SOKOL BOOKS

UNDER £2,500

CATALOGUE

1. [ACCADEMICI TIMIDI] . *Rime degli Accademici Timidi … per fregio della laurea … dell'una, e l'altra Legge…*

Mantua, Alberto Pazzoni, 1731.

£1,250

8vo, pp. 36. Roman and Italic letter; a few damp stains, small rust spot to middle of gutter. Good copy in elegant contemporary gilt paper embossed with flowers; minor loss; several contemporary autographs, presumably of fellow members, to pastedowns.

An interesting collection of rhymes written by the members of the Academy of the Shy Men, celebrating the graduation in law of one of their fellows. This important intellectual academy was active in Mantua from the beginning of seventeenth century.

CJS4

FROM ADORNO, GOVERNOR OF GENOA

2. ADORNO, Agostino. *[MS Letter].*

£1,450

Genoa, 1496. One sheet, 20.5 x 29.5cm, paper, autograph letter signed 30 March 1496, 16 lines (plus signature), Latin in a very neat, humanistic italic, brown ink, paper wafer seal and docket to verso, some spotting and light browning from seal, watermark of a bird encircled from Ferrara, probably early C15 (Briquet 12.118).

The letter is addressed by Adorno to the 'Brothers and Friends of the Antiani of Genoa'. The Antiani had been instituted in Italian cities since the 13th century as representatives of the plebian class, an updated version of Roman tribunes. Adorno asks that the Antiani grant pardon to Thomas Beti, whose 'excellence' Adorno hopes to 'make well known to strangers' as well as 'brothers and friends'; Beti is described as a 'ready speaker, eloquent in persuading' and powerful in negotiation.

Agostino Adorno was appointed governor of Genoa in 1488 by Ludovico Sforza, Duke of Milan, who gained control of the city that year. Although the Adorni were one of the most powerful merchant families, Agostino's appointment began a period of crisis for the former republic. Sforza used Genoa to bolster his own forces in the first of the Italian Wars (1494-98) against Venice, and by encouraging Charles VIII of France to invade Italy set the groundwork for an alliance that would result in the invasion of Milan.

The year this letter was written, Sforza's overthrow was already well under way, and with it the Adorni's exile. Since the 14th century, there had been a struggle for power between Genoese aristocrats and the rising mercantile class, which Adorno obliquely refers to in this letter when he speaks of a 'stirred up republic' (republica versatus) that has distracted attention from Thomas Beti's cause. Gian Luigi Fiesco, a prominent Genoese aristocrat, encouraged French invasion. In 1498, Louis XII invaded and captured Milan, and when his forces entered Genoa no resistance could be mounted because Adorno had diverted his forces to Milan at Sforza's command. When Adorno withdrew from Genoa, Fiesco took over and for the first time since 1339 the aristocracy was back in charge.

Malleson, Studies from Genoese History. Coles, "The Crisis of Renaissance Society Genoa 1488-1507, 17-47.

L1002

3. ANDRÉ, Valère. *Bibliotheca Belgica.*

Louvain, Jacob Zegers, 1643.

£1,950

Small 4to. pp. (xiv) 900. Roman letter, occasional Italic. Title page in red and black with printer's device; full-page engraving by Pierre Rucholle to verso with arms of F.H. van Kinschot; decorated initials, head and tailpieces. Light age browning, faint water stains to some margins, occasional spotting, small hole touching a few letters at pp. 15-16. A very good, well-margined copy in C17 polished calf over pasteboards, lacking ties, blind-tooled to a triple-ruled panel design, second border with interlacing pointillé and palmettes, spine in five compartments, blind-tooled triple-ruled borders to each, raised double bands, a couple of wormholes at head and foot, joints cracked. Early autograph

'Doncker' and '12031' to recto and verso of fly respectively, ex-libris 'Coenobii S Aug Lovani 1650' to upper margin of title page, the odd early annotation.

Very good copy of the second and much augmented edition of Valère André's 'Bibliotheca Belgica', first published in 1623. André (or Valerius Andreas or Walter Driessens, 1588-1650) was a scholar of antiquities, Hebrew studies and law, and professor at Leuven. His 'Bibliotheca Belgica' is a monumental bio-bibliography of Dutch and Belgian authors in the arts, sciences and letters and their works in Latin, French and Flemish (these last listed with Latinised titles). Prefaced by a topographical delineation of Belgium and an index of names absent in the first edition, it is a fundamental source for the bibliographic history of the early modern Low Countries, and the basis for Jean-François Foppens's 'Bibliotheca Belgica' (1739).

USTC 1004392; Brunet I, 269; Besterman 274.

L2826

FINE SICILIAN BINDING

4. ANONYMOUS. *Tractatus theologicus De Sacramento Poenitentiae…*

Manuscript, Sicily, mid-seventeenth century.

£2,350

4to. ff. (iii) 251. MS, on paper, Latin. Mainly brown-black ink in secretary hand, typically 26 lines per page, a.e.g. Small marginal stains to a couple of ff., marginal light foxing in places, the odd ink burn affecting a letter, tiny interlinear worm hole to first gatherings. A very good, well-margined copy on fine paper, crisp and clean, in contemporary Sicilian (probably Palermo) morocco, one fore-edge a little worn, very minor worming to upper corner. Double gilt rule to outer edge, leafy decoration gilt to outer border, central panel with double gilt rule border, large gilt fleurons with birds to each corner, central ovals with Crucifixion and Virgin and Child to upper and lower cover respectively, gilt border with urns and fleurons to ovals. Spine with double gilt rule border, unusual lateral gilt fleurons within.

The binding is traceable to late C16 Sicily. The leafy border, solid cornerpieces, and compact gold-tooling of the centrepiece strongly recall the Venetian-style bindings made in the second half of the C16 for the notarial manuscripts of the Ferrero family of Palermo (Davis III, 345; Nixon, 'Pierpont Morgan', 48).

The 'Tractatus theologicus' is a theoretical disquisition on the sacrament and practice of penance. Like similar seventeenth-century ms. 'tractati de sacramento poenitentiae', it follows the structure of Section XIV of the Council of Trent, held on 25 November 1551, which discussed the nature of penitence and its stages (contrition, confession, administration, absolution, and satisfaction). The 'Tractatus' has a rigid structure whereby a section on a specific issue is followed by one on its counterarguments. For instance, the section where penance is described as a sacrament instituted by Christ himself in addition to baptism for the remission of sins during one's lifetime, is followed by a challenging section presenting opposing views like those of the Novatians (who did not believe in the remission of sins), with references to the works of Jesuit theologians like Suárez, Vásquez, Hurtado and Bellarmine. The arguments of the Council of Trent are integrated with references to canon law, including the codification of the priest's 'iudicatio' of the penitent and the 'sigillum', the priest's vow of secrecy (a section mentioned in the index but apparently absent from the book).

The technical nature of this handsomely-bound ms. suggests it was probably owned by a canon lawyer or a scholar, perhaps professor, of moral theology. In C17 Palermo, canon law and moral theology (in the form of 'cases of conscience') were taught at the new university founded under the auspices of the Society of Jesus. The theological principles and canon law regulations of the sacrament of penance were given special attention, having acquired greater importance and complexity after the Council of Trent's reaffirmation of the fundamental function of priests in judging and absolving sins.

See P.F. Grendler, The Jesuits and Italian Universities, 1548-1773, Washington, D.C., 2017.

L2405

5. APOLLONIUS RHODIUS. *Interpretatio antiqua, ac perutilis in Apollonij rhodij Argonautica.*

Paris, Jacques Bogard for the widow of Conrad Neobar, 1541.

£1,250

8vo. 152 unnumbered leaves, α-τ8. Greek letter. Small woodcut printer's device on title and verso of last. Capital spaces with guide letters, Chatsworth Library bookplate with shelf mark on pastedown. Light age browning, minor water-staining in places, title and verso of last a little dusty, the odd minor mark or spot, fly almost loose. A good copy, in excellent 18th century tan morocco, covers bordered with triple gilt rule, spine with gilt ruled raised bands, richly gilt in compartments with central gilt fleurons, red morocco label gilt, inner dentelles gilt.

Rare and beautifully printed edition of the Greek text of the Argonautica, printed separately, but simultaneously with a latin translation of the text, also by the widow of Conrad Neobar, finely bound for the library at Chatsworth. Conrad Neobar was appointed royal printer of Greek in 1539 but died barely a year later. He commissioned a new Greek type for the newly appointed Typographia Regia which Garamont is thought to have helped create. He was replaced in his role by Robert Estienne. Apollonius Rhodius was a Greek epic poet and scholar of the Library of Alexandria who flourished in the C3rd BC. He was the author of this celebrated epic describing the journey of the Argonauts in their quest for the Golden Fleece, including Jason's love for and eventual betrayal of Medea. The key episodes of the myth were sourced from older poets such as Hesiod and Pindar. The Argonautica differs in some respects from traditional or Homeric Greek epic, though Apollonius certainly used Homer as a model. It is shorter than Homer's epics, with four books, less than a third the length of Homer's work. Apollonius' epic also differs from the more traditional in its weaker, more human protagonist Jason and in its many discursions into local custom, the origins of myths, and other popular subjects of Hellenistic poetry. Apollonius also chooses the less shocking versions of some myths, having Medea, for example, merely watch the murder of her brother Apsyrtus instead of murdering him herself. The gods are relatively distant and inactive, following the Hellenistic trend to allegorise and rationalise religion. "The language is that of the conventional epic. Apollonius seems to have carefully studied Homeric glosses, and gives many examples of isolated uses, but his choice of words is by no means limited to Homer. He freely avails himself of Alexandrian words and late uses of Homeric words. … The "Argonautica" was translated by Varro Atacinus, copied by Ovid and Virgil, and minutely studied by Valerius Flaccus in his poem of the same name. Some of his finest passages have been appropriated and improved upon by Virgil by the divine right of superior genius. The subject of love had been treated in the romantic spirit before the time of Apollonius in writings that have perished, for instance, in those of Antimachus of Colophon, but the "Argonautica" is perhaps the first poem still extant in which the expression of this spirit is developed with elaboration. The Medea of Apollonius is the direct precursor of the Dido of Virgil, and it is the pathos and passion of the fourth book of the "Aeneid" that keep alive many a passage of Apollonius." R.C. Seaton. A finely bound copy from the Duke of Devonshire's great library at Chatsworth.

BM STC Fr. C16th. p. 20. Brunet I 348 "Édition assez rare et excellente".

L1519

6. BARDI, Girolamo. *Dichiaratione di tutte le istorie, che si contengono nei quadri posti nouamente nelle Sale dello Scrutinio, & del Gran Consiglio, del Palagio Ducale della Serenissima Republica di Vinegia.*

Venice, Felice Valgrisio, 1587.

£1,950

FIRST EDITION 8vo. ff. [viii] 64. Italic letter, some Roman. Woodcut printer's device of hands grasping a caduceus to title page, woodcut initials. Very light foxing to first few leaves. A very good, clean copy in C17 Italian vellum, ms title to spine, edges speckled red.

First edition of Girolamo Bardi's important guide to the paintings in the Palazzo Ducale in Venice; the work is very rare, only one copy (Cambridge UL) is recorded in Adams. Little is known of Bardi's life, save that he came from a prominent Florentine family, which produced a number of authors and scholars. The present work is dedicated to Giovanni I Cornaro (1551-1629; Doge from 1625).

In 1577, a huge fire damaged the Sala dello Scrutinio and the Great Council Chamber in the Palazzo Ducale, causing serious structural damage and destroying numerous important paintings. Architectural reconstruction work was completed by 1579-1580, and a committee was formed to commission new works of art and devise the iconographic programme which they should follow. Bardi was a member of this committee; the present work reveals not only his 'insider knowledge' of the practical implementation of the restoration project, but also his deep appreciation of art and the care with which the new decorative schema was devised. Many of the paintings from this mass commissioning were inevitably workmanlike, never wholly adequate replacements for the lost works by artists such as Gentile da Fabriano, Pisanello, Alvise Vivarini, Carpaccio, Bellini, Pordenone and Titian. But there were also inspired and

innovative choices, such as the new works by Tintorretto, Bassano and Paolo Veronese. (The restoration programme lasted many years, and some famous works, such as Tintorretto's Paradise, were produced long after Bardi's preliminary report.)

In the present work, Bardi describes the circumstances of the fire, and the reorganisation of the two rooms worst affected, the Sala dello Scrutinio and the Great Council Chamber. His detailed description of the new pictures, recording celebrated Venetian victories, essentially provides a potted version of the key events of Venetian history, as conceived by the rulers of the late sixteenth century. In addition to the historical paintings, Bardi also describes the portraits of the Doges, a permanent record of whose likeness was a consequence of office. The art historical interest of the account is increased by the fact that Bardi explains the physical layout of the rooms, with details of where each painting was hung in relation to its fellows, allowing us to reconstruct the precise appearance and disposition of the galleries at this period.

Not in BM STC Italian; Adams B 195; Edit-on line 35765; Cicogna 4669; Schlosser-Magnino 369; not in Fowler.

L641

7. [BIBLE.]. *THE NEW TESTAMENT of Jesus Christ: faithfully translated into English, out of the authentical Latin, diligently conferred with the Greeke…*

[Antwerp], Daniel Vervliet, 1600.

£2,200

4to. pp. [xxxvi], 745, [xxvii]. [a-d4, e2, A-5D4, 5E2.] Roman letter, some Italic, Hebrew and Greek. Title within ornate typographical border, woodcut initials, head and tail pieces, typographical ornaments, occasional lengthy manuscript annotation in an early hand, Milltown Park label, William O'Brian's ex legato label, and engraved armorial book plate of Sir Tho. E. M. Turton on pastedown. General light age yellowing, title page fractionally dusty, small waterstain at blank gutter in last part. A very good, unusually clean copy, in late seventeenth century calf, covers bordered with a double blind rule, leaf fleurons blind stamped to corners, spine with raised bands, blind ruled in compartments, red morocco label gilt, edges marbled in red, rubbed and worn.

Second edition of the Roman Catholic version of the New Testament, with extensive commentary and notes, first published at Rheims in 1582, here revised with additions such as the 'Table of Heretical Corruptions'. It remained the standard and virtually the only English Catholic bible for some four hundred years. "The Douai-Reims Bible was created in response to the multiplication of Protestant English Bibles in the first half of the 16th century. It was the brainchild of Roman Catholics who fled England at the accession of Elizabeth I. This group established an English College in the Flemish town of Douai in 1568. Europe's ongoing political upheavals led the College to relocate temporarily to Reims in nearby France. While there a team led by Gregory Martin completed a translation of the New Testament in 1582. Modern scholars now generally recognise that this text played an important role in the formation of the King James Bible. The Douai-Reims Old Testament did not, however, appear until 1609-10 by which time the English College was once again based in Flanders" University of Canterbury Libraries. The Douai version, as it is now universally known, was translated from the Vulgate chiefly by Gregory Martin (d. 1582), His text was revised by Thomas Worthington, Richard Bristowe, John Reynolds, and Cardinal Allen himself - all of them Oxford men. A series of notes was added, designed to answer the theological arguments of the Reformers; these were prepared by Allen, assisted by Bristowe and Worthington. They translated directly, not from the original Hebrew or Greek, but from the Latin Vulgate of St. Jerome which had been declared authoritative for Catholics by the Council of Trent. The translation retained many technical words, such as pasch, parasceve, azmes, etc. In some instances where it was difficult or impossible to find an English equivalent for a Latin word, the latter was retained in an anglicised form, in preference to supplying an inadequate rendering. As many Protestant versions of the Scriptures were compiled by the reformers for polemical purposes, their texts showed signs of controversial bias; English Catholics needed an accurate translation of their own, which they could appeal in the course of argument. The notes take up a good deal of the volume and have both a polemical and patristic character. They also offer insights on issues of translation, and on the Hebrew and Greek source texts of the Vulgate. From the point of view of scholarship, the Douay-Rheims Bible is seen as particularly accurate. Although not officially mentioned as one of the versions to be consulted, it is now recognised to have had a large influence on the King James Version.

The Douai version was printed in very small quantities for export to England and suffered from persecution whilst there, not to mention centuries of use; complete and attractive copies, in good condition such as this are rare.

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

L2694

8. [BIBLE]. *Testamenti Veteris Biblia Sacra, … Noui Testamenti libros ex sermone Syro ab eodem Tremellio, & ex Græco à Theodoro Beza in Latinum versos.*

[Geneva], Sancti Gervasii: Sumptibus Caldorianae Societatis, 1607.

£2,500

Folio. 6 parts in one volume. pp. [xii], 177, [ix] p., 292, [i], 74 leaves, [iv], 448, [xvi]. [*6, A-P6 (P6 blank), 2A-4B6 4C8 (4C8 blank), 5A-5L6 5M8 chi2, 2A-Z6, a-n6 o-r4.]

Roman letter in two sizes, smaller for the commentary, some Italic, Greek and Hebrew. Woodcut printer's device on title depicting 'Fame', Pt. 6, the New Testament, has separate title page with the same woodcut device, Pt. 2-5 with divisional half titles, fine floriated woodcut head-pieces and initials, pastedowns using early printed sheets, gothic letter in double column, rubricated in red, from a commentary on the decretals of Gregorary IX by Niccolò de Tudeschi or Panormitanus, "I do warrante this book perfect by me Stephen Potts" in a contemporary hand at head of front pastedown, contemporary manuscript note on the text at head of title page, another in a slightly later hand on fly. Light age yellowing, the very occasional mark or stain, small waterstain in lower blank margin of last few quires (from quire h to the end) some marginal worm trails. A very good copy in handsome contemporary English thick calf, covers triple blind ruled to a panel design, blind fleurons to corners of outer and middle panel, blind scrollwork arabesque at centres, spine with blind ruled raised bands, upper and lower bands hatched, all edges red, substantial remains of green silk ties. A little rubbed.

Rare and most interesting edition of this monumental Bible in latin, the Tremellius – Junius' version with Theodore de Beze's translation of the New Testament from the Greek. This edition of the Tremellius and Junius' version of the Bible, closely resembles that published at Hanau, 1603. It is printed in six parts, each with separate title, but with foliation and signatures continuous through parts 2-4. The canonical Old Testament is in 4 parts: part 1 contains Pentateuch, part 2 "libri historici", part 3 "libri poetici", part 4 "prophetici libri". Part 5 contains the "Libri apocryphi, sive appendix Testamenti veteris" and part 6 the New Testament. The final leaves contain the indexes in Latin, Hebrew and Greek. The Bible text is divided into verses and includes prefaces to many books, chapter summaries, extensive notes mainly in the margins and at foot of page. In the N.T. the versions of Beza and of Tremellius are printed in parallel columns on each page. Each part includes a dedicatory preface.

"The Junius-Tremellius Bible first appeared from 1575-79, and subsequently in two different major forms. One of these in 1585 was printed as a tall folio with copious marginal notes, which were for the greater part written by Tremellius. The folio editions contained, in addition to Tremellius' Latin Old Testament with this large amount of marginal notation, a complete Latin translation of the Apochrypha done by Junius, and two Latin translations of the New Testament, one being of the fragmentary Syriac version by Tremellius, and the other from the Greek by Beza. The other form in which this Bible appeared was printed, usually in quarto, without notes, with the Apochrypha, and after 1585 with only Beza's translation of the New Testament." Harris, 'Milton's Use of Biblical Quotations' The Journal of English and Germanic Philology. 26 (2): 145–165

Curiously the great majority of copies we have located, are in the UK. Worldcat records two copies in the States, one at Yale and one at Indiana. The Swiss union catalogue records one copy in Switzerland, at Geneva. This suggests the edition was made for export to the UK. This copy is bound in a strictly contemporary English binding which indicates importation to the UK in sheets. This version was certainly particularly influential in England and was favoured by John Milton. Harris states that he undoubtedly used the folio version, with Tremellius's marginal notes. It was used also by John Donne for his version of Lamentations and Archbishop James Ussher used the Junius-Tremellius translation when compiling his Annals of the World.

Not in BM STC, nor in Darlow and Moule.

L2871

FINE CONTEMPORARY MOROCCO

9. BOLTON, Edmund. *Nero Caesar, or Monarchie Depraved. An Historical Worke… by the Translator of Lucius Florus.*

London, by T.S. for Thomas Walkely, 1624.

£2,250

FIRST EDITION. Folio. pp. [xviii] 288, errata pasted on rear fep. Roman letter. Attractive engraved title by Francis Delaram (Hind II, p. 232) depicting Nero mounted above allegorical figures of Rome and London, with 5 small vignettes including Nero's death, the temple of Poppaea, Boedicea and Agrippina, numerous engraved very fine oval illustrations of coins and medals to text, text within typographic borders. Printed title and its conjugate index leaf cut shorter, re-margined at tail (prob. supplied), short repaired tears to blank lower margins of three leaves, upper edge a little dusty, occasional marks or spots in the ample margins. A good copy in a very handsome and very high quality contemporary morocco centrepiece binding (somewhat comparable to Foot, Henry Davis Gi II, 67, 68), boards with ornate richly gilt arabesque of geometric and floral patterns with a central cartouche, elaborate cornerpieces, and a double gilt-ruled inner frame with corner fleurons within a blind and gilt-ruled outer frame. Rebacked preserving original spine, extremities a little rubbed, lacking ties. 17th century note on fly.

First edition of Bolton's antiquarian work on the life of the Emperor Nero in a very nice contemporary morocco binding, with fine tooling and gilding. The corner and centre pieces are conspicuously finely cut and richly decorated though the design is slightly unusual for a London binding of the period. The corner thistles between the inner and outer gilt frames may indicate a Scottish origin. Bolton uses the very accomplished engravings of coins, medals and inscriptions to illustrate his translations of Classical historians; Lowndes states that "the copies bearing the date 1624, have not the blanks for the coins filled in", this copy has them. There are a number of states of this work (indicating an erratic printing history: in fact, it was produced by two printers, B. Alsop for quires B-M, and Thos. Snodham for the rest), and some copies of this edition have an additional two quires containing Bolton's 'An Historical Account'. Bolton was an accomplished antiquary and poet, educated at Trinity Hall, Cambridge and Inner Temple, but was hampered in professional advancement by his lifelong commitment to Catholicism. His patron, the Duke of Buckingham (the dedicatee of this work) procured him some small office at Court, where Bolton achieved some notice by suggesting the founding a Royal Academy with wide-ranging powers of censorship over secular literature published in England, which failed due to James I's death. Bolton ended his days in debtor's prison, but "he claims, as an antiquary to stand beside Camden, Selden, and Spelman" (DNB).

STC 3221; Lowndes I, p. 232; Gillow I, p. 259, no. 5; Hind II, p.232; Johnson, Catalogue of Engraved and Etched English Title-pages, p. 11; cf. Foot, The Henry Davis Gi , vol. II, no. 67; not in Pforzheimer.

L498

POPULAR TEXTS OF CANON LAW

10. BONIFACE VIII. Sextus decretalium liber...in Lugdunensi coniclio editus (with)Clementinarum Constitutionum liber. (with) Extravagantes communes a diversis Romanis Pontificibus...(with) Extravagantes seu constitutions viginti.

Paris, Joannes Kerbriand, 1531.

£1,750

4 works in 1, 8vo. ff. 78 [ii]; 36; 44; 20. Lettre Batârde, double column in red and black throughout, first and second titles within elaborate woodcut borders of jesters, fools, grotesques and foliage, full page printed diagram on last leaf of first work, fine woodcut initials in several series, summaries indicated with a charming red finger. One or two inksplashes here and there, a few very light spots to some leaves, a very good and clean copy in contemporary French calf gilt, covers with central floral tool within a gilt- and blind-ruled frame and fleurons at corners, narrow tear with lack to front cover, two wormholes, small parts of spine lacking, joints cracked. Early underlinings, early ms motto in blank portion of title 'In valesta vera virtus' and 'Joannes' in the same hand on final page, contemporary ex-libris at head of title page of the Capuchins of Valence, 19th-century library stamp of a French seminary beneath.

Early editions of four very popular texts of canon law, including the Decretals of Boniface VIII, one of the greatest jurists of his age. Although printed with their own title pages and sold separately, these works are sometimes preserved together, as here. Boniface VIII's decretals were first published in 1465, these works were published together in Basel in 1511 in folio; these are re-impressions of the Paris editions of 1523.

Decretals are Papal letters that formulate decisions in ecclesiastical law. These make up most of the 'Corpus Juris'. They cover such topics as the ordination and privileges of priests and the election of bishops; the sacraments, including baptism (with a woodcut table of impediments) and the veneration of relics. The first text is the great work on canon law by Boniface VIII, who added a great deal to ecclesiastical legislation, which came to be known as the Liber Sextus (the Decretals of Gregory IX (1239) had consisted of five books). The Liber Sextus is glossed by Giovanni d'Andrea, one of the greatest canonists of his age, and the woodcut illustration on the final page is his 'Arbor Consanguinitatis'. The second text is by Clement V, who inaugurated the Avignon Papacy, after the condemnation of Boniface VIII as a heretic under pressure from the French King, Philip the Fair. The Extravagantes are the collections of decretals that were not included in any of the three official collections of decretals (including the Liber Sextus); they should be found in all complete editions of the Corpus Juris Canonici. When John XXII (1316-1334) published the decretals known as the Clementines, there already existed some pontifical documents, obligatory upon the whole Church but not included in the Corpus Juris; hence these decretals were called Extravagantes. In 1325 Zenselinus de Cassanis added a gloss to twenty constitutions of Pope John XXII, and named this collection Viginti Extravagantes pap Joannis XXII. The others were known as "Extravagantes communes", a title given to the collection by Jean Chappuis in the Paris edition of the Corpus Juris. He adopted the systematic order of the official collections of canon law, and classified in a similar way the Extravagantes commonly met with in the editions of the Corpus Juris.

All four texts in this edition are rare: COPAC records one copy only of all four together (at Glasgow), and only one copy has sold at auction in the last 30 years; RLG records one copy only of three of the texts (at Harvard) and none of the Extravagantes communes.

Adams B-2440 (part I only); Index Aureliensis 122.004 (part I only); not in BM STC Fr., Brunet or Graesse.

L577

11. BURGOS, Pedro Alfonso de. *De vita, & laudibus Mariae Virginis Libellus.*

Barcelona, Claudio Bornat, 1562.

£1,950

FIRST EDITION. Sm. 8vo, ll. [iv] 94 [iv]. Roman letter. Woodcut printer's device on title page, woodcut historiated initials. Light age-yellowing, contemporary ms. marginalia. A nice copy in modern vellum over boards, gilt red label on spine.

Extremely rare first edition of this commentary on the life of the Virgin Mary. Only a very small number of books were printed in Barcelona in the 16th century, and the printer Claudio Bornat (fl. Barcelona 1556-75) produced only a few of these. The present work contains forty-eight chapters dealing with the life, attributes and divine qualities of the Virgin Mary, followed by a four-leaf section at the end featuring a letter from Dionysus Aroepagitae to the apostle Paul, two letters from St. Ignatius to Maria and the apostle John, and a poem in praise of the Virgin by Petrus Comestor. Pedro Alfonso de Burgos (1500-1572) studied in Louvain and in Belgium, was tutor to the duke of Béjar, courtier of Charles V, and, in 1536, became a monk in the monastery of Monserrat, where he composed all his works.

Not in BM STC Sp. C16th, Brunet or Graesse. Palau 37347.

SN2591

12. CHALONER, Thomas. *De Rep. Anglorum Instauranda Libri Decem.[with] In Laudem Henrici Octavi [and] De Illustrium Quorundum Encomiis Miscellanea.*

London, Thomas Vautrollier, 1579.

£2,250

FIRST EDITION. 4to. pp. [xxiv] 379 [i]. Italic letter; foliated woodcut initials and strap-work headpieces, some with contemporarycolour, armorial woodcut portrait to verso of first title page with contemporaryhandcolouring, title with woodcut 'anchor of hope' printer's device with some red, thin ink smudge, neat early autograph of G. Carleton at head. A very good, clean, well-margined copy in 18th C, straight-grained morocco over heavy boards, triple gilt and blind-ruled, corner gilt ornaments, spine gilt, rebacked in morocco reback. Contemporaryms account of the contents, book by book, on first free end-paper, 'underlying political(?) meanings' in Greek in contemporaryhand at head; 17th C list of contents of last two books at end, followed by results of battles in the war against the Scots, in a contemporaryhand.

De republica Anglorum instauranda is an impressive work of some eight thousand lines of Latin hexameter, in contrast to the mode at the time for short poems and epigrams, examples of which are also included in this volume. It represents a landmark in English Humanism. The text is an allegorical epic in ten books about the state of Britain, and includes an elegy on the death of Lady Jane Grey. The first book sees Britannia personified, wounded by manifold iniquities and bemoaning her cruel fate, the Virgilian undertones evidencing Chaloner's grasp of the Pastoral. It goes on to tacitly address principles of statecraft and government, covering the need for children to learn from the example of their parents and to have pride in fighting for one's country, with the last book dwelling on the English constitution, interspersed with Classical references to the Furies, Ulysses, Nemesis and Tartarus. The second, shorter, book is composed in praise of Henry VIII, while the third is an encomium to Queen Elizabeth and a selection of epigrams and epitaphs. Chaloner was particularly known for his translation into English of Erasmus' Moriae Encomium, published 1549, and the comparatively low-profile of this work, published posthumously, remains inexplicable. Chaloner enjoyed a close friendship with Sir William Cecil, Lord Burghley, who sponsored the publication of the work, in memoriam. He also arranged the editing the poems, which was entrusted to a William Malin, who added a verse argument to each book.

Chaloner studied at both Oxford and Cambridge, accompanied Sir Thomas Knyvett's embassy to the court of Charles V, under whom he served on the expedition to Algiers, and was knighted by the Duke of Somerset for his valour at Musselborough field. In later life he became a Member of Parliament, clerk of the Privy Council, and ambassador to France and Spain. A French scholar and printer, Vautrollier was compelled to flee London for Edinburgh having printed the controversial Jordanus Brutus, later gaining recognition as the catalyst for a great improvement in the standard of printing in Scotland.

There were a number of near-contemporary G. Carletons, ranging from a bishop and theologian and a soldier and author of 'Military memoirs,' to a governor of Quebec. All were well-respected for their scholarship, making a precise attribution problematic.

STC 4938. ESTC S107652

L708

13. CINI, Desiderio. *Desiderio, e speranza fantastichi. Comedia tropologica. Da Desiderio Cini di Pistoia composta.*

Venice, appresso Sebastiano de Combi, 1607.

£1,450

FIRST EDITION. 12mo. pp. 334 (i.e. 330), (vi), last two blank. A-O12. Italic letter, some Roman. Woodcut printer's device on title, small floriated woodcut initials and head and tail-pieces, engraved armorial bookplates of Earl Grey, Wrest Park on pastedown, and Allardyce Nicoll on fly. Light age yellowing, title slightly dusty, tiny part of lower blank margin cut away. A good copy in C18th quarter vellum over marbled paper boards, a little rubbed and soiled.

Rare first and only early edition of this morality play or, with the denomination that Cini gives it, "Commedia Tropologica", written in the language of Pistolese, (from the town and region of Pistoia in Tuscany), and also using the language of the favella. It is important, not just as a piece of vernacular theatre, but as evidence of the use of these languages in the C16th. Very little is known about the life of Cini and this play, his only published work, has been almost entirely overlooked. Its dedication by the author to Nicolao Magona da Pisa includes an interesting defense of its language, hoping that it will not be mocked for its use of patois. He also praises his patron for having the courage to support such an unusual work, and hopes it will provoke a discussion about language in the theatre. He also uses his prologue to extol the virtues of Pistolese "per la moltitudine de vocaboli, che esplicano la gravidanza de concetti" and cites both Petrarch and Boccaccio's use of the vernacular as examples he has followed. Cini considers that other regional languages such as "Bergamasco", "Venetiano" and "Napolitana" would also be rich sources for future works. As the play is almost entirely dialogue it gives us a rare insight into the the use of a spoken regional dialect in Italy at the turn of the seventeenth century.

