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Front cover illustration from SPEED, Robert, The counter scuffle. VVhereunto is added, The counter rat. Written by R. S. London, Printed by Richard Bishop, 1637
First edition with the important commentary and textual revisions of Claude Saumaise, beautifully printed in parallel Greek and Latin, in a fine contemporary prize binding from the Erasmus School in Rotterdam. The Adventures of Leucippe and Clitophon by Achilles Tatius, is one of the five surviving Ancient Greek romances, notable for its many similarities to Longus’ Daphnis and Chloe, and its mild parodic nature. It is a gently erotic romance in eight books, which retained remarkable popularity and spawned innumerable imitations, particularly in the C18, when it was several times reprinted. The author was a Greek from Alexandria in the 3rd or 4th centuries A.D. It is said he became a Christian and ultimately a Bishop. On being challenged for having written an obscene book he replied that he was only teaching the fruits of moderation as opposed to evils attendant on senseless passion. Tatius takes pleasure in asides and digressions on mythology and the interpretation of omens, descriptions of exotic beasts crocodiles, hippopotami, and sights such as the Nile delta, and Alexandria, and discussions of amorous matters; kisses, or whether women or boys make better lovers. The large number of existing manuscripts attests the novel’s popularity. A part of it was first printed in a Latin translation by Annibal della Croce, in Lyon, 1544; his complete translation appeared in Basel in 1554. The first edition of the Greek original appeared in Heidelberg, 1601, printed together with similar works of Longus and Parthenius.”Son roman … est agréable et expose bien les moeurs antiques. Héliodore en a repris avec succès plusieurs situations; mais, comme les traducteurs modernes, il les a adoucies et exposees plus modestement”, Gay I 14.

“At a time when Cromwell with his Ironsides was fighting the battle of Marston-Moor, and Milton was defending the cause of English Democracy with his arguments, there was at the University of Leyden a professor by the name of Claude Salmasius, or Saumaise as he was called in France, from where he came. Born in 1588 at Semur-en-Auxois, in Burgundy, Salmasius had a very brilliant career in almost every department of learning, and scholarship. He studied law for three years under the famous Godefroy at Heidelberg, but afterwards preferred the study
of languages and literature. His fame as a scholar of the very first rank ran through all Europe. The Universities of Padua and Bologna offered him a professorship, and England tried to win him, until in 1623 he accepted the call of Leyden in order to take the place of Scaliger. …Never before was a scholar given so much honor. To all this Salmasius responded by writing an almost incredible number of books on all kinds of subjects, as well as pamphlets on the prominent questions of the day. Being a royalist, he wrote, shortly after the execution of Charles I, a booklet entitled ‘Defensio Regia pro Carolo I,’ dedicated to the king’s oldest son Charles, whom he called the heir and legitimate successor of his father as King of England.” Tiemen de Vries “Holland’s Influence on English Language and Literature” He is perhaps now most famous for his discovery in the library of the Counts Palatine in Heidelberg of the only surviving copy of Cephalus’s 10th-century unexpurgated copy of the Greek Anthology, including the 258-poem anthology of homoerotic poems by Straton of Sardis that would eventually become known as the notorious Book 12 of the Greek Anthology. Salmasius made copies of the newly discovered poems in the Palatine version and began to circulate clandestine manuscript copies of them as the Anthologia Inedita.

This prize binding is most probably from the Schola Erasmiana at Rotterdam; the gift inscription on on the front endpaper naming the student recipient, Gualter Breman, is inscribed by the presenter, Henrico Suardecronio, with his signature, as Rector, Roterdam, 1642 who was a onetime head of the Schola Erasmiana in that city. There is a poem dedicated to Suardecronio in an edition of collected poetry published at Amsterdam, 1659 “Bloemkrans van verscheiden gedichten: door eenige liefhebbers der poežij bij een verzamelt” that presents him as “Scholae Erasmianae, tum temporis Rectori, post quator Filios, Uxorí continuato partu, editios” Brunet I 36-37. Graesse I 13. Gay I 14

CONTEMPORARY ENGLISH GILT


Mainz, Excudebat Ioannes Albinus, 1602. £2,750

8vo. [xiv], 375, [i]. Roman letter, some Italic and Greek, text in double column. Small woodcut headpieces, typographical ornaments, manuscript monogram ‘MM’ at foot of tp, another ‘J I M’ besides, “Liber johannis Manley 1616” on verso of title. Light age yellowing, some spotting, small waterstain in lower margin, chip to fore-edge of t-p (softening) tiny worm-trail in lower blank margin becoming single pinprick holes towards end. A good copy in fine contemporary English calf, covers bordered with a double gilt rule, large gilt stamped corner-pieces, central scrolled gilt stamped lozenge around a small oval, semée of small tools gilt, letters H and M (possibly Henry Manley) gilt in central ovals respectively, spine with repeated scroll tools, red morocco label gilt, all edges gilt and gauffered.
A very good copy of this rare edition of the De Officiis of St. Ambrose in a very fine contemporary English binding. De officiis, by Ambrose of Milan (c. 339–397), is one of the most important texts of Latin Patristic literature, and a major work of early Christian ethics. Modelled on the De officiis of Cicero, it synthesizes Stoic assumptions on virtue and expediency with biblical patterns of humility, charity, and self-denial to present Ambrose’s vision of the appropriate conduct for representatives of the church of Milan in the late 380s. Ambrose tries to demonstrate that Christian values not only match but also exceed the moral standards advocated by Cicero. His purpose is not to build bridges between Cicero and Christ, but to replace Cicero’s work with a new Christian account of duties, designed to show the social triumph of the gospel in the world of the Roman Empire. “Ambrose’s De Officiis has proved to be the most influential of all his surviving works, and is among the most important texts of patristic literature. As a document which reflects the spiritual convictions and the moral and intellectual assumptions of a leading western churchman of the late fourth century, De Officiis has been studied, quoted, edited, and translated by a host of scholars over the centuries. It deserves study on a variety of levels: as a major example of Christian humanism; as evidence of the relationship between Stoicism and early Christianity; as a seminal work of moral theology and manual of clerical instruction; and as a reflection of the social and intellectual prejudices of the son of a high ranking Roman official and former provincial governor turned bishop. In all of these areas, the importance of the text as a work of historical interest is not in doubt.” Ivor J. Davidson ‘Ambrose’s de officiis and the Intellectual Climate of the Late Fourth Century.’ The work contains copious citations from Scripture and Cicero, and is of great interest for its historical and social context.

The binding is fine example of a late sixteenth century, early seventeenth-century English gilt stamped centre and corner-piece design with a semée of small tools. It is very similar in style and finish to another in the BL shelfmark c46b3 on a work from the same period, and is in very finely preserved condition.

BM STC Ger. C17th. vol. 1 A551.

3.  **BACON, Sir Francis.** Historia Vitae & Mortis. Sive, Titulus Secundus in Historia Naturali & Experimentalii [etc].

London, John Haviland for Matthew Lownes, 1623  

£2,500

FIRST EDITION. 8vo., pp. [vi], 410, 407-454. A-2F8. Roman & italic letter. Title framed in double rule, text in box rule, woodcut initials and typographical ornaments, early shelf mark on pastedown, repeated on fly, book-label of Nicholas Wall on rear pastedown. Light age yellowing, small stain on t-p, minor waterstain in upper blank margin, rare marginal mark or spot. A very good, well margined copy, crisp and clean in excellent contemporary French polished calf, covers bordered with a double gilt rule, arms of Leonor d’Estampes de Valency (Olivier 1663) gilt at centres, spine with gilt ruled raised bands double gilt ruled in compartments, author and title gilt lettered direct, all edges sprinkled red, corners worn, joint a little cracked, loss at head, a little chip at tail.
First edition of this fascinating and influential work which was entitled in its first English translation (1637) ‘The Historie.....of the Prolongation of Life’. It formed part of the 3rd book of Bacon’s projected ‘Instauratio Magna’ (cf. ‘Printing and the Mind of Man’ 119), a multi-part work which was never completed but had the overall aim of creating a new system of philosophy and extending man’s dominion over nature. Book 3 was to contain a collection of materials on which the scientific method of induction was to work. The ‘Historia Vitae et Mortis’ comprises a series of essays on all aspects of the maintenance and prolongation of life, including medicines and herbs, food and drink, sleep and exercise, temperature and climate, occupations, baths and hygiene. Bacon recommends life in caves and on mountains and suggests that frequent blood-letting may help to renew the body fluids. “As he grew older, Bacon became increasingly concerned with ways of escaping, or at least delaying, the clutches or mortality, and his interest in medical questions correspondingly grew... Bacon also wrote at length elsewhere on matters of health, sickness and nutrition, mostly in his late natural histories: the ‘Sylva Sylvarum’, and the ‘History of life and Death’ (Historia vitae et Mortis, 1623). These medical issues are a vital— but rather neglected — aspect of Bacon’s interest in Nature. Moreover, his growing preoccupation with medicine emerges strongly in the late New Atlantis. The work as a whole manifests a deep interest in the central questions of Renaissance medicine: how to cure disease, how to preserve health, and — in particular — how to prolong life.” Glynn White. ‘Francis Bacon’s New Atlantis: New Interdisciplinary Essays.’

However unsound some of his suggestions are now known to be, Bacon was of first-rate importance as a reformer of scientific method, insisting on the importance of observation and experiment without — as in the pre-modern way of thinking — relying on preconceived theories.

Léonor d’Estampes de Valengay was a celebrated French bibliophile (died 1651). He was firstly abbot of Bourgueil in Anjou, then Bishop at Chartres (the arms on this copy were probably made for him during this period), and finally Archbishop of Reims.

ESTC S100503. STC 1156. Alden 623/7. ‘In the section ‘Desiccatio’ guaiacum is mentioned; under ‘Operatio super spiritus’, tobacco. Scattered refs to Brazil, Peru, and Virginia also appear’. Gibson 147. Lowndes 95. See also Thorndike VII ch. 4 passim. This edn. not in Wellcome or Osler.

L2674a

**BOUND FOR DE LA VRILLIÈRE**

4. **BARROS, Alonso de.** *Proverbios morales, concordados por el Maestro Bartolome Ximenez Paton...*

Lisbon, por Pedro Craesbeeck, 1617. £2,750

4to. ff. [x], 78 [i.e 80], [ii]. Roman and Italic letter, text within box rule. Small woodcut Jesuit device on title, floriated woodcut initials, grotesque tail-pieces, Light age yellowing, occasional light browning. A fine copy in splendid contemporary bindings.
French olive morocco, covers triple gilt ruled to a panel design, double lambda monogram gilt to outer corners, arms of Louis Phélypeaux de la Vrillière (1599-1684), gilt stamped at centres, (Guigard II 395), spine triple gilt ruled to a single panel, title gilt lettered in long, fleurons gilt at head and tail, edges with a gilt pointillé rule, a.e.g., upper cover and spine very lightly sunned.

A rare and beautifully printed bilingual edition of the collection of Proverbs by Alonso de Barros with the concordance by Bartolome Jiménez Paton, numbered alongside, beautifully bound in contemporary French morocco of the highest quality. This, Barros’s most influential work, first appeared in 1598. This edition by Craesbeeck was only the second to have the Latin concordance to the 1100 Castilian verse proverbs. The work is beautifully printed by Peeter van Crasesbeeck, who, after an apprenticeship with the Plantin press, moved to Lisbon, where he became one of the principal printers, eventually being made Kings printer by Philippe II of Portugal in 1620.

“*The Proverbios morales*” by Alonso Barros, as one of the the paratexts states, include in a “cerco pequeno, sentido grande” [great meaning within a small enclosure] where “cada uno en su estado hallara lo que para cumplir con el le sea conveniente y necesario” [each one in his state will find whatever is appropriate and necessary to comply with it.] Mateo Aleman, the author of the prologue to Barros’s collectanea, also insists on the conciseness of the form: according to him, the compiler has gathered “las Flores de mayor olor, y mejor vista, consejos, y sentencias de gravissimos Filosofos, Griegos, y Latinos” [The flowers with the sweetest smell and prettiest sight, the counsels and maxims of the profoundest Greek and Latin philosophers], and the compendium thus represents the “quinta essencia de la Etica, Politica, Economica.” [quintessence of Ethics, Politics and Economics.]” Barry Taylor. ‘Brief Forms in Medieval and Renaissance Hispanic Literature’.

This copy was beautifully bound, in very elegant olive morocco for Louis Phélypeaux de la Vrillière (1599-1684). Guigard states that he has seen a book with these arms in the “Bibliotheque de Sainte-Geneviève” also bound in green morocco. He also states that “Nous avons trouve encore d’autres volumes de cette provenance habillés avec un gout exquis, et nous ne sommes pas éloigné de croire que la plupart sortaient des mains de Le Gascon”. The absence of tools on this binding prevents such an attribution but it is certainly a binding of the highest quality, and exquisitely executed.

5. [BIBLE]. La Bibbia cioè i libri del vecchio e del nuovo testamento.


FIRST EDITION thus. Large 4to. pp. (iv) 847 (i) 178 (ii) 314, lacking final blank as often. Roman letter, little Italic, double column. Fine woodcut vignette to t-p, decorated initials, head- and tailpieces. T-p dust-soiled, early ex-libris below title cut out, and repaired, lower edge of t-p and last few ll. little frayed, uniform age yellowing, couple of marginal tears to pp. 249-52, ancient repair to one lower outer corner. A good copy in C17 probably German deer skin, traces of ties, rebacked, covers gilt to a panel design, outer border single gilt ruled to a floral decoration, centre panel with gilt fleurons to corners and large gilt floral centrepiece, C18 gilt stamped oval wreath with arms of the Duchy of Bavaria (post-1777), few very minor repairs to edges. C19 ex-libris ‘J.D. Glennie, Green Street, Grosvenor Sq’ to front pastedown, C18 inscriptions ‘Collect. Biblior.’ and ‘C.F. Hurlebusch à Stockholm 1725’ inked to fep, erased early ex-libris ‘Giovanni (?) and autograph ‘C.J. Hurleb:’ to t-p, stamp ‘Duplum Bibliotheca R. Monac.’ to verso of t-p, armorial bookplate ‘C.T. Bibliotheca Palatina’ to rear pastedown, occasional French, Italian and Hebrew annotation.

First edition of the first Italian translation of the Bible expressly devised for exiled Protestant Italian communities. Its translator, Giovanni Diodati (1576-1649) was an Italian-born Calvinist whose family fled to Geneva to escape persecution. After studying theology, Aramaic and Hebrew with some of the greatest Protestant intellectuals including Theodor de Beza and Casaubon, he was appointed professor of Hebrew at the Geneva Academy; he represented Geneva at the synod of Dordrecht of 1618-19 and was admired as a theologian by James I of England. Italian translations, based on the Vulgate, had first appeared in the late C15; during the Council of Trent, one of their translators was burnt on the stake. The ‘Bibbia diodatina’ provided a reliable vernacular text, very successful among the few, small Italian Protestant communities gathered in Switzerland. Unlike other vernacular translations like the King James Bible, it was the result of individual rather than group work and reflected not so much the contemporary language but the dated vernacular of Protestant exiles, more reminiscent of C16 Italian, due to their linguistic isolation (Fiume, ‘Giovanni Diodati’, 95-96, 98). Through the addition of section introductions and marginal commentary, Diodati created a powerful instrument for the individual reading of the Scriptures (including the Apocrypha), as expressed by the prefacing quotation from Timothy 3:16-17: ‘All Scriptures are divinely inspired and useful to teach, reproach, correct and instruct in justice.’ A beautifully bound theological masterpiece of intriguing provenance.

