol. 106r); seasonal variants for the hours (fol. 153r, wanting last leaf).*

*Provenance:*

*Written and illuminated c. 1480, most probably for a patron in Autun: Calendar with local saints, Nazarus and Celsus (28 July, with octave, to whom the original cathedral of Autun was dedicated), St Lazare (1 September, with "Hic fit de sancto Lazaro" on 2 and 3 September), the revelatio of St Lazare (20 October, with octave), Proculus (4 November), the adventus reliquiarum of Nazarius and Celsus (6 November), Amator (26 November), and the dedication of the church of St Lazare (20 December), with these and further local saints in the Litany (SS. Martial, Trophine, and Saturnine).*

K141

BOUND FOR CHARLES II

## 18. BORNITZ, Jakob.

*De nummis in Repib. percutendis & conservandis libri duo.*

Hanau, typis Wecheliani: apud Claudium Marnium & heredes Ioannis Aubrii, 1608.

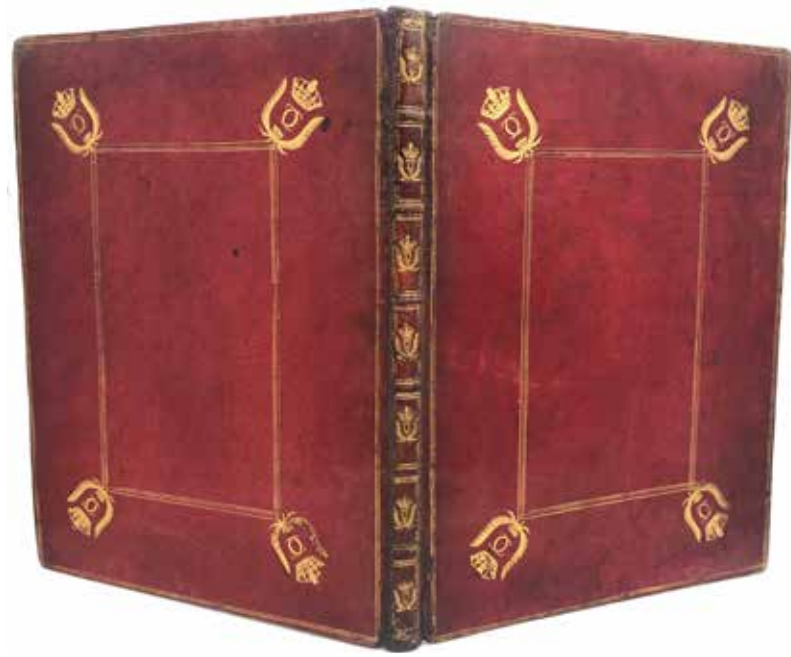
£7,500

FIRST EDITION. 4to pp. 102, [x]. A-O4. Roman letter, some Italic and Greek, woodcut printer's device on title-page repeated on recto of last (otherwise blank), floriated woodcut initials, typographical headpieces, woodcut tailpieces, octagonal stamp in blue on verso of t-p of the British Museum, indicating Royal Library provenance, and duplicate stamp, 1787, sold Leigh and Sotheby, March 1788, armorial bookplate with motto "Aurea mediocritas" on pastedown, autograph 'John Caley' (1760-1834,) the antiquary on fly, initials A.J.P., stamped on rear pastedown. Age browning, occasional light foxing, marginal wormtrail. A good copy in a splendid Restoration crimson morocco binding, for Charles II by the Samuel Mearne bindery, boards gilt ruled to a panel design, gilt crowned cypher of Charles II between palm leaves to outer corners, spine with gilt ruled raised bands, expertly rebacked, with original spine laid down, gilt crowned cypher of Charles between palm leaves at centres, a.e.g. a little worn at extremities.

*First edition of this important work on the minting and circulation of money by Jacob Bornitz who worked at the court of Rudolf II as a political administrator and wrote several works on economics, trade and political philosophy. He was an author well known in Stuart England; his works were owned by John Donne and William Camden. This tract on the minting and preservation of coins within a republic, dedicated to Rudolf II, was probably his best-known work. "Jacob Bornitz (1560 – 1625), an advocate for the Hapsburg imperial treasury, was a strong advocate of alchemy. He made the alchemically inspired "mastery of Nature", which encouraged Rudolf II in Prague to patronize new industries, into an explicit political theory. Bornitz was responsible both for the first discussion of reason*

of state in German-speaking lands, as well as for a theorizing of the body politic based on alchemical views of natural bodies. In particular, in his last and greatest work, *On a Sufficiency of Things* (1625) he stressed that money and circulated goods operated as a 'second blood', circulating through society. This formulation preceded William Harvey's formulation of the circulation of blood." Mary Lindemann 'Money in the German-speaking Lands.'

"Samuel Mearne (1624–1683) the best known binder of this period .. described by David Pearson as 'long celebrated as the greatest name in English Restoration bookbinding'. As well as .. being the bookbinder to the King, his son Charles was also granted the posts of bookbinder, bookseller and stationer to the monarch. The restoration of the monarchy in 1660 is seen as the beginning of a 'golden age' in English bookbinding, in which Mearne was a figurehead. He is known as the chief exponent of the 'Cottage Style' or 'Cottage Roof' design, described by John Carter as 'A style of decoration in which the top and bottom of the rectangular panel, which itself will be filled with smaller ornaments in a variety of rich designs, slope away from a broken centre, thus producing a sort of gabled effect'. The two Cs back to back between palm leaves, Charles II's cypher, is a good indication that this book has been bound by Mearne: the tools to create these designs in the leather were used exclusively by him." Catherine Sutherland, *Pepys Library and Special Collections, Magdalene College libraries*. The binding is in a simple Mearne



style, and is consistent with the bindings he made for Charles II's library at St James's; records show that he bound 830 books for St James's between 1663 and 1667 see Nixon, "English Restoration Bindings", plates 2 and 6, for near-identical bindings.

BM STC Ger. C17th vol. I B1871. Not in Kress. Goldsmiths I 372.

L2363

#### THE PORTUGUESE ROYAL COSMOGRAPHER'S COPY

#### 19. BRAHE, Tycho.

*Astronomiae Instauratae Mechanica*.

Nuremberg, Hulsius Levinus, 1602.

£42,500

Folio. 54 unnumbered ff. Roman letter, little Italic. Finely engraved t-p with portrait of Tycho Brahe dated 1586 within arch surrounded by arms of Danish families, 6 engravings and 25 woodcuts (mostly full-page) of astronomical instruments, buildings, maps and globes, decorated initials, head- and tailpieces, all pages with single ruled typographical border. Intermittent slight browning, small old marginal repair to few ll., minor marginal spotting. A very good copy in contemporary vellum, minor loss towards foot of spine, bookplate of Erwin Tomash to front pastedown, early casemarks on fep, contemporary inscriptions by Dom Manuel de Meneses dated 1624, one probably indicating price, on t-p.

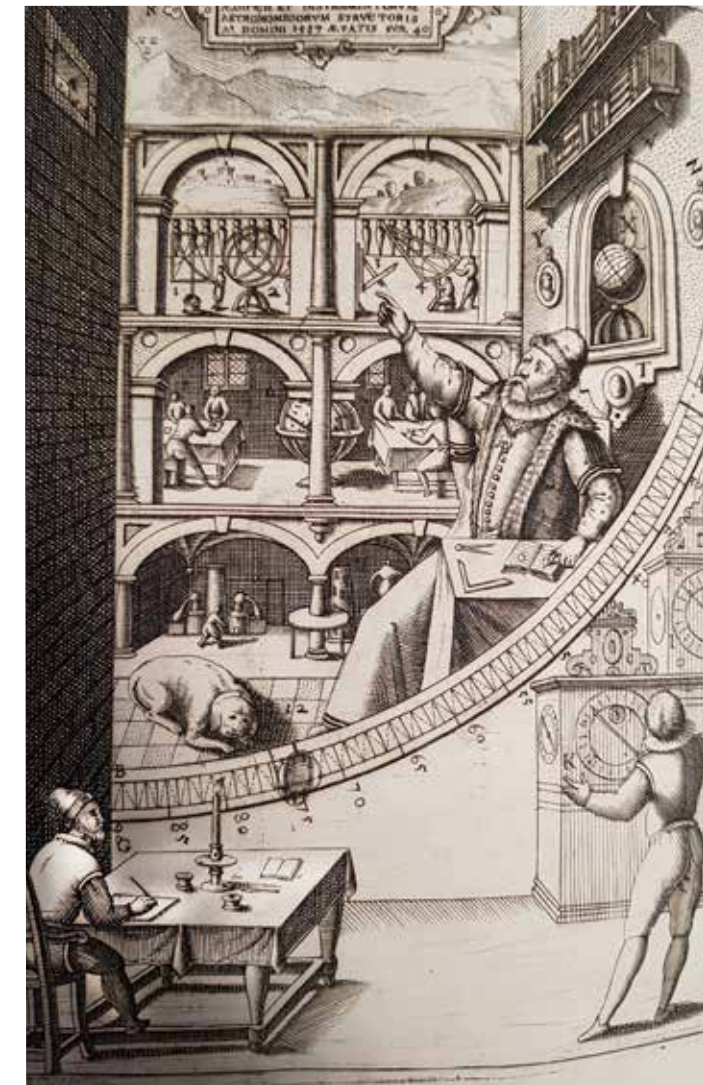
This copy belonged to the Portuguese astronomer Dom Manuel de Meneses (c.1565-1628), whose autograph here matches *Real Academia de la Historia*, ms. 9/237. He attended the Jesuit College in Lisbon studying mathematics and the art of navigation with João Delga-

do (Rodrigues, 'História da Companhia de Jesus', III, 186). After leading expeditions to the Indies as navy captain, he became court cosmographer in 1624—the year of the ex-libris in this copy. His interests in astronomical instruments were determined by his professional knowledge of navigation; incidentally, in 1627 he survived a horrendous shipwreck in the Indies in which nearly 2000 people lost their lives (see 'Le naufrage des Portugais', 211, 215).

Lavishly illustrated second—and first trade—edition of this important work in the history of astronomical mechanics. Whilst the first edition was issued privately by the author in a limited print-run of c.100 copies, largely for presentation to would-be patrons, the second was intended for wider circulation. It was completely reset and slightly revised from the first, the woodcuts and copperplates of which were sold to the printer Levinus Hulsius after Brahe's death. Except for the engraving of an armillary sphere on C6, which substituted a woodcut of the same subject, all the handsome illustrations, of fresh impression in this copy, were based on the original plates and blocks (Honeyman I, 490). The scion to one of Denmark's most important aristocratic family, Tycho Brahe (1546-1601) studied at Copenhagen and Leipzig pursuing his multifarious interests in a variety of subjects including astronomy, astrology (which resulted in horoscopes for famous personalities), philosophy and physics. His theorisation of 'geo-heliocentrism' sought to reconcile and revise the Copernican, Ptolemaic and Aristotelian systems, positing that the Sun

and Moon revolved around the earth, whilst the five known planets orbited around the Sun. Devised to assist astronomers and navigators with applied calculations, 'Astronomiae Instauratae Mechanica' illustrates the instruments Brahe constructed and employed for his research at the observatories of Uraniborg and its underground counterpart, Stjerneborg, which he established in the 1580s. Prefaced by a full-page illustration, each section explains the making (usually from iron or 'orichalcus', i.e., gilt brass) and workings of each instruments including several types of quadrants ('minor', 'azimuthalis'), sextants, zodiacal and equatorial armillary spheres and a superbly decorated globe. Brahe also owned a majestic 'mural quadrant' entirely covered with engraved decorations. The second part features illustrations of the architecture and plans of his observatories as well as a map of Hven, the island on which they were built, explaining the topographical rationale underlying their planning. A most important, exquisitely illustrated manual of illustrious provenance.

USTC 2135265; BM STC Ger., p. 143 (1598 ed.); Brunet II, 1200; Houzeau & Lancaster 2703; Honeyman I, 490. Not in Riccardi. F.M. de Melo and M. de Meneses, *Le naufrage des Portugais sur les côtes de Saint-Jean-de-Luz & d'Arcachon* (1627), ed. P. Lizé and J.Y. Blot (Paris, 2000); F. Rodrigues, *História da Companhia de Jesus na Assistência de Portugal* (Porto, 1944), III.



K157

**20. 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 allover gilt strapwork design, covers bordered with a double gilt rule, outer section with a gilt geometric interlacing strapwork border, central oval, alternately gilt and silver gilt lettered with the inscription "Bonum Faciendo ne defatigemur" 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 an 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 in-

congruous 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. Augustine's *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

BY CLOVIS EVE

**21. BREVIARIUM ROMANUM.**

*Breviarium Romanum, ex decreto sacrosancti concilij Tridentini restitutum. Pii 5. Pont. Max. iussu editum. Cum insuper accessit kalendarium gregorianum perpetuum.*

Paris, apud Iacobum Keruer, 1583.

£17,500

Folio. 2 vols in one. pp. (lxxvi), 1046, (ii) ; 155, (i). ã8, e8,

i8, ò8, u6, A-Zz8, AA-SS8 TT-VV6 (VV6 blank); a-i8 k4. Roman letter, in red and black, text within box rule, in double column, Kerver's large woodcut unicorn device on verso of last, woodcut figures of St Peter and St Paul on title, historiated woodcut initials, seven full page woodcuts, bookplate of Maurice Burrus on pastedown. Light age yellowing, some quires lightly browned, general light spotting a bit heavier in places. A very good copy in a magnificent contemporary French olive morocco gilt fanfare binding, covers bordered with a triple gilt rule, the fanfare design is entirely gilt worked around a central oval (overlaid with tan morocco at a later date) with a multitude of compartments and half compartments connected by volutes and torsades, with leafy spays and floral spirals all filled with a small tools gilt, including small and large roses, hearts (the coeur empanache'), leaves, with a seme' of small tools and pontille' tools, the spine is worked in an identical fashion, again around a central oval filled with fan and heart tools gilt, edges with double gilt rules with hatched compartments, all edges gilt, upper joint expertly restored.

An extraordinary and truly monumental fanfare binding of the highest quality, a masterpiece of the genre, with tools traditionally attributed to the Royal workshop of Clovis Eve. Its abundant and exceptionally finely worked decoration represents the culmination of the development in the design of fanfare bindings. The style had its beginnings around 1565, 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. It reached its peak around 1585 with bindings like this. Needham points out the extraordinary work involved in making such a binding, describing a very similar, though slightly smaller fanfare binding; "No area of the covers and back is left ungilded. The compartments are made up of individual small gauges (arced lines) and pallets (straight lines). An extrapolation from one sector of the cover suggests that a total of about 3000 separate tool impressions were required to

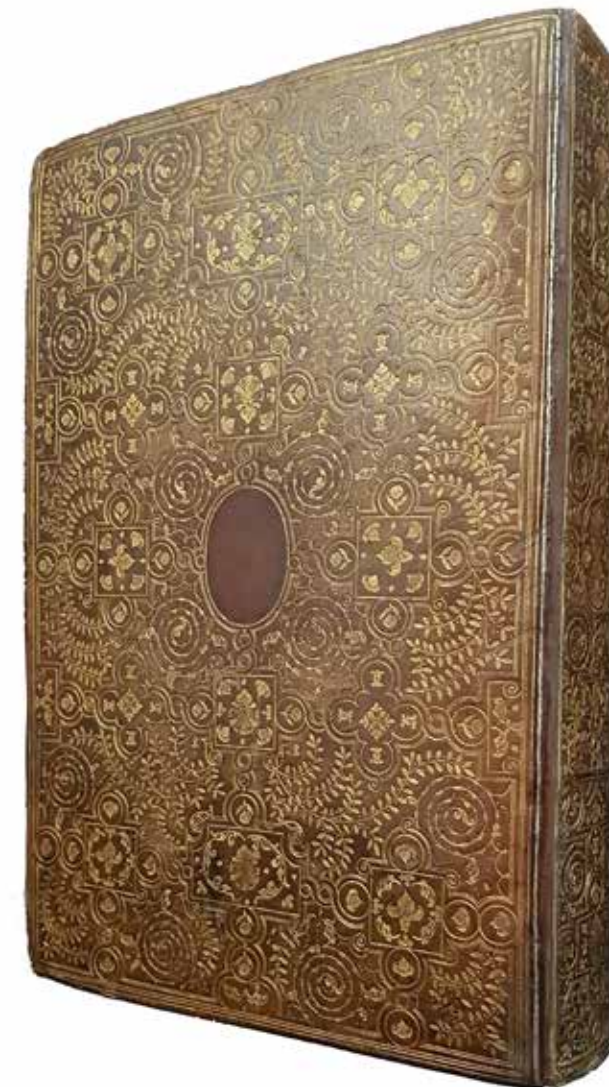
finish this binding – exclusive of the hundreds of gold dots scattered *ad libitum* over the covers. This is an average of almost 40 impressions per square inch." There are two comparable copies of large format fanfare bindings, one which is on the same edition of *Breviarium Romanum*, from the collection of Micheal Wittcock, the second on volumes of St. Augustine's *Opera Omnia* (see Hobson / Culot). These three bindings share the same small tools, among which is the celebrated and mysterious little tool known as the "coeur empanache", traditionally attributed to Clovis Eve. The fact that a similar very rich fanfare binding is found on the

same work suggests that they were probably commissioned by the same person, or perhaps the binder for presentation. Such rich bindings were rare even at the period and as Needham points out "It was much more common for fanfare bindings to be found on special presentation copies and gifts" or 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".

A stunning copy of this beautifully printed breviary.

USTC 172227. Hobson, *Les reliures à la fanfare*. Nixon, PML 61. Needham, *Twelve centuries* 83.

L2798



## 22. CALVIN, Jean.

*Institutio Christianae religionis.*

Strasbourg, Wendelin I Rihel, 1545.

£15,000

Folio. pp. (xliv) 505. Roman letter, side notes in italic, occasional Greek. Woodcut printer's device to t-p, decorated initials. Light age browning, water stain to lower outer corner of last two leaves, one old marginal repair, the odd thumb and marginal ink mark, small wax spots to t-p not affecting text, single wormhole to upper margin of first few gatherings, ms title to fore-edge. Very good copy in contemporary calf over bevelled wooden boards, lacking clasps, finely blind-tooled to a three-panel design, fleurons and all'antica motifs to centre, title above, figures of Charles V, Ferdinand, King of Bohemia, and 'AN DE AV' (Andreas de Auria or Andrea Doria) to outer panel, spine blind-tooled to compartments, upper joint a bit cracked, slightly defective at head. Extensive C16 Latin marginalia in at least three hands, one in red, C19 ex-libris and casemark to front pastedown, C16 ex-libris 'Ambrosius Moibanus Possessor M. Sulomoni Frenzetio Affini suo, eiusque Filijs ddt per Eptam manu sua Witeberga Wratistavia scripta Anno 70. 16 Julij' to t-p.

Very good, handsomely bound copy of this immensely influential work by Jean Calvin (1509-1564), *The 'Institutio' presented a systematic analysis of Protestant doctrines dissociating the new religious ideas from attacks against established political authority launched by the Anabaptists and condemned by Francis I, to whom the work is dedicated. In this third, expanded Latin edition the twenty-one chapters discuss fundamental theological questions like the knowledge and understanding of God's divine nature, the doctrines of justification by faith alone and of predestination—which differentiated Calvin's thought from Luther's. His influential theories inspired, among others, the religious and political ideas of the French Huguenots and the Scottish, English, and Irish Presbyterians.*

*The uncommon, very crisp C16 binding celebrates the pre-eminence of the Holy Roman Empire over the Ottomans. It portrays Emperor Charles V, Ferdinand, King of Bohemia, and Andrea Doria his sole recorded occurrence on a German binding (EBDB r004398). Doria (1466-1560), a most successful admiral of the Republic of Genoa, was in the service of Charles V from 1528 to the 1550s, fighting the Ottomans and helping him to strengthen his hold over Italy. Whilst Haebler traces the unsigned rolls to Saxony (I:369, 4), they belong instead to the 'HB Binder' workshop, active in Breslau in the 1520s-50s and used by the Silesian Reformer Johann Hess, friend of the early owner of this copy (Haebler I:40). The costumes reflect the fashion of the 1530s,*

*when Charles V and Andrea Doria defeated the Ottomans in Tunis, and Ferdinand resisted their invasion of Hungary—which the binding may be celebrating with images of the victors.*

*The remarkable provenance of this copy is traceable to the Lower Silesian city of Breslau (Wrocław). The first owner was Ambrosius Moibanus (1494-1554), an influential Lutheran theologian who studied at Cracow and Wittenberg, where he met Melancthon. He was pastor at St Elizabeth's Church in Breslau from 1525, and among the first to introduce the Reformation into Silesia. Moibanus wrote a Catechism, hymns, and epistles (some to Calvin concerning the reception of the Reformation in Hungary and Poland). He strongly believed in the importance of women's education, which he promoted at his parish school. The second ex-libris is of his fifth son, Ambrosius (1546-1598). He taught theology in Wittenberg, became pastor at St Elizabeth's, and was in possession of his father's books by 1569 as stated on the t-p of an incunabulum now at Harvard. In 1570 the younger Ambrosius donated this copy to his brother-in-law, M. Salomon Frenzel von Friedenthal (1529-1602), and his sons, including the future humanist Salomon Frenzelius. M. Salomon was appointed pastor of St Elizabeth's in 1567, and left Breslau for Brzeg in 1571. The annotations in this copy reflect the interests of its Protestant readers. It was probably Moibanus the elder who annotated sections rejecting as 'error et stultitia' the doctrines of the Anabaptists, whose persecution he encouraged.*

BM STC Ger. p. 174; VD 16; I. A. 129.782; Wien NB III, C 60. Not in Brunet or Graesse. See P. Konrad, *Dr. Ambrosius Moibanus ein Beitrag zur Geschichte* (Halle, 1891).

K120



## 23. CALVIN, Jean.

*Four Sermons of Maister Iohn Calvin, Entreating of Matters Very Pofitable for our Time, as may bee seene by the Preface*

London, for Thomas Man, 1579. [with]

## ANDERSON, Anthony.

*The Shield of our Safetie.*

London, by H. Jackson, 1581.

£8,500

FIRST EDITION Thus, and FIRST EDITION. Two vols in one. 4to. 1) ff. [vi], 59, [i]. [fist]4, 3\*2, A-G8, H4 [last blank] 2) 168 unnumbered leaves. A-X4. 1) Roman and Italic letter. Title within line ruled typographic border, woodcut initials, historiated and floriated woodcut initials. 2) Black letter, some Roman and Italic. First leaf blank with but for signature. Title within typographic border, white on black criblée initial, typographical ornaments, "Tho. Haughton" in early hand on pastedown, "James Riddocks book 1732" on fly, "Isaac Hadley Broddell 1794" at foot of t-p, bookplate of the Fox Pointe Collection on rear pastedown. Light age yellowing, a little very minor waterstaining on first few leaves, the rare marginal mark. Fine, large margined copies, crisp and clean, entirely unsophisticated, stab bound in original limp vellum, vellum a little creased and soiled.

*First editions of these two very rare Puritan works; fine large copies in their original binding. In 1579, the Elizabethan Puritan, John Fielde, produced an unabridged text based on the original French, *Four Sermons of Maister Iohn Calvin, Entreating of Matters Very Profitable for our Time, with a Briefe Exposition of the LXXXVII. Psalme. A unifying theme nevertheless emerges from this apparently disparate collection of texts: the need for an open and sincere profession of faith, made wherever possible within a church where the gospel is purely preached, the sacraments properly administered, and God duly honoured in prayer. Central to Calvin's thought – central, indeed, to the thought of all the major Reformers – is the idea that Christian belief is more than inner acquiescence. It expresses itself audibly in words and visibly in deeds, such that the covert or private practice of one's faith, the claim that God requires no more than 'worship in spirit', is seen to compromise faith itself and to comfort faith's enemies. Nor can faith exist in isolation. In order to grow, it must be fed by the ministrations of Christ's church, which consistently figures in these sermons not as a temporary refuge from a hostile world, but as God's choice instrument of salvation, an outpost of heaven. .. The note of urgency which pervades much of the Four Sermons reflects the troubled conditions of the time. .. Calvin betrays little optimism as to the course of future events in Europe." Robert White "The translator's 'Introduction' to Faith Unfeigned – Four Sermons concerning Matters Most Useful for the Present Time with A Brief Exposition of Psalm 87 by John Calvin."**

*"Anthony Anderson, (d. 1593), theological writer and preacher, was, according to Tanner, a native of Lancashire, and was for many years rector of Medbourne, in Leicestershire. .. His published works, which are of a puritanic character, consist of sermons, prayers, and expositions of scriptural passages." DNB. "Pilkington did not address the question of ghosts at any length in his writings. But some ministers who went into print on the issue clearly did so in response to actual sightings or reports among their parishioners. In a 1581 treatise on the Nunc Dimitis the puritan minister Anthony Anderson included a long discursus 'beating down to death this error .. that the soules of the dead depart not so from us, but that after buryall they walke in the earth, and appeare unto men'. His motive for doing so was that even as he composed the work 'almost slandersous report is raysed of an honest and vertuous minister departed from this lyfe, that hys soule nowe walketh at this daye in his parsonage house.'" Peter Marshall. *Beliefs and the Dead in Reformation England**

1) ESTC S107288. STC 4439. Lowndes I 352 (1561 edn. only) 2) ESTC S100137. STC 572. Not in Lowndes.

L2993

ALDINE POETRY

## 24. CASTIGLIONE, Baldassarre.

*Stanze pastorali.*

Venice, haer. Aldo I Manuzio, 1553.

£5,500



FIRST EDITION. 8vo. ff. 112 (viii). Italic letter, little Roman. Woodcut Aldine device to t-p, decorated initials. Slight spotting to a few ll. An exceptionally clean, excellent copy in C18 quarter vellum, gilt-lettered label to spine, C19 bibliographical information, casemark to front pastedown, armorial bookplate of Baron Landau.

Exceptionally good, clean copy of the first edition of a pastoral composition written jointly by Baldassarre Castiglione and Cesare Gonzaga. A commercial enterprise, it features a dedicatory letter by the poet Anton Giacomo Corso explaining how Castiglione and Gonzaga's 'Eclogue' had been preserved in ms. in his own library for a long time and was now being finally revealed to the world— incidentally—together with the second edition of his own 'rime', which occupies most of the work. Castiglione (1478-1529) was a courtier, soldier, diplomat and greatly influential author. His name appears indeed at the top of the t-p of this edition, published a quarter of a century after his death and the publication of 'Il Cortegiano'—the internationally-acclaimed manual for courtiers in the Renaissance. Cesare Gonzaga (1476-1512), cousin of Castiglione, was a soldier at the court of Urbino and a poet. The 'Eclogue', attributed almost entirely to Castiglione, is a dialogue between the shepherds Tirsi, Iola and Dameta, whose 'pleasures' in harping for their nymphs come close to 'martyrdom'. It was his first vernacular composition inspired by the 'ottava rima' of Politian and the tradition of pastoral drama. Originally staged as a play called 'Tirsi' at the court of Urbino in 1506, it remained unpublished until 1553; one ms. copy was owned by Pietro Bembo in Venice, a member of the intellectual circle of Domenico Venier to which Corso (fl. 1540s) belonged. A beautifully printed testimony to Renaissance court culture.

USTC 819515; Renouard 157:18; Ahmanson-Murphy 450; BM STC It., p. 156; Brunet I, 1631; Fontanini II, 59; Gamba 1299. J. Cartwright, Baldassarre Castiglione: The Perfect Courtier, 2 vols(London, 1908), vol. 1.

L3097

PRINTING AND THE MIND OF MAN

25. CASTIGLIONE, Baldassarre.

*Il libro del cortegiano.*

Venezia, in aedibus haer. Aldo I Manuzio & Andrea I Torresano, 1528.

£39,500

FIRST EDITION. Folio. 122 unnumbered ff., \*4 a-o8 p6. Woodcut Aldine device to t-p and verso of last (this with a little period colouring). T-p a little soiled at lower outer corner, a few thumb marks to first ll., small oil stain to upper margin of e-k4, single small worm hole from i2, a second to final ll. A remarkably clean, crisp, fresh copy, on thick paper, in C17 sprinkled calf, raised bands, spine in six gilt ruled compartments, large gilt fleuron and cornerpieces to each, repair to surface of joints and corners. Bookplate of T. Kimball Brooker to front pastedown and stamp to fep, early number inked to upper margin of t-p.

Remarkably fresh, crisp and clean copy, on thick paper, of the first edition of a work which shaped and changed the culture of the European upper classes in the Renaissance. This edition is the 'first and most sought after' (Brunet I, 1628), 'handsome and rare' (Renouard 105:3). Of noble origins, Baldassarre Castiglione (1478-1529) studied 'literae humaniores' at Milan and was at the service of the Sforza and Gonzaga before moving to the court of the Duke of Urbino. He spent the last few years of his life as Apostolic nuncio in Spain, where he died of the plague in 1529. It was the year before his death that the first edition of 'Il libro del Cortegiano' appeared in print; its success was foreseen by Aldus who obtained a 10-year monopoly. The work celebrates the characteristics of the ideal aristocrat and 'has remained the perfect definition of a gentleman ever since' (PMM 59). It was inspired by Castiglione's time at Urbino and his social interaction with influential personalities including courtiers, aristocrats and literati, by then mostly deceased. It was thus intended also as a celebration of their achievements since, as Castiglione said in the preface, the 'loss of so many friends' had left him in a 'painful solitude'. In this dialogue, refined courtiers discuss the virtues (e.g., honesty, magnanimity and good manners) and social skills (e.g., foreign language proficiency, dancing and fencing) a perfect courtier should have, often inspired by exempla from classical antiquity, as well as the 'sprezzatura'—a fundamental nonchalance or 'carelessness' guiding his every action. The resulting idea of 'self-fashioning', or the crafting of a public persona following received standards, influenced, thanks to numerous translations, the behaviour of the European aristocracy for decades, especially in England where C16 literature and drama were imbued with the Italian ideals of the 'cortegiano'.

USTC 819485; BM STC It., p. 156; Brunet I, 1628: 'la première et la plus recherchée'; Renouard 105:3: 'belle et rare'; Ahmanson-Murphy 252; PMM 59.

L3070

CONTEMPORARY BINDING

26. CATO, Marcus Porcius, VARRO, Marcus Terentius, COLUMELLA, Lucius Moderatus, PALLADIUS, Rutilius Taurus.

*Opera Agricolationum. [Scriptores rei rusticae].*

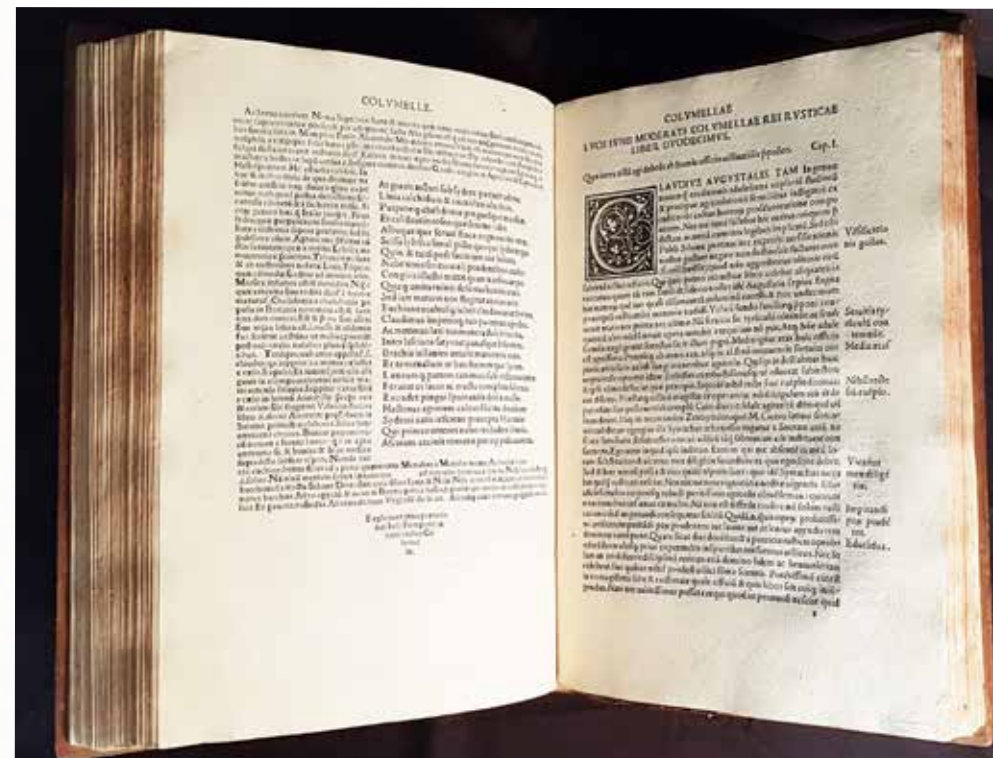
Reggio Emilia, Franciscus de Mazalibus, 1499.

£22,500

Folio. 244 unnumbered ll., 2a10 a-s8 t-u6 x-z8 &8 >8 Px8 A-C8 D6. Roman letter, little Greek, mainly double column. White on red initials with period hand-colouring (gold, green and blue) to a1, decorated white on back initials, woodcut printer's device to recto of last leaf. T-p little dusty, clean tear with no loss to lower margin of aa2, some thumbing, intermittent faint marginal waterstaining, traces of glue to lower margin of last gathering. A fine well-margined, remarkably fresh copy, on thick paper, in contemporary quarter goatskin over wooden boards, lacking clasps, without pastedowns, spine quadruple blind tooled to a cross-hatched design, raised bands, little worming at foot, small repair at head. 'Duplum Biblioth. Regiae Monacensis' inked to inner upper board, later illegible autograph inked to fep, ms. 'Enumeror Bibliothecae M[onast]r[i]j Cellae B[eatae] Mariae [Altzella?] virginis prenberg et worth' to t-p, three stamps of the Royal Library, Munich, (one 'duplum') to verso of t-p.

Nicely bound, well-margined, outstandingly fresh copy of the last edition of 'De re rustica' published in the C15. It was the fifth issued in northern Italy. 'This is a good example of the rivalry between the prototypographers, five Italian incunabula of the

'Scriptores rei rusticae', by five different printers, in three cities; three editions by three different printers in one of them, Reggio Emilia [...] After that the tradition of the four "Scriptores" was common' (Sarton, 'Hellenistic Science and Culture', 388). This florilegium of agricultural works was devised for a readership interested in the classical rustic virtues of landownership and the practical aspects of country life, with topics as varied as the best place to set up a beehive, horticulture, remedies for dogs with flees and sick horses, ways to scare snakes off stables and regulations for workers. Marcus Porcius Cato (234-149 BC) was a Roman statesman, military officer and author. His only complete, extant work, 'De Agri Cultura' (c.160 BC) is a manual on the management of a country estate reliant on slaves, with a special interest in the cultivation of vines. A prolific writer patronised by Augustus, Marcus Terentius Varro (116-107BC) based his 'Rerum rusticarum libri tres' on his direct experience of farming. He notably warns his readers to avoid marshlands, where 'animalia minuta' that cannot be seen by the human eye may be breathed in or swallowed and cause illnesses. A soldier and farmer, Lucius Moderatus Columella (4-70AD) is best known for his 'Res rustica'—in this edition with a commentary by Pomponius Laetus—which deals with a wealth of activities including the cultivation of vines and olives, the farming and treatment of animals, and the management of workers. Inspired by Columella and much admired in the medieval period, Palladius's (C4-5AD) 'Opus agriculturae' (or 'De re rustica') provides an account of the typical monthly activities of a Roman farm, and mentions the utility of building mills over abundant waterways to grind wheat. A handsome copy of this classic work of early Renaissance printing—a 'better revised and designed' edition prepared, in Beroaldus's words, to 'seduce'.



regio Emilia, Franciscus de Mazalibus, 1499. A handsome copy of this classic work of early Renaissance printing—a 'better revised and designed' edition prepared, in Beroaldus's words, to 'seduce'.

ISTC is00350000; Brunet V, 245; BM

STC It., p. 160 (not this ed.); Bitting (1533 ed.); Vicaire (1472 ed.). Not in Simon or Oberlé. G. Sarton, *Hellenistic Science and Culture in the Last Three Centuries B.C.* (Cambridge, MA, 1959).

K170

### STUNNING PERIOD COLOURING

#### 27. CAVALIERI, Giovanni Battista, [CIRCIGNANI, Niccolò].

*Ecclesiae militantis triumphus.*

Rome, ex officina Bartholomaei Grassi, 1585.