From the library of Thomas Philip, Earl de Grey,(1781-1859), Tory politician and statesman. He was made Privy Counsellor in 1834, holding office as the first Lord of the Admiralty till April 1835, and a Knight of the Garter in 1844. He was aide-de-camp to William IV and Queen Victoria. He was the first president of the Royal Institute of British Architects, a fellow of the Royal Society, a fellow of the Society of Antiquaries, and served as one of the New Buckingham Palace Commissioners from 1848. Besides remodelling his London home at No. 4 St. James's Square (now the Naval & Military club) he designed the new Wrest House inspired by French architecture at his Wrest Park estate assisted by James in Clephan.

BM STC It. C17th p. 237. Not in Gamba or Fontanini.

L1047

14. COMMINES, Philippe de. *Historia delle guerre di Lodovico XI.*

Venice, P. Geronimo Giglio, 1569.

£1,650

Sm. 8vo., ff. (xii) 248 (viii). Italic letter printer's devices on title and at end, some woodcut initials and ornaments. Ms chapter index neatly added to table c1800 (?), bibliographical notes probably in same hand on fly. Upper margin a bit tight but clear of running title, a good clean copy in particularly attractive late C16 French purple morocco, covers with triple gilt border at central panel and edges, double gilt rules joining corners, narrow rectangular 3 line central panel with flower at each corner gilt on spine, edges of spine with 3 line gilt border, a.e.g.

Second edition of the first Italian translation of Commines' history, first published in 1544. It is the work of Nicholas Raince, about whom we have discovered nothing, and dedicated to Giovio. It does not appear to have been subsequently reprinted and examples of both editions are scarce. The classical restraint of the severely geometric binding contrasts happily with the richness of the morocco in texture and colour. A most attractive volume.

BM STC It. p. 192 (1st ed only). Adams C 2453 (UL copy only).

SN2102

15. CONTILE, Luca. *Le rime di Messer Luca Contile divise in tre parti con discorsi, et argomenti di M. Francesco Patritio, et M. Antonio Borghesi..... Con le sei canzoni dette Le sei sorelle di Marte ....*

Venice, Appresso F. Sansovino, et compagni, 1560.

£1,250

FIRST EDITION 8vo. ff. [iv], 108. Italic letter, some Greek. Woodcut printer's device on title, historiated woodcut initials, grotesque headpieces, typographical ornaments. Title and verso of last leaf fractionally dusty, small wormtrail to ten leaves just touching a few letters. A good, clean copy in seventeenth century mottled calf, spine with raised bands, gilt in compartments, gilt fleurons at centres, joints and spine somewhat worn. a.e.r.

First edition of these love poems in three parts, in the style of Petrarch, by the renowned playwright, poet, historian, diplomat and polygraph, Luca Contile, with commentary to the first part by Franciscus Patricius and to the second and third by Antonio Borghesi, followed by the second printing of his poem 'Le sei sorelle di Marte'. Contile was from an Pavian aristocratic family and studied at Siena and Bologna. He was in the service of Cardinal Agostino Trivulzio in Rome from 1527 to 1542, and took an active part in the Roman 'Accademia della Virtù' founded by Tolomei with Annibale Caro, Marc Antonio Flaminio and Francesco Molza. He later served Ferrante Gonzaga, governor of Milan, on whose behalf he undertook diplomatic missions in Naples and Poland. From 1552 to 1558 he was employed by the archbishop of Trento, Christoforo Madruzzo, then moved to Venice, where he entered the service of the General Sforza Pallavicini. He was received into the 'Accademia Veneziana' and wrote these neo-platonic love poems during his stay in Venice. Francesco Patrizi (or Frane Petri?) was a Croatian philosopher and scientist and fellow member of the Venetian 'Accademia' renowned as a defender of Platonism and an opponent of Aristotelism. His commentary is highly important; he outlines the foundations of his concepts of beauty and love with reflections on Platonic and Neo-Platonic doctrines, the myth of Eros, Ficino's understanding of love and beauty, and earthly and celestial love, and he defines the phenomenon of love according to its types. Petri? also analyses love as a natural, biological phenomenon, and examines its physiology and psychology.

A good copy of this rare work, elegantly printed by Sansovino who typifies the figures who moved in the editorial circles of the period in Venice. He was an author of poetry and prose writings on literature, history and rhetoric, as well as a translator and editor; Sansovino not only compiled, translated, and annotated texts for Venetian printers, but opened his own printing house, publishing around thirty editions of good quality, between 1560-62 and in 1568.

BM STC It. C16 p. 196. Gamba 1333. Fontanini I p. 498. Not in Cicogna or Gay.

L1049

16. [COUTUMES DE PROVENCE]. *Arrest par lequel est p[ro]hibe et defendu a tous Prelatz/ Chapitres/Prieurs/Vicaires/ et administrateurs des Eglises de ne faire aucune exactions…donne par la court de Parlement de Provence le dixneuviesme de Febvrier Mil cinq cens quarante troys…*

[Avignon], Np., no printer [Bernard de Channey?], not before 19th February 1543.

£1,950

4to. ff. [iv]. Lettre Batârde, varied woodcut initials (some with little portraits, others with foliate decoration), woodcut arms of the Duchy of Provence on the verso of final leaf. A few very light dampstains, an attractive well-margined copy with occasional contemporary marginalia, in modern boards by Laurenchet, spine gilt.

A rare and early collection of five Provencal arrests, a searing condemnation of corruption in Aix. The first two are indictments of the financial and moral corruption of the clergy of Aix, and its convents, which, instead of administering 'le service divin…se livre a des actes de paillardise non convenables a la devotion chretienne'. The next denounces the corruption of the merchants of Aix, whose monopolies led to the exploitation of the populace ('les grands officiers et majeurs mangent de la bonne chair et la populaire est mal servi'), with particular emphasis on the town's butcher (who sold dirty and diseased meat), and goes on to attack the general corruption and bribery in the region and the bureaucratic indifference which has allowed the corruption to continue ('le lieutenant general qui a la superintendence n'en tient compte et faict l'endormy'). The arret concludes 'il faut tout changer' and threatens heavy fines for future malefactors. The last two attack corruption among notaries and the resale of mortgages in the town. Unlike most legal works the engaging text is of a Rabelasian humour and directness, e.g. "l'avocat et procureur du Roy au siege sont esturdis d'une teste de veau".

While a complete work in itself, this arrest may well originally have been bound up with other related works of coutumes, or legal customs of the various towns and regions of France, and indeed Fairfax Murray's copy was in just such a sammelband. Fairfax- Murray tentatively ascribes the work to Jean de Channey in Lyon, on the basis that in his copy, the present work was bound with that printer's 1536-1540 'Ordonnances'. This however, seems inadequate. De Channey was a printer of long standing in Avignon, but Baudrier, puts his date of death between 1536-8. It is therefore possible that his son, Bernard, who is known to have printed the title pages for the 'Ordonnances' in 1540 in order to sell them (cf. Betz, Répertoire bibliographique des livres imprimés en France, vol. 6), may have printed the present 'Arrest', o en bound with the previous work.

Fairfax-Murray 411 (pt 2); Brunet II, 388; cf. Baudrier X, 291; not in Graesse; one recorded copy only in France, at Grenoble.

L467

AN INFLUENTIAL MEDIAEVAL TREATISE ON AGRONOMY AND AGRICULTURE

17. CRESCENZI, Pietro de. *Opera di Agricultura. Ne la quale si contiene a che modo si debbe coltivar la terra… la proprieta' de tutti e frutti, & herbe; la natura de tutti gli animali…*

Venice, Bernardino de Viano de Lexona vercellese, [for Melchior Sessa], 1536.

£2,450

8vo. 392 unnumbered ll., A-Z8 2A-2Z8 3A-3B8 +8 (3B8 blank). Roman letter, naturalistic and foliated woodcut initials on five and six lines, some white-on-black smaller, title within beautiful woodcut border, grotesque foliage interlaced with hybrid animals, cat with mouse on upper margin (Sessa's device), two dragons at base, at A3 verso 'accipies' woodcut within floriated and geometrical border, depicting the author teaching students writing; some underlining in contemporary brown ink, text occasionally crossed-out with pencil; some foxing to edges, mostly on initial and final quires, erased stamp on first two ll., a good, fresh copy in contemporary vellum, manuscript title in gothic letter on spine, early ms. notes on turn ins.

Good copy of the Italian translation of the 'Opus Ruralium Commodum' by Pietro de' Crescenzi, one of the most influential mediaeval treatises in agronomy and agriculture. Translated into many languages, the work was widespread in manuscript from the beginning of the 14th century and in printed editions since 1471. The author, born in Bologna around 1233, was trained both in the Dominican schools and Bologna University, gaining extensive knowledge in logic, medicine, natural sciences and law. His career focused on this

last field, and after being appointed 'iudex' (judge) he received assignments that took him all over Italy for more than thirty years. During his travels Crescenzi had the chance to visit a great number of rural villas and farms, developing a passion for agronomy and farming. Once retired, he dedicated himself to the project of writing an agronomical treatise in which to convey knowledge and techniques, ancient and modern, theoretical and practical; his efforts gave birth to the 'Ruralium Commodum'. In his treatise the author o en refers to classical and mediaeval authorities, such as Palladio, Varro, Albertus Magnus, Avicenna and the 'Geoponika', but he does not hesitate to confute their thesis, adding extensive considerations based upon the practical experience of the many farmers he had known. An interesting aspect of the essay is the public it was conceived for, the 14th century bourgeoisie, especially the class of jurists and notaries who had invested in farms and lands, and needed to obtain a good yield.

The work, divided into twelve books, provides a well-structured analysis of all the aspects of running a farm: having identified all the requirements that a good farm must satisfy to be chosen, it enumerates the different kinds of plants and how to cultivate them. The third book is devoted to fields and their produce, while the fourth, examining in depth the cultivation of vine and the practice of winemaking, constitutes an excellent source for the history of mediaeval enology. Chapters from six to nine analyse trees and fruits, herbs, woods and gardens, at chapter nine starts a dissertation upon animals, husbandry and veterinary, followed by a chapter devoted to hunting and falconry. The practical, original approach of the treatise is demonstrated by the last two chapters, which after summarising the contents, reorder them according to the monthly and seasonal farming calendar.

A wonderful practical treatise, of great interest for the development of agriculture, enology and farming practice.

Sander 2240. BM STC It. 16 C, p. 203. Adams C, 2931. Dizionario biografico degli italiani, vol. 30, Roma, Istituto dell'Enciclopedia Italiana, 1984. Simon Bibl. Bac. p.35 "Traité des plus intéressants sur l'art de cultiver la vigne et de faire le vin... le livre IV est entièrement consacré à la vigne et au vin." Biting p. 105 (1564 edition) "The fourth book is devoted to the vine and wines"

L1420

18. D'ORLÉANS, Louis. *Second advertissement, des catholiqves anglois avx François catholiques, & à la noblesse qui suit à present le roy de Nauarre.*

Paris, Chez Guillaume Bichon, M.D.XC.

£1,650

FIRST EDITION. 8vo. ff. 167 [i.e. 175], [iii]. A-Y8. Roman letter, some Italic. Bichon's woodcut device of a hunting scene on title, floriated woodcut initials, typographical headpieces, underlining in pencil in places. Light age yellowing, the very rare spot or splash. A very good copy in late seventeenth century French dark calf, spine with raised bands, richly gilt in compartments, red morocco label gilt, edges gilt worked with a floral scroll, a.e.r., head of spine chipped, extremities a little rubbed.

Extremely rare first edition of this strident piece of of propaganda against the person of Henri IV and French Huguenot's in general, by the Parisian lawyer Louis Dorléans, a prolific writer of anti-protestant literature. "1542-1629. Son of a Parisian procureur (solicitor) Dorléans became an avocat. He studied with the humanist and the Latin poet Jean Dorat, and himself wrote poetry. A fervent Catholic he joined the revolutionary group of the Paris Holy League, the Sixteen. He was a prolific propagandist for the League, posing as a catholic Englishman warning French Catholics of the danger of a Protestant ruler. In 1589 he became avocat- general in the Leaguer parlement of Paris. Growing more conservative, he dissociated himself from the Sixteen and recommended the Leaguer estates not to accept the Tridentine decrees without Gallican safeguards. He fled from Paris to Antwerp in 1594 and published a satire vilifying Henri IV" James Henderson Burns. 'The Cambridge History of Political Thought 1450-1700.'

The work is especially interesting as Dorléans assumes the position of an English Catholic who who had been persecuted for his faith in Elizabethan England. The work covers every possible angle in its attack on Henri IV suggesting that he is himself diabolical, certainly in league with the devil, pointing out his many crimes, his sexual depravity (including that of his wife and mistresses), arguing that it would be impossible for the French people to accept a King who had been excommunicated. The work was particularly successful, being printed in Toulouse, Lyon, Rouen, with in a second edition at Paris within a year. "On the 22nd of March 1594, the day that Henri IV regained Paris from the catholic league, action was taken to respond to English demands. According to l'Estoile, on the suit of the English ambassador, the tableau showing the cruelty of the English queen against the Catholics, installed by the league in the cathedral of Notre Dame, was removed on the express command of his Majesty. … Henri IV was willing to concede to English requests because he wanted England on side against Spain, and because it complemented his wider actions against remnants of the league. ..(It) suggests that anti-Elizabethan propaganda remained significant, even if its creators were no longer active in Paris. Shortly

after the removal of the tableau, copies of D'Orléan's Avertissement were publicly burned. A surviving copy contains a note stating that they 'were burnt, on 2 April 1594 at Place Maubert and at the Trahoir [?] Cross; following this they were very rare." Katy Gibbons. 'English Catholic Exiles in Late Sixteenth-century Paris.'

This first edition is particularly rare; USTC records only two copies outside French libraries, one at the British Library and the other in the National Library, St. Petersburg.

BM STC Fr. p. 151. C16th. USTC 62791 Not in Lindsay and Neu or Milward.

L2758

HANDSOME EMBLEMS

19. DE BOURGOGNE, Antoine. *Mundi Lapis Lydius, sive Vanitas per Vertate falso accusata & convicta opera.*

Antwerp, typis viduae Jaon. Cnobbari, 1639.

£2,250

FIRST EDITION 4to. pp. [xxviii] 249 [xxvi]. Roman letter, a little italic, printed side notes, woodcut initials, head- and tail-pieces, engr. t.p. featuring three female allegories of Truth, Justice and Vanity by Theodor Johannes van Merlen after Abraham van Diepenbeeck, 50 engraved emblems by A. Pauli in strong and clear impressions, on p. 234 full moon rising over a river, hand-coloured. Light age yellowing, slightest worming to gutter and margin of t.p., couple of ll. slightly short at end of ream; a handsome and well-margined copy in contemp mottled calf with covers triple-bordered in gilt, spine gilt in six compartments with raised bands, very sympathetically restored.

An emblem book with a uncommon didactic twist: the typical pairing of each image with an instructive motto has been split in two, one describing the scene untruthfully ('vanitas'), the other its reality ('veritas'). For instance, surrounding an image of a printing house (p. 10) it is said that Verborum copia and Nihil copia, sed usus: although there is an abundance of words and writing, abundance means nothing without use. In fi y chapters, the book provides a dual commentary over subjects as diverse as memory, marriage, political power, fame, and eating habits. As de Bourgogne argues in the preface, the exercise proves that poor judgement sometimes allows vain conclusions to be drawn from truth. The work is critical of its own tradition, since other books of emblems encourage forming many different possible interpretations of word and image, both religious and profane. De Bourgogne's recognises both tendencies in the genre, and his commentary reveals to readers not only which he takes to be true, but instructs them how to arrive at truthfulness for themselves. The volume is a fresh and innovative continuation of his earlier emblem book, Linguae vitia et remedia (1631) which focuses on remedies for the abuse of language through insults, lies, blasphemies, and calumnies. It was popular into the 18th century, reaching several other editions and translation into Dutch and German.

Little is known about Antoine de Bourgogne (1594 - 1657), Canon and Archdeacon of Bruges, although in one of the five laudatory poems at the beginning of the Mundi Lapis, he is connected by his friend the poet Olivarius Vredius, with the ancient House of Burgundy, through his namesake Anthony, bastard of Burgundy to Anthony's father Philip the Good (1396 - 1467), and finally Philip's father John the Fearless (1371 - 1419).

Brunet I 1405. Landwehr, "Emblem and Fables Books", 98. Praz "Studies in 17th Century Imagery: A Bibliography of Emblem Books" p. 292. Not in BM C17 Dutch.

L1227

SUPERBLY ILLUSTRATED ASTROLOGY DELLA PORTA

20. Giovan Battista. *Della celeste fisionomia…libri sei.*

Padua, per Pietro Paolo Tozzi, 1616.

£1,950

4to. pp. (xii) 144 (iv). Roman letter, with Italic, title page in red and black. Printer's device to title page; woodcut cartouche with portrait of Giovan Battista della Porta surrounded by human and animal heads (p. xii); over 30

woodcuts (some repeated) of ancient and modern princes, zodiac signs, personified planets and constellations; decorated initials, head- and tailpieces. Very light age browning, some outer margins a bit thumbed, a few ink marks and faint marginal water stains, occasionally slight marginal foxing, tiny worm trail to inner margins of a couple of gatherings, second gathering a bit loose. A very good, well-margined copy in contemporary polished vellum over boards, old stain to lower cover, spine a bit loose but sound at head and foot. Early annotation to title page.

Very good copy of the second vernacular edition of this handsomely illustrated, veiled defence of astrology. A scholar of natural sciences, the Neapolitan Giovan Battista della Porta (1535-1615) published extensively on subjects including agriculture, cryptography, meteorology and chemistry, and was at the centre of a wide scholarly network including Galileo. For his interest in 'judicial' astrology —not strictly concerned with heretic, occult questions, but with natural science, medicine and meteorology—he founded the Academia Secretorum Naturae. Due to his theorisation of magic as a useful instrument for the understanding of natural phenomenology, he was investigated by the Inquisition in the mid-1580s. 'Della celeste fisionomia', first published in Latin in 1603 and in the vernacular in 1614, was a fake attack against the 'imaginary' discipline of astrology which the author had apparently repudiated after being warned by the Church. Through theories drawn from ancient and medieval authorities and under the pretence of dismissing the discipline in its entirety, della Porta rejected only the foundations of traditional astrology. He provided instead a different astrological theory according to which earthly bodies were dependent on the nature and mixing of their constitutive four humours in relation to planets and not simply on the domination of planets tout court. He illustrated the influence of the humours on human temperament and physical state —e.g., the 'unhappy' Saturnine (phlegmatic) constitution caused a melancholic disposition and illnesses including epilepsy, leprosy and kidney infections. Only if grounded in this theory could astrological prognostication based on the analysis of appearance and disposition be correct. Most interesting is his connection between human and animal physiognomy in the zodiac—with Aries causing a hairy appearance and Taurus a broad forehead—and the way in which predictions could proceed from physical traits like moles, build and height.

Ohio State, Cornell, Newberry, NLM, Morgan Library, North Carolina, Harvard (2), BYU and Stanford copies recorded in the US.

BL STC C17 It. p. 700; Cantamessa I, 1246. Not in Brunet, Graesse or Riccardi.

L2840

21. DEMOSTHENES. *Orationes Quatuor contra Phillipum.*

Venice, Paulus Manutius, 1551.

£1,350

4to. ff [lii]. Roman letter; title with anchor and dolphin device surrounded by cornucopiae and cherubs, early ms underlinings and and marginalia in at least two hands, contemporary 8 line note praising Paulus' translation on last leaf. Marginal worming to final ll. without affecting text, a little foxing affecting some edges, occasional light oil splash or minor mark, title page repaired in gutter. Generally a good, well-margined copy in modern vellum over boards. French embossed library stamp, repeated, to blank outer margin of verso of title page.

Reprint of the valuable 1549 edition dedicated to Jean Morvilliers of the four Philippics of Demosthenes (384-322 BC), orations made to rally the Athenians against Philip of Macedon who was beginning his conquest of Greece, translated by Paulus Manutius.

The first (351-350BC) centred on the need for resistance, financial reform of the theoric fund in order to adequately prepare for war, acting fast to avoid defeat. The second (344-343BC) was a vehement attack against Philip and his Athenian supporters, delivered in the wake of the unsatisfactory Peace of Philocrates, which saw Philip's increasing powers for the most part uncombatted. Nonetheless it errs on the side of caution, perhaps indicative of Demosthenes' own fear of the King, before whom he is said to have fainted. The third (341) is considered to be the best of Demosthenes' political orations, he contrasts the ancient spirit of Athens with her present degeneracy. Having risen by his oratory to become the most influential politician in Athens, Demosthenes was able to weaken the pro- Macedonian factions within the Athenian political arena, formulating alliances with other small states to increase resistance to Macedon. He demands resolute action against Philip and called for a burst of energy from the Athenian people and the immediate dispatch of forces. The fourth is the subject of some controversy, with Demosthenes' authorship called into doubt, although the sentiment is similar to the third, the style is different. It has been suggested that the surviving text is descended not from his carefully honed speeches, but from notes for a spot oration, thus explaining its unusual lack of finesse.

Described by Cicero as "the perfect orator" and extolled as "lex orandi" by Quintilian, Demosthenes has long been regarded as one of the great minds of the Classical era, and his works remain a benchmark of eloquence and erudition. This copy has been the subject of careful study.

BM STC It. 213. Ren 151:8 and 146:6. "Cette traduction est élégante et estimée: les exemplaires en sont rares ainsi que ceux de la réimpression de 1551." Not in Dibdin, Adams or Brunet. Graesse II 359.

L837

22. DEMOSTHENES. *Orationes Quatuor contra Phillipum.*

Venice, Aldi Filios, 1549.

£1,450

4to. ff [lii]. Roman letter; title with anchor and dolphin device surrounded by cornucopiae and cherubs, contemporary ms underlinings, early inscription to title page 'Double de X.1685' at foot of title page, autograph '[?] Kulenkamp 1790' to fly, 19th C pencil note beneath. A few tiny wormholes to last couple of quires, barely touching text, one or two insignificant marginal oil spots, a little early underlining. A very good, very well-margined copy in French mottled calf c. 1700 slightly worn at corners, spine gilt, red and green morocco labels, French-curl patterned marbled endpapers, a.e.r.

Valuable 1549 edition, dedicated to Jean Morvilliers and translated by Paulus Manutius, of the four Philippics of Demosthenes (384 -322 BC), orations made to rally the Athenians against Philip of Macedon who was beginning his conquest of Greece. The first (351-350BC) centred on the need for successful resistance for financial reform of the theoric fund to prepare for war and for swift action to avoid defeat. The second (344-343BC) was a vehement attack against Philip and his Athenian supporters, delivered in the wake of the unsatisfactory Peace of Philocrates, which le Philip's increasing power largely unchecked. Nonetheless it errs on the side of caution, perhaps indicative of Demosthenes' own fear of the King, before whom he is said to have fainted. The third (341), the best of Demosthenes' political orations, contrasts the ancient spirit of Athens with her present degeneracy. Having risen by his oratory to become the most influential politician in Athens, Demosthenes was able to weaken the pro-Macedonian factions, formulating alliances with other small states. He demands resolute action against Philip, a burst of energy from the Athenian people and the immediate dispatch of force. The fourth is the subject of controversy, with Demosthenes' authorship called into doubt, although the sentiment is similar to the third, the style is different. It has been suggested that the text is descended not from his carefully honed speeches, but from notes for a spot oration, hence its unusual lack of finesse.

Described by Cicero as "the perfect orator" and extolled as "lex orandi" by Quintilian, Demosthenes has long been regarded as one of the great minds of the Classical era, and his works remain a benchmark of eloquence and erudition. This copy has been the subject of careful study.

We have not been able to find anything further about Kulenkamp, but his autograph appears in a number of other books on various subjects. He may be a relation of the noted Dutch minister Gerardus Kulenkamp (1700-75).

BM STC It. 213. Ren 146:6. "Cette traduction est élégante et estimée: les exemplaires en sont rares." Dibdin 486 "This translation is elegant and esteemed". Brunet II.592."Traduction estimée". Not in Adams.

L956

23. DIONYSIUS OF HALICARNASSUS. *De Thucydidis Historia Iudicium.*

Venice, Paolo Manuzio, 1560.

£2,500

4to, 94 unnumbered ll. Roman letter, large sections in Greek. Aldine device on title page and verso of final leaf, a few small ink-spots to corner of title page. Infrequent contemporarym-s underlinings and annotations. Oil stain to last 2 ll not affecting text. A very good copy in early 18th C rich red morocco gilt, double filleted in gilt à la Duseuil, gilt corner ornaments, spine with gilt flowers in six compartments, gilt detail to board edges, aeg, 19/20th C bookplates to front pastedown and fep.

First Aldine edition of the most elaborate ancient criticism on the diction and composition of Thucydides. Dedicated to Nicholas Olacho, Primate of Hungary, Dionysius' critical treatise on Thucydides discusses many of the pre-Thucydidean historians in order to emphasise the originality and genius of his subject. Since only fragments of those writers' works survive, Dionysius' brief discussion is an important testimony for understanding the nature and content of their works. His account is in fact the most extensive discussion of these essentially lost authors preserved from antiquity. Both a rhetorician and a historian, Dionysius was keen to explore the myth- history distinction, thus in his criticism, while acknowledging Thucydides' status as the father of history he also takes pains to correct his facts, an undertaking that historically incurred much censure.

The only other examples of bindings employing this unusually blunt-looking ruling and corner-pieces on the diagonal we have found are Dutch, q.v. BL catalogue of bindings 141B17 and 139C16.

BM STC It. 217. Renouard 181:15. Adams D 638. Not in Brunet, Dibdin or Graesse.

L738

MINERALOGY

24.DOLCE, Lodovico. *Trattato delle gemme che produce la natura; nel quale di discorre della qualità, grandezza, bellezza et virtù loro.*

Venice, Giovan Battista & Giovan Bernardo Sessa, 1617.

£2,500

8vo. pp. 188, (iv). Roman and Italic letter, printer's woodcut device on title page, small floriated initials. Minor spotting, title page slightly soiled. A very good, crisp copy in 19th century 1/4 calf, with marbled covers, title lettered in gilt on spine, a. e. sprinkled green, slightly wormed and rubbed.

A later issue of this important work on the virtues of precious stones by the prolific Venetian polygraph Lodovico Dolce (1508-1568). After completing his education, he worked with the press of Gabriele Giolito de' Ferrari in Venice. He composed comedies, tragedies and verses on mythology, influenced by Virgil, Ovid and Catullus. He also had a keen interest in art criticism and wrote the dialogue entitled "Aretino ovvero Dialogo di pittura" (1557) on the comparison of poetry and painting, where he praised the artist Titian.

The present treatise is a translation of Camillo Leonardi from Pesaro's "Speculum lapidum" (1547), and falls into the lapidary tradition discussing origin, appearance and powers of the gems. Precious stones and metals were considered valuable since ancient times but they were also attributed particular qualities. The first treatises on the artificial stones were composed towards the end of the Middle Age. After the dedicatory letter to Giovambattista Campeggio, comparing the virtues of the patron to rubies and other gems, the preface stresses the ancient interest of princes and aristocrats in the gems. There follow three books: book 1 describes physical features of the stones, and how they were created by the action of the natural elements; book 2 their properties and the influence they have on those who wear them. It ends up with an alphabet of the colours of the stones and an index containing names, etymology and species, as well as the place where they are located and the virtue of each gem. The author includes references to precious stones in public collections, particularly the Basilica of Saint Mark in Venice and buildings in Rome. Book 3 is dedicated to the images sculpted into the stones studied by the geomancy, to be interpreted with the support of astrology. Other treatises on the topic were published in the same years, such as Jean de la Taille's Blason de pierres preciouses (1574) and Remy Belleau's Le Amours et nouveaux eschanges des pierres preciouses (1576), however, as his authorities, Dolce mostly mentions only the philosophers Aristotle, Avicenna, Averroes and Albert the Great.

BL, 305. Gamba lists earlier editions (1565, p. 403: 1355). Not in Brunet or Graesse. Not in Fontanini.

L2713

THE HEALTH GIVING PROPERTIES OF FOOD AND WINE

25. DURANTE, Castore. *Il tesoro della sanita… Nel quale s'insegna il modo di conseruar la sanita et prolungar la vita ….*

Venice, appresso Lucio Spineda, 1601.

£1,450

8vo. pp. [xvi], 270. Roman letter, verse in Italic. Woodcut printers device on title, woodcut floriated initials, charming grotesque head and tail-pieces and ornaments, woodcut portrait in roundel of Pope Sixtus V on ⋆2 recto, 'Westbury' label on pastedown. Light age yellowing, leaf R1 loose, title page repaired in lower blank margin, tiny worm trail in blank outer margins, the occasional minor marginal spot or stain. A good, unsophisticated copy, in contemporary vellum over thin boards, vellum split at lower edge of upper cover, and upper edge of lower cover, contemporary ms note on upper cover, a little worn.

Interesting and important systematic treatise on the health giving properties of food and wine, and a comprehensive guide to the ideal conditions for health, from recommendations on daily activity, rest and bathing, to such things as the advantages and disadvantages of eating garlic. The 'treasure' is divided into two parts. In the first Durante considers the effects of, motion and rest, sleep and wakefulness, starvation and repletion. The second part examines food, discussing in detail the properties of each ingredient. Each ingredient discussed is prefaced with a short Latin poem on its properties.

There is much discussion of the order in which food is eaten, and he also treats in detail the combinations in which food can be eaten, and the mitigating qualities of certain foods eaten with others. "Among the first to write about this was the Italian doctor Castor Durante da Gualdo: The "unwholesomeness" of cheese can be reduced "by eating it with pears" or other fruits such as walnuts, almonds, or apples.". Massimo Montanari "Cheese, Pears, and History in a Proverb". There is a long chapter on wine, divided into seventeen sub-chapters, in which he discusses such things as the general effects of the moderate drinking of wine followed by a chapter on immoderate drinking, and the relative merits of white, red, young, old, new, and sweet wines etc. He gives twelve rules on how best to enjoy wine and describes many of the wines in favour at the time in Italy. There is also a section on "Vino contra Peste".

"Durante, a physician and man of letters, is famous for his treatise first published in Rome in 1586. The Tesoro was not written specifically on the occasion of a plague; rather, it was a classic regimen sanitatis: a handbook for maintaining good health. However, … Durante's advice became relevant in these epidemic contexts. From the beginning of his work, Durante shows that he holds a holistic view of medicine. He links the mind and body in his general medical philosophy, even in chapters not dealing with the accidents of the soul. For example, in a section dedicated to the benefits of rest, "Della quiete," Durante proposes moderation of physical exercise and rest. … Certainly, nowhere is Durante's holistic medical approach as clearly articulated as in the section of his manual dealing with the accidents of the soul. In chapter V of the Tesoro, which is dedicated to emotional well-being, he makes a strong affirmation regarding the great powers of the mind on the body:… More than anything else, Durante recommends equilibrium. He warns against the dangers of excess, even in cases that deal with an emotion that would normally be classified as benevolent, such as happiness." Martin Marafioti. 'Post-Decameron plague treatises and the Boccaccian innovation of narrative prophylaxis.' A fascinating work.

From the splendid collection of Italian cookery books formed by Lord Westbury, culinary expert and author with Donald Chase Downes of OSS fame.

BM STC IT C17th p. 314. Simon. Bibl. Bacchia. 201 (1588 edition) "Important chapitre sur le vin" Unzelman, Wine and Gastronomy p. 52 (1586 & 1588 edition only). Vicaire, 303. Oberlé, 73. (1593 edition.) Bitting p.137. Durling, 1333 (other editions) Wellcome 6874. (1588). Alden 601/28.

L1433

26. ESTIUS, Gulielmus. *Historiae martyrum Gorcomiensium, maiori numero Fratrum Minorum, qui pro fide Cattolica a perduellibus interfecti sunt anno Domini M.D. LXXII. Libri quatuor..*

Douai, Ex officina Baltazaris Belleri, typographi iurati, sub Circino Aureo, anno 1603., 1603.

£1,250

FIRST EDITION. 8vo. pp. [xvi], 302. lacking last blank. Roman letter. Woodcut floriated initials, typographical head and tail-pieces. Light age yellowing, a few quires slightly browned, (poor quality paper), insignificant worm trail at gutter over a few quires, rare marginal mark. A good, clean, copy in C19th three quarter vellum over speckled paper boards, a little soiled.

