



SOKOL BOOKS

CATALOGUE LXXIX

am desuper liben
dictis cognouisti
epñtatio hvmagē
er hoc vel hoc vt
i etiā q̄ dyabolus qñqz perstringit oculos
i. ita vt homies autument se hoc vel hoc fa
cere. Etenī vt me satius intelligere possis introducā historiam ex
legenda sancti Germani. Dicit̄ enim ibidem. q̄ cum predictus
sanctus nocte quadam in aliqua domo hospitaret̄. factum est vt



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Front cover illustration from item 47: MOLITOR, Ulricus. *De laniis et phitonicis mulieribus*.

Back inside cover illustration from item 34: KETHAM, Johannes de. *Fasciculus medici[n]e*.

1. ALPHONSUS DE SPINA.

Fortalicium fidei contra iudeos saracenos aliosque christiane fidei inimicos.

Nuremberg, Anton Koberger, 25 Feb. 1494

£5,750

Quarto, ff. (x) 289 (i). Gothic letter, two columns. Calligraphic pen flourished initials in red at head of chapters, one large decorated initial 'U' in blue and red opening Liber I. Occasional marginalia in Latin and Hebrew. Age yellowing, light age browning in places, small stain to lower outer edge of ff. lxxxvi-clii, marginal tear to f. cxix not affecting text. A good, well margined copy in contemporary pigskin over wooden boards, upper cover double blind ruled to a panel design, second border with flower stamps at corners and inside the compartments, third with plant-scroll decoration, central panel with double blind ruled hourglass and fleurons, blind-tooled fleurons at end of spine bands; similar panel design on lower cover, but with central section blind ruled in a diaper pattern with flower stamps at corners and bouquets at centres. Title inked on upper cover. Spine with raised bands ruled in blind, blind ruled cross design and flower stamps in compartments. Two metal clasps with finely decorated anchor plates, lower clasp missing.

Handsome copy in a good contemporary binding of this Christian polemic by the Castilian friar Alphonsus de Spina (ob. – 1491). This is the second complete version of this work published by the German goldsmith and publisher Anton Koberger, who established the first printing house in Nuremberg in 1470.

An itinerant preacher and member of the Franciscan Order, de Spina became superior of the House of Studies of the Friars Minor at Salamanca, confessor of King Henry IV of Castile and, in 1491, Bishop of Thermopylae (Greece). The Fortalicium fidei (also spelled 'fortalitium') is his most famous work, which he elaborated as a collection of arguments to be used to oppose detractors of Catholicism. It is divided in five books; the first is dedicated to praising the Christian faith, while the others are directed against its enemies: heretics, Jews, Saracens (Muslims) and demons. The title literally translates into 'Fortress of faith', and this is a military metaphor that describes the author's objective: that is, to defend faith as if it was a fortress with five towers (corresponding to the five books), and to provide Christian warriors with an appropriate armor ('armatura', Liber I, Incipit) with which to conduct their battle.

Although de Spina mentions historical heresies, he concentrates on those of contemporary Castille (C. XV). Especially, he condemns the so called 'conversos', namely Jews and Muslims who converted to Catholicism, accusing them to be heretics that continued practicing their former religion in secret. For the first time in a Spanish work, the author recommends the establishment of an Inquisition, which was in fact created in 1478. Due to the violent attacks of the author particularly against Judaism in the third book, the Fortalitium, has been defined as 'a catechism of hatred towards the Jews' by the historian Haim Beinart. In this respect, 'the 1494 edition printed in Nuremberg appeared only a few years before the expulsion of the Jews from that town in 1499, and this edition was presumably part of a deliberate campaign to foster anti-Jewish sentiment in the town and its region' (Briegleb). Interestingly, among the Latin marginalia that can be found in this volume's pages, a few words in Hebrew appear, but the letters seem traced with scarce confidence: perhaps by a student who was learning Hebrew.

ISTC ia00543000; GW 1578; BMC II 438; HC 875*; Goff A543; IG 110; Bod-inc A-225. Meyuhas Ginio, Alisa, The conversos and the magic arts in Alonso de Espina's Fortalitium Fidei, Mediterranean Historical Review 5/2 (1990); Beinart, Haim, Conversos on Trial: The Inquisition in Ciudad Real (Jerusalem 1981). Briegleb, Hans Karl. Die Ausweisung der Juden von Nürnberg im Jahre 1499: Geschichtlicher Rückblick. Leipzig: Klinkhardt, 1868.

2. ALVAROTUS, Jacobus.

Super feudis (With additions by Matthaeus de Corbinellis and Montorius Mascarellus).

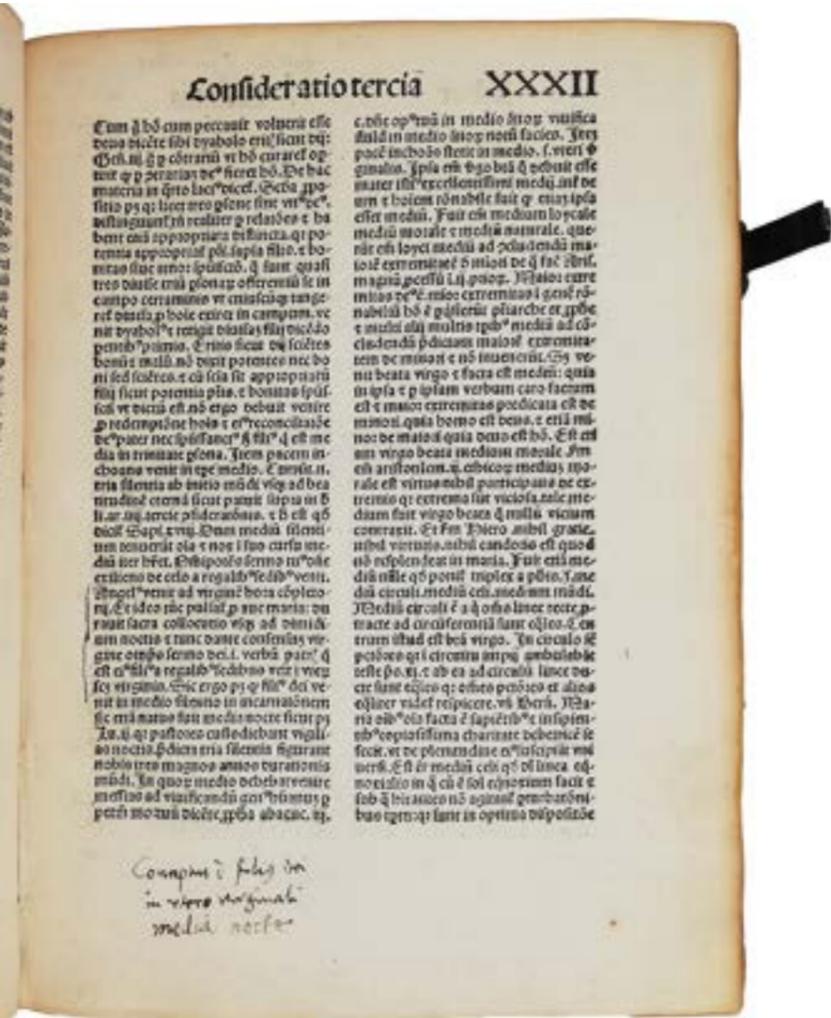
Venice, [Printer of the 1477 Alvarotus (Roman Type)], 1477, 10 July

£37,000

FIRST EDITION. Folio. 372 unnumbered leaves. a-c10, d, e10, f, g-110, [m-o, p4, q10, r-t, v10.] A, B-D10, E, F10, G, H10, I, K-N10, O, P, Q, QQ, R-T10, V¹². Roman letter in double column. Capital spaces with guide letters, small red initials in the index leaves, capital spaces left blank but the first several filled by a just later hand, including three with charming grotesque heads, contemporary manuscript foliation and subject headline, purchase inscription recording its price of 5 rhenish gulden and dated at Nuremberg, 1478, at head of pastedown, two further early inscriptions below, dated 1494, 1509 in a slightly different hand, one inscription erased, Jodocus Oethaeus of Nordhausen, 1568 manuscript inscription, with his manuscript title above, on recto of first leaf, another, Matthaeus Gerstenbrand, 1692 at centre, two early shelf marks on pastedown, another later one in lower outer corner of first leaf, early annotations in several hands throughout, with pointing hands, occasional underlinings. Small scattered single wormholes in the first few and final few quires touching some letters, occasional very light age toning, inks splash on one leaf, very minor margin waterstaining to upper margin in places, with the odd thumb mark. A fine copy, crisp and clean on thick paper with very large margins, in beautiful contemporary south German (possibly Nuremberg) allum tawed pigskin over thick wooden boards, covers triple blind ruled to a panel design, outer panel on upper cover with repeated blind stamped rose tools (EDBD s016008) in upper and lower section, blind stamped rose bush tool to both side sections, on lower cover the rose tools are to the corners with another floriated tool at sides, rose bush tool stamped above and below, central panels triple blind ruled in crossed diagonals, with Philipp Baumann's armorial blind stamp (EDBD s016004), a fine Madonna and Child stamp (EDBD s016009), a small bird stamp (EDBD s016005) all stamped in centres, spine with large raised bands triple blind ruled at centre of compartments, early manuscript title at head, traces of clasps and ties, scattered worm holes in both covers.

A splendid and most interesting copy of this finely printed incunable, exceptionally rare, with an equally rare early binding with armorial ownership stamps. This incunable is the only book assigned to this press at Venice. The distinctive armorial stamp on the covers are those of Philipp Bauman. Some have identified this stamp, and the other stamps associated with it (Designated to the same workshop [EDBD w002384] by the Deutsche Einbanddatenbank), as identifying a binder. While the stamp naming Philipp Baumann could perhaps identify the binder, Kyriss (GBJB 1957) considered it an owner's stamp, a view which seems to be born out by the relative rarity of the stamps, and the fact that they generally do not appear in other combinations. Most interestingly all the known copies of books bearing Baumann's stamps are also on law books, which probably identifies him as a lawyer or as a scholar of the law. It seems improbable that the only works surviving from one bindery were law books. Very few 15th-century ownership stamps are known at all, and such an early one with what is also probably the owners original purchase note make this copy particularly interesting. The Deutsche Einbanddatenbank states that the bindings with these stamps are South German though the purchase inscription recording its price of 5 rhenish gulden and dated Nuremberg, 1478 could probably help identify the precise location of the binding. There is no direct evidence that the purchase note is in Bauman's hand but as the book was printed at Venice less than a year before it was bound it seems unlikely it could be another's.

The Super feudis is, an important commentary by the celebrated lawyer and judge, Jacobus Alvarotus, noted for his learning in both civil and canon law. Alvarotus was an eminent feudal lawyer, a native of Padua, who studied at the university there.



Having obtained his degree he lectured on feudal law for 16 years, probably at Padua. He subsequently filled the office of Judge in the cities of Florence and Siena. He died at the age of 68 in 1453. This was his major work, though some of his consilia were published in the C16th. GW had assigned one other edition to the Printer of the 1477 Alvarotus, but CIBN has subsequently assigned it to Beretin Convento.

His works are particularly rare: no copy of any 15th-century edition is recorded as having been on the market in over 60 years. A beautiful and important copy, with interesting contemporary and early annotation.

BMC V 259. Goff A-545. H 886. BSB-Ink A-457. Madsen 157. Sheehan: Vaticana I-153. ISTC ia00545000.

K105



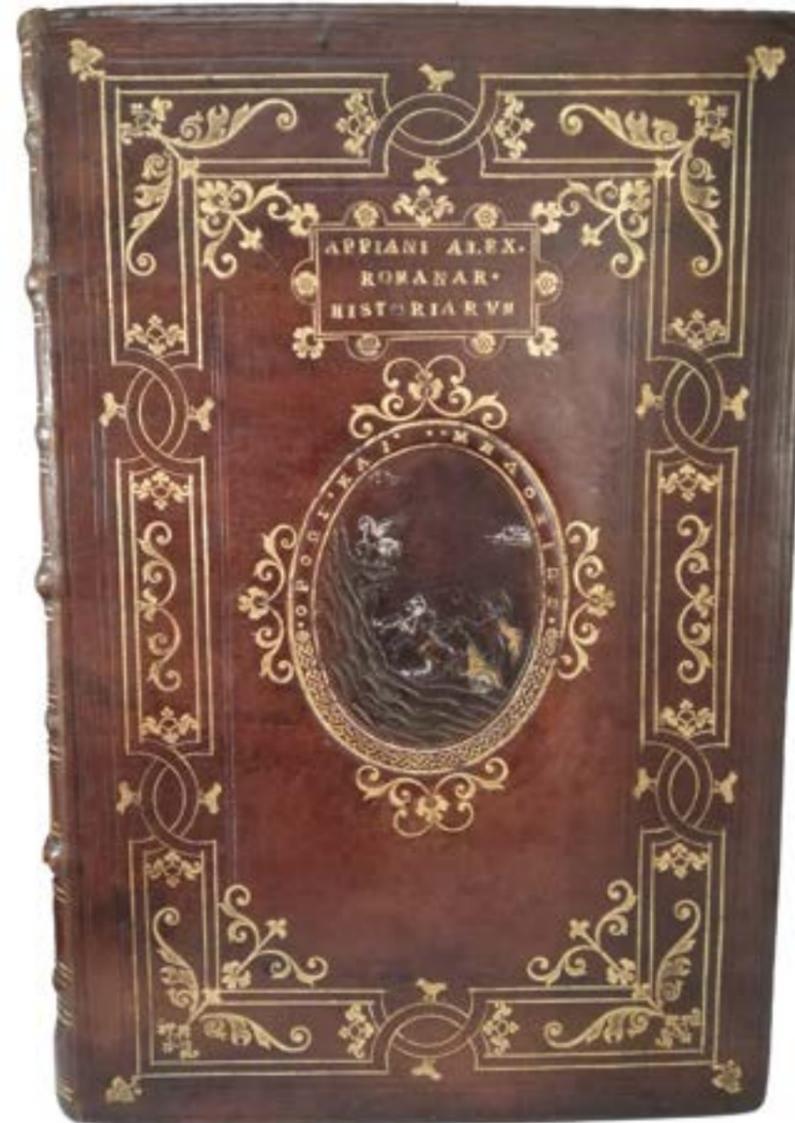
FINE PSEUDO 'APOLLO AND PEGASUS' BINDING

3. APPIANUS ALEXANDRINUS.

Romanarum Historiarum.

[Basel], Froben, 1554

£10,500



FIRST EDITION thus. Folio in 6s. pp. (xvi) 506 (xliv), lacking T8 (blank), O3-4 repeated (intended as cancels?). Roman letter, little Italic. Woodcut printer's device to t-p and last verso, decorated initials. T-p and last verso a little dusty, small repair to upper blank margin of t-p, and at gutter of t-p and last two ll., small worm holes to blank of t-p and gutter of first three ll., light age yellowing, a few ll. slightly browned (poorly dried), slight marginal foxing. A very good, well-margined copy in lovely thick goatskin, gilt in the mid-C16 Roman style of Marcantonio Guillery, interlacing double gilt ruled border, decorated with gold-stamped feather tools, fleurons, elongated fleurs-de-lis and small birds, small gilt ivy leaves stamped to outer corners, central plaque with Apollo and Pegasus device and Greek motto to border, surrounded by feather tools with fleurons, at head a gilt ruled vignette gilt-lettered with author and title and decorated with gilt rosettes, raised bands, double gilt ruled, gilt rosette to each compartment, a.e.g. Booklabel of Michel Wittock to front pastedown, C16 ms. notes to final index, a handful to text. In folding box.

A fine binding from the renowned collection of Michel Wittock. In the intriguing saga of the faked Apollo and Pegasus bindings, which challenged great bibliographers like G.C. and A. Hobson, G. Fumagalli, T. de Marinis and Wittock, the present occupies a special place.

It first appeared as a lavishly illustrated C16 highlight in a catalogue by the London bookseller G. Michelmores c.1925, and, only years later, cast into doubt by Wittock. First, the handsome gilding, in a mid-C16 Roman style, features the same tooling employed by the Bolognese bookbinder Vittorio Villa, who, in the 1880s, produced numerous plaque bindings by doctoring original C16 blind-tooled specimens. Second, since such early decoration is usually visible on bindings worked on by Villa, and not typical of original Apollo and Pegasus bindings, its absence from the present is anomalous. Structurally, the thick boards and old leather, the sewing structure and raised bands, faultlessly reproduce a typical C16 Apollo and Pegasus folio binding. What convinced Wittock that it was of recent making was 'son état de fraîcheur'. (In particular, we may add, the freshness of the original spine as compared to the boards and the occasional discolouring of the latter not typically corresponding to leather wear, which may suggest skilful leather 'distressing' after the book was bound. Also, the absence of headcaps protruding over the endbands, typically present in C16 leather bindings.)

Wittock identified it as 'une reliure entièrement fausse exécutée par un habile pasticheur, probablement durant le premier quart du XXe siècle peu avant la sortie du catalogue de Michelmoré' (Wittock, 347-8). It is most likely one of the 'very clever forgeries' mentioned by Hobson in 1926, who provides a reproduction of the bird tool featuring here (Maioli, 138). The remarkably skilled bookbinder was possibly the Milanese Domenico Conti-Borbone, collaborator of Villa and the inheritor of his bookbinding tools (Fumagalli, 315-16).

Based on the decoration of Apollo and Pegasus bindings produced by the mid-C16 Roman binder Marcantonio Guillery (i.e., Schunke's 'Farnese-Meister' or Hobson's 'Binder B') for Cardinal Farnese, whose device is reprised in the plaquette, close models are the Appianus (Paris, 1538) at the Museo Civico, Padua, and the Pico della Mirandola (Venice, 1508). That the book chosen should be a fine student's edition of a major account of ancient history is perfectly consistent with the most common editions (including numerous by Froben) bound with original Apollo and Pegasus plaquettes, i.e., courtly and classical literature, poetry, history. Indeed, they were probably commissioned to several binders, including Guillery, by Cardinal Farnese for his young nephew Alessandro, Duke of Parma, whose education he was overseeing (Schunke, 59). Several editions of Appian, in Latin and Italian, are listed in the official catalogues of Apollo and Pegasus bindings.

Appian of Alexandria (c.95-165 AD) was a Greek historian, a famous lawyer in Rome, and administrator of the province of Egypt. His Roman History, in 24 books of which only 12 survive, recounted the imperial expansion and civil wars of Rome. Part (books 13-17) concern the Civil Wars and the end of the Republic. This Latin edition, translated from the Greek by the Bohemian humanist Sigismundus Gelenius (1497-1554), also includes Appian's other extant work, the 'Foreign Wars' (Punic, Syriac, Parthic, Mithridatic, Gallic, Hispanic and Illyric). The copious index was annotated by an early owner, who added references to names and page numbers. A beautiful and unusual volume.

Hoffmann I, 225; Graesse I, 169. Not in Dibdin, Moss or Brunet. M. Wittock, 'À propos des reliures, vraies ou frelatés, au médaillon d'Apollon et Pégase', Bulletin du bibliophile (1998), 330-66 (this is n.5 in his catalogue); G.D. Hobson, Maioli, Canevari and others (1926); I. Schunke, 'Die vier Meister der Farnese-Plaketteneinbände', La Bibliofilia 54 (1952), 57-91; G. Fumagalli, 'Di Demetrio Canevari', La Bibliofilia 4 (1902-3), 300-16.

'PRIMERA EDICIÓN RARISIMA'

4. ARENAS, Pedro de.

Vocabulario manual de las lenguas castellana y mexicana.

Mexico, Henrico Martinez, [n.d., 1611 or after]

£49,500

FIRST EDITION. 8vo. pp. (xvi) 160. Roman letter, with Italic. Decorated initials and ornaments. Title a bit soiled, light age yellowing, slight browning to edges, lower margin of final gathering stained and frayed with paper but not text loss to last two, upper outer corner creased, some edges untrimmed. A good, large, unsophisticated copy in contemporary probably Mexican limp vellum, early shelfmark A in red ink at head of spine, covers dusty, scattered ink splashes. Crossed-out early ms. inscription to t-p verso, C17 ms. 'es del uso del P[adr]e fr[ay] Juan de Monzeny [Montseny?]' at head of §4 recto, traces of contemporary ms. notes to pastedowns, unidentified Mexican marca de fuego to upper edge. In folding box.

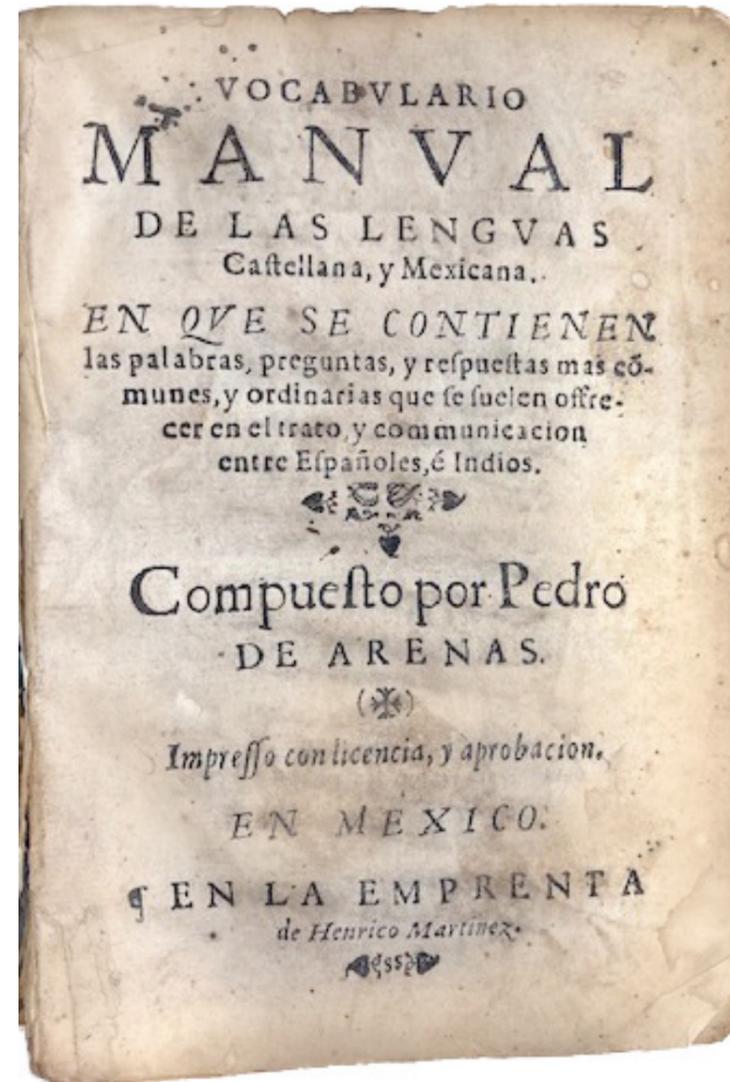
A good, pleasantly used, 'original' copy of the first edition of this most important Spanish (Castilian)-Mexican (Nahuatl) dictionary—from the library of a Spanish friar (from Montseny, in Catalonia) seconded to an unidentified Mexican monastery. 'Primera edición rarísima' (Palau). Very little is known about Pedro de Arenas; it appears that he did not know Latin, so was not a Jesuit, but he needed to know Nahuatl to move around Mexico and interact with the natives. Unlike previous grammar manuals published for the native languages in the C16 and early C17, his 'Vocabulario manual' (edition undated, but 'licencia' dated 1611) was a user-friendly practical guide. In the preface, Arenas explains that he adapted an earlier Spanish-Mexican dictionary for the benefit of Spaniards who spoke 'in the vernacular language' and whose only pretence at 'elegant eloquence' was being able to communicate with and understand the natives. Divided into two parts (Castilian-Nahuatl and Nahuatl-Castilian), it features the most useful phrases and a succinct vocabulary of a few thousand words concerning topics such as numbers, kin relations, salutations, travel, food and specific situations such as selling a horse, addressing someone ill or talking to Indians working in the mines or fields. Arenas sought ways of transcribing Nahuatl sounds absent in the Latin alphabet, as well as to bridge through translation the gaps between the two cultures. Several Nahuatl words so passed into common European usage (e.g., cacao and tomato). In the first section, Spanish translations into Nahuatl include 'common insults', words concerning writing, and numerous borrowings for things or concepts that had no counterpart in Mexico (e.g., 'caballo' as 'cahuayo' or 'cahuallo').

L3587

Palau records a subsequent undated edition printed by Martinez, with a different pagination (173pp.).

Only UCSB copy recorded in the US. Viñaza, Bib. lenguas indígenas de América, n.128; Palau 15920; Sabin 1935. Not in Alden, JFB or Maggs, Spanish Books.

L3594



BEAUTIFUL ANNOTATIONS

5. ARISTOTLE.

De physico auditu...ab Averri cordubesi commentate.

Venice, Andrea de Asula, 1483.

£19,500

FIRST EDITION thus. Tall folio, 159 ex 160 unnumbered ll. AA-TT8 UU7 (lacking final blank).

Double column, gothic letter in two sizes, printed paragraph numbers, initial spaces blank. Systematic serious scholarly marginalia in contemporary and C16th hands, neat and legible, intermittently throughout, extensive in places. A few little wormholes, mostly marginal, to final gatherings, lamp oil splash to blank fore edge of a dozen ll., an exceptional, thick paper copy, clean, well-margined and unrestored, in probably Viennese calf over wooden boards circa 1600, outer and inner compartments with multi blind ruled borders, 4 original brass bosses to corners of latter on each cover, matching central boss within, Spine with blind ornament to seven compartments, joints repaired, covers a bit wormed and scratched, remains of clasps, a tall and handsome volume beautifully proportioned and printed.

Excellent early edition of Aristotle's Physics in this Latin translation with the commentary of Ibn Rushd, otherwise known as Averroes of Cordoba, and edited by Nicoletus Vernia. It comprises one of a series of Aristotelian texts that were produced by Andreas Tornesanus and Bartholomaeus de Blavis between 1 February and 25 October 1483. The translation is anonymous but William Moerke and Michael Scotus were responsible for the other medico-scientific Latin versions in the series. Aristotle's Physics is a fundamental text of Western natural philosophy. In it, or rather them, what has come down to us is probably a fairly random collection of lecture notes, rather than a text polished for publication, Aristotle established the general principles that govern all natural bodies, animate and inanimate, celestial and terrestrial, including all motion, causation, qualitative and quantitative change, creation and extinction. Physics in the Aristotelian sense covers almost all there is to know about the material world - including those forces which shape it that are not themselves material. Heidegger wrote of it "This book determines the warp and woof of the whole of Western thinking...Without Aristotle's Physics there would have been no Galileo."

Ibn Rushd or Averroes came from an illustrious Cordoban family and was the greatest Muslim philosopher of the West and one of the greatest of medieval times, as well as a physician and astronomer. For his three remarkable commentaries on Aristotle (that on zoology is now absolutely lost) he became known simply as 'The Commentator' or 'Gran Comento' as Dante calls him in Inferno IV 144. English versions were still being published in the 20th century.

The editor Vernia (1420 - 1499) was one of the leading Aristotelians of the C16th and himself a significant philosopher - his contemporaries called him Nicoletus philosophus celeberrimus; he was also a physician and astrologer. He taught philosophy at the University of Padua from 1465 almost to his death and was succeeded by Pomponazzi, like Nifo, one of his pupils. Titles from this series of publications appear either individually or togeth-

er and in any combination, they were available for purchase that way. The bibliographical references following therefore may refer to the whole publication, or any part.

Not in BMC XV. Goff A962, GWK 2337. Renouard 284:3. Stillwell, Awakening Interest in Science 736 n. Klebs 82:2. Bernoni 271:14 "importante edizione".

L1442

THE FERRARI - ROVIDA ANNOTATED COPY

6. ARISTOTLE.

De animalibus [et alia].

Venice, Aldus, 1497 [or 1498]

£39,500

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

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

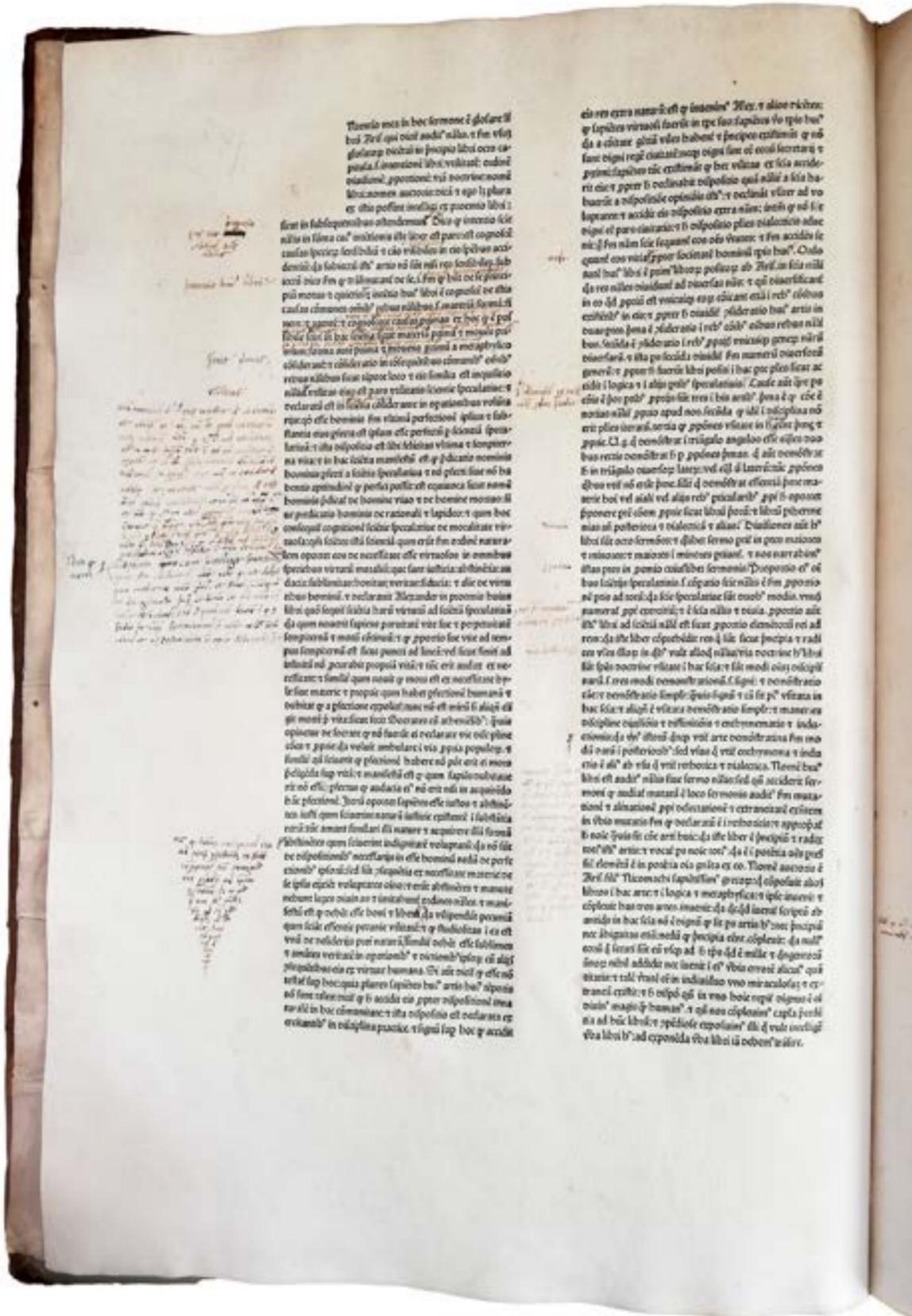
This copy extraordinarily retains the original strip pasted by Aldus at foot of f.100v (kkxv) to supply a missing line, like the copy of George III in BL and very few others. Gathering *8, originally missing in many copies of the edition, was integrated here by a scrupulous later owner. It consists of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

The present copy is entirely annotated, mostly by the Milanese scholar Ottaviano Ferrari (1518-1586). Ferrari read humanities at the Canobian schools in Milan and,

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

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

The annotations over the tenth book of History of animals in the last gathering are also very interesting. They record numerous textual variations and commented on early authorities mentioning the text (now thought to be a spurious later addition). They were written in a very neat hand by a late sixteenth-century Italian scholar in Latin,



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

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

L1959



THE FIRST CELESTIAL PLANISPHERE AND ABRACADABRA

7. AVIENUS, Rufus Festus.

Arati phaenomena.

[Venice, Arte & ingenio Antonii de Strata Cremonensis, 1488]

£25,000

FIRST EDITION 4to. 6 works in 1, 121 of 122 unnumbered ll. (lacking blank a1), a9 b-o8 p8, g8 and last two blanks. Roman letter. 38 handsome large woodcuts of planisphere, zodiac and constellations. A little light yellowing, margins minimally finger-soiled in places, four ll. slightly browned, faded marginalia likely lightly washed, tiny ink burn to n3 affecting one letter. A very good, well-margined copy in early C19 crushed morocco, slightly mottled, silk eps, spine gilt-lettered, raised bands, inner edges gilt, a.e.g., scattered minor stains, edges a little scuffed. c1800 armorial bookplate of Thomas Gaisford and F.B. Lorch's label to front pastedown.

A very good, well-margined copy of the first edition, of this lavishly illustrated volume—with the first celestial map printed in a book, in the form of a planisphere. 'This printed map is a much-simplified, mirror-image version of the planispheres found in humanist mss. The fact that it is presented as a mirror-image to the rest of the planispheres probably reflects its conversion from ms. drawing to a wood block image' (Dekker, 180). This medico-geographico-astrological compendium, edited by Victor Pisanus (d.1549), 'patrician of Venice', comprises six texts of which the first, fourth and sixth as present in their first editions. There are Latin translations (one fragmentary) of the verse composition on the celestial sphere, called 'Phaenomena', by Aratus (310-240 BC), a Greek poet at the service of the Macedonian king Antigonus Gonata. Here Germanicus's translation cum commentary—itsself the subject of later commentaries—is lavishly illustrated with woodcuts of zodiacal signs and personified constellations. Of these, 4 were bespoke; the remaining were reversed reproductions from Hyginus's 'Poetica astronomica' (Cantamessa I, 522; BMC V, 295). Although heavily borrowed from Eudoxius of Cnidus's namesake text, 'Phaenomena' in its various Latin renditions was a very influential astrological text in medieval Europe. The compendium also features Avienus's Latin translation of 'De situ orbis' by Dionysius Periegetes, who lived in Alexandria in the 2nd or 3rd century AD. This was a popular geographical poem, often used in schools, on the boundaries of the known world. Avienus's own 'Ora maritima', based on 'Massiliote Periplus' written in the 6th century BC, was a description of coastal regions of the world. The last text



(third edition), entitled 'Liber medicinae', is a medico-astrological poem by Serenus (fl. 2nd century AD), tutor to Caracalla. Based on traditional encyclopaedic works on natural history such as Pliny the Elder's, it features popular medical treatments to common ailments with the help of astrological theories and even magic formulas including the famous 'abracadabra'—its first recorded appearance in written form—used to treat semi-tertian fever. The early annotator of this copy had another edition of Germanicus at hand, as he added a missing line on the phases of Venus ('accipe quid moveat mundo cyllenius ignis'); he also glossed Avienus's text with quotations from Horace and Theocritus.

Thomas Gaisford (1779-1855) was Regius Professor of Greek, Curator of the Bodleian Library and Dean of Christ Church Cathedral in Oxford.

Hain-Copinger 2224*; Proctor 4593; Goff A-1432; GW 3131; Sander I 718; BMC V, 294; ISTC ia01432000; Essling 431; Brunet I, 587; Cantamessa I, 522; Houzeau&Lancaster I/1, 744, 1053; Riccardi II VII 10. E. Dekker, Illustrating the 'Phaenomena' (2013).

L3085

8. BARTHOLOMEUS DE SANCTO CONCORDIO.

Summa de casibus conscientiae.

[Italy, early fifteenth century]

£85,000

Imposing manuscript on paper, large folio, 355 x 265mm, 155 leaves, wanting last but one gathering and final leaf of index, collation: i-xv10, xvi5, double column c. 57 lines in 2 small late gothic hands, the second notably less formal than the first, paragraph marks in red or blue, simple initials mostly in red and blue, some touched in contrasting colours, extensive glossing to first third of book, watermark of three hills: 'Golgotha' surmounted by a cross (see below), spaces left for some initials, lower border of first leaf once cut away and skilfully replaced, a few minor spots and marks, in outstandingly fresh condition on clean paper with very wide and clean margins, contemporary red leather (now faded to pink) over massive bevelled wooden boards (12mm. thick), simple ruling to leather with brass studs at corners and midpoints (5 still present), traces of central bosses (now wanting), similar studs securing remains of leather thong ties, traces of other clasps at head and foot of volume, leather scuffed and torn on boards, spine exposed and front board once loose (held in place by strips of blank parchment, splitting in places), holes from a chain hasp at lower edge of back board, title "Pisanella" in late medieval hand at head of back board, and "Summa Pisanella" at head of crude repair to spine in later hand.

A very fine and handsome copy of an important legal work – the text that brought much of the arcane and theoretical world of Canon Law to the life of the common man in Europe; here in outstanding condition, and in the original binding of this codex bearing the marks of the medieval chained library it was used in for the first centuries of its existence.

Provenance: 1. Italy early fifteenth century, a reference tool in a medieval chained library. The watermark of Golgotha surmounted by a cross is in a form recorded in Italian examples by Briquet nos. 11672-11721, with these ranging across the second half of the fourteenth and first half of the fifteenth century, with a close example in no. 11687 (Padova, 1415). The first leaf has an apparent code at its head in a near-contemporary hand using Arabic numerals and other symbols (perhaps of planets), perhaps containing an *ex libris*.

