SOKOL BOOKS
CATALOGUE
LXXV
We are always happy to add new names to our extensive mailing list and produce several catalogues a year (electronic or printed) as well as frequently offering items which might be of interest. We also regularly search for items to satisfy customers’ particular wants or assist generally in building their collections. Many of our customers are leading institutions and collectors throughout the world, but many also are more modest bibliophiles who share our particular passions. All are equally valued and most are long-standing. You, like them, can purchase from us in complete confidence that you can rely on our experience and expertise. Please do share this catalogue.

TERMS AND CONDITIONS OF SALE
Books will be sent after your cheque or bank transfer has been received. Postage and insurance are charged on all parcels unless otherwise specified. Payment is due within 14 days of the invoice date. If payment is to be made in a currency other than pounds sterling, please add €15 or $15 to cover bank transfers. Books may be returned within 14 days.
All books remain our property until paid for in full. We reserve the right to charge interest on outstanding invoices at our discretion.

THINKING OF SELLING?
We are always keen to add to our stock, with a particular focus on English STC books (pre 1640), continental books printed up to the mid 1600s and medieval and renaissance manuscripts, in all languages and on all subjects. However we are also purchasers of later items, especially collections. We are particularly eager to acquire fine, complete copies in contemporary bindings. If you are thinking of disposing, please get in touch to arrange an appointment. We are always pleased to consider offers and will give as much help and advice as we can if your books are not for us. This is always provided free of charge and with no obligation on your part. Naturally, our discretion is assured.

FOR MORE INFORMATION
For more information on any of the items listed within, please get in contact with us via phone or email, or visit our website to browse more of our stock. Should you wish to view any items in person, we are happy to make appointments, or simply stop by our Fulham Road shop.

Catalogue LXXV

When choosing which books to include in our new catalogue, we strived to include as many examples as possible which could showcase the variety of our stock. We have drawn a chronological line around 1650, so that our focus lies on early books and manuscripts, but that is the only limit we set as we try to cover all subjects and many languages.

We have selected many beautiful fine bindings and some exquisitely illuminated manuscripts, true art objects worthy of royal attention. However the words inside books make them so much more than visual artistic outputs. Inside the catalogue you will find copies of classical literature, such as Cicero, old friend for all those who have taken Latin classes, and Virgil, in a most unusual translation in Scottish. Scientific progress is witnessed by texts of some of the leading figures of the times in their fields, from Galileo to Brahe and Sacrobosco. The will of men to extend their knowledge of the universe they inhabit, from astronomy to philosophy, passes also through accounts of incredible explorations and travels all over the ever-expanding world, with some early accounts of the New World, with maps to accompany them in Ramusio. Some of our books tell the history of printing through the names of famous printers like Aldus and Wynkyn de Worde.

This special type of bibliophilia for old books is so charming because these books have not simply been used before, but often loved, cherished and treasured; they tend to be as unique as manuscripts. We can still find with a curious historian’s endeavour traces of previous owners, through their choices of bindings or through personal annotations; so many fascinating stories on paper and parchment.

Books have a lot to tell and the earliest speak the loudest. So come and listen, before it is too late. As Seneca said: cotidie morimur.
1. AHMED IBN AHMED IBN'ABD AL-LATİF AL SHARİJ AL-ZUBAYDI, SHIHAB AL-DIN.

Kitab Al Fawayd us-al-Silat Wa al-Ausiyal [On Magic and Talisman].
[Sana'a, Yemen], n.p., [AH 969/1562].

£26,500

Arabic manuscript on paper, 100 ff. of text, two free end papers, pages numbered, each with 25 lines of black naskh script, text panel 157 x 100 mm, titles and some words picked out in red, some phrases underlined in red, text within red script, text panel 157 x 100 mm, titles and some words picked out in red, some phrases underlined in red, text within red script, text panel 157 x 100 mm, titles and some words picked out in red, some phrases underlined in red, text within red script.

Contemporary, polished natural high quality morocco with central stamped medallion, an excellent copy with minor damp staining and marginal finger-soiling.

Kitab Al Fawayd us-al-Silat Wa al-Ausiyal is a treatise outlining the various principles of numerology in Islam where charts and numbers are used for divination or to bring harmony (blessings). Most of the illustrations in this manuscript are of the Islamic talismanic design known as waqf – ‘magic squares’ (see Maddison, F., and Savage-Smith E., Science, Tools & Magic in the Khalili Collection of Islamic Art, Oxford; Oxford University Press, 1997 or Savage-Smith, E., ‘Magic and divination in early Islam’, Al-Idrisi, Aubrey (ed.), 2004). A magic square is arranged to produce a constant sum in all rows and columns and were most commonly depicted on amulets or manuscripts. The waqf is sometimes described as ‘recreational mathematics’ because of the sophisticated mathematical principles they illustrate. Jacques Sesiano in the article ‘Magic squares in Islamic Mathematics’ has argued that magic squares in Medieval Islam were developed from chess, which was hugely popular in the Middle East. Sesiano has also observed how there are references to the use of magic squares in astrophysical calculations. Magic squares are, generally, magic by association (because of the carefully arranged sums), physical proximity and in their supposed capacity to foretell future outcomes.

At the court of Rome, Aretino developed his skill at political and clerical gossip in the form of pasquinades and lampoons. During his stay there, Aretino also drafted La Cortigiana (The Courtesan) in which he satirized the papal court and Baldassar Castiglione’s manual for courtly behaviour, Il Cortegiano (the Courtier). While Aretino is frequently described as an anti-clerical, anti-humanistic, and anti-court author who proudly posted of never having studied Latin, La Cortigiana reveals a rich heritage of sources, including Virgil, and Erasmus, and the contemporary humanistic treatise. In 1534 Aretino published the

2. ARETINO, Pietro.

La terza, et ultima parte de Ragionamenti del duomo Pietro Aretino.
[London], Appresso Gio. Andrea del Melagrano [i.e. John Wolfe], 1589.

£10,500

[London, printed by John Wolfe, 1588].

8vo. Two vols in one. 1) ff.[vi], 202, [ii]: [*A, 2-B8, 2C4]. 2) ff. [viii], 285, [iii]. [*A-208.] ”La cortigiana,” ”La Talanta,” and ”L'hopicisto.” Each have separate dated title page; pagination and register are continuous. Roman letter, some Italic. Woodcut rounded portrait of Aretino on title of each part, small woodcut initials and headpieces, engraved bookplate of Maurice Burus on pastedown, early autograph ‘Fayet?’ on t-o. Light age yellowing. A fine copy, crisp and exceptionally clean, in stunning contemporary tan morocco gilt, covers bordered with a triple gilt rule, arms of Charles de Valois gilt at centres within olive branch wreath, small fleurons to sides above and below; monogram of interlacing double Cs gilt to outer corners, spine double gilt ruled in compartments monogram of double Cs gilt at centres, title gilt lettered, a.e.g. spine fractionally darkened, in a red morocco box.

A very lovely copy, beautifully bound for Charles de Valois, the son of King Charles IX of France, of these rare editions of Aretino printed clandestinely by John Wolfe in London. These English editions of Aretino’s work, particularly the comedies, pose the question as to whether Shakespeare had read Aretino in this form. “All of the four comedies provide significant cues for Shakespeare’s plays especially for the plot construction of such works as the Taming of the Shrew, the Comedy of Errors, and Twelfth Night, where we find some unique solutions in the comedic structure which were anticipated by Aretino’s innovative theatre.” Michele Maranpodi. “Shakespeare and the Italian Renaissance.” It is certain that Aretino was of great influence on other contemporary English writers who borrowed heavily from his works, particularly Jonson and Middleton. “One of the more versatile and prolific writers in the Italian vernacular, Peter Aretino made a significant impact on the literary, political, social, and artistic world of 16th century Italy.”

At the court of Rome, Aretino developed his skill at political and clerical gossip in the form of pasquinades and lampoons. During his stay there, Aretino also drafted La Cortigiana (The Courtesan) in which he satirized the papal court and Baldassar Castiglione’s manual for courtly behaviour, Il Cortegiano (the Courtier). While Aretino is frequently described as an anti-clerical, anti-humanistic, and anti-court author who proudly posted of never having studied Latin, La Cortigiana reveals a rich heritage of sources, including Virgil, and Erasmus, and the contemporary humanistic treatise. In 1534 Aretino published the
first part of I Ragionamenti, a series of dialogues in which prostitu- 
tutes vividly discuss their profession. Like many of his other 
works, this play interweaves literary and historical plots with a 
satirical target as it parodies the literary form of the dialogue 
and Neoplatonic theories then in vogue as embodied in Piet-
ro Bembo’s ‘Gli Ascolani’. Jo Eldridge Careney Renaissance 
and Reformation, 1500–1620: A Biographical Dictionary. 

“...The printer John Wolfe worked for some years in Florence, 
and was active in London between 1579 and 1601. In the early1580’s he decided to print, though surreptitiously, Machi-
avelli’s two most controversial works as well as Aretino’s I 
Ragionamenti in Italian. His work did not have an outright 
clandestine nature, but by inserting fictitious Italian cities as 
places of publication on the frontispiece he was able to avoid the 
control of the Stationers’ Company. In practice, Wolfe was 
printing for three different categories of readers: English people 
who could read Italian; the Italian community in England; 
and the foreign market. Evidence of the latter is offer-
ed by his 

Charles de Valois d’Angoulême (1573 – 1650) was the il-
legitimate son of Charles IX, king of France, and Marie Tou-
dart. He was born at the Château de Faye in Dauphiné in 1573. 
his father, dying in the following year, commended him to 
the care of his younger brother and successor, Henry III who 
faithfully fulfilled the charge, commending him in turn, on his 
deathbed, to Henry IV of France. He fought for Henry W, then 
for Louis XIII at the siege of La Rochelle and in the war of 
Languedoc, Germany and Flanders. His library, particularly 
rich in Italian and Spanish works, was bequeathed by his eldest 
son, Louis de Valois, Count of Alais, to the Monastery of Cruis-
be, in the Chartes and was dispersed during the Revolution. 

A beautiful, exceptionally preserved copy of these rare and im-
portant editions of Aretino. 

1) ESTC S114507 STC 19913. BM, STC. It. p. 518. Ad-
ams A 1582. Index Aurel. 107.121. Woodfield, Surrup-
stitious Printing no. 48. 2) ESTC S120618. STC 19911. BM, 
STC. It. p. 517. Adams 1562. Index Aurel. 107.120. Wood-
field no. 43.

EXQUISITE CONTEMPORARY BINDING

3. ARISTOPHANES.

Aristophanous extrapatetatos Komoidias benteka. Aristophani fac-
tissimi Comediae.


£7,500

FIRST COMPLETE EDITION. 4to, pp. (vii) 514 (ii), last blank. Greek letter, little Roman. Woodcut printer’s device to verso of last, decorated initials. T-p little dusty, age yellowing, one gathering a bit browned as paper insufficiently dried. A very good, well-margined copy in superb contemporary olive goatskin, traces of ties, later eps, double and triple blind ruled to a panel design, borders single gilt ruled with small gilt leaves to corners, centre panel with gilt interlacing squares surrounded by small gilt leaves, gilt inscription ΑΡΙΣΤΟΦΑΝΟΥΣ to upper and figure of Fortune holding sail with initials I.S. to lower cover. Spine double blind ruled in eight cross-
headed compartments, one gilt-lettered, raised bands gilt, minor re-
pair at head and foot, very small loss from lower edge of lower cover. Chatsworth bookplate to front pastedown, another (C19) beneath.
MOST IMPORTANT ALCHEMY

4. [ARTEPHIUS].

Tres traites de la philosophie naturelle non encore imprimés. Seuoir Le secret livre du tres-ancien philosophe Artheophius, traitant de l’art occulte & transmutation metallique.
Paris, chez Guillaume Marette, 1612.

£10,500

5. [BACON, Nathaniel].

Relation of the Fearfull Estate of Francis Spira, in the yeare, 1548.

£2,950

First edition. 4to. pp. 103 [1]. Roman and Italic letter. (Latin in Italic and French in Roman letter in first work). Floriated woodcut initials, folding woodcut (between pp. 48-49) and 8 allegorical woodcuts in text, occasional underlining and marginal note, large armorial bookplate of the Dukes of Arenberg by E. Vermeersch and A.F. Schoy, with the motto “Christus protector meus” and ms. shelfmark on the spine. A little rubbed at extremities, with gilt ruled raised bands, double gilt ruled in compartments, filled with gilt scrolls, red morocco label gilt, edges and inner dentelles gilt, combed marble endpapers, a.e.r., extremities a little rubbed, blue silk marker.

Rare and important first editions of this collection of three foundational alchemical texts, illustrated with 8 beautiful emblematic woodcut figures; it contains the first edition of ‘The hieroglyphique figures’ by Nicolas Flamel, The Secret Book of the unknown alchemist Artheophius and the True Book on the Philosopher’s Stone ascribed to the Greek Alchemist Sophsystos. Although Arnauld claims Flamel’s work to have been translated by himself from Latin into French, it is most probably an original composition ascribed to Flamel in order to benefit from the latter’s legendary fame as an alchemist.

“Flamel’s most recent editor, Laurinda Dixon, notes that the Exposition of the Hieroglyphic Figures (first French edition, 1612) “was destined to inspire debate and conjecture not only in its own century, but for three hundred years thereafter”. The controversy centers primarily on questions about Flamel’s identity as alchemist and author: was he – along with his beloved wife and alchemical partner, Perrenelle – a real, fabulously successful medieval adept whose transmutations resulted in many charitable acts in Paris and Boulogne (as reported in the Introduction to the Exposition, precisely dated 1413), or was the “Flamel Legend” a fiction created by the works first publisher, P. Arnauld de la Chevalerie, in the early seventeenth century? Current scholarly opinion favors the latter view, while admitting the existence of a wealthy medieval Parisian named Nicolas Flamel, a scrivener by trade, whose tombstone is still to be seen along a stairway in Paris’s Musée de Cluny. Indeed, no manuscript or printed text of the Exposition that dates from before the seventeenth century has been discovered. Flamel’s Exposition is an excellent example of the combining of visual and verbal elements so characteristic of alchemical discourse before and after the invention of printing. Most of the work is, in fact, given over to explication of the painted figures that he commissioned for an arch in the churchyard of the Innocents in Paris; these were no ordinary representations but imitations of the allegorical illustrations from the famous book of Abraham the Jew, that had served as Flamel’s alchemical inspiration.” S. Linden (Ed.), ‘The Alchemy Reader: From Hermes Trismegistus to Isaac Newton.’

