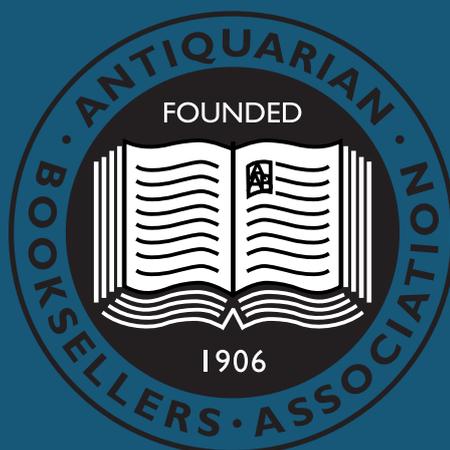
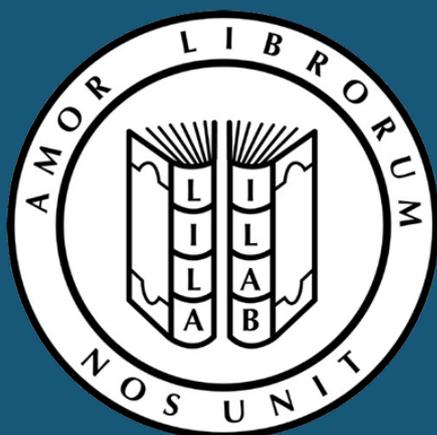


SOKOL BOOKS

Under £3,000
Catalogue



1. AMMONIUS, Alexandrinus Hermiae. *Aristotelis categorias, et librum de interpretatione.*

Venice, Vincentium Valgrisium, 1599.

£1,950

FIRST EDITION thus. Folio, ff. [cviii]. Roman letter, text in double numbered column, printer's device on t-p, historiated initials, woodcut diagrams. Minor waterstain to upper margin in places, a few marginal ink smudges, slight worming to some lower margins and in upper gutter a couple of old spots at end. "1564" on head of t-p. Extensive contemporary ms. ex-libris of Johannes Rolandus on verso of last. A good copy, crisp and clean, in reversed vellum, lower compartment of spine and head cap torn, worn at corners, lacking ties.

First edition of Rasario's translation. Ammonius Hermiae (435?-517?), Greek philosopher, Hermias' son and fellow pupil of Proclus, taught at Alexandria, and had among his students Asclepius, John Philoponus, Damascius and Simplicius. Ammonius founded the school of Aristotle - interpretation in Alexandria. His method of exegesis of Aristotle and Plato and his lecturing style are all that remain of his reputedly numerous writings. The commentary on Porphyry's Isagoge may also be his, but it is somewhat corrupt and contains later interpolations. While almost all of Ammonius' Aristotle commentaries were published by students from his lectures, the large commentary on De Interpretatione was written up by Ammonius himself for publication. These commentaries are largely dependent on the lectures of Proclus and thus indebted to Proclus' style of Iamblichean Neoplatonism, which demonstrates the harmony of the ancient religious revelations and integrates them in the philosophical tradition of Pythagoras and Plato.

The first part discusses Porphyry's text, the Isagoge, which is a standard introduction to Aristotle's writings on logic, much admired by Ammonius. Next are Aristotle's "In Categorias" and with "De Interpretatione," they are the first of Aristotle's treatises on logic of the Organon. It describes the ten Aristotelian categories: substance, quantity, quality, relation, place, time, attitude, having, doing and undergoing. In his commentary on De Interpretatione, Ammonius adds determinist arguments to the famous 'there will be a sea-battle tomorrow' argument, where Aristotle debates whether every proposition about the future must be either true or false. Ultimately, all things which are going to happen happen necessarily and not by chance. At the end of his discussion, Ammonius brings together necessary and definite truths, but not clearly enough to resolve all questions about the latter. The translator, Giovanni Battista Rasario (1517-1578), an Italian doctor from the Novara province, taught Greek and rhetoric at Venice for twenty years. He translated several other Greek works to Latin including Aristotle's Physic.

Johannes Rolandus was probably an Austrian physician from Schweidnitz / Schlesien. In 1594 he was an itinerant doctor, remaining a short time in Mistelbach and in 1596 moving to Neustadt, with probably a practice in Vienna at the same time. His Latin ex-libris warns future readers: I Johannes Bsc. (Baccalaureus Scientiae) Rolandus own this book, who doesn't enter by the front door is a thief and a bandit.

Graesse, I, p. 106 "Il y a plusieurs éditions des traductions latines des trois différents écrits du philosophe Ammonius. (V. Hoffmann, Lex. Bib. Vol. lp. 121 et suiv.); Adams 998; BM STC IT, p.49, Index Aureliensis,1, p. 503.

L1069

2. ANONYMOUS. *Alphabetum Sacerdotum.*

Paris, St. Jacobus [Bernard Aubry for Denis Roce], 1500.

£2,250

8vo. 12 unnumbered II [a8, b4]. Gothic letter, woodcut initials. Woodcut printer's device almost identical to Roce's (monogram held by griffins, tree with Tudor roses) but with the name and monogram of Bernard Aubry). Light age browning, ink stains and fingermarks to t.p. and occasionally in the margins throughout, a well-margined copy in modern paper over boards, C16 autograph repeated in margins.

An ABC guide for priests, beginning with a call-and-response script for hearing confessions, i.e. "First, they will say 'Bless me Father for I have sinned'", "The priest will answer: 'God be in your heart and on your lips...'", etc. The bulk of the work comprises of a complete walkthrough of the mass, with sample hymns and sermons to deliver, a description of the consecration of the body and blood of Christ, and prayers for the final blessing. One imagines such a work as a cheap and easily produced standard for the newly ordained, or particularly forgetful, clergyman, or even the conscientious layman.

USTC 201595 records a copy at Yale. Renouard I 503 records a single copy only at BN. Bernard Aubry was Denis Roce's son-in-law, which explains the similarities of their printing device.

L1456

3. AQUINAS, Thomas. *Prima et secunda pars summe sacre theologie.*

Venice, Philippo Pincio Mantuano, 1509.

£2,950

Folio, 2 vols, 1): ff. 14, 148; 2): ff. [6], 195, [1]. 1): Black letter, preface in Roman; white-on-black decorated initials, large portrait of Aquinas in first initial and large printer's device on last leaf; title and first gathering a bit browned, few small wormholes occasionally affecting one letter at beginning and end; 2): Black letter; tiny wormholes on title and lower margins of first three gatherings; occasionally browned, marginal damp stains on few leaves, rust spot on ff. 66-76. Good copies, both in contemporary German 14 pigskin, thick-wooden boards, blind-tooled with wreaths, roses and 'Maria' scrolls; slightly rubbed, a couple of minor wormholes, joints a bit cracked. Some contemporary underlining and scholarly annotations throughout, by three German hands, one (1565) a note at f. 43v of 1), another inscribing head of 2) title-page as 'Joh. Gersb[ae?] 1557 decem. 14'; on both volumes, early ex libris 'Guilielmi Boller Mogoni consiliarii aulici Eichstettensis 1782' on title, modern inscription, stamp and bookplate on front pastedown. Titles and shelf mark inked on upper edge in contemporary hand; small circle (additional shelf mark?) curiously branded on both upper boards and upper fore-edge; contemporary abridged title on front board of vol. 2/2.

Second sixteenth-century Italian edition of this milestone in the history of Western philosophy and religion, written by St Thomas Aquinas (c. 1225-1274) from 1265 until his death. Drawing from Christian, Muslim, Hebrew and Pagan authorities, the work is a vast compendium of the teachings of the medieval Catholic Church. It exerted an immeasurable influence upon all field of human speculation, over four centuries at least. The Summa was so important as to be translated not only into most European languages (including Greek), but even Armenian and Chinese.

It is divided into three parts, the last left unfinished. As was typical of scholastic thinking, topics are presented and treated as questions. The first part deals with theology and contains, amongst many other issues, the famous five proofs of God's existence as the first unmoved mover, the first cause, the absolutely necessary and perfect being, and the sole rational designer. The second part is divided in two and addresses general and particular ethical problems, from passion, law and grace to the theological and cardinal virtues. The third, uncompleted part focuses on Christ. This comprehensive edition was issued between 1509 and 1512, split as usual into four volumes.

It is extremely uncommon to have the entire set and the first volume of part two is particularly rare. Here, this and the fourth volume are missing. Along with the contemporary annotations by German scholars, this copy bears the ex libris of Friederich Wilhelm Boller (1725-1792), jurist from Eichstädt and private counsellor. The massive library of this remarkable bibliophile was sold in 1793.

A very interesting copy, unrestored. No complete copy recorded outside three Italian libraries. In US: two copies of vol.1, none of vol. 2/1, 3 of vol. 2/2 and only one of vol. 3.

Adams, A 1425 (only 2nd/2 and 3rd vols). Not in BM STC It., Brunet or Graesse.

L1918

4. ARIOSTO, Ludovico. *Orlando furioso,.. tutto ricorretto, et di nuoue Rigure adornato. Alquale di nuouo sono aggiunte le annotationi ... di Girolamo Ruscelli, la vita dell'autore, descritta dal signor Giouambattista Pigna.*

Venice, appresso Vincenzo Valgrisi, nella bottega d'Erasmus,, 1556.

£2,750

FIRST EDITION thus. 4to. 2 parts in one vol. pp. (xxiv), 556, (cxx). Quires T and V inverted. Italic letter. Text in double column. Woodcut architectural title border containing a portrait of Ariosto, angels cherubs etc., and Valgisi's serpent device, imprint in cartouche in the lower border. "The portrait is a reverse copy of the Giolito medallion portrait introduced in 1542. The model for these laureate portraits is the profile by Titian." Mortimer. Second title (Ruscelli's notes) with Valgrisi's serpent device, repeated on verso of 14, forty six woodcuts within woodcut borders as full page illustrations and an "Argomento" within grotesque woodcut border at the beginning of each canto, fine large historiated initials. First title border fractionally trimmed in

lower margin, light age yellowing, the odd mostly marginal ink splash or thumb mark, minor occasional waterstain in upper margins, very occasional minor dust mark in places. A good, crisp, copy with mostly good dark impressions of the woodcuts, in early vellum over boards, rebaked to match with part of original spine laid down, corners and edges worn, a little soiled. a.e.r.

First Valgrisi edition of one of the most important and influential of the illustrated editions of Ariosto of the C16th, and first with the scholarly notes and explanations of Ruscelli; the illustrations were copied and reprinted in many editions throughout the C16th. "Valgrisi's blocks are the first full page illustrations for Ariosto. He went one step further than Giolito as he had done in his 1552 Boccaccio in an attempt to compete with the Giolito editions. Valgrisi also placed his blocks in the instructive tradition of the Marcolini Dante. The illustration is mentioned on the title page and at the beginning of Ruscelli's 1556 dedication to Alphonso d'Este, Duke of Ferrara. Ruscelli explains to the reader the application of the rules of perspective to the multiple scenes in these cuts. The upper part of the block often becomes a map, offering, as Philip Hofer notes, .. a tour of the canto by hippogryph. Valgrisi's artist (probably not Dosso Dossi; see Hofer p. 32) often varied from Giolito's in his choice of the principal scene for illustration and relegated the Giolito's subjects to his background. ... Valgrisi's blocks are printed within borders with figures and grotesques. He was able to use the same blocks without borders in an edition of 1556 for the popular market. There are two different border designs for the illustrations and two smaller cherub borders for the "Argumento" to each Canto." Mortimer It. vol 1, 29 (1562 edition only, referring to this edition).

These woodblocks were reused in many, many subsequent editions by Valgrisi and his heirs, however the blocks in this first edition were immediately reworked for later editions "small areas of shaded ground were cut away from each block" (Mortimer) making this first edition the only one with the woodcuts as originally intended. They became very used in later reprints and are nothing like as clear and fresh as in this first impression. The great Italian poet Lodovico Ariosto (1474-1533) was in diplomatic and military service before retiring to Ferrara, where he was director of the Este theatre. He was the author of odes, Latin poems, satires, sonnets, and comedies. He first published this work in 1516, which was revised in two further editions the last of which was in 1532. Orlando Furioso became one of the most influential works in Western literature and heavily influenced Spenser's 'The Fairie Queene', which in turn was probably a source for one of the plots in Shakespeare's Much Ado About Nothing (Hero/Claudio/Don John). The work was also an influence on Lope de Vega in Spain and Jean de la Fontaine in France. A good copy, uncommon in the first edition, of this beautifully illustrated work.

BM STC It. C16th p 40 Brunet I, 433. Adams A-1668. Mortimer It. vol 1, 29 (1562 edition only, referring to this edition) Gamba 56.

L1333

5. AUGUSTINE, SAINT. *Sermoni ali eremiti del diuo Aurelio Augustino Ipponense a salute non solum de litterati ma etiam de vulgari, nouamente vulgarizati.*

Venice, nelle case di Alessandro Paganino di Paganini, 1515.

£2,750

FIRST EDITION thus. 8vo. 131 unnumbered leaves. 2A4, A-P8, Q7. Lacking last blank. Roman letter, double column. Charming white on black floriated criblé initials, early ms. ex-libris "questo libro bie de Frate ant. dosema alia hermita de santo girinimo" at head of title, another at foot "Cog'is Eremit. S.ti Romualdi Camald. Ord. sub no. 390", ms. running titles in early hand in places. Light age yellowing, the odd marginal thumb mark or spot, tiny single worm hole to blank outer margin of first few leaves, H1 with tear, expertly restored in outer blank margin, just affecting a few letters in upper corner. A very good copy in contemporary limp vellum wrappers.

Beautifully printed first edition of this Italian translation, newly made for the remarkable printer Alessandro Paganino, of the 'Sermones ad fratres de heremo' attributed to St. Augustine. Paganino's most interesting letter to the reader explains and justifies this translation of the sermons of St. Augustine, in terms of spreading the words of the great author to the largest possible audience, especially those who might not have access to his teachings other than in the vernacular.

These sermons cover topics as varied as where and how to search for Christ, the obedience of priests, a homily against slander and backbiting, the power and qualities of mercy and piety, the characteristics of the eremitical life, why pride is to be detested and humility commended, and the need for fortitude in the face of hardship. "Although the sermons of St. Augustine.. have never enjoyed the popularity of many of his longer works, it is from the reading of these sermons that one obtains the best portrayal of the brilliant and profoundly spiritual Augustine... Here one Rinds Augustine expounding the Christian Creed, exposing the fallacies of the various heresies and schisms, explaining the difficult passages of the scriptures, resolving

the doubts of his listeners - and all in a language that could be understood by his parishioners, by the ordinary layman." J. Quasten.

The early owners of this copy, appropriately, were hermits. Paganino was a most interesting and innovative printer who saw Aldus Manutius as his inspiration. He was the first printer of the Qur'an, printed entirely in Arabic for export. "Even more interesting [of the followers of Aldus] was .. printer-publisher Alessandro Paganino of Toscolano, whose admiration for Aldus became a strong stimulus to achieve something new in the field of typography. ... Paganini's laborious experimentation resulted in an archaic imprint that influenced not only the design of type but the entire graphic composition of the page. Indeed it was Paganini who had recognised Aldus's commitment to innovation as an example worthy of being followed."- Luigi Balsamo

"One other name - that of Alessandro Paganino - calls for special notice, on account of his peculiar upright italic type. Paganino set up his press first of all at Toscolano, on the Lake of Garda, but subsequently removed to Venice, and printed there down to the year 1531." H Brown, 'The Venetian printing press'. A beautifully printed work.

Adams A 2220. Not in BM STC It. C16th.

L973

6. BARA, Jerome, SCOHIER, Jean, and MOREAU, Philippe. *Le blason des armoiries. (with) L'etat et comportement des armes. (with) Le tableau des armoiries de France....*

Paris, chez Rolet Boutonne, au palais, a l'entree de la petite Galerie des prisonniers, 1628, 1630

£2,250

Folio. Three vols in one pp. 1) pp. [xii], 197, [iii]. 2) pp. [iv], 95, [i]. 3) pp. [viii], 70, [ii]. Roman letter. First two titles in red and black, large engraved printer's device on each, of two angels supporting the arms of Louis XIII, signed Picart on first, vol 1 with very numerous woodcut and engraved arms, vol two with woodcut arms and genealogical tables, small woodcut diagrams in text of third, all with fine floriated initials and head and tail-pieces. Light age yellowing, some leaves slightly browned, minor, light, marginal water-stains in places. Very good, clean, well margined copies, in contemporary limp vellum, slightly soiled, nibbled at edges in places, small stab hole in upper cover, upper edge a bit chewed.

An excellent collection of three of the most important French works on heraldry, covering, between them all aspects of that art or science, all corrected and augmented and beautifully illustrated and printed. The first work by Bara concerns the history and tradition of heraldry starting with a general description of the forms in heraldry, with descriptions of the colours and form of arms and the use, meaning and history of the various symbols. The second part includes descriptions of the arms of a whole host of historical and mythical individuals, including Prester John, Alexander the Great, Hercules, and the arms of the Knights of the Round table, who were a significant element in medieval heraldry. (The identification of individuals from the Arthurian legends with particular arms is evidenced from as early as the 12th century, by the 15th century some 200 such arms had been attributed.) He also includes the arms of figures from the Old Testament, Greek and Roman mythology. The work ends with descriptions of the arms of the major houses of Europe and the high nobility of France. Scohier's work, regarded as one of the best French heraldic treatises, also starts with a general description of the form of arms. It then elaborates a method of compiling genealogies and describes how arms are passed from generation to generation, with significant sections on the rights and laws of the wearing of arms. The final work by Moreau is prefaced by an interesting letter addressed to "La Noblesse Francoise" describing the importance of arms and their heritage to the nobility and royalty. In it describes succinctly the purpose of this work, "de rechercher les raisons des Armoiries tant principals, & substantielles, que parergues, & accessoires, comme de leurs Tymbres, Ordres, & Supports, & puis rebroussant iusqu'a leur premiere origine, tascher de desfricher, & decouvrir l'antiquite des plus grandes, & illustres." As stated he researches the first origins of the use of arms and discusses in length the meaning of each major aspect of the design of arms and their first use, their original significance and modern interpretation. It is probable that the three works were put together by the publisher or a contemporary bookseller as they are complementary in design and use and represent the periods best works on heraldry. Brunet states that they are sometimes found together in this form. (Brunet, Bara I 642).

1) BM STC Fr. C17th B192. Brunet, I 642. Graesse I 287. 2) BM STC Fr. C17th S 475. Brunet V 234. Graesse VI 325. 3) BM STC Fr. C17th M1393. Not in Brunet or Graesse.

L1239

7. BAUDIUS, Dominicus. *Amores. with Dissertationum ludicrarum at amoenitatum scriptores vari...*

Leiden, Franciscus Hegerus and Franciscus Hackius, 1638.

£1,450

8vo, two volumes in one: 1): FIRST EDITION. pp. [12], 518, [2]; 2): pp. 7, [1], 567, [1], final gathering Aa8 incorrectly bound after initial table of contents. Predominantly Roman letter, little Italic and Greek; decorated initials and head- and tail-pieces, printer's device on title 1 (a little dusty), detailed full-page engraved portrait of Baudius at f. ***viv, engraved title 2; occasional spot to margins. A very good copy in contemporary plain vellum; a bit worn, front cover crudely repaired after partial removal of central vellum, overs boards made from multiple ll. of earlier ms; all edges blue; contemporary owner's inscription to title 1 'Con. Ernest Ruppelius Arzb.'; contemporary annotation to verso of rear endpaper.

A very amusing collection of Neo-Latin poetry and essays published by the main competitors of the Elzevier press. The first work is the editio princeps (variant B of the imprint) of a sammlung of love writings, mainly by Domenicus Baudius. Baudius (1561-1613), probably a nickname for Dominique Baudier, was a prominent poet, historian and professor at the University of Leiden. Graduate in law in 1585, he received encouragement from Joseph Justus Scaliger and De Thou to engage in Latin poetry and later befriended Philip Sidney, Daniel Heinsius and Hugo Grotius. He started teaching at the University of Leiden in 1602, first as professor of rhetoric and then of history. For this reason, he was entrusted with the composition of a chronicle of the Dutch war between 1609 and 1611. His Amores were edited posthumously by Peter Schrijver (1576-1660), a younger colleague of his in Leiden as well as a Neo-Latin poet and historian in his own right. They gather several of Baudius's letters and verses recounting his erotic often-failing adventures, along with a great number of other pieces related to love and marriage by both his erudite friends (Hensius, Grotius, Schrijver, Scaliger and Salmasius) and earlier humanists such as Erasmus, Lelio Capilupi, Giovanni Carga and even Thomas More with his Qualis uxoriam deligenda. Schrijver took the opportunity to include some annotations by himself, Salmasius, Pithou and Lipsius about the famous anonymous poem of late antiquity Pervigilium Veneris. This edition, printed by George Vander Marse, was published jointly in Leiden by Hagerus & Hackius and in Amsterdam by Louis Elzevier.

The other half of the volume is taken up with the second edition of a collection of scholarly divertissements, bearing a new title in respect of the princeps issued in 1623 as Argumentorum ludicrorum scriptores. It comprises short smart essays in praise of swimming, laughing, fleas, elephants, donkeys, ants, cows, lice, flies, blindness, malaria and gout. Among the authors are Melanchton, Willibald Pirckheimer, Celio Calcagnini, Marco Antonio Maioraggio, Jean Passerat and again Lipsius, Hensius and Scaliger.

The voluminous ms binder's waste is a potential feast for scholars.

- 1) Brunet I, 703; Graesse, I, 312; Gay, I, 103 ('recueil estimé et peu commun'); Willems, 961 ('le volume des Amores est bien execute, et les beaux exemplaires son assez recherchés ... Il était déjà rare en 1712').
2) Brunet, II, 762; Graesse, II, 410; Gay, II, 14; Willems, 1633.

L1941

IN CONTEMPORARY STAMPED AND EMBOSSED CALF

8. BIBLE. *The Holy Bible including Genealogies.*

London, Bonham Norton and John Bill, 1628.

£2,750

4to. in 8s, mostly black letter, double column. Bible and New Testament title pages within ornate woodcut figurative borders, part title page to Genealogies within typographical border, extensive woodcuts and double-page map to Genealogies, woodcut ornaments. First title page (Genealogies) a bit dusty, light water stain to upper inner part of same leaf, a few splashes and marks. One lower outer corner torn, with loss to printed frame only. A good clean copy in contemporary blind stamped calf, in a somewhat archaic design, six of eight brass corner-pieces, both central brass bosses present, lacking clasps, re-backed. Public library stamp on fly. Not large, but an imposing and attractive volume, interestingly, similarly bound to the copy described at Darlow & Moule I 315.

STC 2281

L2184

ENGLISH BIBLE AND PSALTER IN ORIGINAL BINDING

9. BIBLE. *The Booke of Common Prayer (with) The Holy Bible (and) The Whole Book of Psalms.*

London, Robert Barker, 1635, 1636, and G.M. for the Companie of Stationers, 1636.

£2,750

Thick 8vo., Roman letter, double column. Title pages to the Book of Common Prayer, Bible, and New Testament within fine woodcut borders, first architectural, others figurative, part title page to Genealogies and Psalms within ornate typographical border. Extensive woodcut illustrations and double page map to Genealogies, printed music to Psalms, woodcut ornaments and initials. Minor ink marks to first title page, the odd splash, a few leaves lightly browned. A good, clean copy in contemporary English calf, large gilt ornament to each cover, initials 'M.C.' either side, a bit worn, lacking clasps. Autograph of Andrew Bachan c. 1800 on inside front cover. A handsome and well preserved English Bible, comprising all parts, unusually complete. We have not yet been able to identify the original owner. Cf. Darlow & Moule I 391.

STC 16402 and 2322 (one copy in the US)

L2197

TINY ILLUSTRATED NEW TESTAMENT

10. BIBLIA. *Testamenti Novi editio vulgata.*

Lyon, Apud héritiers Sébastien Gryphe, 1564.

£2,250

16mo. pp. 496, 343 [xvii]. a-z8, A-H8, aa-xx8, yy4, zz8 (gatherings x and y transposed). Roman and Italic letter. Gryphius' griffin device on t-p, 96 metal-cuts, some repeated, historiated woodcut initials, woodcut headpieces, early autograph, illegible at foot of t-p, C20th armorial bookplate on pastedown, C18th library stamps on verso of t-p. Light age yellowing, t-p fractionally dusty, the marginal mark or spot. A very good copy in contemporary vellum over thin boards, yapp edges remains of pigskin ties, covers bordered with a double blind rule, spine blind ruled in compartments.

A very good copy of this charming, finely illustrated and well printed, near miniature New Testament, with 96 cuts by Jacob Faber or Jacques Lefèvre, the last in a series printed by Sébastien Gryphius since 1542. This is the second of two New Testament sets based on the woodcuts owned by Francois Gryphius at Paris, both sets attributed to Jacques Lefèvre. Three of these subjects - Matthew, Luke, and James - are signed "IF", James probably by identification with Lefèvre's own forename. The series was cut for Sébastien Gryphius, brother of Francois, and is recorded by Baudrier (vol. 8 p. 171-172, 4 cuts reproduced) from 1542. This set is further from the Paris originals in both style and composition than the first "IF" series. The background scenes which are such a distinctive feature of the earlier blocks have generally been removed and enlarged into new subjects in the regular sequence. This Lyons set is of importance chiefly because of its influence on Bernard Salomon's New Testament cuts. From 1542 until his death and in 1556, Sébastien Gryphius continually reprinted and reissued 16mo editions of the Old Testament in five parts, providing as companion volumes both this New Testament and editions of the Erasmus version of the New Testament "Mortimer French I 90" on the edition of 1560.

On Sébastien Gryphius' death he left the entirety of his business to his wife Françoise Miraillet but installed his son Antoine (who was the result of an adulterous relationship between Sébastien Gryphius and his wife's sister Marion Miraillet) as head of the atelier, and he eventually, in 1561, took over the running of the business himself until Françoise's death in 1565 when the whole business was taken over by Antoine and liquidated. This is thus one of the last works printed by the internationally celebrated atelier of Sébastien Gryphius at Lyon.

A very good copy in a good contemporary binding, entirely unsophisticated.

USTC 153605. Gultlingen V 1479. Baudrier VIII p. 309. Brunet V 745. Brun p. 270, 1542 edn. Mortimer Fr. I, 90 on the edition of 1560. Not in Darlow and Moule.

L2109

RARE FIRST ISSUE

11. BLOUNT, Sir Henry. *A voyage into the Levant.*

London, printed by I. L for Andrew Crooke, and are to be sold at the signe of the Beare in Pauls Church-yard, 1636.

£2,750

FIRST EDITION, first issue (A2 verso, line 1 has "Northwest"). 4to. pp. [ii], 126. Roman letter, some Italic. Woodcut ornament on title, floriated woodcut initials, large woodcut headpieces. Autograph cut away from blank spaces on title, title slightly dusty, half backed with small repair in upper margin, light age yellowing, upper margin trimmed a little close just shaving headlines in places, occasional marginal thumb mark and oil spot. A good copy in half calf over marble paper boards c.1800, title gilt on spine, joints and corners a little worn.

Rare first edition, first issue, of this hugely influential and popular travel book, which went through eight editions between 1636 and 1671, one of the earliest and best accounts of the Ottoman empire. Sir Henry Blount, third son of Sir Thomas Pope Blount, distinguished himself in the early part of his career by these travels into the Levant of more than six thousand miles, the greater part of which he went by land, gaining for himself the epithet of "The great Traveller." He was knighted in 1639 and served Charles I during the Civil war who is said to have committed the young prince to his care before the battle of Edge-hill. As a traveller, Blount, had an altogether secular and Baconian frame of mind, his interest was not so much religious as scientific, and his approach to his encounters was considerably more open than other contemporary literature on the subject. His text is also more prescriptive about the correct manner in which to engage with the Ottomans, though amicably so, and his accounts of Ottoman hospitality differ greatly from those of Dallam and Rawlins.