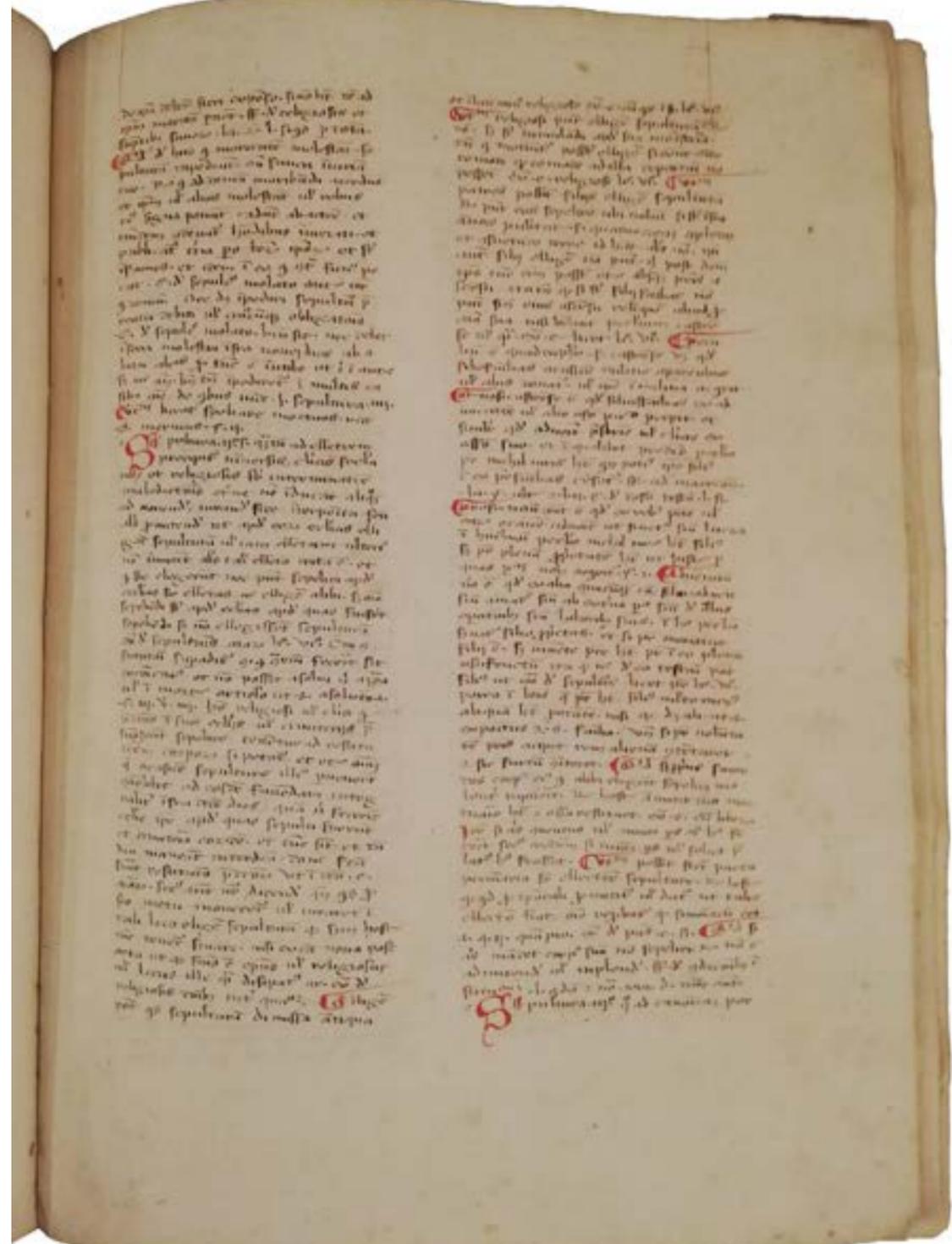
2. Inscriptions noting the contents of the codex, such as on the repaired spine and inside the front board, show that it remained in use in that chained library until the seventeenth or eighteenth century at least. The freshness of the leather on the front and back boards and survival of much metalwork there, but losses to the spine, suggests that throughout much of the modern period the book was kept shelved, with only its spine exposed. The book would have appeared to have entered private hands after the Napoleonic invasions of Italy in the 1790s, when the contents of many religious communities were seized and dispersed.

Text: In the long history of medieval law, this text marks a colossally important milestone – a fundamental point of contact between the often academic and obscure Canon Law and the practical and mundane lives of the populace of medieval Europe. Its author was Bartholomaeus de Sancto Concordio (1262-1347; also known as Barthomeo Granchi and Bartolomeus Pisanus, hence the common medieval name of this text: *Summa Pisanella*), who entered the Dominican Order in 1277, studied at Bologna and Paris, and taught logic in Italian Dominican convents before returning to Pisa around 1335. However, most importantly, he also gained fame as a public preacher, and it is the skills honed in that profession, lecturing to non-legal-specialists in a simple and understandable fashion, that shine through this work.

In essence, it is a practical penitential work, and surveys the entire subject of moral theology through detailed examples taken from Canon Law, repackaging this material into a more easily understood format. The sacrament of confession formed one of the regular rituals of Christian life from the twelfth century, with the Fourth Lateran Council in 1215 formally requiring it at least once a year from all Christians. The explosion of the preaching Mendicant orders, notably the Dominicans from 1216, carried this act with them throughout Europe, and necessitated specialist instructional guides for preacher-confessors. Soon after its composition c. 1338, this text all but replaced the existing manuals of confession, with its popularity based on its practicality and alphabetical arrangement for ease of use. As traced by J. Dietterle ('Die Summae confessorum (sive de casibus conscientiae) von ihren Anfängen an bis Silvester Prierias', *Zeitschrift für Kirckgeschichte*, 27, 1906, pp. 166-70) and S. Kuttner (*A Catalogue of Canon and Roman Law Manuscripts in the Vatican Library*, 1986, II:25-31) it now survives in a large number of manuscripts in European libraries: more than sixty each in France and Austria, 120 in Germany, and 187 in Italy (including 23 in Naples, twelve in Rome, and 33 in the Vatican), among others. S. de Ricci and W.J. Wilson (*Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 1935-40), record only seven manuscripts in American collections, to which C.U. Faye

and W.H. Bond (*Supplement to the Census*, 1962) add another two. To these should be added a copy in the Robbins Collection, University of California, Berkeley, MS 14. In the fourteenth century it was translated into Italian by Giovanni delle Celle (d. 1394; see Yale University, Beinecke Library, MS 759), and was printed seven times before 1500, starting in Italy in 1473 (*Gesamtkatalog der Wiegendrucke*, Stuttgart and New York, Anton Hiersemann and H. P. Krauss, 1968-2008, vol. 3, 1968, nos. 3450-3456). That said, despite its fundamental importance there is no critical edition of the texts, or any published study of the extant manuscripts.

K209



9. BIBLE.

Bible, in Latin, decorated manuscript on vellum.

England, perhaps Oxford, mid 13th century (probably c. 1260)

£175,000

Large 8vo, 192 x 130mm. x 80mm. thick. 549 leaves (plus endleaf at front, and including endleaf at back), collation impossible but textually complete. Rubricator made numerous mistakes corrected by contemporaries or near-contemporaries, and despite an apparent jump in II Esdra from chapter III to VII there is no text loss. Double column, 53-54 lines in an excellent professional early gothic bookhand, capitals touched in red, rubricated, small initials in alternate red and blue, chapter numbers and running titles in same, one-hundred-and-seventeen larger initials in variegated red and blue panels with elaborate scrolling penwork with scallop-shapes and patterns of circles and trailing stems in same colours, enclosing swirling foliage, numerous near-contemporary and early marginal additions (some set within geometric shapes in margin picked out with red outlines, and a few pointing hands as well as so-called 'clover marks'. Single hand pointing to a flying bird, most probably the Holy Spirit), two leaves with near-contemporary marginal drawings of God's hand emerging from a cloud and directing Noah and another looking out of the Ark as the dove returned with a sprig of foliage, as well as two diagrams of the levels of the ark with their types of inhabitant drawn "ab augustino". One front endleaf cut away, foot of first text leaf cut away probably to remove ownership inscription, splits to corners of a small number of leaves, slight cockling in places, small spots and stains. In excellent, most presentable condition, later medieval binding of dark brown leather over wooden boards, tooled with fleur-de-lys within chevrons and roll-stamps, sewn on thick thongs, two clasps of leather ties with metal endpieces which attach to metal pegs set in front board, scuffing to boards in places and slight tears at corners of spine, overall good and robust. In folding box.



This is a handsome and weighty thirteenth-century most probably English Bible, the format in which most readers of the Middle Ages knew the complete text. Due to its vast size, most Early Medieval Biblical books included only sections of the complete canon, but the needs of students in the fledging university in Paris in the late twelfth and thirteenth centuries lead to advancements in the methods of book production in order to mass-produce complete copies for that market. Script became miniaturised and the words themselves heavily abbreviated in an effort to push resources to their limit, and at the same time libraires or master-book producers divided up master-copies to hand out in sections (or pecia) to multiple copyists at once, dramatically increasing the rate of copying. Thus they survived relatively in large numbers. However their multiple decorated initials and fine script often attracted the attentions of the commercial book dispersers from the nineteenth century onwards, and they have become fewer and fewer in the market in the last century, with examples continuing to fetch record prices.

Here the form of the text is mostly that of a more common Parisian Bible, and with the standard abbreviations of Hebrew names in the form "Aaz apprehendens ..." at its end. Crucially, however, the script and penwork decoration here appear English and the books of Tobit, Judith and Esther are in the order usually identifying English use. In addition, the early notes on Hebrew at the end of the book strongly indicate an early use in a medieval English scholarly setting (see below).

What is perhaps most notable about this book is the interest of an early user in the Hebrew Bible. Additions to endleaves at the front of the volume suggest a contemporary or near-contemporary use in theological teaching or preaching, perhaps in a cathedral school (see below), but a page of notes added in the decades after the book's production to blank space before the abbreviations of Hebrew names indicates a more specific use. This begins with the words "Thorath id est lex" with five penlines drawn off to associated lines of text. These text-lines reveal that the scribe was attempting to describe the contents of the Torah – the Hebrew Bible, here described accurately as 'the law [of Moses]'; and each line opens with a somewhat garbled version of the opening words of the first five books of the Old Testament: "Bresith" – in fact Bereshit (Genesis, ie. 'In the beginning'); "Ellesmoth" – in fact Shemot (Exodus, ie. 'Names'); "Vaietra" – in fact Vayikra (Leviticus, ie. 'And he called'); "Vagedabar" – in fact Bamidbar (Numbers, ie. 'In the desert'); "Addabarim" – in fact Devarim (Deuteronomy, ie. 'The words').

These are followed by a section of brief notes on Old Testament prophets and other figures from the Hebrew section of the Bible, as well as an observation on the absence of Baruch "In hebreo canone" ('in the Hebrew canon'). This section terminates with more usual notes on religious ideals and relative Biblical dates.

Despite Jerome's and Bede's insistence on the primacy of Hebrew as a Biblical language for Old Testament texts such as the Psalms (and indeed in some medieval accounts, the original language of all mankind), actual records of northern European interest in the language or its religious texts before the Renaissance are few[1], and astoundingly so from England which had no Jewish population before 1066 and none after Edward I expelled what Hebrew speakers it had in 1290. Indeed a memory of interacting with Jews in religious discussions as a youth and then their subsequent exile some years before the period in which these additions most probably were made might well explain these strange and fascinating additions by the present scribe, as well as their garbling from his slightly faulty memory. As such this volume would appear to bear witness to the impact of the English Jewry on theological thinking and teaching in medieval England, even after the expulsion of 1290.

Provenance: 1. Most probably written and decorated in England in the mid-thirteenth century. Certainly the book was there in the decades after its production: notes on the Hebrew Old Testament added in the century after the book was written before the abbreviations of Hebrew names give a garbled version of the name 'Joshua ben Num' (here misunderstood and reversed as "Benstry n i[d est] Josue") spell this erroneous name 'Benstry n' with a 'y' used as a semi-vowel in place of the more usual 'i', a practice distinctive to English, and common in Middle English. Other additions to the endleaves suggest a use of the volume in both theological study and preaching at various times of the year, and more specific references to the services for the consecration of deacons and other episcopal and clerical functions might just identify the medieval library in which this book survived as that of a cathedral school. 2. The modern re-emergence of the book on the Continent might suggest that it was carried into exile there by an ecclesiastic during the

English Reformation (for another such Bible carried away from the cathedral school of Canterbury in the same period, see the 'Trussel/Lyghfield Bible' once Schøyen collection and sold in Bloomsbury Auctions, 10 July 2018, lot 81, now Canterbury Archives). If so, it must have passed to a religious community in northern France or the Low Countries until the French Revolution and Secularisation in the last years of the eighteenth century.

LARGE PAPER GOSPELS IN ARABIC

10. BIBLE.

Evangelium sanctum. [in Arabic].

Rome, Tipografia Medicea Orientale, 1591 [1590]

£29,500

EDITIO PRINCEPS. Folio. pp. 368. Arabic letter, little Roman and Italic. 149 large, attractive woodcuts (69 repeated), partly by Antonio Tempesta and Leonardo Parasole, of the four evangelists and scenes from the life of Christ, arabesque head- and tailpieces, typographical double-rule throughout. Intermittent light age browning, marginal slight foxing, t-p lightly oil stained, early repair to upper outer corner of last two ll., final ll. a bit spotted. Very good, wide-margined, probably large paper copy, generally uncut, in fine impression on thicker paper, in Italian vellum, c.1800, spine with gilt triple-ruled border and gilt arabesque decoration to compartments, contrasting morocco labels.

Rare Arabic edition of the Gospels and first publication of the renowned Medici Oriental Press, established in Rome in 1584 with the endorsement of Pope Gregory XIII and Cardinal Ferdinando de' Medici (later Grand Duke of Tuscany). The main aim of this enterprise, run by the famous Oriental scholar Giovanni Battista Raimondi, was to print religious books in the most common Oriental languages (i.e., Arabic, Syriac, Hebrew, Ethiopic and Persian) and distribute them in the East so as to encourage the spread of the Gospels. The splendid Arabic font employed in this edition was designed by Robert Granjon, the official type-cutter of the press. In 1591, the Medici press published also the interlinear edition with the Latin original text, also edited by Raimondi. This bilingual version was used in Europe for teaching Arabic and thus survives in a much greater number of copies than the pure Arabic edition, which was distributed (and almost certainly not warmly welcomed) in the Middle East for (literally speaking) evangelisation. It seems likely that the beautiful illustrations included in the book as an aid for readers, were not at all appreciated by Muslims, who, according to the Koran, forbid contemplation of images of God. A large part of the print-run may have been quickly destroyed.

'The editio princeps of the Gospels in Arabic ... The early editions of the Arabic Gospels are all forms of the "Alexandrian Vulgate"'. Darlow, II/1, p. 63.

Not in BM STC It. Adams, B 1822; Brunet, II, 1123; Graesse, II, 531; Darlow, 1636; Mortimer, Italian, 64.

L2831

11. BOCCACCIO, Giovanni.

The modell of VVit, Mirth, Eloquence, and Consueration. Framed in Ten Dayes, of an hundred curious Pieces, by seven Honorable Ladies, and three Noble Gentlemen. [with] The Decameron, containing An hundred pleasant Novels.

London, Isaac Jaggard for Matthew Lownes, 1625, 1620

Reserved.

Two works in one. FIRST ENGLISH EDITION of the second, second English edition of the first. Folio. Ff. (v) 193; (xv) 187. Roman letter, some Italic. 1: Woodcut tp with frontispiece reused from 1593 edition of Sidney's *Arcadia* (McKerrow & Ferguson 212). 2: Woodcut tp with six woodcuts (the same as those printed within the texts of both works) within ornamental border. Floriated woodcut headpieces and initials and ornamental tail pieces, half page woodcuts interspersed with scenes of civilian life including dining, bathing and dancing, throughout both works. Engraved armorial bookplate of Thomas Hamilton, 7th Earl of Haddington (1721-1794) to verso of first tp, ms to tp and fly 'E 3 = 2', autograph to tp 'J Badminton' (John Badminton (1777-?)). Ms to page edges 'Boccacc' between star and heart. Slight browning and ink stains to first tp, light age yellowing. Occasional light oil and ink spots, mainly marginal, light foxing or browning to last couple of leaves. A clean and handsome copy with very generous margins in contemporary speckled calf with triple blind ruled border, spine rebaked C19, aer.

Two of the first editions of Giovanni Boccaccio's (1313-1375) *Decameron*, translated into English and printed by Isaac Jaggard (? - 1627), printer of Shakespeare's *First Folio*. The *Decameron* was translated into English remarkably late, having previously been read by English readers in the original Italian or via the French translation. The anonymous translator states that the patronage of Sir Philip Herbert, Earl of Montgomery (1584-1650) supported the publication of the pioneering first English edition as well as the second edition of Volume 1. Herbert was a prominent courtier and nobleman, and formed one half of the "incomparable pair of brethren" to whom Shakespeare's *First Folio* was dedicated in 1623. The first edition and Vol 1 of the second edition of 'The modell of VVit, Mirth, Eloquence, and Consueration' are present in this copy; a second edition of Vol 2 was not published.

The 1620 edition "follows the Italian source text in its composition" (Armstrong, Guyda. "Paratexts and Their Functions in Seventeenth-Century English "Decamerons"", 2007), but some elements are omitted: two tales are replaced for being unsavoury to contemporary English tastes, for example the last tale of the Third day is substituted for the story of the prudent princess Serictha. Both editions are "deluxe products in folio format, generously illustrated with decorative title-pages, woodcuts, ornaments, and illuminated capital letters." (Guyda, 2007). The books were marketed as forms of entertainment, with the change to a more informative title in the second edition arising from a desire to present the work as an important source of knowledge and indispensable work of Italian early modern literature. Interestingly, in the first edition Boccaccio's name is absent. The presence of the 'Renowned Boccaccio' on the second edition demonstrates the success of the first edition, and consequential increased fame of the original author. Pforzheimer 71 states that Shakespeare used Boccaccio's tales in several of his plays.



The woodcut on the top of the second edition is reused from the 1593 edition of Sidney's *Arcadia*. The same design was also used in a 1595 translation of Machiavelli's *Florentine History*, a 1633 edition of Sidney's collected works as well as a 1617 edition of Spenser's collection works. Because of this, the ornamental border contains a number of specific allusions to Sidney's *Arcadia*: the central characters of Musidorus, Pyrocles, Dorus, and Cleophila feature, as well as the author's family crest. The lower emblem depicts a boar retreating from a marjoram bush with the motto 'Spiro Non Tibi'. The animal recoils from the nutritious and beneficial source of food, demonstrating his own poor judgement, and thus giving a lesson on the condemnation of ignorance.

The armorial bookplate is of Thomas Hamilton, 7th Earl of Haddington (1721-1794). He studied at Oxford before travelling the continent. In Geneva he became part of what was known as 'Our Common Room in Geneva', a group established by William Windham (1717-1761) and Benjamin Stillingfleet (1702-1771) for Brits

travelling in Switzerland where the members would dine together daily, discuss literature and the arts, perform plays and pantomimes as well as journeying into the Alps (Rowlinson, J.S., 'Our Common Room in Geneva' and the *Early Exploration of the Alps of Savoy*, Royal Society, 1998).

ESTC S107074; ESTC S106639; Pforzheimer Vol I 71 & 72; Lowndes Vol 1 224; Grolier, Wither to Prior I, 250.

K204

A SUNDERLAND BINDING

12. BOETHIUS.

De consolatione philosophiae.

Nuremberg, Anton Koberger, 12 Nov. 1476

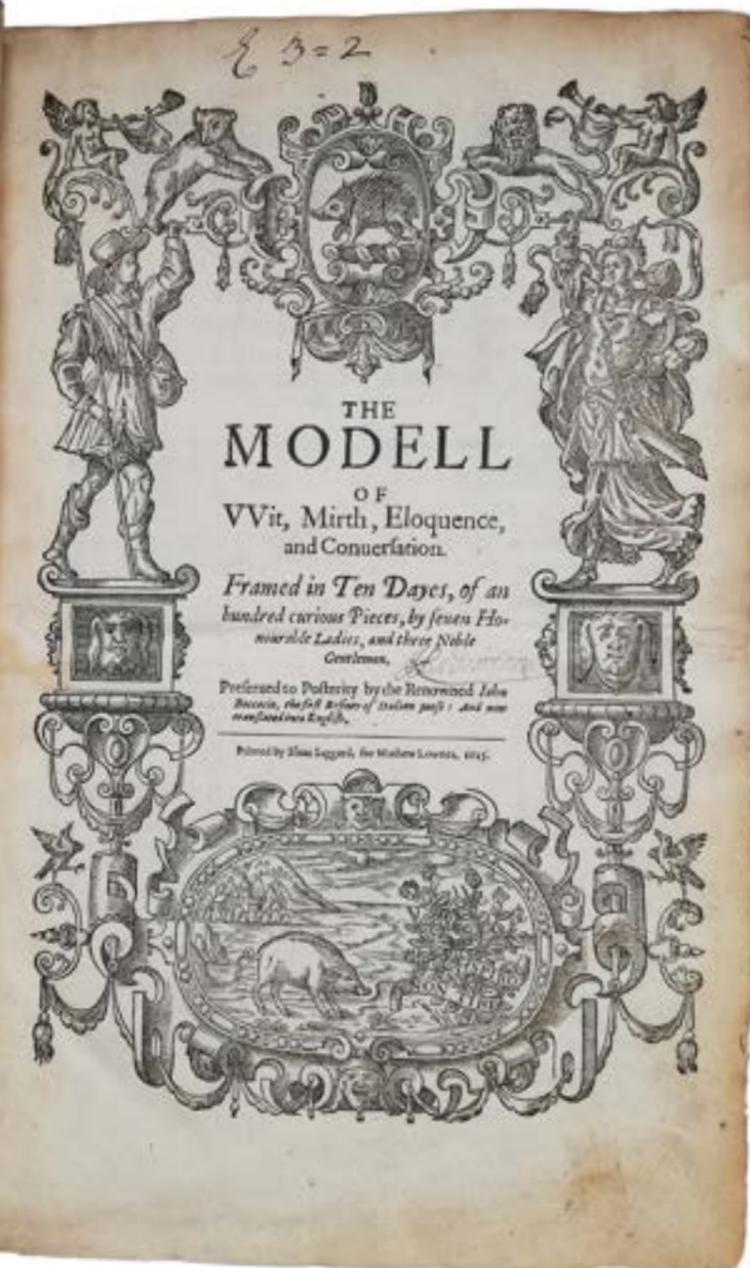
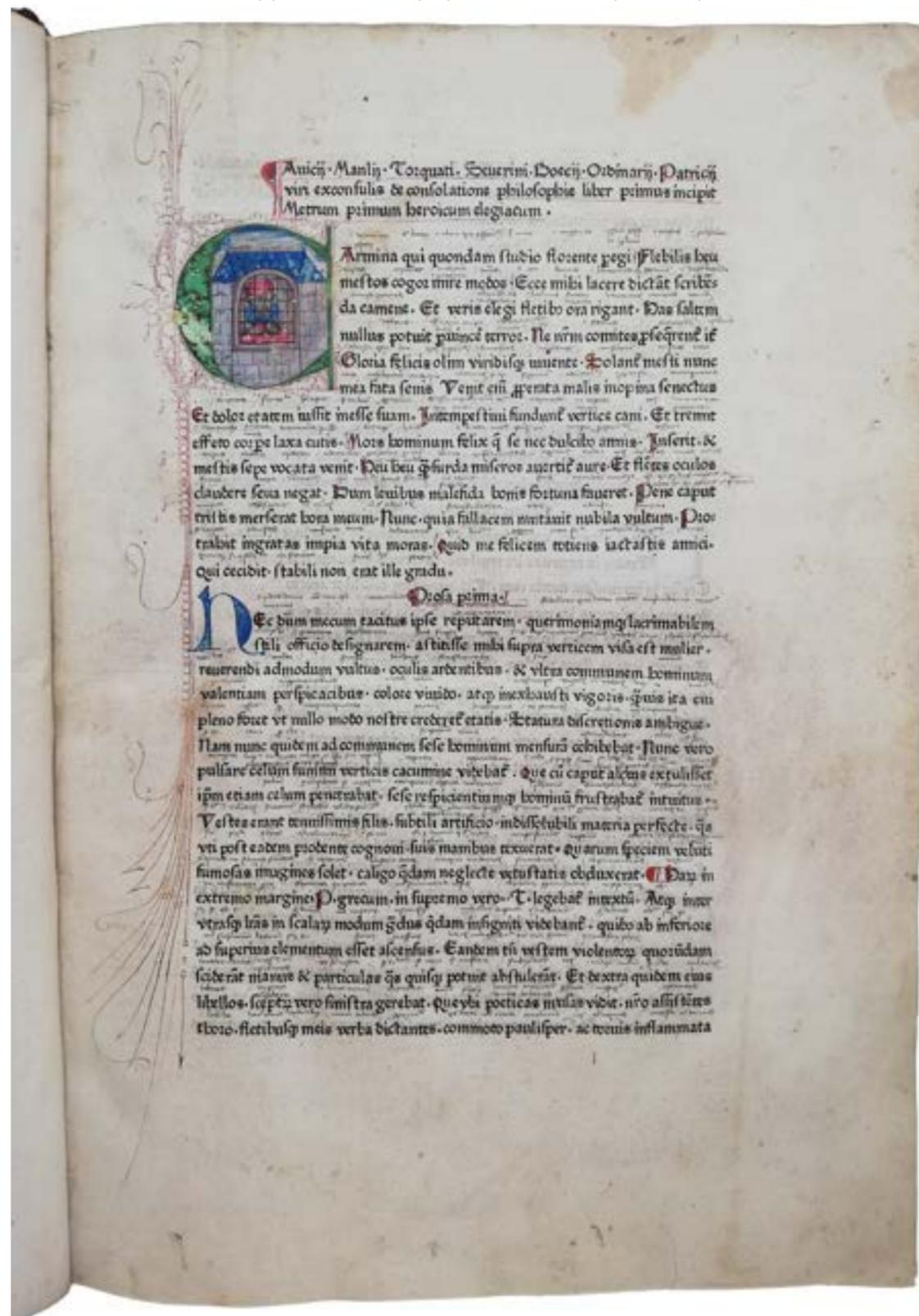
£27,500

FIRST EDITION. Royal folio. 2 parts in 1, 137 of 140 unnumbered and unsigned ll., lacking 3 blanks. Gothic letter, second part double column. First 6-line initial with naturalistic illumination of Boethius in prison in green, grey, blue and red, bordered with red penflourishes, others decorated with penflourishing, 3- and 2-line initials rubricated in alternating red and blue, start of paragraph and sentences highlighted in red. Recto of first leaf and verso of last a little dust-soiled, oil stain to upper margin of first few and final gatherings, light water stain to outer blank margin of d5-6, couple of tiny marginal worm holes at beginning and end. A very good, fresh, very tall copy, on thick paper, in C18 English crimson morocco, marbled eps, bordered with gilt roll of fleurons, acorns and rounded dentelles, large gilt lozenge-shaped centrepiece with gouges, floral decorations and small fleurs-de-lis to corners, raised bands, each of seven compartments gilt with acorn and spiral stamps, spine gilt-lettered, outer and inner edges gilt, joints and corners repaired, spine restored at head and foot, edges a little rubbed, few blemishes to covers. Contemporary interlinear annotations to first two ll., occasionally elsewhere.

The illuminated C follows a frequent ms. tradition portraying Boethius in prison. Unlike most, however, Boethius is shown half-figure, alone, behind bars. The rubrication and overall style are reminiscent of German-speaking Central Europe. Boethius's hat, remote from usual representations, looks vaguely Slavonic. Whilst the smaller initials and decorative layout of the C were produced by a professional, the portrait may be by the rubricator himself. Boethius's unusual blue hair and beard suggest the artist

did not have lead white, useless for rubrication.

An excellent, fresh, very tall copy, in a handsome Sunderland binding, of this milestone of Western philosophy—the first edition to feature a long commentary here attributed to Thomas Aquinas, but probably written by the Oxford Dominican Thomas Waleys (1287?-1350?). One of the most influential early Christian philosophers, Boethius (477-524AD) was a Roman politician at service of Theodoric, King of the Ostrogoths. He probably studied in Athens where he became fluent in Greek and acquainted with important Hellenic philosophers. Imprisoned by Theodoric upon charges of high treason, he famously wrote 'De Consolatione philosophiae' in 523-24 during a one-year imprisonment, eventually leading to his execution. The work reflects on the negative turn of events in Boethius's hitherto very successful career. In this fictional dialogue, Lady Philosophy consoles him, as they discuss the evanescent nature of worldly fame and riches, virtue, the ills of fortune, human folly, passion, hatred, free will, justice and predestination, with

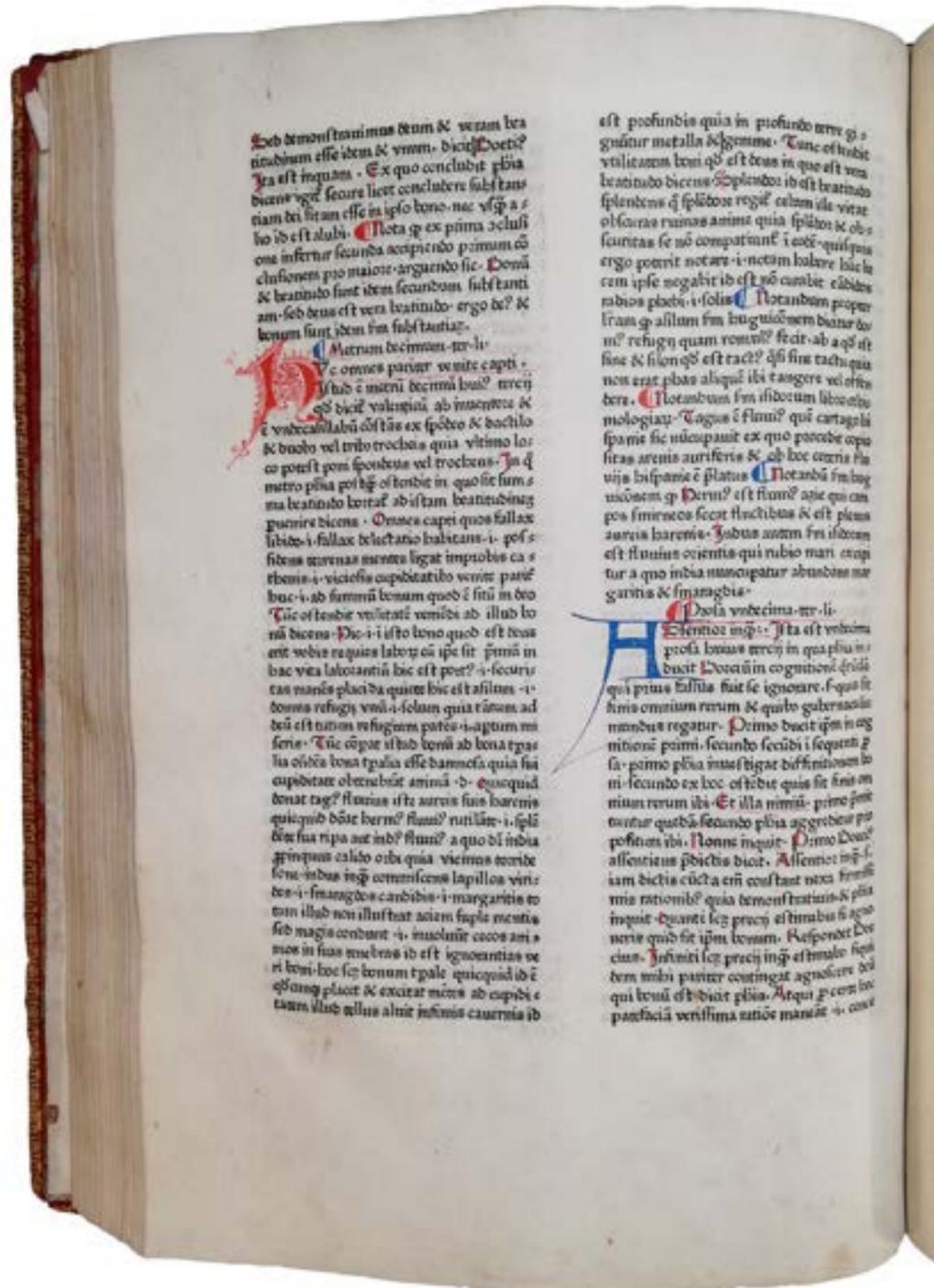


worldly fame and riches, virtue, the ills of fortune, human folly, passion, hatred, free will, justice and predestination, with Boethius's Christianity heavily tempered by Hellenism. Waleys's commentary was one of the most successful and most reprinted. Boethius's work was taught at grammar schools for its elegant Latin and educational content, and lectured on at universities for its philosophical value. The contemporary annotator provided interlinear paraphrases of the first four pages, with Boethius's verse complaint, the apparition of Lady Philosophy, and her initial arguments. In addition to turning everything to the third person, glossing 'ego' with 'Boethius', the annotator provided synonyms of most words or phrases, seeking to follow the original meaning whilst slightly altering the lines.

The binding is typical of Charles (1674-1722), third Earl of Sunderland's collection (e.g., BL IB30218), though this copy is not present in the sale catalogue. His collection comprised 'some 20,000 printed books: it was particularly strong in incunabula [...], in Bibles, in first editions of the classics and Continental literature of the C15 and C16. A small portion of the volumes were bound in morocco, the bulk in calf' (de Ricci, 38).

Harvard, Chicago, Folger, NYPL Pierpont Morgan, Princeton, Huntington (imperfect), Smithsonian, UCLA, Illinois, WU and Yale copies recorded in the US. Goff B771; HC 3370*; BMC XV II, 413; GW 4526.

L3390



EXCEPTIONAL MINIATURE BOOK OF HOURS IN THE STYLE OF THE MILDMAY MASTER

13. BOOK OF HOURS.

Use of Rome, in Latin, illuminated manuscript on vellum.

Flanders, 3rd quarter of the 15th-century, c. 1465-1475

£95,000

Small 8vo., 96 x 68 mm, height 4 inch. 223 leaves on parchment, including 13 added leaves (fols 1, 10, 24, 48, 64, 71, 78, 85, 92, 103, 112, 124, 151), without the calendar, two leaves after fol. 17, the first added to the original collation, and some additions to the text at end; collation: I8+1, II8+2 (viii and leaf added after vii excised at the end), III6, IV8+1, V8, VI8+1, VII8, VIII8+1, IX-X8, XI8+2, XII8, XIII-XV8+1, XVI-XVII8, XVIII6, XIX8+1, XX-XXV8, XXVI8+2, XXVII4, XXVIII4-2 (iii-iv excised), traces of catchwords in lower margin of last verso of quires (see fols 49v, 94v, 102v, 145v, 167v, 175v and 183v). Justification 50 x 33 mm, ruled in purple for single vertical bounding lines and 16 horizontal lines for 15 written lines below top ruled line. Regular Gothic bookhand (Textualis Rotunda Formata) in brown and red, possibly by an Italian scribe.



Rubrics in red; versal initials (1-line high) in blue or gold with red or black penwork decoration throughout; psalm and prayers initials (2-line high) in burnished gold-leaf set against a square ground of blue and red with white tracery throughout; 13 large illuminated book-initials and full decorated borders on fols 2r, 11r, 25r, 49r, 65r, 72r, 79r, 86r, 93r, 104r, 113r, 125r and 152r: initials (5-line high) in blue or red with white tracery decoration set against burnished gold-leaf grounds infilled with ivy-leaves decoration in blue, red, purple and green highlighted with white tracery, borders decorated with acanthus and other leaves, strawberries and flowers in gold, blue, red, pink and green, gold bar framing text on left, right and lower border, reserved white ground of the borders on fols 2r and 25r with added shell-gold; 13 full-page miniatures in the style of the Mildmay Master, with double-bar and arch-topped frames in burnished gold and purple set within full decorated borders on fols 1v, 10v, 24v, 48v, 64v, 71v, 78v, 85v, 92v, 103v, 112v, 124v, 151v: borders decorated as above, with reserved white ground of borders on fols 1v and 24v with added shell-gold, miniatures illustrating the Crucifixion, Pentecost, Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Adoration of the Magi, Presentation in the Temple, Massacre of the Innocents, Flight to Egypt, Coronation of the Virgin, King David in prayer and Raising of Lazarus. Good quality parchment, well preserved, margins slightly trimmed, little sign of thumbing in lower right corners. Sewn on three spine bands of double-split alum-tawed skin and with bookblock edges gilt and gauffered, late fifteenth or early sixteenth century; in brown morocco with blind-fillet decoration on thin wood-

en boards, re-cased probably in 16th century, newer parchment flyleaf and conjoint pastedown at the beginning and the end. In modern brown cloth box. Some worming on boards and flyleaves only.

This charming Book of Hours was produced in Bruges. These books were the result of the work of a number of different artisans and artists working separately on the different phases of production – the copying of the text, the decoration of minor initials and line fillers, and the illumination of initials, borders and miniatures. The devotional texts were usually copied on dedicated single or multiple quires according to their length, with the beginnings of the canonical hours copied on rectos; they were then assembled in volumes whose textual sequences corresponded to the requirements of the individual customers, with dedicated miniatures inserted to face the beginning of the canonical hours and other illumination and decoration added to the clients' taste and means.

All the illuminated miniatures of the present manuscript are on the verso of added singletons whose parchment is often heavier and thicker than the soft and beautiful parchment of the quires, which shows hardly any visible difference between the flesh and the hair side. It is therefore unusual to find manuscripts made by the same scribe, rubricator, decorator and illuminator/s, but each of their components may find matches in different manuscripts. This manuscript shows the same textual and illustrative sequence as London, British Library, MSS Harley 1853 and Stowe 26, but for the absence of the Mass of the Virgin and perhaps of the Psalter of St Jerome at the end. The three manuscripts are also similarly diminutive. Its beautiful Italianate Gothic hand matches that of Baltimore, The Walters Art Museum MS. W. 179. The rubrication and decoration of minor initials and line-fillers is close to that of Les Enlumineures Book of Hours 61, BL Stowe MS 26, Walters MSS 190 and 196 (made for Queen Eleanor of Portugal), and the Derval Hours, Sotheby's, 5 July 2005, lot 98 (made for Jean de Châteaugiron, seigneur de Derval and chamberlain of Brittany). The accomplished decoration of the borders finds correspondence in Les Enlumineures Book of Hours 61 and possibly Chicago, Newberry Library, Case MS. 35 (the Mildmay Hours).

The sequence of miniatures for the Hours of the Virgin corresponds to the cycle of the Infancy of Christ as was customary in Southern Flanders at the time (see B. Bousmanne, "Item a Guillaume Wyelant aussi enlumineur," Bruxelles, 1997, p. 164). The manuscript was undoubtedly illuminated in the circle of Wilhelm Vrelant (d. 1481; active in Bruges from 1454), the most successful illuminator in Bruges at that time. His patrons included the Dukes of Burgundy and members of their family and court as well as French, Spanish, Portuguese and Italian royalty, diplomats, aristocrats, bankers and wealthy merchants. Judging from their surviving manuscripts, he and his collaborators produced devotional books in far greater numbers than any other text; it is therefore not surprising that at the time the so-called "Vrelant style" became very popular and had a strong impact on the production of Books of Hours. The full-page miniatures are in the style of an anonymous illuminator singled out among Vrelant's collaborators by Nicholas Rogers and given the name of the Mildmay Master after a Book of Hours in the Newberry Library in Chicago (Case MS. 35) that in the 16th century belonged to Sir Thomas Mildmay (b. in or before 1515, d. 1566), Auditor of the Court of Augmentations for Henry VIII. The master collaborated with Vrelant in the decoration of a four-volume copy of the Golden Legend in French translation for Jean d'Auxy, knight of the Golden Fleece (New York, Pierpont Morgan Library, MSS 672-675).

A direct comparison with the Book of Hours in the British Library (Harley MS 3000) suggests that the artist working on the present manuscript is not the Mildmay Master, even though he is seemingly the same artist of a Book of Hours attributed to him in S. Hindman and A. Bergeron-Foote, *An intimate Art. 12 Books of Hours for 2012*, London, 2012. He is also the same artist of another devotional manuscript (Walters MS. W. 177).