Nicolas Flamel is perhaps now most famous for his appearance in the work “The philosophers Stone” by J.K. Rowling, the first of her Harry Potter series.

BM STC Fr. C17th A-916. USTC 6016663. Caillet 3976. Duveen (1949) 27. Ferguson 1:47-48 (variant issue). Most of the copies I have examined have been imperfectly damaged stained or dirty. The large folding plate of Flamel’s hieroglyphics is usually wanting

Rosenthal, Bibl. magica, 53.

L3037

ONLY ONE COPY RECORDED
Gribaldi. He refused food maintaining his conviction that God had forsaken him and finally, almost eight weeks later, he starved to death.

"Vergine, Gribaldi, and three other notable figures—Henry Strymgour, Sigismund Celous, and Martin Bertnhaus—wrote eyewitness accounts of Spiera's agony and death. These were gathered together and published in Latin in 1550, together with prefaces by John Calvin and Celio Secondo Curione, another Italian Protestant. Separate editions of the narratives in this book appeared within the year in Latin, Italian, and English. . . This was just the first wave of a tide of sixteenth-century publications about Spiera in all of the major European languages. His story was told in every imaginable kind of literature— theological tracts, sermons, plays, ballads, and popular 'wonder books'... Handly anyone remembers Spiera anymore. And yet to readers all over sixteenth-century Europe, he was a familiar figure. His notoriety was not only broad; it was lasting. . . Finally, Nathaniel Bacon produced an English recension of the original set of Latin narratives. This circulated clandestinely in Puritan circles; it was finally published in 1637 or 1638 as A Relation of the Fearfull Estate of Francis Spiera. Prior to 1800, the book was reprinted at least three times. The last edition of Bacon's book listed in the British Library catalog was issued in 1845, almost three hundred years after Spiera's death. . . English Puritans' interest in the Spiera story peaked in the 1630s, when the Ammonian counterrevolution transformed previously orthodox Calvinists into a harried minority within the church. Robert Burton published an influential commentary on the Spiera story at early as 1631, and Bacon produced his recension of the various eyewitness accounts of Spiera's death. The manuscript of Bacon's 'Fearfull Estate' was already widely known some years before it was published; the London turner Nehemiah Wallington copied out the whole book in 1635. Bacon's Spiera story was longer than any other English version, and it accordingly introduced more issues and greater complexities into the story. It is possible to see in it some of the tensions and connections to which readers might have responded. The narrative establishes a series of oppositions, between which Spiera — and the reader — has to choose: fidelity/apostasy, faith/renunciation, hope/ despair, persecution/membership, salvation/damnation, even life and death . . . Moreover, Bacon's portrait of Spiera is extraordinarily vivid. It relies heavily on eyewitness accounts, fashioning dramatic dialogue between Spiera and the men who try to console him. In fact, the book reads at times like a play, in which each of the principals has dialogue to speak, and Spiera naturally gets the best lines. As a portrait of suffering, it is powerfully realistic, even though it depicts an extreme and uncommon situation. Michael MacDonald. 'The Fearfull Estate of Francis Spiera: Narrative, Identity, and Emotion in Early Modern England.' A very rare and most interesting work.

STC S12427. STC 11775.  


£15,000

8vo. 116 unnumbered leaves. A-O8, P4. Roman letter. Of the colours of good and euill, a fragment (i.e. Places of perswastion and disswasion) has separate dated title page on M6 verso. Title within ornamental typographical border, woodcut initials, typographical and woodcut head and tail-pieces, H. K. 1699 Father Bacon' and Thomas F4 in contemporary hand on rear fly. Short shopping list of cloths and sundries above, engraved armorial bookplate with motto 'Magnanimiter Crucem Sustine' of George Kenyon of Peel Hall, Lancashire (1666–1728), Robert S Pirie's on rear pastedown. Very light age yellowing small worm-trail at gutter not touching text, closed tear in L2. A very good copy, crisp and clean, with good margins, some deckle edges, in contemporary limp vellum, slightly soiled. Very rare, early, but much enlarged edition of Bacon's Essays, the first issue;
7. BEMBO, Pietro.

*Rime di Pietro Bembo.*

Venice, per Giovanni Antonio Nicolini da Sabbio & fratres, 1530.

**£13,500**

FIRST EDITION. 4to. ff. 54 unnumbered, A-D8 F10 A-C4, first and last blank. Italic letter, occasional Roman. Slight age browning and marginal foxing in places, light oil stain to first couple of gatherings, occasional thumb marks. It is an almost exact match of the first edition of the *Rime* includes the introductory letter to Ottaviano Fregoso dropped from later ones. BM STC It., p. 81; Graesse, II, 531; Darlow, 1636; Mortimer, Italian, 64.

The very handsome binding was produced for the bibliophile Marco Foscarini (1696-1763), a poet and diplomat who served as 117th Doge of Venice between 1762 and 1763, when his office was cut short by illness and death. It is an almost exact match with BL C47d10, probably made in Rome where Foscarini was ambassador for Venice between 1736 and 1740 (*BL Bookbindings Database*).

Very good copy of the first edition of Pietro Bembo’s *Rime.* Born in Venice, Bembo (1470-1547) was a scholar, poet, critic and later cardinal. After his studies at Messina and Padua, he travelled extensively in Italy: his love for the Tuscan vernacular, which he considered the perfect language for Italian literature, developed during a stay in Florence. In 1525, he published *Le tre Crowns,* especially celebrating the half-angelic/half-earthly *gentile* lady of Dante’s *dolce stil novo,* who gives *vigour* to the flowers around her, as well as Petrarch’s *flori,* who could make the poet feel ‘burning and tied’ and experience ‘joy mixed with torment.’ The light-hearted stanzas at the end of the work, focusing on love and its effects, were originally composed to be read at a masquerade organized by the Duchess of Urbino. The first edition of the *Rime* includes the introductory letter to Ottaviano Fregoso dropped from later ones.

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

**£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, margin-
9. BIBLE [with] PSALMS.

That is, the Holy Scriptures contained in the Old and New Testament... (with) Thomas Sternhold.

[Amsterdam, J. F. Stam, after 1633].

£5,750

4to. 1) ff. [iv], 190; 127, [i], 121, [xii] 2) pp. [x], 93 [i.e. 91], [xi]. Roman letter, some Italic, double column, entirely ruled in red. General and NT titles within heart-shaped Woodward borders with twenty-four small compartments, left, the tents of the twelve tribes; on the right the twelve Apostles, the four Evangelists at centre, additional printed general title with Woodward illustration, 3 Woodward maps and numerous illustrations in the text of the Old Testament, Woodward tailpieces and small flowered initials. "Humphrey Tomlinson his book at the Inns Temple Gate millenion 1649" on last blank of the OT, repeated on fly dated 1644, with genealogical notes of his family until 1677 on front fly, "Elizabeth Bushy her Book, given her by her father" with many genealogical notes of the Bushy family to 1723 on fly, "William Andrews his book 1794" underneath both of Tomlinson's, with his engraved armorial bookplate on pastedown, Sir Arthur Helps' bookplate on fly ("Auxilia Auxilii"). Light age yellowing, marginal foxing, "William on front dated 1644, with genealogical notes of his family until 1677. The book of Psalmes, collected into English meeter, by... (with) ThomasThomson, and perforated, Believing that they encouraged sedition. Indeed, James claimed that some notes were "very partial, untrue, seditionous, and savouring too much of dangerous and treasonous conceits." His attitude is perhaps unsurprising when notes such as Exodus 1:19 claimed that a disobedient act against a king was lawful. Despite royal antipathy, the Geneva Bible remained popular, often described as the 'Bible of the people'. It was not generally used in the Church of England as the notes were sometimes too Protestant for the Elizabethan religious settlement; it was however used in the Scottish Kirk. In 1579 a Scottish edition of the Geneva version was the first Bible to be printed in Scotland. According to Darlow and Moule, between 1560 and 1644 at least 140 editions of the Geneva Bible or Testament appeared. It was the Bible of Shakespeare and as late as 1643, Cromwell's New Model Army was carrying the Soldier's Pocket Bible made up of extracts. This edition contains two false title pages and was certainly produced outside the monopoly of the Stationers Company. Despite the fact that unlicensed foreign texts infringed this monopoly, imported material had a sizeable share of the English and Scottish book market in the seventeenth century. Here the false imprint dates to the reign of Elizabeth I when Geneva Bibles were less controversial. The illegal transportation of books into the country was certainly monitored by the authorities. William Laud, Archbishop of Canterbury from 1633-45, admitted that he had suppressed the Geneva Bible during his time in office at his trial, stating that he had suppressed this version, not only because of the controversial marginal notes, but also because he was trying to protect the economic position of English printers. John Frederick Sturm was an established printer at Amsterdam who particularly targeted the English book market becoming one of the leading printers of English texts in the Netherlands, mainly producing Bibles, generally printed with false title pages which credited the printing to Barker.

1) STC 2177, version with "seuen/ and twenty prouinces" in Esther 1, 1. ESTC S127087. Darlow & Moule 1 I 191. 2) STC 2499.4 ESTC S590671. See Emily Wood, Glasgow University Library Special Collections, 2006 for description of a Geneva Bible, Sp Coll Euing Dy-b4.

10. BLAGRAVE, John.

The mathematicall jewell. Shewing the making, and most excellent use of a singular instrument so called.... London, by Walter Veng, 1585.

£27,500

FIRST EDITION. Folio. pp. [xii], 124 [par.]4 2[par.2] A-P4 Q2. Two leaves with full page woodcut illustrations before title, folded table bound in after c4. Roman letter some Italic. Large woodcut of Blagrave's astrolabe on title, many woodcut illustrations in text, historiated woodcut initials, typographical headpieces, Erwin Tomash's label on pastedown, early inscription on fep. in seventeenth century hand (see below). Age yellowing, cut a little close in upper margin just touching running headlines on a few leaves, small stain to outer margin of first two leaves causing a little fraggility and chipping just touching typographical border of woodcut on second leaf, minor pale waterstaining at edge of t-p, verso of last dusty, lower margins a little dusty in places, rare marginal mark or spot. A very good copy, crisp and on thick paper, completely unsophisticated, stab bound in its original limp vellum, un-sewn with vellum ties stabbed through book block, holes for ties, vellum a little soiled, and creased. Very rare first edition of this important work remarkably preserved in its original limp vellum binding. Blagrave was a mathematician, surveyor and instrument maker from Reading. Educated at St. John's College, Oxford, he never took a degree but returned to Reading, where he lived off the legacy of land left to him by his father. In 1585 he published this, his major work,
THE MATHEMATICAL JEWEL

The instrument described is a planispheric astrolabe that had a universal projection modified from the Catholic of Gemma Frisius—a description of which can be found in the second book. Blagrave added a movable rete (often found on standard astrolabes but not on the Catholic), which simplified its use for astronomical calculations. This astrolabe was universal in the sense that it did not require a number of different plates or masters to be used at different latitudes. The instrument is illustrated in a number of full-page engravings serving as frontispieces to the work—engraved by the author according to the rule page. This was an expensive instrument to build and consequently was not much used. While this is the only edition of this work, the Jewel was described ten years later in a work by Thomas Blundeville (Exercises, 1622), and instruction in its use was also offered by Robert Hartwell, a London teacher of mathematics, in 1623 (see Waters, David Watkins Art of navigation, 1958, p. 570). The work is divided into six books. The first deals with elementary concepts of astronomy; the second with the design and manufacturing of the jewel; the third with the use of the instrument for both navigation and astronomical calculations; the fourth considers the same material as the third, but the examples and methods of working come from Blagrave’s own research; the fifth is a treatise on spherical triangles; and the last is a work on the use of the jewel in creating sundials of all types. For such a small volume, it is remarkably complete and would have made a very useful reference work even if one did not have a jewel to use. In the fourth book, Blagrave mentions that he had made a jewel two feet in diameter and that he had problems drawing all the arcs on it. He then illustrates a drawing instrument that would suffice in such a situation,” Erwin Tomash collection. Blagrave is known to have made other instruments, in particular a familiar staff, which may have been an instrument for artillerymen.

The work contains a very curious manuscript note on the fly which reads: "Here stands Mr. Gray master of this house. And his poor cat playing with a mouse. John Blagrave married this Grayes widdow (She was a Hangerford) this John was simple bad yssue by the widdow. 1 Anthony who married Jane Borlafs. 2 John the author of the booke. 3 Alexander the excellent chess player in England. Anthony had Sir John Blagrave knight who caused his teeth to be all drawn out and after had a sett of ivory teeth in agayne."

An excellent copy of this rare work.