Rare first edition of the best contemporary account of the massacre of nineteen Catholic's by the 'Watergeuzen' or 'Sea-beggars' under the command of Willem II van der Marck, Lord of Lumey, at the town of Gorkum in 1572. Estius, born in Gorkum, was an important Counter Reformation theologian, who studied theology at Louvain, and became chancellor of Douai university where he worked closely with the English Recusants, Allen and Thomas Stapleton to edit the Bible of Douai, the standard bible for English-speaking catholics for three centuries. In 1569 William of Orange, who had openly placed himself at the head of the party of revolt in

Holland, granted letters of marque to a number of vessels manned by crews of pirates drawn from all nationalities and by the end of 1569 there were 84 'Sea Beggar' ships in action. At first they were content merely to plunder both by sea and land, carrying their booty to English ports to refit and replenish their stores. However, in 1572, Elizabeth I abruptly refused to admit the Sea Beggars to her harbours. Without refuge, they made a desperate attack on Brielle, which they seized by surprise, in the absence of the Spanish garrison, on 1 April 1572. Encouraged by this success, they took Flushing. The capture of these two towns prompted several nearby towns to declare for revolt, starting a chain reaction resulting in the majority of Holland joining in a general revolt. In June, Dortrecht and Gorkum fell into their hands and at Gorkum they captured nine Franciscans monks with two lay brothers from the same monastery, and also rounded up the parish priests. "After enduring much suffering and abuse in the prison at Gorkum (26 June-6 July) the first fifteen martyrs were transferred to Brielle. On their way to Dortrecht they were exhibited for money to the curious and arrived at Brielle 13 July. On the following day, Lumey, the commander of the Watergeuzen, caused the martyrs to be interrogated and ordered a sort of disputation. In the meantime the four other martyrs also arrived. It was exacted of each that he abandon his belief in the Blessed Sacrement and in papal supremacy. All remained firm in their faith. Meanwhile there came a letter from William of Orange which enjoined all those in authority to leave priests and religious unmolested. Nevertheless Lumey caused the martyrs to be hanged in the night of 9 July, in a turf shed amid cruel mutilations. Their beatification took place on 14 Nov., 1675, and their canonisation on 29 June, 1865." Catholic Encyclopedia. Estius was still studying at Louvain when his native town was captured. His father, brother and uncle were imprisoned. Both his father and brother escaped, but Nicolas Pieck, his uncle, Superior of the Franciscan convent at Gorcum, was amongst those put to death.

BM STC Fr. C17th. p. 166.

L1548

27. EYNATTEN, Maximilian. *Manuale exorcismorum: continens instructiones, & exorcismos ad eiiciendos è corporibus obsessis spiritus malignos.*

Antwerp, ex officina Plantiniana, apud Balthasarem Moretum, & viduam Ioannis Moreti, & Io. Meursium, 1626.

£1,950

8vo. pp(xvi), 314, (vi). *8 A-V8. [last two ll. blank] Roman and Italic letter. Title in red and black with Moretus' small woodcut 'Labore et Constantia' compass device, a larger version on verso of last, historiated and floriated woodcut initials. Light age yellowing, some minor mostly marginal spotting, the odd thumb mark and marginal mark or spot. A good clean copy, in contemporary vellum over the reuse of dark calf, as boards, from and early netherlandish binding circa 1510-40, probably from the top edge of a single cover divided in two, these were triple blind ruled with alternate rose and lozenge blind stamps around a central, diaper blind ruled, panel, filled with blind lozenge tools, yapp edges, stubs from an early manuscript. Two C17th ms ex libris on fly, upper mostly torn away.

Rare second edition of this important manual of exorcisms, giving a complete insight into the procedure of exorcism, containing instructions as to how exorcisms should be carried out with a great number of ritual formulae. These include many 'magic' recipes, to fight fevers and the plague, love potions, spells cast on food, evil spells placed on marriages, incubus and Succubus, evil spirits that infest houses and other places, etc. The book was finely printed by Balthasar Moretus in Antwerp in his 'Officina Plantiniana'. Considered a canonical treatise of reference in matters of exorcism, it is the only production of Maximilian d'Eynatten (1574-1631), canon lawyer, scholar and Antwerp's Keeper of the Seals.

The work is divided into three sections; the first contains general instructions and preparations for exorcisms such as how to determine if a person is suffering from demonic possession and not merely from natural diseases, learning about various symbols and their effects, the proper time and place for an exorcism, and various precautions to take against demons. The second part details the methods and practices used in an exorcism, including many different prayers, invocations, and solemn oaths, with selected prayers and exorcism methods included from a variety of respected authors. Finally, the third part contains methods and practices to expel various kinds of witchcraft or enchantments from both bodies and other objects, including chapters on exorcising dairy products, cereals and other foods (with specific chapters on milk and butter); exorcising a spirit from a home; exorcising witchcraft from your own body and exorcising witchcraft from the bodies of others; remedies against pests, fevers and other natural diseases; and remedies against love potions, amongst others. This is very much like a modern-day field guide, written in a no-nonsense referential manner so that it could be easily used during field work. Cf Michael Foight, 'Falvey Memorial Library.'

"Despite these official and semi-official efforts to restrict the practise of Catholic exorcisms to the ordained clergy, laymen and unlicensed priests continued to practise exorcisms. In the Netherlands most exorcisms in the seventeenth century continued to be performed by laymen or priests without ecclesiastical permission. These unauthorised exorcisms explain why some Catholic dioceses decided to

elaborate and even expand upon the Vatican's policy in their jurisdictions." Brian Levack. 'The Devil Within: Possession and Exorcism in the Christian West'

The reuse of calf from an earlier binding, as boards, is most unusual, particularly from what must have been a handsome Flemish binding from the first half of the C16th. A very interesting example of the way binders 'recycled' materials from earlier works.

BM STC Neth. C17th Caillet, 3746 (first ed. only) 'Manuel d'exorcismes rare'. Coumont, Demonology & Witchcraft, E37.2. Graesse, 'Bibl. Magica et Pneumatica', p.29. Not in Guaita.

L2565

28. FELINI, Pietro Martire. *Trattato nuovo delle cose maravigliose dell'alma città di Roma.*

Rome, Andrea Fei [Giovanni Antonio Franzini], 1625.

£2,250

8vo, pp. (16), 437, (3). Two parts in one with separate titles. Roman and Italic letter, title in black and red, woodcut title vignette representing the allegory of Rome, foliated initials, decorative and typographical tailpieces, 227 half and full page engravings depicting ancient and modern monuments of Rome. Light age yellowing and a little light browning, occasional spotting and damp staining, lower margin of last three leaves very lightly water stained. First leaves chipped, small worm trail to pp. 13-18 just affecting text, p. 31 torn without loss, small tear to lower blank margin of V5. A good, clean copy in contemporary limp vellum, early title lettered on spine, remains of ties, a bit worn, slight splitting to joints. C19th bookplate of Chateau de Montrevost to front pastedown, inscription in contemporary hand on title page.

Reissue of the second edition (1615), printed on the occasion of the 1625 Jubilee, of the guidebook to Rome by Pietro Felini (1565 ca -1613) from Cremona. It includes engravings from Girolamo Franzini's travel guide (1588), not in the first. Felini studied languages, archaeology and sacred music, and was Prior of the convent of Santa Maria in Via in Rome. His treatise on Rome became very popular and was reprinted several times in Italian and Spanish. Based on previous treatises by Palladio and Prospero Parisio, it represented a turning point, including new itineraries for visitors and descriptions of 303 churches, antiquities, as well as detailed information on art history and collecting.

Taking the model of medieval books on indulgences and "Mirabilia urbis", Felini's work merged the categories of the ancient, the Christian and the modern capital, each with their monuments, history and the extensive use of illustrations. The work opens with a letter from the author to Cardinal Virginio Orsini and is divided into three parts: a section on the churches of Rome, particularly the first 7, considered essential stops for pilgrims and followed by a list of the stations for each month of the year, especially the stations of the Cross; a three day guided tour of the city and an account of its antiquities in 91 chapters. It also includes lists of bishops, cardinals, popes, Roman emperors and European rulers. Of the principal churches Felini describes their origins and foundation, processional stations (Advent, Lent and others), architecture, decorations, relics and indulgences, as well as miracles and apparitions. Most interesting and accurate are the paragraphs dedicated to the newly decorated San Giovanni in Lateran with its Baptistery, founded by Constantine, San Pietro, San Paolo outside the Walls and Santa Maria Maggiore. The work especially provides a meticulous overview of the art works, accompanied by expert comments and opinions on the Cosmatesque pavements, the altars and chapels with their sculptures and paintings, the frescoed vaults and mosaics, by famous contemporary artists, such as Antonio Tempesta, Giuseppe d'Arpino and Cristoforo Pomarancio, Domenico Passignano, Orazio Gentileschi, Giovanni Baglione, and many others, even Lavinia, a paintress from Bologna, who depicted Saint Stephen's martyrdom. Many walking directions are contained in the second part. The last section is the most extensive and comprises a short historical excursus on the ruins and ancient monuments of Rome (bridges, aqueducts, circus, theatres and amphitheatres, especially the Coliseum, triumphal arches, columns, temples and other buildings), giving also information on modern collections and artists, such as Michelangelo who drew the statues of the Laocoon, Cleopatra and the Belvedere Torso in the Vatican garden, and sculpted a beautiful Moses (Julius II's sepulchre) in St Peter in Chains. Chapters 34 deals with the libraries; 35 with the invention of printing by Gütenberg, who spread this art to Rome under Pope Nicolò V. The work encompasses useful bibliographic references, namely Felini's "Guida spirituale" (1608) and Muzio Pansa's "Vago e dilettevole giardino di varie lettioni" (1608), on the Vatican library.

BL. C17th It. 332. Not in USTC. Not in Brunet or Graesse.

L2567

29. FIRENZUOLA , Agnolo. *I Lucidi comedia (with) Trinutia Comedia.*

Venice, per Gio. Griffio, ad instantia di Pietro Boselli, 1552.

£1,250

12mo. Two works in one vol. ff. 41 [i]. + 40, [ii]. (last blank). Italic letter. Charming woodcut printer's device of a knight riding a bull on titles and on verso of last in both volumes, elegant historiated initials, typographical ornaments. 'Francesco Mainarri Ferrarese 1765' ms on title, 'Mutius' ms. in early hand in lower border of all four printer's devices, 'A Gio Antonio Balii (?) di Lugo' on fly, 'Guilio Magnani' on blank recto of last. A little light browning in places. Very good copies in mid 17C Italian speckled calf, spine with raised bands ruled in compartments with large fleur de lys gilt, tan morocco label gilt edges speckled blue.

Excellent editions of the only two comedies written by the lawyer, poet, playwright, and monk of the Vallambrosian order, Firenzuola. He studied law in Siena at the turn of the sixteenth century and later wrote with unconcealed bitterness about the years he spent "with great effort and without any pleasure [pursuing the study of] the ill-served laws of the most noble and lively city of Siena". He seems to have spent most of his University years in the company of like minded students particularly Pietro Aretino to whom he is most indebted in his literary career. Aretino later reminisced fondly about their misspent youth. Whilst in Rome, in the service of his order, Firenzuola moved in the literary circle that included Pietro Aretino, Frasceso Molza, Paolo Giovio, and the future archbishop Giovanni Casa. He wrote an amusing satirical treaty on orthography in which he argued, in a comic vein, against the proposed introduction into Italian of several Greek letters; a work that was much appreciated by Pope Clement VII, and Bembo, and lead a short lived literary fame. His subsequent works met with a lukewarm response in Rome. In 1538, in Prato, he began to write again, after an absence of nearly twenty years, including his dialogue 'on the Beauty of Women' and these two comedies. He died in obscurity but his works were posthumously successful, underwent several editions with critical attention and were translated to French. His two comedies are in the contemporary Tuscan vernacular. These are typical of his best work. They are prose comedies which, in their structure, plot, and language are fully entrenched in the genre of sixteenth-century Italian erudite theatre. The first takes its plot and many of its lines and witticisms from Plautus's Menaechmi and the second has a novelistic plot borrowed from Cardinal Bibbiena's play Calandria; both were performed in Prato at Carnival. An attractive copy of these elegantly printed works.

BM STC It. C16. p. 253-4 Fontanini p. 389 - 390. Not in Gamba.

L1055

30. FITZHERBERT, Sir Anthony. *La Nouvelle Natura Brevium.*

London, Richard Tottell, 1553 (1560).

£1,850

8vo. ff. (xxiv) 271 (i). Black letter, title within lovely woodcut border comprising compartment with mask and cornucopiae at head, female figures and vases at sides, half goats below (Mckerrow and Ferguson 82). Small hole to upper outer corner of border, contemporaryms notes (prob. acquisition note and price) at fore edge, on verso three lines in very neat secretary hand at foot, C18th autograph of Laurence Holker along outer margin, extensive contemporaryannotations in two distinct hands covering last leaf (blank except for small imprint on verso); very light age browning else clean and good. In contemporarycalf rebacked, renewed e.p.s., a.e.r., Holker's autograph 1746 on fly, 'Shadgrove' (Wadgrove?) also C18th, beneath.

Fitzherbert (1470-1538) of Gray's Inn, justice of the Court of Common Please, was one of the most notable legal writers of the C16th, producing many of the most authoritative and enduring English law books for practitioners and students alike. The present work was more or less continuously in print between its first appearance in 1534 and 1794 and his Boke of Justice of the Peace enjoyed a similar life. Fitzherbert's knowledge of the law was profound, he had a strong logical faculty and the rarest of legal writers' gifts, the power of clear and lucid exposition. His explanations and directions were comprehensible even to those with the most basic knowledge of the law. The Nouvelle Natura Brevium is basically a manual of procedure in which are set out the forms of writ for all the different varieties of action. No less an authority than Coke called it "an exact work exquisitely penned". Getting the right writ, and getting the writ right were the basic essentials of Elizabethan litigation. If either were wrong the litigant was going nowhere - except back to the start to try again. A valuable volume for students and practitioners alike. "The Natura Brevium is esteemed an exact work, excellently well penned and had been much admired by the noted men in the Common law" Ant. à Wood.

STC. 10960. SN2616.

SN2616

ONLY ONE COPY RECORDED IN THE US

31. FORZANINI, Giovanni Paolo. *Canzone nella natività di nostro signor Giesù Christo. Nella allegrezza della vittoria havuta contra i turchi…*

Venice, Domenico Farri, 1572.

£1,500

FIRST EDITION. 4to. ff. 4 unnumbered, A4. Roman letter, with Italic. Title page with printer's device, decorated initial and tailpiece. Tiny hole to second fol. not affecting text, light marginal foxing and very faint water stain to last. An excellent, well-margined copy, crisp and clean, in black and brown floral paper over pasteboards. Printed ex-libris 'Sefik E. Atabey' to front pastedown, early inscription 'L. [Ludovico?] Arcivesco di Monreale' to title page.

Excellent, crisp and clean copy of this very uncommon C16 poem celebrating the crucial victory at Lepanto in 1571, when the Holy League, led by the Spanish Empire and the Serenissima, crushed the Ottoman fleet. Giovanni Paolo Forzanini (fl. 1570-90) was a Jesuate friar from Castenedolo, near Brescia; he authored pamphlets on moral philosophy and theology, and six 'canzoni' on Lepanto. Written in December 1571 and published on January 1, 1572, the 'Canzone nella natività' presents the Christians' happiness for the recent Ottoman defeat as spiritually akin to their joy for Christ's nativity—e.g., 'let's praise Christ made human / Whilst enjoying the loot of the Pagans'. Like Forzanini's 'Cinque canzoni', published the same year, it was one of hundreds of 'lyrical- religious epics' celebrating the victory at Lepanto, a popular though short-lived Italian genre at which even James VI of Scotland tried his hand.

This copy was in the famous library amassed by Ludovico II de Torres (1552-1609), Archbishop of Monreale. The nephew of Ludovico de Torres I, who had played a part in convincing Philip II to join the war against the Turks, he owned a miscellaneous collection of 76 pamphlets and broadsides on Lepanto published between 1571 and 1582, including copies of Forzanini's 'Canzone nella natività' and 'Canzoni cinque'.

Sefik E. Atabey owned a library of over 1300 books, manuscripts and maps printed before the mid-C19 and relating to the Ottoman Empire and the Middle East.

Only Huntington copy recorded in the US.

USTC 830429; Atabey 452. Not in Göllner. S. Mammana, Lèpanto: Rime per la vittoria sul Turco, Roma, 2007; F. Mango, Una miscellaneal728sconosciuta del sec. XVI: Note bibliografiche, Palermo, 1894.

L2835

32. GAETANI, Enrico. *Instructions for Young Gentlemen.*

Oxford, John Lichfield, 1633.

£2,350

FIRST ENGLISH EDITION. 12mo. pp. [viii] 122 [ii]. Roman letter within double ruled line border; errata on recto of last. A very good, clean wide-margined copy in contemporary limp vellum, later vellum superimposed over spine, lacking ties. Acquisition note of Thomas Clifford 1647, 1s 3d, to rear free endpaper.

A translation of an untraced original, subtitled " The instructions of Cardinall Sermonetta to his Cousen Petro Caetano, at his first going into Flanders to the Duke of Parma, to serve Philip, King of Spaine," the work comprises a set of instructions to a young nobleman entering military and royal service. It begins with the necessity of maintaining regular communication to both confirm his progress, report upon the state of the war and to find out what is to be done for the service of the King. The need for discretion and secrecy in his letters is advised, as well as maintaining detailed records to eliminate confusion. As well as sending letters of his own, it is vital that he answer fully all missives, using the cypher that he receives. Cardinal Sermonetta advises developing a close relationship with the postmaster, rewarding him intermittently for his continued good services so he shall remain loyal and work with haste. Petro was

evidently sent to Flanders at the desire of his father and is impelled to do his utmost to ensure the satisfaction of the Prince with his service, combining excellence in war and a thorough knowledge of the background to the current hostilities, honour and an encyclopaedic knowledge of the state of affairs of the nation. He is encouraged to construct a dictionary of the terminology of warfare for his own use, and to participate as actively as possible in military life. Great emphasis is placed upon behaving and speaking appropriately around the royal personage. The work concludes within a warning to always respect the sanctity of religious establishments, personages and artefacts, before commending him to God.

The war in question here is the Eighty Years' War, the revolt of the Seventeen Provinces in the Low Countries against the Spanish (Habsburg) Empire. Shortly after the publication of this letter in 1639, Spain sent an Armada to Flanders carrying 20,000 troops to assist in a last large scale attempt to defeat the northern "rebels". The armada was defeated in the Battle of the Downs, marking the end of Spain as the dominant sea power.

The Thomas Clifford of the exlibris may well be the first Baron Clifford of Chudleigh (1630-1673), who would have acquired this work at the appropriate age of seventeen. He went on to distinguish himself in naval battles, intriguing against the peace treaty at the end of the Dutch War.

STC 11514, recording only 7 copies, BL, two at Oxford, one at Cambridge; Folger, Huntingdon and Yale in the US. Not in Lowndes.

L728

33. GIRALDI CINTHIO, Gio Battista. *Le Tragedie.*

Venice, Giulio Cesare Cagnacini, 1583.

£2,250

FIRST EDITION thus. 8vo. pp (xvi) 135 (i) + 143 +157(iii) +118 (ii) + 127 (i) + 142 (ii) + 135 (i) + 118 (ii) + 149 (iii). Nine works in one, sep title page plus general title page and prefaces. Italic letter, Cagnacini's woodcut device on recto and woodcut portrait of author within ornate frame on verso of all title pages, woodcut initials and ornaments. A little browning, light marginal waterstain to a few ll. of first work, occasional slight yellowing, contemporary ex libris of Giuliano Roura(?) on general title page, acquisition note dated 1826 on front pastedown, early printed stubs in red and black Gothic exposed. A good clean copy in contemporary vellum over boards, a little cracking to upper joint and spine.

First edition of the complete collected dramatic works of Giraldi Cinthio (1506-1573), novelist and poet from Ferrara, sometime professor of literature at the university there and from 1542-1560 private secretary to Duke Ercole II (for whom the plays were written and performed) and Alfonso II d'Este. He occupied the chair of rhetoric at Pavia from 1568 until shortly before his death. The principal works of Cinthio were these nine tragedies and the Hecatommithi , a large collection of tales in the style of Boccaccio and Bandello. He himself adapted several of their plots as the basis for his plays. Cinthio was the single most important influence in C16 Italian tragedy and his Orbecche is the first known vernacular tragedy to have been produced on a modern European stage. Its influence was felt far outside Italy, Luigi Giovio, a generation later, speaks of it as the model of all subsequent tragedies. Shakespeare borrowed freely from Cinthio for 'Othello' and 'Measure for Measure', and Cinthio's 'Cleopatra' telling of her doomed love for Marc Anthony may have been further inspiration to him.

Like Shakespeare, Cinthio liked exotic locations; his 'Arrenopia' takes place between Scotland and Ireland and 'Gli Antivalomeni' is set in London. These five act dramas are among the first to contain typical elements of modern European theatre, using psychological violence and horror in spectacular function with the dramatic action structured in real time. The series is rarely found complete as they were also sold separately.

BM STC It. p 305. Gamba 1435 "e assai rare questa Raccolta". Brunet II 1607. Adams G715 (UL copy, parts 1-4 only).

L1056

34. GODELMANN, Johann Georg. *Tractatus de magis veneficis et lamiis, deqve his recte cognoscendis et puniendis.*

Frankfurt, ex officina typographica Ioannis Saurii : impensis Nicolai Bassaei, 1601.

£1,850

4to. Three parts in one vol. pp. [vii], 115, [ix]; 68; [ii],[xxxvi], 147, [xxxi]. A-R4, 2A-2I4, 3A-4C4, 4D2 [without 4D2 blank]. Pt. 2 and 3 with divisional half-t.p.s, each begins new pagination and register. Roman letter, some Italic and Gothic. Small woodcut 'fortune' device on first title, larger on second and third, and on leaf 2I4 of part 2, small woodcut diagrams in text, floriated woodcut initials, woodcut headpieces, purchase and price note on blank margin of title "Noriberg 1678.8 rarisse - Z 10. Catlogue d'une Noriberge collection de livres en tout genre rares et curieux chez J Neaulme JJ 1763. 8. nii. n. 2876/138h", occasional marginal annotation and underlining in the same hand, bookplate of Frédéric and Anne Max on pastedown. Age yellowing with some browning, some minor spotting, title strengthened on verso, with small strip of paper at fore-edge and at gutter, lower outer blank corner of R3 torn, tiny worm trail on two quires in blank outer margin, tiny burn hole to lower margin of 3C2, the odd marginal spot or mark. A good copy, in C19th vellum over boards, later red morocco label gilt, top edge red.

Second edition of this most interesting treatise, in three parts, on witches, demons, werewolves; the first two parts focus on magic, sorcerers, and witches and the last on the legal procedures in witchcraftcases. Johann Georg Godelmann, (1559 - 1611) was a German Protestant jurist, diplomat and demonological writer. He was born in Tuttlingen, and died, aged 51, in Dresden.

"Another response to Weyer was that of the Swabian jurist (later of Rostock) Johann Georg Godelmann, who published a Tractatus de magis veneficis et lamiis in 1591 that adopted Weyer's categories verbatim. Those accused of witchcraftmight be magi (magicians), venefici (poisoners), or laminae (witches), and Godelmann was quick to agree with Wayer that laminae were mainly women who imagined they had made a pact with the devil and that they did all sorts of evil on its basis. The devil attacked women because they were more o en 'unsteady or flighty, credulous, malicious, ill-humoured, melancholy or depressed, but especially old, worn out women, who were foolish and awkward, badly grounded in the Christian faith, and unsound old hags'. Their pacts with the devil were only illusory, but necromancers and learned magicians did have a real pact with the devil, which Godelmann believed worthy of severe punishment and even death. While attempting to defend witches from unjust accusations, in other words, Godelmann disagreed with Wyer and le open the argument that at least some persons did have a contract with the devil. Godelmann argued strenuously against abuse of torture and in favour of cautious procedures, but in strictly theoretical terms, he was not the radical opponent of witchcrafttrials that Weyer was. Indeed, when modern critics attack Johann Weyer for holding a mixture of confused and inconsistent ideas, they might better aim their indignation at Godelmann. And yet, despite the illogical features of his argument, Godelmann was crucial in the process of restructuring the insanity defence. Precisely because he thought that the witches' pact was a real possibility, Godelmann did not think that one could just assume that supposed witches were mentally ill. This was an empirical question on which advice had to be sought." H. C. Erik Midelfor 'A History of Madness in Sixteenth-century Germany.'

"Godelmann attempts to take middle ground between what he regards as the extreme positions of Bodin and Wier. ..[He] was widely read in the literature of his subject and cites many past authors. If his work is a mixture of sanity and credulity, of religious prejudice and a feeling for law and nature, it was perhaps the more effective on that account than a strictly rational and scientific work would have been then in doing something to check the excesses of the witchcraftdelusion." Thorndike.

BM STC Ger C17th II G810. Graesse, Magica, 59. Caillet 4626 (1st edition only). Thorndike. VI pp. 534-6. Not in Guaita.

L2724

35.GRIMESTON, Edward. *A generall historie of the Netherlands: with the genealogie and memorable acts of the Earls of Holland, Zeeland and West-Friseland…*

London, A. Islip and G. Eld, 1609.

£1,950

FIRST EDITION. Folio. pp. [xxvi] 1415 [xviii]. Roman letter, printed marginalia. Engraved title after Christoffel van Sichem II of an architectural frame flanked by musical, scientific and military instruments, a harbour scene beneath (Johnson p. 53), 57 elegant two-thirds page engraved portraits of princes and noble men and women by van Sichem in text, woodcut initials and headpieces. Lacking first blank, insignificant tear to upper inner margin of title not touching image, small tear to corner of one other leaf touching one letter of text, title and a few early leaves a little creased, occasional marginal spot or mark, generally a very good copy in contemporary English calf ruled in blind, joints split and neatly repaired, extremities a little scuffed, later red morocco gilt label. Contemporary ms ex-libris of

Edmund Grovine [or a Latinised form of ?Grove] in blank upper margin of title, John Allman's mid-17th-century autograph to verso of final blank, Robert Matthews' autograph 'april 5th 1753' in central blank portion of title.

A variant state of the first edition of Grimeston's translation of J. F. le Petit's Grande Chronique of 1601. Le Petit (1546- c. 1615) was a Belgian historian, primarily famous for the original version of the present work, his 'Grande chronique anciennce et moderne de Hollande', published in Dordrecht. The work is a comprehensive history of the Netherlands to the early 17th-century, and includes genealogies of the counts of Holland and their families. Vol I is for the most part a translation of Cornelius Aurelius' 'Divisie- Kroniek'. This chronicle, which covers the period from the beginning of the world to 1517, is then taken up by le Petit in the second volume, who comments on important political, diplomatic and military events in the latter half of the 16th- and early 17th- centuries. Le Petit was born in Bethune, but subsequently moved to Aix after abjuring the Catholic faith, and eventually died in Holland. Grimeston was a prolific translator, working from French as well as Dutch, producing 'A general inuentorie of the history of France' (1607) and 'The estates, empires, & principallities of the world' (1615); his work continues to be cited as an important source on contemporary affairs. The fine late-Renaissance portraits are by the Flemish Christoffel van Sichem the elder, and include Queen Elizabeth and Robert Dudley.

STC 12375; Alden II, p. 80 "Section on the Netherlands' 1608 peace negotiations outlines Dutch demands for trade & navigation in East & West Indies"; not in Lowndes (1627 ed. only).

L501

36. HAMILTON, John. *A facile traictise, contenand, first: ane infallible reul to discerne trevv from fals religion.*

Louvain, Imprinted be Lauerence Kellam, [1600].

£2,250

FIRST EDITION. 12mo. pp. [36], 444, [24]. [⋆12, ⋆⋆6, A-S12, T-X6]. Roman letter, some Italic. Woodcut initials typographical headpieces and ornaments, small woodcut of the crucifixion, Milltown Park library and William O'Brien's ex legato label on fly, early autograph of 'Jane Pyee' on second leaf. Title page soiled, cut a little close just trimming a few side notes in outer margin, just touching text block on last few leaves, light age yellowing, feint waterstain in lower margin towards end, the occasional mostly marginal mark or spot. A good copy in C19th calf, covers blind ruled to a panel design, fleurons to inner and outer corners, spine remounted, rubbed. a.e.r.

Extremely rare first edition of this counter reformation treatise by the formidable Scottish Jesuit Priest John Hamilton, most probably printed for distribution on his clandestine return to Scotland the same year, dedicated to James VI. "Hamilton became one of the most prominent members of the Catholic League, especially during the resistance to Henry IV. ..(He) was one of the representatives of the Sixteen of Paris who offered the crown to Philip II of Spain. The society also decreed the death of Brissot, president of the parliament of Paris, and of L'Archer and Tardif, two of the councillors. When Tardif could not be found Hamilton went out to seek him, and, discovering him ill in bed, dragged him as he was to the execution chamber. Hamilton is stated to have said mass frequently in his cuirass, and to have baptised an infant in full church without taking off his armour. When Henry entered Paris in 1594 Hamilton was apprehended with a halbert in his hand about to join the band gathered to resist the entrance of the king, though the other ringleaders were executed, he succeeded in making his escape, and retired to Brussels. In his absence he was condemned to be broken on the wheel for the murder of Tardif, and the sentence was executed on his effigy. About 1600 he and Edmond Hay the jesuit returned to Scotland, apparently on a secret proselytising mission. It was probably as preparatory to his return to Scotland that he published at Louvain in 1600 the present work. Burton says that Hamilton 'had that subtle gift, the empire over language; and the words came to him at his bidding,—words expressive of Christian meekness, humility, charity, and all that might seem more appropriate to the secluded anchorite than to the man of storm and strife.' This is undoubtedly true of Hamilton's prayers, but his controversial writings are chiefly notable for the wild extravagance of their calumnies against the reformers, and the gravity with which extraordinary stories are related of their commerce with the devil. On 24 Nov. 1600 a proclamation was issued by the king and council against Hamilton and Hay. On 22 June 1601 an act was passed against resettling them, but for several years they not only succeeded in eluding capture, but even in holding frequent meetings in different parts of the country for the celebration of the mass and other catholic services. His escape was probably procured by his nephew, Thomas Hamilton, first earl of Haddington, who was then practically at the head of the justiciary of Scotland. … He was, however, finally captured in 1608, for on 30 Aug. of that year Sir Alexander Hay desired the lieutenant of the Tower to receive two priests, Hamilton and Paterson, sent by the Earl of Dunbar.… Hamilton died in prison, but the date has not been ascertained." DNB. A most interesting and rare work.

ESTC S118183. STC 12730. Allison & Rogers II, 370.

PERFECTLY BOUND ON LARGE PAPER

37. HARLAY DE CHAMPVALLON, Francois de. *Apologia Euangelii, pro catholicis, ad Iacobum maioris Britanniae regem.*

Paris, apud Antonium Stephanum, typographum regium, viâ Iacobeâ, ad insigne Oliuae Roberti Stephani, 1625.

£2,450

FIRST EDITION. folio. pp. [iv], 988. [π2, A-4E6, 4F8, 4G-4P4, 4Q6]. Roman Letter, some Greek. Antoine Estienne's large woodcut 'Noli Altum Sapere' device on title, very fine, near full page, engraved portrait of the author after Du Monstier, beautiful grotesque woodcut initials and headpieces, Milltown Park label on fly with William O'Brien's ex legato below. Light age yellowing, quires 2B-2D, 3F to 4Q lightly and evenly browned. A fine, large paper copy, crisp and clean in beautiful contemporary red morocco, covers triple gilt ruled with a gilt three dot pointillé roll either side, to a panel design, large fleurons gilt to outer corners, spine with raised bands, gilt ruled in compartments in the same manner as the covers, gilt fleurons to centres, crowned monogram gilt, inlaid over fleurons in two compartments, small restoration to head and tail, a.e.g.