£7,500

Small folio. Engraved architectural t-p with allegorical female figures holding crown, 31 handsome full-page engravings (with shorts captions above and below), all in striking period colouring, heightened in gold. A little paint abrasion to foot of t-p, light water stains, mostly to outer margins, worm trail to outer and upper margin affecting text but not images on several plates, various traces of repair, water stains and thumb soiling, mainly marginal. An extensively used copy in C19 quarter calf over marbled boards, spine gilt, brief ms. addition to pl. 30.

Scarce second edition of this major collection of engravings portraying the suffering of ancient martyrs—most unusually in striking period colouring, heightened in gold. It was the product of the indirect collaboration between Giovanni Battista Cavalieri (1525-1601), an engraver specialised

in Roman antiquities and the history of the Church, and the painter Niccolò Circignani (1530-97), famously responsible for the outstanding frescoes depicting the martyrs of the primitive church in the Basilica di Santo Stefano Rotondo al Celio, the seat of the Jesuit German-Hungarian College in Rome, for the novices of which this work was intended. 'Ecclesiae militantis triumphus' turned Circignani's works into an easily accessible collection of plates that could be used for meditation, presenting an image of sorrow accompanied by allegorical mottoes or biblical quotes, and a few explanatory lines contextualising the image in history, using the reigns of Roman Emperors as reference points. The cycle begins with the uttermost martyrdom—Christ's crucifixion—and continues with Sts Stephen, Paul, Thecla, Domitilla and dozens of others, all portrayed according to their final trial (beheading, burning, torn apart by lions, and, most



famously, roasted alive inside a brass ox). The paintings and prints acted as 'a visual counterpart to the recitations of the Litany of the Saints, readings of saints' lives, and the Roman Martyrology, providing Jesuit novices with appropriate Christian "exempla"—a devotional practice, that of the veneration of martyrs, which followed the doctrine of the Council of Trent (Noreen, 'Jesuit Iconography', 697). The owner of this copy was probably a Jesuit at the German-Hungarian College. Established in 1580, the German-Hungarian College hosted Jesuit novices in training for missions to Protestant northern Europe. He annotated plate 30, on African martyrs, with the names 'Afra et Dafrosa', two important saints. In particular, Afra, whose legend in the 'Martyrologium Hieronymianum' brought together the story of a repented German prostitute and the life of a martyr of Antioch, was patron saint of Augsburg and much venerated in Germany. A superb, powerfully coloured example of Counter-Reformation book illustration; coloured examples are rare.

BM STC It., p. 185 (1583 ed.); Mortimer, *Harvard It.*, 125 (1584 ed.): Mortimer counts four states of the t-p of the two Grassi issues, this corresponding to the fourth; Brunet I, 1697; Adams AC2037. K. Noreen, 'Ecclesiae militantis triumphus: Jesuit Iconography and the Counter-Reformation', *Sixteenth Century Journal* 29 (1998), 689-715.

L2649

#### 28. CERVANTES, Miguel de.

*Les Nouvelles... En françois par F. de Rosset et le Sr d'Audiguier. Avec l'histoire de Ruis Dias et de Quixaire... par le Sr de Bellan.*

Paris, chez Nicholas et Jean de La Coste, 1633.

£6,500

8vo. pp. (viii) 695. Roman letter, some Italic. Woodcut initials head and tail-pieces, typographical ornaments. Age yellowing, some minor spotting in places, the odd marginal stain or mark, small worm trail at gutter of a few quires, just touching a few letters. A good, unsophisticated copy in contemporary speckled calf, spine with gilt ruled raised bands, red morocco label gilt lettered, a.e.r.

Rare fourth edition of this most influential and popular first translation into French of the 'Exemplary Novels' by Cervantes, with the dedication replaced with an interesting letter to the reader in which it is claimed that the work, in this edition, has been corrected by "quel que homme qui en fust capable", as previous editions were so full of errors, almost to make the work nonsensical. These novels by Cervantes, alone would have given the author the foremost place among Spanish novelists; the twelve tales in the volume, contain some of the writer's best work. It is in the 'Novelas ejemplares' that the chivalric tale of the Middle Ages is transformed into the modern novel, and the whole concept, manner of composition and style was Cervantes' invention. Cervantes claimed in his foreword to have been the first to write novelas in the Spanish language: "My genius and my inclination prompt me to this kind of writing; the more so as I consider (and with truth) that I am the first who has written novels in the Spanish language, though many have hitherto appeared among us, all of them translated from foreign authors. But these are my own, neither imitated nor stolen from anyone; my genius has engendered them, my pen has brought them

forth, and they are growing up in the arms of the press." "The Exemplary Novels of Cervantes" Translated by Walter K. Kelly.

"Cervantes's influence on seventeenth-century European prose fiction was unique and exemplary. His writing was a catalyst, perhaps even paradigmatic, in the formation of the republic of letters itself. After publication, his stories were taken up, both within and beyond Spain, with unprecedented rapidity for works of vernacular prose fiction. In his homeland, at least twenty adaptations of his works appeared before 1680, including adaptations of two of the stories from the *Novelas ejemplares* (1613) by his rival Lope de Vega, as plots for his plays *La ilustre fregona* (Parte XXIV, 1641) and *El mayor imposible* (Parte XXV, 1647, based on *El celoso extremeño*). A French translation of the *Novelas ejemplares* came out within a year of its publication in Spain, and there were a further eight editions of this translation before 1700. The popularity of Cervantine material in France can be gauged equally from there being no fewer than twenty-three stage adaptations of his work during the same period. In England, the case of John Fletcher typifies how rich a vein writers found in Cervantes's prose: roughly a quarter of Fletcher's extant output of just over fifty plays was based on Cervantine prose originals, mostly the *Novelas ejemplares*." Alexander Samson "Maybe Exemplary? James Mabbe's Translation of the 'Exemplarie Novells' (1640)". Cervantes' works were particularly influential in France in the 1630s despite the war between the two nations. "Throughout the 1630s, Parisian stages hosted an adaptation of the *romancero del Cid* and two invented sequels to it, plus several plays based on works by Lope de Vega and on Cervantes's *Novelas ejemplares* and *Don Quixote*. This chronological coincidence of France's theatrical Hispanophilia and outright war with Spain indicates the complexity of the cultural relationship between the two countries in these years." Ellen R. Welch 'Cervantes and the Domestication of Romance in Seventeenth-Century French Theater'

Vital d' Audiguier was a novelist and poet who also translated

ed "Los trabajos de Persiles y Sigismunda" and other works by Lope De Vega. His translations were extremely popular and influential, were at the heart of a revival of the novel in France and were also translated into English. "His versions of Cervantes's Tales (Novelas, 1618) were included by the French Academy among the best specimens of French writing. He was assassinated about 1625, or according to some authorities in 1630" Joseph Thomas "The Universal Dictionary of Biography and Mythology." Francois de Rosset was equally influential as was also the translator of the first French edition of the second part of Don Quijote. "François de Rosset (1570?-1619) —our first translator of Part II— "docteur es droits et advo-

cat en Parlement," was quite a familiar figure at the French court during the first couple of decades of the 17th century.

Though known today only to specialists in French literature of the period, a count of the editions of his works during his lifetime — well over forty— attests to his popularity as a dabbler in poetry, the theater, a writer of lurid tales, and as a translator." Anthony Lo Ré. "More on the Sadness of Don Quixote: The First Known Quixote Illustration, Paris, 1618"

Rius. I 888. Palau y Dulcet 53523. Not in BM STC Fr. C17, Brunet or Graesse.

L2761

## 29. CHOIRBOOK.

Choirbook, in Latin, illuminated manuscript on vellum.

[Italy, (probably Florence), thirteenth or early fourteenth century].

Sold

Folio. 320 x 240 mm. 40 leaves (plus a paper endleaf at front and back), wanting single leaves throughout and at end, collation: i9 (wants ix), ii7 (wants xii, xiv-xv), iii-iv10, v4 (last two leaves cut away), single column of 6 lines of text with music on a 4-line red staff (rastrum: 21 mm.), paragraph marks in blue, red rubrics, reading numbers and original folio numbers in roman numerals in blue and red in margins, initials in red or blue with ornate scrolling penwork, the largest of these in variegated red and blue and containing sections of densely packed red and blue penwork, single large initial 'R' in blue, red, green and pink acanthus leaves bound together by coloured and burnished gold bands, all on burnished gold grounds, acanthus leaf fronds extending into two margins enclosing gold fruit and a roundel with a personal device (apparently one of the nails from Christ's Cross in red and silver on black grounds), some small seventeenth- or eighteenth-century marginal additions, cracking to paint of initial in places and small losses, edges of leaves slightly scuffed and thumbbed with some small losses to ink in places, lower corners repaired in places, damage worse to cockled leaves at back, tooled with floral rollstamps over early perhaps original sixteenth century leather wooden boards, four brass bosses on each board, tears to surface of leather and tears and repairs to spine, front board slightly detached from book-block at head inside front board.

This is a single volume from a series of choirbooks, containing the relevant parts of the office from the First Sunday in Advent to the Feast of St. Aegidius (1 September), followed by readings for the consecration of a church.

Provenance:

The probable origin of the illumination in Florence, as well as the apparent depiction of the Holy Nail in the roundel above the principal illuminated initial, suggests this choirbook was produced for use in the Duomo there. Since the Middle Ages, the Cattedrale di Santa Maria del Fiore, Florence, was one of three sites to claim ownership of one of the three nails of the Crucifixion (the others being Cathedral of Notre Dame, Paris, and the Cathedral of Saint Peter, Trier; but note that such claims must be taken with a pinch of salt, as records exist of some thirty institutions who claimed to own Holy Nails or substantial parts of them). Cosimo Minerbetti, archdeacon of the Duomo in the opening years of the seventeenth century described in detail, alongside a thorn from the Crown of Thorns, the thumb of St. John the Baptist, the elbow of St. Andrew the Apostle and entire corpses of SS. Zanobius and Podius. There the relic was housed in a reliquary on an altar commissioned by the Medici family. Members of this paramount Renaissance family from Lorenzo di' Medici (reigned 1449-92) onwards, as well as the numerous artists and intellectuals they patronised such as Botticelli and the puritanical preacher Savonarola, must have gazed upon the relic and perhaps this volume among others, during their procession around the cathedral during Masses.

L2543a



RARE – EX BIBLIOTHECA ALDINA

## 30. CICERO, Marcus Tullius, [LAMBIN, Denis.].

Rhetoricorum ad C. Herennium libri IIII (with) De Oratore libri III... Cum annotationibus Dionysii Lambini.

Venice, ex Bibliotheca Aldina, 1569.

£3,250

8vo. 2 works in 1 vol., each in 2 parts with separate t-p. ff. (xxiv) 184, 38 (ii); 240, 48. Italic letter, little Roman. Woodcut Aldine device to all four t-ps, penultimate of first work and last of second. Light waterstaining to upper and outer margin of first and last few ll., intermittent slight marginal foxing or toning, lower outer blank corner of P3 torn. A good copy in slightly later vellum, superimposed on original vellum, traces of ties, title inked to spine, small loss to lower cover, C19 bookplate of John Wyndham Bruce to front pastedown, inscription 'Ad usum D. Mauri Archinti' to recto and casemark to verso of fep.

Very good copy of two Aldine editions, intended as companion volumes, of Cicero's rhetorical works, here issued for the first time with a commentary by the humanist Denis Lambin. Despite the imprimatur 'Ex Bibliotheca Aldina', these works were printed by the Torresani, heirs to Andrea, Aldus's 'socerus' and associate; these were also their first Ciceronian editions. The Torresani editions have been praised as 'handsome, almost all rare, and... kept in much esteem' (Renouard, 'Notice', 72). Due to their ex-

cellence, they were either attributed to Aldus and his heirs or mistaken for counterfeits even by notable bibliographers until the mid-C19 (Bernoni, 'Dei Torresani', 128). One of the most influential figures of classical antiquity, Marcus Tullius Cicero (106-43BC) put his legal skills to the service of politics with speeches which became landmarks of forensic oratory. Defined by Quintilian as 'eloquence itself', his copious prose production occupied a fundamental place in medieval syllabi. Subsequent to the rediscovery of further texts, including the letters, by scholars like Petrarch, Cicero contributed to forging the Latin style of the Renaissance and its ideas on political theory (e.g., Republicanism), rhetoric (e.g., the principles of argument, eloquence and invention) and philosophy (e.g., Stoicism). The first work in this sammelband includes his greatly influential 'ad Herennium', by then presented as probably spurious ('incerto auctore'), as well as 'De inventione' and 'Topica' (how to construct arguments in structure and content), and 'De partitione oratoria' on oratory techniques. The second work begins with 'De oratore', an immensely influential analysis of how a good orator should construct persuasive arguments which should however be driven by sound ethical principles. There follow 'Orator', a description of the perfect orator integrating observations in previous works, and 'De claris oratoribus', a history of eloquence through individual figures including Pericles and Solon. Denis Lambin's commentaries—to 'Rhetorica' and to the first book of 'De oratore'—appended to each part bear a separate t-p, pagination and collation, but were not intended for separate publication. Lambin (1520-72) was a French humanist who taught Latin and Greek at the Collège de France. He was praised for

his philological precision but also criticised for being 'too concerned with trivialities of language at the expense not only of philosophical issues but also of practical matters of politics and individual conduct' (Salmon, 'Renaissance and Revolt', 50).

I) Renouard 207:13; BM STC It., p. 176; Ahmanson-Murphy 579. Not in Brunet. II) Renouard 207:14; BM STC It., p. 176; Ahmanson-Murphy 580. Not in Brunet. Adams C1689, both works, one complete copy only.

L3159

THE ALDINE EPITOME OF THE ITALIAN RENAISSANCE

31. [COLONNA, Francesco].

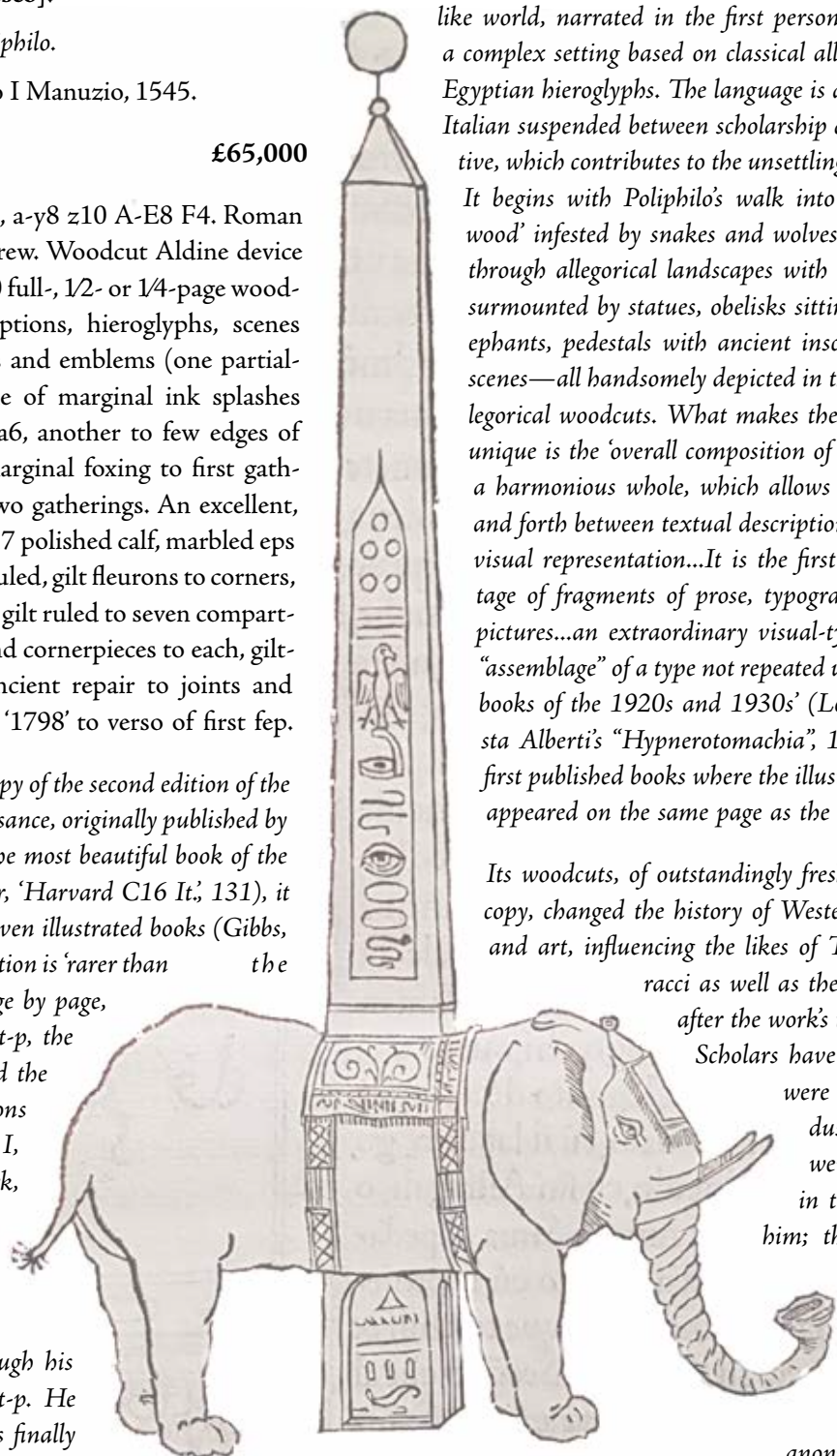
*La hypnerotomachia di Poliphilo.*

Venezia, in casa haer. Aldo I Manuzio, 1545.

£65,000

Folio. 234 unnumbered ll., a-y8 z10 A-E8 F4. Roman letter, little Greek or Hebrew. Woodcut Aldine device to t-p and recto of last, 170 full-, 1/2- or 1/4-page woodcuts of epigraphic inscriptions, hieroglyphs, scenes with classical deities, urns and emblems (one partially hand-coloured). Couple of marginal ink splashes to t-p, and to a letter of a6, another to few edges of last couple of ll., slight marginal foxing to first gathering, light yellowing in two gatherings. An excellent, wide-margined copy in C17 polished calf, marbled eps and fore-edges, triple gilt ruled, gilt fleurons to corners, raised bands, spine double gilt ruled to seven compartments, large gilt fleuron and cornerpieces to each, gilt-lettered morocco label, ancient repair to joints and extremities, edges scuffed, '1798' to verso of first fep.

Excellent, wide-margined copy of the second edition of the symbol of the Italian Renaissance, originally published by Aldus in 1499. Rated as 'the most beautiful book of the fifteenth century' (Mortimer, 'Harvard C16 It.', 131), it is also one of Aldus's only seven illustrated books (Gibbs, 'Aldus', 109). The second edition is 'rarer than the original' and a 'reprint, page by page, line by line' except for the t-p, the type used for the Greek and the initials, and five illustrations which were recut (Sander I, 2057). This majestic work, both in conception and production, has been attributed to Francesco Colonna (1433-1527), an Italian Dominican, though his name is not cited on the t-p. He was 66 when the work was finally



published 'in aedibus Aldi' at the expense of the Veronese lawyer Leonardo Crasso, and dedicated to the Duke of Urbino. The plot—Poliphilo's quest for his love, Polia, through a dream-like world, narrated in the first person—is framed within a complex setting based on classical allegory, emblems and Egyptian hieroglyphs. The language is an unusual Latinate Italian suspended between scholarship and engaging narrative, which contributes to the unsettling nature of the work. It begins with Poliphilo's walk into a Dantesque 'dark wood' infested by snakes and wolves, and it follows him through allegorical landscapes with enormous pyramids surmounted by statues, obelisks sitting on the back of elephants, pedestals with ancient inscriptions or sculpted scenes—all handsomely depicted in the accompanying allegorical woodcuts. What makes the 'Hypnerotomachia' unique is the 'overall composition of text and image into a harmonious whole, which allows the eye to slip back and forth between textual description and corresponding visual representation...It is the first experimental montage of fragments of prose, typography, epigrams, and pictures...an extraordinary visual-typographical-textual "assemblage" of a type not repeated until the avant-garde books of the 1920s and 1930s' (Lefavre, 'Leon Battista Alberti's "Hypnerotomachia"', 17). It was also the first published books where the illustrations consistently, appeared on the same page as the text they illustrated.

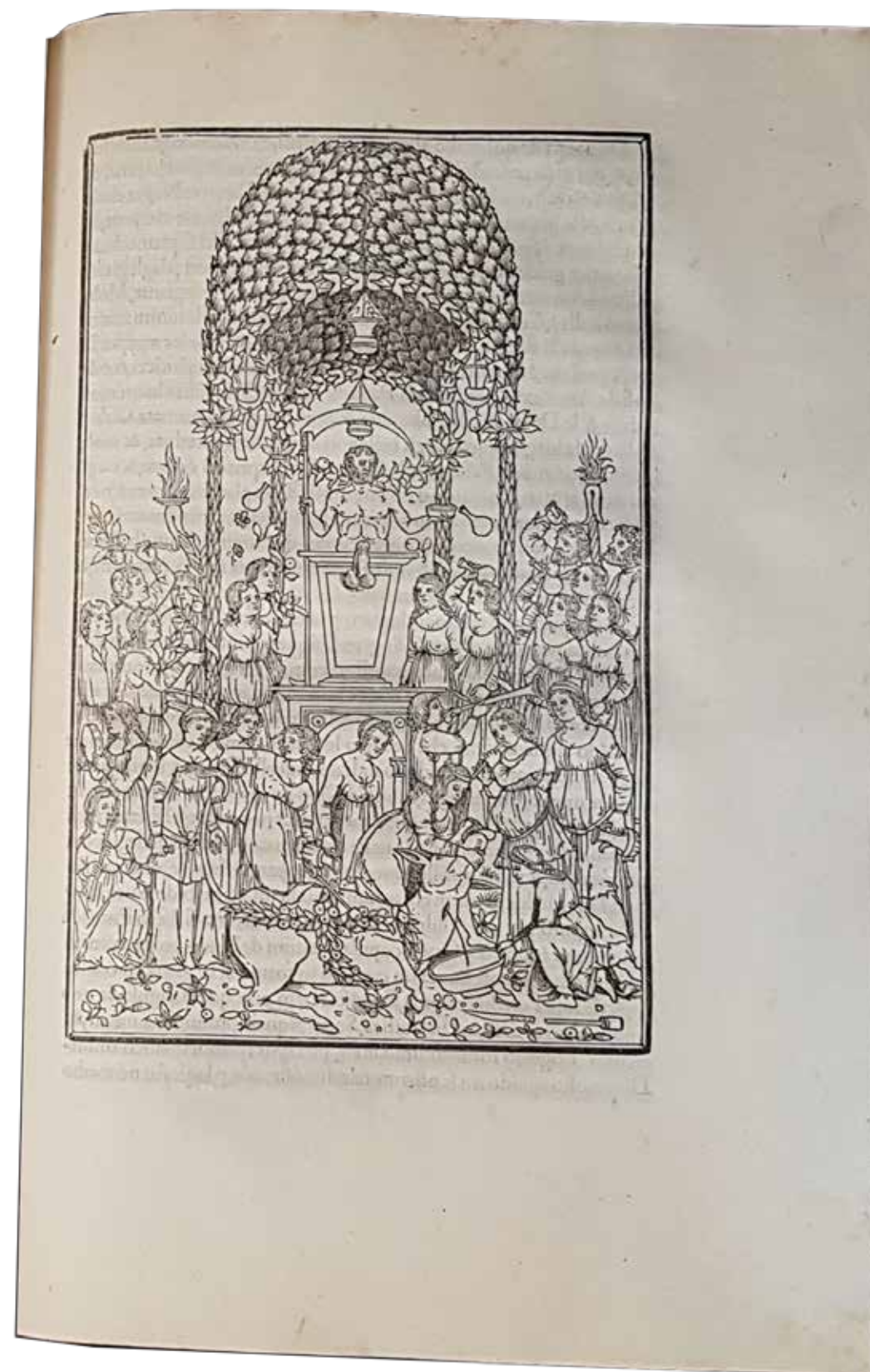
Its woodcuts, of outstandingly fresh impression in this copy, changed the history of Western book illustration and art, influencing the likes of Titian and the Carracci as well as the C16 French school after the work's translation in 1546.

Scholars have suggested that they were not designed in Aldus's workshop, but were already present in the ms. that reached him; their authorship has been linked even to Mantegna and Alberti; certainly to a northern Italian artist. An anonymous cutter trans-

ferred them onto woodblocks in Venice. Scholars have suggested that, in order to portray classical monuments, ruins and epigraphic inscriptions so vividly and in detail, the illustrator had access to drawings of ancient monuments discovered in Rome, some clearly reprinted by the woodcuts; their appearance has allowed to date the illustrations to the years 1470-95 (Huelsen, 'Le illustrazioni', 175-76).

Renouard 133:14; BM STC It., p. 430; Mortimer, Harvard C16 It., 131; Brunet IV, 778: 'assez recherchée'; Sander I, 2057; Essling II/2, 465. C. Huelsen, 'Le illustrazioni della Hypnerotomachia Polifili e le antichità di Roma', La bibliofilia 12 (1910), 161-76; M.L. Gibbs, 'Aldus Manutius as Printer of Illustrated Books', Princeton University Library Chronicle 37 (1976), 109-16; L. Lefavre, Leon Battista Alberti's 'Hypnerotomachia' (Cambridge, Mass., 1997).

L3135



RUSSIA AND THE MIDDLE EAST

32. [CONTARINI, Ambrogio, 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

33. CONTARINI, Gasparo.

*The commonwealth and government of Venice.*

London, John Windet for Edmund Mattes, 1599.

£9,750

FIRST EDITION thus. 4to. pp. [xvi], 201, [vi], 206-230: [fleuron]4 A-2G4. Roman letter, some Italic. Grotesque woodcut on title, floriated woodcut initials, grotesque woodcut head and tail-pieces, typographical ornaments, "Hen. Stevens 1727" with price on verso of title, bookplate of the Fox Pointe Collection on paste-down. Light age yellowing, the very rare marginal stain. A fine copy, crisp and clean, on good thick paper, stab bound in its original polished limp vellum, a little soiled.

First edition of Lewis Lewkenor's important translation of Contarini's major work, a source text for William Shakespeare. A Venetian patrician educated at Padua, Gasparo Contarini (1483-1542) was ambassador for Charles V and later appointed Cardinal by Pope Paul III. Among the numerous personalities he met whilst accompanying the Emperor around Europe was Thomas More. It is More's 'Utopia', first published in 1516,

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 traveling 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; Gollner 822. Not in BM STC It.

L3064

which may have inspired 'Della Repubblica et magistrati di Venetia', composed in the years 1520s-1530s. Contarini's influential work is a thorough description of the government of Venice celebrating the perfection of its Republican institutions (the Doge, Senate, tribunals and magistracies) in the age of absolute monarchies, but also suggesting changes to improve them. Its readers should 'marvel' at the location, origins and functioning of Venice, 'the common market of the world', where political ideal and reality meet to create an exemplary State run by the patriciate. 'Della Repubblica' was first published in Latin in 1543 and quickly translated into French (1544) and Italian (1545).

"The Commonwealth and Government of Venice played a pivotal role in conveying the myth of 16th-century Venice to an English audience. First written in Latin by Cardinal Gasparo Contarini, it was translated into English in 1599 by Lewis Lewkenor. With a string of hyperboles, the book idealises the city as a perfect example of justice, tolerance, trade and imperial power. .. In his letter 'To the Reader', Lewkenor describes how travellers talk of Venice as the thing 'most infinitely remarkable, that they had seen in the whole course of their travels' (sig. A1v-A2r). Some people celebrate 'the greatness of their Empire' and their 'zeale in religion' (sig. A2r). Others praise the

justice system as 'pure and uncorrupted' (sig. A2v). However, Lewkenor also notes the 'monstrously strange' geography of this 'glorious' city. It is seated 'in the middle of the sea' with its 'palaces, monasteries, temples' founded on marshy 'Quagmires' (sig. A3r). Lewkenor says many young travellers are particularly impressed by the Venetians' 'humanitie towards strangers' (A1v). He describes the 'unmeasurable quantity' of merchandise coming from 'all realms and countries', but he is also struck by its multinational mixture of people. The 'wonderful concourse of strange and forraine people ... of the farthest and remotest nations' makes Venice a 'generall market to the whole world' (p. 1)." BL. Shakespeare is most likely to have read this work and its influence is felt in two of his major works 'The Merchant of Venice and 'Othello' "In *The Merchant of Venice*, Shakespeare seems to confront and complicate this idea of a tolerant, cosmopolitan

34. DE BRY, Johann Theodor.

*Nova Alphati, effictio historiis ad singulae literes correspondentibus artificiose in aes incisus illustrata....*

Cologne, Johan Buxenmacher, 1613.

£19,500

Folio. 25 unnumbered leaves. Full page engraved title, and 24 full page engraved plates, all with elaborate grotesque, mannerist ornamentation, engraved quatrain in Latin with German translation below each design, early manuscript inscription crossed out in lower margin of title, book-label on pastedown with monogram DC. Very light age yellowing, lower margin of t-p slightly soiled, tear expertly restored in lower margin of plate "A", the rare marginal mark or stain. A fine copy with good margins and excellent rich impressions of the plates in crimson morocco by Lobstein-Laurenchet, covers bordered with a triple gilt rule, spine with raised bands richly gilt in compartments, inner dentelles gilt, a.e.g.

A beautiful copy of the second edition of this remarkable, celebrated and very rare Renais-

city. The relationship between Shylock, the Jewish moneylender and the Christians of Venice is not defined by 'humanitie'. The trial in Act 4, Scene 1 also raises questions about the Venetian reputation for exemplary legal justice. Kenneth Muir has argued that Shakespeare must have consulted Lewkenor's book when he was writing *Othello* – another play exploring the complex role of a 'stranger' in Venice. Muir highlights Lewkenor's pleasure in hearing travellers' tales of 'paineiful inconveniences' (sig. A1v). He sees parallels in the way Desdemona listens 'with a greedy ear' to the painful 'story of [Othello's] life' (1.3.149; 129)." BL.

A fine copy of this rare work.

ESTC S108619. STC 5642

L2996

sance Alphabet Book by De Bry, in majuscule letters, featuring both decorative elements – flowers, fruits, animals, putti – and biblical and mythological figures. "Elles représentent un grand Alphabet majuscule dont les lettres sont formées par découpures mouvementées ornées de figures de trophées, d'oiseaux, de fleurs et de fruits" (Guilmard, *Les Maîtres Ornemanistes*, p. 368). The letters are covered in elaborate decoration of both Biblical and Classical figures, musical instruments, cherubs, nymphs, insects, fruits, birds, fish, lobsters, and flowers. The wonderful mixture of the use of grotesque imagery and classical and symbolic imagery is extremely inventive, and most finely and delicately executed making this work one of the greatest ornamental alphabet books ever created.

"In an alphabet book published in 1595, de Bry shows quite literally how the letter functions as humanity's chief means of support in a fallen world. The *Nova Alphati effictio* (Newly fashioned Alphabet) consists of twenty-four letters designed by Bry and engraved by his son, Johann Theodore de Bry. In the initial engraving, the first letter of the alphabet is linked directly to the Fall. Adam and Eve have, so to speak, fallen upon the extended arms of the letter itself, which is intertwined with the branches of the tree of knowledge and



the snaky limbs of Satan, who assumes the form of a female serpent resting on the top of the A. According to the accompanying verses, Adam tasted from the forbidden tree and as a result "the letter now guides the soul" (*litteraque aetheriae nuncia mentis habet*). .. De Bry's A is not to be taken too literally, however: few Renaissance speculators on the history of letters actually located their origins with Adam and Eve. There were in fact many different stories at the time both biblical and secular, as to where and when the writing of letters began." Michael Gaudio 'Engraving the Savage: The New World and Techniques of Civilization.'

This second German edition is exceptionally rare. Worldcat locates three copies only; Two in Europe at the Württembergische Landesbibliothek in Stuttgart, and the National Art library at the V&A, and one at Harvard.

A beautiful copy, with superb impressions of the plates.

Berlin Katalog 5282. Hollstein, Dutch and Flemish, IV, p. 37, nos. 171-95 (1595 ed.)

K125

### 35. DIGGES, Leonard [DIGGES, Thomas].

A Geometrical practical treatize named *Pantometria*, diuided into three bookes, *longimetra*, *planimetra*, and *stereometria*.

London, printed by Abell Ieffes, 1591.

£50,000

Folio. pp. [viii], 152, 151-195, [iii]. [A]4 B-2C4. Roman, Italic and Black letter. Decorative woodcut initials and head- and tail-pieces throughout. Fine woodcut mathematical and topographical diagrams and illustrations, including to t-p, depicting the use of geometrical instruments and the process of land-surveying.



Large woodcut arms of Sir Nicholas Bacon (the dedicatee, father of Sir Francis Bacon) to verso of t-p, unidentified arms to verso of Cc3, book- labels of Erwin Tomash and Harrison D. Horblit on pastedown. A particularly fine copy, absolutely crisp and clean, with good margins (some deckle edges), in contemporary limp vellum, remains of ties.

Second and best edition of Thomas Digges' fundamental mathematical work, revised and expanded from the edition of 1571, and the first description of many important theories and techniques in English. Digges (1546-1595) was the son of the mathematician and surveyor Leonard Digges (1520-1559), inventor of the theodolite and perhaps also of the telescope. Thomas produced revised or augmented editions of several of his father's works.

"This edition is essentially identical to the first with two significant additions by Thomas Digges: the *Mathematicall discourse* of

the five Platonicall solides... and the first treatment of the science of ballistics in English. Also added to Book I is a short chapter (three leaves) on surveying in mines. Leonard Digges published a small book on practical surveying in 1556, but this more ambitious work was still in manuscript when he died. Thomas, his son, further extended the work and had it published. The early material is essentially that

to be found in the works of such authors as Gemma Frisius and Peter Apian (quadrants, astrolabes with shadow scales, etc.). However this book, and his earlier work *Tectonicon*, are the first descriptions of the application of these instruments written in English. All of the early instruments rely on the use of right-angle trian-

gles in establishing a survey. Digges deals with a different type of survey instrument in a later part of this volume. This is the first description and illustration of the theodolite—the name being coined by Digges in this work. This device consisted of a table with an angle-sighting device mounted above it. .... Another intriguing feature of this work is that Digges, in Chapter 21 of the first book, discusses the use of various optical devices and claims that: ... "ye may by applycation of glasses in due proportion cause any peculiare house, or rounge thereof dilate and shew it selfe in as ample fourme as the whole towne firste appeared, so that ye shall descerne any trifle, or read any letter lying there open"... Digges senior had obviously been experimenting with a magnifying lens, and it seems very likely that he invented the telescope about a half-century before it was unambiguously described in Holland in 1608. The first book, titled *Longimetra*, is a treatise on surveying using the quadrant, square and theodolite. The subsequent books, *Planimetra* and *Stereometra*, cover plane and

solid geometry and their use in the calculation of area and volume—particularly gauging." Tomash & Williams

The *Pantometria* provides a complete course in practical geometry, from the fundamentals ("A Line is a length without breadth or thickness") to the most complex theorems. Digges provides numerous examples throughout, taking the reader through the steps of each calculation. The work concludes with the first appearance of Digges' work on ballistics, a new addition to the present edition. "He was able, on the basis of his own and his father's experiments, to disprove many commonly held erroneous ideas in ballistics but was not able to develop a mathematical theory of his own. These appendixes constitute the first serious ballistics studies in England" (DSB).

A very fine copy of this most important work.

ESTC S107357. STC 6859; Cockle 16. Spaulding and Karpinski 49. DSB IV, 97 (attributing the *Pantometria* to Leonard Digges). Tomash & Williams D54 [This copy]. The Geometry of War 45.

K158



THE ATHOLL – LINDSAY COPY

### 36. DIONYSIUS, Halicarnassensis.

*Antiquitatum siue originum Romanarum libri 10.* Sigismundo Gelenio interprete.

Basel, per Hier. Frobenium et Nic. Episcopium, 1549.