This copy belonged to the German composer, organist and harpsichordist Conrad Friedrich Hurlebusch (1691-1765). In 1723, upon the invitation of the King of Sweden, he moved to Stockholm—hence the ex-libris on this copy—where he was appointed chamber musician; he
returned to Germany in 1725 after failing to be appointed court organist (‘The Cambridge Companion to the Harpsichord’, 79, 229). In the course of the C17, it was probably in the hands of an Italian—a Giovanni whose ex-libris was erased and who wrote the Italian marginalia; it was also owned by a French speaker—probably a contemporary Swiss Protestant—occasionally adding French translations of Italian words. It was acquired by the Bibliotheca Palatina (Royal Library) of Bavaria during the reign of the Elector Charles Theodor (1777-99), whose initials appear on the bookplate; the gilt arms of Bavaria also reflect his revisions. Founded in the mid-C16 by Duke Albrecht V, the Bibliotheca Palatina in Munich (later Bayerische Staatsbibliothek) reached 17,000 volumes by 1600 and included major collections such as that of Johann Jakob Fugger. With the secularization of Bavaria in 1803 it acquired half a million volumes from Bavarian monasteries, many of which, like this copy, were later sold as duplicates. In the C19, this copy was acquired by the English Rev. J.D. Glennie of Grosvenor Square.


6. [BIBLE] THE NEW TESTAMENT. The New Testament of Jesus Christ: faithfully translated into English, out of the authentical Latin, diligently conferred with the Greeke...

Antwerp, Daniel Vervliet, 1600. £2,950

4to. pp. [xxxvi], 745, [xxvii]. a-d4, e2, A-5D4, 5E2. Roman letter, some italic, woodcut initials, woodcut and typographical head and tail pieces, title within ornate typographical border, “Samuel Sutton his book” in lower margin of A5r, repeated at head of title, James Baldwin 1692 below, “Brandon Hay” and “his son John Hay” dated 1609 on lower margin of Ccc1 verso. General light age yellowing, occasion minor marginal mark. A very good, unusually clean copy in modern three quarter calf over boards, spine with raised bands with blind fleurons at centres, red morocco label gilt. a.e.r.

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

The notes take up a good deal of the volume and have both a polemical and patristic character. They also offer insights on issues of translation, and on the Hebrew and Greek source texts of the Vulgate. From the point of view of scholarship, the Douay-Rheims Bible is seen as particularly accurate. Although not officially mentioned as one of the versions to be consulted, it is now recognized to have had a large influence on the King James Version. The Douai version was printed in very small quantities for export to England and suffered from persecution whilst there, not to mention centuries of use; complete copies in good condition are rare.


7. **BONAVENTURE, Saint.** *The life of the most holy father S. Francis.*

Douai, by Martin Bogard, 1635. £2,950

16mo. pp. [xxxii], 208, 193-346, [vi]. ā8, ē8, A-Z8. [lacking ā4 with portrait, last quire bound out of order]. Roman letter, some Italic. Small floriated woodcut initials, typographical ornaments, early autograph of William Eyston (of East Hendred) on title his marks below, bookplate of Milltown Park library on pastedown, with the ex-legato label of William O’Brian below. Title page a little dusty with closed tear repaired on verso, outer and upper edge a little frayed, light age yellowing, light waterstain towards fore-edge at beginning, the odd mark. A good copy in charming English crimson morocco circa 1820, covers bordered with a single gilt rule and blind roll, spine triple gilt ruled in compartments, fleurons gilt to centres, edges gilt ruled, marbled endpapers.

Rare second edition of this English translation of the ‘Legenda maior beatissimi patris Francisci’ by Anthony Browne, Second Viscount Montague, dedicated to Lady Winefied Englefield, printed in Douai for the recusant market in England. The last leaf contains a note to the reader.
to excuse the printing errors as “it being done by strangers ignorant of our language.” Mountague’s dedication was omitted from the first edition but included in this second after his death in 1629.

Commissioned by the Franciscan Order, at the general chapter of Narbonne, Bonaventure wrote his official biography of St. Francis of Assisi in 1260. It was a literary composition intended to provide a unified and complete biography, unlike the Fioretti, which was merely a collection of anecdotes on St. Francis’ life and miracles. St Bonaventure described the life of St Francis as an example to the faithful. There is a general chronological framework in the beginning and end. The initial sections from chapters one to four deal with his early life, his conversion, the foundation and spread of the order; the final sections, from chapter thirteen to the end deal with his receiving of the stigmata, death and canonization. Within this general framework is the core of the treatise, nine chapters on the virtues, such as poverty piety and obedience, which are organized according to themes, drawing on incidents from St. Francis’ life to illustrate them. This section has an inner order according to the three stages of spiritual life: purification, illumination and perfection. St. Bonaventure (1221-1274), an Italian theologian and monk, is widely considered the greatest Franciscan mystic after St. Francis himself. Some of St. Francis’ early companions were still alive at the time of composition and Bonaventure consulted them to gather anecdotes. The work is also based on two earlier works, those of Thomas of Celano and Julian of Speyer. This charming popular edition of this translation was intended for a Catholic audience in England and Ireland, the translation making it accessible to many more people than the Latin original.

The Eyston family of East Hendred, Hendred House, were recusants who remained Roman Catholic following the English Reformation. The medieval chapel of Saint Amand, a private chapel attached to the manor house, remained in Catholic use during penal times and is still used for occasional services today.

ESTC S112961. STC 3272. Allison and Rogers, II 93. “In this edition the dedicatory epistle by E. H. is omitted and replaced by Viscount Montague’s original dedicatory epistle signed: Anthony Mountague. There is also a new editor’s dedicatory epistle sgd.: F.C. [Franciscus a S. Clara or Franciscus Coventriensis, being both names in religion used by Christopher Davenport]. Viscount Montague had died in 1629.” ESTC records three copies in US libraries, Yale, Folger and the University of Texas, Austin.

8. [BORDEAUX]. Les coustumes generales de la ville de Bourdeaus, Seneschauessée de Guyenne, & pais de Bordelois.

Bordeaux, Par S. Millanges, 1611. £1,950

Very rare edition in French, finely printed by Simon Millanges (Montaigne’s printer), of the ancient customary laws of Guyenne and Bordeaux. “Under Francois I the ‘Anciennes Coutumes de Guyenne’ (Ancient Customary laws of Guyenne) were reformed to take into account the local bourgeoisie’s demands. The three estates of the sénéchaussée of Guyenne assembled in February 1520 to modify the old Coutumier. Several articles were suppressed or changed and new ones were added. The work lasted five months and the reformed Coutumier went into effect towards the end of 1527. Its territory was extended to include the former sénéchaussée of Bordeaux. The new customary law of Guyenne, which heavily favored the bourgeoisie, consisted of 117 articles written in a rather disorderly fashion and without much equity. Questions of inheritance and testamentary succession strongly centered customary law around the transmission of property, and the goal of the great majority of the articles was to provide better protection for private property and to favor bourgeois property owners over the feudal territorial rights of noble landlords. The first article sets the tone of this rewriting of the customary law. It stipulates that every son of a merchant family engaged in commerce or other business (banking, brokerage, purchasing) “can make commitments without his father’s consent, in matters concerning merchandise or business” For example, children had the right to do business under their own names without depending on the authority of their fathers. In the spirit of liberalizing mercantile law, Article V reorganized the law governing the legacy of goods to descendants by specifying that lineal transmission henceforth always had priority over feudal law. Inheritances, successions, transmissions, and donations of buildings, as well as the regulation of rents and mortgages, were subjected to new interpretations favorable to the rising bourgeoisie and represented more than sixty articles in the “coutumes generales de la ville de Bordeaux, Sénéchaussée de Guyenne,” between 1520 and 1527. The revision of customary law at the beginning of the sixteenth century was the end result of a long process of political redistribution in Bordeaux and in Guyenne .. The oldest text of this Coutume was printed in Bordeaux in 1528 by Jean Guyart. The Coutume was reprinted by Simon Millanges in 1611 and 1617, and again by Jaques Mongiron Millanges in 1661 and 1666.” Philippe Desan ‘Montaigne: A Life.’

The work has many interesting details concerning the wine trade; for instance a chapter on the correct use of containers and barrels for holding wine, or on the theft of grapes. A rare work, that gives fascinating insight into a town that was intimately linked, through its trade in wine, with England, and with the transition from a feudal to a Bourgeois society.

USTC 6800215. [Two locations only, Both at Bordeaux.] This edition not in BM STC Fr. C17th or Brunet.
PERFECT PROVENANCE

9. **BUCHANAN, George.** *Paraphrasis Psalmorum Davidis Poetica ... Eiusdem Buchanani tragœdie duæ, Iephthes, & Baptistes.*

Amsterdam, ex officina Henrici Laurentij, 1618. **£3,250**


A very rare edition of this collection of three important neo-Latin works by George Buchanan, with a most interesting and important English provenance; from the library of Rowland Woodward a close friend of John Donne, who addressed many poems to him. Woodward owned a copy of Donne’s Pseudo-Martyr, presented to him by Donne, now in the Bodleian (shelf mark Arch H. e. 83) which also has Woodward’s autograph and motto. Keynes describes it thus; “Another presentation copy, now in the library of John Sparrow, was given by Donne to his friend Rowland Woodward. At the top of the title-page, here reproduced is written the Spanish motto ‘De juegos el mejor es con la hoja’. (of games the best is with the leaf) ... A short account of Woodward will be found in Pearsall Smith’s life and letters of Sir Henry Wotton, Oxford 1907. ... Donne addressed poems to him and to other members of his family, and he may have owned the Westmorland MS. of the Poems. (See Grierson II Lxxxix). Another book from his library, one volume of ‘Memoires de L’Estat de France sous Charles Neufiesme’ 2nd edn, 1578’, is in the possession of Mr. Desmond Flower. It has the signature and motto and carries the hand written bookplate of the Earl of Westmorland, 1856.” Keynes p. 7.

“The late Sir Edmund Gosse concludes the first volume of his ‘Life and Letters of John Donne’ (1899) by saying, “There is none of Donne’s friends of whom we would more gladly know more than of Rowland Woodward.” He states that nothing is known of him but his name, the epistles that Donne wrote to him, and the gift to him by Donne of a copy of the Pseudo-Martyr; he concludes that the important Westmoreland MS. also was given to him by Donne. ...Mr. Pearsall Smith .. establishes that Woodward was at Venice with Wotton in 1605; during his residence there he was sent as a spy to Milan and imprisoned by the Inquisition. In 1607, while bringing home dispatches, he was attacked by robbers in France and left for dead. On February 2, 1608, £60 was paid to his brother Thomas for Rowland’s “surgeons and diets.” In 1608 he entered the service of the Bishop of London. In 1625 he petitioned for a pension. In 1630 he became Deputy Master of Ceremonies, and died in 1636-1637” M. C. Deas “A Note on Rowland Woodward, the Friend of Donne.” The Review of English Studies, Vol. 7, No. 28 (Oct., 1931), pp. 454-457. Deas also points out the later connection between Woodward and Francis, Earl of Westmorland, who must have acquired Woodward’s books, including the
Pseudo-Martyr presentation copy and the important “Westmorland” manuscript, along with this work. Keynes translates the ‘Hoja’ as ‘leaf’ but it can also mean ‘blade.’

“For some two hundred years the paraphrasing of the Psalms in Latin verse attracted many poets to try their hand, including some of Europe’s best. The object was not primarily devotional or pedagogical, and they were not, at least at first, set to music or used in churches; the impulse was literary and artistic, a response to the challenge of recasting the poetry of the ancient Hebrews, usually accessed in Latin translations, into classicizing verse. The genre became especially popular in the years after 1530, when numerous versions were written, some in the elegiac metre and others in a variety of mainly lyrical metres. George Buchanan took the latter path, and was actually the first to produce a complete set, in which he used some thirty metres for the 150 psalms. He began work when in France, continued them in Portugal (helped in part by a period of confinement near Lisbon decreed by the Inquisition), and finished them in the early 1560s, soon after his return to Scotland.” Roger Green

“The most famous neo-Latin drama written by an author from Britain was the tragedy of Iephthes sive votum (Jephthah, or the Vow, 1553), inspired by the biblical story of Jephthah (Judges 11). In a poignant example of tragic irony, Jephthah made a vow that if granted victory, he would sacrifice the first living thing that he met on his journey home – only to be greeted by his daughter. The same author also wrote the successful gospel-based Baptistes sive calunnia on the beheading of John the baptist. These dramas were written in France by the Scottish humanist George Buchanan (1506-82). They dealt with religious beliefs – for instance, about the status of vows or about the relation between God and Evil – but also with practises of worship.” Andrew Hiscock, Helen Wilcox “The Oxford Handbook of Early Modern English Literature and Religion.”

An extremely rare edition with most important English provenance.

Not in BM STC Low Countries C17th. Shaaber B 797. See Keynes p. 6-7.


London, Per Henricum Bynneman, Mense Augusto. 1568. £2,750

FIRST EDITION. Two parts in one. 8vo. pp. 340, 340b-e, 341-360, [xxiv]; [xl]. A-X8, Y8(Y2+’Y2’2) Z-2A8, A-E4. Two-leaf gathering in quire Y, both leaves signed Y.ii., containing material omitted on leaf Y2v. The “Assertio antiquitatis Oxoniensis Academiae” by Thomas Caius has separate dated title page and register. Italic letter in first work, Roman in second, some Gaelic. Floriated woodcut initials, large woodcut printer’s device to recto of last, bookplate of Chatsworth Library on pastedown. Light age yellowing, wormtrail to blank gutter of a few quires, three lines inked over on penultimate leaf. A very good copy, crisp and clean, in C17th style calf but later, covers bordered with a double blind rule, spine gilt and blind ruled in
First edition of this important, though extravagant, history of the University of Cambridge, which was published anonymously with a text by Thomas Caius arguing the case for Oxford being the oldest English University. “John Caius [Kees, Keys] was an English physician, and second founder of the present Gonville and Caius College, Cambridge, was born at Norwich on the 6th of October 1510. He was admitted a student at what was then Gonville Hall, Cambridge, where he seems to have mainly studied divinity. After graduating in 1533, he visited Italy, where he studied under the celebrated Montanus and Vesalius at Padua; and in 1541 he took his degree in physic at Padua. In 1543 he visited several parts of Italy, Germany and France; and returned to England. He was a physician in London in 1547, and was admitted fellow of the College of Physicians, of which he was for many years president. In 1557, being then physician to Queen Mary, he enlarged the foundation of his old college, changed the name from “Gonville Hall” to “Gonville and Caius College,” and endowed it with several considerable estates, adding an entire new court at the expense of £1834. Of this college he accepted the mastership (24th of January 1558/9) on the death of Dr Bacon, and held it till about a month before his death.” DNB.

“The controversy on the respective claims of Oxford and Cambridge to the greater antiquity arose, according to Caius, on the visit of Queen Elizabeth to Cambridge in 1564, when the University Orator claimed priority for Cambridge and the earlier foundation. A counter-blast to this claim was delivered before Queen Elizabeth on her visit to Oxford in 1566 by Thomas Key (Kay or Caius) of University College. The Archbishop [Parker] thereupon asked John Caius to defend the greater antiquity of their common University, and so - Caius’s work. The first edition was printed anonymously in 1568, and included Kay’s rejoinder (Assertio Antiquitatis Oxoniensis Academiae).” Hind. “In this book the Catabrigian Caius renewed the arguments in favour of Cambridge being the elder university. The Oxonian Caius countered with another manuscript, ‘Examen Judicii Cantabrigiensis’, published in 1730.. While Thomas Caius died in 1572, John Caius continued to champion the antiquity of his own university, publishing Historiae Cantabrigiensis Academiae (1574). Elizabeth Goldring ‘John Nichols’s The Progresses and Public Processions of Queen Elizabeth’...

