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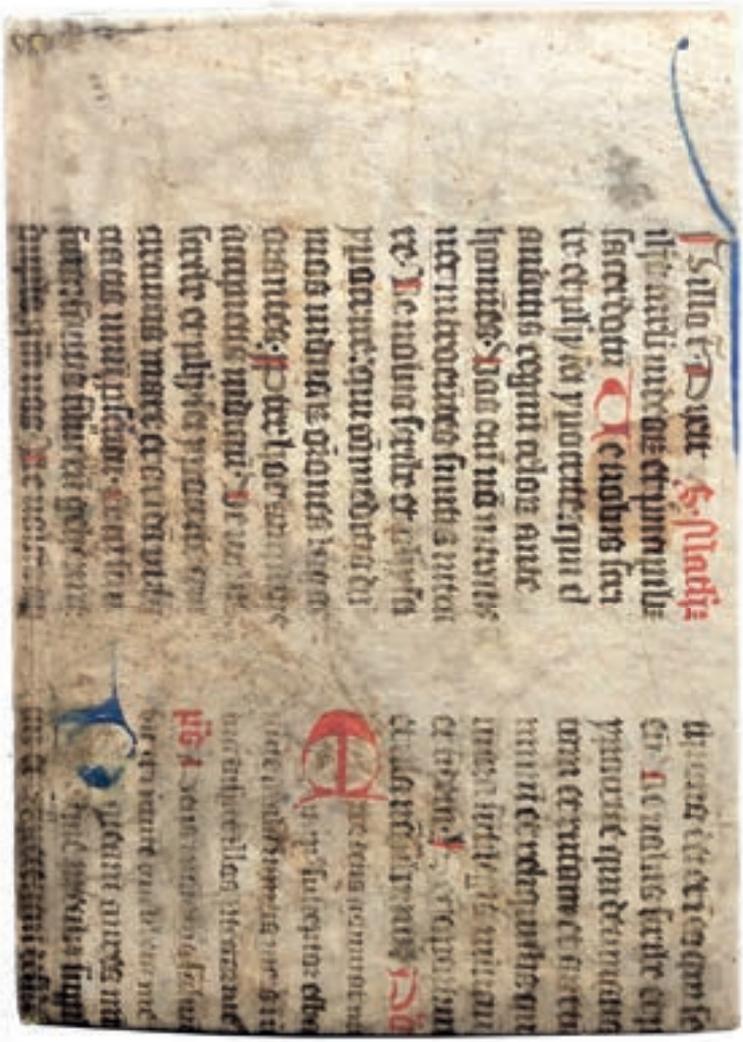


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IN C13 VELLUM MS. LEAF



study of Aristotle. He was also conversant in the natural sciences, philosophy and astrology. After his death, several works on the secrets of nature were attributed to him.

The 'Liber aggregationis' first reached the press in 1477 after centuries of successful ms. circulation. Its three main works are short handbooks on the natural, medical and occult properties of herbs, stones and animals: i.e., ways of preparing and administering herbs to treat abscesses or chest infections, the use of stones to create a perpetual fire or chase away visions ('phantasmata'), or the ways in which parts of animals could produce beneficial effects (e.g., wearing a hoopoe's eyes on one's chest could pacify friends, keeping its head in one's purse would make one immune to merchants' frauds). The fourth work, 'De mirabilibus mundi', is concerned with the beneficial exploitation of the wondrous properties of nature to solve everyday problems, from preventing pregnancies by making women drink ram's urine or hare's blood to ways of capturing moles—this last of interest to the early annotator of this copy. The last work, 'Regimen sanitates contra pestilenciam siue epidimiam', was attributed to the bishop and physician Ranutio; it provides useful suggestions, according to the months and zodiac, to keep a healthy life and avoid epidemics, e.g., avoiding blood-letting in August and, for Pisces, avoiding gout treatment when the moon meets their sign.

LC copy only recorded in the US.

ISTC ia00267020; Goff Suppl. A266a; VD16 A1366; GW 657; Schuh, Albertus Magnus 62; NLM 83 (but Goff A267); BM STC Ger., p. 15 (1500 ed.); Index Aureliensis 102496 (but attributes to Cologne, H. Quentel). Ferguson, Wellcome, Osler and Houzeau-Lancaster do not list this edition.

L3342

1. ALBERTUS MAGNUS.

Liber aggregationis, seu Liber secretorum de virtutibus herbarum, lapidum et animalium.

Cologne, Cornelis de Zierikzee, c.1506

£9,500

Small 4to. 24 unnumbered ll., A 8 B 4 C 8 D 4 . Gothic letter. Two woodcut panels to t-p, handsome, large woodcut printer's device to verso and verso of last. T-p a little dusty, light marginal foxing or occasional slight water stain, minor marginal repair to B 4 , couple of early marginalia. A very good, well-margined copy in a C13 ms. leaf on vellum (double column, initials and line headings rubricated in red and blue), modern eps, lightly oilstained on lower cover. Handsomely bound in a C13 ms. leaf, on vellum, with Chapter XXIII of St Matthew's Gospel.

A very good, well-margined copy of this very rare edition of one of the most influential medieval 'books of secrets'. Albertus Magnus (1200-80) was a German friar, later canonised, responsible for the establishment of the curriculum studiorum of the Dominicans, including the



BESPOKE CONNOISSEUR'S BINDING

2. ANTIQUARUM STATUARUM URBIS ROMAE.

Antiquarum Statuarum Urbis Romae quae in publicis privatisque locis visuntur, Icones. Terza Parte.

Rome, Lorenzo Vaccari, 1584

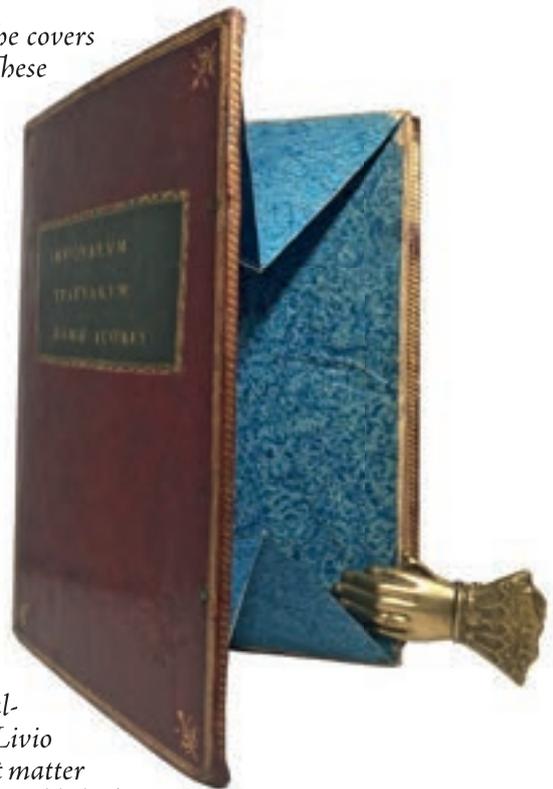
£4,250

4to. Fine engraved architectural title and 72 engraved plates of Roman statuary, all mounted, followed by a hundred or so blank leaves, C18th engraved bookplate of J.M. Turret on verso of front fly. Small oil stain to lower outer corner of last three blank leaves. A fine copy of this suite of engravings all in very good impression, in beautiful C18th red morocco by the MM atelier, covers bordered with a triple gilt rule, large fleurons gilt to corners, green morocco inlay on upper cover bordered with gilt rolls and title gilt, spine double gilt ruled in compartments, large flower gilt at centres with semée of small tools gilt, green morocco title label, edges gilt rolled, two large wallets fashioned of blue painted paper on front and rear pastedowns, a.e.g.

A lovely copy of this suite of prints in a beautiful, most unusual and ingenious binding by the M.M. atelier in Paris, incorporating two large wallets to store drawings or prints. The binding was undoubtedly made with the idea in mind that a collector, perhaps on a grand tour of Italy, could use the wallets to store the engravings or drawings he found on his travels, to perhaps paste them into the blank leaves at a later date, or to make notes or drawings directly on these leaves. We have found other books with J M Turret's label but nothing about his life, or his collection. The book is a most ingenious design, beautifully bound, a wonderful object, that gives an insight into collecting on the grand tour.

The binding can be attributed to the 'MM' binder; the corner-piece tool on the covers corresponds exactly with that identified as tool 'MM6' in cyclopedia.org. These bindings "range from 1770 to at least 1786 ... This able binder appears to be a master of the classic dentelles of the 60's and may have apprenticed with a famous royal binder from that period. At the same time he uses tools in the same fashion as Jubert in the mid 80's. It would not surprise me if these two binders were about the same age and apprenticed with Derome, Douceur or Dubuisson. Unlike the work of Jubert we do not see the inclusion of any Derome tools or fers à l'oiseau in the decoration of these bindings. From the very first examples we see bindings of a very important and high standing. A 1776 Royal Almanach with the arms of Louis XVI. Somehow I doubt whether one goes from apprenticeship to royal bindings all that quickly ... Also note Douceur's influence in the tools, flowers and floral motifs dominant." cyclopedia.org.

The fine set of Prints are by the publisher printmaker Giovanni Battista de' Cavalieri, "engraver, printer and print publisher, from Villa Lagarina near Trento. Active in Venice and from 1559 in Rome ... By 1560 he seems to have been publishing his own plates. He entered into partnerships for publishing: in 1567 with Perino Zecchini de Guarlottis and in 1576 with Lorenzo Vaccari. In 1577 he was employing a printer: Francesco Cornuti. He acquired old plates that he recut. He published plates by his contemporaries, including Cort. He himself engraved after works of many artists, including Francesco Salviati, Daniele da Volterra, Raphael, Michelangelo, Polidoro da Caravaggio, Livio Agresti and Baccio Bandinelli. He also made copies of earlier prints. His subject matter included the devotional, topographical, antiquarian, didactic and 'popular'. He published a number of important series: the 'Pontificum Romanorum Effigies' of 1580 and the 'Romanorum Imperatorum Effigies' of 1583; the 'Ecclesiae Militantis Triumphus' of 1583 and the 'Ecclesiae Anglicanae Trophaea' of 1584; the 'Antiquarum Statuarum Urbis Romae', the first book of which was first published before 1561/2 (Book 1 and 2 together, before 1584; Books 3 and 4 in 1594)." M. Bury, 'The Print in Italy 1550-1625', British Museum. Brunet states that there is a copy of this set at the Bibliotheque Imperiale that contains 82 engravings though also states that sets generally vary largely in the number of plates included. He concludes "Au reste, il est difficile de dire rien de bien exact sur le nombre et l'ordre de ces planches qui ont été publiées à plusieurs reprises sans numérotage et sans table" (Brunet).



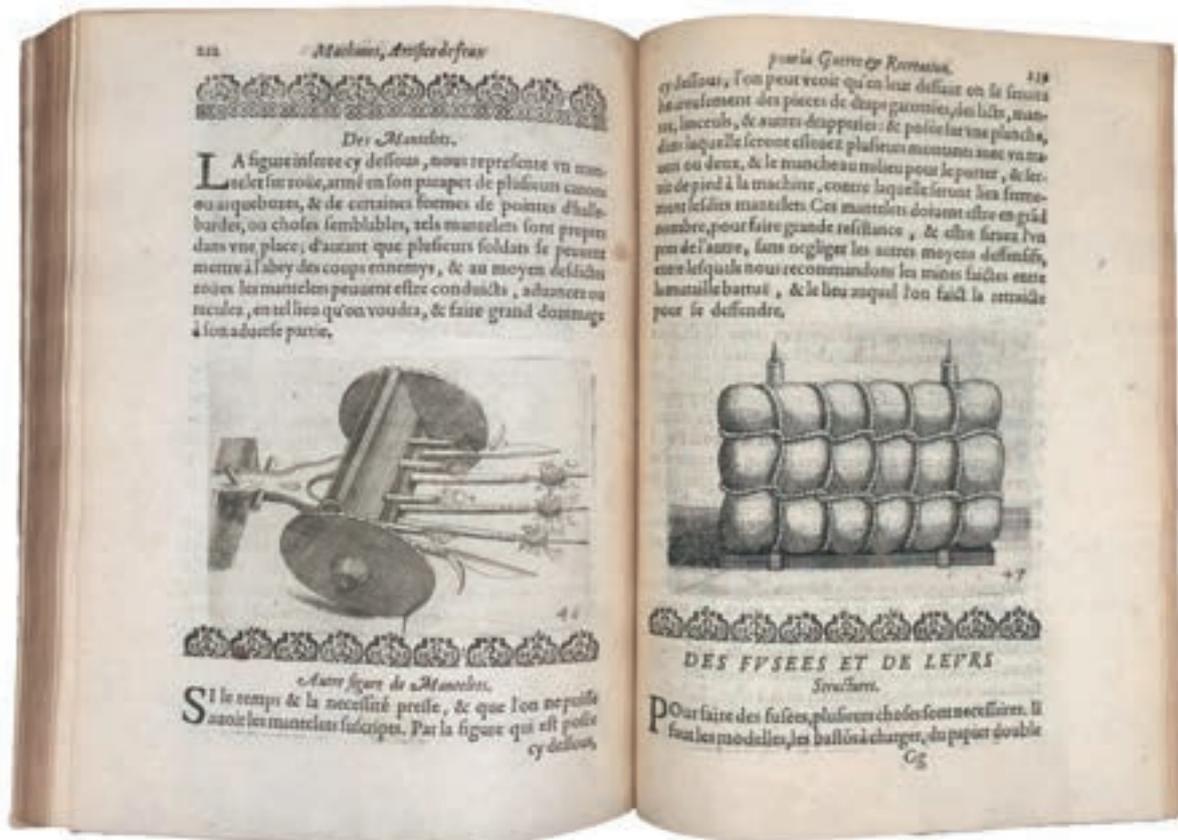
Brunet, I, 320. Graesse, I, 149. Rossetti 1749; Edit 16 CNCE 1991. Adams C1179 Cicognara 3492; Olschki Choix 16668 (pts. I and II only). Not in BM STC It., or Mortimer Harvard C16.

3. APPIER HANZELET, Jean.

La Pyrotechnie... ou sont representes les plus rares & plus approuvez secrets des machines & des feux artificiels.

Pont-à-Mousson, Jean & Gaspard Bernard, 1630.

£5,250



FIRST EDITION. 4to., pp. (viii) 264. A4, A-Kk4. Roman letter, some Italic. Finely engraved architectural title, columns of cannons at sides, crossed cannons below, exploding device at centre, authors arms at head, woodcut initials and headpieces, typographical ornaments, very numerous engravings in the text, some full page, early mss shelf mark on fly, armorial bookplate of Thomas Francis Fremantle, (Baron Cottlesloe) on pastedown. Light age yellowing, rare spot or mark, tiny worm trail in endpapers just touching t-p, and lower blank margin of next few leaves. A very good copy in contemporary English reverse calf, with very good impressions of the plates, covers bordered with a double blind rule, spine with raised bands, ruled in blind, gilt paper label lettered in black, all edges sprinkled red.

Beautifully illustrated first edition of Appier's book on pyrotechnics, though closely based with regard to both text and illustrations on his 1620 work on military machines and fireworks. "Dedicating the book, it is believed, to Gaston, duc d'Orleans, the younger brother of Louis XIII, Hanzelet sought to instruct the royal prince in 'the most ingenious, proven secrets of machines and fireworks for besieging, attacking, surprising and defending all places.'

The running head of this military manual reads. 'Machines and Fireworks for War and Recreation,' but only 30 of its 264 pages would be of an help to 'le Maitre du grand feu d'artifice' preparing a spectacular pyrotechnical display for royal fete. Written midway through the Thirty Years War (1618 -48) Hanzelet's work is principally concerned with artillery, fortifications, bridges, barricades, pontoons, scaling ladders, mines, mortars, bombs, petards, and other infernal machines used to attack, besige and defend. It is profusely illustrated, almost every page carrying a well-executed engraving. Many appear fanciful rather than practical, but the only one showing how black powder was made is the last one in the volume." Norman B. Wilkinson. 'Making Powder, by Jean Appier Hanzelet.' "Appier had previously published *Recueil de Plusiers Machines Militaires, et feux Artificiels, pour la Guerre s Recreation* (Pont-a-Mousson, 1620), in collaboration with Francois Thyboure, a self-styled "Maistre Chyrurgien." It is to that volume that Francis Malthus referred in the preface to his 1629 English edition of *A Treatise of Artificial Fire-vrorkes*. Following a bitter dispute with Thyboure concerning the order of names on the title-page of 'A description of many military machines, and artificial fireworks for war and recreation' [the first edition was printed with two variant title-pages], Appier made certain that there would be no doubts about the authorship of *The Pyrotechnics of Hanzelet Lorraine* where

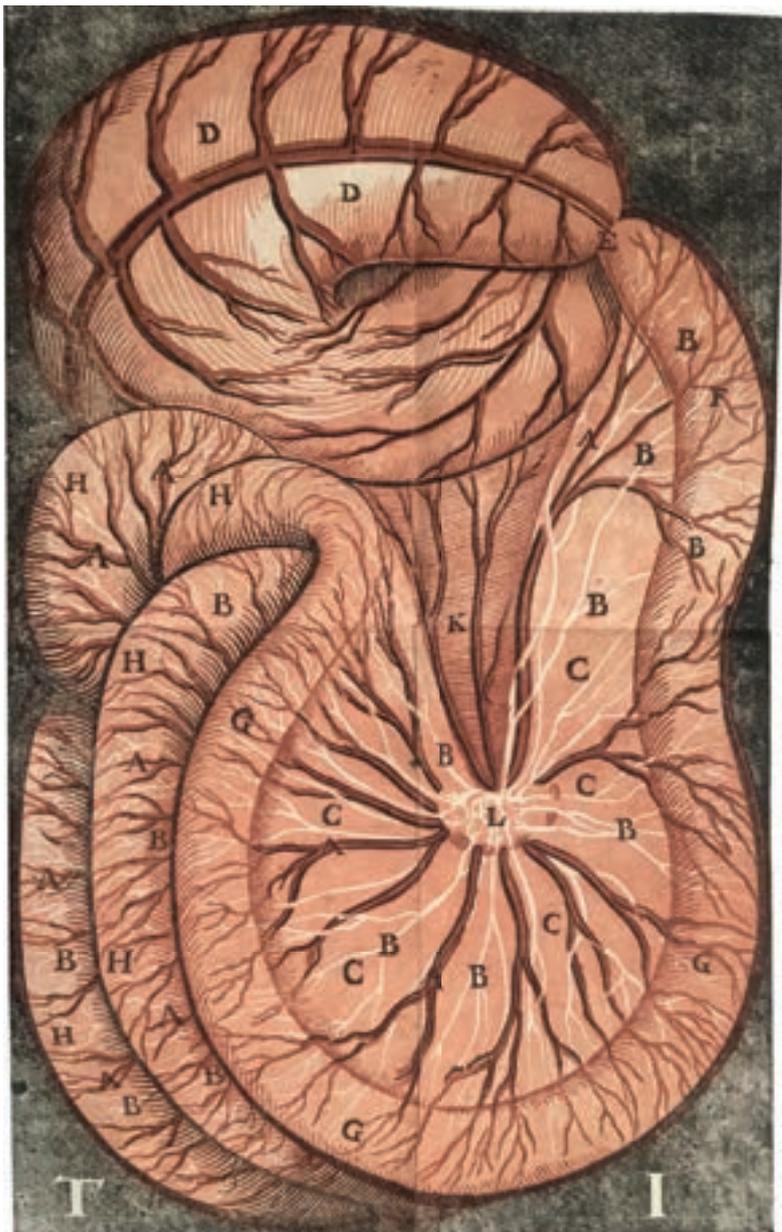
are described the most rare and most learned secrets of machines and of fireworks when it was issued one decade later.

Most of the text is cast in the form of a dialogue between a General and a Captain, with the reader benefiting from the Captain's sage advice; a literary device later used by Galileo in his *Dialogo sopra i due massimi sistemi del mondo* (Florence, 1632). Even though Appier introduced much new material on rockets, stars and other fireworks, such as squibs and crackers, in *The Pyrotechnics*, he also reused many of the engravings as well as some text from his earlier volume on military machines and fireworks." Brown University Library.

BM STC Fr. C17th p. 15 no. 607. Cockle 938. USTC 6805289. Brunet I 358.

L3371/2

FIRST MEDICAL ILLUSTRATIONS PRINTED IN COLOUR



4. ASELLI, Gaspare

De lactibus sive lacteis venis.

Milan, apud Ioan Baptistam Bidellum, 1627.

£59,500

FIRST EDITION. 4to. Pp. (xvi) 79 (ix) + 4 folding coloured plates. Roman letter, little Italic, occasional Greek. T-p by Bassano within framed border of cherubs supporting arms of Philip IV of Spain as ruler of the Duchy of Milan; four large, folding colour-printed plates showing internal animal organs in very good, strong impression; full-page engraved portrait of the author also by Bassano; decorated initials and ornaments. Very slight age yellowing, first gathering little thumbed, lower outer edge of engraved t-p a trifle frayed and little dusty, tiny paper flaw to lower outer blank corner of A1, ancient minor repair at lower fold of two plates, small water stain to outer blank margin of one. Excellent copy in contemporary vellum, little wear. Ms 'Ex-libris doctoris Joseph Peregi Phisici Collegi Mantua[nis] 1651' and 'Musei Aloysii Francisci Castellani Phil. et Med. Doct. 1752' to fly, first ex-libris also inked to rear blank, 'Rego' to lower blank margin of engraved t-p.

Excellent copy, with interesting provenance, of the scarce first edition of this important medical work—complete with 'the first colour-printed scientifically accurate medical illustrations' ('Colour Printing in Relief', 35). 'The woodcuts are treated in a very spirited manner and in coloured chiaroscuro. On each plate four colours are used as follows: black for the background, the contours, and the crosshatching, and also for indicating the veins and for the letter engraved upon the figures; white, the colour of the paper, for numbering the plates on the black background and for the chyliiferous vessels in the figures; dark red for the arteries, for cross-hatching, and for shadows

en masse; light red for the surfaces of the intestines, the mesentery, and the liver' (Choulant, 240). Gaspare Aselli (c.1581-1625) was an Italian physician and professor at Pavia, famous for his discovery of the lacteal vessels—lymphatic vessels that absorb dietary fats in the small intestine—a summary of which was first published in this work. The colour-printed illustrations were of animal organs (a dog's lacteal vessels, mesentery and liver), and were not replicated in colour in the 1628 and 1640 editions. They were probably inspired by the hand-coloured anatomical plates in the library of Girolamo Fabricius d'Acquapendente, bequeathed to the Biblioteca Marciana in Venice in 1622—'the first naturalistic paintings of the internal parts of animals'; their style, the large size and the black background, present also in Aselli's plates, are reminiscent of Caravaggio. One of the physicians who assisted in the printing of Aselli's work was,

we know from his letters, in touch with Fabricius whilst studying at Padua in the 1610s; he may have provided a model (Ekholm, 'Fabricius', 350-52). This copy belonged to two physicians at the medical school in Mantua. In 1651, it was in the library of Giuseppe Perego; in 1752, in that of Luigi Francesco Castellani, author, among others, of a work on tuberculosis and contagion. A scarce, important book for the history of medicine and medical book illustration.

Garrison-Morton 1094; Wellcome I, 506 (1640 ed. only); Osleriana 1846; Choulant, Hist. and bib. of anatomic ill., 6975 (pp. 240-41). Not in Heirs of Hippocrates or Durling. E. Savage, 'Colour Printing in Relief before c.1700', in *Printing Colour 1400-1700*, ed. A. Stijnman and E. Savage (Leiden, 2015), 23-41; K.J. Ekholm, 'Fabricius's and Harvey's Representations of Animal Generation', *Annals of Science* 67 (2010), 329-52.

K182



THE FIRST AUTHOR'S PORTRAIT IN PRINT

5. ATTAVANTI, Paolus, Florentinus.

Breviarium totius iuris canonici.

Memmingen, Albrecht Kunne, 1486

£10,500

Folio. ff. (v) 2-129 (*4 a10 b-n8 o10 p8 q5), lacking q6 blank. Gothic letter, double column, ms. initials in red, rubrication throughout, attractive contemporary woodcut portrait of author in his library to recto of first fol. Scattered worm holes, light water stain towards gutter of first few gatherings, minor marginal spotting, red ink marks from initials in a few places, lower outer blank corner of fol. 89 torn, recto of first and verso of last a bit soiled, second leaf strengthened at gutter. A very good, large copy in contemporary south German calf, rebaked with overlaid original spine, lacking centre- and cornerpieces, traces of one clasp and chain holder, blind-stamped to a triple blind ruled cross-hatched design with fleurons and lozenges framing double-headed eagles and four-tailed creatures, raised bands, vellum label with title and casemark heightened in red to upper cover, also (rubbed) to spine, a bit wormed and worn. Early circular armorial paper bookplate ('Bib: Nor') of City of Nuremberg Library, with small abrasion, to blank section of portrait leaf.

The woodcut image of Paolo Attavanti in his library on the first fol., bearing the acronym 'M[agister] P[aulus] F[lorentinus] o[r]d[inis] S[ancti] S[piritus]' is the first author portrait ever to appear in a printed book. It first appeared in the 1479 edition of this text, published by Leonardus Pachel and Ulrich Scinzenzeler. 'The head of the Magister with the expressive neckline in his austere plainness is reminiscent of the simplicity of [the Lombard painters] Foppas and Zenales...the character of Lombard art is clearly visible in the design' (Kristeller, 'Die Lombardische Graphik der Renaissance', 28).

Excellent, well-margined copy of this masterful manual of canon law. Paolo Attavanti (1445-99) was a Florentine preacher, theologian and 'doctor in utroque iuris' (canon and civil law). He was a valued member of the humanist circle of Lorenzo de' Medici, which included the philoso-



pher Marsilio Ficino. A prolific writer of hagiographic and historical works, and a commentary to Dante's 'Divine Comedy'. This legal manual for practitioners was designed to make the consultation of canon law 'easier, speedier and pleasanter'. Canon law was the legal system of the Roman Catholic Church, regulating the rights and duties of individuals, property, crime, trials, etc. The thorough index of the 'Breviarium' refers the reader to hundreds of subjects, from purgatory, penance and the images of saints to practical questions like procedures for the election of bishops and the duration of a father's punishment across generations. Fundamental in canon law was the code of behaviour for religious, including whether they were allowed to bear weapons and their duty to avoid all kinds of theatrical spectacles. Judicial regulations covered all phases of trials and explained, for instance, that no criminal accusations could be accepted from excommunicates, actors, heretics, heathens and Jews. Strict regulations on marriage were crucial as aristocrats and princes often infringed them by marrying a close relative or having illegitimate children. The 'arbor consanguinitatis', which occupies an entire page, illustrated the degrees of kinship whereby individuals were too closely related to be granted leave to marry. The annotator of this copy was interested in these issues as he highlighted sections on the illegitimate offspring of priests, bishops and popes.

BM STC Fr. C17th A-916. USTC 6016663. Caillet BMC II, 604; GW M30141; Goff P180; H 7161*; Kristeller, *Die Lombardische Graphik der Renaissance*, 38 (1479 ed.).

K169



6. [AUGUSTINE OF HIPPO.]



De civitate Dei. [with] *De Trinitate.*

[Basel, Johann Amerbach, 1490.]

£9,750

Folio, 2 works in 1. 108 unnumbered ll., a10 b-p8 q6 r-x6/8 y6 A-K8/6 L-O6/8 + 86 unnumbered ll., a-f8 g-k6/8 l-m6. Gothic letter, two to four columns. 3/4-page woodcut to verso of first t-p, of St Augustine at his desk and view of City of God and Earthly City with a fight between angels and demons. 9-line (first) and 6-line (second) initials at head of chapters supplied in red with blue penwork, both works with capital letters supplied in alternating red and blue, titles and chapter headings heightened in red. T-ps and verso of last leaves dusty, upper edge a bit trimmed, occasionally just touching running title, few finger marks, 1) marginalia a bit smudged on first G6, a few lines crossed over on first I7, 2) light water-staining to upper margin, a little heavier on last three gatherings, smallish stain to last dozen ll. Very good copies, on thick paper, in C17 Netherlandish sprinkled sheep, rebaked, with original spine onlaid, raised bands, spine in seven compartments, large gilt fleuron and cornerpieces to each, gilt-lettered morocco label, some loss to outer edges, corners and head and foot of spine repaired. C16 inscription 'Martinus Tuleman. AGSMW In Deo Volu[n]tas Mea' and C17 inscriptions 'Bibliothecae ord. Erem. S. Augustini Trajecti ad mosam' and 'Ex lib. P. de lochin Augustin. Trajectius' to first t-p, verse from Virgili's *Bucolics* and *Aeneid* in a C16 hand to verso of last, extensive contemporary and C16 Latin annotations, cropped in places.

'De civitate Dei contra paganos' is one of the milestones of Western thought, composed by St Augustine of Hippo in the fifth century. The work criticised the idea that Christians were to be held responsible for the decline and fall of Rome, upholding instead that this was due to the Romans' reliance on pagan gods; he also presented Providential history as a constant fight between the City of God and the Earthly City, as immortalised by the handsome initial woodcut in this copy showing a fight between angels and demons. 'De Trinitate' examined the concept of the divinity and co-equality of the persons of the Trinity against critics of the Nicæan Council. This edition of 'De civitate Dei' was accompanied by a commentary by the C13 English theologians Thomas Waleys and Nicholas Trevet. Their approach and methodology towards Roman history and pagan antiquity resonated with early Renaissance thought. They had 'none of the dogmatic tone or moralising exegesis of contemporary classicising biblical commentaries and preaching aids' and were 'pre-dominantly literal in their exposition'; they also showed 'a sensitivity to historical difference and the periodisation of Roman history' and took 'an even-handed approach to Christian and pagan authors' (Thorn, 'Nicholas Trevet').

In this copy, the C16 annotator's marginalia focus on the commentary rather than the Augustinian text, lingering on the commentators' expanded accounts of the theologian's concise references to classical deities and events like the fall of Troy. In particular, the earliest annotator concentrated on the first part, wholly concerned with the criticism of pagan gods and Roman history. He noted passages on the stories of Aeneas, Cybele, Pallas, Apollo, on the poetic 'fables' of antiquity, the sybils, as well as the Goths' invasions of Rome, Anthony and Cleopatra, and exotic subjects like the Cynocephali, prodigies and portents, and the Antipodes. Some of these he listed with page numbers in the index, when they were not included. Below the initial woodcut he noted that 'the Elysian fields are close to Hell's gates'. On the verso of the final leaf, he copied lines from the 'Bucolics' and the 'Aeneid'. He glossed the famous passage on Aeneas's tears for the death of Dido with an amusing note: 'It is reported that St Augustine, whenever he read these sweet passages, could not refrain from bursting into tears'—a reference to the 'Confessions', where Augustine castigates himself for this weakness.

This volume was in the possession of Martinus Tuleman, 'claustrarius' at the monastery of St Servatius in Maastricht in 1532-58 ('Verzameling', 195; 202, 203). He owned several incunabula, some of which he received as a bequest from Petrus Tuleman, perhaps a relative, 'canonicus' at St Servatius ('Bibliotheek', 43; 'Annales', 185-86). The early annotations were probably made by Tuleman himself or by a previous owner acquainted with theology and 'literae humaniores'. St Servatius had indeed become the centre for humanism in Maastricht and one of the leading cultural hubs in northern Europe, with a prestigious Latin school ('Encyclopaedia', 934). Mattheus Herbenus (1451-1538), an early Flemish humanist with ten years in Italy under his belt, was at St Servatius between 1482 and c.1506. A poet and musicologist, he was also rector of the school. In the early C17, the copy was in the library of the Augustinian monastery of Maastricht. It belonged to the friar Pierre(?) de Lonchin, from a local, armigerous family in the province of Limbourg. The later annotations ignore the commentary and focus on the Augustinian text. Among the glosses is one highlighting the 'fascination with the nonsense of foolish idols' and, most interestingly, a crossing out of Augustine's exposition of the theory of free will, criticised by Reformers. A direct reference to the Reformation is present in a gloss in 'De Trinitate', on theological mistakes, associating with Reformers 'those who want to know what they don't know...boldly affirm the presumption of their opinions'.

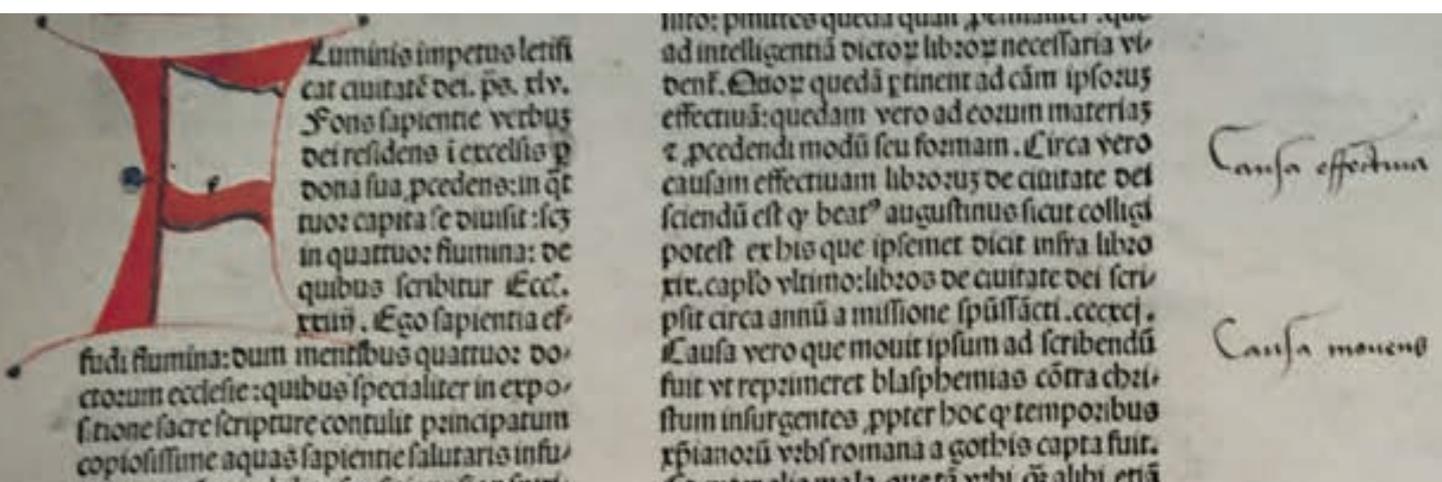
Very good copies of these theological milestones, with fascinating history and annotations.

1) BMC XV, p. 752; Hain 2066*; GW 2888.

2) BMC XV, p. 753; Hain 2039*; GW 2928.

A. Oosthoek, Bibliotheek der Rijksuniversiteit te Utrecht (Utrecht, 1922); Encyclopaedia of Monasticism (Oxford, 2000); E.M. Thorn, 'Nicholas Trevet's and Thomas Waleys's Commentaries on Augustine's De civitate Dei' (unpublished PhD diss., Bristol, 2013); Verzameling van charters...van St. Servaas, in Soc. Hist. et Arch. de Limbourg (1930, 1933).

L3296



7. BABINGTON, John.

Pyrotechnia or, A discourse of artificiaall fire-works: in which the true grounds of that art are plainly and perspicuously laid downe: ... a short treatise of geometrie.

London, Thomas Harper for Ralph Mab, 1635

£19,500



FIRST EDITION, Folio. pp. [xiv], 72; [iv], 80, 200. 2 folded plates. pi1, [fleuron], A-F, chi, A-F, G, (a)-(c), (D)-(E), (f), (G), (h), (I), K-L, M, N-R. Roman letter, some Italic Fine engraved additional title by Droeshout, with portrait in roundel below, illustrations of his pyrotechnic devices at sides, letterpress title within double rule with small grotesque woodcut, 18 full-page engraved illustrations, 2 folding engraved plates, woodcut illustrations and diagrams in text, tables, woodcut initials, head and tail-pieces, typographical ornaments. Light waterstain in very upper blank margin in places, very rare thumb mark, rare mark or spot, small closed tear in blank gutter of [fleuron]6. A fine copy, entirely unsophisticated, with excellent impressions of the plates, crisp and clean, in handsome contemporary calf, covers bordered with a double blind rule, spine with raised bands, blind ruled, edges gilt ruled, stubbs from a mss legal doc., tear in lower compartment with small loss of leather, a.e.r.

A fine copy of the first edition of the most important book in the bibliography of fireworks, beautifully illustrated with many fine engravings, by the soldier and mathematician John Babington (bap. 1604, d. after 1635).

This work, which records all we know of the author's life, states that he had been "one of the inferiour gunners of his Majestie", and in the days of peace he had turned his attention from gunnery to fireworks, which were important both for military use and as popular civic entertainment. The major portion of his book sets out, clearly and with illustrations, how to make up the chemicals and structures for each type of firework display (including many still familiar to us today, such as rockets and Catherine wheels). The second part, A Short Treatise on Geometrie, was intended for the use of young mathematical practitioners and especially for gunners. A third section consists of logarithmic tables, possibly the earliest to be published in England in this form (cf ODNB).

The book, the first description of recreational fireworks in English, is dedicated by 'John Babington, Gunner' to his employer the Earl of Newport, Master of King Charles I's Ordnance.

"Pyrotechnia, .. was the first English book about how to make recreational fireworks. It was printed in 1635, seven years before the Civil War. Gunpowder had long been used on the battlefield but, in England, it was only during Elizabeth I's reign that this technology developed into something that would create fantastic aerial displays. Elizabeth I was famous for her love of fireworks; sumptuous displays were held in her honour and to celebrate military victories. Pyrotechnia told firework-makers all they needed to know about the chemical compounds and complex structural designs required for firework displays. Babington's instructions are clear, easy to understand and are accompanied by labelled engravings, while the last two sections of the book are helpfully reserved for a treatise on geometry and logarithms respectively. Babington starts simply, with fireworks that are familiar to us today. His is the first printed reference to a roman candle, and there are descriptions of how to make rockets and 'the best sort of starres'. For stars of a blue colour a combination of gunpowder, saltpetre and sulphur-vive did the trick. He then progresses to making "silver and gold raine", firework wheels and "fisgigs", a French firework that fizzed before it exploded. This was all small fry though. Once a firework-maker had mastered the basics, he could recreate the type of spectacle enjoyed by Elizabeth I. One sight in particular was especially popular during this period: the dragon. It consisted of a huge wooden frame stuffed with spinners, fountains, firecrackers and rockets that ignited to give the effect of a huge fire-breathing creature. Often, a second dragon or St George would be pitched against it and a mock battle would take place. In Pyrotechnia, Babington instructs the reader to strap the dragon and St George together so that, when a wheel is turned, "[they] will runne furiously at each other". They had to be well balanced as otherwise "they [would] turn their heeles upward, which would bee a great disgrace to the work and workman". Babington also acknowledges that "much [has been] written upon this same subject", confirming the dragon's popularity. A large proportion of Pyrotechnia is also dedicated to creating fiery spectacles on water, a great skill indeed for any firework-maker. Babington reveals "many workes to be performed on the water", from "how to make a water ball, which shall burn on the water, with great violence" to a "ship of fire workes" and sirens or mermaids "playing on the water." Maddy Smith, British Library.

Cockle 131. ESTC S106893. STC 1099.

L3372

WINE AND WINE-MAKING

8. BACCI, Andrea

De naturali vinorum historia, de vinis Italiae et de Conuiuiis Antiquorum.

Rome, ex officina Nicholai Mutij, 1596

Sold

FIRST EDITION. Folio. pp. (xxviii) 370 (ii). Roman letter, occasional Italic. Engraved architectural t-p with female allegorical figures and arms of the Colonna above, emblems of the Arts and Sciences, and author's portrait. Full-page engraving of 'Thermopolium Romanum' to Aa 1, decorated initials and ornaments. Small ink burn to crossed-out inscription on t-p, light water stain at head of t-p and upper margin of few gatherings, spotted browning (poorly dried) in places, small hole to outer blank margin of G 3, Y 3 strengthened at gutter. A good copy in early C19 vellum, marbled endpapers, raised bands, spine gilt, gilt-lettered morocco labels, a.e.r. Bookplate of Pietro and Michele Del Vecchio to front pastedown, C19 bibliographical inscription to verso of ffep, contemporary 'Ex Musaeo et libris Nicolai Aloysij Rigatij Med. i Ariminen sis' to t-p.

A good, well-margined copy of the first edition of this fascinating history of wine—of great rarity; [...] one of the most important treatises published on the wines of France, Spain and all European countries' (Vicaire 60-1). The Italian Andrea



Bacci (1524-1600) was physician to Pope Sixtus V, professor of botany at Rome, and author of works on natural science (including a study of elks) and medicine (on medicaments, poisons and antidotes). 'De naturali vinorum historia' opens with a dedication to Cardinal Ascanio Colonna and Clement VIII's printing privilege granted to Bacci. The first section provides a cultural and medical history of wine, spanning ancient drinking habits, religious uses, Galen's and Dioscorides's opinions, preservation, vinegar and aquavite. The second discusses the natural properties of wine according to age, smell, flavour, as well as wine-making and cultivation; it includes descriptions of specific wines (e.g., Formianum, Tiburtinum, sweet, from vitis Labrusca). The third analyses the medical uses of wine to treat fever, conditions of the stomach, chest, kidneys and bladder, the causes of drunkenness, and its effects on melancholic people. The fourth begins with a history of ancient banquets (convivia), their organisation, implements and food served, followed by a section focusing on the kinds of wine served, ways of toasting and serving, and at what temperature. Here Bacci contributed to debates on the physiological effects of cold beverages, which had become fashionable in the C16. He described the use of the Roman 'thermopolium', handsomely illustrated—a public place where hot and cold beverages, sweet as well as alcoholic, could be purchased. The work concludes with references to wine in ancient poetry, including Virgil and Homer.

The C17 owner of this copy was Nicolai Aloysius Rigatius (Nicola Luigi Rigato or Rigati), physician in Rimini. He was member of the local Accademia degli Adagiati, established in 1627, and participated in their poetic florilegium 'Virtutis trophaea' (1659). The phrase 'ex musaeo et libris' suggests he also collected artefacts or natural specimens.

Only Yale copy recorded in the US.

EDIT16 CNCE 3836; Brunet I, 599: 'ouvrage rare et recherché'; Simon, Bib. Bacchica, 68: 'Traité agréable-ment écrit et bien présenté'; Vicaire 60-1; Wellcome 607. Not in Oberlé or Durling.

L3325

9. BARRET, Robert

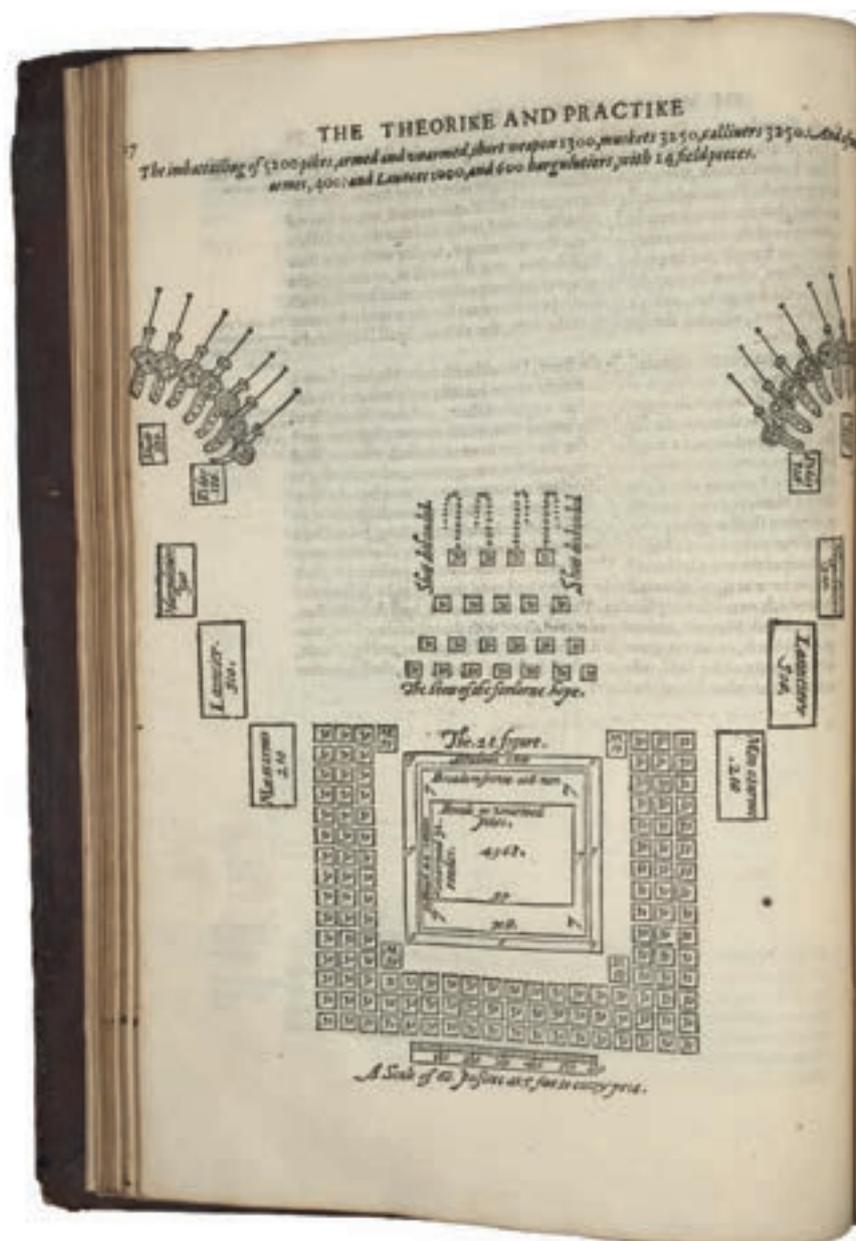
The Theorike and practike of moderne warres

London, William Ponsonby, 1598

£12,500

FIRST EDITION. Folio, pp. [8], 247, [7]. [par.], A-N, O1, P-Y (quire O a half sheet, folding woodcut illustration, small closed tear). Roman letter, some Italic, Full page woodcut arms of the Earl of Pembroke on verso of title, Barret's arms on verso of last, numerous woodcut illustration in text, woodcut tables, curious pinpricked military flags or pennants on last leaf "The annals of Cornelius Tacitus' ms above in an Early hand, bookplate of Thomas Francis Fremantle (Baron Cottesloe) on pastedown, early autograph of "John Longe", repeated, on rear pastedown (on turn ins). Very light age yellowing, occasional marginal mark or spot. A very good copy, crisp and clean in handsome contemporary calf, covers bordered with a single gilt and double blind rule, large scroll-worked arabesque gilt at centres, re-backed to match, spine with raised bands, corner restored to upper cover, lower corners worn, end-papers renewed using old paper.

Rare first edition of the only published work by the soldier Barret (died 1607), which "exemplifies England's belated transition from knightly to professional principles of warfare. Detailing a wide range of military technique, it prescribes the 'severall duties' expected of



'the Officers in degrees' within the new hierarchy of military rank, and provides—in the influential manner of Leonard and Thomas Digges's *Stratoticos* (1579)—a practical grounding in the mathematical logistics of early modern war" (ODNB).