£10,000

Folio. pp. (48), 518, (34). 2A4, 2B-2C6, 2D8,a-z6, A-T6, V8, 2A-B8. Roman letter. Froben's large woodcut device on title, a smaller version on verso of last, very fine white on black historiated initials. Autograph in contemporary hand of "Robertus Lindesius" with price mark at head of fly, "Initium Sapientiae, timor est domini" in his hand at head of title "Robertus Lyndesius" around woodcut device on title, repeated below, "Dum Spiro spes" and "Caelum patria Chrystus via" on title, armorial bookplate of 'Howard Granville Hanrott' on pastedown, Robert S. Pirie's above, note c1800 of Jean [?] rear pastedown. Title fractionally dusty, tiny water-stain at blank upper margin of first few leaves. A fine copy, crisp and clean, in



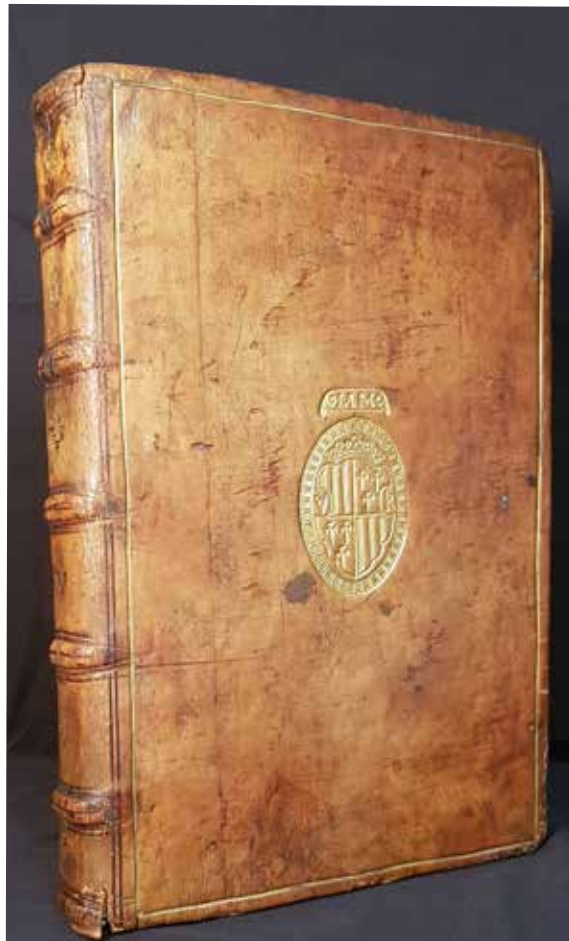
contemporary Scottish calf, covers bordered with a single gilt rule, arms of John Stewart, 5th Earl of Atholl gilt at centres, monogram MM gilt above, spine with blind ruled raised bands, fleurons gilt at centres, all edges blue. Small tear to upper corner of lower cover.

A fine copy of this beautifully printed edition, in a beautiful contemporary Scottish armorial binding, with the arms of John Stewart, 5th Earl of Atholl, and remarkable Scottish provenance. The M M monogram above the arms could have been added later, possibly the initials of one of John's descendants from the Murray family. Early Scottish armorial bindings are particularly rare. Of particular interest is the autograph Robertus Lindesius on the title which could very well be that of the Scottish chronicler Robert Lindsay of Pitscottie (c. 1530—c. 1590).

"Scottish historian, of the family of the Lindsays of the Byres, was born

at Pitscottie, in the parish of Ceres, Fifeshire, which he held in lease at a later period. His *Historie and Cronicles of Scotland*, the only work by which he is remembered, is described as a continuation of that of Hector Boece, translated by John Bellenden. It covers the period from 1437 to 1565, and, though it sometimes degenerates into a mere chronicle of short entries, is not without passages of great picturesqueness. Sir Walter Scott made use of it in *Marmion*; and, in spite of its inaccuracy in details, it is useful for the social history of the period. Lindsay's share in the *Cronicles* was generally supposed to end with 1565; but Dr Aeneas Mackay considers that the frank account of the events connected with Mary Stuart between 1565 and 1575 contained in one of the MSS. is by his hand and was only suppressed because it was too faithful in its record of contemporary affairs. The *Historie and Cronicles* was first published in 1728. A complete edition of the text (2 vols.), based on the Laing MS. No. 218 in the university of Edinburgh, was published by the Scottish Text Society in 1809 under the editorship of Aeneas J. G. Mackay. The MS., formerly in the possession of John Scott of Halkhill, is fuller, and, though in a later hand, is, on the whole, a better representative of Lindsay's text."

This beautifully printed edition of Dionysius' most important work is edited by Sigmund Gelenius, with an additional chronology supplied by Henri Glareanus. "Gelenius at one time studied Greek under Marcus Musurus and visited Sicily, Sardinia, Corsica, and France before returning to Prague, where he lectured privately on Greek authors and entered into correspondence with Melanchthon. ... Probably in 1524 he moved to Basel, where he lived in Erasmus' household. He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and translator from the Greek, even declining a position as professor of Greek at Nuremberg for which he was recommended by Melanchthon in 1525 and 1526. ... in his day there cannot have



been many major productions of the Froben press which did not benefit from his selfless scholarly devotion. ... There is also evidence that he collaborated on a number of editions by Erasmus ... Erasmus held Gelenius in high regard as is attested to by himself and others" *Contemporaries of Erasmus*, II, pp. 84-85. "Glareanus' annotations arose from a cultural, intellectual and even religious background that was very different from that of his predecessors. In sixteenth-century Basel, Henricus Glareanus was part of a flourishing community of scholars and printers engaged in the business of bookselling and publishing. Both emulating the Aldine model and pursuing the footsteps of Erasmus of Rotterdam, they collaborated to produce new editions of classical and pa-



tristic texts, which were based on a critical study of the manuscripts. This marked in the words of Hans-Hubertus Mack, the origins of classical philology as a scholarly discipline." Marijke Crab. 'Exemplary Reading'.

Historian and rhetorician of the first century BC, Dionysius of Halicarnassus left Greece for Rome where he researched and composed a history of the city in twenty books. This tenth book is nearly complete while later ones are fragmentary. Informed by the classical concept of history as a source of exemplary and instructive ethical models, the text aimed to justify Roman rule over Greece and argued for a Greek origin of Roman ancestry. It is followed by *De compositione, seu orationis partium apta inter se collocatione*, a work on different styles of rhetoric. A remarkable copy; beautifully bound with extraordinary provenance.

Adams D630. Hoffmann I, 586. Not in BM STC.

## IMPRESSIVE CONTEMPORARY BINDING

### 37. DIOSCORIDES.

*Pedacii Dioscoridae Anazarbei de Medica materia libri sex.*

Florence, Filippo Giunta, 1523.

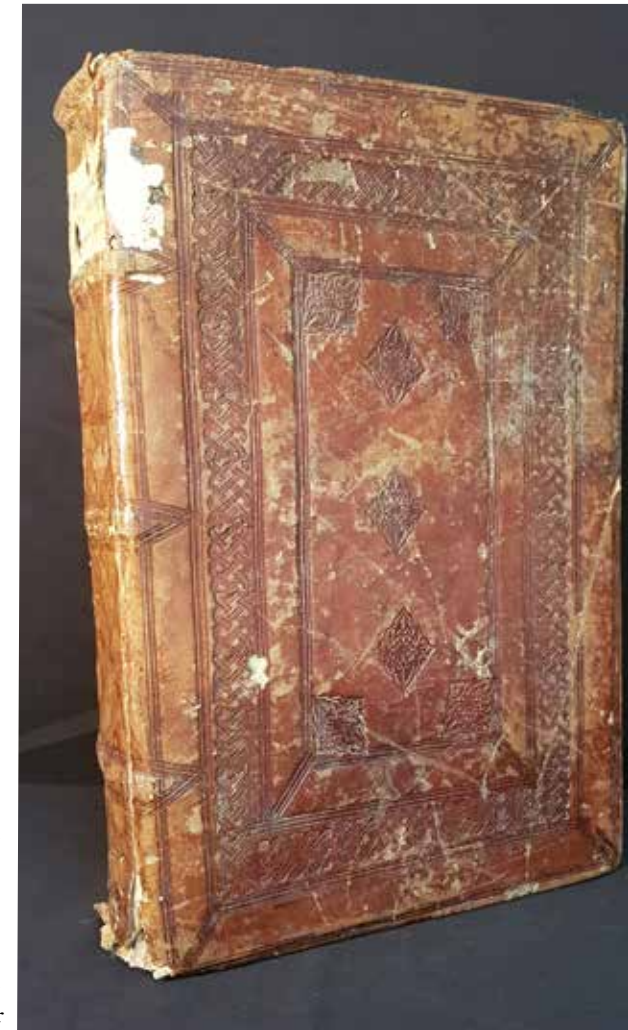
£12,500

Folio. ff. (x) 352. Roman letter, some Greek. Title in red and black, woodcut printer's device to recto of last. T-p a bit thumbed, small faint purplish stain and little fraying to lower inner corner of first and last gathering, occasional slight marginal waterstaining, and minor marginal foxing. A very good copy, on thick paper, in contemporary northern Italian calf over pasteboards, lacking ties, triple blind tooled to a panel design, second border with dotted ropework, centre panel with rhombus-shaped floral centre- and cornerpieces. Spine in four compartments with double blind tooled hatching, early paper label with title at head, some rubbing, minor loss to covers and at foot of spine.

A handsome copy of this fundamental ancient Greek work on herbal medicine—the first pharmacopoeia—which influenced Western medical practice until the C19. The work had been circulating in Latin (as well as Greek and Arabic) throughout the medieval period, never falling into oblivion. It was first printed by Filippo Giunta in 1518, in a Latin translation and commentary by the Florentine humanist and Medici chancellor Marcello Virgilio Adriani (1464-1521), of which this is the second edition. Born in Cilicia, Dioscorides (40-90AD) was a Greek physician at the service of the Roman army and an expert botanist. A compendium of medical knowledge which rivalled Hippocrates's and Oribasius's works, 'De Materia medica' discusses the properties and medical uses of hundreds of herbs all typical of the eastern Mediterranean region, often providing their names in other languages like Thracian, ancient Egyptian or Carthaginian. Its five parts cover a variety of topics including not only aromatic or culinary herbs and plants (e.g., cardamom, cinnamon, liquorice and valerian) but also cereals, fruit, roots, seeds and even minerals from which ointments, drinks or balms can be made. The short sections discuss the name, origins, physical characteristics and medical uses of each; room is also devoted to specific conditions, their symptoms and the best practice and medicaments to treat them. To the bite of adders, vipers and basilisks, for instance, is devoted a long section which explains how to intervene in case of emergency and how to prepare and use life-saving pharmacopoeia including cedar juice, bitumen and green 'pilulae' made from plane trees cooked in diluted wine.

Four copies recorded in the US.

USTC 827007; BM STC It., p. 218; NLM 1142. Not in Wellcome or Bibliotheca Osleriana.



### 38. DONNE, John.

*Juuenilia: or Certaine paradoxes and problemes, written by I. Donne.*

London, Printed by E[lizabeth] P[urslowe] for Henry Seyle, 1633.

Sold

FIRST EDITION. 4to. 32 unnumbered ll., [A]4B-H4, first leaf blank, with licenses to print on F1v and H4v. Roman letter, some Italic. Small 'Noli Altum Sapere' woodcut printer's device on title [McKerrow 311], floriated woodcut initials, woodcut head and tail-pieces, typographical ornaments, armorial bookplate of Evan Morgan on pastedown, his autograph 1930 on first blank, bookplate of Robert S Pirie on fly. Light age yellowing, a little darker at margins, very minor marginal dust soiling in places. A fine copy, crisp and clean in excellent contemporary vellum gilt, covers gilt ruled to a panel design, fleurons gilt to outer corners, central lozenge gilt, spine triple gilt ruled in compartments, small fleurons gilt at centres, traces of green silk ties. Vellum a little soiled.

A fine copy of this important first edition, complete with the licenses to print on both F1v and H4v, in a fine contemporary limp vellum binding; very rarely found separately in a contemporary binding. "Although it may be regarded as normal to find these two licences .. their occurrence is erratic. Of my two copies one lacks the first licence and the other both. ... Both this and the second edition were printed by Elizabeth Purslowe (1633-1646). The device used on the title pages of both editions is a copy of one of those used by the family Estienne of Paris" Keynes.

"Although they are supposedly of Donne's youthful period, Bald argues that most of the 'Paradoxes' probably were written before Donne's marriage in 1601 and that the 'Problems' were written after King James came to the throne in 1603, citing evidence from some of the 'Letters to Goodyear' that indicate 1607 as the year for some of the 'Problems'. The "Paradoxes" generally have much in common with Donne's poetry, especially with the 'Satires', 'Elegies' and some of the 'Songs and Sonnets'. The deliberately audacious, witty, flippant, paradoxical, punning and colloquial Donne clearly appears in them. ... Just judging by the titles one can see that the central device is to argue against the common opinion or accepted truth – to create indeed a "paradox". .. Subjects in the 'Paradoxes' such as the inconstancy, appearances, and the uses of women; the relation of body and soul; the true natures of the 'Microcosm' and 'Macrocosm'; the decay of the world; the Fall of mankind; good and evil; discord and harmony; and death all in fact reveal a spectrum of those topics Donne handles with more breadth and depth in his other secular and Christian works through his career. ... The 'Problems' actually are posed as questions (and many are answered simply by a series of questions). Most scholars and critics see them as having some of the same qualities of wordplay, colloquialism, paradox, flippancy, etc., as the 'Paradoxes'; however the 'Problems' generally are regarded as a bit more cynical, melancholy, and disillusioned. Some scholars argue

that they seem to be a logical outgrowth of Donne's own bitterness and stagnation in the 1603-1610 period when his aspirations for a grand secular career seemed futile. The "problems" are usually pseudo-problems, false issues, and largely unexplainable. Even if they are explainable, the writer puts forth the most outrageous, illogical, and unexpected "reasons" for the sake of entertainment and satire." Robert H. Ray. 'A John Donne Companion'.

"Donne's Juuenilia are clever and entertaining trifles, most of which were probably written before 1600 during the more wanton period of the author's life. His own opinion of them was expressed in a letter to Sir Henry Wootton in 1600: ... 'they were made rather to deceive time than her daughter truth'" Keynes.

Although these Paradoxes and Problemes were widely circulated in manuscript, their secular character prevented them from being published during the author's lifetime. The catalogue of the Grolier Club's quatercentenary exhibition of Donne mentions that while copies of both the first and second editions of Juuenilia are frequently found bound with the 1633 edition of Donne's Poems, "copies bound separately in contemporary bindings are rare."

STC 7043. ESTC S109980. Grolier/Donne 26 (this copy). Grolier, Wither to Prior 284. Keynes 43.

K72

12mo. pp. [vi], 135, [iii]. A-F12. Roman letter, some Italic. Title within single rule, small woodcut initials, typographical headpieces, early C18th engraved armorial bookplate of Cholmley Turner on pastedown, bookplate of David and Lulu Borowitz on first fly, Robert S. Pirie's on verso. Light age yellowing, some light scattered foxing, occasional marginal mark. A very good

£10,500

### 39. DONNE, John.

*Ignatius his Conclave or his enthronisation in a late election in hell: wherein many things are mingled by way of satyr.*

London, Printed [by Augustine Mathewes] for John Marriott, 1634.



copy in contemporary sheep, covers bordered with a double blind rule, edges sprinkled red, head of spine chipped with minor repair, some scuffing.

A very good copy of the rare third edition in English, the first published with Donne's name on the title-page. "Donne's 'Conclave Ignatii' or 'Ignatius his Conclave', an attack on Bellarmine and the Jesuits, the third of his controversial writings, though the second to be published, was composed in 1610 and published in early 1611 ... Conclave Ignatii is a vigorous, amusing, and sometimes scurrilous satire, but it received little notice from Donne's biographers until it was discussed in Gosse's book. .. It has been suggested that the form of the Satire was to some extent derived from the 'Satyre Ménippe', and its supplement 'le Supplément du Catholicon, ou nouvelles des regions de la lune', 1595. Although the book was anonymous until 1634 there is in the Epistle 'The printer to the reader' a veiled reference to the Pseudo-Martyr. .. The first edition of the English version was also published in 1611, having been translated, in Healy's opinion, by Donne himself. The rendering was free, but the book, having been thought out and composed in Latin, was not readily recast, so that the English version has lost some of its edge. Donne himself, as implied in his preface regarded the book as too undignified a production to be publicly acknowledged, though his name appeared on the title-pages of the English editions published after his death." Keynes. "John Donne's Ignatius His Conclave is a satirical attack on the Society of Jesus, which was founded in 1540 by Ignatius of Loyola. Printed

anonymously in 1611, the work appeared in both Latin and English just months apart; the former, a duodecimo edition with the title Conclave Ignatii, was entered in the Stationer's Register on 24 January, and the latter, also printed in duodecimo, on 18 May. ... T. S. Healy points out that although the dates of publication for the English and Latin versions do not indicate which text was written first, the English was most likely" Altman, Shanyn Leigh. "Ignatius his Conclave". *The Literary Encyclopedia*.

"In the prose satire 'Ignatius his Conclave', Donne positions Ignatius of Loyola, the founder of the Jesuit order, as the villain of his story, competing with various figures to enter the coveted 'secret space' in hell, the room where one would be closest to Satan's throne. Toward the end of the satire, Donne imagines that the universe, newly expanded by Copernicus, Galileo and Kepler, will allow the Jesuits, in the near future, to colonise the Moon. As Lucifer explains, 'Galilaeo the Florentine' will 'draw the Moone, like a boate floating upon the water, as neere the earth as he will,' so that 'all the Jesuites [can] be transferred'. Donne's demonstration of the colonizing power of the Jesuits, however humorous, carries with it a serious undertone, in particular anxieties over the Protestant role in the conquest of both the new World on earth and the new world(s) in space." Judy A. Hayden 'Literature in the Age of Celestial Discovery: From Copernicus to Flamsteed.'

"Cholmley Turner was a wealthy country gentleman, with properties in Northallerton and along Teesside, as well as lead mining interests in the North Riding. Returned as a Whig MP for Northallerton in 1715, he followed Walpole into opposition in 1717." *The History of Parliament*.

STC 1729. ESTC S109801. Grolier/Donne 8 (this copy). Grolier-Wither to Prior 278. Keynes, Donne 8

K70

#### SUPERB BINDING AND PROVENANCE

### 40. DUNS SCOTUS.

*Quaestiones in quattuor libros Sententiarum Petri Lombardi.*

Venice, Johannes Herbort, de Seligenstadt for Johannes de Colonia, Nicolaus Jenson et Socii, 1481.

£11,500

4to. Part 4 of 4. 300 unnumbered ff., a-i8 k10 o-z8 -8 > 8 48, A-L8 M10, first and last blank. Large Gothic letter, double

column. Printer's woodcut device in red to recto of M6 and verso of M9, initials heightened in red throughout. Slight mainly marginal spotting, faint ink stain to lower blank margin of t and outer blank margin of -6 and L6-7. An excellent, well-margined copy, on thick paper, in superb contemporary pigskin, later eps, one clasp, triple blind tooled to a panel design, outer border with roll of hearts pierced by arrows within lozenges, centre panel with fleurons and deer within lozenges, raised bands, spine double blind ruled in five compartments, lozenges in blind to each, ink lettered label at head and to upper cover (in vellum with heightened

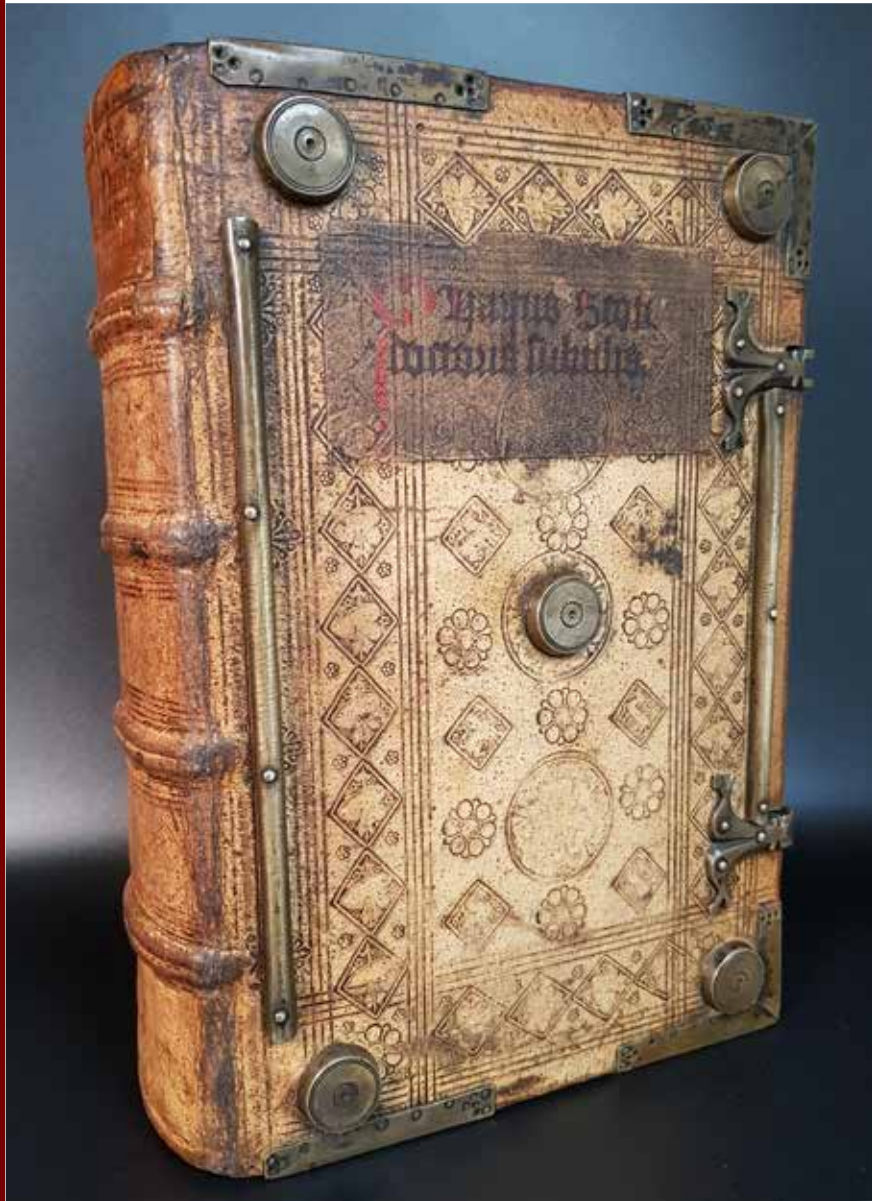


initial), five brass bosses, two brass guides and four brass cornerpieces to covers. Contemporary ms. marginalia, ownership inscription in red 'Per me f [rat]rem Ioh[ann]em Ulnier rubricatus anno du[m] que de t[em]p[or]e studii mei Erforde t[em]po anno de debito' and in black-brown 'Hic lib[er] p[ro]cu[r]at[us] est p[er] me fr[at]rem Ioh[ann]em Kriemseer monacensem ab eg[re]gio sac[er]dot[is] theologic[o] m[a]g[ist]ro Petro Piscatoride me[o] tempore alme

seer from Munich, 'custodian of alms', obtained this copy in 1493 from the theologian Petrus Piscatoris. This was probably the Franciscan Peter Fischer (1450-97) from Strasbourg, who was 'Custos Rheni' (in charge of the Rhine district); he famously owned a substantial library spanning classics, rhetoric and theology ('Frankfurter Personenlexikon'). Johannes Duns Scotus (1266-1308) was a Scottish philosopher and one of the most influential in the early medieval period. He was trained at the Franciscan 'studium' in Oxford. After taking holy orders in England, he moved to Paris where he was lecturing c.1300; he was expelled from France in 1302 for his support of Pope Boniface VIII against Philip IV. His very successful commentary on Peter Lombard's four books of 'Sententiae', a systematic compilation of theological sources, is considered his greatest work. This edition was overseen by Thomas Penketh, English philosopher and professor at Padua in 1474-77. In 'Quaestiones', Duns Scotus's ground-breaking theories including the 'univocity of being' (the concept of existence) and 'haecceitas' (the particularity of a thing as opposed to its abstract essence) are applied to broader questions left open by Peter Lombard. The early annotator of this copy, probably Piscatoris, was a very learned reader who corrected an erroneous quotation from the 'Sententiae' ('dulcissimis' instead of 'dilectissimis') and made cross-references to Book 3. He was especially interested in sections on the theological (penance and restitution) and practical (canon law) consequences of adultery. For instance, an adulterous woman should confess her crime to her illegitimate son and encourage him to give up on his inheritance; however, this situation would put her 'in danger of death' and her husband 'in danger of committing uxoricide'. Some underlining is also present in a section on 'justice in buying and selling' which touches on usury. A superbly bound witness, of interesting provenance, to late medieval scholarship, in which theology and biblical exegesis meet economics, property and canon law.

Goff D381; BM STC It., p. 229; GW 9075; ISTC id00381000.

L3066



custo[dent]e(?) Custodi mitissimo anno 1493 in diem (?) to verso of M8, C19 bookplate to front pastedown.

Superbly bound copy of the fourth part of the second complete Italian edition of this major work, usually bound and often issued separately. The handsome binding was made probably by Steifer Hirsch in Erfurt (see PrincetonL PR 2083 LF and A-1272) where it was also rubricated by Friar Johann Ulnier, who signed the last page and in red elsewhere. Johann Kriem-

RARE – ON BLUE PAPER

41. EUCLID.

De gli elementi d'Euclide.

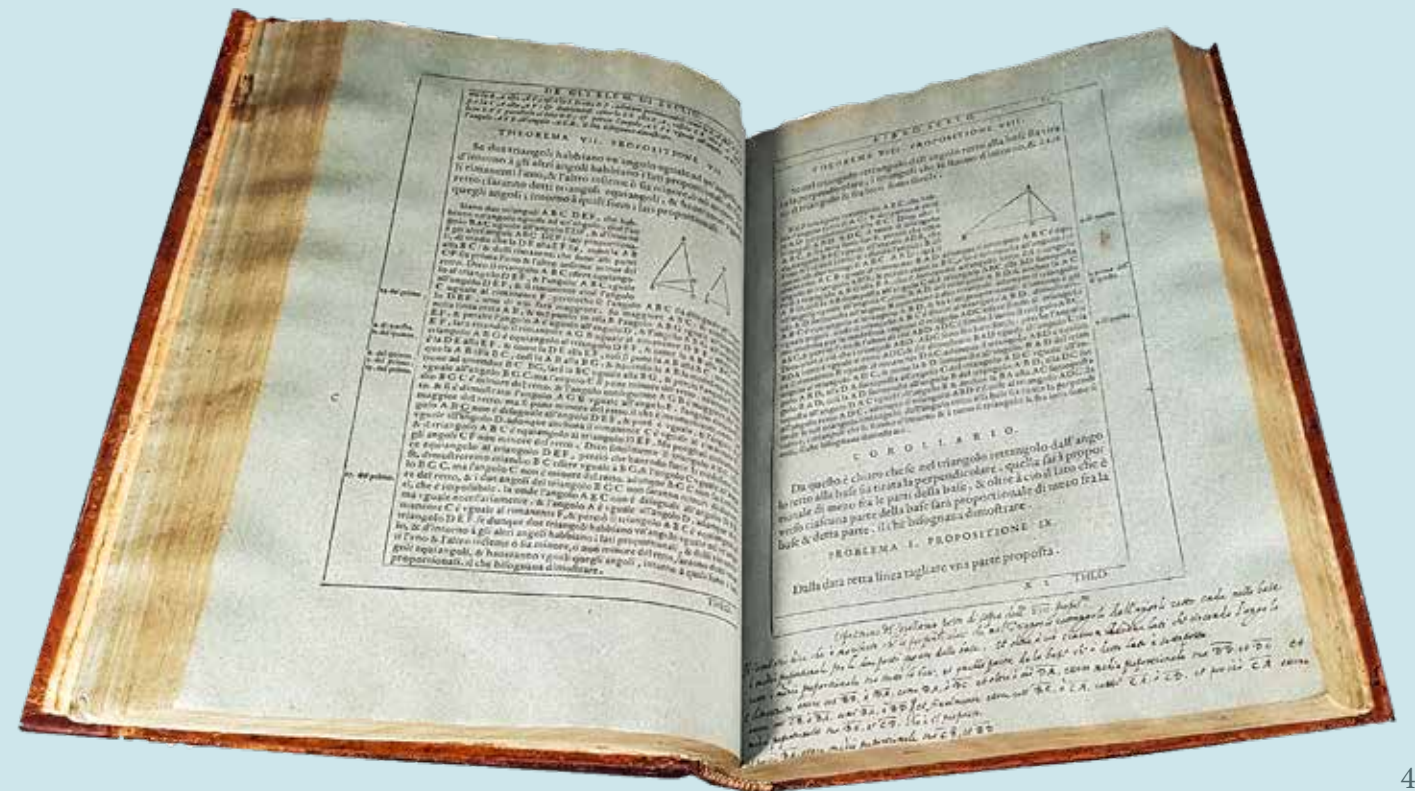
Urbino, D. Frisolino, 1575.

£39,500

FIRST EDITION thus. ff. (viii) 278. Roman letter, with Italic. All pages with typographical border, c.600 woodcut illustrations. One lower outer corner torn not touching text, a few tiny holes to lower margin of t-p. A very good copy, on blue paper, in early C17 calf, double gilt ruled, raised bands, spine in seven compartments, repaired at head and foot, one gilt-lettered, others double gilt ruled with large gilt fleuron. Modern bibliographical notes pencilled to front pastedowns and fep, earlier inked to rear pastedown and fly, C19 engraved bookplate c1800 of Conte della Trinita' to front pastedown, erased early ex-libris to t-p, occasional Italian annotation.

This outstanding copy was printed on blue paper for presentation. No copies on blue paper of this edition are recorded in major bibliographies or at US libraries. Intended as a substitute for parchment, blue paper was first employed by Aldus, and perfected by Giolito, for 'deluxe' copies prepared for important personalities. It became an increasingly widespread practice with selected copies of particularly scientific and architectural works in the course of the C16. The translator and commentator of this edition, Federico Commandino, had also overseen the printing on blue paper of a limited Latin edition of Euclid's 'Elements' in 1572.

Very rare copy, on blue paper, of the first Italian translation of Euclid's 'Elements' edited by Federico Commandino. Commandino (1509-75) was a humanist from Urbino renowned for his translations of the works of ancient Greek mathematicians including Aristarchus of Samos and Pappus of Alexandria. Several of his Latin (and later vernacular) renditions of Greek mathematical terms, for which he relied on previous adaptations by Roman authors like Cicero and Vitruvius, became the standard. Euclid (4th century BC) was the first to reunite mathematical theories from the ancient world into a coherent, bi-dimensional system centred on simple axioms of plane geometry, based on angles and distance, from which further propositions (or theorems) could be deduced. His 'Elements' began with the crucial definition of 'point', 'that which has no part nor size' and which is only determined by two numbers defining its position in space—the fundamental notion on which the Euclidean geometrical system is based. The fifteen books of the work, the last two of which are now considered spurious, discuss plane and solid geometry, the theory of proportion and the properties of rational and irrational numbers. Euclid's 'Elements' was commonly used in schools for centuries and is 'the oldest mathematical textbook in the world' (PMM 25).



This copy belonged to an early mathematician who wrote a long marginal re-phrasing of a corollary. Between the late C18 and early C19, it was in the collection of the bibliophile Count Remigio Filiberto Costa della Trinita'.

USTC 828481; Riccardi I/1, 363; Thomas-Stanford 42; BM STC It., p. 568; Honeyman II, 1009-10. Not in Mortimer.

K135

#### 42. FERRAND, Jacques.

*Erotomania or a Treatise Discoursing of the Essence, Causes, Symptomes, Prognosticks, and Cure of Love or Erotique Melancholy.*

Oxford, Printed by L. Lichfield, 1640.

£8,750

First edition thus. 8vo. pp. [xl], 363, [v]. a-b8, c4, A-Z8. [Z7 & 8 blank]. Roman and Italic letter, some Greek. Title in red and black within box ruled border with typographical ornaments, woodcut initials, typographical ornaments. Light age yellowing, small paper flaws in upper blank margin of two leaves in first quire, the occasional, mostly marginal spot or stain. A very good copy crisp and clean in modern calf, covers bordered with a double blind rule, blind fleurons at corners, spine double blind ruled in compartments, printed waste pastedowns from an early English printed Latin dictionary, all edges blue.

*Important and influential first edition in English of this rare work on lovesickness, which gives us tremendous insight into contemporary attitudes to love, anxiety, depression, and their treatment. "The original French edition was published at Toulouse in 1612, under the title Traite' de l'essence et guérison de l'amour, and at Paris in 1623 as 'De la maladie d'amour, ou melancholie erotique.' If Robert Burton was acquainted with the first edition of this book, as he may well have been, there can be little doubt that he has taken or imitated the general method and treatment of the subject, in his Anatomy of Melancholy". Madan. Burton certainly owned a copy of the Paris 1623 edition (N.K. Kiessling, *The Library of Robert Burton*, Oxford, 1988, no. 566). The translation is by Edmund Chilmead, scholar, musician, petty canon of Christ Church, and cataloguer of Greek manuscripts in the Bodleian Library (Wood, *Athenae Oxoniensis*, III, 350).*

*Jacques Ferrand, who was deeply imbued with the humanist culture of the Renaissance, refers in his work to a long tradition of thinkers and doctors: Paul of Aegina, Avicenna, Arnould de Vilanova, Ficino and Bernard of Gordon. However the contemporary author he owes the most to was André Du Laurens whose work on love was also translated into English. Both authors believed lovesickness to be a physical disease. "Despite feeling that love is ultimately subjective, and thus, definition is futile, Ferrand eventually settles on this; 'Love .. is a kind of Dotage, proceeding from an irregular desire of enjoying a lovely object; and is attended on by feare and sadness.' Following a thousand-year medical tradition, Ferrand seriously believed love to be a physical disease." Matthew Dimmock 'Literature and Popular Culture in Early Modern England.' "Ferrand's 'De la maladie d'amour' the most detailed work on the subject, gives therapeutic, dietary and medicinal advice both on how to prevent the disease and how best to treat it once it has been contracted. Galenic medicine tended to work by contraries; because lovesickness was often seen as a form of melancholy, which was a disease of excessive dryness and heat, remedies for lovesickness tended to stress moisture and coolness. Baths were recommended and calming music. Because insomnia was a common symptom of lovesickness, opium was often prescribed, as it would induce sleep. .. Ferrand goes so far as to suggest clitoridectomy and cauterisation of the forehead with a branding iron in severe cases." Sujata Iyengar 'Disability, Health, and Happiness in the Shakespearean Body.' Ferrand work also discusses aphrodisiacs and foods to particularly avoid to prevent from succumbing to erotic melancholy. "(His work) thus cautioned that certain foods were liable to stimulate lust and love melancholy. 'our patient must abstaine also from all meats that are very Nutritive, Hot, Flatulent and Melancholy' such as soft eggs, partridges, pigeons, sparrows, quails, hare and especially green geese." Jennifer Evans 'Aphrodisiacs, Fertility and Medicine in Early Modern England.' Ferrand's first edition, was criticised by the inquisition which led to revisions in the second, particularly over his following the long standing medical leniency toward sex as therapy. Thus in his second edition Ferrand retracted his recommendation of sex as therapy for lovesickness.*

A very good copy of this rare first English translation.

ESTC. S102065. STC 10829 Madan, I, p. 219. Not in Gay, Edelmann or Hull.

L2998

WITH THE VERY RARE BROADSIDE

#### 43. FOXE, John.

*Acts and monuments of matters most speciall and memorable, happening in the Church, with an vniuersall historie of the same...*

London, Adam Islip, Fœlix Kingston, and Robert Young, 1632.

