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Natural History List 2021



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Front cover illustration from item 2: ALDROVANDI, Ulisse. *[Complete Works]*.

Back cover illustration from item 16: FUCHS, Leonhard. *New Kreüterbuch*.

1. ALBERTUS MAGNUS.

De animalibus libri vigintisex novissime impressi.

Venice, heirs of Octavianus Scotus, 1519

£6,500



Folio, ff. (vi) 205 (i). Gothic letter, double column. Half title, printer's device to verso of last, woodcut floriated initials. Slight age yellowing to first gathering, intermittent light waterstain to upper and lower blank margins, occasional minor marginal fingersoiling and foxing, very minor ink stains to 1 leaf. A good copy in contemporary English calf over boards, minor loss at corners and greater at head and tail of spine. Covers double blind ruled to a panel design, second border with roll of heads in roundels, third border with roll of decorative ornaments, traces of ties. Spine with double blind ruled raised bands, a bit rubbed at joints, gilt title label. C14 manuscript stubs from a Roman Missal. Label of Harold E. Matthews to front pastedown, C18 armorial bookplate beneath.

A good copy of this fascinating treatise on animals, printed in Venice by the heirs of the distinguished Octavianus Scotus, in a beautiful English contemporary, probably London, binding. The two ornamental rolls appear not to have been identified by Oldham.

A German Dominican friar, bishop and philosopher, Albertus Magnus (c. 1200-1280) is regarded as the most learned and prolific scholar of the Middle Ages, the only one to whom the epithet 'Magnus' ('The great') was applied. Known by his contemporaries as the "Doctor universalis", he was later beatified and proclaimed Doctor of the Church. Albertus was active in almost all departments of learning, and the influence of his writings and commentaries on theology, logic, metaphysics, psychology, and the natural sciences was immense. "He combined elements of Aristotelism, Neo-Platonism, Christian theology and Muslim and Jewish philosophy, which he formed into one great system; but his chief aim as a philosopher remained the reconciliation of Aristotelianism with Christian teaching. [...] Thomas Aquinas attended his lectures, and Dante placed both master and pupil among the 'Spiriti Sapienti' in the heaven of the sun" (PMM 17).

This remarkable work on zoology in 26 books is Albert's longest commentary on Aristotle's natural treatises, which also integrates material from Thomas of Cantimpré's encyclopedic 'On the Nature of Things' and Albert's own studies on animals. Albert began to observe the habits of animals during childhood, and, in contrast to the long-established tradition of bestiaries in which creatures were described in an allegorical way, in his 'De animalibus' he presents the behaviours and physiognomy of animals on the basis of empirical observation. The first 19 books recount the contents of Aristotle's 'Historia animalium', 'De partibus animalium' and 'De generatione animalium', dealing with the anatomy and physiology of different animals compared to humans, their reproduction and life cycle, and the procedures to be followed when studying them. Books XX-XXI contain Albertus' synthesis of the previous. Finally, books XXII-XXVI constitute a dictionary of animals, in which separate sections are dedicated to quadrupeds, aquatic animals, serpents and 'vermins', listed in alphabetical order and individually described. In all, there are 477 species in this encyclopaedia. Remarkably, Albert is the first naturalist to describe the garden dormouse, the marten, the weasel and the rat. He recognised three types of European squirrel before the concept of subspecies was introduced into biology, and he is also the first writer to portray whales in realistic terms. Although this is not a medical text, a wide range of therapeutic data is also included, particularly in relation to the diseases of horses and falcons, which Albertus knew very well from his personal experience.

USTC 808371; Adams A524; Durling 94; Wellcome I, 128; Stillwell 566; not in Brunet or Graesse. See PMM 17 for first ed. J.B. Oldham, English Blind Stamped Bindings (Cambridge 1952).

L3628

MOST UNUSUALLY COMPLETE

2. ALDROVANDI, Ulisse.

[Complete Works].

Bologna, Nicola Tebaldino & Clemente e Giovanni Battista Ferroni per Marco Antonio Bernia, 1640-1652, 1668

£225,000

13 volumes, fol.: 1): pp. [4], 893, [57], without final blank; 2): pp. [6], 862, [62], without final blank; 3): pp. [10], 560, [24]; 4): pp. [10], 767, [45]; 5): pp. [6], 593, [29]; 6): pp. [6], 732, [28], without final blank; 7): pp. [6], 495, [29]; 8): pp. [6], 1040, [12]; 9): pp. [4], 718, [16]; 10): FIRST EDITION: pp. [6], 427, [29]; 11): FIRST EDITION: pp. [8], 748, [28], 159, [9], without final blank; 12): FIRST EDITION: pp. [8], 979, [13]; 13): FIRST EDITION, second issue: pp. [12], 660, [52]. Predominantly Roman letter, little Italic and Greek; engraved architectural and allegorical titles by G. B. Coriolano, G. B. Cavazza, A. Salmicius and L. Tinti, all featuring the dedicatees' coat of arms and, occasionally, oval portraits; numerous historiated or floriated initials and decorative or typographical head- and tail-pieces, over 2500 woodcut illustrations of animals, plants and gems in text, full- or double-pages; printers' device on most final or penultimate leaves; occasionally light foxing, mostly in margins, a few leaves age yellowed; small marginal waterstains in places in vols 4, 6-8,



10 and 13, tiny wormholes at foot of first gathering in vol. 1, couple of ink spots, mainly on blanks, to title of vol. 5, first loosening gatherings in vol. 11, worn lower margin of last three leaves in vol. 13. Fine uniform set of good, well-margined copies in contemporary mottled calf, darker in vol. 13, consistently gilt with double-filled border, spine charmingly gilt with elaborate floriated decoration and title directly lettered on one or two of the seven compartments; a. e. sprinkled; minor old repairs to head and tail of most spines, light scratching and rubbing occasionally on covers, a few tiny wormholes on vol. 12, some corners and edges very slightly bumped; contemporary autograph of 'Le Vignon' inscribed on all titles but in vol. 13, with variant 'Le Vignon m. Par.' in vol. 11; bookcase number '97' in his hand consistently at foot of each front pastedowns, his price note 'Empuets 220 ff.' at head of title in vol. 10.

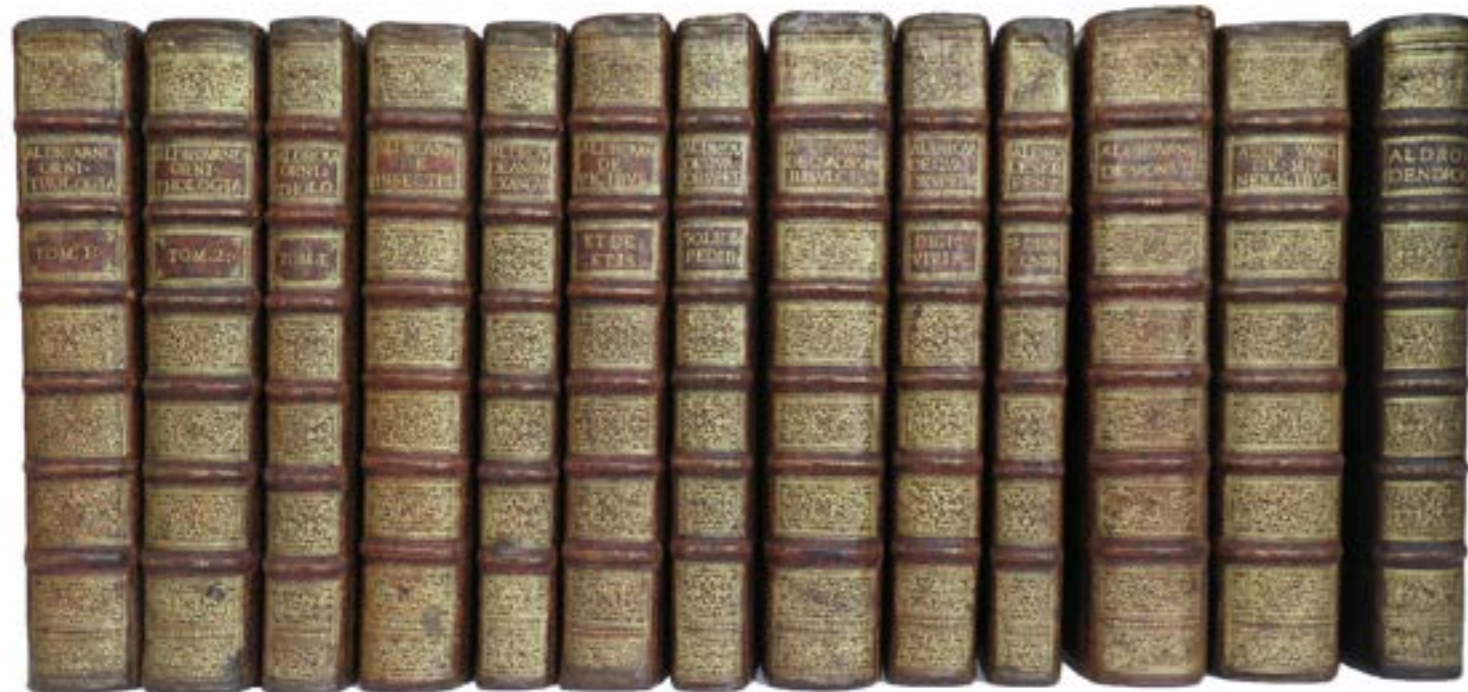
Exquisite complete set, bound in contemporary France, of the massive corpus of Aldrovandi's scientific works, the last four in the first edition, the remainders in the most accurate editions published in Bologna by Ferroni and Tebaldino in the mid-seventeenth century. Ulisse Aldrovandi (1522-1605) is regarded as the father of modern natural history due to his pivotal contribution to zoology, botany and geology. An erudite scholar of wide-ranging interests, he was the first professor of natural science at Bologna university. There, he established a renowned botanical garden and gathered a steady amount of specimens and detailed drawings of faunal and floral rarities in his

private museum. Everything was later bequeathed to the City Senate. The majority of his extensive scientific essays was published posthumously by his pupils with the support of the Bolognese Commune. This set embraces all his body of work, comprising: the three famous volumes on birds; the single tomes on insects, crustaceans & shellfish, fish & cetaceans; the ground-breaking investigation of quadrupeds spread over three volumes; the two fascinating works on reptiles (including dragons) and on any sort of monsters; the rare treatise on metals; the late survey on trees. Vol. 5 (*De animalibus exanguibus*) retains the initial dedication to the Bolognese senators; vol. 11 (*Monstruorum Historia*) has the *Paralipomena*, often missing; vol. 13 (*Dendrologia*) exceptionally bears the frontispiece with the crude printed title. All volumes are extensively illustrated, often providing the first depiction of a rare animal, plant or stone from Africa, Asia and Americas. Amongst the editors of the vast collection was the Scottish scholar Thomas Dampster (1579-1625), at the time professor of humanities at the University of Bologna.

This extraordinary set was put together in the 1650s by a wealthy French collector who marked every volumes with the number 97 and signed each title but that of vol. 13 as 'Le Vignon'. In vol. 11, he adds to his surname 'm. par.', which should be intended as 'medicus Parisiensis'. This helps to identify the owner as the physician François Le Vignon, dean of the Faculty of Medicine in Paris as well as personal physician of the Duchesse of Lorraine since 1656 and of the Swiss Guards of Louis XIV, died 1675. Le Vignon must have commissioned the binding of the first 12 volumes soon after 1652, i. e. the year of the latest imprint. Although the calf employed is darker and somewhat less luxurious, the binding of the 13th one, published in 1668, was worked at a later stage by the same binder, as the gilt decoration of the spine makes clear.

1-3) *Ornithologiae*, 1652: Not in Nissen, *Zoologische*. BM STC 17th It., 16 (only 2 and 3); Graesse, I, 65; Krivatsy, 189 (vol. 2 only); Wellcome, I, 172.4) *De animalibus insectis*, 1644: Not in BM STC 17th It. or Wellcome. Graesse, I, 65; Krivatsy, 180; Nissen, *Zoologische*, 66.5) *De reliquis animalibus exanguibus*, 1642: BM STC 17th It., 15; Graesse, I, 65; Nissen, *Zoologische*, 68; Wellcome, I, 172.6) *De piscibus ... et de cetis*, 1644: BM STC 17th It., 14-15; Graesse, I, 65; Nissen, *Zoologische*, 70; Wellcome, I, 172; Alden, 644/5.7) *De quadrupedibus solidipedibus*, 1648: Not in BM STC 17th It. or Wellcome. Graesse, I, 65; Nissen, *Zoologische*, 72.8) *Quadrupedum omnium bisulcorum*, 1641-1642: Not in BM STC 17th It. or Wellcome. Graesse, I, 65; Krivatsy, 190 (imperfect); Nissen, *Zoologische*, 76; Alden, 642/3.9) *De quadrupedibus digitatis viviparis*, 1645: Not in BM STC 17th It. Graesse, I, 65; Krivatsy, 183; Nissen, *Zoologische*, 77; Wellcome, I, 172; Alden, 645/1. 10) *Serpentum, et draconum historiae*, 1640: BM STC 17th It., 16; Brunet, I, 156; Graesse, I, 65; Krivatsy, 191; Nissen, *Zoologische*, 78; Wellcome, I, 172.11) *Monstrorum historia*, 1642: BM STC 17th It., 15; Brunet, I, 156; Graesse, I, 65; Krivatsy, 187; Nissen, *Zoologische*, 74; Wellcome, I, 172; Alden, 642/2.12) *Musaeum metallicum*, 1648: BM STC 17th It., 16; Brunet, I, 156; Graesse, I, 65; Krivatsy, 188 (imperfect); Nissen, *Zoologische*, 75; Wellcome, I, 172; Alden, 648/5.13) *Dendrologiae*, 1667-1668: BM STC 17th It., 15; Brunet, I, 156; Graesse, I, 65; Krivatsy, 186; Nissen, *Botanische*, 14; Wellcome, I, 172.

K96



3. ALDROVANDI, Ulisse.

Quadrupedum omnium bisulcorum historia.

Bologna, Gian Battista Ferroni for Marco Antonio Bernia, 1641

£3,750

Folio, pp. (8), 1040, (12). Roman and Italic letter, little Greek; engraved architectural and allegorical title by Gian Battista Coriolano, with rampant lions, nude figures and putti, large historiated and decorated initials, some decorative head- and tail-pieces, numerous detailed woodcut illustrations of animals, large printer's device on final verso; a bit yellowed, mainly marginal light foxing, old repair to lower outer corner of 851. A good copy in contemporary vellum, yapped edges; early shelf mark on small oval label at head of rear cover; library stamp of Universitetets Zoologiske Museer of Copenhagen and eighteenth-century autograph 'F. Bollin[?]' on front endpaper; early duplicate stamp on title.

Second and slightly corrected edition of a ground-breaking investigation into hoofed (ungulate) quadrupeds, first published in 1621. Ulisse Aldrovandi (1522-1605) is regarded as the father of modern natural history due to his pivotal contribution to zoology, botany and geology. An erudite scholar of wide-ranging interests, he was the first professor of natural science at Bologna University. There, he established a renowned botanical garden and gathered a steady amount of specimens and detailed drawings of faunal and floral rarities in his private museum. Everything was later bequeathed to the City Senate. The majority of his extensive essays was published posthumously by his pupils with the support of the Bolognese Commune.

This vast zoological survey is not confined to scientific information on ungulates, but, in the encyclopaedic style of the author, touches also on their occurrences in European, Egyptian and Arabic literature and figurative art, as well as their meaning in prophecies and mystic symbolism and use in medical preparation. Descriptions of deformed exemplars and mythological creatures, like unicorns and centaurs, are included too. A fine copy of Dürer's Rhinoceros (p. 884) and one of the earliest depictions of a giraffe (p. 931) stand out amongst the many zoological illustrations. Together with *De quadrupedibus solidipedibus*, *De quadrupedibus digitatis viviparis* and *De quadrupedibus digitatis oviparis*, this work represents one of the earliest and broadest scientific insights into quadrupeds' features. The Scottish scholar Thomas Dampster (1579-1625) was involved in its publication as professor of humanities at the University of Bologna.

Not in BM STC 17th It. Nissen ZBI, 76; Bibliotheca Osleriana, 1770; Alden, 642/3; Graesse, I, 65.

L2150



UNRECORDED IN U.S.

4. ALONSO DE HERRERA, Gabriel.

Libro de agricultura.

[n.p], [n.d.], [c. 1539-40]

£7,950



Folio. ff. (ii) 200. Large Gothic letter, double column. T-p in red and black framed by architectural arch with putti and royal arms of Spain above, small heads, phoenixes and interlacing cranes at sides, and putti flanked by birds chasing dogs beneath; decorated initials. Very faint ink mark to t-p, minimal mainly marginal spotting, small expert repair to outer blank margin of fol. 66, few ll. slightly browned. An excellent copy in modern half calf over cloth boards, spine gilt. Bookplate of Andre Simon to front pastedown, early ecclesiastical ex-libris to verso of t-p, inked over, occasional early annotations.