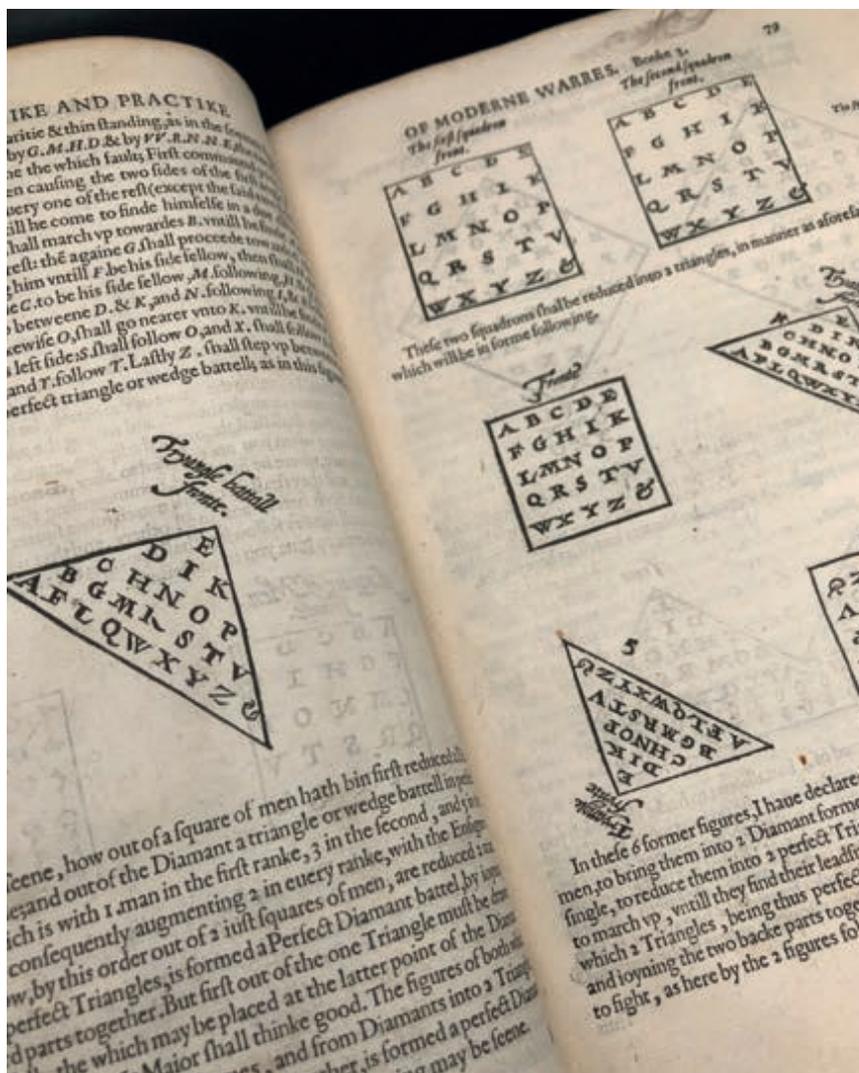
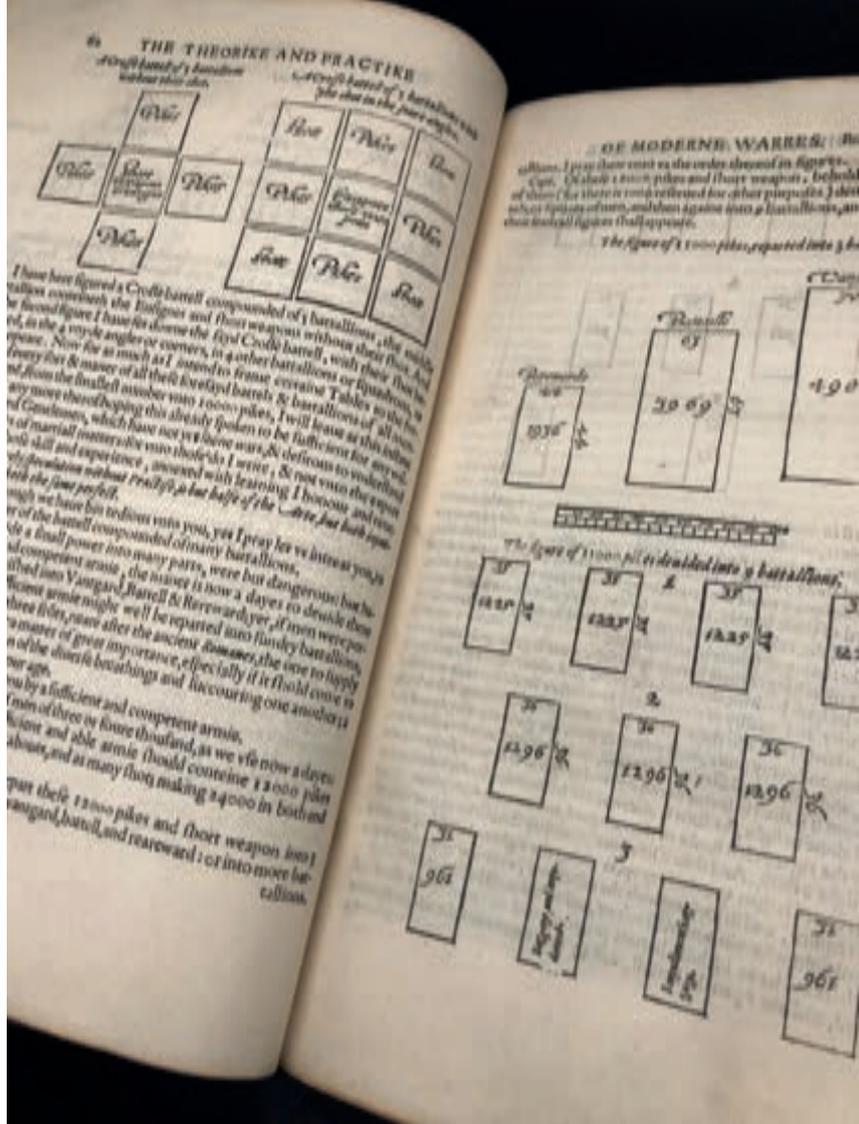
William Shakespeare, according to Chalmers, caricatured Barret as Parolles in *All's well that ends well*. But the statement is purely conjectural. Parolles is spoken of as "the gallant militarist—that was his own phrase—that had the whole theoric of war in the knot of his scarf, and the practice in the chape of his dagger"—words which may possibly allude to the title of Barret's military manual, but are in themselves hardly sufficient to establish a more definite connection between him and Parolles. Another connection to Shakespeare may be found in the dedicatory poem; "On page viii, facing page 1, .. are printed a sort of laudatory preface – which may even have been written by Shakespeare – a suggestion not altogether implausible. The word 'teene,' (occurring in this poem) meaning 'annoyance of vexation' is used by him (Shakespeare) at least four times." J. H. Leslie 'Ancient Military Words.'

"Robert Barret, who had served as a soldier in the French, Dutch, Italian, and Spanish armies observed that – 'men of sundrie humours, sundrie qualities, and sundrie professions such as Politicians, Geometricians, and Mathematicians, which neuer saw any warres claimed their commitment to developing contemporary soldiership.' Despite such competition between theorists and experienced soldiers in early modern writing about soldiership, there were attempts to bring the two different disciplines together. As both a soldier and a military theorist, Barret asserted that only those who understood the Methode & meaning of theory and had – experience & practice of war could be perfect souldier[s].' This idea was further fostered by leading members of the aristocracy who were committed to an ideal of virtue in their pursuit of classical learning and practical information." Dong Ha Seo. 'Military Culture of Shakespeare's England.'

A handsome copy of this rare and important work.

ESTC S106853. STC 1500. Cockle 68.

L3373



SUPERBLY ILLUSTRATED POLISH OLD TESTAMENT

10. [BIBLE, POLISH].

Biblia to jest księgi Starego i Nowego Zakonu.

[Cracow, N. and S. Scharffenberger, 1561].

£9,500

FIRST EDITION. Folio. 421 of 433 unnumbered ll., *A1 B0 A-C6 D4 E-Q6 R4 S-Z6 2A-2S6 2T-2V4 3A-3L6 3M5 4A-4V6 4X4 4Y4 4Z6. Gothic letter, double column. 2 full-page, 46 ½-page and 80 smaller handsome woodcuts with scenes from the Old Testament, including the world map on 4N4, decorated initials and ornaments. First two gatherings soiled with crude repairs to margins and text, affected words often supplied in ms, similar repair to another dozen ll., few slightly browned, oil stains or thumb marks in a few places, small stain on P2, occasional small clean

tears to text or margins, full-page woodcut on last leaf mounted. A thoroughly used copy in C19 diced calf, bordered with gilt roll of tendrils, spine lettered and cross-hatched in blind, a.e.r., extremities and joints a bit worn. Early armorial wax seal to first leaf, occasional near contemporary Latin and Polish annotations.

Very scarce example of the first edition of the Old Testament in Polish—the first part of the ‘Cracow Bible’ or ‘Biblia Leopolda’. It was intended to be issued with the second edition of the New Testament printed by the Scharffenbergers and first published individually in 1556. It was prepared by the priest Jan Nicz (1523-72) from Lwów (Leopolis)—hence the name ‘Biblia Leopolda’—a classicist, Hebraist and theologian at the Jagellonian University. The Leopolda Bible, which occupies a fundamental place in the history of the Polish language, is a fascinating experiment in vernacular exegesis at the time of the Council of Trent countering the increasingly widespread influence of the Reformation. Nicz sought ‘to preserve the existing linguistic tradition faithfully reproducing the original Latin text [of the Vulgate] whilst striving for linguistic correctness and the right choice of vocabulary’; at the same time, he managed to infuse new life into Polish as a theological language (Sznajderski, ‘Reformacja’, 76). The fresh language he produced was enriched with Latinisms and words borrowed from Czech, Bohemian and German (Belcarzowa, ‘Niektóre’, 9-33). The Leopolda Bible, especially the Old Testament, was also greatly influenced by the Hussite Czech Melantrich Bible printed in 1556 (Bentkowski, ‘Historia’, 498). Borrowed features include the book of Maccabees 3 (generally excluded from Catholic bibles as non-canonical), the use of marginal references to the content, and the handsome illustrations (124 in the Old Testament alone), e.g., the initial woodcut illustrating the Creation and the small world map (‘Interpretation’, 1177). The superb woodcuts, of Polish making, were imbued with the German Reformed tradition headed by Luther’s vernacular bible published by Hans Lufft in Wittenberg and illustrated by Georg Lamberger and Hans Brosamer (Pietkiewicz, ‘Biblia Polonorum’, I, 379-80).



The early annotator was reflecting on confessional issues when he glossed with Latin words (e.g., the stronger ‘filius perditionis’ instead of ‘confusionis’ as a closer Latin translation of the Polish in Proverbs, or ‘podagra’ for gout in Deuteronomy), alternative translations (e.g., Psalm 2), or plain erasures (e.g., Psalm 104). In the margin of the dreadful account of famine and sieges in Deuteronomy 28, he wrote in Polish ‘famine 1584’, a personal reference to the pan-European famine of the mid-1580s. A gloss to Daniel’s vision

in Chapter 12 associates it with the 'prophetia Luterana', which, as the bible says, 'will abolish the sacrifice' as will happen at the end of time. Another to Maccabees 2:13 adds the original Latin from the Vulgate.

Only 5 copies (with both parts, but incomplete) recorded on WorldCat, 3 in the US (Yale, UCB and Michigan). Bib. Polonica 212; Darlow & Moule 7383; Brunet I, 904 (mentioned). R. Pietkiewicz, *Biblia Polonorum: Historia Biblii w języku polskim* (Poznań, 2016), I; E. Belcarzowa, *Niektóre osobliwości leksykalne biblii tzw. Leopolicy* (Warsaw, 1989); T. Sznajderski, 'Reformacja i polskie przekłady Biblii', *Zagadnienia Rodzajów Literackich* 60 (2017), 71-83; F. Bentkowski, *Historia literatury polskiej* (Warsaw, 1814); *The Interpretation of the Bible*, ed. J. Krasovec (Sheffield, 1998).

L3261b

FROM THE FIRST PRINTED SLAVONIC BIBLE

11. [BIBLE].

Biblia sirech knigi vetkhago i novago saveta [Ostrog Bible].

Ostrog, Ivan Fëdorov, 1581.

£17,500

FIRST EDITION. Folio. ff. 144 [ff. 185-276 of 276 in Section I, 1-53 of 180 in Section II]. Old Church Slavonic, double column, occasional titles in red. Decorated initials, head- and tailpieces. First a bit dust-soiled, a few ll. lightly browned, some faint marginal waterstaining, heavier to inner corners, scattered wax stains, a little thumbing, minor early repair to couple of ll., one affecting a few letters, tiny marginal worm holes to outer edges of last gathering, one leaf partially detached at gutter. A good copy, on thick paper, crisp and in fine impression, in contemporary sprinkled calf over pasteboards, printed waste (early C17 German account of Boris Godunov) used to reinforce joints, double blind ruled borders, gilt floral cornerpieces, gilt lozenge-shaped floral centrepiece, all edges sprinkled red and black-brown, some loss to corners and head and tail of spine.

A selection in crisp and fine impression of the Books of the Old Testament from the so-called 'Ostrog Bible' ('Острожская Библия') of 1581, the first Slavonic bible printed with Cyrillic movable types. This copy contains the complete texts of Chronicles I and II, Ezra I and II, Nehemia, Tobit, Judith, Esther, Job, Psalms, Proverbs, Ecclesiastes, Song of Songs and Wisdom. It was published by Ivan Fëdorov, one of the fathers of Russian printing. After founding the Moscow Pechatnyj Dvor (Printing Yard), he travelled throughout the Polish-Lithuanian Commonwealth establishing several printing presses, including one in Ostrog, Ukraine. The Ostrog Bible enterprise, funded by the prince Konstantin Ostrogski, included a thorough search and collation of manuscript sources in order to make the edition a milestone of the Slavonic Orthodox doctrine in face of Catholic and Protestant theological attacks. The translation was eventually based on the Greek Septuagint and the monumental text decorated with bespoke woodcut headpieces and initials. Part was printed in 1580, when the Psalms and New

Testament were published separately; the Old Testament, in need of heavier editing, was published in 1581. The print-run was c.1000-1500 copies, two of which were donated to Pope Gregory XIII and Tsar Ivan IV the Terrible; when Fëdorov left Ostrog, he brought with him c.400 copies, many of which were incomplete. After his death, the inventory of his books included 120 complete (in sheets) and 80 incomplete bibles. c.350 copies in one state or another are recorded extant. The next Russian Bible, a revised edition, was not printed until 1663.



Izdanija kirillicheskoj pechati, 80; Pozdeeva, Katalog knigi kirillicheskoj pechati, 32; Cleminson, Cyrillic Books, 35; Darlow and Moule, II/3, 8370. Not in Zernova.

L2907



IN THE STYLE OF THE MAÎTRE DE COËTIVY

12. BOOK OF HOURS.

Use of Paris, French and Latin.

[northern France (doubtless Paris), c. 1440-50]

£29,500

Miniature illuminated manuscript on vellum. 105 x 70mm 226 leaves (plus later paper endleaves), bound tightly and uncollatable, wanting 5 leaves (with illuminations). Single column, 15 lines of lettre bâtarde (some Calendar entries also in blue and liquid gold), capitals touched in pale yellow, rubrics (some in elaborate calligraphic strokes), small initials in liquid gold on blue and burgundy grounds, larger 2-line initials in blue or pink enclosing coloured foliage on gold grounds, line-fillers in same, numerous pages with decorated panels of border foliage in single-line terminating in gold flowers and fruit entwined with more realistic foliage with blue and red flowers, some tendrils loosely locked together with gold 'O'-like bands, twelve three-quarter miniatures, within thin gold frames, similar gold frame around the text with full decorated borders of foliage as before, coloured acanthus leaf sprays at corners, one leaf with a forgotten section of text added in the lower margin, seventeen pages with blank spaces filled with coats-of-arms of later owners (see below). Vertical margin cut from fol. 223, some chipping to miniatures in places, thumbing and smudging to some edges affecting decorated borders in places, overall in good condition.; French eighteenth calf over pasteboards, gilt tooled spine with foliage and "Heures en Latin / Mss sur velin", marbled endleaves, some bumps and chips to edges, but overall good and solid.

Provenance:

1. Written and illuminated in Paris for, most probably, a local patron (note St. Genevieve, the patron of the city, in the Calendar). Contemporary or near-contemporary inscriptions in French added to the foot of two leaves (now erased) perhaps added by this patron, as well as the numerous pilgrim badges once stitched to a blank page and lower margins of other leaves at the end of the volume (note prick marks and circular discolouration there).

2. In ownership of family whose various but repeated coats-of-arms were added to originally blank space on no less than seventeen occasions. Some of these arms are in trick or were left incomplete, but those that are finished show them all to be arms of various branches of a single family.

Text:

The text includes (i) a Calendar; (ii) Gospel Readings; (iii) the *Obsecro te* (here named the “*oratio valde devota*”); (iv) the *O intemerata* (here “*Orisonde notre dame*”); (v) Passion Reading from John; (vi) prayers to the Virgin, wanting first leaf, and ending with the *Ave marie gratia plena*; (vii) the Hours of the Virgin, with Matins, Lauds (wanting first leaf), Prime (wanting first leaf), Terce, Sext, Nones, Vespers and Compline; (viii) the Seven Penitential Psalms, ending in a Litany; (ix) the Hours of the Cross; (x) the Office of the Dead; (xi) Suffrages to the saints; followed by (xii) nine leaves of contemporary added prayers.

Illumination:

The figures with their oval faces, drooping noses and eyes formed by black dots hanging down from single-stroke eyelids, as well as the sumptuous interiors, identify the artist as a follower of the *Maître de Coëtivy*, who flourished in Paris from 1450 (see F. Avril & N. Reynaud, *Les Manuscrits à Peintures en France, 1140-1520*, BnF, Paris, 1993, pp. 58-69).

The miniatures here are: (i) John writing a scroll in a rocky landscape; (ii) the *Pieta*, the Virgin and Child flanked by angels; (iii) the *Annunciation to the Virgin*; (iv) the *Visitation of the Three Magi*; (v) the *Presentation in the Temple*; (vi) the *Flight into Egypt*; (vii) the *Crucifixion*; (viii) a funeral scene with clergy singing from open books before a coffin; (ix) *St. John the Baptist*; (x) *St. Sebastian*; (xi) a male saint with a palm of martyrdom.

L3237



13. BOOK OF HOURS.

Use of Autun, in Latin and French, illuminated manuscript on vellum

France (probably Besançon), c. 1430

£37,500

8vo, 165 by 105mm, 152 leaves (plus original singleton at front, and original endleaf formed from final leaf of last gathering), wanting a leaf from end of Compline, the Office of the Dead, and the opening leaf of the Hours of the Cross. Catchwords, collation: i-iii6, iv-x8, xi7 (wants last), xii-xviii8, xix3 (wants at least one), xx8, xxi2, single column of 13 lines per page in late gothic bookhand, rubrics in red, line fillers in red and blue designs, capitals touched in pale yellow wash, small initials in red or dark blue (some with contrasting penwork), larger initials in same colours with elaborate scrolling penwork, initials opening major text breaks in blue or faded pink with white penwork, on burnished gold grounds and enclosing coloured twists of foliage.

SEVEN THREE-QUARTER PAGE ARCH-TOPPED MINIATURES edged with thin gold frames, with full borders of single-line foliage with gold and coloured foliage and flowerbuds enclosing sprays of coloured acanthus leaves, some spaces left for miniatures in suffrages, a few near-contemporary additions in Latin and French. Small spots and marks, a little flaking from a few miniatures or decorated borders, on fine vellum with wide and clean margins. In contemporary panel-stamped dark brown leather with flower-heads and fleur-de-lys set within frames of chevrons and foliage, some small scuffs, bumps and a few wormholes, loss at head of spine, eighteenth-century paper label "heures" on spine, leaves from later fifteenth-century Book of Hours reused as pastedowns, overall solid and in good condition.

Provenance:

1) Most probably written and illuminated in Besançon for a male patron: the liturgical usage is either Autun or Besançon, while the Calendar is firmly the latter, with the local saint, Pierre de Bellevaux (also known as St. Peter of Tarentaise, 8 May), founder of the Cistercian abbey of Bellevaux where his relics were kept throughout the Middle Ages, as well as saint-bishops of Besançon: Claudius (early sixth century; 5 June) and Antidus the martyr (d. c. 407; 17 June). That





said, St. Symphorianus, patron of Autun, appears in the Litany and so there may be some liturgical crossover between these two regions in the commission of this volume for an individual patron.

The prayer, *Obsecro te*, appears on fol. 94 in the male form. C16 ms inscription on fly "Orants. Oudot La Verne". La Verne is a village about 30 km from Besançon. "Oudot" was a popular medieval Christian name in the region and later also a surname. Oudot La Verne, a merchant tanner, married in 1582 and a little later Alexandre Oudot was curé of Verne.

2) Almost certainly lost or disposed of following the suppression of religious life during the Revolution.

Re-emerged recently in France

Text:

Principally Latin with some French. The volume comprises: a Calendar (fol. 1r); Readings from the Gospels (fol. 14r); the Hours of the Virgin, with Matins (fol. 20r), Lauds (fol. 34r), Prime (fol. 48r), Terce (fol. 55r), Sext (fol. 60r), Nones (fol. 64r), Vespers (fol. 68r), and Compline (fol. 76r); Hours of the Cross (fol. 83r); Hours of the Holy Spirit (fol. 87v); the *Obsecro te* and *O intemerata* (fol. 91v), followed by the *Sept joies de la Vierge*, *Dulcissime domine* and the *Sept joies* again in Latin; Penitential

Psalms (fol. 103v) followed by a *Litany*; the *Office of the Dead* (fol. 127v); and *Suffrages to the Saints* (fol. 144r).

Illumination:

The miniatures here with their distinctively stout bodied figures and split eyes identify this as the work of a Besançon artist working in the second quarter of the fifteenth century (cf. F. Avril and Reynaux, *Les manuscrits à peintures en France, 1440-1520*, 1993, no. 109). Our artist has been attributed to the painter of another Book of Hours, *Use of Autun*, now BnF, NAL. 3118, a follower of the artist of BnF, lat. 1186 (*Book of Hours, Use of Langres*) and New York, Morgan Library, M. 293 (*Book of Hours, Use of Besançon*).

The miniatures are: (i) fol. 20r, the *Annunciation to the Virgin* within a richly decorated interior with a burnished gold background; (ii) fol. 87v, *Pentecost*, with a gold and coloured tessellated background; (iii) fol. 103v, *Judgment Day* with Christ seated on a rainbow resting his feet on an orb, all before a dark blue night sky; (iv) fol. 127v, a funeral with hooded and tonsured monks standing before a covered coffin, all before a gold and coloured tessellated background; (v) fol. 144r, *Archangel Michael striking a demon*, before a gold and coloured tessellated background; (vi) fol. 146r, *St. Anne and the Virgin Mary at the Golden Gate*; (vii), fol. 151v, *St. Nicholas*.

An attractive and unusually early bourgeois Book of Hours, remarkably preserving its original decorative binding.



L3364

STRIKINGLY ILLUSTRATED

14. BOTERO, Giovanni

Le relationi universali...divise in sette parti

Venice, appresso Alessandro Vecchi, 1617-18

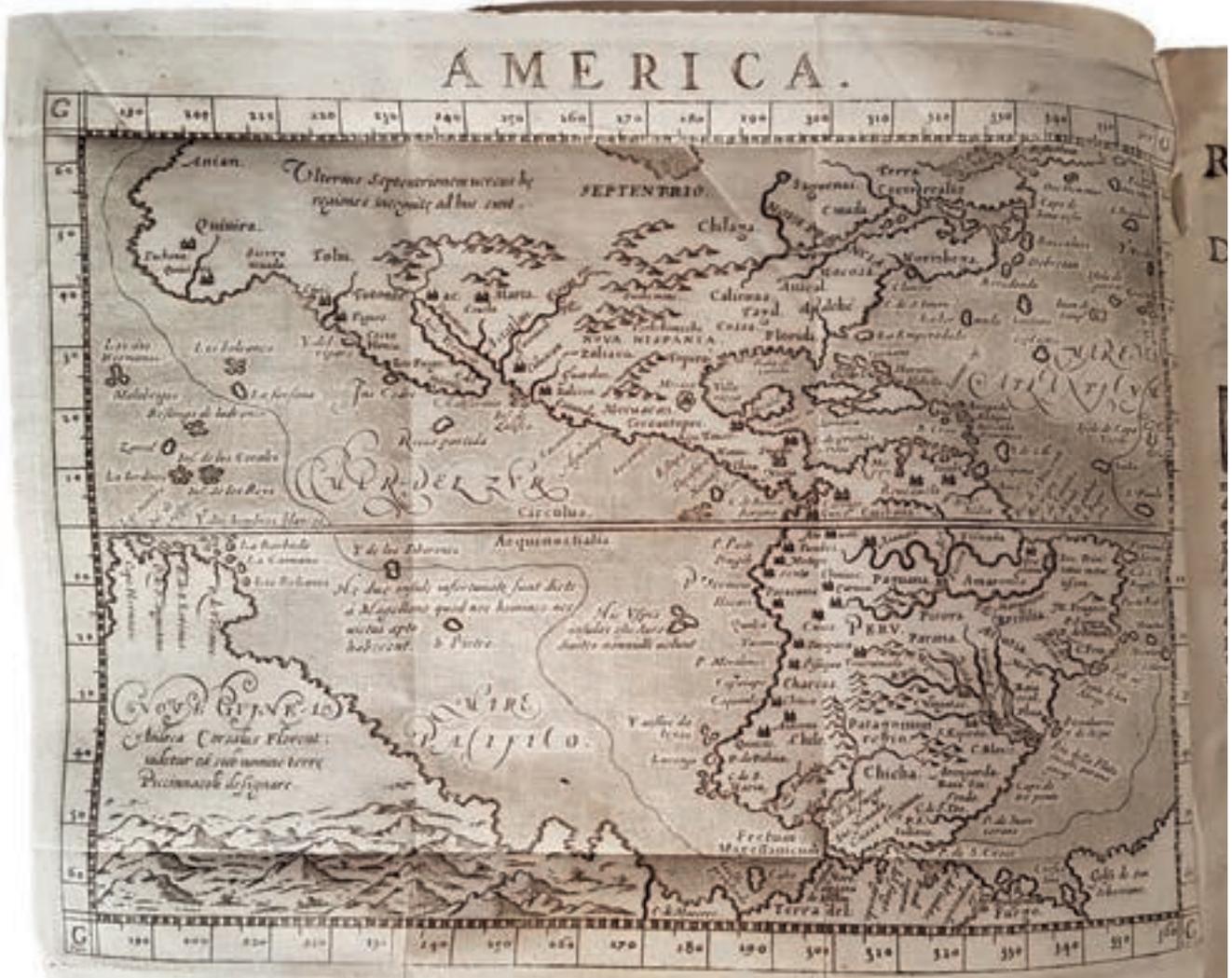
£32,500

4to, in 7 parts, each with separate t-p, date, pagination and register, pp. (xxxii) 208, 71 (i), (xx) 131 (i), 156 (viii), (xvi) 6, 64, (viii) 56, (viii) 52, 22 (ii). Italic letter, little Roman. Circular woodcut portrait of Botero to t-ps, 4 fold-out engraved maps of the continents, 32 superb full-page woodcuts of exotic mirabilia to part

5, decorated initials, head- and tailpieces. Very minor marginal spotting, couple of paper flaws, tiny marginal worm trail to t-p and another. A very good copy in contemporary Italian vellum, traces of ties, title inked to upper cover and spine, shelfmark to spine and fly.

Handsome, superbly illustrated copy of the enlarged edition in seven parts—the first illustrated with woodcuts of exotic wonders—of this most successful descriptive geography of the world. Educated at the Jesuit college in Palermo and Rome, Giovanni Botero (1544-1617) was a poet and political theorist. In the 1590s, at the service of Cardinal Borromeo, he wrote his 'Relationi universali', describing Europe, Asia, Africa, America, and their islands; the princes and kingdoms of the world; world religions; the 'superstitions' and evangelisation of the New World; the wonders of the Indies; European wars and famous captains. The 32 impressive woodcuts by Alessandro de Vecchi were here published for the first time, as an addition to Part 4, which 'could also be a stand-alone work' (Vinciana 1090). They translated exotic wonders traditionally found in Africa and Asia into the New World. De Vecchi's figures 'to the life' were probably inspired by C16 illustrated German books; some resemble the wonders portrayed in the Nuremberg Chronicle (e.g., a creature with a wolf's and human head and the sciopod). Also, like some of these works, Botero described 'cynoccephali' (dog-headed men) as cannibals from the Indies (Feest, ed., 'Indians and Europe', 20). The realistic portrayals of the natives, among the earliest, were recut after those in a long woodcut of the procession of King of Cochin by Hans Burgkmair, printed in 1508-11. Unable to become an active missionary after being expelled from the Jesuits, Botero composed this work to assist the Church in fighting heresy around the world. It was a collection of texts on the geography and history of the four Continents—with most up-to-date





information on Asia—based on accounts by travellers and Jesuit missionaries. Thanks to its numerous editions and translations, it quickly became ‘a standard work of reference...both Protestant and Catholic’ (Symcox, ‘On the Causes’, xiii). Cardinal Borromeo, to whom the third part is dedicated, made ample use of the information on the Americas; in particular, Botero examined the regions of Norumberga (of legendary status), Florida, the Mexican Gulf, Mexico and South America down to Magellanica by the Antarctic Pole. He also discussed the excavation of a canal to link the two oceans through Nicaragua first planned by the early ‘conquistadores.’ A masterpiece of Renaissance political geography.

BM STC C17 It., p. 139; Alden 618/20; Sabin 6806 (1602 ed.); Cordier, Bib. Sinica, 16-17; James Ford Bell B410. Not in Brunet.

K126

LAVISHLY ILLUSTRATED INCUNABULAR AMERICANUM

15. BRANT, Sebastian

Stultifera navis

Basel, Johann Bergmann, de Olpe, 1497

£32,500

4to. ff. 159, wanting final blank. Gothic letter. T-p with superb half-page woodcut of Ship of Fools, another 117, full-page or smaller, portraying the Fools in their various satirical occupations, handsome woodcut printer’s device to verso of X4. T-p and margins of first two ll. a little soiled, small expert repair touching a handful of letters (couple partly supplied in ink on verso of t-p), upper and outer edge of first two gatherings a trifle frayed, intermittent light oil stain towards upper margin, small clean tear from outer edge of e8 just touching two words, annotations removed from first leaf of Registrum. A very good copy in early C19 crushed green morocco, sympathetically rebaked with onlaid spine, blind tooled to a panel design, title gilt-lettered to covers, raised bands, spine tooled in blind. Bookplate of S.H. Hodgson (1832-1912) and Rugby School (Hodgson bequest) to front pastedown, the odd C16 editorial annotation.



A landmark of early printing, with superb woodcut illustrations partly attributed to the young Dürer, as well as with early references to Columbus's discoveries and, for the first time in this first enlarged Latin edition, a poem on the Ottoman threat.

A German humanist from Strasbourg, Sebastian Brant (1458-1521) completed his studies at Basel. There, until 1500, he published his major works, the most renowned of which, 'Das Narrenschiff', in 1494. The humanist Jakob Locher translated it into Latin as 'Stultifera navis' in March 1497, adding four woodcuts and—in this fifth and first enlarged Latin edition—also a new poem by Brant, 'De pereuntibus'. 'Stultifera navis' is a powerful satirical poem. 'In a ship laden with one hundred fools, steered by fools to the fools' paradise of Narragonia, Brant satirizes all the weaknesses, follies and vices of his time. Composed in popular humorous verse and illustrated by a remarkable series of woodcuts—of which 75 are now attributed to the young Dürer—the book was an immediate success' (PMM 37).

The nautical theme was probably strengthened under the influence of contemporary debates on voyages of exploration and the vanity of seeking knowledge of God's creation. Most famous is the chapter on the 'inquisition of geographical regions'; or the foolishness of those who want to measure the earth, illustrated by a fool's-capped figure holding a compass. It also mentions Columbus's recent discoveries, which had first appeared in print in his letter to Ferdinand and Isabella of 1493, reprinted by Bergmann, Brant's Basel publisher, in 1494. The verse states that

Ptolemy, Pliny and Varro were all wrong, and the 'terra' that was previously 'incognita' was now revealed; these Western Hesperides now belonged to King Ferdinand. Brant's new and final poem, 'De pereuntibus', deals with the Ottoman threat, and bears a separate t-p with figures engaged in foolish activities and a diagrammatic horoscope. After foreseeing a nefarious planetary conjunction on 2 October 1503, he bemoans the dangers in which Christianity has been cast by the Turks' 'irruptio' and argues for the support of the Emperor Maximilian in his fight against them.

A lavishly illustrated important work and a fascinating edition.



PMM 37 (1494 ed.); Goff B1090; HC 3750*; ISTD ib01090000; Alden 497/5; Church 13 (first Latin ed. of March 1497); HARRISSE, Additions, 5 (first Latin ed. of March 1497). Not in BMC XV or Sabin. Göllner does not mention it in the C15 section of his introduction.



16. BUTLER, Charles

The principles of musik, in singing and setting: vvith the two-fold use therof, ecclesiasticall and civil

London printed by Iohn Haviland, for the author, 1636.

£4,250

FIRST EDITION. 4to. pp. [xiv], 135, [i]. [par.]-2, [par.]⁴, A-R⁴. Roman letter, some Italic and Greek. Title within box rule with woodcut of King David with typographical ornaments, woodcut initials, headpieces and typographical ornaments, type set music, several woodcut diagrams in text, one full page, book plate of James Elwin Millard (1824 – 1894) on pastedown, his blind-stamp with monogram on fly. First quire browned, age yellowing with some spotting thereafter, T-p dusty, occasional mark or stain. A good copy, in C19th three-quarter tan morocco over cloth boards, spine with raised bands, title gilt lettered, spine a little rubbed.

First edition of this rare and most important theoretical work on music, the most influential of the C17th, by the remarkable Charles Butler who was also the author of "The Feminine Monarchy", a seminal work on beekeeping. Book One of 'The Principles' concerns itself with the rudiments of music and provides elementary instruction in the art of composition. It is divided under four comprehensive chapter headings, The Moods, Singing, Setting, and the ways of Setting. Chapters two, three and four are broken into sections and sub-sections; the section treating of an individual topic, and sub-section of a particular aspect of that topic. Butler supplies annotations after each section, making the detailed and often lengthy explanations more accessible to the reader.

"As a text it was quite obviously designed to be read at different levels and in different ways, but its principal appeal is to the educated amateur, aiming at the same type of audience as Morley's 'Plaine and Easie Introduction' had sought. The Principles is basically a scholarly book which provides a good deal of sound practical advice. Reading without reference to the Annotations, the diligent amateur must have found a sensible and very sane book, often cutting through an enormous amount of arcane mystery in a deft sentence, while at the same time leaving the reader in no doubt that composers are born not made. The amateur who was something of a scholar could not fail to have been impressed by the precise and accurate documentation of Butler's annotations, by the masterly command of sources, particularly of the classical and medieval authorities. The professional musician, too, could well have gained immense profit and pleasure from Butler's text, which does not simply provide rules and regulations but explains the nature and antiquity of his art from Old Testament to modern times ... The number of surviving copies indicates a fairly large edition, perhaps as high as seven or eight hundred copies. Playford's Sale Catalogues at the British Museum prove that copies were still changing hands at the end of the seventeenth century and a copy was offered for two and a half guineas at a Calkin and Budd Sale in 1844, there described as "excessively scarce", and selling at a higher price than all the English theorists, Morley included ... 'The Principles, of Musik in singing and setting' is unique in one important aspect: it is the only book which sets out with a two-fold purpose, to instruct the musical reader, and to justify music's existence. The first part of Butler's purpose needs no explanation, nor does it merit defence, but the apology for music stands in need of both. It may have been written as an academic exercise, or even perhaps as a provider of mere bulk to an otherwise slender volume, but it is much more likely to have been written because Butler seriously believed that forces were abroad in society that were determined to stamp out music and not simply from church worship." John Shute, 'The English theorists of the seventeenth century'. "Butler argued that the 'reprehensible conduct of 'debosht Balad-makers and Dance-makers' in leading their silly proselytes hedlong into hell' did not amount to a justification for the silencing of all musical sound. Instead, it argued the need for control." Christopher Marsh 'Music and Society in Early Modern England.'



ESTC S106982. STC 1496; Lowndes p. 333: "This tract, dedicated to King Charles I, was the only theoretical or didactic work on the subject of music, published in that king's reign."

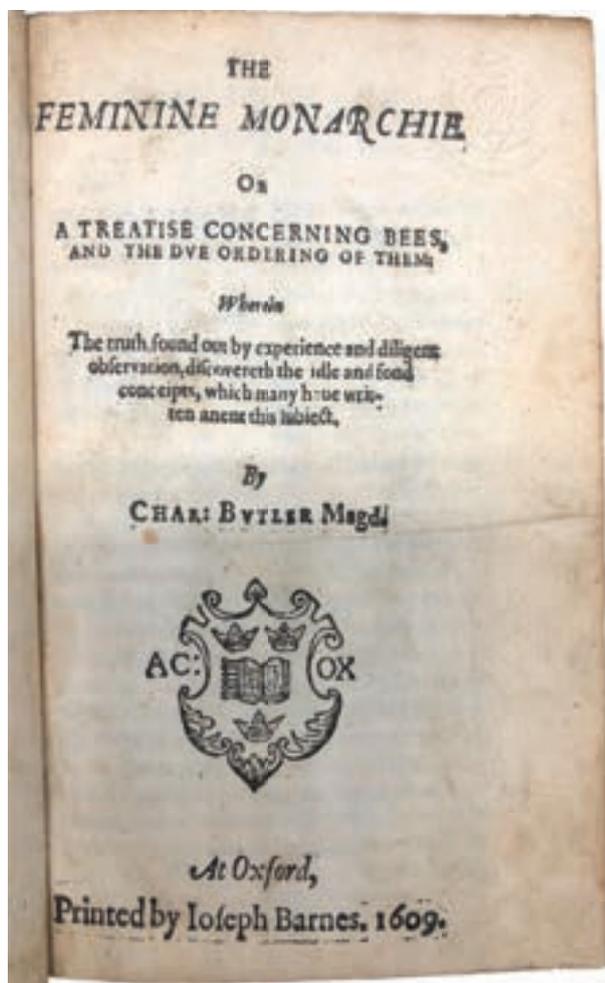
L3305

17. BUTLER, Charles.

The Feminine Monarchy

Oxford, Joseph Barnes, 1609.

£19,500



FIRST EDITION, 8vo. 90 unnumbered ll. a⁴, b⁸, A-N⁸, O⁴. Roman letter, some Italic. Small woodcut printer's device on t-p, floriated woodcut initials, typographical head and tail-pieces, woodcut music and diagrams in text, book plate of James Elwin Millard (1824 – 1894) on pastedown, his blind-stamp with monogram on t-p. Light age yellowing, t-p a little dusty at fore-edge, very minor marginal spotting in places, the occasional mark or stain, small tear to lower outer corner of F2 affecting side note on recto. A very good copy, crisp and clean in C19 dark olive morocco, covers bordered with a double gilt-rule, spine with raised bands gilt-ruled in compartments, gilt acorn fleuron at centres, a.e.r., fractionally rubbed at extremities.

Rare and important first edition of the first full-length, practical English treatise on Beekeeping. Known as the Father of English Beekeeping, Butler addresses in his preface the great classical tradition that relies upon “the Muses birds” as models of religion, government and labor, “worthily to bee most admired”, but notes that Philosophers “in al their writings they seeme vnto me to say little out of experience”. Butler’s treatise is the first to argue that worker bees were female, not male, and the first to popularise the idea in England that the hive is lead not by a king but a queen bee. Not only do these points ground Butler’s practical treatise firmly in methods of entymological observation that would be refined by the end of the century in books such as Robert Hooke’s *Micrographia* (1665), but they also relate directly contemporary political debates that made use of bee hierarchy as a model for government.

The book identifies the habits of bees, the importance of hierarchy, the tools necessary in breeding them (“for the behoofe of men”), their enemies, and the months during which to care for and harvest the hives. It also provides in great detail an account of swarming and its prevention, even to the extent that Butler includes scored music that replicates the sound “Bee-masters” can expect to hear in their hive before swarming (“the Queene in a deeper voice”). In the aftermath of a swarm, Butler also offers chapters for each of the places the bees might go, from “upon a high bough” to “into a hollow tree”, and their recovery.

Butler also wrote an important treatise on musical theory and includes in this work a remarkable section in which he attempts to transcribe the sound of the Queen bee in musical notation. “Charles Butler was a highly original scholar whose books included a treatise on bees entitled ‘The feminine monarchie,’ ... In this work Butler attempted to transcribe into musical notation the ‘piping’ and ‘quacking’ sounds produced by rival queens within a hive. Quacking is the responsive sound of rival queens who have not yet emerged from their cells, and piping is the regal identification of a virgin queen soon after she has emerged from the cell in which she developed. The 1609 edition shows a four line staff with the letter G on the second line from the bottom indicating that this is a treble clef. There are no bar lines but the two semibreve rests at the beginning of the staves indicate that we are in a triple metre, and indeed the text states that the bees ‘sing’ in triple time. The notation indicates that the two most common results of the simultaneous piping and quacking of the rival queens are the musical intervals of either a perfect fifth or a major third.” The Moir collection.

A rare book, especially in good condition.

ESTC S107149. STC 4192, Lowndes I 333. Madan 73.1 “the first music printed at Oxford”.

L3304

18. BUTLER, Charles.

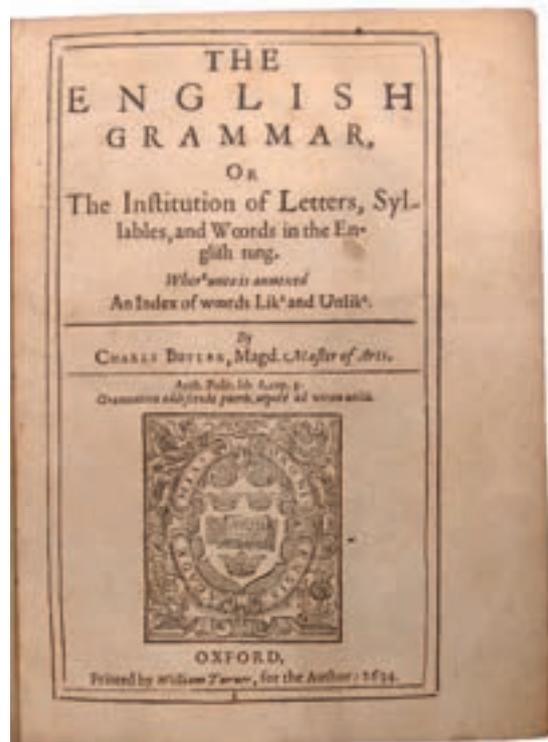
The English Grammar [with] *Rhetoricæ Libri duo* [with] *Syngeneia. De propinquitatematrimoniumimpediente, regula.* [and] *The feminin 'monarchi'; or the histori of bee's. Shewing their admirable natur; and propertis.*

Oxford, Printed by William Turner, for the author, 1634 (with) London, Excudebat Ioannes Hauiland impensis authoris, 1629 (with) Oxford, Excudebant Iohannes Lichfield & Guilielmus Turner, Academiae typographi, 1625 (and) Oxford, Printed by William Turner, for de author, 1634.

Sold

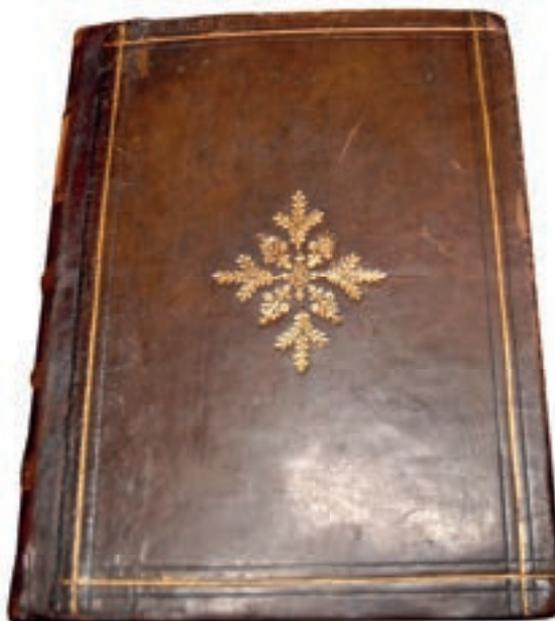
Four vols. in one. FIRST EDITION of the third. 4to. 1) pp. [viii] [xx-ix] 2-63 [i]. 2) 252 unnumbered pages. A-P⁴, pi², A-Q⁴. 3) pp. [iv], 71, [i]: A-I⁴, K². 4) [xvi], 112, 115-182: [par.]-2[par.]⁴, B-Z⁴, 2A². Roman letter, some Italic, Greek and Black. Titles with printer's devices, woodcut headpieces and initials, typographical ornaments, wood-type music in last volume, book plate of James Elwin Millard (1824 – 1894) on pastedown. Light age yellowing, very rare mark or spot. Very good copies, crisp and clean in contemporary calf, covers bordered with a double blind and single gilt rule, leafy arabesque gilt at centres, rebacked to match, spine with gilt ruled raised bands fleurons gilt, corner repaired, tan morocco label gilt lettered, a.e.r. a little rubbed at extremities.

An excellent *sammelband* of four major works of the extraordinary scholar Charles Butler. The first is the second edition of his remarkable treatise on Grammar (which he put into practise, cf. last of the work in this *Sammelband* 'the Feminine Monarchy'). It is a reissue of the 1633 first edition, with preliminaries reset and an added dedication to Prince Charles. The work hopes to remedy "the imperfection of our alphabet, for it is come to passe; that sundry letters, of frequent use in our tongue, have yet no peculiar and distinct characters," and secondly "in many words we are fallen from the old pronunciation." Thenceforward, the text is printed in a special phonetic manner, shunning orthography in favour of writing "altogether according to the sound now generally received" in an attempt at standardisation and simplification. "The author dwells upon the capriciousness of English orthography ('neither our new writers agreeing with the old, nor either new nor old among themselves'), and proposes the adoption of a system whereby men should 'write altogether according to the sound now generally received.'" DNB.



The *Rhetoricæ Libri Duo*, here in an expanded edition, "was intended to be a school text book and was an edition in Latin for English school-children of the work of the French Scholar Pierre de la Ramée who had met his death at the hands of the mob in the notorious Massacre of St. Bartholomew's day in 1572" John Shute. 'The English theorists of the seventeenth century with particular reference to Charles butler.' "The last of the Elizabethan Ramists was Charles Butler, whose *Rhetoricæ Libri Duo* first appeared in 1598. A rare instance of an Oxford convert to Ramism, Butler took a degree at Magdalen Hall only a few years before Hobbes became an undergraduate there. Although Butler's treatise amounts to little more than a further reworking of Talon's *Rhetorica*, it proved extremely successful in its own right, and probably served more than any other work to popularise the tenets of Ramist Rhetoric in England" Quentin Skinner, 'Reason and Rhetoric in the Philosophy of Hobbes.'

The third work is the First edition of Charles Butler's work on consanguinity in marriage. 'Dealing with problems of consanguinity and in particular with affinity as a bar to Matrimony. Even the 'broad-chested' Fuller was content to quote the opinion of the learned Dr. Prideaux, Vice-Chancellor of Oxford, who commended it as the best ever written on that subject'... The book appears to have been prompted by the marriage of Butler's son, William to a cousin, Mary Butler, at Wooton in 1624" John Shute.



The final work is Butler's most celebrated, the third and best edition of his 'Feminine Monarchy' a classic English guide to Beekeeping, and the first to be translated into phonetic English, combining Butler's love of bees with his work in orthog-

raphy. In “De Printer to de Reader”, readers concerned with “de Ortograpi of dis Book” are encouraged to consult Butler’s English Grammar (1633), in which he put forth a new orthology where words were spelled “according to de sound”.

Known as the Father of English Beekeeping, Butler addresses in his preface the great classical tradition that relies upon “the Muses birds” as models of religion, government and labor, “worthily to bee most admired”, but notes that Philosophers “in al their writings they seeme vnto me to say little out of experience”. Butler’s treatise is the first to argue that worker bees were female, not male, and the first to popularise the idea in England that the hive is lead not by a king but a queen bee. Not only do these ground Butler’s practical treatise firmly in methods of entymological observation that would be refined by the end of the century in books such as Robert Hooke’s Micrographia (1665), but they also relate directly contemporary political debates that made use of bee hierarchy as a model for government.

1) ESTC S106979. STC 4191. Madan, I.165-6. 2) ESTC S106985. STC 4200. 3) ESTC S106987. STC 4201 Madan, I, p.122. 4) ESTC S106981. STC 4194. Madan, I, p.177

L3301

HANDSOME INCUNABLE IN SCARCE IMPRINT

19. 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 R8 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 Matthei 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 flees and sick horses, ways to scare snakes off stables and regulations for workers. Marcus Porcius Cato (234-149 BC) was a Roman statesman, military officer and author. His only complete, extant work, 'De Agri Cultura' (c.160 BC) is a manual on the management of a country estate reliant on slaves, with a special interest in the cultivation of vines. A prolific writer patronised by Augustus, Marcus Terentius Varro (116-107BC) based his 'Rerum rusticarum libri tres' on his direct experience of farming. He notably warns his readers to avoid marshlands, where 'animalia minuta' that cannot be seen by the human eye may be breathed in or swallowed and cause illnesses. A soldier and farmer, Lucius Moderatus Columella (4-70AD) is best known for his 'Res rustica'—in this edition with a commentary by Pomponius Laetus—which deals with a wealth of activities including the cultivation of vines and olives, the farming and treatment of animals, and the management of workers. Inspired by Columella and much admired in the medieval period, Palladius's (C4-5AD) 'Opus agriculturae' (or 'De re rustica') provides an account of the typical monthly activities of a Roman farm, and mentions the utility of building mills over abundant waterways to grind wheat. A well-margined copy with very practical marginalia—highlighting 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

EXTENSIVE MUSIC

20. CHOIR PSALTER

Dominican Use, illuminated manuscript on vellum

[southern Germany, 1476]

£39,500

Sm 4to, 160 by 120mm, 197 leaves (plus 3 paper at each end), complete. Collation: i-xvii10, xviii9 (viii a cancelled blank), xix10, xx8, single column of 18 lines in a professional late gothic German bookhand, extensive music in square notation on 4-line red staves, a few capitals touched in red. Simple red or dark blue initials throughout, larger initials often with human faces skilfully picked out in penwork, one very large ornately decorated initial in blue heightened with white penwork on burnished gold grounds opening the first Psalm, borders of delicately scrolling coloured foliage terminating in pointed flowerheads. The remaining Psalms with similar sized initials in red or blue with contrasting geometric penwork, some with drollery animals (often with dog-like faces) left in blank parchment within their bodies, or in blue or pink on burnished gold with pink tessellated squares or coloured foliage within their bodies and acanthus leaf sprays in margin.

Occasionally annotated by a sixteenth-century hand giving German names for festivals and holidays, markers at numerous leaf edges in form of simple folded tags to allow easy finding of certain readings, occasional flaking, in robust and good condition, on good and heavy vellum. In sixteenth-century German binding of ornately tooled calf over wooden boards, probably by Thomas Drechsler of Frankfurt, scuffed and bumps in places, a few small holes to boards and losses to spine, wanting one brass clasp, in folding box.