“One innovative feature of Caius’ ‘Historia’ was his inclusion of a dense bibliography, although most of the books he cited existed only as manuscripts at the time. M. R. James traced Caius’ bibliography back to the massive collection of manuscripts collected by Parker at Lambeth Palace in the 1560s, which included not only the core of present Lambeth Palace Library but also the contents of the present Parker Library at Corpus Christi College, Cambridge, the Cottonian Library that is now part of the British Library and manuscripts in Cambridge University Library. John Strype tells us that it was Parker who arranged the printing of Caius’ Historia and that the Archbishop sent out presentation copies of Caius’ work, yet oddly Caius never mentioned Parker in the book.” Francis Young. ‘John Caius: history as argument’. A most interesting work.

ESTC S107131. STC 4344.
11. CASTLEMAINE, Roger Palmer, Earl of. *The Catholique apology ... & D.r Du Moulins Answer to Philanax; as also D.r Stillingfleet's last gun-powder treason sermon, his attaque about the treaty of Munster, & all matter of fact charg'd on the English Catholiques by their enemies.*

[Antwerp], s.n., M. DC. LXXIV. 1674. £2,250

FIRST EDITION thus. 8vo. pp. [viii], 600. a4, A-2O8, 2P4. With slip cancel on last line of p. 597. “A catalogue of those Catholicks that died and suffered for their loyalty” (p. 574-580) printed in red. Roman and Italic letter. Floriated woodcut initials and headpieces, typographical ornaments, bookplate of Milltown Park library on pastedown, with the ex-legato label of William O’Brien below. Light age yellowing, cut a little close in places, the odd spot or mark. A good copy in late C19th percaline.

A largely expanded edition of "A reply to the answer of the Catholique apology, originally published in 1668; the work is a reply to "The late apology in behalf of the papists," "A seasonable discourse shewing the necessity of maintaining the established religion, in opposition to popery" and "A reasonable defence of the Seasonable discourse", all by William Lloyd. It also contains a reply to "A vindication of the sincerity of the Protestant religion in the point of obedience to sovereigns" by Peter Du Moulin and "A sermon preached November V. 1673. at St. Margarets Westminster" by Edward Stillingfleet. Roger Palmer "in the course of a turbulent career, during which he was imprisoned in the Tower of London at least five times, ... tenaciously continued to speak out on behalf of English Catholics and to argue for religious toleration. When not engaged in polemics, he had time to invent a new type of globe, whose description, amply illustrated, was published in 1679 by Joseph Moxon, the royal hydrographer. ...Castlemaine’s authorial career began in 1666 with a short treatise which later became known as “The Catholique Apology.” In its original form, it appeared anonymously under the long title “To all the Royalists that suffered for his Majesty, and to the rest of the good people of England. The humble apology of the English Catholicks.” This was an appeal for recognition of Catholic loyalty during the Civil War. It finishes with a “Bloudy Catalogue,” flamboyantly printed in red ink, of those Catholics who died in the war. Somewhat intertemperate and theatrical, the pamphlet earned for Castlemaine the epithet “the Apologist.” It was answered, rebutted, and refuted several times, until in its last edition of 1674 the whole set of interchanges had swollen enormously in size from a mere 14 to 608 pages. Lord Castlemaine continued his pro-Catholic writings with The Compendium (of the Popish Plot trials, 1679) and The Earl of Castlemain’s Manifesto (1681).” Charlotte E. Erwin. “Bookish Plots.”

“The Earl of Castlemaine, one of the chief spokesmen for Catholics from 1666 to 1688, heartily agreed that persecution was counterproductive. In France, he observed, the Huguenots had never had fewer converts than when they were secure under the laws. Expressing his horror of England’s 24 penal laws for religion, he declared: ‘I abominate for my own part the very thought of blood and persecution upon a religious account’. He had good reason: under the 1585 statute, for one, a Catholic priest could be hanged and quartered as a traitor only for being a priest in England, nothing more. In the summer of 1679, eight priests were executed under this statute,
one of them ninety years of age. Castlemaine urged two grounds for granting freedom of worship to religious minorities: large numbers and long continuance. First, it had been recognised by the Edict of Nantes in 1598 that when a religion had grown large in numbers, only prayers, preaching, and books might be used against it, not legal coercion. This ground would have justified giving English Puritans at least the freedom to meet in conventicles. Second, it had been recognized since the days of Constantine and Ethelbert that those following an ancient form of worship, one of long, uninterrupted continuance in the land, had a right to be tolerated by those setting up a new religion. This ground would have justified giving Catholics at least the freedom to worship privately. Ironically, although they were only one per cent of the population, Catholics of that time were denied a privilege that even the Ottoman Turks granted their co-religionists in Eastern Europe, namely, the liberty to worship in the privacy of their homes. Besides that, they were under legal penalties in England for not participating in the state-appointed worship.”

Anne Barbeau Gardiner ‘Catholic Authors and Liberty of Conscience: 1649-1771’

The work includes a most interesting bibliography as it contains “A catalogue of all the authors mentioned in this treatise, with the year when, and the place where they were printed” giving a very interesting snap shot of the controversial works available to the author. Also of great interest is the “catalogue of those Catholics that died and suffered for their loyalty” in England, printed in red at the end of the volume, which continues with a list of the “Names of such Catholics, whose Estates (both real and Personal) were sold, in pursuance of an act made by the Rump, July 16, 1651, for their pretended Delinquency.”

ESTC R31300. Wing C1240


Rotterdam, P. van Waesberge, 1627. £2,500

FIRST EDITION thus. 4to. pp. (viii), 35, (i), 315, [i]; 28; 91 (iii); 46, (ii blank); 48 [iii unnumbered ll.] 49-55, [i]. Roman and Italic letter. Fine engraved allegorical title by J. Matham after van de Venne, Sinne- et minne-beelden with 52 engraved emblems by J. Swelinck after A. van de Venne, each accompanied by 5 pages of text in Dutch, Latin and French (partly in verse), with partial English translation in following section, ‘Emblemata moralia’ with 43 engraved emblems, verses in Latin and Dutch, quotations from various sources at foot of each emblem in both works. Galathee with four engravings in text, full page portraits of Galathee and Phyllis in roundels with allegorical borders by Swelinck after van de Venne. Portions of text set in double columns. Woodcut head- and tail-pieces, woodcut initials, engraved armorial bookplate of Allan Heywood Bright, signed ‘Alf Downey’, on pastedown. Light age yellowing, faint waterstain on a few leaves, occasional mostly marginal mark, spot, or thumb mark, very minor dust soiling in places. A very good copy, with excellent dark impressions of the engravings, in handsome modern tan calf, covers bordered with single blind rule, spine with gilt ruled double raised bands,
First collected edition of these beautifully illustrated emblem books by Jacob Cats, one of the most important author’s of emblem books “whose volumes still form one of the adornments of Dutch houses. Cats took inspiration from proverbs and everyday life, his realistic emblems form a counterpart to genre painting and supply interesting evidence for the history of costume” (Praz p. 86). The work contains, each with separate pagination: Sinne ende Minnebeelden, (an expanded version of “Silenus Alcibiadis”); Emblemata Di Iacobi Catsii, in linguam Anglicam transfusa, (an English verse translation of the foregoing sometimes attributed to Josuah Sylvester); Emblemata moralia et aeconomica, (with illustrations copied from Maechden plicht); the Latin text, with French translation, of the dialogue between Anna and Phyllis from Maechden plicht; Galatheee ofte Harder Minne-klachte. Laudatory poems by D. Heinsius, A. Hofferus, J. Arcerius, I. Lyraeus, A. Roemers, I. Luyt, S. de Swaef, L. Peutemans, I. Hobius.

Jacob Cats (1577-1660), seventeenth-century poet, moralist, and statesman, was one of the leading poets in the golden age of Dutch literature. His emblem books, which reflected a stolid Calvinist philosophy, exhorted readers to virtuous and industrial lives. Enormously popular, the books became the source of many well-known maxims and proverbs, giving him the title of “Father Cats,” a fond soubriquet still used by modern Dutch to describe him. He is best known as a poet and author of emblem books—illustrated collections of didactic and moralistic (although clever and often humorous) poetry. They are valued as treasure troves of sociological and historical detail, illustrating not only many facets of daily life in the seventeenth century, but the moral and philosophical ideals of the era as well. Cats’s first book Sinne-en minnebeelden (Portraits of morality and love) was published in 1618, when he was forty years old. The book, divided into three sections, contains prose, poetry, Bible verses, quotations from the classics, and common proverbs in Dutch, French, and Latin. Each illustration was accompanied by three different texts, each of which was designed to give three different—but always instructive—interpretations: the first romantic, the second social, and last religious. This combination of texts, styles, and languages in various degrees of complexity made the book accessible to a broad public. The images for many of Cats’s books were supplied by Adriaan van de Venne. He drew literally hundreds of illustrations for the books, and they were, in turn, reproduced by master engravers.

“Cats is one of the major fingers in emblem literature, exerting a wide influence on later exponents of the genre. He is responsible for two regular emblem books, whose bibliography is complicated for a number of reasons. Firstly they appear under various different names: his first emblem book, Silenus Alcibiadiis is also known in Latin as Proteus and in Dutch as Minnelikje, zedelijke en stichtelijke sinne-beelden en gedichten, or sinne- en minne bilden. Often associated with Silenus Alcibiadis is another work which is broadly emblematic, although the text is in dialogue form, Maschden-plicht or Monita amoris virginei. In 1627, the engraving designs for this work were reused in a new emblem book, Emblemata moralia et oeconomica. For all three works, Adriaen van de Venne supplied the designs for the engravings, which were executed by different engravers for different printers, according to the required size and shape, sometimes in mirror image” Alison Adams, Stephen Rawles. ‘A Bibliography of French Emblem Books.’

L2014a


London, printed by Adam Islip, 1611. £2,750

FIRST EDITION. Folio. 484 unnumbered leaves, ff. 10, [ii], [A]4 B-4N6. [first and last leaf blank] Roman and Italic letter, double column. Title within elaborate woodcut border, text within single rule, historiated and floriated woodcut initials grotesque head and tail-pieces, “Gilbt. Garard” with price in contemporary hand on second fly leaf, ‘To Mr. Benj’n Hyett at Nicholas Hyetts, Boswell Court Carey Street” on first fly, a few folded corner ‘temoins’. Very light age yellowing. A fine copy, crisp and clean, in handsome contemporary calf, covers bordered with a triple blind rule, scrolled arabesque gilt stamped at centres, spine with raised bands, blind ruled in compartments, small fleurons gilt at centres, head and tail restored, extremities a little rubbed.

A fine, and unusually fresh copy, in a contemporary binding of the first edition of Cotgrave’s important French dictionary; a delightful and fascinating volume in which robust Shakespearean English and Rabelaisian French are given full expression. “Randle Cotgrave’s Dictionarie of the French and English Tongues (London, 1611) is the most important French-English dictionary of the Renaissance. It was a popular work and went through five editions, laying the foundation for the compilations of Guy Miège and Abel Boyer. In 1632, Robert Sherwood added an English-French section, turning Cotgrave’s work into a bidirectional dictionary. … Very little is known about the life of Randle Cotgrave. It is certain that he was a student under the Lady Margaret Foundation at St. John’s College, Cambridge University,… What further information we have has been gleaned from what he tells us himself in the Dictionary and from the contents of two letters written to M. Beaulieu, secretary of the English Ambassador to Paris. From these letters, … we learn that M. Beaulieu along with a Hr. Limery had assisted Cotgrave in his compilations, and that Cotgrave was in the employment of William Cecil, Lord Burghley during the time he was writing. … From the humorous character of some of his illustrative material we are left with the impression that Cotgrave was a man of great wit. Plays on words, popular during his time, rhymes and side comments abound. Wherever possible he illustrated an entry with a Proverb. This he preferred rather than citations taken from poetic works or the Classics. …What seems to be a deliberate attempt on Cotgrave’s part to list legal and government terminology… is shewn by eight pages of text appearing under the entry Droict alone. The glosses for Roi, Parlement, and Etat reflect equal attention to detail. Cotgrave’s dictionary is invaluable for those studying Renaissance and early seventeenth century French language as he included entries which are variant dialectical forms, gleaned particularly from Rabelais. …Vera E. Smalley’s study … explains the tremendous amount of research which went into the Cotgrave compilation … unlike his predecessors, and those lexicographers to follow, he was not content to use solely dictionary sources in his compilation. … However, the most interesting part of this
dictionary from the standpoint of the philologist is the grammatical section at the back following the last page of glosses. The first page of this section numbered Fol.1 bears the title “Brief Directions for such as desire to learn the French Tongue: and first of the Vowels, and Dipthongs”. It is the most complete discussion of sounds thus far., and the most authoritative.” James David Anderson. ‘The Development of the English-French, French English Bilingual Dictionary: a Study in Comparative Lexicography.’ A fine copy in handsome contemporary calf.

ESTC S107262. STC 5830. Lowndes II 532. “Very useful in explaining the obsolete terms in old French writers.” Alden 611/17.


Paris, par Joseph Bouillerot, demeurant en la rue de Harlay au Croissant, 1624.

£2,250

FIRST EDITION. Folio. pp. 24, [ii] 313, [i]; 445, [xxii]. [a4, e4, i4, A-2Q4, 2A-3K4, 3L6, 3M4.] Roman letter. Woodcut arms of Louis XIII on title, grotesque woodcut initials and headpieces, typographical ornaments, full page portrait of D’Ossat after prefaces, ‘Hen. Osborn’ in a contemporary hand at head and tail of t-p, C19th engraved armorial bookplate on pastedown of the Osborn family with their motto “quantum in rebus inane”. Title slightly dusty, light age yellowing, a few quires slightly browned, rare marginal mark or spot. A very good, very well margined copy in contemporary English calf, covers double gilt ruled with a panel border, arms of three martlets gilt at centres, spine with raised bands, double gilt ruled in compartments, red morocco title label gilt, joints restored, head and tail of spine and corners worn, covers a little rubbed. a.e.r.

First edition of this important collection of letters written by Arnaud D’Ossat to Henry the IV of France of great historical significance. “These letters formerly served as models for diplomats, owing not only to the importance of the questions which they treat, but especially to the talent for exposition which d’Ossat displays in them. The French Academy inscribed Ossat among the “dead authors who have written our French language most purely”. Wiquefort in his “Mémoires sur les ambassadeurs” finds in them “the clearest and most enlightened judgment ever displayed by any minister”, and Lord Chesterfield wrote to his son that the “simplicity and clearness of Cardinal d’Ossat’s letters show how business letters should be written.” Catholic Encyclopaedia D’Ossat was a French diplomat and writer, and a Cardinal of the Roman Catholic Church, whose personal tact and diplomatic skill steered the perilous course of French diplomacy with the Papacy in the reign of Henry IV. He supported the cause of Henry IV at Rome, whose conversion to Catholicism he prepared Pope Clement VIII to accept. In 1593, Henri IV wrote directly to d’Ossat in Rome that he was sending the Duc de Nevers to negotiate with the Pope, and he instructed d’Ossat to share all of his knowledge of and influence in the Roman Court, as well as his wise counsel, to advance the affairs of France. His letters to the King are filled with
detailed information concerning negotiations not only with France but covering most of the major events in Europe.

“Still more informative are the editions of the letters of a near French contemporary of Walsingham’s, Arnaud D’Ossat. Cardinal D’Ossat was Henri IV’s representative at Rome, and from a Roman Catholic point of view, a hero in the attempt to reunite Christendom and reconcile Henri with Spain and the Papacy. ... the letters are gathered as a coherent historical narrative in a book ‘du tout utile & du tout public.’ a book which offers a course of instruction in civil prudence. They exemplify D’Ossat’s moral and political thought: ‘candeur &liberte’, ‘la parfaicte sagesse’, ‘la dexterit admirable qu’il avoit au maniment des affaires’. The reader will not find pages of ‘compliments’ and ‘flatteries’, but ‘un parfait modelle sur lequel tous les ministres des Princes de toute qualite se devront former, soit pour la façon de traitter les affaires de vive voix, ou de les faire entendre par escrit tels qu’ils sont’. They are also, then, literary or rhetorical models. Furthermore, the letters of men such as D’Ossat, men treating the affairs of great Princes, represent the most serious and noteworthy of their actions. They have more ‘naifveté than ‘harangues’. ... These kinds of writing, in short, give ‘l’ame à l’histoire’.” Jan Papy. ‘Self-presentation and Social Identification: The rhetoric and pragmatics of letter writing in early modern times.’