EXQUISITE FUGGER BINDER BINDING


FIRST EDITION thus. 8vo. ff. (xviii) 139 (i). Italic letter, little Roman. Woodcut vignette to t-p, decorated initials. Marginal worm trails to first and last few ll., some thumbing, mainly marginal spotting in places, intermediate faint oil stain to upper margin, small tear to lower margin of fol. 192. A very good copy in contemporary Venetian olive gothick, traces of ties, triple blind ruled to a panel design, outer border single gilt ruled with gilt lotus tools and gilt apple tools to corners, centre panel double gilt ruled, gilt cornerpieces with leafy tendrils, large gilt lozenge with gougues, lotus tools and fleurons, spine in four compartments with single gilt ruled raised bands and rolls of leafy tendrils in blind, additional false bands, very minor expert repair to joints and extremities, upper joint slightly cracked, edges gilt and gauffered. C19 bibliographical note to fep, Italian motto to (faded) and early ex-libris ‘Di Gioanbattista Giaccarelli’ (faded) at foot of t-p, title inked to lower edge. Blind ruled to a panel design, outer border single gilt ruled with gilt lotus tools and gilt apple tools to corners, centre panel double gilt ruled, gilt cornerpieces with leafy tendrils, large gilt lozenge with gougues, lotus tools and fleurons, spine in four compartments with single gilt ruled raised bands and rolls of leafy tendrils in blind, additional false bands, very minor expert repair to joints and extremities, upper joint slightly cracked, edges gilt and gauffered. C19 bibliographical note to fep, Italian motto to (faded) and early ex-libris ‘Di Gioanbattista Giaccarelli’ (faded) at foot of t-p, title inked to lower edge. Blind ruled to a panel design, outer border single gilt ruled with gilt lotus tools and gilt apple tools to corners, centre panel double gilt ruled, gilt cornerpieces with leafy tendrils, large gilt lozenge with gougues, lotus tools and fleurons, spine in four compartments with single gilt ruled raised bands and rolls of leafy tendrils in blind, additional false bands, very minor expert repair to joints and extremities, upper joint slightly cracked, edges gilt and gauffered. C19 bibliographical note to fep, Italian motto to (faded) and early ex-libris ‘Di Gioanbattista Giaccarelli’ (faded) at foot of t-p, title inked to lower edge.

The exquisite gilt binding can be attributed to the ‘Fugger binder’ (also ‘Venetian Apple binder’). The tooling represents very closely the fleurons, lotus and apple tools in de Maronis II, 1707, and 2165, and, especially, the cornerpieces on the centre panel and the blind tooling on the spine in Davis III, 296.

Handsomely bound copy of the first edition in Italian of this important work by Boccaccio. One of the ‘Three Crowns’ of Italian literature, Giovanni Boccaccio (1313-75) was the son of a Florentine merchant who found his poetic vocation during his stay as a canon law student in Naples. His ‘Il Filostrato’, ‘Teseida’ and ‘Decameron’ had a fundamental influence on European authors, including Chaucer. After becoming acquainted with Petrarch and other humanists in the 1350s, he mostly wrote in Latin. ‘De mulieribus claris’, which took 15 years to complete from 1361 to 1375, was not translated into Italian until 1545. The ‘Libro’ is a gallery of the biographies of 106 women—mythological, historical and contemporary—presented as ‘exempla’ of virtuous or wicked behaviour, following the genre of ‘de viris illustribus’. The translator, Giuseppe Betussi, a renowned C16 writer and supporter of Italian as a literary language, included in the edition a biography of Boccaccio and additional lives of his own composition. Among Boccaccio’s mythological women were the bratited Helen, wife of King Menelaus, whose kidnapping by Paris started the Trojan war, and Maddusa Gorgone, wearing hair in the form of snakes—a feature which Boccaccio dismissed as myth in favour of an historical version in which she was presented as a powerful queen depriving of her wealth by Perseus. The most remarkable of the historical women, Pope Joan of England, was a great scholarly wit who, after passing herself off as a man for years, was appointed pope; she was unmasked whilst giving birth to a secret child during a procession, a fact which Boccaccio writes, happened because of God’s compassion towards his flock, guided in that fashion by a woman. To those of Boccaccio, Betussi added biographies focusing on women who lived between Boccaccio’s times and his own, like Isabella, Queen of Spain, celebrated for her support of the crusades in the East, and Vittoria Colonna, a ‘nobilissima’, ‘literary wit’ and ‘devout widow’. A beautifully bound milestone of European literature.

ESTC S18423; Brunner I, 391. Not in BM STC It., Gamba, Gay, Fontanini or Cicognara.

EXQUISITE ‘FUGGER BINDER’ BINDING


FIRST EDITION thus. 8vo. ff. (xviii) 139 (i). Italic letter, little Roman. Woodcut vignette to t-p, decorated initials. Marginal worm trails to first and last few ll., some thumbing, mainly marginal spotting in places, intermediate faint oil stain to upper margin, small tear to lower margin of fol. 192. A very good copy in contemporary Venetian olive gothick, traces of ties, triple blind ruled to a panel design, outer border single gilt ruled with gilt lotus tools and gilt apple tools to corners, centre panel double gilt ruled, gilt cornerpieces with leafy tendrils, large gilt lozenge with gougues, lotus tools and fleurons, spine in four compartments with single gilt ruled raised bands and rolls of leafy tendrils in blind, additional false bands, very minor expert repair to joints and extremities, upper joint slightly cracked, edges gilt and gauffered. C19 bibliographical note to fep, Italian motto to (faded) and early ex-libris ‘Di Gioanbattista Giaccarelli’ (faded) at foot of t-p, title inked to lower edge.

The exquisite gilt binding can be attributed to the ‘Fugger binder’ (also ‘Venetian Apple binder’). The tooling represents very closely the fleurons, lotus and apple tools in de Maronis II, 1707, and 2165, and, especially, the cornerpieces on the centre panel and the blind tooling on the spine in Davis III, 296.

Handsomely bound copy of the first edition in Italian of this important work by Boccaccio. One of the ‘Three Crowns’ of Italian literature, Giovanni Boccaccio (1313-75) was the son of a Florentine merchant who found his poetic vocation during his stay as a canon law student in Naples. His ‘Il Filostrato’, ‘Teseida’ and ‘Decameron’ had a fundamental influence on European authors, including Chaucer. After becoming acquainted with Petrarch and other humanists in the 1350s, he mostly wrote in Latin. ‘De mulieribus claris’, which took 15 years to complete from 1361 to 1375, was not translated into Italian until 1545. The ‘Libro’ is a gallery of the biographies of 106 women—mythological, historical and contemporary—presented as ‘exempla’ of virtuous or wicked behaviour, following the genre of ‘de viris illustribus’. The translator, Giuseppe Betussi, a renowned C16 writer and supporter of Italian as a literary language, included in the edition a biography of Boccaccio and additional lives of his own composition. Among Boccaccio’s mythological women were the bratited Helen, wife of King Menelaus, whose kidnapping by Paris started the Trojan war, and Maddusa Gorgone, wearing hair in the form of snakes—a feature which Boccaccio dismissed as myth in favour of an historical version in which she was presented as a powerful queen depriving of her wealth by Perseus. The most remarkable of the historical women, Pope Joan of England, was a great scholarly wit who, after passing herself off as a man for years, was appointed pope; she was unmasked whilst giving birth to a secret child during a procession, a fact which Boccaccio writes, happened because of God’s compassion towards his flock, guided in that fashion by a woman. To those of Boccaccio, Betussi added biographies focusing on women who lived between Boccaccio’s times and his own, like Isabella, Queen of Spain, celebrated for her support of the crusades in the East, and Vittoria Colonna, a ‘nobilissima’, ‘literary wit’ and ‘devout widow’. A beautifully bound milestone of European literature.

ESTC S18423; Brunner I, 391. Not in BM STC It., Gamba, Gay, Fontanini or Cicognara.

EXQUISITE ‘FUGGER BINDER’ BINDING
A FIRST FROM JOSEPHUS

12. BOEMUS, Jonathan.
The Fardle of Facions, Conteyning the Anciент Maners, Customes, and Lawes, of ... Affrke and Asie.
London, Printed by Iohn Kingsteone, and Henry Sutton, 1555.

FIRST EDITION. [368] p. ; 80. *4 A-Y8 Z4. “The treatise of Josephus, conteyning the ordes, and lawes of the Iewes commune wealthe’ , a translation of book 4, chapter 8 of Antiquitates Judaicae, leaves T7-Z2. ESTC. Title within woodcut border, large white on black crible initials. Cardinal Castle bookplate on pastedown, small early woodcut of Paris choosing Aphrodite pasted below, bookplate of the Fox Pointe collection on rear fly. C19th engraving of African cut out and pasted on rear pastedown. Light yellowing, title expertly restored in blank upper margin, two small repairs to blank margins of second leaf, a little thumb marking to lower margins of first five leaves. A very good copy, crisp and clean, in late C19th black straight grained morocco by Pratt, covers bordered with a triple gilt rule, small fleurons gilt at corners, spine, rebacked with original spine laid down, with gilt ruled raised bands, richly gilt in compartments with small scrolled and pointille tools, gilt flowers at centre, edges gilt ruled, inner dentelles richly gilt, a.e.g. corners a little worn, extremities fractionally rubbed.

A very good copy of the rare and important first English edition of books one and two of Omnium Gentium Mores, Leges et Ritus translated by William Waterman; the Fardle of Facions is considered “the first scientific approach to ethnology, (in English) portraying a ‘pleasant variety of things and yet more pro-

FIRST EDITION. [368] p. ; 80. *4 A-Y8 Z4. “The treatise of Josephus, conteyning the ordes, and lawes of the Iewes commune wealthe’ , a translation of book 4, chapter 8 of Antiquitates Judaicae, leaves T7-Z2. ESTC. Title within woodcut border, large white on black crible initials. Cardinal Castle bookplate on pastedown, small early woodcut of Paris choosing Aphrodite pasted below, bookplate of the Fox Pointe collection on rear fly. C19th engraving of African cut out and pasted on rear pastedown. Light yellowing, title expertly restored in blank upper margin, two small repairs to blank margins of second leaf, a little thumb marking to lower margins of first five leaves. A very good copy, crisp and clean, in late C19th black straight grained morocco by Pratt, covers bordered with a triple gilt rule, small fleurons gilt at corners, spine, rebacked with original spine laid down, with gilt ruled raised bands, richly gilt in compartments with small scrolled and pointille tools, gilt flowers at centre, edges gilt ruled, inner dentelles richly gilt, a.e.g. corners a little worn, extremities fractionally rubbed.

A very good copy of the rare and important first English edition of books one and two of Omnium Gentium Mores, Leges et Ritus translated by William Waterman; the Fardle of Facions is considered “the first scientific approach to ethnology, (in English) portraying a ‘pleasant variety of things and yet more pro-

A very good copy of the rare and important first English edition of books one and two of Omnium Gentium Mores, Leges et Ritus translated by William Waterman; the Fardle of Facions is considered “the first scientific approach to ethnology, (in English) portraying a ‘pleasant variety of things and yet more pro-

This extremely rare translation into English does not contain the original letter of dedication and the chord part of the original edition on Europe, but does add, “The treatise of Josephus, containing the ordes, and lawes of the Iewes commune wealthe’, translation into English of book 4, chapter 8 of Antiquitates Judaicae. STC 3197; ESTC S102775

WITH MS. WORKINGS

13. BOETHIUS.
De institutione arithmetica.
[Augsburg, Erhard Rardolt, 1488.]

FIRST EDITION. 4to. 47 unnumbered ff., a-e8 ff., double column. Small woodcut tables and geometrical diagrams throughout, white-on-black decorated initials. Minimal marginal spotting, 7 ms pages in a near contemporary hand with scientific diagrams and explanatory text in black-brown ink, bound at end, slightly foxed at margins. A very fine, clean, well-margined copy in modern crushed crimson morocco, raised bands, gilt lettered spine, bookplate of Erwin Tomash to front pastedown. In modern slip case.

A very fine, clean, well-margined copy of the first edition of this major work in the history of arithmetic. One of the most influential early Christian philosophers, Severinus 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 penned in jail his ‘De Consolatione philosophiae’, a milestone in Western thought. ‘Arithmetica’ was one of his earliest works—an adaptation of the introduction to arithmetic written in Greek by the first-century mathematician Nicomachus of Gerasa, ‘like Nicomachus, Boethius perceived mathematics and philosophy (imbued with Platonicism) as like-minded disciplines interested in abstract ideas and principles. In Boethius’ introduction, arithmetic is introduced as one of the disciplines in the ‘quadrivium’ (with geometry, music and astronomy), a term attributed to Boethius himself which would become the standard continuation of the traditional ‘trivium’ in faculties of arts. ‘Arithmetica’ discusses the substance of numbers, their subdivisions into odd and even, following Pythagoras, and the latter’s subdivisions, positive integers (‘compositi’), perfect numbers (‘perfecti’) as well as ‘an elaborate theory of ratios and [...] figurate numbers, such as the triangular, square, pentagonal, and cube’ (Smith-de Morgan, p. 28). The mathematical terms Latinized by Boethius were current for many centuries and the work was ‘the standard reference book for arithmetic in the West for a millennium’ (Guillaumin, ‘Boethius’ De Institutione’, 161). The ms. annotations show geometrical diagrams for calculations of the ‘true position’ of individual planets within the eighth sphere. ‘They appear to be written in the form of exercises, each beginning with ‘ponas’ followed by data allowing the calculation of ellipse and trihedral; e.g. ‘place in the body of the Sun in that month as shown in the figure of the eighth sphere’, which suggests the figure and its main reference points were provided probably by a teacher. A very fine, fresh copy of this fundamental work.
floriated woodcut initials, typographical ornaments, Psalter with separate title page using the same border, title of second Psalter within woodcut border [McKerrow and Ferguson 264], woodcut music, early manuscript list of the signs of the Zodiac with predictions for each on rear endpaper, bookplate of Andrew K. Hichens on front and rear pastedowns. Light age yellowing, first title fractionally dusty. A fine copy in beautiful contemporary calf, covers gilt and blind ruled to a panel design, fleurons gilt to outer corners, central panel with gilt scroll work block stamped corner-pieces on a hatched ground, large central strap-work block stamped arabesque with a pointille' ground, with central ovals with two square compartments, on the upper cover filled with "TI" in blind, on the lower cover "TI"; the same initials stamped in outer border by joints, semelle of gilt star tools, spine (re-backed with most of original spine laid down) with raised bands, double gilt ruled in five compartments, ornately gilt, original brass clasps and catches, edges gilt and gauffered, a little rubbed, endpapers renewed, in modern folding box.

A fine copy of this beautifully printed and rare Jacobean Book of Common Prayer in a stunning contemporary binding. The second books of Psalms is particularly rare and recorded in one copy only, at Trinity College Cambridge. This binding has many similarities to Hobson, English Bindings, 1490-1940 in the Library of J.R. Abbey, no. 16 (a binding probably by the printer Robert Barker) and no. 18. It is also similar in style to two London bindings from 1613 and 1615 in Henry Davis Gift, vol II no 67 and 68. It houses a beautifully printed edition of the James I Book of Common Prayer.