Provenance:

1. Most probably written for use by a Dominican from southern Germany, with SS. Dominic and Catherine of Siena repeated in the Litany, and Henry II, Holy Roman Emperor and his wife Cunigunde pointing towards Bamberg, Sebald towards Nuremberg and Elizabeth of Hungary or of Thuringia towards Marburg. The volume is dated boldly in red medieval Arabic numerals "1476" at foot of text on last leaf.

2. As with many portable-sized Dominican books the volume seems to have travelled with an itinerant preacher, and by the mid-sixteenth century was in Frankfurt, where it was rebound with toolmarks of repeating rolls of saints above cartouches holding the text "Tu es Petrus et" (Matthew 16:18), "Apparuit benignitas" (Titus, 3:4), "Ecce Agnus Dei" (John 1:29) and "Data est mihi o[mn]is" (Matthew 28:18) identical to those on an Avicenna owned by Adam Lonicer bound by the Frankfurt master-binder Thomas Drechsler in or after 1560 (now Sibald Library, Royal College of Physicians of Edinburgh; see also article on this binding in *Journal of the Royal College of Physicians*, 41, 2011, pp. 278-80) and a *Regimen sanitatis Salernitanum* published in Frankfurt by the heirs of Christian Egenhoff in 1582 (Princeton, RA775 .xR4 1582). It was likely in the possession of a Dominican of that city, and part of the library of the Dominikanerkloster there. That house was founded in 1233, and by the fourteenth century was the largest ecclesiastical presence in the city, serving as the site for royal coronations in the thirteenth and fourteenth centuries. It was significantly expanded in the fifteenth century with the construction of an enclosed cloister. It was suppressed in 1803, and its goods and library dispersed by the city authorities over the next decade or so. The remaining medieval structures were destroyed by bombing in 1944.

3. The present volume seems to have remained in ecclesiastical use until at least the eighteenth century (when a small slip with a liturgical reading in a hand of that date was inserted, and with contemporary ex libris marks of "101" and "H" added to its front endleaves). It was in English-speaking private hands by the early twentieth century (it includes a typed description in English on a slipped in card of that date).

Text and decoration:

The volume comprises: Prayers, including the Our Father, Hail Mary and Credo, and doxologies and invitatories (fols. 1r-4r); a Psalter (fols. 4r-167v), with noted responses, verses and antiphons, ff. 4-167v; the Ferial canticles (including Benedicite, Te Deum and Benedictus) and a Litany (fols. 167v-186r); a set of 9 oration prayers (fols. 186r-187r); and hymns and antiphons (fols. 184v-197r). The wealth and variety of decoration here, as well as the charming motif of leaving grotesque drolleries suspended in blank vellum within the bodies of the initials are Germanic monastic features of the fourteenth and fifteenth century, seen also in a dispersed Austrian antiphoner once in the collection of Jakob Heinrich von Hefner-Alteneck (1811-1903; see Semenzato auction, 25 April 2003, lot 197, and more recently Bloomsbury Auctions, 2 July 2019, lot 57) and another Dominican Psalter probably from Nuremberg (sold in Bloomsbury Auctions, 8 July 2015, lot 87, £28,000 hammer).

A handsome and particularly charmingly decorated monastic choir book of the later Middle Ages.

TWO COPIES OF FIRST RECORDED, ONE OF SECOND

21. CHURCH OF ENGLAND

The primer in English[e] [and] Latin: set forth by the kynges maieste [and] his clergie to be taught learned, [and] read: [and] none other to be used throughout all his dominio[n]s.

London, by Eduuard VWhitchurche, 1548. [with]

[BIBLE]

The epystles & gospels, of euery Sondaye, and holye daye, thorow oute the hole yere, after the use of the Church of Englande.

London, by Thomas Raynalde, 1550.

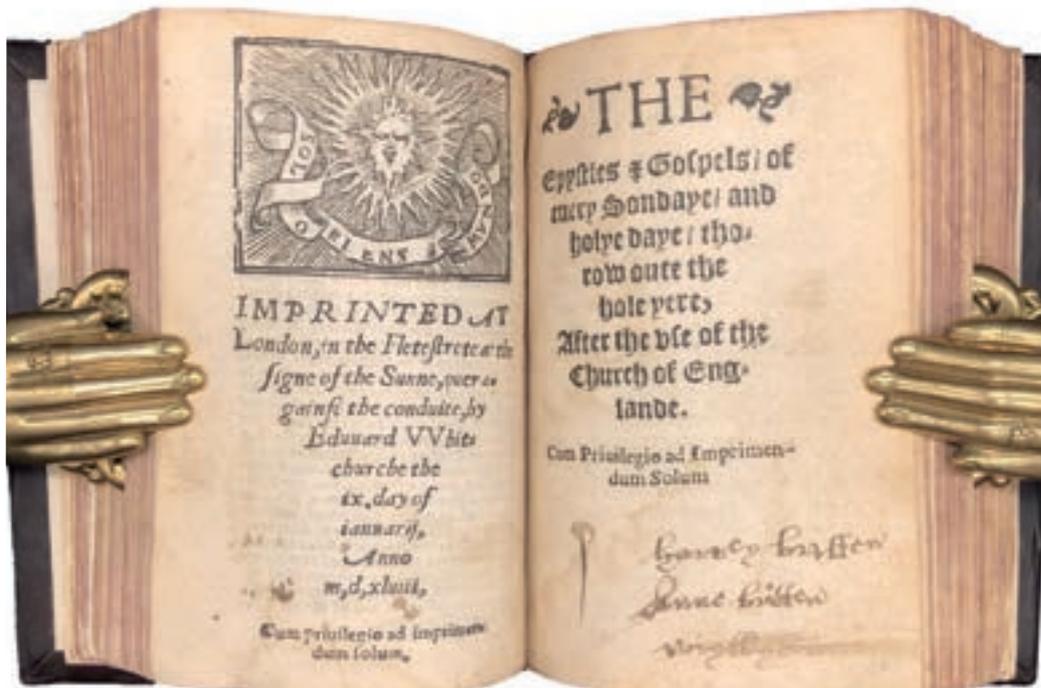
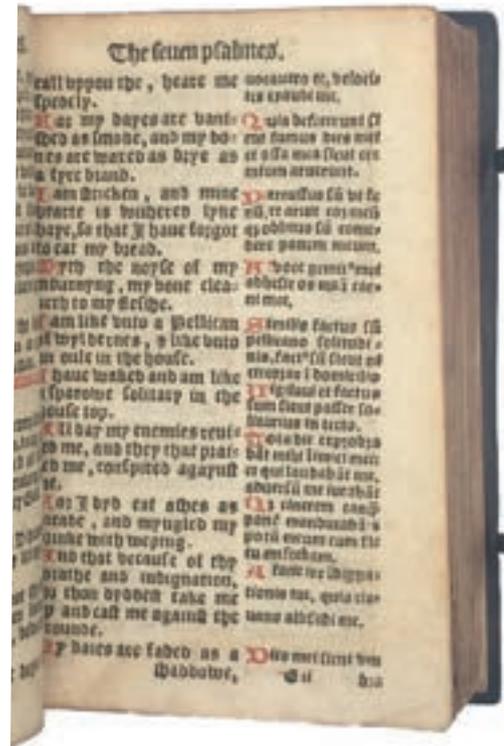
£7,500

8vo. Two works in one. 1) 126 of 136 unnumbered leaves: a⁸, B⁸, A-P⁸. (a1 [t-p] and a2 in excellent facsimile, lacking A1-8. 2) 162 of 164 unnumbered leaves. A-U⁸, X⁴. (lacking C8 and X8), missing leaves with blanks inserted. Black letter, some Roman and Italic, text of book one in red and black in double column, white on black criblé initials in both works, "Natal Society Library" old stamp on a few leaves. Light age yellowing, margins of first and last leaves restored, minor worm holes and damp stains to lower margin of first few quires, holes just touching a few letters, expertly restored on a few leaves, very light waterstaining in places, last few leaves a little dust soiled, minor marginal mark or spot in places. Good copies, generally crisp and clean in dark calf over bevelled wooden boards antique, circa 1900, signed "WHS[mith]"; covers double blind ruled to a panel design, two blind stamped lozenges at centres, 'Henry VIII Primer' blind

lettered to upper panel of upper cover, spine with raised bands, blind worked in compartments, title gilt lettered. clasps and catches

Exceptionally rare editions of these two early vernacular 'Books of Hours' the first is the last of Henry VIII's Primers and the second 'The Sunday Epistles and Gospels' was printed two years later during the reign of Edward VI. Both works are of great importance, made at the very foundation of the Anglican Church.

The Primer is a book of devotion and instruction, a prayer book to be used by ordinary people on a daily basis that contains "prime texts" such as the Creed and the Lord's Prayer. "The period 1544-1560 is important for the study of the Anglican litany. Composed in 1544, it was revised slightly in 1547-1548 and again in 1558-1559. The litany was first printed in a booklet entitled *An exhortation to prayer...* Also a litany.... From 1545 it was included in the primer issued by Henry VIII and subsequently by Edward VI. From 1549 it was included in the Book of Common Prayer in its several editions. .. The Catholic litany of the saints was also printed and used during the period 1544-1560, especially during the reign of Queen Mary I but occasionally during other reigns as well." J. Frank Henderson 'Anglican and Catholic Litanies and Primers in England 1544-1559.'



"The King (Henry VIII) had issued a letter on August 20th, 1543, desiring 'general rogations and processions to be made' owing to the rain and bad weather; other troubles, such as war and pestilence, were also pressing upon people both at home and abroad. The people responded but slackly, and this slackness was put down partly to the fact 'that they understode no parte of suche prayers or suffrages as were used to be songe and sayde': consequently (June 11th, 1544) there were 'set forthe certayne godly prayers and suffrages in our natyve English[e] tongue' to this 'Letanie with suffrages to be said or

songe in the tyme of the said processyons' there was prefixed 'An exhortation unto prayer, thoughte mete by the Kinges Maiestie and his clergy to be read to the people in every church afore processyons.' This litany represents the present English Litany in its actual form, with the exception of three clauses of invocation, and very nearly in its present words. The work was no doubt done by Cranmer, and was probably his first essay in this direction ... It is important, however, to consider the relation of reform to the books of private devotion, and especially to call attention to the King's Primer, which was issued about the same time as the Litany ... Shortly after this, about the year 1541, the King began to exercise some modifying influence on the Primers, and this led up to the issue, in 1545, of King Henry's Primer, which quickly brought to an end the series of Primers of the old type. This included the new

form of Litany as issued in the previous year, with revised forms of the Hours of Our Lady and the Services of the Dead, besides other prayers both old and new. Here for the present things rested, both with regard to public and private worship.' Francis Proctor 'A New History of the Book of Common Prayer'. This edition printed three years later was the last of the Henry VIII primers. It is exceptionally rare; ESTC records two copies only one at the BL the other at Yale University. The second work is even rarer, recorded in one copy only at St. Pauls Cathedral.

ESTC S91038. STC 2975.7. ESTC S91038 STC 2975.7

L3298

BIBLICAL NUMEROLOGY

22. CLICHTOVE, Josse

De mystica numerorum significatione.

[Paris, Henri I Estienne, 1513.]

£10,500



FIRST and ONLY early edition. 4to. ff. 41 (iii). Roman letter, white on black decorated initials. T-p and couple of others a bit thumbed, a very good, thick paper copy in contemporary vellum. Bookplate of Erwin Tomash to front pastedown, illegible remains of early inscription on t-p. In modern folding box.

Very good copy of the first and only edition of this numerological treatise. Educated at Leuven, Josse van Clichtove (1472-1543) was a Belgian theologian and philosopher, and librarian at the Sorbonne; many of his works were harsh critiques of Lutheranism. One of his earliest works, 'De mystica numerorum significatione' is a pamphlet on the mystical meaning of numbers in the Scriptures using major ancient and medieval numerical theories including those of Pythagoras, Aristotle, Boethius and St Augustine. It associates numbers to their manifestations in the Bible—e.g., one (the gnostic Monad), three (the Trinity), four (the Evangelists)—reflecting on fundamental theological concepts like hypostasis or the existence of one god in the three distinct persons of Father, Son and Holy Spirit. The work looked back to the ancient numerological tradition criticised on the one hand but on the other widely employed and transmitted to medieval theologians by the Church Fathers, and assimilated in the early Renaissance through the lens of Neo-Platonism. The final 'epilogus' summarises the chapters listing the main meanings for each number: e.g., 11 as 'transgression of the Ten Commandments and sin' and 40 'expiation of sin and time of penitence'. A little known and extremely learned product of late medieval exegesis and the numerological tradition.

Tomash & Williams C103; Renouard 14:5; Brunet II, 108; BM STC It., p. 117; Honeyman II, 725. Not in Riccardi or Smith.

L3012



BEST AND BIGGEST TERRESTRIAL GLOBE GORES

23. CORONELLI, Vincenzo.

Gores for the terrestrial globe.

Venice, Vincenzo Coronelli, [1692-1707].

£45,000

Printed 3 ½ foot terrestrial globe, comprising 24 half-gores (12 for each hemisphere, c.45 x 9cm each, excluding border), and 2 round polar calottes (diameter: c.38cm, excluding border). Each half-gore divided into two quarters of varying length, glued on verso. A handful slightly toned, two expertly remargined, few, small, scattered worm holes, a handful repaired to blank verso, very occasional light staining, three with text from Coronelli's *Isolario* on verso. Very rare, fresh, clean and in strong impression. Loose, in modern folder.

Rare, beautifully-preserved, complete terrestrial globe by Vincenzo Coronelli—'the greatest globe-maker of all times' (Wallis, 'Libro dei globi', xviii). Large, complete, mounted globes of this date are seldom offered for sale; unassembled sets of gores are even scarcer.

Vincenzo Coronelli (1650-1718) trained as a xylographer in Ravenna before entering the Franciscan Order in the 1660s. Very keen on astronomy and geometry, he began to work as a geographer c.1678, receiving a commission for

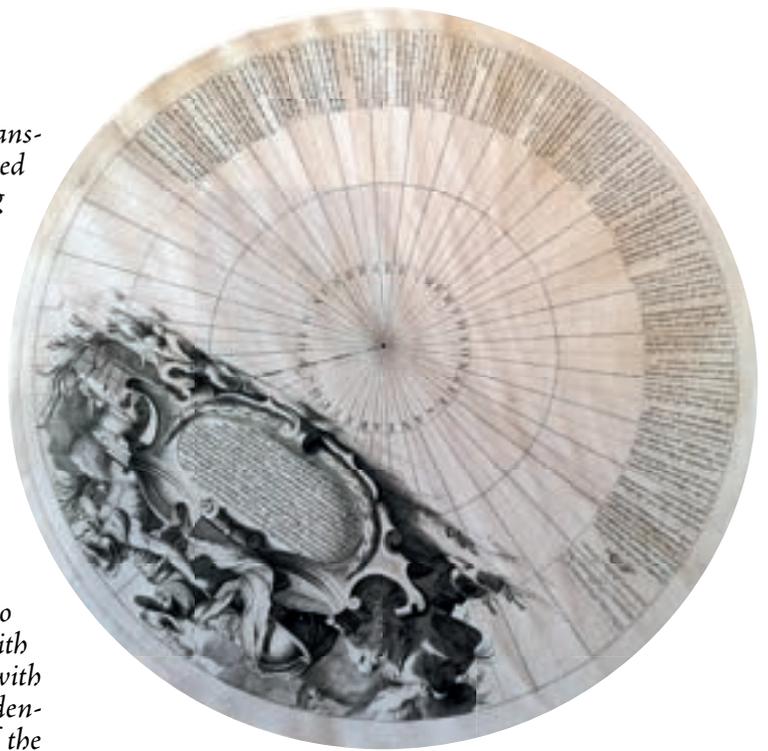
a terrestrial and a celestial globe, c.175cm in diameter, for Ranuccio II Farnese, Duke of Parma. Louis XIV's advisers impressed the King with reports on these magnificent globes and Coronelli was invited to Paris to produce two more—twice as big—which brought him definitive fame.

In 1684, in Venice, he started a business producing maps, plans, illustrations and printed terrestrial and celestial globes, intended to be sold in pairs. The present terrestrial globe is the largest produced in print, with a diameter of 3 ½ feet, a total of c.109cm. The gores were engraved at the Convento dei Frari in Venice; the same plates continued to be used, in different states with minimal changes, to at least 1707. The gores were meant to be glued onto a sphere made of wood or papier-mâché, covered with a thick layer of plaster; they could however be bought unassembled, a more convenient and cheaper option.

The present copy was produced with material printed from 1692 possibly up to 1707, the use of gores produced at different times was a common occurrence in Coronelli's works. In the cartouche, his name is followed by 'Lettor pubblico' (an appointment he received in 1689); it also includes references to his 'Atlante Veneto', first published in 1691-96 (Milanesi, 'Coronelli', 135). Most gores were taken either from the 'Isolario', part of Coronelli's 'Atlante Veneto', or from the 'Libro dei globi', first published in 1697. 'The difficulty of transporting large, fully assembled globes and the high cost of mounting them, which not all customers were willing to sustain, were probably the reasons that prompted Coronelli to publish the gores in [...] the "Libro dei globi"' (Milanesi, 'Coronelli', 157). The 3

½ foot terrestrial globe was the more problematic to transfer onto a folio atlas due to the amount of text featured in its gores, in relation to their size. These had to be big enough and bound in vertically, for easy reading. Coronelli thus opted to print only part of each gore by masking part of the copperplate with paper; for later issues, identical copperplates were made anew, cut at the tropics to fit the page. This decision was dictated also by the worry that buyers might acquire an atlas, trim the maps and use them to construct their own globe. The most frequent watermark bore three moon crescents, a design adopted by Venetian papermakers to sell their paper in Arabic countries more easily (Scianna, 'Libro dei globi', 24). Another, present also on this copy, was the fleur-de-lis with a P. However, this copy also bears watermarks hitherto unrecorded in earlier issues: a heraldic escutcheon with the initials MA, a third with a crescent and another with three stars. This last is similar to Heawood 813, unidentified but probably later. A possibility is that some of the plates came from the third and fourth issues of the 'Libro', published in 1699 and 1707, now remarkably scarce, with minimal or no alterations (Scianna, 'Libro dei globi', XVIII). They are too rare to be available for comparison.

Coronelli's maps were based on Blaeu's 'Atlas maior' as well as later cartographic models and sources, up to the early 1680s. From an aesthetic point of view, they featured superbly-engraved decorations including vessels, geographical allegorical figures, elephants and fighting natives, as well as explanatory cartouches. Australia has a definite outline, partly resembling Melchisédech Thévenot's map of 'New Holland' (1663), including Tasman's explorations in Van Diemen's Land (now Tasmania) and the western coast of New Zealand ('Australia', 32-33). As in most contemporary maps, Tasmania is portrayed without the north coast, whilst the eastern part of Australia remains indistinct ('Mapping Our World', 176-77). For South America, Coronelli summarised the discoveries along Magellan's route, highlighting the early C17 expeditions of Le Maire and Schouten, which re-



vealed the true outline of Tierra del Fuego and Patagonia. He also added the more recent expeditions of Brouwer and John Narborough along the coast of Chile in the 1670s, and Sharp's along the coast of Peru in the 1680s ('Cartografia Magallanica', 77-88). The North American outline featured major innovations including the Jesuit missionary Cavalier de la Salle's exploration of Louisiana and his descent along the Mississippi in the 1680s, and Nicolosi's discovery that the Rio Grande flows into the Gulf of Mexico. California is nevertheless still shown as an island.

A very rare item, beautifully preserved.



Gyözö Török, 'Réduire des géants. Le grand globe imprimé de « trois pieds et demi » de diamètre, in Les Globes de Louis XIV, ed. D. Hofmann and H. Richard (Paris, 2007), 337-50; M. Pelletier, 'I globi di Coronelli', in Vincenzo Coronelli e l'immagine mundi, ed. D. Domini and M. Milanesi (Ravenna, 1998), 90-110; M. Milanesi, Vincenzo Coronelli, Cosmographer (1650-1718) (Turnhout, 2016); Mapping Our World (Nat. Lib. of Australia, 2013); Australia in Maps (Nat. Lib. of Australia, 2007); Cartografia Magallanica, 1523-1945 (1999); N. Scianna, Il Libro dei Globi di Vincenzo Coronelli (1999).

L3258

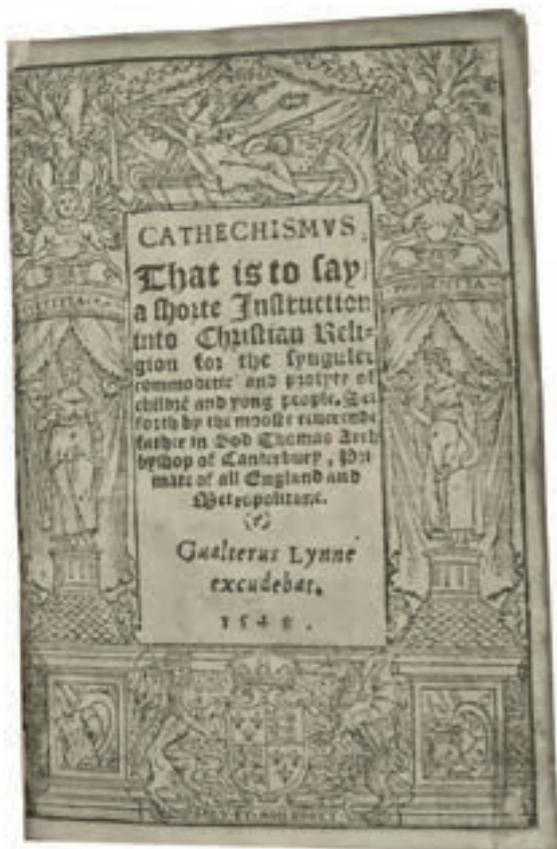
LUTHER ENGLISHED FOR CHILDREN

24. CRANMER, Thomas

Catechismus, That is to Say, a Shorte Instruction into Christian Religion for the Synguler Commoditie and Profyte of Childre[n] and Yong People.

London, for Gwalter Lynne, dwellingyng on sommers kaye by byllynges gate, 1548

£39,500



FIRST EDITION. 8vo. [vi], ccxlix [i]. (-)6, A-Y8, Aa-L18, Mm7. (lacking final blank Mm8). Variant "D1r, line 1 begins: ymage. Errata corrected throughout." ESTC. Black letter. Title within fine woodcut border, figures of justice and prudence at sides, royal arms below, full-page woodcut on verso of title of Edward VI enthroned presenting the Bible to his Bishops, white on black criblé woodcut initials, twenty-six woodcuts in text, one of Christ performing an exorcism signed Hans Holbein, one woodcut repeated on colophon, ex libris William Van Mildert, with his bookplate, "Bound by C. Lewis for the Rev. Theodre Williams" in pencil on fly, faded contemporary marginal annotations and underlinings. Light age yellowing, cut a little close at outer margin, just shaving a few side notes, minor mostly marginal staining in places, some dust soiling, the occasional mark or spot, small expert repair to lower blank margin of (.)2, and A1, closed tear restored, without loss, in Ee8. A very good, crisp copy in early C19th morocco by C. Lewis, covers with small gilt monogram T.W. in a small oval at centres, spine with raised bands, title gilt lettered, edges and inner dentelles double gilt ruled, a.e.g.

Extremely rare and important work, one of the earliest catechisms in the English language, beautifully illustrated in part by Hans Holbein. "This is an English version of the Latin translation made in 1539 by Justus Jonas of the 'Caechismus oder Kinderpredigt' (sermons on Luther's small Catechism) which originally formed part of the 1533 Brandenburg-Nurnberg Kirchenordnung of Osiander and Brentz ... The German original may have been in preparation while Cranmer was an inmate of Osiander's house." D. G. Selwyn. 'A neglected edition of Cranmer's Catechism.' "In England Thomas Cranmer's catechism had prints, several of which were by Hans Holbein. Printed in London in 1548 during the reign of Edward VI and the growing Protestant influence, his work had a large following. But the catechism illustrates some of the multiple influences that play in the English church and the confusions which resulted. The catechism is really a translation of a German devotional book by Andreas Osiander published in Nuremberg in 1533. Cranmer's only original contribution is a long chapter addressing images, which did not really cohere with the Lutheran eucharistic

theology propounded elsewhere in the document. But the catechism is notable for its inclusion of fine prints. For example .. note the simple print illustrating the first sermon which pictures a Pharisee (shaven with a tonsure) praying at the altar, while an unshaven lay publican stand alongside with his head down. In another illustrating the seventh petition of the Lord's prayer – "deliver us from evil" – Jesus delivers a demoniac of a spirit which is pictured emerging from the mouth of the man, as amazed and sceptical leaders look on." William A. Dyrness. 'Reformed Theology and Visual Culture.'

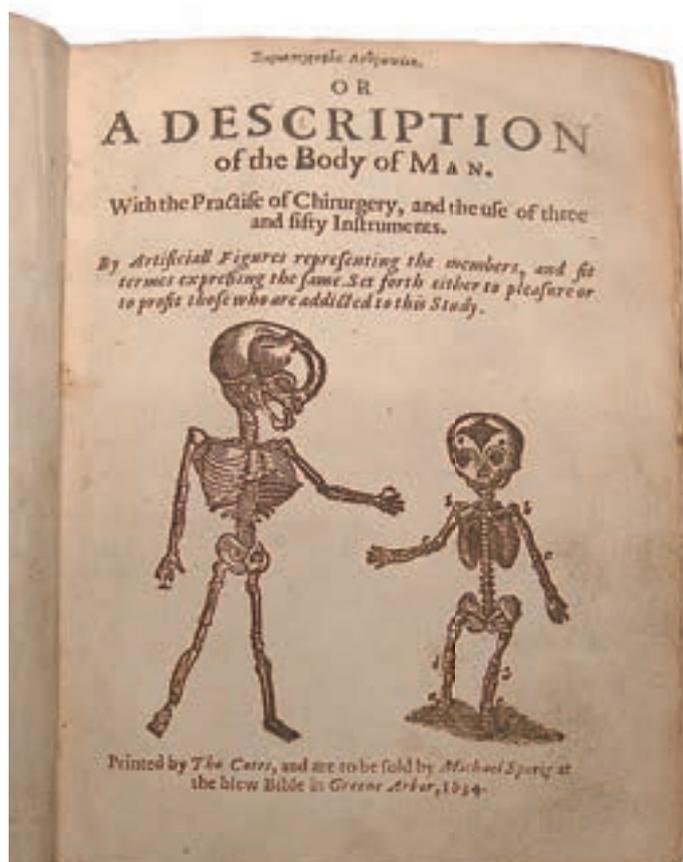
"Even more significant was the frontispiece to Archbishop Cranmer's Catechism (1548), in which the king as emperor handed the Bible to his bishops. Reinforced by scriptural texts from Proverbs, Joshua and Deuteronomy, the woodcut held a double message. The king's duty lay in handing to his subjects the Word of God but, just as importantly, the Word defined and disciplined the king himself. Edward was a godly monarch because he gave the Word of God to God's people and because he lived by it himself." Stephen Alford. *Kingship and Politics in the Reign of Edward VI.*

Two of the woodcuts in this work were made by Hans Holbein when in England, and another, on fol. 6, is a copy of Holbein's 'Moses on Sinai receiving the Tables of the law.' "The woodcuts of this series, evidently cut in England, have been disparaged but I consider them remarkable for the expressiveness of their outlines which are emphasized by the sparing use of shading and the complete avoidance of cross-hatching. Two of them, in which monks appear in the characters of Pharisee and the Hireling Shepherd, evince, like some of Holbein's Basle woodcuts, a decided sympathy with the reformers. The hireling shepherd clearly belongs to the order of the Carthusians, who were persecuted in 1535. It will be noticed also that a bishop and a monk appear as onlookers and critics, in the character of Pharisees (Matt. ix. 34 and xii. 24) and in the scene where Christ casts out a devil. Woltmann (i. 401) justly observes that these evidently date from the period, 1535-9, when proceedings against the monasteries were in active progress. He supposes that their publication was hindered by the Catholic reaction which set in after the fall of Thomas Cromwell and that no occasion was found for their use as illustrations until after the death of Henry VIII. Though the little cuts are fully signed, no signature is needed to support their attribution. The Hireling Shepherd, in particular, is a little masterpiece which may rank with the woodcut illustrations to the Old Testament in the beauty of its composition and the clearness with which it tells its story." Cambell Dodgson. 'Woodcuts designed by Holbein for English Printers.'

From the superb library of the Rev Theodore Williams, lot 536 in his sale catalogue of 1827, marked 'Extremely rare.' "The same year the Drury library were sold (1827) the handsome books and manuscripts collected by the Rev. Theodore Williams, mainly consisting of biblical texts, books printed on vellum and volumes on large or largest paper. Nearly all were bound in blue or green morocco with the collectors crest, showing his initials T.W. in a small oval." De Ricci p. 99.

ESTC S109276. STC 5994. Lowndes 548-9 mentioning this copy "Williams 536, with woodcuts by Holbein, morocco, 5l. 15s." Not in Grolier or Pforzheimer.

K149



25. CROOKE, Helkiah. [READ, Alexander]

Sōmatographia anthrōpinē. Or A description of the body of man. With the practise of chirurgery...

[London], Printed by Tho. Cotes, 1634.

£5,500

8vo. two works in one. 8vo. ff. [v], 15, 17-154; pp. [vi], 117, [i]. A⁴, B-2E⁸, without initial blank. "An explanation of the fashion and vse of three and fifty instruments of chirurgery, a translation from Ambroise Paré by Helkiah Crooke, has separate dated title page and pagination; register is continuous." ESTC. Roman letter some Italic. Woodcut of two skeletons on title, repeated in text, woodcut initials and headpieces, innumerable woodcuts in text, mostly full page, pastedowns using waste from a printed sheet of a Black letter miniature book 'Short grounds of Catechisme', C18th letterpress booklabel of William Ralphs on fly. Light age yellowing, the odd thumb mark, rare marginal mark, small tear on I4 from clumsy cutting of sheet, the text is present attached in



upper margin of I3. A good unsophisticated copy, generally crisp and clean, in contemporary calf, covers bordered with a double blind rule, spine double blind ruled in compartments, a.e.r, spine cracked with loss at head, hole in lower compartments, lower edge of lower cover worn, corners worn. In folding box. The pastedowns use waste from a printed sheet from a miniature book, 'Short grounds of Catechisme', possibly by William Ward. This might well be the unique surviving fragment as we have been unable to find any such work in ESTC.

Extremely rare first edition of this important military work, printed in Holland, one of two variants; this with the cancel title in English. This copy has the plates in fine contemporary hand colouring. Both editions are extremely rare. This variant is recorded in ESTC in three copies only, two at the Huntington Library and one at Harvard. The variant with the Dutch title page in recorded a unique copy, also at the Huntington. There is no copy of either in UK libraries. The work was reprinted in 1642 in England.

Second edition by Jaggard of Crooke's medical text, first printed in 1616, extracted by the Scottish physician Alexander Reid from Crooke's longer *Microcosmographia* of 1615 which ran to over a thousand pages. This smaller, profusely illustrated, edition was designed to be cheaper and quicker to read, according to Reid's preface, and references to the longer descriptions in the larger work are given on most of the pages. Crooke (1576-1648) based his work on those of Bauhin and Du Laurens, which were in their turn based on Vesalius, and there is similarity in the illustrations. Its publication was controversial as it was written in English and both the Royal College of

Physicians and the bishop of London felt it was highly inappropriate to describe reproductive organs in the vernacular.

"In 1616, the year of Jaggard's second issue of the first edition of Crooke's book, the printer commissioned a companion volume, a smaller octavo-sized epitome that was intended to broaden the audience of the anatomy treatise. This volume was titled *Somatographia Anthropine* and authored by Alexander Read, a Scottish surgeon living in London who would later become educated as a physician as well. Read wrote a brief preface explaining that this smaller book is intended to supplement or complement the larger. On the verso of each leaf is an illustration from *Mikrokosmographia*, apparently made from the same woodblocks as were used in printing the larger book. At least one bibliographer has conjectured that this may have been motivation for Jaggard to print this smaller version, that he would gain additional financial return on the undoubtedly steep investment of the woodblocks (Willoughby 114). On the recto of the next leaf facing that illustration is the indexed description of the various elements of the body part pictured. Each set of pages is accordingly indexed to the larger volume and includes a line of type directing the reader to the relevant portion of *Mikrokosmographia* that will discuss the subject at greater length and in more detail. Apparently *Somatographia Anthropine* had two target markets, one wealthier than the other. For the barber-surgeons too poor to own a copy of *Mikrokosmographia*, the epitome made it possible for them to purchase a version of the book. For those wealthy enough to own a copy of both, the smaller version served as a handy portable copy of the hefty tome. This seems to have been particularly relevant in the setting of the anatomy theater. The viewers' proximity to the body being dissected was determined by standing in the Barber-Surgeons' Company, so that the poorer, younger members of the audience were relegated to the furthest stands. While they likely would have had difficulty viewing the proceedings and had no chance whatsoever to benefit from the folio copy of *Mikrokosmographia* on the lectern, with a handy pocket-sized anatomy text they could follow along with ease (Cregan 53-54). The success of this model can be presumed from its own second edition, also taken on by Coates, printed in 1634 to accompany the larger later edition." Jillian Linster. 'When "Nothing" Goes Missing: The Impotent Censorship of Helkiah Crooke's *Mikrokosmographia*.'

ESTC S115689. STC 20783; Doe, Paré 75. Krivatsy 2931. Wellcome I, 1688. Not in Osler, Garrison and Morton or Heirs of Hippocrates.

‘THE FIRST JEWISH COPERNICAN’

26. DELMEDIGO, Joseph Solomon

ס'לימ. [Sefer Elim].

Amsterdam, Menashe ben Yisrael, 388-389 [1628-29].

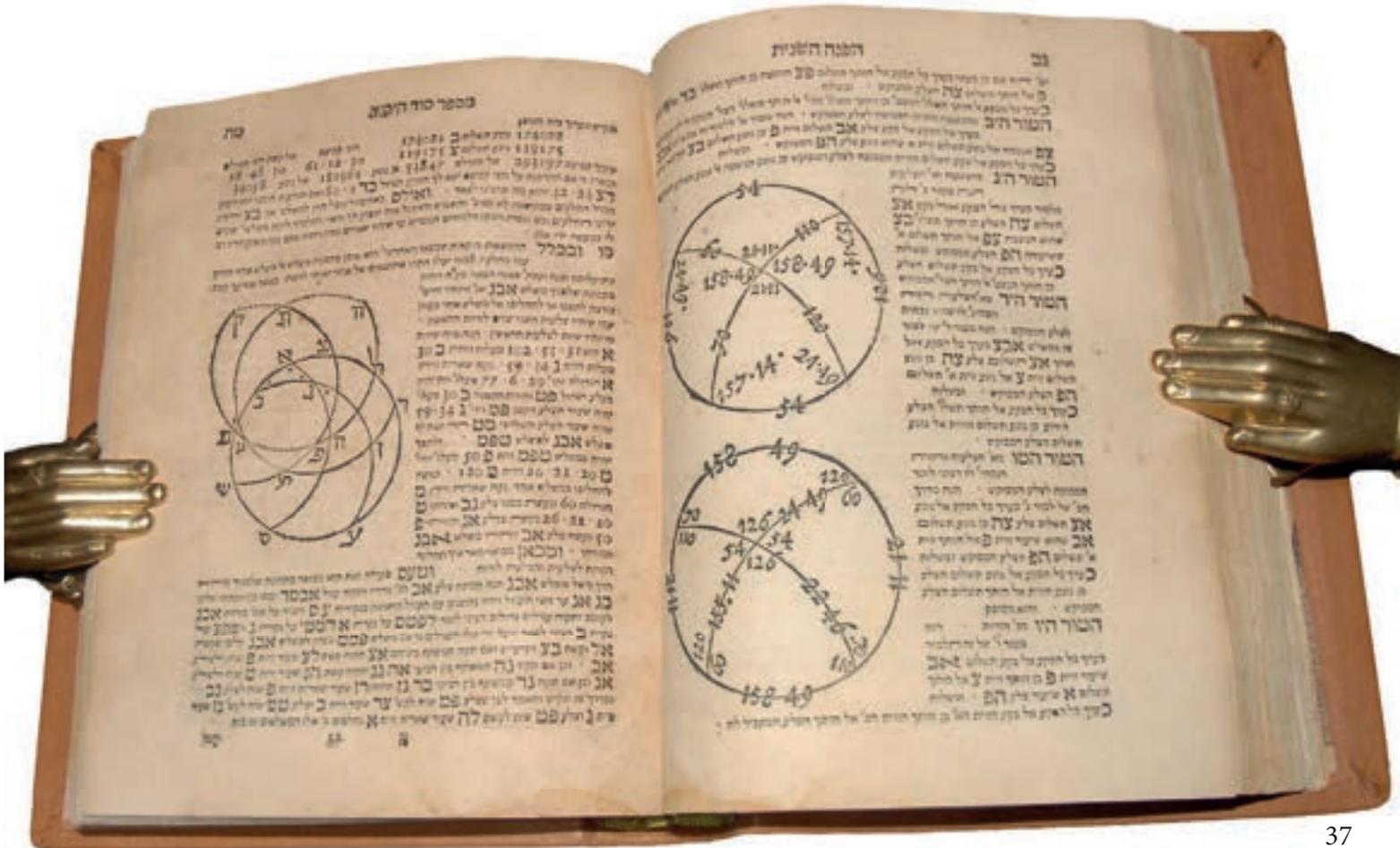
Sold

FIRST EDITION. Small 4to. 3 parts in 1, separate t-ps to two, pp. (vi) 83 (i) + engraved portrait, without [p]2 (Latin preface) as other copies, probably cancelled; (iv) 190; (ii) 80. Hebrew letter. Portrait of the author trimmed and mounted, repair to verso, typographical border to t-ps, astronomical and scientific diagrams, decorated ornaments. Part 3 bound after Part 1, intermittent light marginal water stain, mostly marginal ink or finger soiling, some marginal repairs, general fairly light browning, gatherings 9-102 and 11-122 of Part I transposed. A well-used but perfectly acceptable copy in modern crushed morocco, two morocco labels, later Hebrew inscription to ffp.

First edition of this extensively illustrated, most important Hebrew work on astronomy, mathematics, natural philosophy, music and geometry, written by 'the first Jewish Copernican', student of Galileo and a major influence on Spinoza.

Joseph Solomon Delmedigo (1591-1655) was a rabbi, physician and polymath from Crete. At Padua, he studied medicine and attended Galileo's astronomy lectures 1609-10. After a brief stay in Venice, he journeyed the Middle East, eventually settling in Amsterdam in 1623, where he wrote 'Sefer Elim', his only known work. It is divided into two separately titled parts—'Sefer Elim' and 'Ma'ayan Ganim'—the latter subdivided into four essays on astronomy, mathematics, the consonance of music and biblical passages in relation to the scientific method. 'Sefer Elim' is a reply to 12 broad and 70 specific questions posed in letters, reproduced at the beginning, by the Karite scholar Zerah. Delmedigo's answer discusses Aristotelian natural philosophy, spherical trigonometry, celestial bodies, comets and the workings of the lever, illustrated with diagrams and illustrations.

Whilst Delmedigo's in-depth analysis of Copernican theories was left unpublished and is now lost, his circumscribed references in 'Sefer Elim' are nevertheless revealing. 'Part of Delmedigo's support for the Copernican model is to be found in his criticism of the Aristotelian conception of the universe [...] By rejecting this idea, Delmedigo not only took on the accepted scientific views of the past, but also challenged the Jewish model of the universe, which was based on Aristotle'; he also stated that the universe was possibly infinite and included other solar systems (Brown, 'New Heavens', 70). He mentions studying with 'his teacher Galileo', as he describes their observation of the sky and planets through the famous telescope; however, scholars believe Delmedigo became familiar with Copernicanism elsewhere, as until 1610 Galileo was not publicly or privately endorsing this theory (Brown, 'New Heavens', 74).



The epistemological inconsistencies of 'Sefer Elim' derive from Delmedigo's complex relationship to the Scientific Revolution and Cabala-informed Jewish culture, resistant to the new method. As proved by the very title—a reference to the fountains of wisdom—he linked 'Jewish-hermetic revelation with Copernican cosmology and sought material objects such as ancient Hebrew mss that, purportedly, maintained a stronger connection to the revelation', seeking to connect Jewish theology and Copernicanism (Ben-Zaken, 'Cross-Cultural', 78). The work 'became suspect in the eyes of the elders of the Sephardic community, and a committee was formed to investigate the matter. The book had to be translated orally into Portuguese'; the printer had to declare officially that certain portions would not be published, though by then Delmedigo had moved elsewhere (Heller, 'C17 Hebrew Book', 471).

Like the copies at Hebrew Union College and Thomas Fisher Library, this collates with 3 of 4 leaves of preliminaries, lacking the Latin preface on the second. This summarises the content for a non-Hebrew readership, and explains the title. A puzzling addition to a work written entirely in Hebrew, it was probably cancelled for Hebrew-speaking readers.

Heller, C17 Hebrew book, 470-71; Bib. Hebr. Book, 10125944; Steinschneider, Cat. librorum hebraeorum, 1510-1511, 5960/1-3; Wolf, Bibliotheca Hebraea, I, p.566, n.976. J. Brown, New Heavens and a New Earth (Oxford, 2013); A. Ben Zaken, Cross-Cultural Scientific Exchanges in the Eastern Mediterranean, 1560-1660 (Baltimore, 2010). Not in Riccardi, Houzeau & Lancaster or Lalande.

L2947

PRINTING AND THE MIND OF MAN - AN ALCHEMISTS COPY

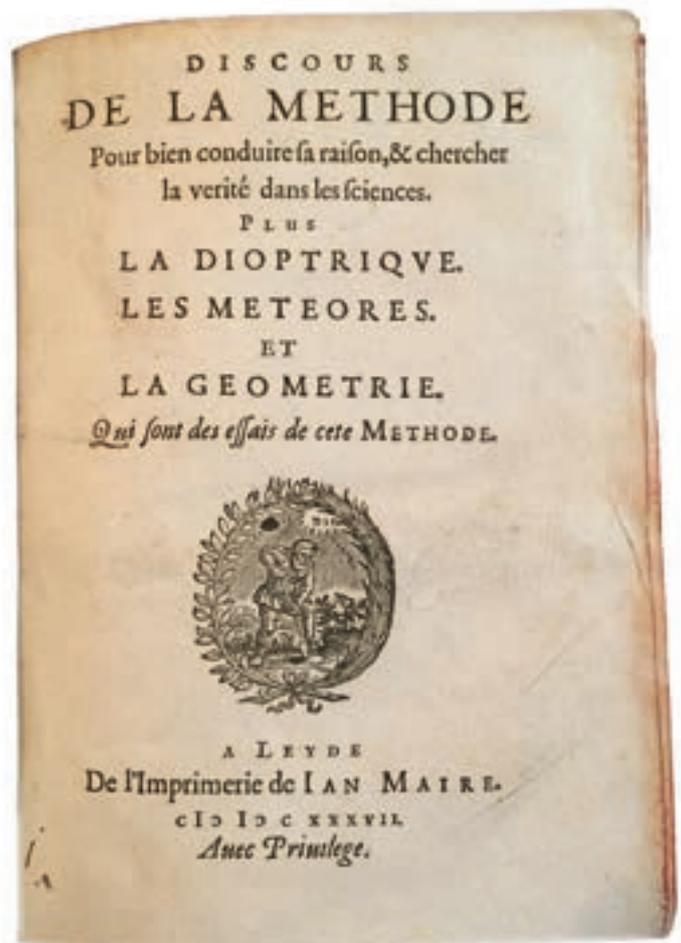
27. DESCARTES, René

Discours de la methode: pour bien conduire sa raison, & chercher la verité dans les sciences, plus La dioptrique, les meteores

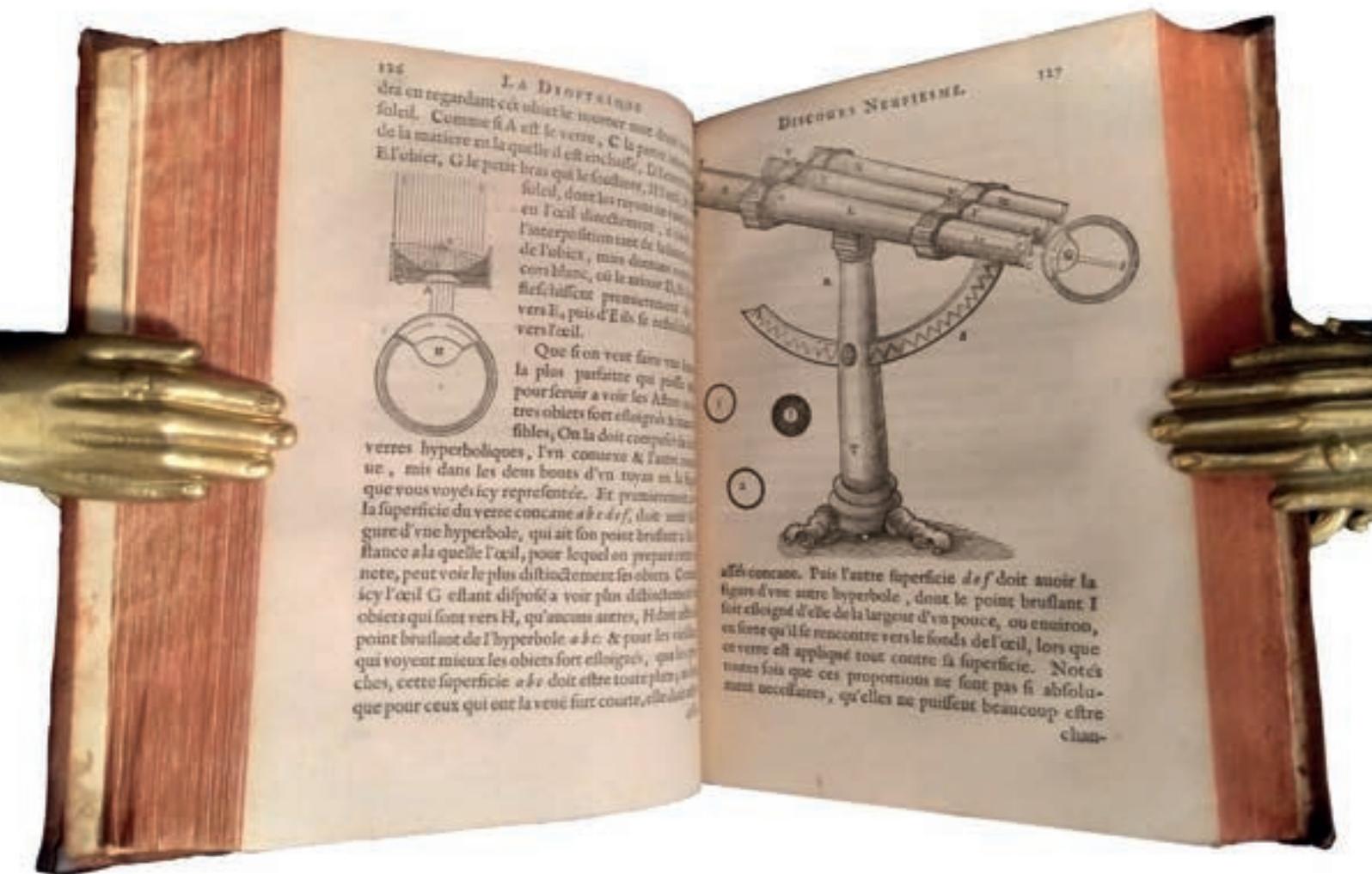
Leiden Joannes Maire 1637

£139,500

FIRST EDITION. 4to. pp. 78, [ii], 413, [xxxv]. a-k4, A-3K4. Roman Letter, some Italic. Small woodcut printer's device on title-page, woodcut initials, very numerous woodcut diagrams in text some full page, extensive early pencil annotations and markings, mostly emphasising passages with various markings (trefoils, "NB", "Q", "n", underlinings, etc.), note in French on rear endpaper citing a passage on the action of seawater, autograph 'Thomas Henshaw' (1618-1700), faded pencil inscription on title-page, most probably the author of the annotations, 'Gaddesden Park' in pencil on flyleaf with shelf mark above, Gaddesden Library armorial bookplate, of Sir T.F. Halsey, below. Light age yellowing, tiny single worm hole through to quire L, another in lower blank margin to G, small closed tear to foot of R2. A very good, fresh copy, crisp and clean in very good contemporary English calf, covers bordered with a double blind rule, spine with raised bands, later black morocco gilt label and gilt ruling, a.e.r., joints rubbed, tiny single wormholes in spine.