He traveled the Adriatic coast to Dalmatia, thence to Belgrade and Constantinople where he stayed a few days before setting off with a Turkish fleet for Rhodes, Alexandria and Cairo. Having crossed the Adriatic from Venice, Blount's caravan joined up with Ottoman forces being summoned against Poland, and he reported on the condition of the troops and the splendid traveling court of Murad Basha the Ottoman general. "Blount's arguments about the shared Anglo-Ottoman hatred of Catholics for their idolatry recall Elizabeth's diplomatic letters to Murad III printed by Richard Hakluyt" Gerald Maclean. Blount witnessed the Ottoman Empire at the period of its greatest power and magnificence, comparing it to what he considered to be the then sorry state of one of the greatest powers of antiquity, Egypt.

"Throughout his travels in the Levant and the Orient, Blount took notes on what he observed. His was a form of 'strategic travelling,' taking both travel and travel writing to a new level of sophistication. His mission was also designed to bring commercial and other benefits to Britain, helping to 'stimulate the market for coffee,' for example. By the time Blount wrote his Voyage the secular approach of the new scientific age, of which he was a product, had led to the realisation that nations and the institutions that attend them are as much historical products of geography, nature and climate as they are of religious belief." Gerald MacLean. The Rise of Oriental Travel: English Visitors to the Ottoman Empire 1580-1720., "The work was deservedly popular; Blount treated his subject with objectivity and viewed Turkish society as different from but equally valid to the life he knew in England."(Blackmer).

STC 3136. Atabey 119. Blackmer 154 (2nd ed.)

L1167b

108 FINE ENGRAVINGS

12. CAMILLI, Camillo. *Imprese illustri di diversi co i discorsi di Camillo Camilli et con le Rigure intagliate in rame di Girolamo Porro Padouano.*

Venice, Appresso Francesco Ziletti, 1586.

£2,950

FIRST EDITION. 4to. (in eights). 3 vols. in one. pp [viii], 182, [ii] (last blank) : 95 [i] : 56. Roman letter, verses in Italic. Floriated and historiated woodcut initials, grotesque tailpieces, headpiece containing a device of a plant being watered with motto "A poco a poco", all three titles with a different engraved architectural border, each containing Ziletti's star device at head, 108 fine engravings of Imprese by Girolamo Porro. First title fractionally dusty, the odd thumb mark. A very good copy, clean and crisp, the engravings in excellent

strong impression, in C17 Italian speckled calf, spine, with raised bands, gilt in compartments with gilt fleurons at centres, tan morocco title label gilt, covers a little worn, joints cracked at head. a.e.r.

First edition of this fine book of imprese, richly illustrated with a long series of engravings of emblems or devices by Girolamo Porro, and Latin (or in a few cases Greek) mottos, all within different ornamental borders, each associated with a contemporary notable and accompanied by Camillo's text of iconographic explanation, and verses. The work is dedicated to Ferdinando de Medici in which Camillo pays tribute to the engraver Porro "Nella qual opera, se io per insufficienza hauesi manca in qualche cosa, ho alemeno supplito nella nobilta, & bellezza delle Figure, lequali sono state per la maggior parte intagliate da M. Girolamo Porro". Many are the imprese of important Italian families such as the Gonazaga or Borghesi.

Interestingly this work contains the imprese of Sir Henry Lee (part 2 pages 12-14), Master of the Ordnance under Queen Elizabeth I. Lee became Queen Elizabeth I's champion in 1570 and was appointed Master of the Royal Armouries in 1580, an office which he held until his death. As Queen's Champion, Lee devised the Accession Day tilts, held annually on 17 November, the most important Elizabethan court festival from the 1580s. He seems to have been well known to Camillo, and Camillo's work was influential at the Elizabethan court, providing Elizabethans with devices for their pageants and tournaments. Books of imprese quickly became a favoured genre of the Renaissance. They are, as here, crammed with news, from classical historiography to contemporary events, including animalistic, astrological and poetic curiosities, and the relation of customs.

The imprese's proximity to emblems, with the love of encoded expression helped to explain their success. A typical example in this work is the impresa of Nicolaus Bernardinus Sanseverinus, Prince of Bisignano, whose device shows the optical illusion of a stick placed in water with the motto "Fallit imago". This device was taken up by the Elizabethan author Chapman and used on the title page of his work 'Ovids Banquet of Sense' published in 1595 with the motto changed to 'Sibi conscia recti'. A very good copy of this fascinating, beautifully illustrated and influential work.

BM STC C16 It. p. 140. Mortimer, It. C16, 99. Landwehr, J. French, Italian, Spanish, and Portuguese books of devices and emblems, 202. Brunet I, 1514. 'Porro n'a peut-être rien fait de plus beau que les 108 figures de ce livre.' Praz p. 296. Cicognara 1870.

L1046

AUTHORIAL PRESENTATION COPY OF THEOLOGICAL LEGAL TREATISE

13. CAMPEGGI, Tommaso. *De auctoritate, & potestate Romani Pontificis, & alia opuscula. (with) De coelibatu sacerdotum non abrogando.*

Venice, Paolo Manuzio, 1555. (with) Ad signum spei, 1554.

£2,750

Two volumes in one. 8vo. 1) FIRST EDITION, ff. (12), 223, (1); 2) FIRST EDITION. 56 leaves, *8, A-F8. Roman letter; printers' devices on titles, a few historiated initials; tiny water stain to upper gutter of first gathering, shaved outer lower corner of f. 120. A fine copy in contemporary limp vellum, gauffered; yapp edges, early manuscript title and shelf mark with labels on spine; minor stain and evidence of paper label on front cover; contemporary note of donation from the author on front endpaper, seventeenth-century initials and ex libris of the Camaldolese Hermits of Monte Corona in Frascati, ink stamp of S. Carlo Borromeo's Seminary, Philadelphia on front pastedown, endpaper and title.

Interesting presentation copy of two first editions, comprising canonical treatises featuring significantly in Catholic legal studies in the wake of the Counter-Reformation. Scion of a dynasty of law professors, Tommaso Campeggi (1483 - 1564) was a prominent canonist and a leading papal diplomat. Upon joining the Curia following his brother, he was appointed member of the Segnatura department and later bishop of Feltre. In all the three periods of the Council of Trent (1545 - 1548; 1551 - 1552; 1562 - 1563), he played an important role as one of the pope's trusted prelates defending the papal prerogatives. His numerous works reflect his usually conservative point of view against Protestant claims, as well as the demand for changes raised by some parts of the Spanish, French, and German clergies.

The Aldine edition opens with Campeggi's influential defence of papal supremacy over all other Christian offices or institutions, including, most importantly, the ecumenical council. Very fittingly, the preface addresses the intransigent Pope Paul IV. The rest of the work is made up of short essays providing justification for controversial ecclesiastical practices relating to clerical property, privileges and exemptions, bishops resident outside their dioceses, negligent management, and accumulation of benefices. This volume includes also another work by Campeggi, refuting any basis for married clergy.

Dedicated to Cardinal Reginald Pole, this interesting booklet was also published in Venice, though not by Paolo Manutius. Even so, Renouard points out that it is still worth being acquired by Aldine collectors.

This copy was a direct gift from the author, as shown by the annotation on front endpaper ('Munus gratissimus ... auctoris') signed by 'Antonii Iust.' Given the later ownership of the Camaldolese monks of Monte Corona, it seems likely that the recipient of the book was Antonio Giustiniani; he may well have been connected to this Calmaldolese community, which was established by Paolo Giustiniani, a probable relative. A Marc' Antonio Giustiniani (known as Antonio) was a notable contemporary Venetian printer-publisher, especially of Hebraica.

- 1) BM STC It., 142; Adams, C 477 (defective); Renouard, 164:1.
- 2) Not in Adams, Brunet or Graesse. BM STC It., 142; Renouard, 159:3.

L2171

TRAVELS IN WAR TIME

14. CAREW, Thomas. *Itinerarium R.D. Thomae Carue Tripperariensis cum histori facti Butleri, Gordon, Lesley & aliorum - (with) Itinerarium, Pars Altera.*

Mainz, Nicolaud Heyll, 1640, 1641.

£2,950

12mo. 2 vols. 1) pp.[xxxii], 328, [vi], (2) [xxiv], 370, [xiv] (last 2 ll. blank) Roman letter, some Italic. Floriated initials, woodcut and typographical ornaments, "Ad Biblioth; aul; Eystettensem" in early hand on half title of first vol. Light age yellowing, the very rare marginal spot. Very good copies in C19th dark blue, fine grained, morocco, covers gilt ruled to a panel design, vine leaf fleurons gilt to outer corners, large central fleuron gilt of vase and blowers, spine with raised bands richly gilt in compartments with large 'holy dove' tools to centres, all edges gilt, extremities rubbed.

Very rare, second issue of the first part, and first edition of the second part of Thomas Carew's most interesting and important work, a first hand description of his travels and experience as Chaplain to Walter Butler and Walter Devereux of the Scottish-Irish regiment in Germany, of capital importance for the history of the Thirty Years War. Carew "took priest's orders and appears to have been stationed in the diocese of Leighlin. He left Ireland for Germany, and having stayed as chaplain for four years with Walter Butler (d. 1634), a kinsman of the Marquis of Ormonde, then serving as colonel of an Irish regiment in the army of Ferdinand II of Austria, he returned to his native country.

In 1630 he again set out on his travels, and at this date his curious and valuable 'Itinerary' was begun. He remained with Walter Butler for two years, and returned at the period of the battle of Lützen; but after a short visit to his friends in Ireland he started again for Germany in 1633. On arriving at Stuttgart about September 1634 he heard of the death of his patron Walter Butler, and he transferred his services as chaplain to Walter Devereux, formerly the chief of Ricer and now the successor of Butler. He accompanied the army of Charles III, duke of Lorraine, in its incessant movements, and afterwards joined the main forces under Gallas.

In April 1639 he finished the first part of his 'Itinerary,' and had it printed at Mainz, with a dedication to the Marquis of Ormonde, in which he says: 'Not in the quiet chamber of study has it been composed, but beneath the tents of war, where my busy pen found no peace from the ominous clangour of the hoarse trumpet and the loud roll of the battle-drum; where my ear was stunned by the dreadful thunder of the cannon, and the fatal leaden hail hissed round the paper on which I was writing.' In 1640 he was appointed chaplain-general of all the English, Scotch, and Irish forces, and in that capacity continued to serve with the army after the death of Devereux. It is probable that about 1643 he went to reside at Vienna in his character of notary apostolic and vicar-choral of St. Stephen's Cathedral in that city. All his works are extremely rare." Catholic Encyclopaedia. He published a fourth part of his Itinerary in 1646 which is mythically rare.

The provenance 'ad Bibliothecam aulicam Eystettensem' refers to the Library of the Dominican Monastery in Eichstaat, founded in the thirteenth century which had an important collection of early printing. An excellent copy of this rare and most interesting work.

BM STC Ger C17 Vol I C304 and C306.

L2063

15. CASTIGLIONE, Baldassarre. *Le parfait courtisan.*

Rouen, De L'Imprimerie de George L'Oysselet, pour Claude Micard a Paris, 1585.

£2,750

8vo. pp. (xxxii), 660, (xxxiv); Lacking last blank. Double column, French in Roman letter, Italian in Italic. Title within ornate architectural border publisher's initials at head and tail, small woodcut portrait bust, woodcut initials and headpieces, C19th stamp "B. Grandmaison" in lower blank margin of title, with a ms. shelf mark above. Light age yellowing, title very slightly dusty, with a couple of small marginal holes, minor light marginal water-stain in lower margin towards end. A very good clean copy in contemporary limp vellum, yapp edges, remains of ties, lower outer corner of lower cover torn.

Excellent edition of the best C16th French translation of Castiglione's Cortigione by Gabriel Chapuis, published simultaneously in Lyon, Rouen and Paris, a near exact reprint of the first of 1580, of tremendous influence in France. This translation was also published in Britain in 1588 in Wolfe's trilingual edition along with the equally influential English translation by Thomas Hoby. Chapuis states that his reason for attempting a new translation is, in the same way that the Perfect Courtier described in the book cannot actually exist, neither can the perfect translation, and he felt that previous attempts had fallen short of the high standards demanded by Castiglione's masterpiece. The Cortigione is the prototype courtesy book and one of the most enduringly popular and influential works of the Italian Renaissance. "The Courtier depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideals of the Italian Renaissance, many of them inspired by classical examples..... Another section provides similar rules for the conduct of a lady and the book ends with the celebrated pronouncement on platonic love by Bembo.", Printing and the Mind of Man.

The work was soon translated into most European languages and Cervantes, Corneille, Shakespeare, Spenser, Jonson and Shelley are but a few of those who are clearly in its debt. The book is based on a nostalgic recreation of Castiglione's experience at the court of Duke Guidobaldo da Montefeltro of Urbino at the turn of the sixteenth century. It describes the ideal court and courtier, and relates the philosophical, cultured and lively conversations that occurred at Urbino, presided over by Elizabetta Gonzaga. The conversation, which takes place over a span of four days in the year 1507, addressed the topic, proposed by Federico Fregoso, of what constitutes an ideal Renaissance gentleman and is written in refined and elegant prose, spiced with humour. The speakers, prominent nobles and literati in the court of Urbino, include Giuliano de Medici, Pietro Bembo, Ludovico da Canossa Emilia Pia, Elizabetta Gonzaga amongst many others.

BM STC Fr. C16th p. 94 (Paris version). Brunet I 1630-1. IA 133.642. Not in Adams

L1451

16. CATULLUS, Gaius Valerius. *Catullus et in eum commentaries M. Antonii Mureti.*

Venice, Paulus Manutius Aldus, 1554.

£2,750

FIRST EDITION. 8vo. ff. [iv] 134 [ii]. Italic letter, occasional Roman and Greek. Anchor device on title and verso of final leaf. A little light marginal foxing, a very good, clean copy in contemporary Italian limp vellum, title in brown on spine, gauffered edges (a little scuffed, lacking ties). Contemporary autograph of Vincenti Mariae Frosini of Pistoia in blank margins at bottom of title above early monogram "TF" in blank portion of lower margin, contemporary price on fly.

First edition of Marc-Antoine Muret's commentary on Catullus. Muret (1526-1585) was a noted French humanist and all-round Renaissance man, being a jurist, theologian, philosopher and poet; counting among his pupils the young Montaigne; his reputation as a lecturer was so great that even Henri II and Catherine de Medicis came to hear him. Muret spent much of his life wandering, in France initially - from Bordeaux to Paris to Toulouse - and then in Italy, from Venice to Padua and Rome. This was partly due to dogged allegations of homosexuality which followed him and led to brief imprisonment in Châtelet at Paris and his eventual condemnation to death in Toulouse in the early 1550s, prompting his flight to Italy. In Venice, he was well received and embraced by the learned community. One of his first contacts there was Paulus Manutius, and this is his first work produced in Italy, a scholarly and detailed commentary on the poems of Catullus, indulging in a depth of detail and level of criticism that shows it is aimed for the scholarly reader.

Catullus was the "greatest lyric poet of Rome", and Cornelius Nepos considered him one of the "two greatest poets of his own time". His poems consist of 116 pieces, varying in length from 2 to 408 lines, but

mostly short and written in the lyric, iambic or elegiac metre. They give the reader a vivid impression of the poet's life, as well as serving as a useful mirror to Roman society in the years before the Second Civil War. Some of the poems deal with the varying stages of his love affair with 'Lesbia', really Clodia, the notorious sister of Publius Clodius Pulcher, who was in the habit of seducing young men and then putting them aside once she had tired of them.

BM STC It., p. 161; Adams C-1145; Renouard 162: 19; Brunet I, 1682.

L497

17. CATULLUS, TIBULLUS, PROPERTIUS. (*Opera*).

[Paris], [Simon de Colines], [1534].

£2,750

8vo. ff. 80, 89-168 (misnumbered). Italic letter, black-on-white woodcut initials. T-p from another contemporary edition, repaired at fore-edge, very slight age yellowing, faint dampstain to upper inner corner of a couple of quires, one or two binger-marks. A very good copy in 17th C French crimson morocco gilt, simple scrolled gilt-rolled border and corner fleurons on a central blind-ruled panel with an unusual square and diamond patterned-roll, to form a double frame mitred design, spine gilt in compartments, black morocco lettering piece, a.e.g. 19th C armorial bookplate of the Earl of Macclesfield on front pastedown, Shirburn castle blindstamp to first few ll., 2 ms classmarks to eps at rear.

Second, improved Colines edition, derived from the Aldine by Aldus the elder and Jer. Avancio. Each beginning with biographical extracts from the Florentine Petro Crinito's guide to the Latin poets, the work is divided into three sections, respectively comprising Catullus, Tibullus and Propertius. The first comprises the complete works of Catullus, (c.84-54 BC), 117 poems ranging in scope from the famous two-lined 'odi et amo' to the vigorous obscenities of poem 16, when Catullus wrathfully proclaims: "Pedicabo ego vos et irrumabo, Aureli pathice et cinaede Furi". The second presents four books which are attributed to Tibullus (c. 54-19 BC), (probably only the first two are genuine), including elegies to his first love Delia, his patron Messala, the god Priapus, and to his last love, the courtesan 'Nemesis'. Book three is attributable by internal evidence to the otherwise obscure Lygdamus, while book 4, thought to have been completed only in the 16th C, begins with a discourse on Messala's achievements, followed by poems telling of the love of his sister Sulpicia and Cerinthus. The section concludes with a passage about the death of Tibullus, drawn from Ovid.

Section three presents the four books of Propertius (c.50-14BC); the first is a passionate love elegy to 'Cynthia', a unique work that documents the affair as it progresses, and which gained Propertius immediate fame as an innovative poet. Further poems to Cynthia with more general musings on love follow, while the third book - marking the end of the affair - diversifies into avarice, death and new friends. Book four explains the origin of various Roman rites and landmarks, and discusses the great sea battle of Actium.

BM STC Fr. 96. Adams C 1142. IA 134.459. Ren. Colines p.226. Schreiber 114.

L854

A NEW EDITION

18. CEPOLA, Bartholomeus. *Incipiunt solemnnes ac perutiles tractatus memoriaque ac studio dignissimi egregii viri: jurisque utriusque peritissimi. d. Bartholomei Cepolla...*

Lyon, [Simon Vincent for Jacques Giunta?], [1500-10?].

£2,750

FIRST EDITION thus. 4to. ff. (x) clxxxv, (i) last blank. Gothic letter, double column. Title page in red and black, with charming woodcut of the author presenting his work in a library, woodcut 'fleur de lys' device of Giunta with the initials S. V. in red, white on black floriated initials in various sizes, occasional contemporary marginal ms annotations. Age yellowing, rare marginal spot or mark. A very good, well margined copy, crisp and clean on thick paper in contemporary vellum over boards, re-cased.

Extremely rare first printing of this important collection of works by Bartolomeus Cepola, revised and edited by the Milanese lawyer and scholar, Johannes de Gradi. Cepolla (Cipolla) was born at Verona

c1420 and studied civil law at Bologna under Floriano da San Pietro and Angelo Gambiglioni d'Arezzo and canon law under Giovanni d'Anania. Further studies followed at Padua under Paolo da Castro, Francesco Capodilistra and Jacopo Alcanolti and he obtained his doctorate there in 1445. From 1449 he was lecturing and Professor of civil law, first at Venice then at Verona, where he also practiced and had a role in civil affairs, and finally Padua. His public appointments included consistorial advocate and official representative of Venice at the Diet of Regensburg. He died in c1475.

The printer states in the colophon that the reason for the printing of this new collection was that previous Italian editions of the text were so corrupt and incorrect and this edition was a revision of the text based on early manuscripts and careful correction; it is effectively the first critical revision of Cepola's works. They include: *Tractatus de servitutibus urbanorum prediorum*, a work dealing with servitudes and property rights in Cities and the *Tractatus rusticorum prediorum* dealing with the same subject but in rural estates and his innovative and important *Tractatus cautelarum*. His *Tractatus de simulatione contractuum emptionum ac venditionum: revenditionum & locationum*, the last work here, dealt with contracts of sale and purchase, lease & resale giving an interesting insight into life in C15 Italy.

"In addition to facing penances and secular sanctions, men who kept concubines might find themselves disadvantaged in other ways. According to Bartolommeo Cipolla (died 1477), for example, a tenant who introduced his concubine into premises that he had leased thereby violated an implicit term of his agreement and was liable to lose his title to the leased property and to be summarily evicted by his landlord." James A. Brundage. *Law, Sex, and Christian Society in Medieval Europe*. His work was still in use well until the nineteenth century when several translations were made into Italian. Johannes de Gradi was a Milanese lawyer and scholar who produced a large number of legal works and commentaries at the end of the 15th and the beginning of the 16th century. A very good copy and rare.

ISTC No. ic00400070. IA. 140.331. Hain 4878; Baudrier VI 97; Zehnacker I p. 265; Sajó-Soltész p. 309; GW VI Sp.397a. OCLC: 247872268. Not in Gultlingen.

L1497

19. CICERO, Marcus Tullius. *Secundo volumine haec continentur...de natura Deorum libri III...etc..*

Venice, Aldus and Andrea Torresani, 1523.

£2,450

8vo, ff. 214, [2]. Roman and Italic letter, Aldine device on title and verso of last; couple of little splashes at head of first few ll. A good clean and well-margined copy in contemporary russet deerskin, remains of clasps, boards blind-tooled with border of repeated initial 'A's, urns, triple-ruled frames and florets to corners, a central elaborate floral panel typical of Lower-German bindings in the first quarter of sixteenth-century (Foot, *A Collection of Bookbindings*, II, nos 325, 329 (an Aldine), 332); cords exposed on spine, leather partially torn away at tail, compartments ruled and roll-stamped to pattern as covers, gauffered edges gilt. On pastedown and title, *ex libris* of George Vashbachs, presumably the founder of the family chapel in Kirchhundem in 1667; sixteenth-century inscription of Arnold von Vitringen beneath; contemporary inked over *ex libris* of Joannis Georgii V? beside device.

FIRST ALDINE EDITION edited by Gian Francesco Torresani and containing seven of Cicero's philosophical and political works, many of which survive only in part and whose missing fragments are designated *multa desunt* throughout: "On the Nature of the Gods", "On Divination", "On Destiny", the six surviving books of "The Dream of Scipio", the famous dialogue "On the Laws", a commentary on Plato's *Timaeus*, and a treatise "On Running for Consul". The first two works were hugely influential from the Renaissance to the Enlightenment - Voltaire regarded *De Natura Deorum* as 'the best book of all antiquity' - offering detailed accounts of Epicurean, Stoic, Academic and Sceptical philosophies, as well as a critical approach to types of divination common in pagan theology. A continued discussion of omens, lots, dreams, and divination in *De Divinatione* influenced the writings of sceptics into the 18th century.

The sixth book of Cicero's *De re publica*, also known as *Somnium Scipionis*, offers a comprehensive view of Roman cosmology in the form of a dream vision. In it, Scipio is visited by his dead grandfather and shown the heavens, the Milky Way, the earth's atmosphere, and its insignificant size in comparison to the rest of the universe. It is the earliest known mention of the Wheel of Fortune (*rota fortunae*), which along with the planetary spheres enjoyed such popularity throughout the middle ages and gave rise to many beautiful illustrations. *De Legibus* was written in the final years of the Republic before Caesar assumed power, and discusses the foundations of Natural Law. The concluding treatise advises electioneering for Consulship, and claims to be written for Marcus Tullius Cicero by his brother, Quintus, but its authenticity is contested.

'Ces deux volumes complètent l'ancien Cicéron donné avant Paul Manuce, soit qu'on veuille le former absolument des premières éditions, soit qu'on y admette les secondes ou les troisièmes, données jusqu'en 1522. Au reste, toutes sont tellement rares, que l'on n'a guère la faculté de choisir, et qu'il faut prendre celles qu'on reconte, si l'on veut parvenir à se compléter même dans le cours de beaucoup d'années: d'ailleurs leur réunion ne forme nullement disparate.' Renouard, *Annales des Alde*, p. 97.

BM STC It p. 175; Adams, C 1741 (Vol I. only); Brunet, II, 15; Thorndike, VI, 503; Renouard, 97:5

L1278

IN A FINE CONTEMPORARY OXFORD BINDING

20. [COSIN, Richard]. *An apologie for sundrie proceedings by iurisdiction ecclesiastical, of late times by some challenged, and also diversely by them impuned.*

London, Deputies of Christopher Barker, 1593.

£2,750

4to. 3 parts in 1. pp. [xxx] 130 [x] 140 [ii] [iv] 255 [i]. Roman letter, woodcut initials and ornaments. A little occasional marginal age discolouration, a few small creases. A very good, clean copy in a particularly fine contemporary Oxford binding, possibly by Dominique Pinart, of blind-tooled calf, covers with Renaissance-motif roll tooled borders [Oldham MW.a (1) and FP.g (9)], flyleaves from a black letter Latin dictionary. A few textual wormholes to lower cover, upper joint a little cracked at head, lacking ties. Extensive contemporary notes on flys and blank portions of first title in two or possibly three hands, occasional marginalia, 19th-c armorial bookplate of the Earls of Macclesfield inside upper cover, their armorial blindstamp to title and next two leaves.

The second - greatly expanded - edition of Cosin's "learned and excellent work" (Lowndes), the first (1591) having been printed in only 40 copies. Cosin (c. 1549 - 1597), was an ecclesiastical lawyer on the Court of High Commission, and Vicar General of the Province of Canterbury. Here, he defends the authority of the ecclesiastical courts, explains and justifies their procedures and refutes attacks on the 'ex officio' oath defendants were required to swear, which was used in the repression of Puritanism. This oath required the examinee to answer faithfully any question he might be asked. It had been widely criticised as being redolent of the methods of the Inquisition, and it was in response to the leading Puritan lawyer, James Morice's, attack on its lawfulness in his 'Brief treatise of Oathes' that Cosin wrote the present reply. Cosin was an important figure in discrediting the Puritan movement, which had gained strength under the lenient tenure of Edmund Grindal as Archbishop of Canterbury and which his successor, John Whitgift, tried to suppress. The work closes with Lancelot Andrews' tour de force oration on oaths given at the Divinity School in Cambridge in July 1591, in an erudite mixture of Latin, Hebrew and Greek.

*Dominique Pinart was a French binder working in Oxford from the early 1580s (see Mirjam Foot's *The Decorated Bindings in the Marsh's Library*, p. 23). The present binding is not only attractive and well-preserved, it is also unsophisticated and carries strong, clear and largely still sharp impressions of its Renaissance tooling.*

STC 5821; Lowndes II, p. 529; Milward, *Religious Controversies of the Elizabethan Age*, 381.

L547

21. CRISTIANI, Francesco, et alii. *Rime di diversi ecc. autori in vita e in morte dell'Ill. S. Livia Col[onna].*

Rome, Antonio Barré for Francesco Cristiani, 1555.

£2,500

FIRST EDITION. 8vo, ff. [4], 137 [i.e. 136], [6]. Italic letter; historiated initials, large portrait of Livia Colonna as dedicatee on title, repeated on 77 verso and final recto; occasional small dampstain, mainly marginal. A very good copy in c1700 plain vellum, gilt title on morocco label to spine, contemporary and later shelfmarks; a.e.b., red marbled pastedowns; two early casemarks on verso of front endpaper; on title, contemporary annotation of year of publication '1555' and slightly later ms ex libris of the early seventeenth-century playwright Giovan Francesco Grifonelli, early library stamps of the Colonna Library on air and colophon, some contemporary annotations, autographs and shelf marks on verso of final.