The shield on the binding is recoded in many examples by the Toronto database of British Amorial Bindings, many on continental books dating from the 1620s. However they have not been able to identify the owner. Henry Osborn maybe the distinguished admiral of that name (1698? – 1771).

BM STC Fr. C17th O 158.. Not in Brunet.  


Cambridge, Apud Thomam Buck, celeberrimæ Academiæ typographum, 1639.  

£2,750

Folio. [viii], 415, [xvii]. [par.]4 A–3H4. Roman letter some Italic, text within box rule. Title with small woodcut printer’s device, within typographical border, grotesque woodcut initials and head and tailpieces, typographical ornaments, armorial bookplate of The Right Honourable Washington Sewallis Earl Ferrers, on pastedown, Robert S. Pirie’s on fly, with his acquisition note in pencil above. Very light age yellowing, minor scattered tiny worm holes at blank gutter of a few quires, not affecting text, t-p foredge a bit browned. A fine copy, fresh, crisp and clean in contemporary calf, covers bordered with a double blind rule, large gilt arms of Sir Robert Shirley 4th Baronet on covers, spine with blind ruled raised bands, six compartments, green paper label with manuscript title, later gilt red morocco shelf mark in upper compartment, a.e.r. small crack in upper joint.
A finely bound copy of the third edition of Davenant's most important and influential theological work from the library of Sir Robert Shirley, with his striking armorial device, with a Sarencens head, gilt on both covers. All the bindings in the Toronto Library database of British armorial devices, identified with the Arms of Robert Shirley, also have same armorial bookplate of The Right Honourable Washington Sewallis Earl Ferrers, (Sir Robert Shirley’s son was created 1st Earl Ferrers in 1711.)

John Davenant (London, 20 May 1572 – Salisbury, 20 April 1641) was an English academic and bishop of Salisbury from 1621. He also served as one of the British delegates to the Synod of Dort. He was educated at Queens' College, Cambridge, elected a fellow there in 1597, and was its President from 1614 to 1621. From 1609 onward, he served as the Lady Margaret's Professor of Divinity, from which he was called away by James I to represent the Church of England at the Synod of Dort in 1618, along with Samuel Ward, Joseph Hall and George Carleton. John Davenant’s ‘An Exposition of the Epistle of St. Paul to the Colossian’, expounds on the first two chapters of Paul’s letter to the Colossians. Originally delivered in Cambridge at his commencement to the post of Theology Professor, Davenant provides exegetical and homiletical notes on each section of Colossians.

"Despite Davenant's important role at Dort he seems to have sympathised in part with the French theologian Moses Amyraut (1564 - 1664). Amyraut had proposed that in the scheme of Redemption the decree of divine election came subsequent to the decree to provide an atonement. This order moves away from the Calvinistic position, making the atonement (at least hypothetically) universal in nature but, through divine election, particular in application. The followers of Amyraut became known as Amyraldians. While Davenant's position on Amyraldianism gives rise to scholarly debate to this day, his great contribution to the putting forth of Calvinistic doctrine generally is without doubt." John and Angela Magee, ‘The Theology of John Davenant.’

ESTC S107352. STC 6298.

ILLUSTRATED SURGERY


Padua, Gaspare Crivellani, 1620. £2,250

FIRST and ONLY EDITION. 4to. ff. (viii) 80 (iv). Roman letter, with Italic. Engraved architectural t-p with arms, putti and allegorical figures, 5 full-page engraved plates of surgical techniques and instruments, decorated initials, head- and tailpieces. First gathering partly loose, a few ink splashes to t-p and another, edges untrimmed, minimal marginal spotting, last two gatherings browned. A very good copy in contemporary carta rustica, loss to one compartment of spine.
A very good copy of the FIRST and ONLY EDITION of this most interesting surgical treatise. Domenico Galvani (d. 1649) studied medicine in Padua and practised very successfully in Venice. In addition to ‘Profilatica’ (1641), a manual on how to live longer by leading a healthy life, he wrote this innovative work, dedicated to the Doge, on the surgical procedure of the ‘fontanela’ (not to be confused with the namesake portion of the skull according to current anatomical conventions). It was a small, suppurating sore made ‘artfully’ through fire, medicaments or surgical perforation, and maintained to eliminate current illnesses and preserve from future ones. The work is addressed to practitioners, so that they may avoid treating injuries using the deadly techniques used in antiquity which would make patients ‘die or pine for death rather than undergo such tortures by iron and fire’. The first part describes several kinds of edema or the accumulation of ‘corrupt humours’ in body parts which caused extreme pain and sometimes death unless purged through a ‘fontanela’, a name drawing a similarity between water-springing fountains and humours-springing sores. Galvani also referred to his own professional experience by mentioning a surge of vascular edema in Venice, caused by the excess of blood serum due to the summer heat. The second part is devoted to practice and how to administer ‘fontanele’—what kind of techniques and instruments should be used in specific cases, how to preserve and bandage the sore—illustrated with engravings. In particular, it devotes a large section to ‘fontanele’ made on the skull as they were the most difficult and potentially dangerous to perform. An interesting work on a lesser known surgical technique in the history of medicine.

5 copies recorded in the US.

USTC 4000534; BL STC It.6, p. 375. Not in Brunet, Graesse, Bib. Osl. or Wellcome.

17. GIARDA, Cristoforo. Bibliothecae Alexandrinae icones symbolicae...

[Milan], G.B.Bidelli, 1628. £2,750

4to. 140 signed ll. plus 28 unsigned plates and their descriptions. Roman letter, with Italic. Engraved architectural t-p with Sts Paul and Alexander, 16 engraved plates with female figures within arch, decorated initials, head- and tailpieces. Large light (wine?) stains to first few ll., very slight marginal marking in a few places. A very good, wide- margined copy retaining numerous uncut edges, in C19 red morocco, triple gilt ruled, rebacked, gilt spine retained, inner gilt dentelles. Bookplates of Robert Hoe, John Barrymore and ‘The Lamberts’ to feps.

A very good copy of the second edition of this attractively illustrated Baroque celebration of the ‘artes liberales’. Cristoforo Giarda (1595-1649) was an Italian bishop in Castro, where he was appointed by the Pope without consultation with the local ‘signore’ Ranuccio II Farnese—an event which sparked a war between the dukedom and the Pontifical States. He was also interested in emblems. ‘Iconae symbolicae’ is rooted in the C16 emblematic tradition as a monument to knowledge epitomized by the disciplines celebrated by the destroyed Library of Alexandria. It presents female personifications of the ‘artes liberales’—e.g., Astronomy, Law,
Theology, Philosophy and Eloquence—in statuary form accompanied by learned glosses. For instance, after celebrating the discipline in which there are ‘as many heads as there are diagnoses’, he explained that Medicine was depicted with flowers, herbs, books and a vulture, which stood for medicaments, assiduous study and the possibility of the patients’ death. ‘Icones’ was rooted in the reading of Greco-Roman iconography promoted by the ground-breaking C16 manuals of Cesare Ripa and Natale Conti who interpreted the allegorical personifications and emblems of the classical tradition through multiple meanings. Unlike them, ‘Icones’ imposed on them a specific, single meaning, following the new interpretations of the Baroque period. Indeed, to Giarda the doctrine of symbols was an instrument useful ‘to explain everything’ and helped man ‘to imitate divine perfection’.

Robert Hoe of New York was one of the great collectors of the turn of the C20. His personal library catalogue was published between 1903 and 1919 in 16 vols and its sale fetched over £400,000.

John Barrymore (1882-1912) was a celebrated American actor of stage and screen. His first choice of career had been an artist, studying at the Slade, which may explain his appreciation of the present volume. It was however a gift to him from ‘the Lamberts’ (Constance Lambert?) in 1925 as recorded over the bookplate on the pastedown. Given Barrymore’s long-standing drink problem, the early staining is almost certainly wine, not ink.

BM STC C17 It., p 395; Praz 349; Landwehr, Romantic Emblem Books, 320. Not in Brunet, Graesse or Adams.


London, Printed by H. L[ownes] for S. Macha[m], 1614. £2,250

FIRST EDITION. 8vo. pp [xvi], 478 [i.e. 475], [v]. A-2H8. Roman letter, some Italic with box rule. Title within woodcut architectural border, first two leaves are blank except for signature- mark “A” and “A2” within box rules, last two leaves blank except for box rules, books 6-8 each have separate dated title page, pagination and register are continuous, floriated woodcut initials, historiated and grotesque head pieces. “Jane Jordan her Book. given me by Mr. Jordan” in a near contemporary hand on verso of A2, engraved armorial bookplate of Basil T. Fanshawe on pastedown, John Sparrow’s label above, Robert S Pirie’s bookplate on rear pastedown. Very light age yellowing, recto of first and verso of last leaf slightly dusty. A fine copy, crisp and clean in contemporary limp vellum, yapp edges, one green cloth tie preserved.

A fine copy of the first edition, second instalment of Joseph Hall’s most influential and important
meditations on the scriptures (books five to eight) the first volume of which was published in 1612. The essays in this volume cover David’s reign to the events of Esther following the Babylonian Captivity. “The simple meditation, un-supplemented by either resolve or injunction, may have come down to the moralists of the seventeenth century through ecclesiastical channels. Bonaventura’s Meditaciones Vitae Christi was early translated into English, and Richard Rolle’s Meditatio de Passione was widely read. These treatises rehearse, one after another, incidents of scriptural story that have happened to arrest the author’s attention, and add to each a few words of pertinent comment or exhortation. A more unpretentious form of essay could scarcely be devised. It held its place nevertheless throughout the century, and Joseph Hall’s ‘Contemplations upon the principal passages of the Holy Story’ is only one of the finer specimens of the type.” Elbert Thompson. The Seventeenth-Century English Essay “Hall’s devotional works are certainly his best. To this class rather than to that of exegesis we may assign his ‘Contemplations upon the Principall Passages of the Holy Storie,’ issued in eight volumes between 1612 and 1626, and again in the edition of his works in 1634.” DNB.

Hall was vehemently opposed to the ‘Spanish Match’ the marriage of Charles with the ‘Infanta’ a Catholic bride, and his contemplations often hide a political message. “Hall’s ‘Contemplations upon the Holy Story’, meditations on the Bible, which had been issued in instalments since 1612, dealt in 1622 with Solomon’s marriages in a manner which could only be seen as relevant to the proposed Spanish and Catholic royal match... Hall’s protest at the proposed marriage of Charles to a Catholic gained momentum with his description of how Solomon built heathen temples for his wives to worship in: ‘Each of his dames had their Puppets, their alters, their incense’.” E. Clarke ‘Politics, Religion and the Song of Songs in Seventeenth-Century England.’

Joseph Hall (1574-1656), Bishop of Norwich, poet, moralist, satirist, controversialist (against Milton, i.a.), devotional writer, theological commentator, autobiographer and practical essayist, was one of the leading hommes de lettres of the Jacobean age. He was at the centre of public life under James I representing that King at the Synod of Dort in 1618, assisting in his negotiations with the Scots and in Lord Doncaster’s French embassy and was foremost among the defenders of the temporal and spiritual powers of the Bishops in the Puritan Parliament of 1640-41. However, it is as a writer that Hall is now remembered. Fuller called him ‘the English Seneca for his pure, plain, and full style’. While Hall may not have been the first English satirist, as he claimed, he certainly introduced the Juvenalian satire into English.

A fine copy of this first edition

STC 12652. ESTC S103630. Lowndes 980


**FIRST EDITIONS. 8vo. Six works in one volume.**
2) Title within architectural border. The second decade of epistles has divisional title page within typographical border, pagination and register are continuous, first blank but for signature ‘A’, last blank except for rule borders. 2) pp. [viii], 215, [i]. [A]4 B-O8 P4. [without F5-G1, four leaves never bound in] title within woodcut architectural border.
3) [xvi], 173, [iii], A-M8. The first leaf is blank except for signature-mark “A”, last blank. Title within architectural border, second title within typographical border, pagination and register continuous.
4) pp. [viii], 174, [iv]; pp. [vi], 87, [iii]. A4 B-S8. “Salomon’s ethicks, or morals”, “Salomon’s politicks”, and “Salomon’s oeconomicks” each with separate dated title page; pagination and register are continuous. “An open and plaine paraphrase vpon the Song of songs” has separate dated title page and pagination; register is continuous, last leaf blank except for rule border.
5) pp. [viii], 87, [i]; A4, B-F8, G4. first leaf is blank.
6) pp. [viii], 96. A-F8 G4, quire C mis-folded but complete, first blank, title page within woodcut architectural border. Roman letter, some Italic. Woodcut initials, various woodcut head and tail pieces. “Lionell; Tollemache, est qui possidse hunc liber” in contemporary hand on front pastedown with pen trials and latin mottos in his hand on both front fly leaves (creased), price note ‘iiiis’ and his motto and initials “Gloria in excelsis Deo. L. T. Cum quickly” on rear fly, small portrait (self?) in ink on rear pastedown, bookplate of Robert S Pirie on front pastedown, shelf-mark above. Very light age yellowing. Fine copies, crisp and clean in contemporary limp vellum, spine with two large tears.

An exceptional sammelband of six early works by Joseph Hall, nearly all in first editions, containing all original blanks, entirely unsophisticated and probably unchanged since first bought. “Modeled after Seneca, a significant characteristic of Hall’s poetic style was the employment of terse, aphoristic verse to convey his satirical sentiments. Such a device was a radical departure from the verbose, ornate Ciceronian style which had been favored by Continental and English writers throughout the sixteenth century. Further, Hall adhered to classical sources which employed satire as a vehicle for moral instruction and for the advocacy of social improvement. Indeed, Hall enhanced the aesthetic philosophy of his sources, demonstrating how morality and social responsibility can be achieved through a devotion to Christian ideals. These fundamental concepts inform many of Hall’s early works, including the ‘Mundus Alter et Idem’, ‘Characters of Vertues and Vices’, and the Epistles.…” Despite that fact that he was a genuine literary innovator on several fronts, Hall has been chiefly remembered as the unfortunate recipient of
Milton’s attacks. However, as literary scholars have come to assess the full measure of Hall’s literary and ecclesiastical accomplishments, his reputation as a pivotal figure in the Tudor and Jacobean periods has been assured. Many critics have examined Hall’s early forays into satirical writing, particularly focusing on how Hall transformed Senecan satire into a vehicle to express his own Christian values.” Audrey Chew.

The Epistles contain a collection of letters on a wide variety of subjects including education, liturgy, miracles, divorce, the character of a courtier, duelling, comments upon his travels in Continental Europe and advice to other contemporary travellers, French and Russian affairs, Protestant separatists in Holland, trade with the Turks, and his defence of the married clergy, and the Oath of Allegiance.

“In 1608 appeared Characters of Virtues and Vices, an attempt to bring home to men’s conviction the nobleness of virtue and the baseness of vice. Nothing illustrates more clearly how tentative was the progress of social literature. Theophrastus had aimed at reproducing the humorous side of social faults, Hall employs his method to expound the practice of a moral system. The first book of characters, The Characterisms of Virtue, all exemplify in different forms an ideal of spiritual aloofness and self-mastery amid the errors and turmoil of the age…. The second book, The Characterisms of Vices, has a no less didactic purpose. But its object is to render vice despicable, and Hall has, perforce, interwoven his descriptions with illustrations of the complex follies and errors of his time. Thus, the second series of characters, if less artistically perfect, serves a higher purpose and embraces a wider field than the work of Theophrastus. We read of frauds, superstitions, conspiracies, libels and lampoons, vain doctrines and reckless extravagance.” The Cambridge History of English and American Literature.