The anonymous artist of these three manuscripts managed to avoid the sharp linearity and rarefied stillness that characterise the works of the Mildmay Master and used a different and warmer palette of deeper blues and reds. The iconography of his decorative cycles follows the models employed by Vrelant and his followers, but his miniatures display distinctive delicate features for the Virgin (see here the Annunciation, the Nativity and the Adoration of the Magi on fols 24v, 64v and 78v), elongated male faces (in particular of Christ on the Cross and David in prayer on fols 1v and 124v), landscapes of rolling green hills and mountains turning to dark blue in the distance, and interiors characterised by gilt-embroidered tapestries and pink and grey walls with white-stucco decoration that includes a very distinctive element.



This element recalls the monograms in the trade-mark stamps imposed on the Bruges illuminators by the town administration to stop the import of illuminated single leaves by foreign artists who were not registered with the Guild. This decorative element is particularly similar to the stamp of Adriaen de Raedt, an apprentice of Vrelant in the years 1473-1475, who was occasionally named as Vrelant in the Guild's documents.

Almost all miniatures in the present book are a simplified version of the standardized Flemish iconography for the cycle of the Infancy of Christ disseminated by Vrelant and his followers, and found, for instance, in two Books of Hours attributed to Wilhelm Vrelant and/or associates (Walters MSS W. 196 and 197), and in the Arenberg Hours attributed to the Mildmay Master (Los Angeles, J. Paul Getty Museum, MS. Ludwig IX 8 (83.ML.104)). The fall of the idol from the column in the miniature of the Flight to Egypt (fol. 103v), in particular, is reminiscent of the Mildmay Master's representations of the Apostle Bartolomeu and Felix of Ostia destroying Idols or Mamertinus of Auxerre praying to Idols in the New York Golden Legend (PML, MS. M 675, fols 22r, 51r and 56v respectively).

The representation of the Crucifixion is the only exception. In the figures of the fore-ground and the landscape in the background our artist paraphrases the Crucifixion in Vrelant's style as found in Walters MS. W. 197 (fol. 34v) and the Arenberg Hours (fol. 134r), but for the central scene of the Crucifixion with Christ flanked by the two thieves he seems to look elsewhere, possibly at the Crucifixion attributed to the so-called Vienna Master of Mary of Burgundy in the Hours of Mary of Burgundy (Vienna, Österreichische Nationalbibliothek, MS. 1857, fol. 99v) and the Trivulzio Hours (The Hague, Koninklijke Bibliotheek, Ms. SMCi, fol. 94v), executed about 1470-1475, which echo the Crucifixion in Joos van Ghent's Calvary triptych of the late 1460s. A similar dating for the present manuscript is consistent with the style of the all its other features.

The volume provides no clue towards the identification of its original owner. Like many famous Bruges manuscripts such as the Spinola Hours (Los Angeles, The J. Paul Getty Museum, MS. Ludwig IX 18) and the Grimani Breviary (Venice, Biblioteca Nazionale Marciana, MS. Lat. I, 99) copied by scribes imitating Italian bookhands, or indeed by Italian scribes working in a Bruges, and decorated by Flemish artists, the present book was beautifully produced on smooth white parchment of the highest quality and copied in an elegant round Italianate Gothic hand.

The litany is of Augustinian Use, with Paul the First Hermit and Nicholas of Tolentino (canonized in 1446) among the doctors and confessors and Monica among the Virgins; other saints added to an otherwise standard text for the Use of Rome are Alexis at the end of monks and hermits, and Saints Margaret, Barbara and Elisabeth among the Virgins.

The masculine forms used in most prayers, including "Obsecro te" and "Intemerata", with the only exception of the last, suggest that the book belonged to a man; the inclusion of the prayer "Deus propicius esto mihi peccatori et custos meus omnibus diebus vite mee," traditionally attributed to St. Augustine, may indicate that he was a man of some importance, possibly a member of the large Italian community of merchants and bankers in Bruges, or a major local patron.

EARLY MAGNETISM AND ELECTRICITY

14. CABEO, Niccolò.

Philosophia magnetica.

Ferrara, apud Franciscum Succium, 1629

£6,500

FIRST EDITION. Folio. pp. (xvi) 412 (xii). Roman letter, little Italic. Fine engraved architectural t-p with globe, engraved arms of Louis XIII, and female personifications, over 170 woodcut geometrical diagrams, magnetic stones and physical experiments, 4 ¼-page engraved copperplates (incl. 2 repeated world maps showing Terra Australis Incognita), decorated initials and ornaments. Uniform light age yellowing, worm hole repaired at t-p foot just touching outer line rule, minimal age yellowing, very light water stain to extreme upper outer blank corner of gatherings B to F. A very good, clean copy in contemporary vellum over boards, ink stain to lower board, early ms. casemark to front pastedown.

A very good, clean copy of the first edition of this ground-breaking work on magnets and electricity, with 'the earliest illustration of the appearance of new poles in a broken magnet' (Taylor, 586). Niccolò Cabeo, S.J. (1586-1650) trained at the Jesuit collegium in Parma, and the universities of Padua and Piacenza, and became professor of philosophy and mathematics at Parma and Genoa. 'Philosophia magnetica' is a study of the Earth's magnetic properties, as well as a discussion and frequent confutation of the first study on the subject: William Gilbert's 'De magnet' (1600). Cabeo disagreed with Gilbert on an important premise, believing instead that the Earth was immobile (hence its movement not the source of magnetic fields). But he also perfected some of Gilbert's original observations and discoveries, e.g., the electroscope, whilst engaging with the ideas of ancient (Aristotle), medieval (Petrus Peregrinus) and contemporary (G.B. della Porta, Leonardo Garzoni) scholars. 'Philosophia' became 'the first book in which account was taken of electric repulsion, and in which was the suggestion for mapping the magnetic field by the use of iron filings' (Jordan-Smith, 35). The first part is an introduction to magnetic attraction which discusses, for instance, the properties of magnets, why their two sides repel one another, the causes of the movements of magnetic field and their reference points, how longitude can be gathered through magnetism, magnetic directions in relation to the poles and the horizon, and magnetic declination (illustrated with two small world maps showing Terra Australis Incognita, based on Ortelius's 'Theatrum'). The second part, on magnetic direction, analyses the causes of magnetic attraction (between magnets and non-magnetised objects), whether the north pole of a magnet corresponds with the actual geographical north pole, 'electrical' attraction (based on material exchange, as in the most utilised example: amber, also called 'electrum'). The third part extends some of the previous topics, including the direction of magnetic attraction in

relation to geography, with innovative experiments using iron filings and compass needles. It also includes important observations on the function of the electroscope (Gilbert's invention, which he called 'versorium'). The fourth part elaborates on the third with additional practical experiments with iron filings, and most interestingly discusses the effects on magnetisation when a magnet is broken in two. Cabeo was sceptical of supernatural properties traditionally attributed to magnets, e.g., 'that married couples can be reconciled with a magnet; that gold may be extracted from the deepest wells; that the magnet acts as a love philtre, makes one eloquent, and persona grata to princes' (Thorndike VII, 168). An attractive copy of this most important work.

This is probably a second issue, with the author's dedication to Louis XIII. It includes the dedication letter ('Rex Christianissimae') on a2 (blank in the first issue), as well as the king's engraved arms and the printed address 'Ad Ludovicvm XIII. Galliarvm et Navarrae regem Christianissimvm' on the engraved t-p.

Backer-Sommervogel II, 483; Mottelay, Electricity, p.109; Ekelöf, Catalogue of Books and Papers in Electricity and Magnetism, 103; Riccardi, Bib. Mat. It., columns 205-6; Thorndike, VII, 267-9.

L3480



CONTEMP. OXFORD BINDING, C15 MS. EPS

15. CASE, John.

Thesaurus Oeconomiae.

Oxford, Joseph Barnes, 1597

£5,950



FIRST AND ONLY EDITION. 4to. Pp. (xii) 278 (x). Roman letter, Italic letter. Large woodcut printer's device to tp, floriated and historiated head and tail pieces and initials. Foldout typographical table before A1, small tear at fold. Attractive C15 manuscript in English hand of De Vita Honestate Clericorum used as flyleaves front and back. Slight age yellowing, light water stain to fly and first couple of leaves, worm trails to gutter pp. 127-240. A good, clean copy in handsome contemporary blind-tooled Oxford calf, large central arabesque within blind-ruled panel, small tools in each corner, diagonal blind lines over stitches on spine and board edges adjacent to spine, very slightly rubbed.

Handsomely bound and rare treatise by the Aristotelian writer and Englishman, John Case (d. 1600). Case was a chorister at New College and Christ Church Oxford before being awarded a scholarship at St John's in 1564. At university Case acquired a reputation as a disputant. The English antiquary Anthony Wood (1632-1695) stated he was "popishly affected" and "a man of an innocent, meek, religious and studious life.". He married Elizabeth Dobson, widow of John Dobson, the keeper of Bocardo Prison. Case obtained leave from Oxford in order to read logic and philosophy to young men, specifically Roman Catholics, in his house in the city. Over time it became

a largely attended philosophical school as Case's reputation grew. Among his pupils was the controversialist Edward Weston (1566-1635). He wrote handbooks for his students which proved extremely popular. On top of his work in logic and dialectics he was an authority on music and a distinguished physician, becoming M.D. in 1589. His portrait resides in the Bodleian.

This work is a commentary on the pseudo-Aristotelian economics (the attribution of 'Oeconomica' to Aristotle is spurious, ESTC). It is peppered with Case's neo-scholastic debate, which reframes the ancient text within its early modern British context. It is exceptional in its mention of the household, gender roles and romantic relationships, therefore providing many insights into marriage and the lives of women during this period. An anti-Machiavellian narrative characterises Case's writing, and his opinions on women can be labelled as feminist. "[With] its sophisticated views on the role of imagination and representation in marriage, its forceful insistence on marriage as a concord based on virtue and consent, and its consistent picture of wedlock as a corporate rather than an individualistic institution, the Thesaurus Oeconomiae is in both intellectual and emotional terms the most complex analysis of marriage that any early modern English writer produced." (Knapp, Robert S. 'Is it appropriate for a man to fear his wife?': John Case on Marriage.' *English Literary Renaissance* Vol. 28, No. 3, *Studies in Gender Relations*, 1998).

Only four copies in US libraries; two at Folger, one at Henry E. Huntington and one at Indiana Univ. ESTC S107585; Lowndes Vol I 384; Madan p. 44; Not in Adams, Hull, or Erdmann.

L3639

16. CASTELLANUS DE BONONIA.

Arbor syllogistica, [with]

ANON. Liber propositionum [and]

VARIOUS. commentaries on Justinian's Digestum novum

[Italy (probably Bologna), c.1400]

£59,500

Decorated manuscript on paper, folio, 313 x 215mm, 162 leaves (plus a parchment endleaf at front and back, each reused from the same twelfth-century Italian Breviary and showing a portion of a large red foliate and geometric initial and 13 lines of text with Beneventan neumes; these leaves upside down in current binding with numerous later medieval penials of "Ego" and "Ego Humb[er]tus"), complete. Collation: i12, ii6, iii-v10, vi-viii12, viii-xii10, xiii8, xiv12, xv-xvi10, some catchwords and quire and leaf signatures, first text (fols. 1r-12v) with double column of 38 lines of a squat Italian late gothic bookhand showing strong influence of secretarial hands, simple red initials. Second text (fols. 13r-152v) in single column of 47 lines in different hand, important sections underlined in red, some running titles in red, paragraph marks and initials in red or dark blue, larger initials with foliate penwork in contrasting colour, explicit

on fol. 60v with penwork animal head in profile, one large initial 'R' enclosing coloured foliage. Long grass stem in centre of eighth gathering (probably an informal medieval book mark plucked from a plant while reading outside in cloister), watermarks of crown and a hunting horn (see below). Light water stains to some edges and worm holes (more pronounced at ends, but not affecting legibility or appearance), marginal spots and foxing, clean and presentable. Original wide margins, contemporary/ early marginalia in probably three hands, extensive, contemporary annotations to last two final blank ll. in contemporary heavy oak boards with red pigskin spine, remains of three clasps on lower board with corresponding marks from straps on upper board, wormholes to both but sound, spine leather worn, but solid in binding.

This weighty and fine legal compendium brings together a selection of texts most probably reflecting practical trends in the pleading of legal cases in Germany and its border regions at the end of the fourteenth century. All texts here are rare, one apparently unique, and another probably of substantial importance for our future understanding of it.

Provenance:

1. Written in Bologna or its close vicinity in the years immediately before or after 1400: the watermarks here range in date from 1397 to 1403 and firmly focus on Bologna and its vicinity (firstly a crown of type found in Briquet 4619 [Bologna, 1390-99], as well as Piccard 51099 [Ferrara, 1401], 51126 [Bologna, 1398], 51127 [Bologna, 1398], 51128 [Bologna, 1397], 51129 [Castelfranco, 1400], and 51131 [Castelfranco, 1400]; and a hunting horn as in Piccard 119374 [Pavia, 1397], 119376 [Bologna, 1396], 119377 [Bologna, 1397], 119471 [Bologna, 1397], and 119498 [Bologna, 1403]). The manuscript evidently remained in the same region throughout the next century, during which period it had six inscriptions added to its last endleaves recording property transactions and the like, mentioning Bologna in one case, a "Burlaldus[?] de Vigono" (most probably Santa Giustina Vigona just to the north of Bologna) and the years 1441 and 1444 in others.

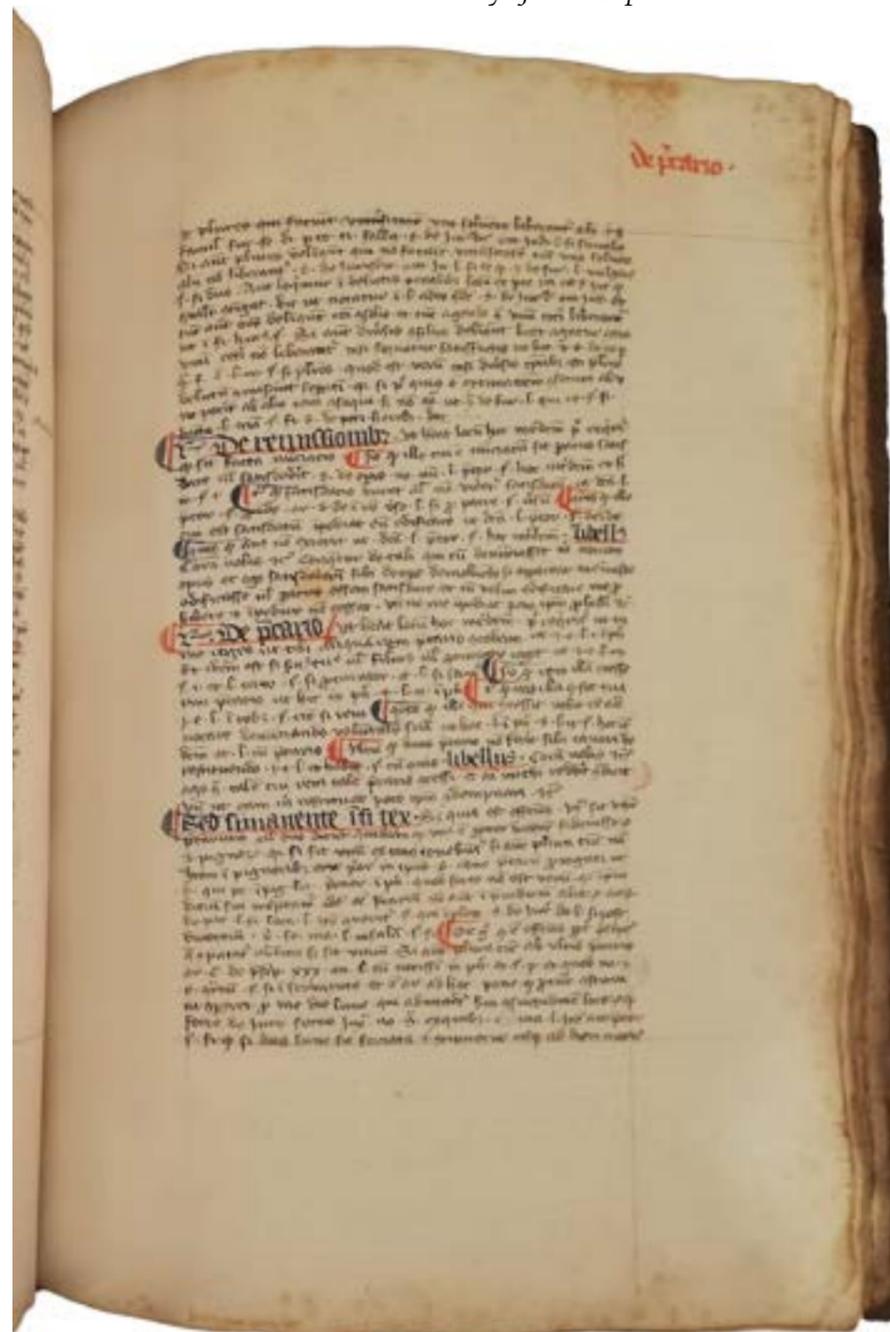
2. From the library of the noble Sales family in the Château de Thorens (commune Thorens-Glières) in Savoy. The castle was confiscated by the duke of Savoy from the lords of Compey in 1476, passed to Marie de Luxembourg and in 1559 was sold to Lord François de Sales de Boisy, father of the Saint François de Sales (1567-1622; Jesuit, bishop of Geneva). The castle is still inhabited by the Roussy de Sales branch of the family, who recently sold their archives to the French state and deaccessioned the few remaining manuscripts from their library including this volume; granted permanent export permission by French state).

Text:

This is a large and weighty monastic legal sammelband,

bringing together rare practical texts, of apparent German origin, and probably reflecting contemporary legal practices in that region. The codex opens with the Arbor syllogistica (fols. 1r-18v, opening "Quoniam affirmantis ut negantis aliquid fore iuridicum ..." after a short prologue, opening "Quid sine te loquor o veritas ..."), the prologue of which identifies its author as Castellanus, "son of Nicholas de Bonarellis of Bologna", and records the composition of the text in Perugia in 1340 (here in an opening passage of the short prologue: "mihi castellano filio condam nycolai de bonarellis nunc actu legentis ordinaria jura civilia in studio perusino ... incipit prohemiolum silogistice et juredice disputationis edicto a me castellano de bononia predicto in civitate perusii sub anno domini mo. cccc. xl.[.] vi. de mense marcii"), fols. 1r-18y, opening "Quoniam affirmantis ut negantis aliquid fore iuridicum..." after a short prologue. Three manuscripts (those in Braunschweig, Bonn, Berlin, and our manuscript) give the date 1340 for the composition of the text, while that in Seitenstetten gives 1345, probably a misinterpretation of the last part of the dating clause: "vi de mense marcii". That in Épinal gives 1440, clearly a misreading of the Roman numeral, and also gives the place as Paris – a misreading for Perugia. It is also known as the Modus arguendi in iure by modern scholarship, as well as a variety of other titles and is a treatise on the use of syllogistic logic (a form of Aristotelian argument that uses deductive reasoning to arrive at a conclusion, based on two or more propositions that are assumed to be true), dialectic, and rhetoric in legal argument, forensic approaches it recommends to fourteenth-century jurists. On this see H. Lange and M. Kriechbaum, *Römisches Recht im Mittelalter*, 2007, II: 285 and following.

The relative obscurity of the author may be due to the (apparent) popularity of his text outside Italy and its scholls, which were dominant in the study of law. At present it is recorded in at least five manuscripts, mostly from monastic libraries in the Germanic speaking world with a wide geographic range from Braunschweig, (Stadtbibliothek MS 52; local German origin and fifteenth century) H. Nentwig, *Die Mittelalterlichen Handschriften in der Stadtbibliothek zu Braunschweig*, 1893, pp. 34-35. in the north, westwards to Bonn (Universitäts- und Landesbibliothek MS S 794; German and mid-fifteenth century, from the Franciscan convent of nearby Koblenz) See J. Geiss, *Katalog der mittelalterlichen Handschriften der Universitäts- und Landesbibliothek Bonn*, 2015, p. 269. and across the border there with Central France to Épinal (Bibliothèque municipale MS 8 [108]; from nearby Senones Abbey, and fifteenth century), *Catalogue general des manuscrits des Bibliothèques Publiques des Departements*, 1861, III:395. and southwards to Seitenstetten, in modern Austria (Benediktinerstift Cod. 35; local Austrian origin, mid-fifteenth century), described and digitised on the online Herzog August Bibliothek Wolfenbüttel Manuscript database. with another, not so easily locatable, in Berlin Preussischer Kulturbesitz MS lat. fol. 865, item no. 17. As ours is the only witness recorded thus far with any history of use in Italy or neighbouring regions, and there is substantial individuality within the manuscript tradition, this particular manuscript may prove to be of great importance for the early study of the text and its use. Much future study is needed, and it seems most likely that this ms will play an important role.



This is followed by the *Liber propositionum*, which offers an alphabetical commentary on the differences between the canons in the *Decretals* and those in the *Decretum* (fols. 19r-58v, opening “*Quoniam omne artificium per exercitium recipit incrementum ...*”). This text has been identified in only two other witnesses, again German in origin (Lüneburg, Ratsbücherei Cod. Theol. 2° 87, of mixed German-Italian origin, the relevant section here c. 1400; J. Geiss, *Mittelalterliche Handschriften in Greifswalder Bibliotheken. Verzeichnis der Bestände der Bibliothek des Geistlichen Ministeriums*, 2009, pp. 36-45. and Greifswald, *Geistliches Ministerium [Dombibliothek St. Nikolai] MS 18.C.I*, fols. 1r-12r, of c. 1440).

The volume closes with a discussion on the titles used in the *Digestum novum* (fols. 61r-148v with completion of text on 151r-152v) the third volume of the medieval Digest, comprising the *Digestum vetus*, the *Infortiatum*, and the *Digestum novum*, which is the most heavily annotated section of the volume. The author of this text cites legal authorities from the middle and second half of the fourteenth century, including *Guillelmus de Cugno*, *Jacobus de Belvisio*, *Dynys de Mugello*, *Petrus de Bellapertica*, *Raynerius de Forlivio*, *Odo de Senonis*, and a “*Roffredus*”. This last has not been identified elsewhere, and may be otherwise unrecorded.

A very handsome medieval artefact of considerable value to the law student or practitioner in the closing years of the C14th.

L3562

ROYAL RUBRICATED AND ANNOTATED LAW

17. CINUS DE PISTORIO.

Lectura super codicem.

Strasbourg, [Heinrich Eggstein], [c.1478]

£15,000

FIRST EDITION, vol.2 (parts VI-IX) of 2. Royal folio. ff. 241 unnumbered and unsigned ll., a-i10 k8l-m6 n-o8 p10 q-r8 s10 t-u8 x10 y6 z-A8 B-C10 D1 (-D12, blank). Gothic letter, double column. Large 9- to 10-line decorated initials at start of each part: (VI) in red over green, with fleurons and geometrical motifs in black, bordered with red penflourishings, heron, lion and human face sketched in red or black, (VII) in red and blue, human face and penflourishings in red, (VIII, IX) in red and blue, with blue penflourishings; smaller initials supplied in red, occasional figurative decorations (e.g., dog); capitals, subtitles, paragraph headings and running titles heightened in red. Small scattered worm holes at times touching letters, recto of first contemporary ms. index leaf and verso of last leaf a little dust-soiled at margins, occasional very minor marginal spotting, few ll. slightly browned, lower blank margin of three ll. repaired. A very good, wide-margined copy in early C18 polished calf, marbled pastedowns (wanting feps), C18 gilt armorial supralibros of Elector Charles Theodor of Bavaria, raised bands, gilt sunflowers and cornerpieces to spine, gilt-lettered morocco labels, ‘BP’ gilt at head of spine, marbled blue edges, rubbed and scratched, joints discreetly repaired. C15 ms. index heightened in red to first two blank ll., leaf numbers supplied in ms. in the same hand, C19(?) pencilled ‘Dpl’ (‘Duplum’) to verso of second initial blank, late C15 to late C16 ms. marginalia throughout.

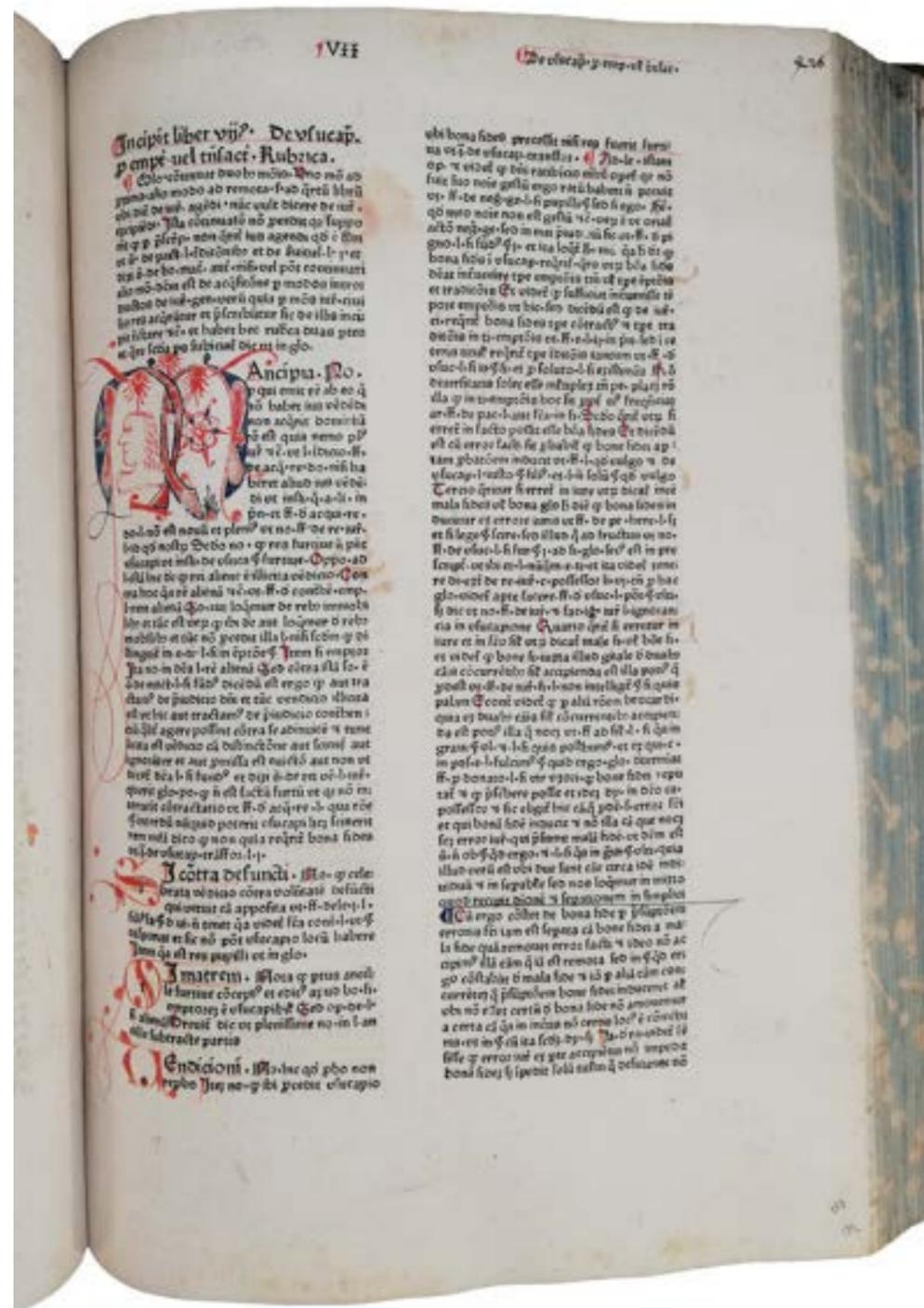
A very good, large, exquisitely rubricated copy of the first edition of this milestone of medieval legal studies—the foundation of Italian civil law. It was printed by Heinrich Eggstein (1415/20-88), recorded as the earliest printer in Strasbourg, with Johannes Mentelin, and one of the earliest outside Mainz. According to T. Gerardy, the type of this edition was not used before c.1476, with a date of publication probably closer to 1478 (‘Gallizianimarke’, 11-23). *Cinus de Pistorio* (Cino da Pistoia, 1270-1336/37) was a poet praised by Dante in ‘*De vulgari eloquentia*’, an eminent jurist trained at Bologna and professor at Florence, Siena, Naples and Perugia. His monumental ‘*Lectura*’, written c.1312-14, is a commentary on the Justinian Code inspired by the French legal school and the fundamental ‘*Glossa*’ by the Italian jurist *Accursius*. The title—frequently used in C15 legal commentaries—indicates that such works had been ‘written by the jurists in their activity of teaching the law and indeed they are usually commentaries on a specific part of the corpus [...] with relation to the part of the text that was read during a course. The practice of writing comments on the texts was an evolution from the traditional interpretation of the texts, consisting of notes added to the margins (“*glossae*”)’ (Pananelli-Fratoni, ‘*Printing the Law*’, 80). ‘*Lectura*’ brings together Roman law, medieval canon, criminal, civil and customary law, and local statutes. This second volume (Parts VI-IX) includes the law of property, inheritance and sale, regulations concerning servants, the custody of prisoners, violence (including the defloration of virgins), the violation of tombs, various frauds (currency, documents, the sale of the same property to different

people or the sale of something which does not belong to the seller) and slander. The early annotators of this copy were legal practitioners, who read the work so carefully as to even make editorial corrections. The early C16 (and keener) annotator was interested in runaway servants accused of theft or corruption, the property to which freed servants and their children are entitled, cases of fraud in this context, the last will of soldiers, inheritance and conditions and ways for disinheriting (in which the late C16 annotator was also interested), sureties for loans, and slander. He recorded the name of *Cinus’s* ‘preceptor’, the jurist *Dynus Muxellanus* (d.1300), and a reference to the jurist *Pius Antonius Bartolinus*, whose work was published in Bologna c.1494; the annotator probably only heard his name or did not remember it well, as he noted ‘*Barolynus vel Garulynus*’. The late C15 annotator glossed passages on subjects including purchases and donations, the functions of the ‘*iudex*’ (in Roman law, a private citizen with no magisterial authority, who presented the judgement provided by the praetor) and private buildings, also noting cross-references to Justinian’s ‘*Pandectae*’.

This copy bears the armorial supralibros of the royal library of Charles Theodor, Elector of Bavaria (1777-99). Founded in the mid-C16 by Duke Albrecht V, the *Bibliotheca Palatina* in Munich (later *Bayerische Staatsbibliothek*) reached 17,000 volumes by 1600 and included major collections such as that of *Johann Jakob Fugger*. With the secularization of Bavaria in 1803 it acquired half a million volumes from Bavarian monasteries, many of which were later sold as duplicates.

Only LC and Huntington copies (both parts) recorded in the US. H*13022; BMC I, 72; GW 7045; Goff C-697 (for parts I and II). M.A. Pananelli-Fratoni, ‘*Printing the Law in the 15th Century*’, in *Printing R-Evolution and Society 1450-1500* (Venice, 2020); T. Gerardy, ‘*Gallizianimarke, Krone und Turm als Waserzeichen in grossformatigen Friihdrucken*’, *Gutenberg Jahrbuch 46* (1971), 11-23.

L3396



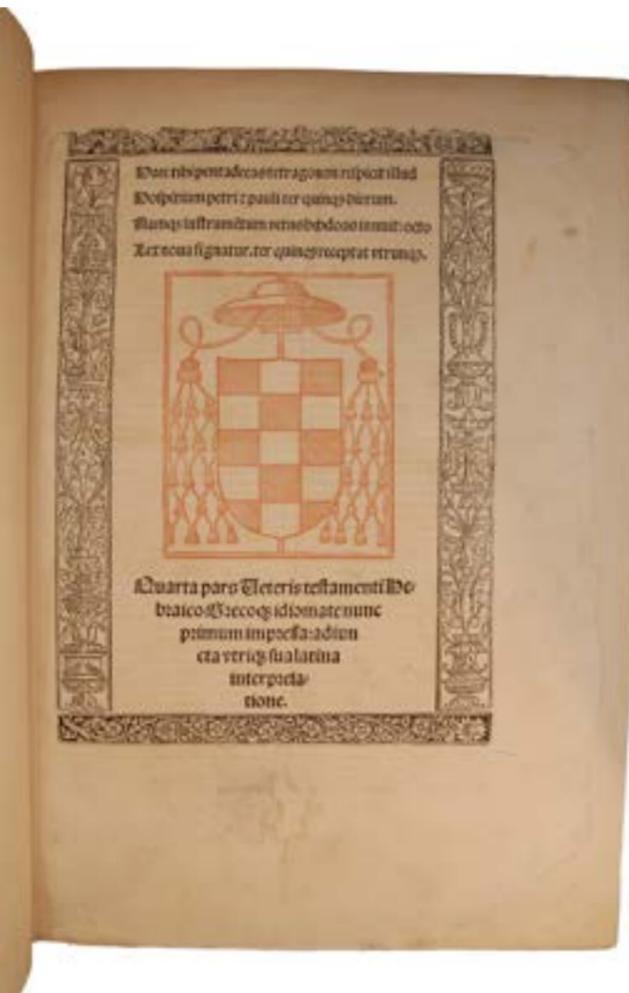
THE FIRST POLYGLOT BIBLE –
CONTEMPORARY ENGLISH BINDING

18. [COMPLUTENSIAN BIBLE].

*Quarta pars Veteris testamenti Hebraico Grecoque
idiomate nunc primum impressa.*

Alcalá de Henares, Arnao Guillén de Brocar, 1517

£35,000



FIRST EDITION. Large folio, vol.4 of 6. 268 unnumbered ll., a-z6 2a-2o6 2p4 A-F6 G4 a2, ruled in red. Hebrew, Roman and Greek letter, triple column, single ruled in red ink throughout. T-p with in exquisite woodcut border with urns, fleurons and tendrils, large woodcut arms of Cardinal Francisco Ximénes de Cisneros in red; large woodcut printer's device with the instruments of Christ's Passion, Sts Peter and Paul, putti and 'AG' to G4 verso, decorated initials. T-p remargined, repaired in margin at foot, slight loss to border at head, small worm trail to upper blank margin of first four ll., occasional very light browning in places, the odd marginal ink smudge or finger mark. A very good, clean, well-margined copy, on thick, high-quality paper, in near contemporary English full calf, rebacked, lacking clasps, double blind ruled, border of blind rolls with capstan signed PF, boards scuffed with a few scratches, edges repaired, later eps. Trimmed (and partly illegible) early ms. '(?)

de amaca baez(?) libri d[omin]us(?)' at foot of pp1. A very attractive, wide-margined and clean copy of vol.4 (Old Testament) of the first printed polyglot bible, in a contemporary English binding. 'The first and the most beautiful' (PMM). 'The first Biblical instrument built on the philological foundations laid by Humanism' (Malvadi, 269).

Its popular name derives from 'Complutum', the Latin name for Alcalá de Henares. Published between 1514 (vol.5) and 1517 (the rest), it did not receive papal authorisation until 1520; of the c.600 copies originally printed, only 150 complete are recorded. The total cost for its patron, Cardinal Francisco Ximénes de Cisneros, Archbishop of Toledo was approximately 50,000 gold ducats; the 6-vol. set was to be sold at 6 ½ ducats. In the preface, Cardinal Ximénes stated that, by printing the bible in the original language and several translations (with the Aramaic Targum present in vol.1 only), 'we seek to revitalise the study of the Sacred Scriptures which has thus far been lagging'.

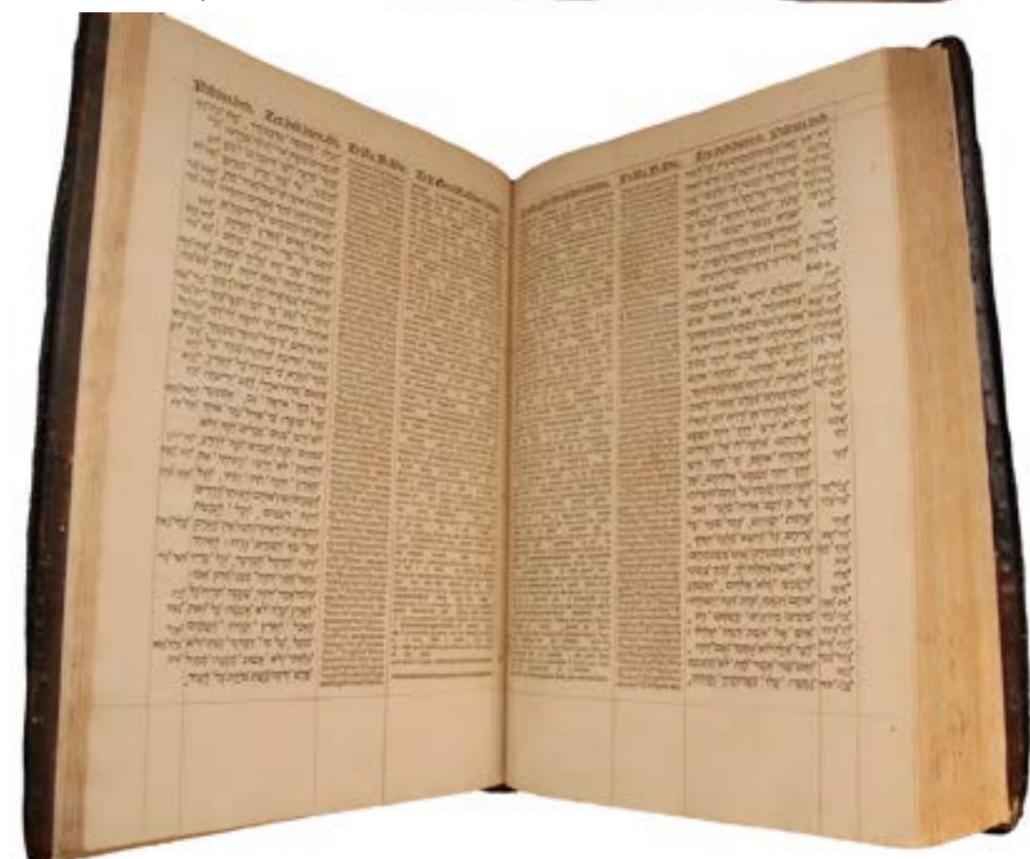
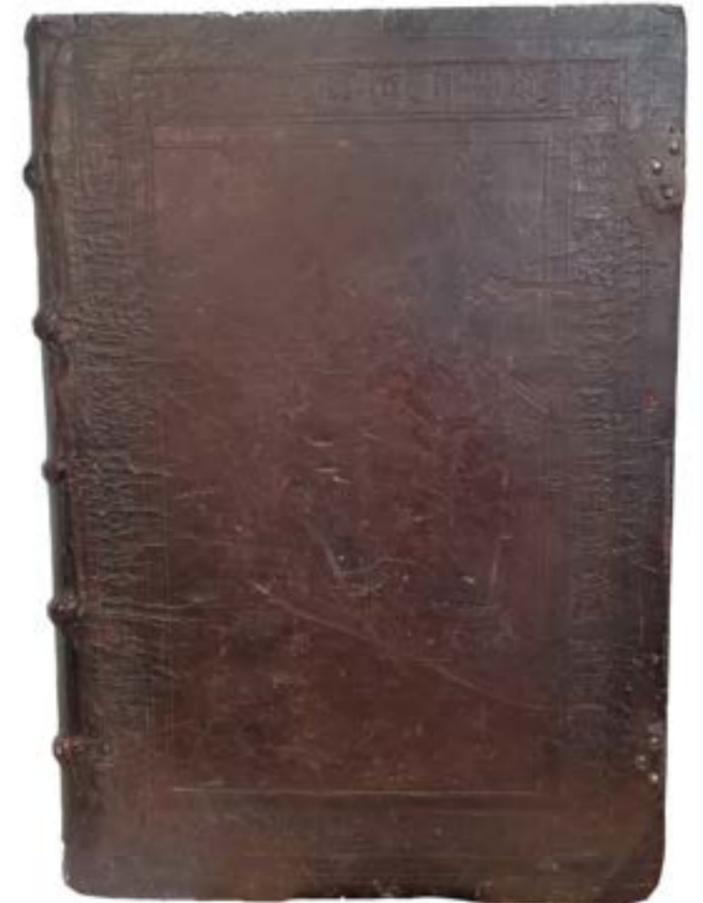
The third to be printed, after vols.5 and 6, vol. 4 comprises the fourth part of the Old Testament (Isaiah, Jeremiah, Threni Hieremiae, Baruch, Ezekiel, Daniel, Hosea, Joel, Amos, Abdias, Jonas, Micah, Nahum, Habakkuk, Sophonias, Aggeus, Zacharia, Malachi, Maccabee). Each page is divided into three columns, with Hebrew, Latin (Vulgate) and Greek (Septuagint, with an interlinear new Latin translation). 'The layout, in the case of the Old Testament, perfectly corresponds to Cardinal Cisneros's purpose, i.e., to provide a working instrument, with great didactic functionality. His collaborators had to create a special typographical orthography and, for Hebrew, a system to obtain word-by-word correspondence to the Vulgate Latin' (Abad, 310). Renowned philologists were consulted to research the most ancient and reliable mss. The Hebrew text was produced by the conversos Alfonso of Alcalá, Paul Coronel and Alfonso de Zamora, on the basis of a ms. now at Madrid, the printed Pentateuch (Lisbon, 1491) and Hebrew Bible (Naples, 1491). The Hebrew letters comprised large initials, a bigger and smaller font; though based on a Spanish model, they do not match any of the types in extant Hebrew incunabula of the Iberian peninsula. 'The faces of the Hebrew types used in the Complutensian Bible are exceptionally beautiful. Virtually nothing like their beauty is to be met with in the types of C15 printing' (Bloch, 412-13). The Greek text—the first Greek Old Testament printed in Spain—was edited by Antonio de Nebrija (the greatest Spanish humanist of his time), Demetrio Ducas (then a collaborator of Aldus for Greek texts) and Hernán Nuñez de Guzmán (professor of rhetoric at Alcalá). Generally based on the Septuagint, it also incorporates variants from mss sent by Pope Leo X from the Vatican Library (here ms. Vaticanus Graecus 346) and by the Venetian Senate (ms. 68 from the library of the late Cardinal Bessarion). The Vulgate was used as a reference point. (Marcos, 3, 11, 13). Unlike that used for the New Testament, the Greek type of the Old reprised the third kind used by Aldus, based on the cursive of mss dating after 1496 (Malvadi, 273). As the Greek type had to harmonise in size with the Gothic type used for the interlinear Latin translation, the former is remarkably small, with no breathings, and only acute

accents (Proctor, 144; Abad, 302). The Complutensian inspired all major polyglot bibles of the C16 and C17, i.e., Antwerp (1569-72), Heidelberg (1586), Paris (1645) and London (1654-57, also known as Walton's Polyglot).