First edition of Descartes' most important and influential work of philosophy and scientific methodology, one of the most influential philosophical treatises of the modern age, with exceptional contemporary provenance that gives tremendous insight into the book's reception into English intellectual circles at the foundation of the Royal Society. Descartes stated that knowledge must be based on the experience of the mind which led to the famous quote for which Descartes is best known, "je pense, donc je suis". His method essentially involved reducing problems down to simpler questions and then building them back up again to more complex queries. The Discours was issued with three other mathematical treatises which Descartes stated would demonstrate his method, as he believed it was more important to show practice than theory. The Cartesian method is outlined in the Four Rules presented in Book II. Books III and IV contain discussions of metaphysics and physiology, the latter of which includes a reference to Harvey's discovery of the circulation of blood. The appended essays on optics, meteorology, and geometry demonstrate the type of results that can be obtained by employing his rules of scientific investigation. His essay on optics contains important observations and experiments on refraction as well as one of the earliest mentions of Snell's law of refraction. His brilliant treatise



on geometry laid the foundation for analytic geometry. "It is no exaggeration to say that Descartes was the first of modern philosophers and one of the first of modern scientists; in both branches of learning his influence has been vast. Although his scope was less comprehensive than Bacon's, his great predecessor seems nearer to medieval than modern learning by comparison. The revolution he caused can be most easily found in his reassertion of the principle (lost in the Middle Ages) that knowledge, if it is to have any value, must be intelligence and not erudition. His application of modern algebraic arithmetic to ancient geometry created the analytical geometry which is the basis of the post-Euclidean development of that science. His statement of the elementary laws of matter and movement in the physical universe, the theory of vortices, and many other speculations threw light on every branch of science from optics to biology. Not least may be remarked his discussion of Harvey's discovery of the circulation of blood, the first mention of it by a prominent foreign scholar. All this found its starting-point in the "Discourse on the Method for Proper Reasoning and Investigating Truth in the Sciences". Descartes's purpose is to find the simple indestructible proposition which gives to the universe and thought their order and system. . . . From these central propositions in logic, metaphysics and physics came the subsequent inquiries of Locke, Leibniz and Newton; from them stem all of modern scientific and philosophic thought" (PMM 129). Remarkable contemporary provenance with most interesting and important annotations.

The natural philosopher Thomas Henshaw (1618–1700) inscribed his name on the title of this book and almost certainly made the annotations. He was an English lawyer, courtier, diplomat and scientific writer. While not a published alchemist, he was a significant figure in English alchemical work from the 1650s onwards; he is known to have used the pen-name "Halophilus". Both his mother and his father were described by Hartlib as 'great chemists', and he had a lifelong commitment to the new learning. He spent a period from late 1644 as the travelling companion of John Evelyn, whom he had encountered at Pisa. They visited Athanasius Kircher's rooms in Rome together. Evelyn, Henshaw and Francis Bramston were then together at Padua. At the end of the 1640s Henshaw left Paris, where he had been staying, to return to England. He spent much of the 1650s engaged in intellectual pursuits as part of a circle of alchemists and natural philosophers, before returning to public life in the 1660s. He had been taught by William Oughtred and his library of alchemical works was used by his friend Elias Ashmole; he was also a founding member of the Royal Society and published a number of treatises in the *Philosophical Transactions*. His daughter Anne married into the Halsey family of Gaddesden, Hertfordshire, (bookplate) where this book remained for more than 300 years.

USTC 1011874. Dibner, *Heralds of Science* 81. Grolier/Horblit 24. Guibert, *Bib. Descartes* 1. Krivatsky 3114. Norman 621. *Printing and the Mind of Man* 129. Plomer II, pp. 149 – 150.

28. 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 Borcht, whose collection of paintings in the Staatsbibliothek in Berlin forms one of the most important surviving collections of 16th-century flower paintings.. "Rembert van Joenckenna 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 Maximillian II in Vienna, where Charles D'Ecluse was in charge of the Imperial Botanic garden. He remained there as physician to Maximillian'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 sive 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



29. ERASMUS, Desiderius.

Apophthegmes, that is to saie, prompte, quicke, wittie and sente[n]cious sayinges, of certaine emperours, kynges, capitaines, philosophiers...

London, by Ihon Kingston, mens. Februarij. 1564.

£19,500

8vo. ff. [xvi], 245, [xiii]. *-2*⁸, a-z⁸, A-H⁸, I10. Last blank. Black letter, some Roman and Greek. Small woodcut tailpiece at foot of title, repeated in text, small white on black criblé and floriated initials, engraved armorial bookplate of Henry Cunniffe on pastedown, with his pencil note "purchased at Hugh Thomas' Sale, December 1853," that of George Goyder on fly, note in early C19th hand on verso concerning the rarity and interest of the work. Light age yellowing, cut a little close at outer margin, fractionally shaving a few side notes, title a little stained, rare minor spot or mark. A very good copy in early C19th straight grained russet morocco, covers bordered with a double gilt rule, gilt ruled in compartments with gilt and blind tooling, edges gilt hatched, inner dentelles blind tooled.

Extremely rare and important second edition of the translation of the third and fourth parts of Erasmus' Apophthegms into English for the use of students by the English poet and playwright Nicholas Udall. "When Nicholas

Udall undertook to translate this work he was the right man in the right place. Probably no English book so abounds with colloquialisms and idiomatic expressions. It is very valuable on that account. ... this is a pleasant, gossipy book, full of wise saws, if not of modern instances. It may be considered one of the earliest English jest books. The wit in it is not as startling as fireworks, but there is a good deal of grave, pleasant humour, and many of those touches of nature which made the whole world kin." Robert Roberts' Preface to the Reprint 1877.

Nicholas Udall, a cleric, playwright, and Headmaster of Eton College, was charged with sodomy in 1541, for sexually abusing his pupils. In his case, the sentence was commuted to imprisonment and he was released in less than a year. He went on to become headmaster of Westminster School. "An Oxford man, for a while he was a fellow and tutor at Corpus Christi College; through his known purchase of Lutheran books from Thomas Garrett, an Oxford bookseller who sympathised with Lutheran doctrines, in about 1525, Udall became known as one of the earliest adherents of Protestant theology among Oxford tutors. He was appointed headmaster of Eton in 1534, and is best remembered today for the creation of what is called the first comedy in English, 'Ralph Roister Doister', strongly based on the Latin playwright Terence, in the 1540s or 1550s. .. In the 1540's he translated with others, under Catherine Parr's patronage the two volumes of the Paraphrases of the New Testament of Erasmus. .. In September 1542 he published the first English version of the third and fourth books of Erasmus's Apophthegms." David Daniell 'William Tyndale: A Biography'.

"The Apophthegmata (1531) constitute one of the largest collections of attributed quotations in the Renaissance. The first edition contains 2290 apophthegms, whilst subsequent editions contain over 3000. It is certainly the fullest and most influential Renaissance collection of Cynic sayings and anecdotes, by virtue of the fact that the quotations are organised according to speaker, not commonplace. This forms part of Erasmus's educational method. The absence of headings encourages the creation of an image of the Philosopher in question, Erasmus's definition of an apophthegm being a brief and witty expression of someone's personality, which in turn allows young readers to form their own personalities... According to Erasmus' preface, there is nothing more suitable for a young prince than apophthegms. Erasmus nonetheless often adds brief commentaries to the apophthegm, to point his reader in the right direction or even to argue against a particularly dangerous ancient sayin ... During the sixteenth century, the Apophthegmata was reprinted 90 times and there were 12 translations into 4 different vernacular languages." Hugh Roberts. 'Dogs' Tales: Representations of Ancient Cynicism in French Renaissance Texts'.

A rare and important work.

ESTC S101673. STC 10444. Lowndes 784. Not in Pforzheimer. or Grolier.

30. EUCLID.

Elementorum libri XV.

Pesaro, Camillo Francheschini, 1575. [with]

ARCHIMEDES.

Opera non nulla [and] Commentari.

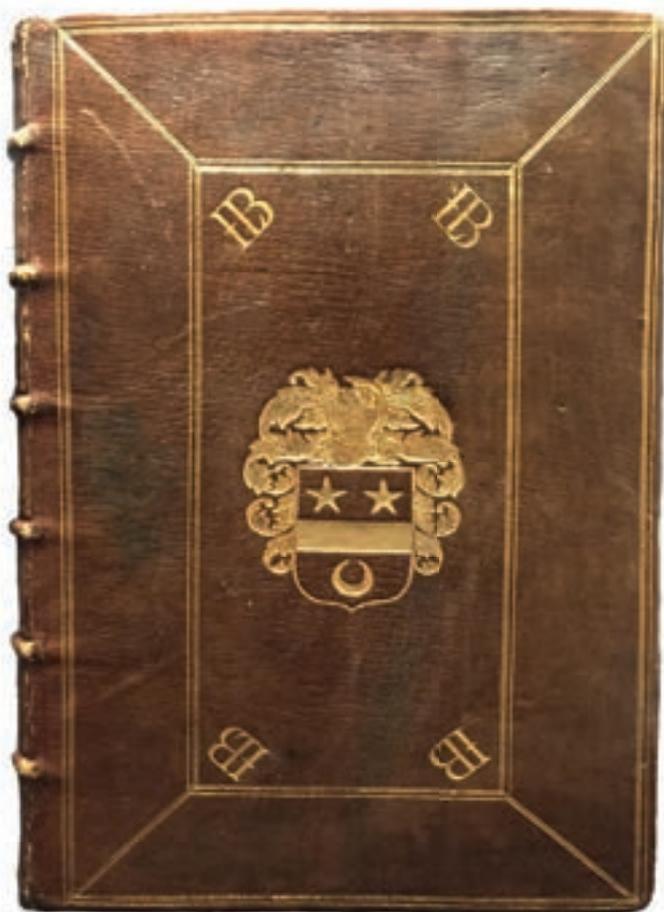
Venice, Paolo Manuzio, 1558.

£15,000

FIRST EDITIONS. Folio. Three works in one, ff. (xii) 255 (iv) 55 (ii) 63 (i), first lacking last blank, separate t-p to each. Roman and Italic letter, pages double-ruled in red. First t-p within architectural border t-p, allegorical figures, grotesques, cornucopiae and small geometrical diagrams; second and third with printer's device to last; hundreds of fine geometrical diagrams; decorated initials. Occasional light yellowing, first t-p with odd marginal thumb mark, light marginal water stains to second t-p and a few ll. where annotations were washed, a few marginal tears without loss, old repairs to 3 ll. and one outer margin of final ll. of first work. Very good, well-margined copies in superb C17 French brown goatskin, gilt to a single- and double-ruled panel design, centre panel with gilt arms of Louis Bizeau surmounted by a plumed helmet, gilt monogram LB to corners, gilt roll of lozenges and circles to edges, all edges gilt and marbled. Spine triple gilt ruled in seven compartments, six with monogram LB, one with gilt lettering, floral scrolls with dentelles at head and foot, raised bands gilt to a roll of interlacing circles. Early casemark 'FF. 8. 31.' and armorial bookplate of Viscount Bruce of Amphilhill and Baron Bruce of Whorleton, 'Robert Bruce 1729' to ffep, a few washed-out early marginalia. In modern slip box.

The superb binding bears the monogram and arms (a fess, two stars in chief, a crescent in point) of Louis Bizeau (fl. first half of C17), a prominent bibliophile of whom little is known (Olivier, 'Manuel de l'amateur de reliures', V, pl. 486). Some of his bindings c.1645-50 have been linked to the same workshop as worked for Dominique Séguier (Quaritch, 'Examples of the Art of Book-Binding', 108-9). His books, like this, had ruled pages, gilt edges and marbled pastedowns.

Excellent, well-margined copies, in fine impression, of Francesco Commandino's Latin translations of Euclid's 'Elements' and Archimedes's 'opera omnia', with Commandino's commentary, the last two issued together. These texts provided the foundations of modern mathematics and physics. Commandino (1509-75) was a humanist from Urbino renowned for his translations of the ancient Greek mathematicians including Aristarchus of Samos and Pappus of Alexandria. Several of his Latin renditions of Greek mathematical terms, for which he relied on previous adaptations by Roman authors like Cicero and Vitruvius, became the standard. Euclid (4th century BC) was the first to reunite mathematical findings from the ancient world into a coherent, bi-dimensional system centred on simple axioms of plane geometry, based on angles and distance, from which further propositions (or theorems) could be deduced. His 'Elements' began with the crucial definition of 'point', 'that which has no part nor size' and which is only determined by two numbers defining its position in space—the fundamental notion on which the Euclidean geometrical system is based. Archimedes (287-12BC) was a mathematician, inventor, astronomer and engineer from Syracuse. The 'Opera non nulla' includes all his recorded writings, except for the treatise on floating bodies and that on the method of mechanical theorems, which was discovered later. This edition—the sole Aldine of Archimedes's works—illustrates superbly his theorems on the area of circles, parabolae, spirals, spheres and cones, concluding with the



famous 'De arenae numero', a calculation of the amount of sand grains needed to fill the universe. It is followed by Com-
mandino's commentary on Archimedes's works, where geometrical diagrams are substituted by numerical calculations.

Charles Bruce (1682-1747), Earl of Ailesbury, Viscount Bruce of Ampthill and Baron Bruce of Whorleton, was a keen book collector. A catalogue of his vast library, comprising over 8,000 volumes, at Tottenham in Wiltshire, was printed in 1733—the second earliest catalogue of an English private library ever published (Pollard & Ehrman, 274-75), this copy being n.17, p.83. The library was eventually sold at Sotheby's in 1919. His first-born, who died in 1738 before succeeding his father, is probably the Robert Bruce who signed the copy in 1729.

I) USTC 828478; BM STC It., p. 238; Brunet II, 1088: 'édition bonne de cette traduction estimée'; Riccardi I, 362; Mortimer, Harvard Italian, 174; Thomas-Stanford, 18.II) USTC 810251; BM STC It., p. 36; Rénouard 173:3; Riccardi I, 42: 'bella edizione, assai poco comune'; Brunet I, 344: 'peu commune'.

K124

NOT IN THE US – ANNOTATED BY C17 CUSTOMS OFFICER

31. [FLORENCE.]

Stratto de doganieri et passaggieri del contado et distretto di Fiorenza.
[with] *Sommario della riforma della dogana di Fiorenza.*

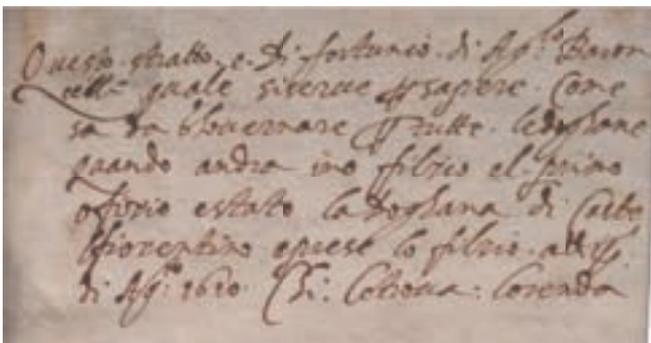
Florence, G. Marescotti, 1578 and [1580?]

£5,350

4to. 2 works in 1, 100 unnumbered ff., [*4] Cc2 Bb1, A-Z4, Aa4, 8 unnumbered ll., A4. Roman letter, little Greek. Woodcut Medici arms to both t-ps, decorated initials. Small clean tear to outer margin of t-p, occasional very minor mainly marginal foxing, four gatherings browned (paper not properly dried), ink splash at gutter of first and last few gatherings. A very good copy in C16 quarter goatskin over bevelled wooden boards, raised bands, C17 eps, traces of label to spine, a little loss to leather on upper cover, head and foot a bit rubbed, the odd worm hole, with minor loss to outer edge of upper cover. Extensive annotations by Fortunio de Baroncelli 1610 to ffeps, occasionally elsewhere.



Very scarce works on customs, taxes and duties in C16 Florence. Originally published in 1546 and revised in 1571, the first contains lists of goods of all kinds accompanied by the related customs duties (in 'lire', 'soldi' and 'danari'). Each item—from carnations to wood, wrought iron, sugar, chestnuts, hats, the 'art of wool' or animal skin—is broken down into customs duties for import or export: e.g., destined to Florence, for exit or entry from and to the territory of Pisa, Florence or Arezzo, or to be carried through the passages of Montecchio and San Miniato. This copy belonged to the customs officer Fortunio, son of Angelo de Baroncelli, who needed to master the sundry regulations. His first 'office' was at the customs of Castelfiorentino, a job he took up on 4 August 1610. He added notes concerning the specific custom taxes on animals, caps and furry hats and spun wool; the five customs locations (Santa Croce, Santa Maria in Monte, Montopoli, Castelfranco and Fucecchio); and further notes on sundry types of skin. He also noted the 'prohibited' (i.e., untaxable) items, originating in the territory of Florence, which should not be burdened with duties—from leather to oil, wool, silk and straw hats. Straw hats are especially interesting as these were a typical product of the area. The last sections are devoted to the duties of customs officers, items that cannot be taxed, procedures and the individual taxes for each passage in Tuscany. The second work in this sammelband, very similar to but shorter than the first, is a summary of the customs reforms of 1580. A very scarce manual for customs officers and a mine of information on the history of commerce and taxation.



I) Only six copies recorded on WorldCat and OPAC, none in the US. BM STC It., p. 257; Annali dei Marescotti, 111. Not in Goldsmiths or Kress. II) Only five copies recorded on WorldCat and OPAC, none in the US. BM STC It., p. 257. Not in Goldsmiths or Kress.

L3058

MUSIC INCUNABULUM

32. GAFURIUS, Franchinus.

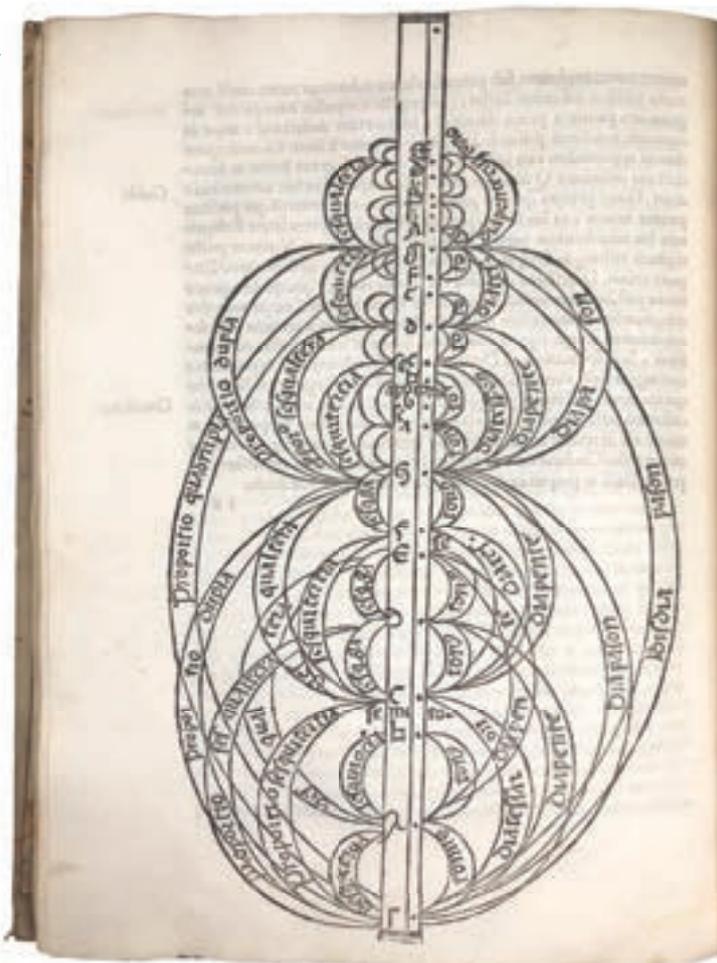
Theorica musicae.

Milan, Philippus de Mantegatiis, Cassanus, 15 Dec 1492.

£75,000

Small folio. 68 unnumbered ll., [*] 4 a 8 b-i 6 k 8 . Roman letter. Handsome woodcut t-p of musician at the organ, full-page woodcut divided into 4 scenes showing Iubal, Pythagoras and Phylolaus playing instruments, several full-page or smaller woodcut diagrams on notation and music theory. T-p and blank verso of last dusty, latter ink spotted, t-p and last two ll. strengthened at gutter, upper outer blank corner slightly holed, few small marginal worm holes to first and last few ll., very light oil stain to lower outer corner of large figurative woodcut, small water stain at lower gutter of last four ll. A very good, crisp copy, on thick paper, in a C14 (probably German) rubricated vellum gradual leaf over boards (C20), a bit dust-stained. C20 bookplate of Alfred Cortot and tiny monogram WH to front pastedown, Cortot's small initials stamped to lower margin of t-p, the odd C16 annotation and contemporary to verso of final leaf.

A very good copy, of illustrious provenance, of this ground-breaking work for the history of printed music. This second edition was revised and more complete than that of 1480. The t-p displays one of the most famous early music woodcuts, one of the earliest depictions of the organ; the four woodcuts of Pythagoras are 'the first to portray him as a musician' (*History*, 76). Franchinus Gaffurius (Francesco Gaffori, 1451-1522) was an Italian music scholar and composer. A Benedictine monk and priest, he became 'maestro di cappella' in the Duomo at Milan in 1484, which hosted one of the most renowned choirs in Europe, patronised by the Sforza family. In addition to writing church compositions for his choir, he also published on the theory and practice of music, and the harmony of instruments. *Theoria* begins with a general section on the benefits of music and the difference between celestial, human and instrumental music. From the second part onwards it is solely devoted to musical mathematics, as at the time music was correctly considered closely related to mathematics and geometry. Gaffori was heavily inspired by the ancient Greek tradition, by which all music intervals are established around set ratios—a system illustrated with woodcut diagrams of proportions. Using the ratios of Pythagoras (himself portrayed in four handsome woodcuts) as well as Greek notation (diapason, diapentes, etc.) as a starting point, Gaffurius discusses consonances—with long analyses on the mathematical proportions, their definition, types (including the 'superparticulares', containing fractions)—tones and semitones, the invention and disposition of sounds along strings, intervals and the application of syllables to notation. The staves with letters and notation reproduced at the end were produced with wood blocks, 'so cut that the lines of the staff and the shapes of the notes stood out in relief, [...] locked in the form with the letterpress, and the whole page was easily printed in one impression' (Kinkeldey, *Music*, 100-1).



From the library of Alfred Cortot (1877-1962), famous Franco-Swiss pianist and conductor, especially praised for his interpretations of musical classics of the Romantic era.

Goff G6; Sander 2982; Kristeller 161; BMC VI 785; GW 10437; ISTC ig00006000. D.E. Smith, *History of Mathematics* (New York, 1958); O. Kinkeldey, 'Music and Music Printing in Incunabula', *PBSA* 26 (1932), 89-118.

33. GHEYN, Jacob de.

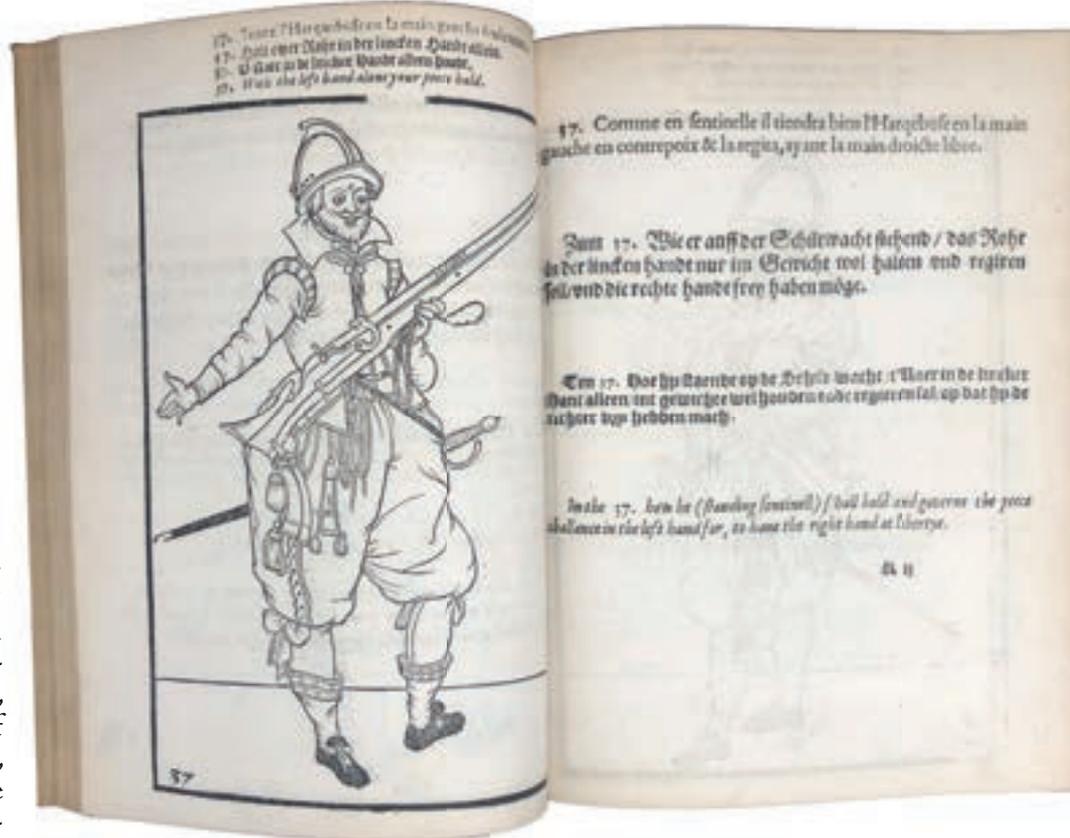
Maniement d'armes d'arque-
buses, mousquets, & picques ...
Wapen-handelinghe. Van roers,
musquetten, ende spiessen, ...
The exercise of armes

Zutphen, chez Andre Ianssen

d'Aelst, [1620]

£12,500

4to. pp [252]. (.) , A-L , (L4
blank); ²A-²L ; ³A-³H ³I²
(-³I² blank). Roman Black
and Italic letter. Fine en-
graved title in French, Dutch,
English and German, coat of
arms and muskets at sides,
putti with arms of Maurice
Prince of Orange above, par-
allel text in the same four lan-
guages, preface dated 20 August 1619, 117 fine full-page woodcuts of musket and pike drills. Light age yellowing, very rare marginal mark, margins a bit narrow. A very good, clean copy in modern brown morocco by Bernard Middleton, covers bordered with a double blind rule, a.e.g.



Very rare “compact edition, in three parts of [Jacob de Gheyn’s] Wapen-handelinghe van roers, musquetten, en spiesen” ESTC. In this edition the engravings have been very finely reworked from the original as woodcuts, and the text is in French, Dutch, German and English. The work has a complex publishing history, with various Dutch, German, English, French and Danish editions appearing in Amsterdam and The Hague from 1607. Jacob de Gheyn’s ‘Exercise of Armes’ was an immense success. It is a fascinating seventeenth-century military manual, designed to instruct contemporary soldiers how to handle arms effectively, and correctly, and it makes for a unique glimpse into warfare as waged in the Thirty Years and the English Civil Wars. The manual uses illustrations to clearly demonstrate drills for soldiers employing calivers and muskets. It shows how to load and fire, or merely carry, a matchlock piece. In addition detailed illustrations show the various movements and postures to be adopted during use of the pike. There are 117 very fine woodcut illustrations. Gheyn’s famous illustrated work was designed specifically for practical use on the muster ground. As well as profoundly changing military practice in Europe, the book also provided motifs for several kinds of decorative art. The Delft factories produced a series of tiles based on the engravings and at Clifton Hall in Nottinghamshire the designs were used for paintings on the panelling. Johann II, Count of Nassau-Siegen is often seen as the moving spirit behind the work. Resident in the Netherlands between 1592 and 1597 he took part in the military campaign against Spain and recorded his observations in his so-called ‘Kriegsbuch’. In this, he concluded that arms drill as well as field drill were necessary for cavalry and infantry in the Dutch army, and conceived the idea of publishing an exercise manual for soldiers. An illustrated manuscript version of this work can be found in the Royal Library at The Hague, and it seems likely that this formed the basis for Gheyn’s work. De Gheyn was an engraver by trade, having studied under Hendrik Goltzius whose engravings of Dutch officers in the 1580s probably influenced this work. “This edition in quarto is a much rarer book than the large folio published at the Hague in 1608, with copper-plate



engravings. The reason is, no doubt, that this was intended for the use of the common soldiers” (Huth catalogue) who would have found the larger folio editions beyond their economic means as well as too bulky to carry. This edition is extremely rare: ESTC records three copies only (British Library, Ministry of Defence, and Bodleian).

Cockle p. 65. ESTC S92680. STC 11812.5.

BEAUTIFULLY ILLUSTRATED RUSSICUM

34. GOETEERIS, Anthonis.

Journael Vande Legatie ghedaen in de Iaren 1615. Ende 1616.

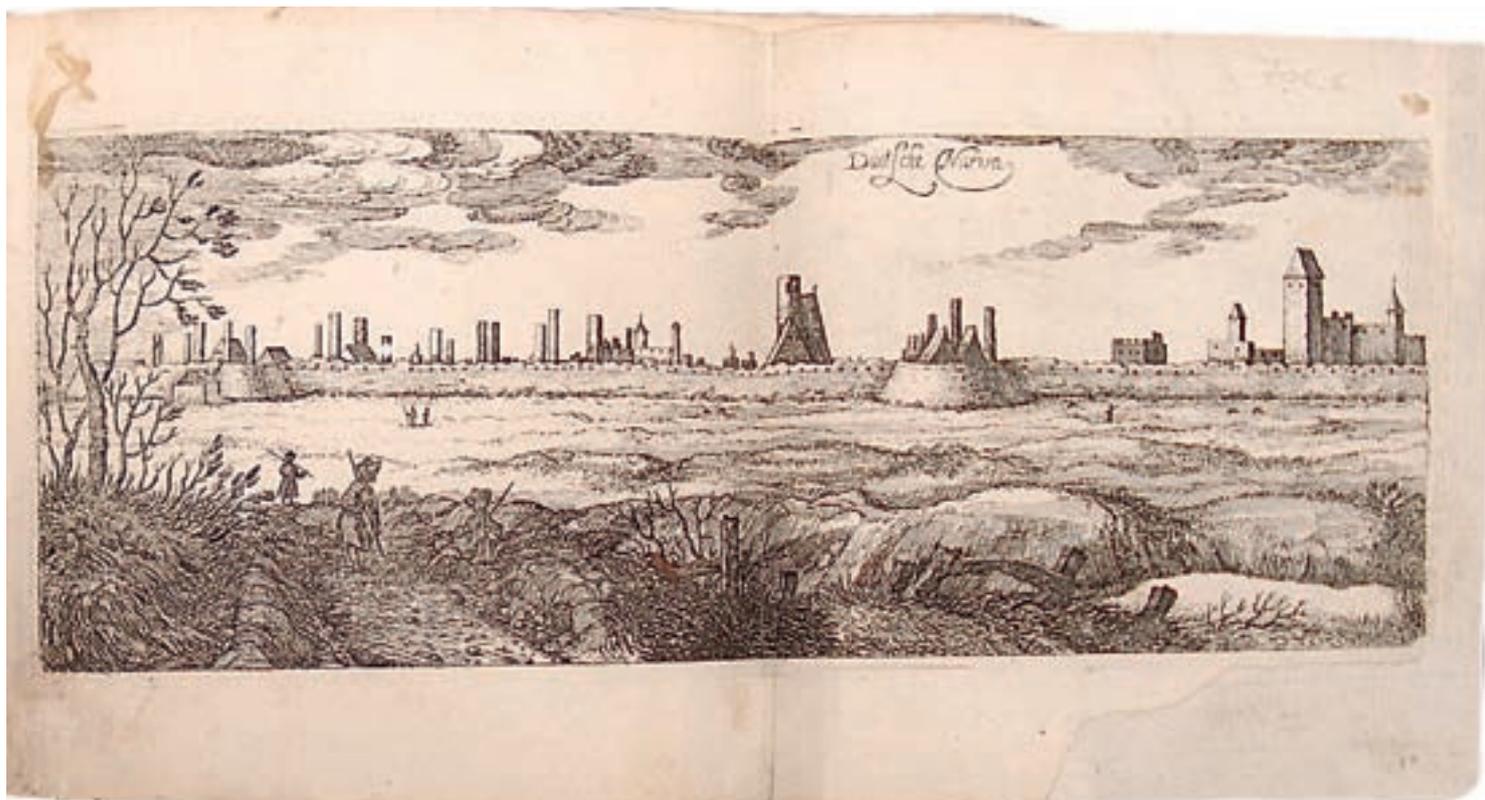
'sGraven-Hage [The Hague], Henricus Hondius, 1640

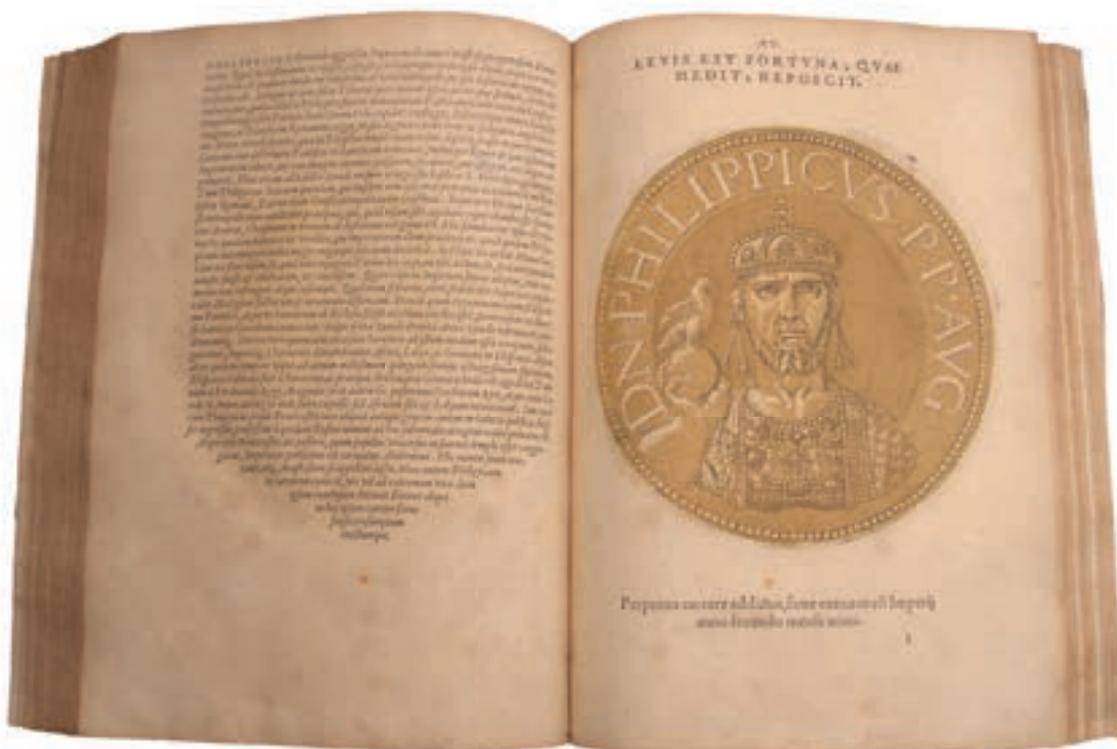
£7,500

Oblong 8vo. pp. (vi) 157 (i). Roman letter. Additional t-p with engraved vignette '1639', 24 full-page engraved plates (4 folding) with views of Muscovy and Swedish territories (inc. Estonia), decorated initials. Additional t-p and verso of last leaf dusty, first and last couple of gatherings a little soiled with few minor repairs to blank margins (one affecting early inscription on t-p), expert repair to blank margins or versos of four plates, thumb marks or mainly marginal ink splashes in a few places, outer edges dusty in places. A good copy in contemporary vellum, newer eps, small loss to upper edges. In modern slipbox.

A good copy of the scarce second edition of this beautifully illustrated travelogue-report of the Dutch embassy to Muscovy in 1615-16. First published by Aert Meuris in 1619, it includes 24 full-page etchings with views of Muscovy and the Swedish territories, including the second oldest view of Tallinn, from the sea. They were sketched 'to the life' by Anthonis Goeteeris (fl. C17) and cut by the Dutch Simon Frisius, who travelled with him. Goeteeris was treasurer of the embassy to Muscovy led by the Dutch Commissioner Reynbout van Broderode. With an English embassy, he was to negotiate a peace treatise between Russia, ruled by Michail Feodorovich, the first Romanov tsar, and Sweden, ruled by Gustavus Adolphus. The result was a mere three-month armistice, signed in March 1616. The chronological account, proceeding day by day, includes details of the journey and on meetings with local state officers. It begins in Holland, with a view of 'T Coll, proceeding to the Swedish territories, with Tallinn (here called with its old German name, Reval), Colko, Narva and Ivangorod. A folding plate depicts their passage over a long, unsafe-looking wooden log bridge—Goeteeris says there were many—crossing a marsh, with a cross halfway marking the spot where a traveller died. Another shows the dilapidated monastery of St Nicolai Vaysitsquy, near Novgorod, then Swedish. In the Muscovy sections are depictions of Russian burning stoves, the towns of Milagona, Romanov and Glebovo, where the embassy was quartered by the Muscovite authorities, and the camp at Diderina, where the negotiations took place. On their way back, via Sweden, Goeteeris was impressed by, and had illustrated, a natural rock formation in the shape of a human face; the state room of Gustavus Adolphus is also beautifully portrayed, decorated with handsome tapestries. Scarce and handsome.

Only Yale copy recorded in the US. Estreicher, Bib. Staropolska, III, 210 (1619 ed.); Warmholtz, Bib. hist. Sueo-Gothica, 8210.





35. GOLTZIUS, Hubert.

Vivae omnium fere imperatorum imagines.

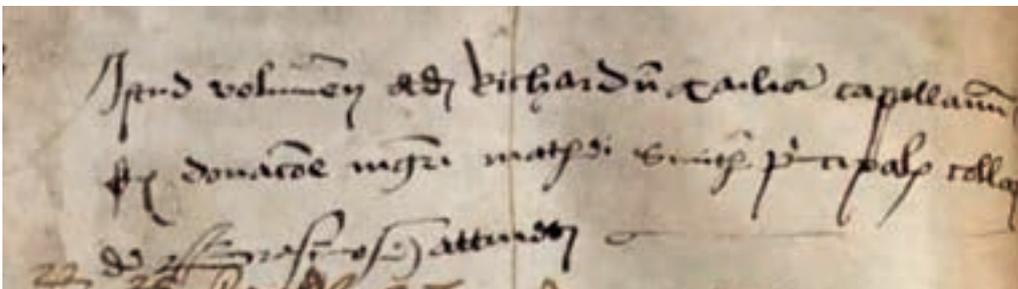
Antwerp, [s.n., but Egidius Copenius Disthemius], 1557

£4,500

FIRST EDITION thus. Folio. 176 unnumbered ll., * 6 a-b 6 A-Z 6 Aa-Bb 6 Cc-Dd 4, 151 plates included in signature. Italic letter, little Roman, occasional Hebrew. Etched t-p with architectural vignette and small oval portrait of Goltzius, 151 full-page plates of medals with 141 emperors' portraits (7 on same plate, 16 plates blank as usual), etched and cut in chiaroscuro in ochre and brown. T-p a little browned, just trimmed at foot, index numbers inked over on 4 pages, occasional slight browning or mainly marginal spotting, light offsetting from plates (better than usual), ink burn affecting portrait on pl. 96 and couple of words on verso, little hole in blank at gutter. A good copy, in fresh impression, in C17 French speckled calf, spine gilt, gilt heraldic monogram to compartments, joints and corners repaired and head and foot of spine. Printed ex-libris of Jacques Laget on front pastedown.

A very good copy of the first Latin edition of this important, lavishly illustrated work, featuring the first chiaroscuro book illustration. Hubertus Goltzius (1526-83) was a Flemish painter and engraver trained in classical art by his father, a German artist. He worked for 12 years on this compendium of Roman imperial coins and medals, from Julius Caesar to the Holy Roman Emperors Charles V and Ferdinand, which he had seen in the collection of Antwerp humanists including the geographer Cornelius Grapheus and the antiquarian Marc Laurin, Duke of Watervliet. The first edition was published in Spanish in 1550; Italian, German and Latin translations followed in 1557, urged by the great success of the work. Goltzius's displayed the first combined use of copperplate and woodblocks engraved following the chiaroscuro technique—its first appearance in a book. 'Prints in chiaroscuro were [generally] not intended for use as book illustrations, but for sale as separate plates, or occasionally in sets' (Burch, 'Colour Printing', 28). The woodcutter, Josse Gietleughen of Courtrai, prepared two blocks for each etched image: 'a darker tone provide[d] the background for the effigy, a lighter tone the flesh-tone and the background for the inscription, and the white of the paper the highlights' (Wouk, in 'Printing Colour 1400-1700', 154). Each medallion is surmounted by a motto summarising the virtues and vices of the individual emperor and preceded by a short account of his deeds. This copy includes the uncommon oval pl. 156, portraying Maximilian II and Philip II on D 2 recto (usually blank); we have traced the same collation only in BNE and St Geneviève. The plate was probably added in later issues, after Philip II, the dedicatee of the work, was crowned in January 1557 (1556 old style). The future Maximilian II was the eldest son and heir of Ferdinand I, Holy Roman Emperor. The gilt monogram on the spine appears to be a stylisation of Louis XIV's famous 'chiffre', with interlacing Ls, though with a surmounting ducal crown. Although we have not been able to trace a similar chiffre, it was probably a duke related to Louis XIV.

Pettigree, Netherlandish Books, 13496; Brunet II, 1654 (mentioned); Bib. Belgica III, 241; Hollstein, Dutch, VIII, 139.



FROM MATHEW SMITH OF BRASENOSE

36. HENRY VIII.

Peter Assertio septem sacramentorum adversus Martinum Lutherum.

London, In ædibus Pynsonianis, 1522. [with]

BARO, Peter.

in Jonam prophetam prælectiones 39. [and] Contra Missæ sacrificium.

Apud Joannem Dayum typographum, 1579/78

£32,500

FIRST EDITION of second work. 4to. 1) 78 unnumbered leaves. a-s, t [t6 blank]. 2) pp. [xviii], 334; 18, [xvii]. *-2*, 3*1, A-Y, 2A-2S, 2T, 2[V]1; A, B, C-D. "tractatus contra Missæ sacrificium, & transubstantiationem papistarum" (not in fact by Baro) has separate register, pagination, and title page dated 1578." (ESTC). Roman letter, Roman Italic and Hebrew in second. First title within a fine historiated woodcut border signed HH and copied from Holbein (McKerrow & Ferguson 8), beautiful white-on-black criblé woodcut initial of dragon, large woodcut printers device on second and third titles, with woodcut initials, head and tail-pieces, typographical ornaments, early autographs crossed out on first title, contemporary ex dono on last blank verso of first "Apud volumen ad Richardii Taylor capellanum ex donationem magistri Matheis Smith principali collegi de Brasnose attendit", contemporary mss. notes, numbered references to portions of the text, on recto and verso, contemporary mss. annotations in several hands throughout first work, later autograph 'Geo. Baillie', on first title page his engraved armorial bookplate on pastedown, case marks on front pastedown and f.ep., "George Baillie esq. one of the lords of the Treasury George Baillie, 1724" (1644-1738) engraved by 'R Cooper'. First title dusty at margins, very light waterstain on a few leaves, the rare mark or spot. Fine copies, crisp and clean with excellent margins in the first work, in early C17 reverse calf, (slight offset to 1st t-p fore-edge) covers bordered with a double blind rule, spine with raised bands, ruled in blind, red morocco label gilt, a.e.r. chipped at headband.

A fine copy of the second edition of Henry VIII's important work refuting Luther beautifully printed by Pynson, with remarkable contemporary provenance; The work was given by Mathew Smith, the first principal of Brasenose College Oxford, to a chaplain and tutor at the college, Richard Taylor. "Matthew Smith, the last principal of Brasenose Hall, became the first principal of Brasenose College. In 1514 he was spoken of as 'Principal of the College and Hall of Brasen Nose,' and Sutton's statutes referred to it under both titles" David Phillips 'Teacher Education, the University and the Schools.' The work contains many early annotations, giving insight into the reception of the text at Oxford in the first half of the C16th. It is bound with a slightly later work by the Huguenot exile, Peter Baro (1534-99) who was ordained in Geneva by Calvin himself. His views against the Puritan Lambeth Articles cost him his position as Lady Margaret's Professor of Divinity at the University of Cambridge. He was a forerunner of views to be called Laudian, more common a generation later.

Henry's 'Defense of the Seven Sacraments' against the challenge of Martin Luther was "one of the most successful pieces of Catholic polemics produced by the first generation of anti-Protestant writers," (Scarisbrick 'Henry VIII') going through some twenty editions in the sixteenth century, and, as early as 1522, had appeared in two different German translations. One of Luther's many pronouncements was that there were only two sacraments rather than the traditional seven. The 'Defence' was written by Henry probably with the assistance of Thomas More. The extent of More's involvement with this project has been a point of contention since its publication. The work was also included in John Fisher's works indicating he might also have had a hand in its production. Henry started to write in 1519 while he was reading Martin Luther's attack on indulgences. By June of that year, he had shown it to Thomas Wolsey, but it remained private until three years later, when the earlier manuscript became the first two chapters of the *Assertio*, the rest consisting of new material relating to Luther's *De Captivitate Babylonica*. It was dedicated to Pope Leo X, who rewarded Henry with the title *Fidei Defensor* (Defender of the Faith) in October 1521, a title revoked following the king's break with the Catholic Church in the 1530s, but re-awarded to his heir by the English Par-

liament, and still used by the monarch.“ ‘The Babylonian Captivity of the Church’ was published by Melchior Lotther in Wittenberg on October 6, 1520. Of the three great Reformation treatises which Luther produced in 1520-1521, it is, in the exactest sense of the word, the most devastating for the church, not only in its sustained and profoundly serious criticism of the sacraments, above all that of the mass and its abuse, but as well for the fact that it ‘also raised the fundamental question of authority in the church.’ In Worms, slightly over four months later, the papal nuncio Aleander knew that the young Henry VIII of England “intended to write a book on Luther’s errors”. His motives, to be sure, were by no means exclusively or even primarily theological, for “ever since the beginning of his reign he had hankered after a resounding title”; a defence of the sacraments, if approved by the pope, might earn him one. His work was completed, as a matter of fact actually published, on July 12, 1521, but probably circulated only after October 11, the day on which he became ‘Fidei Defensor’”. (John M. Headley ‘The complete works of St. Thomas More, Responsio ad Lutherum.’)

The book is very finely printed by Pynson, on the highest quality paper, with a beautiful Roman type very much in the style of the Basel printer Froben. The title page has a woodblock border which is a copy of a design by Hans Holbein the Younger made for Froben. It illustrates a children’s triumphal procession above, and the story of Mucius Scaevola before Porsenna below. The wood cutter for the original block was Hans Herman, but it is not known who made this English copy. This second edition is considerably rarer than the first; with only two copies recorded in US libraries, Harvard and Princeton.

- 1) ESTC S111411. STC 13079.
- 2) ESTC S106934. STC 1492.



L3454

HISTORIC PROVENANCE

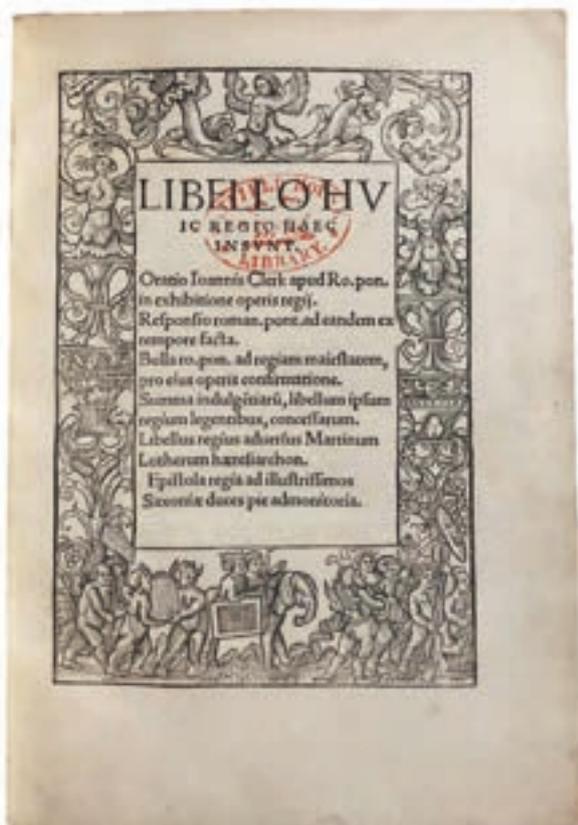
37. HENRY VIII

Libello huic regio haec insunt. Oratio Ioannis Clerk apud Ro.pon.in exhibitione operis regij.