The Book of Common Prayer replaced the Breviary, Missal, Manual, Pontifical and Professional required for daily and yearly worship. It provided "The Common Prayer" to be used in services by the Church of England and "The Administration of the Sacraments". The Hampton court Conference of 1604 held response to the Millenary Petition, in which the Puritans set forth their demands for reform of the Church of England, leading to some changes in the Books of Prayer. The conference was presided over by King James I and attended by the bishops and the Puritan leaders. Among the reforms discussed were changes in church government, changes in The Book of Common Prayer, and a new translation of the Bible.

"In February, 1604, less than a month after the Hampton Court Conference, the Fourth or Jacobean Prayer Book was issued. It did not contain very important alterations, and did little to satisfy the Puritans; but, unlike its two immediate predecessors, it had the direct sanction of Convocation, which in the new Canons of 1604 ordered it to be used. The most important addition was the fifth part of the Catechism, that ample concluding section which so admirably defines the Sacraments; this is supposed to have been written by Dr. Overall. The Prayer for the Royal Family... was added, though only at the end of the Litany, and the Thanksgiving for Rain, Fair Weather, Plenty, Peace, Deliverance from the Plague, were also put in. On the other hand, to please the Puritans who disapproved of the possibility of feminine ministration, Private Baptism was restricted to a "lawful Minister" (a term which, strictly understood, does not exclude lay Baptism in case of necessity); the explanatory subtitle to Confirmation, "Or laying on of hands," etc. was added; and similarly to the title, "The Abolition" were joined the words "or Remission of sins." The Puritans had demanded the abolition of all Lessons from the Apocrypha (some of which are of extreme value and beauty); and as a concession, the quaint history of Bel and the Dragon, and the much-loved romance of Tobit were given up. In the same year the Canons of 1604, which had been drawn up by Convocation in 1603, received the sanction of the Crown. These Canon....

ISTC ib00280000; Riccardi I/1, 139; 'prima e rara'; Smith-de Morgan, pp. 25-28; Goff B828, J.-Y. Guillaumin, 'Boethius's De Institutione', in A Companion to Boethius in the Middle Ages, ed. N.H. Kaylor et al. (Leiden, 2012), 135-62.

K166

VERY FINE CONTEMPORARY BINDING

14. BOOK OF COMMON PRAYER

Book of common prayer and administration of the sacraments, and other rites and ceremonies of the Church of England.

London, Robert Barker, 1613. [with]

THE WHOLE BOOK OF PSALMES.

The whole book of psalms. Collected into English metre by Thomas Sternhold, John Hopkins, and others. Conferred with the Hebrews, with apt notes to sing them withall.

London, printed for the Company of Stationers, 1614.

£12,500

4to, two works in one. 1) pp. [504]. A-C8 D10 E-R8 S10 T-2HB. 2) ff. 96. A-M8. Black letter with some Roman and Italic. First title page in red and black within woodcut border [McKerrow and Ferguson 165], calendar in red and black,
THE GABRIELLE D’ESTRÉES· PRINCE DE CONDÉ COPY

15. BOOK OF HOURS.
The Hours of Gabrielle d’Estrées, Use of Paris, illuminated manuscript in Latin and French on vellum.
Northern France, (Paris), c. 1480.

£57,500

152 by 105mm, 150 leaves (plus 2 original endleaves at front), complete, collation: i-xii, xi-xii, xiii-xvi, xxxi-xxxii (the last quire including last endleaf and pastedown), cardboard, single column, 20 lines in an angular letter batarde, capitals touched in red, red rubrics, small initials in liquid gold on burgundy grounds, line-fillers in same, larger initials in white scrolls on burgundy grounds enclosing foliage sprays on brightly burnished gold ground and accompanying three-quarter miniatures, Obscure te with three-quarter border of coloured acanthus leaf and other foliage, 8 quarter-page miniatures (for Hours of the Virgin after Matins) with three-quarter borders as before, 6 three-quarter page arch-topped miniatures with figures and draperies heightened with liquid gold strokes, and with borders of foliage on dull gold and blank parchment shapes, some thumbing to a small number of borders with only significant smudges in border of fol.107v, slightly trimmed at edges with damage to cardboard and loss of outer vertical borders up to edges of decoration on some miniature pages, later architectural designs enclosing human faces with contemporary colouring pasted to front endleaves, twentieth-century French binding morocco, profusely gilt-tooled with floral sprays and 5 shapes within 2 rows of double fillers, cracking at spine edges, but solid in binding, fitted brown-cloth covered slipcase.

This finely illuminated Book of Hours has an illustrious provenance, reaching to the height of the sixteenth-century French nobility and numerous parts of the royal court.

The volume comprises: a Calendar (fol.1v); the Gospel readings (fol.13r); the Obscure te (fol.17v); the Hours of the Virgin, with Matins (fol.21r), Lauds (fol.37v), Prime (fol.47v), Trece (fol.51r), Sext (fol.54v), None (fol.58r), Vespers (fol.61v) and Compline (fol.68l); the Seven Penitential Psalms (fol.77v) followed by a Litany and prayers; the Hours of the Cross (fol.101r); the Hours of the Holy Spirit (fol.104v); the Office of the Dead (fol.107v); Suffragies to SS. Christopher, John the Baptist, Genevieve, and Mary Magdalene, followed by prayers to the Virgin. The endleafes at the back are filled with near-contemporary prayers. This artist was a follower of Maître François (fl. c. 1460-80, perhaps to be identified with the artist François Le Barbier, who is documented between 1455 and 1472), and employs his stylistic facial types with pale skin tones and rosy cheeks, angular interior architectural details and gold highlighting of the draperies. His work was the foremost influence on the Parisian book arts in the early decades of the second half of the fifteenth century.

The large miniatures comprise: 1. fol.13r, St. John seated in a garden landscape, writing on a scroll, as his attribute the eagle appears to him; 2. fol.21v, the Annunciation to the Virgin in a richly decorated gothic room, with a small bird in the margin; 3. fol.77v, David kneeling at the foot of a hill as God appears to him in the sky above; 4. fol.101r, the Crucifixion, with a small yellow bird in the border; 5. fol.104r, Pentecost in a detailed gothic interior; 6. fol.107v, Death as a tall corpse wrapped in a white shroud, lifting a spear to strike a young woman in blue dress, as she falls back in horror, the whole scene set before a half-timbered charnel house, with the shrouds of the dead stacked up inside the refector.
16. BOOK OF HOURS. Use of Saint-André de Bordeaux, in Latin, illuminated manuscript on vellum. [Bordeaux, c. 1500].

£75,000

185 by 130mm, 124 leaves (plus 2 modern paper endleaves at back), wanting a single leaf after fol. 55 (probably with miniature) and another leaf after fol. 30, collation: i-iv, v-viii, v7 (wants iii), vi-viii, vii9 (wants v), iv6, x-xviii, xxiv8 (including last endleaf), single column of 20 lines in a fine lettres baratare, pale rubrics, small initials in liquid gold on coloured grounds, line-fillers in same, five small rectangular miniatures (fol. 7r, 8r, 9r, 10r and 109r) with full decorated borders of gold acanthus leaves on blue and burgundy grounds and realistic sprays of foliage on dull gold grounds, ten large miniatures set within coloured and gold detailed architectural frames (these enclosing full-length figures of angels, attendant figures a classical dull-gold statue and David and Golias on pedestals), set above large coloured initials on grounds heightened with liquid gold and 5 lines of text, the foregrounds of the miniatures continuing in the bas-de-page, some thumbing and small flaking from bases, seventh gathering loose, small spots and stains; nineteenth-century red morocco, gilt-tooled with double filllet and floral sprays at corners.

This volume comprises: a Calendar (fol. 1r); the Gospel extracts (fol. 7r); the Hours of the Virgin (fol. 13r); the Seven Penitential Psalms (fol. 63r) followed by a Litany; the Office of the Dead (fol. 80v); the Obsequy (fol. 109r) followed by prayers.

The source of the richly illuminated scenes here is most probably a printed copy of the text with miniatures designed by the Master of Anne de Bretagne, a Parisian artist named after an episcopal Book of Hours illuminated for the queens of both kings Charles VIII and Louis XII of France. His workshop illuminated manuscripts and produced designs for printed copies (R. Wieck, Painted Prayers, 1997, p. 57, no. 38), and one of these presumably stands behind this work by a Bordeaux illuminator. The subjects of the large miniatures are: (1) fol. 13r, the Annunciation; (2) fol. 24v, the Visitation; (3) fol. 32r, the Presentation in the temple; (8) fol. 52r, Flight into Egypt; (9) fol. 63r, David in prayer; (10) fol. 80v, Job on the dungheap.

Provenance:
1. Written and illuminated in Bordeaux around the opening of the sixteenth century, with the use of the Office of the Virgin that of the exceptionally rare Saint-André de Bordeaux, with the use of the Office of the Dead in general agreement with use of Bordeaux. The Calendar includes a number of southern French saints, such as Quiteria (22 May), and Genesius (25 August, in red), Bertrand de Comminges (16 October) and Fronto (25 October), as well as specifically Bordeaux saints, such as Bernardus and Amandus.

2. Richard de Loménie (collection dispersed before 1938); his late nineteenth to early twentieth-century armorial bookplate engraved by Bouvier, with motto: ‘Je maintiendray’; a family member of Étienne-Charles de Loménie (1727-94), finance minister of King Louis XVI, bishop of Condom, archbishop of Toulouse and metropolitan of Comminges (16 October) and Fronto (25 October), as well as specifically Bordeaux saints, such as Bernardus and Amandus.

16. BOOK OF HOURS. Use of Autun. [France, perhaps Autun, c. 1480].

£19,500

130mm x 88mm, 208 leaves, some catchwords but collation impractical, wanting 2 leaves after fol. 24, another after fol. 85 and 152 and one at red, single columns of 15 lines of lettres baratare, red rubrics, one- and 2-line initials in blue and liquid gold with contrasting penwork; larger initials in dark blue on burgundy grounds enclosing liquid gold scroll-work, some leaves with decorated borders of coloured and acanthus leaves and more realistic foliage on liquid gold or blank vellum shapes, 5-line historiated initial opening the Office of the Dead, with a young woman (perhaps the original owner) being struck down by Death, here as a spear wielding skeleton, some slight cockling and small spots and stains, excellent condition; contemporary binding of brown calf over wooden boards, blind-stamped in rectangles filled with fleur-de-lys, a monkey, a bird, and a foliate scroll, small scuffs and ink stains, rebacked and restored.

The volume comprises: a Calendar (fol. 1r); the Obsequy (fol. 13r) and O intemerata (fol. 17v); the Gospel extracts (fol. 21r); the Hours of the Virgin (fol. 25r); the Seven Penitential Psalms (fol. 86r) with a Litany; the Office of the Dead (fol. 106r); seasonal variants for the hours (fol. 153r, wanting last leaf).

Provenance:
Written and illuminated c. 1480, most probably for a patron in Autun: Calendar with local saints, Nazarius and Celus (28 July, with octo, to whom the original cathedral of Autun was dedicated), St Lazare (1 September, with ‘Hic fit de sancto Lazaro’ on 2 and 3 September), the recitation of St Lazare (20 October, with octo), Proculus (4 November), the adventus reliquiarum of Nazarius and Celus (6 November), Amator (26 November), and the dedication of the church of St Lazare (20 December), with these and further local saints in the Litany (SS. Marcial, Trophine, and Saturninus).


£7,500

FIRST EDITION—4to pp. 102, [x]. A-O4. Roman letter, some Italic and Greek, woodcut printer’s device on title-page repeated on recto of last (otherwise blank). Blanfaced woodcut initials, typographical headpieces, woodcut tailpieces, octagonal stamp in blue on verso of t-p of the British Museum, indicating Royal Library provenance, and duplicate stamp, 1787, sold Leigh and Sotheby, March 1788, armorial bookplate with motto ‘Aurea mediocris’ on pastedown, autograph John Calye (1760-1834), the antiquary on fly, initials A.J.P., stamped on rear pastedown. Age browning, occasional light foxing, marginal wormtrail. A good copy in asplendid Restoration crimson morocco binding, for Charles II by the Samuel Mearee bindery, boards gilt ruled to a panel design, gilt crowned cypher of Charles II between palm leaves, outer corner, spine with gilt ruled raised bands, expertly backed, with original spine laid down, gilt crowned cypher of Charles between palm leaves at centres, e.g. a little worn at extremities.

First edition of this important work on the minting and circulation of money by Jacob Bornitz who worked at the court of Rudolf II as a political administrator and wrote several works on economics, trade and political philosophy. He was an author well known in Stuart England; his works were owned by John Donne and William Camden. This tract on the minting and preservation of coins within a republic, dedicated to Rudolf II, was probably his best-known work. “Jacob Bornitz (1560 – 1625), an advocate for the Hapsburg imperial treasury, was a strong advocate of alchemy. He made the alchemically inspired “mastery of Nature”, which encouraged Rudolf II to patronize new industries, into an explicit political theory. Bornitz was responsible both for the minting and preservation of coins within a republic, dedicated to Rudolf II, was probably his best-known work.”
of state in German-speaking lands, as well as for a theorizing of the body politic based on alchemic views of natural bodies. In particular, in his last and greatest work, On a Sufficiency of Things (1625) he stressed that money and circulated goods operated as a second blood, circulating through society. This formulation preceded William Harvey’s formulation of the circulation of blood.” Mary Lindemann ‘Money in the German-speaking Lands.’