First and only edition of this curious collection of Italian poems dedicated to an unhappy lady of the Roman Renaissance. Livia Colonna (1522-1544) was the youngest daughter of Marco Antonio Colonna and Lucrezia della Rovere (their respective heraldic symbols, a column and an oak, appear at the bottom of her portrait). As many other noble girls of the time, she had a very troubled life. Counting several popes, cardinals, viceroys and dukes in its long illustrious history, the Colonna was one of the leading families of Rome, together with the hated Orsini. Livia was abducted by one of her numerous cousins, who planned to force her into marriage through rape and thus snatch a considerable dowry. He got the marriage only, since Livia was left by her father with no money. Following her husband's premature death, she became a highly admired widow in Roman society.

Cardinal Alessandro Farnese, the plenipotentiary 'cardinal nephew' (in this special case, the grandson) of pope Paul III, fell madly in love with her and mobilised all the numerous poets in his service to praise her gifts. A year after Livia's death in 1554, these verses were gathered in the present edition and paired with a second group of poems lamenting her passing. The whole collection is deeply influenced by the models of Petrarch's love poetry, comprising verses by prominent authors such as Giovanni Della Casa, Annibal Caro and Dionigi Atanagi, as well as less famous writers (Gandolfo Porrino, Bernardo Cappello, Giacomo Marmitta and Francesco Cristinani) and even four poems by Cardinal Farnese himself disguised as anonymous. The very little-known poet Francesco Cristiani lent his name as publisher of the edition, which was, however, almost certainly paid by Farnese. The column under Livia's effigy is symbolically broken into two, recalling the abrupt interruption of her life.

*First inscribed by the obscure dramatist Grifonelli (author of the play *Gl'infelici amori*, 1648), this copy was later property of the same Colonna family as the dedicatee. In the ups and downs of its many branches, this Roman noble family formed several massive and valuable book collections, a large part of which are now in the Vatican Library. The library of the main family, where this copy is likely to come from, was sold after 1852.*

Rare. Only two copies recorded in the US (Columbia, Minneapolis) and just one in Canada (Toronto). Not in Brunet, Graesse, Gamba or Erdmann. BM STC It., 171; Adams, C 2415; Zappella, *Il ritratto nel libro italiano*, 89.

L2077

22. DIAZ DE MONTALVO, Alonso. *El Fuero Real de Espana (with) Las Leyes del Estilo.*

Salamanca, Juan Baptista de Terranoua, 1569.

£2,950

Folio, 2 works in one. ff. [xii], 263, [i]. + ff 28 (i.e. 27) (iii). Text in double column. Roman letter, gloss in smaller size. Both titles with splendid large white on black woodcut of the Royal arms, woodcut printer's device on verso of last in first vol., historiated woodcut initials in various sizes, two C18 ms. ex libris at foot of title. Light age browning in places with some minor spotting, outer blank corners and blank fore edge of title partly cut away, minor light marginal water-stains in places. A very good copy in early vellum with ties, all edges speckled blue.

Two important works from the great Codification of the laws of Castile under Alphonso IX, with glosses originally begun by Diaz de Montalvo for the Catholic Monarchs in 1480. It was so successful that it remained substantially in force - albeit often amended and updated - into the C19. The first volume includes Montalvo's extensive glosses and exhaustive contents tables, otherwise following Lopez's edition of 1555. The code consists of a total of 547 laws in Spanish, with the commentary of Montalvo in Latin surrounding the text. At the beginning of the second volume are twenty eight further laws by Alfonso called "Leyes Nuevas" followed by some cases and memoranda. Its stated purpose was to fill the need for a 'fuero' not available previously, and to reconcile the discrepancies in existing law. Alfonso clearly meant to replace the 'malos usos' with a standardised municipal 'fuero' based on a text that favoured royal law. Its four Books, each subdivided into títulos and leyes, deal respectively with (1) protection of, and obligations to, the king, the royal family, ecclesiastical property and personnel and including their litigating. (2) Trial law. (3) Civil matters such as matrimony, inheritance, testaments, and contracts, and (4) Criminal law. The 'Fuero real' was presented in Alfonso's name, following consultation with his court and legal scholars, but it is not known who did the actual codification.

The laws cover every aspect of society: "Those who disinter the dead", "Of adopted children", "Of deserted children or foundlings and of those who desert them", "Of those who conceal other persons' slaves", "Of Jews", "Of those who leave the Catholic faith", "Of forgers of deeds". etc. The second volume, unglossed, contains additional laws which are declaratory and explanatory of the 'Fuero Real' and also include the practice of the Courts. They were compiled by order of Alfonso X and his son Sancho. There are 252 in all

with an index. In 1555 Gregorio de Lopez brought out a new edition with a commentary which had been scrupulously revised and corrected against the earlier printed and ms sources. It eliminated many variants and errors introduced by previous printers and copyists that had misrepresented the law. Subsequently Lopez's edition was declared the only authentic and authorised text and the only version permitted to be referred to in court. A very good copy of this foundational text, in a rare edition, not commonly found with both parts bound together.

BM STC Sp. p. 46 (both works). This edition not in Palau.

L1257

23. DIONYSIUS Periegetes. De Situ Orbis.

Ferrara, Ioannes Maciochus, 1512.

£1,950

EDITIO PRINCEPS, 4to., 52 unnumbered ll. A-E8F,G6. First half Greek letter, rest Roman, quite undecorated. Slight age yellowing, the Greek text with marginal annotations in a 16th C Greek hand. Very slight marginal soiling to last couple of ll., a good, clean, well margined copy in 19th C tan morocco, joints a bit rubbed.

First edition of the original Greek text of Dionysius, first edition of the Latin translation of Remmius Palaemon and first edition of the commentary and additions of Celio Calcagnini: the whole was edited by the printer, together with Ludovicus Bonaciolus. Dionysius, Rl. probably in Alexandria in the first century B.C., produced this elegant and terse description of the habitable world in Greek hexameters. It was probably intended as a school geography, and certainly was used as such in the ancient world; it achieved great popularity as one of the earliest descriptions of far away places, both in antiquity and again, in translation, in the first decades of printing.

BM. STC. It. p. 217. Adams D 643. JFB D 206. "Première édition rare": Brunet II 729. NUC records copies only at Lib. of Congress, Princeton, Newberry and Univ. of Minnesota.

L2135

FINE ENGRAVINGS OF ANCIENT ROMAN SITES

24. DOSIO, Giovanni Antonio. Varie antichità di Roma raccolte [sic].

Rome, Giovanni Battista de' Rossi, 1640.

£2,750

Oblong 4to., 50 numbered fine engraved plates of Roman antiquities on 50 leaves. Captions in elegant Italic letter; light water stain to upper outer corner of central leaf, plate 40 slightly out of focus. A good, unwashed and wide- margined copy in contemporary calf, simple gilt panel, spine with raised bands, gilt compartments and title on red morocco label, all edges speckled red; a bit scratched, front joint split, chipped edges and corners; trimmed early inscription at foot of first plate.

Second and rare edition of this album for artists and scholars of the past, illustrating in detail the most important antiquities of Rome, first published in 1569 under the title Urbis Romae aedificiorum illustratum quae supersunt reliquiae. The Latin captions, explaining the original and contemporary denomination and use of monuments, are by the renowned architect and sculpture Giovanni Antonio Dosio (1533-1611), while the plates were engraved by the masterful hands of Giovanni Battista Cavalieri. Unlike the princeps, this edition begins with a plate reproducing the Vatican obelisk raised by Sixtus V, engraved by Natale Bonifacio (his monogram on lower left corner) and taken from an encomiastic publication of 1586 including six celebratory verses by Guglielmo Bianchi.

The fine set of illustrations provides not only a reliable account of the vestiges of Ancient Rome for the use of trainees in the arts, but also depicts amusing scenes of sixteenth-century Roman people's life. Beggars, laundresses, porters, cowmen, fishermen and suchlike populate the idyllic rural landscape and what appear to be hunters of antiques – a rather common occupation in the Eternal City – prepare for site excavation. The splendid plates of the Arches of Septimius Severus and Constantine stand out for their detailed reproduction of inscriptions and reliefs.

This seems to be the only known copy having 50 leaves, each with its own illustration on recto, instead of 25 double-sided leaves, like the copies held at the BnF and in Salzburg.

Extremely rare. No recorded copies in the US. Not in BM STC It. 17th, Brunet or ICCU SBN. Graesse, II, 92 (1569); Berlin Cat., 1846 (1st edn.).

L2141

RELIGIOUS EMBLEMS DEDICATED TO PRINCE JOHANN OF HOHENZOLLERN-SIGMARINGEN

25. DREXEL, Jeremias. *Zodiacus Christianus ... seu signa XII divinae praedestinationis.*

Cologne, Cornelius van Egmond, 1632.

£1,750

24mo., pp. (6), 451 (i.e. 151), (5), without final leaf with printer's device. Roman letter, little Italic; engraved title with blessing Christ sitting on globe, two standing angels with open book and two small emblems, 12 emblematic copper plates by Raphael Sadeler, tail-pieces with Jesuit monogram inside a heart; small worm trail in lower gutter of second half, tiny ink spot to fore-edge. A good copy in contemporary limp vellum, a bit stained, minor burn at head of spine and on rear upper corner.

Rare expanded edition of an intriguing Jesuit book of theology and Christian emblems, first published in 1618. Raised a Lutheran, Jeremias Drexel (1581-1638) converted very early to Catholicism and joined the Society of Jesus. Besides teaching rhetoric in Dillingen, he served as a preacher for 23 years at the court of Maximilian I, Elector of Bavaria, and his wife Elizabeth of Lorraine. He was a prolific and successful writer of some 34 devotional books, widely read and translated.

In Zodiacus Christianus, Drexel presents what he considers to be the 12 signs of predestination, i.e. the lit candle, skull, pix (host container), plain altar, rosebush, fern, tobacco plant, cypress, two crossed lances, whip and switch, anchor and, finally, lute. Each of these symbols is learnedly elucidated and accompanied by an emblematic plate with a Biblical verse as motto (plate four and Rive were incorrectly swapped in pagesetting). The most unexpected sign adopted by Drexel is the tobacco plant, which is related to alms and other forms of charity on the account of its curative power. This curious work is dedicated to Prince Johann of Hohenzollern-Sigmaringen (1578-1638), prominent member of the Catholic branch of the illustrious German noble family.

No recorded copies in the US. Not in Brunet, Graesse or Alden. BM STC Germ. 17th, D753; Sommervogel, III, 184:4; Landwehr, German, 229; Praz, Studies, 319.

L1863

THE ANNOTATED TORMENTS AWAITING SINNERS

26. DREXEL, Jeremias. *Infernus damnatorum carcer et rogos aeternitatis pars II.*

Cologne, Bernhard Wolter, 1632.

£1,750

16mo., pp. (16), 315, (3). Roman letter, little Italic and Gothic; fine engraved title with standing figures of Eternal Life and Death and St. Michael as judge holding a scale, plus dedicatee's coat of arms at foot; 9 full-page engraved illustrations neatly impressed, decorative tail-pieces, mostly with Mary or Jesus inside heart-like border; one or two tiny pinholes to outer upper corner of gatherings C-E. A very good, well-margined copy in contemporary northern European vellum, yapp edges; all edges blue; early case numbers on front endpaper and pastedown.

Uncommon edition of a curious booklet illustrating the dreadful tortures for sinners in hell, first published in Munich in 1631. Raised as Lutheran, Jeremias Drexel (1581-1638) converted very early to Catholicism and joined the Society of Jesus. He was a prolific and successful writer of devotional books, widely read and translated. Besides teaching rhetoric in Dillingen, he served as a preacher for 23 years at the court of Maximilian I, Elector of Bavaria, and his wife, Elizabeth of Lorraine. This work is said to have been presented to them, though the dedication addresses the apostolic nuncio in Germany, bishop Pier Luigi Carafa (1581-1655), whose arms appear at foot of title.

Eight torments are described, commented on and vividly illustrated with fine engravings, i.e. darkness, lamenting, hunger and thirst, stench, fire, excruciating remorse, ill company and desperation. The engraving related to lamenting shows an improbable music sheet with notes and lyrics ('Vae vae vae, ah ah ah ah, heu eheu aeternitas') of the chant of sorrow sung by the damned.

This edition is particularly remarkable for the numerous printed annotations below the main text, providing German translations of unusual Latin terms. Not only do they make clear that the targeted audience of this popular book is German and literate, but may also be one of the earliest examples of editorial footnotes in print.

Not in Brunet or Graesse. Sommervogel, III, 195:15.

L1883

INCLUDES DUNS SCOTUS' MOST IMPORTANT WORK

27. DUNS SCOTUS, John. *Scotus novissime cum emendatissimo codice Parisino castigatus (with) Quaestiones quodlibetales (with) Scriptum primum [-quartum] super primo [-quarto] Sententiarum.*

Venice, Andrea Torresani (and) Ottaviano Scoto, 1503 (and) 1521-1522.

£2,750

Three works in two volumes, folio. Volume I with three parts out of original six, all published in 1503: 1): ff. 28; 2): ff. 138; 3): ff. 84. Volume II with six parts: 1): 8 leaves, A8; 2): ff. 53, (1); 3): ff. 24; 4): 10 leaves, E8; 5): 10 leaves, F8; 6): ff. 84. Gothic letter, double column; decorated initials, a few diagrams; tiny wormholes and trails, mainly marginal, in volume I and unsewn ff. 75-76 in part 2); couple of small wormholes in first and final gatherings, marginal foxing in places in volume II. A good copy in nineteenth-century quarter vellum, gilt title on morocco label on both spines, a. e. red in volume I and blue in volume II; a bit scuffed; early seventeenth-century Latin marginalia in Italian hand extensively over part two of volume II; on first titles of both volumes, late seventeenth-century ex libris of the Capuchin convent in Enna (formerly Castrogiovanni, in Sicily).

Interesting collection of large part of Scotus's philosophical works in two early uncommon Italian editions merged together. Despite his prominent role in medieval philosophy and theology, Johannes Duns Scotus (1266-1308) is still a rather obscure figure. A member of the Franciscan order, he appeared to be educated in Oxford in the Studium of his order. Later, he successfully taught at the university of Paris and in Cologne, where he died unexpectedly. Known as Doctor subtilis for his impressive critical skills, he is commonly regarded as the most important thinker of the medieval scholasticism along with Thomas Aquinas and his archenemy William of Ockham.

Duns's most famous work, here in volume I, was a revised version of his lessons on Peter Lombard's Sentences revolving, in the scholastic fashion, around a quaestio. Volume II gathers several short essays under the name of Collationes and Quaestiones quodlibetales, as well as usefully detailed table of contents.

Torresano's edition forming volume I was edited by Filippo Porcacci from Bagnocavallo, professor of metaphysics and ethics in Bologna, while Scoto's expanded edition was put together by the professors in Padua Antonio de Fantis and Maurice O'Fihely (the first Irish scholar to engage with printing). The three editors were all renowned Franciscan theologians of the early sixteenth century.

1-3) Uncommon. Not in BM STC or Adams. EDIT16, 17853.

4-8): Uncommon. Not in BM STC or Adams. EDIT16, 17871-17873.

L2072a

28. EGNATIUS, Giovanni Battista. *De exemplis illustrium virorum Venetae civitatis, atque aliarum Gentium.*

Paris, Bernardo Torresano sub Aldina Bibliotheca, 1554.

£2,750

16mo, ff. [16], 334, [2], missing final blank. Roman letter; Aldine device on title, few historiated initials; occasional very light foxing to margins, slight yellowing. A very good copy in contemporary vellum; bookplate of Allan Heywood Bright on front pastedown.

Second edition of this curious collection of exemplary episodes, issued in Paris some months after the princeps of Venice the same year. Giovanni Battista Cipelli (1478-1553), better known by his humanist nickname Egnatius, was a prominent scholar in Renaissance Venice and a trusted collaborator of Aldus Manutius. Very knowledgeable in Latin and Greek, he taught in the School of St Marcus and was appointed official orator of the Venetian Republic. On account of his philological, editorial and teaching skills, he was held in high esteem by Pietro Bembo, Marco Musuro, Marco Antonio Sabellico and even Wilibald Pirckheimer and Erasmus. His most successful work was *De Caesaribus*, a learned overview of the lives of the Roman, Byzantine, Frankish and German emperors, up to Maximilian I of Augsburg. An extract of the second book circulated independently as an essay on the origins of the Turks. Following the model of Valerius Maximus, Egnatius assembled a vast number of edifying stories from the lives of Venetians and other illustrious personalities of the past and present. It is divided into nine books and each of the numerous chapters is devoted to a topic (either virtue or vice). Book 8 includes a note on the invention of printing (f. 300rv) and a praise of Columbus (f. 301v). Muslims and Ottomans are also frequently mentioned, with several examples drawn especially from the life of Saladin (ff. 172r, 237rv, 242v, 265v, 326r). The work was published posthumously by Marco Molin, the son of Egnatius's heir and friend.

This is a copy of the first of the eighteen books published in Paris by Bernardo Torresano on behalf of the Aldine Press over the 1550s and 1560s. Bernardo was the grandson of Andrea Torresano, father-in-law and business partner of Aldus Manutius. The Aldine enterprise tried several times to set up a branch or at least have a trusted dealer in Paris, but the attempts were all quite short-lasting and little fruitful.

BM STC It., 231 (under variants of the Venetian edition); Adams, E 82; Renouard, 295:1. Not in Alden.

L2015

29. EMILIO, Paolo. *Historia delle cose di Francia.*

Venice, Michele Tramezzino, 1549.

£1,450

FIRST EDITION thus. 4to ff. [xxviii] 354 [ii]. Italic letter, woodcut printer's device of the Sibylline Oracle on title, another similar on blank verso of last, fine nine line historiated woodcut initials, two early autographs inked over on title, '1549' in contemporary hand at head, ms. press mark to f.f.e-p. ink stain to gutter and lower margin of ss1 and 2, very light marginal foxing in places, the occasional marginal thumb mark or stain. A very good, clean, well margined copy in contemporary limp vellum, yapp edges, early restoration to outer edge on upper cover.

First Italian edition of Aemylius' interesting and pioneering history of the French Kings, and the first edition in the vernacular; the French translation of the Latin by Regnart, published by Morel, did not appear until 1581. Aemylius published the first four volumes of his work in 1517, two following volumes in 1519, and dying in 1529 left materials for the compilation of the concluding four, undertaken by his friend and countryman Zavarizzi. The first edition of the whole work was published in 1539 by Vascosan, which was used for his translation. Aemylius, or Emilio, was a Veronese who, having made a reputation in Italy, was called to France under Charles VIII to write a scholarly history of that country. Charles VIII, who appointed him 'orateur et chroniqueur du roi,' in an outburst of royal library enthusiasm, instructed him to write this chronicle of the Franks in the style of the classical historians, then flourishing in Italy and beginning to attract admirers in France. He became the first modern secular historian of the French monarchy and his concise and readable work achieved considerable popularity. The work is particularly good on French political, military and diplomatic history and as such is a major source book for the history of her neighbours, in particular England's. Divided into ten books, stretching from the fifth century to the death of Charles VIII in 1484, only the first six were actually completed by Aemylius; the last four were finished, but left in such disorder they needed to be rearranged for the press from the notes and material he left at his death; further material was added to subsequent editions by later hands. This beautifully printed edition has a large and most useful index.

BM STC It C16. Graesse I 25. Not in Adams or Brunet.

L964

30. ENGLAND. *Orders and directions, together with a commission for the better administration of iustice, ...: how, and by whom the lawes and statutes tending to the reliefe of the poore, the well ordering and training up of youth in trades, and the reformation of disorders and disordered persons, are executed throughout the kingdome:.*

London, By Robert Barker, printer to the Kings most excellent Maiestie: and by the assignes of Iohn Bill, , 1630 [i.e. 1631].

£2,750

FIRST EDITION, third issue. 4to. pp. [iv], 33, [xxi] 17 [i]. A-I4, K2. first ll. blank but for signature. Roman and Italic letter. Full page woodcut arms of Charles I on verso of t-p, large historiated woodcut initials, historiated and grotesque woodcut head and tail-pieces. Light age yellowing, verso of last fractionally dusty. A very good copy, crisp and clean in excellent speckled calf c. 1900 by Riviere, covers bordered with a triple gilt rule, spine with raised bands, richly gilt in compartments red morocco label, inner dentelles and edges gilt, a.e.r.

Important third issue of the first edition of Charles I landmark "Book of Orders" concerning the treatment of the poor, vagabonds, drunkards, unmarried families, poverty, corn hoarding, famine and pestilence, of tremendous social, political and historic interest: this issue has been partially reset and reimposed from the first two editions and it adds a list of Privy Councillors and Justices allotted to each circuit not previously printed. As described in its introduction, the purpose of The Book was to ensure "better administration of justice ... relief of the poor and ... reformation of disorders", greatly increasing the control of Charles' government over what had until then been largely local affairs handled by the local gentry. The book directed the Justices of the peace in measures for the control and relief of the poor, and dealt with issues such as vagrancy, alehouses, the binding out or apprenticing of pauper children and houses of correction. To guarantee the due implementation of these orders Justices of the Peace were to hold monthly divisional meetings and to provide the sheriff with quarterly reports. A royal commission or privy councillors was established to oversee the whole operation.

"Poor laws were instituted by many sixteenth-century European governments: Catholic and Protestant, urban provincial and national. The legislation had two main focuses: first, regulating the supply of relief by reforms of medieval hospitals and almshouses, and by statutory provision for the "worthy" poor.. second controlling demand for relief by punitive measures against the "unworthy", especially the able bodied who begged, who were defined as vagabonds. .. The English legislation included several components, including settlement acts and vagrancy regulations, as well as poor relief provisions. There is considerable evidence of the enforcement of the poor laws under the early Stuarts. The 'Book of Orders' of 1630 was the most comprehensive attempt to date to enforce the legislation. Large numbers of vagrants were arrested - about 25,000 between 1631 and 1639, according to reports by county officials to the privy council. There is also considerable evidence of the implementation of poor relief in the 1630s. Of course the orders of 1630 were not unprecedented. Similar action was taken after four poor harvests between 1594 and 1597 and following Elizabethan legislation in 1598 and 1601.. It was in the 1620s that widespread enforcement began, which suggests that the orders of 1630 were building on established foundations". Ronald H. Fritze "Historical Dictionary of Stuart England, 1603-1689". Charles I's 'Book of Orders' did more to establish a national system of "Poor Relief" than any previous edict. A very good copy of an important work.

STC 9252.4 ESTC S4250

L1648a

31. EPICTETUS. *Enchiridion, et Cebetis Tabula.*

Leiden, Ex Officina Plantiniana Raphelengii, 1616.

£2,250

64mo, text 7.1cm x 4.4cm (2.8" x 1.7") pp. 247, [9]. Greek and Roman letter, single column parallel text within double-billet border, including final blanks; decorative piece on title, paper very slightly yellowed. A very good copy in contemporary plain vellum, yapp edges, blind-tooled double-billet border, a.e.r.. On recto of front endpaper, contemporary ms ex libris of 'Justi Boelij' and his quotation from St Augustine of Hippo, De Doctrina Christiana.

A charming miniature edition of these two influential texts, forming a rare pocket-sized guide to life for any philosopher. Epictetus was a Stoic, who came to Rome as a slave and there studied philosophy under Musonius Rufus before his manumission. Banished by Domitian, he went to Epirus and opened his own philosophical school, which swiftly attracted pupils. His Enchiridion, here with a facing Latin translation, was a manual of Stoic ethics compiled by Epictetus' most famous pupil, Flavius Arrian. In the Enchiridion, or 'handbook', Arrian distills the ideas of Epictetus' Discourses and applies the Stoic precepts to daily life – it is appropriate that this text should be printed in so portable a form; a pocket reference work on dealing with life's tribulations. For such a small text, by such a minor philosopher, the Enchiridion had a major

impact. Popular amongst Christians and pagans alike, it was revived after its translation into Latin by Poliziano, published in 1497, and became exceptionally widely read.

The Cebetis Tabula, often printed with the *Enchiridion*, is an extensively allegorical work on the journey of human life. Taking the form of a dialogue between young visitors and an old man in the sanctuary of Kronos, the discussion centres around the interpretation of a picture. Set up as a Socratic dialogue, the *Cebetis Tabula* pairs nicely with the *Enchiridion* to show two complementary yet contrasting moral texts.

Among the smallest books printed by the Plantin press, this was probably intended for use in a travelling library, and a copy indeed featured in the travelling library of Sir Julius Caesar. Popularised in the 1600s after MP William Hakewill commissioned four such libraries to be made for his friends and patrons, travelling libraries were designed to allow gentlemen to educate themselves on the move; a 17th century precursor to the Kindle.

Justus Boelius we have not yet identified. His quotation from St Augustine, slightly misquoted, is a passage encouraging the application of ancient philosophy, especially that of the Platonists, in Christian theology – a very apt accompaniment to the printed text.

Rare. BL STC Dut, E46; Oldfather, Epictetus, 141-142; Walsh, Bibl. of miniature books, 2673.

L2108

32. ERASTUS, Thomas. *Explicatio grauissimae quaestionis utrùm Excommunicatio, quatenùs Religionem intelligentes & amplexantes, à sacramentorum usu, propter admissum facinus arcet.*

Pesclauui [i.e. London], apud Baocium Sultaceterum [i.e. John Wolfe], 1589.

£2,750

FIRST EDITION. 4to. [xvi], 390, [x]. Roman letter, some Italic and Greek. Woodcut historiated and floriated initials, small typographical ornament on second title, occasional underlinings. Light age yellowing, some marginal soil or thumb marks, worm trail to lower blank margin of last gatherings, light occasional water-stain. A good copy in contemporary English limp vellum, a little worn and soiled.

Rare first edition of Erastus' important and influential treatise, clandestinely printed in England, arguing, on scriptural grounds, that the sins of professing Christians are to be punished by civil law only. "Edited by Giacomo Castelvetri, who had married the widow of Erastus, the book was not printed at 'Pesclaviu' (ie Poschiavo, Grisons, Switzerland) but in London by John Wolfe, with whom Castelvetri was staying. The stationers Register, 20th June, 1589, states that the printing was allowed by Archbp. Whitgift. An English translation with a brief Life was issued in 1659, entitled 'The nullity of church censures', reprinted as 'A treatise of excommunication', 1682, The aim of the work is to show on scriptural grounds that the sins of professing Christians are to be punished by the civil authority and not by withholding the sacraments. In the Westminster Assembly the party holding this view included Selden, Lightfoot, and Whitlocke" Osler.

*"His name is chiefly preserved for his views on Church authority and excommunication. A sort of fanaticism in favour of the use of ecclesiastical censures and punishments had been introduced by Olevianus, a refugee from Treves, and by several fugitives from the cruelties of the Duke of Alva in the Low Countries, and had spread among the Protestants of the Palatinate. Erastus termed it 'Febris excommunicatoria' and thought it an unwise policy for the Protestants, surrounded by their enemies, to be zealous in cutting off members from their own communion. He examined the principles and Biblical authority of ecclesiastical censures, and carried on a controversy in which he was violently opposed by Dathenus, and more mildly by his friend Beza. This controversy would probably have died as a local dispute had it not been revised by Castelvetro, who had married the widow of Erastus, publishing from his papers the theses called *Explicatio Questionis gravissimae de Excommunicatione*, which appears to have been written in 1568, and was first published in 1589. The general principle adopted by Erastus is, that ecclesiastical censures and other inflictions are not the proper method of punishing crimes, but that the administration of the penal law, and of the law for compelling performances of civil obligations, should rest with the temporal magistrate. He held that the proper grounds on which a person could be prohibited from receiving the ordinances of a church - such as the sacrament or communion of the Lord's Supper - was not vice or immorality, but a difference in theological opinion with the church from which he sought the privilege. The church was to decide who were its members, and thereby entitled to take upon itself the punishment of offences by withholding these privileges, or by inflicting any other punishments on the grounds of moral misconduct. Few authors, so often referred to, have been so little read as Erastus. The original theses are very rare." *Cyclopaedia of Biblical, theological, and ecclesiastical literature, Volume 3, John McClintock.**

A good, entirely unsophisticated copy of this rare and important first edition.