This copy was first purchased by a Spanish owner whose inscription at foot of one leaf was trimmed. The handsome English binding is decorated with an attractive blind capstan roll of French influence. Oldham finds similar designs in London (RP(a) 1-3, 5, RC(a) 1, RC(b) 1, 3-4), Cambridge (Z.C. binder, RC(a) 2) and Oxford; a close counterpart produced in Oxford in the mid-C16 is illustrated as Fig. 3.24 in 'Eng. Bookbinding Styles'. A similar foliated roll was used c.1520-40 probably in Oxford (Gibson, 'Early Oxford Bindings', IV), one on a book formerly in the library of the Cistercian abbey of Hailes, Gloucestershire, dissolved by Henry VIII in 1539. We have not traced the binder P.F. A young monk or theologian, educated in the new humanistic atmosphere of English universities, is the most likely early English owner of this copy. The new principles of Continental polyglot philology set firm roots at Oxford in 1517, with the foundation of Corpus Christi, 'England's first institution dedicated to the "new learning", providing humanist linguistic training which compared favourably to continental institutions' (Lazarus). At Cambridge, Greek studies were firmly established in the 1520s, with scholars like Cuthbert Tunstall bequeathing numerous books, including a copy of the Complutensian, to the University, as fundamental study texts. Richard Fox, founder of Corpus Christi, also promoted the study of Hebrew, leading Hebrew studies in England to 'acquire official status' in the first three decades of the C16 (Hallevi, 504).

PMM 52; Darlow & Moule 1412; BM STC Sp., pp.26-7; Palau 28930; Vindel, Manual gráfico, 274a-b. J.M. Abad, 'La impresión y la puesta en venta de la Biblia Poliglota Complutense', in La Biblia Poliglota Complutense en su contexto (2016), 295-326; J. Bloch, 'El texto hebreo en la Poliglota Complutense', NYPL Bulletin, 42 (1938), 371-420; R. Proctor, The Printing of Greek in the Fifteenth Century (1900); N.F. Marcos, 'Greek Sources of the Complutensian Polyglot', in Jewish Reception of Greek Bible Version (2009), 302-15; A.D. Malvadi, 'Las fuentes de la Biblia Poliglota en lengua griega', in V Centenario de la Biblia Poliglota Complutense (2014), 267-80; M. Lazarus, Greek in Tudor England (BL); P.-I. Hallevi, 'The Hebrew Language', in The Oxford Handbook of Jewish Studies (2005), 491-514.

L3504



19. D'ARCUSSIA, Charles.

La Fauconnerie. [with] La Fauconnerie Du Roy.

Rouen, Francois Vaultier et Javcques Besongne, 1644, 1643

Sold.

Two works in one. 4tp. Pp. (vi) 334 (viii); (xii) 174. Roman letter, some Italic. Tps with woodcut ornament, a bit chipped at edges. Floriated head and tail pieces and initials. First book has 14 beautiful full page engravings of hunting birds and their body parts. Ffep ms acquisition note 1938. Light age browning and foxing. A good copy in contemporary vellum.



Important treatise on the art of falconry by the gentilhomme ordinaire à la cour, Charles D'Arcussia (c. 1544-1628). A classic manual by this Provençale nobleman, first published in Aix in 1598. According to Harting, the text is more accurate than in previous editions. D'Arcussia was born at the Chateau d'Esparon in Provence and later was appointed by Henry IV as the first consul of Aix as well as the region's prosecutor and state's deputy for Provence. Overlaying these diplomatic positions, however, was a deep passion for hunting and nature. D'Arcussia's ancestors had supplied hawks to the Holy Roman Emperors, and a notebook on falconry written by them remained in the collection of his family four hundred years later. Indeed, it is this that had partially inspired the writing of *La Fauconnerie*. D'Arcussia was brought up in the court of Le Comte de Tende, Governor of Provence, where a large hawking and falconry base had been set up. D'Arcussia was appointed as gentleman of the falconry for both Henry IV and Louis XIII, and it was during this appointment that he published the first edition of this reputable treatise in 1599. D'Arcussia left three major works on falconry, and his skills led him to be employed in the War of Religion, where he helped the royal troops take Esparon.

It went through eleven editions in 45 years and was still utilised in the 19th century. Ornithologist Stephen Bodio calls this "the most interesting falconry book between Frederic II and the late

19th-century *The Art and Practice of Hawking*". Harting states "the work is much esteemed on account of its originality and the amount of information which it contains, and particularly the description which the authors gives of flights which he witnessed when hawking with the king." (p. 82). Thiébaud, 28: "One of the main works on falconry". Souhart, 22: "Arcussia's work is one of the best done on Falconry".

First published in 1599, the 1643 edition is not recorded in James Edmund Harting, *Bibliotheca Accipitraria*, page 80-82; nor in Schwerdt, *Hunting, Hawking and Shooting*, Volume I, page 43, but they do have the 1644. "Dont 10 éditions successives en moins d'un demi-siècle (1598-1644) attestent le succès" (Thiébaud).

Brunet I 389.

L3430

SIGNED BY DE GHEYN

20. DE GHEYN, Jacob.

The Exercise of Armes.

Printed at the Hage, 1607

£35,000

FIRST EDITION. Folio. (x) 117 full page engraved plates. Roman letter. Engraved tp with architectural design, armour and weaponry and putti crowning royal arms. Floriated initials. Plates depict the correct handling of pikes and muskets. Bookplate of Thomas Francis Freemantle to pastedown and fly, and of Sir Henry Edward Bunbury, 7th Baronet (1778-1860). Ms to tp of John Claxton, AUTOGRAPH OF DE GHEYN TO FIRST PLATE, contemp. marginalia to a number of plates. Tp a little dusty, occasional marginal spots. A very good, clean copy with generous margins in C17 coarse grained morocco, spine with gilt floral tools, small repairs to joints, general wear.

This handsome first edition by the Dutch painter and engraver Jacob de Gheyn II (1565-1629) contains 117 plates with text demonstrating how to handle pikes and muskets as well as standardized commands for drill masters. The work is also important as a record of contemporary military dress. The foreword states it is intended for inexperienced

military men as well as experienced soldiers. The large folio format and exquisite engravings suggests this would not have been intended for the everyday soldier, but the elite in command of bands of militias. Its success work is attested by its publication in multiple editions and several European languages, adding to the Netherlands reputation of "the nurserie of soldiers" (Henry Hexham, in his similar military manual). In 1631 an edition was even ordered by the Privy Council in England. Dutch military reform emerged from the tumultuous wars against Spain under Maurice, Prince of Orange. He promoted the use of classically inspired drill discipline, which proved hugely influential during the Thirty Years' War and the English Civil War.

In 1607 the States General agreed to pay de Gheyn two hundred guilders for 'seker boeck, geintituleert Wapenhandelingen van roers, musketten ende spiesen' for which he had produced illustrations already. The illustrations took de Gheyn almost ten years to complete, and it has been suggested that Rembrandt may have referred to them as he painted his



musket-wielding figures in his painting *Nightwatch* (1642); indeed, the poses of the figures are strikingly similar. The exceptional artistry of the engravings means that single sheets from the work are often sold framed at auction.

Jacob de Gheyn II's work shows the transition from Northern Mannerism to Dutch realism over the course of his remarkable career. His close relationship with Maurice, Prince of Orange began when he received a commission for an engraving of the Siege of Geertruidenberg. On top of his engraving and etching work, de Gheyn painted profusely, including some of the earliest female nudes, vanitas and floral still lifes. He was later the subject of a painting by Rembrandt.

"This beautiful work was brought out in English out of compliment to the British levies, whose services had so greatly aided the United Provinces in their struggle for liberty" (Cockle 79).

The signature of De Gheyn is an exceptional record of the author's hand. We have been unable to find another copy similarly inscribed; this suggests it may have been De Gheyn's own copy rather than one intended for presentation.

This book also belonged to the British soldier and historian Sir Henry Bunbury, son of the famous caricaturist Henry William Bunbury, who fought in the Anglo-Russian invasion of Holland in 1799 as well as the Egyptian Campaign of 1801. He published works including his own military memoirs entitled *Narratives of Some Passages in the Great War in France*, 1854.

Thomas Francis Fremantle, Lord Cottesloe (1862-1956) acquired one of the most complete collections of military books of modern times. Sir John Claxton (1550-1657) was born in Old Park, Durham. His father, Robert, was involved in the 1569 Rising of the North. Despite this, John was knighted by King James and later resided at Nettleworth Estate.

ESTC S122015; Cockle 79.



K187

21. DE SALAZAR, Diego.

Tratado De Re Militari.

Brussels, Roger Velpius, 1590

£3,250

4to. Ff. (iv) 125 (i). Roman letter. Tp with typographical woodcut border and printer's device, ornamental head and tail pieces and initials. Five foldout plates of battle formations, military illustrations, final leaf with large printer's device. Autograph of George Shirley (1559-1622) to tp with ms price. Armorial bookplate to pastedown of Washington Sewallis, 9th Earl Ferrers (1822-1859), descendent of George Shirley. Slight age browning, slight soiling to lower edge of tp, occasional foxing, some diagrams slightly shaved, one foldout plate repaired without loss. A good, well margined copy in contemporary limp vellum with green silk ties, later label to spine.

Attractively bound second edition of this work taken from Machiavelli's *Arte della Guerra* by the Spanish soldier and author Diego de Salazar. The early date of the first edition of this work (1536) makes it the first translation and adaptation into any language of a work by Machiavelli. De Salazar adds his own Spanish ideals and perspective as well as referencing Machiavelli's work. De Salazar analyses the essential characteristics of armies in the first half of the sixteenth century, as well as consistently referencing examples from antiquity. He addresses topics including combat, discipline, recruitment, and evaluates the characteristics of different weaponry. This is one of the first texts of its kind to be published by a Spanish author (Merino, Esther, 'Los autores españoles de los tratados "De Re Military". Fuentes para su conocimiento: los Preliminares', 1994). Palau 341 states "De Re Militari hecho a manera de dialogo que passo entre los Illustressimos Señores Don Gonçalo Fernandez de Cordova...y Don Pedro Manrique de Lara...En el qual se contienen muchos exemplos de grades Principes, y Senores, y excellentes avisos, y figuras de Guerra muy provechoso para Cavalleros, Capitanes, y Soldados."

Machiavelli's *Dell'arte della Guerra*, or the *Art of War*, takes the form of a Socratic dialogue. The essential purpose of the publication is to honour 'virtus', and to describe the ideal order of a military system. Macchiavelli describes the role of the military as the roof of a palazzo protecting the contents inside. It was the only work printed during the Italian diplomat's lifetime, and is dedicated to Lorenzo di Filippo Strozzi. The treatise insists that war must be expressly defined. He developed the philosophy of "limited warfare" – that is, when diplomacy fails, war is an extension of politics. The work also underlines the importance of a state militia and promotes the concept of armed citizenry. Macchiavelli believed that all society, religion, science, and art rested on the security provided by the military.

This copy was owned by the distinguished Shirley family. George Shirley, 1st Baronet of Staunton Harold (1559-1622) studied at Oxford before presenting his service at Court whereupon he embarked on the voyage to Holland in 1585 with the Earl of Leicester at the outbreak of the Anglo-Spanish wars. This copy may have aided him in the fight against the Spaniards as a tool to study their battle tactics. He entered Gloucester Hall in 1587 and Grays Inn in 1602, and accompanied

James I through Northamptonshire to his coronation which earned him his baronetcy.

Cockle 511 for first edition; BMSTC Spain 173 for first edition; Palau 341.

L3383/2



22. EPISTOLAE GRAECAE.

Epistolae diversorum philosophorum.

Venice, Aldus Manutius, 1499, March

£35,000

EDITIO PRINCEPS. 4to. Two vols in one, part two bound before part one. 1) 138 unnumbered leaves. - 8, - 6, - 8, 6. lacking blank 6 2) 266 unnumbered leaves. 6, - 12, - 8, 10, - 8, 6, - , - 8, 4. lacking blank 8. Greek letter, some Roman. Capital spaces with guide-letters, bookplate of the Bibliotheca Philosophica Hermetica, on front pastedown. Title of vol II fractionally dusty, very occasional very minor thumb mark. Fine copies of both vols, crisp and clean, on thick high quality paper with good clean margins, in sumptuous early C19 'Romantic' straight grained purple morocco by Brooks (his label on fly), bound for George Granville Leveson-Gower, 1st Duke of Sutherland, covers blind and gilt ruled to a panel design, outer panel with blind dentelle border, middle panel with blind fleurons to corners and sides, large blind-tooled finely worked lozenge at centre, the arms

of the 1st Duke of Sutherland gilt on upper cover, spine with blind and gilt ruled double raised bands, blind tooled in compartments, gilt tooled at head and tail, inner dentelles and turn ins gilt, brown paper fly and pastedown with gilt borders, all edges gilt and richly gauffered.

A lovely copy of this rare Aldine incunable, the editio princeps of the majority of the letters it contains, including the editio princeps of the letters of Plato and the first printing of any of his writings in the original Greek, edited by Marcus Musurus, perhaps the most influential figure in the progress of the Aldine Greek Press, and beautifully printed by the incomparable Aldus Manutius. Musurus brought together 35 authors in his extensive collection, ranging from Plato, Isocrates and Aeschines from antiquity to 4th-century authors such as Gregory of Nazianzus and later to Procopius of Gaza. Also included are Synesius, Aristotle, Alexander the Great, St. Basil, Phalaridis Tyranni, Bruti Romani, Apollonius of Tyana, and Julian Apostate (Emperor Flavius Claudius Julianus); other letters are spurious or of doubtful authorship, such as those by Hippocrates and Euripides. The book is printed in Aldus's second and better Greek type (2:114), designed by Francesco Griffo da Bologna. In his dedication to Antonio Urceo Codro (1446-1500) professor of Greek and Latin at Bologna, Aldus states that he has set up

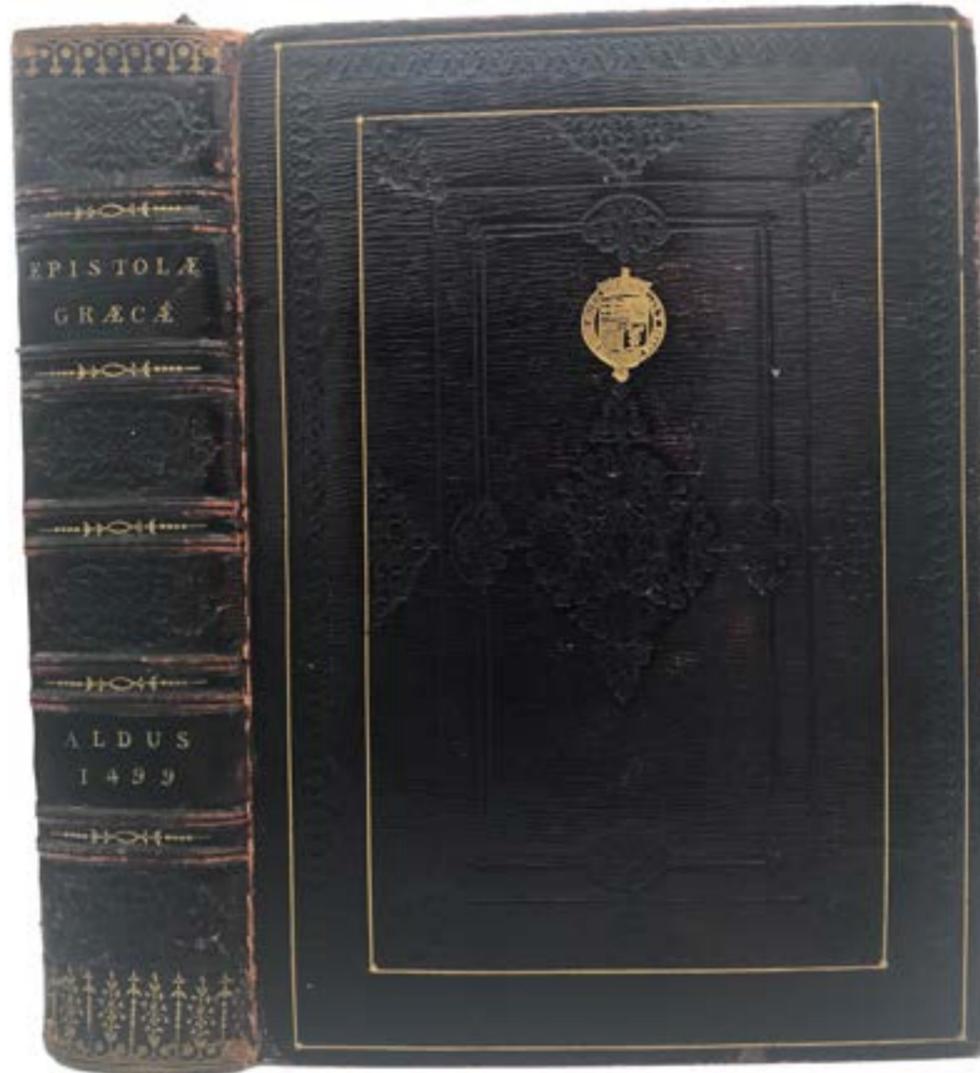
in type whatever letters he could procure of some thirty-five Greek writers. A total of twenty six authors were published in these vols. Those that do not appear in this edition he reserved for a later publication, which was never realised. Letter-writing was an art and study allied to rhetoric, which formed part of a humanistic education, and compendia of letters circulated as model precedents. The letters published in this volume however are of interest far beyond mere examples of letter-writing. An example is Plato's seventh letter, the longest and most important. It is addressed to the associates and companions of Dion, most likely after his assassination in 353 BCE, in the form of an open letter, and contains a defence of Plato's political activities in Syracuse as well as a long digression concerning the nature of philosophy, the theory of the forms, and the problems inherent to teaching. Toward the end of the letter he gives an

explanation of the perfect circle as an existing, unchanging, and eternal form, and explains how any reproduction of a circle is impossible. He suggests that the form of a perfect circle cannot even be discussed, because language and definition are inadequate. This collection was of great influence; Copernicus taught himself Greek using this work with the help of a Greek-Latin dictionary; the manuscript of his De Revolutionibus contains a suppressed passage from Lysis's letter to Hipparchus found in this collection. Introducing the text of the letter Copernicus mentions "Philolaus believed in the earth's motion.. (and) Aristarchus of Samos too held the same view". From 1493, Musurus was associated with Aldus Manutius and belonged to the Neacademia (Aldine Academy of Hellenists), a society founded by Manutius and other learned men for the promotion of Greek studies. Many of the Aldine classics were published under Musurus' supervision, and he is credited with the first editions of the scholia of Aristophanes (1498), Athenaeus (1514), Hesychius of Alexandria (1514) and Pausanias (1516). Musurus' handwriting reportedly formed the model of Aldus' Greek type. Works printed by Aldus Manutius have become synonymous with all that is best with late fifteenth century and early sixteenth-century book production, particularly with typographical elegance and editorial quality and this rare and beautifully produced incunable is no exception. The Aldine Epistolae Graecae 'was not replaced by an equally useful collection until 1873, the date of R. Hercher's Epistolographi graeci' (Wilson, Byzantium to Italy, p.150).

A fine copy with tremendous provenance; Bound for the 1st Duke of Sutherland (1758-1833), described by Charles Greville as a "leviathan of wealth" and "...the richest individual who ever died". Then in the collection of the great bibliophile Martin Bodmer.

BMC V-560. ISTC No. ie00064000. GKW 9367. Goff E-64. Brunet 2, 1021. Renouard 18:1. "Cette édition est rare". Hain-Copinger, 6659.

L1344



BOUND FOR DE THOU

23. FERRETTI, Francesco. [with] CICOGNA, Giovanni Matteo.

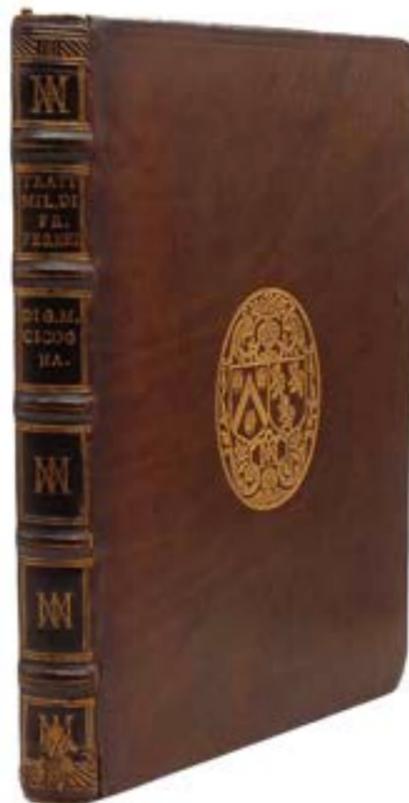
Della osservanza militare... libri due, di novo revisit, & ampliati. [with] Il primo libro del trattato militare nel quale si contengono varie regnoe...

Venice, Camillo and Rutilio Borgominieri [with] Camillo Castelli, 1576, 1583

£8,500

4to. Roman letter. Pp. (xxxvi) 126; Ff. (xii) 68. Tp with woodcut printer's device, ornate woodcut head and tail pieces and historiated initials, four half page woodcuts of battle formations; tp with woodcut printer's device, large ornamental head piece, ornamental initials, woodcut tables and diagrams of battle formations using numbers, small woodcuts of weapons and soldiers. De Thou shelf or case mark on pastedown partly repeated on upper corner, slight age yellowing, very light water stain to outer edge of ff. 14-17 of second work, good clean, well margined copy in handsome contemporary calf with gilt arms of De Thou on both covers and monogram in gilt on spine, slight loss at upper and lower head band and upper joint at tail. Joints rubbed, wear at corners.

Beautifully bound military treatises with Jacques De Thou's (1553-1617) and his first wife Marie de Barbançon-Cany's (died 1601) arms on covers. The first book is Francesco Ferretti's (1523-1593) manual which provides practical advice for soldiers aided by woodcut tables and reproductions of deployment schemes. Ferretti was a



knight of Santo Stefano, a Roman Catholic Tuscan military order founded by Cosimo I de Medici in 1561. It was originally created in order to fight the Ottoman Turks as well as pirates in the Mediterranean, and the order took part in Spanish attacks on the Ottomans including the siege of Malta in 1565 and the Battle of Lepanto in 1571 –Ferretti gained military experience and insight during these pivotal battles. American historian Lynn White calls Ferretti a “famous (military) engineer” and states that this work “was well known in later years” (‘Medieval Religion and Technology: Collected Essays’ 1978, p. 170). Ferretti’s tact and skill with diplomatic and military affairs were harnessed by the Duke of Urbino in 1557 when he was sent to London to encourage Philip II to free the Count of Landriano from prison in the castle of Milan. This work draws from Machiavelli’s famous

Arte della Guerra (1521), despite it having been placed on the Index of Prohibited Books in 1559.

Both writers drew heavily from classical sources when compiling their military writings. Ferretti subscribed to the late Roman author Vegetius’s (4th c AD) military treatise ‘De re militari’, which advised that soldiers should be trained to a level of utter discipline and order, and that this training should be for a minimum for four months prior to deployment. Vegetius’s popularity had increased in the late 15th century due to the success of the first printed editions from 1473 onwards. Giovanni Matteo Cicogna was a scholar and historiographer from Verona who specialised in military tactics and battle formations. Cicogna’s humanist tendencies are shown in the employment of Roman and Macedonian battle lines including the phalanx. Cicogna pioneered the use of woodcut tables to demonstrate specific amounts and differing layouts of troops. This form of visual instruction went on to be used by other major military strategists including Giorgio Basta.

Jacques Auguste de Thou (1553-1617) was a French historian, president of the Paylement de Paris and a copious book collector. He formed an international network of connections and allies, including Arnaud d’Ossat, François Hotman and Joseph Justus Scaliger and served both Henry III and Henry IV, he negotiated the Edict of Nantes. Under Marie de Medici he became conseil des finances and died in Paris in 1617. He wrote a number of works including his great historical chronicle Historia sui temporis which was inspired and fuelled by his extensive library. De Thou was the greatest French book collector of his day, of whom it was long said that a man had not seen Paris who had not seen the library of de Thou. “The De Thou library had a reputation as the finest private collection of its day; it numbered about 6,600 volumes at his death, and was greatly increased by his children.” P.Needham, Twelve Centuries of Bookbindings.

This work is more recently from the library of renowned military literature collector Thomas Francis Fremantle, Lord Cottesloe (1862-1956. Lord Cottesloe acquired one of the most complete collections of military books.

1. BMSTC It 246 (1568 edition); Cockle 537 (1568 edition); Not in Gamba. 2. Not in BMSTC It; Cockle 536 (for the 1567 edition, though he mentions the 1583 edition as ‘another’); Not in Gamba.

L3436

HAND-COLOURED FIRST EDITION

24. GERARD, John.

The Herball or Generall Historie of Plantes.

London, John Norton, 1597

£13,500

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

The monumental first published English botany. It contains 1,392 dense pages of intensely detailed descriptions and drawings of plants, each carefully coloured in this unusually splendid copy. Born in Cheshire, Gerard’s initial career path was in medicine where he apprenticed to the barber-surgeon Alexander Mason. During his studies he developed a tenement garden at Fetter Lane in Holborn, which is referred to frequently in this work. In this he nurtured precious rarities like white thyme and double-flowered peach. His success and skill led to plants being sent to him from across the globe. Rohde states: “One likes to think that Shakespeare must have seen his garden, for we know that at least for a time he lived in the vicinity. In those days two such prominent men could scarcely have failed to know one another” (p. 118).

In 1577 Gerard undertook a position in the gardens of Sir William Cecil (1520-1598), the dedicatee. Cecil was chief adviser to Elizabeth I and enormously influential in Tudor politics. The position was so significant that Gerard remained there for twenty years. He was also in charge of the garden at the College of Physicians. Gerard was, as well as a botanist, a skilled self-promoter, businessman and networker. Much evidence exists of him sending letters and applying for positions in order to better his social and financial standing. Indeed, he was not part of the prominent Lime

De Subtilitate Libri XXI is widely considered Cardano's masterpiece and, due to its enormous success, it continued to be reprinted long after the author's death. It is an encyclopaedia of natural science and metaphysics, divided into twenty-one books which respectively deal with: 1) matter and its natural motion, 2) the elements, 3) the sky, 4) light, 5) mixtures and compounds, 6) metals, 7) stones, 8) plants, 9-10) animals, 11-12) humans, their appearance and temperament, 13) the senses, 14) soul and intellect, 15) de incerti generis aut inutilibus subtilitatibus, 16) Sciences, 17) Arts, 18) Miracles, 19) Demons, 20) Angels, 21) God and the universe. This edition constitutes Cardano's update to the first of 1550, and it accounts for more recent geographical discoveries and philosophical discourses. Among the detailed woodcut illustrations, the ones representing machines are perhaps the most fascinating: these include a suction pump, the Archimedean screw, a hoist, and many others. In the pages discussing engineering, Cardano also informs us that Leonardo da Vinci tried to fly, but he failed. In the section regarding the sky (Liber III) the author describes the stars observed by Amerigo Vespucci during his third voyage to the Indies.

1) USTC 604947; Adams C680, Houzeau and Lancaster 4856; VD 16 P5255; Durling 3770; Wellcome I, 1287. Not in Alden. 2) USTC 601653; Adams C670; VD 16, C932; Riccardi I, 252, 6.3.; Wellcome I, 1291. Not in Alden.

26. GREGORY IX

Decretales domini pape Gregorii noni [...].

Venice, Lucantonio Giunta, 1514

L3648

£7,500

4to, ff. (iv), 536, (lvi). Red and black gothic letter, double column, text framed by the commentary. T-p within woodcut border with grotesques, foliage, putti and animals, title and printers' mark (Lucantonio Giunta's lily) in red. Decorated woodcut initials, full page woodcut depicting Jesus before Pilate on verso of fv. 182 quarter to half page woodcuts illustrating text, full page 'Arbor consanguinitatis' on verso of f. ccccxv and 'Arbor affinitatis' on recto of f. ccccxv, printed side notes, very rare Latin marginalia. Intermittent age yellowing, small ink splash to t-p and next couple of leaves, ink burn with loss of 5 and 2 words respectively to ff. cclxxx-cclxxxi, some margins lightly waterstained, worm-trail at gutter of ff. l-lxviii, marginal foxing and spotting to central and final gatherings, outer edges a bit soiled. Repair to lower blank margin of t-p. A good copy in contemporary morocco, covers triple blind ruled to a panel design, second panel filled with roll of running plant-scroll decoration, blind stamped ornament in central panel. Spine triple blind ruled in 7 compartments, triple blind rule cross design in 4 compartments, four later ties. Spine remounted.

A handsomely illustrated edition of Pope Gregory IX's decretals, printed by the Venetian Lucantonio Giunta in 1514. Among the other illustrated editions of this fundamental canonical text, such as the first printed edition by Heinrich Eggesteyn (Strasbourg, 1470-72) with 13 miniatures or the 1528 edition by Octavianus Scoto (Venice) with only five, this one stands out for the considerably higher number of pictures illustrating the text. In this volume, the printer included – in addition to the full-page tables of descent and consanguinity (Arbor Consanguinitatis and Affinitatis) – more than 180 splendid woodcuts. The full-page scene depicting Pilate washing his hands before Christ (f. V, verso) is perhaps the most fascinating. In fact, it is a copy of a woodcut realised by the famous Swiss goldsmith, painter and printmaker Urs Graf (1485-1528), whose artistic output arises from Albrecht's Dürer tradition. Interestingly, Pilate is wearing a Jewish hat and a beard: from the eleventh century onwards, this was a popular iconography used to symbolise that, together with Pilate, the Jews were to blame for Christ's death. Part of a series of 25 woodcuts of Christ's ministry and the Passion, this picture appeared for the first time in 'Passionis Christi unum ex quattuor Evangelistis Textum', published in Strasbourg by J. Knobloch in 1507. The artist realised another reproduction of an Urs Graf's scene, which appears in the 'Decretum Gratiani' printed by L. Giunta in the same year. As the style of the numerous woodcuts in both editions is similar, it is possible that they were made by the same artist – however, an identification is not proposed by Essling and Sander.

The Decretals of Gregorii IX, also known as 'Liber Extra', is a compilation of constitutions, papal letters and conciliar canons published by Pope Gregory IX in 1234. This collection was realised by the jurist St. Raymond of Penyafort, a Dominican, as a replacement and update to the former Decretum Gratiani published in 1050. This edition, framed by the standard gloss (or Glossa Ordinaria) by the canonist Bernardo Bottoni, is arranged in five books, respectively concerned with the institutions of church government, procedure, clerical life, marriage and criminal law. Within each chapter, headings are rubricated to mark that they have the force of law. Part of the Corpus Iuris Canonici, Gregory IX's Decretals remained binding law of the Catholic church until 1917.

At the beginning of the XVI century, the Giunta press in Venice was one of the leading publishers in Venice, exporting copies all around Europe.

A very good copy of this milestone of canon law, with unique and beautiful illustrations.

USTC 800250; OPAC SBN CNCE013386; Censimento nazionale delle edizioni italiane del XVI secolo 13386; Sander 3281; Essling 1818.

L3616



EXQUISITE CONTEMPORARY BINDING

27. [HAIMO OF AUXERRE].

In divi Pauli epistolas omnes interpretation.

[Cologne, Eucharius Cervicornus], 1528



£6,950

8vo. ff. (viii) 463 (i). Roman letter, little Gothic, occasional Greek. Woodcut t-p vignette of St Paul, another of St Jerome to verso of last, decorated initials. T-p minimally dusty, small old repair at lower fore-edge of t-p, slight age yellowing, light oil stain at foot of final gatherings, a handful slightly browned, a few little marginal ink marks. A very good, tall copy in contemporary Bolognese calf, two of four ties, triple gilt ruled, outer border with stamped gilt rosettes, second with roll of interlacing circles in blind, centre panel with arabesque cornerpieces in blind, title (upper cover) and Fortuna holding sail (lower) gilt, within frame of gilt interlacing leaves, surrounded by gilt pointillé and blind-stamped fleurons, raised bands, a.e.g. (oxidised), joints cracked but firm, corners minimally worn, spine very neatly repaired, later eps (but not modern), early shelfmark inked to spine, occasional contemporary annotations, a.e. blue.

An attractive copy in a handsome contemporary Bolognese binding. Fortune, the frame with leaves and the cornerpieces are a more skilfully executed and refined version of those on two bindings at the Biblioteca dell'Archiginnasio, Bologna (4.Q.V.27, 16.i.III.7). These are attributed to the 'Pflug & Ebeleben binder' (fl.1535-70) (from the names of two major clients), frequently employed by German university students. Fortune and the frame with leaves reprise motifs used previously by the second Achille Bocchi and the 'Vignette' binders. The unusual pointillé was probably inspired by Pflug and Ebeleben's visit to Paris, which influenced the workshop's production of the 1540s. The frame with leaves, mainly found on bindings of theological and devotional works (as here), was, unlike here, usually accompanied by religious plaquettes (e.g., Christ on the cross or the Virgin and Child). Fortune was a common theme on northern Italian bindings for university student, symbolising the possibility of improvement (Hobson, 13-14, 19-20, 25). This work was probably bound for a wealthy student in the 1540s.

This commentary on St Paul's Epistles, often attributed to Haimo, Bishop of Halberstadt and here in the scarce second edition, was written by the Benedictine Haimo of Auxerre (d.866), whose numerous exegetical works have survived in over 100 mss. Dense and beautifully written, it is divided into 13 parts, one per letter; each comprises as many subsections as the number of chapters. Master at the renowned school of the Abbey of Saint-Germain de Auxerre, where Thomas Becket also studied, Haimo was 'an astute commentator on the Pauline Epistles whose work had a lasting effect on the medieval exegetical tradition, [...] most notably in the C12 "Glossa Ordinaria". [...] [The commentary is] a fine example of public exposition (lectio) in the 9th century' and provides a glimpse into the inception of the scholastic method' (Levy, 101). The student who annotated several sections in a clear handwriting was interested in passages on the nature of caritas in Corinthians and Christ's nature as son of God in Romans ('genitus', not 'factus'; 'predestinatus'; 'per adoptionem'), the subject, this last, of debates on Trinitarianism and Adoptionism in Haymo's lifetime.

Only Stanford and SMU copies recorded in the US. VD16 B 4993; Graesse III, 222 (1519 ed.); BM STC Ger., p. (1519 ed.). I.C. Levy, 'Trinity and Christology in H. of Auxerre's Pauline Commentaries', in *The Multiple Meaning of Scripture*, ed. I. Van 't Spijker et al. (2008), 101-24; A. Hobson, 'La legatura a Bologna', in *Legature bolognesi del Rinascimento* (1998), 9-30.

L3535

28. HARVEY, William.

De Motu Cordis.