‘Samuel Mearne (1624–1683) the best known binder of this period... described by David Pearson as ‘long celebrated as the greatest name in English Restoration bookbinding.’ As well as... being the bookbinder to the King, his son Charles was also granted the posts of bookbinder, bookseller and stationer to the monarch. The restoration of the monarchy in 1660 is seen as the beginning of a ‘golden age’ in English bookbinding, in which Mearne was a figurehead. He is known as the chief exponent of the ‘Cottage Style’ or ‘Cottage Roof’ design, described by John Carter as ‘A style of decoration in which the top and bottom of the rectangular panel, which itself will be filled with smaller ornaments in a variety of rich designs, slope away from a broken centre, thus producing a sort of gabled effect.’ The two Cs back to back between palm leaves, Charles II’s cypher, is a good indication that this book has been bound by Mearne: the tools to create these designs in the leather were used exclusively by him.” Catherine Sutherland, Pepys Library and Special Collections, Magdalene College libraries. The binding is in a simple Mearne style, and is consistent with the bindings he made for Charles II’s library at St James’s records show that he bound 830 books for St James’s between 1663 and 1667 see Nixon, “English Restoration Bindings,” plates 2 and 6, for near-identical bindings.

THE PORTUGUESE ROYAL COSMOGRAPHERS COPY

19. BRAHE, Tycho. Astronomiae Instauratae Mechanica. Nuremberg, Halsius Levinus, 1602. Folio, 54 unnumbered ff, Roman letter, little Italic. Finely engraved t-p with portrait of Tycho Brahe dated 1586 within arch surrounded by arms of Danish families, 2 engravings and 25 woodcuts (mostly full-page) of astronomical instruments, buildings, maps and globes, decorated initials, head- and tailpieces, all pages with single ruled typographical border. Intermittent slight browning, small old marginal repair to few ll., minor marginal spotting. A very good copy in contemporary vellum, minor loss towards foot of spine, bookplate of Erwin Tomash to front pastedown, early casemarks on fep, contemporary inscriptions by Dom Manuel de Menezes dated 1624, one probably indicating price, on t-p.

This copy belonged to the Portuguese astronomer Dom Manuel de Menezes (c.1565-1628), whose autograph here matches Real Academia de la Historia, ms. 9/237. He attended the Jesuit College in Lisbon studying mathematics and the art of navigation with João Delgada.
A LOVELY RENAISSANCE BINDING

20. BREVIARIUM ROMANUM.
Breviarium Romanum, ex sacra potissimum scripturae, et probatis sanctorum historiis super confectum...

Lyons, BalthazarArnoulet & hérétiers Jean Barbou; Hugues de La Porte, 1544.

£29,500

Folio. ff. [18] 36; 255 [i]. [a4, b8, c6, d-g8, h4 A-Z8, aa-
-ii8]. Roman letter in red and black, entirely ruled in red. Woodcut printer's device on title, floriated and historiati-
ed initials in various sizes, small woodcut of King David on d1, finely engraved C18th bookplate of the "Comte Castelbourg". Light age yellowing, title and second leaf a little thumb-marked in lower outer corner, occasion-
al marginal mark or spot. A very similar in style to a binding in the British Library, attrib-
worked with a very elegant and deceptively simple design. It is

congruous to find such a non classical or Greek work bound in the 'alla greca' style, but it is by no means unique. The BL has two such examples from the same period; an edition of Alberti's L'Architecture et art de bien bastis. (Davis 396) bound on a very ornate but similar strap-work design, either by Etienne Gom-
mar or possibly Claude de Piques, and an edition of St. Augus-
tines Confessions (Davis 425). Both these non-classical works were bound at the same period in the same 'alla greca' style. The motto on the covers, roughly translates as "let us not tire of doing good" is taken from Paul's letters to the Galatians 6:9.

This beautifully printed breviary is an early edition of Cardi-
nal Quignon's short lived revised version. There had been, in the earlier part of the sixteenth century, attempts to reform the services of the Church. These reforms had the sanction of the Papacy, and Clement VII en-
trusted the task to the celebrated Car-
dinal Quignon. His first revision of the Breviary was issued between Feb-
uary, 1535, and July, 1536, and in these eighteen months went through some ten editions. A second recession was published in July, 1536, and be-
came immensely popular. Its use was prohibited by Paul IV in 1558, af-

sequently permitted again by Pius IV. Pius V however renewed the prohibi-
tion, and the use of Quignon's Brev-
iary died out in the Roman Church.

A stunning copy of this rare breviary in a most beautiful binding.


21. BREVIARIUM ROMANUM.
Breviarium Romanum, ex decreto sacrosancti consilii Triden-
tini restitutum, Pò 5, Pont. Max. usque edition, Cum innumer-
accessit calendarium gregorianum perpetuum.
Paris, apud Jacobum Kentes, 1583.

£17,500

Folio. 2 vols in one, pp. (leaves) 1046, (ii) : 155, (i), 48, 88, 8, 68, u6, A-Z28, AA-SSS TT-TV6 (VV6 blank); a-i8 k4. Roman letter, in red and black, text within box rule, in double column, Kerwer's large woodcut unicorn device on verso of last, woodcut figues of St Peter and St Paul on ti-
tle, historiuated woodcut initials, seven full page woodcuts, bookplate of Maurice Barrus on pastedown. Light age yel-
lowing some quires lightly browned, general light spotting a bit heavier in places. A very good copy in a magnificent con-
temporary French olive morocco gilt fanfare binding, covers

by Clovis Eve. Its abundant and expensive to make "A

A stunning copy of this beautifully

printed breviary. USTC 172227. Hobson, Les

relirens à la fanfare, Nixon, PML 61. Needham, Twelve

centuries 83.

BY CLOVIS EVE

The fact that a similar very rich fanfare binding is found on the same work suggests that they were probably commissioned by the same person, or perhaps the binder for presentation. Such rich bindings were rare even at the period and as Needham points out "It was more much common for fanfare

bindings to be found on special presentation copies and gifts" or as they were so time consuming and expensive to make "A

finite library of good books could be bound luxuriously as a cabinet of treasures".

A stunning copy of this beauti-

fully printed breviary.

USTC 172227. Hobson, Les

relirens à la fanfare, Nixon, PML 61. Needham, Twelve

centuries 83.
22. CALVIN, Jean.
Instituo Christianae religionis.
Strasbourg, Wendelin I Rihel, 1545.

£15,000

Folio, pp. (xli) 505. Roman letter, side notes in italic, occasional Greek. Woodcut printer’s device to t-p, decorated initials. Light age browning, water stain to lower outer corner of last two leaves, one old marginal repair, the odd thumbmark. Very good copy in contemporary calf over bevelled wooden boards, lacking clasps, finely blind-tooled to a three-panel design, fleurons and allittus motifs to centre, title above, figures of Charles V, Ferdinand, King of Bohemia, and JAN DE AV (Andreas de Aura or Andrea Doria) to outer panel, spine blind-tooled to compartments, upper joint a bit cracked, slightly defective at head. Extensive C16 Latin marginalia in at least three hands, one in red, C19 ex-libris and casemak to front pastedown. C16 ex-libris Ambrosius Mohanous Possessor M. Salomonini Frenzieto Affini suo, eiusque Filij dt per Eptam manu sua Wiberga Wt Eastviae scripta Anno 78 Augusti 1570 to t-p.

Very good, handsomely bound copy of this immensely influential work by Jean Calvin (1509-1564). The "Instituto" presents a systematic analysis of Protestant doctrines discussing the new religious ideas from attacks against established political authority launched by the Anabaptists and condemned by Francis I, to whom the work is dedicated. In this third, expanded Latin edition the twenty-one chapters discuss fundamental theological questions like the knowledge and understanding of God’s divine nature, the doctrines of justification by faith alone and of predestination—which differentiated Calvin’s thought from Luther’s. His influential theories inspired, among others, the religious and political ideas of the French Huguenots and the Scottish, English, and Irish Presbyterians.

The uncommon, very crisp C16 binding celebrates the pre-eminence of the Holy Roman Empire over the Ottomans. It portrays Emperor Charles V, Ferdinand, King of Bohemia, and Andrea Doria in sole recorded occurrence on a German binding (EBDB 0043988). Doria (1466-1560), a most successful admiral of the Republic of Genoa, was in the service of Charles V from 1528 to the 1550s, fighting the Ottomans and helping him to strengthen his hold over Italy. Whilst Haebler traces the unsigned rolls to Saxony (I:369, 4), they belong instead to the ‘HB Binder’ workshop, active in Breslau in the 1520s-50s used by the Silesian Reformer Johann Hiss, friend of the early owner of this copy (Haebler I:40). The costumes reflect the fashion of the 1530s, when Charles V and Andrea Doria defeated the Ottomans in Tunis, and Ferdinand resisted their invasion of Hungary—which the binding may be celebrating with images of the victors.

The remarkable provenance of this copy is traceable to the Lower Silesian city of Breslau (Wroclaw). The first owner was Ambrosius Mohanous (1494-1554), an influential Lutheran theologian who studied at Cracow and Wittenberg, where he met Melanchthon. He was pastor at St Elizabeth’s Church in Breslau from 1525, and among the first to introduce the Reformation into Silesia. Mohanous wrote a Catechism, hymns, and epistles (some to Calvin concerning the reception of the Reformation in Hungary and Poland). He strongly believed in the importance of women’s education, which he promoted at his parish school. The second ex-libris is of his fifth son, Ambrosius (1546-1598). He taught theology in Wittenberg, became pastor at St Elizabeth’s, and was in possession of his father’s books by 1569 as stated on the t-p of an incunabulum now at Harvard. In 1570 the younger Ambrosius donated this copy to his brother-in-law, M. Salomon Frenzel von Friedenthal (1529-1602), and his sons, including the future humanist Salomon Frenzelius. M. Salomon was appointed pastor of St Elizabeth’s in 1567, and left Breslau for Brzeg in 1571. The annotations in this copy reflect the interests of its Protestant readers. It was probably Mohanous the elder who annotated actions rejecting as ‘error et stultitia’ the doctrines of the Anabaptists, whose persecution he encouraged.

BM STC Ger. p. 174; VD 16; I. A. 129.782; Wien NB III, C 66. Not in Brunet or Graesse. See F. Konrad, Dr. Ambrosius Mohanous ein Beitrag zur Geschichte (Halle, 1891).

23. CALVIN, Jean.
Four Sermons of Master John Calvin, Entreatings of Matters Very Profitable for our Time, as may bee seen by the Preface London, for Thomas Man, 1579. [with]

ANDERSON, Anthony.
The Shield of our Safetie.
London, by H. Jackson, 1581.

£8,500

FIRST EDITION Thus, and FIRST EDITION. Two vols in one. 4to. 1) ff. [vi], 59, [i]. [fist] 3, 2, A-G, 14 [last blank] 2) 168 unnumbered leaves. A-X4, 1 Roman and Italic letter. Title within line ruled typographic border, woodcut initials, historiated and floriated woodcut initials. 2) Black letter, some Roman and Italic. First leaf blank with but for signature. Title within typographic border, white on black criblé initial, typographical ornaments. ‘Tho. Haughton’ in early hand on pastedown, “James Riddocks book 1732” on fly, “Isaac Hadley Bordell 1794” at foot of t-p, bookplate of the Fox Pointe Collection on rear pastedown. Light age yellowing, a little very minor waterstaining on first few leaves, the rare marginal mark. Fine, large margined copies, crisp and clean, entirely unsophisticated, stab bound in original limp vellum, vellum a little creased and soiled.

First editions of these two very rare Puritan works fine copies in their original bindings. In 1579, the Elizabethan Puritan, John Fielde, produced an unabridged text based on the original French, Four Sermons of Master John Calvin, Entreatings of Matters Very Profitable for our Time, with a Briefe Exposition of the LXXXVII. Psalme. A pausing theme nevertheless emerges from this apparently disparate collection of texts: the need for an open and sincere profession of faith, made wherever possible within a church where the gospel is purely preached, the sacraments properly administered, and God duly honoured in prayer. Central to Calvin’s thought – central, indeed, to the thought of all the major Reformers – is the idea that Christian belief is more than inner acquiescence. It expresses itself audibly in words and visibly in deeds, such that the covert or private practice of one’s faith, the claim that God requires no more than ‘worship in spirit’, is seen to compromise faith itself and to comfort faith’s enemies. Nor can faith exist in isolation. In order to grow, it must be fed by the manifestations of Christ’s church, which consistently figures itself as a temporary refuge from a hostile world, but as God’s choice instrument of salvation, an outpost of heaven. “The note of urgency which pervades much of the Four Sermons reflects the troubled conditions of the time… Calvin betrays little optimism as to the course of future events in Europe.” Robert White “The translator’s ‘Introduction’ to Faith Unfeigned – Four Sermons concerning Matters Most Useful for the Present Time with A Briefe Exposition of Psalm 87 by John Calvin.”

“Anthony Anderson, (d. 1593), theological writer and preacher, was, according to Tanner, a native of Lancashire, and was for many years rector of Medbourne, in Leicestershire.…” His published works, which are of a puritanic character, consist of sermons, prayers, and expositions of scriptural passages.” DNB. “Pilkington did not address the question of ghosts at any length in his writings. But some ministers who went into print on the issue clearly did so in response to actual sightings or reports among their parishioners. In a 1581 treatise on the None Domini the puritan minister Anthony Anderson included a long discursus ‘beating down to death this error…’ that the souls of the dead depart not from us, but that after buryall they walk in the earth, and appear unto men’. His motive for doing so was that even as he composed the work ‘most slanderous report isRaised of an honest and vertuous minister departed from this [life] that has solue never walketh at this daye in his parsonage house,” Peter Marshall, Beliefs and the Dead in Reform England

1) ESTC S107288. STC 4439. Lowndes I 352 (1561 edn. only) 2) ESTC S100137. STC 572. Not in Lowndes.

24. CASTIGLIONE, Baldassarre.
Stanzze pastorali.
Venice, haer. Aldo I Manuzio, 1553.

£5,500

ALDINE POETRY

L2993
CONTEMPORARY BINDING

26. CATO, Marcus Porcius, VARRO, Marcus Terentius, COLUMELLA, Marcus Maturatus, PALLADIUS, Rutulius Taurus. Opera Agricola trium. [Scriptores rei rusticae.]

Reggio Emilia, Franciscus de Mazalibus, 1499.