STC 10511. ESTC, S101687. Adams E912. Osler 4796. Not in Woodfield.

L1276

33. ESTIENNE, Henri. *Nizoliodidasculus, sive, monitor Ciceronianorum Nizolianorum.*

Geneva, Henri Estienne, 1578.

£1,250

FIRST EDITION. 8vo. pp. [viii], 200. Roman letter, some Greek, Estienne's 'Noli Altum Sapere' woodcut device on title, small woodcut initials and headpieces, 'bibliotheca Colbertina' in C17 French hand at head of title, Antoine Buade's armorial bookplate on pastedown (Guigard II p. 101), C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first three lls. a few early marginal annotations in Greek with underlinings. A very good, clean, well margined copy in contemporary limp vellum with yapp edges, lacking ties.

First edition of Henry Estienne's erudite attack on Mario Nizzoli's popular 'Thesaurus Ciceronianus' and all such 'Ciceroniana', the last in a trilogy of works on the subject, starting with 'De Latinitate falso suspecta' (1576) and his 'Pseudo-Cicero' (1577). It had become fashionable in the sixteenth century to imitate the style and phraseology of Cicero, which Estienne agreed was fine to up a point, as long as it was practiced with discernment. In order to imitate Cicero correctly you had to know his work well which involved considerable labour, until Mario Nizzoli came to the rescue with his Thesaurus, providing easy access to Cicero's works which were deconstructed and arranged alphabetically. Although the work itself was judiciously constructed it led to a plethora of bad imitations of Cicero, to the point that all Latin not sufficiently Ciceronian was looked down upon. Henri Estienne was critical of these excesses and pointed out the idiocy of slavishly following Cicero to the exclusion of all other great Roman writers. "il s'attache à faire voir le ridicule de ces intolérants singes de Cicéron, qui non contents de ne l'étudier que dans un dictionnaire, se privent volontairement des enseignements précieux qu'offrent les autres grands écrivains de l'antique Rome." Renouard p. 413. The work is dedicated to Henri's friend Hubert Languet, renowned for his strong political opinions, notably in his 'Vindiciae contra Tyrannos' published by Henri Estienne and translated into French by Francois Estienne.

A very good, totally unsophisticated copy with tremendous provenance. From the library of Antoine Buade, Comte de Paluau, whose small but important library "formé avec gout" (Guigard II p. 101) was sold in 1633, thence to the immense library of Jean-Baptiste Colbert. The library of Colbert grew with the man himself. Born in 1619, from 1645 to 1651 he was assistant to Michel Le Tellier, secretary for the army, from 1651 to 1661 he served as financial intendant for Cardinal Mazarin, and from 1661 to 1683 he was first minister for Louis XIV, one of the most influential men in C17 France. Colbert appointed the mathematician and scholar Pierre Carcavi to oversee his library, and in 1667 when Carcavi became a keeper for the Royal Library, Etienne Baluze succeeded him. Under Baluze the library grew enormously. When Colbert died in 1683 his library contained 23,000 books and 5,212 manuscripts. It passed to his son, the marquis de Seignelay, and Baluze continued to be its librarian until 1700. It was sold in 1728, most of his manuscripts were purchased by the king, while his printed editions were sold at auction all over Europe. This then passed, with many of Colbert's books, to the extraordinary library of the Earls of Macclesfield.

Not in BM STC Fr. C16. Renouard p. 446 no. 2. Adams 1781. Schreiber 202 "criticises and satirizes the Ciceronians' orthodoxy in basing their Latin style and vocabulary exclusively on the popular Ciceronian Thesaurus of Nizolius... Estienne argues that strict adherence to Nizolius' lexicon took away any incentive to a personal style"

L869

A PARTICULARLY RARE EDITION

34. FIORETTI DI SAN FRANCESCO. *neliquali se contiene la vita & li miracoli che lui fece in vita. Nuouamente stampati & con diligentia corretti..*

Venice, nelle case noue Iustiniane a santo Moise al segno de l'angelo Raphaelo per Francesco Bindoni & Mapheo Pasini compagni, 1541.

£2,950

8vo. ff. 96. A-M8. Roman letter. Title in red and black with large woodcut of St. Francis receiving the stigmata, (reprod. Essling I 312) woodcut of the Archangel Raphael and Tobias on recto of last, white on black woodcut initial. Age yellowing, title somewhat dusty and spotted, the occasional light water-stain, the odd marginal spot or thumb mark. A good copy, recased in an early vellum antiphonal leaf over boards.

A very charming, rare, popular Venetian printing of this immensely popular work on the life and miracles of Saint Francis of Assisi and his followers, illustrated with two attractive woodcuts.

"The 'Little Flowers of Francis of Assisi', the name given to a classic collection of popular legends about the life of St. Francis of Assisi and his early companions as they appeared to the Italian people at the beginning of the fourteenth century. Such a work, as Ozanam observes, can hardly be said to have one author; it is the product rather of gradual growth and must, as Sabatier remarks, remain in a certain sense anonymous, because it is national. There has been some doubt as to whether the "Fioretti" were written in Italian in the first instance, as Sbaralea thought, or were translated from a Latin original, as Wadding maintained. The latter seems altogether more probable, and modern critics generally believe that a larger Latin collection of legends, which has come down to us under the name of the "Actus B. Francisci et Sociorum Ejus", represents an approximation to the text now lost of the original "Floretum", of which the "Fioretti" is a translation. ... The four appendixes on the Stigmata of St. Francis, the life of Fra Ginepro, and the life and the sayings of the Fra Egidio, which occupy nearly one half of the printed text of the "Fioretti", as we now have it, form no part of the original collection and were probably added by later compilers. Unfortunately the name of the fourteenth-century Franciscan friar who translated into Italian fifty-three of the seventy-six chapters found in the "Actus B. Francisci" and in translating immortalized them as the "Fioretti", remains unknown. ... It has been surmised that the translator was a Florentine. However this may be, the vernacular version is written in the most limpid Tuscan and is reckoned among the masterpieces of Italian literature. The "Fioretti" have been described as "the most exquisite expression of the religious life of the Middle ages". That perhaps which gives these legends such a peculiar charm, is what may be called their atmosphere; they breathe all the delicious fragrance of the early Franciscan spirit. Nowhere can there be found a more childlike faith, a livelier sense of the supernatural, or a simpler literalness in the following Christ than in the pages of the "Fioretti", which more than any other work transport us to the scenes amid which St. Francis and his first followers live, and enable us to see them as they saw themselves. ... In Italy the "Fioretti" have always enjoyed an extraordinary popularity; indeed, this 'liber aureus' is said to have been more widely read there than any book, not excepting even the Bible or the Divine Comedy. Certain it is that the "Fioretti" have exercised an immense influence forming in the popular conception of St. Francis and his companions." Catholic Encyclopedia.

Few copies have survived. This edition is particularly rare, Edit 16 gives one location only in Italy, at Ferrara, Worldcat finds no other.

CNCE 41979. Not in BM STC It. or Sander.

L1268

DEPICTIONS OF SAINTS IN SOLITUDE

35. FIRENS, Pierre (Ed.). *Figures of Holy Monks Hermits.*

Paris, Pierre Firens, c. 1600.

£1,750

Large 8vo., 48 numbered fine engraved plates by Pierre Firens I, detached fictitious title engraved about 1800; light small damp stain occasionally in lower margins. A very good copy in seventeenth-century speckled calf, contemporary gilt French title on morocco label on spine, raised and gilt bands; all edges red, original marbled endpapers; skilfully restored at joints and spine extremities; red library stamp of the French Confraternity of Fra' Beato Angelico on front fly and verso of three plates.

An extremely rare set of fine religious engravings. Pierre Firens (c. 1580 - 1638), Flemish engraver and publisher, trained in Antwerp, moved to Paris at the beginning of the seventeenth century and was subsequently naturalised as French. Amongst his achievements were two royal portraits of Henry IV and Louis XIII, as well as some religious popular prints after old masters, including Rubens' St. Anne. This unique collection was put together by borrowing from a vaster series published by the Sadeler brothers, Maerten de Vos and Jan van Londerseel during the last quarter of the sixteenth century, from which the Latin labels are also drawn. The plates, here in a superb and very neat impression, are often reversed and focused on the hermit saint, leaving out part of the original background. The influence of Durer and more so of Golztius models is very strong.

Among the many figures illustrated worth mentioning are Jesus as the prototype of anchorites when he fasted for forty days in the Judean desert resisting Satan's temptations; the early fourth-century Saint Paul of Thebes, the first Christian hermit, dressed, as usual, in palm leaves; the Benedictine St. Andrew Zorard, who prayed and meditated all day in a narrow cavern, sitting dangerously surrounded by chains, prongs and swinging stones; St. Alphege, Archbishop of Canterbury (953-1012), and another popular English saint, Jodocus of Brittany (600-668). Occasionally, the holy men are tempted and tormented by little devils. An interesting and attractive work in the history of iconography.

The collection was bound in early France. In the nineteenth century, an unscrupulous owner commissioned a fictitious engraved title page, which includes Firens' signature and the inventively anachronistic imprint: Lyon, rue de S. Jacques at the Guardian Angel, 1572.

Excessively rare. No recorded copies in the US or elsewhere. Not in Berlin cat. nor MET, BM and V&A online cat. On Firens: Benezit, IV, 377; Nagler, IV, 2953.

L1348

AN INTERESTING COPY OF AN IMPORTANT WORK

36. FRACASTORO, Girolamo. *De sympathia et antipathia rerum liber unus, De contagione et contagiosis morbis et eorum curatione, libri tres, 2nd ed.*

Lyon, apud Gulielmum Gazeium, excudebat Nicolaus Bacquenoy, 1550.

£2,950

16mo. (in eights) pp. 558, [ii]. a-z8, A-M8. Roman letter. Printer's woodcut device to title "Mel. Fel." in contemporary hand either side, woodcut initials, 'ou-est-on?' in contemporary hand at head of t-p with price in Greek, slightly later autograph of Edward Stanhope to rear endpaper, with his fine Italic ex dono and quotes in Greek from Epicharmus and others, some marginal annotations and underlining also in his hand, acquisition note in another hand, illegible, dated 1608 beneath Stanhope's, small library stamp to blank verso of title, presentation bookplate from Dr. Wade on front pastedown, rear pastedown from a C14th English vellum ms. Bible leaf, Exodus 15, rubricated in red and blue with pen-work initials with long flourishes. Light age yellowing, title dusty, light water-staining to final leaves. A very good copy, crisp and clean in contemporary English blind-tooled calf, covers triple bind ruled to a panel design, blind fleurons to corners of outer panel, the cypher W to central panels, expertly rebaced with original spine remounted, corners restored.

Second edition of Fracastoro's important work on the germ theory of infectious disease, in a charming contemporary English binding with interesting early English provenance. "Although his medical poem on syphilis is perhaps more widely known, the present work is a far more important contribution to science, establishes Fracastoro as one of the foremost scientists of all time, and earns him the title of founder of modern epidemiology. De contagione contains the first scientifically reasoned statement of the true nature of infection, contagion, and the germ theory of disease and is the foundation of all modern views on the nature of infectious diseases. The influence of Fracastoro's ideas was evident during the seventeenth and eighteenth centuries in the work of Francesco Redi, Giovanni Maria Lancisi, and Antonio Vallisnieri as they contributed to a greater understanding of the nature of infection. Fracastoro's influence is also clearly reflected in the work of such modern scientists as Louis Pasteur, Joseph Lister, and Robert Koch as they broadened and furthered man's knowledge of infectious diseases

De contagione consists of three books. In the first book Fracastoro presents his germ theory of disease and discusses the three ways that infectious diseases are transmitted. 1) by simple contact, 2) by indirect contact with what he called fomites - objects that are not in themselves harmful but are able to harbour pathogenic micro-organisms and spread infection and 3) by transmission from a distance or through the air. In book two he explains the clinical signs of a wide variety of diseases that were prevalent at that time. He gives an early description of typhus and differentiates it from other fevers. He writes of congenital syphilis, recognises the venereal source of syphilis, and describes its three stages. Fracastoro also discusses the contagiousness of smallpox, measles, tuberculosis, rabies, leprosy, and scabies. In the final book he concentrates on the treatment of contagious diseases and sets forth his general philosophy of therapeutics as well as his specific recommendations for such diseases as measles, smallpox, fevers, typhus, rabies, syphilis, and elephantitis." (Heirs of Hippocrates p. 54, 101, 1st edition).

This Edward Stanhope could very well be the same person for whom "An Epitaph upon the death of the right worthy and worsh. gent. S. Edward Stanhope, Knight, deceased : and whilst that he lived, doctor of the ciuill law, & one of the maisters of His Maiesties high Court of Chauncery ... who deceased the 16 day of

March, An. Dom. 1607. Printed by William Barley, Anno 1607, was written, as the acquisition note beneath his autograph is dated 1608, the year after his death. An interesting copy of this important work.

Not in BM STC Fr. C16th. Durling 1637; Garrison-Morton 2528 (1st edn.) 'This book represents a landmark in the development of our knowledge of infectious disease'; Norman 827; Osler 2652 (1st edn.); Waller 3163; Wellcome 2394. Cushing F275. Gultlingen XI p. 6. Baudrier VIII p. 5.

L1436

37. GAFFAREL, Jacques. *Curiositez inouyes, sur la sculpture talismanique des persans. Horoscope des patriarches. Et lecture des estoilles.*

[Paris?], Np. Nr., 1637.

£2,950

8vo. pp. [xvi], 315, [i] + two bldg. plates. a8, A-T8 V6. Roman letter, some Italic and Hebrew. Woodcut initials, typographical headpieces, grotesque woodcut tail-pieces, small woodcut diagrams and tables in text, two large folding woodcut star charts inserted at end, autograph of "Carl Aurivillius, Upsala, 1762", his shelf mark above. Light age yellowing, marginal wine? stain to lower outer corner of quires D and E, small tear restored in S2. A very good, well margined copy, lower margins untrimmed in contemporary limp vellum, old stain to edge of lower cover.

A rare clandestine edition of an important and influential work on Oriental Talismans, Hebrew, Egyptian and Arabic Astrology, the Cabala and Star-writing, (the theory that the stars are arranged in the form of Hebrew letters, which can be read by those with the specific knowledge), with two beautiful folding celestial charts depicting the theory the constellations could be read as a book. Gaffarel was a follower of Pico de Mirandola and one of the chief exponents of Christian Kabbalism, and as such came into conflict with the Sorbonne and particularly with Mersenne who unambiguously rejected his work as impious and published 'De Gaffarello Judicio' attacking him, though he recognised Gaffarel's profound knowledge of Kabbalah.

"Jaques Gaffarel,.... was born in Provence in 1601, educated at the Universities of Valence and Paris where he received the degree of Doctor of canon law, became a priest and chaplain of Richelieu, and had a wide knowledge of Oriental languages - Hebrew, Arabic, Syrian and Persian. ... (This) is Gaffarel's main work, the first appearance was in Paris 1629 and then it was repeatedly reprinted into the early 18th century and translated into Latin and English. It divides into three parts, of which the first defends orientals, especially Hebrews, from Christian charges, and the third deals with ancient Hebrew and oriental astrology. The second part, on the talismanic sculpture of the Persians, especially interests us for its close connection with natural magic.... He further contends that the astrology of the ancients was neither idolatry nor the cause of idolatry, and accuses Scaliger and others of having misrepresented the astrology of the ancient Hebrews, Egyptians and Arabs. On August 1, 1629, the faculty of theology at Paris condemned Gaffarel's book as "entirely to be disapproved", and called its doctrine false, erroneous, scandalous, opposed to Holy Writ, contumelious towards the Church Fathers, and superstitious besides." Thorndike.

Gaffarel duly signed a retraction, but couched it in vague and general terms, stating that he was merely recording the opinions collected from the writings of the Arabs and Hebrews. The book enjoyed great success, Descartes read it with interest and Pierre Gassendi defended it. Richelieu made Gaffarel his librarian and he travelled extensively, first to Italy, where he met Campanella, then to Greece and Asia in search of rare books.

A most appropriate provenance: Carl Aurivillius was professor of oriental languages at Uppsala, Swedish linguist, translator and orientalist [b. 1717, d.1786]. He wrote several dissertations of profound scholarship on subjects connected with biblical and Oriental literature, of which thirty were published by J. D. Michaelis. Aurivillius studied at Uppsala, then at Paris, Leiden and Halle, where he became friends with great contemporary Orientalists, such as Michaelis, Fourmont and Albert Schulten. He was part of Gustav III's Biblical Commission, and helped translate almost the entire Old Testament into Swedish. A very good, unsophisticated copy of this work, with the two folding plates in excellent condition.

BM STC Fr. C17 p. 214, no. 59. Cantamessa, vol, I, 1671, Thorndike, History of Magic & Experimental Science vol. VII, pp.304-6. Caillet 4293 (first edition). Houzeau & Lancaster vol. I,5127. Duveen p. 235 (1650 edition only).

L1321

ROMAN GUIDE BOOK FOR RENAISSANCE TRAVELLERS

38. GAMUCCI, Bernardo. *Le Antichità della Città di Roma.*

Venice, Giovanni Varisco and Co., 1588.

£1,950

8vo., ff. 192. Italic letter; historiated and foliated initials, first S with same two-tailed mermaid (Melusine) as printer's device on title, 38 full-page views of Roman monuments and ruins; a bit dust-soiled, light water stain and two small holes in blanks of title and first gathering, small damp stains occasionally in margins. A good copy in seventeenth-century sheep, probably French, gilt spine with floral compartments and morocco label for title, red sprinkled edges; slightly scuffed; early price note at head of front pastedown, c.1700 shelf mark and initials on front endpaper, contemporary shelf mark and numbers on title and first gathering, early nineteenth-century autograph 'De Luntena' at foot of 175r; extensive contemporary annotation in margins of 180v a bit trimmed.

Fourth edition of an illustrated pocket guide to the antiquities of Rome, first published in 1565 and here improved by the humanist Tommaso Porcacchi (c.1530-1585). The neat illustrations of ruins are based on the drawings of Giovanni Antonio Dosi (1533-1611), architect and sculptor working for the papacy and the Tuscan noble families, often in collaboration with Giacomo Della Porta. His sketches provided the most important source for this and other early guidebooks of the city of Rome, including information about its glorious past. Among the detailed depictions of famous Roman monuments, the floor plans and cross sections of the Temple of Peace, Trophies of Marius, Baths of Diocletian, Pantheon, and St. Peter in Montorio stand out as remarkable evidence of the scholarly 'Vitruvian' approach to the study of antiquities during Renaissance.

Contemporary annotations in Italian offer an interesting insight into popular Counter-Reformation piety and the late sixteenth-century use of the Roman past to shape the new image of Rome as the leading centre of Christian faith. At f. 180v, a pious anonymous reader updated the description of the Vatican obelisk, which at the time was still in its original location, i.e. along the southern side of St. Peter's, close to the later demolished Church of St. Maria della Febbre. By the time this edition came out, the obelisk had been famously moved to the centre of the Vatican Square by Pope Sixtus V with the help of the architect Domenico Fontana. The same year (1586), a huge cross was mounted on top of the obelisk, replacing the ancient golden globe supposedly containing Caesar's ashes. The annotation mentions the ten-year indulgence granted to passers-by who uttered three Pater Nosters and three Ave Marias.

BM STC It., 290; Adams, G 206; Graesse, III, 23; Schudt, 714.

L2027

39. GIOVIO, Paolo. *Descripto Britanniae, Scotiae, Hyberniae et Orchadum.*

Venice, Michael Tramezinus, 1548.

£1,350

FIRST EDITION 4to. ff.(iv) 126 with original blanks O3 & O4. Roman letter, printer's sybil device within decorative border on title and verso of last, large and attractive woodcut initials, diagrammatic family tree of Lancaster and York on verso of penultimate leaf. A little soiling to margins of t-p and verso of last, early shelf mark at head, the odd little marginal spot or mark. 18th C armorial bookplate of Amadeo Svajer on pastedown, his pressmark at head. A good, clean copy in slightly later vellum over boards, gilt morocco label.

Effectively by George Lily (1512-1559) Chaplain to Cardinal Pole; the first part, the description of the British Isles, historical, topographical, its peoples and customs, is a collection made up from Giovio's original work. The Latin/English/Celtic-Gaelic glossary of place names is Lily's own as are the lives of his most distinguished immediate predecessors, Colet, William his namesake, Linacre, Lupset, Fisher, Latimer and especially More. In Giovio's 'Eulogia', 1546, the emphasis is on More the martyr, here, for the first time, the emphasis is on More the man, his humanistic and official distinction as well as his martyrdom. The last part is a Chronicle of Britain to 1547, immediately preceded by Lily's great and final debunking of the myth of Britain's Trojan origin.

Amadeus Svajer (1727-1791), also known as Amadeo Suajer or Gottlieb Schweyer, was a Venetian merchant of German origin. He was educated, like many of the sons of great German merchants living in Venice, by a private tutor from Germany, Johann Conrad Hofmann (1702-1756) who transmitted to his student a great love for literature and history. He was a renowned bibliophile and collector, most of whose

library was acquired by the Biblioteca Marciana in 1794 but duplicates were probably discarded and sold, as many books with his armorial bookplate can be found in European collections. His portrait was made in an extraordinary painting by Antonio Canova.

BM STC It. p.303. Adams G.638. Graesse III p.490. Gibson 316.

L2094

40. GODWIN, Francis. *A Catalogue of the Bishops of England.*

London, George Bishop, 1601.

£2,850

FIRST EDITION. 4to. pp [viii] 547 [i]. Black letter; woodcut headpiece, foliated initials. T-p slightly dusty at head, woodcut ornament, early ms. shelf mark at tail. A very good, clean copy in fine C18 English red morocco, elaborate gilt stamped borders of crowns, coronets, feather headdresses and fleur de lys, inner dentelles gilt, spine gilt in compartments with crown motif and crossed sceptres, slightly chipped at head, morocco gilt lettering piece, a.e.g., marbled end papers. Presentation bookplate of Charles W.G. Howard from Sir David Dundas 1877 to front pastedown.

A handsome copy of the FIRST EDITION of these detailed collected biographies of the English bishops and a valuable source book of English history. It is the best known work of Francis Godwin (1562-1633), which so pleased Queen Elizabeth that she made Godwin bishop of Llandaff with immediate effect. The text is important as an Anglican attempt to establish a continuous history of an independent English church from the first arrival of Christianity to the end of the 16th C. Although partisan in purpose it is reasonably even-handed in its treatment of its subjects and is significant in the development of English historical scholarship; it is also eminently readable. Diocese by diocese, a broad survey of the incumbents of the ancient bishoprics and archbishoprics is conducted, covering Canterbury, London, Winchester, Ely, Lincoln, Coventry & Lichfield, Salisbury, Bath & Wells, Exeter, Norwich, Worcester, Hereford, Chichester, Rochester, Oxford, Gloucester, Peterborough, St. Davids, Llandaff, York, Durham, Carlisle and Chester. Proceeding chronologically, where possible the history of appointments are given, along with any highlights of episcopal incumbency and accounts of particular bishops - e.g. of St Cuthbert of Durham: "He was a very personable man, well-spoken, and so mighty in perswading, as none that ever he delt withall was able to withstand the force of his words," - with a few final words about the length of his ofRice and eventual death. In instances where nothing but a name survives, it is duly noted. The work comprises a very valuable history of the sees and bishops of England throughout the middle ages, though prudently 16th C figures are dealt with much more briefly than earlier appointments. Fisher's career is noted in five laconic lines and Rioleg's in only two. Each section concludes with the value of the See, first in the books of the Crown and second of the Papacy.

STC 11937, noting that the book was printed by the Eliots Court Press. Lowndes III 905.

L705

41. GRATAROLO, Bongiani. *Altea. Tragedia di m. Bongiani Gratarolo di Salo.*

Venice, Per Francesco Marcolini, 1556.

£1,200

FIRST EDITION. 8vo. ff. 46 (i) (lacking last blank). Italic letter. Historiated woodcut initials, printer's woodcut 'Veritas filia temporis' device on title repeated within oval frame on recto of last, bookplate of Allardyce Nicoll on pastedown. Light age yellowing, the occasional oil spot or stain, cut a little close in upper margin, fractionally shaving one or two running headlines. A good copy in contemporary limp vellum, recased.

First and only edition of Gratarolo's first work, a mythological tragedy, dedicated to Count Camillo Capriolo of Brescia. The play is written in blank verse but with verses that end with two unaccented syllables, described by Quadro as 'ritmo privo affatto di splendore e di noblità'. The plot is loosely based on the Greek myth: Melagro, Altea's son, kills the boar sacred to Diana, and gives the spoils to Atalanta from whom in turn they are taken by Altea's brothers. Melagro revenges this act by killing them. Altea, to avenge her brothers, kills her son. Then, after her daughter, Deianira, has announced to her the death of her own husband, Hercules, consumed by the famous shirt of Nessus, Altea dies and finally the wrath of Diana is appeased. Gratarolo's work, unlike the confidently expounded theatrical tragedy of Giralaldi and

his followers, represents a shift away from theatre, and is a evidently intended for print rather than performance, a so called 'closet drama'. He wrote three such tragedies *Altea*, *Astianatte*, and *Polissena*, published between 1556 and 1589, and a history of his home town '*Storia della Riviera di Salò*', Brescia, 1599. A good copy of a scarce work.

BM STC It. C16th p. 311. Fontanini I p. 518. Censimento CNCE 21648. Not in Gamba.

L1057

42. HELIODORUS EMESEUS. *Heliodorus His Aethiopian history...*

London, Felix Kyngston for William Barrett, 1622.

£2,750

4to. pp [iv] 336 317-328. Roman letter; woodcut head and tail pieces and initials. Contemp. press mark and initials RLS to upper corner of t-p, contemp. ms ex libris of Roger L'Estrange to fly, partially struck through. Light age- yellowing, occasional rust spots, a good, clean copy in contemporary limp vellum, lacking ties, 2 early paper library labels to spine. 19th C armorial bookplate of the Earl of Macclesfield to front pastedown, Shirburn castle blind stamp to first few ll.

Unsophisticated copy of the first translation into English of the oldest and best of all extant Greek novels, generally recognised as the first European novel. It was brought to light in modern times in a ms from the library of Matthias Corvinus, found at the sack of Buda (Ofen) in 1526, and printed at Basel in 1534. The title derives from the fact that the story, developed in 10 books, starts and ends in Ethiopia. In Charicleia, the daughter of the queen of Ethiopia, born white due to the effect of the sight of a marble statue upon the queen during her pregnancy, is raised by priests in Delphi, eventually becoming a priestess of Apollo herself. There she meets and falls in love with a noble Thessalian, Theagenes. The young lovers, of course, endure many trials and have many adventures. They flee Delphi with the help of Calasiris, an Egyptian priest, and are captured and separated by pirates. Once again reunited in Memphis, they wend their way south, arriving in Meroe, the capital of Ethiopia, as prisoners of the Ethiopian army, then at war with Persia. At the last moment, just before Charicleia is about to be sacrificed to the gods, she is recognised as the true princess of Ethiopia and the two lovers are happily married. The rapid succession of events, the variety of the characters, the fascinating descriptions of natural scenery in Ethiopia, Egypt and Greece, the simplicity and elegance of the style, all give the 'Aethiopica' great charm. Heliodorus was an exceptional master of plot development and narrative style. Homer and Euripides were his favourite authors and Heliodorus was, in turn, admired by Byzantine critics and men of the Renaissance. Tasso modelled his heroine Clorinda, in his 'Gerusalemme Liberata', on Charicleia; Racine considered a drama on the same subject; and it formed the model of the 'Persiles y Sigismunda' of Cervantes.