£12,500

Folio. Three vols. pp. [cxxxviii], 756, 767-1034; 113, 112-788, [ii]; [iv], 584, 595-1030; [xiv], 106, 105-106, [cxiv]. [3] plates (2 folded). pi4, 2[par.]8, 3[par.]8, (-)6, (A)-(H)4, (I)6, A-4P6, 4Q8; 2A-I6, K8, L-3T6, 3V4; 3A-4P6, 4Q8; 4A-O4, P6, 4R-5G4. {without first blank in vol 1, last blank in vol 2, and first and last blanks in vol. 3} Black letter, some Roman and Italic, double column. Title pages to each vol. within fine woodcut border, representing the Last Judgement, the burning of martyrs, the celebration of the Mass, and Protestant and Roman preaching (McKerrow & Ferguson. Title-page borders, no. 120.), three folding woodcut plates, after 2E4, 2Z6, and 32V1, with a monumental broadside "A table of the X first persecutions of the primitive Church under the heathen Tyrannes of Rome, continuing the space almost of CCC yeeres after Christ" bound after page 44 in vol. 1, many column width and half page woodcuts in text, woodcut initials head and tail-pieces. Light age yellowing with some offsetting, spotting and browning in places, minor light occasional waterstains, occasional small tears to lower margins, 3B6 in volume 2 with closed tear through lower third of leaf, broadside with several closed tears at folds, endpapers renewed in vol. 3. A very good copy in handsome contemporary calf, covers single gilt and double blind ruled to a panel design, fleurons gilt to corners of outer panel, large lozenge with olive wreath and scrolls gilt stamped at centres, spines with raised bands, gilt ruled in compartments, large fleuron gilt at centres, titles gilt on morocco labels, wide brass clasps and catches, stamped and engraved, small loss to head of vol 2, volume 3 rebacked with original spine laid down, upper compartment lacking, a little rubbed at extremities, covers a little scratched. Early shelf mark and monogram B:E to upper margin of t-p in vol. 3

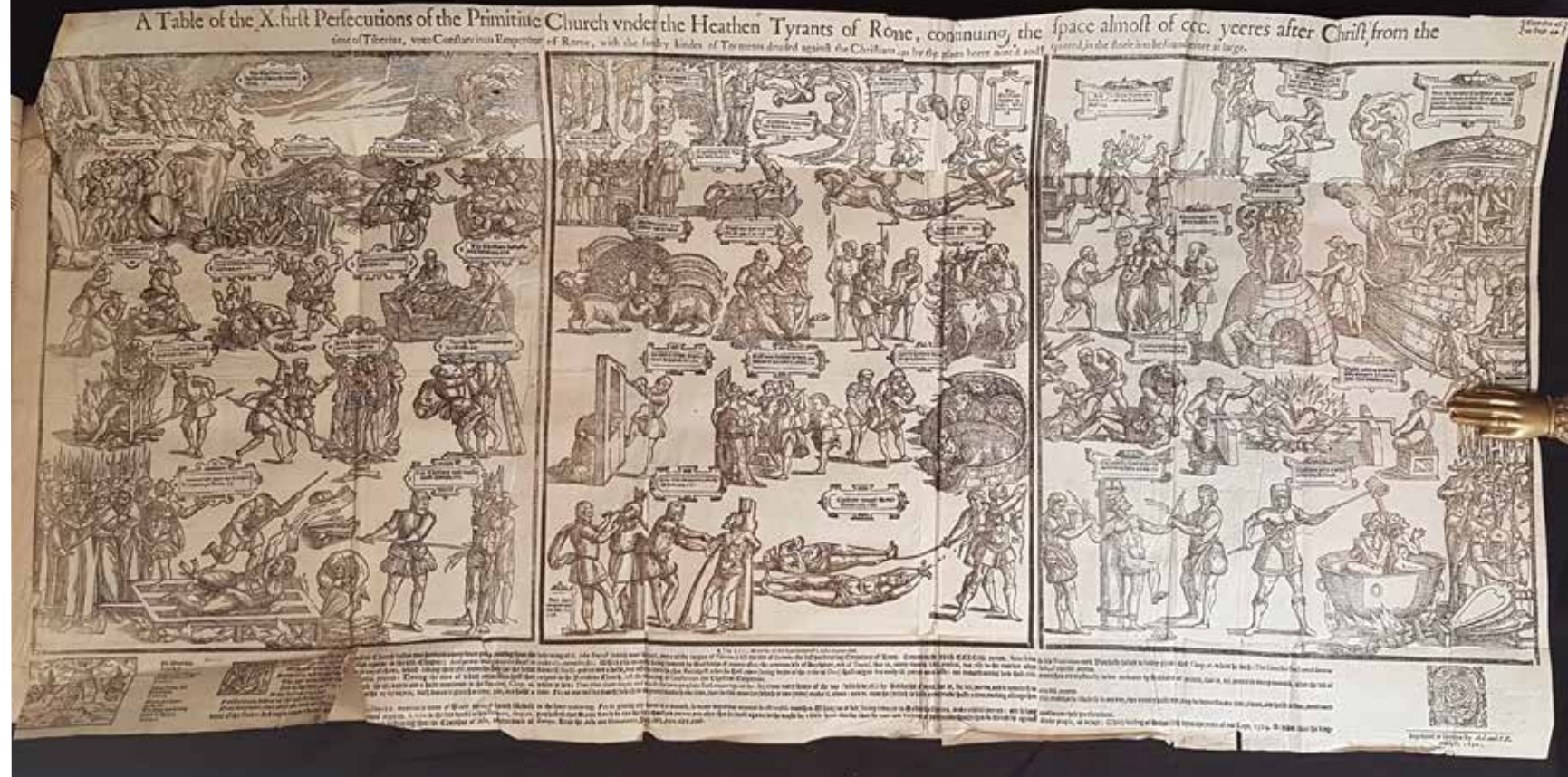
*A very handsome copy of this enlarged and beautifully illustrated copy of Foxe's monumental and hugely influential work containing a very large and exceptionally rare broadside not mentioned in ESTC or Copac. It was most probably made for this edition, as it contains instructions as to where it should be placed in the text, (after page 44) which are not found on the previous version made for the 1622 edition. This broadside on the martyrdom of the early Christians, is printed from three woodblocks, each filled with separate incidents of persecution, each described by text in a cartouche; with letterpress title along the top and description below. It was first published for the 1570 edition of Foxe's 'Book of Martyrs, and was also published separately. See Sheila O'Connell, 'The Popular Print in England', BM 1999, no.4.24, and D. Loades, 'John Foxe and the English Reformation.' We can find no mention of it in another copy.*

*The Actes and Monuments, popularly known as Foxe's Book of Martyrs, is a work of Protestant history and martyrology including a polemical account of the sufferings of Protestants under the Catholic Church, with particular emphasis on England and Scotland. This text, and their scholarly interpretations, helped to frame English consciousness (national, religious and historical), for over four hundred years. Evoking images of the sixteenth-century martyred English, of Elizabeth enthroned, the Enemy overthrown, and danger averted, Foxe's text and its images served as a popular and academic code. The book was highly influential and helped shape lasting popular notions of Catholicism. It went through four editions in Foxe's lifetime. The three volumes here amount to 2,300 pages of over 3 million words and very numerous woodcuts. This 1632 edition adds a chronology and a topical outline as well as a continuation of foreign martyrs.*

*"Even today ..the Acts and Monuments ... is an impressive tome, vastly more ambitious than anything previously printed in England. John Foxe's text – itself drawing on the work of many other writers – not only tells the stories of the men and women persecuted by the Roman Catholic Church, but prints vast amounts of documentary support in the form of letters, interrogations, and debates, .. It is also .... the single most important body of biographical life-writing in post Reformation Britain. Although initially conceived*



as a new ecclesiastical history for the English Protestant Church, and as a repository for the documentary evidence for that history, *Acts and Monuments* became most celebrated as a collection of martyr's lives, a *Book of Martyrs*, as it became popularly known." *The Oxford history of Life-Writing*. "John Foxe began his great work while a refugee in Rhineland Europe and away from Queen Mary's persecution back in England. Its intellectual genesis therefore lay at the heart of the revolutionary changes inspired by the sixteenth-century protestant reformation – which is to say, on the continent of Europe. Yet, successively reworked and republished in English..., the cultural impact of Foxe's work was to sever England from the catholic roots of continental Europe. After his death, Foxe's work became a vehicle that sustained anti-catholic sentiment which, in turn, cloistered a fundamental suspicion of continental Europe .. Foxe's *Book of Martyrs* had played an important part in creating a sense of English national identity." Mark Greengrass, Thomas S. Freeman *The Acts and Monuments and the Protestant Continental Martyrologies*. A very handsome copy, rare complete and in a contemporary binding, with the exceptional, large broadside.



ESTC S123057. STC 11228. Lowndes II 829.

NO COPY RECORDED IN THE US

44. [FRANCISCANS.].

*Compendium privilegiorum fratrum minorum necnon et aliorum fratrum mendicantium.*

Valladolid, [Nicolás Tierri], [1525].

L3089

ILLUSTRATED ARCHITECTURE AND SHIP-WRIGHTING

45. FURTTENBACH, Joseph.

*Architectura universalis.*

Ulm, J.S. Medern, 1635.

£7,850

£4,750

FIRST EDITION. 4to. ff. (iv) 124. Gothic letter, some double column. Attractive t-p with full-page woodcut of St Francis receiving stigmata surrounded by typographical frame with fleurons, tendrils and urns; decorated initials. Some slight browning, t-p a bit thumbed, occasional faint dampstaining to upper margins. A very good copy, on thick paper, probably never bound with covers, sewn on three single alum-tawed parchment supports, stitched endbands, vellum sewing guard, original fep. Marca de fuego 'CSFQ' of the Convento de San Francisco (Querétaro, Mexico) to all edges, early ex-libris of the Convento to fly and illegible Latin inscription to lower blank margin of f4, casemark to upper blank margins of three ll., the odd early annotation, in folding box.

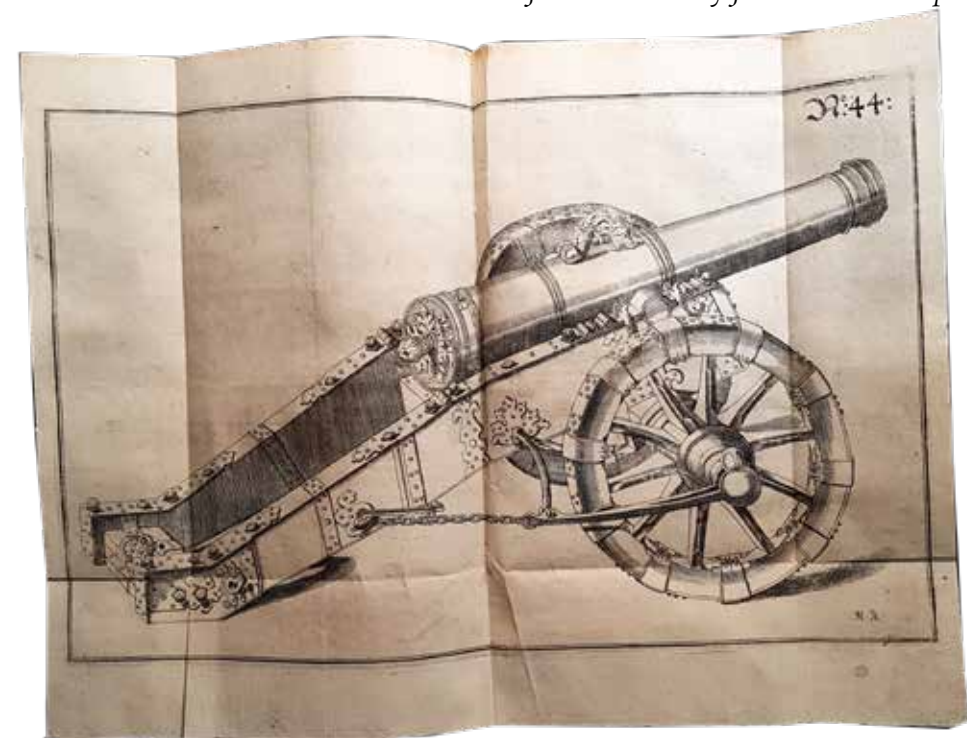
Very good copy of the scarce first edition of this compendium of privileges, bulls and concessions granted by popes to the Franciscan and other mendicant orders in the course of previous centuries. Intended as an 'opusculum' for easy consultation, it is organized alphabetically and prefaced by a long index. Each numbered entry begins with the name of the pope who granted the specified privileges concerning, for instance, the permission to administer confession and absolution in various circumstances (e.g., to family members or infidels), appropriate behaviour in convents and in the presence of women who are not nuns, education and indulgences (with lists of specific stations for penitence in Rome and Jerusalem, sins absolved and length of time). Such compendia became fundamental administrative instruments for missionary friars in the New World. This copy belonged to the Convento de San Francisco in Querétaro, Mexico, in the C17. Most marginalia highlight ordinances concerning the financial and administrative relationship between Franciscans friars and the nuns of the Second Order of St Francis for whom a convent was established in Querétaro in 1606.

No copy recorded in the US.

USTC 337209; Wilkinson, Iberian Books, 5830; Palau 46930. Not in BM STC Sp.

L2899

FIRST EDITION. Folio. pp. (ii) (xxiv) 159 (i), without added author's engraved portrait as usual. Large Gothic letter. T-p in red and black with typographic border, 61 double-page engraved plates (1 unnumbered, 5 folding), decorated initials, head- and tail-pieces. Margins of t-p a bit thumbed, small interlinear repair, faint water stain at upper gutter or to upper outer corner of few gatherings, slight margin-



al foxing, couple of tears to lower margin, small marginal hole to plate 37 just touching border, one to p. 77 touching catchword on verso, few ll. lightly age yellowed, tiny worm holes to blank upper outer corners, plate 60 minimally torn at fold. A good copy in slightly later half vellum over marbled boards, modern paper label to spine, little rubbed, C18 inscription 'N.181 Zimmermann (?) Bland(?)' to upper blank margin of first plate, contemporary inscription 'Exemplari Collegii (?) Wengensis Ulmo (?)' to t-p.

Good, clean copy of the first edition of this handsomely illustrated, influential work on military architecture and shipwrighting. Of 11 German copies we have been able to consult, only 4 have the additional author's engraved portrait whilst the remaining 7, like this one, do not; no portrait is recorded in US copies. Born in Germany, Joseph Furtttenbach (1591-1667) spent twenty years in Italy to train as a merchant with his uncles; he also studied engineering and architecture developing a side-interest in scenic design for theatre plays and pageants, several of which he described in detail. 'Architectura universalis' is features material from his previous works—'Architectura civilis' (1628), 'navalis' (1629) and 'martialis' (1638)—all published in Ulm, where he settled to take up a position as city architect in 1621. Part I is devoted to military architecture with observations on the choice of the right terrain and material, as well as suitable designs for walls, barracks, bridges and casemates according to their location and purposes. Part II is devoted to civil architecture including gardens, baths and lazaretti. 'Furtttenbach's approach is by different building types...his discussion includes [some] not often discussed in his time, such as schools, hostels, barracks, prisons and hospitals. His projects are extremely functional in conception. Thus he evolves

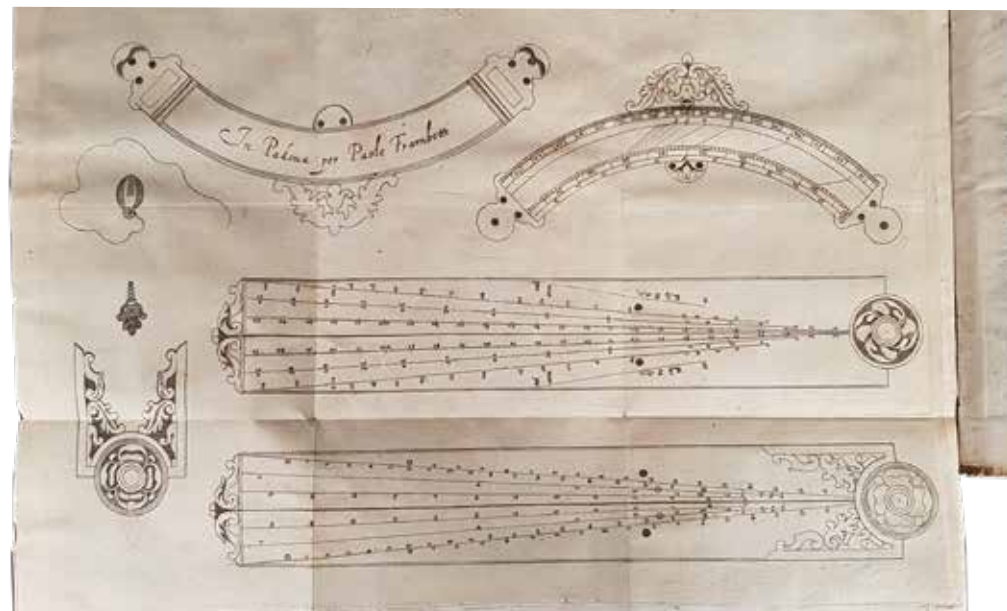
a three-storey "burgher's house"...in which the object of every room is precisely defined...[he] even goes so far as to include the furnishings of several rooms in his plans' (Kruft, 'History of Architecture', 174). Part III discusses how to fortify rivers

and inlets, and design functional war ships as well as efficient and safe ports and harbours. Part IV illustrates the construction of armories with handsomely illustrated cannons and ammunitions. The striking engraved plates, signed 'M.R.', are used as a guideline throughout as the index lists each subject linking it to its illustration. A strikingly encyclopaedic, beautifully illustrated work.

BL Ger. C17 F1370 (one of three recorded with author's engraved portrait); Fowler 132 (no portrait recorded).

L3061

#### THE EARLIEST CALCULATOR



#### 46. GALILEI, Galileo.

*La operazione del compasso geometrico.*

Padua, per Paolo Frambotto, 1640.

£11,500

4to. pp. (viii) 80, 2 fold-out plates. Roman letter, little Italic. Woodcut printer's device to t-p, fold-out plate with engraved astronomical diagrams, line and woodcut illustrations, decorated initials and headpieces. Faint ink spots to t-p, slight foxing in places, couple of gatherings browned, two holes at gutter of last touching a letter. A very good copy in carta rustica, later eps. Bookplate of Erwin Tomash to front pastedown, armorial bookplate of Ricasoli Firidolei to verso of t-p. In modern folding box.

Very good copy of the second edition—the first with the plate—of this major work in the history of computing. The world-renowned symbol of Renaissance scientific progress, the Italian astronomer and physician Galileo Galilei (1564-1642) was professor at Pisa and Padua, and the inventor of scientific instruments like the thermoscope (an early thermometer) and, most famously, a more powerful telescope with which he first identified, among other major discoveries, Jupiter's four moons. His support of heliocentric theories and Copernicanism caused him accusations of heresy against which he was summoned to defend himself in front

of the Inquisition. The 'compasso geometrico' was another of his creations, first discussed in print in 1606. Made of two rulers joined by a volvelle—as shown in the engraved plates—the compass could be used to calculate distance, height, depth and a variety of proportional operations through a system of scales based on Euclid's study of triangles. In the dedicatory letter, the printer Frambotto celebrated Galileo's 'maraviglioso compasso' as having 'fundamental importance for the art of war' and being 'sought after by leading Captains'; it also addressed everyday problems in civil life. After explaining how the ruler on the compass is subdivided into sections, he proceeds to explore different applications. These include theoretical operations like cube roots, the squaring of a circle and geometrical proportions, as well as practical ones like the scale increase or reduction of the plan of a geographical area, the translation of prices from one currency to another according to their relative value, the calculation of interests and the arithmetic subdivision of armies on the battlefield. In his letter to the reader, Galileo stated that his 'compasso' would allow 'anyone to solve in an instant the most difficult arithmetical operations' without being skilled mathematicians.

Tomash & Williams G12; Brunet II, 1462: 'très rare'; Honeyman IV, 1395; Riccardi I/1, 506: 'buona edizione'. Not in BM STC It. C17 or Smith, Rara.

L3014

#### PRINTING AND THE MIND OF MAN

#### 47. GALILEI, Galileo.

*Dialogus de systemate mundi.*

Leiden, A. and B. Elzevier, 1635. [with]

*Tractatus de proportionum instrumento.*

Strasbourg, David Hautt, 1635.

£27,500

4to. FIRST EDITION thus, 2 works in 1. Pp. (xvi) 495 (xxv) (viii) 104. Roman letter, little Italic. Additional engraved t-p with Aristotle, Ptolemy and Copernicus between two columns, author's oval portrait within architectural frame to verso of fourth leaf, woodcut diagrams, decorated initials, head- and tailpieces. Slight browning, heavier to second work (especially last gathering), intermittent faint waterstaining to upper and lower outer corner, two mostly interlinear ink burns to pp. 65-68 of second, a few letters lost on one leaf. Good copies in contemporary vellum, later eps, bookplate of Erwin Tomash to front pastedown, Latin marginalia to one leaf. In modern cloth folding box.

Good copies of the first and second Latin editions respectively of two most important works by Galileo Galilei, translated from Italian by the German astronomer Matthias Bernegger (1582-1640). Whilst the first Italian edition of 1632 had led to Galileo's inquisitorial sentence in Rome for asserting 'the false opinion of the movement of the earth and the immobility of the Sun', it was this first Latin edition of 'Dialogus' which introduced Galileo's ground-breaking theories to the international scholarly community changing the history of Western science. The world-renowned symbol of Renaissance scientific progress, the Italian astronomer and physician Galileo (1564-1642) was professor at Pisa and Padua, and the inventor of scientific instruments like the thermoscope (an early thermometer) and, most famously, a more powerful telescope with which he first identified, among other major discoveries, Jupiter's four moons. His support of heliocentric theories and Copernicanism caused him accusations of heresy against which he was summoned to defend himself in front of the Inquisition. Originally published in 1632 as 'Dialogo

sopra i due massimi sistemi del mondo', it illustrated a fictional debate over the course of four days among scholars supporting the theories of Ptolemy, Aristotle and Copernicus respectively, whilst discussing the principles of motion (including the earth and sun), relativity in observed motion and the ebbs and flows of tides. In particular, in support of Copernicanism, Galileo argued that 'the hypothesis of the rotation and revolution of the earth is not refuted by the fact that we do not observe any mechanical effects of these motions. Strictly speaking, such a demonstration was impossible because a complete theory of mechanics was lacking (at the time)...it is just in the struggle with this problem that



Galileo's originality is demonstrated with particular force' (Albert Einstein, 'Foreword', xvii). It earned inclusion into the Index of Prohibited Books, from which it was removed in the C19; nevertheless, 'more than any other work, ['Dialogus'] made heliocentrism a commonplace' (PMM 128). First published in 1612, 'Tractatus de proportionum instrumento' is the Latin translation of 'Le operazioni del compasso geometrico' of 1606. Made of two rulers joined by a volvelle, the compass could be used to calculate distance, height, depth and a variety of proportional operations through a system of scales based on Euclid's study of triangles. After explaining how the ruler on the compass is subdivided into sections, Galileo proceeds to explore different applications.

These include theoretical operations like cube roots, the squaring of a circle and geometrical proportions, as well as practical ones like the scale increase or reduction of the plan of a geographical area, the translation of prices from one currency to another according to their relative value, the calculation of interests and the arithmetic subdivision of armies on the battlefield. The Latin edition includes a 50-page commentary by Bernegger, who had been encouraged by the Elzeviers to undertake this translation and commentary.

I) USTC 2074478; Brunet II, 1462; Riccardi I/1, 512; Tomash & Williams G4; Honeyman IV, 1409; PMM 128 (1632 ed.). G. Galilei, Dialogue Concerning the Two Chief World Systems, forward by A. Einstein (Berkeley: University of California Press, 1964). II) USTC 2100564; Riccardi I/1, 507; Tomash & Williams G19; Honeyman IV, 1409.

K159

CRUSADE AGAINST THE TURK

48. [GREGORY XIII].

*Bulla de cruzada...a estes Regnos de Espana..*

[Spain, n.pr.], c.1573.

£4,500

Folio broadside, 42.4 x 30.4 cm, 106 lines, Gothic letter. Decorated initial, woodcut arms of Gregory XIII (the Boncompagni wyvern) and crucifixion scene at head, woodcut Jerusalem cross within oval at foot. Browned, edges untrimmed, little spotting or dust-soiling to corners, minor repair and tear to folds touching letter, wax seal covered with paper slip. A good copy, contemporary annotation, printed signature of the Bishop of Segorbe.

A rare document in Spanish approved in Madrid—unrecorded in major bibliographies—reproducing a papal bull promising plenary indulgence for the year 1573 to all who complied with its requirements. It was specially addressed to residents of the Spanish territories, including the kingdom of Sardinia. Indulgence was granted to whoever joined as a soldier the war against the Turks—then focusing on the conquest of Cyprus—to religious institutions who contributed to the subsistence of soldiers, or to lay people who, even in groups of three or four, could raise what was needed to pay for one soldier. Confession and remission of sins were offered to those who

repented sincerely and visited five churches

provided at the end. This copy was acquired by 'Donna Jeronima' who contributed 18 golden 'reales'; the use of 'donna' denotes her condition as lady of standing, in charge of a household—an interesting insight into the market for indulgences in C16 Spain.

or altars within or without the walls of Rome, according to the list

Only one copy recorded in Spain. Not in Palau, Norton or Wilkinson.

L3031

49. GUNDELFINGER, Andreas.

*Pattern Book of Calligraphic Specimens for his Pupils, in German and Latin, illuminated manuscript on vellum.*

[Nuremberg, 1575-1576].

£49,500

162 by 225mm, 10 leaves (plus 2 nineteenth-century endleaves at each end), complete, the original codex collation: i- ii4, and this with two singletons bound in at end soon after the production of the original codex (these leaves with individual inscriptions identifying the scribe and noting his position in Bavarian court), written in black, red and liquid gold ink in Fraktur, Kurrent and Kanzlei scripts, some leaves trimmed at top slightly affecting penwork, some thumbing to margins; nineteenth-century green morocco, gilt-tooled with central four-pointed designs and scribe's monograms, these within rollstamped frame of floral design with gilt buds at corners, gilt turn-ins, small bumps to edges.

These displays of the scribal virtuosity of Andreas Gundelfinger are remarkably finely executed and delight the eye in their use of gold and swirling penstrokes filling the available space on the page. The texts here are the alphabet, the Latin hymn "Jesu nostra redemptio" with a full-page initial, and a series of sample texts noting Augustus of Saxony (d. 1586), Otthein-



rich of the Palatinate (d. 1559) and Joachim of Brandenburg (d. 1571), Philip II of Spain (d. 1598), Albrecht of Brandenburg, Archbishop of Mainz (d. 1545), and the Swabian noblemen, the Graf von Helfferstein and Freiherr zu Gundelfingen (presumably the town from which the scribe took his name).

Provenance:

1. Andreas Gundelfinger (d. 1605), who served as master-scribe and calligrapher to Albert V, duke of Bavaria (reigned 1550-1579) as well as the duke's court mathematician. Gundelfinger became a burger of Nuremberg in 1569, where he was apparently still living in 1580. This volume dedicated to his students: "Zu gueter gedechtnus unnd zu zondern gefallen seinen schulern und discipuli hat Andreas Gundelfinger Rechenmaister da selbs diese schriften geschrieben" in 1576, above his monogram and motto "Nul penna sed usus" ('not the pen, but its use') and the date of



"1575" in gold. Another slim volume by the same scribe, dated 1572 and entitled "Kurtze unnd gruenntlich getrewe Anweisung mancherley form Teutscher unnd Latinischer handtschriften wie die aus den rechten Fundamenten dern Geometrischen Regeln gelenet und geubt werden sollen ...", was sold by Sotheby's, 16 May 1955, lot 109, re-emerging in Quaritch, cat. 742 (1955), no. 10.

2. William Bragge (1823-1884) of Sheffield, a civil engineer and antiquarian, whose primary collections centred on books on tobacco and smoking equipment, but who built up a sizeable manuscript library; dispersed in Sotheby's, 7 June 1876, with the present book as lot 123. Probably acquired by him in Germany: nineteenth-century pencil notes in that language on first endleaf

in place of a removed sale catalogue cutting.

3. Max and Maurice Rosenheim (brothers, and 1849-1911 and 1852-1922 respectively) of London: their bookplate and library label (with "A3 / 19") inside upper cover. Their extensive collections of Renaissance and Baroque works of art was dispersed in six sales, with the sale of their library in Sotheby's, 9 May 1923, the present book as lot 103.

4. Maggs Bros., cat. 46 (1924), no. 84, purchased by them in the Rosenheim sale.  
5. Karl und Faber, Kunst und Literaturantiquariat, Munich, their sale catalogue of 21-22 September 1943, no. 33.

6. Bernard Breslauer, cat. 109, published on the occasion of the ninetieth anniversary of the firm of Martin Breslauer, New York (1988), no 14.

7. Ladislaus 'Laszlo' von Hoffman (1927-2014), executive vice-president of World Bank's International Finance Corp. and Washington based financier; his book collection sold in 2010 in Christie's as the 'Arcana Collection', this part II there, 27 October 2010, lot 17.

J.W. Bradley, Dictionary of Miniaturists, Illuminators, Calligraphers and Copyists, London, Quaritch, 1888, II, p. 74, noting the volume contains "exquisite specimens of penmanship".

K142

## 50. HAMOND Walter.

*A Paradox. Proving, that the inhabitants of the isle called Madagascar, or St. Laurence, ...are the happiest people in the world.*

London, for Nathaniell Butter, 1640.

£9,500

FIRST EDITON. 4to. Two parts in one. pp. [xxxviii]. A4(-A1) B4 D-F4. Roman letter. small woodcut ornament on second title, floriated woodcut initials, typographical headpieces and ornaments, woodcut tail-piece. Light age yellowing, cut close in upper margin, trimming the odd headline, other margins good, paper flaw in lower blank margin of Leaf B. A good, unsophisticated copy, stab bound, in limp vellum, recased.

*First edition of Hamond's fascinating account of the island of Madagascar; sent by the East India Company to assess the feasibility of colonising the island, Hamond produced these two reports. The first comprises a description of the island, its climate and indigenous people while the second relays the benefits it would have to offer as an outpost for servicing the company's ships en route for the Persian Gulf and the Far East. "Hamond, author and explorer, published a translation of Ambroise Paré's 'Methode de traicter les Playes faictes par Harquebuses et aultres batons a feu,' 1617, 4to. He was in the service of the East India Company, and was employed by them to explore Madagascar and report on the advisability of annexing the island, of which he gave a glowing description." DNB Hamond spent four months on the island, as a surgeon. However his treatise portrays an exaggerated prospect of it, stating that "for wealth and riches, no Island in the world can be preferred before it. As for gold, silver, pearle and precious jems, questionlesse the Island is plentifully stored with them... great quantities of Aloes... the first fruits of a most plentiful harvest, which is better than the gleanings of America". "Early descriptions of Madagascar and its vegetation illustrate the kind of attractions that tempted colonisers and traders to undertake arduous voyages to the island in pursuit of advancement. Walter Hammond, .. spent some time on Madagascar in 1630, (and) published a pamphlet in 1640 entitled 'A paradox.....'. He drew attention to its strategic use as a useful port of call to and from the East Indies, and to the fertility of its soil. By this time, Hammond had resigned his post in the company and was clearly writing tracks to encourage rivals to challenge his monopoly. His next attempt, 'Madagascar the richest and most fruitful island in the world' (1643), also makes a strong case for colonisation." Margarette Lincoln. *British Pirates and Society, 1680-1730**

*"In his desire to present Madagascar and its allegedly primitive peoples as a semblance of the Garden of Eden, Hamond's writing can be seen as a precursor of the eighteenth-century salute to the noble savage" (ODNB).*

*A very good copy of this fascinating pamphlet one of the earliest descriptions of Madagascar.*

STC 12735. ESTC S103773.

L2519

### INTERESTING PROVENANCE

## 51. HIGDEN, Ranulf.

*Polycronycon.*

Southwark, by my Peter Treueris at ye expences of Iohn Reynes, 1527.

£59,500

Folio. ff. [L] (the last blank), CCCxlvii [i.e. CCCxlviii], [i]. 2a8, 2b-2h6, a-y8, z6, A-S8, T6, U-X8. Black letter, in double column, without catchwords. Woodcut title page, printed in red and black, with large woodcut of St. George slaying the dragon, incorporating Reynes' monogram device (McKerrow 55), a woodcut crown at head, white on black woodcut below with profile portrait of Henry VIII, Royal Arms at left, Arms of the City of London at right, all repeated, joined together, on verso of last, (Hodnett, no. 2489), large woodcut of a battle with woodcut borders on verso of fol. 182, nine smaller cuts from six blocks in text, (Hodnett, no. 2490-2496), "the music cut, recto fol 101, when used in the 1495 edition of this book was the earliest music printing in England" Pforzheimer. Charming woodcut border for colophon (McKerrow & Ferguson. 12), woodcut white on black crible' initials, "Robertus Churchus" in a near contemporary hand on title (Robert Church), with his inscriptions in



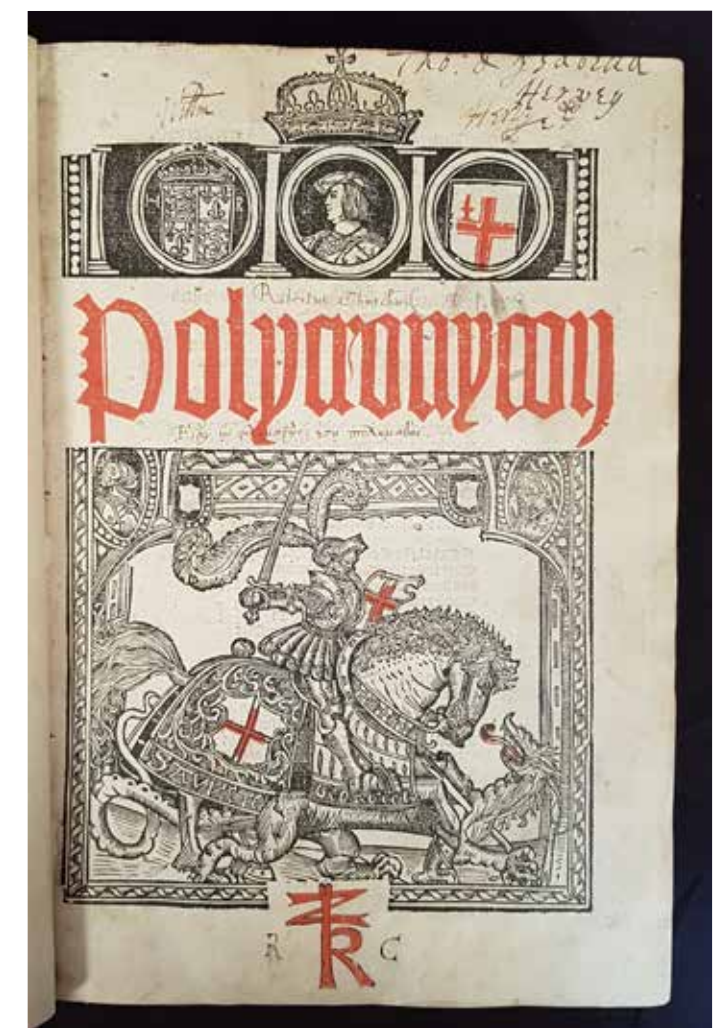
Greek below and his monogram either side of Reynes' device, "Thomas and Isabella Hervey" and Willaim Hervey in early mss. at head of title, repeated on blank hh6 verso, long note in a contemporary hand on verso of aa3 (blank), occasional marginal note in a near contemporary hand, the word 'Pope' or 'Papacy' crossed

out in places, modern bookplate on pastedown. Light age yellowing, a little offsetting or ink smudging in places (originally too heavily inked), title and verso of last fractionally dusty, small scattered single worm holes in places, occasional thumb mark or spot. A fine fresh copy, crisp and clean, in early C19th diced Russia, covers bordered with a double gilt rule, blind rules and rolls to a panel design, blind fleurons to corners, spine with gilt ruled raised bands, richly worked in blind in compartments, title gilt lettered, a.e.g. a little rubbed at upper joint and extremities.

*A fine, fresh copy of the first illustrated edition of the Polycronycon, this "cornerstone of English prose" (Pforzheimer) translated by John Trevisa, and edited with a continuation by William Caxton. It is a reprint of Wynken de Worde's 1495 edition with the addition of several woodcuts and omission of the date of Wynken de Worde's edition at end. Written by the Benedictine monk Ranulf Higden (d. 1364) the Polychronicon "offered to the educated and learned audience of fourteenth-century England a clear and original picture of world history based upon medieval tradition, but with a new interest in antiquity, and with the early history of Britain related as part of the whole" DNB. Higden's work, divided into 7 books and extending to the year 1348, was originally written in Latin. The English translation is by John de Trevisa, who continued the coverage to 1357. The 8th book was added by William Caxton, whose name appears on R6r, when in 1482 he printed Trevisa's translation with extensive revisions*

*"Few of Caxton's books have excited more interest and research than the 'Polycronicon.' It appears to have had its origin with Roger, Monk of St. Werberg, in Chester, who about the beginning of the 14th Century, made an extensive compilation in Latin from several of the old Chronicles and Works on Natural*

*History then in existence. Ralph Higden, of the same monastery, who died before 1360, amplified this compilation, entitling the work, 'Polychronicon,' and this, judging from the numerous copies still extant, had a very extended popularity. In 1387, Trevisa, Chaplain to the Earl of Berkeley, translated the Latin of Higden into English prose. ... Nearly a century later, Caxton revised the antiquated text of Trevisa, which, together with a continuation of the History to the year 1460, was finished on July 2nd, 1482, and printed soon after. Caxton entitled his continuation 'Liber ultimus' and it is most interesting as being the only original work of any magnitude from our Printer's pen. ... Caxton tells us very little of the sources of his information. He mentions two little works, 'fasciculus temporum' and Aureus de universo', from which, however he certainly obtained but little material for his 'Liberultimus' which treats almost entirely of English matters." William Blades 'The Life and Typography of William Caxton, England's First Printer ...', Volume 2:*



*"It is clear that the English language production was very significant for Caxton. This was probably not because Caxton was more than usually devoted to his native language. There were good economic reasons for his choice. There was an international market for books in*

Latin, so if Caxton had printed Latin books, he would have been competing with some of the biggest publishers of his time.