London, In ædibus Pynsonianis, quarto idus Iulij, 1521

£52,500

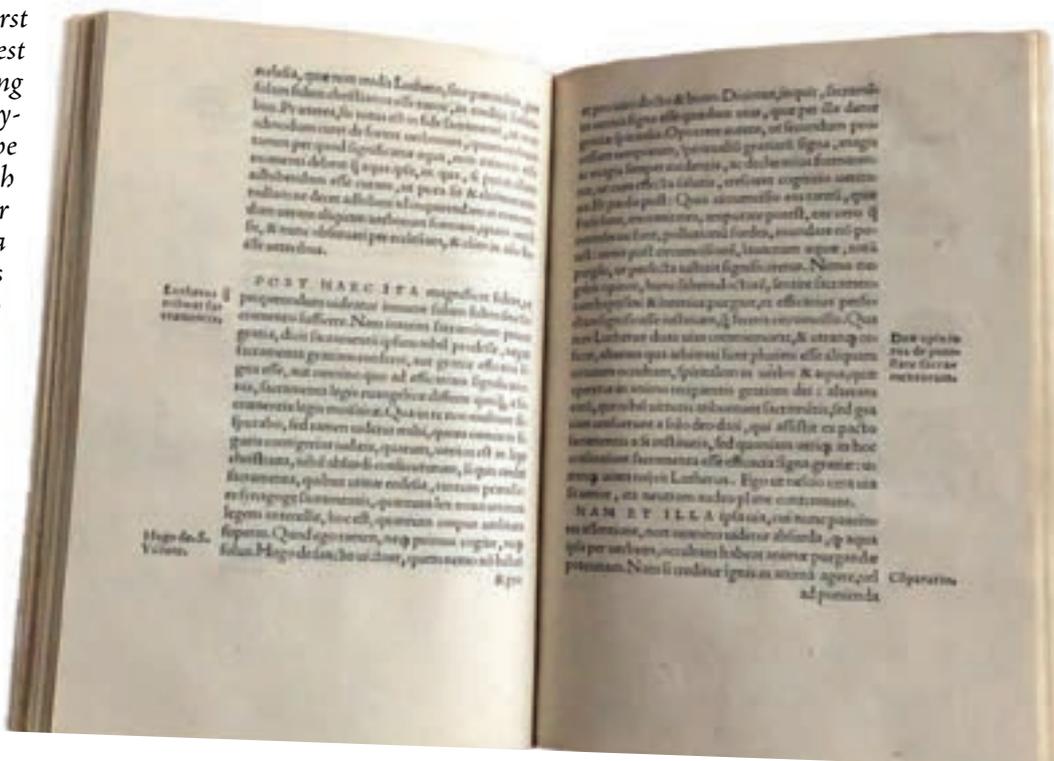
FIRST EDITION thus. 4to. 3 parts in one volume. 72 unnumbered leaves. A-C, [a], b-u, ²a-b. [C4, v3, v4 and ²b4 are blank; wanting blanks C4, v4] Titles to parts 2 (‘Assertio septem sacramentorum aduersus Martin. Lutherum’ [a]1r), and 3 (‘Epistola regia’; 2a1r) within a fine historiated woodcut border signed HH and copied from Hans Holbein’s (McKerrow & Ferguson 8), general title (A1r) and pages C1r, and C3v within a fine historiated woodcut border (McKerrow and Ferguson 11), B4r within woodcut border (McKerrow and Ferguson 7), seven beautiful white-on-black criblé woodcut initials (with dragons and unicorns etc.) “Part 2 is a reissue of STC 13078. Parts 1 and 3 have no colophon. In part 1 (STC 21307a is part of this) the bull naming Henry ‘fidei defensor’ is dated 5 id Oct. 1521, so this part was printed sometime later.



Part 3 (Epistola regia) was apparently not written until March 1522, and it seems possible that parts 1 and 2 were made available before part 3 was printed" STC. Library stamp of Hatfield House on t-p., gilt morocco armorial label of Lloyd Tyrell-Kenyon, fifth Baron Kenyon (1917–1993) on pastedown, Louis H. Silver's (1902–1963) label below, Charles Caldwell Ryrie below. Very light dust soiling to outer margin of first t-p. A fine copy, absolutely crisp and clean, on fine thick paper, in modern crushed morocco by J. P. Gray, Cambridge, spine with blind ruled raised bands, gilt lettered direct in compartments, edges gilt ruled, turn ins gilt ruled.

A stunning copy of this important and extremely rare collection of works by Henry VIII, published to coincide with announcement of his gaining the title 'Fidei Defensor' from the Pope. Henry's 'Defense of the Seven Sacraments' against the challenge of Martin Luther was "one of the most successful pieces of Catholic polemics produced by the first generation of anti-Protestant writers," Scarisbrick. 'Henry VIII,' going through some twenty editions in the sixteenth century, and, as early as 1522, had appeared in two different German translations. One of Luther's many pronouncements was that there were only two sacraments rather than the traditional seven.

The 'Defence' was written by Henry probably with the assistance of Thomas More. The extent of More's involvement with this project has been a point of contention since its publication. The work was also included in John Fisher's works indicating he might also have had a hand in its production. Henry started to write in 1519 while he was reading Martin Luther's attack on indulgences. By June of that year, he had shown it to Thomas Wolsey, but it remained private until three years later, when the earlier manuscript became the first two chapters of the Assertio, the rest consisting of new material relating to Luther's De Captivitate Babylonica. It was dedicated to Pope Leo X, who rewarded Henry with the title Fidei Defensor (Defender of the Faith) in October 1521, a title revoked following the king's break with the Catholic Church in the 1530s, but re-awarded to his heir by the English Parliament, and still used by the present monarchy. "The Babylonian Captivity of the Church" was published by Melchiot Lotther in Wittenberg on October 6, 1520. Of the three great Reformation treatises which Luther produced in 1520-1521, it is, in the exactest sense of the word, the most devastating for the church, not only in its sustained and profoundly serious criticism of the sacraments,



above all that of the mass and its abuse, but as well for the fact that it 'also raised the fundamental question of authority in the church'. In Worms, slightly over four months later, the papal nuncio Aleander knew that the young Henry VIII of England 'intended to write a book on Luther's errors'. His motives, to be sure, were by no means exclusively or even primarily theological, for 'ever since the beginning of his reign he had hankered after a resounding title'; a defence of the sacraments, if approved by the pope, might earn him one. His work was completed, as a matter of fact actually published, on July 12, 1521, but probably circulated only after October 11, the day on which he became 'Fidei Defensor'". (John M. Headley "The complete works of St. Thomas More, Responsio ad Lutherum.")

The work is very finely printed by Pynson, on the highest quality paper, with a beautiful Roman type very much in the style of the Basel printer Froben. The title pages have a wood-block border which is a copy of a design by Hans Holbein the Younger made for Froben. It illustrates a children's triumphal procession above, and the story of Mucius Scaevola before Porsenna below. The wood cutter for the original block was Hans Herman, but it is not known who made this English copy. Hatfield house is the oldest seat of the Cecil family who produced England's first two prime ministers, to Elizabeth I and James I respectively.

ESTC S110238. STC 13083. Lowndes. II 906. Ames. 613, 614, 615

38. HEXHAM, Henry.

The second part of The principles, of the art militarie, practized in the warres of the Vnited Provinces.

London, [i.e. Delft : By Jan Pietersz. Waelpot] for Mr Robert Younge, 1638



£29,500

FIRST EDITION. folio. [iv], 18, 40. 19 engraved plates (17 double-page) all with fine contemporary outlining and colouring, some signed by Hondius. "A reissue, with cancel quire pi, of the edition with imprint: Printed at Delf, by Ian Pieters VValpote". ESTC. Roman letter, some Italic. Woodcut ornament on the t-p, woodcut initials and headpieces, typographical ornaments, engraved armorial bookplate of William Charles de Meuron, Earl Fitzwilliam, (1872-1943), various early shelf marks of pastedown and fly. . Light age yellowing, very minor spotting, t-p fractionally thumbled in lower corner, one plate with small closed tear in lower blank margin. A fine copy, crisp and clean with good margins, the plates with good impression in contemporary hand colouring, in contemporary vellum over thin boards, remains of label, small stain on lower cover.

Extremely rare first edition of this important military work, printed in Holland, one of two variants; this with the cancel title in English. This copy has the plates in fine contemporary hand colouring. Both editions are extremely rare. This variant is recorded in ESTC in three copies only, two at the Huntington Library and one at Harvard. The variant with the Dutch title page in recorded a unique copy, also at the Huntington. There is no copy of either in UK libraries. The work was reprinted in 1642 in England.



"Hexham's long military career began when he was fifteen or sixteen. He was born in the Netherlands to English parents in circa 1585 and first served with Vere at Ostend and remained with him until his departure for England in 1604. ... His three instruction manuals ... were a tour de force of English military literature and a veritable catalogue of the Dutch contributions to the transformation of warfare in the late sixteenth and early seventeenth centuries. .. Hexham was one of the most prolific soldier-authors of the early Stuart period and his contributions to English military literature are quite significant. His ties to Horace Vere and to many of the soldiers in the Vere circle is one more instance of the strong connections between England's military writers and the countries leading military figures." David R. Lawrence, *The Complete Soldier: Military Books and Military Culture in Early Stuart England*.

"A number of British writers were influenced by this 'Dutch-drill'. Most notably John Bingham in his work on *The Tactics of Aelian* (1616), John Crusoe's *Military Instructions for the Cavallrie* (1632) and *The Art of War, or Militarie Discourses* (1639) and Henry Hexham's *Principles of the Art Militarie* ... Hexham was Quartermaster to Colonel George Goring in the Dutch Wars (he became a royalist



general in the civil war) and his work is a recognition of Maurice's achievements. It outlines, again in great detail, the structure of an army and roles of the officers and key non-commissioned officers; provides extremely detailed accounts of musket and pike drills with excellent diagrams; includes details and rates of pay as well as the ransoms to be paid for officers and finally a section on military law and the punishments. The second section concentrates on the various battles fought during the Thirty Years' War, but provides little explanation of how those formations were fought. A final section covers the artillery and engineers. While Hexham does not consider combined operations per se, he includes a pivotal section on the inclusion of cavalry squadrons to support the first line infantry in which he describes placing 'Battallions of horse, interlaced, and placed betwixt the intervals, and distances of the Foote, as the ground necessity may require. For, if an Enemies Horse should be ranged betweene his Battallions of foote, it is needed then, that the other side should observe the same form likewise, and have horse to encounter horse, lest they should breake in upon the foote divisions.'" Nicolas Lipscombe, 'Combined Arms Tactics in the English Civil War'.

ESTC S1197323; STC 13264.4. Not in Cockle (1642 edn. only).

K188



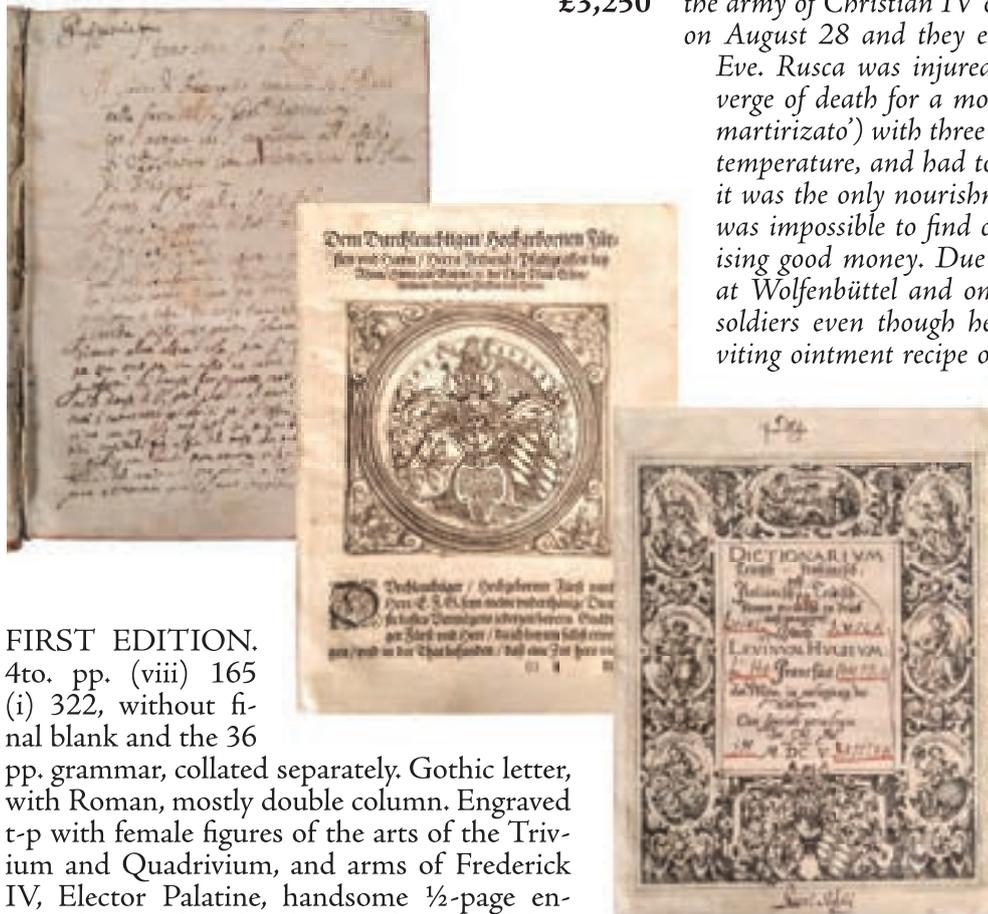
MS. ACCOUNT OF THE SIEGE OF
WOLFENBÜTTEL

39. HULSIUS, Levinus.

*Dictionarium Teutsch-Italiänisch, und Italiä-
nisch-Teutsch*

Frankfurt am Main, Levinus Hulsius, 1605

£3,250



FIRST EDITION.

4to. pp. (viii) 165
(i) 322, without final blank and the 36

pp. grammar, collated separately. Gothic letter, with Roman, mostly double column. Engraved t-p with female figures of the arts of the Trivium and Quadrivium, and arms of Frederick IV, Elector Palatine, handsome ½-page engraved arms of Frederick IV within roundel on first leaf, decorated woodcut initials and ornaments. Varying browning (poor quality paper), minor ink spots in a few places, small oil stain to blank margins of few ll., small ink burn affecting word on first Q2, small clean tear to outer blank margin of first Q3, small worm trail to lower or outer blank margin of couple of gatherings, few ll. lightly dampstained. A good, well-used copy in contemporary vellum over boards, lacking rear fep, traces of ties, yapp fore-edge, spine and extremities rubbed, one band cracked, a.e.r.

Slightly later annotations of German words and their translations to front and rear pastedowns, Italian account of siege of Wolfenbüttel by Luigi Rusca (1627), contemporary recipe for medicament and slightly later ex-libris of Count Giovanni Battista Albani to fsep, contemporary inscription highlighted in red 'Io Luigi Rusca l'ho compro in Basilea', 'Pirro Melzo' and 'Pirri Meltii' on t-p, indistinct German inscription and 'Pirro Melzo' to X4, occasional notes in text.

This copy was purchased in Basle by Luigi Rusca (fl. first half of the C17), a poet from Como. His compositions were influenced by the Renaissance pastoral tradition; his 'Pastor Infido', printed in Como in 1622, was deemed 'for stylistic elegance not inferior to [Guarini's] "Pastor fido"' ('Il rusco', 7). The long inscription on the fep, written by Rusca in 1627, provides an account of the reconquest of Wolfenbüttel during the Thirty Years' War. He writes that on August 15 he was travelling on the boat of General Pappenheim heading towards Wolfenbüttel, the fortified city of the Duke of Brandenburg then occupied by the army of Christian IV of Denmark. The siege started on August 28 and they entered the city on Christmas Eve. Rusca was injured on January 1, being on the verge of death for a month; he was 'martyrized' ('fui martirizzato') with three blood-lettings to treat his high temperature, and had to live on beer for eight days as it was the only nourishment he managed to retain. It was impossible to find chicken or veal even by promising good money. Due to his health he was first left at Wolfenbüttel and only later sent for by his fellow soldiers even though he was still unwell. The uninviting ointment recipe on the fep may therefore relate

to his illness: olive oil, jasmine, oats, a drop of urine, rat's blood and willow leaves. His full account of the siege, not including his later illness, was published in the same year, in Como, as 'Historia di Luigi Rusca dell'assedio della fortissima città di Volfenbutel', dedicated to Cardinal Borromeo. Rusca would have made good use of his dictionary during the military expedition—an important linguistic instrument, here in the scarce first edition, and one of several, in-

cluding some for French, produced by Levinus Hulsius. Born in Belgium, Hulsius (1546-1606) settled in Nuremberg in the late 1580s, became a notary, one of the earliest traders in mathematical-astronomical instruments, and, from 1596, also a writer and publisher of scientific books, dictionaries and geographical works such as a Latin and German edition of Sir Walter Raleigh's 'Description of Guiana'. This dictionary included a short grammatical introduction to Italian and German, here removed—probably by Rusca as it would have been of less practical use—and two sections (German into Italian and Italian into German) with words commonly used in everyday conversation. Of great use to Rusca would have been the dozen kinds of fevers listed ('erratic', 'daily', 'tertian', etc.) in Italian, with their German translation, and specific military terms like 'soldiers in a garrison'.

Not in BL STC Ger. C17 or Graesse. R. Rusca, Il rusco ouero dell' historia della famiglia Rusca (Torino, 1677).

FROM YALE'S FIRST GRADUATE

40. JOHN, Saint, DIEU, Lodewijk, ed.

Gelyānā dhe-Yūḥannān Ḳaddishā. Id est, Apocalypsis Sancti Johannis.

Leiden, ex typographia Elzeviriana, 1627

£4,500

Small 4to. pp. (xx) 211 (i). Syriac, Hebrew, Greek and Roman letter, quadruple columns. Woodcut architectural t-p, title in red and black, printer's device to verso of last, woodcut initials. T-p and fore-edge a bit dusty, slight browning or light marginal spotting, light waterstain to upper outer blank corner, heavier to last five gatherings, fore-edge of last two ll. slightly frayed. A perfectly acceptable copy in contemporary English calf, double blind ruled, crude reback c1900, modern eps, a bit rubbed. C18 ownership inscription of Nathaniel Chauncey and E[lizur] Goodrich to t-p, occasional C18 marginalia (probably in same hand) in English, Latin and Hebrew.

A fascinating witness to the theological and academic culture of C17 New England. Printed in Leiden in 1627, this copy was brought to England and bound there, not long afterwards. It was in the rich theological library of Rev. Nathaniel Chauncey, graduate of Harvard in 1661, and pastor at Hatfield, CT. It is present in the ms. inventory of his library (Beinecke, GEN MSS 488, fol. 2r), dating c.1679-81, as 'Scaliger's Apocalypsis,' with its purchase price of 1s. After his death in 1685, Nathaniel's namesake son was raised by his uncle, Israel Chauncey, who received access to his late brother's library as a reward. Israel educated the young Nathaniel and helped establish Yale College (Mathews, 'Descendants,' 436). This copy passed to Nathaniel, who, in 1702, became the first graduate at Yale College, before becoming the first pastor of Durham's Congregational church in 1718. He died there in 1756, and was succeeded (probably including his library) in 1755 or 1756, by Rev. Elizur Goodrich (Rubin, 'Perishing Heathens,' x), himself a Yale graduate, whose name appears on the t-p (though we have not been able to ascertain the hand), just below Nathaniel's.



Remarkable copy of the editio princeps of the Apocalypse in Syriac—a 'very careful, conscientious and scholarly' edition, still in use (Hall, 'Syriac Apocalypse,' 134). It was edited by the Dutch minister and important orientalist Lodewijk (or Louis) de Dieu (1590-1642) from a ms. bequeathed by Joseph Scaliger to the library of the University of Leiden. The 'Apocalypse' did not form part of the Syriac New Testament in any of its versions (Peshitto, Harklensian, Jerusalem or Curetonian). This edition features, in four columns, the Syriac text, the text transliterated into Hebrew (with vocalization), a Latin translation of the Syriac and the customary Greek text (Hall, 'Syriac Apocalypse,' 134-35). The learned, early English-speaking annotator of this copy—Nathaniel Chauncey Sr?—was familiar with Syriac and Hebrew and underlined the editor's identification of the copyist in Scaliger's ms. He also added a note on the Emperor Nero, mentioned on p. 1, and remarked on the Hebrew translation of the letters to the Seven Congregations.

Willems 289; Coppingen 1310. B.J. Mathews, *Descendants of Gov. Thomas Welles of Connecticut* (Wethersfield, 2013), I, 436; J.H. Rubin, *Perishing Heathens* (Lincoln, 2017); I.H. Hall, 'The Syriac Apocalypse,' *Journal of the Society of Biblical Literature and Exegesis* 2 (1882), 134-51.

L3463

41. LACTANTIUS

De divinis institutionibus libri septem...Item Tertulliani Apologeticus adversus gentes.

Venice, Octavianus Scotus, 1494 [with]

OROSIUS

Historiae adversus paganos

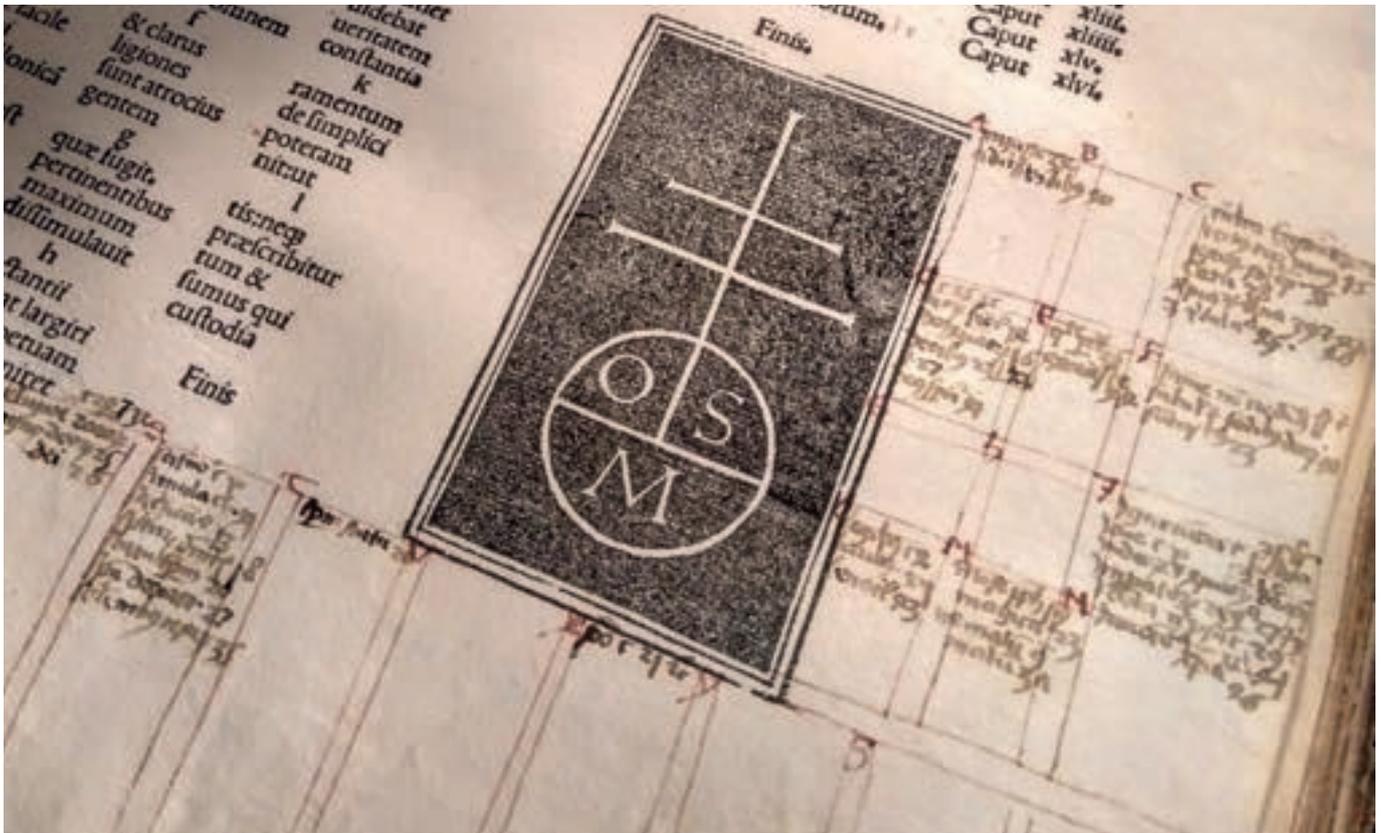
Venice, Octavianus Scotus, 1483

Sold

Folio. 2 works in 1, ff. 90, 78 unnumbered ll., a8 b-m6 n4. Roman letter. Orosius, illuminated first initial in gold, blue, red and green, and others rubricated in red and blue, Lactantius with woodcut decorated initials and printer's device to last leaf of first. Edges dusty, a little mainly marginal finger soiling or spotting, 1: scattered worm holes to lower outer corner of first 3 ll. affecting couple of letters, slight age yellowing, 2: few ll. slightly browned, small worm holes to outer blank margin of last gathering. Very good, well-margined copies in contemporary south German calf over wooden boards, traces of two clasps, lacking centre- and cornerpieces, double blind ruled to a panel design, upper cover: outer border with blind stamped hearts pierced by arrow within lozenges, centre panel with rolls of tendrils, and thistles within lozenges, lower cover: outer border with blind stamped floral tendrils, Virgin and Child within roundel (EBDB w000090, K019) stamped to corners, centre panel with cross-hatching in blind and same stamp of Virgin with Child, raised bands, covers and spine worn, small loss at head and foot, traces of later paper label, 'Lactantius' tooled in blind to upper cover, spine lined with C15 (Italian?) ms. (Jacobus à Varazze's *Legenda aurea*). C19 bookplates and library stamp to front pastedown and C19 bibliographical information to rear, extensive contemporary Latin marginalia in red in German hands c.1500, authors' names inked to upper edge.



Extensively annotated copies of Lactantius's 'Opera' (with Tertullian's 'Apologeticus') and Orosius's 'Historiae'—three milestones of early Christian theology and historiography. On the first leaf of the second work is a contemporary inscription with instructions to the binder, that the books by Orosius should be bound in half leather for plain reading, without ornaments. Half leather was requested by owners with budget constraints; that Orosius is now bound with a later work, in full leather formerly with brass decorations (and with a lavishly gilt initial), indicates it was shortly acquired by a wealthier owner. It was actually bound at the Augustinian monastery in Nuremberg (as shown by the Mary-with-Child stamp, EBDB w000090, K019), which boasted the most active bindery in the city in 1464-1526 as well as its own printing press. At the turn of the C16, the Augustinian monastery was a thriving humanist hub, hosting personalities like Regiomontanus, Beheim, Schedel, Pickheimer and Scheurl (Kunzelmann, 'Geschichte', III, 275), none of whose hands appear to correspond to that of the annotator in this copy, although Schedel also annotated in red. This was likely part of the monastic library, nearly a quarter of whose books had been printed in Venice (Kyriss, 'Nürnberger Klostereinbände', 57); or it may have belonged to a scholar with links to the monastery, even to one of the higher-ranking monks or priors—e.g., Lupf, Pesler or Mantel—who, since the turn of the C16, had been chosen among former university students or lecturers in humanis-



tic studies (Machilek, 'Klosterhumanismus', 40-41). The annotations were made by a scholar, probably for lectures, as suggested by the 'ars memoriae' diagrams on the last leaf of the Lactantius—a table with cells marked alphabetically, each with keywords and leaf number (e.g., 'P' has 'prophets' and 'poets', 'I' has 'Iove and others [deities]' and 'idola'). The scholar had a remarkable interest in 'Christian humanist' readings and a critique of pagan cults. He was especially keen on the first three books of Lactantius's (c.250-325AD) *Institutiones divinae* which discussed the typological wisdom of the ancients and their insights or errors concerning the Christian god before the coming of Christ. He glossed passages on theological interpretations of prophets (e.g., sybils), poets (e.g., Ovid, Virgil, Orpheus, Hesiodus), deities (e.g., Apollo, Jove, Juno) or semi-divine figures (e.g., Hercules, Romulus). He annotated passages concerning ancient theories on the philosophical value of poetic invention ('figmenta poetarum') and history, e.g., Plato's interpretation of myth and Euhemerus's view of classical gods as worthy humans who achieved posthumous veneration. Further glosses were made to passages on the theological and moral wisdom of the ancients in relation to Christian theology. Similarly, the annotations to Tertullian's (155-240AD) *Apologeticus*, a defence of Christianity against pagan cults like Gnosticism, focus on sacrifices, the worship of 'idola', 'simulacra', the nature of Christ and the devil, the kingdom of God, the Roman religion, and the '[mythical] fables and horrendous filthiness of the [ancient] gods'.

Orosius's (375-418AD) *Historiae adversus paganos* was a providentialist world history showing the beneficial effects of Christianity on civilisation. The annotator was interested in the famous initial geographical description of the world, as well as in the development of world history from the 'vengeance of the Deluge' (glossed as 'iusta') down to the Assyrians, Babylonians, Persians, Greeks, Egyptians, Romans, the Christian persecutions, ending with Constantine's reign, with excursion into mythical history (e.g., the Amazons) and symbolic events like plagues and earthquakes.

A remarkable, fascinating witness to the circulation of humanist scholarship in late medieval northern Europe, on the eve of the Reformation.

I) Not in BMC XV.

II) BMC XV, p. 278. Brunet IV, 237 (mentioned); Graesse VI, 51: 'the second counterfeit' of Hermann Levilap's 1475 edition, with revised verse before the registrum. E. Kyriß, *Nürnberg Kloistereinbände der Jahre 1433 bis 1525* (Erlagen, 1940); A. Kunzelmann, *Geschichte der Deutschen Augustiner-Eremiten* (Wurzburg, 1972), vol. 3; F. Machilek, 'Klosterhumanismus in Nürnberg um 1500', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 64 (1977), 10-45; J.H. Overfield, *Humanism and Scholasticism in Late Medieval Germany* (Princeton, 1984).

42. LEO AFRICANUS [AL-HASSAM BID MAHAMMAD AL-WAZZAN AL ZAYGATI]

A geographical historie of Africa, written in Arabicke and Italian by John Leo a More, ... Translated and collected by John Pory

London, [Printed by Eliot's Court Press] impensis Georg. Bishop, 1600

£25,000

FIRST EDITION thus. Folio, pp. [viii], 60; 420. [pi] , a-e , A-O , Q-2N . Double page engraved map. Roman letter some Italic. Woodcut printer's device on title, historiated and floriated woodcut initials, typographical ornaments, "Liber Thomas Smith. pre. 5S-6D- Anno Salutis 1623" at head of second leaf. Title page and verso of last a little dusty, minor marginal soiling at edges of first few leaves, quires A and M a little shorter, rare marginal stain or spot. A very good copy, the map in good dark impression, in handsome contemporary calf, covers bordered with a triple blind rule, spine with blind hatched raised bands, blind ruled in compartments, well rebacked and laid down, holes for ties, a.e.r.

The important first edition in English, translated by John Pory, of this seminal classic of African topography and ethnography. Leo Africanus was an early C16 traveller who recorded in great detail the life of many remote North African kingdoms. He was born in Granada but in the 1490s his family moved to Fez in Morocco where Leo ultimately entered the service of the Sultan who sent him on commercial and diplomatic missions across northern and western Africa. In 1518 he was returning by sea from Istanbul and was captured, perhaps by Knights of Malta, who took him to Rome. There, under the patronage of Pope Leo IX he composed the present description of Africa, first published in Italian in 1550. It was a bestseller, put Leo at the centre of Roman intellectual life and remained one of Europe's principal sources of knowledge of the Arab-African world for the next 400 years. "It was translated into English in 1600 by John Pory. Pory's letter 'To the Reader' tells the fascinating story of Leo's life – a tale of complex interaction between Europe and Africa, Islam and Christianity ... This book was important in that it was written by a Moorish man and well regarded by scholars. However Pory is aware that some readers at this time might distrust the writings of a 'More' and a 'Mahumetan' (or Muslim), and he reassures them of Leo's sophistication: his 'Parentage, Witte, Education,





Learning, Emploiments, Travels, and his conversion to Christi-
anitie.” (BL). It is very probable that Shakespeare was influenced
by this work in his portrayal of Othello. “Pory’s account of Leo’s
marvellous escape from ‘so manie thousands of imminent dangers’
might remind us of Othello’s tale of ‘hair-breadth escapes i’ th’
immanent deadly breach’. Like Leo, Othello tells of being ‘sold to
slavery’ and we later learn that Othello was also a former Muslim,
now baptised as a Christian. In his description of African people,
Leo takes pains to give a balanced perspective, though it seems
nonetheless stereotyped and prejudiced. Celebrating their ‘vertues’;
he says Africans are ‘Most honest people ... destitute of fraud and
guile. But ‘no nation in the world is so subject to jealousy’ (p. 40).
In the unpleasant description of their ‘vices’, he says they are ‘very
proud and high-minded, and woonderfully addicted unto wrath’.
They are also ‘so credulous that they beleeve matters impossible
which are told to them’ (p. 41) and promiscuous in wooing ‘divers
maides’ before settling on a wife (pp.41–42). It is hard not see
these qualities reflected in Shakespeare’s Othello, at least as Iago
describes him. Exploiting the stereotypes that define the Moor in
Venice, Iago talks of the ‘free and open nature’ that makes Othello
think ‘men honest’ when they only ‘seem so’. He tells Roderigo he
suspects ‘the lusty Moor’ of sleeping with Emilia, and plans to ‘put
him into jealousy so strong’ that his anger will cloud his judgement.
Pory’s English translation (1600) was printed in the same year
as the Moroccan ambassador’s visit to London to negotiate a mil-
itary alliance between English and African forces, with the hope

of conquering Spain. In his letter to Sir Robert Cecil, Elizabeth I’s secretary, Pory exploits this opportunity to market
the book as particularly current, saying ‘At this time especially I thought [it] would prove the more acceptable.’ (BL).

ESTC S108481. STC 15481. Luborsky & Ingram. Engl. illustrated books, 1536-1603, 15481. Sabin, 40047.

K178



PHILOSOPHY AND COMPUTATION

43. LLULL, Ramon.

Ars magna generalis et ultima.

[Lyon,], Simon Vincent, [1517]

£13,500

Small 4to. ff. (iv) 124. Gothic letter, t-p and another in red and black, double column. T-p with woodcut printer’s device (Sts Peter and Paul holding Holy Shroud, Apostles to corners) and woodcut border with grotesques, 3 half-page and 4 smaller woodcut astronomical diagrams (one with original volvelles), smaller woodcut printer’s device to last, decorated initials. Some lower margins waterstained, slight browning in places, very minor marginal foxing. A good copy in contemporary limp vellum, C15 ms. used as spine lining (a breviarium?), outer edges of covers a little chewed, C19 casemarks to fly.

A good copy of the third edition of this important philosophical work, printed in the trademark ele-

gant style of Simon Vincent's Lyonnaise workshop. Born in the Kingdom of Majorca, Llull (or Raymond Lully or Raimundus Lullus, c.1232-c.1315) was a Franciscan tertiary, philosopher, and author of numerous works on theology, philosophy, astronomy and computation in Catalan, Latin and Arabic. 'Ars magna' was his scholarly masterpiece, completed in its final, simplified form in 1308. It illustrated a method ('art') of universal knowledge which brought together logic and metaphysics in order to determine the attributes of God. As a summary of the principles shared by all kinds of science, spanning the four elements and the cosmos, it could be applied to any question, though it was intended especially for religious debates employed to convert Muslims to Christianity. The tables and diagrams were instruments, Llull explains, 'through which solutions could be investigated...using coherent principles, to avoiding contradictions'. Organized in 1680 combinations of letters standing for simple general principles of God's essence (e.g., B for 'bonitas', H for 'virtus'), these schemas subdivided propositions into their basic components creating 'mechanical combinations of concepts' and 'a perfect artificial language' which, once constructed, was 'totally independent from the individual human mind' (Rossi, 'Studi', 247). After an introduction to the method, the rest of the work examined some of those combinations and how even the nature of geometrical figures could be connected to them. 'Lull regarded [his method] as a divine inspiration and thus infallible but certainly capable of being improved' (Tomash & Williams L142). This system of knowledge based on the permutations of a small quantity of basic elements inspired Leibniz's 'De Arte Combinatoria' (1666), a new form of logical calculus. An elegant, somewhat uncommon edition of this immensely influential philosophical work.

Tomash & Williams L142; BM STC Fr., p. 292; Brunet III, 1233. Not in Duveen or Ferguson. P. Rossi, 'Studi sul lullismo e sull'arte della memoria nel Rinascimento', Rivista critica di storia della filosofia 13 (1958), 243-79.

L3201

44. LLWYD, Humphrey

The breuiary of Britayne. Together with the geographically description of the same.

London, By Richard Iohnes, 1573

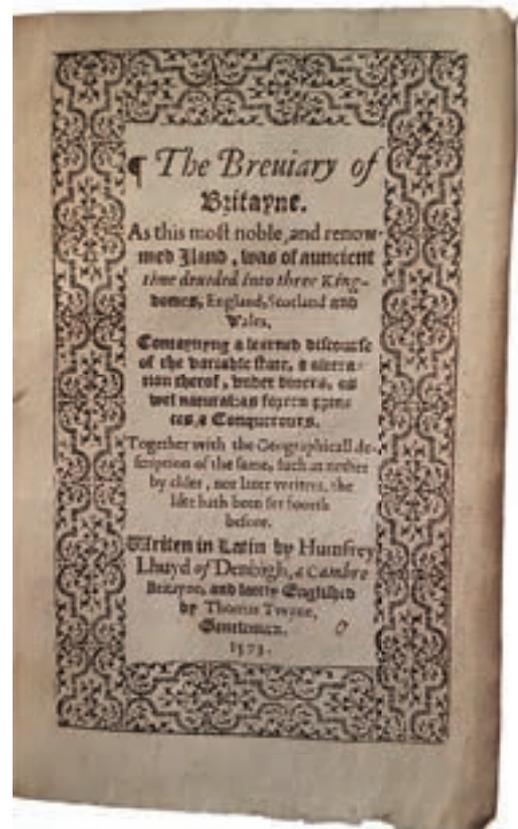
£9,500

FIRST EDITION thus. 8vo. ff. [xxii], 96 leaves. A 2^{*2} [par.] [par.]* B-N . Black, Italic and Roman letter. Title within typographical border, grotesque woodcut initials and tail-pieces, typographical ornaments, armorial bookplate of Albert Ehrman on pastedown, his library stamp with monogram A. E. on rear pastedown, bookplate of Fox Pointe collection on rear f.ep. Very light age yellowing. A fine copy, crisp and clean with good margins, a few deckle edges, in handsome early 19th century vellum, covers bordered with a gilt scrolled rule, fleurons gilt to corners, central arabesque gilt, red morocco label gilt lettered on spine, very slightly soiled.

First English translation of a historical, linguistic and topographical tour of Britain, originally sent by the dying author to the famous geographer-mathematician Abraham Ortelius of Antwerp, that he might "Take therefore, this last remembrance of thy Humfrey, and for ever Adieu" (Llwyd's dedication). The Latin text (Adams L 1378) was published in Cologne in 1572.

Llwyd (1527-1568), geographer, astrologer, antiquary and M.P. for Denbigh, was the private physician to Henry Fitzalan, 12th Earl Arundel, a book-collector whose library, much of which is now in the British Library, contained not only many of Cranmer's library books but also arguably the finest geography collection of Elizabethan times, to whose assembly Llwyd lent his expertise, along with his friend John Leland. Llwyd also numbered amongst his friends Elisabeth I's astrologer Dr. John Dee. "His original Latin text was described by Lowndes (IV, 1377) as an 'excellent work,' much followed by Camden." (Nicholson).

Twyne (1543-1613), physician, master of Canterbury free school, and another friend of Dee, made this translation with a full index. He includes a list of authors cited and, at the end, a list of 'Certayne Welsh, or rather true British woordes, conuerted into Latin by the Author, & now translated into English.' "Llwyd] wrote the





Commentarioli Britannicae descriptionis fragmentum, a short historical and geographical description of Britain which he dispatched to Ortelius on 3 August 1568; it was published in Cologne in 1572 and is dedicated to Ortelius. It was translated by Thomas Twyne under the title *The Breviary of Britayne* and published in 1573. It was the first attempt to compile a chorographia of Britain as a whole. Central themes of Llwyd's work are his defence of Geoffrey of Monmouth (particularly countering the attacks of Polydore Vergil), and his belief in the integrity of the early British church." (DNB). "For Humphrey Llwyd, writing in or before 1568, the Welsh are 'the very true Britaynes by birth', a nation which, according to Geoffrey of Monmouth, could trace its descent back through Arthur to Britain's founding father Brutus, grandson of the Trojan warrior, Aeneas. Llwyd writes that his Welsh contemporaries had inherited the warlike spirit of their Trojan ancestors and were themselves 'most valiant in warlike affayres', a Welsh myth of origin that persisted into the seventeenth century and found echo even among writers, like Camden, otherwise sceptical Galfridian lore." Stewart Mottram 'Ruin and Reformation in Spenser, Shakespeare, and Marvell.' A fine copy of this rare work from the library of Albert Ehrman, distinguished collector and generous benefactor whose collection was partly presented to the Cambridge University Library in 1978 and now forms the so-called "Broxbourne Collection" (after the village of Broxbourne, Hertfordshire, where Ehrman lived); the rest of the library was sold at auction (Sotheby, Parke, Bernet & Co., 14 Nov. 1977-8).

See 'The Broxbourne Library', *BLR* 10 (1979), 78-80. Nicolas Barker, 'Albert Ehrman', *Book Collector*, 19 (1970), 455-64; 'News and comments', *Book Collector*, 27 (1978), 83-7, 552-3; John Bidwell, 'Albert Ehrman', in *Grolier 2000: A Further Grolier Club Biographical Retrospective in Celebration of the Millennium* (New York, 2000), 84-7.

ESTC S108126. STC, 16636. Lowndes IV 1377

L3000

FIRST 'TESTINA' PRINTING – LARGE PAPER COPY IN A BISHOP'S ARMORIAL BINDING

45. MACHIAVELLI, Niccolò

Opere diverse in cinque parti

[Switzerland, n.p.], 1550 [1610-19?]

£3,750



FIRST EDITION thus. 4to. 2 vols, 3 parts to first, 2 to second, separate t-ps to each, pp. (iv) 441 (i), (viii) 140; 14, 364 (ii), 185 (xix), (iv) 189 (i). Italic letter, with Roman. Woodcut author's portrait to t-ps, 12 woodcut diagrams of army manoeuvres on the battlefield, 1 double-page bird's-eye view of an army camp, decorated initials and ornaments. Vol. 1: small light damp stain to lower edges, occasionally frayed, few ll. slightly browned, paper flaw to one outer blank corner, vol. 2: t-p and last gathering a bit thumbed. A fine, clean, large paper copy in C17 French polished calf, rebaked in straight-grained morocco, double gilt ruled, gilt arms of Léonor d'Estampes de Valençay to covers, raised bands, spine double gilt ruled into six compartments, gilt corner- and centrepieces to each, gilt lettered, worn at corners. Chatsworth bookplate to front pastedowns.

First edition of the complete works of Machiavelli and a fine, large paper copy of the 'Testina' edition of Machiavelli's works—one of the most mysterious imprints of these Renaissance masterpieces. Niccolò Machiavelli (1469-1527) was an Italian historian, writer, diplomat and politician who served for many years as senior official for the Republic of Florence until 1512, when the Medici regained

power and he was first imprisoned and then exiled. His most famous work, the 'Principe', composed in 1513 and unpublished in Italy until 1532, was so controversial for the alleged ruthlessness the author advocated in ambitious princes that 'Machiavellian' became synonym with realpolitik and reason of state. The nickname 'Testina' used for this edition comes from the t-p vignette—Machiavelli's bust—first used in Comin da Trino's edition of 1541. It features Machiavelli's historical, political and literary works, in 5 parts: 'Historie Fiorentine', 'Il principe' and its related texts, 'Discorsi', 'Arte della Guerra' and 'Asino d'oro', with 'La Mandragola' and 'Clitia'. Five 'Testina' imprints were issued in total, all bearing the date 1550. In 'Serie di testi' (1839), Gamba classified them from 1 to 5, this copy being an instance of imprint n.5; Gerber renamed this imprint 'A', giving it chronological and qualitative priority. For typographical and bibliographic reasons, all have been attributed to Geneva printing presses in the years 1620-60, except for 'A' which was produced in surrounding areas (Gerber, 'Mutual Relations I', 172). 'A' was probably printed in 1610-19—certainly after 1588, when the edition of 'Asino d'oro' on which this text is based was published, and before 1619, as one of the copies bears a bookplate of de Thou who died in that year (Gerber, 'Mutual Relations II', 193). This imprint (n.5 or 'A') 'obtained greater renown and enjoyed it longer than any other, for down to 1782 all following editions of these writings were based on it exclusively, the Accademia della Crusca made it the standard text of the author and its influence has not yet ceased to be felt'; this is 'the only one among the five that can have any sort of value for the constitution of the text' (Gerber, 'Mutual Relations I', 172).



Léonor d'Estampes de Valençay (1589-1651) was abbot of Bourgueil, bishop of Chartres (1620-41), archbishop of Rheims and conseiller du Roi (1642)—an ally of Richelieu in the assemblies of the clergy and a major figure in the French Counter-Reformation. At Chartres he promoted diocesan reforms based on the doctrine of St Charles Borromeo, as well as reforms of the regular clergy and the introduction of new orders (Sauzet, 'Les visites pastorales', 28-29). His renowned library was sold in 1653, and is preserved in part at the BnF.

L3144

WONDERFUL ANATOMICAL ILLUSTRATIONS

46. MANSUR BIN MUHAMMAD BIN AHMAD BIN YUSUF BIN FAQIR ILYAS.

Al-Tashrih bi'l-Taswir [a treatise on human anatomy], illuminated manuscript in Farsi on fine polished paper

Timurid Persia, probably Shiraz, likely first half of fifteenth century

£54,000

4to, 243 by 159mm., 23 leaves, text divided into three separate sections, apparently complete, text in single column throughout, 24 lines fine black nasta'liq with headings in red, opening of first section with rectangular panel above the text containing the blessing 'Bismillah al-Rahman al-Rahim' in large gold thuluth script set against a backdrop of spiralling vines, 5 full-page anatomical illustrations, each with red, blue and green additions, text-panels ruled in blue and gold, occasional

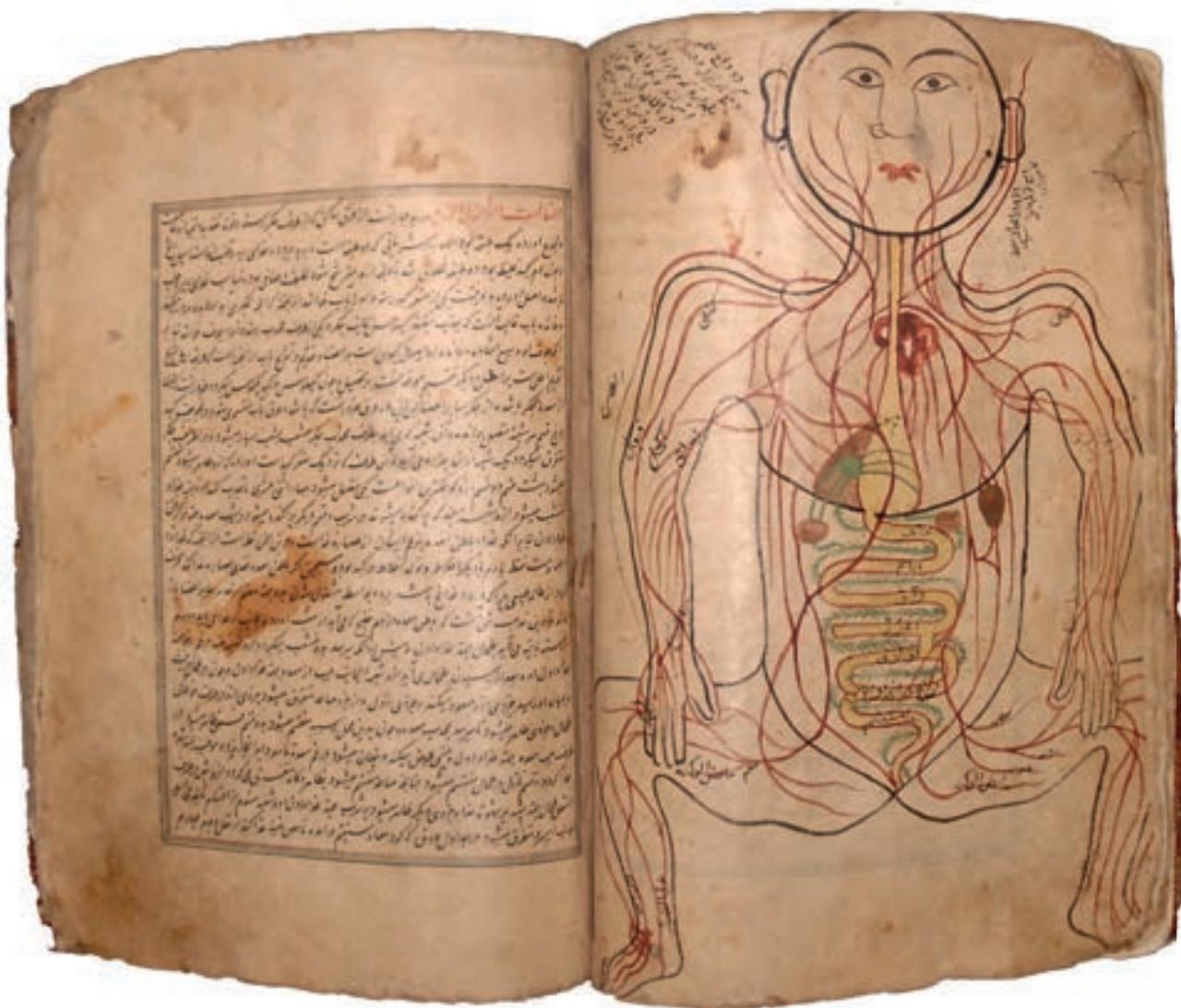


scattered smudges or faint soiling, outer edges of leaves chipped with slight loss in places (not affecting text), some edges repaired, a few eighteenth-century inscriptions to recto of first leaf and verso of final leaf, bound in seventeenth century limp leather, painted gold or bronze, spine and edges strengthened, a little rubbed.