Heliodorus, famous Greek writer of romances, was born at Emesa in Syria. He lived towards the end of the fifth century of the Christian era, converted to Christianity and became Bishop of Tricca in Thessaly. The 'Aethiopica' was written in his early years, probably before his conversion.

The English version is the work of Thomas Underdown who published several 16th C translations of the Classics. It is an important example of Elizabethan prose, remarkable for its prose and poetic vigour, which went on to inspire the new romantics such as Philip Sidney. This edition is the first to be modernised by William Barret. In the preface he claims his painstaking revision to have cleared the text from 'the barbarisms of antiquity' (DNB).

Sir Roger L'Estrange (1616-1704), staunch royalist and Tory, accompanied Charles I and his army to Scotland in 1639, was captured at the outbreak of civil war and spent 3 years imprisoned in Newgate in daily anticipation of execution. On release he travelled widely delivering speeches and composing declarations to be made on the King's behalf, before fleeing to Holland. Returning to England some four years later, he published numerous anonymous broadsides attacking the army, becoming even more vocal after the dissolution of Parliament in 1659. On the Restoration he threw himself into the controversy surrounding the religious settlement, diversifying into the censorship and publication of newspapers and copious political pamphlets. Something of a womaniser, and so unpopular he was actually burnt in effigy by a London mob, L'Estrange was also a virtuoso violist and fine translator, now chiefly remembered for his Aesop's fables, 'the most extensive collection of fables in existence'. Later in life he began translating the Classics, including Tacitus and Terence, perhaps taking inspiration from the current work. "L'Estrange is seen to best literary advantage in his translations. Occasionally...he foisted on them his own views and unwanted allusions to current events. But although not literal they are eminently readable." (DNB).

STC 13046. Lowndes III 1033. Not in Pforzheimer.

L719

43. HELIODORUS EMESEUS. *Historiae aethiopicae libri decem, nunquam antea in lucem editi.*

Basle, ex officina Hervagiana, 1534.

£2,950

EDITIO PRINCEPS. 4to. pp. (viii) 242 (ii). Greek letter with some Roman, printer's device on t-p and verso of last, else blank, nice woodcut white on black initials, four illustrating lovers embracing, t-p slightly dusty, light age yellowing at beginning and end, some faint waterstains on lower margins and upper inner corner throughout not affecting text, two interesting manuscript annotations on fly in same C18th hand, one comparing variant mss of the work, another on the author's life and the present work. A very good, clean, copy in vellum over boards, spine with four raised bands.

First edition of the oldest and best of all extant Greek novels and very probably the first European novel. It was first brought to light in modern times in a ms from the library of Matthias Corvinus, found at the sack of Buda (Ofen) in 1526, and first printed at Basel in 1534. It opens with a dedicatory letter in Latin by the editor Vincentius Obsopseus, German philologist of the early C16th, notable for his "élégantes traductions latines" (Hoefler).

The title derives from the fact that the story, developed in 10 books, starts and ends in Ethiopia. In Charicleia, the daughter of the queen of Ethiopia, born white due to the effect of the sight of a marble statue upon the queen during her pregnancy, is raised by priests in Delphi, eventually becoming a priestess of Apollo herself. There she meets and falls in love with a noble Thessalian, Theagenes. The young lovers, of course, endure many trials and have many adventures. They flee Delphi with the help of Calasiris, an Egyptian priest, and are captured and separated by pirates. Once again reunited in Memphis, they wend their way south, arriving in Meroe, the capital of Ethiopia, as prisoners of the Ethiopian army, then at war with Persia. At the last moment, just before Charicleia is about to be sacrificed to the gods, she is recognised as the true princess of Ethiopia and the two lovers are happily married. The rapid succession of events, the variety of the characters, the fascinating descriptions of natural scenery in Ethiopia, Egypt and Greece, the simplicity and elegance of the style, all give the 'Aethiopica' great charm. Heliodorus was an exceptional master of plot development and narrative style. Homer and Euripides were his favourite authors and Heliodorus was, in turn, admired by Byzantine critics and men of the Renaissance. Tasso modelled his heroine Clorinda, in his 'Gerusalemme Liberata', on Charicleia; Racine considered a drama on the same subject; and it formed the model of the 'Persiles y Sigismunda' of Cervantes.

Heliodorus, famous Greek writer of romances, was born at Emesa in Syria. He lived towards the end of the fifth century of the Christian era, converted to Christianity and became Bishop of Tricca in Thessaly. The 'Aethiopica' was written in his early years, probably before his conversion.

BM STC Ger. p. 389. Adams H 174. Brunet III 87. Graesse III p. 235.

L189

44. HOOKER, Richard. *Of the lawes of Ecclesiastical Politie.*

London, William Stansby, 1611.

£1,350

Folio pp. (lii) 453 (i). Roman letter, title within superb engraved architectural border by Hole incorporating five figures and a city view centred on Old St. Pauls (Johnson p. 26, 7), separate title to fifth book within ornate woodcut naturalistic border, 'contents' within typographical frame, woodcut ornaments and initials. Final ll. a little dusty, occasional light marginal water stain. A good, clean, well-margined copy in contemporary calf, restored at head and tail of spine and one corner of cover. Early price 7/4d on rear f.e.p. 18th C autograph of William Hull beneath. a.e.p.

"The monumental work of Richard Hooker was intended as a defence of the Church of England as established in the reign of Elisabeth I, and more particularly as a defence of the Episcopacy and the government of the Church against the objections of the Presbyterians. In fact he proceeds to consider the ultimate principles on which all authority rests, which he finds in the concept of law 'whose seat is the bosom of God, whose voice is the harmony of the world'. Law, operating in nature, controlling the character and actions of individual men and visible in the formation of societies and governments, is equally to be seen as part of the divine order according to which God himself acts ... Applying his principles to man in society, he derives the force of government from the general approbation. 'Sith men naturally

have no full or perfect power to command whole politic multitudes of men; therefore utterly without our consent we could in such sort be at no man's commandment living. And to be commanded we do consent, when that society whereof we are part hath at any time before consented, without revoking the same after, by the like universal agreement'.

This is the earliest statement of the 'Original Contract' as the basis of government, which had originated in France and was to become a major issue in the political struggles of the seventeenth century. Hooker's theory formed the basis of Locke's 'Treatise of Civil Government' and can thus be considered the first statement of the principles behind the Constitution of England": Printing and the Mind of Man 104 on the first edition; the present edition contains original works. This is also the first edition with the celebrated engraved title which was to adorn all succeeding editions for more than a hundred years.

The original owner of this book, and bearer of the monogram 'R.R.', probably received it as a gift from the Crown. His identity - was 'R.R.' an institution or a person? - remains unknown.

STC 13719. Lowndes 1107. This edition not in Pforzheimer.

L1981

45. HOZIER, Pierre d'. *Les noms, surnoms, qualitez, arms et blasons des Chevaliers et Officiers de l'Ordre du S. Esprit, créez par Louis le Juste, XIII. .. à Fontainebleau, le 14 May 1633.*

Paris, Chez Melchior Tavernier, 1634.

£2,950

FIRST EDITION. Folio. ff. (xii) 59 (iii) (last blank) plus three bldg. plates. Roman letter, some Italic. Fine grotesque woodcut headpiece incorporating arms, woodcut initials, typographical ornaments, additional engraved title of Louis XIII knighting a 'Chevalier', three fine double page engraved plates of the ceremonies signed A. Bosse, 59 half page engravings of arms of the Knights incorporating the insignia of the order. A little minor dust soiling to outer margin of a few leaves, a few ll. a bit loose. A very good, well margined, untrimmed copy, with excellent impression of the engravings, as issued in original blue paper covered paste boards.

Rare, first and only edition of this interesting description of the creation of 57 knights of the 'Order of the Holy Spirit' by Louis XIII, beautifully illustrated with three large double page engravings depicting the ceremonies, a superbly engraved title of Louis XIII knighting a Chevalier at the Chateau of Fontainebleau, followed by engravings with descriptions of the arms of each Knight. The three large plates are by Abraham Bosse (the title page is almost certainly his work though unsigned) the celebrated draughtsman and engraver and author of influential works on the art of engraving. Prior to the creation of the Order of the Holy Spirit in 1578 by Henri III, the senior order of chivalry in France had been the Order of Saint Michael, created to rival the Burgundian Order of the Golden Fleece and help ensure leading French nobles remained loyal to the Crown. Its membership was initially restricted to a small number of powerful princes and nobles, but increased dramatically during the wars of Religion. Recognising that the order had been significantly devalued, Henry founded the Order of the Holy Spirit - thereby creating a two-tier system: the new order was reserved for princes and powerful nobles whilst the old Order of Saint Michael was given to less eminent servants of the Crown. The King of France was the Sovereign and Grand Master and made all appointments. Members had to be Catholic, and to demonstrate three degrees of nobility. They were also members of the Order of Saint Michael. As such, they were generally known as "Chevalier des Ordres du Roi".

The first of the large engraved plates depicts the knights leaving the Rooms of the Queen Mother where they were all assembled, and marching to the 'Salle de la Belle Cheminée', with a marching band in front, the King at the rear followed by Cardinal Richelieu. The second shows both the service held to honour the occasion, and, in the lower half of the image, the King conferring the Order on the knights. The last and most splendid plate depicts the banquet held in the magnificent "Salle du Bal" at Fontainebleau with the King seated at the head, Cardinal Richelieu to his right with the knights served by the Swiss Guard. The tables are laid with a vast array of sumptuous dishes and plates. Due to the blue riband, from which the Cross of the Holy Spirit was hung, the Knights became known as "Les Cordon Bleus". Over time, this expression was extended to refer to other distinctions of the highest class, and the term Cordon Bleu in cooking may well have derived from the splendour of feasts held by the Knights. A very good copy, totally unsophisticated, as issued, of a rare work complete with all its plates and an important source for court ceremonial during Louis XIII's reign.

Pierre d'Hozier, was appointed historiographer and genealogist of France in 1634, and in 1641 'juge d'armes' of France, an ofRicer corresponding to the Garter king-of-arms in England. He accumulated a

large number of documents, but published comparatively little. He was renowned as much for his uprightness as for his knowledge, no slight praise in a profession exposed to so many temptations to fraud.

BM STC Fr. C17 L1020p. 258. Not in Brunet, Graesse, Moule or Berlin Kat.

L1020

46. HUMPHREY, Laurence. *Iesuitismi pars prima: sive de pravi Romanae curiae contra resp. & principes: et de noua legatione Iesuitaru[m] in Angliam, protherapeia & præmunitio ad Anglos. Cui adiuncta est concio eiusdem argumenti, Laur. Humfredo s. theologiæ in academia Oxoniensi professore regio; autore.*

London, Henric Middleton, 1582.

£1,850

FIRST EDITION. 8vo. two parts in one. sep. t-p to each. pp. [lxiv], 18-186, [iv], [last blank]. Roman and Italic letter. Small woodcut printer's device on first title, Dudley's woodcut device on verso of index, small woodcut in text, (just shaved at fore-margin), woodcut coat of arms of Elisabeth I, floriated woodcut initials, C19th acquisition note on fly, discreet lib. blindstamp on first t-p and 3 leaves. Light age yellowing, title fractionally dusty, rare marginal mark. A very good, large copy in nineteenth century calf, covers bordered with double gilt rule, spine with raised bands richly gilt in compartments, red and green morocco labels, inner dentelles gilt, a little rubbed, a.e.g.

Rare first edition of this controversial text, initially a response to Edmund Campion's Decem rationes, which developed into a denunciation of Pius V's bull Regnans in excelsis (1570) and a rebuttal of Catholic writers who argued for papal jurisdiction over secular monarchs. Humphrey's international reputation, and much of his utility to the Elizabethan regime, rested on his skill as an anti-Catholic polemicist. Laurence Humphrey, educated at Cambridge, was president of Magdalen College, Oxford, and dean successively of Gloucester and Winchester. Throughout his life Humphrey advocated advanced protestant opinions; his zeal against the Catholics gained him the title 'Papistomastix.' He was a non-conformist who refused to wear vestments, though on occasion he conformed.

"On the queen visiting the university of Oxford in 1566, she was met near Wolvercot by Humphrey, Godwyn, dean of Christ Church, and other doctors in their scarlet habits. After a Latin oration by Marbeck, the queen said to Humphrey, as he was kissing her hand, 'Methinks this gown and habit becomes you very well, and I marvel that you are so straight-laced on this point —but I come not now to chide.'" DNB. The prefatory epistle to Robert Dudley, earl of Leicester and Chancellor of Oxford University, is of particular interest as Humphrey perpetuates the story that Chaucer translated Dante into English. Humphrey places Chaucer in the exalted company of Dante and Petrarch and says that Dante wrote of Rome as the seat of the Antichrist. He even turns Chaucer's satire of general vice into specific criticism of Catholics. "From Oxford came Geoffrey Chaucer, the like of another Dante or Petrarch with regard to his elegant and free flowing diction.[Chaucer] even translated them into our language, [writers] in whom the Church of Rome has been depicted as the seat of the Antichrist and [thus] been completely exposed. Chaucer took every opportunity to unmask adroitly the petty friars, monks mass-makers, episcopal ceremonies, and pilgrimages; he acknowledged true and spiritual food in the sacrament of Christ; he reproached the foul practice of virginity under compulsion; and he approved of freedom to marry in the lord - as we read in the tale of the Monk, the Friar, the Ploughman and the rest." (translation by Jackson Campbell Boswell.). A very good copy of this rare work.

STC 13961. Lowndes II 984. ESTC, S124460. Korsten, 752. Milward 211.

L1567

47. IRELAND [Laws]. *At the Parliament begun and holden at Dublin, the foureteenth day of Iuly, in the tenth yeere of the raigne of our most gracious soveraigne lord, Charles .. And there continued untill the 18. day of Aprill. 1635.*

Dublin [i.e. London], Imprinted by the Society of Stationers, printers to the Kings most excellent Maiesty [i.e. Felix Kingston? and R. Young], 1636.

£2,750

FIRST EDITION. Folio. ff [vii], 101. A-S6. Black letter, some Roman. Title within fine architectural border, woodcut arms of Charles I of verso of first leaf, those of Stafford on A3, large woodcut initials and grotesque

head and tail- pieces, slightly later autograph of "Wm, Conyngham" at head of title with price mark. Minor oil stain to very outer margin of title, rare marginal spot or very minor stain. A very good copy, crisp and clean with good margins in contemporary English or Irish calf, covers bordered with a double blind rule, later red morocco label gilt, all edges red.

A very good copy of the first edition of these very rare Irish statutes printed during Thomas Wentworth, 1st Earl of Strafford's tenure as Lord Deputy of Ireland with his and Charles I arms, in London under a false imprint of Dublin. These statutes covering civil, criminal, and administrative law were passed during the Irish Parliament called in 1634 -5. "The Parliament called in Ireland in 1634 is an event that has been surprisingly little discussed by English historians, despite its obvious value as a guide to government thinking on parliaments during the years of Personal Rule. In fact, it was the years of the so called personal rule that witnessed the only successful parliaments of Charles reign - the 'Coronation Parliament' of 1633 in Scotland and the Irish parliament of 1634-5. Indeed Wentworth stated frankly in a letter to his cousin George Butler that the 1634 parliament had been 'the only ripe Parliament that hath been gathered in my Time, and all the rest have been a green Fruit broken from the Bow, which, as you know, are never so kindly or pleasant. The Irish parliament of 1634 was very much Wentworth's creation .. [He] needed the parliament in order to grant sufficient supplies as to enable him to keep his army in a state of readiness - it was the army that, as Wentworth explained to the King, was the ultimate foundation of his Irish government.'" J. F. Merritt. The Political World of Thomas Wentworth, Earl of Strafford, 1621-1641. A most important and interesting set of statutes concerning Ireland at a seminal moment in Irish history.

The William, Marquis Conyngham copy, exhibited in the National Gallery of Ireland in 1997, at the exhibition: "Five hundred years of the art of the book in Ireland - 1500 to the present". Conyngham was a longtime Member of Parliament in the Irish House of Commons for Ennis. From 1793 he was one of the Commissioners of the Treasury for Ireland. Conyngham is most famous today for having presented the Trinity College Harp to Trinity College Dublin; from 1922 the harp was used as the model for the insignia of the Irish Free State and the Republic of Ireland.

STC 14137. ESTC S477968

L2069

48. JOHN OF SALISBURY. *Policraticus sive De nugis Curialium, et vestigiis philosophorum ... Metalogicus...*

Leiden, Ioannis Maire, 1639.

£1,450

8vo., pp.(xvi) 931 (i). Mostly Roman letter, title in red and black with printer's woodcut device, C17 autograph of Petrus Guizard either side, woodcut ornament at end. Slight browning, light foxing, a good copy in contemporary vellum, yapp fore-edges, later morocco label, a.e.r. Eng. bookplate of Frances Nash on pastedown, early shelf-mark at head, five digit number on blank verso of t.p., early ms price on rear pastedown, a.e.r.

The two most important works of John of Salisbury (c1115-1180), scholar, diplomat, bishop, politician, historian and philosopher –the most intellectually accomplished Englishman of his day, and certainly the best known representative of English learning in continental Europe. The Policraticus or "Statesman's Book" is a discourse on the principle of government and is one of the most important medieval treatises on statecraft and political theory.

John knew what he was writing about; having studied at Paris principally under Abelard, he spent several years at the court of Pope Eugene III before becoming private secretary to Theobald, Archbishop of Canterbury, and then his successor Thomas à Becket. He was at the centre of the troubled dealings between Becket, King Henry II, his barons, and Pope Adrian IV, and legend has it was present and injured at Beckett's martyrdom. As John himself put it, with Henry's increasing foreign absences "the charge of all Britain as touching church matters, was laid upon me". Falling into disfavour gave him time to write this massive analysis of political and public life from a philosophical and ethical point of view. The virtues and vices of a prince, the constitutions of the ancients, the abuses of courtiers, the corruption of the state, the justification of tyrannicide, the unity and functioning of society, the role and obligations of the military, the duties and responsibilities of power in church and state.

In the Metalogicus, John defends the study of logic and philosophy, and the scholastic syllabus, against opponents of a liberal education. It is the first Western attempt to provide an outline for incorporating the whole of Aristotle's Organon, which he considers in detail, into a college curriculum. It is also of great value

as giving us one of the clearest insights into the teaching and subject matter of the Parisian schools of the first half of the 12th century.

This is the second and best early edition of the *Metalogicus*. The first (Paris, 1610) is both inaccurate and incomplete.

Shaaber J215. Brunet III 547.

L2071

INFLUENTIAL TREATISE ON GHOSTS AND APPARITIONS

49. LAVATER, Ludwig. *De spectris*.

Geneva, apud Ioannem Crispinum, [1570].

£2,950

FIRST EDITION thus. pp. [16], 272. Italic letter, some Roman. Small woodcut printer's device on title, Floriated woodcut initials, woodcut headpieces and ornaments, book-label of "T Caillat" c. 1800, on pastedown, bibliographical notes on fly. Light age yellowing, some mostly marginal spotting, small light water-stain in upper margin in places. A very good copy in C17th French calf gilt, covers bordered with gilt rule, spine, with raised bands, richly gilt in compartments with fleurons and some of small tools, combed marble endpapers, head and tail with tiny expert restoration.

First Latin translation of this important and influential treatise on ghosts and apparitions, first published the previous year in German. Lavater (1527-1586) was a prolific author, composing homilies, commentaries, a survey of the liturgical practices of the Zurich church, a history of the Lord's Supper controversy, as well as biographies of Bullinger and Konrad Pellikan. His work on ghosts, 'De spectris' was one of the most frequently printed and widely translated demonological works of the early modern period, going into at least nineteen editions in German, Latin, French, English and Italian. In this treatise on Lemures, ghost shades of the dead which presage great disasters and the change of empires, he maintains that the many of these apparitions are not the souls of the dead but the work of demons.

"the 'De spectris, lemuribus...' of the Protestant physician Ludwig Lavater, published in Zurich in 1570, (we) find an impressive and varied picture of supernatural visions. Among the variety of phenomena he discusses, Lavater devotes particular attention to spectral combats, which, he states, are to be understood as bad omens. Such were swords, lances, and a large number of objects seen in the air; clashing armies or fleeing troops seen or heard in the air or the ground; the horrible sound of shouting voices and the clangor of clashing arms." Ottavia Niccoli. 'Prophecy and People in Renaissance Italy.'. Lavater does not attack witchcraft directly, but his theory of devils shows he must have believed in the power of sorcery. He also attacked those that used superstition for their own benefit. "Thus for Lavater, men who falsely believed that they saw ghosts, apparitions and visions, were either melancholic, or possessed madmen, or alternatively, just fearful, or weak in their senses, or finally drunkards. Priests and monks on the other hand, in spreading credulous beliefs, were deluding the people for the sake of personal profit and even sexual gratification. ... Lavater substantiated his claim by adducing numerous anecdotes from classical and modern sources (among them Erasmus) in which priests, monks and friars had abused the trust of their flock, appearing as ghosts and spirits of the dead in order to seduce wives, extort money, obtain a bishopric, or prove a theological point by false miracles." Michael Heyd. 'Be Sober and Reasonable'. A most important and influential work.

Adams I:301. Thorndike VI: 530. Caillet II 6237. "livre curieux et rare sur les spectres, lémures etc, dûs aux démons, les apparitions des fantômes, des esprits diaboliques et familiers et les accidents merveilleux qui précèdent souvent la mort et la suivent quelquefois." Graesse, Bib. Magica et Pneumatica p. 81

L1475

VERY FINE MAP

50. LESLIE, John. Bishop of Ross. *De Origine moribus et Rebus gestis Scotorum*.

Rome, in Aedibus populi Romani, 1578.

£2,950

FIRST EDITION. 4to. pp. (xl) 588 (xxxii) two parts in one. Roman letter, index in Italic, text within printed box rule, woodcut historiated initials, head and tail-pieces. Both titles within printed line rule with large woodcut printer's device, repeated on verso of last, ten full page engraved plates of genealogical tables including fine royal portraits in medallions and royal arms, one full page engraved plate of Mary Queen of Scots' tree of descent, large double page bldg. engraved map of Scotland and Isles, small engraving of the Scotch royal arms. Very light age yellowing in places, t.p. slightly dusty and ink spotted, slight and occasional marginal foxing. A very good, clean copy, with excellent strong impression of plates and map, in 17th C crimson morocco, spine and edges gilt, joints a bit worn. A handsome copy.

First edition of the principal work of John Leslie Bishop of Ross (1527-1596), Catholic disputant, politician, accomplished man of affairs and historian, long one of the principal agents of Mary, Queen of Scots and sometime her ambassador in England. Despite his diplomatic status he suffered imprisonment, including periods in the Tower of London, and examination by the Council. In 1574 he was released on the condition that he leave England. During his confinement in the Tower, he gathered the material for his grand history of Scotland, written in the Scots language and presented to Mary for her amusement in captivity. He never returned to England, though he continued to be active in Mary's, and after her death, Scotland's interests in France and Rome for the rest of his life. He took up the national history from the death of James I, where Hector Boece had stopped, continued it to the year 1561 and presented the manuscript to Mary in 1571 in prison, for her personal perusal. That fragment was followed up by this much more ambitious text in which he narrated the national history from its origins. In 1596, this was translated into Scots by Father James Dalrymple, a Scottish monk at Ratisbon, but the manuscript was not published till 1888.

The first seven books are mainly an epitome of Hector Boece, and he is as credulous as Boece himself regarding freaks of nature and his country's legends, though his descriptions of the counties and islands was based to a considerable extent on independent observation and learning and no small portion of the topographical matter is first-hand. In the later portions of his work, however, he writes with seriousness and moderation. The history from 1436 to 1562 is much more detailed and his narrative of events during the reign of Mary is one of the most valuable sources for the period, particularly as a Catholic account of the events leading up to the Scottish reformation of which he had first hand knowledge. It is a valuable supplement, and a corrective in many details, to the works of Buchanan and Knox. The map, very often missing, is of particular interest as one of the earliest maps of Scotland, preceded only by Abraham Ortelius's 1573 map. An excellent copy of the rare first edition of this important history in a fine, almost certainly Scottish, binding.

BM STC It. p. 376. Adams L 541. Lowndes 1121. Brunet III 1011. Graesse IV, 176 "On ne connaît que 3 ex. avec la carte".

L2035

51. LOYOLA, Ignatius de. *Exercitia spiritualia.*

Pont-à-Mousson, In Collegio Societatis Iesv, Per Melchiorum Bernardum, Vniuersitatis typographum, 1605.

£2,350

16mo. pp. 256, [x]. A-R8. Roman letter, some Italic. Woodcut Jesuit device on title page, another on verso of last, text within double ruled border, typographical ornaments, head- and tail-pieces, small woodcut initials, 'Colleg. Societ. Jesu' in contemporary hand on t-p. Light age yellowing, very rare marginal spot. A very good copy in contemporary limp vellum, yapp edges, all edges with red and blue bands, vellum a little soiled, joints with some cracks.

A very charming, near miniature edition, of St Ignatius' Exercitia Spiritualia finely printed at the Jesuit College at Pont-à-Mousson. St. Ignatius underwent religious conversion while recuperating in 1521 from wounds suffered in battle. He began writing down his experiences in order to help himself "converse about the things of God." These were the origins of the Spiritual Exercises, on which Ignatius continued to work for the next two decades. The Exercises encapsulated the essence of his own spiritual experience and presented it in a form that would guide others. It is a design for a process of prayer, meditation, and discernment that would "allow the Creator to deal directly with the creature, and the creature directly with the Creator."

In the 1530s Ignatius studied philosophy and theology at the University of Paris, where he guided six of his fellow- students in the Exercises who, as a result, formed with him the nucleus of what in 1540 became the Society of Jesus. The book circulated in manuscript among members of the Society until it was finally published in Rome by Antonio Blado in 1548. That edition is now unfindable and all early editions are rare. One of the most innovative and distinctive aspects of the Exercises was that individuals did not undertake them on their own but with the help of another, who acted as guide. "The 'Exercises' (...) form a unique

book, inspired by a remarkable fixity of purpose and designed for a clearly defined and practical end. (...) Its asceticism is not one of resignation or withdrawal, but full of a positive recognition of an active life. It is this characteristic in particular which made the book such a powerful influence. (...) As a work of religious inspiration the impact has been almost as great outside the Society of Jesus as within" *Printing and the Mind of Man*, pp. 45.

Pont-à-Mousson was one of the Jesuit colleges that were turned into a full university with faculties in theology, law and medicine. It was very successful with 1,200 students of which 400 at the university faculties at the time Jean Bouvet took over as rector in 1607. It was also one of the first colleges where mathematics was taught, usually by the philosophy professor, before an official chair was founded in 1611. It was clearly large enough to have its own press. A very good unsophisticated copy of this work.

Not in BM STC Fr. C17th.

L2080

52. LUCIAN of Samosata and PUYS, Claude du. *Toxare ou de l'amitié, dialogue non moins prouffitable que joyeux.*

Antwerp, Ian Waesberge, 1563.

£1,850

FIRST EDITION thus, 4to. ff. [xlvi]. Roman and italic letter, printed italic side notes, ms ex-libris on t-p : « H-I.V La... », early printed library label "Philologi XXVI" on fly, floral and historiated initials, title within splendid architectural border, spots on gutter of A4 verso and B1 recto. A very good copy crisp and clean, in contemporary limp vellum over boards remain of ties, red edges, spine torn on the upper joint at head, stitching slightly loose, vellum ms internal stub.