Joseph Hall (1574-1656), Bishop of Norwich, poet, moralist, satirist, controversialist (against Milton, i.a.), devotional writer, theological commentator, autobiographer and practical essayist, one of the leading hommes de lettres of the Jacobean age. He was at the centre of public life under James I representing that King at the Synod of Dort in 1618, assisting in his negotiations with the Scots and in Lord Doncaster’s French embassy and was foremost among the defenders of the temporal and spiritual powers of the Bishops in the Puritan Parliament of 1640-41. However, it is as a writer that Hall is now remembered. While Hall may not have been the first English satirist, as he claimed, he certainly introduced the Juvenalian satire into English.

ESTC S122077. ESTC S103632. ESTC S122990. ESTC S122080. ESTC S122081. ESTC S92844. STC 12662; 12663.2; 12648; 12712; 12701; 12693.7.

20. HALL, JOSEPH. The Shaking of the Olive-tree. The remaining works of Joseph Hall.


£2,950

FIRST EDITION. 4to. pp. [xvi], 64, 112, 121-168, 179-209, 230-438. Roman letter, some Italic and Greek. Title within double line rule border, woodcut head
pieces and initials, typographical ornaments, “Via media. The way of Peace in the five busy articles commonly known by the Name of Arminius.” has special title-page, pagination and register are continuous, extra illustrated with engraved portrait of Hall, folded, placed as frontispiece, book-label of John Sparrow on pastedown, Robert S. Pirie below. Light age yellowing, the rare marginal spot. A very good copy crisp and clean in contemporary calf, covers bordered with a double gilt rule, spine with gilt ruled raised bands, fleurons gilt at centres, red morocco label gilt. a.e.r.

First edition of some of the works of the celebrated theologian and author Joseph Hall, published four years after his death containing many as yet unpublished including two important pieces of autobiography, many of his unpublished sermons on a multitude of subjects, and several controversial writings. The two autobiographical works are ‘Observations of some Specialities of Divine Providence In the Life of Jos. Hall, Bishop of Norwich’ and his tract ‘Hard Measure’ which details the severe treatment to which himself and other prelates were subjected under Parliament during Charles’ reign. “Hall is responsible for initiating several literary genres. In his own day, he was acknowledged as a ‘leader of literary fashion’. Tom Fleming Kinloch describes him as a pioneer in more than one branch of literature. Hall has been regarded by scholars mainly as a master of satire. John Milton criticised Hall’s writings [but] despite Milton’s criticism there have been many voices praising Hall’s contributions to English literature. Arnold Davenport quotes Pope, who found Hall’s satirical works to be amongst the best poetry and authentic satire in the English language.” Damrau “The Reception of English Puritan Literature in Germany.” “Several folio editions of his works were published by the bishop in his lifetime, in 1621, 1625, and 1634. The preface of the first folio has an extravagant laudation of King James, reprinted in the folio of 1634. A small quarto, with a collection of posthumous pieces called ‘The Shaking of the Olive Tree,’ was published in 1660; in 1662 a more complete collection of the bishop’s works.” DNB.

Wing H416. Lowndes 979. Not in Pforzheimer or Grolier

21. HALL, JOSEPH. Occasionall meditations by Ios. Exon. Set forth by R.H.

London, printed by M[iles] F[lesher] for Nathaniel Butter, 1633. £1,950

12mo.pp. [xvi], 348, [xx]. A-Q12. Roman letter some Italic, with box rule. Title within charming architectural woodcut border, small woodcut initials, typographical ornaments, near contemporary autograph of ‘Degorry Polwhele’ at foot of t-p, C19th engraved armorial bookplate ‘Parminter’ with motto ‘Deo Favente’ on pastedown, John Sparrow’s acquisition note “J. S. from R G–H 1968” above, Robert S. Pirie’s bookplate on rear pastedown. Light age yellowing. A very good copy, crisp and clean, in contemporary English vellum over thin boards, remains of ties, a little soiled.

Third and final edition, considerably enlarged from the previous two, of this important work of meditations, full of the the epigrammatic concision and wit that are the hallmark of Hall’s work
in the genre. The first edition contained 91 meditations and this is enlarged to 140. These meditations differ from his earlier works in that they focus on observations from nature and moments that occur in every day life. “The Occasional Meditations show the latest development of Hall’s meditative practices. In order to gain inspiration, Hall went directly to nature. He turns from focusing on scripture or other heavenly things to mediation on nature. This is different from the Lutheran tradition because it goes against the sola scriptura tradition….the meditations can focus on any object in nature… This focusing is the starting point for leading the reader to a religious or spiritual experience.” Darrau: ‘The Reception of English Puritan Literature in Germany.’ These meditations range from such as “Upon the hearing of the street cries in London” to “Upon the sight of a great Library”.

“Bishop Hall’s The Art of Divine Meditation (1606, 1633) and the three editions of Occasional Meditations (1630, 1631, 1633) warrant recognition. Contemporaries noted their influence or praised “the divine, and eloquent Contemplations, and occasional Meditations of Doctor Hall”; and modern scholars emphasise Hall’s importance in the development of Protestant meditation. … The genre commonly associated with Hall and practised by other seventeenth century authors turns on a distinction from formal meditation. By its nature, contemporary commentary notes, the occasional meditation resists the formality of the meditative practice variously described as set, solemn, or deliberate. Bishop Hall stresses “there may be much use, no rule” for the meditative mode that depends upon “suddain invention not composed by study.” It is essentially occasional or, in the often-repeated synonyms, extemporal, sudden, quick, rapt, and ejaculatory. Hall offers the further distinction between meditation “either extemporal and occasioned by outward occurrences offered to the mind; or deliberate and wrought out of our own heart. … Hall’s fundamental distinction between the extemporal and the deliberate “outward occurrences offered to the mind” as opposed to those “wrought” from the heart, refines the accepted belief that meditation in general was a “bending of the mind” upon spiritual concerns. Later commentaries on the occasional meditation note a characteristic “sudden fixing of the mind,” a “profitable minding,” or a “serious bending of the mind.” Some attempt is also made to differentiate meditation from study, which turns on the difference between the head and the heart or discovering the truth as opposed to improving the truth spiritually.” Raymond A. Anselment ‘Robert Boyle and the Art of Occasional Meditation’.

The National Archives at Kew record the will of ‘Degory Polwhele, Doctor of Physic of Golden, Cornwall’ dated 1673. ESTC S103720. STC 16689. Not in Pforzheimer or Grolier.

CELEBRATED PORTRAITS

22. IMPERIALI, Giovanni. Musaeum historicum et physicum.

Venice, Giunta, [1640].

FIRST EDITION. 4to. pp. (xvi) 212 [misnumbered 122] (viii) 219 (xxiii). Roman letter, some Italic. Engraved architectural t-p with putti, female allegorical figures
and grotesques; 57 engraved portraits of worthies within oval cartouches; woodcut printer’s device to last of both parts; decorated initials, head- and tailpieces. Title very slightly dusty, intermittent faint water stain to lower outer corner of first few gatherings, occasional light offsetting, few ll. minimally browned, plate 15 blank as usual. Excellent copy in contemporary vellum over boards, yapp edges, armorial bookplate of Nordkirchen (library of the Dukes of Arenberg) to front pastedown.

An excellent, clean copy of the FIRST EDITION of this celebration of European Renaissance culture. Giovanni Imperiali (1596? -1670) was a physician from Vicenza, much appreciated by Pope Urban VIII and close to the circle of Cesare Cremonini, a controversial philosopher who had been his teacher. The work was inspired by the classic ‘de viris illustribus’ genre recounting the exemplary deeds of great historical or literary figures. The title ‘musaeum’—originally a ‘temple of the Muses’ devoted to the study of the arts—looked back to the Hellenistic Musaeum at Alexandria which, like a university, gathered together the best intellectual worthies. At the same time, Imperiale interpreted ‘musaeum’ in its modern meaning, as a place of material commemoration: since Roman times it had been traditional to celebrate the glory of famous men through images, paintings and marble sculptures as exempla of glory and virtue. The first part presents the ‘imagines ad vivum expressae’—drawn, that is, ‘to the life’, realistically—of major figures of the C16, especially of the intellectual world. The engraved oval portraits of ‘vires illustres’—e.g., Paolo Giovio, Vesalius, Guicciardini, Justus Lipsius, Llull, Tasso, Faber, Aldrovandi and Paulus Manutius (‘arbiter of the Muses and of elegance’)—within an architectural cartouche reproduced the epigraphic nature of monuments, followed by a short text celebrating their achievements. Among the Englishmen and Scotsmen represented are John Barclay, James Crichton (‘The Admirable Crichton’) and Reginald Pole. It is one of the best sources for discovering what the great figures of the arts and sciences of the C16 really looked like. The second part is devoted to the ‘images of the soul’ (‘animorum imagines’) explaining the excellence of human ‘ingenium’, with references to the worthies of the first part, and the particular ‘gifts’ of creativity that individuals have from birth. Most interestingly, Imperiali relied on traditional Platonic, Aristotelian, Pythagoric and Galenic theories to discuss ‘the special importance of fantasy for the artistic ingenium...along with various forms of talent...Thus it became clear for the first time why great painters or sculptors or musicians are not at the same time necessarily great thinkers or scientists or inventors and vice versa’; he also mentioned the melancholia which often plagues artists (‘Humankinds: The Renaissance and Its Anthropologies’, 236-37). An utterly innovative, finely illustrated fruit of the late Renaissance.

The library of the Dukes of Arenberg to which the bookplate refers was situated in the castle of Nordkirchen, which Engelbert-Marie (1872-1949) purchased in 1903.

BL STC C17 It., p. 442; Brunet III, 431; Graesse III, 420.

L2983
23. JEAN, Alexandre. *Arithmetique au miroir. Par laquelle on peut (en quatre vacations de demie-heure chacune) practiquer les plus belles regles d’Icelle.*

[Paris], np., 1636 (1637). £2,000

FIRST EDITION. 8vo. 2 parts in one volume, engraved throughout. pp. [1], 55, 18. Italic letter. Title with calligraphic ornament, tables within three columns in first part, in four columns in the second part, label of Erwin Thomash on pastedown. Very light age yellowing. A very good, clean copy with excellent fresh and dark impressions of the plates in a contemporary limp vellum binding, yapp edges, re-sewn with thin modern boards, vellum slightly soiled and spotted, folding cloth box.

Rare and charmingly executed didactic manual of commercial arithmetic in two parts all finely engraved. In this first edition the engraved title bears the date of 1636 but has the date 1637 on the colophon of the first part. Alexandre Jean was a master writer and master of French arithmetic, born in about 1580, he was accepted, in 1609, in the “Communauté des maîtres écrivains jures” or the Company of master writers or calligraphers. He was renowned for making use of the feather pen, with which he used to execute ornaments with thick lines in his calligraphy. He was a very good the example of those master writers who were also active in teaching and accounting, and he published several methods of arithmetic, and a writing book. He died in 1670 at Paris. This work is very finely executed, in the manner of a calligraphic work by a master writer.

This completely engraved work is in two parts. The first part is a ready reckoner for the price of goods in multiples (from 1 to 20,000), and the second is a similar table for fractional amounts (if one unit costs 8 francs, then a half will cost 4 francs, etc.). Part 1 has an engraved title page bearing the date 1636, with the colophon dated 1637. There are also a few small tables of other items (squares etc.). All the tables are beautifully engraved, and many show the figures in what appear to be apothecary jars, palm leaves, etc. It is possible that the tables in part 2 actually represent the value of various measures of cloth as their heading (Fractiens de Laune) can be interpreted as La’une (one) or L’aune (ells—of cloth).

An extremely rare work. USTC locates only one copy of this first edition at the BNF. A very good copy from the exceptional mathematical library of Erwin Tomash. USTC 6019531.

L3016/1

24. JEAN, Alexandre. *Arithmetique au miroir. Par laquelle on peut (en quatre vacations de demie heure chacune) practiquer les plus belles regles d’icelle.*

[Paris], np., 1649. £2,250

FIRST EDITION thus. 8vo. 3 parts in one volume, part 2 and 3 engraved throughout. pp. 15, [1]; [1], 55; 18. Italic letter. First title with small woodcut ornament second title with calligraphic ornament, small woodcut initial and
typographical ornaments, engraved tables within three columns in first part, in four columns in the second, label of Erwin Thomash on pastedown. Very light age yellowing. A fine copy, crisp and clean, with excellent fresh and dark impressions of the plates in contemporary limp vellum, vellum slightly stained, folding cloth box.

Rare and charmingly executed didactic manual of commercial arithmetic in three parts; in this second edition Jean added a printed explanation of the working of the tables. The engraved title of the second part still bears the date of 1636 as it was probably made using sheets left over from the first edition, or the plates were reprinted from the original, without changing the dates. Alexandre Jean was a master writer and master of French arithmetic, born in about 1580, he was accepted, in 1609, in the “Communauté des maîtres écrivains jurés” or the Company of master writers or calligraphers. He was renowned for making use of the the feather pen, with which he used to execute ornaments with thick lines in his calligraphy. He was a very good the example of those master writers who were also active in teaching and accounting, and he published several methods of arithmetic. He died in 1670 at Paris. This work is very finely executed, in the manner of a calligraphic work by a master writer.

In this second edition of the ready reckoner, a letterpress title page and introduction have been added to the engraved tables. The original engraved title page remains bound in after the introductory material. The work is a ready reckoner for the price of goods in multiples (from 1 to 20,000), and the second is a similar table for fractional amounts (if one unit costs 8 francs, then a half will cost 4 francs, etc.). Part 1 has an engraved title page bearing the date 1636, with the colophon dated 1637. There are also a few small tables of other items (squares etc.). All the tables are beautifully engraved, and many show the figures in what appear to be apothecary jars, palm leaves, etc. It is possible that the tables in part 2 actually represent the value of various measures of cloth as their heading (Fractions de Laune) can be interpreted as La‘une (one) or L’aune (ells—of cloth).

A rare work. USTC locates four copies of this enlarged edition. A very good copy from the exceptional mathematical library of Erwin Tomash. USTC 6006709.

25. JENNER, Thomas. Londons blame, if not its shame: manifested by the great neglect of the fishery, which affordeth to our neighbor nation yearly, the revenue of many millions...

[London], Printed for T[homas] J[enner], 1651. £1,750

Rare first edition of this interesting work on fisheries and the lack of their exploitation by the British fishing industry, an important early treatise in the benefits of concerted investment in a particular industry. The work set out in eight clear points why such an investment would be beneficial from an “Encrease in Shipping” and an “Encrease of private Wealth” to an “Encrease of Power abroad”. “Jenner was one of the main London print publishers and sellers; his active career spanned over half a century. His beginnings remain obscure. He was a member of the Grocers’ Company, and was possibly the Thomas Jenneu, son of James, who received his freedom in 1619. His earliest publication, a portrait by Delaram (Hind II 229.28), is securely dated to 1618. There are strong reasons for thinking that he took over the short-lived business of Maurice Blount which was at the same address. … The prints made for him in 1621 by Willem de Passe, who was married to an ‘Elisabeth Jennerts’ – presumably a relation – were the finest produced in London at the time, and were entered into the Stationers’ register on his behalf by George Fairbeard. Jenner still produced some significant plates in the 1630s (eg the portrait of the Earl of Northumberland by Cornelis van Dalen, Hind III 254.5), but his stock went steadily down-market over the years, and by his death he was only a marginal figure. … In 1651 he wrote a political pamphlet, ‘London’s blame if not its shame’, attacking supine government policy over the fishing industry. Although Jenner was a specialist print publisher, many of his publications include letterpress.” British Museum.