A fine, large paper copy, beautifully bound, and finely printed by Antoine Estienne of this monumental and hugely erudite counter-reformation work addressed to James I. Renouard notes that there is a large paper copy of this work in red morocco in the Royal library; it is clear that Harley had a few copies made on large paper and finely bound, probably for presentation. Harley (1585 - 1653) was Archbishop of Rouen, from 1616 until 1651, when he resigned in favour of his nephew. "The Chateau de Gaillon, which Cardinal Georges d'Amboise had bequeathed to the Church of Rouen, became under the episcopate of Harlay a sort of centre for the study of the Scriptures and religious questions. It was the seat of an academy whose members were to consecrate themselves as apologists of St. Paul. It possessed also a printing-press which published some of Harlay's writings. Harlay took a successful part in certain polemics against the Protestants. In 1625 he published the "Apologia Evangelii pro catholicis ad Jacobum Magnum Britanniae regem", and in 1633 "Le mystere de l'Eucharistie explique par Saint Augustin avec un avis aux ministres de ne plus entreprendre d'alleguer Saint Augustin pour eux". His zeal against the Reformation extended beyond his archdiocese. He joined with Pierre de Marca in the reestablishment of Catholic worship in Bearn, where the Calvinists had made great progress. Even his most ill-disposed contemporaries, like Mme des Loges, who said that Harlay's brain was a library upside-down, and Vigneul Marville, who spoke of his "well of knowledge so deep that it was impossible to see a drop"—were compelled to recognise at least the prodigious erudition of this prelate." Catholic Encyclopaedia. Others were not so polite: Tallemant des Réaux remarked of him that "il n'y eut jamais un plus grand galimatias" and added rather unkindly "Il y avait pourtant du bon en ce mirifique prélat : il était bon homme, franc et sincère ; mais jamais il n'eut un grain de cervelle.". In an apocryphal story, Pope Urban VIII, when presented with this work, opened it stating 'Fiat lux', and closed it not long after with a sigh "Et non facta est"

A beautiful, large paper copy, of this work, magnificently printed by Antoine Estienne with all the skill of his illustrious predecessors. Renouard 216:2. "En grand Papier à La Bibl. Royale".

Not in BM STC Fr C17th or Brunet.

38. HIPPOCRATES. *Coacae Praenotationes Graece & Latine.*

Amsterdam, Louis and Daniel Elzevir, 1660.

£950

12mo, pp. [12], 577, [107]. Roman, Italic and Greek letter; title in black and red with printer's device, a few foliated initials, head- and tail-pieces; lightly foxed, final gatherings slightly age browned, clean tear to outer blank margin of Ff2. A very good copy in nearly contemporary boards, painted green, later morocco label on spine.

First Elzevir edition of an important work of Hippocrates (c.460-370 BC), the father of Western medicine. His ground-breaking teachings survived in the so-called Hippocratic corpus, a vast body of works most likely written by Hippocrates's students and later followers. The Coan Prenotoins 'consist mainly of general prognostic statements; in addition, one chapter (543) makes reference to a

particular patient, and twenty-three pose apparently self-directed questions: e.g. 78 "Do these kinds of exacerbations also indicate phrenitis?" … Present in all the collected editions and translations of the Hippocratic Collection, [the text] received considerable special attention at the time when semeiotics played a central role in medical education and practice …' (Hippocrates, Coan Prenotions: Anatomical and Minor Clinical Writings, (Loeb Classical Library 509), Cambridge MA 2010, p. 106). This pocket edition was edited by Jon Jonston, a learned Polish physician (1603-1675), after the text established by the French humanist Anuce Foës (Metz, 1528-Metz, 1595).

Not in Heirs of Hippocrates or Osler. Brunet, III, 175 ('joile édition'); Graesse, III, 282; Willems 1259.

L2209a

FIRST SEPARATE LISTING OF ALDINES AND ELZEVIRS

39. [HOHENDORF, Georg Wilhelm, Freiherr von.] *Bibliotheca Hohendorfiana.*

The Hague, Abraham de Hondt, 1720.

£1,750

FIRST EDITION. 3 parts in 1, pp. (ii) 240 (ii) 200 (ii) 288. Roman with Italic letter, separate title page to each. Heavy age browning (poor paper), the odd ink spot. An acceptable copy in C18 sprinkled calf, marbled eps, lightly rubbed, edges speckled red. Spine in six compartments, gilt fleurons and corner pieces to each, raised bands, later repairs to spine and corners. Casemark 'H V 38' to first and 'H iv 29' to third ep, 'XXX-I' at rear.

A very good, clean copy of the 'Bibliotheca hohendorfiana', a catalogue of the monumental library of Georg Wilhelm von Hohendorff (1670-1719). After serving the Princes of Brandenburg and Pfalz-Neuburg as officer and diplomat, he was at the court of Prince Eugene of Savoy, with whom he shared a passion for book collecting. He encouraged Eugene to take in his service Luc-Antoine Boyet as bookbinder, secretary, and literary agent to increase his collection. Upon Hohendorff's death, his library included more than 6500 books and c. 250 mss, all listed in the 'Bibliotheca hohendorfiana' with their bindings. The first part is devoted to in-folio books, the second to quartos and the third to octavos, 12mos and mss. Whilst it preserved the traditional subdivision by subject (e.g., theology, law, philosophy and geography) or genre (e.g., poetry and oratory), it also listed separate categories for books from the French 'imprimerie royale' and books with extensive ms annotations (sometimes attributed to specific authors, e.g., Scaliger). Most importantly, it was the first printed catalogue to categorise Aldine editions of classical and Italian authors and Elzevirs editions as separately by reference to their printer - publisher rather than in general author / title or subject listing. No auction was ever held as the collection was purchased in its entirety by the Emperor Charles VI and is now preserved at the National Library in Vienna.

Blogie, Répertoire IV, col. 9; Pollard & Ehrman, Distribution of Books, p. 330.

L2825

BEAUTIFULLY PRINTED

40. HOTOMANUS, Franciscus. *Iuris consulti commentarius in quatuor libros institutionum iuris civilis.*

Lyon, Antonium Gryphium for Theobald Paganum, 1567.

£2,250

Folio, pp. [vi] 575 [xvii]. Roman and Italic letter, some Greek. Gryphius' large woodcut printer's device of a griffin and motto "Virtute Duco, Comite fortuna", fine large woodcut historiated initials, grotesque woodcut headpieces. Light age yellowing, minor waterstain in upper margin of last few ll. A fine copy, clean and well margined, in contemporary limp vellum, yapp edges, "ICKH" stamped on upper cover, 'Hotomanni ad Instituta" ms. on spine, vellum stubs.

Beautifully printed second edition, corrected by the author, of this important commentary on the Corpus juris civilis; the first edition was published in 1560 at Basle. This work is of particular interest and importance as it shows the evolution of Hotman's thought leading to the publication of his most radical work the 'Anti-Triboniem', thought to have been written in the same year as this publication, but not printed until 1603. "At least twelve works on Roman Law and Roman history appeared under Hotman's name

in the years 1556-60 including a short life of Justinian, commentaries on the Institutes and the Digest, studies in Ancient Roman political and legal usage, and the systematic reclassification of Roman Law principles… In his sketch of Justinian Hotman was severely critical of the methods used to produce the Corpus juris civilis. This work was reprinted with Hotman's commentaries on the Institutes, which contained a prefatory letter also condemning Tribonian's labours. Even at this stage in the development of Hotman's ideas, there appeared the contrapuntal suggestion that the primitive customs of the Germanic peoples could be favourably compared with more sophisticated legislation (Roman law)" Ralph E. Giesey 'Francogallia By François Hotman.'. Hotman taught Roman law in Paris, Lyon, Geneva, Lausanne, Strasbourg, Valence, and Bourges. He converted from Catholicism to Calvinism in 1547 and took an active part in disseminating the teachings of Calvin. In 1572, after the Massacre of St. Bartholomew, he left France and lived first in Geneva and then in Basel. His religious beliefs had a deep influence on his thinking on the law"Yet, for various reasons besides his general contrariness, Hotman became increasingly suspicious of the study of Roman law. During the religious wars he came to attribute many of the ills of French society to the reception of Roman law, and in much the same tone as Rabelais he derided those pettifoggers (chicanourrois) who came out of the schools of law and swarmed over the courts, both lay and ecclesiastical. … More and more Hotman came to associate the study of Roman law with the corruptions of Italian society; and like many French jurists he believed in a golden age of French law, before the coming of "written law" when judgements were simple, morals were pure and litigation was at a minimum. This was a myth similar in function to that of the "primitive church" and, for Hotman, part of the same program of reform." Donald R. Kelley. 'Foundations of Modern Historical Scholarship: Language, Law, and History in the French Renaissance.' A very good copy of this important work.

Adams H1063 J 643. Baudrier VIII p. 350. Not in Gultlingen or BM STC Fr. C16th.

L1165

41. JESUITS. *Decreta Congregationum generalium Societatis Iesu (with) Canones Congregationum generalium Societatis Iesu (with)*

Formulae congregationum in quartâ generali congregatione confectae et approbatae in sextâ & septimâ recognitae et auctae.

Antwerp, Apud Ioannem Meursium, 1635.

£1,950

8vo. pp. 474, [xxx] : 80 [xvi] :136, [viii] three works in one. Roman letter, prefaces and indexes in Italic, woodcut initials, woodcut Jesuit device with motto "Ad maiorem Dei gloriam" on all three titles, 'Domus probationis Soctis Jesu Trevini' in cont. hand on title with 'Societatis Jesu 1648' beneath in another, light age yellowing. A good copy in contemporary vellum over boards, lacking clasps, slightly soiled.

Second edition of the decrees of the seventh General Congregation of the Jesuits, bound with the canons of the Society including those added from the seventh congregation, and the 'Formulae', the rules, powers and procedures of the General congregation. Policy for the whole Society was set by General Congregations, the Jesuit equivalent of the General chapters of the Mendicant orders; they met rarely, either upon the death of the General, to elect his successor, or for especially serious matters. Muzio Vitelleschi, general from (1615 to 1645), was elected by and presided over this congregation. The congregation again took note of the problem of the confessors of kings and of "political Jesuits" and sternly again forbade any involvement in politics. This was a vain hope when Jesuits were confessors at the major courts of Catholic Europe, with opposing personalities, viewpoints and loyalties, especially during the Thirty- Years War. Vitelleschi himself, as general, wrote more than one thousand letters to William Lamormaini, the confessor of the emperor in Vienna, on every facet of the war. The seventh congregation also had to deal with the problem of exiled English Jesuits driven out of England by persecution. They lived and studied in Jesuit provinces abroad, o en in Spain. They and their Spanish Jesuit confreres faced the problem of trying to live in sometimes difficult-to-achieve harmony, especially when it was not clear who in the policy of the Society was in charge, the English mission superior or the Spanish provincials. Aquaviva, Vitelleschi's predecessor had sided with the English regularly. Vitelleschi had to deal with a postulatum successfully proposed by the province of Castile, accepted by the congregation, that effectively hobbled the English superior. If implemented it would have been a disaster for the English mission. The general effectively caused the problem to evanesce by raising the English mission to the status of a vice province. The increasing international nature of the Jesuit movement, especially with its missions in Asia, Africa, and South America meant the congregation had to deal with such disparate and diverse subjects as the Jesuits role after the Council of Trent, the teaching of Philosophy in Jesuit Schools, and the apparel worn on Chinese missions. A fascinating insight into the Jesuit movement at a seminal moment in its history.

See De Backer-Som. V 95ff. Otherwise apparently unrecorded.

L910

42. JUNIUS, Hadrianus. *Nomenclator octilinguis omnium rerum propria nomina continens.*

[Geneva], Excudebat Iacobus Stœr, 1602.

£1,950

8vo. pp. [xvi], 634, [lxxiv]. [par.]8, A-2X8, 2Y2. Double column. Roman letter, some Greek, Gothic and Italic. Title in red and black, small woodcut printer's device, grotesque woodcut initials, head and tail-pieces. Light age yellowing, very minor light water-stain in lower outer corner in places. A very good, clean copy in contemporary vellum over boards, yapp edges.

Excellent edition of this important polyglot dictionary, finely printed in Geneva by Jacob Stoer, and edited by Hermann Germberg. The arrangement is alphabetical by topic, then alphabetically within each topic; polyglot entires are arranged under Latin terms, with preliminaries in Latin. Hadrianus Junius (1511–1575), also known as Adriaen de Jonghe, was a Dutch physician, classical scholar, translator, lexicographer, antiquarian, historiographer, emblematist, school rector, and Latin poet. He attended both the Crown Prince of Denmark and the Duke of Norfolk, and was singled out by Lipsius as the most learned Dutchman after Erasmus. This polyglot dictionary was Junius' most successful and influential book, o en re-edited with many further adaptions. It is thematic, and especially strong on terms used in medicine, zoology, botany, etc., but also music, architecture, warfare, gastronomy, dress, weights and measures and the book world. "In early modern Europe, two main types of onomasiological dictionaries can be distinguished. The first type primarily has practical and didactic objectives. In spite of Junius' didactic claims presented in his preface, the Nomenclator belongs to a second group of topical dictionaries, which are less practical and more scholarly orientated. In comparison to the first type, these dictionaries, which o en included old Greek, tend to be more comprehensive in volume and more methodical in classification and systematisation. Many dictionaries of the second type are called Nomenclator, and Junius' Dictionary probably ranks as it's best known exponent. .. In addition to the Latin headwords, Greek, German, Dutch, French, Italian, Spanish, and English translations are offered. … Of course, Junius made use of several sources (which are listed in the preface), but his dictionary is by no means derived from an existing one. As in many other early modern topical dictionaries, the overwhelming majority of concepts included as lemmas are concrete objects (resulting in a considerable number of substantive nouns). It is interesting to note that the number of technical concepts (especially in connection with diseases and illnesses) is considerably larger than the amount of 'normal' vocabulary that is included. As Gabriele Stein suggested, this is most likely the result of Junius' training as a physician. ..In only a small number of lemmas do the eight languages occur together. English is included in no more than about 250 entries. As knowledge of English on the European continent was very limited in the sixteenth century, this is perhaps not surprising. .. Apart from the headworks and the translations, Junius enriched many lemmas with supplementary information, moving in the direction of encyclopaedic dictionary. In addition .. some entries feature an etymological explanation" Dirk van Miert 'The Kaleidoscopic Scholarship of Hadrianus Junius (1511-1575).'

ESTC S126703.

L2690

43. KIRCHER, Athanasius. *Prodromus coptus sive aegypticus.*

Rome, S. Congr. de propag. Fide, 1636.

£2,250

FIRST EDITION. 4to. pp. (xxiv) 338 (ii). Roman letter, with Italic, Greek, Coptic, Arabic and Ethiopian, occasional Hebrew and Chinese. Printer's device to title page, c.15 woodcuts of epigraphic inscriptions, coins, hieroglyphs and diagram of the Egyptian cosmos, decorated heads- and tailpieces. Light age browning, heavier to a few gatherings, faint spotting in places, lightly smudged offsetting and marginal repair to two ll. A good, well-margined copy in C17 vellum over boards.

A good copy of Athanasius Kircher's fundamental study of the Coptic language. Kircher (1602-80) was a German Jesuit, author of works on linguistics, medicine, geology, biology, magnetism, visual perception and music. Beside Hebrew and Syriac, essential for biblical exegesis, Kircher taught non-European languages at the Collegium Romanum, including Chinese and Egyptian. Based on epigraphic inscriptions and texts in the Vatican Library, his 'Prodromus' was the first of several ground-breaking works on Egyptology. Kircher shifted orientalist and esoteric Renaissance antiquarianism, led by Valeriano's 'Hieroglyphica' (1556) and based on Horapollon's ancient theories, onto the plane of linguistic science. Whilst most of his translations from Coptic and Egyptian are now deemed incorrect, he was the first to explain the phonetic value of hieroglyphs and to prove that Coptic was the precursor of the Egyptian language. With masterful scholarly syncretism, the 'Prodromus' dissects the history and workings of Coptic—e.g., its etymology from

the city of Copta and its institutions, the history of the Copto-Ethiopic Church and their ritual texts, the colonies established by Coptic Christians in India and China, linguistic parallels showing the unrelatedness of Egyptian to oriental languages and its derivation from Coptic, a study of hieroglyphs on inscriptions and coins, and the customs of the Egyptians. The final section presents the first detailed Coptic grammar teaching numbers, pronouns, declensions and conjugations—a monument to the Jesuits' linguistic 'scientia'.

BL STC It. C17 p. 463; Brunet III, 668.

L2816

44. LE NORMANT, Jean. *Vera ac memorabilis historia de tribus energumenis in partibus Belgij, et de quibusdam aliis magiae complicibus … De vocatione magorum & magarum*

Lutetiae Parisiorum : apud Oliuarum de Varennes, viâ Iacobaeâ, sub signo Victoriae, 1623.

£2,450

FIRST EDITION. 8vo. pp. [xx], 960 (iv) ; a10, A-3O8, (-)2. [last blank].Roman letter, some Italic. Woodcut floriated initials, woodcut headpieces with double H's, typographical ornaments. Light age yellowing, a little browning to a few quires, very pale waterstains in lower outer corner towards end. A very good copy in contemporary vellum over thin boards, remains of ties, lacks fly.

First edition, published simultaneously at Paris by Nicolas Buon, and a French translation in two volumes, entitled 'Histoire Veritable et Memorable de ce qui c'est passé sous l'exorcisme de trois filles possedées es païs de Flandre' also published by Olivier de Varennes. The latin edition is even rarer than the French, itself very rare. Extremely interesting accounts of the diabolic possession and exorcisms of the Nuns of the Monastery of St. Brigitte in Lille in 1613, conducted by the Dominican inquisitor Sebatien Michaëlis and recounted by his disciple Le Normant. Michaelis was vice-inquisitor in Avignon during the 1580s and was involved in a number of witch trials: a series of cases in 1581 and 1582 led to eighteen women being convicted and burnt. In 1587 he published a work on demons, the 'Pneumalogie ou discours des esprits'. By 1610 he was prior of the Dominican community at Saint-Maxim near Aix- en-Provence where he was later involved in one of the most notorious witch trials, and cases of demonic possession, in the history of France, that of the priest Louis Gaufridi, who was convicted of sorcery, tortured and burnt, on the evidence of a nun 'possessed by the devil.' The present work is even more extravagant in the details it gives than Michaelis' account of the Louis Gaufridi possessions of nuns in Aix. It bears extraordinary and most detailed witness to the immense pressure, both moral and physical, the nuns were subjected to when they were pressed to confess that they were in fact witches. Le Normant finds it 'admirable' when the nun , Marie de Sains, having been denounced by three other nuns possessed by demons, ends up confessing to being a magician and witch herself, after months of imprisonment and 'mortifications'. Le Normant gives, naively, tremendous insight into the process involved in extracting these confessions, and in the 'demonic' possessions that occurred. The questioning by the inquisitors reveals extraordinary accounts of sexual transactions with the devil which are all carefully recorded and categorised. These orgiastic rituals or sabbaths, follow a strict timetable. Thus on Sundays the devil takes his traditional form, with serpent feet, red tails claws and horns. Marie de Sains states in her confession that "quelle prenoit plus de plaisir lors qu'elle avoit cohibitation avec le diable en forme de diable, que quand il abusoit d'elle en forme humaine, ou d'autre creature". On Mondays and Tuesdays these sabbaths were 'ordinary', though the Thursday was consecrated to sodomy. "soit hommes, soit femmes commettent le péché de la chair, hors du vaisseau naturel: et que l'on se polluait pours lors en plusieurs sortes et manieres de tout estranges et abominables, la femme avec la femme, l'homme avec l'homme." Saturdays were reserved for bestiality where the devils took the form of many animals. When the nun Didyme, who had confessed to extraordinary horrors, retracts her confession at the end of the second work she states "Et je m'esbahis ou j'ay peu prendre de telles inventions: ce qui me donne a croire que c'est le diable qui me les a soufflées en l'aureille." One has to wonder if the devil she was referring to was not, explicitly, the inquisitors themselves. Cf. Marianne Closson 'L'imaginaire démoniaque en France (1550 -1650): genèse de la littérature .'

"When Le Normant came to defend his 'Histoire Veritable' against criticism from the academics of the Sorbonne, he too had to satisfy doubts about the propriety of listening to Demons. And, like Michaelis, he replied by stressing the overwhelming authority of properly conducted exorcisms and by examining what was revealed both for its intrinsic plausibility and for the way that might (in these two episodes at least) be externally corroborated by reference to the eschatological truths. Contemporaries did, therefore, express scepticism on this point (and increasingly came to do so) but these two Catholic authors cannot be said to have been unduly discomfited by there arguments" Stuart Clark. 'Thinking with Demons: The Idea of Witchcraft in Early Modern Europe.'

Extremely rare.

BM STCFr. C17th. p309 L916. Guaita 487 "Ouvrage de démonologie des plus curieux et de la plus insigne rareté." [French edition only]. Caillet, 6530. [French edition only]

L2848

45. LE PETIT, François. *La Grande Chronique…..de Hollande, Zelande, Westfrise, Utrecht, Frise, Overyssel & Groeningen (etc.).*

Dordrecht, De l'Impression de Jacob Canin chez Guillaume Guillemot, 1601.

£2,250

FIRST EDITION. Folio, 3 parts in 2 vols., pp. (xxii) 650 (ii) ; 240 (xviii), (xvi) 780 (misnumbered 779) (xvi). Roman letter, Italic side notes, text in double column. Woodcut floriated and grotesque initials, both titles within splendid engraved architectural border with the instruments of learning above, of the arts, sciences and war at sides, and scenes depicting mercantile and maritime activity beneath, full-page portrait of the author and 57 three-quarter page engravings of emperors, governors and other important figures, including Elizabeth I and Robert Dudley, by Christoph von Sichem. Contemp autograph of 'Simeon Mahon, Chartain' (Chartres) and autograph of 'Challine Boilleau' on title-page, Nicolas-Joseph Foucault's engraved armorial bookplate on pastedowns, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first three ll. of both vols. Closed tear (original paper flaw) in plate on A1 vol 2, I1 verso and I8 recto printed upside down, R2 inserted in the wrong place, paper flaw in Mm3 vol 2, light age yellowing, a few sheets browned, printers ink thumbing in a few margins. A very good copy, with generally very good impression of the plates, in contemporary calf, covers bordered with a single gilt filet, gilt laurel oval at centres, spines with raised bands blind ruled with gilt fleurons at centres, title gilt lettered in compartment, all edges of vol 1 yellow, those of vol 2 blue, head and tail of spines a little chipped, covers a little scratched.

First edition of this highly important and beautifully illustrated history of the Dutch Republic, printed privately for the author. The commendatory verses include one in Dutch by Nicholas Doublet. Although the author covers the whole of the country's history up to 1600, about two thirds of the text is devoted to the C16th., making it one of the most detailed sources for the struggle for Dutch independence. Le Petit lists some 160 authors whose works he employed in his compilation, but much of its value lies in his use of mss. and original documents, and thus in his account of events otherwise unrecorded in printed histories. Le Petit's own history reflects the unsettled nature of the times he wrote on: although born in 1546 at Béthune into a noble Belgian family, he later abjured Catholicism and fled to Holland where he served William Ist, Prince of Orange. By 1598 he was living in Aix-la-Chapelle where he wrote his "Grande Chronicle" and dedicated it to the Estates-General of the United Provinces. An account of the reputed Swiss engravers, Christoph von Sichem Sr. and Jr., is given in Nagler II pp. 309-11. The portraits are generally finely engraved and are o en expressive and vital, especially the superb full page portrait of the author after the title.

About 16 pages in vol. I describe the geography of the New World, the supposed origins of its native inhabitants, the voyages of discovery, the conquest of the Indians, the climate, agriculture and resources of the Americas, their colonisation, government and the missions, and the shameful treatment of the Indians by the Spaniards. Further pages deal with the expeditions of the Dutch to the East Indies and their commerce and colonisation there. In vol. II Drake's exploits against the Spaniards in the New World are recorded. "Cette chronique, écrite en mauvais français, est fort curieuse pour les nombreux faits qu'elle relate, et que l'auteur a puisés aux sources originales…. Il dit dans son épitre dédicatoire qu'il a décrit les choses après les avoir vues sur les lieux, et promet d'être beaucoup plus exact que Guichardin qu'il contredit souvent" (Nouv. Biog. Gén.). "En revanche la valeur historique du 2e vol., qui embrasse la période de 1556-1600, est incontestable; il contient, à coté d'extraits de plusieurs auteurs antérieurs, beaucoup de détails et de particularités qu'on chercherait vainement ailleurs." Biblioteca Belgica.

A very good, totally unsophisticated copy, from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library of was "parmi les plus précieuse concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield.

Simoni, L 77. Brunet II 991 "Cet ouvrage est aujourd'hui assez rare" .Graesse IV,169. Bibl. Belgica L60. Not in JFB or Alden, European Americana…

L861

46. LE POT. *Histoire véritable arrivée de nostre temps en la ville de Beauvais touchant les conjurations et exorcismes faits à Denise de la Caille, possédée du diable…*

Paris, P. Billaine, 1623.

£1,750

FIRST EDITION. 8vo. pp. [viii]252. Roman letter, some Italic. Small typographical ornament on title, later autograph 'Tiersonnier' at head of front pastedown, book-label of Pierre M Lambert below, note in early C19th hand "conservation Bucquet" on fly. Light age yellowing, occasional marginal mark or spot, hole in blank portion of title page due to waterstain, repaired on verso, stain running onto next four leaves with a bit of paper so ening. A good copy in C17th French speckled calf, spine with raised bands, double gilt ruled in compartments, fleurons gilt at centres, head and tail of spine a little worn, small splits to joints, a.e.r.

Very rare and most interesting account of the demonic possession of Denise de la Caille from the town of Beauvais, of particular interest for the forensic description of the events, and day by day account of the proceedings. It comprises the direct observations taken by a clerk, who noted the various events, as they presented themselves to the witnesses,, without comment. These minutes are documents of inestimable value as they give us an entirely unvarnished account of proceedings. They are signed 'Vaillant', apostolic clerk. It recounts how Denise de la Caille, born in Landelle, widow of Jean Barbier, laborer, of the parish of Saint-Gilles, became agitated and tormented, especially when she went to the Church for prayers. She had been tormented for over nine years, and was mostly forced to stay in bed without being able to walk and sometimes without vision, sometimes shouting and bellowing. Eventually the parish priest lead her to his bishop, René Potier, and after a visit by doctors, and the theologian Jean Chéron, it was acknowledged that the problem was not corporeal. (The doctor was particularly concerned that there was an inordinate quantity of lice on her). They decided that exorcism was the way forward and called in a monk of the order of St. Dominic, Laurent le Pot, a native of Beauvais, to undertake a public exorcism. Father Le Pot began the series of exorcisms in the church of Saint-Gilles on August 1, in public, which were to go on, twice a day, for nine days. When the demon was asked him his name, or if he has companions he sometimes responded "Belzébut" or replied with grimaces or unintelligible words. "The devils of Denise de la Caille in Beauvais in 1623 declared their names to include Brissilolo, Milola, Sililolo, Cyria, Silala, Brisola and 'eighteen other less singular names, leading the notary who took them down to want to tear his papers with his teeth." Sarah Ferber. 'Demonic Possession and Exorcism in Early Modern France.' Extraordinarily on the ninth day, when Denise was presumed dead, the Demon presented itself to the exorcist and was forced to leave the patients body. The final pages of the work gives the 'sentence donée contre les demons qui sont sortis du corps de Denise' and includes the signatures of the demons Lissi, Beelzebut, Satan, and Briffault.

A very rare and most interesting account of an exorcism from the early seventeenth century in France.

Caillet, 6559. Yves-Plessis 649. Not in BM STC FR. C17th. or Guaita.

L2666

47. LEMNIUS Levin (Translated by J. Gohory). *Les Occultes Merveilles et Secretz de Nature, avec plusieurs enseignemens des choses divers…*

Paris, Gailiot du Pré, 1574.

£2,450

8vo., ff. (i) 212 (xx). Roman letter, side notes and quotations in Italic. Woodcut printers device on title, contemporary autograph "Grisson" beneath. Woodcut initials and decorations. Occasional cont. marginal annotations. Light paper yellowing. Very good copy in cont. vellum, 19C bookplates on paste down.

Lemnius (1505-1568), studied medicine at Louvain under Dodoens, Gessner, and Vesalius and practised for over forty years in his home town of Zelande with great success. This work, translated by Jaques Gohory, was designed as much for the amusement of the reader as for his education and contains a mass of information, partly real partly fantastic, taken from ancient Greek, Hebrew, Arab, and Latin sources, and presented and commented on in rather haphazard fashion. "bits of medical and natural lore are thrown together hit-or-miss", although it is not without importance "since it was o en cited by subsequent learned authors, and since the numerous editions and translations of it show that it was well suited to the tastes of the time."(Thorndike). Despite his interest in the occult and belief in the importance of the influence the stars and moon exert on the person, Lemnius remained pragmatic, always insisting on the

importance of treating the patient with what remedies where available rather than relying on astronomy. Of the many diverse and interesting subjects the book deals with, such as the effects of human saliva, or whether it is better to sleep with ones mouth open or closed, one most referred to is the subject of vines, wine and drunks; white wine should be drunk before red, vinegar is useful in times of plague, the wines of the Poitou make you quarrelsome whereas the wines of the Rhine make you amorous and when inebriated, you must not sleep in the moons rays, etc. Translations of books dealing with the occult sciences are rare (an English translation of this work did not appear until 1650).

BM STC Fr. 16C p.262. Brunet III 972. Graesse IV 159. Not in Adams. French edition not in Cantamessa. Not in Honeyman. Thorndike V 393/4. Simon II 403.

LO

ALDINE PHILOSOPHY

48. LEROY, Louis. *De la vicissitudine ò mutabile varietà delle cose, nell'universo…*

Venice, Giorgio Angelieri presso Aldo Manuzio, 1585.

£1,950

FIRST EDITION thus. 4to. pp. (xxxii) 327 (i). Roman letter, occasional Italic. Title within woodcut architectural border with cherubs holding palm leaves, male and female figures, weapons and printer's device; decorated initials, head- and tailpieces. Light age yellowing, couple of ll. with light mostly marginal water stains, mostly marginal, slight marginal foxing in a few places, a few gatherings lightly browned, small slip pasted over two lines on one Ai. A good, well- margined copy in contemporary vellum, yapp edges, contemporary title and shelfmark inked to upper cover. Spine cracked with minor loss to upper compartment. Stamps of Jesuit seminary 'SGS' on title page, tiny early marginal inscription to title page, early ink stamp of the 'Bibliot (?) Stanu[y]' on title page and verso.

Good first edition of Louis Le Roy's much admired and curious work on the mutability of the universe, in its Italian translation by the humanist Ercole Cato. Le Roy (1510?-77) was a humanist, political writer and historian renowned for his translations of Greek authors, including Aristotle and Plato, into French. 'De la vicissitudine', first published in French in 1575, was his last work and a definitive compendium of his prismatic ideas on history, politics, letters and philosophy. The main subject of the work are 'the variety and vicissitudes of men, peoples, cities, republics, kingdoms and empires'. A blend of the classical and Christian traditions inspired by the cultural syncretism of Italian humanism, it concentrates on change—inspired by the Renaissance concepts of 'mutability' and 'variety'—as the principle responsible for all historical mutations, from migrations to wars, the history of civilisations, the making and unmaking of the physical world through interactions between the four elements. These mutations, Le Roy argued, are kept together by divine providence which prevents such balance of contraries from turning into chaos. In the section where Le Roy explains the simultaneous creation and eventual end of the Heavens and Stars, the owner of this copy concealed with a pasted slip: 'when the Universe will have dissolved, returning to the ancient Chaos and original darkness'. Le Roy was especially attracted by the birth, development and ruin of civilisations, which he explored through the medieval model of universal history embracing the origins of man to the present. The work ends in a sombre tone, with a prophetical message based on the warnings of the past, that the climax of European civilisation might soon be undone by new invading peoples, plagues and wars.

Niccolò Manassi (fl. 1590), a scholar and author of the preface, was entrusted with the Venetian Aldine press from 1585, when Aldus the Younger moved to Rome to run the Vatican press.

USTC 837671; Renouard 235:1; BM STC It. p. 376; Alden 584/43 and 575/16: 'Includes references to America'. Not in Brunet or Graesse. M. Jeanneret, *Perpetual Motion: Transforming Shapes in the Renaissance from da Vinci to Montaigne*, Baltimore, 2000, pp. 166-67.