Mansur bin Muhammad bin Ahmad bin Yusuf bin Faqir Ilyas, known simply as Mansur bin Ilyas, was a Persian physician from Shiraz known to have compiled a number of notable scientific treatises, including the *Kifaya-i Mansuri* (a treatise on medicine). The present text, also known as the *Tashrih-i Mansuri*, is his most important work, the earliest known text to include a coloured atlas of the human body in the Arabic world. The text was first commissioned by Fars politician and Muzazzarid ruler Zayn al-Abdin and is formed of six (or sometimes seven) independent sections including: an introduction followed by chapters relating to muscular, arterial, osseous and nervous systems, an appendix on the formation of the foetus and key compound organs. Most of these sections include an illustration depicting the full length of the human body in relation to these physical systems, the rarest of which is that depicting the foetus (present in this copy). This is a particularly important section of the work because contrary to popular opinion among both contemporary and pre-eminent physicians, Mansur bin Ilyas was of the opinion that the heart was the first compound organ to form in a foetus, and not the brain. This particular chapter of the text explains this theory and cites related arguments made by Aristotle, Hippocrates, Abu Bakr al-Razi and Hippocrates among others.

This is a notably early example of the text. Though the definitive dates of the author's life are unknown, he is thought to have flourished in the late fourteenth and early fifteenth centuries: and the style of illumination and script present in this copy strongly suggest it was produced in the first half of the fifteenth century. Thus the present manuscript could well have been copied only a few decades after the author's death, and likely produced in a similar region in central Persia, quite possibly in Shiraz where the author himself flourished. The large gilt illuminated heading at the opening of the text together with the style of scribal nasta'liq and paper quality all indicate a date of production in the first half of the fifteenth century. Despite the wide margins present, there are very few marginal annotations to the codex. This indicates that the manuscript was probably used by a practising doctor or physician as a reference work instead of use by a scholar in the field of medicine. The very light weight and soft binding also strongly suggest that the manuscript was designed to be carried by a doctor going about his practice. It would take up little space and be very easy to pack. The use of gold and illumination indicate that the manuscript may well have been commissioned for a physician of the royal Timurid courts.

L3346



PRACTICAL NAVIGATION

47. MEDINA, Pietro de.

L'arte del Navegar

Venice, Aurelio Pinzi for Giovanni Battista Pedersen, 1554

£15,750

FIRST EDITION thus, 4to. ff. (xii), 137, (i). Text in Roman, headlines and calendar in Italic, a little Gothic, large woodcut on title page depicting different vessels navigating the sea, repeated on C1r, full-page woodcut map of the Atlantic and adjacent continents on leaf E1r, 8 other full page illustrations at the beginning of each section, depicting the earth, sun, moon and a wind chart, large historiated and smaller floriated initials, several text illustrations including diagrams (seasonal locations of the sun, etc.) and tables, small world map at the head of books 3 and 8. Some light scattered damp-staining and mainly marginal spotting throughout, title page a little dusty, light marking in places, very tiny wormholes to blank corner in central gatherings. A good copy in contemporary limp vellum, somewhat soiled and worn, slight worming, in folding box.



Rare first edition of the first Italian translation of this practical manual of navigation, the first to provide reliable instruction on the navigation of American waters, originally published in 1545 in Spanish in Valladolid. The translation was made by Fra' Vincenzo Paletino from Curzola (c.1508-1571), a prominent figure in the history of Spanish cartography (see R. Gallo, 'Fra Vincenzo Paletino e la sua carta della Spagna', in 'Accademia Nazionale dei Lincei', 1947, pp. 159-67). The work contains a full-page map of the Atlantic depicting ships on routes between Spain and the New World (Burden, 14). The woodcuts are reduced copies of the cuts of the first edition. The full-page map includes Florida, the mouth of the Mississippi and the area around the gulf of St. Lawrence.

The information in the "Arte del Navegar" was based on the first-hand accounts of pilots using the Indies trade route. It remained the standard navigation guide for this route until the 17th century. Pedro de Medina (1493-1567) was a maker of nautical instruments and a cartographer who also worked for the Casa de Contratación in Seville, the agency in charge of Spanish colonial exploration and trade. He might have been one of Cortés's captains at some point, and his treatise was written specifically for the education of pilots in the Casa, making it a very clear and practical text with many illustrations and explanations of various instruments and their use. Medina dedicated it to Prince Philip of Spain, later King Philip II of Spain, lamenting the fact that so many sailors were ignorant of the art of navigation. As the great transoceanic voyages began, from the end of the XV century onward, the problem of accurate measurement of longitude at sea, on long voyages out of sight of land, became crucial. Medina's work provided an overview of existing knowledge on the subject and set out theoretical and methodological principles pioneering attempts to solve the longitude problem in the Atlantic Ocean. The two dedicatory letters, to Philip of Spain from the author, and to Stefano Tiepolo, Procurator of Venice, from the translator cosmographer Fra' Vincenzo Paletino point out the fundamental role played by navigation in the Spanish discovery of new lands, resources (precious minerals, stones and spices) and peoples, as well as in the mission of Christian conversion. It makes it clear that navigation is a dangerous art and must follow specific rules and methods based on arithmetic, geometry and cosmography. Medina particularly stresses the importance of instruments such as the astrolabe to measure the curvature of the earth, and the compass, made of iron, to determine wind direction, useful on high sea.



The work is divided into 8 chapters: 1) earth and its composition (sky, elements and movements of planets, position in the Universe); 2) seas and

ancient art of navigation; 3) winds, names and related techniques of navigation; knowledge of meridians based on the calculation of the rhumb lines to establish ships' location; 4) sun and its positions, shadows; 5) distance from different places to the poles; 6) compass, making, use and repair; 7) moon phases; 8) length of the year and of the days in different places.

Rare. BM STC It. 431; Adams M 1025; Palau 159679; Burden 14; Alden 554/39; Harvard/Mortimer-Italian 300; Sabin 47346. Brunet mentions earlier editions only.

L2414

JAPANESE ILLUSTRATED MEDICAL SCROLLS

48. MEIDŌ ZU (MEITANG TU)

A set of four acupuncture and moxibustion charts

Japan, Bushu Toshima, dated Kanbun 2 (1662), Edo Period

£27,500

Four large woodblock printed acupuncture and moxibustion charts known as a Meidō zu, printed on paper in sumi ink with hand-painted details in colour, each entitled at the top: 'Fukujin Meidō no zu' (Front view of the Illuminated hall), 'Sokujin Meidō no zu' (Side view of the Illuminated hall), 'Gyojin Meidō no zu' (Rear view of the Illuminated hall) and 'Jinshin goz no zu', (the picture of five human organs). Text in Min-cho kanji (Chinese Ming Dynasty script) and depicting figures with locations of acupuncture points (keiketsu) and 'qi' channels running through the human body. The last scroll showing a half-length figure with a diagram of internal organs (goz) bears the date, Kanbun Mizunoe tora (Kanbun, year of the tiger), in early summer, at Bushu (Musashi Province) Toshima. Each print, approximately 860 x 270 mm, is backed on pale brown and blue paper and mounted as a hanging scroll with lacquer scroll-ends, each scroll approximately 1340 x 320 mm, with a fitted wooden box.

The title of the prints, Meidō (Illuminated hall), is derived from the name of the building in which the ancient Chinese Emperors conducted rituals and ceremonies related to cosmology. Here, the human body is the Meido, and a microcosm of the external world, the model and the image of the universe are depicted within it. In the illustration of three views of the figure, there are twelve main 'qi' energy channels (meridians) handcoloured in red, yellow, white, black, and blue, representing Fire, Earth, Metal, Water and Wood, based on the traditional Chinese philosophy of 'Wu Xing' (Five elements / phases of the universe). The meridians

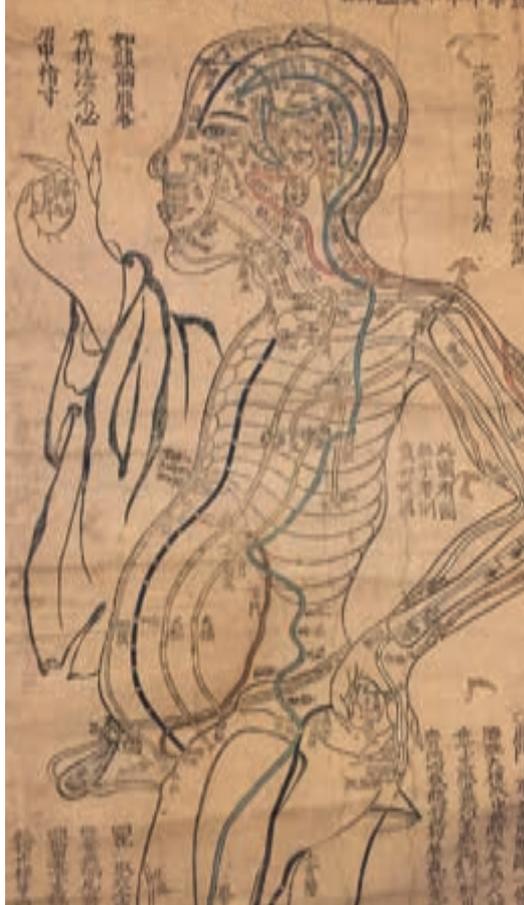
and five phases combine and interact in a profound and complex manner. The invisible meridians run through the body, each corresponding to a particular organ, forming an intricate network of three hundred and forty-nine acu-



moxa points, suggestive of constellations in the night sky. The scrolls indicate the location of the acupuncture points and how deep the needle should go, as well as where to and not to apply moxibustion herbs to release or withhold energy.

The classical Chinese text would not have been comprehensible to ordinary Japanese so these were designed for scholars. There was no public medical college in Japan at that time and many practising physicians also doubled as teachers, running small private medical schools alongside their practices. Hanging scrolls would have been eminently suited for both purposes. It was believed that acupuncture and moxibustion were introduced to Japan in the 5th century by the Korean immigrants. However, it was not incorporated into mainstream teaching until the 17th century when a large number of medical/philosophy books were imported from China, and many highly skilled Chinese physicians sought sanctuary in Japan following the fall of the Ming dynasty.

During the Edo period (1603 – 1868), Chinese philosophy and literature also flourished in Japan, and neo-Confucianism (Shushigaku) became the official doctrine for the ruling samurai government. From the evidence of these charts, Chinese medicines and Confucianism were likely taught side by side as they share the same roots – the belief that the function of the ‘qi’ energy in the human body should be maintained in harmony and balance with the external world. Many Confucian scholars in the Edo period became medical doctors, adapting their knowledge and skills to the profession as they were able to study medical text books written in Chinese. As the urban population grew, so did the demand for physicians, and Chinese medicine was now taught at private schools or homes. The charts such as these could well have been hung on the wall of the schools or at the doctors’ practices.



The Meido chart was modeled on a life-size bronze man with all the meridians and acu-moxa points drawn on the figure created in the Song dynasty (960 – 1279) in China, and therefore the charts are also called Meid d jin zu (Illuminated hall, bronze figures). Large printed figures such as these were used since the Ming dynasty (1368 – 1644).

The scrolls are the Japanese version of the Ming dynasty ‘Mingtang tu’ with additional information, and are one of the earliest examples of Japanese single-sheet woodblock prints showing sophisticated printing skills, with meticulous details and vigorous lines, which subsequently evolved into early ukiyo-e (picture of floating world) prints in the late 17th century.

From the collection of Jean Blondelet, the greatest French collector of rare medical books of the 20th century.

M. Mayanagi ‘Ryukoku daigaku wakan kichoseki kaidai’ (Introduction to the rear oriental books at the Ryukoku University, Kyoto 1997)K. Nakamura ‘Meridians map and model theory’ (Meiji University of Oriental Medicine, 1997)H. Yasui ‘History of Japanese acupuncture and Moxibustian’ (Japan institute of TCM research, 2010).

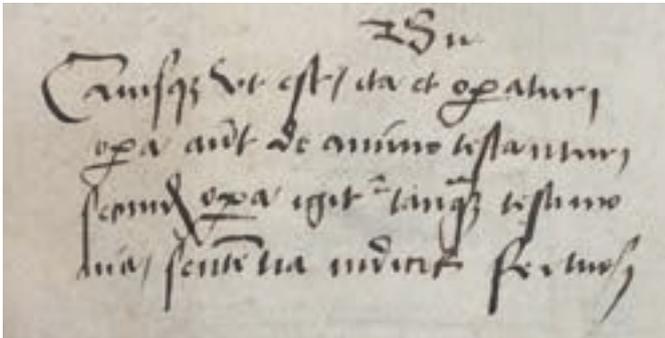
CONTEMPORARY BINDING AND ANNOTATIONS

49. MELANCHTHON, Philip.

Loci communes theologici

Augsburg, [H. Steiner], 1536

£2,250



8vo. 176 unnumbered leaves, a-y8. Italic letter, little Greek. T-p within woodcut border with grotesques, decorated initials. Outer lower corner of t-p torn just touching border, light water stain to few lower or upper blank margins, lower margin of last 10 ll. chewed. A very good copy bound in two vellum ms. leaves, upper cover: Old Testament excerpt (Job 6:8-11) from C13 (English?) bible, lower: excerpt from C15 (Netherlandish?) ms. of St Bonaventure's rule, former a bit soiled. Contemporary partly erased ex-libris 'liber engelberti holstein ouerhoff' to t-p, contemporary

Latin inscriptions from Augustine's *De gratia et libero arbitrio* to verso of t-p and moral passage with stoic motto to verso of last, occasional contemporary annotations including transcriptions and translations from the Greek.

A handsomely bound copy of an enlarged edition of this influential theological work. Philip Melanchthon (1497-1560) was a major Reformed theologian with outstanding linguistic skills. After studying theology and biblical exegesis, he was awarded the Greek professorship at Wittenberg, upon the advice of Luther, with whom he collaborated in the following years on documents including the Augsburg Confession.

First published in 1521 and reprinted and revised numerous times in his lifetime, 'Loci' was devised to circulate the new Reformed ideas to a wider audience, in the form of simple statements—a format later borrowed by Calvin. It features sections on fundamental tenets, including sin and predestination. The early owner (and probably the annotator) of this copy was probably Engelbertus Holstein (fl.1550s-1572), called Overhof, whose name appears in a charter dated 1551 from Bredevort near Aalten, in the Netherlands (Gelders Archief, 0481/306). At service of the Lord of Bredevort, in 1572, during the Dutch revolt, he was probably in the Calvinist army during the ransacking of local monasteries (Brink, 'Een geuzerie', 198). He was interested in major Reformed questions including faith, free will, salvation by good works (hence the Augustinian quotation copied at the beginning), the number of sacraments and their meaning, penance, the dominion of the Church and customs. He often translated Melanchthon's Greek phrases into Latin, and highlighted passages, for instance, on man's inherent corruption from original sin, hence the impossibility to satisfy the requirements of divine law, and that free will requires the assistance of the Holy Spirit. He also reflected on the meaning of 'justification', faith and grace. In 'Loci', Melanchthon 'wished to show that reformed theology taught the whole Gospel, and did not just exaggerate a part of it', so as to refute Catholic critics (Cameron, 'Philipp Melanchthon', 718). This all-embracing work was therefore suitable reading for educated new reformed believers like our annotator.



Since 1535, a year after the English Act of Supremacy, the work had borne a dedication to Henry VIII, for his interest in the Gospel and the arts. This edition retained the dedication in the year of Anne Boleyn's execution and 'Loci' remained 'a crucial work at a crucial point in the English Reformation', probably capable of softening Henry VIII's previously harsh attitude towards the Lutherans (Schofield, 'Philip Melanchthon').

Only Illinois copy recorded in the US. Not in BM STC Ger., Brunet, Graesse or Adams. J. Schofield, Philip Melanchthon and the English Reformation (London, 2006); E. Cameron, 'Philipp Melanchthon: Image and Substance', *Journal of Ecclesiastical History* 4 (1997), 705-22; J.N.B. van den Brink, 'Een Geuzerie te Bredevoort in 1572', *Nederlands archief voor kerkgeschiedenis* 27 (1934-35), 193-204.

L3184

50. MEXIA, Pedro

The Imperiall historie, or the lives of the Emperours, from Iulius Caesar...

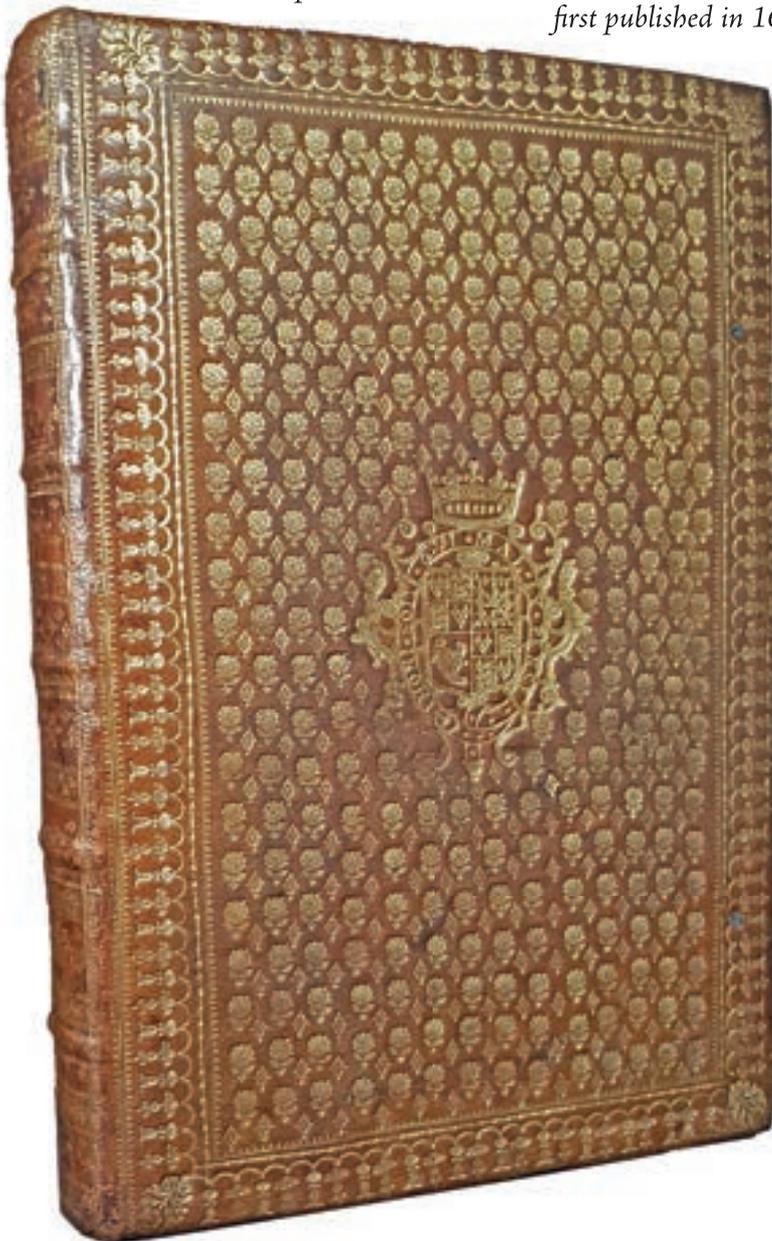
London, Matthew Lownes, 1623

£13,500

FIRST EDITION thus. Folio. [xii], 867, [i]. A-4C, 4D . Roman letter, some Italic. Engraved title with figure of 'Germanie' above, Roman Emperor to left and German Emperor to right (Jonson, Anon 27), large historiated and smaller floriated initials, woodcut head and tail-pieces, typographical ornaments, '1713' ms. with shelf mark and price at head of pastedown, engraved bookplate of Maurice Burrus at side, his purchase label 'Maggs 1936' on rear fly. Light age yellowing, some minor mostly marginal spotting, closed tear expertly restored on title. A very good copy in stunning contemporary olive morocco for Charles I, covers gilt ruled to a panel design, outer dentelle border of repeated small gilt tools, large fleurons to corners, central panel with an all over semée of alternate rose and lozenge tools, arms of Charles I gilt stamped at centres, spine with gilt tooled raised bands, gilt ruled in compartments with gilt ruled and gilt scrolled 'false bands' at centre of each compartment, richly gilt with small tools in each half compartment, edges gilt ruled, remains of blue silk ties.

A stunning copy of this work, the second edition of the English translation by Traheron of Mexia's 'Historia imperial y cesárea,' enlarged by the historian Edward Grimstone, in a remarkable Royal binding for Charles I. This work was printed the same year as Charles' trip to Spain for the 'Spanish match.' "The other English-Spanish translation published in this annus mirabilis was an edition of Pedro de Mexia's The Imperiall Historie, first published in 1604, with additional material written by the Sergeant

at arms Edward Grimstone and dedicated to Lionel Cranfield the Lord High Treasurer." Alexander Samson 'The Spanish Match: Prince Charles's Journey to Madrid, 1623'. The superb binding is similar in style and structure to one in the BL shelfmark c18c4, also with a dentelle border with an all over semi of small tools around the arms of Charles I. It is the work of the highest quality using the finest materials. It was most probably made for Charles' library, and not just for one of the Royal chapels. It is hardly a coincidence that this work was published the year of Charles I's trip to Spain for the 'Spanish Match,' and the combination of this work in this binding would suggest a presentation copy to Charles, probably from Grimstone. "One of the later royal historians appointed in the age of Charles V, Mexia shared with his predecessor the distinction of writing a text that was popular both in Spain and abroad. Eight Castilian editions of his Historia Imperial y Cesarea were printed between 1545 and 1665 in Seville, Madrid, Basel and Antwerp. The Italian translation by Ludovico Dolce was even more successful. Between 1558 and 1688 at least seventeen Italian editions were printed in Venice, some of which included the lives of Charles V, Maximilian II, and Ferdinand. A German translation was printed in Basel in 1564, and two English translations by William Traheron and Edward Grimstone were published in London in 1604 and 1623, respectively. In total, at least twenty-eight editions were printed in the sixteenth and seventeenth centuries, making it the most successful of the Spanish Imperial histories after that of Guevara. It surpassed Guevara, however, in the influence and reputation that it



enjoyed in Spain, where it was considered a fundamental work by the educated class in the later half of the sixteenth century. Viewed as free of lies and exaggerations of chivalric literature, the *Historia Imperial* was considered by some contemporaries to be the first general work of humanist history written in Castilian.” Thomas James Dandeleet. ‘The Renaissance of Empire in Early Modern Europe.’ “Grimeston wrote a number of ‘continuations’ to large scholarly works including two editions of the *Historie of France* .. and his translation of Pedro Mexia’s *The Imperiall Historie* (1623) whose continuation had some topical overlap with Grimeston’s continuation for the third edition of the *History* (1621)”. Anders Ingram. ‘English Literature on the Ottoman Turks in the sixteenth and seventeenth centuries’.

ESTC S114709. STC 17852. Lowndes 1541. Alden 623/82

L3056

UNRECORDED IN THE US

51. MISSAL, USE OF SARUM

Missale ad vsum ecclesie Sarisburiensis. M.D.liiij.

[Rouen], Richardi hamillonis, in edibus honesti viri Roberti valentini, M. D. liiii. [i.e. 1555]

£9,750



4to. ff. [viii], cxxxvi, lxiii, lv, [i]. [maltese cross] , a-r , A-G , ²A-G . [lacking a1] Gothic letter, in red and black, double column, 47 lines. Valentin’s fine woodcut device of two unicorns on title and verso of last, woodcut musical notation, several column width woodcuts, one half page woodcut crucifixion, white on black criblé woodcut initials, ‘Jesus Mary and Joseph’ in contemporary hand on verso of last, bookplate of the Monastery of St. Michael at Belmont, Herefordshire on pastedown. Light age yellowing, title page dusty with small restoration on verso to lower blank margin, scattered single worm holes at blank gutter in first eight quires, some lower edges waterstained, minor soiling, worm trail in some blank gutters, cut a little close at fore-edge, side notes just touched in a few places, tear to lower outer corner of F7 with loss of a few words, marginal rust hole (from clasp nail) in last four leaves, single worm hole to text at last fifty odd leaves. A good copy, on crisp, thick paper, in contemporary dark calf over wooden boards, covers triple blind ruled to a panel design, middle panel filled with an acanthus leaf roll, (Oldham MW.d (8) 870), shield blind stamped at centres (not in Oldham), spine, rebacked with original spine laid down, remains of clasps and catches.

A extremely rare edition of the Sarum Missal, one of the last of its kind, and one of the very few examples of the missal printed during Mary I’s reign, in a contemporary London binding.

The Sarum (an abbreviation for ‘Sarisburium’, Salisbury) rite was the principal pre-Reformation rite of the English Catholic Church. Traditionally, it has been credited to Osmund, a Norman nobleman who arrived in England in 1078 and became the second Bishop of Salisbury. It now however seems more likely that Richard le Poore, dean and later Bishop of the diocese from 1217 to 1228 was responsible for its development. Sarum was by far the most important rite in England and Wales, far superseding those of York, Hereford, Bangor and Lincoln. A breviary contains the offices for the canonical hours, the daily prayers of the Catholic Church. All secular priests were obliged to read the prescribed passages from the breviary every day. It includes lessons and psalms for every day of the year but excludes the eucharistic office. Under Henry VIII additional emphasis was placed on the Sarum Rite in order to create a more uniform national liturgy, and local uses such as the Hereford and York Rites were discontinued. It was suppressed during the reign of Edward VI as the Protestant reformers under Cranmer replaced all liturgical works with the ‘Book of Common Prayer’, but restored by the Catholic Mary Tudor. This edition dates from a year after Mary’s accession to the throne. It is one of the last printings of the Rite as a living liturgy, before its final suppression at the beginning of Elizabeth I’s reign. “[on Mary’s accession], with Mary’s authorisation, Gardiner, of Winchester, celebrated for Edward VI a Latin requiem Mass according to Sarum use. In parish churches both Latin and English formularies were used simultaneously for some months. But in the autumn an Act repealed all the late enactments regarding the Pope and his religion. It was excepted that an English lesson

be read at Matins and Evensong on Sunday and holidays and that the English Litany of 1544 (it had been familiar in the vernacular primers current before Henry VIII's time) should remain in use. With this exception the country returned to the use of the old books. In effect these appear to have been mainly of Sarum use, which may then have come to be regarded as the national use of the Church of England as absolved by Cardinal Pole and reconciled to Rome." Stanley Morison 'English Prayer Books: An Introduction to the Literature of Christian Public Worship.'



Sarum Breviaries of this period are particularly rare as having been ordered defaced or destroyed by Edward VI in his injunction of 1549, they finally met their demise, after the brief respite of Mary's reign, when Elizabeth I, by Royal injunctions of 1559, reiterated the Edwardian decree that the Sarum books should be "utterly abolished, extinguished, and forbidden." They continued to be used in English Roman Catholic seminaries abroad until the Roman Breviary of 1568 and Roman Missal of 1570. The editions printed in Mary's reign were the last printings of the Sarum rite until the revival under Cardinal Newman and Pusey in the early nineteenth century, when the Sarum Breviary was translated into English. "The Sarum Missal, above all, was certainly in greater demand than any other single book in pre-Reformation England, for every mass-saying priest and every church or chapel in the land was obliged to own or share a copy for daily use....In a total of forty-eight editions of the Sarum Missal from 1501 to 1534 (the year when the final break with Rome was signaled by Henry VIII's Statute of Supremacy) twenty-six were printed in Paris, sixteen at Rouen, two at Antwerp, and only four in London.... After 1534, except for a brief reappearance in 1554-7 under Mary Tudor, when five editions were produced (two at Rouen, one in Paris, two in London), the Sarum Missal was printed no more. Existing copies seemed useless or even damnable, except to a clandestine few, their possession became dangerous to life or liberty, and nearly all were destroyed by fire, or neglect, or used as waste paper. In our time, when men value them again at last for their sanctity, or beauty, or as monuments of religious or printing history, or as bibliographical marvels, these missals are rare indeed." George D. Painter. 'Two Missals printed for Wynkyn de Worde.'

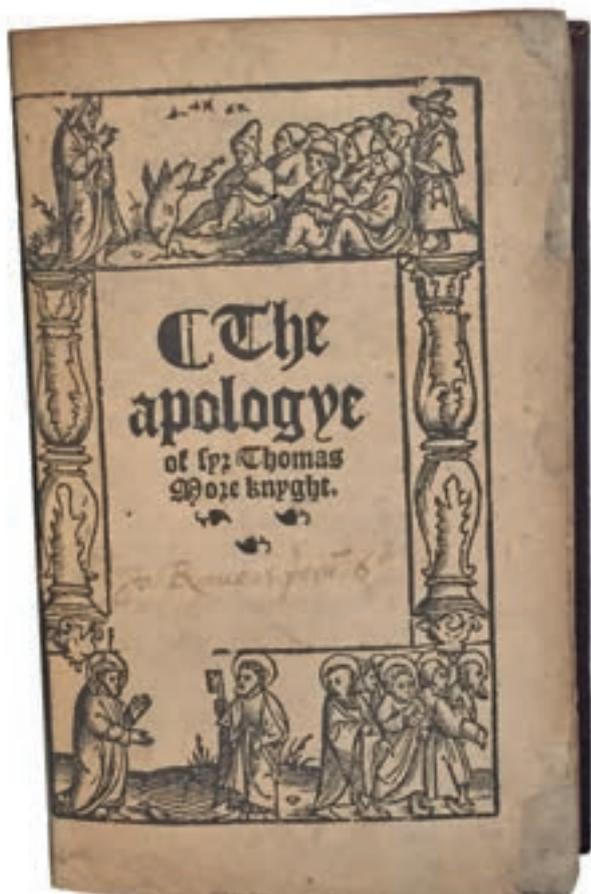
ESTC S125313 (No copies recorded in American libraries.) STC 16216. Weale-Bohatta 1452.

52. MORE, Thomas.

The apologye of syr Thomas More knyght

[London], Prynted by w. Rastell, 1533

£67,500



FIRST EDITION. 8vo. ff. 290, [vi]: A-X , a-z [et]², 2A-2X , ²2A-2H , last blank. Black letter in various sizes. Title within charming woodcut border (McKerrow & Fergusson 17), white on black woodcut initial, marginal annotations in an early hand, "Joh: Ravens pretium 6d." on title page, "The Library of Montague House on ff-ep verso, 'John Burns, August 1916' below, bookplate of H Bradley martin on pastedown, and Fox Pointe Collection opposite. Light age yellowing, t-p fractionally dusty, blank upper corners restored on first and last few leaves, the rare marginal mark or spot. A fine copy crisp and clean in handsome brown morocco antique circa 1900 by Zaehnsdorf, covers blind worked to a panel design with alternate blind scrolls at centers, spine with raised bands, ruled in compartments with blind tooling, a.e.g.

Exceptionally rare first edition of this most important late work by Thomas More in defence of his own actions and those of the clergy in general; a reply to Christopher Saint German's 'A treatise concernynge the division betwene the spirytualtie and temporaltie,' in which the author argued for the supremacy of the King and for the drastic limiting of church power. In religious matters Saint-German was a moderate reformer. In 1532 he issued, anonymously, his 'Diuisiō' which lays the blame for the troubles and divide in the country on the clergy. Early in 1533 More made a vigorous attack upon it in this 'Apology,' referring to the author as 'the pacifier.' This provoked a reply from

Saint-German entitled 'A Dialogue betwixte two Englishmen, whereof one was called Salem and the other Bizance,' and More retorted in the same year with his 'Debellacyon of Salem and Bizance,' which ended the controversy.

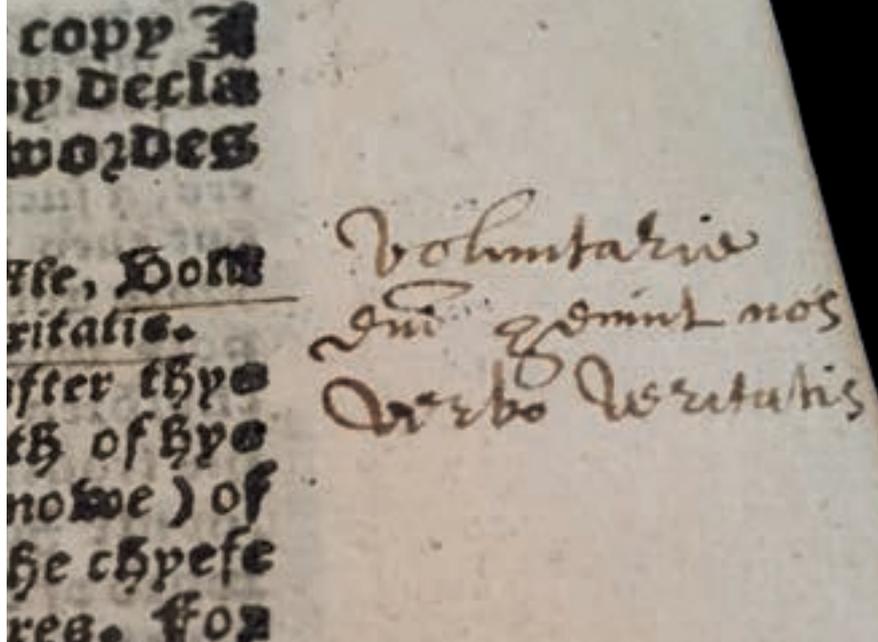
"By the early sixteenth century the rival claims of canon and common law had been a vexed question in England at least since the time of Thomas Becket. But to what had once been a simple struggle for power between the king and Church, there was added during the reign of Henry VIII a combination of two factors which considerably increased the complexity and the importance of this question, namely, the Protestant Revolt and Henry's desire to obtain a divorce from his wife, Catherine of Aragon. Saint-German was a prominent London lawyer whose services were occasionally employed by Henry VIII and Cromwell, but his desire for anonymity – he never signed any of his works – has blotted out much of his public career ... The Diuisions' two main points are that strife exists between the laity and the clergy and that this strife is owing to the pride and avarice of the latter. An interesting feature of the work, for which it was first drawn to More's attention, is that that these contentions were made in what appears to be a very mild and impartial spirit ... Looking more broadly at this controversy, we find that by the time More came to write against Saint-German – he had previously championed the cause of the Church against Luther, Burgenhagen, Tyndale, Barnes, Fish, and Frith – his main concern had become the extirpation of heresy in England. It seems that anything which worked towards this end he regarded as right, and anything which would not bring about this result he rejected as useless. For instance, his defence of 'ex officio' trials is put on a very practical basis indeed-if we did not have them says More we would have to release the reformer John Frith, who is now a prisoner in the Tower. In the same passage he defends imprisonment without charge by saying that if this could be done, and if accused persons were released on bond, heretics would never keep their bond but would escape (Apologye, pp. 100-101) ... If this seems harsh, it must be remembered his youth had premised the earthly happiness of his Utopians on discipline and order, in his later years saw the good order of Catholic England upset by what he regarded as the disorder-provoking doctrines of the reformers. Even more important, he saw the spread of a doctrine which he believed would deny its adherents not only earthly happiness, but also bliss in the world to come. He decided that England had to be kept Catholic at all costs and threw himself reso-

lutely into the battle against those attacking the Church. To this battle he devoted himself wholly, sacrificing leisure, ambition, and-in the end-life itself." Rainer Pineas, 'Sir Thomas More's Controversy with Christopher Saint-German'.

A very good copy of this exceptionally rare and important work by Thomas More.

Gibson 46. ESTC S112850. STC 18078. Not in Pforzheimer.

K177



FINELY ILLUSTRATED ASTRONOMY

53. MUSA BIN MUHAMMAD QAZI ZADEH AL-RUMI

Sharh al-Mulakhas fi'Ilm al-Hay'a (a commentary on the Compendium of Cosmology), decorated manuscript in Arabic on polished paper

Region of Samarkand, likely last decades of fifteenth century

Sold

12mo, 170 by 95mm., 86 leaves (including 4 contemporary flyleaves), complete, text in single column throughout, 19 lines delicate black nasta'liq, some overlining and headings in red, numerous diagrams throughout the text also in red, contemporary annotations to margins, catch-words throughout, some very faint water-staining to extremities, a few early ownership annotations and stamps to preliminary and penultimate leaves, including some quatrains of Persian poetry, early eighteenth-century russet morocco with flap, centrally placed medallions stamped in blind to covers and flap, also ruled in blind, some staining and light wear to extremities.

Musa bin Muhammad Qazi Zadeh al-Rumi (d.1436), known simply as Qazi Zadeh, was an Ottoman astronomer and mathematician based in Samarkand. Qazi Zadeh was a celebrated scholar in his field and is best known for the Zij'i Sultani, his collaborative work with fellow astronomer and Govenor of Samarkand Ulugh Beg (d. 1449). Their treatise is considered the first truly comprehensive stellar catalogue containing over 900 stars and is still considered an important treatise in the field of cosmology today. During his career Qazi Zadeh also became the directory of the Samarkan educational observatory, built under the direction and patronage of Ulugh Beg, which became the centre for astronomical research and education in the region.



The present text is a commentary on Mahmoud ibn Muhammad ibn Umar al-Jaghmini's influential astronomical text entitled *Al-Mulakhas fi'Ilm al-Haya* (Compendium of Cosmology) which was likely compiled in the early 13th century. Qazi Zadeh's treatise both acts as a summary and commentary of Jaghmini's text, dealing with the configuration of the celestial and territorial worlds combined (including the arrangement of Ptolemaic celestial orbs). These treatises are compiled in a simplified format to accommodate a wider scholarly community and thus explain cosmographic theo-



ries in basic elementary terms and target broad audiences. The approachable nature of this text meant it became particularly widespread, often copied alongside Jaghmini's text, and was even used as a curriculum for schools in Ottoman regions. This particular manuscript was probably copied for personal use by a scholarly student. Though there are wide margins throughout (for annotation) the text itself is miniscule and copied in a very tight format, an economic solution for self funding copyist. The contemporary marginalia and ownership seals are in keeping with the Eastern regions of Timurid Persia, not far from Samarkand, and probably copied only a few decades after the author's death.

L3203

CONTEMPORARY LOMBARD BINDING AND PROVENANCE

54. NICOLAUS DE AUSMO

Supplementum [summae pisanellae, et canones poenitentiales fratris Astensis]

Venice, Franciscus Renner, de Heilbron & Nicolaus de Frankfordia, 1474

Sold

Folio. 334 unnumbered and unsigned ll., a-h 10 i 8 k 10 l 8 m 8 n-z 10 A-K 10 L 12 , missing first and final blank. Gothic letter, double column. 4-, 2- and 1-line initials and paragraph headings supplied in red. Scattered marginal worm holes, small worm trails at some gutters, light water stain or spotting to some blank margins, heavier to few ll., marginal tear to two, 12 ll. strengthened at gutter, occasional ink or other smudges. A



good, wide-margined, unsophisticated copy, on thick, high-quality paper, in contemporary sheep over wooden boards, wanting clasps, triple blind ruled to a panel design, outer border with triple blind ruled round tools, inner with lozenge-shaped roll, centre panel with small stamped roundels with stars, cross-hatched design and small blind-stamped half-figures of the Pantocrator, raised bands, minor loss or scratches to covers, a few worm holes, joints and spine cracked. Passages from Tobit in a near contemporary hand and C17 inscription 'Dn. Christoph. Salas Catt' s Cur s' to ffep, contemporary inscription 'Moliat s can s' to lower blank margin of first leaf, occasional contemporary marginal annotations or manculae, near contemporary notes on the 1509 conquest of Rocchetta(?) and on events in the institutional life of the Disciplini's School of St Peter Martyr, c.1509-1518, modern bookplate to front pastedown.

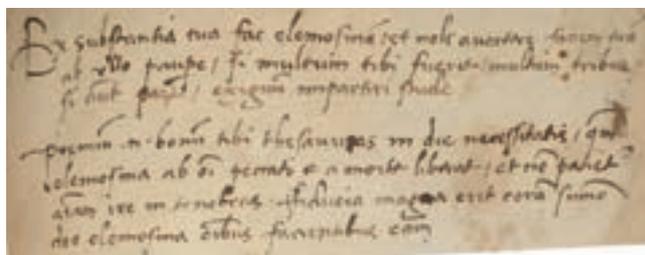
The handsome contemporary binding was probably produced in Lombardy, its design resembling Urb. lat. 419 at the Bib. Teresiana in Mantua. The extensive annotations shed light on the life of a congregation of Disciplini, probably from Bergamo or Brescia. The Disciplini (or Disciplina) were a popular lay movement devoted to penitence and agellation; established in the C13, they were especially successful in Lombardy and the area of Bergamo. By the C15, they had taken the shape of congregations or brotherhoods, with their own chapels, oratories and schools. The writer lists

the legacy bequeathed by his late mother, buried in the local congregation's chapel, dedicated to St Peter Martyr. She left 20 lire for the celebration of 5 masses per year for 10 years; these should also include two with the office of the saints (for which she paid extra) delivered by the priests Giovanni Antonio and Giuseppe. She also left 2 lire a year, for 10 years, to the school of the Disciplini of St Peter Martyr, for the celebration, by the abovementioned priests, of 5 masses for her soul, with the office of the saints, leaving some more for the use of their school. The bequest also included money to the church of St Nicholas from the sale of land near Borgo San Giacomo, after the death of the priests. A note dated 1518 specifies the sum the school of St Peter Martyr was receiving to take care of the saint's altar. A different contemporary hand noted the siege of Rocheta on 17 April 1509, two days after Louis XII left Milan at the head of his army, heading to Venice, during the war of the League of Cambrai.

A wide-margined, unsophisticated copy. This popular compendium for confessors, first printed in Venice in 1473, was written by the Franciscan preacher and canonist Nicolaus de Ausmo (or Niccolò da Osimo, d.1453). Organised alphabetically, 'Summa' is an enlarged, updated version of the manual written by the Pisan Dominican Bartolomeo de San Concordio (1260-1347), bringing together canon law and the ethics of 'cases of conscience'. Sections include the laws of the sacraments, abbots or abbesses, inheritance, alms and 'impedimenta', as well as topics like the legal status of lepers (e.g., can leprosy lead to the dissolution of marriage, whether a priest with leprosy can say the mass), gambling (e.g., what urges gamblers: the desire for gain, the desire to impoverish others, blasphemy, etc.) and 'maleficia'.

Goff N-60 ; BMC V, 192 ; HC 2153*; Proctor 4161.

L3367/2



55. NICOLAUS DE PLOVE [with] FERNÁNDEZ DE SANTAELLA, Rodrigo

Tractatus sacerdotalis de sacramentis [with] *Sacerdotalis instructio circa missam*.

Logroño, Arnao Guillén de Brocar, 1503

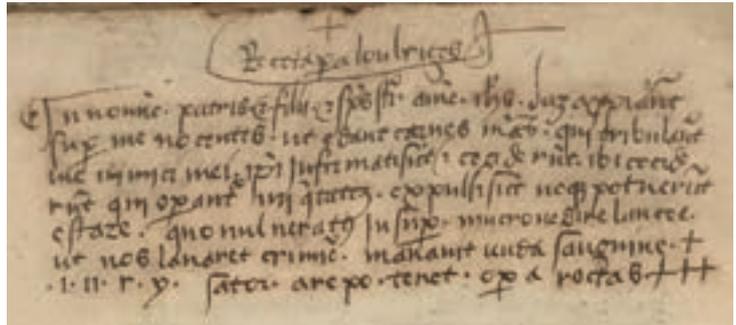
£7,500

4to. Two works in one, I) ff. 106 [92], II) 12 unnumbered ll., a8 b4. Woodcut vignettes of the crucifixion within typographic border to first t-p and without border to second and third, printer's device to last of both, decorated initials. Slight marginal dust-soiling or very light waterstaining, a good copy, on thick paper, in contemporary vellum, traces of ties. Inscription 'Permiss[us] anno 1634 F Philippe de Castro' to t-p and early inscription inked to last of first, occasional early Latin annotation, 7 line ms. to verso of last of second part, marca de fuego of the Augustinians of New Spain.

The provenance of this copy can be traced to the library of an Augustinian monastery in Mexico, the *marca de fuego* of which remains unidentified. The intriguing C16 annotation inked to the last leaf of 'Tractatus' is a pseudo-medical 'receta para lonbrices' (recipe against worms), with Latin verse from Psalms 25 and 35 and Leviticus 23 which mentions 'eating flesh', 'expulsion' and the 'cleansing of blood'. It concludes with the words 'sator arepo tenet opera rotas'—an enigmatic charm dating back to late antiquity. Augustinian friars were keen on the evangelisation of Hispanic and native missionaries, which included the knowledge of devotional and liturgical practice. Theological manuals like 'Tractatus' and 'Sacerdotalis instructio' were fundamental to educate clerics from such diverse backgrounds.



Nicolaus de Plove (or de Blony or de Plowe, fl. 1434-38) was a preacher in Plock at the service of the bishop of Posen. Printed ten times before 1499 and widely circulated in ms. form, his 'Tractatus', commissioned by the Bishop Stanislaus I, was one of the most successful C15 manuals for clerics ('Allgemeine Deutsche Biographie'). Rodrigo Fernández de Santaella (1444-1509) was doctor in theology, professor at colleges in Sevilla and Bologna and sometime at the service of cardinal Francesco Gonzaga. 'Sacerdotalis instructio' was one of several works he wrote for the instruction of clerics. In addition to customary topics like the meaning of sacraments, the recitation of the mass or the procedure for exorcism, these manuals included detailed instruction on basic devotional practice. For instance, the annotator of this copy highlighted passages on how to recite 'horae canonicae' (matins and vespers). Priests should pray for their community in 'honest places', not whilst minding pigs and cows in the fields, or lying in bed or sitting on the toilet; as far as singing techniques were concerned, they should remember that 'a voice without modulation is like that of a pig; one without devotion is like the voice of an ox'. In 1634, this copy was examined by the renowned Mexican Augustinian Inquisitor Fray Felipe de Castro and marked with a 'permissus' to certify its suitability.



I) Only Illinois and UPenn copies recorded in the US. Palau 229113. Not in BL STC Sp. II) No copies recorded in the US. BL STC Sp., p. 78; Palau 89735 (mentioned as a second edition).

L2903

56. NIFO, Augustino

Super Posteriora Aristotelis

Venice, Ottaviano Scoto, 1548

£1,750

Folio. Pp. (viii) 80. Roman letter, double column. Portrait vignette of author on title page, quasi-geometrical diagrams interspersed in text, printer's device on verso of last. Upper edge dusty in places, occasional water stains mostly to margins, a little yellowing. In contemporary binding, reused vellum from a C15 ms, title on upper cover, spine and lower edge. Autograph of Hieronimus Tattus on upper cover and tp. Vellum loss from lower cover, head of spine and a little from corners. Medieval Latin manuscript used as binding, stubs in miniscule and majuscule hand.

This rare posthumous edition by Renaissance philosopher Augustino Nifo (C1473-1538/45) demonstrates the scholar's knowledge of ancient philosophy. Nifo was born in Naples and studied philosophy at the University of Padua, where he developed his taste for Aristotelian thought. He undertook lectureships in Padua, Naples, Rome and Pisa, eventually gaining the favour of Pope Leo X. He debated the division between body and soul, and maintained that the soul is everlasting and indestructible, though bodies perish. He published a great many commentaries on the works of Aristotle, which were widely popular and underwent several reprints. The *Analytica Posteriora* is a text from Aristotle's *Organon* – the fourth of six works on logic which introduces his syllogistic method. This method utilises deductive reasoning to arrive at a conclusion based on two or more propositions. The aim was to produce accurate and true scientific knowledge, assuming the premises are truthful in themselves. Aristotle states that for this reason the examples must utilise principles which are already proven to be known or that can be demonstrated to be such. One could use a table – it is not possible to argue that a table is not a table. The fact of a table's existence is not an opinion. The method has to be undertaken in a linear as opposed to a circular fashion, therefore arriving at a new final conclusion. When the method proves that things are a certain way, it is deemed to be perfect. It denies the existence of opinion and knowledge simultaneously. Aristotle employs this methodology on different examples and concludes that both scientific knowing and intuition are only considered as universally 'true' where the latter is the originative source of scientific knowledge. Nifo takes this approach and critically analyses it by applying it to geometrical principles, as demonstrated in the extensive diagrams showing mathematical calculations with shapes of varying complexity.

Hieronimus Tattus was a philologist and erudite of whom scant information is recorded. He is known to have owned and corrected a manuscript of Pliny's *Natural History*, written by Hieronymus Baliocus of Novara in 1479 for Gian Matteo Bottigella of Pavia and his wife Bianca Visconti, later owned by Matteo Luigi Canonici (1727-1805) and bought in 1817 by the Bodleian Library, Oxford (now Canon. Class. lat. 295).

Not in BMSTC It. C16; Riccardi 113; This edition not in Cranz.

L



57. PRIVY COUNCIL

Instructions for Musters and Armes, and the use thereof

London, Bonham Norton and John Bill, 1623

£7,500

FIRST EDITION. ff. 8 (xix). Large 4to. Italic letter. Royal arms woodcut on title page, floriated ornament woodcut with 'A' (misbound from first leaf), 19 leaves of woodcuts depicting 43 musket and 32 pike positions, arranged four per leaf. Woodcuts window mounted on thick C19 paper. Minimal marginal foxing, very good copy in C19 half calf over marbled boards. Bibliographical manuscript annotations to ffeps, bookplate of Henry B.H. Beaufoy (1786-1851), F.R.S. on inner cover.

This rare work, one of only five copies in the UK, provides instructions for the correct techniques and layout of musters. Musters were a means to gather together and quantify the amount of armed battle-ready men in localised areas of England. As well as this, the work contains 19 exquisite leaves each of four plates demonstrating a variety of positions and techniques for handling muskets and pikes.