Excellent copy of this remarkably rare edition in Castilian of a C16 bestselling manual on the best practice and secrets of agriculture—'one of the fundamental texts of the Spanish Renaissance' (Rodilla, 'La Medicina', 437). This edition, with no information on printer, place and date of publication, appears to be unrecorded in major bibliographies, except that of Andre Simon, who calls it 'contemporary to the edition of 1539' printed by Brocar in Alcalá de Henares. Gabriel Alonso de Herrera (1470-1539) was a Franciscan agronomist and brother to the humanist Hernando and the musician Diego Alonso de Herrera. He is most renowned for this 'Libro de agricultura', first printed in Castilian in Spain in 1513, which underwent 12 editions in the C16 alone and was translated into Latin, Italian and French. It was a compilation based on a variety of agricultural and medical sources, including Greek (Galen and Hippocrates), Arabic (Avenzoar and Avicenna), and Latin 'De re rustica' authors (Columella, Cato, Varro and Palladius). Following the classical tradition, Herrera presented a holistic view of the agronomist as knowledgeable in the cultivation of crops and trees, techniques for making soil and water suitable for agriculture and horticulture (e.g., how to fix defects in wine), the forecast of adverse weather conditions, farming and herbal medical remedies. He also injected into this solid tradition new ideas—based on contemporary agricultural theories and his own experience—concerning the identification of high-quality seed which should be grown separately from the rest to improve the quality of crops, as well as plant reproductive morphology, i.e., he believed that plants could be masculine or feminine. The intended readership was 'on the one hand...the more or less rich landlords; but, on the other hand, the medical advice it offers and the therapeutic evaluation it performs of each plant suggest that its interlocutors were the "farmers of towns and villages where the presence of a doctor was inconceivable", an illiterate audience to whom this matter was reported orally and whom Herrera sought to reach more easily, for the first time in Europe, by using the vernacular (García, 'El Libro de Agricultura', 6, 10). A very rare edition of this pioneering, enormously influential agricultural manual.

Andre Simon (1877-1970) was a wine merchant and author of numerous works on wine, including the famous bibliography 'Bibliotheca bacchica'.

No copies recorded in the US. Simon 337: 'contemporaine de celle de 1539'. Not in Palau, Wilkinson, Iberian Books, BL STC Sp., Oberlé or Bitting. M. Quirós García, 'El Libro de Agricultura de Gabriel Alonso de Herrera: un texto en busca de edición', Criticón 135 (2015); B.M. Gutiérrez Rodilla & M. Quirós García, 'La Medicina en el Libro De Agricultura de Gabriel Alonso de Herrera', Romance Philology 71 (2017), 437-66.

L2965

THE FERRARI - ROVIDA ANNOTATED COPY

5. ARISTOTLE.

De animalibus [et alia].

Venice, Aldus, 1497 [or 1498]

£39,500

EDITIO PRINCEPS. Fol., ff. 457 [i.e. 458], [9], aa -& 10, AA- 10, PP10+1, 10, XX8,*8, lacking blank XX8. Greek, little Roman in preliminaries; large decorated initials; recto of first leaf lightly soiled, old oil stain to gutters at head; tear from blank lower corner at 152, small tear at foot of 364; marginal damp stains, small central oil splash over final gathering. A good, well-margined copy in early plain goatskin, vellum spine superimposed; chipped corner and front joint lightly cracked; a bit worn. Extensive scholarly Greek and Latin annotations by Ottaviano Ferrari (1518-1586), his autograph at head of title, and occasionally a slightly earlier Italian hand; with the supplemental gathering added, printed later and often missing, densely annotated by a knowledgeable late sixteenth-century Italian philologist; Ferrari's autograph on title, early shelfmark and late sixteenth-century owner's annotation confirming the notes were by Ferrari and the volume was purchased from Cesare Rovida's heirs; later table of contents on front fly verso; bibliographical inscriptions (inaccurate) on front pastedown.

The third volume from a series of five comprising the celebrated collected edition of Aristotle published by Aldus Manutius between 1495 and 1498. The first two sets of Aldine Greek Type 1 cut by Francesco Griffo appeared in this edition. This tome comprises nineteen treatises of Aristotle, mainly focused on animals, plus five commentaries by his pupil Theophrastus on fish, dizziness, tiredness, smell and sweat. Arguably, no other thinker in history has been more influential than Aristotle. His detailed and comprehensive studies in zoology, forming about a quarter of his surviving works, provided the most complete account on the animal world until the sixteenth century and, in many respects, up to the Enlightenment.

This copy extraordinarily retains the original strip pasted by Aldus at foot of f. 100v (kkxv) to supply a missing line, like the copy of George III in BL and very few others. The colophon also bears the corrected variant in place of, as in BL Cracherode copy. Gathering *8, originally missing in many copies of the edition, was integrated here by a scrupulous later owner. It consists of a fragment from the tenth book of the History of Animals, which was added by Aldus at the very last moment, so it was not included in earlier press run.

The present copy is entirely annotated, mostly by the Milanese scholar Ottaviano Ferrari (1518-1586). Ferrari

read humanities at the Canobian schools in Milan and, for a short time, taught logic at the University of Pavia. He was a close friend of Giulio Poggiani, Jacopo Bonfadio and Aldus's son, Paolo Manuzio. De disciplina Encyclo was his most appreciated work, published in 1560 by the Aldine press under Paolo's management. It was a valuable introduction to Aristotelian philosophy. His important Greek manuscripts which he carefully collected are mostly in the Ambrosiana Library of Milan. As a proof of his respect for Aristotle's teachings, his medallion portrait (about 1560) shows the Greek philosopher on its verso. Ferrari declared himself as a passionate student of medicine too, an interest which was certainly the reason for him to dwell so much on this mainly naturalistic book within the Aristotelian corpus. His annotations are dense and incredibly learned. He went over and over the volume, using three different inks and writing sometimes quick and large, sometimes minute and precise. Yet, the habit of recording in the margins and over the lines the internal page numbers treating of similar subjects remains consistent over the years of his intensive study. Along with etymological notes on animals' names, Ferrari made continuous reference to major and minor works by Aristotle, their Greek and Arabic commentaries, as well as an impressive list of authorities, such as Plato, Herodotus, Plutarch, Aratus, Hippocrates and Galen, Pliny, Varro, Lucretius, Cicero, Vitruvius and even Thomas Aquinas and Albert Magnus. Nor are absent mentions of early modern scholars, like Joseph Scaliger, Denis Lambin, Lodovico de Varthema, Robert Estienne, Ippolito Salviani, Pierre Belon, Piero Vettori, Bessarion and Niccolò Leonicensino. Here and there, one can find quotations from Theodorus Gaza's Latin translation of these zoological treatises; finally, there are occasional textual emendations (for instance, f. 164r), referring to a manuscript owned by Ferrari and another by Giovanni Battista Rasario (1517-1578), a renowned Aristotelian commentator and professor of Greek in Padua and Venice.

Upon Ferrari's death, this copy was acquired by Cesare Rovida (c.1559-1591/4), remarkably as one of his many Greek manuscripts. A pupil of Ferrari, Rovida was a bibliophile and professor of medicine in Pavia. He also commented on Aristotle and Ptolomeus, though he failed to publish his works. Because of their extraordinary value, the Ferrari-Rovida codices were purchased by Cardinal Federico Borromeo in 1606 and became one of the founding nuclei of the Ambrosiana Library (see, for instance, MS H 50 sup., with De anima and ancient commentaries, as described in Martini-Bassi, n. 435). Yet, this interesting Aldine copy of Aristotle's naturalistic treatises has followed a different path. As we learn from the lower inscription on the title, it was sold by Rovida's heirs to another Italian collector, who checked and certified that the annotations were truly by Ferrari.

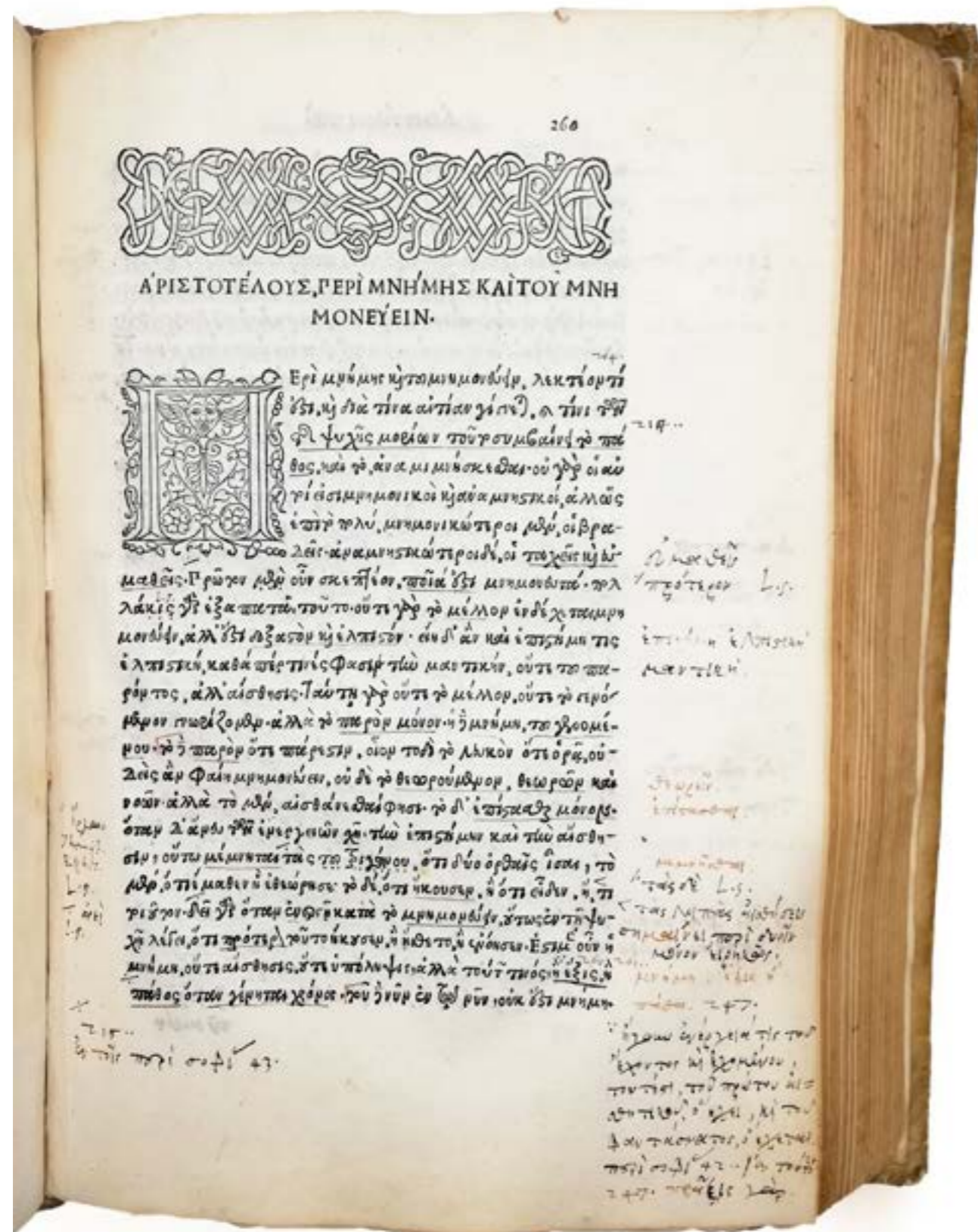
The annotations over the tenth book of History of animals in the last gathering are also very interesting. They record numerous textual variations and commented on early authorities mentioning the text (now thought to

be a spurious later addition). They were written in a very neat hand by a late sixteenth-century Italian scholar in Latin, Greek and Italian. It is a pity they were not signed. On verso of the last leaf, the annotator reported the abbreviations of the many codices he used in his philological work. One of them is said to be formerly owned by Christophe de Longueil (died in 1522) and then Lazzaro Bonamico (died in 1552). Only few Aristotelian students, for example of the calibre of Piero Vettori (1499-1585), were able to display such knowledge and elegant handwriting in their marginalia.

BMC V 555-556; BSB-Ink, A 698; GW 2334; Goff, A 959; IGI 791; Hain *1657; Renouard, 11.2.

£3,300

L1959



6. AUGUSTÍN, Miguel.

Libro de los secretos de agricultura.

Zaragoza, Pascual Bueno, [1625]

FIRST EDITION thus. 4to. pp. (viii) 512 (A3-4 misplaced before C1), 1 large fold-out plate. Roman letter. T-p with typographic border and woodcut vignette of Saturn surrounded by Gemini, Aries and four dragons, 18 1/4- or 1/2-page woodcuts of schemas, agricultural activities, animals and buildings, 1 fold-out woodcut plate with 'perpetual wheel' identifying fertile seasons, decorated initials and headpieces. T-p dusty with scattered light damp spots, slight age browning, small marginal oil splashes to one gathering, repair to blank lower outer corner of 5 ll. and small section of fold-out plate at gutter. A good copy in contemporary limp vellum, traces of ties, library stamp of Rothamsted Experimental Station to front pastedown, illegible early inscription to lower blank margin of t-p, the odd annotation.



A good copy of the FIRST EDITION of the first Castilian translation of this extremely popular agricultural manual. Miguel Agustín (or Miquel Agustí, 1560?-1630) was prior of the order of St John of Jerusalem in Perpignan and a renowned agronomist. Originally written in Catalan, the 'Libro de los secretos'—informally known as 'El llibre del prior' or 'El prior'—was first published in Barcelona in 1617; in 1625, it was first translated into Castilian and published in Zaragoza, with the addition of a fifth book and an agricultural dictionary in Castilian, Catalan, Latin, Portuguese, Italian and French. The work blends the structure of the successful C16 genre of 'books of secrets'—which provided information and recipes for herbal medicine and the combination of everyday substances useful for domestic management—with the content of classical 'De re rustica' florilegia featuring texts by Columella and Cato. Agustín provided thorough instruction to the 'padres de familia' engaged in agricultural activities, including ways of acquiring the necessary knowledge of seasons, medical herbs, weather warnings, agricultural skills and lore, and the proper behaviour to be held in public places and in the running of the country house. The fine woodcuts illustrated techniques for the division of the land into lots with a crossier ('Baculo de Geometria'), distillation and wall construction, as well as figures of farming animals with lines pointing to body parts most prone to illnesses, and a superbly drawn beekeeper's hive with bees buzzing around. The remarkably well-preserved fold-out plate provided the

user with a 'perpetual wheel'—with zodiacal signs and planets and blank sections to write down specific years of interest—for the identification of past and future fertile and infertile periods, beginning from 1625-26. An incredibly useful work so popular in the Iberian world as to make J.-C. Brunet confidently state in his C19 'Manuel du libraire' that it was 'still consulted today by Catalan farmers' (I, 557).

Founded in 1843, Rothamsted Experimental Station is one of the oldest institutions for agricultural research in the world.

Only Columbia and NYPL copies recorded in the US. USTC 5004923; Palau 4123; Wilkinson 20163; Brunet I, 557 and Graesse I, 46 cite the 1626 and 1617 eds. respectively. Not in Ferguson, Simon, Bitting or Oberlé.

L2974b

IMPORTANT WORK ON GEMSTONES AND MINERALS

7. BOODT, Anselmus.

Gemmarum et lapidum historia. Nunc vero recensuit, à mendis repurgavit, commentariis et pluribus melioribusque figuris illustravit & multo locupletiore indice auxit Adrianus Toll.

Leiden, Joannis Maire, 1636

£3,250

8vo. [viii], 576 p., [xxiv] (last leaf blank), 2 folding tables. Woodcut printer's device on title, foliated woodcut initials and tailpieces, forty three woodcuts in the text, early ms. shelf mark on title. Light age yellowing. A very good, clean copy, with folding tables in excellent condition, in three-quarter vellum over marbled paper boards c. 1700, title gilt on spine, all edges speckled red.