L2717

49. LESSIO, Leonardo. *De antichristo et eius praecursoribus disputatio apologetica gemina: qua refutatur praefatio monatoria, falso, ut creditur, adscripta magnae Britanniae Regi.*

Antwerp, ex officina Plantiniana, 1611.

£1,250

FIRST EDITION. 8vo. [xxiv]. 297 [xxi]. Roman letter, with some Italic, small woodcut Jesuit emblem on title- page, Plantin's 'labore et constantia' device on verso of last, historiated woodcut initials, 'Bibliot. Bossianae Alexandrinae' stamped on lower blank margin of title page (c. 1700), early ms. Italian bibliographical note on fly, pretty uniform browning, (poor quality paper). A good copy in contemporary vellum over boards, title gilt on spine, all edges blue.

First edition of this controversial work, a refutation of the preface to the Oath of Allegiance of James I of England, printed in 1609 under the title 'Apologia pro iuramento fidelitatis' in which it is claimed that the Pope is the antichrist. After the gunpowder plot Parliament passed an act which could require any citizen to take an Oath of Allegiance, entailing a denial of the pope's authority over the king. It was a thinly disguised attempt to divide Catholics in the matter of allegiance. It was known that there were differences of opinion on the subject of the pope's deposing power, and the oath of allegiance was drafted to make capital out of them. The De antichristo simply refutes the accustomed charge of the Protestants that the Pope is the antichrist, by assigning this role to Calvinists and Lutherans. Lessio was a Flemish Jesuit who taught philosophy in the Jesuit college in Douai, one of the principal training grounds for priests for the English mission, hence his association with English Catholics. He wrote a few works relating to dogma, more concerning asceticism and controversialism, many translated into English and published at St. Omer, but is most famous for his 'De Justitia et Jure' of 1605.

BM STC C17 Low Countries. p 338. Milward, Jacobean 449. Not in Allison and Rogers.

L737a

50. LOREDANO, Giovanni Francesco. *La Matrigna.*

Venice, alla Libraria della Speranza, 1601.

£950

FIRST EDITION. 8vo. pp. 128. Italic letter. Small woodcut printer's device on title, title within small woodcut ornament, floriated woodcut initials, woodcut head and tailpieces, "Ronald Bayne 1896" ms. on fly, bookplate of Allardyce Nicoll on pastedown. Pp. 64, 65, and verso of last dusty, occasional marginal dust soiling in places. A good copy in C18th marbled paper over boards, spine worn, boards slightly soiled.

Rare first and only early edition of this bawdy comedy by the prolific playwright Giovanni Loredano, (not to be confused with his more famous namesake the founder of the Accademica degli Incogniti) published eleven years after his death by his son, Sebastiano who perhaps adapted and published it under his father's name. Loredano's work is now almost forgotten despite the fact that he was one of the more interesting late C16th Italian playwrights. His 'La Malandrina' is considered one of the most original comedies of the entire century, with an exotic and unusual setting, and effective use of brutal realism in the depiction and sending up of deception and greed. Only two of his plays were published in his lifetime, 'La Malandrina', and 'I Vani amori' and five more in the decade after his death which underlines his continuing contemporary popularity. Giorgio Padoan, in his 'L'Avventura della Commedia Rinascimentale', states that he was the author of a further eleven plays, the manuscripts of which were unfortunately lost in a shipwreck (or fortunately, in Padoan's words). His later works and especially this one, are ribald, picaresque and o en violent, using crude and direct language, suggesting Loredano's son was more than just their publisher. His work is revelatory of the type of popular entertainment produced in Venice in the late C16. "L'unico vero interesse di queste commedie può essere ritrovato in possibili indiretti rapporti con le recite dell`Arte, la cui conoscenza sembra non senza influsso sul Loredan. Notevole è nei 'Vani amori' (a. IV sc. 9) un cenno a quegli attori professionisti: la cui attività era stata censurata in Venezia dall'editto del 1581". Giorgio Padoan. This work is particularly rare, we have only located two copies in libraries outside Italy.

Ronald Bayne (1859–1922), Vicar of Holy Trinity, Greenwich, wrote for the Dictionary of National Biography; his Articles are signed "R. B." He had a considerable reputation as a scholar, although he published little apart from a new edition of Book V. of Hooker's "Ecclesiastical Polity," (1902).

BM STC C17th It. Vol. 1 p.500. Fontanini I 408. Not in Gamba.

L1058

51. LUCAN, M. Anneus. *De bello civili libri decem. Eiusdem vita in fine operis.*

Paris, ex officina Rob. Stephani typographii Regii, 1545.

£1,950

8vo. pp. 273 [vii]. a-r8, s4. Italic letter, headlines in Roman. Estienne's woodcut 'Noli Altum Sapere' device on title-page, capital spaces with guide letters, contemporary inscription of 'Franciscus de Saunoys' on front pastedown, 'Cont' mss. with monogram after colophon, C20 bookplate of Margaret Flower on pastedown, a few neat contemporary underlinings and marginal annotations towards beginning. Light age-yellowing, tiny worm trail to top of extreme inner margin on last few quires, very light waterstain to outer and upper margins of first few leaves. A very good copy, crisp and clean, with good margins in contemporary French polished calf, covers triple blind ruled to a panel design, gilt fleurs-de-lys at outer corners, central gilt lozenge, spine with blind ruled raised bands, in six compartments with small gilt fleuron at centres, C16 vellum ms. stub, joints, head and tail of spine and corners very expertly restored covers a little stained and scratched.

The beautifully printed first Estienne edition of Lucan's Pharsalia, his epic poem on the Civil War between Pompey and Caesar, printed in the exceptional Garamond italic, which was then still innovative, having first appeared only in 1543. Claude Garamond's italic type was designed for Robert Estienne in imitation of the Aldine italic, which it surpassed in beauty and readability. Although Robert Estienne was made Royal printer in Greek in 1539 he continued to produce many 'pocket' editions of the Latin classics of this kind and they came to form the backbone of his printing practice. "The actual texts of the Latin classics, on the other hand, were now much more prominent in his lists. It was during this period (1539 -1550) that he published two complete sets of the works of Cicero, as well as a considerable number of separate works. … The years 1544-5 produced Juvenal and Persius, Lucan and Horace in the same 'pocket' form.." Elizabeth Armstrong. 'Robert Estienne, Royal Printer.'

Lucan's account of the Civil Wars between Caesar and Pompey was considered in the Middle Ages superior to Virgil (a view held later by Shelley and Southey). The poem was begun around 61 AD and several books were in circulation before the Emperor Nero and Lucan had a bitter falling out. Lucan continued to work on the epic, despite Nero's prohibition against any publication of Lucan's poetry, and it was le unfinished when Lucan was compelled to commit suicide as part of the Pisonian conspiracy in 65 AD. A total of ten books were written and all survive; the tenth book breaks off abruptly with Caesar in Egypt. Events throughout the poem are described in terms of insanity and sacrilege. Most of the main characters are terribly flawed and unattractive; Caesar is cruel and vindictive, while Pompey is ineffective and uninspiring. Far from glorious, the battle scenes are portraits of bloody horror, where nature is ravaged to build terrible siege engines and wild animals tear mercilessly at the flesh of the dead

Lucan's continued place in contemporary reading is well-evidenced by the many fine editions printed after the Aldine editio princeps, of which this is a good example. The author was to have an important influence in the next century on Corneille, and thus classical French drama.

BM STC Fr. p. 270. Adams L 1575. Renouard 64:14. Brunet III 1199 "bonne édition, peu commune". Graesse IV p. 273. OCLC 4748140.

L2377

52.MACROBIUS, Ambrosius Theodosius. *In Somnium Scipionis Lib. II. Saturnaliorum, Lib. VII..*

Lyon, Seb. Gryphium, 1556.

£1,450

8vo. pp. 567 [lxxiii]. Italic letter, some Greek, woodcut printer's device on title, attractive historiated woodcut initials, famous 1/2 page woodcut world map and several astronomical diagrams, title fractionally dusty, '50 40' in early hand at head. A very good, clean copy in late C17 cats paw calf, covers double ruled in blind, spine with raised bands gilt in compartments, red morocco title label gilt, all edges speckled blue.

A beautifully printed copy of Macrobius' two surviving works, most of what has come down to us from this Roman grammarian and philosopher; an abstract remains of a third piece on grammar. Macrobius was of African descent. He may be the Macrobius mentioned in the Codex Theodosianus as a praetorian prefect of Spain in 399-400, proconsul of Africa in 410, and lord chamberlain in 422. Macrobius' Saturnalia, with its idolisation of Rome's pagan past, has been described as a pagan "machine de guerre". It recounts the discussions held at the house of Vettius Agorius Praetextatus (c. 325-385) during the Saturnalia holiday and was written for the benefit of Macrobius' son Eustachius. The first book inquires into the origin of the Saturnalia and the festivals of Janus, leading to a history of the Roman calendar, and an attempt to derive all forms of worship from that of the Sun. The second begins with a collection of 'bons mots', many ascribed to Cicero and Augustus, and a discussion of various pleasures, especially of the senses, but most is lost.

The third, fourth, fi h and sixth books are devoted to Virgil, dwelling respectively on his learning in religious matters, his rhetorical skill, his debt to Homer and other Greek writers, and the earlier Latin poets. The latter part of the third book is a dissertation upon luxury and the sumptuary laws. The primary value of the work lies in quotations from earlier writers, many now lost. The form of the Saturnalia is copied from Plato's Symposium and Gellius's Noctes Atticae; the chief authorities are listed at the end of this edition.

The second work is a commentary on the Dream of Scipio narrated by Cicero at the end of his Republic in which the elder Scipio appears to his grandson, and describes the life of the good after death and the constitution of the universe from a Stoic and Neo-Platonic point of view; from this Macrobius discourses upon the nature of the cosmos, transmitting much classical philosophy to the later Middle Ages. Cicero's 'Dream' described the Earth as a globe of insignificant size in comparison to the remainder of the cosmos. Certain medieval manuscripts of Macrobius included maps of the Earth, including the antipodes, zonal maps showing the Ptolemaic climates derived from the concept of a spherical Earth and a diagram showing the Earth labeled as globus terrae, at the centre of the hierarchically ordered planetary spheres; these are reproduced in the woodcuts in this edition. The world map is important in that it shows a symmetry, in land and climate, between the Northern and Southern Hemispheres. Europe, Africa and Asia are shown in the upper hemisphere, with a vast southern continent (Antipodum Nobis Incognita) in the lower hemisphere. They are separated by an intervening great ocean (Alveus Oceani). Macrobius further labels his map with climatic zones according to the theory of Parmenides: two zones close to the poles are subject to frigid air (frigida), either side of the equator a torrid zone (perusta) and between these two moderate or temperate zones (temperate). His view of a large southern land mass was an early and important part of the long tradition of unknown south lands that influenced Pacific exploration and charting.

Adams M 68. Baudrier VIII 284. Dibdin II p. 220. Gultlingen V 1365. Not in BM STC Fr. C16 or Brunet.

L960

WITCHCRAFT AND THE ENLIGHTENMENT

53. MAFFEI, Francesco Scipione. *Arte magica dileguata.*

Verona, Agostino Carattoni, 1750.

£1,750

Large 4to. pp. 55 (i). Roman letter, occasional Italic. Printer's device to title page, decorated initials and headpieces. Light age yellowing, thumb mark to second fol., occasionally slight marginal foxing, faint water stain to one fol., paper flaw to upper margin of last. A very crisp, clean, large paper copy in C18 vellum over pasteboards.

Excellent copy of the second edition of this influential treatise against C16 and C17 theories of witchcraft. After studying at the Jesuit college in Parma, Francesco Scipione Maffei (1675-1755) served as officer in the Bavarian army and later returned to Italy. His intellectual production encompassed plays, an illustrated history of Verona, essays on medieval palaeography (based on Jean Mabillon's ground-breaking theories), treatises on politics and religion. Maffei adhered to the 'Enlightened Catholicism' upheld by Ludovico Antonio Muratori, whereby faith and ritual were reassessed with new attention to the sound principle of reason so dear to the European Enlightenment. 'Arte magica dileguata' criticised traditional notions of witchcraftand magic calling wizards 'tricksters', magic 'a chimera' and witches' Sabbaths 'laughable matter to all who are not stolid'. With the help of ancient and more recent authorities, Maffei debunked the deep wisdom and knowledge assigned to witches and occult 'sciences' and any positive correlation between supernatural spirits and human signs, acts or words. Even he had been supposed a wizard whilst experimenting with electricity, later discovering that lightning originates on earth and not in the sky. How could Christians, Maffei wonders, ever believe that God would wilfully allow the Devil to damage, hurt and even kill humans by means of magic? The work sparked heated debates in the form of 14 pamphlets—theories which Maffei summarised and discredited in 'Arte magica annichilata' in 1754.

Not in Caillet.

L2783(b)

54.MANFREDI, Mutio. *La Semiramis, Tragedia.*

Bergamo, Comin Ventura, 1593.

£1,250

FIRST EDITION. 4to. ff. (iv) 92. Italic letter. Printer's 'Fortune' device on title, floreated woodcut initials and head and tail-pieces, typographical ornaments, bookplate of Allardyce Nicoll on fly. Light waterstaining to upper margin at gutter. A good, well margined copy in contemporary limp vellum.

Uncommon first edition of this tragic verse play by Manfredi, dedicated to Cardinal Farnese, the Duke of Parma, which concerns incestuous unions among members of the family of the mythical warrior queen Semiramis, unions that are expiated through violent death. The work ends with forty eight pages of verse in praise of the author by numerous contemporary poets and literary figures, such as Guidobaldo Bonnarelli, Ferrando Gonzaga, Tasso, Ariosto. Camilli and Baldini. Manfredi, a poet and dramatist from Cesena, was a member of the noble Manfredi family of Faenza. He was employed at the French court in Nancy as secretary to the Duchess of Brunswick, where he wrote this, his most famous work. He was extremely well connected in Italian literary circles, Diomede Borghesi in one of his letters refers to having met him with Tasso and describes him as "da costumi preclarissimi, e da bellisima letteratura". This work was clearly based upon the the 'Orcheche' of Giraldi in its emphasis on revenge and gore. Manfredi wrote another work published the same year as this one entitled 'La Semiramis boscareccia' concerning the Queen's happier youth. "The first Semiramis drama of modern times is that of Mutio Manfredi (Bergamo 1593). This is firmly based on the grisly tale of Orosius, and adds echoes of Seneca's play Thyestes. It forms the background to most of the seventeenth century versions; the lascivious, murderous Semiramis was well suited to Baroque taste, with its love of remote ambiences, amorous intrigues, and mistaken identity, warlike parades and travesty parts. …. The parallel with the Oedipus story was obvious" Raymond Monelle, 'Semiramide redenta..'. This first edition is rare outside Italian libraries.

BM STC It. C16th p. 409. Fontanini. I p. 518. Not in Gamba.

L1059

55. MANUSCRIPT VELLUM LEAF. *Leaf from a Book of Hours.*

Northern France, probably Paris, c. 1450.

£650

Illuminated L letter on vellum, red flower with two green leaves in quadrant at the beginning of devotional prayer 'Laudate nomen domini lauda...'. 22 lines of text with blank spaces filled by dark blue and golden bars. The same colours are used to decorate smaller initials at the beginning of each row. Two annotations in contemporary hand on the right, slightly faded, read 'psal 134' and 'fecit.' Framed in glass, both sides viewable.

CJS 6a

56. MANUSCRIPT VELLUM LEAF. *Leaf from a Book of Hours.*

Northern France, probably Paris, c. 1450.

£650

Illuminated E letter on vellum, 'Ego dixi in dimidio dierum...'. 24 lines of text with blank spaces filled by dark blue and golden bars. The same colours are used to decorate smaller initials at the beginning of each row. Both sides displayable. On its verso, an illuminated E at the bottom of the page starts Canticum (in red) 'Exultauit cor meum in domino.' Framed in glass, both sides viewable.

CJS 6b

57. MANUZIO, Paolo. *In epistolas Ciceronis ad Atticum… commentarius.*

Venice, Paolo Manuzio, 1557.

£1,650

8vo, ff. [4], 432. Roman letter, little Italic and Greek; printer's device on title; minor wormtrail at blank foot of first gathering, light small rustspots to a few leaves, ink smear to lower corner of ff. 243v-244r. A very good copy in contemporary Leipzig alum-tawed pigskin (Einbanddatenbank, w000428), blind-tooled with triple-fillet border, external roll of Biblical figures (Moses, David, John the Baptist and Christ bearing the cross) amid floral decoration and central roll of palmette with three flowers on top and bottom; contemporary title inked on spine alongside early ms shelf mark and title on paper labels slightly rubbed, a few small wormholes, corners lightly chipped; contemporary inscription 'Sum ex libris Claudij Simonet' on front endpaper recto, ex libris of an Augustinian convent in early seventeenth-century hand on title and an earlier one trimmed at foot; blue ink stamp of 'Hermann Funke' on verso of title.

Aldine edition of an important Renaissance commentary on Cicero's most famous epistolary collection, first published in 1547. Paolo Manuzio (1512-1574) was one of the most prominent humanists of the late Italian Renaissance. The youngest son of Aldus, he was a very influential scholar and publisher in his own right, living up to the family tradition. A master of the epistolary genre with very successful collections both in Latin and vernacular, he was especially engaged, as a scholar, in Latin literature. His commentaries on the works of Cicero and his polished Latin prose won him long-lasting fame throughout Europe. Under his management, the Aldine press flourished once again, after the dark times of the early 1530s. He also acted as the official printer to the Academia Venetiana between 1558 and 1561, while in the following nine years he ran the first papal press in Rome. Cicero's letters to his friend Atticus, written from 68 to 44 BC and traditionally arranged in 16 books, provide an unparalleled insight not only into the author's daily life and always provoking thoughts, but also into the decades preceding the fall of the Roman Republic.

BM STC It., 413; Adams, M 460; Brunet, III, 1383; Graesse, IV, 375 ; Renouard, 171:9.

L2293a

58. MANWOOD, John. *A treatise of the lavves of the forest.*

London, Printed [by Adam Islip?] for the Societie of Stationers, Anno Dom., 1615.

£2,000

4to in eights. ff. [xvi], 258 [i.e. 259], [i]. [[par.]8, ⋆8, A-2I8, 2K4.] First and last leaf blank. Black letter, with some Roman and Italic. Woodcut floriated initials, typographical headpieces, autograph of "Anthony Haselwood" 1709, on fly, 'Arthur Brooke' 1832 at head of title page, another, rubbed, next to it, armorial bookplate of William Allen Potter on fly, 'Rosenthal Oxford 10/4/45' above. Light waterstain in lower margin of first part of work, very light in upper margin towards end, occasional marginal soiling, rare mark or spot, end-leaves a little dusty. A very good copy, crisp and clean, with excellent margins in contemporary limp vellum, recased, eps. renewed.

Third edition, enlarged, of 'the earliest treatise of English Forest Laws, and invaluable to students and lovers of ancient sport' (Schwerdt). Apart from its legal content it is one of the most informative works we possess on hunting and hawking as practised in Elizabethan England. The work begins with definitions of "Forest", "Chase", "Parke" and "Warren". Chapter 2 is on the royal perogative and chapter 4 discusses the beasts of venery and the chase. Chapters 7-14 are on legal matters such as 'meeres and bounds', 'wast' (cutting down the trees), 'assarts' (removal of trees to create arable land), 'purpersture' (building of houses withing the forest,) 'agistment' (feeding of swine within the forest) and 'pawnage' (money due to be paid for 'assignment') Other chapters are devoted to "Of keeping of Dogges within a forrest", hawking and hunting, trespassers, and also a discussion of the 'purlieu' or pourallee, (or 'purallee' as it appears on the title page), that is the ground adjoining the forest. The laws governing the forests and the pourallees differed greatly: 'Men may not fell nor cut downe their woodes within the Regard of the Forest, without licence of the King, nor otherwise improve their landes, nor, no man may in any sort hunt, chase or disquiet, the wilde beasts of the forest without some warrant or aucthoritie derived from the King; But those, that have woods and lands within the Pourallees, they are without the regard of the forest and therefore they are absolutely free from the bondage of the forest, in respect of felling of their woods, and converting of their meadowes and pastures into arable land and tillage'. The work includes lengthy extracts from charters and ancient records.

"Even John Manwood's treatise on forest laws, composed in 1592, was a work of nostalgia. The royal forests were by that time in a state of degradation, infractions all too o en going unpunished. Manwood hoped that by defining its origin and purpose reinvigorate old corpus of laws which had once preserved the forests integrity, if not sanctity. .. John Manwood .. laid out in systematic fashion the ancient laws pertaining to the afforestation and preservation of the wilderness. He admitted that a few of the ancient laws were still being enforced, and he lamented the widespread laxity regarding their enforcement. One could say that Manwood undertook to defend those laws not so much because he was a monarchist but because he was a naturalist. Only the Monarch, he thought could save the wilderness from the ravages of human exploitation. .. We cannot review here the wealth of facts and detail which fills this extraordinary

work of love, but some of Manwood's remarks about the forest law should be brought forward for the historical as well as symbolic significance."

Manwood (d.1610) was a barrister of Lincoln's Inn, gamekeeper of Waltham Forest and justice of New Forest. Originally issued for private circulation, under the title 'A Brefe Collection of the Lawes of the Forest' in 1592, 'the first published edition of this excellent work, much enlarged and improved, appeared in 1598' (DNB). An extremely popular work, it underwent several reprints and revisions.

ESTC S111855. "An enlarged edition of 'A treatise and discourse of the lawes of the forrest', incorporating much material from his 'A brefe collection of the lawes of the forest'. STC 17292. Schwerdt vol. II, p.7. Lowndes IV, p.1469 (1744 edition). Sweet & Maxwell (1955), no. 38. Not in Jeanson.

L2762

59. MARCONVILLE, Jean de. *De l'Heur et malheur de mariage, ensemble les loix connubiales de Plutarque, traduictes en françois, par Jehan de Marconville.*

Paris, pour Jean Dallier, 1571.

£1,950

8vo. ff. (viii) 83 (i). Roman letter, italic side notes. Woodcut publishers' device on title-page, floriated woodcut initials and head-pieces, book plate of Charles V. D. Elst on pastedown. Light age yellowing. A very good copy in C19 French crushed red morocco 'Jansenist', signed Hardy-Menil, spine with raised bands, gilt title, edges with double gilt rule, inner dentelles richly gilt, a.e.g., joints slightly crushed at head.

Rare second edition of this curious work on the pros and cons of marriage, first published in Paris in 1564, concurrently with another work examining the good and evil of Women; both are mentioned in the privilege given to Jean Dallier at the end of this book and were probably complementary. Marconville published many works which presented arguments, for and against, in a tradition derived from Erasmus, and prefiguring Montaigne's Essais. The present work addresses such things as adultery, marriage ceremonies both christian and pagan, degrees of consanguinity, how to punish a wife, jealousy and the unhappiness caused by being married to a "Mauvais Femme".

"Some French Catholics who began cautiously endorsing marriage were Jean Bouchet, Jean de Marconville and Francois de Billon. Jean de Marconville was a Catholic who sought the unity of the Church, but objected to the use of force against the Protestants. He addressed the issue of marriage in his 'De l'Heur et malheur de mariage' , published in 1564. The stated premise was that men and women were meant to be married. He advocated marriage as security ' .. against the disordered affections of the flesh and against the vices of incontinence and sensuality.'" Yvonne Petry. 'Gender, Kabbalah, and the Reformation.' This was taken in part and reworked from a French translation of Mexia's 'Diverses Lecons' by Claude Gruget. "Marconville conceals Mexia as a source, juggles the order of Mexia's three linked chapters on marriage and leaves his reader with a false impression of his source material. Marconville borrowed and compiled from Mexia's 'Diverses Lecons', but more importantly he changed the meaning and context of the examples. Marconville transformed Mexia's writings on variety and diversity into an argument for monogamous Christian marriage. .. Marconville's work .. echoes Mexia and copies his phrases, but alters them slightly to emphasise the more formal requirements of the public ceremonies required for a legitimate marriage. For Mexia, the consent alone (seul consentment) of the couple suffices, helped along by ceremonies. For Marconville a more public (solonnel) arrangement is required to demonstrate this consent that he emphasises as 'mutual'. Lyndan Warner 'The Ideas of Man and Woman in Renaissance France: Print, Rhetoric, and Law'

Very little is known of Marconville's life. A country gentleman born about 1540, he was a fairly prolific writer in the popular philosophical vein and a friend of a number of better known literary contemporaries such as Thevet and Belleforest. Hofer (NBG) describes his works on women as "recherchés pour leur singularité".

This Edition. not in BM STC Fr.. Adams M-551. Brunet III 1408. "Traités assez recherchés". Cioranescu 14017 (1st ed.). Gay II 470. "Livre rare et tres curieux." Not in Tchermerzine or Hull 'Chaste, silent & obedient'.

L1752

60. MARKHAM, Gervase. *The inrichment of the vveald of Kent: or, A direction to the husband-man.*

London, printed by Anne Griffin for Iohn Harison, 1636.

£1,250

4to. pp. [iv], 24. A2, B8, C4. Roman letter some Italic. Small woodcut printer's device on title, woodcut initials and headpieces. Light age yellowing, the odd marginal mark or spot. A very good copy, crisp and clean, in marbled boards.

Third edition of this most interesting agricultural work, first published in 1625, concerning improving the soils of the Weald of Kent. Much is taken verbatim from Markham's earlier work on soil improvement, 'farewell to husbandry' but here is of great interest as it has applied his techniques specifically to a particular region of England. "In the pamphlet, 'The inrichment of the weald of Kent' of 1625, the Author advocated a systematic program for improving the productivity of the 'unapt' soils of the region. It was to be based on the regular spreading of Marl (which was commonly found in the Weald) to enrich the ground, and, equally important, the introduction of ley farming to the enclosed fields which have previously been used for either pasture or arable. A complete dressing of marl – the author recommended 300 to 500 loads per acre – would serve for 20 to 30 years: 'your marlable grounds being ordered in this wise. .. will continue to stand fruitfully either for corn or pasture'. The improver did not go into much detail about the cost of systematic marling, but gave the game away when he referred to the farm he had in mind. Under his scheme the 'husbandman' of 100 or 125 acres will plough a fi h or sixth of his land, leaving the rest to pasture, and after a few years the former arable would become pasture again, as former grassland was ploughed up for corn in turn. In the sixteenth century, however, the farm of 125 acres in the Weald was exceptional, and the improvers prescription, had it been widely known, was beyond the budget of most Wealden farmers. Nevertheless, such grandiose schemes for dressing both the arable and pasture land of whole farms speak loudly of the recurring reality of Wealden farming: most Wealden soils were poor and unproductive compared to nearby arable regions like northeast Kent." Michael Zell 'Industry in the Countryside: Wealden Society in the Sixteenth Century'.

"Many books on agriculture and gardening were published during the century, but from the historical point of view the most important are those of Markham, because they appeared at an early stage in the new development, were widely read, and full of useful information and sound advice. Markham was a too prolific writer, but one can forgive his constant repetition and shameless re-issuing of unsold books under a new title for the great influence his writings had on English agriculture." Anne Wilbraham 'The Englishman's Food: Five Centuries of English Diet'.

STC 17365. ESTC S120912. Poynter p. 150 No. 32 (1625 edition)

L2678

61. MARTIAL, Marcus Valerius. *Epigrammata.*

Venice, Aldi et Andreae Soceri, 1517.

£2,250

8vo ff. 190 [ii]. Italic letter, anchor and dolphin device on title and verso of last, capital spaces with guide letters, C19 armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to head of first two II. A very good copy in mid-seventeenth century English calf, covers bordered with a double gilt filet, spine double gilt ruled in compartments with fleur de lys at corners and central fleurons, title gilt in one compartment, raised bands, all edges speckled red.

Second Aldine edition, a reprint of Aldus' edition of 1501, with the letter from Pliny the younger to Cornelius Priscus on verso of title as its only prefatory matter. Martial, certainly a Spaniard and probably a Basque, spent his working life in Rome carefully observing his fellow man and recording them for us in these exquisite vignettes. The Epigrams (Martial's most important work), are short poems, each expressing pointedly and concisely some single idea, and are generally in the form of a satire. Martial describes with the most realistic detail the vices of his age. The fortune hunters, gluttons, drunkards, debauchers, hypocrites of various kinds and stingy patrons come back to life in his verses - along with the occasional plea for a gi or a loan, thanks to a faithful friend or honest critic, or a simple hello or farewell. Many give vivid glimpses of the contemporary Roman scene, the hot sausage vendor on his round, the tiresome guest who arrives too late for breakfast and too early for lunch, others are simply obscene. But beneath the humour there is the serious purpose of exposing the frailties of humanity, albeit more with amusement than indignation. Martial himself pleaded that his epigrams were far more serious than most other authors' tragedies and he was probably right. Perhaps because of allegations of obscenity - but Martial did not invent, he described what he saw - the Epigrammata were relatively neglected in the first century of printing. A very good copy from the extraordinary library of the Earls of Macclesfield. Early editions of Martial are now scarce.

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

L862

62. MARTIN, Gregory. *A discouerie of the manifold corruptions of the Holy Scriptures by the heretikes of our daies, specially the English sectaries,…*

Rhemes, By Iohn Fogny, 1582.

£2,250

FIRST EDITION. 8vo. pp. [xxviii], 322, [vi]. [a8, b6, A-V8, X4.] Roman letter, some Italic, Hebrew and Greek. Small historiated woodcut initials, typographical ornaments, woodcut tail-pieces, marginal scribbles in a contemporary hand on a few leaves, shelf mark in early hand at head of fly, library stamp of Milltown Park on title, their label and William O'Brian's ex legato label on pastedown, engraved armorial book plate of Edw. Dyneley, on pastedown, R. Dyneley's on verso of fly, another, anonymous, on recto, bibliographical note in C19th hand on fly. Light age yellowing, title page dusty, worm trail in lower blank margin of quires E-G, cut a little close in upper margin, just trimming a few running headlines, the odd mostly marginal spot or mark, otherwise a good copy in late C19th polished tan calf, covers blind ruled with a floral roll to a panel design, spine with double gilt ruled raised bands, red morocco label gilt, extremities a little rubbed.

First edition of this important and rare counter-reformation work by the renowned English scholar, Priest and translator, Gregory Martin. "although his life is relatively unstudied, his works – particularly the Douai-Rheims translation of the Bible – continue to play a significant role in history and life of the Roman Catholic Church. Before he went into Exile, probably in 1569, Martin was a fellow at St John's College, Oxford, where he became good friends with the future Catholic martyr, Edmund Campion. After his patron Thomas Howard, Duke of Norfolk, was arrested following his participation in the northern rebellion (a Catholic revolt against Elizabeth's reforms in 1569), Martin joined the ranks of the English College at Douai" David J. Davis. 'From Icons to Idols: Documents on the Image Debate in Reformation England.'

Before becoming a Bishop in the 1590s, he (Thomas Bilson) was involved in the Rheims New Testament controversy. This was sparked by the appearance in 1582 of the Catholic translation of the new Testament by Gregory Martin of Saint John's College, Oxford, then licentiate in theology at the English College at Rheims, France. Following in the counter-Reformation tradition of Catholic polemical Bibles dating back to Luther's early Catholic opponents, this version of the New Testament included not just a vernacular translation from the Latin Vulgate but also copious annotations denouncing Protestant heresies, alleging that false and heretical corruptions had been deliberately made in Protestant English translations of the Bible. In the same year, also from the pen of Gregory Martin, a treatise on the subject was published under the title 'A discoverie of the Manifold Corruptions of the Holy Scriptures by the Heretikes of our daies'. The Rheims new Testament and 'A Discoverie' formed a companion set of sorts, and in conjunction with the arrival of Jesuit Priests in England, and Edmund Campion's Rationes Decem, also known as 'Campion's brag,' they prompted many establishment replies and counter-replies from the Catholic camp. Not by Gregory Martin However, who died in 1582." Torrance Kirby. 'Paul's Cross and the Culture of Persuasion in England, 1520-1640.'