This would have been difficult to do successfully from England, on the margins of Europe. European printers also produced books in Latin specifically for English use. This demonstrates the strength of European book exports to England. Caxton left to others the production of texts to be used in universities or monasteries throughout Europe. Instead he concentrated on books in English, where there was little competition. When he printed Ranulph Higden's Polycronicon, in John Trevisa's translation of 1387, he updated the 'rude and old englyssh, that is to wete certayn wordes, which in these dayes be neither vsyd ne understanden' [rude and old English, that is, to wit, certain words which nowadays are neither used nor understood]. Caxton associated old usage with a lower social standing, calling it 'plain and rude' and implying that it was suitable for 'rude' men. The opposite is called 'polished', 'ornate', or 'curious'. He was also acutely aware of regional variations. We saw him referring to his own Kentish background in the preface to his first translation, another theme which recurred at the end of his life." BL

"Peter Treveris (alternatively known as Peter of Treves), a native of Germany, worked primarily in Southwark, London, closely pursuing his business partnership with Wynkyn de Worde between 1521 and 1533. Treveris published many books for de Worde... Several of his publications can be linked to commissions from patrons such as Robert Wyer and Bishop John Fisher." Vassar College library. At his workshop in Southwark, he issued some 30-40 books, chief of which, was the present edition of the Polycronicon. Brunschwig's "Noble Handiwork of Surgery," the first printing of the influential "Grete Herball," and John Skelton's "Magnyfycence." "Treveris also shared with Wynkyn de Worde most of the printing of Richard Whittington's scholastic works." DNB

The work has most interesting provenance; Willian Hervey was a member of the landed gentry and a member of Parliament under James I. His son "[Thomas] Hervey is said to have 'ventured his life ... in the service of the King and country in the time of Charles I', but he does not seem to have played a conspicuous part in the Civil War. During the Interregnum he occupied himself with court-ing his future wife, (Isabella) who was living in Bury St. Edmunds, but it was eight years before he was able to marry her. He was knighted either by Charles II in exile, or soon after the Restoration, and seems to have run the family estate after his father's death in September 1660, ... This responsibility, however, did not prevent Hervey from buying a seat on the navy board from Lord Berkeley of

Stratton in 1664 for £3,000. His colleague Samuel Pepys found him 'a very droll' drinking companion, but disapproved of his working habits, particularly his absence during the plague. In November 1666 Pepys wrote that he "begins to crow mightily upon his late being at the payment of tickets; but a coxcomb he is and will never be better in the business of the navy." The History of Parliament.

ESTC S119426. STC 13440. Pforzheimer 490. Grolier Langland to Wither 121. Steele Eng. Music printing no. 10. Ames 751 "splendid and rather uncommon impression" Lowndes 1067.



**SUPERBLY ILLUSTRATED GERMAN HERBAL**  
**52. HORTUS SANITATIS.**

Gart der Gesundheit, zu Latin Ortus sanitatis.  
Strasbourg, Balthasar Beck, 1529.

£29,500

Folio. 144 unnumbered leaves, a6-z6 A6. Large Gothic letter, double column. 400 1/4 page attractive woodcuts (4 on t-p) of animals, plants, and the processing of stones, gems, and metals. General light age yellowing, marginal spotting, edges a bit dust-soiled, a few small marginal tears. Very good, well-margined copy recased using older vellum.

Superbly illustrated, rare second edition of this German text on medicinal knowledge and the natural world. The 'Gart der Gesundheit' is based on the 'Hortus sanitatis' (1491), a most important encyclopaedia of natural history, which was itself an enlarged edition of the German botanical book 'Herbarius' (1485). In addition to treatises on herbs and their medical uses from 'Herbarius', the 'Hortus'

also featured essays on animals, fishes, birds, stones, gems, and metals. The 'Gart der Gesundheit', printed by Johann Prüss in 1509, first made this extra material available in German, as a supplement to 'Herbarius'.

The 400 attractive woodcuts were made after the blocks of Prüss's 'Gart der Gesundheit', which had been originally cut for his 1496 edition of the Latin 'Hortus'. They portray common animals and exotic creatures drawn from C16 travelogues, classical mythology, and the Bible. In his attempt to depict them to the life, the artist blended nature and invention to visualise mirabilia like the 'monachus marinus' or 'monoceron', half fish-half monk. The lively scenes from everyday life which illustrate the final section represent the processing of stones, gems, and metals. The cuts are charming, striking, and generally in very good impression.

The 'Gart der Gesundheit' is divided into four parts and subdivided into chapters listing the characteristics of most animals and stones as well as their medicinal 'effects'. In the first part, everyday creatures like the lamb and the viper share the pages with the mythological amphibiaena and the more exotic elephant (effective for the treatment of poisonous bites and fluid in the brain). Among the birds in the second part are the Arabic phoenix and the nightjar (for bleary eyes). The third section on fishes features the most extraordinary woodcuts, like those of the dolphin (useful against recurring fever), half human-half fish, and the triton, half fish-half knight in armour. Fascinating chapters on asbestos (against burns), arsenic (for the treatment of sexual diseases), and petroleum (for backache) complete the book in the final section.

Yale, Huntington, NLM, and JHL copies recorded in the US.

Nissen ZBI 4727; K121. Not in BM STC German, Brunet, Becher, or Fairfax Murray. See Arber, Herbals, their Origin and Evolution, p. 32; Becher, A Catalogue of Early Herbals, pp. 11-28 (does not mention this edition).

CONTEMPORARY LADY'S EX LIBRIS

**53. JEROME, Saint.**

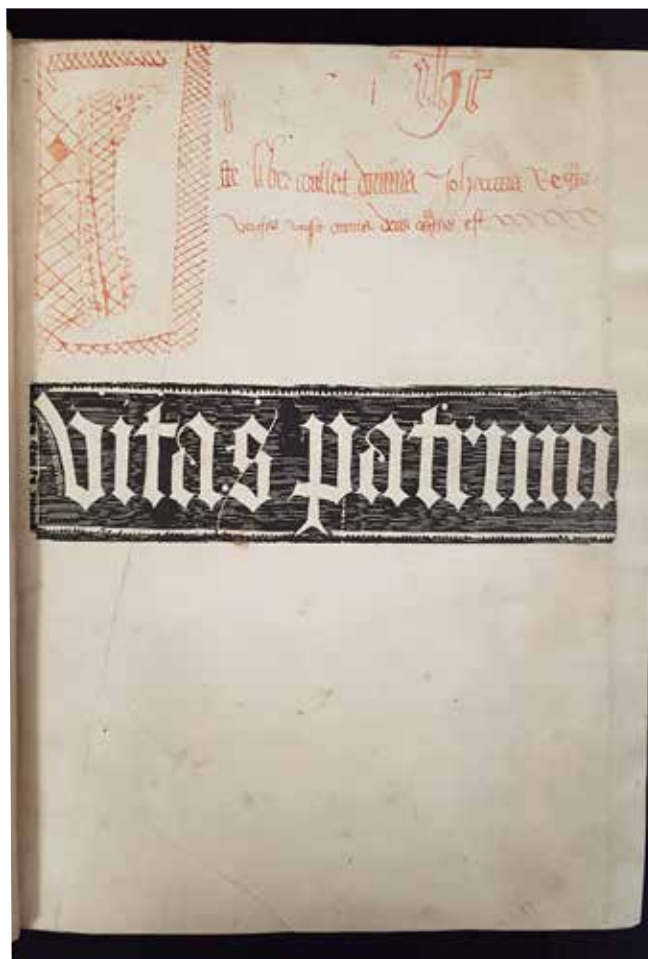
Vitae sanctorum patrum, sive Vitas patrum, in English: The lyff of the faders, translated by William Caxton.  
Westminster, Wynkyn de Worde, [before 21 August] 1495.

£85,000

FIRST EDITION thus. Folio. five parts in one. ff. [viii], lxxxiii, lxxxiii-CCCxlvii. 2A8, a-o8, p6, q-x8, y10, z-2t8, 2v-2x6. (lacking vv 5+6 and xx6). Black letter, double column. Small woodcut initials, xylographic white on black title 'Vitas Patrum', full-page woodcut of St. Jerome in his study (Hodnett 800. see fig. 22), repeated as frontispiece to all five parts, 165 column width woodcuts (repeated from 39), "Iste liber constat domina Joanna Regnas Veritas Vinsit omnia, deus caritas est" in a youthful contemporary hand in red ink with large pen-work initial 'I' and "IHS" above, inscriptions washed and erased from margins of rr6-7, manuscript note in C19th hand on fly, noting a copy from Thorpe's catalogue in 1826 at a price of £59 with reference to Ames, autograph in pencil of 'Rev. J.F. Russell' below. Light age yellowing, title remargined at fore-edge just touching xylographic title, upper outer blank corners of Aa2 and 3 restored, just touching a few letters of prologue on verso of Aa2, small stain in upper blank margin in places, margins with some very minor occasional spot, dust soiling or thumb mark. A fine copy, crisp and clean, in beautiful



K121



dark blue straight grained morocco by Christian Samuel Kalthoeber circa 1800, covers bordered with a single gilt and double blind rule with blind dentelle border, Kalthoeber's distinctive curved edge corner-pieces with semée of gilt pointillé and small tools, spine with double, gilt ruled, raised bands, upper, lower and two central compartments with finely worked 'spiders web' design filled with gilt pointillé and small tools, gilt circles to corners, title and date gilt lettered in compartments, edges gilt ruled, inner dentelles gilt, marbled endpapers, small loss of leather to lower outer corner of lower board, fractionally rubbed at extremities. In folding cloth box.

A wonderful copy of the exceptionally rare, most important, beautifully and profusely illustrated and remarkably designed first (and only early) edition in English of this popular collection of the lives of the Desert Fathers, translated into English by the great William Caxton, his last translation, and one of his major works. First published in Latin in 1475, Caxton's translation was based on a French edition printed at Lyon in 1486/7 by Nicolaus Philippi and printed Jean du Pré. According to the colophon, Caxton completed this translation on the last day of his life. Probably originally from Holland, Wynkyn de Worde met Caxton in Cologne in 1470, and accompanied him back to England in 1475. He then worked in Caxton's printing shop in Westminster

until Caxton died in 1492, at which point Wynkyn took over the business. The illustrations for his *Vitas Patrum* are particularly important as one of his earliest series of woodcuts: "Among the first cuts that De Worde commissioned are those in the *Vitas Patrum*." (Hodnett p. 9).

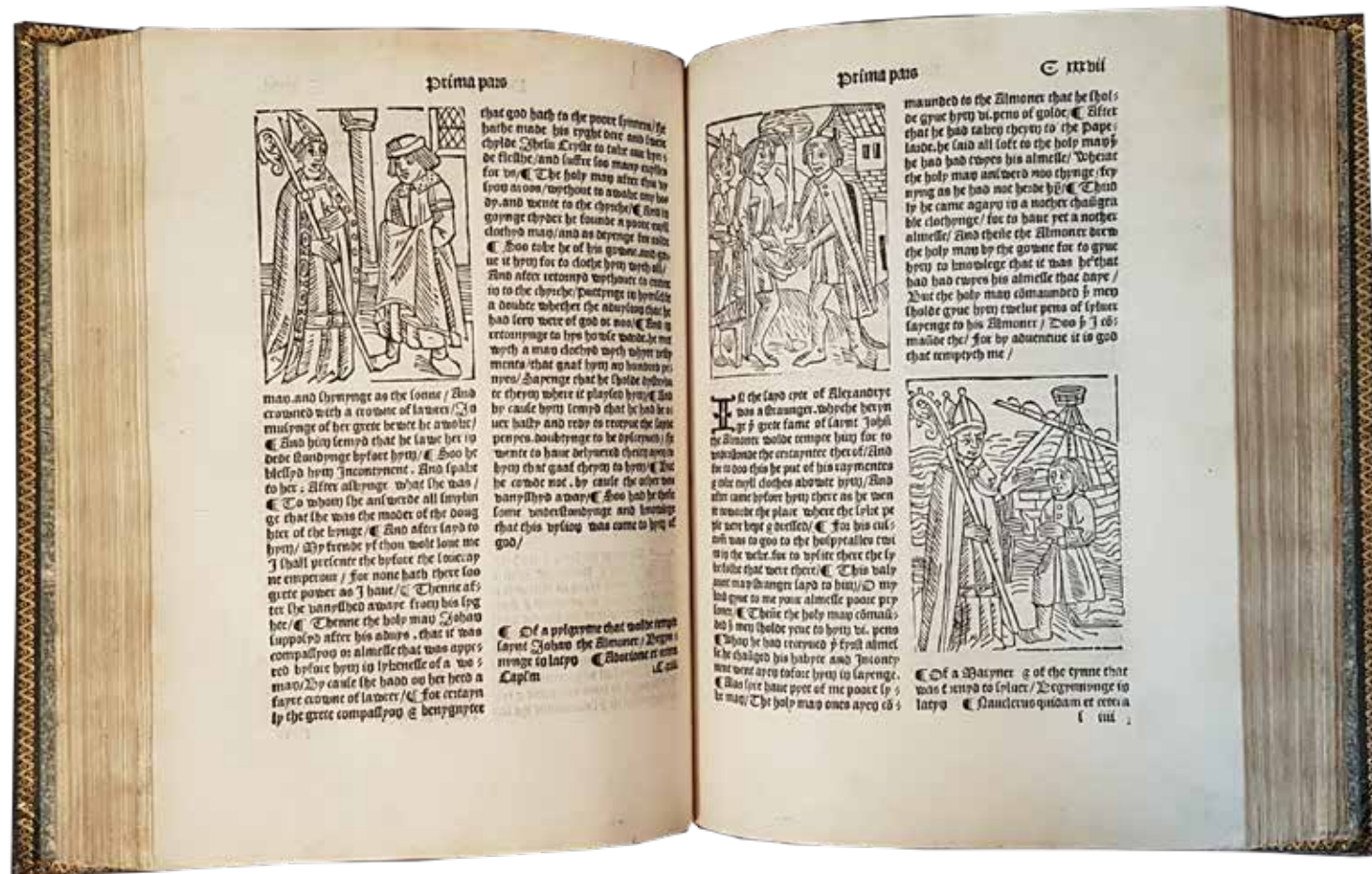
"'Vitas Patrum' or the 'Lyff of the olde Auncyent holy faders', is a compilation of lives of the desert fathers (or eastern saints) attributed to Saint Jerome, translated into English by William Caxton in 1491 shortly before his death, and published by Wynkyn de Worde in 1495 when he had solidified his overseer-ship of the Caxton press. The emergence in 1495 of de Worde's edition, a volume of 735 pages with 170 pictures, signals his recognition that an English *Vitas Patrum* would be welcomed by the buyers of books issuing from the Caxton- de Worde publishing house in Westminster – men and women, lay and religious, aristocratic and merchant. De Worde's *Vitas Patrum*, twenty-seven copies of which still exist, is a magnetic subject for study: it is the only form in which Caxton's translation is available, it is one of de Worde's first independent productions, it is a vernacular collection of saints' lives distinctive from the more famous *Legenda aurea*, and it is one of the most prolifically illustrated of Caxton's and de Worde's books. ... The illustrations are critical to the articulation of the printed text and also to the process of reading supported by the design. De Worde's picture cycle stems from that in an edition of the French translation published first by Jean du pre and Nicholaus

Philippi in Lyons in January 1486, which is probably the edition Caxton refers to in his prologue as the copy he followed for his translation, and again by Du Pre in Paris on June 8, 1486. De Worde commissioned forty woodcuts: the full page drawing of with Jerome and thirty-nine single column rectangular drawings. ... Twenty five of de Worde's thirty-nine single-column woodcuts and the full-page frontispiece of Jerome are more or less versions of Du Pre's, and another five .. are loosely related to his. However de Worde uses only about half of Du Pre's sixty-two designs, and his own designer substitutes nine drawings not to be tracked to Du Pre." Sue Ellen Holbrook. 'Story, Picture, and Reading in Wynkyn de Worde's *Vitas Patrum*.'

This first edition of Caxton's translation is particularly important as it was his last, his most mature work, and is most revealing in terms of the evolution of his use the English language, something that helped set the standard form of English in use today. "The year before his death, Caxton claimed that he had adapted a new technique for translation .. he explains that some had criticised him for using "over-curious termes whiche coude not be understande of comyn peple." This probably refers to his tendency to transfer French words basically untranslated into his earlier works. He also notes his task is made more difficult by the fact that there is no standard form of English and that the language varies from shire to shire. To strike a balance, he says he will "reduce and translate" in a style "not overrude ne curious" but "in a meane bytwene bothe". A passage from 'Of the Chylde Orphenym' in the 'Lives of the fathers' seems to confirm this method. The English style, which reads more like a fairy tale than a saints life, is rich in words with Old English of Germanic roots ('worthe', 'troothe', 'wyte', 'lever') though French/Latinate words such as 'tresore' and 'orysons' create a balance – as Caxton said – 'between rude and curious.' Although his word choices may have shifted somewhat, he nonetheless retains his word-for-word approach to translating." Valerie Hotchkiss. 'English in Print from Caxton to Shakespeare to Milton.'

The work is inscribed with a remarkable, elaborate and most intriguing contemporary manuscript ex-libris, in red ink, with a large penwork initial, with motto below, almost certainly the first owner of the work. We have as yet been unable to identify the "Domina Joanna Regnas" – presumably Lady Joanna Reynes – but this was a very grand and expensive book to find in a young girl's library in the C15th.

The beautifully worked binding is by Christian Samuel Kalthoeber. The BI has several examples of his bindings with the identical corner-piece design of pointillé tools. One such example is BL shelf mark c19d10, a Kalthoeber binding on another hugely important incunable, the first work printed in Italy; the Cicero, *De Oratore*, printed at Subacio in 1465.



A stunning, most important, and exceptionally rare English incunable; one of the finest productions of Wynkyn de Worde and the first edition of Caxton's last great translation.

BMC XI 197. GW M50906. Bod-inc H-116. ISTC ih00213000; Goff H-213. Ames II 89. "This is one of Wynkyn de Worde's most magnificent typographical productions." Duff, E. Printing in England in the Fifteenth Century.

K167

54. [JULIUS II].

Indulgence. *Contra los moros de Africa*.

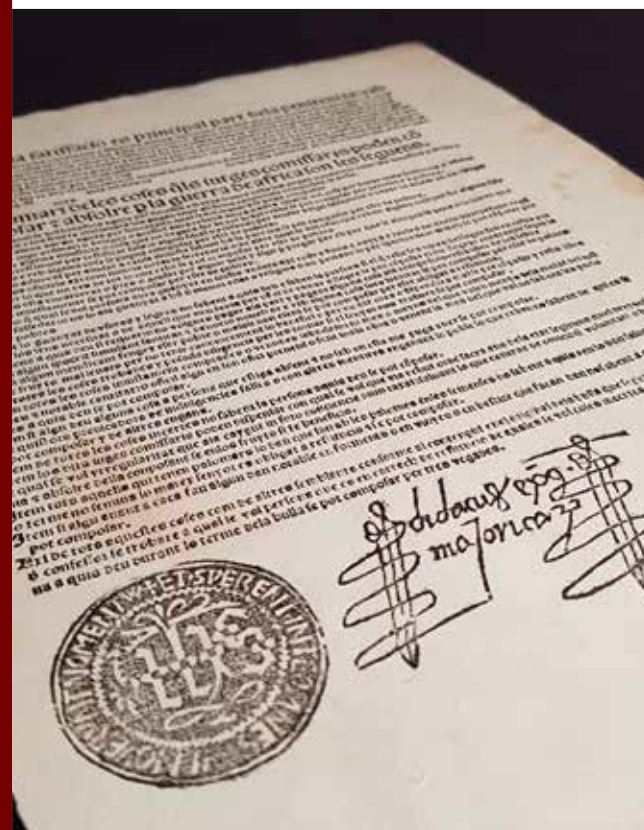
[Toledo?, Juan de Varela?, c.1509-10].

£7,250

Small folio, single sheet, 19.5 x 27.5, 52 lines, Gothic letter. Woodcut 'IHS' stamp and printed signature of Bishop of Mallorca at foot. Little toning, mostly marginal light stains and minor marginal repair, wax seal covered with paper slip. A good copy, one-word inscription on verso. Loose, in modern folder, crushed purple morocco gilt, with slip case.

Very rare vernacular papal indulgence, in Catalan, addressed to those who





had come into illicit possession of goods which could no longer be restored to their owners. It was unused, as the spaces for the purchaser's name were left blank. This appears to be a variant of Norton 1074, in which the words 'tan lunny' are instead printed as 'ta ulunny'. It was probably produced by Juan de Varela, who was entrusted with the printing of indulgences at the monastery of San Pedro Mártir in Toledo (Norton 1074), which, together with that of Santa Maria de Prado in Valladolid, held the privilege for the printing of 'bullas de Cruzada' and other indulgences (Norton, 'Printing in Spain', 6, 17). It stated that those who possessed 'goods illicitly acquired or earned' from people unknown or no longer traceable could receive an indulgence by contributing money towards the expense for the war against 'the moors of Africa', at a time when Selim I was engaged in civil war against Bayazid II and his son Ahmed for control of the empire. Among the types of illicit possession listed were simony (the illicit sale and purchase of ecclesiastical benefices which could not be accumulated), payment for false testimony and alms acquired by pretending to be a beggar or poor.

Norton 1074. Not in Wilkinson or Palau.

L3036

ATTRACTIVE C16 BINDING

55. LACTANTIUS.

*Divinarum institutionum libri septem.* [with]

TERTULLIAN.

*Apologeticus adversus gentes.*

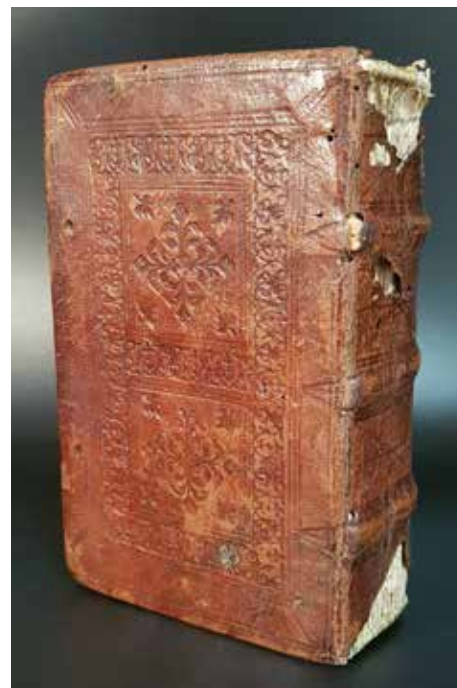
Venice, in aedibus haeredum Aldi et Andreae soceri, 1535.

£3,950

8vo. Two works in one, ff. (xii) 328 (xvi) 47 (xliii). Italic letter, occasional Roman and Greek. Printer's device to t-p and recto of last. Light age browning in places, heavier to pre-penultimate gathering, some slight marginal foxing, tiny worm trails to lower outer corner of first few ll., faint water stains to some margins, small ink spot to fol. 317 obscuring a few letters, occasional contemporary marginalia. A very good, well-margined copy in handsome contemporary probably Bolognese goatskin, traces of ties, a few wormholes to covers, blue edges faded. Blind-tooled to a triple-ruled panel design, panel border with interlacing floral branch, centre panels with blind-tooled ivy leaves to corners and rhombus-shaped centrepieces with fleurons. Spine in four compartments, blind-tooled double-ruled border and cross-hatched single-rule decoration to each, raised bands with blind-tooled single rule, a few wormholes, loss to three compartments. Inscriptions 'Ex libris ferd. di Gasparina (?) 1707', 'Festina lente', 'Est de Neapolj' (both contemporary) to t-p, early erased inscription ending in 'nativitati dñi 1558' to fol. 258, occasional early annotation.

The handsome binding was made in central-northern Italy. It resembles a Bolognese binding in de Marinis II, 1270 bis.

Very good, well-margined editions of these milestones of early Christian apologetics, edited by the monk and humanist Onorato Fascitello (1502-64). Born in Numidia, Lactantius (c.250-325AD) moved to Greece where he taught rhetoric and converted to Christianity. After resigning his post to escape Diocletian's religious persecutions, he lived in poverty until he became advisor to Emperor Constantine. The main focus of his works is the criticism of pagan cults and the formulation of a coherent Christian theology. 'Institutiones divinae' was the first attempt at a large-scale theorisation of Christianity in Latin; it was later turned into an 'Epitome'. The owner of this copy was interested in Book I on 'false' religions. He highlighted sections on pagan deities and demi-gods in Greek and Egyptian cults—e.g., Mercury (or Thoth), the Sibyls, Hercules Africanus, Apollo and Jupiter—



and on Euhemeristic theories explaining why pagan gods were rather posthumously deified humans. Lactantius conceived 'De opificio Dei' as a defence of Christian truth during Diocletian's persecutions, and wrote 'De ira Dei' against Epicurean and Stoic beliefs. The poems 'Phoenix', 'Carmen de Dominica Resurrectione' and 'Carmen de Passione Domini' are no longer attributed to Lactantius; the first inspired the famous, namesake Anglo-Saxon poem. Tertullian (155-240AD), of whom little is known, was born in Carthage and was probably a lawyer and priest. He became one of the earliest defenders of Christianity against pagan cults like Gnosticism; he was also the first writer in Latin to use the word 'trinity'. Tertullian's 'Apologeticus' discussed key theological questions like the nature of Christ and the devil, the kingdom of God, the Roman religion, and why pagan deities should not be considered 'gods'. This Aldine work only appeared, very appropriately, bound with Lactantius's critique of paganism. Unlike in the first Aldine edition of 1515, it is here recorded in the initial t-p and its pagination integrated in the register.

Rénouard 113:2; BM STC It. p. 366; Brunet II, 736.

THE FIRST PRINTED HUNGARIAN EX-LIBRIS

56. LUCIAN OF SAMOSATA.

*Deorum dialogi numero 70.*

Strasbourg, Johann Schott, 1515.

L2714



£3,950

4to. ff. 84 unnumbered leaves, a-x 4. Roman letter, with Greek. T-p, titles and initials of a 2-3 in red and black; decorated typographical border to left margins of text; decorated initials. Lower part of t-p painted with two horizontal red stripes, occasional slight marginal foxing, some faint waterstaining to upper inner and lower outer corners and inner margins at gutter, light browning to a few ll. and last gathering. A very good copy in a contemporary vellum wallet binding, upper cover with sewn-in repair, traces of label and small worm trail, small hole to folding cover, another with traces of sewing to spine, lacking two binding cords but sound, spine lined with faded (probably C15) ms. Ex-libris in red ink 'Joannis Talirasy posomensis Liber 1515 ei[que] exhibitur ab optimo (?) Mag [ist]ro Cris: Borb[onius?]' and later casemark 'XXXIII.K22' to t-p, early printed armorial bookplate of Hans Teilnkes von Prespurg, a few early marginalia in two hands.

The handsome printed armorial ex-libris belongs to the bibliophile Hans (János) Teilnkes, citizen of Breslavia (or Presburg), then in Hungary and now in Slovakia. It was probably printed in Nuremberg, hence the Germanisation of his name into Hans, and is reputed to be the first ex-libris ever to be used in Hungary. This copy probably never travelled far from Breslavia. It was originally a prize book given to the student Joannis (János?) Talirasy by a teacher probably named Christophorus Borbonius.

A very good copy of fascinating provenance of Lucian of Samosata's satirical masterpiece against the traditional representation of Greek deities, translated into Latin and edited by the humanist Ottmar Luscinius. Originally from Syria, Lucian (c.125-180AD) was a Hellenistic author renowned for his very successful, mordant works in prose, poetry and dialogue form, inspired by the philosophical current of the Cynics and their indifference towards received conventions. 'Dialogues of the Gods' teased the portrayal of Greek gods and goddesses immortalized in Homeric poems, with both a complicit yet disenchanting eye. It features 75 dialogues between deities and heroes of the heavens, sea and underground, including Jove, Prometheus, Neptune, Hermes, Apollo, Bacchus as well as nymphs. For instance, the Cyclops Polyphemus complains with his father Neptune about how Ulysses blinded him in his sleep in Homer's 'Odyssey'; after mocking his son's incompetence, Neptune concludes ominously that, although he may not be able to cure blindness, he has full power over mariners; and Ulysses 'is still navigating'. As proved by the provenance of this copy, in the Renaissance Lucian's works were deemed useful for the education of youth for their engaging content and brilliant style. A great promoter of the teaching of Greek in Strasbourg, Luscinius explained in the preface how he had been taught Greek on Lucian's 'Dialogues'. Widely translated, Lucian's writings influenced European authors including Shakespeare and Marlowe, and inspired fundamental works of Western thought like Thomas More's 'Utopia'.

Only Harvard and KU copies recorded in the US. BM STC Ger., p. 530; Brunet III, 1208. Not in Dibdin or Légrand.

L2592

57. MAC AINGIL, Aodh.

Scathan shacramuinte na haitridhe ar na Ćuma don Ćrát[air?] Ćoř dord San Froinsias....

[Louvain], Iar na chur a ccló maille ré hũgdardhás, 1618.

£19,500

FIRST EDITION. 12mo. pp. [xii], 581 [i.e. 569], [xliiii]; \*6, A-3F6. Gaelic letter. [Louvain type A] Title within typographical border, 'Emanuel Telaph' within typographical ornaments, small woodcut initials, woodcut tail pieces, mss prayer in Latin on verso of last fly, "Joachim compensis" in early hand below. Light age yellowing some browning in places, title a little dust soiled, light occasional waterstaining. A very good, entirely unsophisticated copy in contemporary limp vellum, darkened and a little soiled, in morocco backed folding box, HP Kraus book-label loosely inserted.

Exceptionally rare first edition of the first original work by a living author in Irish. The few works printed in Irish appearing prior to this were the Bible, liturgy, or translations. This is one of a small group of books from the first press to print and promote Irish writing in the vernacular. The press was an outgrowth of a concentration of scholars skilled in Irish and other languages at St. Anthony's, the Franciscan college at Louvain, which acquired the press in 1611. Though their primary purpose was to train priests for the Irish and Scottish missions, they also published literary works for a wider Irish audience, later using commercial publishers (after the demise of this press). Mac Aingil [or Mac-Caghwell] came from an old Irish family. He was born in Co. Tyrone and early in life entered the service of Hugh O'Neill, earl of Tyrone, as tutor to his sons. In 1604 in Spain he entered the Franciscans, and in 1606 went to the Spanish Netherlands where he helped set up the Franciscan College in Louvain, and played an active role in Irish spiritual and intellectual life. For the publication of this work the author used his Irish name Aodh Mac Aingil, although the Latin form of his name is given at the end of the book. The title means 'A mirror of the sacrament of penance', and the work is devotional in nature. "Although this acknowledged James I as the rightful ruler of Ireland, it also identified Ireland as a Catholic nation and demonstrates a very modern sense of national consciousness. Moreover, the work is a prominent example of how the literary language of contemporary Irish poets was used to produce a readable prose text" ODNB.

"The word 'Emanuel' serves as an invocation or prayer. Another example on a Louvain book is the obscure phrase 'Emanuel Telaph' on the titlepage of Scathan shacramuinte (1618). The use of Emanuel as an invocation can be found in Irish manuscripts as far back as the twelfth and thirteenth centuries. ... 'It was customary with the Irish scribes to use that

word at the heads of chapters and pages, implying that in the Holy Name of Emanuel they began that work, chapter, or page." Clóliosta - 'Dublin Institute for Advanced Studies.'

"Domestic conditions made establishment of a Gaelic press in Ireland impossible. It fell, therefore, to the fledgeling Irish colonies in Europe to organise a print response to the Protestant offensive. The Franciscans were already familiar with the products of the Protestant press and even deigned to use them.... In 1611 the Irish Franciscans cut the Gaelic front and set up a printing press in Antwerp, which is soon moved to Louvain. It was in order to help the youth and others in Ireland against the false doctrine of other religions that the Franciscan press produced a small number of catechetical and devotional texts. Their circulation appears to have been limited to the Gaelic-speaking community then resident in Flanders though there is evidence that they also circulated in manuscript form in Ireland. Only a small number of publications came off the Irish press.. and between 1619 and 1641 the press does not appear to have been used at all. .. The meagre production was due, in part, to financial constraints, which exacerbated existing problems of composition, printing, and distribution. Low literacy rates in Irish were a factor and it seems Irish speakers who learned to read tended to become literate in English only." Raymond Gillespie. 'The Oxford History of the Irish Book, Volume III.'

"The Franciscans, for example, were at the forefront of the drive to print devotional works in Irish for the Gaelic speaking part of the Irish catholic church. .. And not only the language involved but also the format of these particular works indicate their intended audiences .. such smaller works were more easily hidden on the person... In Ireland, where possession of such recusant works could prove dangerous, it made sense to produce clandestine works in these smaller formats". Crawford Gribben. 'Enforcing Reformation in Ireland and Scotland, 1550-1700.'

ESTC S2226. STC 17157. Allison & Rogers, Catholic 489. Allison & Rogers Counter-Reformation II, 507. Bradshaw 8612. Shaaber M4. Bradshaw 8612. Best, 248. McGuinne, 35



L2981

OUTSTANDING SURGICAL ILLUSTRATIONS

58. MAGNI, Pietro Paolo.

Discorsi sopra il modo di sanguinare.

Rome, [B. Bonfadino], 1586. [with]

Discorso sopra il modo di fare i cauterij.

Rome, B. Bonfadino, 1588.

£6,500

FIRST EDITION of second. 4to. pp. (xii) 117 (i); (xii) 82 (ii). Roman letter, with Italic. 1: engraved architectural t-p with putti holding wreaths above and two surgeons at centre, 11 full-page engravings of bloodletting scenes; 2: woodcut architectural t-p with putti holding wreaths, full-page woodcut author's portrait to verso of +6, 20 full-page or smaller woodcuts of medical instruments; woodcut printer's device to last, and decorated initials and ornaments to both. Variable marginal foxing, few ll. slightly browned. Very good, clean copies, plates in excellent impression, in contemporary vellum, traces of ties, title and shelfmark inked to spine, 'n.64' to upper cover, slight detaching at head. C19 inscriptions 'Antonio Balcesi' and 'roma cottae(?) giuli 7 1/2' to front pastedown, C17 inscription 'Pyrrhi Bizarrinij Ph(?) et Med: Sen: Bibliotheca adscripti' inked to lower margin of t-p.

Very good, clean copies of these scarce Italian surgical manuals

on bloodletting and cauterization. Pietro Paolo Magni (b.1525) was a barber-surgeon from Piacenza; he served in the army and later moved to Rome. As liminal figures between academic and popular medicine, barber-surgeons were concerned with the 'cleanliness of the body' as well as 'bloodletting, also with the use of leeches, treating wounds, cauterizing them, pulling out rotten teeth, etc., so that...their art [was] subordinate to the Science of Medicine' (Garzoni, 'Piazza Universale', 825, 856-57). Like all barber-surgeons, Magni was only licensed to practice external (surgical) not internal (medical) treatments, the latter including the administration of pharmacopoeia; trespassers of this theoretical line, most often denounced by disappointed patients, were fined and even imprisoned ('Barbieri e comari', 162). Magni's vernacular manuals urged barber-surgeons to be as professional and exact as possible. The first work was entirely devoted to bloodletting, discussing procedures, instruments (lancets or leeches) and problem-solving (how to prevent patients scared of bloodletting from having a fatal panic attack). It also examined the benefits or dangers of cutting into specific veins, e.g., midwives knew that bloodletting from the saphenous vein in the foot could cause a miscarriage. The handsome engravings, attributed to Adamo Ghisi and here in outstanding impression, first appeared in 1584 (Sander 267). The scarcer second work was devoted to cauterization through the use of scorching iron instruments (or a smaller iron screw for younger patients), illustrated with detailed woodcuts, to heal wounds to the head, eyes, nose, teeth, mouth, neck and limbs, as well as the



stomach and spleen. Instructions were provided for the treatment of different wounds and the resulting burns from cauterization, depending on the different body tissues involved. Paying customers were severe critics of incompetent barber- surgeons who had to redo a bloodletting cut or had caused pain during procedures; patients might also demand their money back in case of treatments gone wrong ('Barbieri e comari', 166). Hence the major importance of Magni's manuals—written, as he says, 'upon the request of both patients and surgeons'—for the practitioners of a fundamental profession in the history of early modern medicine.

Pirro Bizzarrini (fl. 1610s-1630) was a Tuscan physician, later professor of theoretical medicine at Pisa and of Botany at Siena. This copy was used by him at Siena.

- 1) Brunet III, 1298: 'ouvrage curieux'; Mortimer, Harvard C16 It., 267; NLM 2906; Wellcome I, 3960. Not in BM STC It. or Sander.
- 2) Mortimer, Harvard C16 It., 268; NLM 2907; Wellcome I, 3963. Not in BM STC It. Sander. G. Pomata, 'Barbieri e comari', in *Medicina, erbe e magia* (Milano, 1981), 162-83

L3185

**59. MALDONADO, Juan.**

*Traicte' des anges et demons.. Mis en françois, par maistre François de La Borie....*

Rouen, chez Jacques Besongne, 1616.