“Not all Jenner’s books were devotional, and with London’s Blame if not its Shame (1651) he revealed both patriotism and business acumen. The work is a plea for developing the fishing of English coastal waters which, Jenner argues, if efficiently exploited would not only provide a vital source of food but also give employment ‘for a thousand Ships, and at least twenty thousand Fishermen and Mariners at Sea, and consequently as for as many Tradesmen and Labourers at Land’ (London’s Blame, 10).” DNB. “Although seventeenth-century writers often stated the principle that the gain of one party in trade was at the expense of the other, suggesting a finite understanding of commerce, they were simultaneously able to envisage how it might expand without resulting in a corresponding loss. Most simply, it was possible to increase agricultural and industrial production alike: English territories contained vast natural resources ripe for exploitation, as reflected in the huge number of agricultural pamphlets of the period, as well as a burgeoning interest in technological inventions, in mining, land drainage, and numerous other enterprises. And if husbandry could fuel expanded trade, the seas surrounding Britain offered what was believed to be ‘a continual Sea-harvest of grain’, from ‘infinite shoals and multitudes of Fishes’. T. Jenner, Londons blame, if not its shame (London, 1651), p. 1.” Leng, T. ‘Commercial conflict and regulation in the discourse of trade in seventeenth-century England.’


Padua, Sebastiano Sardo, 1653. £2,450

FIRST and ONLY EDITION. Folio. pp. (xx) 440 (xx). Roman letter, little Italic. Engraved vignette to t-p, engraved author’s portrait to f.4, 65 c.1/2-page engravings of emblematic gemstone signets, decorated initials and tailpieces. Occasional light age browning, minimal marginal foxing, small tear with no loss at gutter of p. 397, touching one letter. A very good copy, on thick paper, in roughly contemporary vellum, yapp edges, morocco label, all edges green.

Very good copy of the FIRST and ONLY EDITION of this handsomely illustrated work on the emblematics of ancient gemstone signets. Born and raised in Rapallo, Fortunio Liceto (1577-1657) was a philosopher, physician and natural scientist who taught at Bologna, Pisa and Padua. His wide-ranging writings influenced by Aristotelianism include works on the movement of comets, teratology and the soul of animals. ‘Hieroglyphica’ was an excursion into the world of antiquarianism—a study of the iconography of ancient sculpted ‘gemmae anulariae’ (gemstones on signet rings). Traced back to the Egyptians, such gemstone emblems—e.g., three Cupids, a girl kidnapped by a Triton, a crow, Roman quadrigae, a skull with a moth—were popular in classical antiquity; moral and philosophical messages were communicated through their iconography, beautifully portrayed and learnedly explained by Licetus with the help of classical sources, the humanist methodology of numismatics, and the assistance of fellow scholars. For instance, the ‘Smithia gemma’, which represents a cross on a hill flanked by two fish, came from the collection of the famous Dutch antiquarian Johannes Smetius. The scholar Nicolaus Heynsius, who sent it to Liceti from Leiden in 1651, confirmed it to be a very precious relic of early Christianity, which Liceti read as a mystical representation of the apostles as ‘fishers of men’ who preached about the crucified Christ. An incredibly erudite and handsomely produced work of antiquarian scholarship.

BL STC It. C17, p. 487; Brunet III, 1069; Landwehr, French, Italian ... Books of Devices and Emblems, 486.

27. LÓPEZ DE ZARÁTE, Francisco. *Varias poesías.*

[Madrid], por la viuda de Alonso Martin de Balboa, 1619. £2,700

FIRST EDITION. ff. (iv) 96 (iv). Roman letter, with Italic. Decorated initials, head- and tailpieces. Uniform age browning, t-p little dusty, light waterstaining to lower outer corner of couple of gatherings, minimal marginal spotting. A good, clean
copy in contemporary Spanish vellum, yapp edges, traces of ties, joints partially loose at foot.

Scarcely FIRST EDITION of the juvenile works of Francisco López de Zarate (1580-1658). Born in Logroño, he studied at Salamanca before joining the army in Flanders and Italy, and eventually the entourage of the Duke of Lerma, becoming acquainted with authors like Lope de Vega. His early ‘varias poesias’ include 19 compositions where classical rigour is tamed by the poet’s fascination with the ways in which the force and beauty of nature can infiltrate the allegorical world of poetry. The first plays with darker overtones on the Virgilian eclogue, with shepherds conversing about love and death, ‘the port of life’. The second, with a strongly political character, locates the pastoral world in C16 Logroño, the poet’s native town. Religious poetry occupies a substantial part, including shorter verse on the Virgin and the celebration of the holy Feast at Lerma opened by a lyrical description in which the movement of constellations seems to extend the ‘sonolentas horas’ of the night and turn dawn into sunset. The remaining compositions are of several kinds, from verse for King Philip’s joust, moral lessons and variations on classical ‘fabulae’ to the translation of Martial’s epigrams. The most famous, which earned the poet the nickname ‘Caballero de la Rosa’, coined by Lope de Vega, is his sonnet to a rose, where the celebrated flower is caught in a world of extremes, between violence and frailty, the glory of beauty and the accident of death. A scarce collection and a little jewel from the ‘Siglo de Oro’.

4 copies recorded in the US. Wilkinson, Iberian Books, 47238; Palau 142262; Simón Díaz, BLH 13/3706. Not in BL STC Sp. or Brunet.


Seville, Francesco de Lyra, 1619. £1,950

FIRST EDITION thus. 4to. pp. (xvi) 857 (xi). Roman letter, little Italic. Woodcut printer’s device to t-p, full-page woodcut of cross within arch, decorated initials and ornaments. Outer margin of first and last few ll. frayed and repaired with a little loss, varying degrees of browning throughout, tiny worm trail to blank lower margin of one gathering. A perfectly acceptable copy in contemporary limp vellum, yapp edges, title inked to spine, a.e.r., ex-libris of Jesuit Collegium of Sts Peter and Paul in Mexico City, marca de fuego of Seminario Conciliar de Mexico to upper fore-edge.

Scarcely copy of the first Castilian translation by Alonso de Sandoval S.J. of this most important life of St Francis Xavier. João de Lucena (1549-1600) was a Portuguese Jesuit who spent his life in Lisbon. In addition to numerous volumes of sermons considered among the great outputs of Portuguese literature, in 1600 he published in Portuguese the extremely successful ‘Historia”—the hagiography of one of the founders of the Jesuit Order, translated into several languages including Italian, Latin and Catalan. ‘Historia’ follows Xavier’s life from birth to his education and early preaching activity, devoting most of the 800 pages to his missionary activity in India, Japan and China, including the foundation of colleges, his conversion of princes
and monarchs and resilience to local opposition. Anecdotal narratives are frequent, highlighting
his preaching power, divine providential assistance and his keenness to devote, like a martyr, his
life to evangelisation. Xavier is presented as ‘Apóstolo de las Índias’ to stress the appropriation
of the Oriental Indies as a land of evangelisation by Jesuit missionaries. In addition to affirming
a strictly Portuguese nationalist message, Lucena sought to counteract ‘the efforts of the
mendicant orders to penetrate into China and Japan, by affirming, on the one hand, the priority
and originality of the Jesuit project of evangelisation and, on the other, the superiority of its
knowledge and dominion over Asian cultures in qualitative and theological terms’ (Guimaraes,
‘Entre a Hagiografia e a Crónica’, 112).

Born in Spain and raised in Peru, Alonso de Sandoval S.J. (1576-1652) was a missionary in
Colombia who worked towards the evangelisation of African slaves. His most important work,
‘De instauranda Æthiopum salute’ (Seville, 1627), was an ethnographic treatise for the
instruction of Jesuit missionaries on African culture, methods of evangelisation, reflections on the
suffering and conditions of slaves in Spanish America, and even reprimands against brutal slave
owners.


29. MARKHAM, Gervase. Markhams farewell to husbandry: or, the enriching of all
sorts of barren and sterile grounds in our kingdom,...

London, Printed by Edvard Griffin for Iohn Harison, 1638. £1,750

4to. pp. [xii], 32, 23-158. A6 B-L8 M4. Roman letter, some Italic. Woodcut floriated initials, woodcut and typographical headpieces, numerous small woodcuts in the text of early farming tools and implements. Light age yellowing the rare marginal spot or mark. A very good copy in modern quarter calf over marbled boards, spine with gilt ruled raised bands red morocco label gilt lettered.

Fourth edition ‘revised, corrected, and amended, together with many new additions,’ of this
important and innovative agricultural work by Markham, on the preparation and improvement
of soils and on arable farming generally. “Soil husbandry began to be seen as the key to productive,
profitable farming. Gervase Markham, one of the first agricultural writers to write in English
instead of Latin, described soils as various mixtures of clay, sand, and gravel. What made good
soil depended on the local climate, the character and condition of the soil, and the local plants
(crops). “Simple Clays, Sands, or Gravels together; may be all good, and all fit to bring forth
increase, or all ... barren.” Understanding the soil was the key to understanding what would
grow best, and essential to keeping a farm productive. “Thus having a true knowledge of the
Nature and Condition of your ground.... it may not only be purged and cleansing ... but also so much bettered and refined.” Prescribing steps to improve British farms, Markham recommended using the right type of plow for the ground. He advised mixing river sand and crushed burned limestone into the soil, to be followed by the best manure to be had, preferably ox, cow, or horse dung. In describing procedures for improving barren soils, Markham advocated growing wheat or rye for two years in a field, and then letting sheep graze and manure it for a year. After the sheep, several crops of barley were to be followed in the seventh year by peas or beans, and then several more years as pasture. After this cycle the ground would be much improved for growing grain. The key to sustaining soil fertility was to alternate livestock and crops on the same piece of ground. Equally important, although it received less attention, was preventing erosion of the soil itself. Markham advised plowing carefully to avoid collecting water into erosive gullies. Good soil was the key to a good farm, and keeping soil on the farm required special effort even on England’s gentle rolling hills.” David R. Montgomery. “Dirt. The Erosion of Civilizations” The work also deals with the preservation of grains and pulses, including a section on the best grain to take to sea (which he concludes is rice). It also contains two chapters at the end on the husbandry of cattle for plowing.

“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. His most important work was ‘Markhams farewell to husbandry.’ It dealt fully and expertly not only with ploughing, sowing and harvesting, but with methods such as sanding, lining, marling and manuring, by which fertility of land could be increased.” Anne Wilbraham ‘The Englishman’s Food: Five Centuries of English Diet’.

STC 17375. ESTC S102615. Poynter. P. 132 No. 24 (1620 edn.)

THE ROBERT HOE-JOHN BARRYMORE COPY

30. MARKHAM, Gervase. The inrichment of the vweed of Kent: or, A direction to the husband-man...

London, Printed by Nicholas Okes for Iohn Harison, 1631. £1,250


Second separately printed edition of this most interesting agricultural work, first published in 1625, concerning the improving of the soils of the Weald of Kent. Much of the content of the work is taken verbatim from Markham’s earlier work on soil improvement, ‘farewell to husbandry’ but here is of great interest as he 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 fifth 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 17364. ESTC S121251. ‘Running title reads: The inrichment of the weald of Kent. (inner form) and The enrichment of the weald of Kent. (outer form).’

MANUAL FOR INQUISITORS

31. MASINI, Eliseo. Sacro Arsenale Ouero Pratctica dell’Officio della Santa Inquisitione.

Genoa and Perugia, Stampa Camerale appresso Sebastiano Zecchini, 1653. £2,750

4to. pp. (viii) 432 (xxiv). Roman letter, with Italic. Fine engraving of St Dominic holding lilies and a papal tiara, standing over a book and prostrate figure; decorated initials and tailpieces. Light age browning, slight foxing, tiny marginal hole to last leaf. A very good, crisp, well-margined copy in contemporary Italian vellum, double-ruled borders gilt with dentelles, gilt rosettes to each corner, central panel with large gilt fleurons to corners and floral rhombus-shaped gilt centrepiece, a.e.g., gauffered edges. Spine in two compartments, large gilt fleuron to each, lacking ties. Early ink-splashed autograph ‘Sebas[tia]ni de Marinis S. Officij Advocati Fiscalis’ to
Eliseo Masini’s scarce and influential vernacular manual for judges of the Roman Inquisition. Masini (d.1627) entered the Dominican order in Bologna in the 1580s. Appointed to the Sant’Uffizio in 1605, he was ‘judge of the faith’ in the city of Ancona, where he prosecuted people charged with crimes such as sorcery and bigamy, and was transferred to Genoa in 1610. In 1612, he supervised the publication of ‘Breve informazione del modo di trattare le cause del Santo Officio’, a vernacular manual for local inquisitors which circulated in several versions. This provided the model for the ‘Sacro Arsenale’, first published in 1621, which integrated traditional instructions for inquisitors with Masini’s own judicial experience. In the preface to this third edition, based on the revised version of 1625, Masini presents this ‘collection of regulations and forms’ as a practical manual to ensure that ‘justice be done at their every action’. The ten sections explain how to build and lead a trial against heretics, examining questions like the authority and dignity of judges, ways of gathering statements from witnesses and defendants and techniques to interrogate them (with special provisions for polygamy and witchcraft), regulations, the phrasing of sentences against living or deceased defendants, methods of torture, and excommunication. Section VII includes the augmentation to the second edition with material concerning the ‘difficult and very complex matter’ of witchcraft, including phrases for interrogations and notarial formulas. Drawn from a hitherto unpublished manuscript by an anonymous inquisitor, it reveals how, by the second quarter of the C17, the Roman Inquisition had begun to counter the harsher continental trend and normalise witch trials according to the same rules as governed trials for heresy. Thanks to its conceptual and linguistic clarity, the ‘Sacro Arsenale’ enjoyed an instant success and was regularly reprinted until the mid-C18.

This copy belonged to Sebastiano de Marinis, ‘advocatus fiscalis’ of the Sant’Uffizio, responsible for the formulation of accusations and interrogations, and for advising on the types and length of sentence.

Brunet V, 21; Graesse V, 209; Caillet 7203. Not in BM STC It.
A very good copy of the first French translation of this important travel account to Moscow and Persia by Adam Olearius, German scholar, and secretary to an embassy sent by the small German state of Holstein to explore an overland trade route with Persia. The first embassy was dispatched to Russia in 1633-34 to secure the tsar’s permission to travel, and ship through his realm. The second was sent in 1635 to complete the deal with the shah of Persia. Although the commercial mission failed, the embassy was successful in the remarkable information gathered by Olearius. The embassy started from Gottorp in 1633 and travelled, by Hamburg, to Moscow where they concluded an advantageous treaty with Tsar Michael, and returned forthwith to Gottorp to procure the ratification of this arrangement from the duke, before proceeding to Persia. Their voyage down the Volga and over the Caspian Sea was slow and hindered by accidents, but they reached the Persian court at Isfahan and were received by the Safavid king, Shah Safi.

“The first edition of Olearius’ account of his travels was published in 1647 in Schleswig. An extended and restructured edition appeared in 1656: .. The [work] is divided into six “books” of which the fourth treats the mission’s route up to Isfahan, with detailed descriptions of Ardabil, Qazvin, Qom, Karān, and their stay at the Safavid court. Book five is an encyclopedic description of Persia, covering aspects such as geography, fauna and flora, political institutions, manners, customs and clothing, Safavid history, education, language and script, trade, and religion. The return journey from Isfahan is the subject of book six. Amongst the numerous ethnographic observations, mention should be made of Olearius’ depiction of the ‘Asura’ ceremonies and other Shiite rituals, including the recitation of a “Machtelnamae” and the celebration of Ali’s designation as the Prophet’s successor (“Chummekater,” p. 435ff., 456ff.). Of interest for the history of printing is the regular insertion of Persian and Turkish quotations in the original script, serving as a model for the later account by Engelbert Kaempfer. .. “Olearius provided the first comprehensive description of Persia since antiquity, but his achievements appear less significant when compared with the far broader range and experience of later travellers who wrote after him in the course of the 17 century” (Lohmeier, p. 59). Still, all later travelogues are heavily indebted to him and his work can be studied as a starting point for the genre. His outstanding contribution to the cartography of Persia is his Nova Delineatio Persiae et Confiniorvm veteri longe accurator edita Anno 1655, the first realistic map of Iran that, in particular, corrects the location and form of the Caspian Sea. ..He also acted as editor of books composed by other members of the Holstein-mission or travellers associated with the Duchy of Gottorp..” Encyclopedia Iranica. This enlarged edition was also translated into Dutch, Italian and English. A very good copy of the first edition in French.