It was at Douai that he wrote his translation of the Latin Vulgate and, simultaneously, 'A Discoverie'… During his research and study for the translation, Martin seems to have compared English Protestant editions with both his own translation and with one another. 'A Discoverie' is an unprecedented assault upon the legitimacy and veracity of Protestant translations, particularly in regards to how much they differ with one another and, more importantly, how much they vary from the original Greek and Hebrew." David J. Davis.

Rare first edition of this important work.

ESTC S112358. STC 17503. Allison & Rogers, 525.

L2696

ON SICKNESSES OF MESENTERY MARTINI

63. Matthaeus. *De moribis mesenterii abstrusioribus.…*

Liepzig, for Capar Closemann, 1630.

£1,250

8vo, pp. [16] 365 [41] Roman and italic letter. A good, well-margined copy, vellum stub in early English hand, in fine contemporaryEnglish calf, border triple-ruled in blind, slightly worn at foot of spine, all edges speckled red. "price 1:4" on verso of fly, on t.p. "W.K. p. 1:4" and "Will: Kemp" in contemporaryms.

Third edition of a medical treatise published in 1616 and 1625, concerning sicknesses of mesentery, or the lining between the bowels and the back wall of the abdomen, by Matthaeus Martini, a physician from Eiselben. The treatise describes causes of obstruction in this area of the body, offering dietary remedies like citrus, and concludes with practical remedies for purging the body of its illness, sometimes literally, as with Martini's recipe for vomitus provocatio. It also links the illnesses of the lower body to the mind; Martini argues that diseases of the mesentery are symptoms of melancholy, cold and dry black bile, so warm and moderately dry climates are recommended. The second part takes up more than half the volume, and considers the mesentery in terms of 'the history and management of the mental condition of hypochondriacs', melancholy. Following a poem about imbalances of the humours, which the mesentery and bowels are first affected by, Martini provides a compendium of remedies from Galen, Hippocrates, Avicenna and others, to the fruits of his own research. He concludes with an extensive index.

A similar position was taken by Robert Burton, who lists the mesentery among the chief causes of hypochondriacal (or 'windy') melancholy in Part I of The Anatomy of Melancholy. Both authors cite Laurentius to support their assertion, and it is striking that both draw causal links between the psychological and the physical-- although Martini offers these in a shorter, more practical medical guide. He describes his own work in the subtitle, as 'according to a School of Physicians until now overlooked, and not written by a famous Ancient'. In the dedicatory preface (addressed to the Lords and Nobles of the city of Nuremberg), Martini explains that he has spent most of his life training in Italy, and under Doctor Phillippus Camerarus, a native of Cologne who had also been educated in Italy until held a heretic by the Inquisition. Little is known about Martini himself, his other works include a treatise on the diagnosis and cure of scurvy (1624) and another work entirely on hypochondria (1643). An interesting copy clearly imported into England in sheets; Kemp unfortunately has not been identified.

BMC C17 Ger. M394. Wellcome 4091. Not in Durling, Heirs of Hippocrates, Garrison, Morton or Osler.

L1144

INTERPRETATION OF EMBLEMS

64.MASEN, Jakob. *Speculum imaginum veritatis occultae, exhibens symbola, emblemata, hieroglyphica, aenigmata, omni, tam materiae, quam formae varietate.*

Cologne, sumptibus Ioannis Antonii Kinchii, [1650] [Privilege dated 1649].

£1,650

FIRST EDITION. 8vo. pp. (xlviii), 672, (lxxx), 47, (i). †8, 2†
4, 3†8, 4†4, A-2T8, ⋆-3⋆8, a-b8, 2A-C8. Roman letter, some Italic and Greek. Engraved printers device on title with angels at sides and a unicorn at centre with the motto "In manibus Dei sortes meae", foliated woodcut initials grotesque tailpieces, typographical ornaments, stamp of the 'Bibliothek Ordensseminar Geistingen Cssr Hennef' on verso of title page. "Seminarium Emmerami" in C19th hand on pastedown. Light age yellowing, the very rare mark or spot. A very good copy in contemporary vellum over thin boards, all edges blue.
Extremely rare first edition of this theoretical emblematical work by the German Jesuit Jacob Masen, giving a sophisticated system and comprehensive interpretation of "figurative" (metaphorical) image. As well as poetry and drama, Masen wrote works of history, criticism and theology; with Jacob Bidermann, he was one of the most important Jesuit German dramatists. "Jacob Masen was born on March 23, 1606, in Dahlem in the old duchy of Julich (Rhineland). .. For a total of some fourteen years, Masen taught poetry and rhetoric at Emmerich, Koln, Munster, and Aachen. .. for almost thirty years there was a steady stream of writings from the pen of Jacob Masen. Biographers have classified Masen's works in various ways but generally they fall into the following classes: poetry, rhetoric history and asceticism. The poetic works include epigrams, odes epics and his most significant work, dramas, where he was a standard bearer in Jesuit theatre. Among the epics, the Sarcotis, which describes the fall of man, may have had some influence on Milton's Paradise Lost, though no one today holds with the Scotsman, William Lauder (1753), that Milton plagiarized Masen. In dramatic poetry seven plays have come down to us and it is this area of dramatic poetry that Masen has most made his mark." James J. Mertz 'Jesuit Latin Poets of the 17th and 18th Centuries: An Anthology of Neo-Latin Poets.'

The work is mostly concerned with, (though not exclusively, as it contains some of his lyric poetry) Masen's theory of imagery, the deciphering of hidden truths in emblems, symbols, hieroglyphics, puzzles etc. Masen uses the term 'imago figurata' to explain his theory of the figurative image while he excludes those emblems which do not have a transferred meaning. He is only interested in emblems that have a meaning beyond what they represent. "The conception of metaphor as a figure of thought is even more distinct in the analysis of a contemporary of Tesauro, the German Jesuit Jacob Masen, outlined in his book Speculum imaginum veritatis occultae, published in Cologne in 1650. With regards to the construction of emblematic compositions, Masen too refers to wit – or as he himself defines it, to the 'ars nova argutiarum' – as the highest genre of the first part of rhetoric, the inventio. It was not a question, therefore, even for Masen, of having recourse to a figure of style tied to elocution, but rather utilizing the places of comparison and contrast (similia atque contraria), which have their foundation in thought. … Masen addresses the spectator's deciphering of the emblem in chapter 4 of his Speculum. He identifies in the reciprocal interaction between image and epigram a relationship analogous to that which makes complementary opposites of the composition and the resolution of drama, revealing how the theatrical contradiction between appearance and substance, between figure shown and the thing signified, is concentrated and repeated in the synthesis of every emblem." John W. O'Malley. The Jesuits II: Cultures, Sciences, and the Arts, 1540-1773

BM STC Ger. C17th III M439.

L2722

65. MATTHAEUS Westmonasterensis (pseud.). *Flores Historiarum.*

London, Thomas Marsh, 1570.

£1,750

Folio pp. [xxxii] 466 incl. blank before index, unnumbered leaf inserted after Ttt5. Roman and italic letter, occasional words in Greek and black letter, woodcut initials, title page with ornate architectural border (McKerrow and Ferguson 132). Dampstain to lower margin of first few gatherings, very occasional light foxing, outer margin of title shaved at top, just touching border. Generally a fresh copy in early 18th-century English calf, covers with a roll-tooled key-motif frame and late 19th-century central armorial gilt stamp of the Society of Writers to the Signet, rebacked, boards a little scuffed. Occasional neat contemporary marginalia and brief notes on verso of final leaf, Adam Sim of Coulter's mid-19th-century bookplate inside upper cover, Society of Writers to the Signet (binding).

Second and best edition, variant issue, of a history of the world, from the Creation to the death of Edward I in 1307. It was edited by Archbishop Parker, who had access to further mss. after his edition of 1567, which relied on one early C14 codex now at Eton College, the final year was taken from Trivet's 'Annales'. He had also since become acquainted with Matthew Paris' 'Chronica Majora', and makes insertions from his new sources. The Preface to the Reader, presumably by Parker, explains the changes made. The first record of the putative name of the author appears in the BL's ms. of the early C15.

The work begins with Adam and splits the period before 1AD into five ages, the first ending before the Flood, the second before the death of Abraham, the third introduces Brutus, the mythical fugitive from Troy who built London and founded Britain, also Homer, the fourth tells of the reigns of Solomon and David, also Janus and Saturn, Romulus and Remus in Italy, it discusses early Christian Rome and gives an early Christian acrostic from Augustine's 'De Civitate', the fi h recounts early Gospel history before the Nativity. From then on, dates are given in the top margin, with the reigning King of England, beginning with Cymbeline, and the reigning Emperor. The events and the political history that follows is, for early England, written mostly from Bede, the later sources, thanks partly to Parker's additions, are dominated by Matthew Paris. Still, considerable information is made available from other chronicles, Parker sees amongst others Walter of Coventry, Roger of Hovenden and the Chronicum Roffensis, all presumably in the C14 monastic libraries where this work was written (according to the book's C19 editor, Luard, probably Westminster Abbey and St. Alban's, and from various hands). Parker let mistakes through which we learn about easily in this copy, thanks to a diligent early reader who gives page-numbers for e.g. where the daughter of king Alexander of Scotland is called Margaret, where Mary, and how Pope Eugenius here dies twice, both in 1152 and 1153. He compares excerpts with particularly the Bermondsey Chronicles, and the Liber Waldensis.

Adam Sim of Coulter was a councillor of the Society of Antiquaries of Scotland from 1863-6, and the Society of Writers to the Signet is the oldest legal society in the world, and one of the oldest professional bodies, and originated with the notaries to the Scottish crown in the 14th C.

STC 17653a.3. Lowndes IV 1517. Brunet III 1536-7. Graesse IV 445.

L506

66. MENGHI, Girolamo. *Flagellum daemonum exorcismos terribiles. [with] Fustis daemonum, adivrationes, formidabiles.*

Lyon, apud Franciscum Arnoullet, 1608.

£1,950

8vo. Two works in one volume. 1) pp. [xvi], 214, [ii]: [+]8, A-N8, O4. 2) pp. (xvi) 208:[+]8, A-N8. Roman letter some Italic. Title pages in red and black with charming woodcut printer's device of a stag, floriated woodcut initials, typographical headpieces. First title dusty and a little soiled, trimmed close at top edge, touching headline on title only, a little dog-eared at beginning and end, age yellowing with some minor marginal spotting, dark oil stain to upper part of last 10 ll. (possibly an exorcist elixir), minor marginal light waterstain, thumb-mark or spot. A good, doubtless used copy, entirely unsophisticated, in contemporary vellum over thin boards, a little crinkled and soiled, lower corners and spine a little worn.

Excellent editions of two of the most important and influential works on exorcism of the sixteenth century by the most authoritative exorcist of Renaissance Italy, the Franciscan, Girolamo Menghi, later included in the authoritative collection on exorcisms the 'Thesaurus exorcismorum'. Menghi was born in Viadana in the province of Mantua. At the age of 20 he joined the Franciscans, rising to provincial superior in 1598. A theologian and exorcist, he practiced in Bologna, and was known as 'the father of the exorcists' art'. His best known work, 'Flagellum Daemonum' was translated into Italian and published in 1576, as 'Compendio dell'arte essorcisica' so it would reach the widest audience possible. "In 1576 he (Menghi) published his Flagellum daemonum (the Daemon's Scourge), followed by Fustus daemonum (The Daemon's Bludgeon) in 1584. Both books were published in one volume from 1598 and soon became popular all over Europe. The texts consist of both a theoretical treatise and a hands on guide describing actual exorcisms. Fustis daemonum lists exorcisms that follow a strict formula: after an initial prayer, signs of the cross are made, followed by incantations, a reading from the Gospels, and repeated orations" Joseph P. Laycock 'Spirit Possession around the World: Possession, Communion, and Demon.'

"Girolamo Menghi's Flagellum Daemonum .. was a collection of seven rites of exorcism with detailed instructions on the preparation of the priest and the victim and what sorts of gestures or paraphernalia the priest should employ. No magic wands are mentioned, but the priest could make the Sign of the Cross with great frequency and drape the victim with his stole. He could use his book of exorcism, holy water, fire, or images of the devil. Various herbs or minerals burnt in smudges could help drive out the devil. Various sacramentals had to be specially blest - in essence, purified to make sure they had no diabolic residue - and there are rites of blessing given in this manual as well" Jane Davidson, 'Early Modern Supernatural: The Dark Side of European Culture, 1400-1700.' Menghi prefaces the Flagellum with a vehement defence of exorcism. Dedicating the work to Cardinal Gabriele Paleotto, Menghi advocates a much more aggressive promotion and publication of books of exorcisms. He states it is impossible to extirpate this plague unless the art of performing exorcisms is fully known and appreciated throughout the Catholic world. "Worried about the perceived chaos that characterised exorcismal activities in Italy and the unorthodox practices employed by many exorcists, Menghi set himself the goal of compiling all of the existing authorized rituals into a manual for the use of parish exorcists. His books instruct exorcists on how to diagnose a genuine diabolic possession, how to confront the demons, and how to cast out evil spirits, and they contain numerous exorcismal liturgies. This concrete and practical approach was due partly to the events of the recent past. A certain 'aegritudo', a mysterious and deadly infection, was threatening innumerable victims, Menghi stated… [he] also intended to prove that demons possessed human beings and animals, and .. argued that 'medicina celeste,' as it was practiced by ecclesiastical exorcists, was the only appropriate means to overcome diabolic power" Moshe Sluhovsky.

Menghi was well acquainted with demoniacal literature; the authors he quotes range from Avicenna to Michael Psellus, from Lull to Sprenger. Despite his contemporary fame his works were placed on the index of forbidden books by the Sant'Uffizio in the C18th. "Girolamo Menghi articulated a philosophy of evil that reflected the social and religious culture of his time. …. He tried to arrange devils according to their function, spheres of action and bad habits - just as Pseudo-Dionysius the Areopagite had arranged angels in his 'Celestial Hierarchy'". Gaetano Paxia.

BM STC fr. C17th. p. 369. M 906. Caillet 7378. (other editions) "Curieux recueils d'exorcismes tardivement mis a l'index en 1709." Thorndike VI pp. 555-8.

L2667

67. MERCURIALE, Girolamo. *De arte gymnastica.*

Paris, Jacobus du Puys, 1577.

£2,250

4to. ff. [iv] 201 (i.e. 200) [xiv], last blank, roman and greek letter, 24 full-page woodcut illustrations, woodcut head-pieces and initials, old repair to outer margin of p.50, slight water stain to some lower outer corners, rust hole affecting one letter p.63. In contemporary English calf, blind stamped arabesque to each cover, original spine remounted, citron edges. Blind stamp of the Earls of Maccelsfield at the head of first couple of leaves, their armorial South Library bookplate on f.f.e.p.. A very attractive copy.

First published in 1569, it was reprinted in 1573 with illustrations designed by Pirro Ligorio and cut by Cristoforo Coriolani. This is the third edition, the second illustrated, reprinting the original woodcuts.

'[This] was the first complete text on gymnastics and stresses the importance that all forms of exercise have in maintaining good health. Relying heavily on ancient practises, this work is an excellent compendium of the physical therapy of earlier times. Mercuriale describes ancient gymnasia and baths and discusses mild exercises such as dancing as well as more strenuous pursuits such as wrestling and boxing. He also gives full consideration to the health benefits of proper exercise and concludes the book with a section of therapeutic exercises' (Heirs of Hippocrates).

Mercuriale (1530-1606) combined a medical career with antiquarian and historical interests. His first great patron was Cardinal Alexander Farnese and it was during his time in Rome, where he had the opportunity to study the classical and medical literature of the Greeks and Romans, that he wrote the present work, a culmination of his studies on the ancients approach to diet and exercise. On its success he was appointed to the chair of practical medicine in Padua and called on to treat Emperor Maximilian II (to whom this edition is dedicated) who in thanks made him a Count Palatine. He was, however, forced to leave Padua in 1576 after having pronounced Venice safe from a plague which in fact went on to kill many. He later held posts at Bologna and Pisa, called there by Cosimo de Medici, the Grand Duke of Tuscany, to increase the prestige of the university. Mercuriale's work le a wide reaching legacy in education and influenced Richard Mulcaster, the highmaster of St Paul's (from 1596), who advocated exercise as a complement to study in his 'Positions concerning the training up of Children' (1581). A fine copy in an Elizabethan binding (see Pearson. 'English Centre-Piece Bookbindings 1560-1640' in 'Eloquent Witnesses', edited by Mirjam Foot (2002), p.116, fig 4. f). From the library of the Earls of Macclesfield at Shirburn Castle. For reprods. of the illustrations see Mortimer, Harvard C16 It. 302 "Jaques Du Puy's Paris edition of 1577 has woodcuts which are close copies of the Giunta blocks." (p. 442).

BM STC Fr. p.311. Wellcome I, 4225. Adams 1321. Heirs of Hippocrates 223 (1587 ed.). Osler 3387 (1569 ed.). Garrison and Morton 1986.1 (1569 ed.). Brunet III 1646 (note). Graesse IV 495 (note).

L337

68. MONTAGU, Richard. *Diatribe upon the first part of the late History of Tithes.*

London, Felix Kyngston for Matthew Lownes, 1621.

£1,650

FIRST EDITION 4to. pp. (xii) 579 (i). Roman letter, some Italic and Greek. Woodcut initials, ornaments and head- and tail-pieces. C19 armorial bookplate of Earls of Macclesfield to front pastedown, their armorial blindstamp to first few leaves. A little printer's ink streaking to one page. A very good, clean copy in contemporary limp vellum, ms title to spine, remains of leather ties.

First edition of this lengthy and detailed attack on John Selden's 1618 History of Tythes, by the sometimes controversial cleric and scholar Richard Montague (or Montagu, c.1575-1641). Montague, educated at Eton and Cambridge, became chaplain to James I (to whom the present work is dedicated), Bishop of Chichester in 1628 and of Norwich in 1638. He disliked the extremes of both Calvinism and Romanism, a position which did little to ingratiate him with either group: he became embroiled in a bitter rhetorical exchange with the Catholic theologian Matthew Kellison (c.1560-1642), and his publication of the Immediate Addresse unto God alone (1624) incensed Puritans, who appealed to the House of Commons. Montague was protected by his connections to the King.

Selden had attempted to demonstrate, with his usual wealth of learning, that tithes were an historical development and not established iure divino. Any attempt to counter Selden's arguments might have been considered foolhardy, given the great jurist's formidable reputation as a scholar and historian, but three concerted responses were produced not long after the work's publication (as recorded by Wood, Athenae Oxon. II, 303). Montague and Richard Tillesley dealt with the legal side, and Stephen Nettles with the Rabbinical or Judaical. Of these, Montague's is the most scholarly, and the most virulent. Although frequently lauding Selden's learning, his tone

is o en sarcastic and scathing, whether goading ("the world was much ammused at the birth of your late History of Tythes"), feigning conciliation ("did you ever reade of any Master-piece of those excellent Artisans of old, published to view without much discourse?"), or offering his advice ("men of your complexion seldome are so disposed to take good counsell being given").

135 pages of an introductory letter, addressed directly to Selden, precede Chapter 1, which discusses the Biblical origins of the Christian practice of paying tithes, and its history through Classical antiquity. Chapter 2 addresses the practice among the Jews, who, Montague reminds his readers, are as scrupulous payers of tithes as Christians. He further reinforces his point that the paying of tithes is a natural practice, not ordained by particular social or legal constraints, by concentrating in Chapter 3 on those outside the Judaeo- Christian fold, whether ancient pagans or modern tribes of the New World. The work ends, characteristically, with a further rebuke to Selden and a quotation from a Greek poet: "Remember, M. Selden, what I thinke you have reade in the same Theocritus to the purpose, and make use of it". Selden's response is not recorded.

STC 18037; Lowndes IV, 1588. Not in Alden. Kress 381. Goldsmiths 504.

L556

69. MONTAGU, Sir Henry. *Manchester Al Mondo. Contemplatio Mortis, & Immortalitatis. The third impression much inlarged.[In English].*

London, John Haviland for Francis Constable, 1636.

£1,250

12mo. pp. [iv] 211 [iii]. Roman letter. Text within double frame, woodcut initials and typographical headpieces. A little age-yellowing, occasional small oil stains and paperflaws. A good copy in contemporary sharkskin, a.e.g., extremities lightly worn, hinges weakening but sound. Francis Quincey's faded autograph 'This Book December 1791' in blank portions of title, a few pencil underlinings in margins.

An early edition of Montagu's popular contemplative work in an unusual early binding. Despite the Latin title, the text is in English and was intended for general readership. Montagu, Earl of Manchester, was one of Charles I's most trusted and loyal advisers. Educated at Christ's, Cambridge, he was successively Chief Justice of the King's Bench (in which capacity he passed sentence of death on Sir Walter Raleigh) and Lord High Treasurer of England. He was created 1st Earl of Manchester in 1626. The present work, his reflections on mortality, was first published anonymously in 1631, and "exhibits much learning, patristic and philosophical" (DNB). It proved highly popular and ran to 15 editions by 1690. This edition, although stated the third, is in fact (according to STC) the fi h.

STC 18027a; Lowndes IV, p. 1462; not in Pforzheimer or Grolier.

L504

70. NEVILLE, Alexander. *De furoribus Norfolcensium Ketto Duce.….eiusdem Norvicus..*

London, Henrici Binnemani Typographi, 1575.

£1,850

FIRST EDITION, first issue. 4to., pp. [xvi] 156 + [xii] 207 [xiii]. Two parts in one, text in large fine Roman letter, prefatory matter in italic. Both titles within ornate typographical borders, full page arms of Archbishop Parker on versos, narrow piece of blank margin (upper) cut away from first, removing ms. autograph. Magnificent decorated initial at beginning of dedication, again at beginning of text, final ll. comprising printed tables. First gathering a little loose but sound, else a very good, clean copy in contemporary limp vellum, from the Evelyn library.

The chief work of Alexander Neville (1544-1614), Dean of Canterbury, which he undertook under the guidance of his mentor Parker. The first part comprises a contemporary history of Kett's rebellion of 1549, when the people of East Anglia revolted against the harsh methods of the new post-Dissolution landlords. It was suppressed by the Earl of Warwick with considerable bloodshed. On p. 32 there is the famous passage speaking of the laziness of the Welsh levies and comparing them to sheep, which at the insistence of an offended government was excised from later issues. The second part is a description of the city of Norwich and its antiquities to which a list of its

mayors and sheriffs is added. An important work on one of the principal popular protests against the social change in England resulting from the Reformation.

STC 18478. Lowndes 1662 (the table of Saxon kings is never present).

SN0O

71. NORTON, Thomas. *A warning agaynst the dangerous practises of Papists, and specially the partners of the late rebellion.*

London, by Iohn Daye, dwelling ouer Aldersgate, 1570.

£1,950

8vo., 57 unnumbered ll. [pi1, A-O4.] Black letter, some Roman and Italic, printed side notes. Small floriated initial. Light age yellowing, small oil stain in some blank upper margins. A very good copy, crisp and clean in crushed crimson morocco by Rivière and Sons circa 1900, covers single blind and gilt ruled to a panel design, fleurons gilt to corners, spine with gilt ruled raised bands, gilt and blind ruled in compartments, fleurons gilt at centres, title gilt lettered direct, edges gilt ruled, turn ins with double gilt rule, very expertly rebacked with spine remounted, a.e.g.

Rare second edition of this piece of anti catholic propaganda by Thomas Norton (1532 -1584) lawyer, poet, parliamentarian, Protestant translator and activist. He produced this on behalf of Elizabeth I in an attempt to stop the spread of the rising in the North which had broken out in 1569. The Catholics in northern England under the leadership of the Earls of Northumberland and Westmoreland had risen in revolt at the ferocity of the government's persecution of their faith and whilst professing full loyalty to the Queen demanded the restoration of the liberty of Catholic worship. At first successful, they were ultimately defeated by the Earl of Sussex near York; the prisoners were tortured, hung, drawn and quartered in their hundreds. Norton edited and published several of their confessions. The present pamphlet was Norton's first taste of active service in the war of persecution of English Catholics on which Elizabeth's ministers were embarking, but he aspired to more. By 1581 he was official censor of the Queen's Catholic subjects, whose duties included the extraction of confessions under torture. He boasted that he had stretched Fr. Alexander Briant 'a foot longer than God had made him', fathers Myagh, Campion and others soon suffered similar treatment at Nortons hands. In England Norton soon became known as the 'Rackmaster General' and in Europe 'Archicarnifex'.

"Thomas Norton soon threw off the moderation and restraint of his first publication on the rising. In his 'warning agaynst the dangerous practises of Papists'.. he set out to prove 'that every papist, that is to say everyone that believeth all the pope's doctrine to be true, is an enemy and traitor.' According to Norton 'no clemency, gentleness, .. or loveing dealing can win a papist while he continueth a papist, to love her Majesty.' [For Norton] The rebellion itself had offered proof of the equation between papistry and treason, whether the rebels had been deceived or not." K. Kesselring 'The Northern Rebellion of 1569: Faith, Politics and Protest in Elizabethan England'.

Norton's more palatable claim to fame is as joint author with Thomas Sackville of 'Gorboduc', the earliest tragedy in English and the earliest in blank verse, based on an episode of Geoffrey of Monmouth's 'History' and performed in the style of Seneca; it was much admired.

ESTC. S126224. STC. 18686. Not in Lowndes or Milward.

L2755

72. NOSTREDAME, Jean de. *Le Vite delli piu celebri et antichi primi poeti provenzali….*

Lyons, Alesandro Marsilii, 1575.

£1,750

FIRST EDITION thus. 8vo. pp. 254 [xviii]. Italic letter. Woodcut initials and ornaments. A little (mostly marginal) foxing, inc. title page. A very good copy in 19th-c calf-backed paper boards, spine gilt, head of spine and one corner a little bumped. 20th-c ex-libris inside upper cover.

First edition in Italian. The original French version was published in the same year; it was translated into Italian for this edition by Giovanni Giudici, with many additions and corrections. The second Italian edition was not published until 1722.

Nostredame or Notredame, was the younger brother of the celebrated astrologer Nostradamus, and a 'procureur' to the Parlement of Aix. He was very early drawn to poetry and wrote a large number of songs. He was also a great connoisseur of Provencal poetry and amassed a large collection of books on the subject, from which the present text was compiled. Nostredame gives a short biography (typically a few pages long) of 76 early Provencal poets, with selected examples of their work. The Troubadours had most influence in Italy, and Nostredame mentions a number of them referred to by Dante in the Divine Comedy - Bertran de Born, Arnaut Daniel, Folquet de Marseille and Sordello. The work starts with the 12th-century poets Jaufre Rudel and Marcabru, and goes on to the golden age of the Troubadours, with such figures as Bernart de Ventadorn and Raimbaut d'Orange; making the work a 'who's who of Troubadours' - for whose o en ephemeral careers this is both the earliest and the pre-eminent source.

BM STC Fr., p. 327; Adams N-348; Baudrier II, p. 163; Brunet IV, p. 109; Graesse IV. P. 691; Not in Cantamessa.

L605

73. ONGARO Antonio. *L' Alceo. Favola pescatoria …. Fatta recitare in Ferrara dall'Ill. mo S. Enzo Bentivogli mentre la seconda voltaftera Principe dell'Accademia degl'Intrepidi. Con gl'Intramezzi del Sig. Cavalier Batista Guarini..*

Ferrara, Per Vitt. Baldini, 1614.

£1,250

FIRST EDITION thus. 4to. ff. 8, pp. 9-40, ff. 41-48, pp. 49-306, [ii]. Roman and Italic letter. Title within architectural border with putti and heroic figures at sides, arms of the dedicatee at centre, floriated woodcut initials, borders and head and tail pieces, typographical and woodcut ornaments. Feint C18 library stamp on title and second leaf of the 'Libraria Colonna' one of Italy's greatest families, on pastedown. Light occasional marginal spotting, a very good copy, crisp and clean, in dark blue paper over boards c.1800, spine gilt in bands, surface tear from upper compartment, all edges yellow.

Excellent edition of Ongaro's pastoral, L'Alceo, with the first edition of Guarini's intermezzi, effectively the great poet's last work, with explanatory essays on the intermezzi and the production of the work at Ferrara in 1613 by Arsiccio. Little is known about Ongaro who died very young, shortly after the first publication of this, his only major work. He was in the service of the Farnese at Ferrara where he would have seen the first production of Tasso's L'Aminta in 1572 which had such an influence on him. Tasso's success inspired him to write the present work, though instead of using shepherds as the pastoral subject, he chose fishermen. The work was well received, if criticised for its use of coarse fishermen's language, though the beauty of its verse was recognised. It was however so closely based on L'Aminta that malicious tongues called it the "Aminta bagnato" (the wet Aminta). It was widely published well into the eighteenth century. "If any of our pastoral writers deserve to be compared with Tasso, it was this Ongaro, in my humble opinion, always abating the merit of invention, which nobody can dispute with Tasso." Baretti, The Italian Library. This edition is valuable for its publication of Guarini's intermezzo and the explanatory essays by Arsiccio, giving valuable insight into the production of plays and musical intermezzo at the turn of the sixteenth century. The producer of the play and the instigator of its publication in this edition, Enzo Bentivogli, describes having produced the work in honour of the arrival of a dignitary in Ferrara. The dignitary did not appear so the work was never performed except at one public rehearsal, which so impressed Bentivogli with its production and the beauty of the musical interludes that he decided that it must be recorded for posterity. He managed to produce the work, at great expense, in 1616. A most interesting edition, with excellent provenance: From the library of the great and celebrated Italian Family of Colonna, which played an such important role in medieval and renaissance Italy. Their libraries were dispersed throughout the C19th.

BM STC It. page 457. Fontanini 1 p. 484. Gamba 1541, (later edition).

L1061

74. OPPIAN. *Alieuticon, sive De Piscibus … Plinii Naturalis Historiae Libri Duo … P. Iovii De Piscibus.*

Argentorati [Strasbourg], excud. Iacobus Cammerlander, 1534.

£1,850

FIRST EDITION thus. Sm. 4to. ff. [iv] 152. Roman letter, some marginalia in Greek. Printer's woodcut device on last (winged and blindfolded Fortune with no feet on a sm. sphere holding a shield bearing a shoe and five stars), woodcut initials. Light age-yellowing, one gathering oxidised, occasional light foxing, a few lines crossed out in

Giovio's treatise, a couple of later ms. annotations, first and last gathering loose, stubs from a splendid Gothic ms. commentary of the Venerable Bede. A handsome copy in contemporary limp vellum, remains of ties.

Rare first collective edition comprising Laurentius Lippius' 1478 translation of Oppian's poem on fishes, together with Pliny's two books on the same subject (IX and XXXII) from his Natural History, and with Giovio's treatise on Roman fishes, all edited for the first time by the physician and philosopher Iohannes Caesarius (1460-1551). The book opens with a two-page alphabetical list of the fishes mentioned, followed by a short biography of Oppian dedicated by Lippius to Lorenzo De' Medici. Oppian's 'Alieuticon' is a long poem on fishing (c.3500 lines), divided into five books dealing with, i.a., mating, breeding, fighting, hooks and nets, etc. Each book has a short introduction by Lippius, who also wrote the twelve pages of 'Disticha' (i.e. couplets on various subjects, mostly animals and plants) coming after the 'Alieuticon'. Next follow Pliny's two chapters, the first describing all sorts of aquatic creatures, including Tritons and Nereids, whales and dolphins, salmons, eels, crabs, shells, starfishes, etc, the second concentrating on their pharmaceutical use. Giovio lists and variously describes the fishes known to the Romans, such as sturgeon (the ones in the river Tiber being particularly delicate), grey mullet (to be eaten with oregano to make it more digestible), bream, red mullet (delicious with orange juice), turbot (to be cooked with little salt, leeks and dill), sole, eel, trout, pike, octopus, seafood, and many more. All the descriptions are packed with information and quotations from the classics. Little is known about Oppian, who flourished during the reign of Marcus Aurelius (AD 161-180), wrote a poem on hunting (as well as the above-mentioned on fishing), and died at the early age of thirty.

BM STC Ger. C16th p. 662. Adams O202. Graesse V p. 29. Durling 3400. This edition not in Brunet, Dibdin, Schwerdt or Oberlé. Not in Bibliotheca Osleriana, Heirs of Hippocrates, Morton, Wellcome, Bitting or Vicaire.