£4,950

12mo. ff. [8]-242. a8, [A-V12, X2.] Roman letter, side notes in Italic. Engraved printer's device on title, woodcut initials, head and tail-pieces, 'collegii soctis Jesu Nivellis' in an early hand at the head of the t-p. Light age yellowing, t-p dusty, minor light waterstain in lower margin in places, the odd mark or spot. A good copy, in contemporary vellum over thin boards, yapp edges, title ms. on spine. lacks flys

Rare popular edition of this important and most influential treatise on Angels and Demons by the Jesuit Juan Maldonado, first published in 1605 in this French translation, though the lectures from which the work derived started in 1571. The work was particularly influential; two of the most important Catholic demonologists, Martin del Rio and the witch-hunting magistrate Pierre de Lancre, were among Maldonado's auditors, and both drew heavily on him in their own demonologies. This French translation, by Francois de La Borie, brought the work to a much wider audience. "Juan Maldonado, a Spanish Jesuit, was appointed in 1565 to the chair of theology at the College of Clermont, a recently founded Jesuit institution in Paris. ... In the academic year 1571-1572, Maldonado gave a series of lectures on demons. These lectures were given on Sundays and holidays to maximize attendance and employed a simple Latin so that more people could understand them. Maldonado presented demonology in terms of the religious struggle between Catholics and Calvinists then convulsing France, emphasizing the connections between heretics, witches and demons. .. Much demonology coming from league supporters, such as the Spanish Jesuit and Paris-

ian professor Juan Maldonado, strongly identified sorcery with heresy, endorsing a witch-hunt as complementary to a campaign to eradicate Protestant heresy. Even Catholics who opposed the League, such as Queen Catherine de Medici (1519-1589) and King Henri III (r. 1574-1589), were often portrayed as demonic witches. (Italians such as Catherine, numerous and unpopular in France, were also frequent targets of witchcraft accusations.) The only major sixteenth-century French demonologists to stand outside this tradition were France's only Protestant demonologist, Lambert Daneau, and Bodin, who despite his promotion of witch-hunting did not identify witches and Protestants." William Burns *Witch hunts in Europe and America*.

"In his famous sermons about the nature of angels and Demons, given at the College of Clermont in Paris 1572, Maldonado, who was generally praised and accepted as a theological authority, answered the question, 'si les corps peuvent estre changez en diverses formes par les démons?' In citing well-known examples from classical literature, the Jesuit explained that Demons conducted metamorphosis in three different ways; As a real mutation as when the Egyptian sorcerers had changed their staffs into serpents. However, for Maldonado it remained impossible for demons to transform a human body in such a material way because of its soul and reason. Thus the demons achieved metamorphosis either as an apparition, which deluded both the enchanted and the bystander, or as a delusion which deceived only the enchanted. Maldonado stated that disbelievers in the facts of lycanthropy and shapeshifting acted like Calvinists who denied transubstantiation. Once and for all the Jesuit labelled all sceptics of shape-shifting as heretics and blasphemers." Willem de Blécourt. 'Werewolf Histories'.

Caillet, 7043. 'Curieux traité d'Angéologie et de la Démonomanie.' Not in BM STC Fr. C17th or Brunet.

L2783d

**60. NORDEN, John.**

*Speculum Britanniae. The first parte, An historicall & chorographicall discription of Middlesex.*

[London, printed at Eliot's Court Press], 1593.

£7,500

FIRST EDITION. pp. [viii], 48, [iv]. [A]4 B-G4 H2. (lacking H2, final leaf with commendatory verses, text complete) Roman and Italic letter, three double page engraved maps, engraved architectural title by Pieter van den Keere, with figures at sides with surveying instruments, royal arms above, dedication to Elizabeth I with her full-page engraved arms on verso, woodcut armorial illustrations, historiated woodcut initials, typographical ornaments, early manuscript annotations, mostly faded but those on verso of engraved title with some show-through, library stamp of the 'Lawes Agricultural Trust' on paste-down. Light age yellowing, a little minor marginal dust soiling, the occasional spot, map of Middlesex with small ink stain. A good copy in modern calf, covers double blind ruled to a panel design, spine with two raised bands, morocco label gilt in long.

First edition of this very rare work unusually complete with three most important engraved maps and plans of London, Middlesex and Westminster. The map depicts Middlesex, and the two plans show London and Westminster, the former within a border of coats-of-arms of the great twelve Livery Companies. "The map (of London) is flanked by the arms of the twelve great livery companies and features title at the top with royal and city arms. The scale bar is at top right and a key to inns, churches, halls and other prominent places feature in a panel below the plan. The map was intended for countrymen visiting the city and was reissued in 1623 and 1653 with enlarged tables of reference." BL Nordens work was innovative as it was based entirely upon his own surveying and not on



previous maps. "Saxton's younger contemporary, John Norden, is known for his panorama of London.. He was a surveyor by trade and his *Speculum Britanniae* of 1593 includes important maps of Middlesex and useful plans of the cities of Westminster and London. These are original works – not based on earlier maps – and invaluable for understanding the topography of Elizabethan England. .. Norden's engraver was Pieter van der Keere. In Norden's *Speculum Britanniae* a marginal index with a key of letters and numbers is used for the first time in an English Map. This innovation makes sense in a work like the *Speculum* which is not a Grand Atlas, but more of a guide book, complete with foldout maps and information pertinent to the traveller to London, such as a summary of the city's history, a list of parishes, descriptions of noteworthy landmarks, and praise of its merits as a city "most sweetly scituate upon the Thamis" Valerie Hotchkiss, 'English in Print from Caxton to Shakespeare to Milton.' "John Norden (1548— 1625?), English topographer, was the first Englishman who designed a complete series of county histories and geographies. His earliest known work of

#### CHARTS AND NAVIGATION

##### 61. NORWOOD, Richard.

*Trigonometrie. or, the doctrine of triangles:... Whereunto is annexed (chiefly for the use of seamen,) a treatise of the application therof in the three principall kindes of sailing.*

London, William Jones, 1631.

£5,950

FIRST EDITION. 4to. pp. [viii], 39, [i], 128, [188]. A-H4 (+H3), I-Z4, &4, "[\*]"2 chi2 2A-2I4 a-14 m2. Variant issue with "[\*]1v contains errata; [\*]2 is blank; chi1 is divisional title to "Ten chiliades"; chi2 contains errata." ESTC. Roman and Italic letter. Floriated woodcut initials, grotesque head and tail-pieces, typographical ornaments, many woodcut mathematical figures in text, tables of logarithms, label of Harrison D. Horblit on pastedown, Erwin Tomash's below. Light age yellowing, very rare and minor marginal mark. A very good copy, crisp and clean, in modern dark calf, spine with raised bands, double gilt ruled in compartments, red morocco label gilt, a.e.g.

Rare and important first edition of this influential work on trigonometry and mathematics especially for the purpose of navigation. "Norwood's family were gentlefolk who apparently had fallen upon hard times; he attended grammar school, but at the age of fifteen was apprenticed to a London fishmonger. The many seamen he met in London aroused his interest in learning navigation and seeing the world. Eventually he was able to switch his apprenticeship to a coaster plying between London and Newcas-

importance was the *Speculum Britanniae*, first part .. Middlesex (1593); the MS. of this in the British Museum (Harl. 570) has corrections, &c., in Lord Burleigh's handwriting. In 1595 he wrote a Chorographical Description of .. Middlesex, Essex, Surrey, Sussex, Hampshire, Wight, Guernsey and Jersey, dedicated to Queen Elizabeth; the MS. of this is in the British Museum, Addit. MSS. Norden's maps of London and Westminster (in his *Speculum Britanniae* of 1593) are the best representations known of the English metropolis under the Tudors; his maps of Middlesex (also from the *Spec. Brit.* of 1593), of Essex (1594, 1840), of Hertfordshire (1598, 1723) and of Cornwall are also noteworthy; in the last-named the roads are indicated for the first time in English topography." *Encyclopaedia Britannica* .

The maps are well preserved and in particularly good impressions.

ESTC S113229. STC 18635. Howgego 5.1.

L2972

tle. He tells in his *Journal* how, while forced to lay over for three weeks at Yarmouth, he went through Robert Record's treatise on arithmetic, *The Ground of Arts*. So involved was he in studying mathematics that he almost forgot to eat and caught "a spice of the scurvy." During the following years Norwood made several voyages to the Mediterranean and on his first trip was fortunate to find a fellow passenger with an extensive mathematical library, among which was Leonard Digges's *Pantometria*. On following trips Norwood himself took along mathematical books, including Euclid's *Elements* and Clavius' *Algebra*. To retrieve a piece of ordnance that had fallen into the harbor at Lymington, Norwood devised a kind of diving bell, descended in it to the



bottom, and was able to attach a rope to the lost piece. This exploit brought him to the attention of the Bermuda Adventurers, a company that planned to finance its colonization of Bermuda by exploiting the oyster beds that supposedly surrounded the islands. In 1616 Norwood joined them and sailed for Bermuda. It soon became evident that very few pearls were to be found, and Norwood was then offered the task of surveying the islands. He made several surveys between 1614 and 1617, and upon their completion he returned to London. .. Upon his return to London, Norwood taught mathematics and wrote a number of books on mathematics and navigation, which went through many editions. His *Trigonometrie, or, The Doctrine of Triangles* (1631), based on the logarithms of Napier and Briggs as well as on works by Wright and Gunter, was intended essentially as a navigational aid to seamen. In it Norwood explained the common logarithms, the trigonometrical functions, the spherical triangles, and their applications to the problems confronting the navigator. He posed practical problems of increasing complexity; his explanations were clear; and he enabled the navigator to determine his course with the aid of a plane or Mercator chart and the logarithmic and trigonometric formulas. He emphasized great circle navigation by giving the formulas involved and thus facilitated the calculations. ... Norwood was the first to use consistently the trigonometric abbreviations *s* for sine, *t* for tangent, *sc* for sine com-

#### PRESENTATION COPY FROM ORTELIUS

##### 62. ORTELIUS, Abraham

*Deorum dearumque capita ex vetustis numismatibus in gratiam antiquitatis studiosorum effigiata et edita.*

Antwerp, ex museo Abrahami Ortelii, (Philippus Gallaeus excudebat), 1573. [with]

##### SWEERTS, Francois.

*XII Caesarum Romanorum imagines e numismatibus expressae, et historica narratione illustratae.*

Antwerp, Officina Plantiniana, 1612 (colophon: Robert Bruneau, 1603).

£16,500

FIRST EDITION of first work. 2 works in one volume. 4to. 1) 60 unnumbered ll.A-P4. 2) pp. 29 (iii). A-D4, last blank. Roman and Italic letter. Engraved title-page, 54 engraved plates, engraved title in second work, letterpress publication details below, 12 engraved plates, presentation inscription from Ortelius to Joannes Castellius on lower blank margin of first title-page, erased autograph at head, pencil notes to the binder stating the covering material "Turkey" in lower margin, and the wording for the lettering-piece "Ortel Ed. 1a." in upper margin (rubbed and trimmed) in the

plement, *tc* for tangent complement, and *sec* for secant." DSB.

This work is a mariner's guide. It is the first that provided practical help in all types of trigonometry and navigation. It is divided into three books. The first deals with plane trigonometry, the second with spherical trigonometry and the third with navigation. In the spherical trigonometry section, he takes two basic formula devised by Napier and uses these as the basis for all his calculations. Waters (*The Art of Navigation*) describes this section as quite the ablest and most complete treatise on its subject yet published for the general public. The final section on navigation deals with plane charts, Mercator's charts (at a time when the first Mercator's chart of the Atlantic had only recently been printed), and sailing on a great circle route—something Norwood had made a special study. The problems used to illustrate this last book begin with elementary situations and advance to complex ones involving things like a military vessel attempting to plot a course to intercept a pirate ship from information given by a third ship that had lost its compass. The last half of the volume consists of tables of logarithms of natural numbers and trigonometric functions.

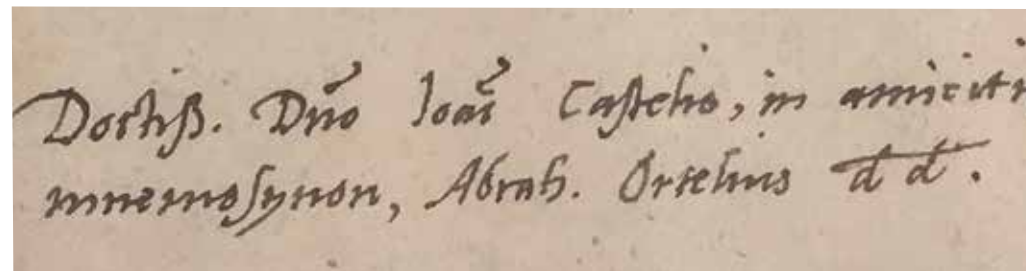
ESTC, S113369. STC 18692. Tay MP, I, #149; Hend BTM, 27.0

L3017

Earl of Pembroke's hand. Very light age yellowing. Fine copies, crisp and clean, with beautiful rich impressions of the plates, in excellent red morocco gilt circa 1700, bound for the Earl of Pembroke, covers bordered with a double gilt rule and pointillé roll, dentelle gilt roll at inner border, spine with raised bands triple gilt ruled in compartments, richly gilt with scrolled and pointillé tools, gilt edges, combed marble end-papers, a.e.g. extremities slightly rubbed.

An exceptional presentation copy of this beautifully engraved work from the celebrated cartographer Abraham Ortelius to his friend, the humanist scholar from Bruges, Jan van de Casteels, finely bound for the library of the collector-statesman Thomas Herbert, 8th Earl of Pembroke. Ortelius was one of the great Flemish cartographers, and creator of the first modern atlas, the *Theatrum Orbis Terrarum* (*Theatre of the World*). 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. He is known to have owned a collection of around 2,000 antique coins, which provided the images of heads of gods and goddesses for this work. "It is well known that during his lifetime Ortelius gradually filled his house with substantial collections of various forms of art. He also accumulated a large library of printed books, books with maps, loose

maps, portolan charts, manuscript maps and manuscript texts. ... Some of Ortelius's library books, identified by his signature, have survived. ... it is estimated that Ortelius owned about 5,965 maps and 3,514 books written by about 2,892 authors, making his library one of the largest, if not the largest, private collection of books and maps in sixteenth-century Europe." Marcel van den Broecke. 'Abraham Ortelius's Library Reconstructed.' Jan van de Casteels, (c. 1521-1581 or 1584) was a humanist scholar from Bruges. He was also connected with the Plantin printshop, where some works of his were published in the 1570s. This work consists of a series of fifty-five engravings, depicting medallion portraits of Ancient Gods and personifications within richly worked grotesque ornamental borders, after medals from the collection of Ortelius, preceded by a title-page and three pages of Latin letterpress; each plate is titled and has one or two lines of Latin description within the image. The second work is a reissue with a new title-page of the sheets from the 1603 edition, originally published by Gerard de Jode ca 1565-69. The plates are accompanied by a text by Sweerts and verse by Joannes Bocchius and Balthasar Moretus. The grotesque borders are exceptionally finely worked.



The books in the earl of Pembroke's library at Wilton House were all bound in this typical fashion in fine morocco; on the title-page are the earl's pencil notes to the binder stating the covering material ("Turkey") and the wording for the lettering-piece above. This copy has a printed paper shelf-label at the foot of the spine with the location Gb 7. The eighth earl of Pembroke also had a significant collection of coins.

A fine presentation copy of the first edition of this wonderful engraved work, beautifully bound with tremendous provenance.

1) BM STC Dutch. C16th p. 162. Belgica Typographica 2285; Berlin Catalogue 229. 2) BM STC Dutch. C16th p.592 first issue (1603) only.

L2367

#### BOUND FOR CLEMENT VIII

##### 63. PARUTA, Paolo.

*Discorsi politici.*

Venice, appresso Domenico Nicolini, 1599.

£18,500

FIRST EDITION. 4to. 2 parts in one. pp. [xlv last blank], ff. 12, pp. 13-350, [ii blank], 351-636, [ii]; pp 21, [iii last blank]. [\*4, \*\*4, a-b4, c6, A-2Y4, 2Z2, 3A-4N4; A-C4.] (lacking the two blanks after Nnnn4). Italic letter, some Roman. Woodcut portrait of the author within roundel on title, fine historiated and grotesque woodcut initials, grotesque head-pieces, woodcut ornaments, bookplate of Maurice Burrus on pastedown, manuscript note concerning the binding in C19th hand on fly. Light age yellowing, first few leaves a little browned, some minor mostly marginal spotting, autograph rubbed from head of title leaving a few tiny holes. A very good, crisp, well margined copy on super-quality thick paper, in magnificent contemporary Venetian crimson morocco, covers quadruple gilt ruled with a central round scroll to two panels, outer panel filed with a rich pattern of gilt hatched scroll tools, central panel with elaborate gilt corner-pieces around a central oval with gilt floral border, arms of Clement VIII gilt at centres painted in white and blue, spine

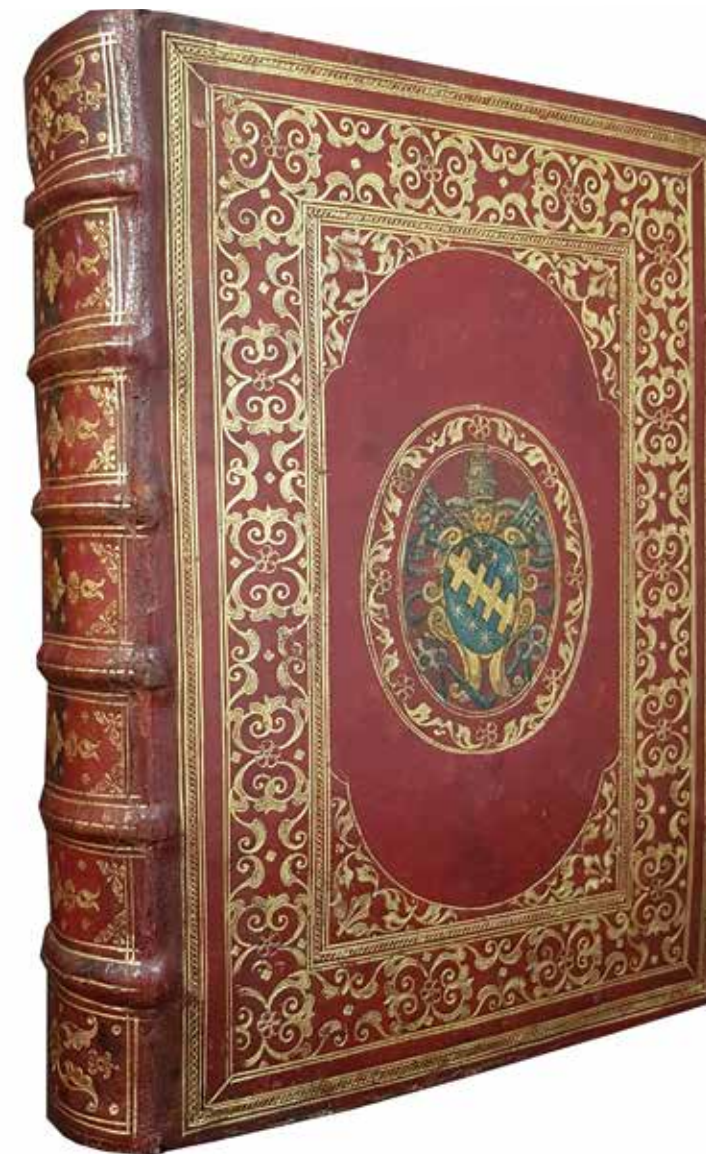
with gilt ruled raised bands, spines richly gilt in compartments with small tools and corner-pieces, edges gilt hatched and ruled, a.e.g. head and tail of spine very expertly and invisibly restored, gilt work in upper and perhaps lower compartment renewed, lower corners almost invisibly restored.

A magnificent copy, superbly bound in fine contemporary red morocco for presentation to Pope Clement VIII, with his arms finely painted on the covers, of the first edition of Paruta's most celebrated work on Politics. The work was brought to press by the author's son, Giovanni, shortly after Paulo's death in 1598. It gives an excellent overview of the political theories of a Venetian, anti-Machiavellian statesman, and exerted a profound, though not always recognised, influence on the political science of the seventeenth century: Paolo Peruta (1540-1598), entered the service of the Serenissima whilst still very young, was a diplomat and senator, governor of Brescia and finally Proveditor of St. Mark's (in 1596). Paruta was also an important Venetian historian and political theorist. "Born in Venice of a noble family from Lucca, Paruta studied in Padua before returning to Venice in 1561, where he held many important diplomatic and political positions for the Republic, including the post of city historian after the death of Pietro Bembo in 1579. Paruta continued this ongoing civic project but wrote his own contribution to the history in Italian rather than Latin. His *Istorie veneziane* (1605, the *History of Venice*) treats the events that occurred between

1513 and 1552 in twelve books. It received an English translation in 1658 by Henry Carey, Earl of Monmouth, an important English interpreter of the works of Paruta, Campanella, and Boccalini... It is Paruta's political treatises that are most influential. In the *Discorsi politici* (1599, *Politick Discourses* – also translated by Carey in 1657), Paruta continues the debate opened by Machiavelli's *Discorsi on the causes for Roman greatness*, offers explanations of his own, which often take issue with Machiavelli's, and accentuates the importance of the mixed form of government he believed Venice to possess. Unlike Machiavelli, who emphasized a state's establishment, the more conservative Paruta was most interested in its preservation. This book was an important source for Montesquieu's *Considerations sur les causes de la grandeur des Romains et de leur decadence* (1734)." Cassell Dictionary Italian Literature.

Clement VIII, born Ippolito Aldobrandini, was Pope from 2 February 1592 to 1605. He was renowned for his political astuteness; perhaps the most remarkable event of his reign was the reconciliation to the Church of Henry IV of France, after long negotiations, carried on with great dexterity through Cardinal Arnaud d'Ossat, that resolved the complicated situation in France. Henry embraced Catholicism on 25 July 1593. After a pause to assess Henry IV's sincerity, Clement VIII braved Spanish displeasure, and in the autumn of 1595 he solemnly absolved Henry IV, thus putting an end to the thirty years' religious war. The connection between Paruta and the Pope was a real one as Paruta had been the Ambassador for the Republic of Venice to the Pope from 1592 to 1595. His negotiations with Clement VIII, though often difficult, had always been successful. In 1598 Paruta had been sent to Ferrara to "compliment" the Pope for his conquest of the duchy – which Venice, in fact, very much disapproved of.

A magnificent copy of this important first edition.



BM STC It. C16th. p. 491. Gamba 1562 'Bella ediz. in caratteri corsivi'.

L2802

#### FROM THE LIBRARY OF HENRY VIII: 64. PHILIPPUS DE MONTE CALERIO.

*Dominicale fratris Philippi de monte Calerio ordinis minorum.*

Lyon, sumptibus nobilis viri Balthazaris de Gabiano : industria vero et arte probi viri Iacobi myt, 1515.

£27,500

8vo. 352 unnumbered leaves. a8, b4, a-2f8, A-N8, O4. Gothic letter, double column. Small white on black floriated initials, bookplate of Robert S. Pirie on paste down his note in pencil in upper right corner of first blank "ex coll. Lord Astor". Light age browning, t-p restored at gutter, upper outer corner of first and final leaves stained and some repaired not affecting text, some edges slightly softened. A handsome copy in a splendid contemporary London binding attributed to Richard Pynson or John Reynes, light-brown calf over wooden boards, covers triple blind ruled to a panel design, upper panel filled with large panel stamp [Oldham, Blind-stamped Panels, HE. 26], the royal arms of Henry VIII, supported by a greyhound and a dragon, sun and moon to upper

corners, lower cover with large panel stamp [Oldham, Blind-stamped Panels, RO. 21] Tudor rose above the pomegranate of Catherine of Aragon, surrounded by a scroll held by two angles, with the legend "Hec rosa virtutis de celo missa sereno: Eternu(m) florens regia sceptru ferret," spine with three large raised bands, blind ruled in compartments, title manuscript on the fore-edge, brass catches, remains of clasps, head and tail of spine expertly repaired, small split at head of upper joint. e.p.s. replaced. Author's name inked laterally on fore-edge.

Rare Lyon edition of this work in a superb, beautifully preserved contemporary English binding with the panel stamps in fine states of preservation. These two panels, closely associated with Henry VIII, are always found together and are recorded on thirty-six books, those dated ranging from 1502 to 1531. "Hobson has much to say about these panels. From the fact that Reynes's unsigned roll which is not known on any book after 1520, never appears with them, but that his signed roll, which he did not acquire before that year, does on five examples, he concludes very reasonably that Reynes was not the original owner of these panels, the more so since on eight of the earlier examples 1502-12, rolls not otherwise associated with Reynes, are used with them. Hobson's conjecture is that the first owner of the panels was Pynson. Clearly, however, the binder of the eleven now known copies of the *Assertio* with these Panels was Reynes, for four of them bear his signed roll. And it must be presumed, as Hobson argues that these were bound as presentation copies to persons English or foreign, of distinction. At least three, one formerly in the English college at Rome, one in the library of Bologna University, and one in the Royal library at Windsor, bear Henry VIII's signature." Oldham p. 36. Bindings with these panels in such a fine state of preservation are extremely rare.

"The Italian lector Filippo di Moncalieri (d. ca. 1344) is yet another important figure in fourteenth-century Franciscan homiletics. He compiled in the early 1330s for his students at the Franciscan study house of Padua two large sermon collections, namely the *Postilla super Evangelia Domenicalia* and the *Postilla super Evangelia que Leguntur in Quadragesima*. Both of these sermon collections had considerable success in the later medieval and the early modern period. Filippo's sermons were especially sought after by Observant homiletic practitioners, not in the least because his sermons combined complete commentaries on the Gospel readings for the Sundays in question with a

## 65. PLATO.

*Opera quae extant omnia.*

[Geneva], Henri Estienne, 1578.

£5,750



strong pastoral interpretation. On top of that, his sermons had a proto-humanistic penchant to them that might have endeared them to the eyes and ears of fifteenth-century religious scholars. Filippo was born at Moncalieri (near Turin), and entered the order in the Genoa province. He ended his life as penitentiary of the S. Pietro basilica in Rome. In the prologues to his successful *Postillae*, he promised to compose a volume of *Sermones et Collationes Morales*, yet these do not seem to have survived. ... The earliest printed edition of the complete Sunday sermon cycle appeared in 1490" Bert Roest. *Franciscan literature of Religious Instruction before the Council of Trent. The next editions were three published at Lyon of which this is the second.*

Very rare edition of these sermons a remarkably preserved contemporary English panel binding in remarkable state of preservation.

USTC 155262. Baudrier 7 26. Gültlingen II 122 28. Adams P 1023. Hobson, Blind-stamped Panels, pp. 32-34; Oldham, Blind-stamped Panels, HE. 26 and RO. 21, ill. plates XXI and XLI; I

K89

FIRST COMPLETE EDITION, folio, 3 vols., pp (xxxvi) 542 : (viii) 992 : (viii) 416, 139 (i). Greek and Roman letter, double column, smaller printed side notes. Printer's woodcut device within ornate woodcut border on first title, grotesque woodcut ornaments on others, fine large floriated and grotesque woodcut initials, head and tail pieces, early mss. shelf mark on

pastedown of all three vols. Light age yellowing, occasional light browning, with some minor spotting, small loss to blank outer margins, restored at an early date, from quires 5V to the end in notes and index of the third vol, with some heavier water-staining and spotting. Generally good, clean, copies in handsome late C18th calf, covers bordered with a gilt scroll, 'lyre' fleurons gilt at corners, spine gilt in compartments with triple gilt scrolls, gilt lettered, with blind rose fleurons, marbled endpapers, a.e.r.

*The 'Celebrated and magnificent' (Dibdin) first complete edition of the first published and probably foremost work of philosophy of the ancient world, 'it has been truly said that the germs of all ideas can be found in Plato' P.M.M. cit inf. It was also by far the best edition until modern times as well as the first edition of the translation of Jean de Serres and of many of the glosses and scholia. All subsequent editions in fact derive from it. By Renaissance standards Plato was a best seller: his two dominant themes, the quest for the truth and for human improvement held enormous appeal for the nearly modern mind. This edition was also responsible, with the Thesaurus Graecae, for its editor's Henri Estienne's reputation as one of the great literary and scholarly figures of the C16 – the preparation of the Greek text for which this edition is above all valued was entirely his work. This copy is complete with the dedications to Elizabeth I, James VI and the Canton of Berne – their absence is the works most common defect.*

"For two centuries [Estienne's edition] remained the indispensable instrument of Platonic studies: to this day its pagination is universally accepted as the standard system of reference to the text of Plato.... For the translation Estienne discarded the old standard Latin version by Fincino, and commissioned an entirely new one by John de Serres... Of all Henri Estienne's publications the Plato is perhaps the most lavishly decorated... it is the only publication in which Estienne used his entire series of decorative headpieces, numerous woodcut initials, culs-de-lampe, and a striking elaborate title-device specially designed for this edition and making its only appearance here..." Schreiber.

Renouard 145:1, 'cette édition a toujours été en grande estime...les beaux exemplaires sont rares.' Brunet IV 695 'Belle édition, plus recherchée pour son texte et pour les notes de H. Estienne...les exemplaires...se rencontrent difficilement bien conservés.' Dibdin II 'This work has long been considered as a very valuable acquisition to the libraries of the learned, and for its its magnificence and variety of critical material must be always held in estimation.' Printing and The Mind of Man 27 (1st edn.). Schreiber 201. Adams P 1468

L2720

## ILLUSTRATED TRAVELS

### 66. RAMUSIO, Giovanni Battista.

*Delle navigationi et viaggi...Volume primo. (with) Delle navigationi et viaggio... Volume secondo. (with) Delle navigationi et viaggi...Volume terzo.*

Venice, Giunta, 1613, 1583, 1606.

£39,500



Folio. 3 vols. ff. I) (iv) 394; II) 256, 90; III) (iv) 430. Roman letter, with Italic. Woodcut printer's device to t-ps and last of II) and III), over 40 woodcut illustrations of inhabitants, flora and fauna of Asia, Africa and America, 12 woodcut or copperplate maps (10 fold-out including Brazil, Cuzco and Sumatra), decorated initials. Slight mainly marginal foxing or faint dampstaining, little light age browning, the odd thumb or ink mark. Very good copies, on thick paper and of fine impression, in early vellum over pasteboards, rebacked and recornered c1900, traces of ties, gilt lettered morocco label.

Remarkably crisp and clean copies of one of the most important collections of voyages and discoveries, beautifully illustrated. As here, most recorded sets are composed of different editions and those like this featuring the most complete editions of each of the individual volumes are rare. 1583 is the first complete (and augmented) edition of vol. 2, and 1606 and 1613 the only complete ones of vols. 1 and 3 (Brunet, IV, 1100-1101), adding for example the travels of Barents and Federici for the first time.

Born in Treviso, Giovanni Battista Ramusio (1485-1557) worked as secretary and envoy to Alvise Mocenigo, having access to the latest information on expeditions and travels of exploration

reaching Venice from abroad. First published by Ludovico Giunta in three separate volumes between 1550 and 1565, 'Delle navigationi' was a collection of the first-hand Portuguese, Spanish, Greek, Dutch (all translated in the Italian vernacular) and Italian accounts of voyages to Asia, Africa and America published up to that time, illustrated with bespoke maps—the first work of its kind. The first volume is mainly devoted to 'countries which have been known for 300 years', e.g., from Africa (and the kingdom of Prester John) to the Eastern Indies. The second features the accounts of Marco Polo on the Tartars and China (with the first mention of tea in Europe), as well as notices on Persia, Armenia and Paolo Giovio's ground-breaking work on Muscovy. The third is devoted to the world 'unknown to the ancients'—Columbus's navigations, Cortéz and Pizarro's expeditions, and notices on Mexico, Peru and other American kingdoms. In addition to engaging information on local flora, fauna, politics and customs, 'Delle navigationi' provided accurate topographical information through handsome and innovative fold-out woodcut and copperplate maps illustrating Cuzco in Peru, Nuova Francia (Newfoundland)—the second separate map of Northeast America—with the colony of Montreal (the earliest printed such topographical plan for North America), Brazil, Sumatra (the first map of any island in South-Eastern Asia), Eastern Africa, one of the most complete maps of the Western Hemisphere, and a plan of the Mexican city of Temistitan. Through their re-prints of 1606 and 1613, the Giunta capitalised on the continuing commercial success of collections of travel writings epitomised by Richard Hakluyt's 'Principal Navigations' (1589), the original model of which was, as it were, Ramusio's work.

I) USTC 851974; BL STC It. C17, p. 720; Cordier III, 1939 (first edition only); Brunet, IV, 1100-1101; Sabin 67735; Alden 613/108.

II) USTC 851974; Cordier III, 1939 (first edition only); Brunet, IV, 1100-1101; Sabin 67738; Alden 583/59.

III) USTC 4035955; Cordier III, 1939 (first edition only); Brunet, IV, 1100-1101; Sabin 67739; Alden 606/87.



K128

## 67. RECORDE, Robert.

*The grounde of artes: teaching the work and practise of arithmetike.*

London, Henry Binneman and John Harison, 1575.

£24,000

8vo. ff. [251]. A-2H8, 2I4(-2I4). Black letter, some Italic and Roman. Historiated and grotesque woodcut initials, woodcut tailpieces, very numerous woodcut diagrams and tables in the text, several full page, including a full page table on the use of finger numerals, "I am John Heales Arithmetike 1664", manuscript on at foot of title, "W. Milton" in an early hand above, price at head, 10 line manuscript biography of the author on blank B8v in an early hand, Erwin Tomash label on pastedown. Light age yellowing, title and verso of last leaf a little spotted and dusty, minor marginal spotting in places, the odd thumb mark or minor marginal stain. A very good copy, in early C19th calf, covers bordered with a single gilt rule, spine with gilt ruled raised bands richly gilt in compartments, green morocco title label gilt, expertly rebacked, original spine laid down, edges gilt, inner dentelle with blind roll, a.e.r. extremities a little rubbed.

Very rare early edition of this most important mathematical work of the sixteenth century in England, with Record's dedication to King Edward, edited and augmented after the author's death by John Dee. It was the standard arithmetic textbook of the period, passing through numerous editions until 1673, long after the work should have been obsolete. Dee's contributions were of a practical nature, being sections on foreign exchange and on foreign weights and measures. Dee also added a long poem "I.D. to the earnest Arithmetician" in which he promoted his "Mathematical Praeface" to Billingsley's English translation of Euclid (1570). Robert Recorde's *Arithmetic: or, The Ground of Arts* was one of the first printed English textbooks on arithmetic and the most popular of its time. The first edition of 1543 was preceded only by two other anonymous mathematical texts in 1537 and 1539.

Robert Recorde was born in Wales and attended both Oxford and Cambridge. Little is known of his early life, but records show him graduating Oxford in 1531 and elected a Fellow of All Souls College shortly thereafter. He disappears until 1545, when he graduated in medicine from Cambridge. Early in his career, he seems to have been physician to King Edward VI and Queen Mary. Two years later he had moved to London, and by 1549 he had been given the job of comptroller of the Bristol Mint. He undertook a position supervising the mint's silver mines in Ireland from 1551 to 1553. Evidently this enterprise was a failure in that the mines were unproductive and expenses high. By 1556, Recorde was attempting to reestablish himself in court life.

Presumably because of circumstances in Ireland, he laid charges against the Earl of Pembroke. Doing this proved to be a strategic error because whatever the truth of the situation, Pembroke was a powerful nobleman. Recorde lost his case and in turn was sued for libel by Pembroke. Being unable to pay the judgment of £1,000 against him, he was put into the King's Bench prison, where he died a year later. A summary of this sad tale was written by a former owner on a blank page just before the beginning of the text on arithmetic. Record is known to have published a number of textbooks on mathematical subjects and at least one on medicine. He is said, by others, to have had several more in manuscript that are now lost. He is most famous for his mathematical books and is usually considered as the founder of English mathematical writing. He was a scholar of Latin and Greek who attempted to find appropriate English terms for technical words in those languages. His books were always logically arranged, with the fundamental principles discussed before addressing more sophisticated questions. Recorde published his books in the order in which he considered their study to be most appropriate. First came *The Ground of Artes*, an arithmetic text, in 1543. *The Pathway to Knowledge*, a translation of the first four books of Euclid's *Elements*, followed in 1551. *The Castle of Knowledge*, an astronomy text, introduced the Copernican system to English readers in 1556. Last in the sequence, *The Whetstone of Witte* was the second, more sophisticated part of his arithmetic and introduced the subject of algebra and equations in 1557. This volume, first published in 1543 and enlarged for the edition of 1552, was written in the form of a dialogue between master and pupil, proved to be very popular. The work was transitional in nature and considers arithmetic using Hindu-Arabic notation as well as the table abacus. The first edition covered the basic operations and the conversion of money (i.e., reduction of pounds, shillings and pence into pence, etc.) and the rule of three (here called the golden rule). The later editions included discussion of fractions, the rule of false position and similar refinements. There is also a small section on the use of finger numerals. Extremely rare.