Second corrected and improved edition (including new illustration) by Adrianus Toll, of this important work on gemstones and minerals, first published in 1609, the definitive work of the Belgian mineralogist, alchemist and physician, Anselmus Boodt. "In his *Gemmarum et Lapidum Historia*, Boodt made the first attempt at a systematic description of minerals, dividing the minerals into great and small, rare and common, hard and soft, combustible and incombustible, transparent and opaque. He uses a scale of hardness expressed in three degrees and notes the crystalline forms of some minerals (triangular, quadratic, and hexangular). Boodt criticizes some of the views of Aristotle, Pliny, Paracelsus, and others. He also mentions atoms. He enumerates about 600 minerals that he knows from personal observation, and describes their properties, values, imitations, and medical applications. There are also tables of values of diamonds according to their size and a short description of the polishing of precious stones. Boodt cites nineteen authors and, besides the minerals known to him, gives a list of 233 minerals whose names he knows from Pliny and Bartholomeus Anglicus, among others." D.S.B., II, p. 293. From 1583 Boodt lived Bohemia as physician to Wilhelm Rosenberg, the burgrave of Prague. In 1584 he was nominated physician in ordinary to Rudolf II (with a considerable salary) and retained this position until 1612. There is no evidence however that he ever seriously practiced as a physician; Rudolf clearly saw him as one of his alchemists. Boodt was placed in charge of Rudolf's collection of gems in his 'Kunstammer'. The 'Naturalia' (minerals

and gemstones) were in a 37 cabinet display with the gems and minerals systematically arranged, the large uncut gemstones held in strong boxes. De Boodt was an avid mineral collector and travelled widely on collecting trips to the mining regions of Germany, Bohemia and Silesia, often accompanied by his Bohemian naturalist friend, Thaddaeus Hagecius. This work also gives us our most important source of knowledge of Renaissance gem cutting, the carving of precious stones, the making of jewelry, forgery and trade of precious stones. "De Boodt assembled virtually all of the knowledge then extant... by far the most thorough and complete up to date... [his work] is further distinguished by its intimate knowledge of the art of the lapidary and must therefore be regarded as the first treatise to offer more than the briefest views of gem cutting" Sinkankas. The woodcuts include illustrations of corals, geodes, fossils, gems, minerals, along with tools and methods of working them. A very good copy of this seminal work.

Brunet I p. 1108. 'Ouvrage assez curieux'. Graesse I p. 493. "The most important lapidary of the seventeenth century and exerted a widespread influence" Partington II pp 101-2. Wellcome I 981.

L1023b

HANDSOME INCUNABULUM – SCARCE IMPRINT

8. CATO, Marcus Porcius, VARRO, Marcus Terentius, COLUMELLA, Junius Moderatus, PALLADIUS, Rutilius Taurus.

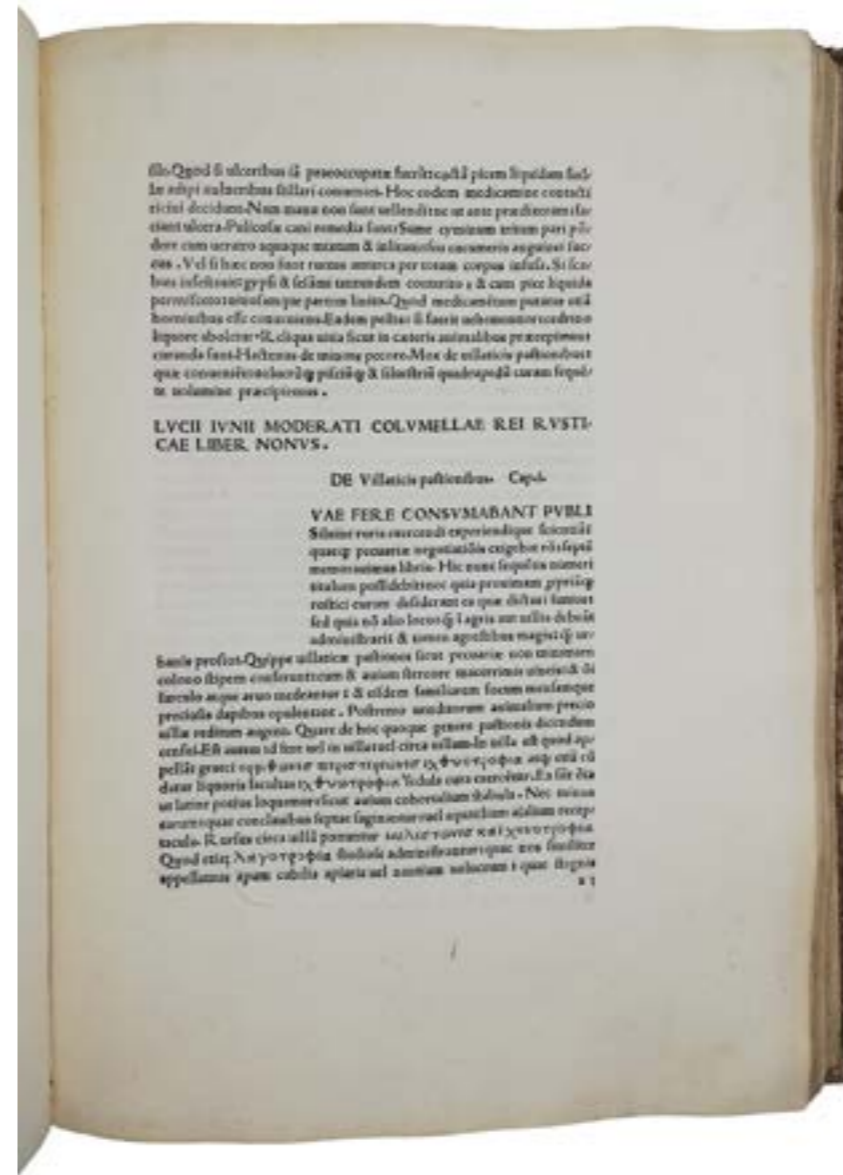
De re rustica.

Reggio Emilia, Bartholomaeus de Bruschi, Bottonus, 5 June 1482

£15,000

Folio. 4 parts in 1, with continuous pagination. 310 unnumbered ll., A6 a8 b-c10 d8 e-g10 i8 K10 (K1 blank) L10 m-s8 & 8 8 2a8 2b12 (2b1 blank) 2c-2d8 2e-2h10 [chi]2(-2), lacking final blanks. Roman letter, little Greek. 8- and 3-line initials, chapter headings on b6-7 and 2-line initials on 2c2-3 all supplied in red. Lower outer edge of some ll. slightly worn, very slight water stain at gutter of final ll., occasional minor spotting or finger-soiling to outer upper blank margin, printer's smudge to upper outer blank corner of C9, small worm holes at gutter of 2c8-2h10, outer margin of penultimate and last leaf repaired with traces of glue, blank recto of first and verso of last very slightly soiled. A handsome, well-margined copy, on thick paper, in marbled boards c1800, edges and joints worn, ancient paper labels to spine. Bookplate and shelfmark of Biblioteca Terzi to front pastedown, stamps of Lawes Agricultural Trust to front and rear pastedowns, slightly later ex-libris 'Petri Mattei Plebani Canonici Ecclesiae (?) Bergomi h 68 9' to foot of last, occasional C16 annotations in red and black-brown ink.

Bel exemplaire de cette édition, extrêmement rare' ('Catalogue des livres... de la bibliothèque de feu M. le marquis De Terzi', this copy, 1861, lot 195). The earliest recorded private owner of this copy was a priest in Bergamo, and the last the Bergamese Marquis de Terzi. It was the second edition issued in northern Italy, and one of only three works printed by the de Bruschi—the first printers in Reggio Emilia. 'This is a good example of the rivalry between the prototypographers,



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

Boston PL, Harvard, LC, Michigan State, Huntington, Newberry and Walters Art Museum copies recorded in the US.BMC VII 1086; Goff S347; HC 14565*; GW M41059. Not in Simon or Oberlé. Catalogue des livres rares et précieux provenant de la bibliothèque de feu M. le marquis De Terzi de Bergame (Paris, 1861); G. Sarton, Hellenistic Science and Culture in the Last Three Centuries B.C. (Cambridge, MA, 1959).

K137

GILT INITIALS

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

Libri de re rustica [Scriptores rei rusticae].

Venice, in aedibus haer. Aldo Manuzio & haer. Andrea Torresano, 1533

£4,250

8vo. ff. (liv) 295 (i). Italic letter with Roman. Initials supplied in gold with red penwork, printer’s device to t-p and final ep, a few woodcuts of agricultural instruments and land measurements, a.e.g. Very light age yellowing, the odd marginal spotting. A fine, very well-margined copy, crisp and clean, in early C18 French crimson morocco in the style of Derome, marbled paper to pastedowns, cover edges gilt to a triple rule, gilt inner dentelles. Spine in seven compartments, with large gilt thistle, rosettes and foliage, gilt title and printer’s name. Armorial bookplate of William George Arthur Ormsby-Gore, 4th Baron Harlech, to front pastedown, silk marker.

The early initials painted gold with red penwork were probably produced in France by an anonymous artist. They reflect types based on Roman epigraphy, especially Geoffrey Tory’s manual ‘Champfleury’ (Paris, 1529). They may have been inspired by the gilt initials often executed for Jean Grolier. The finely gilt thistles on the spine closely resemble those in Barber, ‘Printed Books and Bookbindings’, FL. 75, W.Cat.212.

A fine, large copy of this successful collection of famous classical texts on agriculture, edited by the friar and humanist Giovanni Giocondo and integrated with material from the Giunta edition of 1521. The thorough subject index which precedes the

texts was devised for a C16 readership interested in the classical rustic virtues of landownership and the practical aspects of country life, with topics as varied as the best place to set up a beehive, horticulture, remedies for dogs with fleas and sick horses, ways to scare snakes off stables and regulations for workers. Marcus Porcius Cato (234-149 BC) was a Roman statesman, military officer and author. His only complete, extant work, ‘De Agri Cultura’ (c.160 BC) is a manual on the management of a country estate reliant on slaves, with a special interest in the cultivation of vines. A prolific writer patronised by Augustus, Marcus Terentius Varro (116-107BC) based his ‘Rerum rusticarum libri tres’ on his direct experience of farming. He notably warns his readers to avoid marshlands, where ‘animalia minuta’ that cannot be seen by the human eye may be breathed in or swallowed and cause illnesses. A soldier and farmer, Lucius Moderatus Columella (4-70AD) is best known for his ‘Res rustica’ in twelve volumes and the shorter ‘De arboribus’. Intended as a manual of husbandry, ‘Res rustica’ deals with a wealth of activities including the cultivation of vines and olives, the farming and treatment of animals, and the management of workers. ‘De arboribus’ contains information on horticulture, subdivided by kind of tree. Inspired by Columella and much admired in the medieval period, Palladius’s (C4-5AD) ‘Opus agriculturae’ (or ‘De re rustica’) provides an account of the typical monthly activities of a Roman farm, and mentions the utility of building mills over abundant waterways to grind wheat. These texts, first published together in Venice in 1472, enjoyed wide circulation in C16 Italy and France.

This copy was part of the library at Glyn Cywarch, owned by William George Arthur Ormsby-Gore, 4th Baron Harlech. USTC 800776; Brunet V, 246; Rénouard 109:9; Graesse V, 331: ‘Texte de la première Aldine avec quelques corrections empruntées à la Juntine de 1521.’

L2384

HANDSOMELY ILLUSTRATED AGRICULTURE

10. CRESCENZI, Pietro de.

De agricultura vulgare.

[Venice], [Alessandro Bindoni], [9 July 1519.]

£2,250



Small 4to. ff. 235 [i.e., 234] (vi). Roman letter, title in Gothic, double column. Woodcut of Justice (printer’s device) to recto and large woodcut from Alexander Grammaticus’s Doctrinale (1513) to verso of t-p, 38 small woodcuts of agricultural scenes, decorated initials. First and last three ll. a little thumb-marked, upper edge trimmed a little close, slight yellowing, the odd marginal spot, light water stain at foot of n2, two gatherings slightly browned, small tear at upper edge of &1-2 affecting book number, tear to lower outer blank corner of C1 repaired. A good copy in c.1700 vellum, raised bands, gilt-lettered morocco label, all edges blue. C19 autograph ‘G.[aetano] Nicolis’ (i.e., F. Aegidius a Verona) to front pastedown, C19 ms. ‘Bibliothecae Capuccinorum Tridenti F. Aegidius a Verona assignavit’ (washed out) and C19 stamp ‘Bibliothecae Cappuccinorum (?)’ to t-p (partly erased) just touching woodcut, final table with early ms. page numbers.

A very good, handsomely illustrated, copy of the Italian translation of Pietro de’ Crescenzi’s famous writings on agriculture, printed in over 50 editions in several languages between 1471 and 1600. Crescenzi (or Crescentius, c.1230/30-1320) studied law, medicine and natural science at Bologna. After retiring from a long legal career, he spent much time at his estate in the Bolognese countryside. There he was inspired to write ‘De agricultura vulgare’ (c.1304)—first printed as ‘Ruralia commoda’ in Nuremberg in 1471—a treatise on agriculture based on classical

and medieval sources and his direct experience. Like its most important models—Columella's 'De re rustica' and Palladius's 'Opus agriculturae'—'De agricultura' was fundamental for the humanist re-elaboration of the rustic values of landownership so dear to the elites. The work presents an ideal 'holistic' landowner who is knowledgeable about all aspects of estate management, from the architecture of buildings to the caretaking of gardens and meadows, wine-making, bee-keeping, hunting, farming, and the use of trees and plants for medicinal and nutritional purposes. The superb woodcuts, many of which were drawn from the Venetian edition of 1495, depict a variety of rural subjects, from techniques for distilling river water and planning gardens to ways of ensuring that oxen 'cooperate' whilst pulling the plough—a tongue-in-cheek vignette, this, in which the artist inserted, behind the customary peasant figure, that of Hercules carrying out his tenth labour of bringing back from the end of the world the uncooperative cattle of Geryon.

This copy was in the private library of Friar Aegidius à Verona (1804-1887)—'al secolo' Gaetano Nicolis—a bibliophile and art expert. He was professor of canon law, provincial superior, and a historian of Trento. He bequeathed it to the Capuchin monastery of Trento, which it probably left during WWII.

Graesse II, 299; USTC 824568; BM STC It., p. 203; Essling, 845; Sander, 2238; Simon 162. Not in Bitting, Vicaire or Oberlé.

L3372

AN INFLUENTIAL MEDIAEVAL TREATISE ON AGRONOMY AND AGRICULTURE

11. CRESCENZI, Pietro de.

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



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

£2,450

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

Good copy of the Italian translation of the 'Opus Rurarium Commodum' by Pietro de' Crescenzi, one of the most influential mediaeval treatises in agronomy and agriculture. Translated into many languages, the work was widespread in manuscript from the beginning of the 14th century and in printed editions since 1471. The author, born in Bologna around 1233, was trained both in the Dominican schools and Bologna University, gaining extensive knowledge in logic, medicine, natural sciences and law. His career focused on this last field, and after being appointed 'iudex' (judge) he received assignments that took him all over Italy for more than thirty years. During his travels Crescenzi had the chance to visit a great number of rural villas and farms, developing a passion for

agronomy and farming. Once retired, he dedicated himself to the project of writing an agronomical treatise in which to convey knowledge and techniques, ancient and modern, theoretical and practical; his efforts gave birth to the 'Rurarium Commodum'. In his treatise the author often refers to classical and mediaeval authorities, such as Palladio, Varro, Albertus Magnus, Avicenna and the 'Geoponika', but he does not hesitate to confute their thesis, adding extensive considerations based upon the practical experience of the many farmers he had known. An interesting aspect of the essay is the public it was conceived for, the 14th century bourgeoisie, especially the class of jurists and notaries who had invested in farms and lands, and needed to obtain a good yield.

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

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

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

L1420

SUPERBLY ILLUSTRATED BOTANY

12. DODOENS, Rembert.

Florum et coronariarum odoratarumque nonnullarum herbarum historia.