SNL62

75. PARTLICIUS Simeon, von Spitzberg. *Prognosticon divinum et verum. Das ist: Wahre und klare Prohezeiung, wie es noch der in Welt werde zugehen…*

Alkmaar, heirs of Jacob Meister, 1635.

£1,750

FIRST EDITION(?) 4to., 12 unnumbered ll, A-C4 , Gothic letter, woodcut vignette on t.p. of fire breathing dragon and figures in landscape, woodcut ornament. General paper browning (poor quality paper), a good, otherwise clean and well margined copy in modern boards.

An extremely rare prognostication based on Scripture of various Christian authors, probably in its first edition. There were two issues in that year and no precedence has been ascribed, if indeed there is one. Astronomer and physician Simeon Partlitz or Partlicius (1588 -1640) was an exile from Bohemia and a millenarist influenced by the Calvinist theology of Alsted and by Rosicrucianism. His prognostication is divided into three sections where he collects excerpts first from the Old and New Testament, then from the works of Martin Luther and other Lutheran theologians, and finally from earlier Christian scholars. All portend violent renewal for the world and for Germany, and an unpleasant reversal for Rome. He then attaches a 'Confutation' which expresses his anger that various astronomical and astrological works had been published under his name, without his knowledge, consent, or, implicitly, any chance of his being paid for them. He counsels against avarice, states that God will punish these wrong-doers, and notes that he doesn't even have the time to write anything of that sort, busy as he is with his medical practice. The final four pages of the pamphlet comprise a poem in German criticising the immorality of the rich and emphasising the futility of all wealth gathering, unless accompanied by moral repentance. VD 17 lists only four entries for printing in Alkmaar, Northern Holland, all of the present title, two in 1635, and two in 1637. One of the entries queries whether the imprint is fictitious. The paper is in fact typically German of the period.

Not in BMC Ger C17. Cantamessa VIII 5867, locating copies only at Berlin, Halle and Göttingen. Worldcat adds none

L1283a

76. PATRIZI, Francesco. *De Discorsi …. sopra alle cose appartenenti ad una citta libera, e famiglia nobile; tradotti in lingua toscana da Giouanni Fabrini fiorentino … libri noue.*

Venice, Aldus, 1545.

£2,450

FIRST EDITION thus. 8vo. ff. 278 [iv]. Italic letter. Woodcut Aldine device to title page and verso of last, capital spaces with guide letters. Light age yellowing, blank outer margins of D3 and D4 re-margined (before printing). A very good copy, crisp and clean, in C18th Italian half calf over patterned paper boards, some worming to covers, a.e.r.

First edition of Patrizi's Discorsi translated from the Latin by Giovanni Fabrini. A selection of "discourses", divided into nine books, the work covers a wide range of subjects including the principles of statecra, the meaning of life (particularly the nature of virtue, health, honest pleasures and wealth), literature and the law. Patrizi, detached from the reigning debate that focussed on the difficult relationships between the Church and the Empire, proposed a society based on the humanistic conception of autonomous man, freed from the ties of hierarchical power. Francesco Patrizi (1413-1492) writer, politician and humanist, was appointed bishop of Gaeta by Pope Pio II in 1460. Involved in the Sienese conspiracy in 1456, he was forced into exile in Verona, where he came into contact with various humanists, including the circle of Antonio Brognanigo. He wrote in Latin, being translated into Italian only 40 years later, by Aldus. The present work, in the Tuscan vernacular edited by the humanist Giovanni Fabrini, was widely read and won acclaim for its social and political realism in its discussion of new humanistic ideas. He is also known for his influential political tracts, De institutione reipublicae (1518) and De regno et regis institutione (1519). His other humanist works, largely unpublished, include epitomes, treatises on philosophy, letter-writing, collections of Latin poems and epigrams, diplomatic orations, and a history of Siena. He also wrote important early vernacular commentaries on Petrarch's Canzoniere and Trionfi. A very good unsophisticated copy.

BM STC It. p. 493. Adams P 443. Renouard 131:3. Ahmanson-Murphy Collection, 292.

L1196

77. PEREYRA (Pererius), Benito *(*Benedictus Valentinus). *Adversus Fallaces et Superstitiosas Artes, id est, de Magia, de Observatione Somniorum, et de Divinatione Astrologica.*

Venice, Giovambattista Ciotti Senese, 1562.

£1,950

8vo. pp. (vi), 256, (x). Roman and Italic letter, printed side notes. IHS monogram on title page surrounded by angels holding Passion symbols, small floriated initials and decorative head and tailpieces. Title page a little dusty with additional marginal oil mark, light ink mark and some further soiling in a few places, very tiny worm trail between gatherings A and K, small tear to right lower margin of R4. A good copy in later 1/4 vellum over boards, gilt title of spine, number 82 inked on lower edge; wormed. "C. Riosa" on fly, unidentified ownership inscription in a contemporary hand on title page.

Scarce edition of this extremely interesting work on astrology and divination by the Jesuit philosopher Benito Pereira (1535-1610). He was born in Ruzafa (Valencia), entered the Society of Jesus in 1552 and taught literature, philosophy and theology at the Collegium Romanun until the end of his life. In 1576 he published "De principiis", considered a fundamental work for the Counter-Reformation. In "Adversus fallaces" Pereira expresses his opinion on the judiciary astrology or divination, questioning the theories of Pomponazzi and Pietro d'Abano on natural magic. He admits the validity of natural magic but condemns astrology, based on cabalistic and symbolical images.

Dedicated to the papal ambassador Camillo Caetano, the book is divided into three parts, respectively concerned with the different aspect of magic, observation of dreams and divination by astrology. Each chapter is preceded by a list of topics and disputes. A general introduction presents the purpose and of the work following the opinions of philosophers and Fathers of the Church, and observing the following axioms: divination is condemned by the Catholicism and in disagreement with philosophy, astrologers don't really know physical phenomena and their prediction are faulty.

Book 1 outlines the Biblical conflict between astrologers and Christians. It focuses on the differences between natural and human magic, and especially on that by demons. A comparison between miracles and necromancy is also included. Pereira confutes that souls of the dead can really be raised by necromancy. The author investigates the origin of superstition, quoting literary and historical episodes, such as the use of the magic in the ancient kingdoms of the Pharaohs. Books 2 especially deals with God's involvement with dreams. Pereira suggests that they have a variety of origins, many are natural, some are of human origins and some are from God, like Solomon's dreams. Book 3 provides a wide range of rational proofs of the unreliability of astrology and the mistakes of the demons' predictions.

Only the Cornell University and University of Nebraska copies of this edition recorded in the US. Adams P655; Houzeau-Lancaster 4960; Caillet III 8518; Cantamessa includes reference at end (6011). Not in BM STC. Not in Brunet or Palau.

L2712

78. PETIT ALBERT. *Secrets merveilleux de la magie naturelle & cabalistique.*

Lyon, chez les héritiers de Beringos fratres à l'enseigne d'Agrippa, 1743.

£1,750

12 mo. pp. [xii], 252. *6, A-K12, L6. 10 full page engraved esoteric plates. Roman letter some Italic. Title page in red and black, small woodcut ornament on title, woodcut headpieces, woodcut tables in text. Light age yellowing, quires I-K browned, the odd spot or mark. A very good copy in contemporary mottled calf, spine with gilt ruled raised bands, double gilt ruled in compartments, large tulip fleurons gilt at centres, edges gilt ruled, marbled endpapers, all edges red

A very good copy of this most popular and successful work on natural magic. The Little Albert is a so-called "magic" book, or Grimoire, perhaps inspired by the writings of St. Albert the Great. It was printed in France for the first time as early as 1668, and then reprinted on a continuous basis. Brought to the smallest villages in the saddlebags of 'colporteurs', it was a phenomenal publication success, despite, or perhaps because of, its sulphurous reputation. It is associated with a twin book, the Grand Albert, and o en with an almanac which contained a useful calendar. It is a composite work, even heterogeneous, a bric-a-brac gathering of texts of unequal value written by (or attributed to) different authors, most anonymous. The Petit Albert, however, is neither a summary nor an abridged version of the Great Albert; it is a distinct text. It was enormously popular in France throughout the 18th and 19th centuries. A curious mixture of esoteric science and totally impractical superstition, it was for some time tolerated by the Church, with whose teachings it cohabited uneasily, but it was prized by ordinary people. The book is attributed, though probably spuriously, to Albert Le Grand, a 13th century Dominican monk, whose real name was Albrecht De Groot. He was a superb scholar, a philosopher and divine, mentor to Thomas Aquinas, whose apparent interests in the esoteric earned him a reputation as a mighty sorcerer amongst his contemporaries. It was not until the 19th century that the Petit Albert began to be frowned upon by the Catholic Church and had to be kept hidden, sometimes even underneath church altars in an effort to 'bless' them. Albert Le Grand is a saint, and it is likely that the association with him was deliberate, as a way of keeping the books tolerated if not approved by the Church. It owes a good deal of its more esoteric nature—discussions of talismans, mandrakes, and 'elementals' for instance—to pseudo- Paracelsus. There are recipes taken from the Italian philosopher Girolamo Cardano's De Subtilitate of 1552, and Giacomo della Porta's Magia naturalis of 1598, amongst others.

The Petit Albert offers tremendous insight into the minds of rural folk magic practitioners and provides an example of the then popular practice of publishing of books of secrets. It was a book that acted as a medium, in creating an occult atmosphere; the image of the magician or witch is almost always attended by the presence of the book of magic. It lends the practitioner the token of occult knowledge and power. Despite any claims made for the efficacy of such tomes, they nonetheless instilled a sense of wonder and mystery in those who owned them. As such a popular work, copies were read and used to disintegration and it is not common to find them in such good condition as this.

Ferguson 1, p. 17, Brunet I 139.

C2

FIRST EDITION OF THIS ESSAY ON ANATOMY

79. PLATTER, Felix and Thomas. *Questionum Medicarum Paradoxarum & Endoxarum.*

Basel, Ludovici Regis, 1625.

£1,250

FIRST EDITION. 8vo, pp. [xvi] 277 [xi]. Roman and italic letter, printer device on title page, historiated and floriated initials, ornamental tail pieces, age foxing. A very good copy in a beautiful contemporary rigid vellum over board, flat spine gilt with four compartments, double gilt-tooled frames with corner fleurons and central oval ornamental piece, gilt edges, ms. author's name and date on spine, remains of silk green ties.

First edition of this essay on anatomy, particularly blood circulation with a useful index at end. Felix Platter's work is a gathering of medical questions divided under five subjects headings: "Physiologicae", "Pathologicae", "Simeioticae", "Hygieinae", and "Therapeuticae". The first (and longest) section answers a wide variety of questions about the human body, from birth (including removal of the umbilical chord) to death (including why corpses sometimes take on a yellowish color) with many tips in between, even

a short discussion of 'why the fingers are pale' and suggesting exposure to sunlight, but warning against sunburn. The final four sections deal more with sickness, symptoms, hygiene including diet, and nutrition as well as women's health, and finally a small collection of cures including the use of precious stones to draw illnesses from the blood. With such a wide variety of topics in a question- and-answer format, the book was probably intended for use as a household reference guide for the contemporary ailing humanist.

Felix Platter (1536-1614) was the son of Thomas Platter, a well-know printer. He is known today for his medical activity and his work on human pathology, especially 'De corporis humani structura', which made him famous. He was a faithful disciple of Eustachi, Fallopio, and above all, of Vesalius, from whose De humani corporis fabrica much of his own writing was derived. From his books and especially from public autopsies, which he performed in Basel, he soon acquired a reputation as an important anatomist. As a practicing pediatrician he was ahead of his time, and his works were authoritative until the beginning of the eighteenth century.(C. Coulston Gillipie).

The work is annotated based on the studies and experience of Felix's younger brother, Thomas Platter (1574-1628), anatomical and botanical professor at Basel where he practiced medicine. He also wrote a journal where he describes his travel through Western Europe (France, Spain, England and Netherlands), a sort of humanistic and initiatory journey with several hand-drawings and plans. Emmanuel Le Roy Ladurie, a French historian, wrote an important work on the Platter's family.

VD 17, Michaud, vol XXXIV, p.487 "On doit à Thomqs Platter une édition du Traité de pratique de son frère (Bâle 1625 in-8) avec quelques corrections et additions résultat de sa propre expérience". Not in Heirs of Hippocrates, Osler, or Wellcome.

L1424

80. PORCACCHI, Tomasso. *Funerali antichi di diuersi popoli, et nationi.*

Venice, Simone Galignani, 1574.

£2,250

FIRST EDITION Folio. (in fours.) pp. (viii) 109 (iii). a4, A-04. Italic letter, index in Roman. 'Title engraved within an architectural border with figures (Johnson, Engraved title-pages, p.10). Twenty-three numbered engravings, approximately 92x155 mm, by Girolamo Porro... Grotesque ornaments, tail pieces with four satyrs. Large initial A with the slaying of Argos. Grotesque and foliated initials.' Mortimer. Contemporary ms. price? 'Six' at inner margin of title. Very light age yellowing, worm trail to blank lower outer corner, another on quires G-H in blank outer margin, just touching the very edge of one plate on H2, minor single worm holes in margins, small stain in upper margin of two leaves. A very good, clean, thick paper copy, with the plates in superb impression, in fine contemporary limp, polished vellum, covers bordered with a double gilt rule, large gilt, strap-work block stamp at centres, spine covered in calf in the eighteenth century, green morocco label, gilt lettered (a little worn), all edges gilt, minor stains to upper cover.

A handsome copy of this early issue of the first edition of Porcacchi's classic work on funeral customs with the beautifully engraved plates in very good, clear impressions. Among the Italian texts of the 16th century dedicated to the funerary ceremonies of the ancients, the 'funerali antichi di diversi popoli, et nationi' is certainly one of the most interesting. First of all, for the typographical and, simply, graphic presentation of the book; then for the position it occupies in the editorial panorama of 'Funerary' works, which already counted some illustrious examples in Italy and beyond the Alps; then for the its remarkable commercial success and finally, as an emblematic product of the joint efforts of an experienced writer, Tomasso Porcacci, a rising engraver, Porro, and a small printer who was seeking to make his way in the jungle of the Venetian press, Galignani. Porcacchi's comprehensive survey covers the rites of the Greeks, Romans, Egyptians, Ethiopians, Jews, Indians, Scythians, Turks, Persians and Celts, to name but some. "there is also a study of embalming as historically practised by different cultures such as the illustrated 1574 publication in Venice by Porcacchi … In this dialogue the author makes reference to scholars who had recently lectured on the subject in Venice." Knapton. 'Venice and the Veneto during the Renaissance'.

"Porcacchi in his dedication to Ottaviano Manini, refers to Porro, 'che nell intaglio, nell eccellenza dell ingegno in questa professione non ha molti pari….." The text is in the form of a dialogue discussion of the plates and begins by discussing the artist. Porro is described as an extraordinary artist, who has overcome the handicap of defective eyesight, and also as the designer of a flying machine which will carry many men. The engravings in Pierre Woeirot's 'Pinax iconicus antiquorum', "served as models for nine of these copperplates", Mortimer. Porcacci (1530-1585) was a Tuscan scholar who spent most of his working life in Venice, where he met the Paduan engraver Porro, and they co-operated in the present elegantly illustrated book. Hoefer says of the latter, "Les planches qu'il a gravées,

avec autant de délicatesse que de gout, pour divers ouvrages de son temps y sont ajoute beaucoup de prix". A handsome copy of this beautifully illustrated work.

BM. STC It p.534. Adams P 1903. Cicognara I 1766. Brunet IV 820. "Ouvrage recherche a cause des 24 gravures dont il est orne". Mortimer. Harvard It C16. 395.

L2299

81. PROCOPIUS of Caesarea. *Arcana Historia, qui est liber nonus Historiarum.*

Lyon, J. Jullieron for A. Brugiotti, 1623.

£2,250

FIRST EDITION. folio. pp (xii), xxiii (i), 135 (i), 142, (xx). Roman and Greek letter in double column. Title in red and black, engraved device of sun with motto "Flammis Ipse Suis", fine floriated woodcut initials and headpieces, grotesque tail-pieces, eight small engravings in text, early French ms note on fly concerning Theodora, early shelf-marks on pastedown. Light age yellowing, the odd marginal spot. A very good copy, crisp and clean, in slightly later French calf over boards, covers bordered with double gilt rule, spine with raised bands gilt in compartments, 'MI' within hexagram gilt in each, a.e.r., upper joint and head and tail of spine worn.

First edition of this important work by Procopius, (Byzantine Greek historian, secretary to Belisarius, famous general of the Emperor Justinian), his famous 'Secret History' which had recently been discovered in the Vatican library and edited for publication by Niccolo Alamanni. The text's existence was known from contemporary sources which referred to it as the Anekdota but had remained unpublished. It covers roughly the same years as the first seven books of Procopius' History of Justinian's Wars and appears to have been written after their appearence, in 550-558. The Palestinian Procopius accompanied Belisarius in his early campaigns in Africa and Italy, and was later made prefect of Constantinople, then capital of the Empire, in 562. His History of the Wars, is an account of the events of his own time, our principal surviving source for the first two thirds of Justinian's reign and the one of the most important surviving first hand sources of Byzantine history. Unlike his earlier work the 'Historia Arcana' was never meant for publication and claims to provide explanations and additions that the author could not insert into the former for fear of retribution. Parts are so vitriolic, not to say pornographic, that for some time translations from Greek were only available into Latin "The Historia Arcana of Procopius is a puzzling work. The historian himself describes it as a continuation and correction of his eight-book de Bellis, but its tone seems remarkably different from that of the earlier work - polemical, slanderous, even obscene. Nevertheless, the Historia Arcana is useful as a record of opposition to Justinian's reign, and is the longest and most detailed source for the life of his Empress, Theodora, and that of General Belisarius' wife, Antoninaa. Historians discussing Theodora and/or Antonina must turn to the Historia Arcana, and they must adopt some working assumptions about the accuracy of Procopius' black picture of these women." E. Fisher. 'Theodora and Antonina in the Historia Arcana'. Niccolò Alamanni was a Roman antiquarian of Greek origin. He was educated in Rome at the Greek college, founded by Gregory XIII, but was ordained according to the Latin rite. He was appointed secretary to Cardinal Borghese, and afterwards made custodian of the Vatican Libray. He is best remembered as the discoverer and first editor of this important history.

BM STC Fr. C17th. p. 447. Brunet IV 897. Graesse. V 455.

L1524

82. PSEUDO-ANACREON. *Odae.*

Paris, Henry Estienne, 1554.

£1,850

FIRST EDITION. 4to, pp. [8], 110, [2], without last blank. Greek and Roman letter; printer's device on title, elegant floriated initials and tail-pieces; title page slightly detaching, a few leaves lightly aged browned in central gathering, last two leaves a little dusty at head. A good, wide-margined copy in seventeenth-century French mottled calf, spine with gilt floral compartments; front cover very lightly rubbed, joints cracked, spine slightly chipped at head and tail; shelf mark and inscription of 'Coll[egium] Olom[ucensis] Soc[ieta]tis Jesu', dated 1604, on title, earlier shelf mark by similar hand crossed out at head 'In l[ite]ra A Inscrip. Catal.'

Elegant editio princeps of Greek odes in the style of Anacreon and the first work published by Henri Estienne the younger. Anacreon (c.560-475 BC) was one of the most powerful and influential amongst the nine lyric poets of Ancient Greece as well as 'l'un des plus célèbre "Biberons" de l'antiquité' (Simoni, II, p. 10). Born in a Greek city of Asia Minor, Anacreon went performing his poetry to Samos and later to Hipparchus's Athens, achieving great fame. Alongside love and beauty, his favourite subject encompasses wine-drinking in social contexts, from private parties to festivals and wild revelries. This is a collection of odes very convincingly imitating Anacreon's style and distinctive metre, which was probably written before the sixth century AD, but was regarded for a long time as original. Scion of the illustrious printers' dynasty, Henri Estienne (1528-1598) was a talented Greek scholar educated in Paris with Pierre Danes and Adriane Turnèbe; he published and edited all major Greek authors and a ground-breaking dictionary entitled Thesaurus linguae graecae (1572). He appears to have borrowed the only manuscript witness of these Anacreontic Odes from an English Catholic settled in Leuven. However, in his edition, Estienne omitted the initial poem which hints toward the fact that the collection is a literary homage to Anacreon and not one of his genuine works.

This book was part of the library of the Jesuit College of Olomouc, the oldest university in Moravia. This Catholic institution was established by Emperor Maximillian II in 1573 in order to contrast the influence of Protestant and Hussite communities, which were largely prevailing in the area and had taken control over the university of Prague.

Not in Oberlé. BM STC Fr., 16; Adams, A 1001; Brunet, I, 250 ('aussi belle que rare); Graesse, I, 110; Renouard, 115:1; Schreiber, 139; Simon, II, 46.

L2146

83. QUINTILIAN, Marcus Fabius. *Institutio oratoria.*

Venice, Aldus's heirs, 1521-1522.

£1,850

4to, ff. [4]. 230. Italic letter, little Greek; Aldine device on title and last verso; very slight dampstains to first three leaves and tiny wormhole to blank outer upper corner of final three. A very good, well-margined copy in eighteenth- century French tan calf; gilt border, spine compartmented with gilt floral decoration and morocco title label, gilt board edges, a. e. r.; rebacked, spine remounted, repaired at head and tail of spine and in two compartments.

Second Aldine edition of a milestone in Western pedagogy, including for the first time the Latin translation of Greek words used in the text. The Institutiones were written in about 35 AD by the great Roman rhetorician Quintilian, setting out the education of an orator from babyhood to manhood. First printed in 1470 and based on the complete manuscript found at St. Gall by Bracciolini in 1416, it proved deeply influential in the Renaissance, the humanists sharing Quintilian's belief in the relationship between rhetorical skill and moral education. 'Quintilian takes his future orator at birth and shows how this goodness of character and skill in speaking may be best produced. No detail of training in infancy, boyhood or youth is too petty for his attention. The parts of the work which relate to general education are of the greatest interest and importance. Quintilian postulates the widest culture; there is no form of knowledge from which something may not be extracted for his purpose; and he is fully alive to the importance of method in education.....[His] literary sympathies are extraordinarily wide.....[and] ancient literary criticism perhaps touched its highest point in the hands of Quintilian.' (Enc. Brit., 13th. ed.). The work is dedicated to Giovanni Battista Ramusio (1485-1557), the Orientalist, ethnologist and famous geographer who provided Aldus and Andrea Navagero with a reliable manuscript for this publication.

BM STC It., 546; Adams, Q 56; Brunet, IV, 1023; Graesse, V, 528; Renouard, 93:14.

L2137

84. RAWLEY, William (ed.). *Resuscitatio, or bringing into Publick Light several Pieces of the Works....hitherto Sleeping of the Right Honourable Francis Bacon.*

London, Sarah Griffin for William Lee, 1661.

£650

Folio 1 author portrait + [xxiv] 324 [ii] 122 [ii]. Roman and italic letter, head- and tail-pieces, folio author portrait by Wenceslas Hollar (Gibson portrait l), frontispiece and title page ruled in red, lower margins repaired with no loss of text or image, first gathering with slight dampstains to margin, otherwise a good, well-margined copy with light age

yellowing. C19 bookplate of James Francis Anderton to pastedown, bound in C18 half calf, paper boards, rebacked. Gibson 227

B46

85. [RELY, Iehan de]. *L' ordre tenu et garde en l'assemblee des trois estats, .., conuoques en ville de Tours par le seu Roy Charles huytiesme …*

Paris, en la boutique de Galliot du Pré, Janvier 1558.

£1,750

8vo. ff. (viii), 63 (i.e. 74), (ii). a8, A-I8, K4. Roman letter, titles, latin and side notes in Italic. Gaillot du Pré's beautiful woodcut ship device on verso of last, small woodcut on first line of title, fine floriated woodcut initials, bookplate of Georges Hersent on pastedown. Light age yellowing. A fine copy in C19th French dark green crushed morocco, covers bordered with a double gilt rule, spine with gilt ruled raised bands, double blind ruled in compartments, title gilt lettered direct, edges gilt ruled, inner dentelles richly gilt, combed marble endpapers, a.e.g.

Beautifully printed edition of this resume of acts of the 'États-généraux' held in Tours under Charles the VIII, by the Bishop Jean de Rely. In this edition the acts of the States-General of Tours are preceded by the speech pronounced before Charles VIII and his council, by Jean de Rély, representative of the clergy of Paris who had been elected by the Three States to present to the sovereign the results of their deliberations. Jean de Rély (1430-1499) was a professor of theology, and was later chancellor and archdeacon of Notre- Dame and chaplain to Charles VIII, whom he accompanied on his expedition to Italy, then finally bishop of Angers. The States- General of 1484 were convoked by the Regent Anne de Beaujeu at Tours, to designate who should occupy the regency after the death of Louis XI (August 30, 1483) and during the minority of Charles VIII. Although the late king had designated her, with her husband Pierre de Beaujeu, Louis II of Orleans, challenged them. The summoning of the States General was a first victory for the prince. These États-généraux were of great importance in French history as for the first time, they brought together elected officials from all over the kingdom: from Artois to Dauphiné, from Brittany (which only sent observers) to Burgundy. On top of this, again for the first time, representatives of all social bodies were convened: nobility, clergy and the Third Estate, and remarkably, in the Third Estate, peasants were also represented. In total, the different provinces and the different orders sent 285 delegates. These Estates General introduced a bold conception of government, with the political power belonging to the people, being by them, vested in the king. The minority of the king caused a return of power to the Estates; it was therefore up to the states to organize government during the King's minority. These Estates General were also particularly interesting for a complete reorganisation of the system of taxation, but also covered every aspect of the Government of France, with lasting effect.

The work in this form was first printed in 1518 and is here beautifully reprinted by the Parisian bookseller Gaillot du Pré with his famous device of a galley on the verso last.

USTC 1158. La Croix du Maine, I, 581. Brunet, IV, 223. Not in BM STC Fr. C16th.

L2774

86. SAINT-ANDRÉ, François de. *Lettres de M. de Saint-André, .. au sujet de la magie, des maléfices et des sorciers.* Paris, chez Robert-Marc Despilly, libraire, place de Sorbonne, à Sainte Ursule, 1735.

£1,850

FIRST EDITION. 12mo. [viii] 446 [ii]. [ã4, A-S12, T8]. Roman letter, some Italic. Woodcut initials, head and tail pieces, typographical ornaments, occasional underlinings. Light age yellowing, occasional minor spotting, a few tears in blank margins with early repairs. A very good copy, with good margins, in C19th three quarter olive calf over marbled boards, spine with gilt ruled raised bands, blue and red morocco labels gilt, a.e.r. joints restored.

First edition of this important enlightenment text on witch-craft and demons by the French physician Francois de Saint-André, published posthumously. Saint-André, physician to Louis XV, denounces popular belief in witchcraft and wizards, and demonstrates, with many examples, that all that is attributed to wizards and demons is most improbable and, most often, derived from the imagination of weak-minded people. He also inveighs against superstitious practices on the grounds that they are contrary to the teachings of the Holy Scriptures. "Clearly, there was still a lively interest in witchcraft during the 18th century, but through polemics and controversies the discussion was integrated into philosophical, legal, and religious debates, within which more or less modified versions of traditional

Demonological theories jostled with "enlightened" critiques of those very theories. In France, for example, a quarrel developed over the physician Nathaniael de Saint André's 'lettres .. au sujet de la magie, des maléfices et des sorciers (1725. Letters about magic, evil spells, and sorcerers.) In this work he calls into question the traditional justification of a belief in witches by citing both passages in the Bible and canon law, and he explains all the phenomena in question in terms of natural effects or the power of illusion. The demonologists and even, to a certain extent, the physician John Wier, in his De Praestigiis Daemonum (1563 On the imposture of Devils), had interpreted such phenomena as effects of the devils power of the imagination, melancholia, and matter. However, Saint-Andre interprets them in purely human terms, drawn from psychology and physiology. The light of science, and particularly of medicine, is therefore to 'disabuse' human beings of false belief in witchcraft" Michel Delon.Encyclopaedia of the Enlightenment.'

A very good copy of the first edition of one of the first treatises to move away from the theories of witch-craft developed in the the late C15 and C16th centuries.

Quérard IX, 320; Caillet, 9750; Yve-Plessis, 864.

L2783a

87. SANSOVINO, Francesco. *Origine de Cavalieri.*

Venice, Camillo & Rutilio Borgomineri, 1566.

£1,350

FIRST EDITION. ff. [viii] 152. Italic letter, small woodcut printer's device on title, early autograph inked over, contemporary and early press marks on fly. Historiated woodcut initials, four full page woodcuts of the insignia of the orders of the Garter, Golden Fleece, Savoy and St. Michel, some light age browning to first two quires, small oil stains on three lls. A good copy in contemporary limp vellum, small tear to spine

First edition of Sansovino's popular and interesting treatise on the history of the chivalric orders of Europe, dedicated to Cosimo de Medici, in which he describes their respective origins, rules, and membership. He starts with a good definition of a Knight "Onde si vede senza alcun dubbio che cavaliero, nell'una e nell'altra lingua, non vuol dire altro che dignità, provenuta nello uomo dallo essercizio dell'armi fatto a cavallo, percioché dicendosi cavaliero si intende persona di qualità e degna di onore". In his introduction Sansovino divides the various orders into three categories; Knights of the Cross, the Collar and the Sword. He then discuses in detail the various orders of knights of Europe past, such as the Templars, and present such as the Knights of Malta, giving examples of specific knights and listing the names of knights of the highest orders, followed by thirty one short biographies of famous Italian knights. He finishes with interesting descriptions of the Islands of Malta and Elba. Born in Rome in 1521, Francisco Sansovino was brought to Venice following the sack of his native city in 1527. He studied law in Padua and Bologna, and after attempting a career at the court of Pope Julius III, returned to Venice. Sansovino typifies the figures who moved in the editorial circles of the period. A polygraph author of poetry, prose writings on literature, history and rhetoric, as well as a translator and editor, Sansovino not only compiled, translated, and annotated texts for Venetian printers, but opened his own printing house, publishing around thirty editions, many of good quality, between 1560-62 and in 1568. He was widely read during the Renaissance, especially his historical works. This first edition is quite rare and of one of Sansovino's rarer works.

BM STC It. C16. p. 608. Graesse VI 267. Not in Adams, Gamba or Brunet.

L969

88. SARPI, Paolo. *The History of the Quarrels of Pope Paul V with the State of Venice.*

London, [Eliot's court press for] John Bill, 1626.

£1,850

FIRST EDITION thus. 4to. pp. [xx], 435, [i]. Roman letter within printed rule border, woodcut initials and headpieces, C19 armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to first three ll. Title page slightly dusty, tear to lower margin of X4 just affecting catchword and border, generally a very good, clean copy in contemporary English polished vellum, lacking ties.

Sarpi's account of the interdict controversy of 1605 to 1607 first published, posthumously, in Venice in 1624, translated for the first time here into English by Christopher Potter. At the beginning of the reign of Paul V, Venice had attempted to restrict Papal prerogative over her territory by asserting the right to try ecclesiastics in the secular courts, and license ecclesiastical foundations and acquisitions of property. Paul V demanded the Republics' formal submission to his authority, which was refused, largely at the instigation of Sarpi, who was appointed state canonist and theological counsellor. A war of pamphlets followed, inspired or controlled by Sarpi, who had received the further appointment of censor of everything written at Venice in defence of the Republic. Rome imposed interdicts which were ignored in many cases, and Sarpi assumed even more protestant positions - subjection of the clergy to the state, toleration of worship, rejection of the Council of Trent. Never before in a religious controversy had the appeal been made so exclusively to reason and history. The Venetian clergy, a few religious orders excepted, disregarded the interdict, and discharged their functions as usual. The Catholic powers refused to be drawn into the quarrel though at one point it looked as if they would. In the event, a compromise was reached through the intervention of the King of France, by which time the Venetians had substantially achieved their original objectives, Papal dignity was saved and Sarpi's extremism abandoned. The opinion of Le Courayer, that Sarpi "était Catholique en gros et quelque fois Protestant en detail" (that he was Catholic overall and sometimes Protestant in detail) seems not altogether groundless. Christopher Potter, the translator, was one of the most prominent recruits of the Laudian party from the Puritan clergy. A very good copy of a work of lasting political importance which arroused considerable interest in England at the time.