ESTC S106509 (three copies only). STC 20801. Erwin Tomash Library R 43 (this copy).

K162



SCARCE ASTRONOMICAL CALENDAR

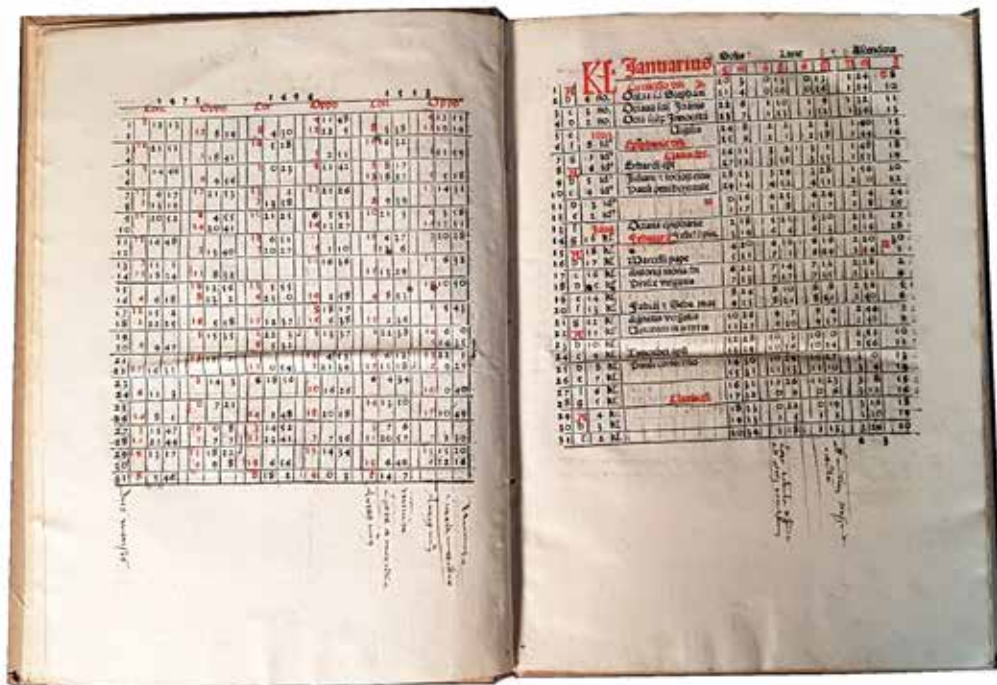
68. REGIOMONTANUS, Johannes.

*In laudem operis calendarij.* [Kalendarius.].

[Venice], ex officina Peter Liechtenstein, 1514.

£29,500

4to. 26 unnumbered and unsigned ll. + 2 plates. Large Gothic letter, in red and black, white on red and white on black initials. 48 small woodcut representations of eclipses, 4 full-page plates with quadrants to calculate hours (one with silk thread and a volvelle, another with its original, composite brass hand). A little thumbing, last 3 ll. reinforced at gutter, a few small worm holes touching the odd letter, few ll. slightly foxed, contemporary annotations. A very good, well-margined copy in modern paper boards, modern bookplates of Harrison D. Horblit and Erwin Tomash to front pastedown.



Fine, tall copy of this very scarce calendar based on Johannes Regiomontanus's ground-breaking studies on ephemerides and astronomical tables. The almanacs and calendars of Regiomontanus (Müller von Königsberg, 1436-76) had been very popular since the late C15. After studying at Leipzig and Vienna, he devoted himself to mathematics writing commentaries on ancient texts of algebra and astronomy. After service to the King of Hungary as royal astronomer, he settled in Nuremberg where he established

the first astronomical observatory. Whilst in Rome, summoned to assist with the calendar reform of Sixtus IV, he worked tirelessly to achieve a very sophisticated method to produce ephemerides. This Latin calendar was first published as 'Calendarium novum' in Nuremberg in 1473; all editions followed a cycle of 19 years beginning in 1475, 1494 and 1513 (Houzeau-Lancaster 14452). Prefaced by a celebratory poem of the humanist Jacobus Sentini, the work begins with tables listing European regions and cities and their latitude in relation to the north pole, which the early annotator of this copy called 'elevatio poli'. Subsequent annotations clarify the content of each column, abbreviated in print, in tables concerning the days of each month (including religious feasts) in relation to the rising and setting of the sun and moon, and the ascending zodiac sign. There follow 48 woodcut diagrams showing the shape and duration of sun and

moon eclipses from 1483 to 1530. The annotator was also interested in the 'golden number' to measure movable calendar feasts, a subject integrated by a short essay on the exact date of Easter. The last section is devoted to calculations of the length of days and hours and provides four woodcut quadrants—one remarkably preserved with its original brass dial—for use by the scholarly reader.

Only Huntington and Cornell copies recorded in the US. Houzeau-Lancaster 14452; Caillet 7855. Not in BM STC It., Riccardi or Brunet.

K163

UNRECORDED IN US

69. REGIOMONTANUS, Johannes.

*Kalendarius Teütsch.*

Augsburg, Johann Miller, 1514.

£19,500

4to. 76 unnumbered ll., a-f4 g-i2 i-v4. Gothic letter, t-p and tables in red and black. T-p with woodcut border of grotesques

and male and female figures in armour, 107 full-page or smaller woodcuts (2 on thick paper) of personified constellations and planets, zodiacal signs and astronomical diagrams (one with two functioning volvelles in period colouring), red or white on black woodcut initials. T-p a little dusty, outer margin a bit trimmed, some thumbing, small repairs to upper blank margin of l1 and to text on l3 without loss, t-p and last reinforced at gutter. A good, clean copy, period-style modern calf. Contemporary ex-libris 'S[wester] Karitas gärtnerin in der Püttrich Reglhaus' to blank of t-p, inscription dated 1546 to recto of final blank and two words to verso.

This rare vernacular astrology belonged to Sister Karitas Gärtner, a nun recorded in the Franciscan convent of Püttrich in Munich in 1516-40 ('Bavaria Franciscana Antiqua' III, 291). Her sisters Susanna and Euphrosina were scribes at Püttrich c.1520s-

30s; the latter left a similar inscription in a couple of books (Schneider, 'Die Deutschen Handschriften', 31, 131). Although Karitas's hand, quite similar to Susanna's, it has not been formally identified among the surviving mss from Püttrich, she probably held the same role. The careful thumbing indicates the attentive and frequent reading that goes with the practical use of valuable reference works. The almanacs and calendars of Johannes Regiomontanus (Müller von Königsberg, 1436-

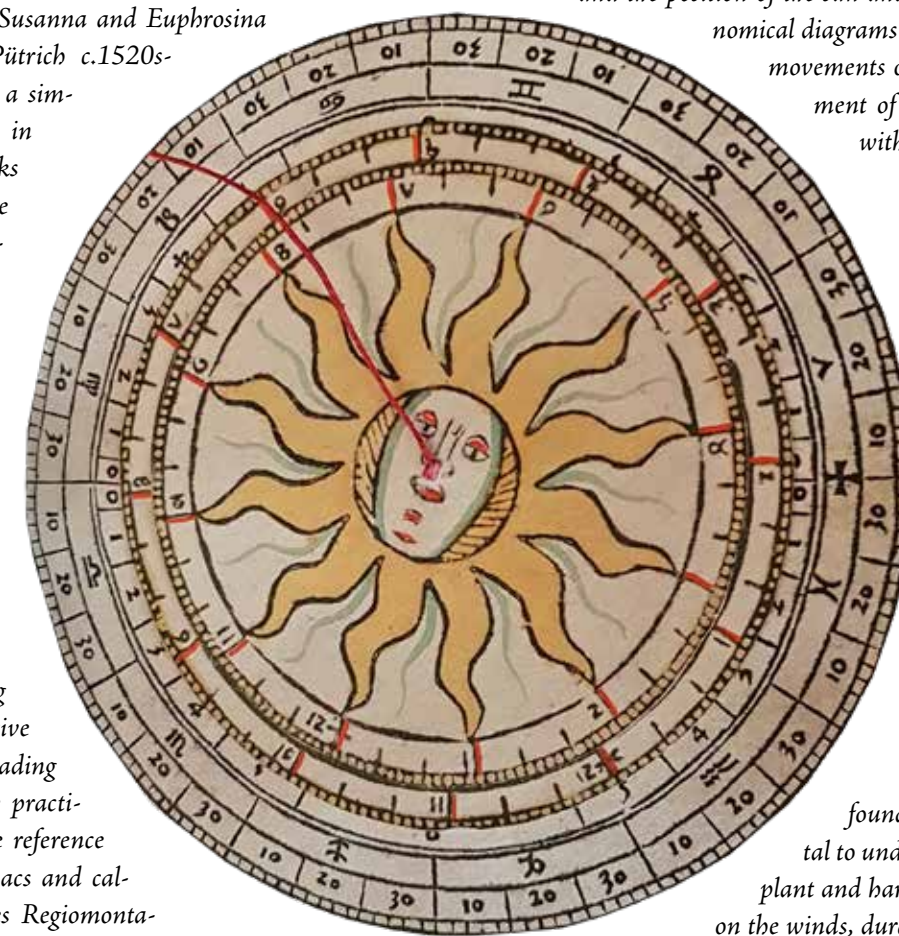
76) had been especially popular since the late C15, and a very small number are in the vernacular. After studying at Leipzig and Vienna, Regiomontanus devoted himself to mathematics writing commentaries on ancient texts on algebra and arithmetic, and astronomy. After service to the King of Hungary as royal astronomer, he settled in Nuremberg where he established the first astronomical observatory. Whilst in Rome, summoned to assist with the calendar reform of Sixtus IV, he worked tirelessly to achieve a very sophisticated method to produce ephemerides. Remarkably written in the vernacular to cater for a broader au-

dience, 'Kalendarius Teütsch' was a continuation of Regiomontanus's original German almanac of 1475, spanning the years 1513-30. 'Starting in the 1470s, above all in the cities of the Holy Roman Empire, the spread of popular astrology through printed vernacular calendars, prognostications, and medical tracts worked to undermine the qualitative variations of sacred and profane time, encouraging instead an approach to daily, seasonal, and historical duration as regular and measurable, grounded in the natural regularities of the heavens' (Barnes, 'Reforming Time', 66). The 'Kalendarius' features tables showing the monthly calendar and saints' days with the hours of sunrise and sunset and the position of the sun and moon, followed by astro-

nomical diagrams indicating eclipses and the movements of the planets. The 'Instrument of the Moon', here complete with its original hand-coloured volvelles in fine condition, shows its movements accompanied by a quadrant for telling the hours of the day. The second part—decorated with handsome woodcuts of the zodiac, personified planets and constellations—explains their astral influence (also on the human body) and positions. An early C16 nun, involved in the agricultural activities of the convent, would have found this almanac fundamental to understand what and when to plant and harvest, following indications on the winds, duration of daytime and agricultural activities in relation to planetary movements.

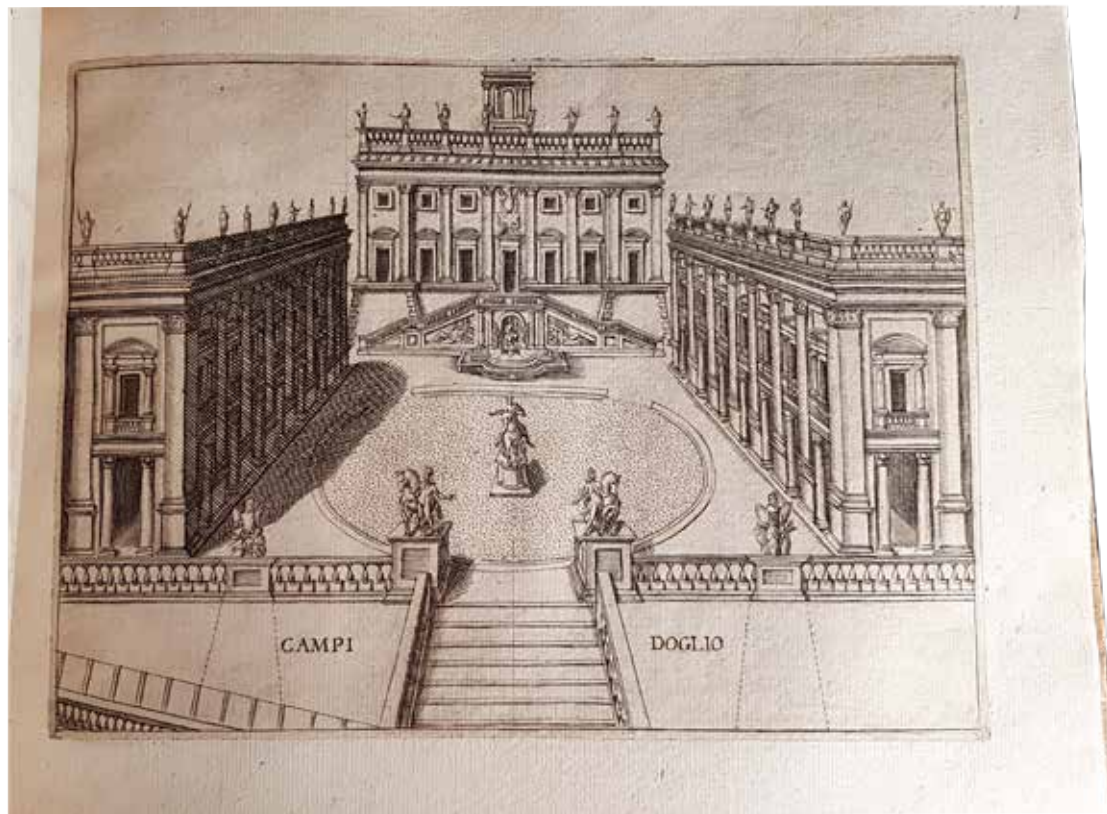
No copies recorded in the US.

BM STC Ger., p. 631 (1512 and 1518 Augsburg German eds); Graesse IV, 587 (1478, 1489 and 1496 ed.). Not in Houzeau-Lancaster, Duveen or Cantamessa. R.B. Barnes, 'Reforming Time', in The Oxford Handbook of Protestant Reformations (Oxford, 2017), 64-82.



L3087





THE ARCHITECTURE OF RENAISSANCE ROME

**70. ROSSI, Giovanni Battista de, LAURO, Giacomo.**

*Palazzi diversi nell'Alma Città di Roma.*

Rome, ad istanza di Giombattista de Rossi, 1638 [1655].

£3,500

Oblong folio. 51 superb engravings of palaces in Rome, Pavia, Venice and Madrid, including t-p (dated 1638). T-p dusty, ancient repair to blank outer margin of first few ll., slight marginal soiling or thumbing, many edges untrimmed. A very good copy, well-margined, on thick paper, with plates in good, crisp impression. In contemporary vellum over boards, modern bookplates to front pastedown.

Superbly illustrated copy of the second, much enlarged edition of this famous and scarce collection of architectural engravings. Giovanni Battista de Rossi (1601-78) belonged to a family of printers and engravers operating, in open competition, between the workshops of Piazza Navona (his own) and via della Pace, run by his cousin Domenico. Giovanni Battista was the first de Rossi to publish views of modern Rome, in 1638, in a shorter version of only 22 leaves. The engravings were made after those produced by Giacomo Lauro (1573-1645?) for *'Antiquae Urbis vestigia'* (1612-28), a collection of ancient Roman views expanded in 1628 to include modern palaces of the nobility. In 1650, Domenico issued his own collection entitled *'Nuova Raccolta di Palazzi Diversi'*—reprising Giovanni Battista's title—with engravings by Pietro Ferrerio; he published an enlarged version in 1655, clearly in competition with Giovanni Battista's second edition. In the second half of the C17 series of *'vedute'*, which could however be easily enlarged, became increasingly popular among collectors. Their 'exhaustive' nature, pleasing to scholars and visitors, was also steered by the collecting activity of noble families and the agenda of the Catholic Church, as well as changing tastes concerning modern versus ancient buildings (Grelle, *'Indice'*, 43-44). The palaces include the Vatican complex, the Collegium of the Propaganda Fide, the Sant'Uffizio, the Cancellaria Apostolica and the palace of Cardinal Rocci, as well as the residences, designed by the likes of Michelangelo, of major families like the Farnese (exterior and interior), Medici (in Trinità and Piazza Madama), Cesi, Barberini, Boncompagni and Aldobrandini. The views are mostly of elegant façades often decorated with family heraldry, as one would see from the street. Some etchings, like the Capitol and the Farnese palace in Caprarola, are bird's-eye views; others include passers-by, horse-carts and other figures. Copies with a complete collation, like this one, also feature, despite the theme marked in the title, views of the Duomo in Pavia, four of St Mark's Square in Venice, the Monastery of the Escori-

al and the Pantheon Gotterano (the burial place of the kings of Spain). A scarce, exquisite collection of architectural etchings.

Although the engraved t-p is dated 1638, as in the first edition, the number of plates in this copy reflects the collation of the second (e. g., BL and Berlin Cat. copy).

Only UPenn and Columbia (both 1655 with 51 plates) copies recorded in the US.

Berlin Cat (2661). Not in Fowler, BL STC It. C17 or Brunet. *Indice delle stampe de' Rossi*, ed. A. Grelle Iusco (Rome, 1996).

L3097h

RUSSIAN LITURGY IN CONTEMPORARY MOSCOW BINDING

**71. [RUSSIAN ORTHODOX CHURCH].**

*Okhtaik, rekshe osmoglasnik [Part I].*

[Moscow, Pechatnyj Dvor, 1638].

£7,500

Folio. ff. 459 + 2 ms. ll., lacking 3 blanks, ll. 1-11 of second quire misbound, Part I of II, each printed separately. Old Church Slavonic, in red and black. Decorated initials and headpieces. Slight age browning, heavy marginal oilstaining and thumbing, scattered wax stains, occasional minor marginal tears, last gathering mounted on stub, some early marginal repairs, small worm trails to gutter of first gathering. An intensely but carefully used copy in contemporary goatskin over bevelled wooden boards, two clasps, double blind ruled to a panel design, outer border with leafy tendrils in blind, central panel of upper cover with large fleurons at head and foot and rhombus-shaped floral centrepiece within lozenge-shaped frame, lower cover with large fleurons at head and foot and double blind ruled grille de St Laurent with tendrils, a.e.r. Spine in five compartments, each with three large fleurons in blind, raised bands, covers scuffed. Early inked numbers, Russian inscription and pencilled amateur portraits of Mar [Mary?] and Sts Fëdor, Aleksej, Vladimir and Aleksandr to fly, later pencilled inscription 'МИЛОСТИВОМУ ГОСУДАРЮ (?)' ('to the egregious Master') and numbers to rear pastedown, later inscription 'КРЕСНА МАРИА СИДОРОВНА ПРЕСТАВЛАСЬ КД ІЮНА 1882' ('Kresna [surname?] Maria Sidorovna died on 29 June 1882') to ep.

The austere binding reprises the design and structural elements of those produced for liturgical books at the Monastery of the Trinity and St Sergius in Zagorsk, c.50 miles north-east of Moscow, which set a standard for the genre from the 1560s (Klepikov, *'Russian Bookbinding to 1750'*, 417-18).

An intensely but carefully used copy of the first part of the 'Okhtaich' (or 'Okhtoich' or 'Охтаикъ, рекше осмогласникъ' or 'Октоих, Осьмогласник') published in Moscow in 1638 by the Pechatnyj Dvor—the printing house where the first book in

Cyrillic movable type was produced in 1564. The second part was printed separately in the same year and usually bound separately. Derived from the Greek 'Ochtoecos', the 'Okhtaich' was a liturgical text of the Russian Orthodox rite. It features pieces to be sung at services each day of the week. The number 'eight' in the title refers to the subdivision into eight sections—of which this volume includes the first four; each identified by a letter ('a' to 'h') corresponding to the 'glas' (musical mode) in which the songs were sung, as Russian liturgical chant constructed melodies around individual tones. Part I contains modes 1 to 4 ('a' to 'd'). The texts for daily vespers or matins include 'stichiry' (in psalmodic hexameters, some attributed to John of Damascus), antiphons, 'kanoni' (odes with a more complex verse structure), 'pesni' (songs) and 'troparia' (hymns on the liturgical theme of the day). At the end is additional material often found in the 'Okhtaich', including Resurrectional Exapostilaria and the Gospel Stichiry, and 'troparia' for the Trinity and by Gregory of Sinai. In this copy, there are two additional ms. leaves containing four 'kondiaki' (modes 'a' to 'd')—



short hymns with a main body and a refrain ('ikos')—celebrating the Resurrection and sung at the Sunday morning service. This edition of the 'Okhtaich' does not contain the 'kondiaki', as sometimes happened when they were very similar to the 'tropar' for the same day. 'Kondiaki' for the Resurrection were used for the Paschal service and the owner of this copy probably wished to have them readily available.

No copies recorded outside Russia except BL (also Part I only). We have traced 5 copies in Russian libraries.

Zernova, Knigi kirillovskoj pechati, 142; Cleminson, Cyrillic Books, 87; Pozdeeva, Katalog knigi kirillicheskoj pechati, 285-87.

FINE CONTEMPORARY CALF

72. RYD, Valerius.

*Catalogus annorum et principum geminus ab homine condito.*

Bern, [Matthias Apiarius], 1540. [with]

STÖFFLER, Johann.

*In procli Diadochi...Sphaeram mundi...commentarius.*

Tubingen, Ulrich I Morhart, 1534.

£9,500

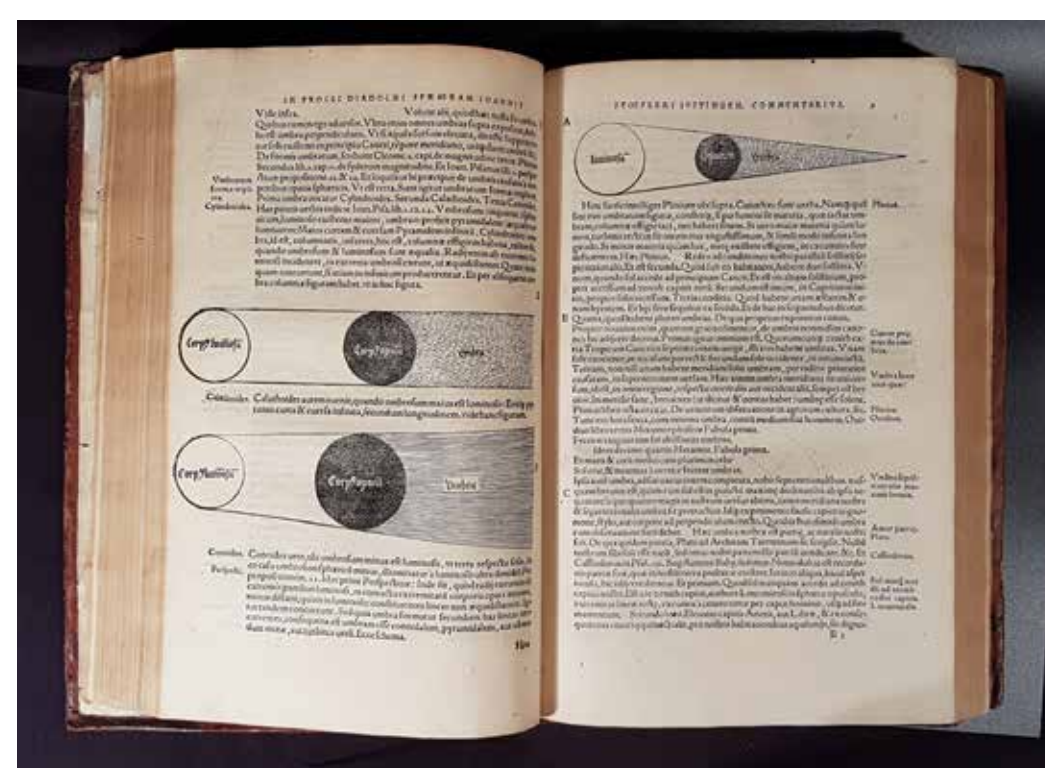
FIRST EDITIONS. Folio. 2 works in 1, ff. (vi) 48 (viii) 135 [136] (i). Roman letter, little Italic. Woodcut printer's device to t-p of first, woodcut author's portrait to last of second, c.100 woodcut portraits of princes, genealogies, biblical and historical scenes to first, woodcut astrological schema to second, decorated initials and ornaments. Minor marginal thumbing to first t-p, scattered worm holes touching letter in

a few places, slight browning with occasional faint marginal waterstaining to couple of gatherings of second. Very good copies in contemporary Swiss calf, traces of ties, double blind ruled to a panel design, outer border with roll of female allegorical figures and male and female figures in various poses, centre panel with rolls of male and female half figures in profile separated by ornamental designs, raised bands, spine double blind ruled in five compartments, large fleuron in blind to each, very slight rubbing and worming, small repair at foot of spine, loss to lower outer corner. Early casemark to front pastedown, '1302' inked to t-p of first, titles inked to upper and lower fore-edges.

Handsomely bound, finely illustrated historico-astrological *sammelband*. Valerius Ryd (Valerius Anshelm, 1475-1546/7) was a Swiss historian and the official chronicler of the city of Bern—an appointment he received thanks to the fame achieved with his 'Catalogus'. Written c.1510 and widely circulated in *ms.*, it is a history of the world 'ab homine condito' (from the Creation) to the early C16, handsomely illustrated with biblical and historical scenes, heraldic shields, portraits of princes and genealogical trees in the style of the Nuremberg Chronicle. Ryd relied on the tradition of 'universal historiography' dating back to Eusebius's 'Chronicon' (4th century), which rooted the history of the world in the genealogies of Genesis from Adam and Eve. The pivotal ancestor was Noah, whose three sons populated the world anew after the Flood—Japhet in Europe, Shem in Asia and Cham in Africa. Expanded by the Renaissance scholar Annius of Viterbo, this view of history embraced ancient and present civilisations within an immense genealogical network filling the gaps between Genesis and history with mythical figures like Hercules, the Amazons and Gomer, and it identified the passing of history with the (often artificial) linear progression of royal lines. The genealogies of the Four Kingdoms of Daniel—the empires of Babylon, Persia, Greece and Rome—are followed by those of European princes and the succession of the Popes. A beautifully crafted instance of the early modern chronicle tradition.

Johann Stöffler (1452-1531) was a German astrologer, astronomer and priest who taught at Tubingen—one of his students was Philip Melancthon—and produced globes and clocks for notables including the Bishop of Konstanz. This *sammelband* features his most important, posthumous 'Commentarius' to Pseudo-Proclus's 'Sphaera'—a major text on cosmography for Renaissance astrono-

L2910



mers attributed to a Neoplatonic Greek mathematician. However, 'Commentarius' presents Latin excerpts mostly from another ancient astronomical manual, Geminus's 'Isagoge', discussing the structure of the earth, the trajectory of the sun, the zodiac and constellations. 'Catalogus' is renowned for its cartographically detailed references to the New World. For instance, in a paragraph on oceanic navigation Stöffler mentioned Vespucci's discov-

II) Sabin 91983; BM STC Ger., p. 716; Houzeau & Lancaster 2449; James Ford Bell 538. Not in Brunet, Alden or Caillet. C. van Duzer, 'The Reluctant Cosmographer: Johannes Stöffler (1452–1531) and the Discovery of the New World', *Terrae Incognitae* 49 (2017), 132-48.

K146

EXTENSIVELY ANNOTATED, ILLUSTRATED ASTRONOMY

73. SACROBOSCO, Johannes de.

*Sphaera mundi.* [with]

REGIOMONTANUS, Johannes.

*Disputationes contra Cremonensia deliramenta.* [and]

PURBACHIUS, Georgius.

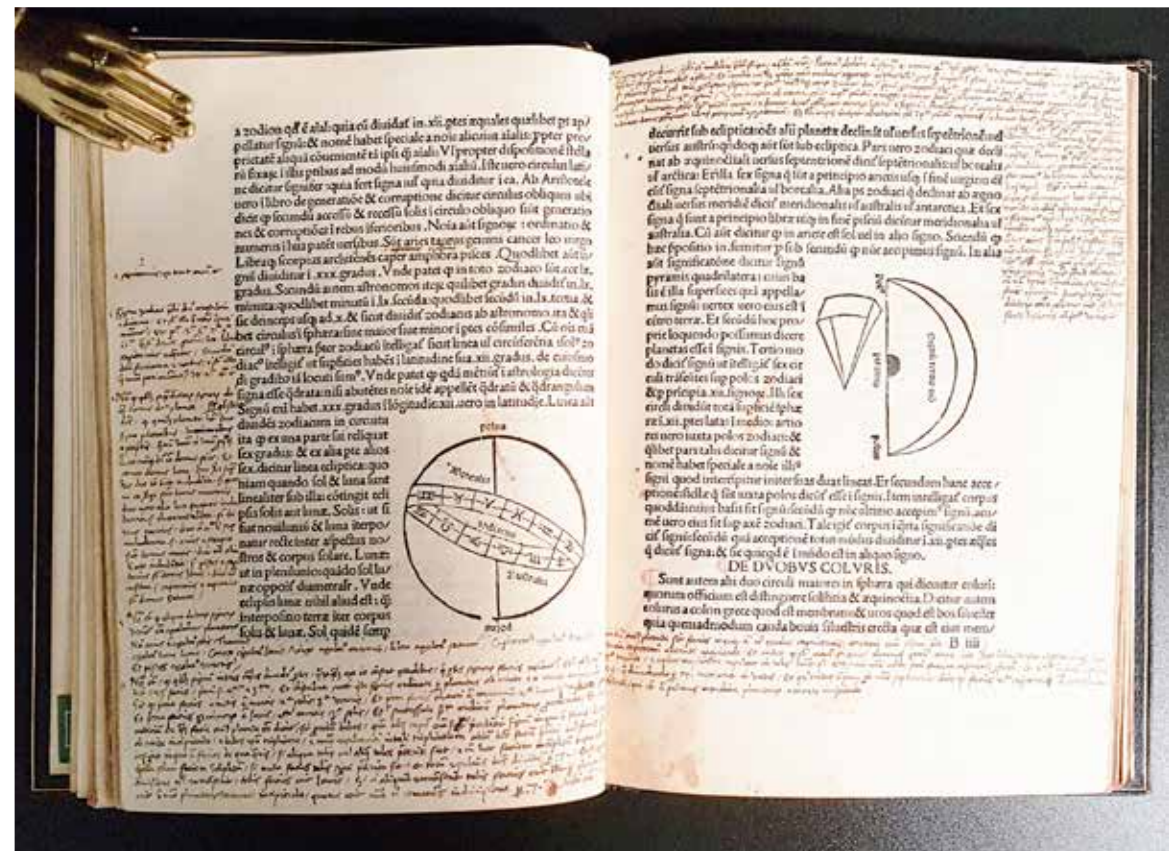
*Theoricae novae planetarum.*

[Venice, Johannes Lucilius Santritter and Hieronymus de Sanctis, 1488].

£29,500

4to. 3 works in 1, 69 unnumbered ll., A10 B8 2B12 C8 D9 E-F8 G6, D10 apparently blank, lacking in all recorded copies. Roman letter, first leaf in red and black, initials occasionally highlighted in red. Handsome full-page woodcut frontispiece with female personification of Astronomy in majesty flanked by the muse Urania and Ptolemy, (above) starry sky with Sun and Moon, 1 full-page, 34 1/2-page (some hand-coloured) and over 50 smaller woodcuts of astronomical diagrams, woodcut printer's device to last leaf, extensive C16 annotations to first half of text, decorated initials. A little marginal thumbing, ink splash to lower margin of B4, minimal marginal spotting, two tiny worm holes at gutter. A very good, well-margined, remarkably fresh copy in modern blue morocco, raised bands, gilt lettered spine, inner edges single gilt ruled, joints worn, a.e.g. Bookplates of Antonio Perreño, Erwin Tomash and Helmut N. Friedlander to front pastedown, 'W.M. Ivins 1923' to fep.





MS. MANUAL FOR INQUISITORS

74. [SANT'UFFIZIO].

Practica Sancti Officii Inquisitionis ad usum Caroli Centurioni Consultoris Genue. Italy, c.1645.

£7,500

4to. pp. (vi) 155 (v). Brown-black ink in secretary hand, Italian and Latin, typically 18 lines per page. T-p ink ruled. Lightly smudged with slight offsetting to fly and first couple of ll., very minor marginal foxing, the odd thumb mark. A very good copy in contemporary vellum over pasteboards. In slipcase.

A very good clean ms. copy of the 'Practica officii Inquisitionis'—a generic title, with Latin and vernacular variants, for the official manual of Inquisitors which circulated widely in ms. It includes the 'Instructio pro formandis processibus in causis strigum, sortilegiorum et maleficiorum', instructions for the conduct of witchcraft trials composed and sometimes circulated independently. Other such mss. are recorded, e.g. 1MANOSSXX-169 in the Biblioteca Provinciale dei Cappuccini in Genoa, the city where this copy was also made and preserved. It was written c.1645 for Carlo Centurione, counsellor of the Inquisition, possibly a member of the major Genoese aristocratic family. The terse and clearly-structured text introduces definitions of 'heretics' and 'suspected heretics', what crimes they may be accused of, how they should be brought to court, questioned and punished, with references to papal bulls and the minutes of ecclesiastical Councils. Among the categories of heretics addressed are polygamists, sorcerers, blasphemers, keepers of prohibited books, priests who encourage people in the confessional to discuss their carnal sins with unholy intentions, infidels including Jews and Muslims and those who print and circulate their books, and even possessed nuns. On the one hand, this manual appears to continue the tradition of torture and psychological violence for which the Inquisition was proverbial; in order to break impenitent heretics 'learned, pious and prudent people would be called to reduce them to the recognition of the Catholic Truth'. On the other hand, a new willingness to avoid major judicial errors was emerging. Curses against God (literally reproduced in the treatise) were to be considered within the context in which they were said (out of anger, for instance) and the alleged demonic possession of nuns would be examined more carefully since the immediate involvement of exorcists might worsen the situation through suggestion and even frighten novices. A similar mindset informs the concluding 'Instructio' originally penned by Giovanni Garcia Millino c.1624 to reformulate how testimonies for the prosecution in witchcraft trials should be weighed and to what extent they should be believed. This treatise was a vademecum for Inquisitors, witness to a ms. tradition dating back to the C14 which was still alive in the mid-C17 even though a vernacular manual, Eliseo Marini's 'Sacro Arsenale', had been in print for a few decades.

L2529

Very good, well-margined and handsomely illustrated copy of this important collection on Ptolemaic astronomy intended for students—the 'novicii adolescentes' mentioned on p. 1 as 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. According to the colophon, the handsome (some hand-coloured) diagrams were designed by the German Johannes Lucilius Santritter and cut by the Venetian Hieronymus de Sanctis in the first year of their collaboration in Venice (Essling I, 260; Hummel, 'Katalog der Inkunabeln', S.40). The careful annotator was a C16 student. His marginalia focus on the meridian and horizon, the equinoxes, zenith, rising and setting of planets. In particular, the annotation to 'Sphaera mundi' was probably drawn from the 1531 edition ('Sphaerae tractatus') of the same work, edited by the Paduan scholar Prosdocimo Beldomandi. Interested in applied astronomy, he also noted mathematical conversions between degrees and distance measurements (digits, feet, etc.). A handsomely illustrated, extensively annotated copy of a milestone of medieval astronomy.

ISTC ij00407000; Tomash & Williams P62; BM STC It., p. 596; Brunet V, 21 (mentioned); Houzeau-Lancaster 1641\*; Cantamessa III, 6969; Sander 6663; Essling I, 260. Caillet (later editions).

K160



A FAMOUS SURGEON'S COPY

75. SCHULTES, Johann.

Armamentarium chirurgicum. Venice, typis Combi & La Nou, 1665.