Leyden, Joannis Maire, 1639

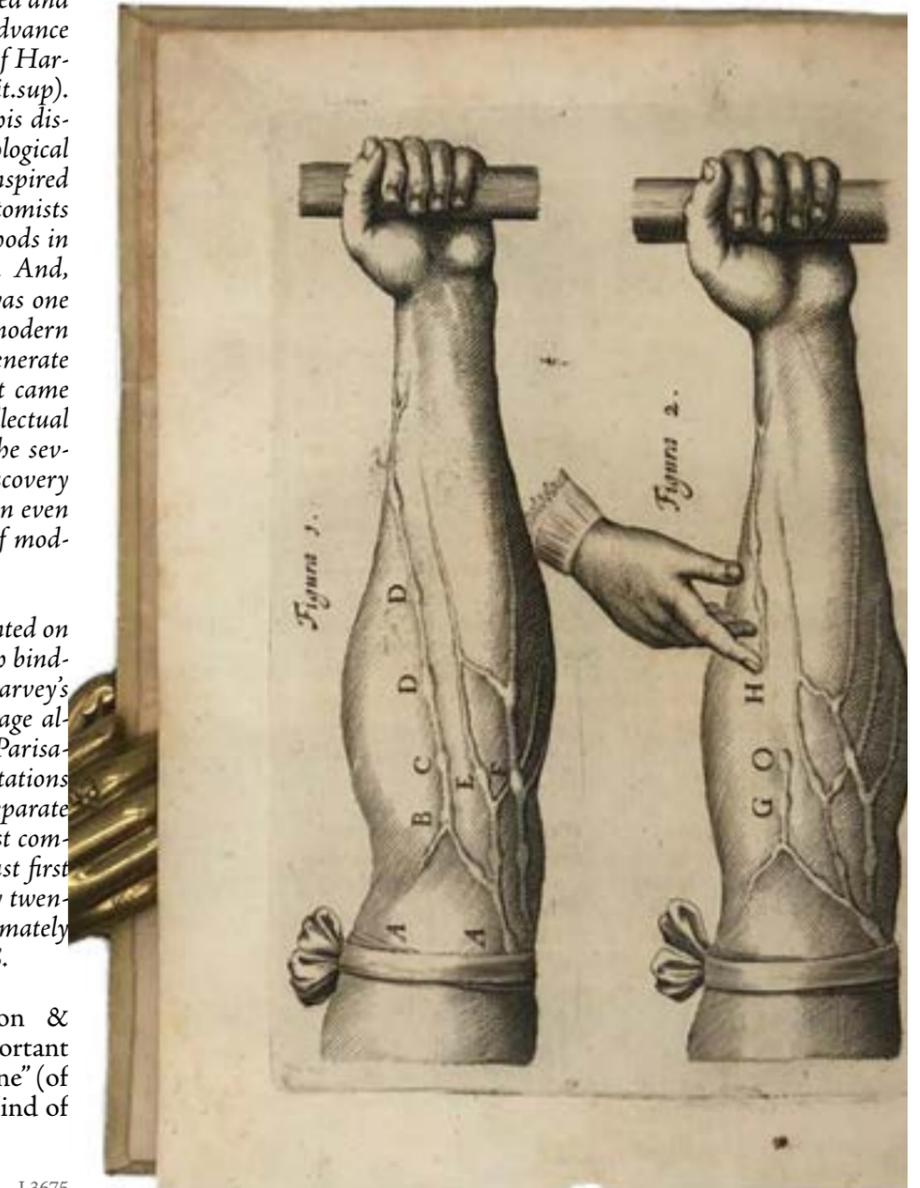
£45,000

Sm. 4to. pp (viii) 267 (i), 84 (iv), the last misplaced between pp. 82 & 83 (as often). Roman and Italic letter, printer's device on t-p. prelims include two full page plates of experiments with blood circulation in the arms, very clean in excellent impression. Intermittent paper browning as usual, spotting towards end of both parts, large red armorial stamp on blank verso of t-p and lower margin of last, early ms case mark on fly. An unusually good, crisp well margined copy in probably contemporary vellum, sometime cleaned, original eps.

Nominally the third edition of Harvey's great work "probably the most important book in the history of medicine" (*Heirs of Hippocrates* 256) however only the second of the complete text. The second edition (1635) omitted parts of the introduction and chapters one and sixteen of the text. Harvey (1578-1657) read medicine at Cambridge and Padua, where he was a pupil of Fabricius, was a fellow of the Royal College of Physicians, Physician-in-charge at St. Bartholomew's Hospital, from 1615 Lumleian Lecturer and subsequently physician to King James I, Charles I and notables such as Francis Bacon. He was the most important medical figure in England of his day. But his fame rests on the publication in 1628 of this small work, describing accurately for the first time, the circulation of the entire system of the blood. "The scientific outlook on the human body was transformed and behind almost every medical advance of modern times lies the work of Harvey" (*Heirs of Hippocrates* cit.sup). DSB vol.6 pg. 151 adds "By this discovery he revolutionised physiological thought ... Beyond this, he inspired a whole new generation of anatomists who sought to emulate his methods in the study of animal functions. And, more generally still, his work was one of the major triumphs of early modern science, and thus helped to generate the enthusiasm for science that came to dominate European intellectual life during the second half of the seventeenth century." Harvey's discovery of the functions of the circulation even now remains the cornerstone of modern physiology and medicine.

Like the first, this edition is printed on indifferent paper and often with binding errors. Here however, Harvey's text is printed passage by passage alternately with his refutation of Parisa-no while the criticisms and refutations of Primrose constitute the separate second text. It is also the earliest complete edition obtainable. The last first we could find at auction, nearly twenty years ago, sold for approximately three quarters of a million US\$.

Wellcome I 3070. Garrison & Morton 759 "the most important book in the history of medicine" (of the 1st). *Printing and The Mind of Man* 127 (1st).



L3675

29. HAWKINS, Sir Richard.

The Observations of Sir Richard Hawkins Knight, in his Voyage into the South Sea.

London, John Iaggard, 1622

£22,500

FIRST EDITION. Folio. Pp. (viii) 170 (vi), original first blank. Roman letter. Woodcut printer's device to tp, floriated and ornamental initials, head and tail pieces. Minor purple spotting and slight discolouration to washed lower margins, a very good tall copy in handsome contemporary calf with gilt arms of Robert Glascock (1600-1657) on covers, ruled gilt, gilt tools at each corner, rebacked with gilt floral tools and title, later eps, light water stain to foot of upper cover, aer.

Attractively bound first edition of this hugely popular Elizabethan account of seafaring and adventure by the English explorer, pirate and privateer Sir Richard Hawkins (1562-1622). Hawkins embarked on a number of trips to the New World in the late 16th century including one with his uncle William Hawkins to the West Indies, captaining a galleon in Sir Francis Drake's 1585 expedition to the Spanish Main, later commanding a ship as part of the English resistance to the Spanish Armada. His most renowned adventure was in 1593 when he purchased a galleon named *Dainty* and sailed for the West Indies, the Spanish Main and the South Seas with the aim of undermining the dominance of Spain in the area, although Hawkins emphasises a more innocent purpose of geographical discovery.

A charming excerpt describes new land being spotted. After visiting the coast of Brazil, the *Dainty* encountered a storm off the mouth of the Magellan Strait and was blown eastward. On February 2nd, 1594, Hawkins saw land "... about nine of the clocke in the morning, wee descried land, which bare South-West of us, which we looked not for so timely and coming neerer and neerer unto it, by the lying, wee could not conjecture what land it could be.... It hath great Rivers of fresh waters; for the out-shoot of them colours the Sea ... The Land, for that it was discovered in the Reigne of Queene Elizabeth, my Sovereigne Lady and Mistris, and a Mayden Queene, and at my cost and adventure, in a perpetual memory of her chastitie, and remembrance of my endeavours, I gave it the name of Hawkins Maiden land ... the Westernmost part lyeth some three-score leagues from the neerest Land of America." This land is now known as the Falkland Islands.

The work is also important in describing new and noteworthy wildlife. Following more travels around South America, the *Dainty* was attacked by two Spanish ships near Ecuador and Hawkins and his crew were forced to surrender. Hawkins was sent to Spain and imprisoned at Seville and Madrid. He was released in 1602 and knighted upon his return to England in 1603. Hawkins does not deny the ill fated nature of the voyage; he states "...you shall here find an expert seaman, in his owne dialect deliver a true relation of an unfortunate voyage: which however it proved lamentable fatall to the actors, may yet prove pleasing to the Readers." This work became the most famous adventure story of the era.

The work provides a stimulating insight into many aspects of colonial South, North and Central America, including Hawkins' description of the taste of dolphins, sharks, artichokes and exotic cherries as well as the polygamy of native tribes, African slaves being sold at market, oranges being used to prevent scurvy and the distilling of salt water for drinking. Hawkins was involved in the seventeenth century hunt for ambergris, a solid waxy substance produced by sperm whales and popular in cosmetics and medicines at the time (Dannenfeldt, Karl H. *Ambergris: The Search for its Origin*, 1982). The work is peppered with references to Drake and his voyages.



This work was bound for Robert Glascock, the third, but second surviving son of Richard Glascock of Down Hall, Hatfield in Essex. He migrated to Ireland before 1614 and obtained a lease of the lands of Tullyorge and Ballintreal in Queen's County from Thomas Ridgeway, Earl of Londonderry.

ESTC S119816; Sabin 30657; Alden p. 209; J. F. Bell H82; Borba De Moraes p. 395.

L1168a

RARE AND EARLY EDITION

30. HERBAL

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

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

£17,500

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

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



naïf, accurate and attractive, largely are reduced versions of those appearing in the first edition - they appear here in good, clear impression throughout; they derive ultimately from the *Gart of Grunninger*. They will have greatly assisted the largely popular readership for which the work was intended.

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

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

L1035

31. HOMER

ΟΜΝΟΡΥ ΙΑΙΑΣ [...] ΟΔΥΣΣΕΙΑ

Strasbourg, Wolfgang Köpfel, 1525

£8,500

Two vols. 8vo, ff. 277 (iii). 258 (v); (lvi). Greek letter, some Roman, some Italic. Title-pages exhibit exquisite full-page woodcuts depicting scenes from the *Iliad* and *Odyssey*. Slightly browned, generous margins. *Iliad* title page closely trimmed at fore edge; *Odyssey* water stain to gutter and lower margin of some quires. Robust decorative contemporary dark calf over pasteboards tooled in blind, outer borders of acanthus and pot decoration surround three rolls within rectangular panel (for variants Oldham XXXV no. 519), probably Strasbourg. Spines with four bands, good preservation. Repairs to corners, spine heads and joints of both, slight rubbing of spines. Ownership inscription on title page of *Iliad*: Jo. Fred de Valimbert and on final page and Carolus Valimbertus Rhetore Bisuntinae (Orator of Bisuntinae) showing continued ownership by the aristocratic French family from Besançon in the 16th century. Ownership inscription on title page of *Odyssey*: Sum Stephanj a Pratis – signatory of Étienne Desprez, president of the Besançon school and correspondent of Erasmus of Rotterdam between 1529 and 1534.

First complete edition of these iconic texts printed outside Italy, following Demetrios Chalkokondyles' *editio princeps* in 1488. The two epic poems rapidly usurped Virgil from his throne of esteem during the Renaissance, and the enduring importance of Homer is epitomised through the continual teaching and regard for the poet from antiquity to the modern day. Wolfgang Köpfel's Strasbourg-based operation utilised Greek print intended to emulate ancient handwriting, demonstrating a pioneering example of the humanistic shift in attention from Latin to Ancient Greek texts in the German Renaissance. This particu-

ar 1525 edition is rare, especially in a contemporary binding and the two volumes together. Indeed, Didbin states that all the works of Cephalus (Köpfel) are a rare occurrence, especially these two volumes. (Didbin, 46).

The woodcuts on the title pages have been found attributed to the hand of Hans Weiditz the younger, the German Renaissance artist also known as the Petrarch Master. Weiditz was one member of an elite circle of artists which included Hans Holbein and Albrecht Dürer. The woodcuts are from his time working with publishers in Strasbourg, where he lived from 1522 to 1536. They depict key tales and characters from the epic poems as well as the Muses and an artist's impression of the blind poet himself. The *Iliad* woodcut climaxes in the pivotal battle between Achilles and Hector at the moment of Hector's brutal demise. The *Odyssey* woodcut depicts key deities as well as a detailed portrayal of the eternal torture of Tantalus in the underworld.

The de Valimbert family were French aristocrats based in Besançon, in the region of Bourgogne-Franche-Comté. As well as the two members of the family that autographed the volumes, Jo. Fred de Valimbert and Carolus de Valimbert, Jacques de Valimbert was a notable member. He set out on a voyage to the Holy Land in March 1584, a manuscript documents his pilgrimage, written by his own hand, and in the first person. He journeys to Jerusalem across France, Italy, Greece, Turkey and finally transgresses such exotic lands as Syria. Only a man of significant means and with significant zeal could plan and accomplish such a feat, two hundred years before the Grand Tour Era, and this attests to the wealth and influence of his family.

An earlier owner of these historic volumes is Étienne Desprez, president of the Besançon school and correspondent of Erasmus of Rotterdam between 1529 and 1534 as well as an officer of the Archbishop of Besançon. Some letters survive of this correspondence, where Desprez expresses his intense loyalty and love for Erasmus. His writing constantly alludes to classical literature including the *Epistles* of Horace and Ovid's *Metamorphoses*, demonstrating his taste for the ancients. One of his key duties was supplying Erasmus with a plentiful supply of wine. He met his end in Besançon's own courts of justice: he was sentenced to death by hanging having murdered a certain Jean Varin. The dispute was, according to an account from the Chiflet Collection, over the tithes of harvest. If we are to believe the story, he is said to have miraculously resurrected after being hanged.

BMSTC Ger 412; Adams H-746; VD16 H-4652/4692; Didbin 46.

L3485

SECOND COMPLETE COPY

32. HORATIUS FLACCUS.

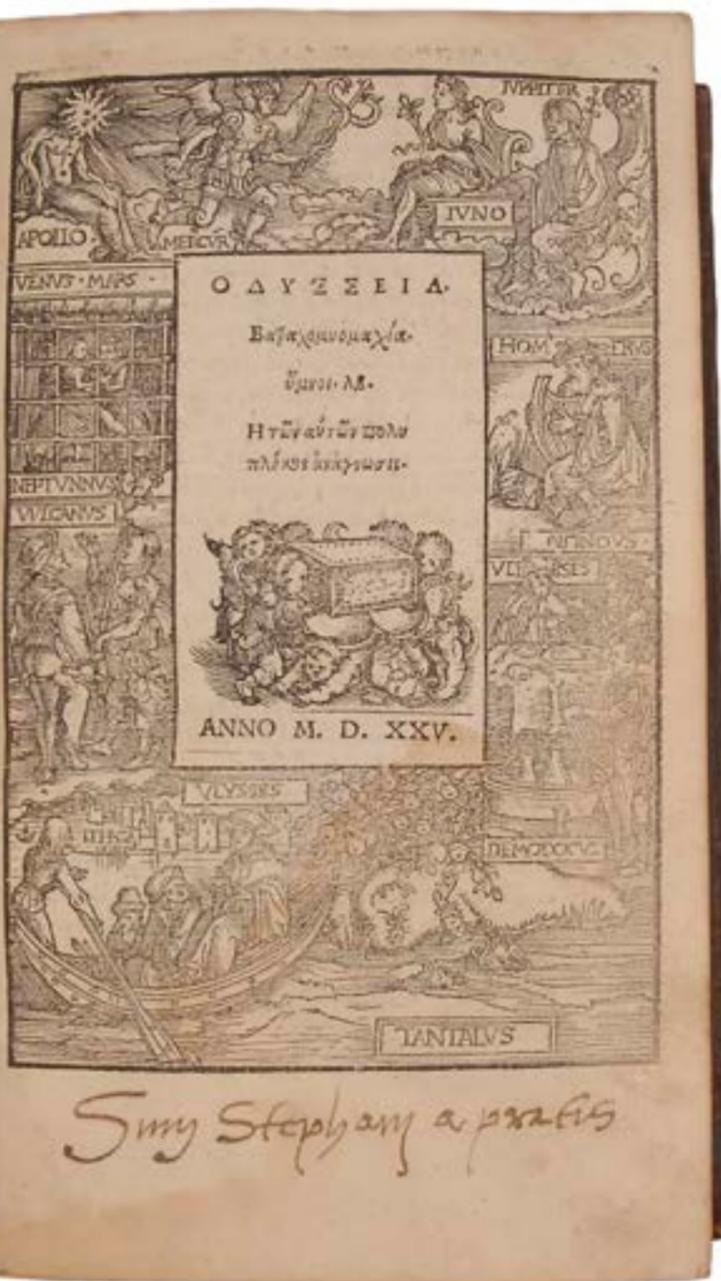
Poemata. nouis scholijs & argumentis illustrata.

London, Apud Nin. Newtonum, & Arnoldum Hatfieldum, 1585

Reserved.

16mo. Two parts in one. pp. [ii], 476. A-Y⁸, Aa-Gg⁸, Hh7. without "last leaf blank?" ESTC. Italic letter, some Roman. Woodcut printer's device on first title, small typographical ornament on second, "In 2 parts; Part 1 includes 'Eiusdem Horatii vita, per Petrum Crinitum' and 'De undeviginti generibus metrorum Horatii. Tractatus Aldi Manutii'; Part 2, .. has separate dated title page; register and pagination are continuous throughout." ESTC, autograph "Perkins Mag. Col. Cant. Alum Nov. 20th 1740" on fly. Light age yellowing, title and first few leaves a little dust soiled, side notes fractionally shaved in places, more frequently in second work, occasional minor mark or stain, slight soiling to verso of last. A good copy in c1700 calf, covers bordered with blind scroll, spine with raised bands, extremities rubbed, lower corners worn.

An extremely rare early edition of the works of Horace published in England in Latin followed by works by Juvenal and Persius; this edition survives in one other complete copy, at the Bodleian Library; another copy at the Houghton library, Harvard, is described as "Imperfect: a second t.p. is fragmentary; written over with ms. notes; tightly bound, stained and worn, with loss of print." This edition is only the third edition of Horace in Latin published in England; the first was published 11 years earlier in, though there had been partial English translations of his works from 1565. "In sixteenth-century England too Horace enjoyed increasing respect among the intellectual and literary elite, both for his verse and for his guide to poetry, the *Ars Poetica*. Some of them had become familiar with Horace's work through continental editions in Latin, such as Sir Robert Wyatt during his diplomatic missions, others through Thomas Drant's first translation of the *Sermones* into English, published in 1556. But for some time there was no single received text of Horace's corpus in Tudor-Stuart England. ... When editions of Horace's *Poemata Omnia* did begin to appear in England in Latin - in the early 1570's - there was the usual element of competition between printers, with different notes being offered in in different editions. But since in England the poems of Horace were usually combined with the *Satires* of Juvenal and Persius, and were published unexpurgated, this was not a small or a cheap work, and may not have



been targeted primarily at the school market." Ian Green 'Humanism and Protestantism in Early Modern English Education'. Horace, however, once established at English grammar schools, maintained a central role in the education of English-speaking elites right up until the 1960s. This edition contains the Odes, much imitated by later poets, especially those of 17th-century in England, followed by the Epodes, Sermones, Epistulae, and the Ars Poetica. Revered as the foremost post-Virgilian poet of the Augustan age, Horace won international acclaim for his poetic works on love, friendship and the benefits of a simple life and the art of poetry. The works had a lasting influence on Western literature, bringing such expressions as 'Carpe Diem' into common usage.

The second book contains the famous sixteen satires written by Juvenal, and six by Persius. Juvenal being the greatest of Roman satirical poets. Little is known about Juvenal's life. His satires were first published between AD c110 and 127 and are characterised by a bitter and ironical humour directed against the vices of Roman society of the time. The third satire is perhaps the best, containing a wonderfully vivid description of Rome (which inspired Dr Johnson's 'London'). In his six satires, Flaccus Aulus Persius (AD 34-62) displays his stern Stoic morality in a mixture of styles and rather obscure language. A harsh criticism of the poets at the court of Nero is the subject of the first. The others, which are more homilies than satires, deal with topics such as the abuse of prayer (not for obtaining material goods), the damage caused by vice, and the greatness of Cornutus (Persius' Stoic teacher).

An exceptionally rare edition, made at an early stage of humanist printing in England.

ESTC S116955. STC 13786.

L3548



AUTHORIAL DEDICATION TO J. JAKOB FUGGER

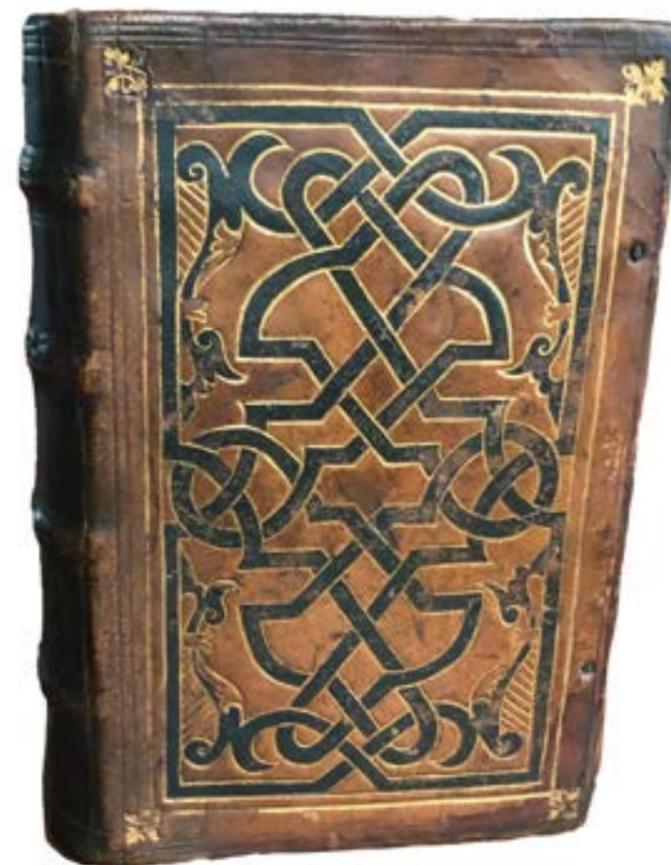
33. ISOCRATES.

Ἰσοκράτους Ἄπαντα. *Isocratis scripta, quae nunc extant, omnia.*

Basel, Johannes Oporinus, 1553

£16,500

8vo, pp. (xvi) 1034 (vi). Italic, Greek and Roman letter. Woodcut floriated and historiated initials, one horoscope diagram. Intermittent light age browning, lower outer corners of first and last gatherings lightly water-stained, small tear to blank margin of t-p, light ink stain at gutter of pp. 494-495, fingermarks and soiling to margins of a couple of final ll. A good, crisp copy, in superb contemporary morocco 'à la cire', covers bordered with a triple blind rule, triple gilt rule internal panel with gilt fleurons at corners, second border infilled in black and worked into an interlaced strapwork design in black and gold, missing ties. Spine with double blind and single gilt raised bands, gilt fleurons in compartments, joints and spine slightly cracked, light wear to covers. All edges gilt and richly gauffered. 5-lines ms. dedication by the German humanist Hieronymus Wolf (1516-1580) to his patron J. Jakob Fugger (1516-1575), followed by 6-lines ms. dedicatory poem in elegiac couplets to fly. Label of Cortlandt F. Bishop to front pastedown, ms. "Ad requiem salu(tis): Fridberga 1761" to t-p.



A stunning copy, beautifully bound, of this edition of Isocrates' works translated into Latin and commented by the important German historian and humanist Hieronymus Wolf (1516-1580). "The merits of Wolf are very considerable; he has corrected the Greek text from the Fuggerian MS, and examined all the ancient editions, including the editio princeps" (Dibdin). The Fugger family was a prominent German family of bankers and patron of the arts. In particular, this edition includes – at pages a6-a7 – the translator's special thanks to Johann Jakob Fugger (1516-1575), owner of a splendid and important library which for some years was the largest and most complete in Germany and which laid the foundations of the Munich Hofbibliothek – now the Bayerische Staatsbibliothek. In 1551, Wolf became Fugger's librarian and, two years later, this particular copy of Isocrates' works was presented and gifted by the humanist to his patron. On the first fly, Wolf wrote a short dedication, followed by a charming and elegantly composed poem in Latin elegiac couplets. In these verses, Wolf praises Fugger's knowledge, intelligence and wealth, and expresses the hope that his work will be appreciated using refined metaphors and references to the classical literature. Not only similar long, elaborate and finely written dedications are extremely rare, but this is also an unedited and exquisite example of Wolf's erudition.

The superb binding, decorated with a charming 'à la Grolier' gilt and painted strapwork design, is a contemporary artwork of great expertise. Although the technical procedure of gilding and painting had been developed in Italy, similar 'relieures à la cire' with coloured or uncoloured geometrical interlacings quickly came to typify the elegance of the French Renaissance binders, and it is characteristic of Parisian workshops. Enamelled onlays and fine gilt borders were particularly appreciated by the grandest patrons of the mid C16 and realised only by a handful of skilled 'doreurs sur cire'. This example finds some close parallels in the bindings made by the French Claude de Picques (50 relieures de la Réserve des livres rares, p. 85) and by Wotton's French binder B (The Henry Davis Gift I, pl. II.11). However, the main feature of

these bindings is that each one is unique. This example in particular is outstanding as the strapwork decoration covers the entire central panel, while in the majority of the cases it is worked around a central oval or circular empty space. The gilt edges are also remarkable, each side being carefully gauffered with an external border of fine dots, followed by a frame of swirl ornaments filled with hatching and a series of short linear stamps aligned in a symmetrical pattern.

Isocrates (436-338 BC) was one of the greatest Greek rhetoricians and founder of the first academy of rhetoric in Athens. This edition of his works includes all the 21 orations that remained in transmission by the end of the Medieval period, as well as a series of his letters. Three biographies of Isocrates by the ancient authors Plutarch, Philostratus and Dionysius of Halicarnassus are also included. At the end, there is also a short collection of Wolf's poems.

From the library of the American pioneer aviator, traveller and book collector Cortlandt F. Bishop (1870-1935).

USTC 668336; VD16 I399; Graesse III, p. 434; this ed. not in BM STC Ger., Brunet. Dibdin, An introduction to the knowledge of rare and valuable editions of the Greek and Latin Classics II (London, 1827).

L3619

FIRST MEDICAL BOOK WITH REALISTIC FIGURES

34. KETHAM, Johannes de.

Fasciculus medicin[e]

Venice, Cesare Arrivabene, 1522

£29,500

Folio, ff. (4), 58 (i.e. 59), (1). Roman letter; title within decorative border, printer's device on penultimate verso, historiated and black-on-white decorated initials, ten detailed and neat full-page illustrations; a few dust-soiled leaves, minor oil splash on 23r-26v, just affecting one woodcut. A fine copy in crushed dark morocco gilt by Gruel, a. e. g.; several contemporary and late sixteenth-century Italian marginalia, manucula and emendations by different hands; small blue stamp of the Selbourne Library on title verso and foot of 51r. Preserved in slip-case.

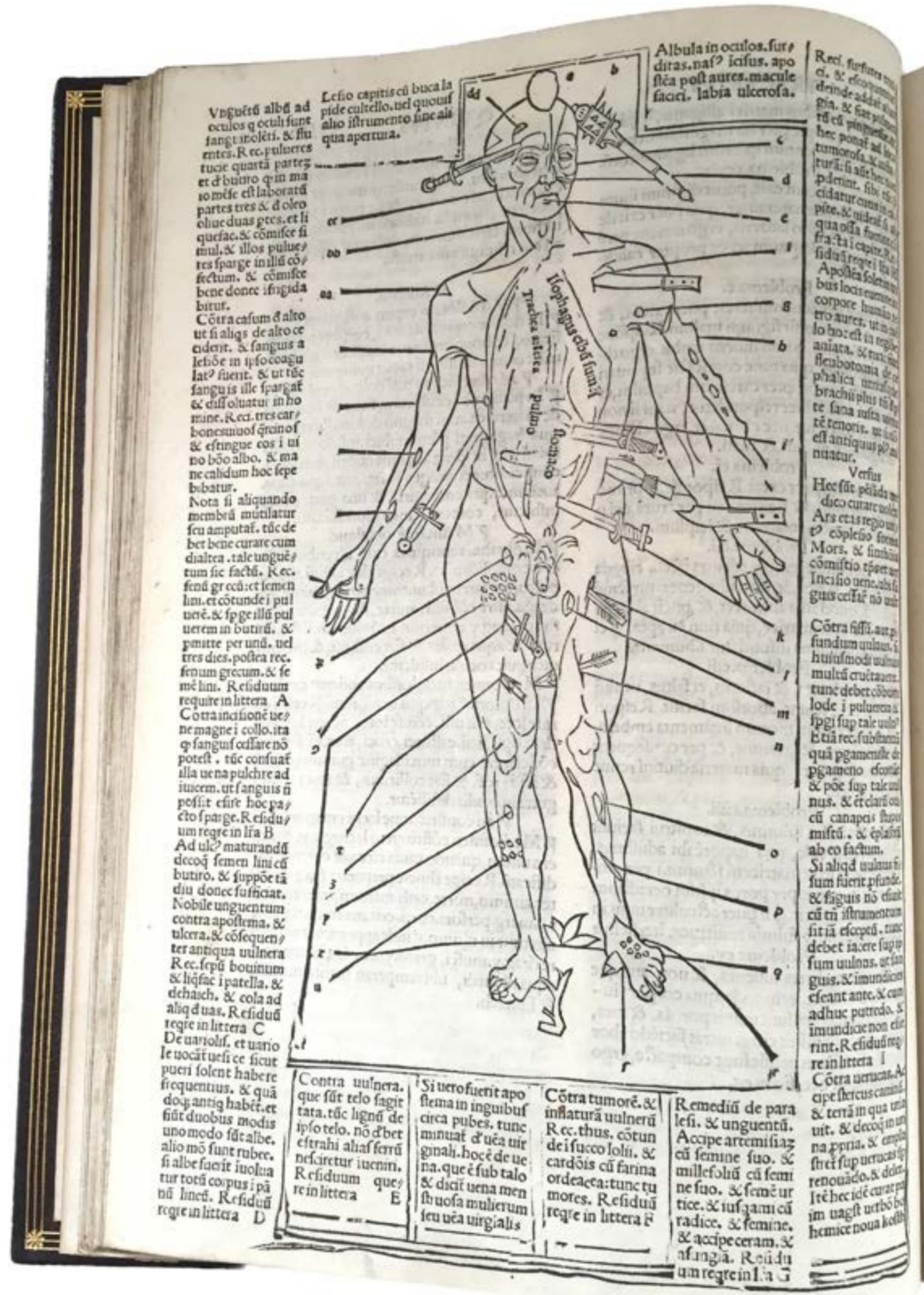
Early edition of a masterpiece of the Renaissance art of the book, revised and expanded after the princeps of 1491. Little, if anything, is known about Ketham, who has been identified as Johannes von Kirchheim, a professor from Swabia teaching medicine in Vienna around 1460. Rather than the author of this influential collection of medical essays, he appears to be the owner of the manuscript used by the printer of the first edition who mistakenly took him for the compiler.

The work enjoyed great success and was soon translated into Italian, German and Spanish. This imprint includes Mondino de Luzzi's *Anatomia* and the treatise on venoms of his pupil and commentator, Alessandro Achillini; most importantly, it retains all the superb apparatus of illustrations designed for the Italian translation of the *Fasciculus* published in Venice in 1493 by the de Gregorii brothers, incorporating also the minor changes introduced in the later reprints of 1500 and 1513.

"The typography and artistic qualities of this edition [Venice, 1493] of the *Fasciculus* make it of interest far beyond the world of medicine. It was the first printed medical book to be illustrated with a series of realistic figures: these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representation of this operation to appear in any book (...) Most of these figures have medieval prototypes, but they are here designed by an artist of the first rank. His identity has never been discovered; it has been suggested – wrongly – that he was the Polifilo master; but he was certainly an artist close to the Bellini school." PMM, p. 20.

Uncommon. Not in BM STC It. or Adams. Durling, 2660; Heirs of Hippocrates, 72; Essling, 592; Sandler 3753; PMM, 36 (1493/94).

K32



SUMPTUOUSLY ILLUSTRATED FIRST WORK
ON IMAGE PROJECTION

35. KIRCHER, Athanasius.

Ars magna lucis et umbrae.

Rome, sumptibus Hermanni Scheus, 1646

£7,500

FIRST EDITION, second issue. Folio. 2 parts in 1, continuous pagination, separate t-ps, pp. (xl) 494; (ii) 495-935 [i.e., 937] (xv). Roman letter, some Italic, little Greek or Hebrew. Remarkable engraved t-p by Petrus Miotto Burgundus with allegorical personifications, a view of the heavens and a portrait of Archduke Ferdinand; 36 leaves of plates (12 folding) with stunning astronomical and geometrical diagrams, folding universal horoscope of the Company of Jesus, and map of the northern hemisphere including America; 4 full-page engraved tables; over 400 half-page or smaller woodcut geometrical or optical diagrams; decorated initials and ornaments. Fore-edge and last verso a little foxed, light age browning, slight marginal water or finger-soiling in places, lower outer blank corner of 4Y3 torn, small clean tear to lower blank margin of pl. XXIV. A good copy in contemporary vellum over boards, raised bands, a.e.r., title inked to spine, C17 ms. 'FF Min: Reform: Bulsanensium' [Franciscans of Bolzano] and case-mark(?) [illegible] in fol: min: to first tp.

A good copy, often heavily browned, of the first edition (second issue), lavishly illustrated with engravings in fine impression—a fascinating work on optics filled with spectacular demonstrations of the properties of light' (Findlen, 21). Athanasius Kircher (1602-80) was a German Jesuit and perhaps the greatest polymath, author of works on linguistics, medicine, geology, biology, magnetism, visual perception and music. *Ars magna lucis et umbrae* is the first work entirely devoted to the science of image projection, and the 'magical' effects it could produce, based on the physical properties

of light, shade and colours as apprehended by sight. The work is grounded in the Aristotelian distinction between 'contemplative' (natural philosophy) and 'effective' (or practical) magic. Kircher identified the latter as a mathematical art and as 'the production of unusual effects that one could not explain easily without a sufficient knowledge of natural mysteries'; such effects could be understood as 'magical' by an audience who did not have the necessary knowledge (Waddell). By 1646, Kircher's study at the Collegio Romano had become the focus of unusual experiments, which, though often criticised, attracted the attention of intellectuals like Torricelli and John Evelyn. *Ars magna* begins with a section on 'photosophia' (planets, plants, stones and animals that emanate or reflect light, e.g., by phosphorescence), followed by others on the nature of shade and colours (on the surfaces of stones, herbs and animals; divination by colour). Most important is the discussion, in Book 3, of 'Actinobolismus' (the emanation of

rays)—a word invented by Kircher. It examines the radiation of light as applied to optics, and the use of shade in pictorial representation and 'sciagraphica' (a technique to render shade in drawing). Books 4 and 5 are entirely devoted to 'horographia', the science of sundials, and its astronomical calculation to measure time through shade. Book 6 discusses the 'Horologium Catholicum', invented by Kircher, i.e., a universal clock which allowed to tell the time anywhere in the world from 'California' and New Mexico to China and Japan (especially useful for Jesuit missions). This section features a sumptuous folding engraved plate with the a tree-shaped 'Horoscopum Catholicum' of the Society of Jesus, which plans out the diffusion of the Order in the world and the time of day at each location. (Kircher quotes Charles L'Ecluse on the properties of the American larch, and adds a map of the northern hemisphere including America.) Books 7 and 8 are devoted to the geometry and physics of reflexion and refraction, and Book 9 to 'Geometria Sciatherica', or the geometry

of shade. Book 10—on the magic of light and shade—is the most enticing, as it explains a variety of weird physical phenomena ('res prodigiosae') including the multiple reflection of one object, pyrotechnic tricks, the projections of prisms and lenses (telescopes, pantoscopes, microscopes), all kinds of mirrors, and metamorphic optical effects. The outstanding plates include depictions of varieties of 'iconismus' (the representation of images) through reflexion or refraction, using machinery or architecture (e.g., the camera obscura), and an 'alphabetum catoptricum' (reversed), using Roman, Hebrew and Greek letter shown (and printed) in specular fashion. This last, from a section on the use of sun light to project images into the distance, includes references to a simple projection machine with a lens and images painted on a concave mirror which reflects light. This was revised in the 1671 edition to include a full account of this early 'lanterna magica'. A leaf at the end is devoted to cryptography and the reading of cyphers through candle light. On the last verso is the first of several publisher's advertisements of Kircher's books, also comprising several works-in-progress. An outstanding scholarly and printing feat.

The present may be called the second issue of the first edition. The only difference appears to be that, whilst bearing the date 1646 in the colophon as here, the first issue (often overlooked in bibliographies given its scarcity) has 1645 on the t-p.

Brunet III, 666; BL STC It. C17, p.461; Ferguson, Bib. Chem., I, 466; Alden 646/87. M.A. Waddell, Jesuit Science (2015); P. Findlen, 'Introduction', in Athanasius Kircher, ed. P. Findlen (London, 2004), 1-48

L3482

RARE TEXTS, INTERESTING PROVENANCE

36. KYPER, Alberti. *Medicinam Rite Discendi et Exercendi Methodus.*

Lugdunum (Lyon), Hieronymus de Vogel, 1643 [with]

PUTEANUS, Eryci. *De Anagrammatismo.*

Bruxellae (Brussels), Ioan Mommarti, 1643. [and]

PLEIER, Cornelius. *Medicus Criticus Astrologus.*

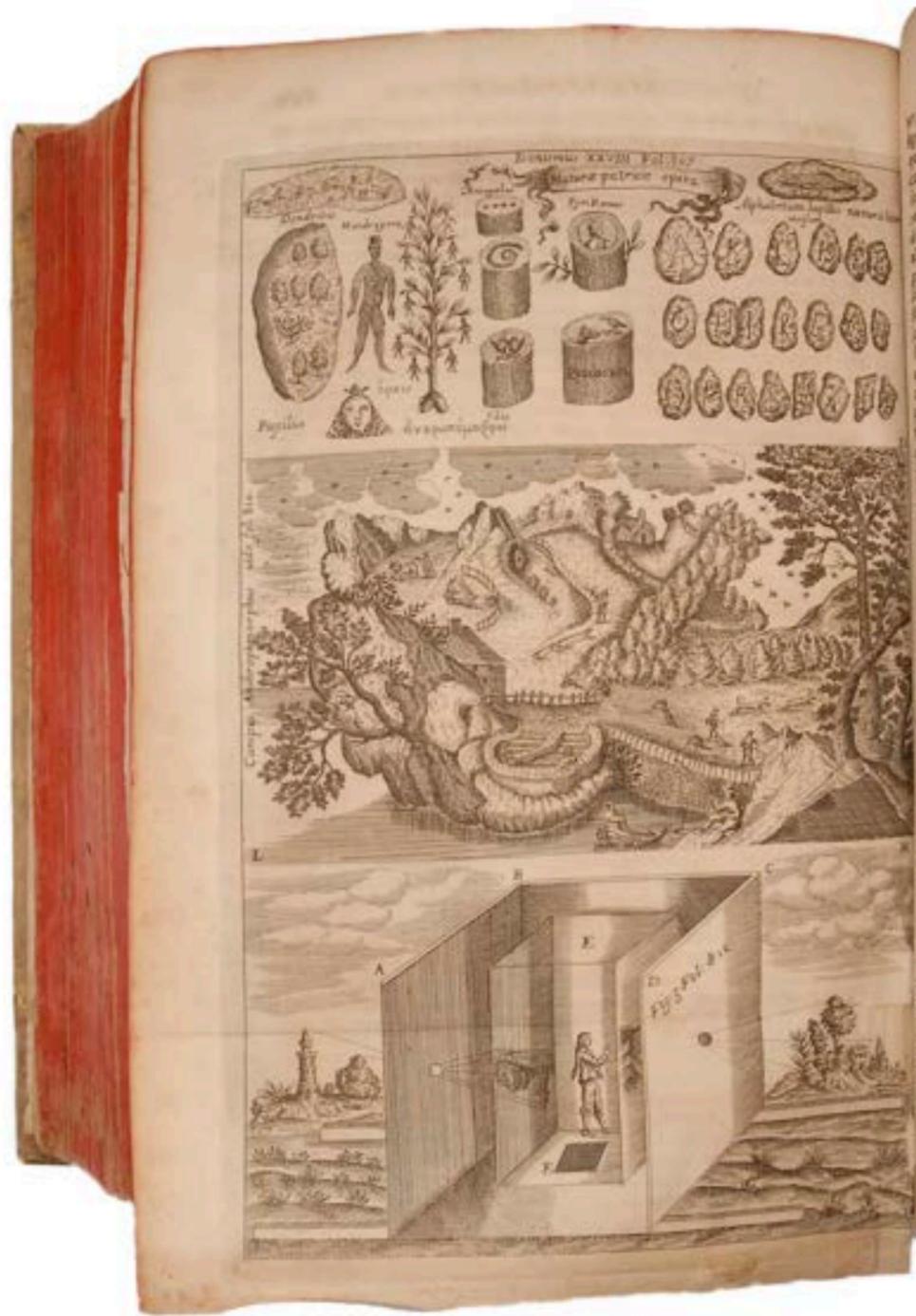
Noribergae (Nuremberg), Sumptibus & typis Simonis Halbmayeri, 1627. [and]

HERING, Honorius. *Syntagma Medicum Theorico-Practicum Tripartitum De Arthritide in genere, & Podagra in specie.*

Bremae (Bremen), Haeredes Hoismannianos, 1639.