STC21766

L723

89.SARPI, Paolo, [BEDELL, William, Bp]. *The free schoole of vvarre, or, A treatise, vvhether it be lawfull to beare armes for the seruice of a prince that is of a diuers religion.*

London, Printed by Iohn Bill, printer to the Kings most excellent Maiestie, 1625.

£1,350

FIRST EDITION. 4to. pp. 40 unnumbered leaves. A-K4. [without A, blank]. Roman letter. Large woodcut royal arms on title, large floriated and grotesque woodcut initials and headpieces. Light age yellowing, recto of first and verso of last fractionally dusty, upper margin shaved just touching running title in places. A very good copy in modern quarter calf over paper boards, title lettered in gilt on spine.

Rare first edition of this most important and interesting work concerning Catholic mercenary troops fighting for the Protestant armies in the Netherlands, of particular interest not only for its discussion of the religious questions involved, and of the limits of the power of leaders over their subjects; the work also gives much anecdotal insight into the nature of the fighting in the Netherlands. The work consists of "Remonstrations against the denial of absolution by confessors to soldiers on active service occasioned by the case of a Catholic priest refusing absolution to Italian soldiers fighting on behalf of the Dutch in their war against Spain, translated by Sir Nathaniel Brent from the Italian, edited by William Bedell, and printed in quarto by John Bill in 1625. The treatise accuses 'Factious Papalines' of using religion in the Interest of state affairs. Although the editor tries hard to keep the author anonymous in his preface, the work was originally written in Italian by Paolo Sarpi. The Italian original, however, has not been traced." Soko Tomita. 'A Bibliographical Catalogue of Italian Books Printed in England 1603–1642' no 420 p. 249. STC suggests that William Bedell may also have produced the 1630 Latin translation entitled 'Quaestio quodlibetica'. Paolo Sarpi was a member of the Servite Order, hated yet never excommunicated by the papal See, he was the devoted and honoured servant of the Venetian Republic. The opinion of Le Courayer, that Sarpi "était Catholique en gros et quelque fois Protestant en detail" (that he was Catholic overall and sometimes Protestant in detail) seems not altogether groundless. William Bedell was invited to fill the place of chaplain to Sir Henry Wotton, the British Ambassador to Venice. Though he did not arrive until some time after the Interdict had been revoked, he became close to Sarpi who took him into his fullest confidence. He was there when the attempt to assassinate Sarpi was made and wrote of the event "I hope this accident will awake him a little more and put some spirit into him, which is his only want". Bedell's life was written by Bishop Burnet. A very good copy of an interesting work with particular resonance concerning the controversies of the time in England and Ireland.

STC 21758. ESTC S116734.

L2074

90. SCEVOLINI, Domenico. *Discorso nel quale con le auttorita'(sic) cosi de' Gentili, come de' Catolici si dimostra l'Astrologia Giudiciaria esser verissima e utilissima..*

Venice, Giordano Ziletti, 1565.

£1,450

FIRST EDITION. 4to. ff. 30 (numbered 3-29, last blank), Roman and Italic letter, title page slightly foxed to upper and outer margins, printer's device, three woodcut initials, first large, a couple of headpieces. Very light age yellowing, one gathering a bit foxed, paper ex-libris of 'Domenico Cesconi', book dealer in Verona in 1838 on outer upper corner of front pastedown, ms bibliographical reference. A good copy, generally clean in C19th marbled paper over boards, ms shelf marks at head of spine.

First and only edition of this rare work on "astrologia giudiciaria" or judicial astrology, discussing the question of the influence of the stars on the fate of man and earthly events. The work is introduced by a preface of the unknown 'Giulio Fl.' explaining that a friend of Ziletti, after a discussion in the publisher's bookshop, gave him this 'Discourse', which Scevolini had written before his death. It is also the only published work of the author. In this work "by the authority alike of Gentiles and Catholics it is shown that judicial astrology is most true and most useful, condemning those who abuse it and impose necessity on human actions… Scevolini contends that good astrologers do not subject mind and will to the stars… [though they do the body] [He] is not interested in declaring true the astrology of any particular writer or practitioner but in defending the art and science of astrology at large. Scotus, Henry of Ghent, Alexander of Hales, Durand, Albertus Magnus and many other schoolmen in their volumes of theology confirm the dominion of the stars and heavens over us. But Scevolini is content to rest his case on the judgment of St. Thomas Aquinas alone. He remarks that Francesco da Ferrara had interpreted the 'Contra gentiles' of Aquinas against Pico della Mirandola." (Thorndike VI pp. 124-125).

Scevolini Domenico, mathematician of XVI century was one of the last and most thoughtful proponents of judicial astrology in Italy before the suppression of the art by the index and the inquisition.

Censimento CNC 41109. BM STC It. p. 617. Riccardi I S 432. Houzeau & Lancaster I 4893. Thorndike VI pp. 124 -26. Cantamessa II 4069. Rosenthal 3525.

L378

91. SCHMIDT, Erasmus. *Novi Testamenti Jesu Christi graeci, hoc est, originalis linguae tameion [aliis concordantiae] Hactenus usitato correctius, ordinatius, distinctius, plenius.*

Wittenberg, Impensis haeredum Clementis Bergeri bibliopl., ex officina typographica Jobi VVilhelmi Fincelii, 1638.

£1,450

FIRST EDITION. folio. ff. [341]. -1[eng. title page.], [:]4, A-Z6, 2A-2Z6, 3A-3K6. Last blank. Greek letter in three columns. Printed title in red and black, fine full page engraved architectural title, Evangelists to the sides, putti above with olive branches, scenes from the New Testament in roundels at corners, portrait of the author below, woodcut initials, typographical headpieces, 'Edw: Gul: Stillingfleet' and shelf mark in ms. on fly. General paper browning and spotting as usual (poor quality paper), heavier in places. A good copy in contemporary vellum over boards, yapp edges, a.e.r., a little soiled and rubbed.

Rare first edition of this monumental concordance of all the words in the Greek New Testament by the German philologist, theologian and mathematician Erasmus Schmidt, with an appropriate provenance. It comprises an alphabetical arrangement of every word in the the Greek New Testament in which is listed immediately after the series of passages in which it occurs. The work was of great utility to theologians not only in finding particular texts which they wished to consult but especially for ascertaining which passages are really parallel, and thus deducing the accurate meaning and interpretation of each word. The only comparable work to have been published was Henry Estienne's who completed the concordance started by his father Robert in 1594. That text was so riddled with errors that many have concluded that it cannot have been the work of Henry but to which Estienne added his name and published out of financial necessity. This work by Erasmus Schmidt far surpassed that of Estienne, entirely superseding it, and formed the basis of all subsequent concordances. Schmidt, who taught Greek at the University of Wittenberg felt that a proper understanding of the N.T. could only be gained, not from merely understanding the rules of the structure of words and language, but from the most intimate familiarity with the language and its context. He was the last among the German Hellenists who taught in the manner and spirit of Melanchthon.

Edward William Stillingfleet was the grandson of the great British theologian and scholar of the same name. He was a fellow of Lincoln College Oxford and became a Deacon in 1805 and a priest a year later.

Not in BM STC C17 Ger. or Darlow and Moule. Not in Brunet or Graesse.

L1172

92. SENECA, L. & M. Annaeus. *Tragoediae.….editae.….& notis Tho. Farnabii illustratae…*

London, Thom. Snodham., 1624.

£450

8vo., pp. [viii] 366 [viii], text in italic, copious side- and footnotes in Roman, printer's woodcut device on title, woodcut head pieces throughout. Intermittent C17th. marginalia, heavy only on final (unsigned) blank, contemporary or near-contemporary autograph of John Wright on verso of t.-p.; fairly well thumbed but still a good clean copy (especially for a schoolbook) in nice contemporary polished calf, triple border ruled in blind, raised bands, without e. ps.

Second and corrected edition, by "the chief classical scholar as well as the chief schoolmaster of his time" (DNB). Before 1629 his fame was known to all the scholars of Europe, for twelve years from 1630 he was a regular correspondent of Vossius, and his Seneca was praised by John Owen in his epigrams. These little inexpensive editions of the classics remained extraordinarily popular throughout the C17th. ".….his school was so much frequented, that more churchmen and statesmen issued thence than from any school taught by one man in England" -- Lowndes 782.

STC. 22219. Lowndes 2241.

SN0J

93.[TOUROT, Étienne]. *Les Bigarrures, et Touches du Seigneur des Accords…; Le Quatriesme des Bigarrures du Seigneur des Accords; Les Touches du Seigneur des Accords; Les Contes Faceciuex du Sieur Gaulard; Les Escraignes Dijonnaises.*

Rouen, David Geuffroy, 1616-1621.

£2,250

12mo, 5 parts in one. ff. [xii] 181 [i]; [iv] 50; [i] 64; 56 [i]; 59. Roman letter, a few lines of Greek. Printer's woodcut device on titles, portrait of the author aged 35 (repeated), and of Sieur Gaulard by Nicolas Hoey (fl. 1590-1611), 16 emblematic medallions in the text, musical notation and astrological symbols, and curious smaller illustrations (including two skulls singing), ornate headpieces and initials. Small tear to outer margin of title to pt. II, and upper corner of final leaf (repaired), without loss.In near-contemporary French mottled sheep, flat spine gilt in five compartments with central fleurons, speckled edges, recased. Unobtrusive repairs to corners and head of spine, joints a little cracked.

An early edition of this compilation of the complete works of the 'Rabelais of Bourgogne', which "eut un grand success, qu'il dut surtout à l'originalité de son auteur, incarnation vigeureuse de la gaieté franche et de la naïveté maliciuese du vieil esprit gaulois". Tabourot (known as Le Seigneur des Accords), a talented lawyer, friend of Montaigne and Pasquier, and 'juge châtelain de la baronnie de Verdun en Bourgogne', spent ten years before his appointment broadening his mind at the University in Paris and in traveling. He published a number of works, among them a revised edition of his uncle Jehan Le Fèvre's works. He started work early on the present collection of works, a playful smorgasbord of popular folk-tales and fables, satirical pieces, rhymes, basic numerology and code-making, sorcerers and impostors, the invention of many anagrams and above all amusing nothings, which at the same time are frequently instructive, but also include "des obscenités grossières et immondes". However, unlike most surviving works of the period, it provides us with a rare view of the literature of the people and the tastes of ordinary readers, especially of Dijon and Burgogne.

The first edition of this collection of Tabourot's works was J. Richer's in Paris in 1603 (on which the present edition is based). However, some of the works had been published separately in the 16th century, most notably the Touches (first published 1585-88 - "les exemplaires complets des editions originales de cet ouvrage sont si rare qu'on chercherait vainement"), which suffered at the hands of 16th-century editors, and are conventionally much reduced in collected editions. Nevertheless, what remains is an amusing and unusual testimony to the playful side of the post-Renaissance, afforded a signal charm by the naïf woodcuts illustrating the text.

Brunet V, 629; Tchemerzine V, 835; Graesse VII, 6; BM French (Goldsmith), p. 133; one copy in France, at Besançon.

L468

94. THYRAEUS, Petrus. *Daemoniaci, hoc est: De obsessis a spiritibus daemoniorum hominibus, liber vnus.*

Cologne, ex officina Mater. Cholini, sumptibus Gosuini Cholini, 1598.

£1,950

FIRST EDITION thus. 4to. pp. (xii) 207 (i.e. 203) , (i). (:)4, 2(:)2, A-2B4, 2C2. Roman letter, some Italic. Title within line border with large woodcut 'IHS' device, floriated woodcut initials, "Monasterii Schöntal" ms. at head of title page in early hand, stamp of 'Grand Seminaire de Sens' on title (repeated on fly), another early armorial stamp, repeated above, small C19th stamp with crossed keys and monogram BVT below, bookplate of Eric Gruaz on pastedown. Age yellowing some browning in places with some minor spotting, occasional marginal mark or spot. A good, clean copy in contemporary vellum over thin boards, yapp edges.

Second, enlarged edition (the first appeared in 1594), of this demonological tract and handbook for exorcists. Petrus Thyraeus, born in Neuss (Rhineland), joined the Jesuits in 1561, and taught at Jesuit colleges first in Trier and then in Mainz. In 1590, he was appointed professor of theology at the University of Würzburg, and found a patron in Prince-Bishop Julius Echter von Mespelbrunn. He published a number of works on theology, visions and apparition, possessions and exorcism, and on traditional theological subjects such as the Eucharist and the role of the Catholic Church. Petrus Thyraeus concludes in this work that the visible, audible, and tangible phenomena associated with hauntings are hallucinations caused by demons or spirits. It inquires into the nature of demonic possession, its signs, how it occurs, whether witches, magicians, diviners, or heretics are possessed (usually not) whether the Church should be sought to exorcise them (he believed not); finally, he asks whether demons should be allowed to come out of a person if they so desire, and concludes that they should but only if such action is done to the glory of God. The Protestant Reformation and the Counter-Reformation of the sixteenth century gave occasion to re-examine many aspects of Catholic theology and practice, exorcism among them. As the Malleus malificarum of the fifteenth century was an attempt to establish a thorough and systematic definition of witchcraft in the fifteenth century, so in the sixteenth there was an effort to define possession and exorcism. The Daemoniaci is a fascinating example of these early efforts. It is said to be the first systematic attempt to define demonic possession and exorcism. Thyraeus lists a variety of demonic symptoms, like speaking in unknown languages and hungering for raw meat, but spends just as much time talking about what aren't symptoms: leading an immoral lifestyle, having an unpleasant temperament, sleeping during the day, etc. His stated goal in writing the Daemoniaci was to make sure that people received proper treatment for whatever ailed them. Those suffering from what he calls a demonic "obsession" ought to receive exorcism, but those suffering from any number of other spiritual or physical problems ought to seek care elsewhere. For Thyraeus, the latter still meant seeing a priest, as he considered doctors to be quacks. Cf. Jennifer Lowe. 'Driving out the Devil: Demons, Witches, and Magic in the Rare Book Collection.'

BM STC Ger. C16th. p. 862. Adams T697. Caillet 10687. Thorndike VII 368-9. DeBacker/Sommervogel VIII 15:15.

L2672

95. TORSELLINO, Orazio. *De Vita Francisci Xaverii.*

Liege, Hendrik van den Hoven, 1597.

£2,350

8vo. pp. [viii] 317 [xi]. Roman letter, historiated and floriated woodcut initials, woodcut Jesuit emblem on title page, fine engraved portrait of St. Francis Xavier within ornate frame on verso, ms. ex libris 'Stanislaus Kostlla de Stacpoole, 13 Nov. 1846' on title page., 'IHS Maria' in early hand on fly. A very good, clean copy in contemporary vellum, a little soiled, lacking ties.

Third enlarged edition, first published in unauthorised form in 1594, of Torsellino's important biography of the truly extraordinary St. Francis Xavier, one of the earliest and best sources for his life. St Francis Xavier (1506-1552), "The Apostle of the Indies," was one of the founding members of the Jesuit order and perhaps one of its most illustrious. He met Ignacio's de Loyola in Paris at the university and was one of seven, including Loyola himself, who took the original Jesuit vows on the 15th of August 1534. He retained Francis at Rome until 1541, as secretary to the Society of Jesus, when John III, king of Portugal, decided to send a mission to his Indian dominions, and St Xavier was chosen to lead it. On April 7th, 1541, he sailed from Lisbon with Martim Alfonso de Sousa, governor designate of India. For the next twelve years, essentially following the Portuguese trading routes, he evangelised from Goa to Malacca then on to Japan and China with extraordinary success, leaving an organised Christian community wherever he preached. In travel terms alone this was a remarkable achievement. His linguistic, cultural and evangelical legacy in Asia was vast. Within thirty years of his arrival in Japan there were close on 300,000 Christian converts. He died attempting to start a mission into China, though he was

later buried at Goa. He was beatified by Paul V. in 1619 and canonized by Gregory XV. in 1621. Torsellino's work, in six chapters, follows his life chronologically, though concentrates almost exclusively on his Asian travels, ending with a chapter on his miracles. It is, notwithstanding, an important early source of information on Japan and the far East in general.

Stanislaus Kostlla, the 3rd Duke of Stacpoole, became a priest and domestic prelate to the Pope. He acquired the remains of Fontenelle Abbey, one of France's oldest existing ecclesiastical buildings (seventh century), which had been suppressed and partially destroyed during the French Revolution, where he lived until his death in 1896. He gave the Abbey to the French Benedictines in 1893, who have remained there, on and off, till this day. An excellent copy, with interesting provenance.

Torsellino's popular life of the Saint is valuable as one of the first European sources of information on Japan. It contains not only an account of St. Francis' exploits there, but also gives observations on the geography and location of the country and on the character and manners of the Japanese, i.e. their language, religion, appearance, and cuisine.

BM STC Dutch p.199. Cordier, BJ. 128-9. JFB T144 . Not in Adams.

L707

96. TURNER, Robert. *Oratoris et philosophi Ingolstadiensis (with) Panegyrici sermones duo de D. Gregorio Nazianzeno.*

Ingolstadt, ex off. Davidis Sartorius, 1584.

£1,450

FIRST EDITIONS. 8vo, 2 works in 1. pp (xvi) 253 (iii), (xii) 224 (iv). Italic letter, some woodcut initials, printed ornament to both t.p.s and typographical borders to verso of last. First t.p. with early autograph 'M. Joannes Stadleri Ingo, Haliensis' at head (doubtless a student of the author), faint C19 lib. stamp in blank, baroque bookplate of the Virgin and Child over arms of the Fundationis Baldauficae on pastedown, ex libris of Helius Reckh on ffep, handsome armorial book plate '1612' of Mgr Johann Stadler Ecctes Halensis on verso. Occasional early correction to text, a few marginal spots, outer blank margin of second t.p. slightly torn at tab, inner boards and eps a bit wormed. A good clean copy in contemporary south German pigskin, with tooled outer and inner borders and central panel, worn at one corner, a.e.r.

Turner (d. 1599), from a Scottish family, was born and brought up in Devon. Educated at both Oxford and Cambridge he left each without taking a degree, doubtless on account of religion. Like many others he left home and family because of his Catholic faith and in 1572 went to the English college at Douai where he taught rhetoric. He was ordained there two years later. In 1576 he removed to Rome where he taught classics at the German college. Subsequently prefect of studies at the college of Eickstadt in Bavaria and tireless servant and traveller in the Church's cause, by the influence of Cardinal Allen, Turner was appointed professor of eloquence and ethics at the Gregorian College at Ingolstadt and created D. D. His subsequent appointments included Privy Councillor to Duke William of Bavaria, canon of Breslau in Silesia and Latin secretary to the Archduke Ferdinand.

The present volume includes (I) 13 moral, philosophical and doctrinal treatises on subjects as diverse as Church unity, sobriety and the life of St. Thomas a Beckett (II) translations from the works of St. Gregory Nazianzenis (III) a panegyric on the triumphs of Duke Ernest of Bavaria over the Lutherans and (IV) an account of the circumstances of the martyrdom of Sir Edmund Campion. Turner had been Campion's pupil at either Rome or Oxford.

Allison and Rogers I 1260. Shaaber and BM STC Ger. have later eds. only.

L1380

97. TWYNE, Brian. *Antiquitatis Academi Oxoniensis apologia: In tres libros divisa.*

Oxford, Excudebat Iosephus Barnesius, Anno Dom, 1608.

£1,950

FIRST EDITION. pp. [viii], 384, [lxxii]. Roman letter, some Italic. Small woodcut device on title, floriated woodcut initials, woodcut head-pieces, typographical tailpieces and ornaments, bookplate of John Hannah on pastedown, C17th engraved armorial bookplate of Johann Conrad Feuerlein on fly, modern library stamp on verso, ms. shelf mark

on pastedown.Light age yellowing, some quires a little browned, light spotting, the odd marginal ink splash or mark. A very good copy, on thick, crisp paper, in contemporary polished English limp vellum, gilt arms at centre of upper cover within circular wreath, yapp edges, remains of ties.

An excellent copy of the first edition of the first work to deal in detail with the history of the University of Oxford, with interesting provenance. "Brian Twyne, one of the greatest of Oxford antiquaries, has never, perhaps with good reason, attracted any considerable notice. His only printed work, written when he was but a young man, was of a controversial character, and not of a kind to establish his reputation as a sound historian. His services to the University in preparing the Laudian code and drafting the great charter of 1636 necessarily had to wear the veil of anonymity, and the value of his manuscript collections relating to the University and the City has only in recent years been fully recognised. …….The work consists of 456 pages and contains, in addition to the Apology, a list of colleges and halls with their principals and also a list of the Chancellors and Proctors of the University. It was the first published history of the University of Oxford and a remarkable achievement for a young scholar of twenty-eight. The compilation demanded wide reading and the use of many original documents. Among the authorities cited are the archives of the City, the University, Balliol, Oriel, Magdalen and University Colleges; many college registers and statutes; and the cartularies of Osney, Abingdon, and St. Frideswide. These were supplemented. by · manuscripts in the possession of Thomas Allen and fortified by the authority of Homer, Euripides, Aristotle, Plautus, Ovid, Pliny, Virgil and Cicero. The most modern book at that time on Twyne's subject, Petri Rebuffi De privilegiis Universitatum, is also cited. The first two books are concerned chiefly with what Sir Simonds D'Ewes called 'senum deliria,' but book 3 contains a good general account of University history from 1214." Strickland Gibson. 'Brian Twyne' The book belonged to the German author, theologian and jurist Johann Conrad Feuerlein, whose father was the distinguished theologian Konrad Feuerlein. Johann Feuerlein studied at Nuremberg, Altorf and Jena and in 1681 travelled, for the purposes of scientific research, through Germany Holland and England (when he perhaps acquired this book). He was the author of numerous theological works and, perhaps inspired by reading this, a history of the Nuremberg School published in 1699. We have not as yet managed to identify the finely worked gilt arms on the title though the initials suggest a member of the Feuerlein family. A very good copy.

STC 24405. ESTC S118780. Madan, I, p. 72. Lowndes 2730.

L1464

98. VENUSTI, Antonio Maria. *Discorso generale intorno alla generatione, al nascimento de gli huomini…*

Venice, by Giovanni Griffio for Giovan Battista Somasco, 1562.

£1,950

FIRST EDITION, 8vo, ff. [xxiv] 147 [i] (ll. in G inverted). Dedication in Roman letter, text in Italic; woodcut ornaments and initials, printer's centaur device on title, large woodcut emblem of the Dadda family preceding dedication; some age yellowing, infrequent light spotting. C18th century white on black armorial library stamp of Oratius Luccesinus preceding title page. In contemporary purple dyed vellum, later silver panel with interesting Greek style decoration at corners and central arabesque enclosing large "L" on upper cover, floral decoration on lower; all in silver. Rebacked, original spine partially remounted. Lacking ties.

First edition of Venusti's work about generation, birth and brevity of life. There are two lists of contents: the first lists the headings of the 139 chapters into which the text is divided, the second lists the most interesting topics. Included are abortion, why the good die young and teeth can't be destroyed by fire; the definition of the hermaphrodite, famous dwarfs of that time in Milan, Turkish men having more wives and why lust is especially characteristic of the hairy and the lame. The author starts from the viewpoint of the dignity of marriage, describing the relationship of husband and wife and the treatment of moral, social and sexual behaviour. He moves on to pregnancy - medical prescriptions and superstitions -, birth and children - how to cure, care and educate them-, o en referring to the opinions of Avicenna, Aristotle, Averroes, Cicero, Plato, Homer and to the Bible. The result is a mixture of medicine and philosophy. The last section is about natural and unnatural ways of dying and time, its division into years, days and hours, the origins of this division and some philosophical speculations on it.

Oratius Luccesinus was a member of a family prominent in Lucca in the first half of eighteenth century belonging to the noblesse de la robe of the city. The decoration of the binding is unusual combining the Renaissance and the beginnings of Neoclassicism.

Antonio Maria Venusti (1529 - 1585) was a doctor from Grosio, a village near the city of Sondrio. He descended from a poor branch of the Venosta family, the Earls of Tirolo, which in the CXIV ruled that region. He lived in Milan at the court of Dadda family who undertook his education since his father had died during his boyhood and Venusti dedicated this work to the ten sons of Erasmo Dadda.

Their motto, NEC VI NEC SPONTO, on p. b2v, is represented in the centre of a chain made up of ten diamond rings, compared in verse by Giovanni Battista Porro to the valour and strength of the Dadda family.

BM.STC. It. p.718; Wellcome I 6537; Durling 4570.

L659

99. VEREPAEUS, Simon. *Selectiores epistolae clarorum virorum. (with) MACROPEDIUS, Georgius. Methodus de conscribendis epistolis.*

Antwerp, Apud Ioannem Bellerum, 1573-4.

£950

8vo. pp. (xvi) 148 (ii). ff. (ii) 123 (i), with parts of two related works: pp. (viii) 74. (ii, blank). ff. 16-40. Italic and Roman letter, a little Greek, printers' devices on both title pages, a few woodcut initials and tailpieces. Light age yellowing, contemporary ms marginal notes on three ll. of second work, light marginal waterstain to final gathering, contemporary ms autograph "M. Christoph. Gri[...] Pannonii" and of "[...] Rhetorica [...]" on first title page, contemporary ms rhetorical passage on final pastedown. A good, clean copy in C16th German blind-stamped 1/4 pigskin with a roll of Biblical portraits, boards from a C15th liturgical vellum ms (with neumes), spine with three raised bands (two holes), contemporary ms title on top fore edge, long leather ties.

Rare editions of a collection of Renaissance treatises on rhetoric and epistolary science, designed for students, by three north European authors and teachers. Simon Verepaeus (c. 1522-1598), philosopher and theologian, compiled various textbooks including the present. His work includes letters by famous Italian Humanists such as Pietro Bembo, Iacopo Sadoleto, Cristoforo Longolio and Paolo Manuzio, chosen as models of current literary style. Macropedius Georgius, or Joris van Lanckvelt, (1487-1558), was educated at the grammar school of 's-Hertogenbosch in the Netherlands, where Erasmus of Rotterdam had been some twenty years before. In 1502 Macropedius became a member of the Brothers of the Common Life in the same town and from the age of twenty he had begun writing Latin plays and textbooks for students' use. The present work, his most famous, was first published in 1543 in Antwerp under the title of Epistolica, and successively in ten different editions in the Netherlands. Between 1580 and 1649 the work was published no less than six times in London alone and it seems to have been used at schools throughout western Europe. Macropedius' success was not only limited to his writing. As headmaster in Hertongenbosch, Liège and Utrecht he taught many students who later became influential such as the geographer Gerard Mercator and the physician Johannes Wier, who doubted belief in witchcraft as early as 1563. Christoph Hegendorf (1500-1540) was a philologist who played an important rule in the history of the German Reformation, taught Greek literature and wrote many works, most of which are rare. The related fragments at the end belong to two different books. The former, without the title page, is a rhetorical work by Audomarus Talaeus dealing with the figures of speech, the types of metre and the use of the voice and the body. The latter is not identified and comprises some chapters about the liberal arts and the five senses.

Verepaeus: Not in BM STC Dutch, Adams, Graesse or Belgica Typographica. Macropedius-Hegendorf: This edition not in BM STC Ger, Adams or Graesse.

L153

100. 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 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 Ancresses and Authors that have beene memorized 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. Grollier II 446.

L1271

101. WINSEMIUS, Pierius. *Amores.*

Franeker, Ex officinna Uldrici Balck, 1631.

£950

FIRST EDITION. 12mo. pp. [xxiv], 216. Italic letter, prefaces in Roman. Title within fine engraved border, Venus to the le , Cupid to the right, putti above holding a laurel wreath over an allegorical 'muse', small woodcut and typographical headpieces, woodcut initials, "Prudentia - vira - defensio 1632" in contemporary hand on title page, autograph of C.J.J. Hamilton on fly, early note in Latin concerning the text on fly, engraved armorial bookplate of Sir Charles J.J. Hamilton Bart. on pastedown, traces of early stamped ex-libris with monogram on rear pastedown. Light age yellowing, small tear to B2 just touching two letters, no loss. A very good copy in contemporary possibly English dark morocco, covers blind ruled to a panel design, acorn fleuron blind stamped to corners and center of inner panel, spine with raised bands, head and corners a little worn. a.e.r.

Rare first edition of these neo-Latin poems on the subject of Love by Pier van Winsem (1586-1644), a Frisian lawyer and historian appointed, by the States of Friesland, their official historian in 1616. Early in his career he had studied medecine at Leiden but abandoned his studies to devote himself to literature. He studied both in Sweden and France eventually obtaining a doctorate in Law at Caen in 1611. In 1636 he became professor of rhetoric at the University of Franeker. He is perhaps best known for, a chronicle of Friesland. He appears also to have been a public servant, referring in his dedicatory letter to an embassy he took part in to the Duchy of Brunswick. His Amores contain a series of elegies on a wide variety of subjects such as on the Moon, the Night, Lust, or to Bacchus, all of which reflect on some aspect of Love, some with mildly erotic content. It seems that this literary aspect of Winsem's work is now almost entirely forgotten. Authors of the prefatory verse include the scholar and Leiden librarian Daniel Heinsius (1580 -1655).

Sir Charles Hamilton, 2nd Baronet (1767-1849) of Trebinshun House, Brecknockshire, was a naval officer, governor of Newfoundland, and member of parliament. From 1814 to 1817, he was Lieutenant Governor of Heligoland and resident governor for the colony of Newfoundland from 1818 to 1823. During this period, he oversaw the reconstruction of St. John's following fires in 1818 and 1819. As the economy of the island was depressed due to decreased demand for Newfoundland cod, Hamilton encouraged diversification of the fisheries to include whales, seals and salmon. He was made admiral on 22 July 1830. A very good copy of this rare work.

Brunet V13076. Not in Gay.

L1096

102. ZURITA, Jeronimo. *Indices rerum ab Aragonese regibus gestarum… ad annum MCDX.*

Zaragoza, Dominicus a Portonariis de Cursinis, 1578.

£1,950

FIRST EDITION. 4to, pp (iv) 407 (v); (iv) 5-155. Roman letter, two parts in one, three crowned shields woodcut on first and and one large one on second, printers full page armorial device on last leaf of both parts. First title page foxed with a few oil splashes towards slightly frayed fore-edge, intermittent and inoffensive light browning and spotting. A good, clean, very wide margined copy in contemporary Spanish vellum, fleurons gilts at each corner and multi part ornament in centres, all gilt, now rather oxidised. Remains of ties, loose red silk marker, ex libris 'Oxford 1943' on fly, pencil marginalia to first few pages of text.

First edition of one of the major historical works of Zurita, the father of modern historical scholarship in Spain. He was the preeminent chronicler of the Kingdom of Aragon, in the present case of its Kings up to the reign off Martin I in the early C15th, to which is appended a history of the Spanish Kingdom of Sicily, the work of Godofredo Malaterra, Fray Alejandro, Abolorio de Roberto Guiscardo and others. In 1548 Zurita was appointed the first official chronicler of the Kingdom of Aragon to which he later added the important offices of secretary to the Council of the Inquisition, secretary to the Royal Council, and of the Royal Household - all matters requiring the royal signature passed through him. Having resigned his offices in 1571, he completed over a period of thirty years his great 'Annals of Aragon', its history from the time of the Islamic conquest up to the reign of Ferdinand the Catholic. It was published in 6 large volumes between 1562 and1580. The present text is not part of that great work but can be said to follow on from it. What is important about both was Zurita's impeccable historical method, which earned him the title of the first modern Spanish chronicler. Despite the ample resources available to him Spain, he personally sought out sources in the Netherlands, Rome, Naples, and Sicily, in order to obtain documents containing first hand information and other most reliable materials.

Zurita died the year his last volume was published. Subsequently his works have been criticised for a partiality towards Aragon (and not much affection for Castille) but they remain the preeminent source for the history of that part of the Spanish peninsula during its golden age.

BM.STC.Sp. p222; Adams Z204; Palau XXVIII 381759 'Algunos bibliófilos añaden el siguiente que aunque es un compendio de la grande obra de Zurita, contiene algunos nuevos detalles y amplía ciertos pasajes'.

L2624

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