ECCLESIASTICAL BENEFICES

33. [PAULUS V]. Bulla.

Rome, Manuscript on vellum, 1607. £2,450

Single sheet, 48x35cm. 27 lines, black-brown ink, Gothic letter. Pen flourishes inked to left and upper margin. Folded. Light water stain marks to right-hand margin, little thumbing to left, horizontal folds with very minor holing minimally affecting letters, traces of tape and slight soiling to verso. A very good copy, lead seal of Pope Paulus V attached with cord to lower margin. Early autographs L.J. Juntis and P[ellegrin] Polis inked on verso, contemporary signatures of 20 prelates to lower margin, early illegible inscription, ‘H.’ and ‘Bolla di Pellegrin Polia’ inked on verso, together with contemporary signed statements listing the content, date of issue and receipt.

Rare ms. bull by Pope Paulus V, issued on April 6, 1607 at Sts Peter and Paul, conferring an ecclesiastical ‘beneficium simplex’— revenues from ecclesiastical institutions which could be earned ‘in absentia’, without residence, by paying another cleric, a vicar, to act ‘in vece’—on Pellegrino Puglia, ‘vicario generale’ of Milan in the 1590s. The ‘beneficiatus’ could only be appointed when a vacancy arose, after an examination and declaration of suitability by the ecclesiastical authorities confirming both the merit of the recipient and the voluntary nature of the resignation, to avoid suspicion of simony. Puglia was awarded the simple benefice of ‘clericatus’ after the ‘free resignation’ of Giuseppe Mazocchi, at the Church of San Martino in San Salvatore [Monferrato] in the dioceses of Pavia; he was granted another—as simple benefices could be accumulated—from the Church of Santa Maria di Fossano (in Vignale Monferrato). Further simple benefices, called ‘cappellaniae’ (revenue in exchange for caring for a specific chapel and saying mass), came from Santi Andrea and Nicola of Lussinio (probably the present Oratorio di Sant’Andrea) near Lugo in the dioceses of Faenza, as well as San Servo (?), St Angelo de Flumine (in Terni?), San Valentino ‘prope et extra muros’, and Sant’Agata in the dioceses of Rome, and the Church of Santa Maria Foris Portas (probably near Varese). The total amounted to nearly 300 ducats a year, though presumably he would have had to employ curates to deal with the work load. The bull bears numerous autographs including that of B. de la Cabra, Archbishop of Cagliari. An interesting insight into the ecclesiastical administration of the Counter-Reformation. Papal bulls retaining their lead seals are rare on the market.

UXORICIDE AND REMARRIAGE

34. [PAULUS V]. Bulla.

Rome, Manuscript on vellum, 1619. £2,950

Single sheet, 38x28cm. 25 lines, black-brown ink, Italian rotunda. Pen flourishes inked to left and upper margin in different hand, folded. A little grease soiling to
right edge, central minor tear affecting a couple of letters, holes with thread holding lead seal of Pope Paul V slightly torn. In excellent condition. Lower blank margin signed in four contemporary hands, fold inscribed ‘J. Gallaterina’, illegible signature, ‘Fran: Caussaeus’, faded autograph and ‘de Angeli Pietro(?)’ inked to verso.

Rare ms. bull by Pope Paulus V, issued on August 15, 1619 at Santa Maria Maggiore, to provide absolution for uxoriocide and a dispensation for remarriage ‘super impedimento criminis’. It was signed by J. Gallaterina—whose autograph is present on other bulls of the 1610s—and addressed to the Bishop of Lodi in Lombardy, who had petitioned on behalf of the uxoriocide, Alessandro Belleni (or Bellegno) from Codogno. Belleni ‘met carnally’ the unmarried Francesca de Petra from Vanzi with whom he moved to Piacenza; they exchanged vows to be married should his wife die and lived together as if married. They were both expelled from the city upon instigation of his wife, whom he then killed accidentally in a bout of ‘provoked’ anger during an altercation. The bull conceded absolution through the ‘customary’ penitence of the Roman Church and a ‘nihil obstat’ for remarriage as the wife’s death was ‘non machinata’ (not purposely caused). Presumably, without this, there could have been no second marriage. Papal bulls retaining their lead seals are rare on the market, and this one is even more unusual for its very human content.

35. PERSON, David. Varieties: or, A surweigh of rare and excellent matters, necessary and delectable for all sorts of persons. Wherein the principall heads of diverse sciences are illustrated, rare secrets of naturall things unfoulded, &c…

London, by Richard Badger [and Thomas Cotes], for Thomas Alchorn, 1635. £2,850
Apparently the only printed work of David Person or Pierson “of Loughlands in Scotland, Gentleman”. The work is a detailed compendium of treatises on the physical and natural sciences and some philosophical dissertations dealing with, in book one the nature and effect of the heavens, sun, moon and stars; the motion, depth and salinity of the seas; the circumference of the globe and its distance from other celestial bodies. Book two the causes of meteors, comets, falling stars, wind, clouds, thunder, hail, snow, rain, dew, the sources of rivers fountains and springs. Book three; armies battles combats duels death burials laughter and mourning. Book four ‘curiosities’, happiness, comparative ancient and christian philosophy, sleep and dreams. Book five; numbers, miracles, prodigies, the philosopher’s stone and metaphysics. The work is prefaced by verses by William Drummond of Hawthornden and others.

“A more moderate and intelligent defence of the Aristolian cosmology was to be found in David Person’s Varietie (1635). He held that celestial bodies are incorruptible and did not believe that new stars were natural phenomena. Instead, they were”extraordinary works of the great maker, threatening mortalls by their frownings” (p. 7). Comets in general were sublunar but he recognised that some of them had been shewn by recent astronomers to be above the moon. He rejected Copernicus on the ground that the universe, as it resolves, must have an immovable centre which is the earth” J. Dobrzycki “The Reception of Copernicus’ Heliocentric Theory.” An interesting and rare work.


WITCHCRAFT

36. PIERNIO, Pietro. De nuce maga Beneventana.

Naples, typis Io. Dominicis Montanari, 1635. £2,250


A good copy of the FIRST EDITION of this scarce and curious treatise on witchcraft. Pietro Piperno (fl. 1624–82) was a physician for the papal enclave in Benevento, most renowned for his ‘De magicis affectibus’ (1634) on torments caused by magic, to which was often appended ‘De nuce maga’, issued separately in 1635 and later translated into Italian. The latter was concerned with a walnut- tree located in the area of Benevento, livelily represented in the woodcut...
on the t-p, around which heathen rituals, and later witches’ Sabbaths, had taken place since the sixth century. Walnut-trees had long been seen as markers of a liminal area between the natural and the supernatural, and legends from all over Europe told stories of sorcerers’ rites taking place around them. Albeit focusing on Benevento, Piperno’s ‘De nuce maga’ was also the first systematic and very learned examination of this widespread legend with the help of ancient, medieval and contemporary sources. After discussing ‘maleficia’ mostly involving sexual intercourse, Piperno lists the good properties of the Benevento walnut-tree, an evergreen producing triangular nuts—e.g., the medical benefits of its crushed wood and leaves cut and mixed with vinegar. It continues with the history of heathen cults centred on the ‘superstitiosa nux’, such as that of a viper, and the identification of its location, this information having been gathered from the interrogations of local Inquisitors. The shade cast by the tree is the spatial perimeter where the natural and the ‘maga’ (supernatural, magical) dimensions blend and dances of sorcery take place; it also induces sleep and brings with it ‘maleficia’, including sexual and physiological excesses, as well as illnesses. However, not all witches came to the walnut-tree voluntarily to commit ‘maleficia’; only some, bearing a mark under their left breast, thoroughly abjured God and the sacraments. An unusual and incredibly early study of the ‘history of witchcraft’.

Only Cornell copy recorded in the US. BM STC It. C17, p. 690; Thorndike VIII, 548; Graesse V, 302 (ed. 1647). Not in Caillet or Brunet.

37. [REBOLLEDO, Louis de.] Libro de la regla y constituciones generales de la orden de nuestro padre sant Francisco…

Sevilla, por Clemente Hidalgo, 1607.

Folio. ff. (ii) 140 (iii). Roman letter, some Italic. Attractive engraved Franciscan device dated 1603 to t-p; guide letters within woodcut frames; decorated tailpieces. Light age browning, faint water stain to some margins, heavier to first few gatherings, occasional slight foxing, small spots in places. A good copy in contemporary Spanish polished sheep, traces of ties, some repair to extremities. Blind-tooled to a double-ruled panel design, outer and second border with male heads within roundels, leafy curls and rosettes, centre panel tooled in silver with fleurons to each corner and small centrepiece tool with spiral lines and floral decorations, all oxidized. Rebacked, joints cracked. Early bookplate of Monastery of St Francis (Mexico City) to front pastedown, bookplate of Los Angeles Law Library to front ep, branded ex-libris of the Mexican Monastery of St Francis to upper fore-edge.

Good copy of this second edition of the statutes of the Franciscan Order in Castilian, compiled by Louis de Rebolledo. Rebolledo (fl. early C17) was provincial superior in Andalusia; in 1603, he oversaw the establishment of the first Franciscan theological school in Spain at the Casa Grande de San Francisco monastery in Seville. Originally published in 1600 with no specification of place and printer, ‘Libro de la regla’ was the official book of regulations for the religious life of Franciscan communities. The work is prefaced by St Francis’s testament and an epitome of the rule of the Order in Latin, detailing the code of behaviour concerning admission,
itinerant preaching (e.g., among the Saracens), work, penance, and the ban from entering nuns’
convents if not with a special licence in order to avoid rumour and ‘scandalum’. The rest of the
work, written in ‘romance’, is devoted to papal decrees concerning the Franciscan rule —e.g.,
the admission of novices and taking of the habit—and to compendia of general meetings of the
Order in France, Italy and Spain in the C16. One section is devoted to friars ‘en las Indias’,
who had a dedicated ‘Commissario general’ representing their interests in Spain. This copy was
in the possession of the Convent of St Francis in Mexico City, founded in 1525.

Only St Bonaventure copy recorded in the US. Iberian Books Volumes II & III, 27276; Domínguez Guzmán, Sevilla 97; Palau 137944; Palau 252102. Not in Alden. A. Martínez Ripoll, La iglesia del colegio de San Buenaventura (Sevilla, 1996).

38. SALISBURY, Robert Cecil, Earl of. An answere to certaine scandalous papers, scattered abroad vnder colour of a Catholicke admonition…

London, by Robert Barker, 1606. £1,650

FIRST EDITION. 4to. 22 unnumbered leaves. A-E4 F2 [lacking first leaf, blank except for signature]. Roman letter, some Italic. Large woodcut headpiece on title, woodcut Royal arms on verso, woodcut initials and typographical ornaments. Light age yellowing, cut a little close at head fractionally shaving a few running headlines. A fine copy in excellent full mottled calf by Riviere & son, covers bordered with a triple gilt rule, spine with raised band richly gilt in compartments, all edges and inner dentelles gilt, all edges yellow.

A fine copy of this most interesting and influential pamphlet concerning the position of Catholics in Britain after the gunpowder plot, of particular importance in creating an atmosphere of persecution and oppression towards Catholics in Britain. “one of the earliest pieces of evidence of greatest interest is undoubtedly that of Robert Cecil Earl of Salisbury. Cecil .. had been one of the leading supporters of James candidacy for the throne of England . His position towards Catholics had been intransigent from the very first years of the seventeenth century. Once the conspiracy was discovered, his reaction to Catholics was extremely harsh, and the wave of scorn that followed the plot provided the ideal background for Cecil to finish his work of eliminating some of the Catholics he most feared … In 1606 Cecil published a pamphlet in which he responded to some of the charges English Catholics had repeatedly made against him. From the standpoint of textual structure, Cecil gathered together the Catholic positions in a letter that he pretended the Catholics had sent him and that he transcribed together with his response. In the preface to the Catholics’s letter and his response, the Earl of Salisbury began by referring directly to Jane’s speech of 1606, on which, he wrote he had started to meditate to ‘recall my thoughts from the earthly theatre’ of the daily cares of public officials. That Cecil had by no means appreciated the appeals to moderation that emerged from the King’s speech is immediately evident. The English politician, dwelling on Jane’s deeply felt opening thanks to God for the miraculous discovery of the plot, comments; ‘ neither the present Time, nor ages to come can ever bee so
ingrate, as not to retain the same in perpetuall Memorie’. The event it was necessary to remember was not only the conspiracy itself, but above all the reaction of the English Catholics, who were guilty, according to Cecil, of insufficiently condemning the plot, while they continued to complain to and slander some of the Protestants, himself included. ...the issue was whether it was possible to be Catholic without believing in the primacy of the Pope, and Cecil, as a politician, answered that it was not. ... Cecil’s very perplexities on the possibility of granting tolerance to the Catholics after the plot were expressed by many other voices in various contexts.” Stefania Tutino. ‘Law and Conscience: Catholicism in Early Modern England, 1570-1625.’

STC 4895.3. ESTC S91392

VITICULTURE AND HORTICULTURE


Firenze, per Filippo II Giunta, 1600. £1,950

FIRST EDITION. 4to. pp. (x) 128 (viii) 45 (xi) 19 (i). Roman letter, little Italic. Printer’s woodcut device to t-p and last, decorated initials, head- and tailpieces. Title a little dusty with little marginal worming, repaired at gutter to gatherings F-L, occasionally touching letters, light dampstaining to lower inner corner and at gutter of first and last ll., some soiling and minor repair to upper outer corner of last few gatherings. A good copy in C18 quarter mottled sheep over old vellum boards, spine gilt, later eps. Light contemporary annotation.

A good copy of the first edition of this collection of three treatises on horticulture, the most important of which—on vines and wine—by G.V. Soderini (1526-96). He was an Italian agronomist who studied philosophy and law at Bologna; after being spared execution by Ferdinando I de’ Medici for his political opposition, he was exiled to a Tuscan estate. The result of his years of forced ‘otium’, the ‘Trattato’ focuses on viticulture, examining the soil, weather and techniques which can elicit the best production of grapes and wine. The early annotator of this copy was a keen practitioner interested in the growth of vine cuttings (‘magliuoli’), ways of preserving them from worms and tying them to one another, and the best time (‘between the two moons’) to harvest grapes. Soderini also considered the nature and making of wines—e.g., sweet, ‘hot’, watered (‘acquetta alla romanesca’) or dry—and ways of giving them a specific flavour or smell with the addition of herbs. The second, shorter treatise—Bernardo Davanzati Bostichi’s ‘Coltivazione toscana delle viti’—reprises selected topics on viticulture with the addition of material on fruit trees and vegetables, and methods of killing caterpillars and worms. The third—Leonardo Giachini’s ‘In difesa, et lode del popone’ (dated 1527)—is a hilarious mock-celebration of the melon, its flavour and properties (as well as of the ‘de re rustica’ genre) set against the criticism thereof of an improbable physician ‘who wouldn’t even be good enough to castrate pigs’. An intriguing horticultural florilegium with a twist of flamboyant Renaissance satire.
40. SADELER, Ægidius II. *Eight Bohemian Landscapes.*

[Prague], n.p, [c.1607].  £2,900

8-plate series of copperplate engravings on thick laid paper depicting Bohemian Landscapes. Engravings measure 270x205mm, pages 245x355. A very good, well-margined copy in modern 1/4 calf over green cloth boards.