£4,950

FIRST EDITIONS. 12mo. Pp. 320 (iv); 84; 238; 142. Roman letter, some Italic. Woodcut printers device or ornamental vignette to tps. Third work has woodcut and printed astrological symbols and diagrams in text, full page astrological figure at end. C17 ex libris to fly of Johannes Follini, doctor at the medical faculty at Cologne, three line notes above in same hand as marginalia and almost certainly Follini's. C19 stamp of library of the Monastery at Lambach to first tp, ex libris C1700 of Dr. Francis Muller, beneath. Half a dozen lines of medical notes on blank verso. Extensive C17 marginalia in first work in Latin commenting on and criticising text, e.g. p. 41 questions the validity of an Aristotle reference. Some leaves in fourth work browned (poorer quality paper), small wormhole to black inner margin of last leaf. A good clean copy in attractive contemporary vellum with richly gilt contemp. abbatial armorial on upper cover with initials M-AL, crane in vigilance, mermaid and mitre above.



Impressive collection of important and rare medical and cabbalistic works in one volume. The first is by the German physician, Albert Kyper (1614-1655). He studied at the University of Königsberg where he began in philosophy. However, conflict struck Germany during the Thirty Years War and he fled to the Netherlands. It was here that Kyper commenced his medical studies at the University of Leiden, eventually completing his PHD on venereal disease in 1640. Kyper was a humanist, and never lost touch with his philosophical roots, favouring the approaches of Aristotle and Galen in his research. Later in his life Kyper taught at both the Illustre Gymnasium in Breda and the University of Leiden. His illustrious career was cut short in 1655 when he died of plague. The first work informs the reader on the correct methods for practising medicine in a conversational and anecdotal manner, including discussion on the perfect doctor and the best locations to study.

The second work is by the humanist and philologist Erycius Puteanus (1574-1646) from Venlo in the Netherlands. Puteanus studied at Dordrecht and Cologne as well as following lectures on ancient history by the Flemish academic Justus Lipsius at Leuven. He travelled to Italy and was appointed professor of Latin at the Palatine School of Milan from 1600 to 1606. Following this, he took over Lipsius's position at Leuven and taught there for forty years. During this time Puteanus established himself as one of the pre-eminent professors. He produced encyclopaedic works on philology as well as more than ninety other topics including music and this work which includes a list of distinguished doctors.

The third work in this handsome volume is by the Franconian doctor Cornelius Pleier (1595-1646/49). Pleier studied at Coburg, Jena, Wittenberg and Basel and received his doctorate in medicine in 1620. Pleier was appointed Coburg and Kitzingen City Physician and professor of medicine at the Casimirarum High School. Around 1628 Pleier took the dramatic decision to convert from Protestantism to Catholicism and fled the city of Kitzingen. During the Thirty Years War he worked as a field doctor on the imperial side and for his efforts was appointed Count Palatine. Later in life Pleier moved to Prague and was professor of medicine at Charles University. Pleier is known for his part in the *Malleus Judicum*, a lawsuit which sought to oppose prevalent beliefs in witches. The pamphlet boldly stood against witch persecution and inhumane litigation practices.

This work examines the connection between medicine and astrology, featuring an attractive woodcut of a rather ambiguous astrological man. It states illness is due to conflict between stars, and requires the physician to find plants and animals linked by Sympathia to the star under attack in order to accumulate positive energy and restore the health of both the star and the patient (*Cantamessa* 6201).

The fourth work is by the doctor Honorius Hering and examines in particular arthritis in the aged and gout, including the causes of gout and the ways to treat and prevent the disease. Hering was also known for his *Schediasmata*, which were short writings compiled on medical subjects, a genre originated by the great scholar Henry Estienne (*Pomata*, *Gianna*. *Sharing Cases: the Observations in Early Modern Medicine*, 2010).

The cover has the arms of the Abbott of Lambach with the characteristic female figure in a boat, the arms of the city of Lambach. The Benedictine Monastery at Lambach dates back to 1040 and was the school of Adolf Hitler. He allegedly got the symbol of the swastika from the Hakenkreuz used in much of the decoration of the building. These works are all very rare and the first two are not found in the standard bibliographies.

1: Not in BM STC Fr. C17th, Graesse, Brunet, nor the standard medical reference works. 2: Not in BM STC Low Countries C17th, Graesse, Brunet. 3: BM STC Ger. C17th P763; *Cantamessa* 6201; not in the standard medical reference works. 4: BM STC Ger. C17th H905; not in the standard medical reference works.

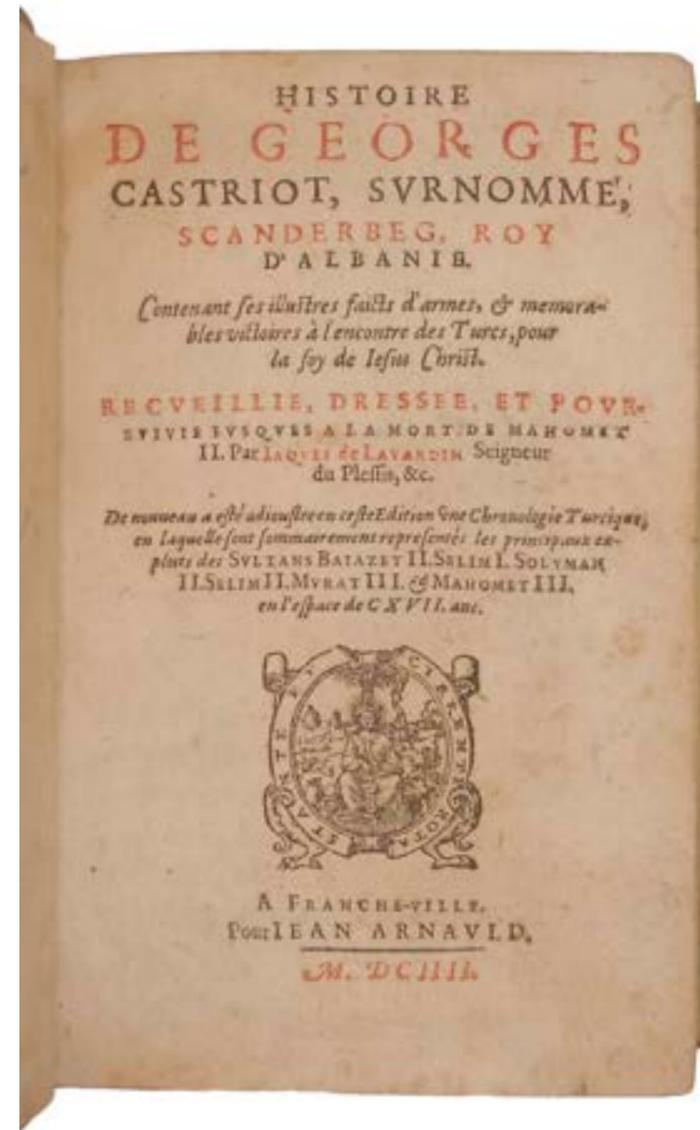


37. LAVARDIN, Jacques de.

Histoire de Georges Castriot, surnommé Scanderbeg, roy d'Albanie.

Francheville, Jean Arnauld, 1604

£3,250



FIRST EDITION thus. 8vo. ff. [xx], 447, pp. 47 [i], pp. [xxiv], (table). *-8, i4, A-3N8. *8, 2*4. Blanks i4 and 3K8 present. Roman letter, some Italic. Title in red and black with small woodcut printer's device, floriated woodcut initials, grotesque woodcut head and tail-pieces, typographical ornaments, contemporary inscription on fly, "Louys Sigouneau, Angevin, en l'année 1606 m'achepta à La Haye en Hollande pour 15 solz.- Non recipit sordidum virtus Amatorum". Slight age yellowing with intermittent light spotting (poor quality paper) occasional mark, title a little dusty, occasional pale minor waterstain in upper margin. A good copy in contemporary vellum over boards.

First edition of this interesting and influential translation by Lavardin of the 'Historia de vita et rebus gestis Scanderbegi' by Barletius with the additional anonymous 'Chronologie Turcique', a chronology of events from Mahomet II to Osman II. This edition by Arnauld was shared with Pierre de la Roviere at Saint Gervais. In France, Barletius was first translated by Jacques de Lavardin (1575-85), in 1576 who added further material; the work includes a sonnet about Scanderbeg dedicated to Lavardin by the illustrious poet Pierre de Ronsard. Barletius as he was known in Albanian, was an eyewitness to the Turkish invasion of his native city, Shkodrës. He published this account of George Kastrioti, the prince known as the Christian Alexander, roughly 40 years after Kastrioti's death. This French version was itself translated into English 20 years later. Instead of Ronsard's French sonnet, the English version included a sonnet by the English poet Edmund Spenser. Throughout the 16th century the name Scanderbeg became a rallying

point for Europe in opposition to Ottoman incursions. In 1423, when Murad II invaded Epirus, Scanderbeg was one of the three princely hostages handed over to the Turk; he spent the next 20 years in Ottoman service, his brilliant abilities gaining him the high favour of the Sultan. George's fighting skill was compared to that of Alexander the Great (Iskander), hence he was called "Iskander bey," or Scanderbeg. Around 1443, not long after his father's death, Scanderbeg left the Ottoman army and reclaimed his father's land. He abandoned Islam as well, and reverted to Christianity. For much of the next 25 years, until his death from illness in 1468, he fought victoriously, mostly by way of guerilla warfare in the mountainous regions near Krujë, against superior Ottoman forces, and was greatly appreciated by the Vatican, as well as by other Christian allies in Europe, for holding off Ottoman advances through Albania toward the rest of Europe. In the truce of 1461 Mohammed acknowledged him as Lord of Albania and Epirus. Though his kingdom fragmented after his death, Scanderbeg's role in resisting the Ottoman advance was invaluable in the preservation of Christendom. This translation by Lavardin was written within the context of the reign of Henry III and the vicious religious and civil war taking place in France, in which Islam is presented as the punishment for the sins of the Christians and the consequence of their internal divisions. However the *Historie of Georges Castriot* is primarily a work about the political history of Europe rather than Christian-Muslim relations.

USTC 6807601 (Pierre de la Roviere edn). Brunet I 658. Göllner 2201.609. Blackmer 964.

38. LEÓN, Martin de.

Manual breve, y forma de administrar los Santos Sacramentos á los Indios.

Mexico, Francisco Robledo, 1640

£9,750



Small 8vo. ff. (ii) 53 (i). Roman letter, with Italic. Woodcut t-p vignette with Dominican device, unusual decorated initials and ornaments. T-p a bit soiled, small tear towards lower edge of t-p affecting a few letters of imprint, another to D3 just touching a couple of words, light age yellowing, trimmed a bit short (occasionally touching chapter title), institutional stamp (c.1900) to C5 verso, light oil splash at centre of three or four ll., verso of last dusty, small worm trail in blank gutter at end. A remarkably well-preserved copy in contemporary probably Mexican limp vellum, title inked to spine, later paper label at foot, scattered inked spots, C19 stamp G within roundel (repeated) to ffp, C17 ms. 'Del P[adr]e Fr[ay] Aug[ustin]us de Lun[a?]' (last word trimmed), ms. annotations to text (same hand).

A remarkably well-preserved copy of the very scarce third edition of this manual for missionaries in Mexico. Martin de León was a most important C17 Dominican 'nahuatlato', i.e., an interpreter between the Spanish missionaries and the Nahuatl-speaking people (even translating the work of Thomas á Kempis), probably born and raised in New Spain. First published in 1614 for the use of the convent of S. Domingo de Mexico, 'Manual' went through a second edition in 1617; all are remarkably rare, as is frequently the case with practical manuals intended for intense everyday use. The chapters focus on specific rituals, for which they provide instructions for the actions and behaviour (e.g., how to hold a baby at christening) as well as the priest's rubrics and the community's response. The section on baptism has the ritual lines in Latin and the instructions in Spanish. The second, on marriage for 'the Indios of New Spain, Peru and the Philippines', alternates instructions in Spanish and ritual formulae in Nahuatl or Spanish (according to the language spoken by the betrothed)

and Latin (for the priest). The third section, on the extreme unction, instructs the priest in Spanish on the Latin lines he should pronounce when blessing each body part of the dying person, referring to the specific sin it encourages. The early owner of this copy revised the lines for the unction of the feet adding, in place of Amen, 'et ardores lividinis' (i.e., 'libidinis' pronounced by a Spanish speaker), i.e., the fire of passion. The phrase comes in fact from the following section, on the unction of the navel, which the owner circled and marked 'omittitur'. The section on burial includes specific instructions for christened children under 7, and is followed by another on prayers against tempests and hail, the blessing of fields and vines, with prayers against pests, and others on the feasts of the liturgical year (with a table). A very scarce, important work for the history of Mexican missions.

Only New Mexico copy recorded in the US. Palau 135426; Medina, Mexico 524; Pilling 2255. Not in Sabin, Alden, JFB or Maggs, Spanish Books.

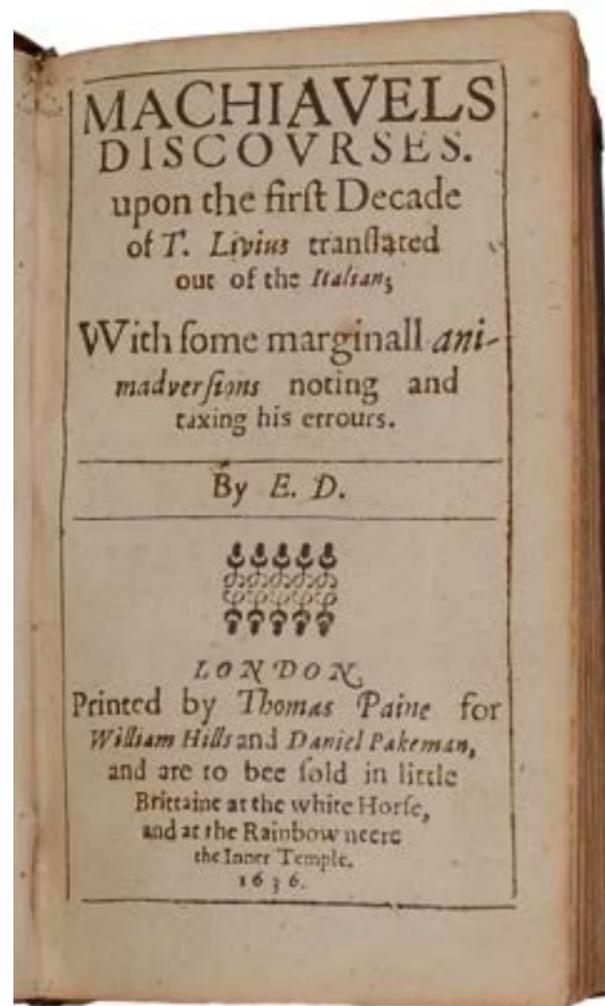
L3595

39. MACHIAVELLI, Niccolò

Machiavels discourses. upon the first decade of T. Livius.

London, printed by Thomas Paine for William Hills and Daniel Pakeman, 1636

£5,250



FIRST EDITION thus. 12mo. pp. [xlvi], 646, [ii]. A¹², a¹², B¹² (-B1 cancelled), C-2E¹², first and last blanks present. Roman letter, some Italic. Text within box rule, small typographical ornament on title, small woodcut initials, early autograph on verso of f.f.e.p., "No 105 Nathaniel lavender his booke". Light age yellowing, tiny rust hole in C6. A very good copy, crisp and clean, in handsome contemporary calf, covers bordered with a triple blind and single gilt rule, spine gilt ruled in compartments, edges gilt ruled, a.e.g. spine a little worn, expert restoration to small tear, upper corners worn. In folding cloth box.

First edition, a handsome copy, of Machiavelli's discourses in English translated by Edward Dacres, dedicated by him to James Duke of Lenox. "Hitherto political speculation had tended to be a rhetorical exercise based on the implicit assumption of Church or Empire. Machiavelli founded the science of modern politics on the study of mankind — it should be remembered that a parallel work to 'The Prince' was his historical essay on the first ten books of Livy. Politics was a science to be divorced entirely from ethics, and nothing must stand in the way of its machinery" PMM 63.

The Discourses on Livy is a major work of political history and philosophy written circa 1517, published posthumously with papal privilege in 1531. The subject is ostensibly the first ten books of Livy's *Ab urbe condita* which relate the expansion of Rome through to the end of the Third Samnite War in 293 BCE. Machiavelli saw history in general as a way to learn useful lessons from the past for the present, and also as a type of analysis which could be built upon, as long as each generation did not forget the works of the past. Machiavelli frequently describes Romans and other ancient peoples as superior models for his contemporaries. The Discourses in this first English translation had a very great impact in England in the following years particularly on the Levellers. The classic Levellers pamphlet the 'Vox Plebis' quoted, almost verbatim, many passages from Dacres' translation of the Discourses. "Machiavelli's works were available to readers in 16th century England in Latin, Italian, and French editions, and to a lesser extent in manuscript translations in English. But the prospective audience was considerably widened by Edward Dacres printed English translation of the discourses (1636) and the Prince (1640). Dacres prefaces to his translation implies that Machiavelli could be a valuable guide to those desiring to know their enemy and fight fire with fire. Thus, the discourses recommended to those who might be called to steer the ship of state through troubled waters. .. Within a few years, during the English Civil War, Machiavelli was being taken to heart but some of the most zealous Protestant fundamentalists in England; the levellers, a political movement that combined the more radical regiments in Oliver Cromwell's army of Christian warriors with support from some of the grittier neighbourhoods around London" J. S. Maloy. "The first Machiavellian Moment in America.." "Machiavelli .. had no liking for despotism, and considered a combination of popular and monarchical government best. No ruler was safe without the favor of his people. The most stable states are those ruled by princes checked by constitutional limitations... His ideal government was the old Roman republic, and he constantly harked back to it in the Discourses... It is hardly disputable that no man previous to Karl Marx has had as revolutionary an impact on political thought as Machiavelli" (Downs, 12).

A very good copy of this important work.

ESTC S109049. STC 17160.

L2256



ENGRAVED BY BENJAMIN WRIGHT

40. MAGINI, Giovanni Antonio

Italia.

Bologna, impensis ipsius Auctoris, 1620 [1632]

£22,000

Folio. pp (x) 24, 61 engraved maps (59 double page, 2 single) Italic letter, text within printed double-rule borders, engraved architectural t.p. by Oliviero Gatti, depicting allegorical figures of the sciences with instruments and globe within typographical border, early case no. at head, full page medallion portrait of the author dated 1632. Light water stain to earlier maps around centrefold, else a fine, large and thick paper copy, the maps in admirable, very clear impressions. In elegant contemporary French calf, triple panels with ornamental cornerpieces to corners, all gilt, spine in eight compartments gilt (small repair at tail), edges speckled red, early paper labels 'F' and 'Italie' on upper cover.

A handsome, very well margined copy of the second edition of the premier early Italian atlas, which dominated Italian cartography for at least the next half century. Most of the main C17 cartographers, including the Dutch compiler-editors, followed, copied, or incorporated Magini's regional maps, even Ortelius (with whom Magini corresponded) as well as Brahe and Kepler's and Blaeu used some of them. Magini (1555-1617) Paduan astronomer, astrologer, cartographer and mathematician studied at Bologna and famously was appointed to the chair of Mathematics there in preference to Galileo. His chef d'oeuvre however was the present atlas, designed to include a detailed map of every region of Italy with exact nomenclature and historical notes. Began in 1594 it soon proved ruinously expensive and Magini assumed the posts of astrologer to Vincenzo Gonzaga, Duke of Mantua, and tutor to his sons to pay for it. The Duke Ferdinando, to whom the atlas is dedicated, provided assistance for the project and allowed for maps of the various Italian states to be brought to Mantua, the governing authorities of Messina and Genoa also financially helped. Magini was not an engraver and had considerable problems from the mid-1590s onwards in keeping the service of those, such as the Dutch Arnold brothers, who were. Eventually he engaged the Englishman Benjamin Wright who completed the series in between his habitual bouts of drunkenness. The process

took so long that Magini did not live to see its completion and the atlas was eventually published by his son Fabio, after a good deal of further revision. The result, according to Almagia (cit. inf.) eliminated numerous earlier errors in longitude and latitude, accurately indicated political boundaries and physical features and added numerous topographical names.

See Almagia, Bibliographico Note to the Facsimile of Magini's Italia, Shirley BL T., MAG- 1c.



L1211

41. MAROLOIS, Samuel with GIRARD, Albert and HEXAM, Henry

The Art of Fortification or Architecture Militaire.

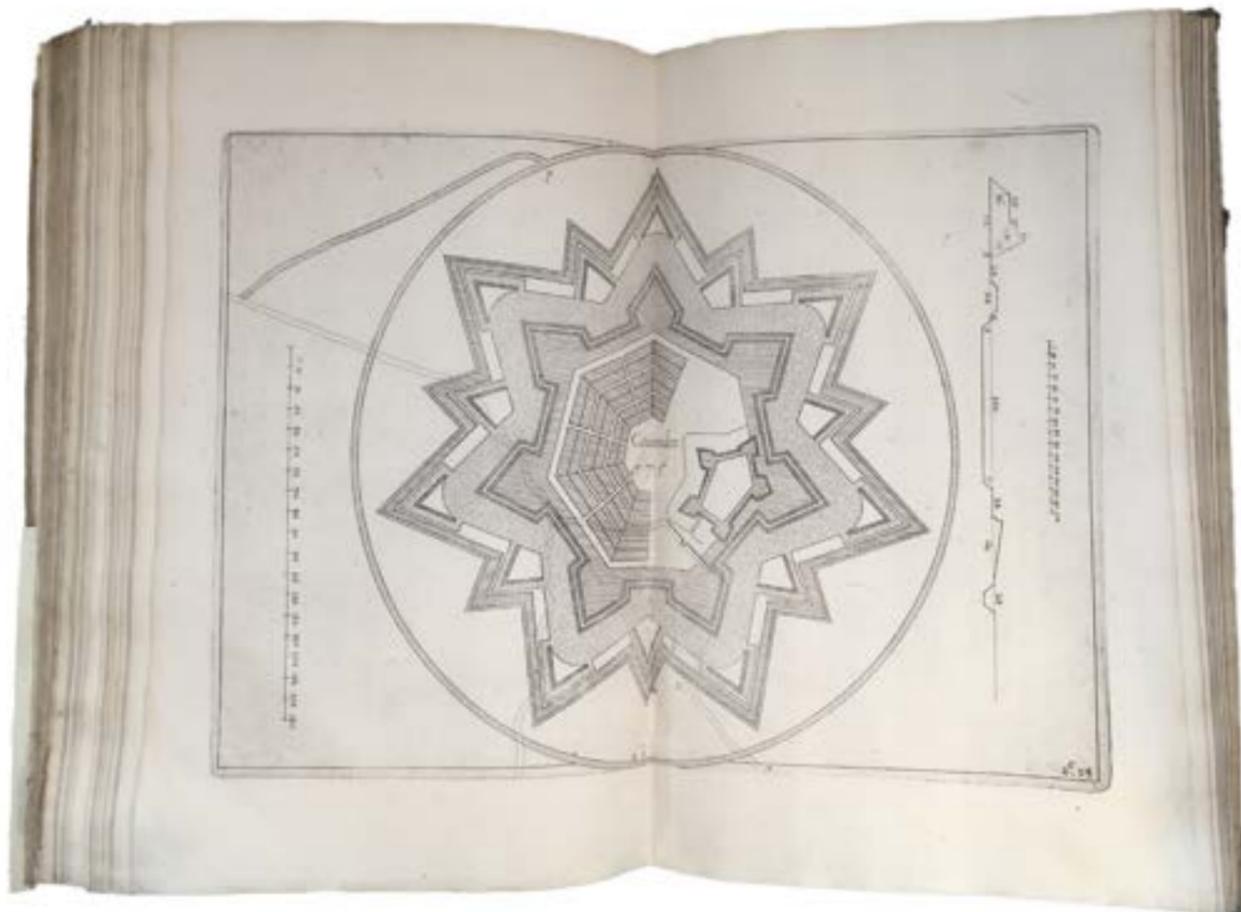
Amsterdam, Ian Iansen, 1638

£9,500

FIRST EDITION THUS. 4to. Two parts in one vol. Pp. (iv) 44; 48 (clxviii). Roman letter, some Italic. 42 double page foldout engraved plates numbered 1-40, pls 14 and 17 duplicated. Architectural engraved tp by Willem Outgertsz Akersloot (1600-1661) of figures with geometrical and military iconography, intricate woodcut initials to dedication and p. 1, woodcut headpiece and tailpiece. Plates exhibit geometrical shapes and calculations, landscape designs, floorplans, building instruments and materials. Tear to lower edge of feps and first three leaves, discoloration to lower margin of same and again to lower margin of last few leaves not affecting plates. A good clean copy, in attractive contemporary vellum, scuffed and frayed at lower edges, some ink stains to covers.

Very rare first English edition described by Cockle 139 as "the first work on fortification printed in English in which the subject is treated scientifically." Samuel Marolois (1572-1627) was a Dutch mathematician and military engineer. It was first published in French in 1614 within Marolois's *Oeuvres Mathématiques* and translated to English in this edition by Henry Hexam. Marolois was one of the first writers to publish the abbreviation "Sin E" to denote the sine of an angle. He fortified cities by using geometrical calculations which can be seen in the extensive foldout engravings. Examples include the city of Coevorden which utilised a heptagon shape. He is considered to be the creator of the 'Dutch route' or *Fausse Braye*, a parapet which is traced parallel to the enceinte (the enclosing wall) of a fortified place between the enceinte rampart and main ditch. This meant that the attacking army would have had to overpower the first enceinte before advancing onto the main rampart. Marolois was the amongst the first to write poliorcetic works (books about the siege of cities); these were used widely in Holland and Europe until advances in artillery towards the end of the 17th century outmoded them.

This work was published during the Thirty Years War (1618-1648), where novel military models were being developed. Because the fighting was occurring in the Netherlands, they were "especially adapted to mud flats, alluvial and coastal terrains, and harbours defended by sluices, floodgates and iron chains" (Mateus, João M. "The Science of Fortification in Malta in the Context of European Architectural Treatises and Military Academics", 2006).



Albert Girard (1595-1632) was a French-born mathematician who contributed to Marolois's work "in the form of observations" (Cockle 139). He was the first to use 'sin', 'cos' and 'tan' for the trigonometric functions in a treatise, as well as giving the inductive definition for the Fibonacci numbers. English mathematician Charles Hutton described Girard as "the first person who understood the general doctrine of the formation of the coefficients of the powers from the sum of the roots and their products. He was the first who discovered the rules for summing the powers of the roots of any equation."

Henry Hexam (ca. 1585-1650), the translator of this work, was an English military writer. A distant relative of Sir Christopher Heydon, he first trained in military affairs under Sir Francis Vere and then spent time in the Low Countries, where he encountered Dutch military theory and techniques. In 1611 he published a Dutch translation of the *Highway to Heaven* by Thomas Tuke, and he also translated Jodocus Hondius's *Mercator's Atlas*. As well as this work, he published an English-Dutch dictionary, and remained involved in Dutch affairs for the rest of his life.

"English title and imprint pasted over Dutch engraved title page" (STC). The tp is signed by the Dutch Golden Age engraver Willem Outgertsz Akersloot who was a pupil of Jan van de Velde and possibly Jacon van der Schuere. He was renowned for his landscape illustrations inspired by artists such as Pieter de Molijn.

Rare. ESTC records only BL copy in British Isles and Boston Athenaeum, Folger and Yale in US. ESTC S101439; Cockle 139.

L3439

ONE COPY RECORDED IN US

42. MERCADO, Luis.

De Ossium fractura & curatione.

Frankfurt, Wolfgang Enteri, 1650

£5,250



Folio. Pp. (viii) 36. Roman letter, some Italic. Woodcut printer's device to tp, ornamental and floriated head pieces and initials, large decorative woodcut tail piece to last leaf. Woodcut illustrations of medical treatments interspersed. Slight age yellowing, small neat repair to outer margins, little mark or spotting. A very good, well margined copy in modern mottled sheep, decorative blind panels, in marbled slip case.

Handsome copy of this medical treatise on fractures by the chief physician to the Spanish Habsburgs, Luis Mercado (c. 1520-1606). In 1592 Mercado was appointed by Philip II to this role, where his duties included "overseeing Spanish medicine, setting up standards for practice and licence, and acting as final court of appeal in proceedings against physicians." (Musto, David. "The Theory of Hereditary Disease of Luis Mercado", 1961). Indeed, Mercado's career coincided with the Golden Age of Spanish medicine and scientific discovery. Mercado's most successful publication was his wide-ranging 'Opera Omnia', a monumental treatise on the extent of medical knowledge at the time. The content ranged from epidemiology to paediatrics to traumatology. The complete works were published between 1594 and 1613 in four volumes, and constitute the greatest medical encyclopaedia of any Spanish author of the 16th century, which went on to be republished and reissued into the 17th century. He is credited with the systemisation of Spanish medical research during his position as Cátedra de Prima de Medicina at the University of Valladolid.

This text forms an independent work derived from his *Instituciones para el Aprovechamiento y Examen de los Algebristas* (1599), published separately. *De Ossium fractura &*

curacione was published in five posthumous editions from 1625 to 1650. It begins by explaining the articulation of bones and joints and their layout within the body. From this Mercado explains the reasons for and nature of fractures, dislocations, sprains and other such injuries, and how to heal them. Woodcuts illustrate the proposed, rather unenviable, treatments for algebrists, where men use a combination of their own strength and implements like ladders and tables with various levers and ropes to reconfigure dislocated or broken bones and joints.

Heirs of Hippocrates 216 states "Luis was one of the best-known physicians of the sixteenth century, professor of medicine at Valladolid, and physician to King Philip II and Philip III. He is best known for his extensive treatise of gynaecology and obstetrics". Pedro Jordan described Mercado in his 1620 eulogy; "Mercado was a man full of virtues, modest in dress, sparing in diet, humble in character, simple in manner".

Rare. Only one copy in the US at UCSF. For the 1620 edition BM STC Ger Vol III M891; For the 1625 edition NLM 7766.

L3583

JAPANESE ILLUSTRATED MEDICAL SCROLLS

43. 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 Meid zu, printed on paper in sumi ink with hand-painted details in colour, each entitled at the top: 'Fukujin Meid -no zu' (Front view of the Illuminated hall), 'Sokujin Meido no zu' (Side view of the Illuminated hall), 'Gyojin Meid 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

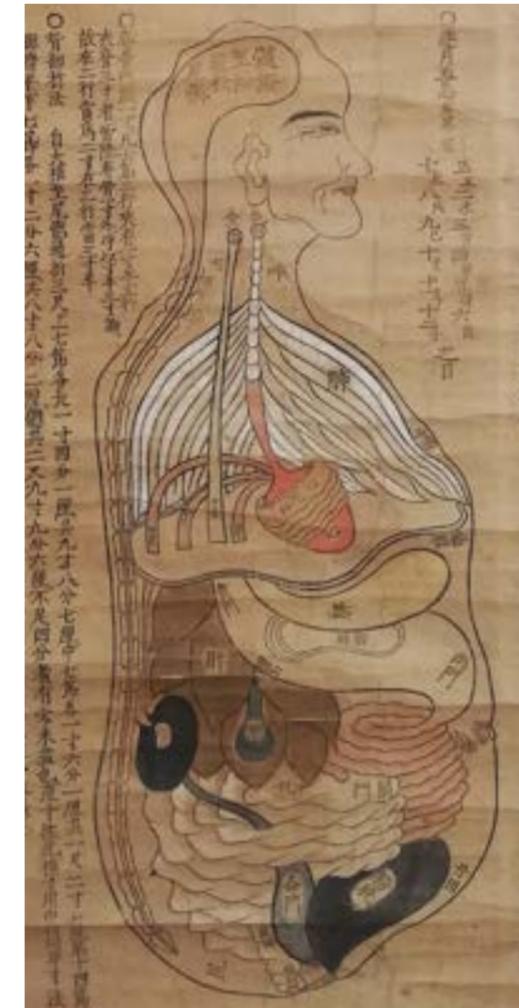
population grew, so did the demand for physicians, and Chinese medicine was now taught at private schools or homes. The charts such as these could well have been hung on the wall of the schools or at the doctors' practices.

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).

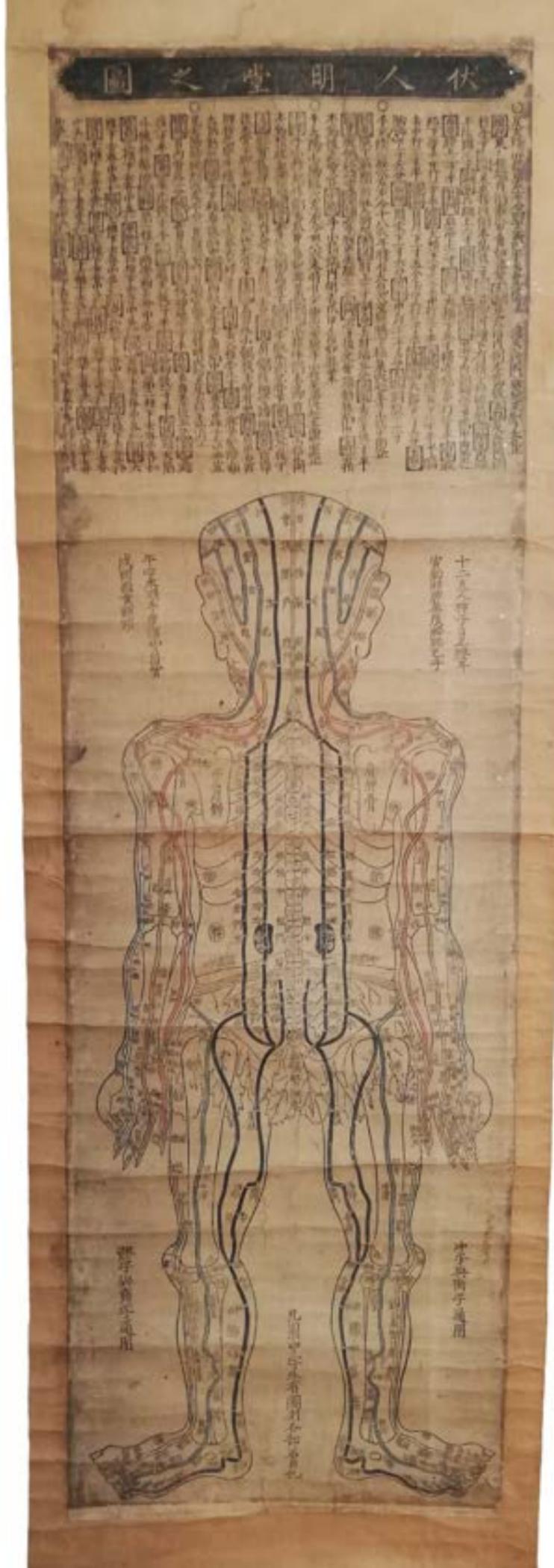
The scrolls are the Japanese version of the Ming dynasty 'Mingtang tu' with additional information, and are one of the earliest examples of Japanese single-sheet woodblock prints showing sophisticated printing skills, with meticulous details and vigorous lines, which subsequently evolved into early ukiyo-e (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).



K131



BAWDY VENETIAN MASKED BALL – EARLY ILLUSTRATION OF THE RIDOTTO

44. [MINIATURE PAINTING].

Masked ball at the Ridotto.

Probably Venice, [late 17th]

£17,500 + VAT

15 x 19.8cm. Painting, tempera on vellum, of a Venetian masked ball at the Ridotto, with Commedia dell'Arte masks (foreground), mock-fights and spectators (background), musicians with viol and an Italian table top harpsichord (right), and a brawl (left), some details heightened in gold. Left-hand edge probably slightly trimmed, with very minor smudging at head and foot, minimal cracking of tempera in a couple of places on lower right-hand corner. A very good, fresh copy. Framed and glazed.

An intriguing painting on vellum, fresh and in very good condition—the souvenir of a northern amateur artist's visit to Venice and its notorious nightlife.

The scene is set at the famous Ridotto, a wing of Palazzo Dandolo which, from 1638 to 1774, was a gambling (and flirting) hall frequented by all ranks of Venetians, from prostitutes to aristocrats. (In the mid-C18 it would become one of Casanova's favourite hunting grounds.) The wooden ceiling, chandeliers, tall windows, alternating paintings and candelabra on the walls recall the Ridotto portrayed by Francesco Guardi c.1765. Given that the most famous illustrations of the Ridotto date from the C18, this is possibly the earliest obtainable. 'In the last days of Carnival, after midnight, an orchestra in the main room played the most common dances; though everyone was allowed to dance, it was usually only those wearing masks who did' (Lundy, I, 201).

The masks in the painting include the classic Commedia dell'Arte or folkloric figures (Harlequin, Pulcinella, Pantalone), as well as fashionable Oriental costumes. There are typically Venetian accessories, which waned in popularity c.1700, immortalised in the Venetian section of Vecellio's 'Habiti' (1590). The weathercock/flag fan had been widespread in Venice since the late C15. The 'sopèi', tall wooden shoes originally associated with Venetian prostitutes, also became popular among women of the patriciate in the C17. The numerous women with the 'moretta' (black mask), veil and muff are very similar to those in an early C18 engraving of Venetian costumes by J. van Grevenboek. Three women in the background, their head covered and lower neck dangerously exposed, recall the habit of Venetian courtesans described by Vecellio, 'who make themselves known when they uncover their neck'. Brawls, as that occurring on the upper left, were a common occurrence at masquerades. The miniature painting is pervaded by sexual innuendo, including cross-dressing (foreground) and a lady with her bottom exposed (background). Masked women wearing 'sopèi' could, as fashion went by then, pass off as much as prostitutes as wealthy ladies. 'More than in the printed costume books, [...] brightly coloured miniatures depict courtesans in action, [...] as they display their individual tastes in colour and fabric. [...] Indeed, scenes of flirtation abound in travellers' illustrated albums' (Rosenthal, 66-7).