Antwerp, ex officina Christophe Plantin, 1569

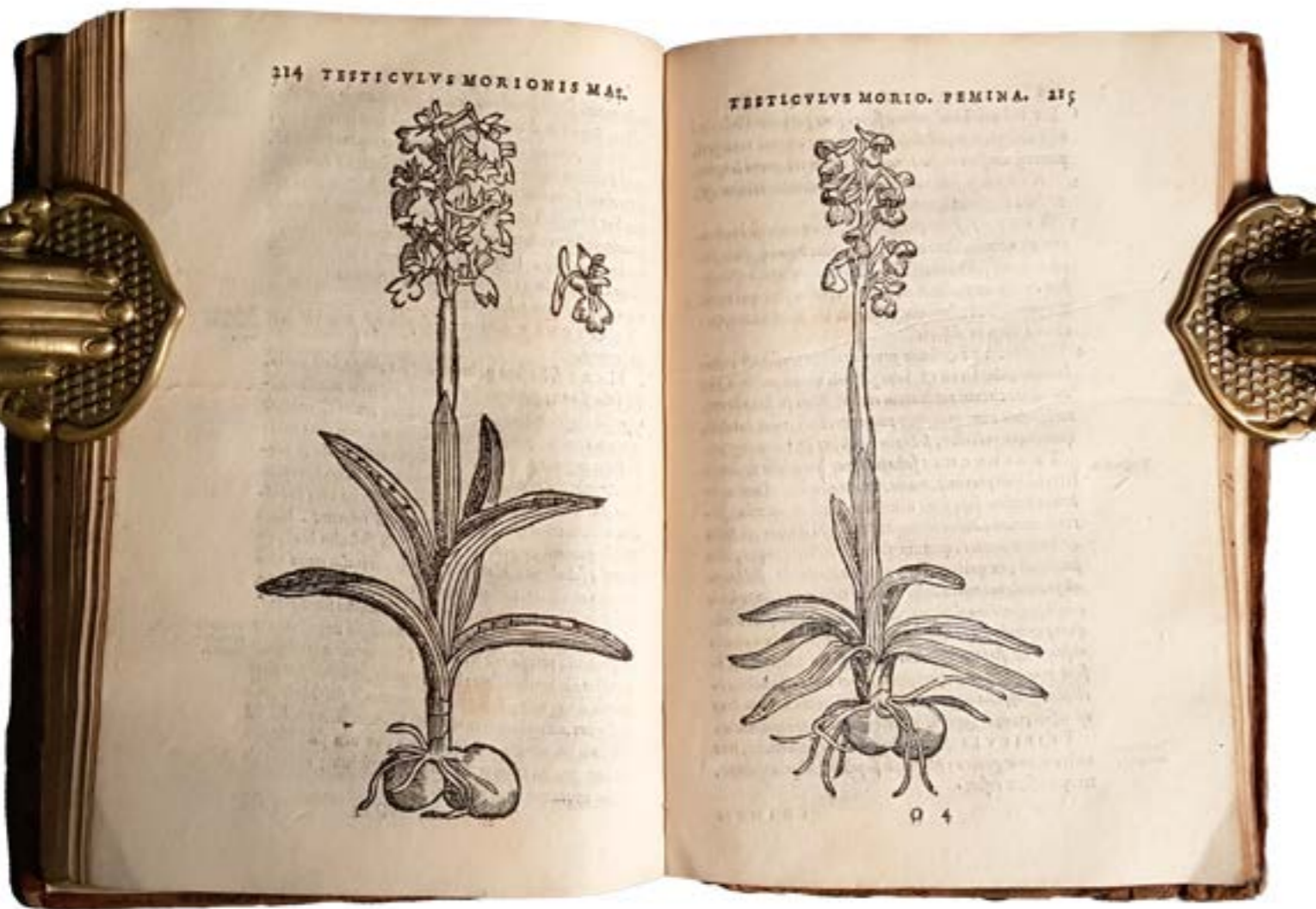
£3,250

8vo. pp. 309 (v). Italic letter, little Roman and Greek. Woodcut vignette to t-p, 109 mostly full-page woodcuts of plants, decorated initials and ornaments. A little dust-soiling to outer margin of t-p, faint water stain to upper outer corner of four gatherings. A very good copy in slightly later reversed calf, double gilt (oxidized black) ruled to a panel design, large fleurons to outer corners of centre panel, centrepiece with heart pierced by crossed arrows surmounted by coronet (J.C. de Cordes?), raised bands, loss to spine, wear to upper cover. C17 ex-libris of J.C. de Cordes to t-p, library stamp of Lawes Agricultural Trust to front pastedown, title inked to outer fore-edge. In folding box.

This copy probably belonged to Jean Charles de Renialme, called de Cordes, (fl. second half of the C17), lord of ter-Meeren, appointed 'chevalier' by Philip IV in 1663 (De Vegiano, 'Nobiliaire des Pays-Bas', 38). His father (1575-1641), lord of Wichelen, appears in a portrait made in the 1610s attributed to the workshop of Rubens or even to the young Anthony van Dyck.

Very good copy of the second Latin edition of this pioneering herbal—one of the many superbly illustrated works produced by the Plantin press in Antwerp. Rembert Dodoens (or Dodonaeus, 1517-85) was a Flemish botanist, court physician to the Emperors Maximilian II and Rudolph II, and professor of medicine at Leiden. He is most renowned for his works on herbs and their medicinal properties published in Dutch, French, English and Latin, inspired by the contemporary writings of Leonhart Fuchs and, ultimately, by Dioscorides's 'De materia medica'. This edition was decorated with 109 woodblocks (one more than the first of 1568) designed by Pierre van der Borcht and cut by Arnaud Nicolai and Gerard van Kampen; they were later used in other botanical works produced by the Plantin press. The description of each plant—everyday odorous or ornamental plants like the violet, digitalis, lily, asphodel and the 'spatula foetida' (stinking iris)—includes an illustration and examination of its names in different languages, its physical characteristics, any relevant information provided by major sources (e.g., Dioscorides, Pliny, Fuchs or Gesner), its medicinal properties and administration. Together with Dodoens's other writings on herbs, 'Historia' appeared as part of the collection 'Stirpium historiae pemptadem sex', published by Plantin in 1583. A little gem in the history of botany.

BM STC Dutch, p. 63; Brunet II, 786; Thesaurum Literaturae Botanicae, 2656; Voet II, 1098; Wellcome 1819; Ruelens & de Backer, 31. Not in Bibl. Osleriana or Durling.



L2970a

13. DODOENS, Rembert.

Stirpium historiae pemptades sex siue libri XXX. variè ab auctore, paullò ante mortem, aucti & emendati.

Antwerp, ex officina Plantiniana : apud Balthasarem et Ioannem Moretos, 1616

£4,750

Folio. pp. [xvi], 872, [lxviii];*8, A-Z6, a-z6, 2A-2Z6, 2a-2h6, 2i8. Roman letter, some Italic Greek and Gothic. Very fine engraved architectural title-page with figures of Theophrastus and Dioscorides, below, figures of Adam and Salomon at sides, with 1341 botanical woodcut botanical illustrations, Plantin's woodcut printer's device on verso of last, woodcut initials and tail-pieces, manuscript poem in Greek on first fly, autograph above of Eus. Ansling 1878, his note below comparing with other botanical works, early shelf mark on fly. Age yellowing, occasional very minor marginal browning and spotting, the rare mark or stain. A very good copy in excellent contemporary polished vellum over boards, covers blind ruled to a panel design, fleurons to outer corners, C.S.R.B. and 1616 stamped on upper cover, later ornate armorial monogram with crown gilt stamped at centre, spine blind ruled in compartments fleurons at centres, upper joint restored.

A beautifully printed edition of the most famous work of Rembert Dodoens, first published in 1583, very finely illustrated with over a thousand three hundred fine woodcuts. It is the second and definitive edition of Dodoens' "last and most comprehensive botanical work" (Hunt), including more illustrations than the first edition. Plantin acquired a portion of the blocks, those already used for the octavo edition of Leonhard Fuchs' herbal, from the widow of Jan van der Loe, the publisher of Dodoens' *Cruydeboek*. The rest were the work of the artist Pieter van der Borch, whose collection of paintings in the Staatsbibliothek in Berlin forms one of the most important surviving collections of 16th-century flower paintings..

"Rembert van Joenkenna was the real name of the Author of the *Cruydedock* of 1554 but he was known to an English readership as Rembert Dodoens, author of 'A New Herbal or Historie of Plants' translated by Henry Lyte, published in London in 1619. ... His most important scientific work was the *Stirpium historiae pemptades sex siue*

libri XXX of 1583. A translation of this work formed the basis of Gerard's *Herbal*. In 1574, he took up an appointment as physician to the Emperor Maximilian II in Vienna, where Charles D'Ecluse was in charge of the Imperial Botanic garden. He remained there as physician to Maximilian's successor, Rudolf II, until 1580, when he attempted to return to Malines but because of political turmoil he lived in Cologne and then Antwerp". Graeme Tobyn 'The Western Herbal Tradition E-Book: 2000 years of medicinal plant knowledge'. In 1582 Dodoens supervised his friend Plantin's printing of his *Stirpium historiae pemptades sex siue libri XXX* which was published in full in 1583 and reprinted posthumously in this 1616 with additions. This was Dodoens' most elaborate treatise and most important scientific work, where he divided plants into twenty six groups and introduced many new families, adding a wealth of illustration either original or borrowed from Dioscorides, de l'Éluse, or De Lobel. Dodoens (1517-1585) was the first Belgian botanist to enjoy world wide renown. It was his interest in the medicinal aspects of botany which induced him to write a herbal.

The work contains a very extensive and most useful indexes of the Greek, Latin, Arab, Italian, Spanish, French, German, Bohemian, Belgian, and finally English names of plants. A very handsome copy of this beautiful and most influential work.

BM STC Low Countries, 1601-21 p. 162, D67. Krivatsy 3302, Nissen BBI 517. Bibl. Belg. D 119. Hunt I, 201, "The author's last and most comprehensive herbal, including several of his previously published works". Wellcome I, 1824.

L3139



MINERALOGY

14. DOLCE, Lodovico.

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

Venice, Giovan Battista & Giovan Bernardo Sessa, 1617

£2,500

8vo. pp. 188, (iv). Roman and Italic letter, printer's woodcut device on title page, small floriated initials. Minor spotting, title page slightly soiled. A very good, crisp copy in 19th century ¼ calf, with marbled covers, title lettered in gilt on spine, a. e. sprinkled green, slightly wormed and rubbed.

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

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

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

L2713

15. DU FOUILLOUX, Jacques.

La caccia di Giacomo di Foglioso scudiero e signore di esso luogo, paese di Gastina in Poitu. Con molte ricette, & rimedij per risanare i cani da diuerse malattie.

Milan, Appresso Antonio Comi, 1615

£4,500

FIRST EDITION thus. 8vo. pp. [viii], 338, [vi]. Italic letter. Woodcut printer's device on title incorporating the arms of the dedicatee, small floriated woodcut initials, typographical tailpieces and ornaments, forty charming ? page woodcuts in text repeated from nine blocks, paper flaw in F8, light browning in places (poor quality paper), occasional marginal spotting, light water-staining on a few leaves. A good copy in contemporary vellum over boards, red morocco label on spine, all edges blue, (faded).

Excellent, charmingly illustrated, first and only edition of Cesare Parona's translation into Italian of Du Fouilloux's famous and seminal text on hunting, and the first and only early edition in Italian. illustrated with forty charming and vigorously drawn woodcuts that often use blocks of black to great effect. The work is translated from the Paris edition of 1606 and is dedicated to Ercole Visconti. Du Fouilloux (1521-1580) was a very keen, knowledgeable and experienced hunter and his work created a considerable stir amongst the many enthusiastic hunters of the C16; it was the earliest scientific treatment of the subject in modern times and undoubtedly one of the best. The work deals on hunting in general and particularly that of the deer, hare, wild boar and wolf. It also deals with the management of the hunt and hounds, hound welfare and ailments,

training, breeding and types and the habits of all their various quarries. The last chapter deals specifically with the welfare of dogs and gives twenty seven 'recipes' for curing ailments ranging from rabies to snake bite. It swiftly became a standard work and editions in various languages were still being published into the mid 19th century.

BM STC It. C17 p. 312. Schwerdt I, p. 154 'The only Italian edition.' Souhart 158. Thiébaud 314. Jeanson 197.

L1105



16. FUCHS, Leonhard.

New Kreüterbuch.

Basel, Michael Isingrin, 1543

£49,500

Folio, 444 leaves, +-+6, +++4, a-z6, A-Z6, Aa-Zz6, AA6, BB8. Gothic letter; woodcut printer's device on title and larger on final recto, full-page full length portrait of Fuchs on title verso, 517 botanical woodcuts (15 with old hand-colouring) by Viet Rudolph Speckle after Heinrich Füllmaurer and Albert Meyer, portraits of the three artists at end; historiated initials; light water stains and finger marking to some margins at beginning and end, small marginal flaw to ff. Ff4-Gg4, barely touching one illustration. A very good copy, partially hand-coloured in the printing shop, in contemporary pigskin over thick-wooden boards, blind-tooled, triple fillet; rolls of interlacing floral decorations, medallions, antiques, grape and vine leaves, central panel with flower bunches to corner and centre; original clasps; slightly rubbed, few small stains to spine and joints; on front pastedown, inscription by Joseph von Gullingstein, dated 27 April 1793, nineteenth-century label of the Biblioteka Julinska, bookplates of the Squire Library and the Warren H. Corning Collection; on pastedown, seventeenth-century ex libris of 'Nobilis Francisci Fidelis', prospective graduate in medicine at Leiden University.

First German edition of the most celebrated and beautiful herbal ever published, issued only a year after the princeps. Here, many mistakes were corrected and five additional woodcuts were inserted, namely those depicting 'Hunerbis', 'Spitziger Wegerich', 'klein Schlangen kraut', 'Knabekrautweible' and 'Kuchens chell'. Leonhart Fuchs (1501-1566) was an eminent physician and botanist of the early German Reformation. After completing his medical studies in Ingolstadt and teaching in that university, he moved to Tübingen. There, he served Duke Ulrich of Württemberg and contributed massively to the reform of the local university, which became the first German institution of its kind to adopt a humanist and Lutheran programme. A plant and the colour fuchsia are named after him.

Fuchs wrote many medical commentaries and treatises, though this herbal was by far his major achievement. As he explains in the preface of the work, he wished his own German translation to reach a broader audience than Latin scholars and physicians, who had found in herbals a fundamental medical tool since Antiquity and the Middle Ages and hailed with enthusiasm the Latin first edition of the work. This time, Fuchs's target was common people interested in the natural world and the popular remedies derived from them. The readers were provided with an index of illnesses treatable with herbs, so as to facilitate consultation. Fuchs's botanical descriptions are very accurate and mark a significant advancement in medical botany in respect of earlier somewhat crude herbals. This work dwells on over 400 German and 100 foreign plants – each with its own detailed illustration – and includes the first description of several recently-discovered American plants, such as pumpkin, chili pepper, snap bean and maize (mistakenly considered as a Turkish product). It was highly influential, with many reprints and translations into the main European vernaculars; its woodcuts were reused in all later editions, pirated several times and copied in the works of Hieronymus Bock, Rembert Dodoens, William Turner, amongst others.

The drawings were made from life by Albert Meyer, largely relying on the plants carefully gathered by Fuchs in his garden in Tübingen. Heinrich Füllmaurer transferred the illustrations onto woodblocks, which were later cut by Viet Rudolph Speckle. The three artists received the then unique honour that their portraits were included in the book.

Not in Durling or Heirs of Hippocrates. BM STC Ger., 326; Adams, F 1107; Wellcome, 2443; Nissen, 659; Pritzel 3139; Alden, 543/11; Printing and the Mind of Man, 69 (Latin edition).

K23

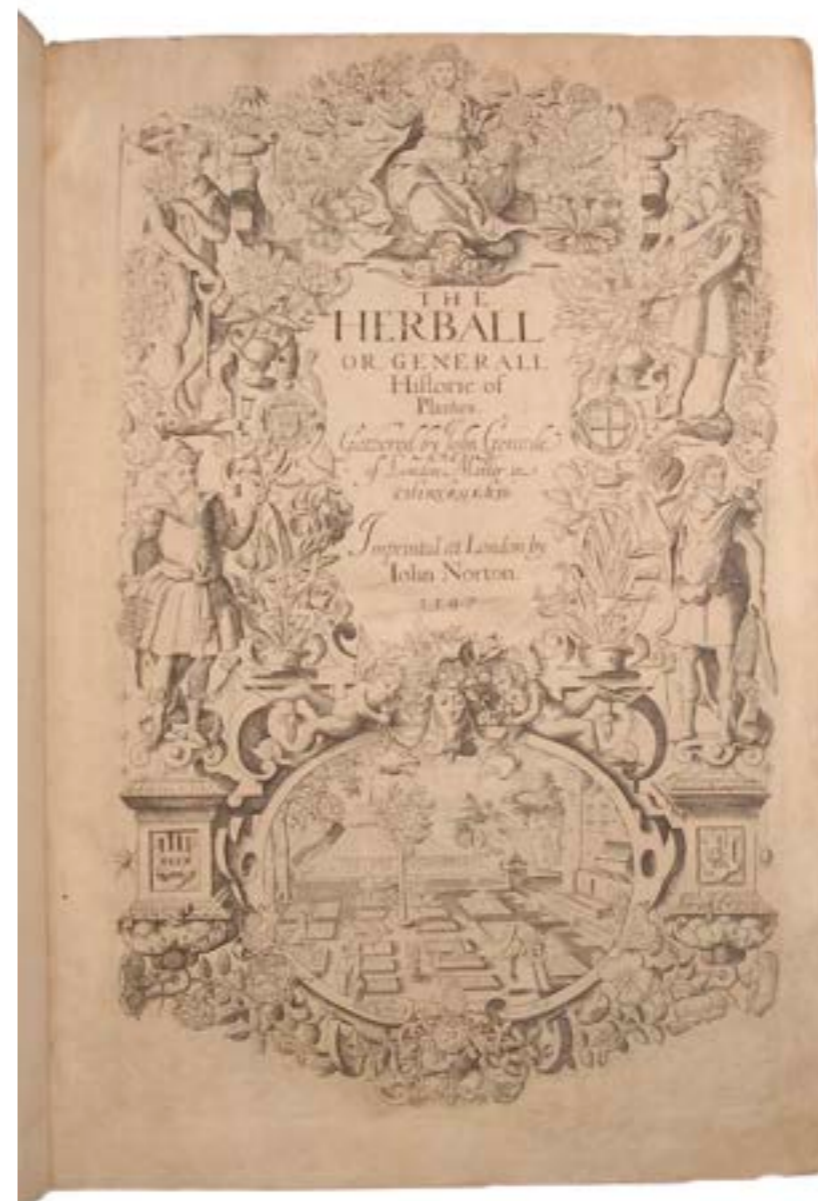


17. GERARD, John.

The Herball or Generall Historie of Plantes.