**RIVERSCAPE**
The sun bursts through the clouds above a mighty river on which are all sorts of boats. A town in the background basks in the sun, a few laden travellers continue along the road in the foreground.

**ROCKY LANDSCAPE**
A river runs through the scene, passing travellers, a mill and various buildings, finishing with some women washing clothes in the waters. One small rustspot to centre.

**ROCKY LANDSCAPE (II)**
After a city, the travellers continue on their way, passing vast, dark trees. The river cascades in a miniature waterfall to the right.

**RIVERSCAPE ON THE RIGHT**
Underneath a vast tranche of sky, travellers pause in a small settlement. Far below, boats meander around riverside towns.

**LANDSCAPE WITH A STONE BRIDGE**
An impressive array of pinnacled buildings greet the travellers, rising in the distance to a lofty citadel. The sky is thronged with birds.

**ROCKY LANDSCAPE WITH TWO HORSEMEN**
In the shade of a great tree, two horsemen approach a small cottage. Beyond, bathed in sunlight, a castle and river valley.

**LANDSCAPE WITH LARGE ROCK**
Preparing to cross a river, the travellers pause briefly before a wooded stoney outcrop.
LANDSCAPE WITH A TORRENT
A river in spate beneath an open sky. In the very foreground, two hunters with gambolling hounds.

Ægidius Sadeler (c. 1568-1629) is generally considered to be the most talented scion of the Sadelers (Hind), a "phoenix among engravers" (von Sandrart). Encountering both the Mannerist circle of Hendrik Goltzius, Rubens and Brueghel, nonetheless Aegidius developed his own distinctive artistic personality and style. He experimented with different burin techniques, using patterns of hatching to add texture and tonality, emphasising the unnatural stylistion of the landscapes. His contact with the Mannerists was slo influential, leading him to experiment widely with chiaroscuro in his later career. After a diverse education and training, he settled in Prague in 1597, and was appointed Imperial engraver by Emperor Rudoph II. It was in Prague that he produced the major part of some 150 landscapes that have been attributed to him. They are representative of his collaboration with the Prague court artists, Roelandt Savery, and Pieter Stevens - whose works form the basis for some of the current series. These landscapes are in several cases the sole surviving record of the artist's work, adding to their importance.

Hollstein Aegidius Sadeler II. XXI.255-262-- State 2.

41. SPEED, Robert. The counter scuffle. Whereunto is added, The counter rat.
Written by R. S.

London, Printed by Richard Bishop, 1637.

4to. 27 unnumbered ll. A–G4. [without G4 blank]. Roman letter, some Italic. Very charming, large woodcut illustration of a food fight on title, full-page woodcut on D4v, woodcut headpieces and floriated initials, bookplate of Robert S Pirie on pastedown. Title and verso of last a little dusty, small white spots in t-p, blank, tear in lower blank margin, minor marginal foxing in last few leaves, early pen-trials on last leaf. A very good copy, with good margins [deckle edges in most lower margins] in red morocco gilt, by Sangorski & Sutcliffe, title gilt in long on spine, turn-ins gilt ruled.

The fifth edition of Robert Speed’s genial, burlesque mock-heroic satire; all early editions of which are rare. The work contains two remarkable woodcut illustrations; the first on the title depicts a food fight that takes place in prison, the second shows officers of the watch, with pikes, escorting a tailor to prison. Robert Speed’s pamphlet explains how the keeper and several of his minions joined imprisoned “rakehells” and “bawds” in a revel that “turn’d Nighte into day by Drinking, Whoreing, Swearing, Roaring, and Cursing”

“‘The Counter-Scuffe’ was often reprinted throughout the seventeenth and early eighteenth centuries— a new edition was listed as late as 1741— and there were references to it at least until the middle of the nineteenth century. The central plot is a battle between two tradesmen: a
country-born man who was pressed into military service and went to war as a captain, and a
gold-smith. Besides the normal retinue of prisoners, the fracas also involves a priest and a lawyer,
whom the balladeer notes should never have been housed with such riffians. They represent the
church and the law, both helpless to lead common men as they should because through debt each
has lowered himself to join them. Prison food for Lent is depicted as meatless but plentiful, with
a groaning table of assorted shellfish and other seafood all swimming in that rich delicacy, butter,
with the latter’s slipperiness being a key component of the burlesque … The melee first breaks
out with pots and stools, but soon the goldsmith starts a food-fight, with the priest taking
advantage of the distractions to dine right in the middle of it. The goldsmith insults the captain
and his ilk as mere amateur soldiers with rusty swords and no military skills. The captain
threatens to whip him for saying this, so the goldsmith throws a jug at him; in response, the
captain hurls a plate of buttered fish, with the resulting mess causing the goldsmith to slide, “and
all be butter-fishified.” Carole Fungaroli Sargent.

“Early modern texts across the archive appropriate the language of cookery to examine the
relationship between humans and other forms of life. Some texts, like Robert Speed’s ‘The
Counter Scuffle (1637), go so far as to replace human characters with foodstuffs. This poem set
in a London debtors prison, stages and epic food-fight in which various edibles are deployed as
weapons in a scuffle between two socially-stratified characters, Ellis and the Captain. Speed uses
metonymy, a trope that operates according to a logic of attachment and substitution, to align
human bodies and the food they consume. The poem also attributes to foodstuffs various affective
capacities. For example, we read, “the frightened Custard quak’d for feare”, a description linked
rhetorically to Ellis’s human reaction upon being taunted by the Captain: “And all his blood
ran to his heart,/ He shook, and quak’d in every part with anger.” At its climax the poem
elaborates these linked affects by replacing the human characters with the edible weapons they
wield. “Instead of weapons made of Steele,/ The Captaine took a salted Eele”…” J. Feerick,
V. Nardizzi. “The Indistinct Human in Renaissance Literature”

A very good copy of this charming burlesque and satirical work.

STC 23054. ESTC S112943. not in Pforzheimer.

ILLUSTRATED FOLK TALES

42. STRAPAROLA, Gianfrancesco. Le tredici piaceuolissime notti.

Venice, appresso Zanetto Zanetti, 1608. £2,400

8vo. ff. 309 (vi), missing final blank. Italic letter, little Roman. Woodcut cartouche
to t-p, 58 woodcut scenes from Straparola’s stories, decorated initials, head- and
tailpieces. T-p a bit dusty, light stain to some upper edges and a few to lower, one
leaf a bit browned, small tear to blank margin of fol. 57 touching running title, larger
repair to outer margin of fol. 233 touching one letter. A good copy in reused early
vellum over pasteboards, yapp edges, recased. Early casemark (?) ‘G. 203’ to t-p.
Scarce, beautifully illustrated edition of this incredibly successful, influential and entertaining florilegium of novellae, first published in 1551 in the wake of Giacomo Morlini’s collection of 1520. Very little is known of Gianfrancesco Straparola (1480-1557), except that, in half a century, his literary talent led to the publication of over 20 editions or reprints of ‘Piacevolissime notti’ in Italian and French. As in Boccaccio’s ‘Decameron’, the stories are presented as the pastime of a group of aristocrats who have gathered in the Venetian island of Murano for leisure, during ‘thirteen pleasant nights’. The stories are illustrated with fine woodcuts and follow accidents typical of traditional fairy and folk tales. They often narrate the difficulties of protagonists who are poor or unfortunate and eventually rise to become rich and powerful, as in the story of Costantino Fortunato, impoverished by his brothers but assisted by his magical female cat—the seed of Perrault’s ‘Puss in Boots’. Plotline themes like the subdivision of inheritance between siblings, the wrongdoings of stepmothers against their stepdaughters, the assistance of talking animals, unpleasant pranks which lead to undeserved prison and the consequences of lies provided the basic structure by which Straparola reinvented and brought to print the oral heritage of European folklore. His stories influenced authors of the likes of Shakespeare (Gillespie, ‘Shakespeare’s Books’, 474) and provided fresh material for innovative theatre practitioners like Robert Armin—the famous ‘clown’ and ‘fool’ of Shakespeare’s Jacobean plays—who published the English adaptation of one of Straparola’s ‘thirteen pleasant’ stories in 1609.

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

43. USSHER, James. An answer to a challenge made by a Iesuite in Ireland. ...

Whereunto certain other treatises of the same author are adjoin'd...

London, Printed by R[obert]. Y[oung, John Legat, and Thomas Cotes]. for the partners of the Irish Stocke, 1631. £1,850
Excellent edition of the complete works to date, of James Ussher, one of the most important biblical scholars and theologians of the 17th century. Each of these was also issued separately. In a later issue (STC 24544.5) the first three leaves were cancelled and replaced with a general title. “Ordained priest in 1601, Ussher became professor (1607–21) and twice vice-chancellor (1614, 1617) at the university where he had received his B.A., Trinity College, Dublin. He was made bishop of Meath in 1621 and archbishop of Armagh in 1625. Ussher became primate of all Ireland in 1634. He was in England in 1642, when the Civil War broke out, and he never returned to Ireland. Having earned the respect of both Anglicans and Puritans, he proposed in 1641 a method for combining the episcopal and presbyterian forms of church government in the Church of England. ... Ussher wrote widely on Christianity in Asia Minor, on episcopacy, and against Roman Catholicism. An expert in Semitic languages, he argued for the reliability of the Hebrew text of the Old Testament and employed an agent in the Middle east to collect biblical and other manuscripts for him. Scholars still respect him for his correct distinction between the genuine and the spurious epistles of the 2nd-century St. Ignatius of Antioch,”. Enc. Brit. The five works in this vol. represent the most important of his early works and are mostly controversial in nature. “(Ussher) continued to battle over the identity of the early church with another Dublin Jesuit, William Malone. His 1619 challenge .. produced Ussher’s 1624, ‘An Answer to a challenge Made by a Jesuit in Ireland’. This was a massive historical treatise on the protestant purity of the early church and the subsequent introduction of abuses and superstitions by the increasingly corrupt Church of Rome. ... Ussher’s instinctive determination to return ‘ad fontes’, and to prove that those earliest springs were pure and protestant, was not just a product of his humanist or antiquarian instincts. It sprang directly from his historical apocalyptic vision”. Brendan Bradshaw ‘British Consciousness and Identity: The Making of Britain, 1533-1707’. A very good copy, unusually complete, in a contemporary, binding.

STC 24544 2) STC 24544a. 3) STC 24548. 4) STC 24549. 5) STC 24555. Lowndes 2744.L1471

PROSTITUTION. UNRECORDED IN US

44. [VENICE.]. Parte presa nell’eccellent.mo Conseglò di Dieci. 1615...In materia delle pubbliche meretrici...

Venice, appresso Roberto Meietti & Evangelista Deuchino, [1615] £1,950

FIRST and ONLY EDITION. 4to. 4 unnumbered ll., A4. Italic letter, little Roman. Woodcut vignette with St Mark’s lion to t-p, decorated initial. Upper margin of t-p repaired, some thumbing, a little dust-soiling, edges untrimmed and a bit frayed. A good copy in modern purple boards.
A remarkably preserved copy of this Venetian edict addressing a major issue of public order: prostitutes. It is a rare survival of C17 ephemera of which only 2 copies are recorded, in Rome and Venice. The Consiglio dei Dieci was established in 1310 to monitor and preserve the public order of the Serenissima in Venice and on the mainland. The edict attacked ‘meretrici’ (prostitutes) who circulated, causing ‘gossip and universal nausea’, by boat or coach in their customary dresses or those of honest, married women, sometimes wearing masks and accompanied by servants, or who attended public events like masses, weddings or fairs. The edict reiterated previous prohibitions adding that the game of cards and dice should be forbidden in brothels. Punishment for transgressors included five years in prison, having their nose and ears cut off publicly between the columns of St Mark, being whipped from St Mark to Rialto and banned from Venetian territories. Boatmen, coachmen and servants who failed to denounce transgressions would also be punished with prison and whipping. The edict was to be hung in St Mark, Rialto and on public boats.

No copies in the US. Only Casanatense and Marciana copies recorded. USTC 4026409. Not recorded in any bibliographies.

45. VESLING, Johann. De plantis Aegyptiis observationes et notae ad Prosperum Alpinum.

Padua, Paolo Frambotto, 1638. £1,500

FIRST EDITION. 4to, pp. [12], 80. Roman letter, little Greek; printer’s device on title, foliated initials, typographical head- and tail-pieces, numerous detailed botanical woodcut illustrations; head of title lightly browned. A very good, well-margined copy in modern 1/4 calf, marbled boards, gilt title along spine; early red oval stamp of the British Museum on title verso and final recto.

Uncommon first edition of an important commentary on Alpini’s famous botanical book on Egyptian plants, whose second edition supplemented with this piece was published in 1640. Johann Vesling (1598-1649) was a prominent German anatomist and botanist, eventually succeeding Prospero Alpini as head of the botanical garden attached to the university of Padua. Following his medical studies in Leuven and Bologna, he served as personal physician to Alvise Cornaro, the Venetian envoy in Cairo for about four years. In 1633, he returned to Venice as professor of anatomy and surgery at Padua. In Egypt, Vesling studied local flora and fauna, including, most curiously, the development of chickens in artificially hatched eggs. With a great deal of first-hand investigation, he was able to expand significantly with new contents and drawings Alpini’s De plantis Aegyptiis. Each plant is described and named either with its scientific Latin name and Greek correspondent term or, in many causes, with the transliterated Arabic popular denomination. Vesling provides the first two woodcut illustrations of the Egyptian cucumber (Luffa aegyptiaca) and one of the earliest mentions of the habit of adding
sugar or candied berries to coffee when building on Alpini’s famous description of the coffee plant and recounting the two or three thousand coffeehouses he saw in Cairo.

Not in BM STC It. 17th, Wellcome, Heirs of Hippocrates, Osler, Brunet or Graesse. Nissen, 2057: Pritzel, 9745

L2255

46. WIDDRINGTON, Roger [i.e. PRESTON, Thomas]. Ad Sanctissimum Dominum Paulum Quintun humillima supplicatio.

Albionopoli [i.e. London], apud Rufum Lipsium [A. Islip for Eliot’s Court Press], 1616. £1,350


First edition of Preston’s appeal to Pope Paul V, who had put two of his books on the Index (included in this work is the decree of the curia to this effect). The much lengthier appendix refutes arguments put against him by ‘Adolph Schuck’ (really Cardinal Bellarmine) and the Spanish Jesuit Francis Suarez. Preston, a Benedictine priest in England, was vigorously defending the English crown from the Pope’s attempts to undermine it, particularly its new Oath of Allegiance, which, following the Gunpowder Plot, required recusants to swear to ‘detest and abjure, as impious and heretical, this … position that princes which can be excommunicated or deprived by the Pope may be deposed or murdered by their subjects’. Preston’s comrades in the polemical battle included James I (initially writing anonymously), Lancelot Andrewes, and the Scottish Catholic John Barclay. Their most active opponent was Cardinal Bellarmine, also against them were a swathe of continental scholars and many Jesuits, especially the English exiles in Douai. The general right or duty to overthrow an heretical or tyrannical prince was an important and much debated question of public international law in the C17.

This is a reverse piece of surreptitious printing. The fictitious imprint is designed to make it look like a proscribed book, which it most certainly was not.

STC 25605. ESTC S123329. Milward ‘Religious Controversies of the Jacobean Age’ 354. Allison and Rogers ‘Contemporary English Printed Literature of the English counter-Reformation’ 1 926.2.2292

L2060
47. WINSEMIUS, Pierius. *Amores.*

Franeker, Ex officina Uldrici Balck, 1631. £950

FIRST EDITION. 12mo. pp. [xxiv], 216. Italic letter, prefaces in Roman. Title within fine engraved border, Venus to the left, 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 t-p, 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 medicine 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.