This book offers a fleeting insight into a time the army was undergoing immense change. By the end of the 17th century pikes had gone out of use in favour of bayonets and traditional muskets were being gradually replaced by weapons which were significantly more powerful and accurate. The intensely detailed instructions demonstrate the organisation and central control of the English army. Muskets were unruly and dangerous, necessitating a careful guide to handling gun powder and powerful weaponry. In Cockle (99): "An official publication, corresponding to our drill book. The instructions for the musket are confined to directions for the delivery of volleys, both in attacking and in retreating; for the manual exercise or 'postures' 'His Excellencies Booke' is named as the standard. The rest refers to the drill of Pikemen, and to the exercising and arming of the Infantry generally, and of the Cavalry, who are divided into Cuirassiers, and Harquebusiers and 'Dragons;' 'the two terms seeming interchangeable.'"

*Corresponding with textual commands are the numbered images with detailed descriptions written below designed to teach the reader about military discipline. Detailed guidelines teach the reader how to march, unshoulder, prepare, aim and shoot their muskets. Following on from this is a similar step by step guide demonstrating the correct usage of a pike. This publication "was a significant step toward bringing about the codification and standardization of militia training that had been debated since the Elizabethan period" (David Lawrence, *The complete soldier*, 2009, p. 136). The publishers, working on behalf of King James I, were the Privy Council of England. They advise the monarch on interdepartmental matters at select Privy Council Meetings.*

Henry Beaufoy, the previous owner, was a Member of Parliament from 1783 to 1795. Educated at Edinburgh University, Beaufoy went on to join the Royal Society as a Fellow prior to his stints as Member of Parliament for Minehead and Great Yarmouth. He consistently pressed for the repeal of the Test and Corporation Acts, which denied the civil rights of Roman Catholics and other non-conformists.

ESTC S117602; Cockle 99; Not in Lowndes. Four copies in the UK and only one in the US, at Harvard.



L3382/2

58. PIGNORIA, Lorenzo.

Vetustissimae tabulae Aeneae Sacris Aegyptiorum Simulachris coelatae accurata Explicatio.

Venice, G.A. Rampazetto & G. Franco, 1605

£5,250

FIRST EDITION. Large 8vo. pp. (xii) 43 (x) + 12 large folding engraved plates. Italic letter, little Roman. Superb engraved vignette with view of St Mark's Square to t-p, 12 large folding engraved plates with ancient inscriptions and hieroglyphs of the Mensa Isiaca, recto of five ll. filled with woodcuts of ancient seals, other small woodcut text illustrations, decorated initials. Slight yellowing, small light water stain to upper blank margin, and lower outer blank corner of few ll., one blank verso splashed with minimal see-through. A very good, fresh copy in mottled half calf over sprinkled paper boards c1700, raised bands, spine gilt, gilt label, a.e.r., a little rubbed. Modern bookplate to front pastedown, small pencilled casemark to t-p margin.

A very good, fresh copy of the first edition of this important, lavishly illustrated antiquarian work—with 12 superb folding tables by Enea Vico—by the antiquary and collector Lorenzo Pignoria (1571-1631). It is a study of the 'Mensa Isiaca', an elaborately decorated tablet of bronze, enamel and silver acquired by Cardinal Bembo after the sack of Rome of 1527 and later by the Gonzaga in Mantua. Though now believed to be of 1st-century Roman, not Egyptian, origin, it soon began to inspire the study of hieroglyphs and ancient Egyptian cults; Valeriano too mentioned it in his 'Hieroglyphica' and Athanasius Kircher wrote on it in 1652. Pignoria's work, the first scholarly study, 'has been considered by subsequent scholars as the most valuable, both for the author's purpose [not to interpret the tablet allegorically but using ancient sources] and for its historical information' (Leospo, 'Mensa Isiaca', 2). Pignoria was 'willing to hazard an interpretation of the table's symbols, but his identifications of individual figures were explicitly tentative, and he did not attempt to explain how they related to one another semantically' (Stolzenberg, 'Oegyptian', 46). The sources include Greek epigraphic inscriptions, ancient amulets and seals, many beautifully illustrated; the tablet is also superbly portrayed in the 12 large folding tables. These were originally produced by Vico in 1559, by commission of Torquato Bembo; Vico was granted a ten-year privilege to print them with the title 'Vetustissimae Tabulae Aeneae'. In 1600, Giovanni Franco had the plates copied and recut, and sold them as a collection of 12 prints, including the t-p. Copies of Pignoria's edition are recorded (and were probably bound) with a variable number of plates, from none to 12. With 12, this copy collates like Princeton, Bib. Apost. Vaticana (Cicognara) and Bib. Naz. Centrale (Rome). These lavishly illustrated copies were probably deluxe versions, produced by Franco with the addition of Vico's plates.

Cicognara 2544; Brunet IV, 651. E. Leospo, *La Mensa Isiaca di Torino* (Leiden, 1978); D. Stolzenberg, *Egyptian Oedipus* (Chicago, 2013).

L3451



59. PLATT, Sir Hugh.

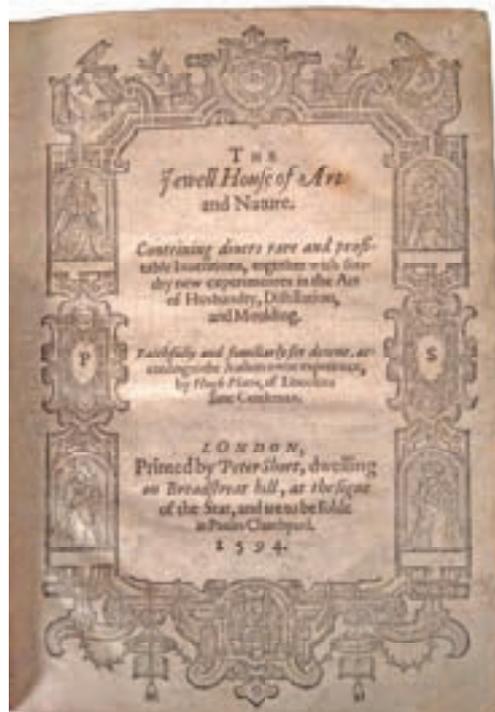
The Jewell House of Art and Nature.

London, Printed by Peter Short, 1594

£8,750



FIRST EDITION sm. 4to., 3 parts in 1. pp. (xvi) 96, 60, 76. Roman and italic letter, First title with-in decorative woodcut border, ladies in Elizabethan dress at sides, skeleton beneath (McKerrow and Ferguson 160), two woodcut sub-titles incorporating the royal arms (McKerrow and Ferguson 182), full-page arms of Earl of Essex on verso of t-p (fractionally trimmed at fore-edge), woodcut illustrations of furnaces, agricultural machinery, pumps, presses, devices for distillation and machines of his own invention in text, large historiated woodcut initials, typographical head and tail pieces, C19th autograph on fly, stamp of the 'Laws Agricultural Trust' on pastedown. Light age yellowing, t-p and verso of last fractionally dusty, some minor marginal spotting, the odd mark, small tear at lower blank margin of last two leaves. A good copy in slightly later polished sheep, covers bordered with double blind rule, rebacked, corners restored.



Rare first edition, charmingly illustrated, of this curious and fascinating 'Book of Secrets' dedicated to the Earl of Essex, containing an enormous diversity of practical advice on many subjects, a valuable contribution to the art of husbandry, with much material on domestic matters, including preserving fruit, distilling, cookery and cosmetics, by Sir Hugh Platt, "the most ingenious husbandman of the age he lived in." (Harte).

The work is a compendium of inventions and discoveries ranging from the easier writing of the ABC, to keeping oysters good for ten to twelve days, to "a pistol of two foot in length, to deliver a bullet point blanke at eight skore". Separate sections are devoted to the improvement of soil and manure, to better distillation, and to the art of gilding, while the final part has commercial hopes, being "an offer of certeine new inuentions, which the Author will bee ready to disclose uppon reasonable considerations, to such as shall be willing to entertain them, or to procure some priviledge for them".

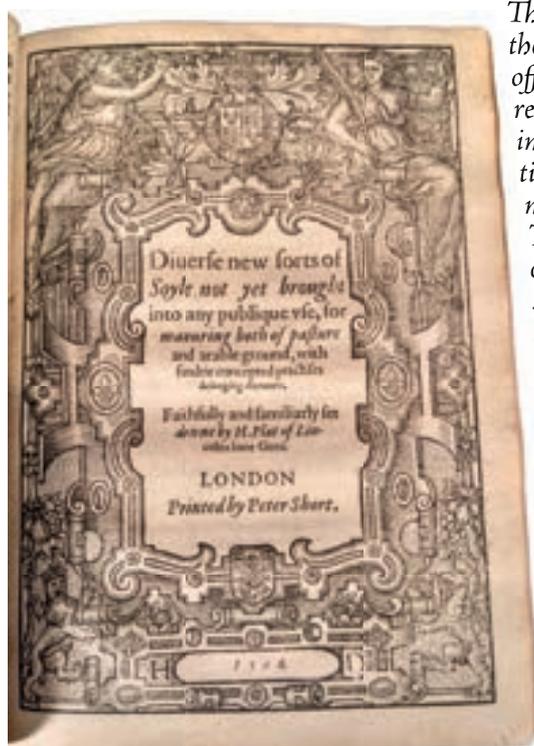
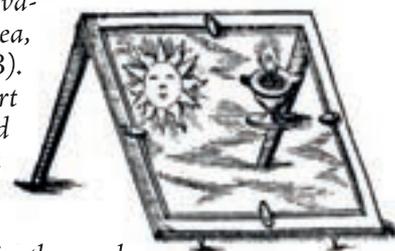
"The first part lists 103 experiments, ranging from the practical to the fantastic. These include recipes for preserving fruit, flowers, meat, and water, and for a tooth-cleaner; a cheap way to erect a small bridge without the need to place supports in the water; a chafing dish to keep food warm without coals; how to keep garments free from moths; how to dispose of wasps and rats; a cement for mending glasses; and how to know what cards your opponent is holding.

The second part deals with soils and manures, the third with distillations, the fourth with moulding and casting metals, and the fifth, entitled 'An offer of certain new inventions which the author proposes to disclose upon reasonable considerations', covers a diversity of topics such as the brewing of beer without hops, the preservation of food in hot weather and at sea, mnemonics, and fishing." (ODNB).

The second and most focused part of the work, which was reprinted shortly after this first edition in a separate pamphlet, concerns the treatment of soil and fertilizers.

"Almost all the theory contained in the work

is derived from Continental writers: some material is quoted from Franciscus Valetius' 'de sacra Philosophia', but Platt relies most heavily on the works of Bernard Palissy, a French potter. At the outset, Platt mentions Palissy's 'Discours admirables de la nature des eaux et fontaines' and proceeds to translate almost the whole of his 'des sels diverses' followed by more selective extracts from 'de la Marn.' Platt quotes with acknowledgement (and apparently with approval), telling us when he does not agree with the original author.... throughout his publishing career Platt put forward ideas to improve



military food and drink. The Jewell House of Art and Nature of 1594 contains detailed suggestions on keeping meat in brine and how to preserve water fresh at sea, as well as introducing his 'New Invention' of pasta as a victual for the navy." (Malcolm Thick, 'Sir Hugh Plat, the Search for Useful Knowledge in Early Modern London'). The work is of particular interest for its detailed recipes on food and drink, wines, spirits and distillations, and is also of tremendous social interest giving much insight into the preoccupations of Elizabethan households.

A good copy of this very rare and fascinating work.

ESTC S110434. STC 19991. Lowndes V 1879. Duveen 476 (1653 edition). Bitting 373 (1653 edition). Fussell p.15. Ferguson II 49. Westwood & Satchell 171. Luborsky & Ingram. Engl. illustrated books, 1536-1603, 1991. Not in Vicaire, Oberle or Simon.

K138

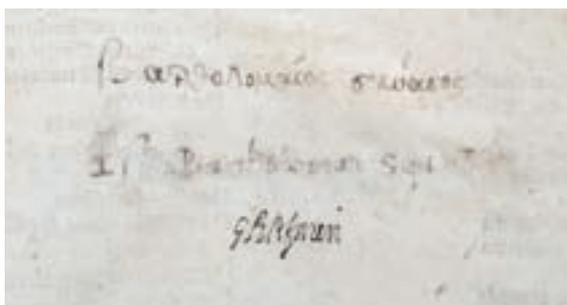
BARTOLOMEO SQUASSI'S COPY

60. POLLUX, Julius

Pollucis vocabularii Index in latinum traslatus. [Iouliou Polydeukous Onomastikon. Iulii Pollucis vocabularium]

Venice, Aldus, 1502

£12,500



EDITIO PRINCEPS. Folio. ff. (ix) 102 (i), unnumbered, AA a- n . Greek letter, occasional Roman, double column. T-p and verso of last a bit dust-soiled, traces of paper label to upper blank margin of t-p, first few ll. a little finger-soiled in margins, two tiny marginal worm holes, light water stain to upper edge of first and last gathering, small repair to half-title (i) not affecting text, occasional very slight marginal spotting, the odd mark. A very good copy, on high-quality thick paper, in C17 sprinkled goatskin, expertly rebacked, marbled endpapers, outer border with roll of palmettes in blind, inner gilt with same and gilt large fleurons to outer and inner corners,

occasional very minor loss, small creases or tiny worm holes to boards, lacking feps. Contemporary C16 ex-libris in Greek letters 'Bartolomaios Skiasos' to t-p (with Italian version 'Bartolomeo Squassi' rubbed) to t-p and i, C17 and C18 ex-libris and C19 library stamp (rubbed) to t-p, intermittent contemporary annotations.

Handsome copy of the 'editio princeps' of this important Greek dictionary, from the library of a Milanese humanist who funded, in the 1490s, the printing of Greek incunabula. Bartolomeo Squassi (or Squasso, fl. 1490-1510) was secretary of Lodovico Sforza, then regent for Gian Galeazzo, Duke of Milan. With the ducal secretaries Vincenzo Aliprandi and Bartolomeo Rozzone, he contributed to the printing expenses of the 'editio princeps' of Isocrates (Milan, 1493) and the Latin 'Erotemata' (Milan, 1494), prepared by the major Greek scholar Demetrios Chalcondylas. In the colophon of the 'Isocrates', as in the ex-libris in this copy, he appeared as . In 1494, Gian Galeazzo granted Squassi, Calchondylas, Aliprandi and Rozzone a ten-year privilege to print Greek and Latin works, which suggests that, like Calchondylas, 'they too had acquired an excellent reputation as scholars of the classics' (Calvi, 'Castello, 75).

The 'Onomastikon', composed by the Greek grammarian Ioulios Polydeukes (Julius Pollux) in the second century AD, is a lexicon of phrases and synonyms in Attic dialect. Divided by subject, it includes invaluable information on ancient customs, mythology, and everyday life, touching on themes as varied as oracles, poetry, horses, trees, and navigation. This edition is prefaced by two indexes, in Latin and Greek. Squassi used it for practical purposes as he annotated sections on specific subjects including gods' names, temples, the eyes, body parts, the arts, musical instruments, dance, singing, games and theatre. He wrote on the margins the names of the ancient authors thereby mentioned (especially Aristophanes, Isocrates, Herodotus, Homer, Xenophon and Plato) as well as interesting nouns or verbs, sometimes in different grammatical forms. A handsome Greek Aldine of bibliographical interest.

Renouard 49:4; Ahmanson-Murphy, 54; Brunet IV, 785; BM STC It., p.531. F. Calvi, *Il Castello Visconteo-Sforzesco nella storia di Milano* (1894).

L3391/b

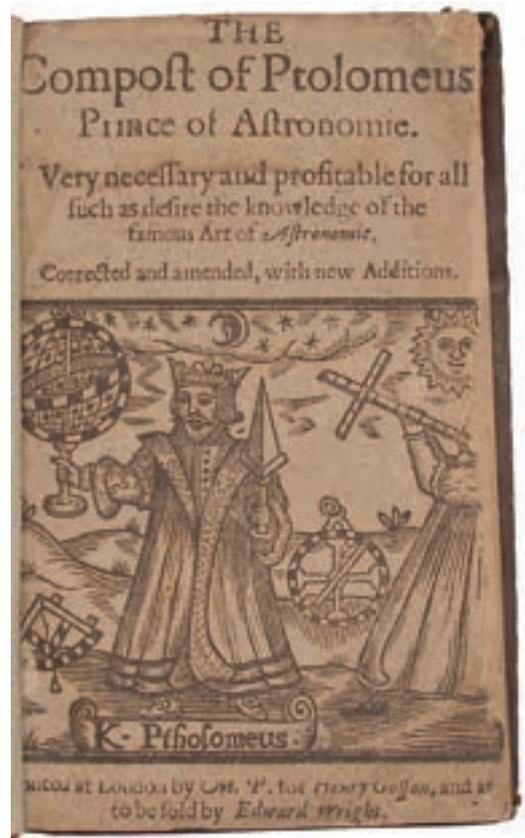
61. PTOLEMY, Claudius .

The Compost of Ptolomeus, Prince of Astronomie. Very necessary and profitable for all such as desire the knowledge of the famous art of astronomie.

London, By M. P[arsons] for Henry Gosson, and are [to be sold by Edward Wright, 1638[?]

£19,500

4to. 72 unnumbered leaves. A-I . Black letter some Roman. Large astronomical woodcut of 'K. Ptholomeus' and an astronomer (just chipped at fore-edge) on title, woodcut and typographical headpieces, small floriated initials, sixty three woodcuts in the text, including a figure of the heavens, the 12 signs of the zodiac, a world map, physiognomoligal portraits, a large woodcut of a dragon in landscape on verso of last, chiromantic hands, and stars etc, monogram 'H. R.' with shelf mark on fly. Light general age browning, heavier in places, title slightly dusty, light waterstaining on first few leaves, occasional mark or stain. A good copy in English calf circa 1800, covers bordered with a single gilt rule, spine gilt ruled, title gilt lettered, a.e.r. a little rubbed.



Exceptionally rare edition of this popular astronomical text, very charmingly illustrated with numerous woodcuts, the last of the early editions, the only edition printed in the seventeenth century. The rather rudimentary map is marked i.a. with Mexico, New England, the West Indies, Peru, the Straits of Magellan, Brasil and Virginia. Below the two southmost capes is a the land mass described as the 'South Continent'.

The work was originally translated from the French 'Compost et calendrier des bergiers', and appeared in two forms throughout the C16th; one as 'The Kalender of Shepards' and the other with the title 'The Compost of Ptholomeus'. Although they are often described as containing nothing from Ptolemy, other than the falsification of authorial attribution, the work does have a general articulation of some of the astrological matters set forth in Ptolemy's *Quadripartitum*. The influence of astronomy over individuals is discussed, and this version has a chapter on palmistry added at the end.

"In the 'Kalendar of Shepherds,' the putative source of the astrological and health information is initially an unnamed, ancient shepherd. ... the authentication for the information in the text was a natural and pastoral figure of wisdom, the void of book learning. In the prologue, it is also stated that 'this boke was made for them that be no Clerkes to brynge them to great understandyng' thus identifying itself as a text for a non-elite readership yet at the same time offering access to the very traditional classical learning skills and intimating a connection between the occult knowledge and active reading ... In Notary's 1506 edition, Ptolemy is merely cited in the table of contents in relation to the twelve signs of the zodiac but not mentioned in the text. In Pynson's 1518 edition, Ptolemy is referenced both textually and visually, again in relation to the zodiac, but as a very minor reference in the text ... Beginning in the 1530s, the strand of the multi-text breaks off; the text is condensed, new images are added, others are eliminated, and the title is changed to the 'Compost of Ptolomeus, Prince of Astronomy' ... These editions, initially published by Robert Wyer, make a significant modification: the name of the Ptolemy is increasingly inserted into the verbal text, shifting the authentication from the ancient shepherd to Ptolemy ... The Catholic feast day calendar is eliminated, along with much of the Christian moralising and, generally, a narrower focus on the astrological components. Neither the woodblock image of the shepherd nor that of the scholar carries over once the text is renamed 'The compost of Ptolomeus;' instead, the symbolic function previously vested in the figure of the scholar shepherd is now conflated into the single figure of Claudius Ptolemy, 'Prince of Astronomieye.' ... In his editions of the Compost, Wyer not only strengthened the association of the verbal and visual text with Ptolemy, but also incorporated specifically geographical information; Wyer appends a 'Rutter', a navigational chart of the distances between various port cities, consequently increasing the function of the text as a source of geographic information ... For English



readers in the early print era the images of and attribution to Ptolemy thus narrate and mediate an encounter with emerging geographical thought. The textual and visual attribution to Ptolemy created a kind of aura for the text that mystified the diffuse authorship of the work, and that subsumed the fascination with the occult and Catholic ritual into a pseudo-scientific discourse.” (Keith D. Lilley ‘Mapping Medieval Geographies: Geographical Encounters in the Latin West’). Unsurprisingly all editions of this ephemeral and popular work are exceptionally rare; ESTC records no more than two copies of any of the five earlier editions of this text, and records this, the only seventeenth century edition, in three copies only, two at the BL and one at Birmingham University library. No copies recorded in the US.

ESTC S112005. STC 20482. Not in Cantamessa.

K153

A NOTABLE QUALITY EXAMPLE

62. [QU'RAN JUZ]

Illuminated manuscript in Arabic on paper

Mamluk territories, probably Egypt, mid-fourteenth century

£24,000

4to, 237 x 170mm., 53 leaves, the complete Juz' Qala'alam (XVI), containing text from surah al-Kahf (18) verse 57 to surah Ta Ha (20) verse 135. Text in single column throughout, 7 lines fine scribal muhaqqaq script in black, some vocalisation in red, opening two pages with text-blocks framed within gold borders, each containing rectangular panels at the top with headings in white muhaqqaq against blue, green and orange arabesque designs, three circular medallions extending into the margins on each side, recto of first leaf with large circular device, heightened in gold with decorative rays extending outwards, two illuminated surah headings in the text, each with heading in white thuluth text against gold polychrome banners with circular device extending into the outer margins, verses marked throughout with gold roundels, each of these decorated with red and blue. Very scattered faint spotting, some blank outer corners repaired and a few small worm-holes to lower margins (not affecting text), overall very clean and attractive example, in eighteenth-century dark brown morocco, with three-medallion design to covers displaying floral pattern (a little rubbed), remains of hand-painted gilt decorations to medallions, borders ruled in gilt, covers a little scuffed, rebacked, corners repaired.



The Qur'an is divisible into 30 equal sections, sometimes copied into independent volumes, to facilitate readers to complete the entire text in one calendar month. Each of these sections is called a Juz', a popular division of the Qur'an in North African territories, and considered a complete section of the Qur'an in itself. The text here was likely part of a wider set, in which all the 30 Juz' were copied in the same hand and illuminated in a consistent style with one another.

This manuscript contains Juz' XVI of the Qur'an, known as Qala 'alam, which is formed of three separate chapters: surah al-Kahf (from verse 57), the entirety of surah al-Maryam and surah Ta Ha (up to verse 135). These three chapters of the Qur'an include passages relating to Maryam and Isa (the Virgin Mary and Jesus in the Christian faith), God's call to Moses, the Exodus of the Israelites and the crossing of the Red Sea.

This is an early example of a Mamluk Qur'anic Juz' dating back to the first period of the Mamluk Sultanate, known as the Bahri era (1250 – 1382), and is a notably fine example of its kind. The lavish illumination and quality of calligraphy exemplified in this manuscript indicate that it was copied for a member of the Mamluk courts, whose patronage of Islamic manuscripts was well established by this period. The border designs of the opening two leaves together with the style of script are distinctive in their styles and highly comparable to manuscripts produced in Egypt during the final decades of the fourteenth century. The script is spaciouly laid out using only 7 lines to the page, which further indicates courtly or royal patronage, and the fine scribal muhaqqaq script is consistent and symmetrical throughout.



L3347



63. RADZIWIŁŁ, Mikołaj.

Peregrinacya abo Pielgrzymowanie do Ziemie Świętey.

Cracow, W Drukarniey Antoniego Wosinskiego, 1628

£6,500

4to, pp. (viii) 356. Gothic letter. T-p and text within typographical border, large oval portrait of Mikołaj Radziwiłł to verso of t-p. Paper softened, light browning, t-p fore-edge and lower outer blank corner of last four ll. restored, small repair to lower portion of t-p, touching couple of lines of text, first couple of ll. somewhat dusty, holes to lower blank margin of F 1 and G 4, marginal paper flaw to Z 2, light water stain to outer blank margin of first and last few ll, lower edge of NN 2-3 uneven. A good copy in contemporary vellum, recased over modern boards, slightly splayed, small repair at head of spine, corners worn, old ink stain to lower cover. Stamps of Archivium Treterianum and H. Treter (C19), and Bibl. Treteriana (C18?), and inscriptions 'Ta książka jest E. Laibodzki dana mi ad W Jozefa Szczepanskiego 25 Apr 1816' and 'Kupilem z Jazdz [city of Jażdże?] 860 Hilary Treter', all to t-p, C19 stamp of H. Treter to verso of last leaf.

The exceedingly rare Polish translation—with no copies recorded outside Poland—of the author's journey to the Holy Land. Prince Mikołaj Krzysztof Radziwiłł (1549-1616) was a traveller, diplomat and member of a powerful aristocratic family in the Polish-Lithuanian Commonwealth. In 1601, he achieved popularity with the publication of 'Hierosolymitana peregrinatio', an account, in Latin, of his travels to the Holy Land, Syria, Egypt, Italy, Greece, Crete and Cyprus in 1582-84. It was quickly published in German in 1603, and in Polish in 1607, based on the German edition.



This copy was in the possession of the Treter family, purchased in 1860 by a descendant of Tomasz Treter (1547-1610), who first translated Radziwiłł's ms., by then widely circulated, into Latin. The idea of publishing the account was promoted by the Jesuits, as part of the Counter-Reformation attempts to reignite pilgrimages to the Holy Land. These had subsided after the Ottoman conquest of Jerusalem and the Eastern Mediterranean, the more remote exploration routes, the commercial crisis between Venice and the Orient, and Reformed theologians' criticism of pilgrimages (Longo, 'Memorie', 16). In his preface to the first Latin edition, Treter indeed presented Radziwiłł's pilgrimage as a Catholic's 'heroic journey', in the face of the Reformation (Noonan, 'Road', 187).



Like its contemporary European counterparts, 'Peregrinacya' included itineraries and logistic information for pilgrims, with unusual attention to ethnographic descriptions. It begins with the difficult organisation, e.g., the procurement of a passport, 'without which one cannot go to Jerusalem', from the Doge Nicola da Ponte in Venice, and a meeting with the Custodian of the Holy Land, Geremia da Brescia. It also reports the text of documents he needed to present to authorities along the way. The account continues with his journey to Greece and Cyprus via Dalmatia, thence to Cyprus, Jerusalem, Tripoli and Egypt. In addition to a long section on the customary holy places he visited in Jerusalem, he also mentions the situation of the Ottoman occupation in the Eastern Mediterranean. Most fascinating is the long third section, on Egypt, where he describes the 'glory' of Memphis and devotes three pages to the pyramids of Giza, with references to Pliny and the story of Rodopis, the prostitute who allegedly built the third pyramid with money earned through her profession. Scattered in the third part are also descriptions of Egyptian mummies, including a reference to the recent decree forbidding the trade in and export of mummies, which were used by European apothecaries for medicaments.

Only National Library of Poland copy recorded. Estreicher, Bib. Polska, 184828; Brunet IV, 1087 (mentions first Polish ed. of 1617 [i.e., 1607] only). Not in Röricht, Bibliotheca Geographica Palaestinae. F.T. Noonan, *The Road to Jerusalem* (Philadelphia, 2007); P.G. Longo, *Memorie di Gerusalemme* (2010).

MACCLESFIELD COPY

64. REGIOMONTANUS, Iohannes

De triangulis planis et sphaericis libri quinque.

Basle, per Henricum Petri, et Petrum Pernam, 1561

£12,500



FIRST EDITION thus. Folio. 2 vols in one. pp. [viii] , 146 , [xxxviii]; [xx], 294 , [ii]. [ast]4, a-o6, p8; [ast]6, A4, B-2A6, 2B4, 2C6. Roman letter, some Italic and Greek. Fine historiated woodcut initials, innumerable woodcut diagrams and illustrations including a beautiful woodcut suite of the zodiac, armorial bookplate of the Earls of Macclesfield on pastedown, early mss shelf mark above, their blind-stamp at head of first two leaves. Light age yellowing, browning on one or two quires, with some minor spotting, the odd marginal thumb mark or stain. A fine copy, crisp and clean with good margins, in handsome contemporary English calf, covers bordered with a triple blind rule, spine with raised bands, gilt ruled in six compartments, gilt fleurons to centres, stubbs from an early English vellum manuscript in double column, extremities expertly restored.

A very handsome copy of the rare enlarged third edition. *De triangulis* was Regiomontanus's most important scientific contribution. Completed in 1464, it remained in manuscript for nearly seventy years before being published in 1533 in Nuremberg by Johann Petri. It contains the earliest statement of the cosine law for spherical triangles, stating the proportionality of the sides of a plane triangle to the sines of the opposite angle. This fundamental proposition of spherical trigonometry appears as theorem 2 in book V of the treatise.

In the second part, Regiomontanus proves the errors of Nicolaus de Cusa's theory of squaring the circle, which had a profound effect on the history of navigation. "the first systematic treatise on plane and spheric trigonometry to be published in Europe. Although it drew heavily on Arabic sources, those earlier treatises had been either lost or forgotten by 1533 when Regiomontanus's work was first printed ... Regiomontanus' original purpose, however, had been to furnish astronomers with a mathematical technique essential for their studies, and in this *De triangulis* had a success perhaps greater than its author could have dreamed of. For in 1539 Georg Joachim Rheticus presented a copy of the work's 1533 edition as a gift to Copernicus. The great astronomer had already written the trigonometrically-based portion of his *De Revolutionibus* without knowledge of his predecessor's treatise. After reading the new book, Copernicus modified the presentation of several of his own indispensable theorems by inserting two leaves in the manuscript of the *De Revolutionibus*. Hence, Rheticus' remark that Regiomontanus began the reconstruction of astronomy that Copernicus completed takes on a fuller meaning" (Rose, 'The Italian Renaissance of Mathematics'). This edition is enlarged with by two early complementary treatises, the "*Tabula sinuum ad 6000000 partes per I. de Regiomonte computata*" and the "*Tractatus super propositiones Ptolemaei de sinibus et chordis*" by Peurbach. The second work is the first appearance of an expanded treatise by Santbech on astronomy. It deals with instruments for astronomical observation, and details various methods of measurement using Regiomontanus' work on triangles, described in the first work. A very good copy from the extraordinary scientific library of the Earls of Macclesfield.



BM STC Adams R-281. Houzeau & Lancaster 2500. Tomash & Williams R54, R61, P64, S13; VD16 M6571; Santbech: Zinner 2273.

L3088



65. [REGISTRUM BREVUM]

Register of writs, illuminated manuscript on vellum

[England, (probably London), early 14th century, probably soon after 1309]

£95,000

8vo, 160 x 110mm, 167 leaves, wanting single leaf from main text and a leaf or so at end, else complete. Drypoint medieval leaf and quire signatures as well as old foliation in ink in lower margin, single column of 29 lines in an English secretarial hand (anglicana), running titles and marginal titles with red and blue paragraph marks, each chapter opening with an illuminated initial on bicoloured red and pink grounds. Waterstain to lower margin of first 3 leaves, cockling throughout, edges slightly dampstained, a little smudging and offsetting, occasional rubbing and spotting, good and legible. In English early seventeenth-century calf, ruled in blind and with a central gilt-stamped lozenge on upper and lower covers, leather label "Manuscript" on spine, remains of green silk ties, some wear to binding, spine skilfully restored

A fine and early legal manuscript containing one of the fundamental texts of English law; from an important legal library.

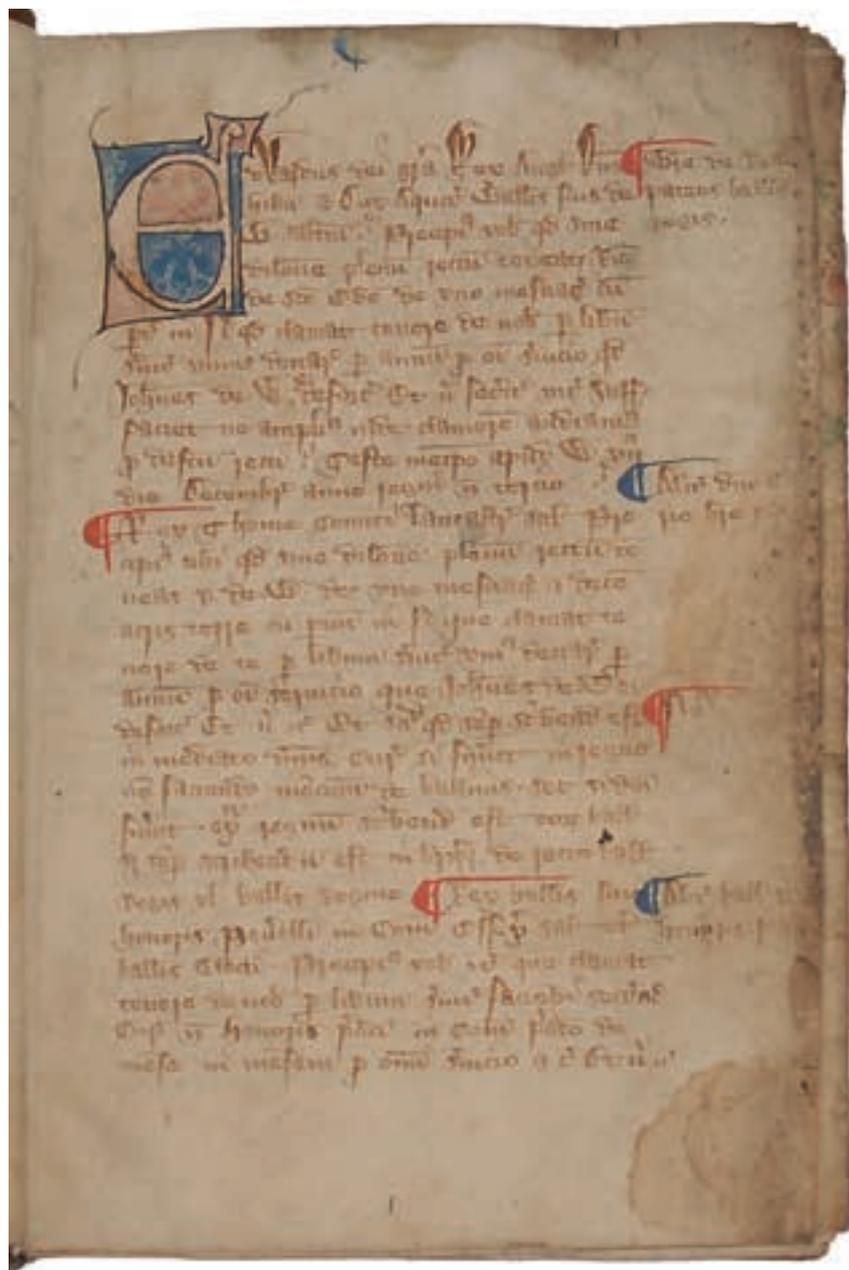
Provenance:

1. Most probably written either by a scribe of the Inns of Court or a chancery clerk in London, for a medieval lawyer whose mark or initial may be the large calligraphic capital 'B' on the front flyleaf. The opening writ of the present manuscript was attested at Westminster on the 12th of December in the third year of the reign of Edward II, that is 1309, and the manuscript was most likely written within a very few years of that date. Its selection of texts frequently cites London and Westminster, and was likely produced for use by a resident of that city.

2. Red oval armorial ink stamp (bendy sinister of nine with central device) surmounted by coronet, on front endleaf.

3. Alfred J. Horwood (1821-1881), of the Middle Temple, barrister and important historian of English law, pioneering editor of the year books of Edward I and Edward III (the records of the medieval English courts arranged by monarch and regnal year, the latter falling into the date range of the production of the present manuscript) for the illustrious Rolls Series, and a prominent early collector of English legal manuscripts. His manuscript of the *Opinio Angeri de Rypone*, edited in *Rolls Series*, 31, 1866 is now Harvard Law School, MS. 36; other legal manuscripts of his now in British Library, Addit. MSS. 32085-32090, and listed in P.A. Brand, *Early English Law Reports*, 1996, I, xxii, n. 15; and further non-legal manuscripts in the Free Library of Philadelphia and the Fitzwilliam Museum in Cambridge. Horwood's signature on first endleaf, above "Temple" and several lines of partly erased notes by him. His library dispersed by Sotheby's, 8 June, 1883, at which point this volume entered the booktrade; with bookseller's catalogue of that date pasted inside upper cover (5 guineas), and later pencil inscription of price "£6-18-0".

Text:



Registers of Writs were produced as formularly books, providing a range of writs issued by the Chancery to serve as precedents in the pursuit of any action for the protection of rights, property or liberties (see F.W. Maitland in *Harvard Law Review*, 3, 1889, pp. 97-115, and E. De Haas and G.D.G. Hall, *Early Registers of Writs*, 1970). They were an absolutely essential part in initiating medieval and indeed much later litigation. It was also essential to any set of proceedings that the writ was correctly drafted, or the legal action would almost certainly fail. Accordingly, sound precedent books were the fundamental tools of English medieval practise, described as early as the seventeenth century as "the ancientist book of the law" by Sir Edward Coke (1552-1634), Attorney General to Queen Elizabeth I and Chief Justice to King James I, and their direct successors, at least until recently, were still in daily use. Modern scholarship also recognises their importance to the execution of the law, with T.F.T. Plunkett stating that they were the "basis of the mediaeval common law, a guide to its leading principles, and a commentary upon their application" (*Statutes and their Interpretation in the First Half of the Fourteenth Century*, Cambridge 1922, p.111).

The volume here includes a list of 60 chapter headings, followed by the Register of Writs proper from *De recto* to *De salvo conductu*.

SPLENDID EARLY INCUNABULUM

66. ROLEWINCK, Werner.

Fasciculus temporum

[Cologne, Nicolaus Götz, 1478]

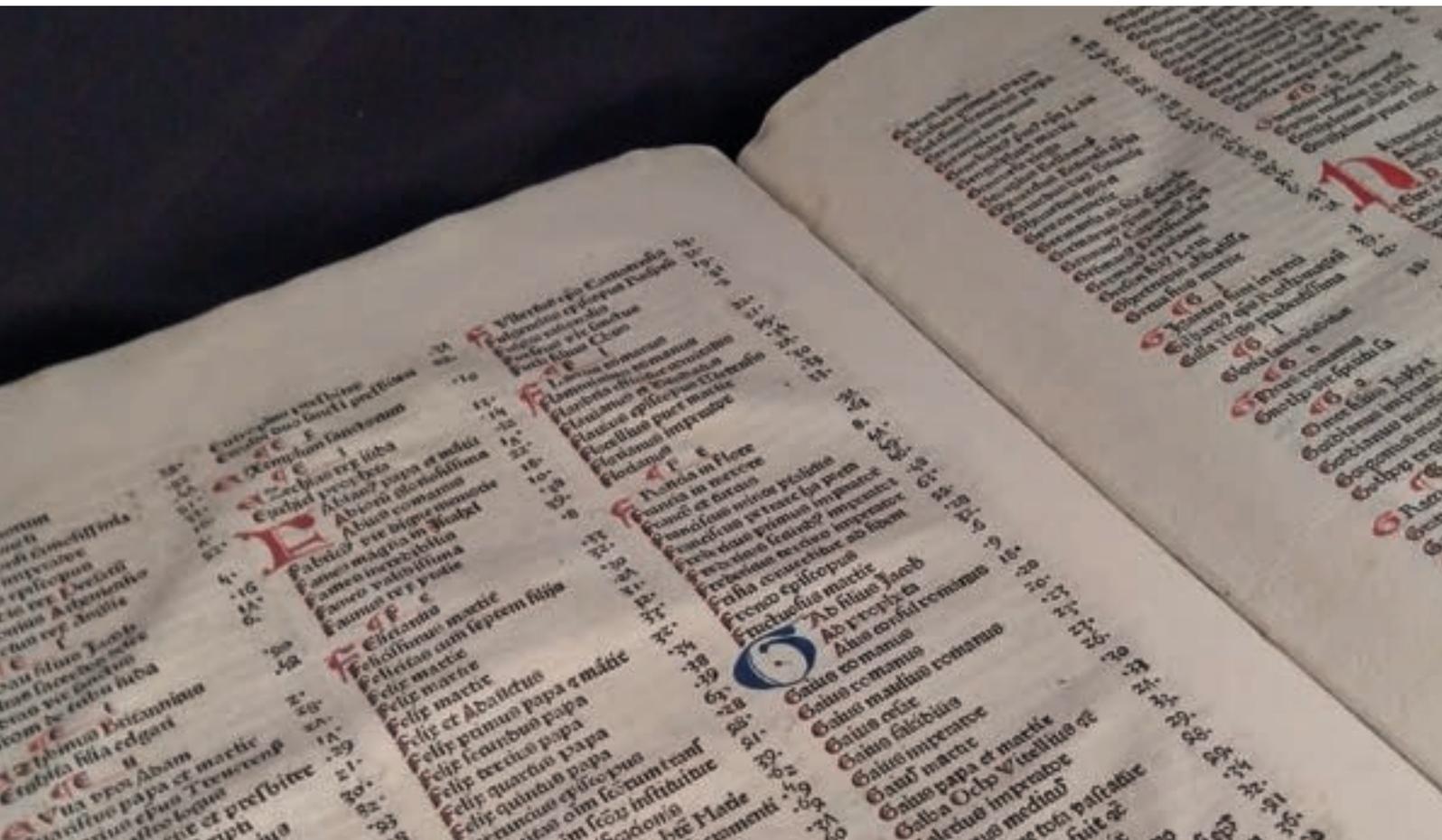
£25,000

Large folio. 74 unnumbered and unsigned ll. Gothic letter, multiple column, initials rubricated throughout. Woodcut genealogical diagrams, nine small woodcuts of buildings, Christ on the cross and Noah's ark, one bigger of Christ Pantocrator, small armorial woodcut printer's device with motto 'Sola spes mea vite virgis gr[at]ia'. First two ll. a little dusty, water stain to upper blank margin of couple of final ll., few small marginal tears to lower blank margin and small repair at gutter of two ll., occasional very minor marginal spot or thumb mark. A fine, exceptionally large, wide-margined copy in high-quality contemporary deerskin over wooden boards, one of two clasps, brass cornerpieces and guides at head and foot of spine (lacking one), spine lined with C15 rubricated ms., triple blind ruled to a panel design, outer border with blind-stamped fleurons within lozenges and indistinct creature within circle, centre panel with fleurons within lozenges, spine a little cracked, minor loss to covers, head and foot of spine.

Near contemporary inscriptions: 'liber ut[rumque] petri et pauli ap[os]to[lorum] in a[m]me[n]sleue pro d[omi]n[um] egbertu[m] abate[m] co[m]paratus' (modern stamp 'R.H.') to front pastedown, 'Fasciculus temporum' inked to fep, 'Auctor est Wernerus Rolewinck Westphalus' to first, 'Serum omnium ingressus et usus', 'Fortuna plerumque eos quos plurimis beneficiis ornavit, ad duriorem casum reservat' (from *De Bellum Alexandrinum*?) and 'Obdormit pessimum ostio' (from Terence?) to rear pastedown, Roman (occasionally trimmed) and Arabic leaf numbers to upper blank margins, occasional marginalia.

A fine, very large copy of this remarkably successful late medieval universal chronicle—'this innovative genealogical history lays the claim to being the first ever horizontal timeline' (Champion, 'The Fullness', 173), with an early mention of printing.

The Westphalian Werner Rolewinck (1425-1502) was a Carthusian monk in the Charterhouse of Cologne or Utrecht; little else is known. 'Fasciculus temporum' was his masterpiece, with dozens of editions appearing in Latin, French, Dutch and German solely in his lifetime. Based on major Christian historiographic sources like Orosius and Eusebius, 'Fasciculus' presents a history of the world in the form of a genealogy—a traditional historiographic structure dating back to late antiquity—leading the reader from the Creation to the pontificate of Sixtus IV.

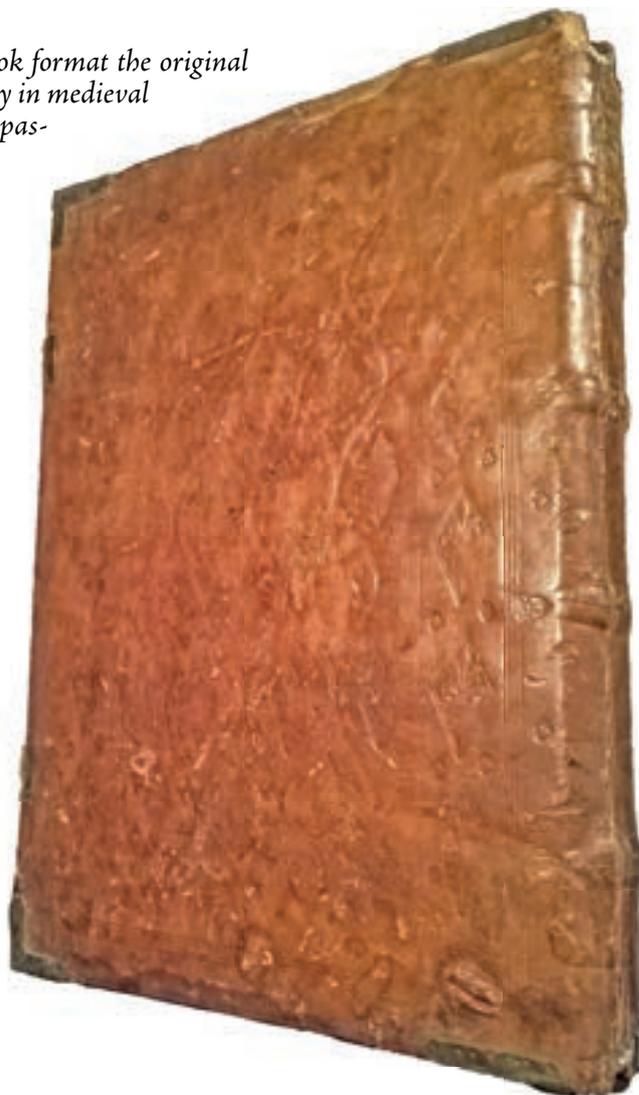


The diagram adapted to the horizontal dimension of the book format the original vertical schema of genealogies used to represent biblical history in medieval times. Rolewinck's genealogy is surrounded by descriptive passages populated with heretics, kings, martyrs, popes, mythical figures, prophets, ancient deities, biblical patriarchs and celestial phenomena, all listed in the long thematic index. The six ages of the world begin with the patriarchal genealogies of Genesis to the Flood, the survival of Noah and his family, and its re-peopling by his three children, moving on to the ancient civilisations, with a focus on the genealogy leading to Christ, down to the late C15. For the year 1457, Rolewinck added a reference to print: 'Craftsmen usually and quickly produce wondrous and fine things. And printers, the origin of whose art is in the city of Mainz, multiply books on earth.' Scattered among the texts are handsome woodcuts of Noah's Ark, Babylon, the burning of Sodoma and Gomorrah, the fall of Troy, and Christ.

This copy was prepared for Egbert Fischer, abbot of the Monastery of Ammensleben, in Saxony-Anhalt, in the years 1518-43. A house of the Benedictine order, it survived the Reformation and had its own bindery. Fischer was also counsellor of the Bishop of Magdeburg. A most handsome copy of this important work for the history of historiography and bibliography.

Brunet II, 1187; BMC XV, p. 239; Graesse II, 553. M.S. Champion, *The Fullness of Time* (Chicago, 2017); A.G.S. Josephson, 'Fifteenth-Century Editions of *Fasciculus temporum*', *PBSA*, 11 (1917), 61-65.

K145



67. SAINT GERMAN, Christopher.

The fyrste dialogue in Englysshe, wyth newe addycyons. [with] The secunde dialogue i[n] englysshe wyth newe addycyons. [with] Here after foloweth a lytell treatise called the newe addicions.

London, R. Wyer, in Southwarke by Peter Treueris, Thomas Bertheletus, 1531

£19,500

8vo. 3 works in one volume. 1) ff. lxxviii [ii] 2) ff. 166, [vi]. 3) ff. 22 [ie 32] leaves ; 8 . Black Letter. Woodcut royal arms on first title-page, small woodcut on verso of last of St. John the Evangelist with xylographic 'Robert Wyer' below, small woodcut initials some white on black, small woodcut of Christ and the trinity on verso of last page of text in second work, title of third part within woodcut border, 'Will Stamford' in contemporary hand at head of t-p, another below, 'John Thrower of ..' in early hand on verso of last, contemporary note partially rubbed out on verso of last of second work (small hole just affecting on letter on verso) 'John Colinye' in later hand below, C19th mss ex dono to Mr Samuellson on fly. Very light age yellowing, first title very slightly dusty, light marginal stain or spot in a few places. Very good copies, crisp and clean in seventeenth century speckled English calf, covers double blind ruled to a panel design, blind fleurons to outer corners, initials GB gilt stamped at centres, rebacked, spine with raised bands gilt ruled in compartments, a.e.r.