The present was most probably part of a northern traveller's album—a student, a young amateur artist, or nobleman. Indeed, it reprises genre scenes popular in the 'alba amicorum' (Stammbücher) of northern students or tourists in Italy, in the oblong octavo format which became popular in the C17. 'Paper or vellum notebooks with miniatures, landscapes, genre scenes or costumes (often purchased in Italy), were used as a basis for Stammbücher or were added by their owners for prestige' (Spadafora, 18-19). The Veneto was indeed an obligatory stop for the 'peregrinatio academia' (mostly at Padua) or the Kavalierstour, undertaken in order to improve knowledge and culture; Venice was however the capital of entertainment. Besides verse, autographs or dedications from new acquaintances made along the way, 'alba amicorum' included miniature paintings illustrating local buildings, costumes and social scenes. Commedia dell'Arte, carnival (in the streets) and mountebanks, depicted with irony and realism, were popular subjects. The present appears to be based on personal experience, given the faithful though vague remembrance of the room, but also the bawdy details.

Though the artist remains unknown, the style appears northern European—possibly Netherlandish or German. It was probably the work of someone wishing to reproduce the memory of a glorious night out. (Scenes of student goliardic life are frequent as a personal 'memento'.) Or the northern artist may have been one of the 'circle of Netherlandish drawers, engravers and miniaturists who had close exchanges with the Venetian region' (Zorzi, 172). Given the theme, it is most likely the work of a young man.

E. Lundy, *Soggiorno in Venezia* (1835), vol.1; M.F. Rosenthal, 'Cutting a Good Figure. The Fashions of Venetian Courtesans in the Illustrated Albums of Early Modern Travelers', in M. Feldman (ed.), *The Courtesan's Arts* (Oxford 2006), 52-74; L. Zorzi, 'Nota alle illustrazioni. Costumi e scene italiane: il codice Bottacin di Padova', in *Storia d'Italia II* (1974), 172-82; M. Spadafora, *Habent sua fata libelli* (2009).

XP1



MAGNIFICENT SILVER BINDING

45. MISSAL

Missale Romanum ex decreto sacrosancti Concilii Tridentini restitutum.

Rome, Ex Typographia Vaticana, 1609, with addenda 1744 – 1840

£9,750

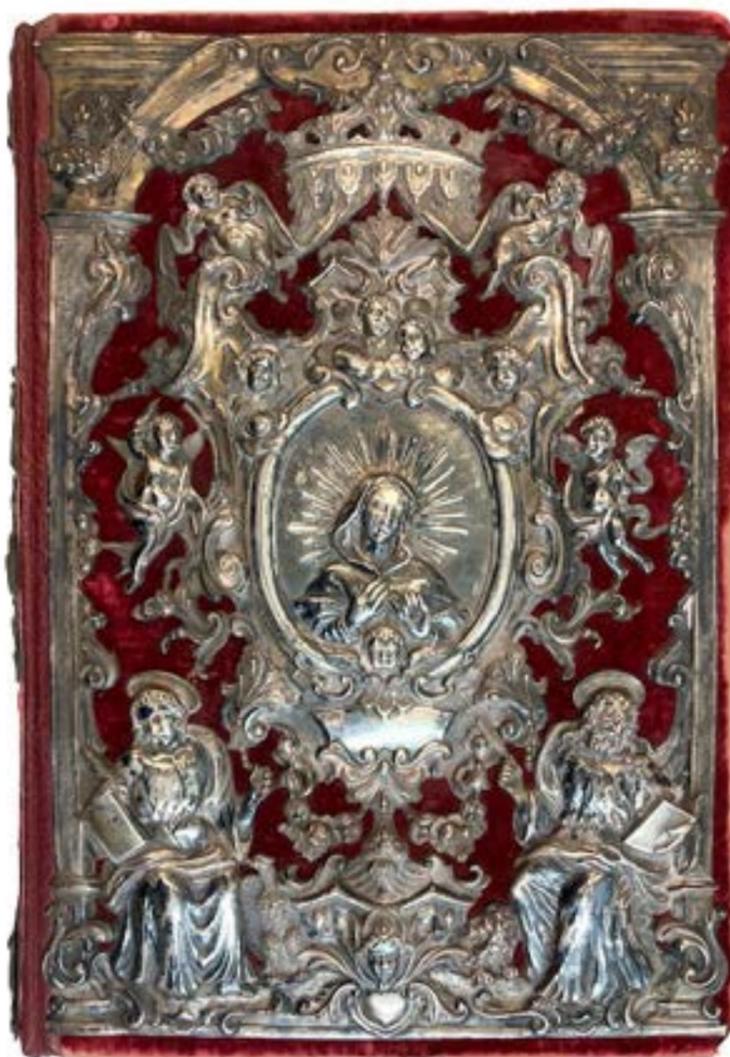
(signed Philippe Thomassin), Resurrection, Ascension (signed Philippe Thomassin), Pentecost (signed Philippe Thomassin), Trinity Sunday, Assumption of the Virgin, All Saints (signed MG); 8 half-page illustrating text. Intermittent light age yellowing, occasional finger soiling, spotting and light waterstains at margins, some rather crude marginal repairs and to one leaf of text without loss, one leaf mostly remargined, wax drops to a few pp., small hole to one leaf of addenda affecting two words, some addenda margins soiled, many extended or strengthened. A very good copy, in a superb contemporary binding of dark red velvet with embossed silver plates decorated in a rich baroque style. On the upper cover, within a fine architectural border, the virgin Mary is represented in a large oval ornated centrepiece surrounded by leaves, swirls and flowers upon which cherubs sit; below, the two evangelists Marcus with the lion (right) and Johannes with the eagle (left). On the lower cover, within a similar frame, the bust of a Pope is depicted at centre, with the two evangelists Luke (right) and Matthew (left) below. Spine in velvet, with red morocco expansions to both sides, two silver ornaments and a central cartouche, edges a bit worn and frayed. All edges red, 7 bookmarks.

An exceptional, sumptuously bound and handsomely decorated copy of a Clementine Missal printed in Rome in 1609, containing all instructions, chants, prayers and readings necessary for the celebration of the Mass promulgated by Pope Pius V after the Council of Trent and revised, not very successfully, by Pope Clement VIII.

The superb binding, in red velvet with applied silver plates on all sides, is a work of great elegance and expertise in the Roman baroque style. Bindings embellished with precious metals were typically produced for Liturgical texts, and this tradition dates back to the Middle ages. Red velvet became popular during the 16th and 17th centuries, and it was combined with silver due to the attractive contrast between the colours and textures of the materials. In Italy, this type of binding

decoration appears more frequently on Missals compared to other liturgical texts, and it is common especially during the 17th and 18th centuries.

Similar luxury bindings were usually commissioned by members of the private elite, churches and senior clergy; often, they were used on presentation copies for princes of the state or church. The lower cover bears the portrait of a pope: this remarkable and quite rare feature – images of saints and of the virgin Mary are more standard centrepieces in this type of binding – indicates that this work might have been commissioned by or gifted to a Pope, or



Folio, pp. (lvi) 644 (iv), (xx), 12; (ii), (ii), (ii), (ii), (ii) 40 (ii), (ii) 2. Roman and italic letter, text in red and black within frame throughout, double column. Woodcut historiated and floriated initials, typeset music in square notation, one woodcut typographical ornament in first addendum. Engraved vignette depicting saints Peter and Paul with arms of Pope Paul V on t-p; first page of all liturgical sections within large engraved decorated frame with biblical scenes in cartouches supported by angels and cherubs; 9 splendid full-page engraved plates depicting the Epiphany, Adoration of the Magi (signed MG), Crucifixion

realised in his memory. A C20 German bookseller note on the front pastedown identifies the portrait with that of Paul V, pope when this edition was printed. Although this is a possibility, the image – which depicts a shaved man, with prominent cheekbones, a narrow mouth and a nimbus around his head – does not resemble the typical iconography of Paul V, who is always represented wearing a beard and was never beatified. Moreover, if this binding was contemporary with the book's publication, it would represent a rather early example for its style. We have not been able to identify this pope with certainty, but another possible suggestion – on the basis of the iconography – is Benedict XIII, pope between 1724 and 1730. The process for his beatification was opened for the first time in 1755, and a date around this period for the binding is possible according to the style of the decoration.

The slightly worn bookmarks, finger marks and wax stains indicate that this book has been actively used during the mass. Interestingly, although heavy and richly decorated altar missals such as this one were usually destined to remain in the same church or monastery, the final additions in this copy suggest that it had travelled from Rome to northern Italy – perhaps with its owner. These final pages, i.e. from (xx) onwards, were attached to the Missal in a later date and include lists of additional local festivities printed in Asti in 1744, Turin in 1793, Alessandria during first half of the 19th century (Piemonte) and Milan in 1793 (Lombardy).

Three of the nine splendid plates depicting the major feasts – Crucifixion, Ascension and Pentecoste – are signed by Philippe Thomassin (1562-1622). A French publisher and engraver emigrated to Rome, he often engraved plates after the works of famous painters including Raphael and Parmigianino.

USTC 4033663; Not in BL Italian 17th century.

L3615

46. MISSAL, Use of Sarum.

Missale ad usu[m] insignis ac preclare ecclesie Sa[rum]

London, p[er] Richardu[m] Pynson, [1512]

£49,500

Folio, ff. [viii], Clxxvi, xliiii, [xvi]. lacking CC2-5 (four leaves). Gothic letter, printed in red and black throughout, typeset music. T-p with fine near full page woodcut of the royal arms, angels above, griffin and greyhound below, fine woodcut initial H at the beginning with royal insignia, woodcut historiated white on red initials, full page woodcuts of the crucifixion and Christ in majesty, column width woodcut of St. Andrew, two leaves of the Canon of the Mass (N3-4) printed on vellum, Pynson's woodcut printer's device on verso of last, some contemporary marginalia, John Ashebrooke's autograph on title dated 1566, with his inscription on vellum leaf N3r, Christopher Townely (probably the antiquary, 1604–1674, signature on title), Cosmo Gordon autograph on front flyleaf dated 1938, Robert S Piri's bookplate on pastedown. Scattered single worm holes in first fifty leaves and last few quires, light mostly marginal waterstains in places, larger and heavier on last few quires, small single worm trail in blank upper margin of quire A at end. A very good copy, on thick paper with excellent margins, in contemporary, probably Oxford calf, covers triple blind ruled in a panel design, outer frame with a charming blind roll of alternate animals, (Oldham AN. m (i) 571), central panel triple blind ruled in a diaper pattern with blind 'pineapple' stamps (Oldham A (4) 962), rebounded with most of the original spine laid down, endpapers renewed, surface worm holes, a few scratches, in a brown cloth drop-box.

An extremely rare edition of the Salisbury Missal, one of the very few examples of an English printing of the work. An exceptional survival in remarkable contemporary binding. "The English printers of the fifteenth century seemed curiously reluctant to print the major service-books of their own national liturgy, the rite of Sarum. This apparent disinclination cannot be explained by any lack of a market for such works. The Sarum Missal, above all, was certainly in greater demand than any other single book in preReformation 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. Yet it is a striking fact that of the twelve known editions of the Sarum Missal during the incunable period all but two were printed abroad, in Paris, Basle, Venice, or Rouen, and imported to England. The cause of this paradoxical abstention was no doubt the inability of English printers to rise to the required magnificence of type-founts and woodcut decoration, and to meet the exceptional technical demands of high-quality red-printing, music printing, and beauty of setting, which were necessary for the chief service-book of the Roman Church in England. Caxton and Wynkyn de Worde at Westminster, John Lettou and William de Machlinia in London, Theodoric Rood at Oxford, and the Schoolmaster Printer at St. Albans, possessed neither materials nor craftsmen fit for this specialized work. Their chosen, natural, and economically profitable field lay in the provision of English vernacular texts or other matter in local demand. They performed this task, for the most part, with a sturdy indifference to Continental refinements, indeed with a peculiarly national character and individuality, which we may admire and relish to this day. Meanwhile the great book-producing centres of Italy, Germany, and

France (subject to their own specializations and rivalries) abundantly supplied England and other outlying countries with service-books and all other works – such as the classics, the Latin Bible, scholastic theology, Roman and Canon law, medical and other sciences – which were in international demand. English printers had no incentive to compete with these, and we may be almost glad of it, for they would have risked losing the insular savour of their national identity.

The exceptions .. only go to prove the rule. The printers Julian Notary and Jean Barbier, who signed a Sarum Missal commissioned by Wynkyn de Worde at Westminster on 20 December 1498, and Richard Pynson, who completed another on his own behalf in London on 10 January 1500, were French by nationality and training, and used imported Parisian liturgical type-founts in these volumes, which in general appearance and quality are hardly distinguishable from the best missal-printing of Paris or Rouen. True, Notary and Barbier baulked at the difficulties of complete music printing, and supplied only blank printed staves for musical notes to be added in manuscript. Pynson, whose edition [of 1500] is remarkable as containing the first true English-printed music, must surely have brought in from Paris or Rouen not only a supply of music type, but also an expert music compositor.

The sixteenth century brought little change. 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. Three of these last were produced by the competent and enterprising Pynson, in 1504, 1512, and 1520, and only one, which is known only from a fragment of four leaves,

by Wynkyn de Worde, in 1508. 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. Of the twelve incunable editions three exist only in unique copies, three in two copies, and only one in as many as six copies; indeed, it seems statistically likely from these low survival figures that other editions may have been entirely lost or, at best, await discovery." George D. Painter. 'Two Missals printed for Wynkyn de Worde.'

An exceptionally rare work, very finely printed with some of the earliest printed music in an English book, in a beautiful contemporary Oxford binding.

STC 16190 (ESTC lists 7 copies at least / BL & Cabridge U.L. incomplete); Weale-Bohatta 1417; Steele, The Earliest English Music Printing, 8.



COLOURED ICONS OF WITCHCRAFT

47. MOLITOR, Ulrichus.

De laniis et phitonicis mulieribus.

[Cologne], [Kornelius von Zierikzee], [1497/99]

£97,500

4to., 22 unnumbered ll. A-C⁴, D⁶. Gothic letter, 34 lines to full page, rubricated throughout. Seven to page woodcuts all in strong contemporary handcolouring, a three lines of contemporary Latin ms. at head of t-p, light early underlining, very occasional contemporary marginalia. Lower and outer margins a bit thumb and

ink marked, the odd marginal splash or spot, a very good well margined copy on thick paper in soft crushed morocco C20th. Modern annotations to pastedowns and book label to fly, Menno Hertzberger's pictorial label to front pastedown.

An uncommon edition of this exceptionally important text, very rarely in contemporary colouring, which has established the iconography of witchcraft in Europe until the present day. First printed about 10 years earlier with a very similar series of cuts, it is one of the earliest printed works on witchcraft and contains the first ever illustrations of witches. These vigorous iconic representations, here even more forceful for being rendered in high colour, of the hags around the cooking pot, flight by broomstick, transmuting into animals, sexual relations with men

and demons, are now part of the historic 'memory', adopted by Hollywood, of the greater part of the western-world. Even the more sedate cut of the three witches eating beneath a tree is immediately recognisable. It was used and referred to again and again and its most celebrated verbal depiction of course is in Shakespeare's *Macbeth*. Divided into nine short chapters composed in the form of a conversation between the author, the dedicatee the Archduke Sigmund of Austria and his minister Conrad Schatz, they deal respectively with the nine questions concerning witches and their harmful powers posed at the beginning of the volume. Whether by spells they could harm children, spread disease, bring on tempests, fly through the air, give birth to monsters, etc. and concluded that to a certain extent they could. "The first tract on witches to be illustrated, 1489-94, was written by the lawyer Ulrich Molitor from Constance in 1484. He actually argues against the persecution of witches because he was sceptical of the value of confessions under torture. He did, however, believe that they were heretics and should be punished with death. In the illustrations, the witches are not characterised by any special dress or undress, implying that all women were capable of being witches. They look like ordinary housewives except in the 'Flight

to the witches' Sabbath, when they are changed into animal shapes. Although the text speaks of the witches' evil activities being a figment of their imagination, delusions inspired by the devil, the illustrations portray the effects of their malignant and harmful magical spells as real enough, e.g. a witch shooting at a man who tries to jump away, or witches making a brew, using a rooster and a serpent as ingredients, whilst hailstones come crashing down from the sky. Molitor certainly believed in the reality of their sexual intercourse with the devil." 'Picturing women in late Medieval and Renaissance art' by Christa Grössinger.

The ms note briefly describes the dialogue and its participants, referring to Molitor as 'Chancellor'. He was appointed Chancellor of the Tyrol by Sigismund in 1494 and it is likely in a local hand.

GW 25163. ISTC im00800000.

Fairfax Murray II 299 "probably the first of the five editions of this book by this printer (all undated and only one signed...)"

Thirteen copies or fragments are known; only at Harvard, Yale, Morgan & Huntington in the U.S.

K207



48. MONTE, Guidobaldo del.

In duos Archimedis aequponderantium Libros paraphrasis.

Pesaro, Hieronymus Concordia, 1588

£7,500

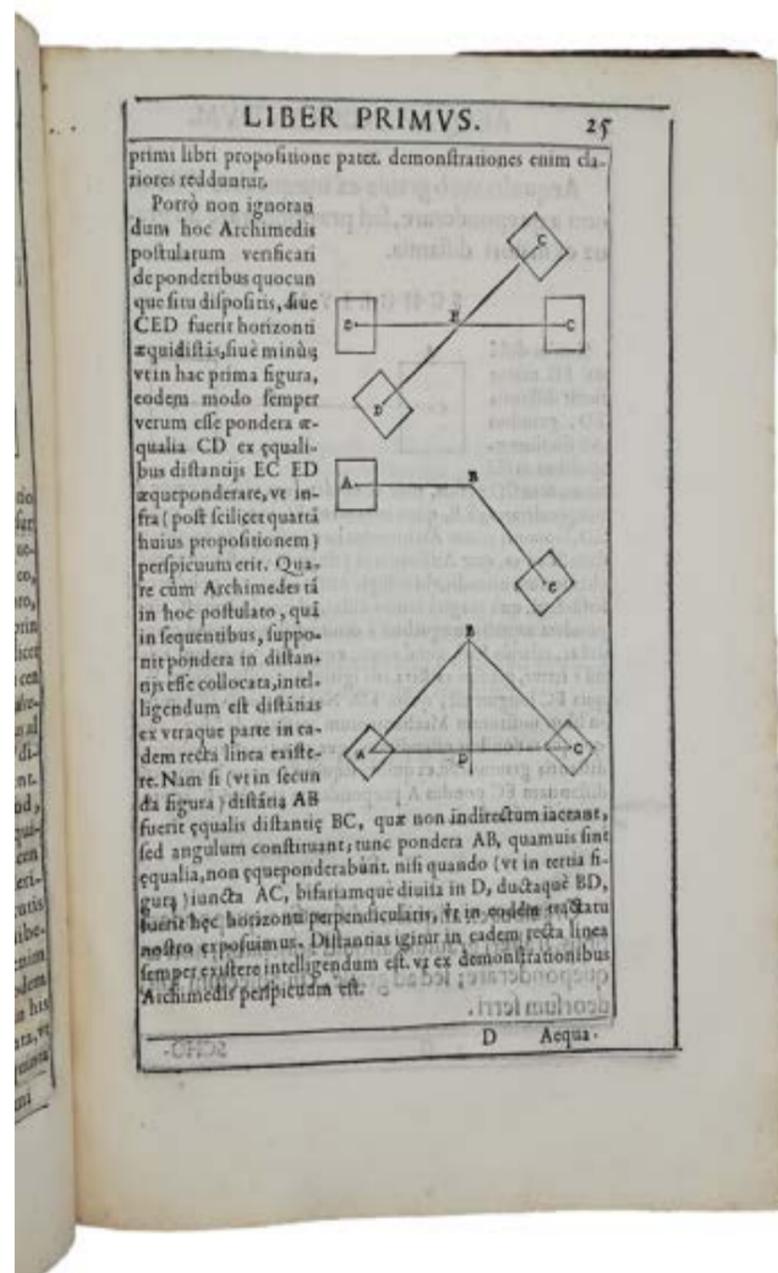
FIRST EDITION. Folio. ff. (iv) 202 (ii). Roman and Italic letter, little Greek, text within double printed line border. Attractive woodcut t-p vignette with a lever machine, over 200 woodcut diagrams in text, decorated initials and ornaments. Outer margin of t-p slightly finger-soiled, minor paper flaw just touching t-p diagram, light age yellowing, intermittent mainly marginal foxing, last three ll. expertly repaired (touching couple of letters) without loss, three small worm holes to blank of last leaf. A good, well-margined copy in quarter vellum over marbled boards c.1800, all edges speckled red, corners and edges a little scuffed.

A good, well-margined copy of the first edition of Guidobaldo del Monte's most influential and lavishly illustrated work on Archimedes's law of the lever and the equilibrium of planes. Born in Pesaro, del Monte (1545-1607) studied mathematics at Padua, where he befriended the poet Torquato Tasso. After taking part in the Hungarian war against the Turks, he returned to Italy and continued his studies in mathematics and mechanics with Federico Commandino

at his estate near Urbino. Commandino's Latin translations of fundamental Greek texts on mathematics and geometry, including the works of Archimedes, Euclid, and Pappus, inspired del Monte's 'Mechanicorum liber' (1577)—his first major work on mechanics—as well as his 'Paraphrasis' on Archimedes's 'De aequponderantibus' (on things of the same weight). 'Paraphrasis' examines, through a wealth of fine diagrams (some reprising those in the 1544 Basle edition of Archimedes's works), Archimedes's ground-breaking mathematical and geometrical theory of the lever in relation to the equilibrium and centre of gravity of planes. As in his 'Mechanicorum liber', in 'Paraphrasis' del Monte sees the Greek tradition of mechanics as a science of machines rather than solely as a mathematical discipline, interpreting Archimedes's entirely geometrical fulcrum of the lever as a material point which can deliver a physical force. In the preface, del Monte explains how it is through 'marvellous artifices' like the lever that the art of mechanics can overcome the laws of nature. Through his experimental and theoretical discoveries, involving important observations on the centre of gravity and inclined planes, del Monte engaged with debates on Archimedean mechanics and the science of weights in ways that influenced the likes of Galileo and Torricelli.

BM STC It. p. 37; Riccardi I, 179-80; Graesse I, 180; Roberts & Trent, Bib. Mechanica, 13. R. Pisano, D. Capocchi, Tartaglia's Science of Weights and Mechanics in the Sixteenth Century (New York, 2016), 171; P. Palmieri, 'Breaking the Circle', Arch. for Hist. of Exact Sciences 62 (2008), 301-46.

L3477



75

THE FIRST ASTROLOGICAL MANUAL PRINTED IN PORTUGAL

49. NAJERA, Antonio de

Summa Astrologica.

Lisbon, Antonio Alvarez, 1632

£3,750

FIRST EDITION. Small 4to. pp. (viii) 245 [i.e., 243] (v). Roman letter, little Italic. Woodcut t-p vignette of St Anthony of Padua, decorated initials. Marginal stains to t-p and next few ll., some intermittent browning (soft damp paper), light marginal waterstaining along edges, tiny worm trail to a handful of blank margins. A good, large copy in C20 crushed morocco, raised bands, gilt.

A good, partly untrimmed copy of this scarce work, in Spanish, on weather prediction based on planetary observations—the first astrological primer printed in Portugal. The Castilian Antonio de Najera (fl. C17), of whom little is known, was a cosmographer in Portugal, a skilled mathematician, and the author of works on navigation and astrology. 'The lack of printed astrological manuals in the Portuguese and even in the Spanish languages in the early decades of the C17 made almanacs [reportorios] the main source for astrological knowledge for those who could not read Latin. [...] The reportorios were a genre somewhere in between a specialist ephemeris and a basic popular almanac. [...] The combination of the common language, popularity, and astrological doctrine made the reportorios of particular concern for the inquisition because of the wider range of readership' (Ribeiro, 64). 'Summa astrologica' berates weather prognostications in such almanacs, produced by 'ignorant' astrologers and 'charlatans'. It defends instead the value of 'correct' judicial astrology in answer to the accusations of vagueness and uncertainty moved by science. This Najera opposes incorrect predictions, 'which are made without method, without science; which defy current knowledge, and utter, like gipsies, vain and monstrous things, in order to charm the people, who will believe them to be oracles.' Prognostications properly done, and their ancient tradition, he believes most important, the correct knowledge of meteorological phenomena being necessary for agriculture, farming, navigation and travel on land, and conducive to good government. The first part introduces the movements and influence of planets, their qualities in relation to the zodiac, the latter's properties in relation to the sun and fixed stars, and the celestial position of some fixed stars (calculated for Lisbon using Tycho Brahe's observations for the year 1632). 'The work appears to be intended for readers who already know astrology, as shown by the fact that Najera does not show how to produce a horoscope' (Cantamessa). The second part explains how to create predictions through a study of eclipses, the time of the year and lunar phases, following Ptolemy's theories. It also examines the movement of the air, and the weather accidents it causes, following the doctrines of Albumazar, Alkindo and Messalach. The final part is devoted to specific weather phenomena, including snow, hail, wind, tempests, lightning, earthquakes and flooding. Scarce.

Wilkinson, Iberian Books, 49997; Vindel VI, 1861; Simon Diaz XV, 4749; Palau 187293; Cantamessa 3084; Thorndike VII, 129. L.C. Ribeiro, 'The Bounded Heavens', Annals of Science 77 (2020), 50-70.



L3596

76

CHARMINGLY ILLUMINATED DIPLOMA

50. [PADUA]

Doctoral diploma in law.

Padua, manuscript on vellum, 1654

£6,750

23.4 x 17.3 cm, 6 unnumbered ll. Latin MS, in black-brown and gold ink, humanist minuscule, 23 lines per full page. All pages ruled in red and gold, within charming polychromatic border of flowers, tendrils, birds, lizards, insects, fruit and grotesque heads portrayed with remarkable scientific precision; oval portrait of doctor Baptista Bassanus to first leaf, surrounded by putti and grotesques, surmounted by Virgin and Child; second with arms of the Bassani dalla Porta, surrounded by ovals with St Anthony, John the Baptist and St Nicholas(?); decorated gilt initials. Border of second recto minimally smudged at foot, couple of tiny worm holes to border of final leaf. A fresh, clean, highly desirable copy in later citron silk binding over boards, silk book mark with hanging gilt thread decoration, marbled eps. Autograph 'M. Marchianus Abbas' and 'Presbyter Camillus

Pastorius ProCanc[ellar]ius Curie' at end, '42' (Maurice Burrus casemark) to fep and fly verso. In C20 crushed navy blue morocco case.

A handsomely illuminated manuscript doctoral diploma in law ('*utroque iure*') granted by the University of Padua in 1654—in a charming, probably slightly, later silk binding. The portrait of the doctoral candidate and the decorated polychromatic border, with fresh, perfectly preserved grotesques and zoomorphic features, witness the stylistic changes of the mid-C17.

The recipient, Baptista (i.e., Giovanni Battista) Bassanus from Salò, was a member of the '*natio lombarda*', one of 22 geographical communities organised around '*collegia*'. His ancestry reached back to the noble Dalla Porta family of Padua; a branch had moved to Bassano in 1500 and, c.1550, to Salò. Their descendants held prominent appointments and married into important families. (From a C18 descendant came Countess Teresa Bassani dalla Porta, correspondent of Casanova.) ('*Cenni*', 4-5). Granted by the Bishop of Padua, 'by ancient and approved custom', the diploma is signed by Marco Marchiano, professor of canon law and vicar of the bishop Giorgio Cornaro, and by the Procancellarius. The three phases of Bassani's exam were the '*praesentatio*' to the professorial Collegio, the discussion of legal questions, and the ceremony. In the diploma, the names of the prestigious Lelio Mancino, Marco Marchiano and Giacomo Caimo were added to those who officiated it. The law doctors Francesco Castellino, Francesco Ab Hera and Giulio Mano, from Salò, are listed at the end as representatives of the '*natio lombarda*'.

The charming decoration was produced by a gifted, anonymous illuminator. The illumination of diplomas was optional, and generally requested by wealthier candidates. Before the last quarter of the C17, when the figure of the scribe-illuminator became an institutional office, illumination of diplomas and deeds of nobility was a free market shared by artists of varying skill, often serving specific '*nationes*' or faculties (del Negro, 111). The portrait of the candidate—a new element appearing c.mid-C17—was usually produced by a different artist; in the Veneto, even famous artists were often asked to illustrate official documents (e.g., for the Doge) (Brizzi-Furlan, 282-3). In this period often remarkably realistic, zoomorphic and floral elements began to appear—as here, where delicate birds and insects are rendered with the fresh vividness of scientific illustration. Botanic and zoomorphic precision were possibly inspired not only by the ongoing interest in still life, but also by the influential '*pietre dure*' decorations produced by the Florentine Corbelli family for the Benedictines of Santa Giustina, Padua, in the 1630s (Baldissin Molli, *passim*; '*Miniatura a Padova*', n.183).

A rare item and a handsome specimen of C17 Italian illumination.

Similar mss are held at Kansas, Royal College of Physicians (London) and Manitoba, in addition to libraries in the Veneto. With many thanks to Dr Francesco Piovan, Archivio Universitario di Padova, for his assistance. P. del Negro, '*Lo scrittore-miniature di diplomi di laurea tra Sei e Settecento*', *Quaderni per la storia dell'Univ. di Padova* 36 (2003), 109-33; Cenni sopra varie famiglie illustri di Verona (1855); *La Miniatura a Padova* (1999); C. Brizzi-C. Furlan, '*Diplomi di laurea all'Università di Padova*', *Quaderni per la storia dell'Univ. di Padova* 32 (1999), 275-88; G. Baldissin Molli, '*La decorazione pittorica nei diplomi dell'Università di Padova*', in G. Baldissin Molli et. al., eds, *Diplomi di Laurea* (1998).



L3565

51. PASSAVANTI, Jacopo.

Lo Specchio di Vera Penitenzia.

Florence, Bartolommeo Sermartelli, 1585

£8,500

12mo. Pp. (xvi) 384 (viii). Roman letter. Woodcut headpiece and printer's device to tp, floriated initials, ornamental woodcut to verso to viii. 1882 Quaritch sale record of Sunderland Library, Blenheim Palace. Ms shelfmark on fep. Slight soiling to foot of tp, a very good clean copy in exceptionally intricate crimson morocco tooled gilt to a mosaic-style design with gilt and black morocco onlaid edging, black and gilt onlaid flowers to top and bottom of centrepiece, centre and corner compartments with floral and volute tools, black morocco border with floral tools, gilt spine with 6 compartments floriated and smaller tools and black onlay, wear at corners, aeg. In morocco pull off case with title gilt on spine and 1710 binding date for Lord Sunderland. Some scuffs to morocco outer case, tear to one corner.

Exquisitely bound in red and black inset morocco gilt, somewhat in the cottage roof style, by the most important religious author of this period. Jacopo Passavanti (1302-1357), educates the reader on essential moral values. Passavanti lived in Florence and became a Dominican when he was a teenager. His impressive academic flair led him to be sent to Paris to finish his theological training, and upon his return to Florence he was appointed prior first of the convent of San Miniato al Monte, and finally given the prestigious position as head of the church of Santa Maria Novella. Passavanti was especially skilled at oratory and preaching, and was made 'vicario generale' of the dioceses of Florence between 1350 and 1352.

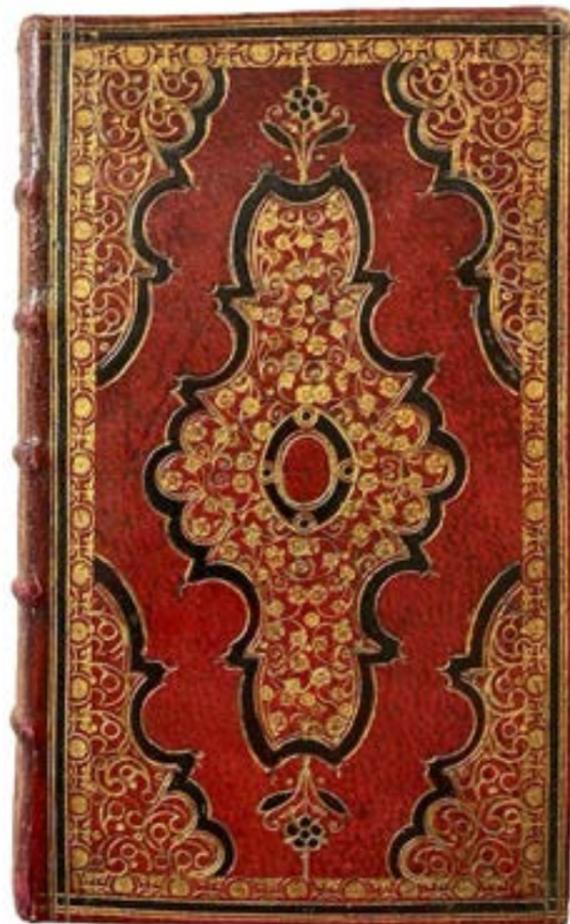
This is his only surviving work. It is a record of several sermons he gave during Lent 1354 in the form of a chaptered treatise. Key moral principles are provided along with practical examples, and this represents one of the pioneering models of literature that is both instructive and moralising. Indeed, some of these short supplementary tales have become famous in their own right: the story of Carbonai di Niversa can be compared to the account of Nastagio degli Onesti from the Decameron by Boccaccio. The work was first published in Florence in 1495 and is divided into sections

on pride, humility, boastfulness, science and dreams. He discusses sin and repentance, and provides a universal guide on good behaviour as well as scintillating and charming early Italian storytelling. "Tutti i quadretti del Passavanti hanno una nitidezza di contorni, una sapiente drammaticità di sviluppo, uno spontaneo senso di plasticità e di vita che basterebbero da soli a far ammirare l'inopacabile Specchio" (Renzo Enrico de Sanctis, *Il letto di procruste, cinquanta noterelle di letteratura Italiana da Jacopo Passavanti ad Alfredo Panzini, Istituto di propaganda libraria, 1943, p. 35.*) This important work inspired the frescoes in the Chiostro Verde in Santa Maria Novella. Passavanti also practised architecture and construction, supervising the Certosa di Firenze as well as the Palazzo Acciaiuoli.

This volume was finely bound for Charles Spencer, third Earl of Sunderland (1675-1722). He served as Lord Lieutenant of Ireland, Lord Privy Seal, Lord President of the Council and First Lord of the Treasury. The binding is an exceptional example of his collection (e.g., BL IB30218). It was described in the Blenheim Palace sale in 1882 as "the finest binding ever executed for Lord Sunderland". The sale included rare editions of the great Italian writers notably Dante, Boccaccio, Petrarch, and Ariosto, important books and tracts relating to America and early and rare chronicles in Spanish, Portuguese, English and French as well as first editions of the writings of the chief French, Italian and Spanish poets of the 16th and 17th centuries, etc. His collection comprised 'some 20,000 printed books. A small portion of the volumes were bound in morocco, the bulk in calf' (de Ricci, 38). The auction was an attempt to save Blenheim Palace from its state of considerable disrepair.

Not in BM STC It.; Adams 394.

L3121



52. POLIDORO, Valerio.

Practica Exorcistarum... Ad Damones & Maleficia de Christifidelibus expellendum.

Padua, apud Paulum Meietum, 1582

£9,750

FIRST EDITION. 8vo. Pp. (xxxii) 122 (iv). Roman letter, little Italic. Tp with woodcut printer's device, repeated on last leaf, floriated initials. Old typed Spanish description pasted to fep. Very light age yellowing, tiny nick to lower outer corner of tp. A very good clean copy with generous margins in highly attractive polished vellum with rare gilt bachelor arms of De Thou on covers, his shelf mark at head of pastedown.

Exceptionally bound copy of this rare guidance manual for exorcists.

Valerio Polidori (fl. late C16) was a conventual Franciscan and theologian, whose fame rests on this work. The work is in two parts: one on the expulsion of demons, the other on their dispersion. The first part discusses the necessary characteristics exorcists should have (strong faith, pure conscience, not greedy or vain), the ways in which demons attack human bodies, how to tell if something is being generated by a demon or if a demon has been expelled, the nature of demons, orations and prayers to be used, and what demons should be asked (e.g., name, cause for entering the body, the angels he fears). The second explains the nature of 'maleficia', natural remedies to disperse demons, and how to tell the difference between a normal sickness and the consequences of demonic possession (Thorndike Vol VI p. 556). 'The work is very good, clear, well-founded on doctrine and mostly based on Peter Lombard. [...] Of the subjects he does not want to discuss at length he mentions the best authorities, and he provides sound instructions for both the exorcist and the exorcised' (Franchini, 'Bibliografia', 561). It was, however, listed among the prohibited books in the Index of 1744. Caillet 8805 calls it "ouvrage d'une grande rareté."

Jacques Auguste de Thou (1553-1617) was a French historian, president of the Paylement de Paris and a copious book collector. He formed an international network of connections and allies, including Arnaud d'Ossat, François Hotman and Joseph Justus Scaliger and served both Henry III and Henry IV, he negotiated the Edict of Nantes. Under Marie de Medici he became conseil des finances and died in Paris in 1617. He wrote a number of works including his great historical chronicle *Historia sui temporis* which was inspired and fuelled by his extensive library. De Thou was the greatest French book collector of his day, of whom it was long said that a man had not seen Paris who had not seen the library of de Thou. "The De Thou library had a reputation as the finest private collection of its day; it numbered about 6,600 volumes at his death, and was greatly increased by his children." P.Needham, *Twelve Centuries of Bookbindings*.

BMSTC It. 530 (1587 edition); Caillet III 8805; Not in The Witchcraft Bibliography Project cat., Univ. of Oregon or Cornell Univ. Witchcraft Collection.

L3462



53. [RUSSIAN ORTHODOX CHURCH]

Okhtaik, rekshе osmoglasnik [Part I].

[Moscow], [Pechatnyj Dvor], 1638]

£7,500

Folio. ff. 459 + 2 ms. ll., lacking 3 blanks, ll. 1-11 of second quire misbound, Part I of II, each printed separately. Old Church Slavonic, in red and black. Decorated initials and headpieces. Slight age browning, heavy marginal oilstaining and thumbing, scattered wax stains, occasional minor marginal tears, last gathering mounted on stub, some early marginal repairs, small worm trails to gutter of first gathering. An intensely but carefully used copy in contemporary goatskin over bevelled wooden boards, two clasps, double blind ruled to a panel design, outer border with leafy tendrils in blind, central panel of upper cover with large fleurons at head and foot and rhombus-shaped floral centrepiece within lozenge-shaped frame, lower cover with large fleurons at head and foot and double blind ruled grille de St Laurent with tendrils, a.e.r. Spine in five compartments, each with three large fleurons in blind, raised bands, covers scuffed. Early inked numbers, Russian inscription and pencilled amateur portraits of Mar [Mary?] and Sts Fëdor, Aleksej, Vladimir and Aleksandr to fly, later pencilled inscription “милостивому государю (?)” (‘to the egregious Master’) and numbers to rear pastedown, later inscription ‘кресна маріа сидоровна преставласъ кд юна 1882’ (‘Kresna [surname?] Maria Sidorovna died on 29 June 1882’) to ep.