Rare first edition of this early french translation of Toxaris by Claude Dupuy, the second after Jehan Millet's translation of 1551. Lucian, Greek satirist of the silver age, is the author of some eighty prose pieces including satirical dialogues and fantastic tales, showing his wit and inventiveness as well of his hatred of cant, hypocrisy, and fanaticism, especially in religion and philosophy. He was the first Greek author translated by Erasmus and Thomas More. In the mid C16 he was an intellectually fashionable author, but a controversial one, as he was well-known to be an atheist. Bacon himself called Lucian a contemplative atheist, and as such Lucian evidently interested David Hume, who described him as a very moral writer, and quoted him with respect when discussing ethics and religion.

The main point of the present text is to praise friendship. Lucian begins with Mnesipe, a Greek and Toxaris, a Scythian. Toxaris presents Scythian relationships as the model of friendship; loyalty has a great place in the Scythian culture. As a counterpart Mnesipe describes tales of friendship between Greeks. Dupuy in his argument tells stories of how different characters in the tales overcome obstacles with the strength of friendship: "Lesquel estant ensemble conioints pars le lien d'amitié, font tombez en tresgrands dangez & inconveniens merueilleux, esquelz ilz ont enduré extresmes peines & griefz tournentz".

Dupuy Claude (1545-1594), jurist & historian and relative of the great humanist Jacques-Auguste de Thou, was taught at Paris by Turnèbe and Jacques Cujas. He was councillor at the Parliament of Paris. He was also a bibliophile: One of the most valuable early medieval manuscript in the Bibliothèque Nationale, known as the Codex Putaneus, was in his collection. However according to C. Lauvergnot-Gagnière the translator could also be a different Claude Dupuys, a professor of literature at the university of Louvain, as she states the jurist Claude Dupuy could not have been in Louvain at this time.

BM STC It p. 420. Renouard 81:11. Adams M 694. Brunet III 1490. Censimento 16 CNCE 37562; UCLA 161.

L1258

53. LURBE, Gabriel de. *Anciens et nouveaux statuts de la ville et cité de Bourdeaus. Esquels sont contenues les ordonnances requises pour la police de ladicte ville, & de tous les estats & maistrises d'icelle. Avec un indice des principales matieres.*

Bordeaux, Simon Millanges, imprimeur ordinaire du Roy, 1612.

£1,950

4to. pp. (viii) 342 (i.e. 336). ()4, A-Z4, Z4, Aa-Ss4. Roman letter some Italic. Title within typographical border, printer's device finely engraved on title, woodcut initials typographical ornaments, interesting occasional marginalia in an early hand. Age yellowing, a little spotted on a few quires, upper margin cut a little close just shaving running headlines on a few leaves. A very good copy in speckled calf c. 1900, spine with gilt ruled raised bands, double gilt ruled in compartments, fleurons gilt, red morocco label gilt.

Very rare, excellent second edition in French, finely printed by Simon Millanges (Montaigne's printer), of this important description of the history of the statutes of the town of Bordeaux by the historian Gabriel de Lurbe, a native of Bordeaux who published several works on the subject. The first edition was published in Laon in 1589 and then translated and expanded by the author and published in 1594. The work offers a fascinating insight into the every day life of the town as the statutes concern the regulation of its every aspect from the duties of the police and the Judiciary to fishmongers selling fresh fish or fishmongers selling salted fish (as a port town the trade in salt fish for the fleet was important). Naturally many of these statutes concern wine and give a very vivid description of the business with eleven chapters devoted to every aspect of the wine trade from the manufacture of barrels to the prohibition of the purchase of wines from areas outside Bordeaux, such as Armagnac. There is a specific regulation concerning the (very lucrative) trade with the English in wine which prohibits anyone taking an Englishman to buy wine from anyone other than the 'bourgeois' of the town, and forbids English merchants from seeking to buy wine directly 'sur les champs' unless with express permission from the relevant authorities.

There are specific statutes concerning the labelling of wine, wine to be drunk in taverns, wines that are forbidden to be brought into the town, at what times wine from specific regions inland (such as the Gaillac) can be brought in town, the use of barrels, regulation of wine merchants, the growing of vines etc. These statutes are especially interesting as they clearly show the protection given to local merchants in their quasi monopoly on the wine trade and demonstrate the particular importance of this trade with the English market. Many also concern food such as butchers, the regulation of the trade in flour, fishmongers etc. Amusingly, the first line of the statute regulating 'des tondeurs' or hair curlers states that it is strictly forbidden to cut the hair or wash the sheets of an Englishman if his ship was berthed within twenty leagues of the town. There are also particularly interesting statutes concerning the book trade and paper and parchment makers. A rare work, that gives fascinating insight into a town that was intimately linked, through its trade in wine, with the English.

Brunet III 1238. Not in Simon Bibl. Bacchia or Oberlé les fastes de Comus et Bachus.

L2053

54. MAFFEI, Ioan Petri. *Historiarum Indicarum Libri XVI....item, ex India epistolarum libri IV... accessit recentiorum Epistolarum a Ioanne Hayo Dalgattiensi Scoto. (with) Ignatii Loiolae vita, postremo recognita..*

Antwerp, ex off Martini Nutti, 1605.

£1,950

8vo. 2 works in one, first in 2 parts. pp (Lxxii) 478 (ii) + 401 (vii) + 152 (xii). Roman letter, printer's device on titles, first a little wormed in blank, old ex libris excised from lower margin, Ex libris of Henricus Prelinger on front paste down. General age yellowing, marginal worming to first few ll., last two ll. browned. A good copy in handsome deerskin, edges ruled in blind, ornate inner border (remains of gilt) central oval on both covers of Christ, St Peter, the Holy Spirit above, gilt, spine compartments with gilt florets, early paper library label at head. On upper cover initials AEAH gilt at head '1611' at foot, remains of ties.

The best and most complete Latin edition of this classic history of the Indies edited by Maffei and now including first hand materials in the form of letters from the Jesuit missions, particularly in the far East. The first half of the vol, approximately, comprises the story of European voyages, discovery and settlement in the East Indies, whilst the rest deals mainly with India proper, China and especially Japan. The second half is mostly translated or edited by Maffei, though some by the Scottish Jesuit John Hay of Dalgety, but apart from a short geography by Acosta the authors are the missionaries themselves. The work also includes an account of Ignacio Azevedo and the Brazilian martyrs.

This edition probably comprises the most comprehensive work on the society, customs, language and beliefs of the Japanese, and the history of their dealings with the western barbarians, which had yet appeared in Europe. It is testimony to the enormous interest the work aroused that it was still being reprinted into the early C.19. According to JFB cat. John Hays' De Rebus Japonicus is often lacking, as is Maffei's important life of the Society's great founder.

Prelinger was an C18 German theologian, doctor of divinity and author, sadly AEAH remains unidentified. The thick soft deerskin and binding decoration point to a Polish-Lithuanian origin.

B.L Low Countries 1601-1621 367: M5. Graesse IV 334. Alden 605/71. JFB M50/51. Sabin 43773 "the best of the various editions in Latin". Cordier p.64 (1st part only).

L1359

FIRST EDITION OF A WORK ON THE INVENTION OF PRINTING

55. MENTEL, Jacob. *De Vera Typographiae Origine.*

Paris, apud Robert Ballard, 1650.

£2,750

FIRST EDITION. 4to. pp. [viii] 119 [i]. Roman and italic letter, t.p. in black and red ink with printer's device of women playing lyres, woodcut historiated initials, head- and tail-pieces. Light age yellowing, slightly foxed in final few ll., slight dampstaining to half-title, later English ms note on verso listing two similar French works, ms note of author and title to fly, a good, clean and well-margined copy in contemporary limp vellum.

First edition of a work on the invention of printing, written a decade after its bicentennial celebration in Mainz and arguing instead that the birthplace of the art was Strasbourg and its inventor was Joannes Mentelin, the author's ancestor. Mentel does not so much argue as shout viz. the amount of capitalisation in the text - INVENTRIX, TYPOGRAPHIA, JOANNES MENTEL. The work is based on the stuff of legend; a story invented by a Mentelin's grandson Johannes Schott with no archival trail, and the local belief it gave rise to that Mentelin had taught Gutenberg about printing before Gutenberg took his ideas to Mainz for improvement. Mentel's only scholarly source is the Epithoma Germanorum (1505) written by German humanist Jacob Wimpheling, who names Strasbourg as the birthplace of printing. Conveniently Mentel leaves out Wimpheling's argument that not Mentelin but Gutenberg began printing in Strasbourg, only to move to Mainz to perfect the art. The sleight-of-history is made possible by an adverb: Mentel's translates the word 'interea' to mean 'however' rather than 'meanwhile', as in Gutenberg had begun printing in Mainz 'however' Mentelin was printing in Strasbourg. The logic behind Wimpheling spending so little time covering Mentelin if he had been the first printer is never considered.

A brief, fascinating work that jumps into the middle of a heated scholarly and nationalistic debate between the Germans and the Dutch on the origins of printing - a debate still not finally resolved. Mentel addresses his book to the scholar who inadvertently kicked off the debate in 1639, Bernhard Mallinckrodt, whose 'On the rise and progress of the typographic art' was the first full-length work on the origins of printing (it also was first work to use the term 'incunabula'). Mallinckrodt recognised that the Dutch were printing with wooden blocks in Haarlem but he concluded Gutenberg was the inventor of metal moveable type and along with Fust and Schöffer, that he had printed the first book. Marcus Zuerius Boxhorn, a Dutchman and historian, took almost personal offence at this assertion and refuted Mallinckrodt a year later. Mentel's first work on the subject was an anonymous tract of 1644: 'A Brief Work on the Place and Inventor of Typography', countering Boxhorn's claims and supporting 'Joannes Mantellus' as the inventor of printing in 1442.

Goldsmith 921. Glomski "Incunabula Typographiae: Seventeenth-Century Views on Early Printing" *The Library*, 336 -348.

L1473

56. METIUS Adrian. *De genuino usu utriusque globi tractatus adjecta est nova Sciatericorum, et artis Navigandi ratio novis Instrumentis et inventionibus illustrata. [with] Mensura geographica et usus globi terrestris, Artisque Navigandi Institutio, novis Instrumentis et Inventionibus adaucta..*

Franeker, Ulderich Balck, 1624.

£2,750

4to. Two works in one. pp. (viii) 210 (ii) 84. Roman and Italic letter, sep. t-p with printer's large woodcut device to each work, very numerous printed and woodcut scientific diagrams of astronomical and navigational instruments, star and sea charts and geometrical computations. General age yellowing, first t-p with two very old repairs, faint early collegiate ex libris at head, small waterstain to lower inner corner of some ll. A good copy in fine contemp. Dutch morocco, border of gilt blowers within double ruled lines to covers, quadruple blind rules with gilt corner pieces within, gilt floral ornament within lozenge in centre of

both, spine in four compartments each with gilt floret and divided by gilt rules; a.e.g. with the floral border repeated on paper edges nearest corners.

Metius, son of the distinguished cartographer and military engineer to the Dutch States, was born in Alkmaar and studied at the University of Franeker in Frisia and at Leiden under Snellius and Van Ceulen. He worked under Tycho Brahe at his observatory at Huen, moving to Rostock and Jena where he gave his first, and very successful, astronomy lectures. In 1600 he was appointed professor of mathematics, surveying, navigation, military engineering and astronomy at Franeker, a position he held until his death. He was an acquirer of mathematical and astronomical instruments, observed sunspots, and was familiar with the telescope, of which his brother Jacob was co-inventor. His lectures were well attended by an international audience including, in 1629, Descartes. Metius wrote extensively (though there is no satisfactory bibliography) and his books were widely used. In astronomy he followed Tycho Brahe's theory of the solar system but also showed respect for the Copernican system.

The present works (2nd. edns. completely revised and enlarged) concern principally the understanding and use of globes, terrestrial and celestial, in particular for the purposes of marine navigation. The proper use of other instruments such as azimuths, quadrants, compasses and astrolabes is also treated in some detail, as well as the principles of astronomy and relevant mathematical propositions, such as the computation of longitude and latitude and of position from the height of the sun, are carefully explained and illustrated with worked examples. In the first half of the C17th the Dutch were probably the foremost seagoing nation and the present work must have had considerable value in training navigators and sea captains and as a practical reference work on their monumental voyages. There are scattered references to Brazil and the Americas.

Graesse IV p. 507 (1st work, earliest edn.). No edn. in Simoni, Alden, J.F.B. cat., Kenney or Honeyman. Houzeau and Lancaster 2820 (1st work only).

L105

DE THOU'S COPY

57. MEURSIUS, Johannes. *Denarius Pythagoricus.*

Leiden, ex officina Ioannis Maire, 1631.

£2,750

FIRST EDITION. 4to. pp. 112, [xii]. A-O4, P6. Roman and Greek letter, some Italic. Woodcut printer's device on title, small floriated woodcut initial, gilt oval book label of George Agar Ellis on pastedown, and of the Wigan free Public Library on fly, their blindstamp to blank margin of title, repeated on last, acquisition note dated 1901 with shelf mark on pastedown. A very good copy in contemporary polished French calf, gilt arms of de Thou and his second wife, Gasparde de la Chastre to covers, spine with raised bands, richly gilt in compartments, with their monogram 'IAGG', joints and head of spine a little worn, small repair to tail, a.e.r.

*Rare first edition of this Neo-Pythagorean treatise on numbers by the renowned classicist Johannes Meursius in a lovely contemporary armorial binding from the extraordinary collection of Jacques Auguste de Thou. De Thou (1553-1617), scholar and historian, the greatest French book collector of his day, of whom it was long said that a man had not seen Paris who had not seen the library of de Thou. He of course died before 1631, but his son frequently added to his father's collection and continued to use the final form of his father's arms on the bindings of his acquisitions. Johanne Meurius (Van Meurs) was a Dutch classical scholar and antiquary. In 1610 he was appointed professor of Greek and history at Leiden, and in the following year historiographer to the States-General of the Netherlands. As a result of the upheavals caused by the eighty years war he accepted the offer, in 1625, of Christian IV of Denmark to become professor of history and politics at Sorø, in Zealand, combined with the office of historiographer royal, in which role he produced a Latin history of Denmark (1630-38), *Historia Danica*. This rare and unusual Neo-Pythagorean work is a short treatise on the significance of numbers.*

"Photius, in his Bibliotheca, has preserved to us part of a valuable work, written by Nicomachus the Pythagorean, entitled Theological Arithmetic; in which he ascribes particular epithets, and the names of various divinities to numbers, as far as to ten. There is likewise a curious work of the same title, by an anonymous writer, which is extant only in manuscript. From these two, and from occasional passages respecting numbers according to Pythagoras, found in the Platonic writers, Meursius has composed a book, which he calls Denarius Pythagoricus; and which is an invaluable treatise to such as are studious of the ancient philosophy." Thomas Taylor. 'The hymns of Orpheus.' George J Agar-Ellis, 1st Baron Dover, (1797-1833) was a British politician and man of letters. He was elected a Fellow of both the Society of Antiquaries and the Royal Society in 1816. In 1824 Agar-Ellis was the leading promoter of the grant of

£57,000 for the purchase of John Angerstein's collection of pictures, which formed the foundation of the National Gallery. A very good copy with most distinguished provenance.

Caillet 7488. Not in Thorndike, Brunet, Graesse, or BM STC C17 Dutch.

L1529

THE FIRST EDITION TO BE PRINTED IN ENGLAND

58. MORE. St. Thomas. *Epigrammata Thomae Mori Angli, viri eruditiones pariter ac virtutis nomine clarissimi Angliaeq[ue] olim Cancellarii..*

London, typis I[ohn]. H[aviland] ..., apud Humphredum Mosley, 1638.

£2,950

16mo. pp. [iv], 182, [ii] lacking last two blanks. Roman letter, some Italic. Title within typographical border, fine additional engraved architectural title page with portrait of More within oval above, with figures of Prudence and Eloquence to sides, signed 'W. Marshall sculpsit', small woodcut initials, typographical headpieces and ornaments, Imprimatur on verso of title page and on leaf M6 verso, 'April. 12. 1638. Imprimatur. Th. Wykes.', leather bookplate of Vernon Watney on pastedown. Light age yellowing, upper margin cut a little close, fractionally trimming a few headlines. A very good copy, crisp and clean, in English straight grained morocco c.1800, covers gilt ruled in a panel design, flat spine gilt ruled and gilt lettered, extremities slightly rubbed. a.e.g.

Second separate edition of the Epigrams of St. Thomas More, the first to be printed in England, and one of the rare editions of any works of More to be printed in England after his death. More translated epigrams from the 'Greek Anthology' of Maximus Planudes into Ciceronian Latin which, after circulating in manuscript, were collected by Erasmus and twice printed by Froben in 1518. They were first published separately in 1520 in an edition which was substantially revised by More for its first independent appearance and presents quite a different text. Three of the epigrams which appeared in the 1518 printing were omitted and thirteen new ones added. Remarkably this is the only separate printing of these epigrams since that edition of 1520, and even more remarkably it was published in England where St. Thomas More status as a Catholic Martyr would normally have precluded publication; it is the only edition of the Epigrammata listed in STC. More's Epigrammata is divided in two parts; in the 'Progymnasmata', here placed at the end, he vied with Lily for the aptest rendering of epigrams from the 'Greek Anthology' into Latin and in the 'Epigrammata' proper he composed his own epigrams.

Little is known about when and why the poems were first written or how they first circulated though they seem to have been written over a period of as much as twenty years. In them More reworks material from many classical writers and weaves in biblical texts, adapts traditional jests, Aesopic fables, and translates two near contemporaneous English love lyrics. His topics are extremely diverse and his range much broader than his fellow humanists, though he eschews a favourite renaissance type, the erotic epigram. At one extreme he writes about foolish astrologers, prostitutes, cuckolds, a Frenchified courtier; at the other there are reflections upon kingship, government, the brevity of life and death. In mood too the epigrams vary tremendously. There are jokes, slapstick comedy, scatology, satiric jabs, expressions of friendship, ironic reflections, lyric moments and epitaphs. More also enjoyed writing variations upon a theme as in his seven epigrams upon two beggars, one blind and one lame, who are each others support. There are a wide range of addressees including several to Henry VIII, humanist friends, his children, a fat priest, a woman More loved long ago, the Archbishops of York and Canterbury and in some instances himself, along with dramatic dialogues and monologues. The epigram on Wolsey is remarkable as a dedicatory epigram by proxy, begging the Cardinal's acceptance of Erasmus' New Testament of 1516. "(it is the) vivid interest in life in all its aspects that makes More's Epigrammata incomparably the best book of Latin epigrams in the sixteenth century" Leicester Bradner.

STC. 18086. ESTC, S112885. Gibson 58.

L1188

59. MYNSINGER VON FRUNDECK, Joachim. *Singularium observationum iudicij Imper[ialis] Camerae, Centuriae IIII.*

Basle, heirs of Eusebius and Nicolaus Episcopus, 1570.

£1,850

8vo, pp. [32], 482, [80]. Predominantly Italic letter, Roman in titles and prefaces, little Gothic and Greek; few woodcut initials; slightly yellowed, missing the final blank leaf, marginal paper-flaw at 311. A crisp, well-margined copy in beautiful contemporary German pigskin over bevelled wooden boards by Thomas Schmidt (Haebler, I, 433 describes an identical binding); skilfully rebaced and varnished; covers elegantly tooled in blind, triple fillets, wreath of portrayed medallions and coat of arms in the external frame, large and detailed portrait under a vault in the centre; on the front, Justice with the inscription 'iusticia quisquis pictur/lumine cernis dic deus es[t]'; on the rear, suicidal Lucretia symbolising chastity ('cas[ta] tulit magnam formae/Lucrecia laudem factat); original clasps on the front, remains on the rear; fleurs-de-lis on the spine; joints lightly cracked; modern bookplate on front pastedown and contemporary purchase note 'Jodocus Stuvénig [or Stwenig?] emit anno .1575. Coloniae Ubiorum [Cologne]'; graceful marginal annotations by him and occasionally by slightly later hands; early ink underlining.

Third much augmented edition by the Episcopus press, after the princeps of 1563 and the reprint of 1565. It provided four hundred learned commentaries on verdicts pronounced by the Imperial Chamber Court (Reichskammergericht). The court was established in 1495, as the highest juridical institution of the German Empire together with the Aulic Council. Its jurisdiction embraced the whole field of law, except for feudal abuses. The author, Joachim Mynsinger or Münsinger (1514-1588), sat as a judge of the court between 1548 and 1566. A skilled humanist, Mynsinger studied law in the top universities of his time (Dole, Tübingen, Padua and Freiburg) and was a late pupil of the German jurist Ulrich Zasius. He was also the chancellor of the Principality of Brunswick-Wolfenbüttel, as well as the first deputy dean of Helmstadt University, founded in 1576. His treatises on law were extremely influential until the mid-seventeenth century, with countless editions in German and Italy. The Singulares observationes were addressed to those who take part in 'the Republic for safeguarding the right' (Greek nomophylakia). This edition was thoroughly amended and enlarged that, as the title indicates, it may be regarded as a new work.

Not in BM STC Ger. Haebler, I, 433.

L1776

FROM THE LIBRARY OF PAUL ELUARD

60. PASQUIER, Etienne. *Le Monophile, avecq' quelques autres euvres d'amour...*

Paris, Robert le Mangnier, 1566.

£2,850

8vo. ff. [iv] 147 [i]. Roman letter. Woodcut initials, printed side notes. Faint marginal dampstain to title and a few other leaves, occasional light age-yellowing, lower margins a little short, a clean and attractive copy in 17th-century French calf, contemporary gilt stamps of a Marquis' arms on covers, spine gilt, speckled edges. Small neat repairs to lower corners and head and foot of spine, joints cracked, early inscription 'A Monsr. de remiers' on title. Bookplate of Paul Eluard by Max Ernst on pastedown.

*An early and rare edition of Pasquier's romantic work, probably shared with Vincent Norment and Jeanne Bruneau, from the library of the great Surrealist poet Paul Eluard, with his bookplate by Max Ernst. Pasquier, who lived well into his eighties, was a "viellard aimable et enjoué" and had fond memories of youth, particularly the pain engendered by love, which he indulged in producing a compilation of juvenilia under the title of *La jeunesse de Pasquier*. Pasquier's literary pursuits predated his career as an 'avocat': "Lorsque j'arrivai au palais, ne trouvant qui me mist en besogne et n'estant né pour être oiseux, je me mis à faire des livres, mais livres conformes à mon age et l'honneste liberté que je portois sure le front". This work is a collection of fables, songs, love letters, stories and dialogues written in honour of the real or ideal woman Pasquier was in love with, to whom it is dedicated. There is a second verse dedication to ladies in general. It was influenced by the Italian works on the philosophy of love fashionable at the time. Most of all, however, it is a discussion of the various aspects of relations between the sexes, largely in dialogue form between a girl and three young men, treating all aspects of love and lovers, and their different visions of them.*

*This copy is especially interesting for having belonged to the poet Eluard. Born Eugene Grindel, Eluard was one of the founding members and key figures in the Surrealist movement, and a prominent Resistance figure during the Occupation. One of the foremost French poets of the 20th century, his creative vocabulary was shaped by an absolute belief in love, but his poetry also has a dark edge. Eluard and Pasquier share a sense of the exaltation of the 'puissance d'amour', both poets celebrating emotional experience above 'voluptuousness'. Eluard's work also Rinds its roots in a female muse, principally his two wives, Gala (who later married Dalí) and Nusch (some of his most moving poems were written after the death of his wife, and are collected in *Le temps déborde*). Despite the gap of nearly four hundred years separating the two men, they are clearly close in their poetic vision of the supremacy of love, if not in their literary style.*

Eluard enjoyed a longstanding and close friendship with Ernst, an extraordinarily subtle painter, whose preoccupation with 'primitive' art, and psychology, led to his heavy use of the bird as a symbol. On Eluard's bookplate, Ernst has interwoven his birds in a subtle array, to be viewed from a number of angles, the figure of the owl requiring the viewer to spare a 'second look'.

Thickett 27; BM STC French, p. 340; Tchermersine V, p. 78; Lemmonyer III, 267; cf. Brunet IV, p. 406 (Brunet notes that the first edition of this work is "fort rare"); not in Adams; or Graesse; one copy in the BN; Only two other copies are recorded, in the B.L. and the University of Chicago.

L469

FIRST EDITION OF THIS ENCYCLOPAEDIC WORK ON DIVINATION

61. PEUCER, Kaspar. *Les Devins ou Commentaire des principales sortes de devinations...*

Lyon, par Barthelemi Honarati, au Vaze d'or, 1584.

£2,950

4to. pp. [xxii] 653 [xxvii] lacking last blank. Roman and italic, woodcut initials, head- and tail-pieces, sidenotes, t.p. with printer's device of water vessel in architectural border blanked by cherubs. Crossed out C17 MS ex-libris 'De Raelet?' on t.p., C18 ownership marks on fly of 'Pierre Duges?' with shelf mark in MS on pastedown. Light age yellowing, faint dampstaining to margin of first 2 and last gathering. A clean and well-margined copy in slightly later calf, panels double gilt on covers, spine with four raised bands, floral decoration gilt-stamped in compartments, a bit worn, upper board scratched.

FIRST FRENCH EDITION of Peucer's encyclopaedic work on divination; "it seems to have been the most influential of his numerous writings which were concerned with the varied fields of medicine, astronomy, mathematics, natural history, and psychology", (Thorndike VI p. 493). On the whole the work approves of divination in natural circumstances - reading dreams, for instance, or the stars, but agrees with the Bible in condemning certain branches of divination related to demons and witchcraft. Peucer's bias is unflinchingly Protestant, denying the possibility of Miracles, and he attributing the successfulness of relics and invocations of saints to demons rather than divinity.

"After discussing divination in general, he turns to oracles and theomancy, then to magic - which he thus incorrectly implies is a variety of divination, whereas the opposite is true - then to divination from entrails, to augury and aruspicina, to lot-casting under which he puts geomancy and divining from names and numbers and to dreams and their interpretation. Next he considers medical prognostications, meteorology and weather prediction, physiognomy and chiromancy, astrology, and last prodigies and portents" (Thorndike VI p. 495). He is highly suspicious of Alchemy as a purely devilish art on the one hand, but on the other entirely approving of Astrology - which he himself put to practice and considered essential to the study of medicine.

Kasper Peucer (1525 - 1602) was a prominent physician and scholar who studied with Melanchthon (and married his daughter) at the University of Wittenberg where he was appointed in turn professor of philosophy, mathematics, and medicine - his pupil John Garcaeus called Peucer the "most celebrated professor of mathematics in this academy". Peucer's religious views were influenced by his close relationship with Melanchthon, which deviated from the local Lutheranism in its Calvinist colourings, and when Melanchthon died in 1560 Peucer became a prominent religious authority. Although he climbed the academic ranks quickly, and gained appointment as physician to Augustus I, Elector of Saxony, his "Crypto-Calvinist" beliefs were his downfall. In 1574, letters discovered by his patron that expressed a desire to convert Augustus to Calvinism led to a twelve year imprisonment in Königstein Fortress. After his release from prison in 1586, he became physician to the duke of Anhalt, where he remained until his death in 1602.

Baudrier IV 147 . Hozeau & Lancaster II 4860 "Rare". Brunet IV 582 "De tous les ouvrages de ce savant fécond, c'est celui-ci qui a eu le plus de succès." Thorndike VI p. 493-501. Cantamessa II 3440 (Latin ed). Wellcome I 4970, Adams P934.