Rare second edition in English of an extremely important work in the history of English law. First published in 1528 as "*Dialogus de fundamentis legum Anglie et de conscientia*", St German's influential dialogue was first published in English in 1530. The present edition, further revised, is bound with the similarly revised second edition of the *Second dialogue* first published at the end of November 1530. The work is an investigation of the inter-relationship between the foundations of English law and conscience, cast in the form of an exchange between a doctor (or teacher) and a student. This form is kept in the English translation. 'The New addicions' printed by Berthelet form a separate piece, and these thirteen chapters are concerned with parliament's jurisdiction in spiritual matters. "Christopher

PARTLY COLOURED

68. SANDYS, George.

A relation of a iourney ... Containing a description of the Turkish Empire, of Ægypt, of the Holy Land, of the remote parts of Italy, and ilands adioyning

London, Printed [by Thomas Cotes] for Ro: Allot, 1627

Sold

Folio pp. (iv) 309 (i). A², B-2D, two fldg. engraved plates, without last blank. Mostly Roman letter, some Italic. Fine engraved architectural title by Delaram depicting Isis, the Sibyl and 'Achmet', Truth and Constance above, the Cumaean Sibyl below, with early hand colouring, double full page map of the eastern Mediterranean and Near East, smaller double-page engraved view of the sultan's seraglio with early hand colouring, 46 fine illustrations of places and costumes engraved in text, a few with early hand colouring, many after Natale Bonifacio, variant issue without the engraving, often missed, intended to fill a blank spot left on D4v. General light age-yellowing, minor, very light marginal water-staining in places, t-p very slightly soiled, rare mark or spot. A very good copy, crisp and clean, in handsome contemporary calf, covers blind and double gilt ruled to a panel design, fleurons gilt to outer corners, central arabesque gilt, rebacked to match, spine with gilt ruled raised bands, corners restored.

Third edition of the story of Sandys' great journey throughout 1610 through north Italy, Venice, Turkey, Egypt, the Greek Islands and Palestine; George Sandys' Relation is one of the most interesting and important travel books of the English Renaissance. He was an observant traveller as well as an able writer and the work was immediately popular, as well as regarded as authoritative. Izaak Walton noticed in his 'Compleat Angler' (pt. i, ch. i) Sandys' account of the pigeon courier service between Aleppo and Babylon, and Milton derived hints for his 'Ode on the Passion' (st. viii) from Sandys' 'Hymn to my Redeemer' composed on visiting the Holy Sepulchre in Jerusalem. One of the works responsible for reviving English interest in the 'Near East', it is still important for its references to contemporary customs and commerce and its contribution to the geography and ethnology of the area (see J.F.B. S90 of 1st ed.). Its faithful engravings of maps, views, costumes and antiquities doubtless contributed to the work's wide popularity.

"Sandys was a perceptive observer of other peoples and cultures, noting details from everyday life as well as those of more obvious importance, and he was able to move easily from one to the other in his writing. He comments on the significance of the crocodile in Egyptian cultural and religious life, as well as recognising the achievements of Egyptian civilisation. Sandys account of the Jews is notably sympathetic to their plight and the anti-semitic prejudice they have suffered, and he includes comments on Jewish women (again, sympathetic in the main.)". Andrew Hadfield. 'Amazons, Savages, and Machiavels: Travel and Colonial Writing in English. 1550 -1630.' Sandys was also deeply interested in America. He was one of the undertakers named in the third charter of the Virginia company and later treasurer and member of its Council. His celebrated translation of Ovid was actually completed in America. "These travels written in a pleasant style are distinguished by erudition, sagacity and a love of truth" Lowndes.



ESTC S114571. STC 21728. See Blackmer 1484 and Gay 2232. Lowndes VI 2189. Taylor 1089. Alden 637/89 – includes references to the 'Turks' use of tobacco.

L3080b

OUTSTANDING REFORMATION WOODCUTS

69. SCHÄUFELEIN, Hans Leonhard.

Doctrina, vita et passio Iesu Christi

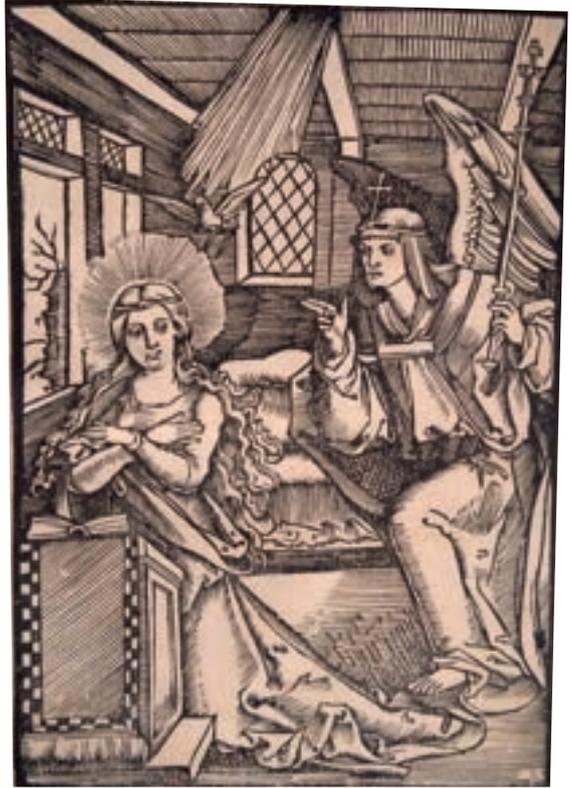
Frankfurt, C. Egenolph, [1537]

£27,500

FIRST EDITION. 8vo. 40 unnumbered ff, A-K4. Roman or large Gothic letter. 74 outstanding full-page woodcuts with scenes from the life of Christ and the Apostles. Slight browning, first and last three ll reinforced at gutter, occasional repair to few blank margins, tiny marginal worm trail at foot of first few ll. A good copy in contemporary limp vellum, recased, traces of ties, title inked to spine, little worming, C17 annotations to lower blank margin of couple of ll.

Fresh copy, in fine impression, of the first edition of this outstanding series of woodcuts on the life and passion of Christ. Hans Schäußelein (c.1435-c.1539) was active at Dürer's Nuremberg workshop in 1503-4 and at Hans Holbein the Elder's in Augsburg before 1515. After settling in Nördlingen, he collaborated with major German artists like Altdorfer on woodcuts designed for the Emperor Maximilian I ('German Engravings', XLII, 83). His outstanding woodcut production embraced subjects as varied as city views, costumes, military scenes, illustrated ballads, festivals, gaming cards and, most of all, sacred stories.

'Doctrina' is a masterful witness to Reformation 'emotional religiosity' and new Protestant northern European devotional practice by which pious men and women were encouraged 'to approach the Divine through intimate knowledge and emphatic experience of Christ's humanity' ('Passion Iconography', 1, 3). The cycle begins from the Annunciation and proceeds through the key events of his life to the various phases of the Passion, ending with the Pentecost; the second part depicts important scenes involving Christ and the Apostles.



That this work sought to cater to a broad readership is shown by the captions, both in Latin and the vernacular.



The C17 annotator of this copy was especially interested in scenes of the Passion—the Last Supper, the Washing of the Feet, the Flagellation, the Carrying of the Cross and the Crucifixion—which he glossed with captions taken from Jacques Callot's series of prints 'La Grande Passion' (c.1618). The Catholic Callot's captions thus accompany a Protestant representation of the Passion. E.g., whilst Schäußelein's Christ is angrily pointing at the traitor Judas in the Protestant fashion, with no chalice and a simple plate of food in front of him, the caption marks a comment on Callot's Catholic communion of the Apostles and Christ's blessing of the food, so that his body may become 'cibus'—one of the very issues of discord between the two religious ideologies (Schiller, 'Iconography', II, 38-41). A handsome artistic monument, in fresh impression, to popular Reformation devotion, with fascinating annotation.

Brunet II, 780; Fairfax Murray 393. Not in BM STC Ger. Hollstein's German Engravings (Rotterdam, 1996-97), vol. XLII; J.H. Marrow, *Passion Iconography in Northern European Art* (Kortrijk, 1979); G. Schiller, *The Iconography of Christian Art* (London, 1972), II.

L3240

COPIOUS PRACTICAL ANNOTATIONS

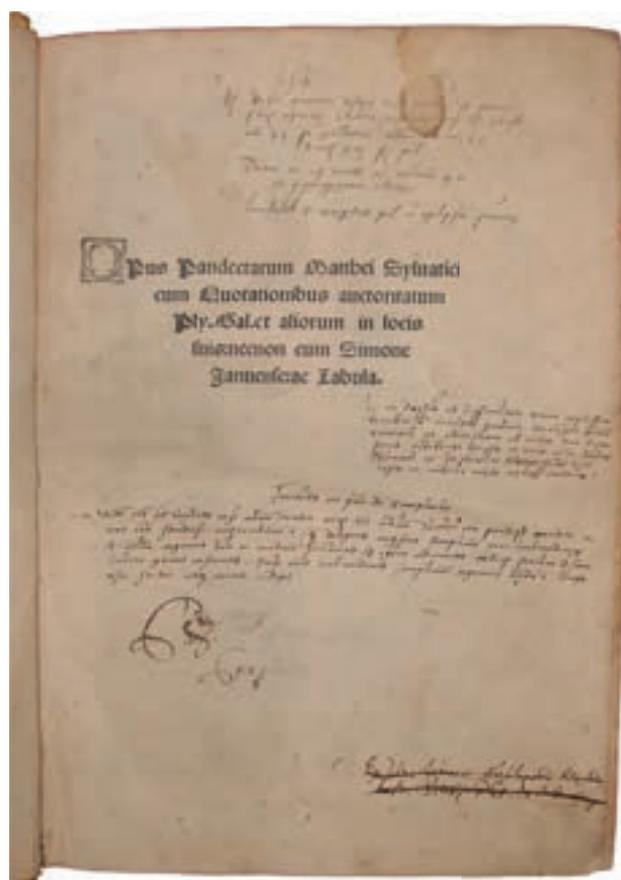
70. SILVATICUS, Matthaeus.

Opus Pandectarum

Venice, per Simonem de Luere, 1511

£7,500

Folio. ff. 198. Gothic letter, double column. Decorated initials, printer's typographical device to last leaf. Finger mark and small marginal ink splash to t-p, another at lower blank gutter of D6-7 and N7, a handful of ll. very lightly browned, minor worming to upper blank gutter of V-Y8, light water stain towards inner margin of last leaf. A very good copy in late C16 (probably Bohemian) pigskin, double blind ruled to a panel design, outer border with roll of interlacing palmettes, second with blind-stamped full figures of Christ's baptism, crucifixion and resurrection, and Abraham and Isaac, centre panel with large stamps of (upper board) Jael and Sisera and (lower board) Judith and Holofernes, bordered with roll of tendrils, small heads within roundels and small rosettes in blind, IMVF 1592 gilt above and below, a.e.r., spine, joints, corners and edges repaired, minor loss and a few small worm holes to upper corner. 'Inferius Littera Scala' (c.1700) to ffep, rubbed C17 'Conf.(?) F Misericordiae Pragensis', late C16 inscriptions and crossed-out ex-libris 'Jeremiae Tuschgaei Reichenbach Silesij Phil & Med Doc' to t-p, copious C16 and C17 Latin, German and Greek annotations in black and green ink. In modern folding box.



A very good, handsomely bound copy of this important medical encyclopaedia. The binding, probably made in Prague, is signed by Meister M.H. (Haebler I, 191), who produced several for books owned by the unidentified IMVF, in the early 1590s ('Jahresbericht', 23; 'Knihtisk', 125). In the early C17 this copy belonged to Jeremias Tuschga (i.e., Tuschka?), a physician of Czech origins in Reichenbach (Dzierzoniow), Lower Silesia. It was later in the medical library in Prague of the Brothers Hospitallers (Fratres Misericordiae) of St John of God—a religious order first approved by the Pope in 1586 and devoted to hospital care and the nursing of the sick.

'Pandectarum Medicinae' was the major work of Matthaeus Silvaticus (1280-1342), professor of medicine and botany at the famous School of Salerno. This encyclopaedia, or pharmacopoeia, was compiled from earlier Greek, Arabic and medieval authorities including Dioscorides, Avicenna and Simon of Genoa. It listed herbs in alphabetical order, using both Latinised and Arabic plant names, followed by instructions on their medical properties, preparation and administration.

The careful C16 annotators of this copy were physicians or learned botanists, familiar with Greek, in charge of a 'garden of simples'. IMVF probably left his books to the Brothers Hospitallers in Prague—most probably the C17 annotators—as another book with the same binding (at the Bayer. Staatsbib.) appears to have a similar rubbed-out ex-libris. They carefully studied the text highlighting the ailments each herb could heal, from dysentery to nose bleeding, abscesses, tooth ache, vomit, fevers, oedema, snake bites and asthma, as well as physical responses they could generate, e.g., the expulsion of the foetus and dyeing hair black. Of special interest was epilepsy, with a note on children's epilepsy on the t-p. Further notes include the use of dragontea for the plague and bracea soup. An annotator marked as 'inept' Silvaticus's mistaken identification of *Ambrosia artemisiifolia* with *Athanasia*, which is instead *Ambrosia hispida*, and 'falso' that *gallitricum* should cause bleeding. They also added references to Albertus Magnus, Giovanni Manardo (1462-1536), professor of medicine and botany at Ferrara, on the difficult administration of black elleborus, the botanist Pietro Andrea Mattioli (1501-77) on the use of *scabiosa* to treat pneumonia, and Arnaldus de Villa Nova (1240-1311), professor of medicine at Montpellier, on the care of herbs.

Only UTMB and NLM copies recorded in the US. Durling 4206; Panzer VIII, 404, 543; Proctor 12960; Wellcome I, 5972. Knihtisk a kniha v eských zemích (1970); Bayerische Staatsbibliothek, Jahresbericht (1996).

EXTRAORDINARY ILLUSTRATIONS

71. SIRMIENOWICZ, Kazimierz.

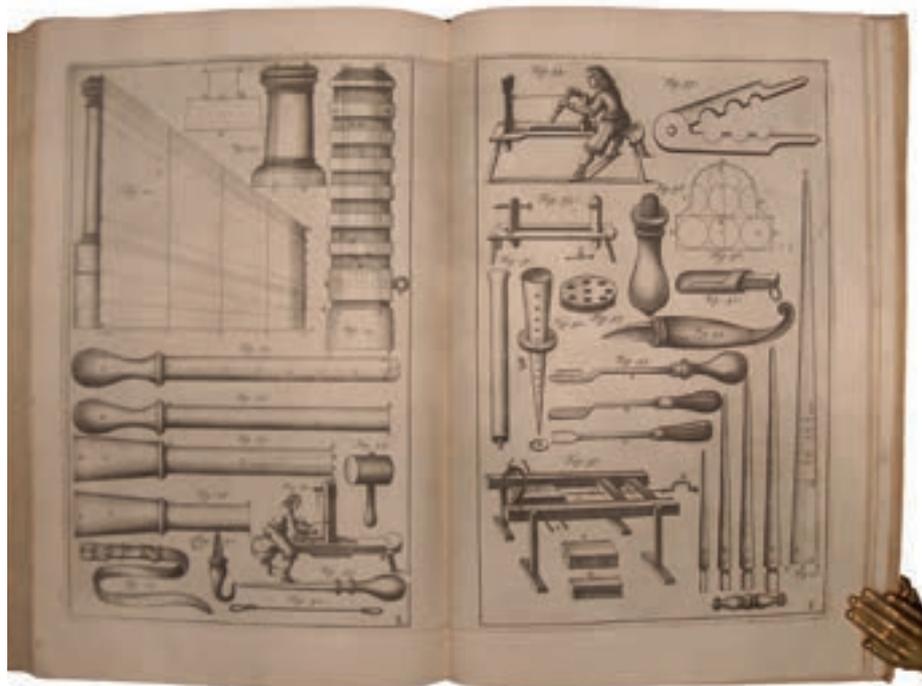
Artis Magnae Artilleriae. Pars Prima.

Amsterdam, apud Ioannem Ianssonium, 1650

£9,750

FIRST EDITION. Folio. pp. (xvi) 284 (iv) + 22 engraved plates (1 folding). Roman letter, little Italic or Greek. Engraved architectural t-p with scattered burning fireworks, and pyrotechnical fountain; 22 engraved plates with 229 illustrations of geodesic instruments, international weight measurements, artillery, rockets, fireworks

and pyrotechnic machinery; decorated initials. First few ll. foxed, some mainly marginal spotting, final text gatherings browned, small paper flaw to lower outer blank corner of 2 ll. A good copy in contemporary vellum, yapp edges, raised bands, gilt-lettered morocco label, small hole to upper board, all edges sprinkled blue. Bookplates of 'GPC' and Fratelli Salimbeni to front pastedown.



A good copy of the lavishly illustrated (here in fresh impression) first edition of this major treatise on artillery, rockets and fireworks. Kazimierz Siemienowicz (1600-51) was a general of the Polish-Lithuanian Commonwealth, an expert of artillery and military engineering, and a pioneer of rocketry. Based on long-standing experience, 'Artis Magnae Artilleriae' was an encyclopaedia of artillery and pyrotechnics. Although the t-p specifies 'part one', the second part, for which the author provided

the contents in the preface, was never published. It was translated into French (1651), German (1676) and English (1726), becoming the standard manual. [...] beyond the theory and practice of the construction of guns, missiles and rockets, it contains historical observations and quotations from over 200 ancient and modern authors.

Beside showing the state of contemporary science and technology, it provides mathematical formulas, as well as information on the physics and technology of metals, methods of preparation of explosives, and extensive lists with measurement units' (Thor, 'T umaczenia', 9). The preface provides a disquisition on 'artilleria', 'ars bombardaria', 'pyrotechnia', 'pyrobolia' and 'ballistica'. The first part deals with the rules of calibre and the construction of pyrotechnic instruments considering the weight and transmutation of metals, with detailed comparative tables of international weight measurements. The second discusses the preparation of artillery materials, especially gunpowder. The third focuses on the construction of rockets operated with sticks, on water or ropes. The fourth deals with globes, both 'recreational' (entertainment firework, 'aerei', 'saltantes' and 'aquatici') and military (including those releasing poison and smoke). The last focuses on pyrotechnic machinery for entertainment (e.g., to be used during festivals in the form of triumphal arches, obelisks or statues) or war.

The illustrations are clearly referenced in the text. Fascinating are the machines devised for entertainment: e.g., a dragon-shaped



pyrotechnic construction and another shaped like a fountain with Fortune standing on top, whose paper dress will catch fire when the pyrotechnic trick is channelled through a pipe inside the fountain. A lovely, beautifully illustrated work.

Spaulding, *Early Lit. of Artillery*, 9; Graesse VI, 401; Philip, *Firework Books*, S130.1. J. Thor, 'T umaczonia Artis magnae artilleriae K. Siemienowicza', *Kwartalnik Historii Nauki i Techniki* 13 (1968), 91-102.

L3443



72. [SOTO, Hernando de], HAKLUYT, Richard

Virginia richly valued, by the description of the maine land of Florida, her next neighbour

London, Felix Kyngston for Matthew Lownes, 1609

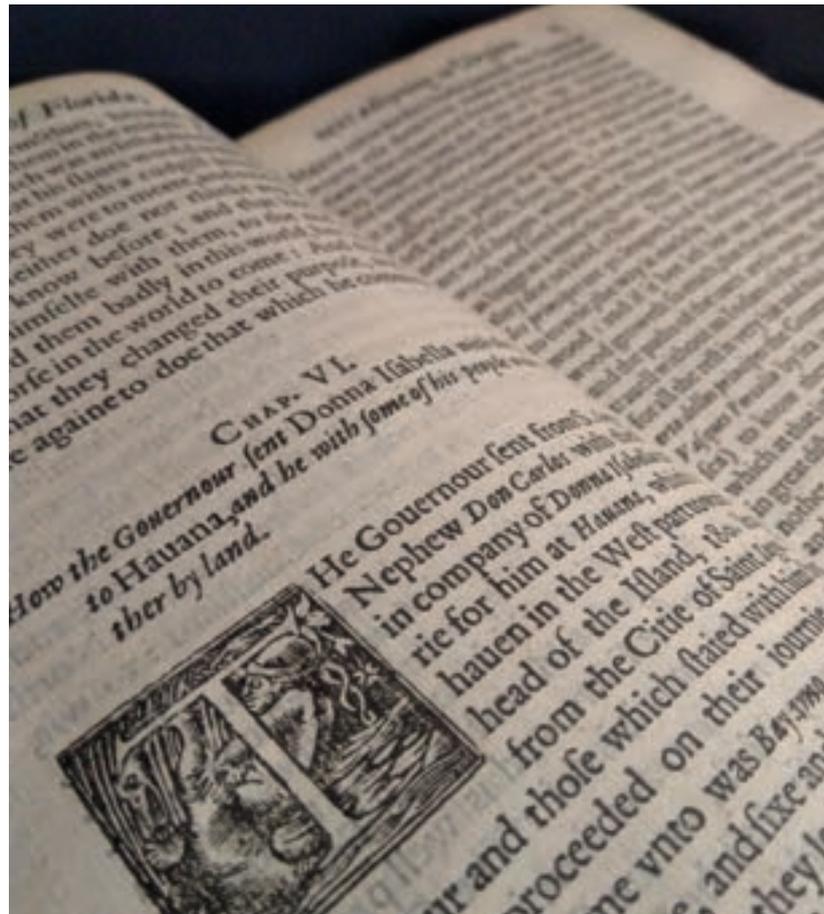
£115,000

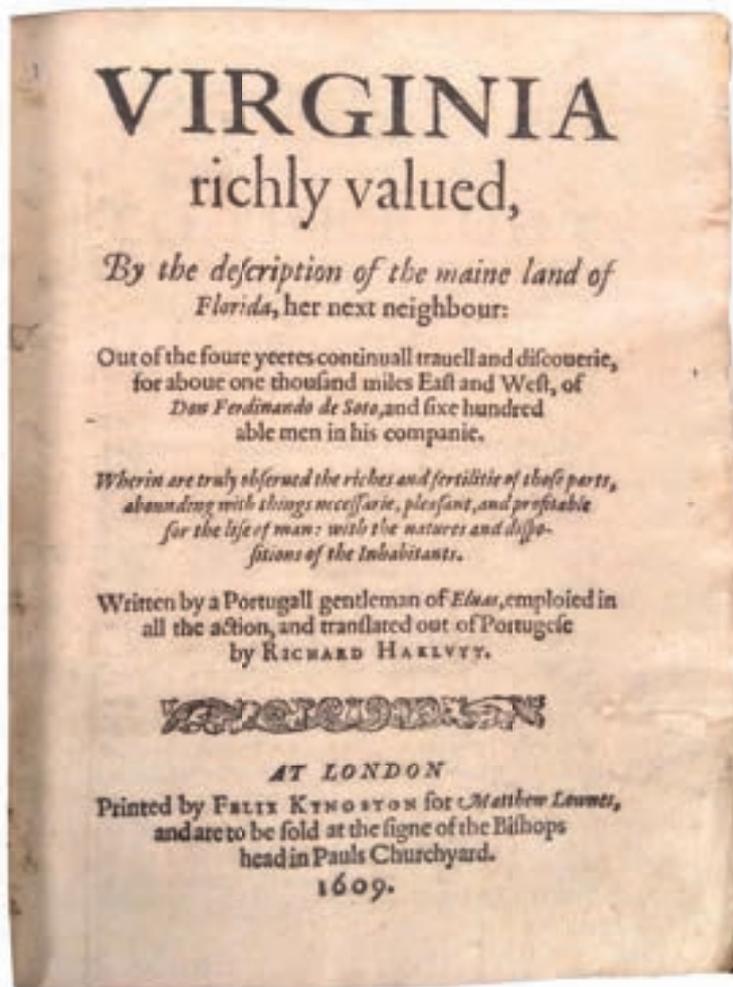
FIRST EDITION thus. 4to., pp. [viii] 180. A-Z, 2A². Roman letter some Italic. Small woodcut ornament on title, white on black criblé initials, some historiated. Light age yellowing, t-p fractionally dusty, expert repairs to worm trail to blank margins of first half of book, sometimes just touching side-notes, blank outer margins of last two leaves repaired, just touching a few letters of side-notes, as with the blank outer upper corner of N2, headline of penultimate leaf fractionally trimmed, minor marginal spot or thumb mark. A good copy, in modern calf antique, spine with raised bands, green morocco label, a.e.g.

First English edition of one of the great narratives of American exploration and one of the earliest printed books relating to Texas. Hakluyt was a gifted geographer and linguist, "one of the leading spirits in the Elizabethan maritime expansion" (PMM) and had met the foremost explorers of the age such as Drake, Raleigh, Gilbert and Fro-bisher, and corresponded with Ortelius and Mercator. With remarkable foresight, he saw America and India as key territories for the extension of British colonies and pleaded for an expansion of English interests there. He was a consultant to the East India Company and a patentee of that for Virginia.

De Soto's expedition took in the Florida coast before crossing Georgia to the Savannah River, down the Alabama River to the Mississippi before proceeding to Oklahoma. They returned along the Arkansas hoping to reach the Gulf but, finding only the Mississippi again, they ventured across the Texas plains to the Brazos River and, despairing of managing an overland route to Mexico, they returned once more to the Mississippi and proceeded down-river to the Gulf on rafts.

This is a companion tract to Lescarbot's 'Nova Francia' of the same year. The original text, Relaçam verdadeira..., was printed in 1557 at Evora, Portugal and gives the best account of de Soto's expedition to Florida. "It was translated by Hakluyt with a view of inducing settlers to go out to the new colony of Virginia. This translation is among the rarest of Hakluyt's works". (Church). "Hakluyt was associated with the





Virginia Company as a patentee under its charters of 1606 and 1609 and as a shareholder, although his involvement was advisory at most and not in any way executive. He translated the account of the 'Gentleman of Elvas' of Hernando de Soto's travels as 'Virginia Richly Valued' (1909), which he dedicated to the company as a work that 'doth yeeld much light to our enterprise now on foot'. ... He returned to a style of presentation recognisable from his 1584 'Discourse', focusing on commodities, including gold and copper (relying on new reports from Harriot) pearls, mulberry trees, dye-stuffs, salt, and the ongoing promise of a route to the South sea. His view of the 'manners and dispositions' of the 'inhabitants' remained essentially admiring, yet recent experience had taught that they could not be trusted. He recommended a mild approach, but stated that 'if a gentle polishing will not serve, there were enough 'hammerous and rough masons .. I mean our soldiours trained up in the Netherlands, to square and prepare them to our Preachers hands'. (Claire Jowitt. 'Richard Hakluyt and Travel Writing in Early Modern Europe.')

The records of the expedition contributed greatly to European knowledge about the geography, biology, and ethnology of the New World. The de Soto expedition's descriptions of North American natives are the earliest-known

source of information about the societies in the Southeast. They are the only European description of the culture and habits of North American native tribes before these peoples encountered other Europeans. De Soto's men were both the first and nearly the last Europeans to witness the villages and civilization of the Mississippian culture.

A good copy of this now exceedingly rare and important work.

ESTC S122013. STC 22938; Church 337; Vail Frontier 13. Sabin 24896. Alden 609/131

K179

REMARKABLE C16 BINDING AND MARGINAL DRAWINGS

73. TERTULLIAN

Opera

Basel, [Froben], 1528

Sold

Folio. pp. (xx) 692 (xxiv). Roman letter, little Italic, occasional Greek. Large woodcut printer's device to t-p and verso of last, woodcut initials and ornaments. Slight toning, scattered worming generally at gutter, occasionally touching letters, light water stain at upper gutter of some ll. and to fore-edge of last gathering. A very good, well-margined copy, on thick paper, in near contemporary Swiss calf over wooden boards, remains of clasps, eight brass cornerpieces, double blind ruled to a panel design, outer border with roll of heads within roundels with decorative pendants, inner border with blind-stamped antique urns, tendrils and small figures of standing soldiers, centre panels with roll of heads within roundels and fleurons, each panel flanked by two small gilt acorns and two gilt rosettes, small gilt mudejar design to centre, author and title gilt to upper margin of upper cover,

author inked to fore-edge, raised bands, double blind ruled, ancient title label at head, upper joint and spine a bit cracked, sympathetic repair at foot, lower edge a little worn. Ownership inscription 'Wolfg. Engelb. S.R.J. Com: ab Auersperg Sup. Cap. Cam. Cat. Inscr: Anno 1655' to head of title, several C16 marginal annotations with small sketched drawing reprising text, C19 bookplate of the Auersperg Palace library to front and small label of K.J. Hewett to rear pastedown.

A very handsomely and unusually bound Froben imprint, with fascinating textual and visual annotations, of Tertullian's complete works. The contemporary binding resembles in style, though we have not found exact matches, those produced at the Franciscan monastery of Freiburg (Horodisch, 'Buchbinderei'). In particular, it is reminiscent of the work of the bookbinder Peter Gay (fl.1560-1592), mixing solid blind-tooling with sparse gilt single tools and a gilt title, as in BL IA38479. In 1655, it was added to the library of Wolfgang Engelbert von Ausperger, a Lutheran aristocrat from Carniola, Slovenia, whose extremely rich family library stayed more or less intact until the second half of the C20. Based on two mss from the monasteries of Peterlingen and Hirschau, edited by the German humanist and reformer Beatus Rhenanus (1485-1547), due to numerous errors in the sources, this edition was revised using a third ms. (Graesse VII, 69).



Tertullian (155-240AD), of whom little is known, was born in Carthage and was probably a lawyer and priest. He became one of the earliest defenders of Christianity against pagan cults like

Gnosticism; he was also the first writer in Latin to use the word

'trinity'. This edition includes his sermons on patience, Christ's flesh, its resurrection, martyrs, penitence, wives and monogamy. It also features his 'adversus' against the Jews and the Valentinians, as well as his most famous 'Apologeticus', which discusses key theological questions like the nature of Christ and the devil, the kingdom of God, the Roman religion, and why pagan deities should not be considered 'gods'.



One early annotator of this copy was especially interested in heretics (with numerous references to St Augustine's work on the subject), and in the 'Adversus Marcionem', against the errors of the Marcionites, a middle eastern movement often identified with a strand of the Gnostics. The annotator also had a strong visual imagination. Where Tertullian quoted from Cicero the phrase 'naso agere' to address the 'fools' who rate the same wisdom divine and human, he drew a face with a long nose. In 'Ad Martyres', he drew the portrait of Lucretia stabbing herself after being raped by an Etruscan king's son. He was also interested in the sections on confession and 'ecclesia' in 'De Poenitentia', as he portrayed passages from the text: a priest confessing a crying man and a deer pierced by an arrow seeking to heal himself by eating chelidonium, an allegory of the repentant sinner (an image repeated in the index). He also annotated the two sermons on 'the cult of women' (esp. sections on 'pudicitia' and even the style of hair), and 'the wife' (esp. bigamy and trigamy). In 'Apologeticus', he illustrated with the words 'blasphemia cornelii taciti' the famous statement by Tacitus, reprised by Tertullian, that Christians were said by pagans to worship 'the head of an ass'.

Graesse VII, 69 (mentioned); BM STC Ger., p. 853; Dibdin I, 207-8 (mentioned). A. Horodisch, 'Die Buchbinderei des Franziskanerklosters zu Freiburg (Schweiz) im 16. Jahrhundert', Rivista svizzera d'arte e d'archeologia 9 (1947), 157-80.

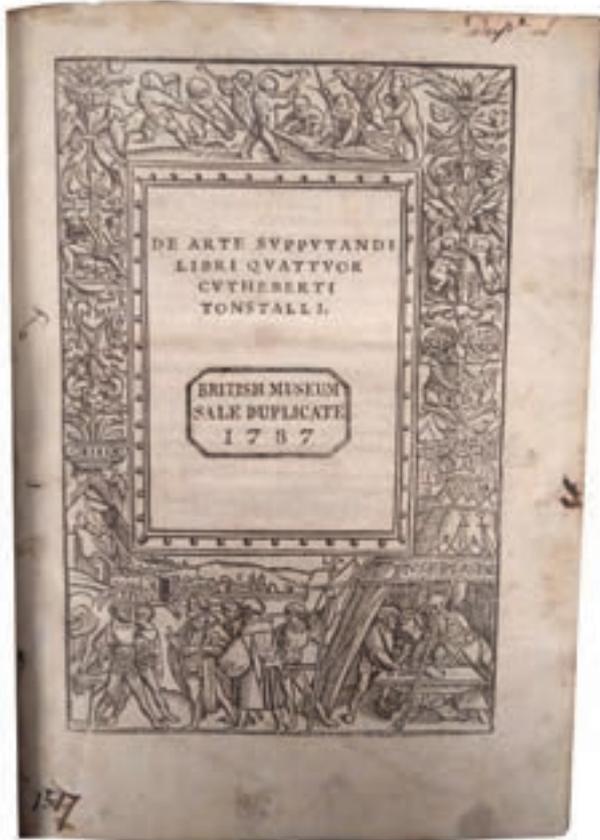
L3406

74. TUNSTALL, Cuthbert

De arte supputandi libri quattuor

London, In aedibus Richardi Pynsoni, Anno Verbi incarnati, 14 Oct. 1522

£32,500

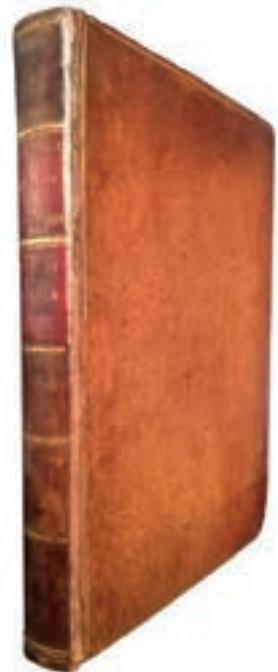


FIRST EDITION. 4to. 204 unnumbered leaves. A-S, T, TV, V, X-Z, a, ab, b-z, &. Roman letter. Title within a fine historiated woodcut border signed HH and copied from Holbein (McKerrow & Ferguson 8), errata on verso, floriated white on black criblé woodcut initials, woodcut mathematical tables, errata crossed out in an early hand with the corresponding corrections added throughout, occasional manuscript underlining. British Museum sale duplicate 1787, stamp on title, manuscript date "June 18th 1813, on rear flyleaf in Michael Woodhull's hand (1740-1816), bookplate and label of George Dunn (1865-1912), Woolley Hall, on pastedown, mss. note in pencil in his hand "Woodhull's copy, see fly leaf at end." with his distinctive price code and date March 1910, "John Burns, May 23 1918", mss above, Erwin Tomash label above. Light age yellowing, a few quires lightly browned, some minor marginal spotting, title a little dusty with thumb marks at margin, the occasional mark or ink splash. A very good copy, generally crisp and clean, with good margins, some deckle edges, in late C18th calf, covers bordered with a single gilt rule, spine, rebacked with former spine laid down, gilt ruled in compartments, red morocco labels gilt lettered, a.e.g. corners a little worn, a little rubbed.

First edition of the first English book wholly on arithmetic, by the great Catholic humanist Cuthbert Tunstall (1474-1559). The work was Tunstall's farewell to secular scholarship as he was made Bishop of London a few days after its publication, and thereafter Lord Privy Seal. He wrote it so that his friends could make their own calculations and no longer be cheated by

money changers. It is designed as a practical work on arithmetic with the emphasis on commercial transactions, undoubtedly based on models Tunstall encountered during his studies in Padua. "The book includes many business applications of the day, such as partnership, profit and loss and exchange. It also includes the rule of false, the rule of three and numerous applications of these and other rules. It is, however, the work of a scholar and a classicist rather than a businessman." Smith p.134. It is dedicated to his particular friend Thomas More, who, the previous year had been appointed sub-Treasurer of England, because there was no more appropriate dedicatee than the man engaged in supervising the finances of the King This was also the return of the compliment which, six years earlier, More had paid Tunstall in the opening lines of the Utopia. The work was actually rather too scholarly for ordinary businessmen and it was not reprinted in England. However, it achieved some success on the continent and Rabelais (Oeuvres II 222) mentions it as required reading for the young Gargantua in Paris; it was also prescribed as an arithmetical study text in the Oxford statutes of 1549, (together with Cardano).

"Cuthbert Tunstall began his studies in Oxford but soon moved to Cambridge because of the plague. He later studied Canon and Roman law at Padua. He held several appointments in Henry VIII's court and was made Bishop of London only a few days after this work was published. This is the first complete work on arithmetic to be published in England. It was preceded only by a chapter in Caxton's Myrrour of the World, published in 1481. .. In content and structure the work resembles that by Luca Pacioli and other Continental arithmetics, which Tunstall undoubtedly encountered in Padua



or during his extensive travels for Henry VIII. An unusual feature in the book is the separate tables for addition and subtraction as well as those usually found for multiplication ... Robert Recorde's English language arithmetic appeared fifteen years later in 1537 and seems to have eclipsed Tunstall's work, at least in England. The title page is a revised version of one by Hans Holbein, whose initials can be seen on the left border. The woodcut was first used by a printer in Basel in 1516." (Erwin Tomash).

Michael Woodhull studied at Winchester school when Joseph Warton was second master; he later attended Brasenose College Oxford. He was high sheriff of Northamptonshire in 1783. Woodhull wrote poetry, collected first editions of classics and incunabula, and contributed many items to the Gentleman's Magazine under the signature "L. L." One of his Euripides translations appeared in an Everyman's Library edition. The character "Orlando" in Thomas Frognall Dibdin's *Bibliomania* is supposed to represent Woodhull.

Dunn was a bibliophile who amassed a splendid library with particular strengths in early printing, law books and medieval manuscripts. His remarkable collection was sold in a number of sales between 1913 and 1917.

ESTC S118552. STC 24319. Tomash & Williams T57 (this copy) Smith, *Rara arithmetica*, pp.132-4.



K165

SUPERB CONTEMPORARY PAINTED BINDING

75. ULRICH, HERZOG ZU MECKLENBURG.

Kurtze wiederholung etlicher fürnemer Heupstücke Christlicher Lehre.

Leipzig, [Michael Lanzenberger], 1600.

£15,000

Small 4to. pp. (xxvi) 604 (x). Gothic letter. All pages within richly decorated woodcut border with grotesques, saints, biblical scenes and escutcheons. T-p in red and black also within woodcut border with arms of Saxony, large woodcut arms of Ulrich, Duke of Mecklenburg (with Lucas Cranach, probably the Younger, monogram) to t-p verso, 18 half-page woodcuts mainly of biblical scenes, decorated initials. T-p dusty, usual age browning, upper margins a bit short, the odd damp mark. A very good copy in a superb contemporary calf binding decorated with lacquer paint, double blind ruled to a panel design, within rolls of gilt floral motifs and ropework, centre panels divided into nine compartments with upper cover bordered in red, green and striped white, centre panel with handsome gilt figure of the Virgin and Child surmounted by angels holding ducal crown, painted in blue, red, green and white, lower cover bordered in white, blue, striped red and green, centre panel within gilt ropework, gilt fleurons to corners of outer border and centre panel, gilt centrepiece with interlacing ribbons, all in orange, green, blue, red and white; raised bands, small stars and fleurons in blind to compartments, all edges gilt and gauffered, small unobtrusive repairs to corners, upper joint, and head and foot of spine, a little paint loss from



upper cover. Crossed-out oval stamp Herzoglicher S. Meiningischer Bibliothek on t-p, ms. 'F.[ürstin?] V.[on?] B.[randenburg?] H.[ertzogin?] Z.[u] S.[achsen] C.[leve] J.[ülich] 1682' in blank margins of verso. In folding box.

The superb contemporary German binding, lavishly decorated with lacquer paint, is very unusual. The upper centre panel, with the Virgin and Child standing on a crescent, surmounted by a (ducal) crown held by angels, is so uncommon that EBDB lists no other instances. The closest contemporary models are the bindings of Paul Droscher (EBDB w004602) (fl.1589-1601), active in Wittenberg, Saxony, near Leipzig, where this edition was printed. Although our binding does not bear his initials, the influence of colour and design is apparent. Droscher's usually feature a centre (sunken) panel with a standing Luther or Melanchthon, cornerpieces with interlacing ribbons, and ropework borders—all hand-coloured with bright, lacquer-like pigments; one sample (Sotheby's, 14 Jul 2020) bears on the spine very similar blind-tooled stars and fleurs-de-lys to ours.

The Virgin's ducal crown suggests this was probably a presentation copy. Since the work was printed in Leipzig, it is plausible that a copy would have been sent to the local Duke (and Elector) of Saxony. In 1600, the Lutheran Sophie of Brandenburg was regent for her son. The unusual Marian centre panel was certainly suitable for a female dedicatee. A good candidate for the initials ('Fürstin von Brandenburg Herzogin zu Sachsen Cleve Jülich?') in the 1682 ex-libris is Magdalene Sibylle of Brandenburg-Bayreuth (1612-87), Electrix of Saxony until 1680, though she preserved the title of duchess to her death in 1687. In the C19 the copy was in the library of Georg II, Duke of Saxe-Meiningen; it may have descended through the extended family.

A very good copy of the scarce second, revised edition of this lavishly decorated Catechism by Ulrich III, Duke of Mecklenburg-Güstrow (1527-1603). An educated Lutheran prince and skilled diplomat, he corresponded with scholars like Tycho Brahe and David Chytraeus; through his marriage into the House of Denmark, he was Charles I of England's great-grandfather. First published in 1594, the work was intended as a private instrument of prayer and meditation. It gathers together, through a collection of scriptural 'sententiae', 24 key questions of Christian doctrine, including sin, death, damnation prepared by the devil, Judgment Day, the joy of eternal bliss, justification, the knowledge of divine truth, the invocation of the saints, and New Testament sacraments. In 1561, Ulrich had been among the staunch Protestants who left the Naumburg Diet in protest against revisions of the Lutheran Confessio Augustana, approved instead as a concession to Frederick, Elector of Saxony. This is mentioned in the letter to the reader. The early annotator of this copy was especially interested in Luther's theological stance, which Ulrich occasionally inserted within comparative discussions on a specific subject. E.g., he included Luther's view on Christian death, as 'an entrance into eternal life', among those of authorities like Cyprian, Bernardus, Augustine and even Euripides!

No copies recorded in the US. Not in BM STC Ger. or Graesse.

L3511

CONTEMPORARY SCOTTISH ROYAL BINDING

76. WODROEPHE, John.

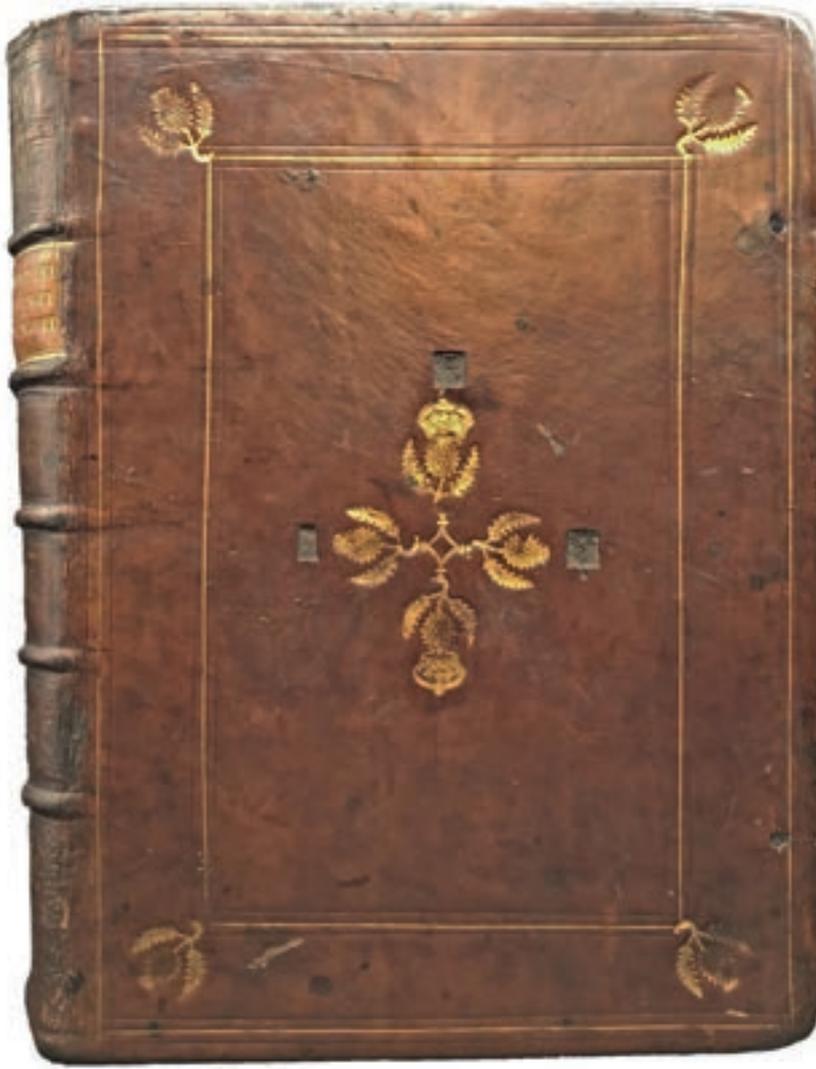
The spared houres of a souldier in his travels. Or The true marrowe of the French tongue, where in is truely treated (by ordre) the nine parts of speech.

Dort, Par Nicolas Vincentz. Pour George Waters, Ano, 1623

£22,500

FIRST EDITION. Folio. pp. 523, [5]: [dagger] A-2V. "Pages 427-447 contain the first hour of "Doomes-Day" by William Alexander, Earl of Stirling.QUIRES [dagger] and Z-2V have horizontal chain lines and watermarks through quire folds." ESTC. Roman and Italic letter, text in double column. Typographical border on verso of title page with woodcut arms at centre, pasted over with the engraved armorial bookplate of Thomas Hamilton (1721-1794), 7th Earl of Haddington, woodcut initials and tail-pieces, contemporary autograph 'Haddington' on t-p, early shelf mark on pastedown. Light age yellowing, rare thumb mark or very minor stain. A very good copy in fine contemporary Scottish calf, covers gilt and blind ruled to a panel design, large thistles gilt to outer corners, centre-piece of four gilt thistle tools, crowned above and below, initials at side and above excised, spine with raised bands double bind ruled, gilt fleurons at centres, slightly later tan morocco label gilt, holes for ties, all edges blue, 'Marrow of the French Tongue' in contemporary mss in large letters on fore-edge, extremities fractionally rubbed.





A fine copy of this rare and most interesting French Grammar made for the use of British Soldiers fighting in the Netherlands; the work is full of contemporary poetry, aphorisms, 'Godly songs' and proverbs.

The binding is noble and Scottish. The thistle and crown device with two leaves, gilt stamped on the covers is very intriguing. The work is dedicated to Charles I however this crowned thistle device was used by Charles' brother Henry on his bindings (see Toronto Armorial bindings.) It was also a device used on coins by James I. The early owner of the work was Thomas Hamilton 1st Earl of Haddington and the work stayed in the family library for the next four hundred odd years, so it is also possible that this was bound for him as Earl of Haddington. The removal of the initials on the covers makes it impossible to be more precise as to whether it was made for royalty or for the Earl. Hamilton was on very friendly terms with James VI, his legal talents being useful to the king, and he was one of the eight men called the Octavians who were appointed to manage the finances of Scotland. Widely regarded as an able administrator, Hamilton was entrusted with a large share in the government of Scotland when James removed to London in 1603. In 1612 he was appointed Lord Clerk Register to the Privy Council to succeed John Skene. After the death of James VI the earl resigned his offices, but served Charles I as Keeper of the Privy Seal of Scotland. In 1619, he was created Earl of Melrose. Upon the death of the first and last Viscount of Haddington (1626), the king agreed to exchange the title of Earl of Melrose to that of Earl of Haddington.

John Wodroephe took advantage of his experiences as a soldier in the Netherlands to publish this most interesting French grammar. "What seems so far to have been overlooked is Woodrophe's most distinguishing characteristic, which is also the most curious aspect of his book, namely that he compiled a French grammar for British Soldiers in the Netherlands, the country where it was also first published in 1623, a combination of circumstances which is rare indeed. ... True, the author describes it as useful for all other potential students of French, but much of the book is specially directed at members of the British forces serving on behalf of the States General under Prince Maurice of Orange against the Spanish army in the Netherlands. More, a thin but persistent personal note runs through the first edition, to be excised from the shortened London edition of 1625. In this the military connection is hidden from view, its title now reading 'The marrow of the French tongue'. As the soldier no longer dominates the titlepage, so the author has deleted, or has had deleted for him, whatever appeared as a personal revelation in the first edition. ... The book is dedicated to Charles in both prose and verse: King James and Anne receive their poetic due in several sonnets; Frederick, King of Bohemia, and his wife, the Princess Elizabeth, follow their royal parents." (Anna Simoni. 'John Wodroephe's Spared Hours.')

"Writing in the early seventeenth century, the French teacher John Wodroephe warned of the dangers of competence acquired through oral practise alone, without the intervention of grammatical rules. To illustrate 'what Advantage hee gaineth above him who thinketh to obtaine the said Tongue by the eare only,' Wodroephe gave the story of three sons of gentlemen who learnt more in six months from Wodroephe's rule-based tuition than they had over four years in Paris .. Wodroephe's instance on rules to accompany oral experience is particularly interesting because it betrays a concern not only with grammatically correct speech but with the acquisition of a prestige variety" John Gallagher, *Learning Languages in Early Modern England*).

A beautiful copy of this rare work in a significant contemporary Scottish binding.

ESTC S118592. STC 25939.

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