London, John Norton, 1597

£13,500



FIRST EDITION. Large folio. Pp. (xx) 1392 (lxxii). Roman letter, indexes in Black letter and Italic. Title page engraving by William Rogers, woodcut arms of the dedicatee Sir William Cecil on verso. Hand coloured head and tail pieces and initials at dedication and forewords (possibly later), splendid brightly coloured portrait of John Gerard with gilding (possibly contemporary) by William Rogers. Text with c.1,800 woodcut illustrations of plants in contemporary hand colouring. Colophon within hand coloured typographical borders. Slight age browning, a little paint smudging, quite persistent light show through. A handsome and impressive copy, in heavy calf over boards, pastedown with leaf from John Ogilby's 1660 Bible Vol 2. Richly decorated spine gilt, morocco label, repairs at head and tail and joints, a few scratches.

The monumental first published English botany. It contains 1,392 dense pages of intensely detailed descriptions and drawings of plants, each carefully coloured in this unusually splendid copy. Born in Cheshire, Gerard's initial career path was in medicine where he apprenticed to the barber-surgeon Alexander Mason. During his studies he developed a tenement garden at Fetter Lane in Holborn, which is referred to frequently in this work. In this he nurtured precious rarities like white thyme and double-flowered peach. His success and skill led to plants being sent to him from across the globe. Rohde states: "One likes to think that Shakespeare

must have seen his garden, for we know that at least for a time he lived in the vicinity. In those days two such prominent men could scarcely have failed to know one another" (p. 118).

In 1577 Gerard undertook a position in the gardens of Sir William Cecil (1520-1598), the dedicatee. Cecil was chief adviser to Elizabeth I and enormously influential in Tudor politics. The position was so significant that Gerard remained there for twenty years. He was also in charge of the garden at the College of Physicians. Gerard was, as well as a botanist, a skilled self-promoter, businessman and networker. Much evidence exists of him sending letters and applying for positions in order to better his social and financial standing. Indeed, he was not part of the prominent Lime Street naturalist community, and chose instead to promote his own ideas and methods. Socialising among aristocrats, he gained access to their finely worked gardens and nurtured them in return for exotic or expensive plants. His exchange networks eventually stretched as far as South America and the Middle East.

The Herball was originally conceived as a translation of the reputable Flemish work of Rembert Dodoens (1583). In fact, Dr Robert Priest, a contemporary of Gerard's at the London College of Physicians, was originally commissioned

to create the herbal instead of Gerard. He died before being able to finish the book, and Gerard took over, incorporating a great deal from Priest's preliminary writings. Gerard added content from his own garden, as well as more exotic plants that he had acquired from places like North America. A significant inclusion on p. 781 is the first ever description of a potato in English (although he mistakenly states that they come from Virginia, not South America). Remarkably, he recommends them to be eaten with "oile, vinegar and salt", showing an early variant of a seasoning combination much used today. Gerard allegedly used a great deal of material that wasn't actually his own – the writings of L'Obel and Clusius feature yet are consciously disguised, and Gerard makes a point of understating Priest's posthumous contributions to the book. Woodcuts were reused from early 16th century herbals by Mattioli, Dodoens, Clusius and L'Obel. The work was, thanks to Gerard's ingenuity and business acumen, a phenomenal success. In fact, it became the standard reference book for budding botanists, and was a staple in aristocratic libraries. It contains almost 3,000 plants and their descriptions; the sheer size and ambition of the volume cannot help but impress. Extensive tables at the end provide useful appendages including a comparison of plants' names in Latin and English and their uses and dangers. Robde states, "His Herball, which was published in 1597, gripped the imagination of the English garden-loving world, and now, after the lapse of three hundred years, it still retains its hold on us" (p. 93).

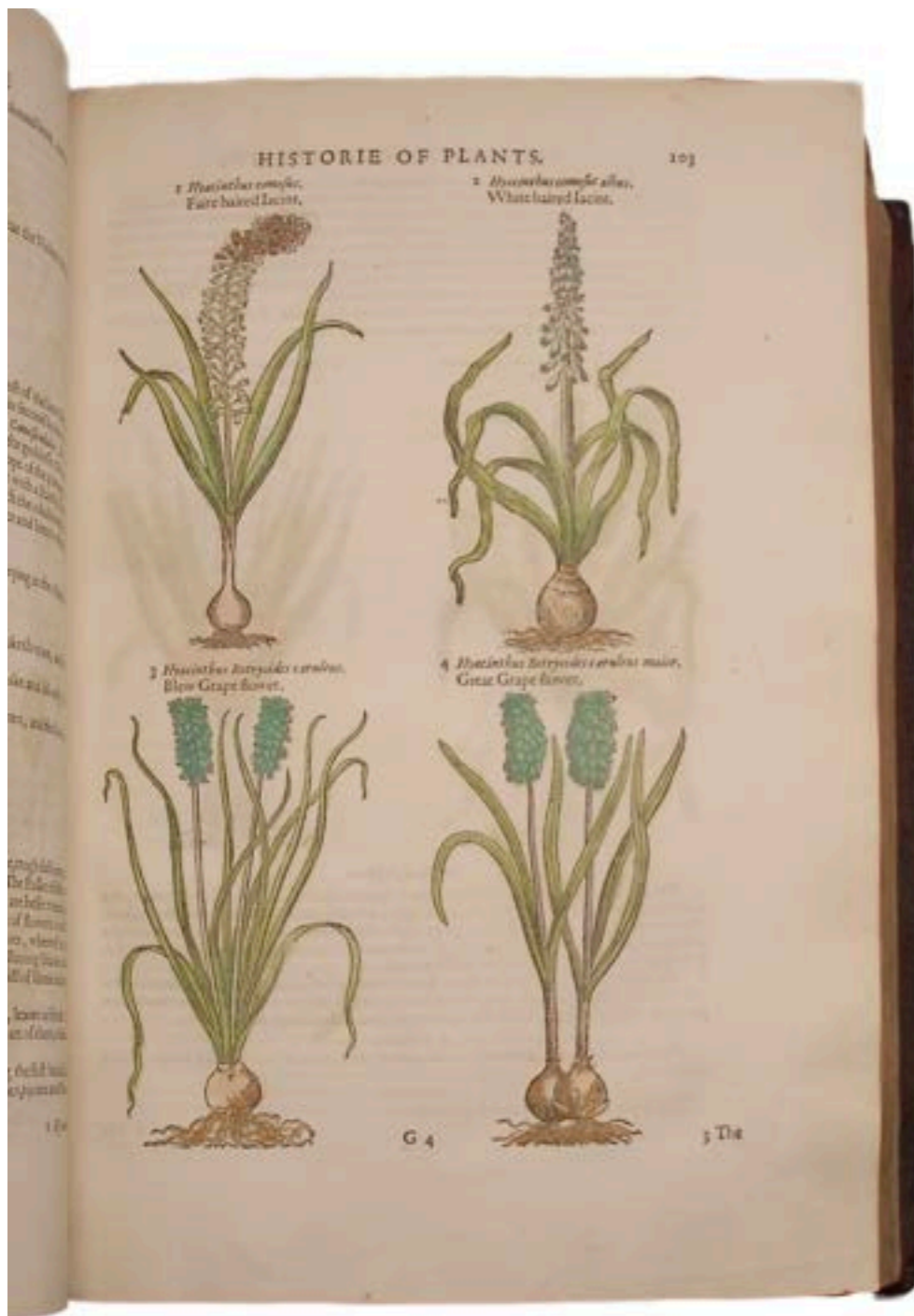
William Rogers (1545-1604) is known as the greatest portrait engraver of the Tudor period, and was the first English craftsman to practice the art of engraving. The title page is listed in Johnson p. 52 and is signed by Rogers. It depicts a well-manicured garden as well as flora and fauna and figures undertaking various gardening tasks. Rogers engraved portraits of Queen Elizabeth I, as well as the family of Henry VIII and Emmanuel Philibert, Duke of Savoy. His

success and reputation is epitomised by Francis Meres' mention in his *Palladis Tamia* from 1558: "As Lysippus, Praxiteles, and Pyrgoteles were excellent engravers, so have we these engravers: William Rogers, Christopher Switzer, and Cure."

Copies such as this were hand coloured to order for wealthy clients.

ESTC S122353; Hunt 174; Nissen BBI 698; STC 11750; Alden I 398; Rohde Ch. IV; Amber p. 108.

L3459



18. HERBAL.

Herbolario volgare.

Venice, Giovanni Andrea Valvassori and brothers, 1534

£27,500



8vo, 180 leaves, a6, A-X8, Y6 (Yiii and conjugate leaf misbound at the beginning after aaiii, aaii after aaiiii). Roman letter; decorated initials, large vignette representing Saints Cosmas and Damian on title, woodcut of Virgin and Child on aaviv, 151 3/4-page illustrations, large printer's device on final leaf recto; three tiny marginal wormholes to title and first two leaves, small largely interlinear wormtrail to final four, clean marginal tear to Yv. A very good copy in contemporary light-brown calf, blind-tooled uncommonly silvered including title on upper cover, double-fillet, roll of fleurons, central panel with keys and crowns (heraldic symbols?) and corner and central floral Arabesque; probably by a provincial workshop of Northern Italy; all edges guaffered gilt; skilfully rebacked, upper corners chipped, three wormholes to front cover, small wormtrail to rear.

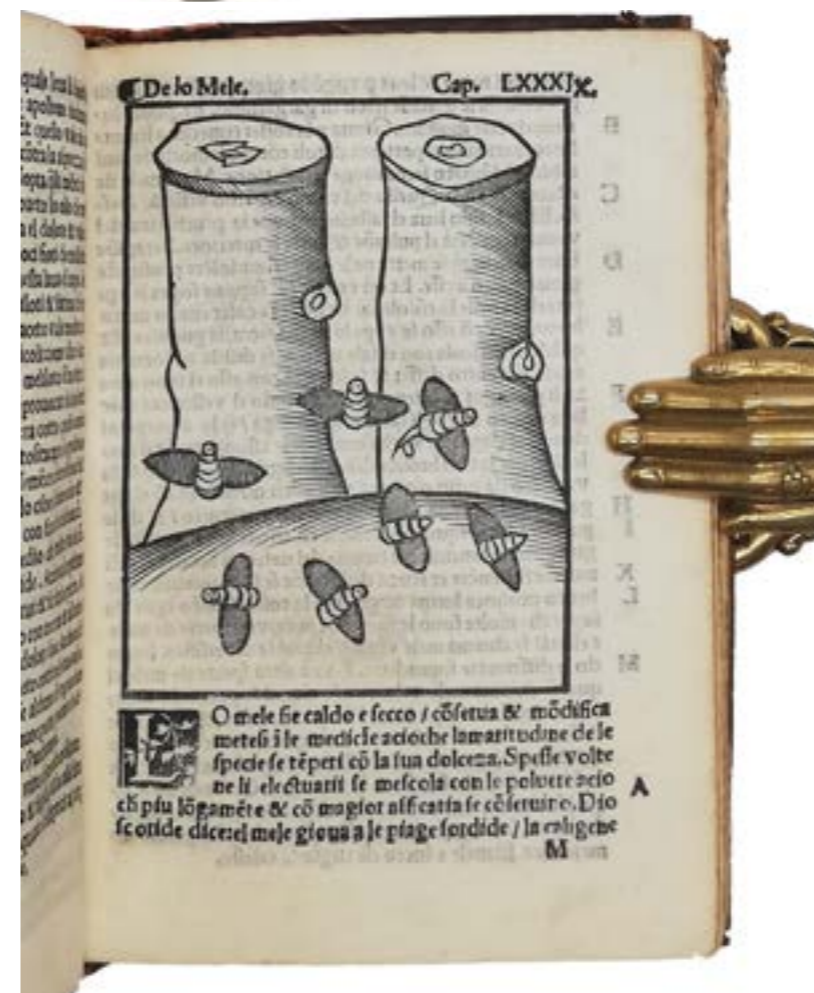
Very rare complete copy of the first issue (27 July 1534) of the second Italian vernacular edition of the *Latin Herbarius*. Another issue appeared on 15 November of the same year. The more common first Italian translation was published as a quarto in 1522, whilst this and the subsequent Venetian editions are octavos, apparently designed to accommodate the needs of a wider and less educated readership. "The *Herbarius* ... was anonymous, a compilation from medieval writers and from certain classical and Arabian authors, the latter doubtless quoted from translations... It was intended to treat of cheap and homely remedies for the use of the poor, such as could be found in the woods and meadows" (Hunt).

Like the *Herbarius*, the text is here arranged alphabetically depending on plants' names, thus the order differs slightly from that of the original Latin. This edition has a new vernacular translation, interestingly including several linguistic elements typical of Northern Italian dialects, especially those around Venice. It is also the first to be illustrated with a different series of woodcuts, based on the *Hortus Sanitatis* woodblocks. Chapter 89, usually tackling the *Matricaria*, is here devoted to honey, while a new chapter numbered 151, on wine and vinegar, has been added. Both these two variations were provided with their own special illustrations, namely honeybees and a wine cellar. The remaining 149 woodcuts all depict plants, herbs and roots, showing in two cases a simple countryside background. The charming *Virgin and Child* illustration is copied from the Venice 1492 *Decameron*.

All these popular Italian herbals are very uncommon, but this edition in its first issue stands out for its exceeding rarity. It is quite remarkable that such a popular book was bound so richly.

Only one perfect copy recorded in Italy (Salerno, private collection), possibly another defective in Oxford and in the US (Cincinnati). Not in BM STC It., Adams, Brunet, Graesse, Durling nor Wellcome. EDIT16, 76427; Hunt, 34; Klebs, 16 (no distinction between the two issues); Nissen, BBI 34.

L2000



19. HERBAL.

Le Grand Herbiere... contenant les qualitez vertus et proprietes des herbes, arbres, gommés, semences, huyles et pierres precieuses..

Paris, Alain Lotrian, n.d., c. 1530

£17,500

4to. ff (xxii) 176. Double column, small lettre bâtarde, white on black initials. Title in red and black within typographical border with two woodcuts of plants and large decorative initial, printer's large device (faded) on verso of last, more than 300 _ page woodcut illustrations to text, almost all of plants. T-p a little browned with slight marginal fraying, light oil stain in final gathering, 2 holes on last leaf affecting a few letters and printer's device on verso, general age yellowing. A not unused but still good copy of a famously rare work in c.1900 vellum over boards, attractive bookplate 1934 on pastedown. Quaritch pencil collation at end, a.e.r. in slipcase.

Rare and early edition of an anonymous French herbal based on the *Antidotarium* of Matthaeus Platearius, and likely a shared printing by Lotrian, Janot, Petit and Le Noir. There are probably three earlier editions; two towards the end of the incunable period and another by Nyverd c.1520. There is some variation in the illustrations but the texts are substantially the same and none is readily obtainable. The 22 preliminary ll. comprise first a very detailed table of contents, then an explanation of obscure terms and last a page index. The text, following a short prologue, is arranged in alphabetical order of plants (each usually illustrated) followed by their description and an account of their medicinal virtues. The work is essentially a pharmacopoeia, derived from Avicenna, Rhazes, Constantine, Hippocrates and designed for remedial use by country doctors, practical apothecaries and laymen. It draws also on the writings of Jewish and Arab physicians and scholars of the middle ages. The cuts, naïf, accurate and attractive, largely are reduced versions of those appearing in the first edition – they appear here in good, clear impression throughout; they derive ultimately from the *Gart of Grunninger*. They will have greatly assisted the largely popular readership for which the work was intended.



Although similar in scope to the better known German herbals the *Grand Herbiere* or *Arbolayre* is textually entirely different, constituting essentially a French imitation of the 'Secrets of Salerno'. It is the only herbal to have originated in France and unsurprisingly almost all early editions are now known in only a handful of copies; very few scientific 'Gothiques' are ever obtainable.

BM STC Fr. C16 has later edition only. Brunet I 378, see Fairfax Murray I 226. Not in Mortimer, Harvard or Durling, Becher p.41 et seq., Wellcome I other edns. Hunt p.47. "The work is of special interest to British botanists since it was translated into English and published in 1526, as the 'Grete Herbal.' Arber p.24.