The austere binding reprises the design and structural elements of those produced for liturgical books at the Monastery of the Trinity and St Sergius in Zagorsk, c.50 miles north-east of Moscow, which set a standard for the genre from the 1560s (Klepikov, *Russian Bookbinding to 1750*, 417-18). An intensely but carefully used copy of the first part of the ‘Okhtaich’ (or ‘Okhtoich’ or ‘Okhtaich’, *рекше осмогласникъ* or ‘Oktoich, *Осьмогласник*’) published in Moscow in 1638 by the Pechatnyj Dvor—the printing house where the first book in Cyrillic movable type was produced in 1564. The second part was printed separately in the same year and usually bound separately. Derived from the Greek ‘Ochtoecos’, the ‘Okhtaich’ was a liturgical text of the Russian Orthodox rite. It features pieces to be sung at services each day of the week. The number ‘eight’ in the title refers to the subdivision into eight sections—of which this volume includes the first four; each identified by a letter (‘a’ to ‘u’) corresponding to the ‘glas’ (musical mode) in which the songs were sung, as Russian liturgical chant constructed melodies around individual tones. Part I contains modes 1 to 4 (‘a’ to ‘d’). The texts for daily vespers or matins include ‘stichiry’ (in psalmodic hexameters, some attributed to John of Damascus), antiphons, ‘kanoni’



(odes with a more complex verse structure), ‘pesni’ (songs) and ‘troparia’ (hymns on the liturgical theme of the day). At the end is additional material often found in the ‘Okhtaich’, including Resurrectional Exaposteilaria and the Gospel Stichiry, and ‘troparia’ for the Trinity and by Gregory of Sinai. In this copy, there are two additional ms. leaves containing four ‘kondiaki’ (modes ‘a’ to ‘d’)—short hymns with a main body and a refrain (‘ikos’)—celebrating the Resurrection and sung at the Sunday morning service. This edition of the ‘Okhtaich’ does not contain the ‘kondiaki’, as sometimes happened when they were very similar to the ‘tropar’ for the same day. ‘Kondiaki’ for the Resurrection were used for the Paschal service and the owner of this copy probably wished to have them readily available.

No copies recorded outside Russia except BL (also Part I only). We have traced 5 copies in Russian libraries. Zernova, *Knigi kirillovskoj pechati*, 142; Cleminson, *Cyrillic Books*, 87; Pozdeeva, *Katalog knigi kirillicheskoj pechati*, 285-87.

L2910

THE FIRST COPY ON THE MARKET?

54. SAINT CHER, Hugh of.

Commentary on Peter Lombard’s Sentences, with the Abridgement of the Sentences.

Illuminated manuscript on vellum.

Eastern France, first half of the fifteenth century.

£79,500

8vo (166 by 110mm). 148 leaves (including fly), complete, collation: i- xv10, xvi7 (first leaf a singleton added to complete text, but text continuous – compare the online photographs of Yale, Beinecke MS. 1079, fols. 196r-197v; this gathering includes three endleaves and the rear pastedown), contemporary catchwords and modern pencil pagination on lower corners of rectos, Latin text in double columns of 18 lines (main text generously spaced) with commentary in smaller script set within blocks filling entire sections of columns or smaller rectangular part (see below), rubrics in dark red-burgundy, paragraph marks in red, running titles in same at head of each page, small initials in red or blue (some with purple or red contrasting penwork). Four illuminated initials in blue, green or dark pink acanthus leaf fronds, enclosing other foliage on burnished gold grounds, single hairline foliage and acanthus leaf sprays in margin, terminating in gold bezants and ivy-leaves and long pointed fruit, encased in penstrokes giving them a distinctive ‘hairy’ appearance (similar to borderwork on early fifteenth-century Books of Hours and liturgical books, compare L.M.C. Randall, *Medieval and Renaissance Manuscripts in the Walters Art Gallery, II: France, 1420-1540*, 1992, figs. 197, 199, 201 and 203, all Parisian or northern French first half of fifteenth century). Many marginal and interlinear additions by main hand, a little flaking to opening initial, one or two leaves with small splashes, a few small marginal wormholes, good margins, generally excellent condition. In sixteenth-century blindstamped pigskin boards bevelled in their mid-sections in German style, and tooling of panels of Tudor rose style flower heads and small flowers, binding skilfully restored, traces of metal clasps at fore-edge. Overall, a high quality and elegantly produced ms in excellent and crisp condition.

A very fine copy of a fundamentally important medieval text, yet to be edited or extensively studied; and most probably the sole copy to appear on the open market since records began

Provenance:

1. Written and illuminated, most probably for a monastery or cathedral school in eastern France, in the fifteenth century. Bound or rebound with bevelled boards in the German fashion, in the sixteenth century.
2. In French-speaking ownership in the nineteenth century, with notes on the date of the codex and its contents on front pastedown and front flyleaf.
3. Alexis Noisilier of Paris: his 1929 printed bookplate to front pastedown.

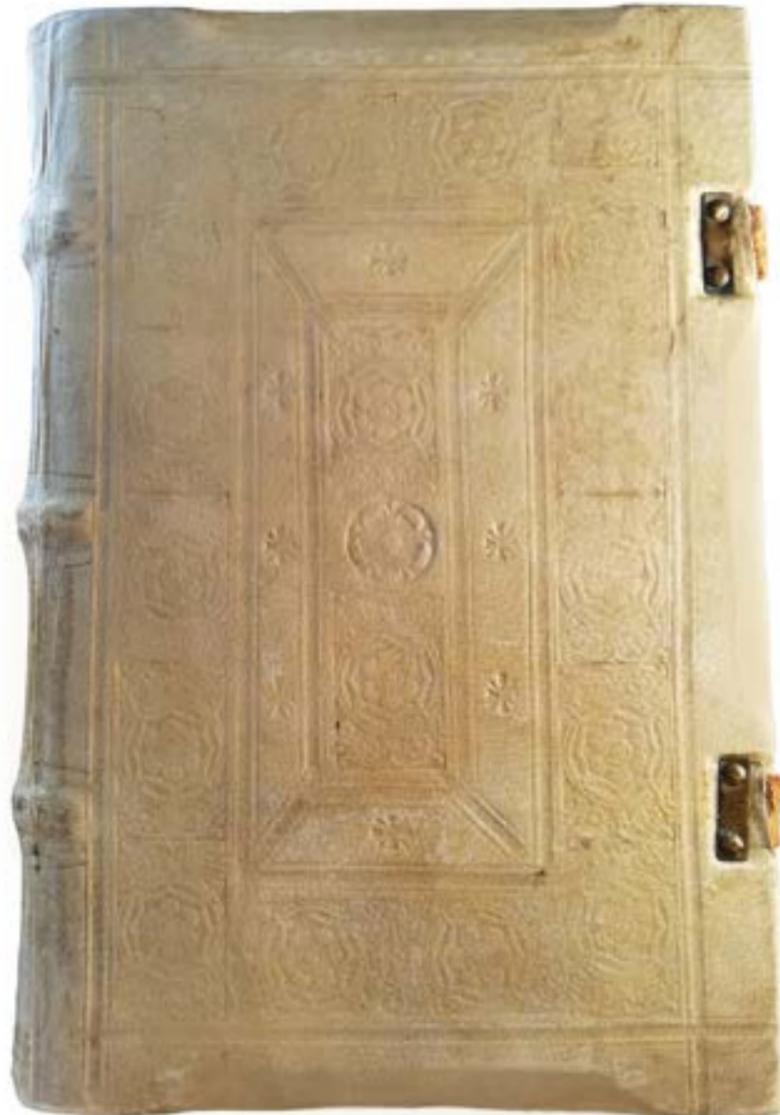
Text:

Peter Lombard’s Sentences was a fundamental compilation that provided the medieval Church with a comprehensive framework for theological and philosophical discussion. It ranks among the most important works of the Middle Ages, and among the handful of commentaries that the thirteenth century produced, that of Hugh of Saint Cher (d. 1263),

a French Dominican friar, holds a commanding position. It steered and guided study of Lombard's work for several generations, making itself felt in the works of John of Treviso, the anonymous abbreviation *Filia Magistri*, the commentary of Richard Fishacre, among others, and most probably contributed to the development of a new type of commentary (see M. Bieniak, 'The Sentences Commentary of Hugh of St.-Cher', in *Mediaeval Commentaries on the Sentences of Peter Lombard*, 2009, ed. P.W. Rosemann). It is particularly surprising that there is no edition of the text, and only two partial studies of its manuscript tradition – focussing only on the thirteenth-century witnesses (T. Kaeppli, *Scriptores Ordinis Praedicatorum Medii Aevi*, 1975, II, p. 272, no. 1983, and IV, p. 125; updated by B. Faes de Mottoni, 'Les manuscrits du commentaire des Sentences d'Hugues de St. Cher', in *Hugues de Saint-Cher* (+ 1263) *bibliote et theologien*, ed. L.-J. Bataillon et al., 2004, pp. 273-98, listing 41 manuscript commentaries – all in European institutions; save a thirteenth-century Spanish at Yale, Beinecke MS. 1079).

A contemporary hand has added at the end the erroneous note that it was "Abbreviatus ut credunt per M[agister] Alexander de halis", linking its authorship to the English Franciscan writer, Alexander de Hales (d. 1245), which might provide for future scholarship. Faes de Mottoni notes the glosses of this English Franciscan are found alongside those of Hugh of Saint Cher in the crucial early witness of the text in Stockholm, Kungliga Biblioteket, MS. A 150, a thirteenth-century Parisian witness, which gives all four books of the Sentences in their full form, with the commentary in the margins, and has been identified as an authorial related copy of the work by F. Stegmüller ('Die älteste Redaktion des Sentenzenkommentars Hugos von St. Cher in einer Handschrift der königlichen Bibliothek zu Stockholm', *Nordisk Tidskrift för Bok- och Biblioteksväsen*, 35 (1948), p. 69-79; and the same author's 'Die endgültige Redaktion des Sentenzenkommentars Hugos von St. Cher', *Classica et mediaevalia*, 9 (1948), pp. 246-265) see also W. H. Principe, 'Hugh of Saint-Cher's Stockholm 'Gloss on the Sentences': An Abridgment rather than a First Redaction', *Mediaeval Studies*, 25 (1963), pp. 372-376, and J. Gründel, 'Hugo von St. Cher O.P. und die älteste Fassung seines Sentenzenkommentars', *Scholastik*, 39 (1964), pp. 392-401, for opposing views. If comparison of the commentaries in the Stockholm manuscript and the present links them textually, our copy would be particularly important for knowledge of the history and use of the text in later medieval France.

This is thought to be Hugh of Saint Cher's first work, and he is known to have lectured on the Sentences at the University of Paris in 1226-1227, 1229-1230 and perhaps also 1230-1231. It is in fact two texts: a complete abridgement of the entire Sentences (hence the work is sometimes, inaccurately, called an epitome), as well as the commentary itself. Moreover, it is notable that the commentary here is set in smaller script in smaller blocks occupying the whole or sections of the text columns in a way clearly derived from the arrangement of glossed books of the Bible by Parisian book-producers in the twelfth and thirteenth centuries (see C. de Hamel, *Glossed Books of the Bible and the Origins of the Paris Booktrade*, 1984). While such a format is absent from some early witnesses (such as the Stockholm manuscript), it is found in others, such as the Yale copy, which presents the similar text and commentary in a near identical format. Clearly this 'Glossed Bible' format has its origins in the earliest history of the text, and thorough study of the surviving witnesses would probably reveal families and patterns. The present ms stands as an important record of the continuing use of this format into the fifteenth century.



The work itself is of breath-taking rarity on the market, with the vast Schoenberg database listing only one possible copy: offered for sale by B. Rosenthal, cat. 1 (1954), no. 5 (although its small size there suggests that it was in fact a copy of the *Filia Magistri* – as was the text of the same title offered online by Les Enlumineres, their TM 905, in 2019). The Beinecke bought theirs from an undeclared and possibly private source in 1920. Thus, the present copy would appear to be the sole copy of this important text to appear on the market since records began.



55. SOBIECKI, Jacob.

Commentariorum Chotinensis Belli.

Danzig, Georg Forster, 1646

£6,950



FIRST EDITION. 4to. pp. (xii) 198 (ii), last blank. Roman letter, little Italic. Engraved t-p with Victory, the triumphant King Sigismund III and captured Turks, decorated initials and ornaments. First gathering margins a little finger-soiled, light age yellowing, worm trail to upper blank margin of first few gatherings, light marginal water or oil splash in places. A good copy in contemporary vellum over boards, ms. 'Ex Cathalogo Librorum Andreae Wachlowyz Consuli Leopoliensis 1649' at t-p foot, ms. 'M Lud[ovico] Valeriano Alembek M.D. ablatus ab Adm(?) Rel(?) Patre Pisarski P(?)nitenti(?) eccles[iae] metropo[litae] Leop[oliensis] 1693 13 8brij' to *2.

This copy was in the library of the Polish physician Ludwig Walerian Alembek (1642-1704), the owner of 'one of the largest private libraries' in Poland (Różycki, 'Alembekowie', 83-4). This he inherited from his father, Walerian (d.1676), physician and noted bibliophile in Lwow, who was acquainted with Mark and Jan (later King Jan III) Sobiecki, sons of the author of this work. Trained at Cracow, Paris and Montpellier, Ludwig practised medicine at Lwow, and was probably the physician of Jan III, as well as city syndic. His library comprised books on medicine, philosophy, history, politics, mathematics and very early auction catalogues. Several had been acquired from local collectors in the mid-C17, e.g., (as this) from the heirs of the syndic Andrzej Wachlowicz (c.1655). After Ludwig's death, the collection was divided. This copy was given to a Father Pisarski, from the Church of Lwow, in 1693.

A good copy of the scarce first (and only) edition of this important 'Turcicum'—an historical work on the Polish-Ottoman wars. 'A rare book, banned by Jan, King of Poland, son of the author' (Bauer). Jakub Sobiecki (or Sobieski, 1590-1646) was an aristocrat, military officer and Parliamentarian, as well as father of King Jan III. After a campaign in Muscovy, he took part, in 1621, in the Battle or War of Chocim (also Khotyn or Hotin), in which the Polish-Lithuanian Commonwealth and the allied Cossacks fought against the Ottoman army of Osman II. Though neither truly prevailed (despite the celebratory illustration on the engraved t-p), the Polish-Lithuanian army stopped the advancing Ottomans. The event captured the popular imagination thanks to Sobiecki's account. After an account of the complex diplomatic negotiations between Sigismund III and Sultan Osman II, the work proceeds with the march into Moldavia led by Skinder Bassa, and the ominous start of the war: 'Prodigies were observed for the atrocious war, the absence of the sun at midday and earthquakes in parts of Moldavia, Podolia and Russia'. There follows an intense chronological narrative of the march and battles, with lists of major officers, and the hardships of war, even leading to military sedition, due to delays in food supplies and the overall difficulties of the route (e.g., bandits, the necessity to repair bridges before crossing). In among the propagandistic rhetoric, the eyewitness experience of Sobiecki emerges in the vivid and tragic accounts. The Turks are presented, following the Counter-Reformation stance, as blood-thirsty barbarians, who, among other things, ferociously tortured and slaughtered many Cossacks. The first few pages of Book II are devoted to the Ottoman army, its numbers and composition, and its military music ('the ungrateful sound of a great number of wind instruments and trumpets horrified the ears'). It became the main source for W. Potocki's epic poem 'Transakcja wojny chocimskiej' (1670). A scarce, important work of Polish history for the Ottoman wars.

No copies recorded in the US. Estreicher XXVIII, 348; Paisey IV, S2245. E. Różycki, 'Inwentarz książek Lwowianina Ludwika Waleriana Alembeka z 1704 roku', Roczniki Biblioteczne 50 (1996), 110-38; E. Różycki, Alembekowie i ich księgozbiory (2011); J.-J. Bauer, Bibliotheca librorum rariorum universalis (1772), vol.4, 89.

56. UFFENBACH, Peter.

Thesaurus chirurgiae.

Frankfurt, N. Hoffmann, 1610

£5,250

FIRST EDITION. Folio. 2 parts in 1, pp. (xii) 1-660, (iv) 665-1164 (xxxii). Roman letter, little Italic. Woodcut printer's device to t-p and last recto, ½-page woodcut portrait of Ambroise Paré to (:):6 verso, Hippocrates to 3H6 recto and Galen to 3I1 verso, over 400 handsome woodcuts of animals, prodigies, body parts and surgical scenes, decorated initials and ornaments. General age yellowing common to German imprints of this date, occasional slight marginal foxing, small flaw to upper outer blank corner of Z3, very small worm trail at blank upper gutter of last four ll. A good copy in contemporary German pigskin, double blind ruled, outer border with blind rolls of interlacing ribbons, second with blind roll of tendrils and small heads within roundels, inner borders with blind geometrical rolls, central panel with fleurons to corners and centre, raised bands, joints just split at foot, outer corners of upper board worn. Early ms. casemark to front pastedown, C17 ms. Latin moral motto and ms. 'Emmanuel ab Egg 1614 (?)' to ffp, C19 stamp 'Mayor Dr Ch' to t-p.

This copy was in the library of the German physician Emmanuel ab Egg (or Abegg, b.1584?) from Schaffhausen (Scafusianus). He received his doctorate at Basle in 1609. In the same year, he published 'Theses iatricae de apoplexiae diagnōsei kai therapeia', and signed the Stammbuch of the great Swiss botanist Caspar Bauhin, who also worked on the standardisation of anatomical terminology. From 1611, he was city physician at Schaffhausen, this copy being an important addition to his reference library ('Matrikel', n.100).

A very good copy, in a solid contemporary German binding, of the first edition of this huge, encyclopaedic and beautifully illustrated collection of surgical texts. Their editor and corrector, the German Peter Uffenbach (1566-1635), studied medicine at Strasbourg and Padua, and received a doctorate at Basel (1597); he died treating victim of the plague as city physician in Frankfurt. His works include treatises on menstruation, poison, food, drink, and the illnesses of horses. 'Thesaurus chirurgiae' was an incredible resource for city doctors like the owner of his copy, featuring major state-of-the-art medical texts on the most important everyday conditions. The first (and most illustrated) part comprises 26 works, in Latin translation, by the renowned French physician Ambroise Paré (1510-90), a pioneer of surgery and pathology. These discuss human and animal anatomy in detail, as well as conditions such as tumours 'against nature', wounds, including those from the battlefield (for the treatment of which Paré was especially famous), gangrene, ulcers, fractures, syphilis, children's smallpox and measles, poisons and the plague. Others examine mechanical instruments for fixing fractures, the use of 'simples' (herbs) as medicaments and their distillation. The last concerns the treatment of corpses. Most interesting is the



section on human generation, birth and related conditions and treatments (with woodcuts of foetuses in various positions inside the womb). This is followed by another on 'monsters and prodigies', or infants born with features that are 'abhorrent' or 'against nature', with an examination of probable physiological (e.g., an exceedingly small womb), demonic or magical causes. Among the numerous illustrated human 'monsters', generally based on true events, are Siamese twins, a man with a human body attached to his stomach (in Lyon in 1530), deformed infants, hermaphrodites, and the birth of a child with black skin from white parents (and vice versa). Animal monstrosities, of great visual attractiveness, are accompanied by the most intriguing woodcuts. The second part of 'Thesaurus' begins with a revision of Conrad Gesner's medical collection 'De Chirurgia [...] scriptores veteres et recentiores', featuring works on tumours, wounds, ulcers, fractures, kidney stones, balms and herb medicaments by J. Tagault, J. Holler, G. Dondi and several other major C16 physicians. In particular, Dondi's 'Remedia chirurgica' is an incredibly thorough index, in double column, of remedies (and one-line preparation instructions) of all known ancient and modern medicaments, divided by illness. 'Thesaurus' concludes with a 32pp. index—a fundamental instrument for easy consultation. A very important medical work for the everyday work with C17 surgeons and physicians, and a copy of interesting provenance.

Garrison-Morton 5568; Wellcome I, 338; NLM C17 12040. Not in Heirs of Hippocrates or BL STC Ger. C17. Die Matrikel der Universität Basel. Band III (1962); R. Jung, 'Uffenbach, Peter', Allgemeine Deutsche Biographie 39 (1895), p.134.

L3611

FINE 'COTTAGE ROOF' BINDING

57. UTHALMUS, Lerimos.

Fasciculus Florum: or, A nosegay of flowers, translated out of the gardens of several poets, and other authors.

London, A. M., 1636

£5,950



FIRST EDITION. 12mo. Pp. (x) 228. Roman & Italic letter. Typographical ornaments to tp, dedication and page 1, ornamental initial, pencil shelf mark to fep. Light age yellowing, slightly dusty, some faint ink or other smudges, tear to upper edge of B5 not affecting text, slightly tight margin at head. A most attractive copy in beautiful contemporary red morocco tooled in gold to a panel design in the 'cottage roof' style with floral and vegetal tools, eight compartments surrounding centre piece, border with twelve semi-circular compartments and smaller tools including tulips in each corner and dotted tools, surrounded by border, spine with five compartments with gilt tooled nosegays and title, rebacked gilt to match.

Handsomely bound first edition of this collection of epigrams by the pseudonymous 'translator' or probably author Lerimos Uthalmus. It attempted to broaden the potential readership by providing an English translation for every epigram in the anthology. Uthalmus often selected excerpts from longer works which have a typically moralising message. The sources for this assemblage is Greek and Latin literature, but some is probably original, and there are also excerpts from Italian, French and Scottish poets. He also "presents the poems (mainly) anonymously: in this he follows in the common tradition of English miscellanides, where it is the potential social use, not the origins, that give the individual pieces value" (Doelman, James. "The Religious Epigram in Early Stuart England", 2005). The name Lerimos Uthalmus has been interpreted as an anagram for Thomas Willmers or Thomas Sumervil, though neither individual is otherwise known, and other names can be arranged from the same

letters (ESTC). No other copy has been traced at auction for over 20 years.

A nosegay is a term that first arose in the fifteenth century as a combination of nose with gay, the latter then meaning 'ornament'. Thus, a nosegay was a small bundle of flowers that acted as an ornament to appease the nose. There are 853 numbered 'flowers' of differing lengths, varying from couplets to two to three pages at most. They are composed of the text in the original language with a translation below. This translation anthology includes some "verses of Dr. Johnson, physician in Oxford" on the marriage of Princess Elizabeth to the Elector Palatine, as well as some "by Mistress Killigrew (wife of Sir Henry Killigrew) to her sister Mildred (wife of the old Treasurer William Cecil), but most poems are unasccribed to an author. The excerpts touch on a number of topics, offering lines from Virgil's Eclogues and Ovid's Ars Amatoria. The final 'flower' is anonymous, stating "Farewell; if more thou knowst, impart me thine, Friendly; if not, accept thou these of mine."

ESTC S122262; Not in Lowndes, Grolier or Pforzheimer.

L3413

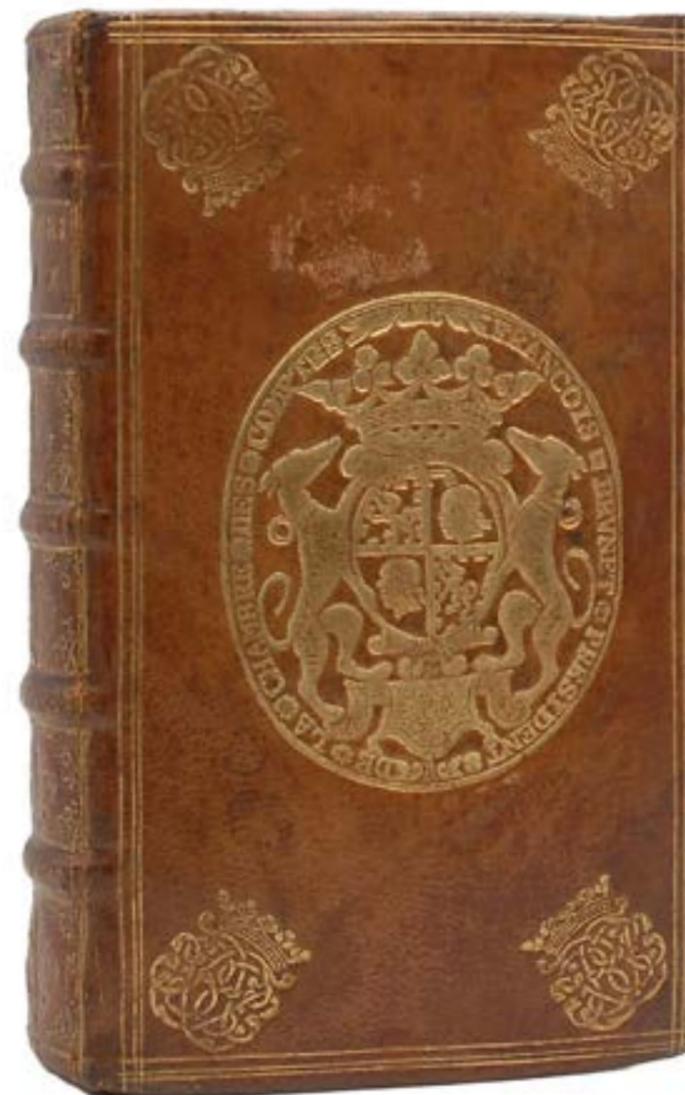
SPLENDID ARMORIAL BINDING

58. VALERIUS MAXIMUS.

Exempla quatuor et viginti.

Venice, in aedibus Aldi et Andreae soceri, 1514

£3,250



8vo. ff. 216. Italic letter, little Roman. Aldine device to t-p and last verso else blank, decorated initials and ornaments. T-p a little soiled at margins, occasional slight age yellowing. A very good, remarkably clean copy in late C17 French calf, marbled pastedowns, triple gilt ruled, gilt oval arms of François Brunet de Montferriand to covers, his gilt crowned monogram to corners, raised bands, large gilt fleurons and gilt cornerpieces to compartments, all edges marbled. C18/C19 ms. bibliographic notes to fly, c.1600 ms. 'Spes mea [rubbed] Deus' at t-p foot, 'Joannes Baptista Marlot Rector 1695', 'iean baptiste marlot retoricien' and 'Joannes Baptista Marlot Retor.' to rear eps.

Very handsome, remarkably clean copy of the second Aldine edition, in an elegant late C17 French binding. It was in the library of the great bibliophile François Brunet de Montferriand (1646-96), President of the Chambre des Comptes in Paris. He undertook a tour of England during the reign of Charles II, of which his holograph ms. report (1676) is extant (now at the British Museum). By 1695, the copy belonged to Jean-Baptiste Marlot 'rhetoricien', a classics teacher; he was probably the same recorded as a student at the Collège des Augustins in Lille c.1660 ('Ann.', 20).

This important work, the editio princeps of which dates 1501, was first printed by Aldus in 1502 as 'Dictorum et factorum memorabilium libri novem'. This edition includes the two dedicatory letters to J. Ludbranc and R. Cuspiniani

present in the second issue of the 1502. The Roman rhetorician Valerius Maximus (fl. 1st century AD) was one of the most successful classical authors in the middle ages. His collection, in nine books, of remarkable sayings and deeds of ancient figures is extant in hundreds of mss, and was used for didactic purposes in schools of rhetoric. Each book comprises subsections organised by subject, the first two devoted to religion (e.g., prodigies, dreams, miracles) and Roman culture (e.g., institution, military discipline). The remainder mostly consider vices and virtues—e.g., patience, friendship, justice, fidelity, 'luxuria'—but also last will and testaments and old age. A most attractive copy.

JCB I:61; Renouard 69:9; Brunet V, 1049; Ahmanson-Murphy 128. Not in Dibdin or Moss (1501 and 1512 eds). Cornhille Magazine (1906); Annales de l'Est et du Nord (1907).

L3545

A GREAT ASTRONOMER'S COPY

59. VEER, Gerrit de.

Trois navigations admirables faictes par les hollandois et zelandois au septentrion...

Paris, chez Guillaume Chaudière, 1599

£10,500

8vo. pp. [iv] 366 (ie. 368). [-]1, *1, A-Z8. Roman letter, some Italic. Small typographical ornament on title, grotesque woodcut head and tail pieces, woodcut initials, "Lalande 13 Juin 1794" at head of pastedown, notes in Lalande's hand concerning astronomical instruments and degrees of latitude and longitude including a small diagram on pastedown and ffep, further notes on rear endpapers including a diagram of a compass, a few notes in a slightly different hand on the same pages, 'notes de m. Lemonnier' at head, side notes in Lalande's hand. Age yellowing, some browning in places, rare marginal mark or stain. A very good copy in mid C18th calf, spine with raised bands, gilt ruled in compartments with repeated scrolls gilt, red morocco label gilt, upper joint cracked, lower damaged at head, a.e.r. in folding box.

The rare second edition of the French translation of De Veer's account of three most important polar voyages in search of the Northeast Passage to China and the East Indies, commanded by Willem Barents, with exceptional provenance; from the library of the celebrated astronomer Joseph Jérôme de Lalande including his notes and side notes. The three expeditions recounted here took place in 1594, 1595, 1596-1597. The commander of the three voyages was the pilot Willem Barents of Amsterdam. Gerrit De Veer himself only took part in the last two expeditions and described the first expedition from Barents notes. The account of the third voyage, during which the Dutch sailors had to winter at Novaya Zemlya, occupies more than half of the work. The three accounts include de Veer's eyewitness journal, as a crew-member, of Barents' disastrous final voyage in 1596-97: a tale of extreme hardship and danger and it describes in the form of a daily diary the crew's winter in a hut built from ship's timbers on the coast of Novaya Zemlya, after their ship had been crushed by ice. It is the earliest recorded wintering this far north.

"These voyages proved Barents one of history's greatest arctic navigators. The first foray began in 1594, when Barents directed his ships down the length of Nova Zembla. Blocked by seasonal ice from further passage, the Dutch retraced their course to Vaigatz and passed through the Kara Sea as far as the latitude of Ob. The relative success of this effort prompted another attempt the following year. This time, however, an unusually severe winter kept the straits between Vaigatz and the mainland packed with ice all summer, and the voyagers returned to Holland after little success. Accompanying Barents as supercargo on both of these expeditions was the famed Dutch traveler Jan Huyghen van Linschoten. It was the third voyage in 1596 that ranks among the "hardest achievements of all Polar exploration". Barents began by attempting to sail directly across the Pole. Though he was blocked by pack ice, along the way he became the first European to make contact with the Spitsbergen Islands. Steering back for Nova Zembla, the Dutch passed the farthest point they had reached on their first voyage in 1594, and pressed on around the northern tip of the island. Here their ship was crushed in the ice, and the crew was forced to wait out the winter. It was a winter of great misery, during which a number of the crew froze to death and several were eaten by polar bears. When the summer ice failed to release his ship, Barents directed the remaining members of this crew in a difficult voyage in an open boat; he died before they safely reached Russian territory" K Hill. "The Hill Collection of Pacific Voyages."

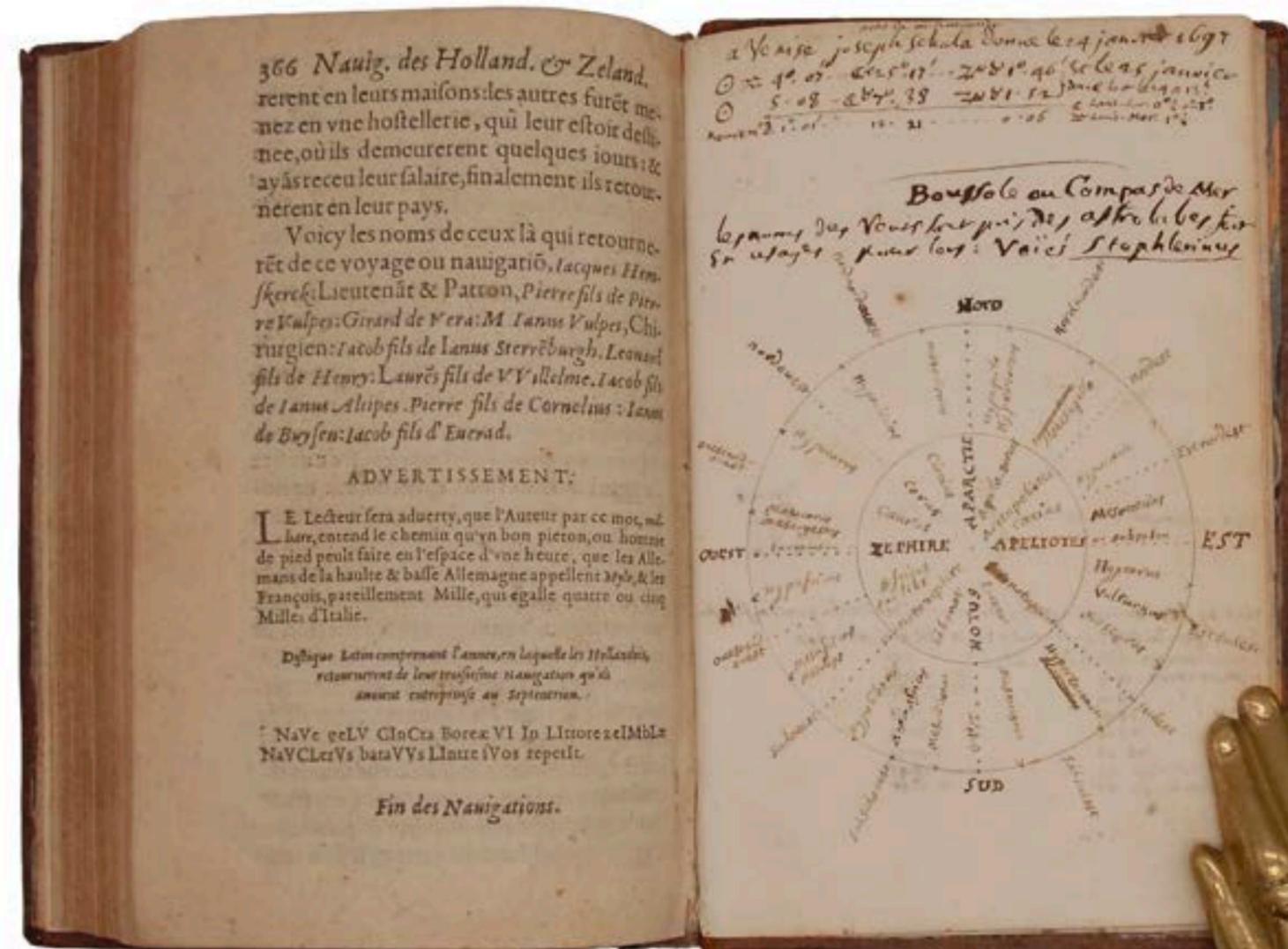
Joseph Jérôme Lefrançois de Lalande's copy; his autograph on pastedown, with his notes concerning astronomical instruments and degrees of latitude and longitude taken from the voyages on pastedown and ffep. It is not individually listed in the catalogue of the sale of his books in 1808 that took place a year after his death at the College de France. Lalande was a celebrated astronomer and at the centre of French intellectual circles during les Lumières. He was close to Voltaire, Helvetius, and many others. He held the chair of astronomy in the Collège de France for forty-six years.

His publications in connection with the transit of Venus of 1769 won him great fame. He was also a Freemason and founded the Lodge of "Les Trois Soeurs" in Paris, influential in the American war of independence: In 1778 Lalande arranged for Benjamin Franklin and John Paul Jones to join; Franklin became Master of the Lodge in 1779, and was re-elected in 1780. When Franklin, returned to America to participate in the writing of the Constitution, Thomas Jefferson, a non-Mason, took over as American Envoy. Lalande was a renowned atheist but still harboured priests fleeing the revolution at the College de France. It is possible that Lalande obtained this copy from his friend, another famous astronomer of the same period, Pierre Charles Lemonnier, from his note on rear pastedown 'notes de m. Lemonnier'.

A very rare edition of these important voyages with remarkable provenance.

BM STC, Fr. C16th p. 436. USTC 20588. Geoffroy Atkinson "La littérature géographique française de la Renaissance: Répertoire bibliographique" no. 401. Alden 599/92. JCB I:377. Rothschild 1962. Tiele-Muller 96.

L3549



60. WILKINS, John.

The Discovery of a New World or a Discourse tending to prove... there may be another habitable world on the moone. With a Discourse concerning the possibility of a Passage thither. [with] A Discourse concerning a New Planet Tending to prove, That tis probable our Earth is one of the Planets.

London, John Norton for John Maynard [with] R.H. for John Maynard, 1640

£7,750

Two works in one, FIRST EDITION of the second. 8vo. Pp. (x) 244 (iv); (xii) 246 (ii). Roman letter, text within double printed line borders, marginal notes in italic, separate title to each. General engraved frontispiece by William Marshall depicting Copernicus and Galileo beneath a chart of the solar system with the sun at its centre (Johnson 79), woodcut and printed astronomical diagrams throughout. Slight age yellowing, light browning, mostly marginal, to a few leaves. A good clean copy with generous margins in contemporary sheep, rebacked, wear at edges.

These innovative works demonstrate a remarkable early interest in space exploration and alien life forms. The Anglican clergyman, natural philosopher and author John Wilkins (1614-1672) here presents a compelling argument for the alleged habitability of the moon, a possible way to travel through space to get there, and a second book discussing the discovery of a new planet. This is the best early edition, comprising the third edition of the first work 'corrected and enlarged', first printed at Oxford in 1638, and the first edition of the second. Bishop Wilkins was the first secretary and effective founder of the Royal Society, sometime Warden of Wadham, Master of Trinity and Bishop of Chester and everywhere a patron of learning and encourager of experimentation, whose protegés included Wren, Ward and Boyle. The second work is the first printed in England unequivocally to espouse the Copernican system of the universe in place of the Ptolemaic – which was still then the 'official view' – and more than any other it was responsible for the acceptance in England of the new astronomical learning.

In the first work Wilkins attempts to 'prove' i. a. that the moon is a solid, compact, opaque body, generating no light of its own, with mountains, valleys, plains, lakes and seas (accounting for the lighter and darker areas as seen from Earth), that it has an atmosphere and that the Earth is its moon. In turn, he discusses, at some length, the possibility of there being some form of life there, an, printed for the first time in this impression, the possibility "for some of our posterity to finde out a conveyance to this other world... to have a commerce with them". This ed. Appears to be the first work in English where the mechanics of space are travel are considered; "And how happy shall they be that are first successful in this attempt?", a charming rumination only answerable following the 1969 NASA moon landing. Both works are of interest also for their breadth of references to contemporary literature, more than thirty in each, of which nearly a dozen are new in the second work.

"(Wilkins) two books *Discovery* and *Discourse* were written for the common reader to make known and to defend the new astronomy of Copernicus, Kepler and Galileo", Kenney 208. "In the 1640 edition of the *Discovery*, Wilkins added the sensational idea that it might be possible to contrive a way of flying to the moon". DSB XIV 364.

ESTC S119973; Lowndes VII 2922; Wellcome I 6742; Houzeau and Lancaster give C18 and 19th reprints only.

L3605