FIRST EDITION. Folio. 244 unnumbered ll., 2x10 a-e 8-t u-v 8-x-z 8 &-8 > 10 Pte A-C8 D6. Roman letter, little Greek, mainly double column. White on red initial with period hand-colouring (gold, green and blue) to a1, decorated white on back initials, woodcut printer’s device to recto of last leaf. T-p little dusty, in contemporary quarter goatskin over wooden boards, lacking clasps, without design, raised bands, spine in six gilt ruled compartments, large gilt fleuron and cornerpieces to each, repair to surface of joints and corners. Bookplate of T. Kimbal Brooker to front pastedown and stamp to kep, early number linked to upper margin of t-p.

Nicely bound, well-margined, outstandingly fresh copy of the last edition of ‘De re rustica’ published in the C15. It was the fifth edition of ‘De re rustica’ printed in northern Italy. ‘This is a good example of the rivalry between the prototypographers, five Italian incunabula of the “Scriptores rei rusticae”, by five different printers, in three cities; three editions by three different printers in one of them, Reggio Emilia […] After that the tradition of the four “Scriptores” was common’ (Sarton, ‘Hellenistic Science and Culture’, 288).

‘This florilegium of agricultural works was devised for a readership interested in the classical rustic virtues of landownership and the practical aspects of country life, with topics as varied as the best place to set up a bee hive, horticulture, remedies for dogs with fleas and sick horses, ways to scare snakes off stables and regulations for workers. Marcus Porcius Cato (234-149 BC) was a Roman statesman, military officer and author. His only complete, extant work, ‘De Ageri Cultura’ (c.160 BC) is a manual on the management of a country estate reliant on slaves, with a special interest in the cultivation of vines. A prolific writer patronised by Augustus, Marcus Terentius Varro (116-107BC) based his ‘Res rusticae’ on direct experience of farming. He notably warns his readers to avoid marshlands, where ‘animalia minuta’ that cannot be seen by the human eye may be breathed in or swallowed and cause illnesses. A soldier and farmer, Lucius Modestus was well known for his ‘Res rustica’—in this edition with a commentary by Pomponius Laetus—which deals with a wealth of activities including the cultivation of vines and olives, the farming and treatment of animals, and the management of workers. Inspired by Columella and much admired in the medieval period, Palladius’s (C4-5AD) ‘Opus agriculturae’ (‘De re rustica’) provides an account of the typical monthly activities of a Roman farm, and mentions the utility of building mills over abundant waterways to grind wheat.

A handsome copy of this classic work of early Renaissance printing—a ‘better revised and designed’ edition prepared, in Brevola’s words, to ‘seduce’. ISTC 00035000; Brunet V, 245; BM £22,500
27. CAVALIERI, Giovanni Battista, [CIRCIIGNANI, Niccolò].

Small folio. Engraved architectural t-p with allegorical female figures holding crown, 31 handsome full-page engravings (with shorts captions above and below), all in striking period colouring, heightened in gold. A little paint abrasion to foot of t-p, light water stains, mostly to outer margins, worm trail to outer and upper margin affecting text but not images on several plates, various traces of repair, water stains and thumb soiling, mainly marginal. An extensively used copy in C19 quarter calf over boards, spine gilt, brief ms. addition to pl. 30. Scarce second edition of this major collection of engravings portraying the suffering of ancient martyrs—most unusually in striking period colouring, heightened in gold. It was the product of the indirect collaboration between Giovanni Battista Cavallieri (1525-1601), an engraver specialised in Roman antiquities and the history of the Church, and the painter Niccolò Circignani (1530-97), famously responsible for the outstanding frescoes depicting the martyrs of the primitive church in the Basilica di Santo Stefano Rotondo al Celso, the seat of the Jesuit German-Hungarian College in Rome, for the novices of which this work was intended. ‘Ecclesiae militantis triumphi’ turned Circignani’s works into an easily accessible collection of plates that could be used for meditation, presenting an image of sorrow accompanied by allegorical mottos or biblical quotes, and a few explanatory lines contextualising the image in history, using the reigns of Roman Emperors as reference points. The cycle begins with the attenuate martyrdom—Christ’s crucifixion—and continues with Sts Stephen, Paul, Thecla, Domitilla and dozens of others, all portrayed according to their final trial (beheading, burning, torn apart by lions, and, most famously, roasted alive inside a brass ox). The paintings and proats acted as a visual counterpart to the recitations of the Litany of the Saints, readings of saints’ lives, and the Roman Martyrology, providing Jesuit novices with appropriate Christian “exempla”—a devotional practice, that of the veneration of martyrs, which followed the doctrine of the Council of Trent (Noreen, ‘Jesuit Iconography’, 697). The owner of this copy was probably a Jesuit at the German-Hungarian College. Established in 1580, the German-Hungarian College hosted Jesuit novices in training for missions to Protestant northern Europe. He annotated plate 30, on African martyrs, with the names ‘Afra et Dafrosa’, two important saints. In particular, Afra, whose legend in the ‘Martyrologium Hieronymianum’ brought together the story of a repentant German prostitute and the life of a martyr of Antioch, was patron saint of Augsburg and much venerated in Germany. A superb, powerfully coloured example of Counter-Reformation book illustration; colourised examples are rare.


£7,500

28. CERVANTES, Miguel de. Les Nouvelles... En françois par F. de Rosset et le Sr d'Audguier. Avec l'histoire de Ruis Dias et de Quixaire...par le Sr de Bellan. Paris, chez Nicolas et Jean de La Coste, 1633.

8vo. pp. (viii) 695. Roman letter, some Italic. Woodcut in initial head and tail-pieces, typographical ornaments. Age-yellowing, some minor spotting in places, the odd marginal stain or mark, small worm trail at gutter of a few quires, just touching a few letters. A good, unsophisticated copy in contemporary speckled calf, spine with gilt ruled raised bands, red morocco label gilt lettered, a.e.r.

Rare fourth edition of this most influential and popular first translation into French of the ‘Exemplary Novels’ by Cervantes, with the dedication replaced with an interesting letter to the reader in which it is claimed that the work, in this edition, has been corrected by ‘quel que homme qui en fust capable’, as previous editions were so full of errors, almost to make the work nonsensical. These novels by Cervantes, alone would have given the author the foremost place among Spanish novelists; the twelve volumes in the tone, contain some of the writer’s best work. It is in the ‘Novelas ejemplares’ that the chivalric tale of the Middle Ages is transformed into the modern novel, and the whole concept, manner of composition and style was Cervantes’ invention. Cervantes claimed in his foreword to have been the first to write novels in the Spanish language: ‘My genius and my inclination prompt me to this kind of writing; the more so as I consider (and with truth) that I am the first who has written novels in the Spanish language, though many have hitherto appeared among us, all of them translated from foreign authors. But these are my own, neither imitated nor stolen from any; my genius has engendered them, my pen has brought them forth, and they are growing up in the arms of the press.’ “The Exemplary Novels of Cervantes” Translated by Walter K. Kelly. “Cervantes’s influence on seventeenth-century European prose fiction was unique and exemplary. His writing was a catalyst, perhaps even paradigmatic, in the formation of the republic of letters itself. After publication, his stories were taken up, both within and beyond Spain, with unprecedented rapidity for works of vernacular prose fiction. In his homeland, at least twenty adaptations of his works appeared before 1680, including adaptations of two of the stories from the Novelas ejemplares (1613) by his rival Lope de Vega, as plots for his plays La llueve jornada (Parte XXIV, 1641) and El mayor imposible (Parte XXV, 1647), based on El celoso extremeño). A French translation of the Novelas ejemplares came out within a year of its publication in Spain, and there were a further eight editions of this translation before 1700. The popularity of Cervantine material in France can be gauged equally from there being no fewer than twenty-three stage adaptations of his work during the same period. In England, the case of John Fletcher typifies how rich a vein writers found in Cervantine prose: roughly a quarter of Fletcher’s extant output of just over fifty plays was based on Cervantine prose originals, mostly the Novelas ejemplares.” Alexander Samson “Maybe Exemplary? James Mabbe’s Translation of the ‘Exemplaire Novels’ (1640).” Cervantes’ works were particularly influential in France in the 1630’s despite the war between the two nations. “Throughout the 1630s, Parisian stages hosted an adaptation of the romances del Cid and two invented sequels to it, plus several plays based on works by Lope de Vega and on Cervantes’ Novelas ejemplares and Don Quixote. This chronological coincidence of France’s theatrical Hispanophelia and outright war with Spain indicates the complexity of the cultural relationship between the two countries in these years.” Ellen R. Welch ‘Cervantes and the Domestication of Romance in Seventeenth-Century French Theatre’. Vital d’Audguier was a novelist and poet who also translat-
have gazed upon the relic and perhaps this volume among others, during their procession around the cathedral during Masses.

Though known today only to specialists in French literature of the period, a count of the editions of his works during his lifetime — well over forty — attests to his popularity as a dabbler in poetry, a writer of lurid tales, and as a translator. Anthony Lo Ric. "More on the Sadness of Don Quixote: The First Known Quixote Illustration, Paris, 1618" Rius, I 888. Palau y Dulce 53523. Not in BM STC Fr. C17, Bruet or Graesse.

29. CHOIRBOOK.

Choirbook, in Latin, illuminated manuscript on vellum.

[Italy, (probably Florence), thirteenth or early fourteenth century].

Folio. 320 x 240 mm. 40 leaves (plus a paper endleaf at front and back), wanting single leaves throughout and at end, collation: r9 (wanting xi), i7 (wanting xii, xiv-xv), iii-iv to vi, v4 (last two leaves cut away), single column of six lines of text with music on a 4-line red staff (rasure: 21 mm.), paragraph marks in blue, red and black, red capitals, reading numbers and original folio numbers in roman numerals in blue and red in margins, initials in red or blue with ornate scrolling penwork, the largest of these in variegated red and blue and containing sections of densely packed red and blue penwork, single large initial ‘R’ in blue, red, green and pink acanthus leaves bound together by coloured and burnished gold bands, all on burnished gold ground, acanthus leaf fronds extending into two margins enclosing gold fruit and a roundel with a personal device (apparently one of the nails from Christ’s Cross in red and silver on black grounds), some small seventeenth- or eighteenth-century marginal additions, cramping to paint of initial in places and small losses, edges of leaves slightly scuffed and thumbed with some small losses to ink in places, lower corners repaired in places, damaged leaves cocked and leaves at back, rolled with floral rollstamps over early perhaps original sixteenth century leather wooden boards, four brass bosses on each board, tears to surface of leather and tears and repairs to spine, front board slightly detached from book-block at head inside front board.

This is a single volume from a series of choirbooks, containing the relevant parts of the office from the First Sunday in Advent to the Feast of St. Aegidius (1 September), followed by readings for the consecration of a church.

Provenance: The probable origin of the illumination in Florence, as well as the apparent depiction of the Holy Nail in the rounded above the principal illuminated initial, suggests this choirbook was produced for use in the Duomo there. Since the Middle Ages, the Cattedrale di Santa Maria del Fiore, Florence, was one of three sites to claim ownership of one of the three nails of the Cross.

Very good copy of two Aldine editions, intended as companion volumes, of Cicero’s rhetorical works, here issued for the first time with a commentary by the humanist Denis Lambertus. Despite the impermatur ‘Ex Bibliotheca Aldina’, these works were printed by the Torresan, heirs to Andrea, Aldus’s ‘socerus’ and associates; these were also their first Ciceronian editions. The Torresan editions have been praised as ‘handsome, almost all rare, and... kept in much esteem’ (Renouard, ‘Notice’, 72). Due to their excellence, they were either attributed to Aldus and his heirs or mistaken for counterfeits even by notable bibliographers until the mid-C19 (Bernoni, ‘Dei Torresani’, 128). One of the most influential figures of classical antiquity, Marcus Tullius Cicero (106-43BC) put his legal skills to the service of politics with speeches which became landmarks of forensic oratory. Defined by Quintilian as ‘eloquence itself’, his copious prose production occupied a fundamental place in medieval syllabi. Subsequent to the rediscovery of further texts, including the letters, by scholars like Petruccio, Cicero contributed to forging the Latin style of the Renaissance and its ideas on political theory (e.g., Republicanism), rhetoric (e.g., the principles of argument, eloquence and invention) and philosophy (e.g., Stoicism). The first work in this sammelband includes his greatly influential Ad Herennium, by then presented as probably spurious (‘incerto auctore’), as well as ‘De inventione’ and ‘Topica’ (how to construct arguments in structure and context), and ‘De partitio oratoria’ on oratory techniques. The second work begins with ‘De oratore’, an immensely influential analysis of how a good orator should construct persuasive arguments which should however be driven by sound ethical principles. There follow ‘Orator’, a description of the perfect orator integrating observations in previous works, and ‘De claris oratobus’, a history of eloquence through individual figures including Thucydides and Solon. Denis Lambert’s commentaries—to ‘Rhetorica’ and to the first book of ‘De oratore’—appealed to each part bear a separate t-p, pagination and collation, but were not intended for separate publication. Lambert (1520-72) was a French Humanist who taught Latin and Greek at the Collège de France. He was praised for...
his philological precision but also criticised for being ‘too concerned with trivialities of language at the expense not only of philological issues but also of practical matters of politics and individual conduct’ (Salmon, ‘Renaissance and Revolt’, 50).

31. [COLONNA, Francesco].
La hypnerotomachia di Poliphilo.
Venezia, in casa haer. Aldo I Manuzio, 1545.