L1035

FIRST ILLUSTRATED HERBARIUM PRINTED SOUTH OF THE ALPS

20. HERBAL.

Tractatus de virtutibus herbarum

Venice, Simon Bevilacqua, 1499

£59,500



4to. ff. 172. A4, a-x8. including final blank. Roman letter in two sizes, 28 lines part 1, 37 lines parts 2, title in Gothic. Large white on black floriated initial, capital spaces with guide letters, 150 numbered half-page woodcuts of plants (a few misnumbered), bookplates of Carleton P. Richmond and Arthur and Charlotte Vershow on pastedown. Single wormhole in lower blank margin, very occasional minor marginal thumb mark. A fine copy, crisp and clean, on thick paper, with very good margins, in cream paper over boards c. 1800, orange paper labels gilt, head and tail fractionally rubbed.

A lovely copy of the second Italian edition of the *Herbarius*, the first illustrated herbarium printed south of the alps. Many of the woodcuts, first used in the *Vicenza 1491* edition, differ substantially from those of the earlier German editions. The blocks, cut for that *Vicenza* edition, were imported to Venice by Simon Bevilacqua for this one. Following an error in the text, the work was wrongly attributed to Arnaldus de Villanova. The text is divided into two sections. The former features 150 woodcuts of plants which grew in Germany, arranged in alphabetical order with a Latin name and a description of their properties and medical uses. Among the best known are garlic, basil, camomile,

ivy, gentian, genista, lily, lemon verbena, mallow, mint, marjoram, mandrake, oregano, leek, poppy, rose, rosemary, currant, spinach, willow, sage, violet, valerian. Among the rarest is 'artemisia' or mugwort, a plant used in the past to cure female illnesses and problems. A bath in the water of a decoction made essentially with mugwort and laurel's leaves would induce abortion of a foetus and menstruation. Mugwort was also used to treat frigidity and sterility, and to keep demons away from home.

The latter section, in 96 chapters, deals with the medicines and herbs available from German apothecaries and spice merchants such as laxatives; aromatics, fruits, seeds and garden plants; gums and resins; salts; minerals and stones; and animals and their products (goose-greese, cheese, honey and ivory). The purpose of the work was entirely practical. The illustrations are stylised and simple and full of charm, and the names are printed clearly in capital letters, so that the plants could be easily identified by, and accessible to a barely literate public. A very valuable and popular pharmacopoeia which went through a number of editions, of which the Italian ones display "a different and better set of figures" (Arber p. 17). "These drawings are more ambitious than those in the original German [editions], and, on the whole, they are more naturalistic. A delightful example, almost Japanese in style, shows an iris at the edge of a stream, from which a graceful bird is drinking. In another picture the fern called 'capillus veneris', which is perhaps intended for the maidenhair, is represented hanging from rocks over water" (Arber, pp.192-93). A fine, very fresh copy of this important and beautifully illustrated edition.

BMC V, 524. BSB-Ink. H-104. Early Herbals 11. Essling 1190. HC 1807*; IGI 5677; Klebs 506.11. Nissen BBI 2308. Pellechet 1315. Sander 612. Wellcome 3101. Goff H-69.

L1585

PIONEERING ANATOMY OF THE HORSE

21. HEROARD, Jean.

Hippostologie, c'est a dire, discours des os du cheval.

Paris, Mamert Patisson, 1599

£12,500

FIRST EDITION. 4to. ff. (iv), 23, (i). a A-F. Roman letter, preface in Italic, some Greek. Foliated woodcut initials and headpieces, engraved architectural title page, with royal arms of Henry IV at head, with his Monogram H at sides, horses at base of columns, six large engravings in text, plus one full page of the complete horse skeleton, early manuscript shelf mark on fly. Light age yellowing, very light marginal spotting, the odd mark or spot. A very good copy, crisp clean on thick paper and with good margins, excellent impressions of the plates, in contemporary vellum over thin paste boards, remains of ties.

Extremely rare and important first, and only, edition of this treatise on the anatomy of the horse, beautifully illustrated with seven exceptional engraved plates by J de Weert, some of the finest and most accurate engravings of horse anatomy of the C16th. This work describes the anatomy of the horse in great detail and with great rigor. The engravings are of such detail that it is even possible to make out the joints of the skull, which are abundantly described.

Remarkably it was the first work dealing specifically with horse anatomy published in France; the only other to touch on the subject was the translation into French of Vegetius' work on horses of 1563, which, whilst dealing with the horse in general, barely touched on its anatomy, not even distinguishing between bovine and equine. Heroard wrote the work in 1579 and the manuscript was preserved in the library of Château de Chantilly, but it was not published until 1599, a year after the publication in Italy of Carlo Rumi's celebrated 'L'Anatomia del Cavallo'. Heroard was not aware of Rumi's work.

Heroard, a doctor, was given the title of 'Médecin en l'Art vétérinaire' in 1574, the first in France, before becoming physician to Charles IX. He most probably owed this role to the passion that Charles IX had for hunting and horses, and the king's determination to raise the standard of veterinary medicine, particularly in respect to horses. In his dedication to Henry IV, Heroard justifies his project by arguing for the benefits of presenting farriers with a horse anatomy written in French that they would be able to understand. He also implies Charles IX's instigation who took "un singulier plaisir à ce qui est de l'art Vétérinaire, duquel le subject principal est le corps du Cheval". It is probable that the work was intended as the forerunner to a much larger treatise on the anatomy of the horse or a full 'Traite de tout l'art Veterinaire' that never appeared.



Heroard's training was in medicine, and wherever applicable he used the language of human anatomy to describe that of the horse. Forced to invent new terms that were specific to the horse, he initiated the vocabulary of equine anatomy in France. The work was overshadowed by Rumi's anatomy and later ignored. However its importance in the history of veterinary science has now been recognized. "L'étude approfondie de l'Hippostologie d'Héroard montre que celui-ci mérite une place de choix dans l'histoire de l'anatomie vétérinaire. Il est le premier à avoir décrit un squelette entier de cheval en se fondant sur l'étude directe sur squelette. Il fut le premier à donner aux os du cheval des noms français raisonnés." Aurélien Jeandel "Jean Herouard premiere 'Veterinaire Francais'. A very good copy of this beautifully illustrated and important work.

BM STC Fr. C16th p. 223. Renouard 192:1. Mortimer French 273. Mennessier de la Lance I p. 617. "Ouvrage assez rare". Brian J Ford. "Images of Science. A History of Scientific Illustration." p. 78.

L1707

22. JONSTON, John.

Thaumatographia Naturalis.

Amsterdam, Apud Guilielmum Blaeu, 1632

£1,250

FIRST EDITION. 12mo [xii] 501 [iii]. Roman and Italic letter, woodcut initials and tail-pieces, t.p. with printer's device of an orrery. Light age browning, otherwise a good clean copy with C17 annotations, in contemporary English calf, covers triple-ruled in blind, spine remounted, a.e.r.

FIRST EDITION of Jonston's most popular work on "admiranda" or wonders of nature organised into ten categories (heaven, earth, and topics relating to meteors, 'fossils' or minerals, plants, birds, quadrupeds, insects and 'bloodless' animals, fish, and humans). The work draws heavily from classical sources such as Aristotle, Pliny, and Seneca, but also from the more recent work of Aldrovandi, and in the section on plants includes descriptions of the flora and fauna of the New World, as well as tobacco. Each section is headed by a useful index to its contents, and the work concludes with a poem in praise of Jonston by the Bohemian poet Venceslaus Clemens.

John Jonston (1603 – 1675) emigrated from Poland to Scotland in 1622 and studied natural history at St. Andrew's for four years. He received the degree of Doctor of Physic from both Leyden and Cambridge. Despite the compact size of *Thaumaturgia*, his earliest work, its wide range of material prefigures his later, large-scale works on Fish, Insects, Birds, and Trees, made possible by his extensive travel through Europe and access to its libraries, as well as firsthand observation.

Venceslaus Clemens (1589 – 1640?), Protestant and prolific Neo-Latin poet, was forced to leave his native Bohemia

after the Battle of White Mountain. His *Gustavis*, printed the same year as the *Thaumatographia* describes the anguish of exile and praises Gustavus Adolphus and the victory of the Swedish Army at the Battle of Breitenfeld, which Clemens credits as saving the Protestant cause in Europe.

Garrison-Morton 287 "A compilation of all the contemporary zoological knowledge". Wellcome I 3477. Alden II 632/48. Not in Shaaber or Sabin.

L1373

23. LAWSON, William.

A New Orchard and Garden or The best way for planting, grafting, and to make any ground good, for a rich orchard: ... (with) the country housewifes garden ... for hearbs and Seedes of common vse.

London, printed by Nicholas Okes for Iohn Harison, at the Golden Vnicorne in Pater-noster-row, 1631

£6,500

4to. pp (viii) 134. A , B-I , K . (without last blank K). Roman letter. Woodcut and typographical headpieces, floriated woodcut initials, title with woodcut scene of men working in an orchard (repeated in text), woodcut printer's device on second title, repeated on verso of last, full-page plan of an estate depicting layout of various parcels and gardens, 2 large woodcuts of trees, 5 pages of designs for knot gardens. Woodcut of a house for bee-

hives, smaller cuts of tools etc in text, note in contemporary hand on I8 verso, engraved armorial bookplate of Lord Battersea on pastedown, Cornelius J. Hauck's bookplate on fly. Light age yellowing, imprint on title very fractionally trimmed. A very good, clean copy in polished calf circa 1900, spine with title gilt in long, inner dentelles gilt, a.e.g. joints a little rubbed.

Fourth edition, slightly enlarged from the previous, of this beautifully illustrated work on gardening, the only published work of William Lawson, all early editions of which are now rare. Little is known of Lawson's life apart from what he tells us in the preface – that he has 48 years and more experience of furnishing his northern orchard and country garden 'with needfull plants and usefull herbs'. The work is dedicated to Sir Henry Bellosses of a well known Yorkshire family who appears to have been a neighbour of the author and shared his keen horticultural interest and tastes.

Lawson claims no authority for his work other than his own observation and experience; 'my meer and sole experience, without respect to any former-written Treatise', but he was obviously sensible, educated and well read. "A man of some learning, he evidently read widely on agriculture and gardening, and his two works are also scattered with references to the classics. When he died he willed 'all my latine

books & mie English books of contraversie' to his son William, which suggests that he may well have owned a relatively substantial library of books for the period." Julie Gardham – Glasgow University Library Special collections. Within a small compass he provides sound instruction for 'planting, grafting as to make any ground good, for a rich Orchard' particularly in the north. "Occasionally in the text he refers to the difficulties of this environment. He advises his fellow northerners, for instance, to 'meddle not with Apricockes nor Peaches, nor scarcely with Quinces, which will not like our cold parts'. This book can therefore be credited with being the first to deal with the northern garden." Julie Gardham. This followed by similar information on 'herbes of common use, their virtues, seasons, profits, ornaments, variety of knots, models for trees, and plots for the best ordering of Grounds and walks', together with the 'Husbandry of Bees'. "The work goes on to deal comprehensively with all aspects of orchard management, covering: the kind of soil required ('blacke, fat, mellow, cleane and well tempered') and how to improve it; the best kind of site and how to protect it with fencing, or even better, 'quickwood, and moates or ditches of water'; how to deal with 'annoyances' such as animals, birds, thieves, disease and the weather (not to mention the evils of a 'carelesse master'); how to plant, space and prune your trees; the different types of fruit trees and bushes and their qualities; and how to gather, store and preserve the fruits of your labours. As Lawson sums up, 'skill and pains, bring fruitful gains.'" Julie Gardham. The section entitled 'the County Houswife's Garden' is valuable for its attention to the essential role of women in the rural household, as cooks, nurturers of fine flowers and keepers of the herbal medicine cupboard. Also Appended to this edition, is Simon Harwood's short treatise on the art of propagating plants and another, which may be by Lawson or Harwood, on how to increase the yield from a wide selection of fruits. A simple practical work written with much charm by an obvious enthusiast and still eminently readable.

STC 15331.3. ESTC S4739. Not in Freeman. Lowndes has later edn. only.1765. Henrey 226. (1618 first edition)

L2578a

24. LICETI, Fortunio.

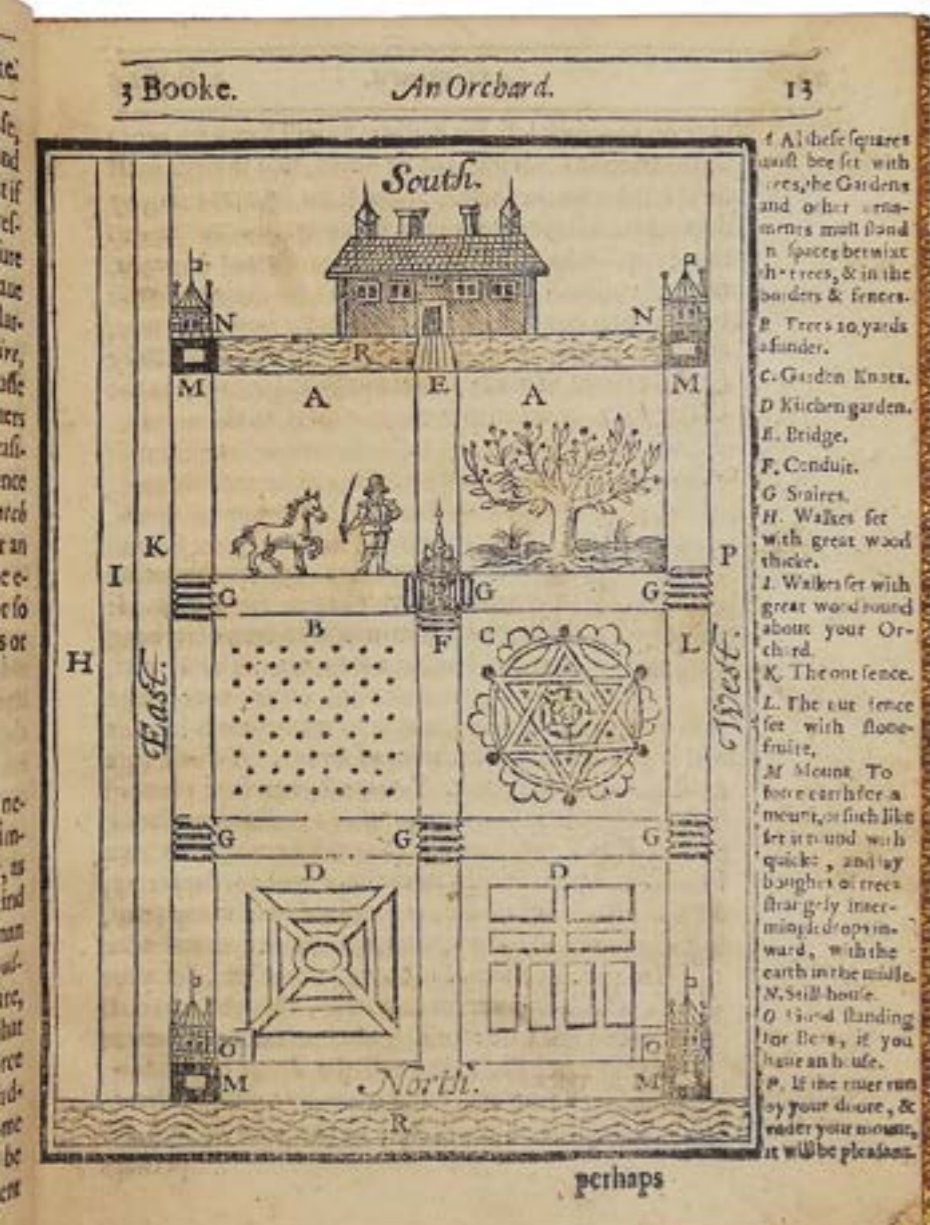
De monstrorum Natura, Caussis, et differentiiis.