L1479

62. PICCOLOMINI, Alessandro. *Della sfera del mondo ... Delle stelle Risse.*

Venice, Niccolò Bevilacqua, 1561.

£2,500

4to, ff. [4], 176, [4]. Italic letter; historiated initials, printer's device on both titles, 47 full-page stellar maps (misnumbered 48, but skipping, as usual, no. 24), woodcut astronomical illustrations in text, 48 double-page astrological tables; damp stains to upper (slight) and lower margins of first gatherings, small marginal oil splashes to final leaves, two tiny ink spots just affecting text of f. 63 r; clean tear to margin of f. Aviii, tail of first gathering slightly worn. A good copy in contemporary limp vellum (formerly painted red), partially rebaked and worn; minor loss to covers; contemporary paper pagemarks applied to outer margin of each chapter; owner's inscriptions on front pastedown 'L. Vidinus Physicus S.' '1679'; contemporary ms on verso of rear endpaper 'Bronzo Philippo Franz'; early Italian armorial ink stamp with initials CRF to verso of final leaf.

Sixth edition of this very influential Italian cosmography paired with a much important illustration of the Ptolemaic constellations, originally published together in 1540. The same years as this edition, another more common reprint by Varisco appeared in Venice. The scion of a papal family in Siena, Alessandro Piccolomini (1508-1578) was a leading Renaissance humanist, philosopher, dramatist and astronomer. He was a founding member of many Italian academies, notably the Intronati and Infiammati. After teaching philosophy in Padua, he moved to Rome and Siena to started an ecclesiastical career, which eventually led him to being appointed archbishop of Patras.

A partisan of the Italian vernacular, he intentionally avoided Latin in his numerous works. These comprise a couple of moral comedies and collections of his letters and sonnets, several philosophical treatises and translations of classical authors, as well as his famous astronomical essays. Among them, La Sfera and Le Stelle Risse stand out for accuracy and success. The first describes the universe following the traditional Ptolemaic-Aristotelian geocentric cosmography, while the second contains the one of the earliest star atlases to be published in the Western World. All Ptolemy's 48 constellations, save Equuleus, were displayed without the traditional depiction of the related animals. Piccolomini introduced here the practice of identification of stars by Latin letters, which would be adopted using the Greek alphabet by Johann Bayer some seventy years later. The lunar crater Piccolomini is named after him.

Rare. Only two copies recorded in the US (Harvard and Pittsburg). Not in Adam, BM STC It. or Riccardi. Cantamessa, 3459; Graesse, V, 281; Houzeau-Lancaster, 2491.

L1976

63. PISTORIUS, Joannis. *Relationum Historicarum de Rebus Anglicis.*

Paris, Rolin Thierry and Sebastian Cramoisy, via Iacobaea, 1619.

£2,750

FIRST EDITION 4to. pp. 990. Roman and italic letter, woodcut initials, t.p. printed in red and black with woodcut printer's device of two pelicans within decorative wreath. T.p. with ms ex libris of Thomas Shirley, slightly later ms ex libris of Henry Johnson on upper corner of A2. Light age yellowing, upper corner of t.p. cut away without loss, fly leaf loose, light dampstain to lower corner of second half, marginal foxing and paper softening to final gathering. A good copy in contemporary speckled calf, covers double ruled in blind, lower cover with slight split at edge, title gilt on spine ruled in five compartments with raised bands, slightly damaged at head, all edges speckled red.

One of the earliest bio-bibliographies of English authors, divided into four parts, and an excellent practical reference book even today. Pistorius begins with an ecclesiastical history of England, but the bulk of the work is a catalogue of Britons compiled after the example of Geoffrey of Monmouth, John Bale, and Thomas James, beginning with Brutus of Troy in 2879 B.C. who was supposedly the first to settle England, and ending with himself after 1612. Included with each is a brief biography and bibliography of written works, with specific imprints cited where possible. Particularly long entries are given to Thomas Linacre, John Skelton, and John Leland, the longest to Thomas More. The third part is an appendix of works by English authors, some writing under pseudonyms or about whom not much is known. The work concludes with a helpful alphabetical index, with a section listing Pistorius' manuscript sources. It is a uniquely valuable source of reference, especially but not only, for catholic authors often otherwise ignored from the commencement of the reformation until Pitt's death in 1616, indeed his is the last entry. Most of these authors are unnoticed by the later English bibliographies such as Bayle and Lowndes and biographies such as DNB, even though the latter includes the most obscure and eccentric dissenters of low church persuasion. Apart from being an irreplaceable primary source for a vitally important period of English history, Pitts also provides much valuable bibliographical information not otherwise available, such as dates and places of printing and comprehensive lists of contents. Besterman estimates that some 10,000 works are thus described.

Sir Thomas Shirley (c.1590 - 1654) was one of a group of Midlands antiquaries including Burton, Dugdale, Archer and Habington. In 1638, with Dugdale, Edward Dering and Christopher Hatton, he formed a group called 'the Students of Antiquity' dedicated to archival research. Staunchly Catholic, he suffered high financial penalties and imprisonment for his recusancy, as well as exile in France. Several books are recorded from what appears to have been his, rather good, working library.

BM. STC Fr. C17. P1111. Lowndes V 1974 "This work was edited by Dr W Bishop who has prefixed to it a learned and valuable preface". Brunet IV "il est encore recherché en Angleterre". Allison and Rogers 907. Gillow V p. 318 -9. Besterman I. 905.

L1525

64. POLEMAN, Jean. *Le chancre ou Couvre-sein feminin...*

Douay, Gerard Patte, 1635.

£2,750

FIRST EDITION. 8vo. pp. 181 [iii]. Roman and Italic letter, woodcut initials. Faded contemp ex libris on t.p. Age browning, otherwise a good, clean copy in modern boards, all edges marbled.

FIRST AND ONLY EARLY EDITION of a work on the immorality of female nudity, split into two parts focusing on the nudity of the neck, breasts, and nipples, and the use of a veil to cover the head, by Jean Polman, Canon of Theology at Cambrai. Polman is blunt: from the very first sentence he claims that cancer in women is most likely to be breast cancer, caused by exposing the breasts to the air. In 8 sections he rages against nudity, beginning with the discussion of its unnaturalness (citing very selectively from Genesis), listing authors pagan and Christian alike who deplore nudity (and condemning those who do not), and arguing that depictions of "du sein et des tetins" (a phrase repeated almost to poetic proportions) are always paired with mortal sin, scandal, and death. "With aid of repeated puns on the word for cancer (chancre) and the cut-out of a dress-neck (echancrure), he equates the horrible...cancer of the flesh with...the cancer of fashionable nudity" (Kunzle, Fashion and Fetishism, 81). Working his way from the bosom to the head, Polman separates part two, clothe-like, into four "folds" of argument, which repeat the strategy of the previous tract: appealing to nature, scripture, Church Fathers, and finally pagans. The core of the argument is drawn from the discussion of veils from 1 Corinthians II ("every woman that prayeth or prophesieth with her head uncovered, dishonoreth her head").

The work is a reaction to the controversy between "women of the world" who in 1654 were given the name Les Précieuses (the Precious ones), "because it was said they attached value to many things that had none". Among their interests, holding literary salons, writing novels and poetry, contributing to science and politics, was the fashion of low-cut dresses whose necklines sometimes plunged as low as the navel. Gay tells us this resulted in an ongoing battle between them and local clergy in Flanders, and Polman himself reports that in 1635 the Archbishop of Arras sent a directive prohibiting their dress to bishops of his diocese. "Historically the Précieuses represented a form of feminism. In the wake of the Fronde they felt the need and the duty to react against a state of affairs and a state of mind that threatened the tenuous conquests made by their predecessors... The social and sexual subjugation of women was the first item of concern. Thus Mlle de Scudéry: 'One marries in order to hate. Hence a true lover must never speak of marriage, because to be a lover is to want to be loved, and to be a husband is to want to be hated'" (Davis et. al., A History of Women in the West III p. 405-6). They were "much ridiculed but ultimately influential", and the fashion itself somewhat pervades French popular culture in depictions of Marianne, the national symbol of France. An enthusiastic polemic on a very specific subject, thoroughly researched by an impassioned author whose only other claim to fame, the Breviarium theologicum (1650), was placed on the Index of Prohibited Books.

Gay I 532-3 "Ce singulier traité de morale étant devenu très rare"; It was reprinted in Geneva in 1868 in a limited edition of 100 copies. Goldsmith 1269. Marilyn Yalom, A History of the Breast. Not in Hull, and although it discusses breast cancer, we have not found it in Osler, Garrison-Morton, or Wellcome.

L1396

FINE CONTEMPORARY BLIND-RULED AND GILT MOROCCO BINDING

65. PONTANO, Giovanni. *Centum Ptolemaei sententiae. Eiusdem de reb. coelestibus. Liber etiam de luna imperfectus.*

Venice, in aedibus Aldi et Andreae soceri, 1519.

£2,950

Large 8vo. ff. 301 (xix). Italic letter, some Roman and Greek. Large Aldine anchor device to verso of final leaf. Contemporary ms inscriptions and verse to t-p, contemp. ms. marginal scholia to some leaves. Marginal damp-staining throughout, more extensive on final leaves, slightly affecting text in places. Otherwise a good, clean copy in fine contemp. gilt- and blind-tooled brown Roman morocco, panelled sides with multiple billets and roll-tooled borders, decorated with leaf, arabesque and comet tools, diamond panel at centre of sides, spine blind-ruled in compartments, gauffered edges with lace-work pattern, a.e.g., small repair to head and foot of spine, some corners restored, gilt a bit faded, generally very well preserved.

First Aldine edition of the astrological writings of Johannes Jovianus Pontanus (Giovanni Gioviano Pontano, 1429 -1503), humanist, diplomat, scholar and poet who became the driving force behind the Neapolitan Academy and its official leader after 1471, as well as Naples' Secretary of State. His was considered by contemporaries as good as, or superior to, his Classical models. Pontanus' career provides an excellent illustration of the power and prestige which might be attained by men of letters in fifteenth-century Italy.

The present volume consists of Pontanus' scientific (or proto-scientific and astrological) works: a translation and commentary on the Centum Ptolemaei sententiae, and other, briefer treatises, including De luna and De rebus coelestibus.

The pseudo-Ptolemaic Centum Sententiae, or Centiloquy, is a collection of astrological aphorisms, once thought to have been the work of Claudius Ptolemaeus - from whose work it differs in many key respects. Seventeenth-century English scholars such as Joseph Moxon and William Lilly noted that some ascribed it to the mythical Hermes Trismegistus. More recent speculation has centred around the figure of Abu Ja'far Ahmad ibn Yusuf Ibn Daya (d. c.941), who wrote extensive glosses to the work, and translated it into Hebrew and Latin. While some of the sententiae demonstrate typical astrological vagueness (III: a person skilled in a particular field will have been born under the relevant star; VI, XI: the day and time for a particular activity should be chosen carefully, with reference to one's horoscope), others are extremely specific (XX: 'Do not pierce not with iron that part of the body which may be governed by the sign occupied by the Moon'; XXII: 'Do not either put on or lay aside any garment for the first time, when the Moon is located in Leo'). Pontanus' commentary is notable for its concern with proving the superiority of astrology over much contemporary 'science', and for the socio-psychological rather than theological nature of its speculations. It was immensely influential in contemporary and later astrological and prophetic writing: Nostradamus quotes with approval his first proposition 'Soli numine divino afflati praesagiunt & spiritu prophetico particularia' ('Only those inspired by the divine godhead can prophesy, and only those inspired by the spirit of prophecy can prophesy detailed events').

BM STC It. p. 542 & 533; Adams P-2215; Brunet IV, 808; Houzeau-Lancaster I, 3644; Ransom 164; Renouard 87:7; Riccardi 303, Cantamessa II 3556 1.

L593

66. PONTIFICALE ROMANUM. *Clementis VIII Pont. Max. Iussu Restitutum atque editum..*

Rome, Ex typographia Medicaea, 1611.

£2,750

Folio pp. [viii] 503 [i]. Roman letter, double column, title in red and black with large woodcut device of the Medici Press, text in red and black within printed line rule, fine large floriated initials and tail-pieces, extensive printed music, one large woodcut of a confirmation and innumerable smaller woodcuts illustrating text, vellum leaf added before t-p. with ms ex dono 'Dona il Reverendo Padre Maestro Mario Dolcini da Bologna il presente Pontificale alla Sacrestia delle Reverende monache di S. Barnaba pregando quelle fanciulle et monache che di volta in volta si velerano e farrarano dirle per quel giorno solo le lettanie della Gloriosa Vergine durante la sua vita e doppo morte, il De profundis con l'oratione [inclina] pro eius anima. 1 Agosto 1615'. Outer margin of title and following 4 leaves restored, some light spotting and browning in places. A good copy in contemporary Italian dark brown morocco, covers triple blind ruled to a panel design with a central lozenge, outer panel and lozenge billed with blind foliate rolls, oval arms gilt at centre of three fleur de lys above three crowns surrounded with a border of finely gilt small tools, spine with raised bands ruled in blind, expertly rebaced and remounted, remains of clasps and catches, a.e. g., a little scuffed and rubbed.

A beautifully bound presentation copy of this Pontifical, given to the Capuchin Monastery of St Barnaba in Genoa in 1615, magnificently printed and illustrated at the Medici Press in Rome. The Pontifical contains the rites for the performance of episcopal functions (e.g. conferring of confirmation and Holy orders), with

the exception of Mass and Divine Office. It is practically an episcopal ritual, containing formularies and rubrics which existed in the old Sacramentaries and "Ordines Romani", and were gradually collected together to form one volume for the greater convenience of the officiating bishop. The first edition, prepared by John Burchard and Augustine Patrizi Piccolomini, papal masters of ceremonies, was published in 1485. Clement VIII first published this corrected edition in 1596. In his constitution "Ex quo in Ecclesia Dei" he declared this Pontifical obligatory, forbade the use of any other and prohibited any modification or addition to it without papal permission. It has three parts; Part I contains the rites of Confirmation, the tonsure, the seven ordinations, the blessing of abbots, abbesses, nuns, coronation of kings and queens, and blessing of a knight. Part II contains the services for laying foundation-stones, consecrating churches, altars, chalices, many episcopal blessings (of vestments, vessels, crosses, statues, bells, weapons, and flags), the seven penitential psalms, and the litany. Part III contains the publication of movable feasts on the Epiphany, the expulsion of public penitents on Ash Wednesday and their reconciliation on Maundy Thursday, the order of synods, degradations from each order, excommunication and absolution from it, visitation of parishes, solemn reception of bishops, legates, emperors, kings, and a "Princess of great power", the old episcopal scrutiny, even a ceremony for the first shaving of a clerk's beard, and a little rite for making or degrading a singer (psalmist or cantor).

This copy was donated by Father Mario Dolcini of Bologna to the Capuchin monastery of St Barnaba in Genoa. In return for the donation he asked the Nuns of the monastery to veil themselves on 1st of August each year and say the following prayers: the Virgin's litanies during his [Father Mario Dolcini's] life and after his death the "De Profundis" with a prayer for his soul. The Monastery of St. Barnaba was founded in the thirteenth century by the Cistercians though taken over by the Capuchins in 1538. A finely bound and most interesting copy of this wonderfully illustrated Pontifical from the famous Medici Press.

BM STC It. C17 p.495.

L924

ON THE IMMORALITY OF THEATRE

67. PRYNNE, William. *Histrionum Scourge, or, Actors Tragedie...*

London, Printed by E. A[ld]e A. Mathewes, T. Cotes] and W[illiam]. I[ones]. for Michael Sparke, 1633.

£2,750

FIRST EDITION 4to. pp (xxxiv) 512; ff. 513-568 pp. 545-832 (ii) 831-1006 (xl). Roman and Italic letter, head- and tail-pieces. Slight age yellowing, the odd little waterstain towards end, light and mostly marginal. Tear to head of t.p without loss, two small marginal excisions, ancient repair to blank verso, couple of minor paper flaws to text. Contemp. MS annotations to initial blank, partial contemp. ms. index to final e.ps. A good copy, in handsome contemp. binding of thick dark calf, covers triple ruled in blind, 4 raised bands, decorated bands at head and tail of spine, small repair to former.

FIRST EDITION of a work begun by Prynne in 1624, condemning stage plays as "the very Pompes of the Divell". The argument for the immorality of theatre is drawn from an exhaustive number of sources which Prynne lists on the title page: Scripture, 55 Synods and Councils, 71 Christian Writers, over 150 Protestants and Papists, and 40 "Heathan Philosophers" and emperors. Prynne apologises in his introduction for the length of the work, which he claims is absolutely necessary if he is to adequately combat such an "infectious leprosie" that has spread to City, Court and Country. The size of the treatise also relates to the size of the market for printed plays: Prynne reckons generously that over 40,000 had been printed in the past two years, and worse, that they are in better quality than other books: "Shakespeare's Plaies are printed in the best Crowne paper, far better than most Bibles". Ironically, the text is divided into Acts and Scenes. "Despite its unreadability as a whole this book still exercises a very genuine fascination" (Pforzheimer cit. infr.).

William Prynne (1600 - 1669), puritan polemicist and sometime barrister, did not so much live as rage throughout the major political upheavals of 17th century England. "The Cato of this age" at the best of times, "an indefatigable and impertinent scribbler" at the worst, his prolific output ranging from the sinfulness of toasting one's health to more topical take-downs of Milton, lead Anthony Wood to remark: "I verily believe...he wrote a sheet for every day of his life" (DNB cit. infr.). This work, about a thousand pages longer than Prynne's usual printed pamphlets, marked the beginning of his notoriety: "For the publication of this work the author was sentenced by the Star-chamber to pay a fine to the King of 5000l., to be degraded from his profession of the law and to lose his ears in the pillory" (Lowndes cit. infr.), reputedly because the publication coincided with the staging of "Shepherd's Paradise", in which Queen Henrietta Maria and her ladies featured. Distinct from Prynne's overall hatred for the theatre, was his seething disapproval of female actors ("imprudent strumpets"). Not one to give up, Prynne continued to write tracts

against Laud and episcopacy within prison and without. By the Civil War he was restored to his degree and to Lincoln's Inn, was an ardent defender of the legality of Parliament, and spearheaded Laud's prosecution, becoming something of a political figure. During the interregnum he found himself in and out of prison, remaining a key intermediary between politics and the public through his continuous outpouring of pamphlets. After the restoration he lived the rest of his life according to Wood as a very affable keeper of the records and archives in the Tower of London, receiving visitors "with old-fashion compliments such as were used in the reign of King James I".

STC 20464a "Anr. issue, w. 'Errataes' on ***4v". Pforzheimer II 809. Lowndes 5 p. 1987. DNB XVI 432-37. Not in Grolier.

L1637

KING MITHRIDATES' COLLECTION OF TRANSLATED GREEK LETTERS

68. (Pseudo-)HYPPOCRATES, (Pseudo-)DIOGENES of Synope and (Pseudo-)BRUTUS, Marcus Junius. *Epistolae*.

Florence, Piero Pacini, 1505.

£2,450

4to., 40 leaves, A-B8, C6, D4, E8, F6, missing leaf Av. Roman letter; title within wide ornamental border, a few decorated initials, three large printer's devices on final verso; title border cut short, light foxing, mainly marginal. A good copy in modern crushed green morocco gilt by J. Haines of Liverpool, simple gilt panel, title gilt on spine and dentelles, eighteenth-century hand-coloured floral wrappers retained as fly; armorial bookplates dated 1912 on front pastedown and verso of front floral wrapper along with bookseller's manuscript bibliographical description in Italian, tipped in before title.

Very rare and little-known edition collecting numerous spurious letters of Hippocrates, Diogenes and Brutus in an influential Latin translation first published in Florence in 1487 – the Greek princeps being published by Aldus in his collection of Greek Epistolographers in 1499. The missives were written between the first centuries BC and AD as scholarly exercises and moral examples, with quite a high degree of verisimilitude which had tricked learned men until the last century. The portion concerning Hippocrates' supposed correspondence closes the volume and includes, most notably, letters to and from the Persian King Artaxerxes begging for a remedy for plague and the philosopher Democritus persuading Hippocrates to live more decently; one epistle is also addressed to the Greek historian Dionysius of Halicarnassus.

The letters to Crates of Thebes, Aristippus Cyrenaic, Plato, Zeno of Citium attributed to the controversial philosopher Diogenes (fourth century BC) – founder of Cynic movement and mocker of Plato and Alexander the Great – convey all his strict precepts and cutting remarks on, among others, Socrates and Alexander. The pseudo-epistles of Marcus Junius Brutus (85-42 BC), leader of Caesar's murders, were originally written in Greek, concerning the campaign undertaken by him, Cassius and Dolabella in Asia Minor in the spring of 42 BC. This collection was put together by King Mithridates conjecturally drafting the answers, as he informs us in the opening letter.

Francesco Griffolini from Arezzo (1420-1490/1) translated this corpus for Popes Nicholas V and Pius II, receiving the praise of Antonio Beccadelli (Panormita) and Leon Battista Alberti. A talented pupil of Guarinus, Theodorus Gaza and Lorenzo Valla, he worked extensively for Nicholas V, providing groundbreaking Latin versions of the Greek epistles of the Pseudo-Phalaris as well as of Chrysostom's Homilies, the last eight books of the Iliad and the whole Odyssey. This edition is unknown to standard bibliographies on sixteenth-century books and scientific literature.

Extremely rare. Only two recorded copies, of which one in the US (New York Academy of Medicine). Not in BM STC It., Brunet, Graesse, Adams, Durling, Bibliotheca Osleriana, Wellcome. EDIT16, 37281.

L2139

NATIVE AMERICAN AND ORIENTAL LANGUAGES COMPARED

69. RELAND, A Adrian. *Dissertationum miscellaneaorum pars prima [-tertia]*.

Utrecht, Willem Broedelet, 1706-1708.

£2,500

FIRST EDITION. Three volumes, 8vo. 1) pp. (8), 232, (24); 2) pp. (8), 324, (48), without final blank; 3) (8), 250, (30). Predominantly Roman letter, some Greek, Hebrew, Syriac, Arabic and other Oriental scripts; engraved printer's device on title, foliated initials and head- and tail- pieces, a few engraved illustrations in text, engraved tables of Singhalese, Malabar, Sinitic and Java alphabets as well as detailed fold-out map of Ceylon; occasional marginal water stain, lightly age browned. A good copy in contemporary vellum, title inked on spines, all edges sprinkled red; early price note to rear pastedown of volume III.

First edition of ground-breaking linguistic, ethnographical and geographical essays of the late Dutch Golden Age. Professor of Oriental languages and ecclesiastical antiquities at the University of Utrecht, Aadrian Reland (1676 - 1718) was a respected scholar, cartographer and philologist, regarded as the father of Palestinian and Biblical archaeology. He was also a pioneer in the field of Jewish and Arabic studies. His impressive linguistic knowledge spanned from native American idioms to Singhalese and Korean, embracing almost all Indo-European languages, but especially those of the Near and Middle East.

The dissertations in this collection include De veteri lingua indica, De reliquiis veteris linguae persicae, De persicis vocabulis Talmudis, De linguis insularum quarundam orientalium, De gemmis arabicis and De iure militari Mahomedanorum, which, alongside his De religione Mahomedica, is the first systematic and objective description of Islamic belief and practice. The most curious of all, however, is the essay dedicated to the idioms spoken by native Americans, which Reland tried to compare with the European and Asian languages to retrace their common origins. The last four pages of volume III contain the Lord's Prayer in fourteen Slavic languages, including Russian, Polish, Bulgarian, Croatian and Czech.

Rare. Not in JFB. No recorded copy in the US. Brunet, IV, 1203 ('Ces trois parties ... l'on trouve difficilement réunies'); Graesse, VI, 75.

L2020

70. SADELER, Johann. [Old Testament Scenes: Genesis].

[Antwerp], [c.1590].

£2,700

Series of 7 intaglio copperplate engravings, engraved by Hieronymus Wierix to the designs of Johann Sadler after Martin De Vos, the complete Genesis section from a series of thirteen scenes from the Old Testament

The Offering of Abel, Genesis 4

Bartsch. 7001.049 Thieme-Becker, pp. 300-01 | Casanovas, p. 298, no. 24 | Hollstein 1980, vol. 21, no. 50 | Edquist, p. 99, no. 2 | Hollstein 1995-96, vol. 44, no. 190a.

The shepherd Abel, kneels before a pyre on which he offers a burnt offering to the Lord, his raised arms mirroring the twin columns of smoke enveloping the Lord. In the background flocks graze.

Enoch borne to heaven, Genesis 5

Enoch is taken to heaven in his 365th year. As the smoke cloud rises away from his pyre, underneath are beheld his myriad descendants, of all ages.

Bartsch 7003.083. Engraved by Hieronymus Wierix after De Vos.

Noah sacrifices to God, Genesis 8

Against a backdrop of the Ark, its future occupants standing nearby, Noah sacrifices to the Lord, who is once again present in a twin plume of smoke. Noah's family stand around the altar.

Bartsch 7101.007

The Angel appears to Abraham, Genesis 22

A ram is sacrificed in the foreground, Abraham perched on a rocky outcrop is suddenly surprised by the appearance of a winged angel, who points to Isaac.

Joseph is taken from the pit and sold to the Midianites, Genesis 37

A travelling convoy in the background hints at Joseph's ignominious fate. Carelessly, his semi-comatose form is raised from the pit for the inspection of the Midianites.

Jacob's Ladder, Genesis 28

Jacob slumbers underneath a great tree, dreaming of a great ladder which reaches to highest heaven, upon which can be seen the forms of angels. 7101.009

The Supplication of Esau, Genesis 32 & 33

A crowd of his dependents behind him, Esau kneels in supplication to a great army, the sunlight glinting off their armour.

(Bartsch 7001.049-.050, 7003.060-.068, 7101.010, 7201.404).

L918

FICTITIOUS IMPRINTS

71. SANDYS, Edwin (with) BOCCALINI, Traiano (and) D'ESTAMPES de VALENÇAY, Léonore.
Relatione dello stato della religione. (with) Pietra del paragone politico. (and) Cardinalium archiepiscoporum episcoporum ... sententia.

Geneva (with) Cormopolis [Venice] (and) Paris, s.n., 1625 (with) Giorgio Teler, 1615 (and) Antoine Estienne 1625.

£2,250

4to., three volumes in one. 1): pp. (4), 192; 2): 32 leaves; 3): FIRST EDITION: pp. 26, (2). Roman and Italic letter; printer's device on title, some decorated initials and head-pieces in 1) and 3); tiny marginal worm trails, a few leaves aged browned, light damp stain on upper corner on first half, title of 1) a bit soiled. A little age yellowing, a good copy in contemporary vellum, title gilt on morocco label to spine; slightly rubbed and stained, chipped lower corners; seventeenth-century manuscript shelf mark on front pastedown, early manuscript price and collation notes in English on front endpaper.

An interesting collection of controversial treatises on early seventeenth-century religion and politics, two of which bear a false imprint to elude censorship. The opening work is the first and only Italian edition of an influential Stuart treatise on the situation of religion in Europe. An able politician and pioneering investor in North America, Edwin Sandys (1561-1629) completed his studies in Oxford, befriending his tutor Richard Hooker. Later, he travelled in Europe and in Venice wrote this anti-Catholic report with the help of the Venetian scholar Paolo Sarpi.

The Relation was first published in 1605 against the author's will and then expanded until 1637. This remarkably early Italian translation is variously attributed to the pen of Sarpi or Giovanni Diodati – the famous Calvinist pastor and scholar of the Bible – and was almost certainly printed in Geneva (where a community of Italian immigrants, religionis causa, was settled). According to a recent reattribution, the translator may well have been William Bedell (1571-1642), chaplain to the English ambassador in Venice Sir Henry Wootton and later translator of the Bible into Irish. Although the peculiar printer's device on title shows a dolphin twisting around an anchor like the famous Aldine device, the Latin motto is incorrectly 'Festina tarde' instead of 'Festina lente'.