Folio, 234 unnumbered ll., 3-y8 z10 A-E8 F4, Roman letter, little Greek or Hebrew. Woodcut Aldine device to t-p and recto of last, 170 full-ll., 1⁄2- or 1⁄4-page woodcuts of epigraphic inscriptions, hieroglyphs, scenes with classical deities, urns and emblems (one partially hand-coloured). Couple of marginal ink splashes to t-p, and to a letter of ab, another to few edges of last couple of ll. slight marginal foxing to first gathering, light yellowing in two gatherings. An excellent, wide-margined copy of the second edition of the 1546 Venice, in casa haer. Aldo I Manuzio, 1545. Published ‘in aedibus Aldi’ at the expense of the Veronese lawyer Leonardo Crasso, and dedicated to the Duke of Urbino. The plot—Poliphilo’s quest for his love, Polia, through a dream-like world, narrated in the first person—is framed within a complex setting based on classical allegory, emblems and Egyptian hieroglyphs. The language is an unusual Latinate Italian suspended between scholarship and engaging narrative, which contributes to the unsettling nature of the work. It begins with Poliphilo’s walk into a Dantesque ‘dark wood’ infested by snakes and wolves, and it follows him through allegorical landscapes with enormous pyramids surmounted by statues, obelisks sitting on the back of elephants, pedestals with ancient inscriptions or sculpted scenes—all handsomely depicted in the accompanying allegorical woodcuts. What makes the ‘Hypnerotomachia’ unique is the ‘overall composition of text and image into a harmonious whole, which allows the eye to slip back and forth between textual description and corresponding visual representation...It is the first experimental montage of fragments of prose, typography, epigrams, and pictures—an extraordinary visual-typographical-textual “assemblage” of a type not repeated until the avant-garde books of the 1920s and 1930s’ (Lefaivre, ‘Leon Battista Alberti’s “Hypnerotomachia”’, 17). It was also the first published books where the illustrations consistently appeared on the same page as the text they illustrated. Its woodcuts, of outstandingly fresh impression in this copy, changed the history of Western book illustration and art, influencing the likes of Titian and the Carracci as well as the C16 French school after the work’s translation in 1546.

Scholars have suggested that they were not designed in Aldus’s workshop, but were already present in the ms. that reached him; their authorship has been linked even to Mantegna and Alberti; certainly to a northern Italian artist. An anonymous cutter trans-
RUSSIA AND THE MIDDLE EAST

FIRST EDITION. 8vo. 7 parts in 1, ff. 180. Italian letter. little Roman. Aldus device to t-p and recto of last. Light marginal oil stain to few ll., occasional very minor marginal spotting or thumbing, tiny worm trail at gutter of last two ll., last loosening but sound. A very good copy in C19 vellum over boards, yapp edges, marbled eps, triple gilt ruled, spine in five double gilt ruled compartments with gilt: large fleurons and lettering, a.e.r., minor loss to upper edge. C19 bookplate of Conte Aresu Lucini to front pastedown. Very good copy of the first Aldine and first collected edition of seven C15 and C16 Venetian travel narratives to the East, as a preface by Antonio Manuzio. "This volume of 1543 is rare... and it is much more difficult to find five copies of this than the second edition of 1545" (Renouard 128.8). The work contains accounts written by Giovanni Battista Barbaro, Ambrogio Contarini, Aloisio di Giovanni and anonymous authors. Barbaro (1413-94) was a merchant based for sixteen years at the Tana, a major commercial emporium of the Serenissima near the Sea of Azov. His accounts told of travels in Crimea, the lower Volga and Don region, Constantinople, Trebizond, down to Tiflis, as well as Persia. Ambrogio Contarini (1429-99) wrote his narratives as a complement to those of Barbaro, whom he met in Persia, after travelling through Eastern Europe, Russia, the Tartar desert, Crimea and Caucasus. As ambassador, he told not only of adventurous passages and exchanges with peoples like the Tartars, but also meetings with important figures like the Persian king Ursus, and the Grand Duke of Muscovy. Little is known of Aloisio di Giovanni (fl. early C16) who, after reaching Egypt on board of the Bernardo, travelled through Ethiopia, Arabia and Persia to India in 1529, which, together with Turkey, is also the subject of the anonymous narratives. Engagingly written, these accounts included descriptions of the culture and rites of local peoples, of expeditions—such as that of Barbaro with 120 men to dig up an alleged treasure in Transcaucasia—mercantile activities involving fine gemstones and the sight of the 50,000 richly harnessed horses of King Sophic, so that Aloisio di Giovanni could not reach their back by stretching his hand as far as it would go. A delightful epitome of the adventurous spirit of the Renaissance Serenissima. Renouard 128B; Bruner V, 1166; Cordier, Bib. Sin., 2052; Gollner 822. Not in BM STC I. £6,750

FIRST EDITION thus. 4to. pp. [xvi], 201, [vi], 206-230. [fleuron] A-Z, 2-G. Roman letter. some Italic. Grotesque woodcut head and tail-pieces, typographical ornaments, "Hen. Stevens 1722" with price on verso of title, bookplate of the Fox Pointe Collection on pastedown. Light age yellowing, the very rare marginal stain. A fine copy, crisp and clean, on good thick paper, stab bound in its original polished limip vellum, a little soiled.

First edition of Lewis Lewkenor’s important translation of Contarini’s major work, a source text for William Shakespeare. A Venetian patrician educated at Padua, Gasparo Contarini (1488-1542) was ambassador for Charles V and later appointed Cardinal by Pope Paul III. Among the numerous personalities he met whilst accompanying the Empire around Europe was Thomas More. It is More’s ‘Utopia’, first published in 1516, which may have inspired ‘Della Repubblica et magistrati di Venetia’, composed in the years 1520-1530s. Contarini’s influental work is a thorough description of the government of Venice celebrating the perfection of its Republican institutions (the Doge, Senate, tribunals and magistrates) in the age of absolute monarchies, but also suggesting changes to improve them. Its readers should ‘marvel’ at the location, origins and functioning of Venice, ‘the common market of the world’, where political ideal and reality meet to create an exemplary State run by the patri. ‘Della Repubblica’ was first published in Latin in 1543 and quickly translated into French (1544) and Italian (1545). “The Commonwealth and Government of Venice played a pivotal role in conveying the myth of 16th-century Venice to an English audience. First written in Latin by Cardinal Gasparo Contarini, it was translated into English in 1599 by Lewis Lewkenor. With a string of hyperbolic, the book idealises the city as a perfect example of justice, tolerance, trade and imperial power... In his letter ‘To the Reader’, Lewkenor describes how travellers talk of Venice as the thing ‘most incomparably remarkable, that they had seen in the whole course of their travels’ (sig. A1v-A2r). Some people celebrate ‘the greatness of their Empire’ and their ‘zeal in religion’ (sig. A2r). Others praise the greatness of their Empire and the Christians of Venice is not de
dressed by ‘humanitie’. ”


FIRST EDITION thus. 4to. pp. [xvi], 201, [vi], 206-230. [fleuron] A-Z, 2-G. Roman letter. some Italic. Grotesque woodcut head and tail-pieces, typographical ornaments, "Hen. Stevens 1722" with price on verso of title, bookplate of the Fox Pointe Collection on pastedown. Light age yellowing, the very rare marginal stain. A fine copy, crisp and clean, on good thick paper, stab bound in its original polished limip vellum, a little soiled.

Folio. 25 unnumbered leaves. Full page engraved title, and 24 full page engraved plates, all with elaborate grotesque, mannerist ornamentation, engraved quarrain in Latin with German translation below each design, early manuscript inscription crossed out in lower margin of title, book-label on pastedown with monogram DC. Very light age yellowing, lower margin of t-p slightly soiled, tear expertly restored in lower margin of plate A, the rare marginal mark or stain. A fine copy with good margins and excellent rich impressions of the plates in crimson morocco by Lobstein-Laurenten, covers bordered with a triple gilt rule, spine with raised bands richly gilt in compartments, inner dentelles gilt, a.e.r.

A beautiful copy of the second edition of this remarkable, celebrated and very rare Renaissance Alphabet Book by De Bry, in magistrate letters, featuring both decorative elements — flowers, fruits, animals, patis — and biblical and mythological figures. "Elles representent un grand alphabet magus dont les lettres sont formées par découpages momumentes ornés de figures de trophées, d'oiseaux, de fleurs et de fruits" (Guilmard, Les Maîtres Ornemanistes, p. 368). The letters are covered in elaborate decoration of both Biblical and Classical figures, musical instruments, cherubs, nymphs, insects, fruits, birds, fish, lobsters, and flowers. The wonderful mixture of the use of grotesque imagery and classical and symbolic im
gery is extremely inventive, and most finely and dedicate
dy executed making this work one of the greatest ornamental alphabet books ever created.

In an alphabet book published in 1595, De Bry shows quite lit
erally how the letter functions in a humanity's chief means of support in a fallen world. The Nova Alphati efficito (Newly fashioned Alphabet) consists of twenty-four letters designed by Bry and engraved by his son, Johann Theodore de Bry. In the initial engraving, the first letter of the alphabet is linked directly to the Fall. Adam and Eve have, so to speak, fallen upon the extended arms of the letter itself, which is in
tertwined with the branches of the tree of knowledge and

39
the snaky limbs of Satan, who assumes the form of a female serpent resting on the top of the A. According to the accompanying verses, Adam tasted from the forbidden tree and as a result “the leaf now guides the soul” (lettresaque aetherei nuncius mentis habet)... De Bry’s A is not to be taken too literally, however; few Renaissance speculators on the history of letters actually located their origins with Adam and Eve. There were in fact many different stories at the time both biblical and secular, as to where and when the writing of letters began.” Michael Gaudin ‘Engraving the Savage: The New World and Techniques of Civilisation.’

This second German edition is exceptionally rare. Worldcat locates three copies only: Two in Europe at the Württembergische Landesbibliothek in Stuttgart, and the National Art Library at the V&A, and one at Harvard.

A beautiful copy, with superb impressions of the plates.

Berlin Katalog 5282. Hollestein, Dutch and Flemish, IV, p. 37, nos. 171-95 (1595 ed.)

K125

35. DIGGES, Leonard [DIGGES, Thomas].
A Geometrical practical treatizte named Pantometria, diuided into three books, longometria, planometria, and stereometria.
London, printed by Abel Ieffes, 1591.

£50,000

Folio. pp. (48), 518, (34), 2A4, 2B-2C4. Roman, Italic and Black letter. Decorative woodcut initials and head- and tail-pieces throughout. Fine woodcut mathematical and topographical diagrams and illustrations, including to t-p. depicting the use of geometrical instruments and the process of land-surveying. Large woodcut arms of Sir Nicholas Bacon (the dedicatee, father of Sir Francis Bacon) to verso of Cc3, book- labels of Erwin Tomash & Williams D54 [This copy].

THE ATHOLL – LINDSAY COPY

36. DIONYSIUS, Halicarnassensis.
Antiquitatum iuse originum Romanarum libri 10. Sigismundo Gellino interprete.

£10,000

Folio. pp. (48), 518, (34), 2A4, 2B-2C6, 2D8-a26, A-T6, V8, 2A-8B. Roman letter. Froben’s large woodcut device on title, a smaller version on verso of last, very fine white on black historiated initials. Autograph in contemporary hand of “Roberto Lyndesius” around woodcut device on title, repeated below, “Dum Spiro spes”and “Caelum patria Chrystus via” on title, “Initium Sapientiae, timor est dominii” in his hand at head of title page, “Robertus Lyndesius” with price mark at head of title.

THE ATHOLL – LINDSAY COPY

This edition is essentially identical to the first with two significant additions by Thomas Digges: the Mathematicall discourse of the five Platonick solids... and the first treatment of the science of ballistics in English. Also added to Book I is a short chapter (three leaves) on surveying in mines. Leonard Digges published a small book on practical surveying in 1556, but this more ambitious work was still in manuscript when he died. Thomas, his son, further extended the work and had it published. The early material is essentially that to be found in the works of such authors as Gemma Frisius and Peter Apian (quadrancts, astrolabes with shadow scales, etc.). However this book, and his earlier work Tectonicon, are the first descriptions of the application of these instruments written in English. All of the early instruments rely on the use of right-angle triangles in establishing a survey. Digges deals with a different type of survey instrument in a later part of this volume. This is the first description and illustration of the theodolite—the name being coined by Digges in this work. This device consisted of a table with an angle-sighting device mounted above it. ... Another intriguing feature of this work is that Digges, in Chapter 21 of the first book, discusses the use of various optical devices and claims that: “...ye may by application of glasses in due proportion cause any peculiare house, or roume thereof dilate and shew it selfe in ye shall discerne any triffe, or read any letter lying there open”. Digges senior had obviously been experimenting with a magnifying lens, and it seems very likely that he invented the telescope about a half century before it was unambiguously described in Holland in 1608. The first book, titled Longometria, is a treatise on surveying using the quadrant, square and theodolite. The subsequent books, Planometria and Stereometria, cover plane and solid geometry and their use in the calculation of area and volume—particularly gauging.” Tomash & Williams

ESCT S107357. STC 6859; Cockle 16, Spaulding and Karpinski 49. DSB IV, 97 (attributing the Pantometria to Leonard Digges). Tomash & Williams D54 [This copy]. The Geometry of War 45.
A fine copy of this beautifully printed edition, in a beautiful contemporary Scottish armorial binding, with the arms of John Stewart, 5th Earl of Atholl, and remarkable Scottish provenance. The M4 monogram above the arms could have been added later, possibly the initials of one of John’s descendants from the Murray family. Early Scottish armorial bindings are particularly rare. Of particular interest is the autograph Robertus Lindsayus on the title which could very well be that of the Scottish chronicler Robert Lindsay of Pitscottie (c. 1530—c. 1590). “Scottish historian, of the family of the Lindsay’s of the Byres, was born at Pitscottie, in the parish of Ceres, Fife-shire, which he held in lease at a later period. His Historie and Cronicles of Scotland, the only work by which he is remembered, is described as a continuation of that of Hector Boece, translated by John Bellenden. It covers the period from 1437 to 1565, and, though it sometimes degenerates into a mere chronicle of short entries, is not without passages of great picturesque ness. Sir Walter Scott made use of it in Marmion; and, in spite of its inac curacy in details, it is useful for the social history of the period. Lindsay’s share in the Cronicles was generally supposed to end with 1565; but Dr Aeneas Mackay considers that the frank account of the events connected with Mary Stuart between 1565 and 1575 contained in one of the MSS. is by his hand and was only suppressed because it was too faithful in its record of contemporary affairs. The Historie and Cronicles was first published in 1728. A complete edition of the text (2 vols.), based on the Lax Lang MS. No. 218 in the university of Edin burgh, was published by the Scottish Text Society in 1809 under the editorship of Aeneas J. G. Mackay. The MS., formerly in the possession of John Scott of Halkshill, is fuller, and, though in a later hand, is, from the whole, a better representative of Lindsay’s text.”