Padua, Paolo Frambotto, 1634

£5,950

4to. pp. [xvi] 262 [xxvi]; [viii] 115 [xxv]. i) Roman letter, woodcut headpieces and foliated initials, fine engraved frontispiece by Paduan artist Giovanni Battista Bissoni depicting monsters. 58 mostly half-page finely executed engravings of similar subjects, some repeated. Marginal foxing, otherwise very good and clean. ii) Roman letter, woodcut printer's device to t-p, woodcut initials and ornaments, full-page woodcut of an African effigy, repeated. Slight age-yellowing, marginal foxing, else a very good copy. In contemporary vellum over boards, paper lettering piece to spine. Contemp. autograph to foot of printed t-p, a.e.r.

i) FIRST ILLUSTRATED EDITION of a fascinating and exhaustive treatise on monsters of nature, amply illustrated with remarkably detailed and frequently disturbing engravings, with dates and locations to add authenticity. Beginning with an explanation of what it means to be a monster, the work then progresses through monsters of various different kinds. Book One contains those that have supposedly actually existed, in living memory or in history. While some are relatively conventional, suffering from congenital abnormalities, such as lacking or gaining limbs, or born with extra digits, others are more unusual, born with an extra face or torso in the stomach, one child was born in Rome with the head of Anubis. Others are more fantastical, with human heads attached to equine bodies and a cat with human legs growing 'e parte posteriore.' Ancient authorities are cited, i.a. Plutarch claiming to have witnessed the birth of a centaur. Purely animal abnormalities are also discussed and illustrated, with multiple limbs, heads and even tongues described as remarkably commonplace for every species from pigs to hens. The reasons for deformation being less common in plants than animals are pondered, describing ears of corn with 15 heads and trees which grow countless different flowers. It concludes with a breakdown of the ten different sorts of monsters: lacking, contorted, headless, conjoined, oversized, undersized, many-limbed from its own species, many-limbed from different species, of combined species, and half-demons. Book Two focuses on abnormalities, looking at those born without faces and lips or limbs and necks, with outsized or single eyes and deformed limbs. Various different pairs of conjoined twins are also illustrated, a remarkable achievement considering the extreme rarity of such a condition. Contribution to early scientific knowledge assured, Licetus then moves on to more imaginary creations, with limbs sprouting at all angles, ears on shoulders, eyes in backs and vertically amid the hair of heads, with hooves and horns and trunks. Finally an examination of the mythical monsters of various cultures is made, with raven-child hybrids and lizard men. The work is the earliest to address malformations of the embryo and acknowledging chance and heredity as probable causes, Liceti pioneers science over divine retribution.



i) BM STC It. 17th C p.486. Wellcome I-3786. Osler 3235 [Meyer 236..] Not in Riccardi.ii) BM STC It. 17th C p.487. Wellcome I-3787. Osler 3236: "containing a plate (in two states) of the effigy." Wheeler Gift 106: "Tract on lightning and thunder consisting mostly of quotations of classical writers". Not in Riccardi.

L889



GEMS AND HERBS

25. MARBODAEUS [with] PSEUDO-APULEIUS.

De gemmarum lapidumque pretiosorum formis [with] De viribus herbarum

I) Cologne, Hero Alopecius, 1539 II) Paris, apud Petrum Drouert, 1543

£7,500

8vo. 2 works in 1, ff. 124 (ii); 32. Roman letter, occasional Greek. First t-p with striking woodcut high priest linking precious stones to biblical figures, decorated initials and ornaments to both. A little light browning, I: three small worm holes to first two gatherings touching the occasional letter, scattered ink splashes and one marginal tear to last gathering, II: light stain at upper margin. Good copies in contemporary reversed sheep,

C15 rubricated ms. used as spine lining just visible, loss to spine (sewing exposed), covers rubbed, joints cracked but firm, corners worn, two small worm holes to upper cover. C16 ms. 'Emptus 10 f. to front pastedown, C16 and C19 bibliographic notes to ffp, ms. '86' to t-p.

Scarce editions of two works on the virtues of precious stones and herbs. Marbodus (c.1035-1123) was Bishop of Rennes, a poet and hagiographer. 'De gemmarum lapidumque formis', his first work to appear in print, in 1511, was translated into several vernaculars in the middle ages, even influencing Hebrew lapidaries. This 1543 edition was produced by the humanists Alardus Amstelredamus and Pictorius Villinganus on the basis of a longer ms.; it contains nearly 100 additional lines, and 16 stones, of uncertain authorship, in a separate section. A century before the successful lapidary attributed to Albertus Magnus, it discussed precious stones 'in a novel way, listing them one by one, paying sole attention to their alleged properties' (d'Angeville, 7). Written in exquisite Latin metre, each of the 63 sections is devoted to a single gem (e.g., iaspis, sapphire, chrysopasius), explaining its formation, appearance, etymology, exotic origins (e.g., Ethiopia or India), medical properties (against fever, helpful to women giving birth) and preparations. This is followed by Alardus's and Pictorius's learned commentaries, which add ms. textual variants, and references to ancient authorities like Pliny, Dioscorides, Galen or the Church Fathers, and more recent ones like Camillus Leonardus and Marisilio Ficino. Variants also included additional information on the stone's virtues (e.g., iaspis 'curbs sexual desire' by reducing the menstrual cycle and the possibilities of conception).

The second work was 'the most practical and most widely used remedy book in the [...] Middle Ages' ('Western Herbal Tradition', 6). It survives in numerous illustrated mss and was even translated into Old English. It is attributed to a Pseudo-Apuleius as the unknown author presented the herbal as the work of the famous 2nd-century author, Apuleius of Madaura. Based on Pliny and Dioscorides, the text was probably written in the 4th century. This edition was produced by Johannes Philippus de Lignamine and dedicated to Cardinal Gonzaga. It comprises studies of 132 common herbs, including their Greek, Latin and French names, their environment, appearance, flavour, medical properties, preparation (including quantity) and administration, according to specific ailments (e.g., paralysis, chills, wounds, worms, generic pain, nose bleed). Interesting is the frequent appearance of remedies against the bite of snakes, scorpions and even rabid dogs.

Two important works of early Western natural science, in scarce early editions.

I) UCB, Pierpont Morgan and NLM copies recorded in the US. Wellcome I, 4040; Schuh, Bib. of Mineralogy, n.5 ('very rare'); Osleriana 5126. Not in Durling or BM STC Ger. A.-J. Dézallier d'Argenville, L'histoire naturelle (Paris, 1755). II) 5 copies recorded in the US. BM STC Fr., p.21. Not in Wellcome, Osleriana or Durling.

L3245a

AMERICANUM

26. MARKHAM, Gervase.

Hungers preuention: or, The whole arte of fowling by vvater and land... Also, exceeding necessary and profitable for all such as trauell by sea, and come into vvinhabited places: especially, all those that haue any thing to doe with new plantations.

London, A[ugustine] Math[ewes] for Anne Helme and Thomas Langley, 1621

£5,250

FIRST EDITION. 8vo. [xvi], 285, [iii]. (woodcuts). Signatures: A-T . Roman letter, some Italic. Title within single rule border, [shaved in lower margin] full page woodcut of bird traps as frontispiece, many full page and text woodcuts, woodcut initials and head-pieces, typographical ornaments, bookplate of the Fox Pointe library on paste-down. Age yellowing, light waterstain to first third of work, occasional marginal thumb mark or spot, blank recto of frontispiece dusty. A very good copy in handsome C19th calf, covers bordered with a gilt scrolled rule, diced in blind, spine with gilt ruled raised bands green morocco label gilt lettered, edges gilt ruled, a.e.g.

First edition of this very rare practical work, on hunting and falconry, by Gervase Markham, profusely illustrated with charming woodcuts; it is the earliest English treatise wholly concerned with bird-catching, and an important seventeenth-century work of Falconry. Apart from his 'Country Contentments' (1615), this was Markham's only book solely devoted to country sports. Dealing with every aspect of fowling, it was entirely original and intended to

benefit, not only those at home, but colonists in 'the blessed plantation of Virginia'. In this work Markham discusses the use of decoys and shows plans for very elaborate waterfowl traps, he also writes about hunting dogs and falconry, including descriptions of the use of the various accoutrements required; nets, springs, dogs and guns amongst many others. Chapter twelve is entirely devoted to Hawking of all kinds, including two very charming woodcuts of a Haggard Falcon and a Goshawk. His work was intended for use in the British Isles but is most interesting, as a work devoted to self-sufficiency, for being addressed to those going to the newly established colonies in the Americas.

"Gervase Markham, a prolific author who specialised in books on husbandry, gardening, horsemanship and housewife-skills, offers an extremely detailed account of the art of fowling in the delightfully titled 'Hungers preuention: or, The whole arte of fovvling by vvater and land.' Markham dedicates the book to the Virginia Company, and offers it to the readers as both a practical guide to the various methods of fowling and a salutary example of self-sufficiency. Markhams detailed practical guide not only details ways to catch birds of all kinds, but he so empathises with his prey that he is able to offer a vivid picture of the birds he discusses and their societies, noting, for example, how water fowl are 'the subtillest and wisest of birds' with a social system rather like a human camp complete with soldiers and scouts. Similar imaginative identification lies behind his instructions on how to train a dog to fetch game birds. Markham also possesses a charming didactic style, which always has in mind 'the industrious and diligent reader' who is made to feel wholly competent by the time the book ends." P. Salzman. 'Literary Culture in Jacobean England: Reading 1621'

Markham (?1568-1637), who at one time served in the army, was a prolific writer on hunting, hawking, husbandry, gardening, housewifery and the military arts but also produced works of drama and poetry. This is one of the earliest comprehensive works in English on hunting and falconry and long remained a standard and most influential work. It must have been of particular value in the harsh conditions of the early American Colonies.

ESTC S112097. STC (2nd ed.), 17362. Schwerdt II, p.12. "The first edition, scarce." Poynter 25.1. Alden II 621/64. Includes ref. to Virginia the glorious state of example in the South. Not in Sabin.

L3001

27. MARKHAM, Gervase.

Markhams farewell to husbandry: or, the enriching of all sorts of barren and steril grounds in our kingdome.

London, Printed by Nicholas Okes for Iohn Harison, at the signe of the golden Vnicorne in Pater-noster-row, 1631

£950

4to. pp. [xii], 28, 19-158. A B-L M . Roman letter, some Italic. Woodcut floriated initials, woodcut and typographical headpieces, numerous small woodcuts in the text of early farming tools and implements, blind stamp of the 'Wigan free Public Library' on first and last two leaves. Light age yellowing, rare marginal spot or mark, small repair to blank verso of fore-edge of t-p and following leaf. A very good copy, clean with good margins, in modern quarter calf over marbled boards, a.e.r.

Third 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 censed ... 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 17374. ESTC S112113. Poynter. P. 132 No. 24 (1620 edn.)

L2678

28. MARKHAM, Gervase.

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

London, Printed by Nicholas Okes for Iohn Harison, at the golden Vnicorne in Pater-noster-row, 1631

£1,250

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

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).'

L2677

29. OPPIAN.

Alieuticon, sive De Piscibus ... Plinii Naturalis Historiae Libri Duo ... P. Iovii De Piscibus.

Argentorati [Strasbourg], excud. Iacobus Cammerlander, 1534

£1,850

FIRST EDITION thus. Sm. 4to. ff. [iv] 152. Roman letter, some marginalia in Greek. Printer's woodcut device on last (winged and blindfolded Fortune with no feet on a sm. sphere holding a shield bearing a shoe and five stars), woodcut initials. Light age-yellowing, one gathering oxidised, occasional light foxing, a few lines crossed out in Giovio's treatise, a couple of later ms. annotations, first and last gathering loose, stubs from a splendid Gothic ms. commentary of the Venerable Bede. A handsome copy in contemp. limp vellum, remains of ties.

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

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

SNL62

30. PARKINSON, John.

Theatrum Botanicum or the Theater of plantes.

London, printed by Tho. Cotes, 1640

£7,850

FIRST EDITION. Folio. pp. [xx] 1652, 1663-1755, [iii]. [[A], (a), B-4L, 4M, 4N-7I.] Roman letter, some Italic. Magnificent full page eng. title by Marshall (Johnson 77), (here placed as frontispiece) upper compartment comprising two landscape scenes with allegorical female figures representing Asia and Europe (mounted on a rhinoceros and drawn in a chariot respectively) surrounded by their local fruits and flora, full length portraits of Adam (with spade) and Solomon, lower compartment with medallion portrait of the author flanked by allegorical figures of Africa and the Americas (mounted on a zebra and lama respectively) surrounded by cactii, palms etc, printed title within box rule, more than 2700 woodcuts of plants, floriated woodcut initials, grotesque woodcut head and tail-pieces, typographical ornaments. Autograph of Jo. Hyphantes (John Weaver?) in a near contemporary hand on printed t-p., early autograph at head of engraved t-p of Robert Parker, just trimmed, Samuel Hadfield dated 1812 on fly, Sotherans' label on pastedown, engraved label 'Old Hall' below

(probably Mottram Old Hall in Longdendale). Light age yellowing, eng. and printed titles fractionally dusty, blank outer edge of eng. t-p slightly frayed, very light minor waterstaining to a few leaves, B1 slightly soiled in upper margins, the occasional ink splash and marginal mark. A good copy, crisp and clean, in dark red morocco over thick boards c.1800, covers bordered with a double blind rule with dentelle roll, spine gilt ruled in compartments, large stag gilt in lower compartment, edges gilt ruled, spine a little cracked, a little rubbed at extremities.

First edition of the most comprehensive of the early English herbals comprising nearly 4000 plant descriptions, almost 1000 more than were in Johnson's edition of Gerard, its nearest rival. It remained the most complete English herbal until the time of Ray (who constantly refers to it). Herbalist to King Charles I, John Parkinson (1567-1650) was a master apothecary, herbalist, and gardener. Already celebrated in his lifetime for his publication of the beautiful 'Paradisi in sole paradisius terrestris', 1629, this, his magnum opus, the *Theatrum Botanicum*, was published in 1640 and ran to 1,766 folio pages. The sheer scope and size was perhaps to prove the book's downfall, because, while it was much revered, and plagiarised, it was never reprinted, and has



become a rare and much sought after work. Parkinson was writing at a time when Western herbalism was at its zenith, and his skills as a gardener (from his grounds in Covent Garden) combined perfectly with his passion for science, observation, and historical scholarship. He divides his work into 17 parts each dealing with a specific variety of plants usually classified according to their properties, sweet smelling, purging, but sometimes more generally e.g. marsh water and sea, thistles and thorny, and the splendid 'strange and outlandish' and 'venomous, sleepy and hurtful plants'; this together with both English and Latin indexes and a 'Table of Vertues' make this monumental volume surprisingly user friendly.

Parkinson (1567-1650) was an accomplished practical gardener and apothecary, amongst others to James I, and appointed by Charles I "Botanicus Primarius" of the Kingdom. Although he incorporated almost the whole of Bauhin's Pinax and the unpublished material left by L'Obel at his death, many of the descriptions are new – indeed the work is much more original than Gerard's and Johnson's. It contains the names of 28 species not previously recorded, in Britain alone, and even of well known plants many of Parkinson's descriptions are his own. He added a fund of curious and out of the way information which is one of the great sources of interest, sometimes credulous but often inspired. "In (the *Theatrum*) Parkinson borrowed from the whole range of writings on materia medica, adding his own considerable knowledge as horticulturist and apothecary, to produce one of the great repositories of herbal literature. His references to older authors and his quotations from them make the *Theatrum* a virtual one-volume herbal library. Should all the other herbals be lost, future generations could still sample most of their lore and language through Parkinson." Frank J. Anderson 'An Illustrated History of the Herbals'. Parkinson was also punctiliously accurate as to localities and is invaluable as to beauty and cosmetic recipes, of which he includes far more than any other herbalist.

ESTC S121875. STC 19302. Lowndes V 1780 "A work of merit. It contains a great variety of articles not to be found in any of the botanical writers who went before him – Granger". Henrey pp79-82. Rhode pp151-162. Arber pp115-6. Hunt 235. Pritzel 7749. Nissen 1490. Arents 212. Alden 640/143. Bitting p356 "The herbal also brought together what was known about food producing plants".

L2788

31. PLINY.

Naturalis Historiae. [with] Index in [...] Naturalem Historiam.

Venice, apud Paulum Manutium, 1559, 1558

£1,950

Folio. 2 parts in 1, separate t-ps, ff. (xxviii) 976 columns [pp. 488], 36 unnumbered pp.; 66 unnumbered ff., A B a-z ²A-²B C-R S 3a-3c A-L. Italic letter with Roman, mostly double column. Woodcut printer's device to t-ps, decorated initials. A little finger-soiling or slight marginal spotting to t-p and first leaf, slightly adhering at gutter, a handful of ll. somewhat foxed, occasional mostly marginal spotting, small light water stain to few margins and towards gutter of last leaf, small worm trail repaired to lower blank margin of final gathering. A very good, large copy, most edges untrimmed, in C18 straight-grained morocco, arabesque and feather tool gilt ruling, later gilt composite centrepieces, rebounded in calf c.1800, gilt-lettered morocco label, rubbed. Early ms. ex-libris 'Alberti de Albertis Tusculanensis' to t-p, C16 ms. monogram PA within lozenge to verso of last, C17 marginal note.

A very good copy of this Aldine edition of Pliny's monument, revised by Paulus Manutius after his 1535-36 and 1540 editions; the index based on that of 1538. Pliny the Elder (23-79AD) was an administrator for Emperor Vespasian and a prolific author. The 'Historia' is a masterful encyclopaedia of theoretical and applied natural sciences detailing all that was known in these fields in the first century AD. Based on hundreds of Greek and Latin sources clearly marked in this edition, its ten books introduce the reader to astronomical questions like the nature of the moon and its distance from the earth; pharmacopoeia, ointments and herbal remedies; natural phenomena including rains of stones; world geography and the ethnographic study of remote 'gentes mirabiles'; descriptions of all animal and tree species, wild and domesticated; horticulture from cultivation to the treatment of plant mutations and illnesses; metals and gold mining; mineralogy and pigments for painting.