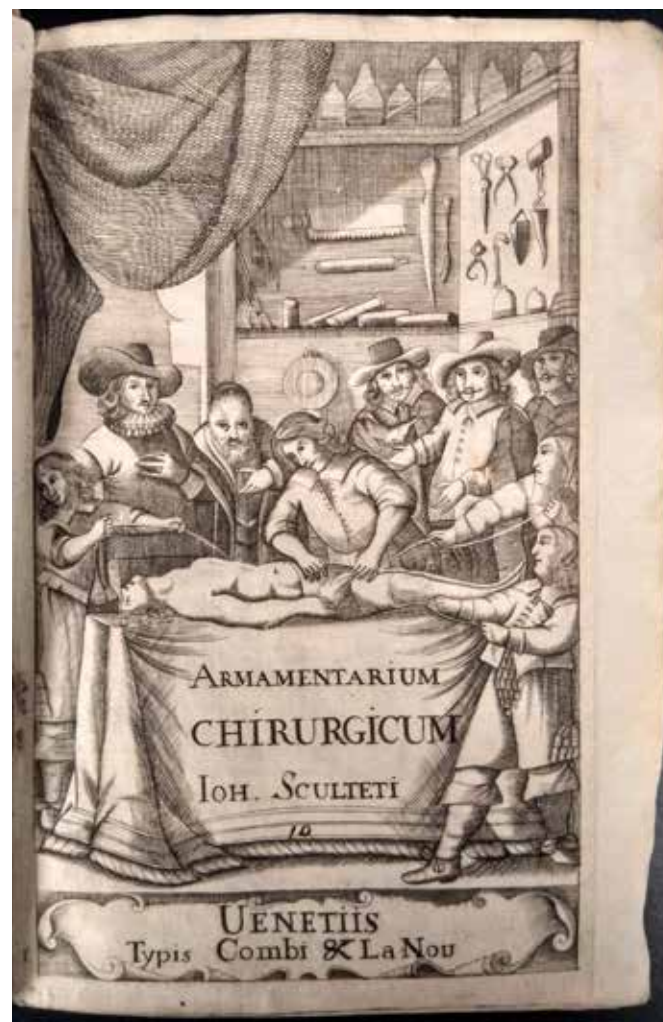
£4,950



8vo. pp. (xxiv) 166, 171-317 (xi), 44 plates included in pagination. Roman letter, with Italic. Engraved t-p (numbered as pl. 1) with scene of surgical operation and surrounding spectators, woodcut vignette to typographical t-p, 43 superb full-page or folding etchings of surgical instruments and techniques, wounds and bandages, decorated initials and ornaments. Few ll. lightly toned, ink splash to B1, paper flaw to outer margin of pl. 35, touching border but not engraving. An excellent, clean copy, in fresh impression on good-quality paper, in contemporary vellum, gilt-lettered spine, a little loss to upper joint (revealing printed waste lining) and lower edge of upper cover, C18 ex-libris of Bartolomeo Riviera to front pastedown.

This copy belonged to Bartolomeo Folesani Riviera (1722-95), professor of Surgery at Bologna in 1749-95. The C18 surgeon Antonio Scarpa, when still a student, wrote that at Bologna 'surgical practice was undertaken with an intelligence uncommon in other parts of Italy because in the main hospital worked Riviera, former student of the famous Molinelli' (Scarpa, 'Epistolario').

Excellent, superbly illustrated copy, of fresh impression, of this major, much translated surgical manual. It was first published posthumously in 1655, following the notes left by its author, Johannes Schultes (Scultetus, 1595-1645). A physician from Ulm, he received his doctorate at Padua studying with major surgeons like Fabricius ab Aquapendente and van de Spiegel. 'Armamentarium' was extremely successful, this being the fifth edition in ten years. It was produced and structured in size and content to facilitate practical use, and illustrations were paramount. The 43 superb engravings are as fresh as when they were printed. The first part is organized as a commentary to each plate: e.g., on surgical instruments like the forceps, 'cannulae' to treat intestinal ulcers and haemorrhoids and implements to extract a deceased foetus after a miscarriage; techniques to treat fractures, skull trauma, dental cavities, urinary tract stones (through operations portrayed with painful vividness) or amputated body parts, including breasts in case of cancer. The work is especially renowned for its proposed technique of hand amputation, which became the 'routinely adopted method' after the first edition (Weinzweig, 'Mutilated Hand', 9). The second part examines surgical operations 'from head to heel', based on notes taken by Schultes during his daily work—e.g., 'In 1637, on January 9, at 7pm, Johannes Happelius from Ulm...32 years old... was wounded seven times', followed by the specific location of the wounds and the treatment and medicines provided, day by day.



A milestone in the history of surgery; a fresh copy of illustrious provenance.

Morton-Garrison 5571 (1655 ed.); Heirs of Hippocrates 293 (1655 ed.). A. Scarpa, Epistolario (1772-1832), ed. G. Sala (Pavia, 1938).

L3120

## GREEK ALDINE IN ISLAMIC BINDING

### 76. STEPHANUS OF BYZANTIUM.

Stephanos Peri poleōn [Στέφανος Περὶ πόλεων].

Venice, Aldus, 1502.

£7,500

EDITIO PRINCEPS. Folio. 79 of 80 unnumbered ff., 2A8-1 2B-2L8, lacking t-p. Scattered mainly marginal worm holes or trails, couple touching a few letters, very light water stain at lower edge of a few ll., heavier to outer blank corner of final gatherings, with some spots to text, small holes to last couple of ll., crudely repaired on verso of last. A very good copy, on high-quality paper, in nearly contemporary C16 reddish goatskin, later eps, ruled in silver, outer border with ropework in blind painted in silver, centre with sunk panels in the form of almond-shaped centrepieces, two smaller almonds and cornerpieces, all with paper overlays embossed to a filigree pattern bordered with silver paint (somewhat oxidised), small fleurons tooled in silver, tabbed spine with inked title and later label, raised bands, extremities and covers a bit rubbed, traces of label at foot, couple of worm holes. Modern bookplate to front pastedown.

This elegant Islamic binding is unique rather than rare on an Aldine. Despite the influence of Ottoman decoration, which had shaped new types of ornaments when Aldus was operating, few Aldines from the years 1490-1550 are recorded bound in the Eastern style (Mazzucco, 'Legature rinascimentali', 135-79; Hobson, 'Islamic Influence', 114-15; de Marinis, 'L'influenza orientale', 548, 550). On the one hand, unlike these recorded specimens, the characteristics of this binding reflect not only the ornaments (filigree and sunk panels) but also the structure of Islamic bookbinding: the two-piece technique, tabbed spine, primary and secondary chevron endbands, unsupported sewing and (as suggested by traces of repair) doublures (Scheper, 'The Technique', passim). On the other hand, the absence of a flap, covers made of thick paperboard not flush with the text, and a raised spine suggest that it was a 'hybrid' construction blending Islamic and Western practices. Hybrid bindings were common in C16 Venice—e.g., Greek-style or Islamic specimens built with a typically western structure but preserving the 'exotic' ornaments (including lavish gold-tooling) which made them desirable especially for books in Greek. However, a key characteristic of Islamic bindings—unsupported sewing—was not familiar to western binders (Gialdini, 'Alla Greca', 35), but is present in this copy. The decoration, with embossed paper overlays, suggests a Turkish-Ottoman influence (Sakisian, 'La reliure turque', 286-87; Yıldırım, 'Kayseri Rasid', 120, 211; Gacek, 'Arabic Manuscripts', 171-72). The absence of gold-tooling points to a place of production which is not Venice, as it defies the obligatory exoticism, or Istanbul, where gold and Islamic structures were omnipresent. It was produced probably in peripheral Greek-speaking areas of the Venetian or Ottoman empires—such as Dalmatia, Greece itself or Macedonia—where long-standing Islamic practices met with Western ones. This binding is thus a rare material testimony to exchanges between the world of Venetian Greek printing and Ottoman Greek communities. In the early C16, Venice was the main centre for the production of Greek books used by Ottoman Greeks (Roper, 'Printed in Europe', 271; Barbarics-Hermanik, 'European Books', 393); it also hosted a growing community of Greek students attending the nearby University of Padua (Nicolaidis, 'Scientific Exchanges', 136). One of them may have purchased this handsome volume there.

A remarkable copy of the fine editio princeps of a most important ancient work of Greek lexicography. C16 editions of Stephanus of Byzantium's 'Peri poleōn' offered an abridged version of the original sixty-book text—entitled 'Ethnika' (Ἔθνικὰ)—fragments of which could be found in the works of other ancient authors like Eustathius. The 'Ethnika' was a compendium of ethnic names of gentile peoples from places spanning Greece, Asia Minor, Sicily, and Ireland, enriched with material on topography, local history, and mythology drawn from ancient authors. Aldus's source was a single C15 ms., albeit with several shortcomings; the resulting text influenced its most famous successor, the Giunti edition of 1521, as well as the Basel edition of 1568.

A unique book with much to tell about the dissemination of early modern printing.

Brunet V, 530: 'assez rare'; Renouard 60:17.

L2791



## 77. THE GREAT HERBALL.

*The Great Herball newly corrected.*

London, In edibus Thome Gybson, 1539.

£85,000

Folio. 110 unnumbered leaves. pi4, A-2B4, 2C6. Black letter in double column. Title within architectural border with the monogram of William Rastell W. R. (one letter in each column) historiated white on black initials. Light age yellowing, t-p slightly dusty, text a bit faded in places. A good clean copy, in handsome C19th calf over bevelled wooden boards, the original dark calf binding, (triple blind ruled to a panel design) laid down on pastedowns, covers (in imitation of the original), triple blind ruled to a panel design, fleurons to corners panel filled with blind roll, spine with raised bands with blind fleurons in compartments, vellum end leaves, inner dentelles blind rolled, all edges gilt.

An extremely rare copy of this very early most important English herbal; possibly the fourth edition, of "the most famous of all the early printed herbals" (Rohde, 65), the only important botanical work printed in Henrician England. Except for the preface and the treatise on urines, derived from the *Gart der Gesundheit*, the *Grete Herball* is fundamentally a translation of the French *Grant Herber* or *Arbolayre*. It is a single volume compendium which details the medicinal properties (or virtues) of plants and some non-botanical items according to the system of humoralism. The surviving editions were printed between 1526 and 1561. It contains extensive information on plant life as well as entries on animals, comestibles, and minerals. There are approximately 400 entries for plants and non-botanical items. Of these, 150 plants are English natives. Plants include mugwort, cypress, mandrake root, grapes, chamomile, muscat, and marrubium (horehound). Animals recommended for their medicinal value include hare, fox (fox grease is recommended for muscle cramps), goat, ox, elephant ivory, and beaver. Some of the minerals and liquids listed are lyme, glass, magnets, pearls, amber, sulpher, water, and vinegar. Foods that double as remedies are also present, with cheese prescribed for purgation, butter, honey, and zipules (a type of heavy fritter) recommended for toothaches. Some of the entries feature truly unusual remedies, such as a lengthy section on the use of mummy (spelled as *mommie*), the powdered version of which is described as a remedy for stopping nosebleeds. Besides medical uses, these entries also provide information on cosmetic applications, such as the bones of *sepia* (cuttlefish) for whitening the teeth and complexion.

The *Grete Herball* contains remedies for everything from melancholy to baldness, invoking God and the Virgin Mary alongside Diana and the Centaurs. It is profoundly utilitarian in approach, and designed to be accessible to a relatively broad public, as may be seen from its publication in English rather than Latin; copies have always suffered heavy use. The *Herball* "contains much that is curious, especially in relation to medical matters. Bathing was evidently regarded as a strange fad. ... Water drinking seems to have been thought almost equally pernicious" (Arber, *Herbals*, 42). The descriptions of less common remedies, such as the lodestone, often incorporate vivid travellers' tales. The author displays pride and integrity in his profession, warning against peddlers of harmful fake remedies. The book contains a glossary, and a self-consciously useful index: "There after followeth a table very utyll and profytable for them that desyre to fynde quyckely a remedy agaynst all maner of dyseases & they be marked by the letters of the A.B.C. in every chaptre".

The intermittent fading in the text may be the result of poor inking or printing or later washing, though if the later it is remarkably uneven, the text is always legible.

ESTC S119819. STC 13178. Lowndes III, 1047. Wellcome I, 3114 (1529 edn only) Ames III, 401. Rohde, *The Old English Herbals*, 65-74, Henrey 15-18; Arber, *Herbals*, 40-45



## 78. TRIGAULT, Nicolas.

*De Christiana expeditione.*

Lyon, Horatius Cardon, 1616.

£6,500

4to. pp. (xvi) 628 (xii), fold-out plan and index. Roman letter with Italic. Charming engraved architectural t-p with standing figures of Francis Xavier and Matteo Ricci, cherubs, stemma of the Society of Jesus, and map of China; decorated head- and tailpieces with foliage, satyrs, fleurs-de-lis and arabesques; decorated initials; fold-out plan with key of Jesuit residence in Peking; marbled fore-edges in red and blue. A few gatherings lightly browned, intermittent faint water stain to outer lower corner, occasional ink marks, the odd slight marginal foxing, small marginal loss to one fol. A very good, crisp, well-margined copy in contemporary vellum, lightly rubbed. '1400' and 'RC Jenkins, Lyminge Feb 25 1887' on front pastedown, 'usc £15' on rear pastedown.

A good, crisp copy of the second edition of Nicolas Trigault's influential Latin translation of Matteo Ricci SJ. Trigault (1577-1628) was a Flemish Jesuit who carried out ground-breaking missionary work in China in the early C17. Inspired by the activities of Ricci, Trigault founded new missions and encouraged the translation of European works on science and religion into Chinese. Between 1614 and 1618, Trigault was in Europe to report to Pope Paul V about the Chinese missions and to pro-

mote the Jesuits' work in China. Whilst in Europe, he edited and translated from Italian into Latin Matteo Ricci's missionary journal, first published in 1615 and reprinted numerous times. Ricci (1552-1610) spent over twenty years in China, where he travelled extensively, founded several missions and supervised the construction of a Catholic church in Peking, a city hitherto 'forbidden' to Westerners. Ricci quickly mastered Chinese script and Classical Chinese, a linguistic talent he applied to the writing of a Portuguese-Chinese dictionary. After devoting a few pages to Ricci's biography, 'De expeditione' provides a short introduction to Chinese administration, art and religion, including the presence of Islamism and Judaism. The rest of the work is concerned with the deeds of Ricci (and sometimes other Jesuit missionaries), his travels, learning, and encounters. One section is devoted to one of Ricci's fundamental contributions to Chinese culture: a European-style world map (1.52 x 3.66 metres) in Chinese, centred on China, which the Wanli Emperor requested to be printed on silk and hung on the walls of his palace—it was also the first Chinese map to feature the Americas. A Latin adaptation of this map, circumscribed to the Chinese Empire, is present on the t-p of this edition.

This copy belonged to Robert C. Jenkins (1815-96), a renowned C19 English antiquarian.

Brunet V, 946: 'ouvrage curieux'; Graesse VII, 197; Cordier II, 809.

L2737

FROM THE AUTHOR TO LORD BURGHELEY

## 79. UBALDINI, Petruccio.

*Le vite delle donne illustri. Del regno d'Inghilterra, & del regno di Scotia.*

London, Appresso Giouanni Volfio, 1591.

£12,500

FIRST EDITION. 4to. pp. [xiv], 117, [iii]. A4(-A1+[par.]4) B-Q4. Roman letter, some Italic. Woodcut 'Fleur de lys' device on title, woodcut headpieces and floriated initials, eleven line presentation inscription to William Cecil, Lord Burghley in Ubaldini's celebrated Italic hand on verso of first fly, 1592, bookplate of Robert S. Pirie on pastedown. Light age yellowing, occasional marginal spotting, one or two quires a little browned, mostly marginal soiling and spotting in places. A very good copy in contemporary vellum over thin boards, covers bordered with a gilt rule, gilt-stamped oval at centre, a little soiled, recased.

A precious copy of the first edition, second issue, of this very rare work, beautifully inscribed by the author Ubaldini in his fine, clear Italic hand, for presentation to William Cecil, Lord Burghley. Ubaldini (1545-1599), was born in the Florentine state and was learned in classical languages. He sought patronage in both Venice and England with his writings and settled in London. In May 1574 debts caused him to petition Lord Burghley, the lord high treasurer, for financial assistance from the crown. His inscription includes four lines of poetry and a seven-line dedication to Burghley "great treasurer of the Kingdom of England" dated "1592."

"In Lewis Einstein's words, Petruccio Ubaldini is 'an example of the better type of the Italian adventurers then to be found at every European court' (Einstein, 1902, p 190) ..... in his self-introduction to 'Militia del Gran Duca di Thoscana', his last volume, published in London in 1597, ... Ubaldini emphasises his many years of service to the Tudors, first under Henry VIII

in 1545 and later under Edward VI; having left for Italy on Mary's accession to the throne, .... he says in the passage referred to that he has been in the service of Queen Elizabeth since 1563. What this service consisted in is not clear at all: since Ubaldini was no longer young enough to be a soldier, a modern critic writes that 'from 1562 onwards, he was able to fill the vacuum left by the rupture in official diplomatic and ecclesiastical contacts between England and Italy. He became almost the only well-placed Italian reporter of English affairs during the second half of the sixteenth century. ... Ubaldini, .. corresponded with the secretaries of the Dukes of Florence and numbered Henry Fitzalan, Earl of Arundel, Walsingham, William Cecil, Lord Thomas Howard and other important personages amongst his acquaintances. Certainly Queen Elizabeth thought his services were valuable enough to grant him a salary.' (Bugliani). .. Ubaldini is the author of 12 works, all of them composed and/or published in England between 1564 and 1597." Giovanni Iamartino. 'Representations of Elizabeth I in Early Modern Culture.'

This catalogue of the famous women of England and Scotland was a popular form of work at the period; "Catalogues of women are lists enumerating pagan and sometimes Christian heroines, who jointly define a notion of femininity. They therefore offer a unique perspective on the problem of femininity by presenting women as entities participating in and formed by historical currents. Such an approach is of immense significance at any time of great change, when historical perspectives were under going transformations." G. McLeod. *Virtue and Venom: Catalogs of Women from Antiquity to the Renaissance* This work was written by Ubaldini and presented as a manuscript to Elizabeth I in 1576 (now lost).

William Cecil, Lord Burghley, was one of the great statesmen of the Elizabethan period, the chief advisor of Queen Elizabeth I for most of her reign, at the heart of most of the major events of the period. "From 1558 for forty years the biography of Cecil is almost indistinguishable from that of Elizabeth and from the history of England." Pollard. He was also a great book collector. On his death in 1598, his will directed that his elder son, Thomas, should inherit 'all my books in my upper library over my Great chamber in my.... house in Westminster' together with 'all my evidence and rolls belonging to my pedigrees'. On a sale of some of the Cecil family's possessions in 1687, the inventory for books listed some 3,645 books and 249 volumes of manuscripts said to be his. The collection is now in four main parts – a great many are in the Cotton Collection at the British Museum, some are in the National Archive, a substantial portion is at Trinity College, Dublin, of which Cecil was Chancellor, and many remain at Hatfield House.

STC 24488; ESTC S118916. Lowndes 2738. Not in Erdmann.

K83

#### HANDSOME CONTEMPORARY BINDING

#### 80. VENETUS, Paulus.

*Summa philosophie naturalis* (with) *Liber de compositione mundi*.

Lyon, Antoine du Ry and Simon Vincent, 1525.

£4,750

4to. Two works in one, I) ff. (vi) 176, 84, AA6 a-x8 aA-kK8 IL4; II) ff. 17 (i) unnumbered, A-C4 D6. Gothic letter, double column, separate t-p to each, decorated initials. First t-p in red and black within attractive woodcut architectural border with cherubs, foliage and birds, trypitic of Jesus carrying the cross (left), Judas's kiss (right) and Holy Shroud held by Sts Peter and Paul (centre), woodcut vignette of presentation of the author; printed geometrical diagrams and meteorological phenomena. Second t-p in black only, c.50 handsome woodcuts of zodiac, planets and constellations, printer's device to last. Mostly light age browning, first t-p a bit dusty with marginal tears in a few places, small ink stains to fore-edge of first few ll., faint water stain to first few gatherings, clean marginal tear

to fol. 169, occasional marginal marks. A good, well-margined copy in contemporary Lyonnaise calf over wooden boards, lacking clasps. Blind-tooled to a double-ruled panel design, outer border with blind-stamped phoenix, interlaced cranes and foliage, second with roll of birds and foliage, third and central panel with floral decorative rolls. Spine in five compartments, blind-tooled double-ruled stripes to each, upper joint repaired. Extensive early Latin marginalia to a few ll., occasionally smudged, early Latin quotations from Aristotle to last, rear ep and pastedown and circular drawing with partially smudged Latin words to rear pastedown.

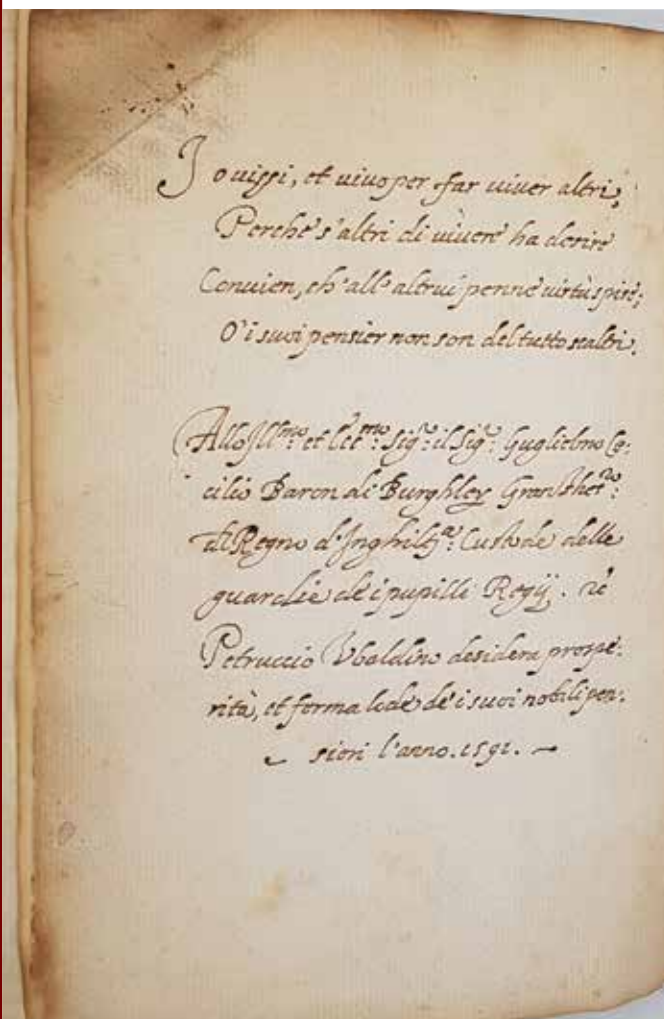
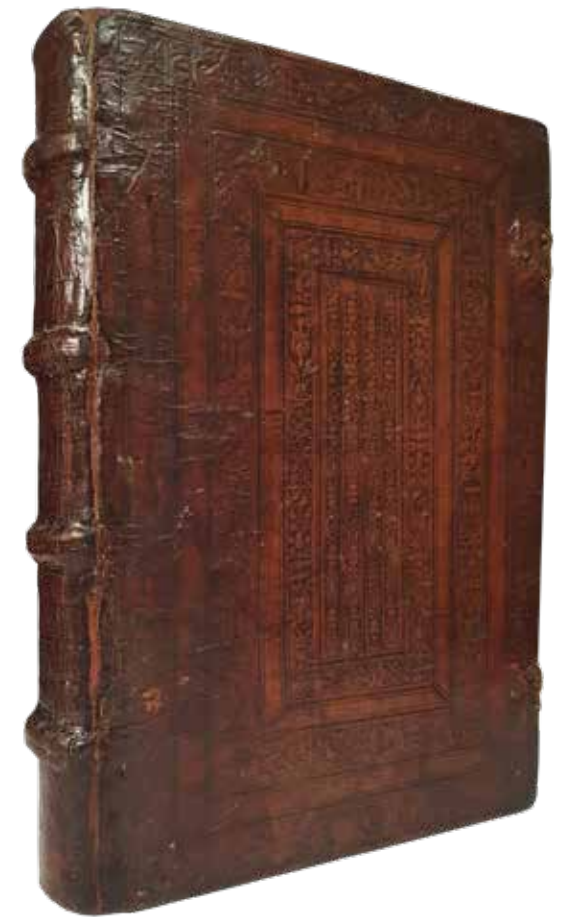
The fine, crisp blind stamps on the outer border—a phoenix and interlaced cranes—are the same as those on BL, c66g11 (published 1522). They also reprise the decoration of the architectural border on the t-p of both these editions. This t-p had been used in Vincent's books since at least 1512, and was created by the famous Lyon-based Flemish illustrator and (possibly) wood-engraver Guillaume II Leroy (fl. 1498-1528). The elegant combination of similar decorations in the binding and t-p of this copy does not seem accidental. It was probably a 'marque de libraire' used for books on sale in his shop, based on one of his successful and highly recognisable t-p.

Very uncommon, finely illustrated copies of two most influential C14 commentaries on Aristotle. Paulus Venetus (c.1368-1428) was an Augustinian friar, philosopher and theologian, who studied at Oxford and Padua. His most successful and most re-printed works include 'Logica magna', inspired by William of Ockham's

*theories, and numerous commentaries on the Aristotelian corpus influenced by the Averroism of Jean de Jandun and Sigieri di Brabante. First published in Venice in 1476, the 'Summa philosophie naturalis' is a compendium of Aristotelian theories on the natural*

*world. It features John Argiropoulos's C15 Latin translations of 'De physico auditu', 'De celo et mundo', 'De generatione et corruptione', 'Metheoricorum' and 'De anima' alongside Paulus's commentary ('Metaphysica' is also present but without the Aristotelian text). The thematic index highlights the astounding variety of subjects—from the nature of comets and the heavens to why it is advisable to fast before taking a bath, the difference between reason and the senses, earthquakes and why light is necessary to perceive colours. The 'Metheoricorum' includes fine woodcuts of visual phenomena resulting from the interaction of the four elements, like sundry kinds of falling stars, 'ignes fatui' and 'caprae saltantes'. The 'Liber de compositione mundi' is a brief treatise on astronomy, handsomely and extensively illustrated with woodcuts of celestial diagrams including the position of the zodiac in relation to other heavenly bodies and the physical representation of the earth, as well as personified planets and constellations.*

*The contemporary author of the marginalia in 'De celo et mundo' and 'De generatione et corruptione' was interested in the 'motus' of bodies as determined by the interaction of the four elements. He annotated Paulus's commentary with references to other authorities like Jacobus de Forlivio (c.1360-1414), professor of logic and medicine at Padua and Bologna, the Aristotelian philosopher Marsilius of Padua (c.1275-c.1342) and Albert of Saxony (c.1320-c.1390), a scholar of logic and physics.*



1) Only Harvard and Pennsylvania recorded in the US.

USTC 121901; Gültlingen, Repertoire bibliographique II, 177. Not in BM STC Fr., Baudrier, Brunet or Graesse. USTC 155629. Not in BM STC Fr., Baudrier, Brunet or Graesse. A. and H. Joly, 'À la recherche de Guillaume Leroy, Le peintre,' *Gazette des Beaux-Arts* 61 (1963), 279-92.

2) Only Princeton and Mount Holyoke recorded in the US. USTC 155269; Gültlingen, Repertoire bibliographique II, 176. Not in BM STC Fr., Baudrier, Brunet or Graesse.

L2656

## PRINTING AND THE MIND OF MAN

### 81. VESALIUS, Andrea.

*De humani corporis fabrica.*

Venice, apud Franciscum Franciscium Senensem & Ioannem Criegher Germanum, 1568.

£13,500

Folio. pp. (xii) 510 (xlvi). Roman letter, little Italic. Woodcut vignette to t-p, nearly 200 superb full- and half-page or smaller woodcuts of limbs or organs, decorated initials. T-p a little soiled and light water stain to edges, lower outer corner repaired, light water stain and small worm holes to some lower outer corners, very minor marginal spotting, lower outer blank corner of V6 and X1 defective. A good copy in contemporary alum-tawed sheep, raised bands, joints repaired

at head. Bookplate c.1700 of Dr François Petit of Soissons to front pastedown, C17 autograph 'Degreaux' to lower margin of t-p, contemporary autograph 'Joannes Ducanois Vanos Deo vincas' to rear pastedown, occasional early marginalia.

*A good copy of this ground-breaking, beautifully illustrated work which changed the history of Western medical scholarship. 'The history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian' (PMM 71), the turning point being the year 1543, when the first edition was published in Basel by Johannes Oporinus, among the best printers of his day. He was chosen for the purpose by the Belgian surgeon Andreas Vesalius (1514-64), then professor at Padua, who used dissection as an epistemological means to reassess Galen's claims. The nearly 200 illustrations in Vesalius's works are attributed to Jan Stephan van Calcar, a talented pupil of Titian; they were cut in Venice, under Vesalius's watch, and dispatched to Basel with instructions printed in 'Fabrica'. The woodcuts in this posthumous edition, published without license, are 'reduced copies of the blocks of the first, plus 8 additions produced in 1555; they were cut in Venice by Giovanni Chrieger' (Mortimer). 'Fabrica' is divided into 7 books, head to heel, on bones and cartilage, ligaments and muscles, blood vessels, nerves, organs of nutrition and reproduction, the heart and the brain. Rather than relying on animal bodies (as Galen had to do) or the ancillary work of barber-surgeons, Vesalius performed the procedure himself with techniques carefully described in 'Fabrica' and its abridged 'Epitome' for students. He described the dissected body in minute verbal and visual detail—e.g., the bones of the spine and chest, immortalised on the full-page skeletons and skinned cadavers in pensive, classical or agonising poses—even providing hands-on comparisons for practitioners (e.g., the 'accessory ossicles' in hands were comparable to 'sesame seeds'). The early annotator of this copy was interested in the womb and female reproductive organs—the position of the cervix, how to know the gender of the foetus from its position in the belly and the physiology of the hymen. The plates, cut through direct observation, 'set new technical standards of anatomical illustration, and indeed of book illustration in general' (PMM 71), inspiring reproductions and imitations well into the C18. A fresh copy of this classic of anatomical art.*

*From the library of François Petit (1681-1766) of Soissons, first physician to the Duke of Orleans.*

BM STC It., p. 722; Osler 569; Mortimer, Harvard It., 529; Heirs of Hippocrates, 174; NLM 4580; Wellcome (other eds); PMM 71 (1543 ed.)

L3126

### 82. VIRGIL.

*The .xiii. bukes of Eneados of the famos poete Virgill translated out of Latyne verses into Scottish metir.*

London, [By William Copland], 1553.

£22,500

FIRST EDITION thus. 4to. ff. [i], Ccclxxxi [i.e. 376], [i]. A2(-A1), B-U8, x8(x3+chi[=A1?]), y-z8, a-2b8. First and last blank. Black letter. Title within charming woodcut border, with putti below, historiated and floriated woodcut initials, early autograph Caroli Barnard at head of title, C17 note on first blank concerning the translation, contemporary autograph of George Metcalfe, on last blank. Light age yellowing, first three quires with some thumb soiling, occasional marginal thumb mark, spot or stain. A very good copy, crisp with very good margins, on thick paper in handsome modern morocco by Zaehnsdorf in a contemporary style, covers bordered with a triple blind rule, central scroll worked arabesque gilt at centres, spine with raised bands double blind ruled, a.e.g. spine a little sunned.

*Rare and important first edition in Scots English of the the first complete translation of any major work of classical antiquity into a British language. This translation of Vergil's Aeneid by Gavin Douglas (c.1476-1522), the bishop of Dunkeld, predates by some years the earliest English translation. Earlier translations, such as Chaucer's Legends of Dido and Caxton's Eneydos, were very free adaptations of Vergil's text. "In the early 1500s no major classical work had been translated into English, and Douglas's Eneados was a pioneering work... Douglas shared the values of the humanists: an antipathy to scholasticism, respect for classical authors, and a zeal for education. He wished to communicate to his countrymen a knowledge of the Aeneid, and also to enrich his native 'Scottis' tongue with something of the 'fouth', or copiousness, of Latin" (ODNB).*

*The title of Gavin Douglas' translation "Eneados" is given in the heading of a manuscript at Cambridge University, which refers to the "twelf bukis of Eneados." In addition to Douglas's version of Virgil's Aeneid, the work also contains a translation of the "thirteenth book" written by the fifteenth-century poet Maffeo Vegio as a continuation of the Aeneid. Douglas supplied original*



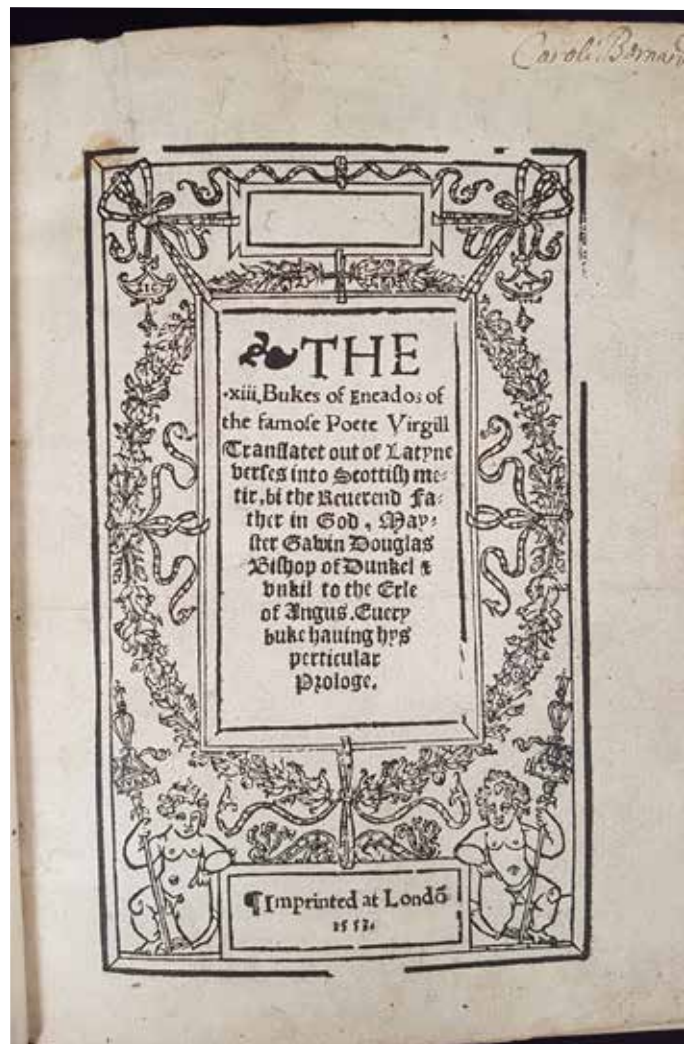
prologue verses for each of the thirteen books, and a series of concluding poems. In the first general prologue Douglas compares the merits of Virgil and Chaucer as master poets and attacks the printer William Caxton for his inadequate rendering of a French translation of the Aeneid. Comparing Douglas to Chaucer, Pound wrote that "the texture of Gavin's verse is stronger, the resilience greater than Chaucer's". Ezra Pound, 'ABC of Reading'. C. S. Lewis was also an admirer of the work: "About Douglas as a translator there may be two opinions; about his Aeneid (Prologues and all) as an English book there can be only one. Here a great story is greatly told and set off with original embellishments which are all good—all either delightful or interesting—in their diverse ways." C. S. Lewis, 'English Literature in the Sixteenth Century, Excluding Drama.' This first edition displays an anti Catholic bias, in that references (in the prologues) to the Virgin Mary, Purgatory, and Catholic ceremonies are altered or omitted probably by Copland In addition, 66 lines of the translation, describing the amour of Dido and Aeneas, are omitted as indelicate.

"The Emperor and his people alike were hooked: within a century of its author's death, in 19 B.C., citizens of Pompeii were scrawling lines from the epic on the walls of shops and houses. People haven't stopped quoting it since. From the moment it appeared, the Aeneid was the paradigmatic classic in Western art and education; as one scholar has put it, Virgil "occupied the central place in the literary canon for the whole of Europe for longer than any other writer." ... Virgil's poetry has been indispensable to everyone from his irreverent younger contemporary Ovid, whose parodies of the older poet's gravitas can't disguise a genuine admiration, to St. Augustine, who, in his "Confessions," recalls weeping over the Aeneid, his favorite book before he discovered the Bible; from Dante, who chooses Virgil, l'altissimo poeta, "the highest poet," as his guide through Hell and Purgatory in the Divine Comedy, to T. S. Eliot, who returned repeatedly to Virgil in his critical essays and pronounced the Aeneid "the classic of all Europe." Daniel Mendelsohn. 'Is the Aeneid a Celebration of Empire—or a Critique?'

Pforzheimer describes the Grenville and Bemis copies as resembling large paper copies at slightly over 8 3/4 inches. This copy is almost as large at nearly 8 1/2 inches with some deckle edges in outer margins.

ESTC S119190. STC 24797. Grolier, Langland to Wither 61. Pforzheimer 1027. Ames III 935. Lowndes 2782.

L3145



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**D**omine labia mea  
aperies. **E**t os  
meum annuntiabit  
laudem tuam. **D**eus  
in adiutorium meum intende. **D**o