*The second work is a very early edition of a mordant political parody, printed several times in the course of 1615 and later on in the century under a fictitious printing place such as 'Cormopoli' or 'Cosmopoli'. This covering stratagem was necessary since the book ridiculed, alongside other European rulers, the king of Spain and the German Emperor. Traiano Boccalini (1556-1613) was a famous satirical author, whose most successful and entertaining work was *Ragguagli di Parnaso*. Pretending to be the official reporter of a divine parliament chaired by Apollo on Mount Parnassus, Boccalini fearlessly mocked the contemporary society and politics. The *Pietra del paragone politico*, published posthumously, was in fact a continuation of the *Ragguagli*. On leaf Bivr, one can find a witty account of Thomas More enquiring of Apollo as to the end of all heresies.*

*The volume ends with a booklet printed by Antoine Estienne, scion of the renowned dynasty of French printers. Written by the Bishop of Chartres, Léonore D'Estampes (1589-1651), it is a defence of the unscrupulous expansionistic policy undertaken by Cardinal Richelieu and King Louis XIII in the Thirty Years' War, replying promptly to the pamphlet of the Jesuit scholar Jakob Keller entitled *Ad Ludovicum XIII Regem admonitio*. A counterfeited octavo edition with Estienne's name and device was published by Robert Young in London also in 1625.*

1) BM STC It. 17th, 816; Brunet, V, 123; Graesse, VI, 263; Melzi, *Opere anonime e pseudonime*, II, 425.

2) BM STC It. 17th, 118; Brunet, I, 1019; Graesse, I, 457; L. Firpo, 'Le edizioni italiane della *Pietra del paragone politico* di Traiano Boccalini', *Atti della Accademia delle Scienze di Torino*, LXXXVI, 1951-52, n. 17.

3) Not in Gibson, Brunet or Graesse. Renouard, 216:1.

L2110

NEO-LATIN COLLECTION OF NATIONAL SCOTTISH POETRY

72. SCOT, Sir John. *Delitiae poetarum Scotorum hujus aevi illustrium.*

Amsterdam, Iohannem Blaeu, 1637.

£1,750

FIRST EDITION. 12mo. Two volumes. pp. 1) 1-12, (ii), 13-699, (i): 2) pp. 573, (iii). Roman letter some Italic. Blaeu's woodcut printer's device on both titles, small woodcut initials "Bought at Amsterdam Sept. 25 1877, H. A. B." on front fly. Light age yellowing, the odd marginal spot or mark. Very good copies, crisp and clean; volume I in contemporary vellum over boards, nearly matching vellum, titles inked on spines in same C17th hand.

First edition of the largest anthology of Scottish neo-Latin poetry ever produced, edited by the Fife laird Sir John Scot of Scotstarvit and the Aberdonian poet Arthur Johnstone. The two volumes were printed at the sole cost of Scot and preserved the last fruits of Scottish latinity. Scottish neo-Latinists saw themselves first and foremost as part of an international community of renaissance humanists fascinated by the Classical past. Despite James VI's accession to the English throne in 1603, and subsequent negotiations over closer Anglo-Scottish Union, the majority of the Scots featured in the Delitiae poetarum Scotorum identified much more closely with the cultural and intellectual life of Continental Europe than they did with that of England.

"The Delitiae Poetarum Italarum opened the floodgates to a series of national anthologies, all in Latin, all entitled Delitiae, all printed in Frankfurt. Along came collections for France, Belgium, Germany, Hungary and Denmark. (...) There was a strange irony in all this. Neo-Latin was, of course, the international language par excellence, transcending national boundaries. (...) Yet the collections clearly had competitive, nationalistic ambitions. It was as if the new chauvinism and confidence of the Renaissance vernacular languages had been diverted into Neo-Latin. (...) (John Scot of Scotstarvet) had the time, motivation and, most importantly, the money to undertake the Herculean labor. John Scot of Scotstarvet, a Fife laird and a dilettante poet himself, had the education and finances to win friends and influence people, particularly in Europe. What makes the subsequent enterprise of special interest is the fact that we have a detailed account of its progress, for Scot scrupulously preserved all incoming mail. The correspondence, now in the National Library of Scotland, reveals a great deal: how Scot accumulated and edited the material and why it took almost twenty years before the Delitiae found its way into print. (...) From about 1619, Scotstarvet had been collecting and receiving specimens of Scottish latinity. (...) Work by thirty-seven poets was finally chosen. Many of those included had made a name for themselves abroad: James Crichton in Italy, George Crichton in Paris, Thomas Dempster almost everywhere; John Barclay's Latin novels were widely read in Europe; John Johnston used European presses almost exclusively; Andrew Melville was well-known among Continental Calvinists; James Halkerston wrote witty epigrams on the Pope and Henri III. (...) The work avoided overt antiquarianism which by this time would probably have lacked popular appeal. Still Scotstarvet could be proud of his labours; the text was sound and Blaeu did it justice. In the next century, Samuel Johnson would call it "a collection to grace any nation." Perhaps the greatest satisfaction to those who produced it was that the English never had the like." Christopher A. Upton. 'National Internationalism: Scottish Literature and the European Audience in the Seventeenth Century'.

Very good copy of this important national anthology.

Shaaber S83/J238

L2140

A HUMANIST SCHOLAR'S COPY

73. SIGONIO, Carlo. *Emendationum libri duo. Quorum argumentum proximae pagellae indicabunt.*

Venice, Paolo Manuzio, 1557.

£2,750

FIRST EDITION. 4to. ff. (xii), 159 (i.e 155), (i). (last blank). Roman letter some Italic and Greek. Large Aldine device within ornate woodcut border, on t.p., and verso of last, capital spaces with guide letters, classical historiated initials, some with contemporary colouring in brown ink, two small woodcuts of coins in text, "sum f. Beraldi και των φιλων (and his friends)" crossed out at head of title "Ex biblioth. Franc. Ott. Leükher 16" beneath, Greek marginalia in contemporary hand (probably Beraldi's) on a few leaves, shelf mark on pastedown. Very light age yellowing, tear to E2, an original paper flaw, with printers correction pasted over

part of the text on verso, small tear in one blank margin, small tear to upper cover, another cut unevenly. A very good copy, crisp and clean with good margins in contemporary limp vellum, yapp edges, remains of ties, stubs from C15 vellum ms.

First Edition of this compilation of Sigonio's scholarly notes on various classical authors, beautifully printed by the Aldine press, with an excellent provenance. Sigonio (1524-1585), Italian historian and classicist, was the author of numerous scholarly works held in high esteem by his contemporaries. He was born at Modena and held professorships at Venice, Padua, and Bologna. "he was unquestionably one of the first classical antiquaries of his time, and a man of great judgement as well as learning, very correct and deep in researches, and of most unwearied diligence." Chalmers. Sigonius's reputation chiefly rests upon his publications on Greek and Roman antiquities, which may even now be consulted with advantage. "In 1555, while still at Venice, he published his folio edition of Livy and his Fasti Consulares, with an ample commentary on the latter in the following year. The last two works were the first in which accurate criticism was applied to the chronology of Roman history." Sandys. This volume is a collection of Sigonio's scholarly notes on Livy, Cicero, Hemogenes and others and is prefaced with one of his attacks on fellow Classical scholar Francesco Robortelli with whom he had a long running feud due to the publication by Sigonio of a treatise 'De nominibus Romanorum', in which he corrected several errors in a work of Robortelli on the same subject.

Francois Bérauld (Beraldi is the latin name of Bérauld) was a professor of Greek at the newly opened University of Orleans. He published a translation from the Greek, with a commentary, of Appian on Hannibal and the wars in Spain, published by Henry Estienne in 1560. He converted to Calvinism and and was considered one of the leading lights at the University of Orleans. He was later involved with the prosecution of Morely, personal tutor to Prince Henry, later Henry IV of France, on the grounds of Heresy. Franz Otto Leukher, a later owner, was the author of 'Disputatio Philosophica Miscellanea', published at Ingoldstadt in 1646.

BM STC It. C16th. p. 627. Renouard 172:16. Ahmanson/Murphy 446. Adams S1114.

L1721

74. SPERONI, Sperone. *Canace. Tragedia. (with) GIRALDI, Giambattista. Giudicio Sopra la Tragedia di Canace et Macareo.*

Lyon, D. Farri, 1566.

£950

8vo. Two works in one, ff. 48 + 54 [ii] last two blank. Italic letter. Historiated initials, printer's woodcut device on both titles, "Franco di flamminis" ms. In contemporary hand on second, small ms. armorial device below, extensive marginalia in the same hand in the second work, bookplate of Allardyce Nicoll. Light age yellowing, the odd marginal spot. A good copy in C18 marbles paper wraps.

Excellent edition, with Giraldi's important 'guide,' of Speroni's most famous, influential and controversial play, first published in 1546. A versatile and extremely influential man of letters, Speroni was known for his literary criticism, in the many prose dialogues and treatises he wrote over his long career, and for this Senecan revenge tragedy, Canace, which instigated a feud among the Italian literati on the tragic genre that lasted for decades. Sperone was born in Padua and taught in various capacities at the city's university, where he was acquainted with Pietro Bembo, Giraldi, and Tasso, and was at the centre of the powerful literary circle at Padua. This is a verse tragedy, undivided into scenes, based on the Greek legend of Canace, daughter of Aeolus, who was forced by her father to commit suicide for having fallen in love with her brother, Macar. It was composed for Padua's literary academy, the Accademia degli Inflammati, and was printed at Firenze in 1546. The work was highly polemical, the subject of incestuous twins was always going to be controversial, and was performed only once. "It was Speroni's Canace that most exploited the incest theme. In fact, Speroni theorised that incest may not be an evil: but even if it is, an evil hero may evoke a catharsis. In the critical battle over Canace, one thing is clear: incest is justified as a legitimate way to arouse pity and fear... Canace was, nevertheless castigated for its lasciviousness." Richard Fabrizio. The public reaction led Speroni to write an Apologia (1550), which he never finished. It is accompanied by Giraldi's long essay on the work and on the nature of tragedy in both theatre and poetry in general. This was long attributed to Cavalcanti but is now considered Giraldi's, himself an influential playwright. He is renowned as the author of the 'Hecatommithi,' a collection of tales told in the manner of Boccaccio which provided the plots of Measure for Measure and Othello. A good copy of one of the best editions of this work.

BM STC C16th It. p. 636. cf. Gamba 1653. Fontanini, I, p. 507.

L1065

THE MONASTICAL CODE OF CONDUCT IN THE MIDDLE AGES

75. ST. BENEDICT. *Rule [commented on by Ruggiero da Barletta].*

Bologna, Vincenzo Bonardo and Marcantonio Grossi, 1539.

£2,750

FIRST EDITION thus. 4to., ff. (4), 190 (i.e. 191), (1), missing final blank. Roman letter, indented commentary in smaller; title and final verso in same elegant architectural and floral border, vignette on title of St. Benedict and the editor, large printer's device below colophon on final recto; large black-on-white decorated initials; light foxing and occasional damp stain, mostly marginal; clean marginal tear at head of +iv and foot of 38, paper flaws to 56 affecting a few letters. A good copy in contemporary limp vellum; later but not modern endpapers, crack to spine.

First and only edition of an extensive scholarly commentary on the Rule of St. Benedict. The spiritual father of the later Benedictine order, Benedict of Nursia (c.480-543/47) is regarded as the founder of Western monasticism. Sick of the immoral customs of the Roman noble world of Late Antiquity in which he was raised, Benedict gave up his education, established twelve Christian communities in the remote area of Subiaco and then set up the Monastery of Monte Cassino. There, he wrote the 73 short chapters comprising the Rule, providing a highly influential guide to spiritual life and the administration of monastic communities.

Following the famous rule Ora et Labora (pray and work), the monks' days are equally divided into eight hours of prayer, eight hours of sleep and eight hours of manual work, sacred reading, or works of charity. Members of the community are urged to be humble and obedient to their abbot, who, in his turn, is thoroughly instructed on how to manage the building, regulate communal food and drink, attend to his pastoral duties and dispense penalties and forgiveness to transgressors.

The Rule was followed by many monasteries of Late Antiquity and the Middle Ages throughout Europe. By the beginning of the sixteenth century, it had been published dozens of times and translated into German, French and Italian. The editor and commentator of this edition was a little known professor from Barletta (Puglia), friar Ruggiero; we learn from this book that he was a member of the Celestines, an order established in 1244 by Pietro da Morrone (later Pope Celestine V) as a branch of the Benedictines. Pope Paul III and the general abbot of the Celestines endorsed his project of publishing Benedict's Rule, as recorded in the opening of this book. This edition is remarkable for its old-fashioned features, recalling medieval manuscripts and early incunabula. In particular, the fine illustration on the title-page depicts Ruggiero presenting his work to St. Benedict in the act of blessing, while the much more extensive commentary is often printed around the text of the Rule.

Rare. Only three copies recorded, all in the US (Harvard, Kalamazoo, Lawrence). Not in BM STC It., Adams or Brunet. Graesse, I, 334; Sander, 6521.

L2145

76. STANIHURST, Richard. *De Rebus in Hibernia Gestis, libri quattor.*

Antwerp, Christopher Plantin, 1584.

£2,950

FIRST EDITION, 4to, pp (ii) 3-264 (viii). Roman letter, some Italic, woodcut initials, printer's device on title page. Light age yellowing, very slight foxing, a good, clean, wide margined copy in mid 19th C olive morocco, spine and edges gilt.

FIRST EDITION of Stanihurst's interesting and controversial history of Ireland. Opening with a dedicatory epistle to his brother-in-law, Patrick Plunkett, Baron Dunsany, Stanihurst, writing in Latin, gives a detailed description of Ireland's geographical and ethnological features; one of his aims, he tells Plunkett, is to dispel Ireland's obscurity and raise continental awareness of the country. The next three chapters narrate the Normans' invasion of Ireland in 1169 (in support of Diarmait Mac Murchada, the ousted King of Leinster) and their subsequent settlement there, with extended descriptions of the arrival of Richard of Clare, Earl de Pembroke, known as Strongbow. The account ends at the beginning of the 13th century and the accession of King John. One of Stanihurst's main sources was the 12th-century Welsh historian Giraldus Cambrensis, and the work ends with an annotated appendix of extracts from his Expugnatio

Hibernica, from which Stanihurst's numerous errors, pointed out by later editors, are believed to have derived. Stanihurst positions himself as a descendant of the Norman Irish settlers, rather than a 'true' Celtic Irishman, and is credited with coining the term 'Anglo-Irish'. He was later criticised for his 'want of sympathy with the native Irish and his prejudiced misrepresentations' and his ignorance of the Irish language (DNB).

Born in Dublin in 1547, the son of the Recorder of Dublin and Speaker of the Irish Parliament, Stanihurst went to Kilkenny Grammar School and thence to University College Oxford and both Furnivall's Inn and Lincoln's Inn. His tutor at Oxford was Edmund Campion, the Jesuit martyr, and Stanihurst accompanied him on research trips for Campion's own history of Ireland. Raphael Holinshed asked Stanihurst to finish the Irish chapter of his *Chronicles*, but the result incurred the disapproval of the Privy Council.

Due to political unrest and his association with Campion, Stanihurst was arrested and imprisoned in 1580. On release, he fled to Leiden, known for relative religious tolerance, where he published an innovative - and widely mocked - translation of the *Aeneid*, attempting to preserve Virgil's original hexameter scansion. He also worked as an alchemist and advisor in Spain, under Philip II, but never returned to Britain, dying in Brussels in 1618.

BM STC C16 Dutch p. 192. Voet. V 2228A "The work was actually printed at Leiden, but a number of copies received a title page with Plantin's Antwerp Imprint." Shaaber S 292. Adams S 1633. Brunet V 508. "livre peu commun, et qui est recherché en Angleterre."

L2095

77. SUÁREZ, Francisco. *Opus de virtute et statu religionis*.

Venice, Bernardo Giunta and Giovan Battista Ciotti, 1609.

£2,450

Folio, pp. [88], 776. Predominantly Roman letter, little Italic. Decorated initials, title in red and black with large printer's device showing personifications of the Grand Duchy of Tuscany surrounded by the cities of Siena, Lucca, Pisa and curiously Perugia; title slightly stained, tiny marginal wormholes in places, a few pages lightly browned or foxed, light dampstains to final gatherings. A good copy in contemporary plain vellum; skilfully repaired and rebaced, later endpapers.

Rare second edition, accurately revised and expanded after the *editio princeps* just published in Coimbra. Francisco Suárez (1548-1617), named by contemporaries 'Doctor Eximius', was a pious and highly respected theologian. He entered the Society of Jesus at Salamanca, where he read philosophy and theology and was ordained priest in 1572. He taught these two subjects all over the Iberian peninsula, including the leading universities of Alcalá de Henares, Salamanca and Coimbra, as well as, for a short period, in Rome. His fame was so great that Gregory XIII attended his first lecture in Rome, while Paul V invited him to refute the errors of King James I and stay at his side in the papal court. However, Philip II, then king of Spain and Portugal, sent him to the University of Coimbra to give further prestige to that ancient and glorious institution. It is also said that, when Suárez visited the University of Barcelona, the professors went out to greet him holding the insignia of their faculties. He was among the most eminent thinkers of the Second Scholasticism, alongside Domingo de Soto and Roberto Bellarmino. *De virtute et statu religionis*, written under the auspices of Paul V, tackles the notion of true religion and deviations from it, including magic, simony and pagan cults. The second book is devoted to superstition, focusing on occult beliefs, witchcraft, demonology and the punishments for such practices. As usual, his argument is very clear and in-depth, bearing witness to his exceptional knowledge of the Classics, the Church's Fathers and the heretical as well as ecclesiastical writers. This is an invaluable source for the students of the Catholic Church's policy towards magical thought.

[Suárez] worked in a great variety of fields, including metaphysics, natural theology, philosophy of mind, philosophy of action, ethics, political philosophy, and law. In all these areas he made contributions the influences of which are so widespread and commonplace that they sometimes escape notice. Still, it is noteworthy that figures as distinct from one another in place, time, and philosophical orientation as Leibniz, Grotius, Pufendorf, Schopenhauer, and Heidegger, all found reason to cite him as a source of inspiration and influence.' *Stanford Encyclopaedia of Philosophy*.

Rare. Only two copies recorded in the US (Columbia and Penn University). Not BM STC 17th It., Cantamessa, Thorndyke or Calliet. Camerini, II, 502:96; Sommervogel, VII, 1670:9; Palau, VI, 550.

L2024

BECKFORD'S BOOK OF RELIGIOUS EMBLEMS

78. SUCQUET, Antoine. *Via vitae aeternae iconibus illustrata.*

Antwerp, Martin Nutius, 1620.

£2,750

FIRST EDITION. 8vo., pp. (16), 875, (21), plus 32 numbered plates. Predominantly Roman letter, little Italic; engraved title showing the distribution of souls between hell and heaven and 32 full-page engraved emblems, all by Boëce van Bolswert, a few foliated initials and decorative tail-pieces. A very good, well-margined copy in contemporary Dutch vellum, gilt with external panel and large central piece of interlacing ribbons, gilt title and floral decoration on spine, yapp edges, all edges blue; contemporary ex libris of the Convent of the Discalced Carmelites in Brussels at head of title, modern bookseller's pencil annotation on front pastedown, nineteenth-century description and cut-out from a later sale catalogue pasted before front endpaper.

Beckford's copy of the first edition of 'an immensely popular book' (Praz) of Catholic devotion. Antoine Sucquet (1574 - 1627) was a Belgian scholar and leading member of the Jesuits in the Low Countries. Together with his Testamentum Christiani hominis, this is his only published work, providing complex visions of Heaven and Hell through a strong combination of text and images. Each emblem is beautifully illustrated with a high-quality plate by a pupil of Rubens, the Flemish artist Boëce van Bolswer (1580 - 1633), and is accompanied by biblical quotations and in-depth explanations in prose referring to the figures depicted. The book found immediate success, with frequent reprints and translation into the main European vernacular languages, even if no later edition was able to retain the remarkable style of the engravings illustrating this editio princeps.

As pointed out in the modern pencil annotations on the front pastedown and the following cut-out from an early twentieth-century sale catalogue, this copy comes from the library of two eminent British collectors, William Beckford (1760 - 1844), and the 10th Duke of Hamilton (1767 - 1852). It was sold as lot 2302 during the eleven day-sale of the third portion of his renowned collection, in July 1883. In light of Beckford's interest in Catholic culture, it is not surprising to find marks of his illustrious ownership on Jesuit books.

BM STC Simoni, S269; Brunet, IV, 577; Graesse, VI, 519; Funck, 398; Landwehr, Low Countries, 761; Praz, 506; Sommervogel, VII, 1690; Hamilton Palace Libraries: Third Portion, Sotheby's and Co., 1883, lot 2302.

L1888

THE FUGGER COPY

79. TRENT, Council of. *Concilium Tridentinum. Sub Paulo 3. Iulio 3. & Pio 4. Pont. Max. celebratum. ... Et denuo Librorum prohibitorum indice addito..*

Venice, Hierony Polum, 1590.

£2,500

16mo. Two parts in one. pp. (xxxii), 350, (ii), 48. a-b8 A-Y8; A-C8. Roman letter, some Italic. Small woodcut initials, charming woodcut printer's device on both titles. Light age yellowing, rare marginal spot or mark. A very good copy, crisp and clean, in contemporary vellum over thin boards, arms of Anton Fugger stamped in black on the upper cover, dated 1586, yapp edges remains of ties, title ms on spine.

A lovely, near miniature, copy of the decrees of the Council of Trent, finely printed in a tiny Roman letter, bound for the library of the Anton Fugger the younger from one of the greatest bibliophile families of the C16th. He was a member of a wealthy German banking and merchant family whose financial prospects were secured by his namesake, and Uncle Anton Fugger (1493-1560), whose trade empire extended from the Americas and the West Indies, to mining interests in Scandinavia, and who had an immensely rich library. A handbook for the Counter-Reformation, the present work includes an updated version of the Papal Index of Forbidden books, with a separate title page, in the last pages of the vol.

"Forced upon an unwilling papacy by the Emperor Charles V, who was anxious to put an end to the dissensions caused by religious strife, the Council (of Trent) first met in 1545. From the beginning however its proceedings were under papal domination, and, so far from effecting a reconciliation with Protestantism, its pronouncements on undecided points of dogma and the bold front it thus put forward, gave its members the new confidence they needed to resist the evangelical threat. No compromise was offered, and when, after numerous delays and evasions designed to frustrate the intentions of the non-Italian members, the Council closed at the end of 1563, an instrument had been placed in the hands of the

Papacy which determined the evolution of the Roman Church for the next three centuries, culminating in the pronouncement of the dogma of Papal infallibility in 1877. Only now is some relaxation beginning to take place. The full force of the acts of the council was not lost either on those who desired a reconciliation between the church and the new schismatics or on those who distrusted the centralisation of power in Rome." see Printing and the Mind of Man pp 69-70.

The thirty page index of prohibited authors and/or titles was first published in 1564 and constitutes the earliest attempt at systematic control of the printed word. It covered initially heretical and superstitious writings, editions of the holy Scripture by non-Catholics, books on liturgy or dogma not approved by the Holy See and immoral or obscene books. Expanded and updated for nearly four centuries (when it had reached 510 pages) it was abandoned in 1966. see Printing and the Mind of Man pp 49 -51.

BM STC It C16th p. 679.

L1336

80. WELBY, Henry (or HEYWOOD, Thomas). *The phoenix of these late times: or the life of Mr. Henry Welby, Esq: who lived at his house in Grub-street forty foure yeares, and in that space, was never seene by any, aged 84..*

London, N. Okes for Richard Clotterbuck, 1637.

£2,250

FIRST EDITION. 4to. 25 unnumbered ll. . *Š A-E4 F3. (without last blank). Woodcut initials, typographical and woodcut head and tail pieces, engraved portrait frontispiece of Welby, trimmed and mounted (probably from the 1794 reprint). Title and verso of last dusty, light age browning, upper margin cut close, running headline just trimmed in places, the odd marginal mark. A good copy in excellent C19 blue morocco gilt by Ramage, covers triple gilt ruled to a panel design gilt fleurons to outer corners, spine richly gilt in compartments, inner dentelles gilt, all edges gilt.

A rare and most interesting account of the life of the famous recluse Henry Welby of Grub Street, with epistles and epitaphs by Shakerly Marmion, John Taylor the water poet, Thomas Brewer, and Thomas Heywood himself, who was most probably was the author of the main text. Heywood (?1574-1650), actor and dramatist, one of Shakespeare's colleagues in the Admiral's men in the 1590's, composed principally for the stage but wrote also a small number of works unconnected with the theatre. In this work he relates the life of Welby, a wealthy land owner, who became a recluse living in his house in Grub Street for forty four years with no contact with the outer world except through his elderly maidservant. He retreated to this solitude after a quarrel, in which a younger brother traumatised him by trying to murder him (attempting to shoot him with a double-charged pistol, which only 'flashed in the pan').

Up to this point, Welby had been a student, had travelled abroad, married, had a daughter, and seen the daughter married. As a result of this incident he took 'a very faire house in the lower end of Grub Street, near unto Cripplegate,' and passed the rest of his life in absolute seclusion, never leaving his apartments. Heywood gives detailed description of his abstinence, his diet, his daily routine; he asserts that at Christmas and Easter, all the food for a proper feast would be served into Mr Welby's outermost room, where he dined, which he would then carve, and send out to be distributed to his neighbours, without his eating any of it himself. Heywood also states that Welby was a scholar and a linguist, and always bought the best books available, English and foreign. He particularly admires him for his piety and charity seeing in him something of a biblical figure living in London.

"what retirement could be more? In my opinion it far surpasseth all the Vestals and Votaries, all the Ancesses and Authors that have beene memorised in any Hystorie." Despite the extraordinary nature of the events described the work nonetheless gives an interesting insight into ordinary lives in Stuart London. Shakerly Marmion spoke of Heywood as writing "all history, all actions, Councils, Decrees, man, manners, State and factions, Playes, Epicediums, Odes and Lyricks, Translations, Epitaphs, and Panegyricks" (DNB). He was indeed a translator, primarily of Lucian, and Kirkman (his bookseller) reports of him that "many of his plays were composed in the tavern, on the backside of tavern-bills" (ibid.). Curious and uncommon.

STC 25227. Lowndes VI 2826. Grolier II 446.

L1271

81. WILSON, John. *The English martyrologe conteyning a summary of the lives of the...Saintes of...England, Scotland and Ireland..*

St. Omer, English Church College, 1608.

£1,950

FIRST EDITION, 8vo., pp. (xvii) 356 (xxvii), Roman letter, text within double printed line border, side notes and tables in italic, woodcut initials. Title slightly dusty, a good, clean copy in modern calf, arms of the Writers to the Signet gilt stamped on covers, a. e. r.

A collection of detailed biographies of all the saints of the British Isles arranged in the chronological order of their feasts, supplemented with an alphabetical index. Extensive side notes give references to fuller authorities on their lives, and a table of sources appears at the end.

The final part of the book comprises a list of the Catholic martyrs of England between 1535 and 1608, including of course More and Fisher. The last is Thomas Garnet S. J., who suffered at Tyburn on 23 June of that year. An anonymous reply with an appendix drawn from Foxe was published in 1611 (STC 24269). Wilson's work was updated by Bishop Challoner in his Memorial of Ancient British Piety a century later.

Little is known of Wilson's life. He was a priest at St. Omer, superintendent of the important press there, and Father Person's secretary. He died in 1666.

STC 25771. Allison & Rogers 889. Milward 551.

L2076

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