Thanks to a wide and intense manuscript circulation, the "Historia" soon became a standard book of reference: abstracts and abridgements appeared by the third century. Bede owned a copy, Alcuin sent the early books to Charlemagne [...]. It was the basis of Isidore's "Etymologiae" and such medieval encyclopaedias as the "Speculum Majus" of Vincent of Beauvais' (PMM 5). Renaissance humanists considered the 'Historia' a mine of ancient knowledge.

The early annotator of this copy glossed a section on exotic animals in India and Africa—including the 'catoblepas',

first described by Pliny—by adding a reference to an animal missing, in his opinion, from the list: the 'camelopardalis' (i.e., giraffe). He cross-referenced the section from Dominicus's 'Polyanthea' (1503) which discusses the 'unequal' composition of the 'camelopardalis', with a horse's neck, bovine hooves, etc. The early ownership can be traced to Frascati (Tusculanum), in the outskirts of Rome.

Brunet IV, 716; Renouard 177:2; Ahmanson-Murphy 575.

L3386

FIRST EDITION OF THIS SEMINAL WORK

32. RONDELET, Guillaume.

Libri de Piscibus Marinis.

Lyon, apud Matthiam Bonhomme, 1554

£12,750



FIRST EDITION. Folio. [xvi] 583 [xxv] Roman and Italic letter, historiated woodcut initials, head- and tail-pieces, t.p. with printer's device of Perseus with the head of Medusa within architectural border, woodcut portrait of the author on verso of a8, 248 woodcut illustrations of fish and other sea creatures after the designs of Georges Reverdi. Light age yellowing, waterstaining to first and last few gatherings, single wormhole throughout at inner margin of book occasionally just touching text, wormtrail to upper margin of a few gatherings, very neatly restored. Near contemporary ms ex libris autography of "Jo[hann]is Dominici De San[?]y eq[itis] [aur]jati Cas Sti Andrea", C19 Nordkirchen bookplate of the Dukes of Arenberg on inside cover, remains of ms vellum stubbs. A clean and well margined copy in contemporary calf over thick wooden boards, richly blind-rolled in ornate, deeply cut panels with corner pieces, a central diamond and blind stamp depiction of the three crosses at Golgotha, rolls in a floral motif with unnamed portrait medallions, spine triple-ruled in five compartments with raised bands, each stamped with ornaments, slight tearing at upper and lower joints, defective at head and tail, lacking clasps.

FIRST EDITION of Rondelet's seminal work on all aquatic animals the most important published up to that time. The first four books are a general discussion about fish with comparative anatomy and specific treatment of anatomical anomalies such as gills, tentacles, stingers, etc. Through

an experiment he argues that fish must take in some type of air from the water into their gills: he proves this by keeping a bowl sealed tight which causes the fish inside to suffocate. The rest of the book comprises of around 300 descriptions, the majority illustrated, of marine life, listing the names of each in local languages, its living and feeding habits, anatomical features, and for those fish he could observe and dissect personally, even more information on nutrition, reproduction, and natural habitats. An encyclopedia of sealife would be remiss if it were to by pass a good meal, but luckily Rondelet includes cooking tips and recipes for fish-based meals throughout the entries. For instance, Bream, a small freshwater fish, is good “boiled in water and wine as is done in France, but it is equally good in a variety of other ways. It can be grilled after placing fennel and rosemary in its belly; it can be roasted or served cold; or can even be baked in a crust, [etc.].” [...] Not only has Rondelet given us a series of potential recipes for this fish but he has also revealed some regional culinary preferences.” (Fitzpatrick cit. *infr.*)

Guillaume Rondelet (1507-1566) studied medicine at Montpellier, but “although he was active in several branches of biology, Rondelet’s reputation effectively depends on his massive compendium on aquatic life, which covered far more species than any earlier work in that field. Despite its theoretical limitation, it laid the foundations for later ichthyological research and was the standard reference work for over a century.[...]In his own day Rondelet was almost as well known as an anatomist as a zoologist. A popular lecturer, Rondelet attracted scholars from all over Europe: Coiter and Bauhin; L’Écluse; L’Obel, who inherited his botanical manuscripts; and Dalechamps. Gesner and Aldrovandi also studied briefly under him.” (DSB cit. *infr.*)

Adams R-746. Baudrier X 239. DSB XI 527-528. Garrison-Morton 282. Norman 1848. Osler 3821. Nissen I 3474. Joan Fitzpatrick, Renaissance Food from Rabelais to Shakespeare, 33.

L1220

33. RUEL, Jean.

De Natura Stirpium Libri Tres.

Basle, in officina Frobeniana, 1537

£6,750

Folio. pp. [xcii] 666 [ii]. Roman letter, index in Italic, occasional Greek. Printer’s woodcut device on t-p and last, woodcut initials throughout. Age-yellowing, intermittent light foxing (esp. t-p), occasional contemp. marginalia. A very good, well margined copy in contemp. vellum over bds., later black and gold morocco label on spine.

Second edition of this rare and important botanical work – the first general botanical text since the time of Theophrastus – in which Jean Ruel, physician to Francis I, described in detail some 600 plants, as well as a number of species not occurring in the classical texts he drew upon (Theophrastus and Pliny). Ruel also added French names obtained by questioning the peasants and mountaineers during his plant-hunting trips. Divided into three books, the work opens with a dedication to Francis I, followed by a four-page table of contents, and by a very useful eighty-page ‘elenchus copiosissimus’ an alphabetical index of all the species mentioned. The first twenty chapters of the first book contain a general introduction in which elements of botany such as roots, branches, barks, leaves, flowers, germination, grafting, fruits, and seeds, together with their medicinal properties, the variety of colours, and even the smells and flavours of flowers and fruits, are dealt with individually. Next comes a long chapter on nomenclature, followed by numerous chapters of varying length, each devoted to a particular plant. According to the ‘Dictionary of Scientific Biography’, *De Natura Stirpium* ‘is elegantly written’ and the fact that, instead of a botanical classification, Ruel used alphabetical order, ‘rendered the book of great practical value’. Francis I, the dedicatee of the work and Ruel’s patron, paid the cost of printing. ‘Only a few copies [...] can still be found; the rarity of the book is attested by its absence from the libraries of Jussieu and Joseph Decaisne [...], both of whom were informed bibliophiles.’

BM STC Ger. C16th p. 760. Adams R 873. Brunet IV p. 1452. Graesse VI p. 188. Pritzel 8850. Dictionary of Scientific Biography 11 p. 594.

L114

34. TOPSELL, Edward (trans.); GESNER, Conrad.

The Historie of Fovre-Footed Beastes [with] The Historie of Serpents.

London, William Iaggard, 1607; 1608

£29,500

FIRST EDITIONS. Folio. 2 books in 1. [xlii] 758 [xii]; [x] 316 [viii]. A [C] 2[C] *2 B-2V 3A-3X 3Y [first blank, F4+1]. A-V 2A-2H . [first blank]. Roman and Italic letter, first word of titles xylographic, floriated woodcut initials and grotesque head and tail-pieces, typographical and metalcut ornaments, first t.p. with cut of hyena (used for sea wolf on p. 749), pencil note in Pirie’s hand on fly; “This copy and the one in the BM are the only one known with the sea-wolf title-page, most have the Gorgon. A copy with a sea-wolf on the title was lot 481 in the Foyle sale”, second t.p. with the Boa, there is an extra leaf after F4 with heading: “The Picture of the vulger Bugill Folio 57.” in total 155 distinct woodcut illustrations of animals, 15 full-page, eighteenth century engraved bookplate on pastedown, another modern with monogram DP above, Robert S Pirie’s below. Light age yellowing, very minor marginal light waterstain to outer margins in places. Fine copies, crisp and clean with woodcuts in very good impressions, in handsome contemporary polished calf, covers double blind, and single gilt ruled to a panel design, large fleuron with acorn to outer corners, fine strap-work arabesque gilt at centres, spine with raised bands, rebacked, some repair to corners.

First editions in English of Gesner’s work on quadrupeds, illustrating both real and legendary beasts, with an additional work on snakes, including chapters on bees, wasps and flies. Animals are categorized alphabetically, resulting in a few interesting sequences: the Gorgon is beside the Hare, and the Manticore with face of a man, hundreds of sharp teeth, and the body of a lion, is next to a typical Ibex, or Mountain Goat. Although it depicts several mythical beasts in striking (if fantastic) woodcut detail, they are given little space text wise, and the majority of the book depicts European and exotic mammals, and domesticated animals. The largest section describes twenty breeds of dog, as well as an extensive treatment of horses, with an attention to veterinary care and showmanship. Of Cats, Gesner is wary: “this is a dangerous beast...so with a wary and discreet eye we must avoid their harms”. And of the Rhinoceros, ornamented





by an imitation of Dürer, he is simply in awe, asking the reader to consider that such a large work on many everyday creatures must also contain "the storie of this Rhinoceros, as the outward shape and picture of him appeareth rare and admirable to his eies, differing in every part from all other beasts, from the top of his nose to the tip of his taile..." The work concludes with useful indices of Latin, Italian, Spanish, French, German and Greek names for each of the beasts featured.

The second part is the first English translation of the last of Gesner's works on animals, on Snakes and Insects. Unlike his history of Quadrupeds, it begins with an essay on the "Divine, Morall and Naturall" elements of serpents – acknowledging the problematic place of snakes in the history of creation, and moving onto a technical discussion of their anatomy. The work is also distinct from its predecessor in its more consistent (and useful) inclusion of medical authorities and recipes for antidotes. The classification system however is less precise, as if this later work of Gesner's was more of a catch-all for nature's miscellany. After Asps, there is discussion of Bees, Flies, Caterpillars, and reptiles such as crocodiles, toads, lizards, turtles, and even dragons and sea serpents. Perhaps more than the streamlined History of Foure-Footed Beastes, the untidiness and slight confusion of this work shows Gesner's innovations for what they were: straddling the divide between the

received knowledge of natural history and the push for newer forms of classification through observation that would define zoology. An unusually good, clean copy of a much read work, more often found defective or incomplete.

Edward Topsell (d. 1638?), matriculated from Christ's College, Cambridge in 1587 and was appointed in 1604 as curate of St. Botolph, Aldersgate. Author of the popular Reward of Religion, lectures on the book of Ruth which reached three editions in his lifetime, his claim to posterity is nevertheless his translation of Gesner's zoological works.

Conrad Gesner (1516 – 1565), is known as the Pliny of Germany, whose prolific writings are considered the foundations of modern zoology.

ESTC 24123, 24124. Sabin 27228. Wellcome I 6323. Alden 607/93 "On p. 660 is a description of Patagonian giants who clothes themselves with skins of the 'Su' with illus. derived from Thevet's Singularitez de la France antartique, chapt. lvi." and 608/166 "On p. 141, with illus. is a description of a Brazilian alligator." Lowndes VII 2698, later ed. On horses, Mennessier de la Lance I p.547 describes in depth the Latin original.

K82

EXLIB A CONTEMPORARY LADY

35. TURBERVILLE, George [with] Gascoigne, George.

The Booke of Falconrie or Havvking... newly reviuied... with many new Additions [etc.]. [with] The noble art of venerie or hunting.

London, Printed by Thomas Purfoot, 1611

£25,000

4to. pp. 1) [viii] 370 [iv]: [par.] , A-Z , 2A . 2) [viii], 200, [iv], 201-204, 207-250, [iv]. [par.] , A-M , N¹ , O-P , Q , [cross]². Black letter, some Roman and Italic. Lovely woodcut illustrations of hawking & hunting respectively on each title, 91 1/2- to full-p. woodcuts in text (some repeated) of hounds & birds, their prey & attendants, with epilogue to the reader, 2 ll. of music for horn at the end of second work, woodcut initials and tail-pieces, typographical ornaments. Early ms.

notes on e. ps., of medical or veterinary recipes, near contemporary autograph of 'Joyce Sacheverell' on rear fly. Light age yellowing, occasional light waterstains in margins, a bit heavier on last few ll., titles shaved at foot with small loss to imprint date. Very good, clean copies, with strong copies of the cuts, often faded, in contemporary limp vellum, remains of ties, in folding case.

Second editions, of these contemporary classics on the most favoured pastime of Tudor and Stuart England, two of the most attractively illustrated works of the period. They were first printed in 1575; in this edn. the figure of James has been substituted for Elizabeth's in the full-page hunting scenes. The two ll. of music, 'The Measures for Blowing the Horn', were intended to be taken out and used in the field, and are often missing. The works constitute an encyclopaedia of practical information on the care of, and hunting with, hounds and birds, and ideally, though they by no means always are, should be found together. Both the text and the woodcuts of the 2nd work are adapted from Du Fouilloux's 'La Venerie' (1560).



"In Shakespeare's day, falconry and hawking were elite, expensive sports pursued by the upper classes. This beautifully illustrated manual, aimed at 'Noblemen and Gentlemen', offers advice on how to train hawks and conduct oneself in exclusive hunting circles. Turberville makes fascinating use of strongly gendered language to describe the process of training birds, especially female hawks or 'haggards'. In his instructions on how to 'make a Falcon' fly (pp. 79–80) and how to 'make flight for a Haggard' (pp. 151–52), the relationship between man and hawk seems based on subordination, but also the need for 'care' and 'cherishing' to make her do his will (p. 152). The (male) human tames the wild (female) hawk by 'hooding' her and controlling her food. But he should 'use hir gently' to ensure she is 'better manned' (pp. 79, 128) – a term which makes taming seem masculine. However, Turberville also warns of the haggard's rebellious power. Without careful treatment 'she will not long be at your commaundement, but make you follow hir' (p. 152). In Shakespeare's play, The Taming of the Shew, Petruchio employs the elite language of falconry to describe his taming methods, suggesting his dominant status, both in terms of social class and gender. He says he

will 'man' his 'haggard' (4.1.193) by restricting Kate's food and sleep, but insists 'all this is reverend care of her'. George Turberville (1543?-c. 1597) was part of an established family with a long history in Dorset – they appear in Thomas Hardy's famous novel, *Tess of the D'Urbervilles*. But because George was the fifth son, he didn't inherit the family fortune and had to support himself financially. The *Booke of Faulconrie or Hauking* was perhaps compiled with the hope of securing noble patronage to fund Turberville's other work as a poet and translator. The *Booke of Faulconrie* is usually bound with *The Noble Arte of Venerie or Hunting* (1575), which was previously thought to be by Turberville, but is actually by George Gascoigne." BL.

The autograph on the e. p. is that of the mother of William Sacheverell (1638-91), a leading statesman of Charles II's reign (though virtually always in opposition) and one of the greatest of the early parliamentary orators.

ESTC S118834. & S118822. STC 24325. & 24329. Schwerdt II 271-2. Lowndes 2720. Grolier 247 & 249.

L3484

DE RE RUSTICA

36. VETTORI, Piero.

Explicationes suarum in Catonem, Varronem, Columellam castigationum.

Paris, ex officina Robert Estienne, 1543

£1,500

8vo. ff. 70 (ii). Italic letter, little Roman. Very slight toning, a fine, wide-margined copy in late C19 polished calf, marbled eps, triple gilt ruled, raised bands, spine in seven gilt cross-hatched compartments, gilt-lettered label, inner edges gilt, a.e.g. Bookplate of Leo S. Olschki and faded stamp of Rothamsted Experimental Station to front pastedown, faded early marginalia on one fol.

Fine copy of Piero Vettori's classic commentary on Cato, Varro and Columella. Vettori (1499-1585) was among the most influential Italian humanists and Greek philologists, and editor of works—some of them appearing for the first time in print—by Aeschylus, Cicero, Aristotle and Euripides, mostly published in Paris and Lyon. 'Explicationes' was intended as an appended commentary with references to specific phrases and lines in Vettori's editions of Cato, Varro and Columella's works on husbandry, agriculture and farming, with which it was sometimes bound (see Renouard 55:2). These were known collectively as 'De re rustica'—a florilegium addressed to a C16 readership interested in the classical rustic virtues of landownership and practical aspects of country life, covering topics as varied as the best place to set up a beehive, horticulture, remedies for dogs with flees and sick horses, ways to scare snakes off stables and regulations for workers. Marcus Porcius Cato's (234-149 BC) 'De Agri Cultura' (c.160 BC) was a manual on the management of a country estate reliant on slaves, with a special interest in the cultivation of vines. Marcus Terentius Varro's (116-107BC) 'Rerum rusticarum libri tres' was based on his direct experience of farming. A soldier and farmer, Lucius Moderatus Columella (4-70AD) is best known for his 'Res rustica', one the cultivation of vines and olives, farming and estate management, and the shorter 'De arboribus', on horticulture. Vettori compares his edited text to a variety of sources. These included epigraphic inscriptions and ms. variants in Latin and Greek found, for instance, in the Bibliotheca Medicea, easy access to which he had enjoyed since 1538, when he was appointed professor of classics in Cosimo I de' Medici's Studio Fiorentino.

USTC 140891; BM STC It., p. 722 (not this ed.); Renouard 55:2. Not in Brunet.

L2966