This beautifully printed edition of Dionysius’ most important work is edited by Sigmund Gel en us, with an additional chronology supplied by Henri Glareanus. “Gelensus at one time studied Greek under Marcus Mauzarus and visited Sicily, Sardinia, Corsi ca, and France before returning to Prague, where he lectured privately on Greek authors and entered into correspondence with Melanchthon. ... Probably in 1524 he moved to Basel, where he lived in Erasmus household. He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and translator from the Greek, even declining a position as professor of Greek at Nuremberg for which he was recommended by Melanchthon in 1525 and 1526. ... in his day there cannot have been many major productions of the Froben press which did not benefit from his selfless scholarly devotion. ... There is also evidence that he collaborated on a number of editions by Erasmus ... Erasmus held Gelensus in high regard as is attested by himself and others.” Contemporary Erasmius, II, pp. 84-85. “Gelensus’ annotations are not only scholarly, intellectual and even religious background that was very different from that of his predecessors. In sixteenth-centu ry Basel, Henricus Glareanus was part of a flourishing community of scholars and printers engaged in the business of book selling and publishing. Both emulating the Aldine model and pursuing the footsteps of Erasmus of Rotterdam, they collaborated to produce new editions of classical and pa tristic texts, which were based on a critical study of the manuscripts. This marked in the words of Hans- Hubertus Mack, the origins of classical philology as a scholarly discipline.” Maryke Crab. ‘Exemplary Reading’.

Historian and rhetorician of the first century BC, Dionysius of Halicarnassus left Greece for Rome where he researched and composed a history of the city in twenty books. The text book is nearly complete while later ones are fragmentary. Informed with the classical concept of history as a source of exemplary and instructive ethical models, the text aimed to justify Roman rule over Greece and argued for a Greek origin of Roman ancestry. It is followed by De compositione, seu orationis partium apta inter se collectatione, a work on different styles of rhetoric. A remarkable copy; beautifully bound with extraordinary provenance.

Adams D630. Hoffmann I, 586. Not in BM STC.

£12,500

Folio. ff. (x) 352. Roman letter, some Greek. Title in red and black, woodcut printer’s device to recto of last. T-p a bit thumbed, small faint purplish stain and little fraying to lower inner corner of first and last gathering, occasional slight marginal waterstaining, and minor marginal foxing. A very good copy, on thick paper, in contemporary northern Italian calf over pasteboards, lacking ties, triple blind tooled to a panel design, second border with dotted rope work, centre panel with rhombus-shaped floral centre- and cornerpieces. Spine in four compartments with double blind tooled hatching; early paper label with rite at head, some rubbing, minor loss to covers and at foot of spine.

A handsome copy of this fundamental ancient Greek work on herbal medicine—the first pharmacopoeia—which influenced Western medical practice until the C19. The work had been circulating in Latin (as well as Greek and Arabic) throughout the medieval period, never falling into oblivion. It was first printed by Filippo Giunta in 1518, in a Latin translation and commentary by the Florentine humanist and Medici chancellor Marcello Virgilio Adriani (1464-1521), of which this is the second edition. Born in Cilicia, Discorides (40-90AD) was a Greek physician at the service of the Roman army and an expert botanist. A compendium of medical knowledge which rivalled Hippocrates’ and Oribasius’ works, ‘De materia medica’ discusses the properties and medical uses of hundreds of herbs typical of the eastern Mediterranean region, often providing their names in other languages like Thracian, ancient Egyptian or Carthaginian. Its five parts cover a variety of topics including not only aromatic or culinary herbs and plants (eg, cardamom, cinnamon, liquorice and valerian) but also cereals, fruit, roots, seeds and even minerals from which ointments, drinks or balms can be made. The short sections discuss the name, origins, physical characteristics and medical uses of each; room is also devoted to specific conditions, their symptoms and the best practice and medicaments to treat them. To the bite of adders, vipers and basilisks, for instance, is devoted a long section which explains how to intervene in case of emergency and how to prepare and use life-saving pharmacopoeia including cedar juice, bitumen and green ‘pololae’ made from plane tree cooked in diluted wine.

Four copies recorded in the US. USTC 827007; BM STC E. p., p. 218; NLM 1142. Not in Wellcome or Bibliotheca Oderitana.
38. DONNE, John.

Juvenilia: or Certaine paradoxes and problems, written by I. Donne.

Sold


A fine copy of this important first edition, complete with the licenses to print on both F1 and H1, in a fine contemporary limp vellum binding; very finely preserved and in excellent condition. It is very rare to find these two licences together in such a preservation. "Although it may be regarded as normal to find these two licences...their occurrence is erratic. Of my two copies one lacks the licence and the other both... Both this and the second edition were printed by Elizabeth Purslowe (1633-1646). The device used on the title pages of both editions is a copy of one of those used by the family Estienne of Paris" Keynes.

Although they are supposedly of Donne's youthful period, Bald argues that most of the 'Paradoxes' were probably written before Donne's marriage in 1601 and that the 'Problems' were written after King James came to the throne in 1603, citing evidence from some of the 'Letters to Goodyear' that indicate 1607 as the year a manuscript had been written. However, the 'Problems' generally are regarded as a bit fanciful, etc., as the 'Paradoxes'. The 'Problems' have been widely regarded as a book in Donne's own hand, but they are not a collection of his own ideas. They are more likely to be a collection of puns and paradoxes that are not the work of Donne himself. Nevertheless, the 'Problems' are interesting because they show how Donne's wit and intelligence could be used to entertain and amuse his contemporaries. The 'Problems' are a collection of paradoxes and problems that were written to entertain and amuse. They are not a collection of Donne's own ideas, but rather a collection of puns and paradoxes that are not the work of Donne himself. Nevertheless, the 'Problems' are interesting because they show how Donne's wit and intelligence could be used to entertain and amuse his contemporaries.

39. DONNE, John.

Ignatius his Conclave or his subtermission in a late election in hell: wherein many things are mingled by way of satyr.

£10,500

12mo. pp. [vi], 135, [iii], A-F12. Roman letters, some Italic. Title within single rule, small woodcut initials, typographical headpieces, early C17th engraved ar- morial bookplate of Cholmley Turner on pastedown, bookplate of David and Lulu Borowitz on first fly, Rober t S. Purie’s on verso. Light age yellowing, some light scattered foxing, occasional marginal mark. A very good

38. DONNE, John.

Iuvenilia: or Certaine paradoxes and problems, written by I. Donne.

£11,500

4to. Part 4 of J. 300 numbered ff., a-b1 k0-o28 -8 -8 48. A-L8 M10, first and last blank. Large Gothic letter, double column. Printer's woodcut device in red to recto of M6 and verso of M9, initials heightened in red throughout. Slight marginally spotting, faint ink stain to lower blank margin of t and outer blank margin of -6 and b6-7. An excellent, well-margined copy, on thick paper, in superb con-

SUPERB BINDING AND PROVENANCE

40. DUNS SCOTUS.


£11,500

4to. A-F4, 300 numbered ff., a-b1 k0-o28 -8 -8 48. A-L8 M10, first and last blank. Large Gothic letter, double column. Printer's woodcut device in red to recto of M6 and verso of M9, initials heightened in red throughout. Slight marginally spotting, faint ink stain to lower blank margin of t and outer blank margin of -6 and b6-7. An excellent, well-margined copy, on thick paper, in superb con-

44

45

questor from Munich, ‘custodiam de almi’, obtained this copy in 1493 from the theologian Petrus Picatroris. This was probably the Franciscan Peter Fischer (1450-97) from Strasbourg, who was ‘Custos Rheni’ (in charge of the Rhine district); he famously owned a substantial library spanning classics, rhetoric and theology (‘Frankfurter Personenlexikon’). Johannes Duus Scotus (1266-1308) was a Scottish philosopher and one of the most influential in the early medieval period. He was trained at the Franciscan ‘studium’ in Oxford. After taking holy orders in England, he moved to Paris where he was lecturing c.1300; he was expelled from France in 1302 for his support of Pope Boniface VIII against Philip IV. His very successful commentary on Peter Lombard’s four books of ‘Sententiae’, a systematic compilation of theological sources, is considered his greatest work. This edition was overseen by Thomas Penketh, English philosopher and professor at Padua in 1474-77. In ‘Quaestiones’, Duus Scotus’s ground-breaking theories including the ‘univocity of being’ (the concept of existence) and ‘haecceitas’ (the particularity of a thing as opposed to its abstract essence) are applied to broader questions left open by Peter Lombard. The early annotator of this copy, probably Picatroris, was a very learned reader who corrected an erroneous quotation from the ‘Sententiae’ (‘dulcissimis’ instead of ‘dilectissimis’) and made cross-references to Book 3. He was especially interested in sections on the theological (penance and restitution) and practical (canon law) consequences of adultery. For instance, an adulterous woman should confess her crime to her illegitimate son and encourage him to give up on his inheritance; however, this situation would put her ‘in danger of death’ and her husband ‘in danger of committing exsorciis’. Some underlining is also present in a section on ‘justice in buying and selling’ which touches on usury. A superbly bound witness, of interest provingance, to late medieval scholarship, in which theology and biblical exegesis meet economics, property and canon law.

De gli elementi d’Euclide.
Urbino, D. Frisolinus, 1575.

£39,500

FIRST EDITION thus. ff. (viii) 278. Roman letter, with Italic. All pages with typographical border, c.600 woodcut illustrations. One lower outer corner torn not touching text, a few tiny holes to lower margin of t-p. A very good copy, on blue paper, in early C17 calf, double gilt ruled, raised bands, spine in seven compartments, repaired at head and foot, one gilt-lettered, others double gilt ruled with large gilt fleurons. Modern bibliographical notes pencilled to front pastedowns and fep, earlier inked to rear pastedown and fly, C19 engraved bookplate c1800 of Conte della Trinita’ to front pastedown, erased early ex-libris to t-p, occasional Italian annotation. This outstanding copy was printed on blue paper for presentation. No copies on blue paper of this edition are recorded in major bibliographies or at US libraries. Intended as a substitute for parchment, blue paper was first employed by Aldus, and perfected by Giotto, for ‘deluxe’ copies prepared for important personalities. It became an increasingly widespread practice with selected copies of particularly scientific and architectural works in the course of the C16. The translator and commentator of this edition, Federico Commandino, had also overseen the printing on blue paper of a limited Latin edition of Euclid’s ‘Elements’ in 1572. Very rare copy, on blue paper, of the first Italian translation of Euclid’s ‘Elements’ edited by Federico Commandino, Commandino (1509-75) was a humanist from Urbino renowned for his translations of the works of ancient Greek mathematicians including Aristarchus of Samos and Pappus of Alexandria. Several of his Latin (and later vernacular) renditions of Greek mathematical terms, for which he relied on previous adaptations by Roman authors like Cicero and Vitruvius, became the standard. Euclid (4th century BC) was the first to reunite mathematical theories from the ancient world into a coherent, bi-dimensional system centred on simple axioms of plane geometry, based on angles and distance, from which further propositions (or theorems) could be deduced. His ‘Elements’ begins with the crucial definition of ‘point’, ‘that which has no part nor size’ and which is only determined by two numbers defining its position in space—the fundamental notion on which the Euclidean geometrical system is based. The fifteen books of the work, the last two of which are now considered spurious, discuss plane and solid geometry, the theory of proportion and the properties of rational and irrational numbers. Euclid’s ‘Elements’ was commonly used in schools for centuries and is ‘the oldest mathematical textbook in the world’ (PMM 25).
This copy belonged to an early mathematician who wrote a long marginal re-phrasing of a corollary. Between the late C18 and early C19, it was in the collection of the bibliophile Count Remigio Filiberto Costa della Trinita'.

This copy was owned by an early mathematician who wrote a long marginal re-phrasing of a corollary. Between the first English translation.

The title Traite‘ de l’essence et guérison de l’amour, and at Paris in 1623 as ‘De la maladie d’amour, ou melancholie erotique.’ If Robert Burton was acquainted with the first edition of this book, as he may well have been, there can be little doubt that he has taken or imitated the general method and treatment of the subject, in his Anatomy of Melancholy.’ Madan, Burton certainly owned a copy of the Paris 1623 edition (N.K. Kiesling, The Library of Robert Burton, Oxford, 1988, no. 566). The translation is by Edmund Chilmead, scholar, musician, petty canon of Christ Church, and catalogue of Greek manuscripts in the Bodleian Library (Wood, Athenae Oxoniensis, III, 350).

Jacques Ferrand, who was deeply imbued with the humanist culture of the Renaissance, refers in his work to a long tradition of thinkers and doctors: Paul of Aegina, Avicenna, Arnauld de Vilanova, Ficino and Bernard of Gordon. However the contemporary author he owes the most to was André Du Laurens whose work on love was also translated into English. Both authors believed loveickness to be a physical disease. “Despite feeling that love is ultimately subjective, and thus, definition is futile,” Ferrand eventually settles on this: “Love is a kind of Doteage, proceeding from an irregular desire of enjoying a lovely object and is attended by fear and sadness.” Following a thousand-year medical tradition, Ferrand seriously believed love to be a physical disease.” Matthew Dimmock ‘Literature and Popular Culture in Early Modern England,’ Ferrand’s ‘De la maladie d’amour’ the most detailed work on the subject, gives therapeutic, dietary and medicinal advice both on how to prevent the disease and how best to treat it once it has been contracted. Galenic medicine tended to work by contraries; because loveickness was often seen as a form of melancholy, which was a disease of excessive dryness and heat, remedies for loveickness tended to stress moisture and coolness. Baths were recommended and calming music. Because insomnia was a common symptom of loveickness, opium was often prescribed, as it would induce sleep...Ferrand goes so far as to suggest clitoridectomy and cauterisation of the forehead with a branding iron in severe cases.” Sujata Iyengar ‘Disability, Health, and Happiness in the Shakespearean Body,’ Ferrand work also discusses aphrodisiacs and foods to particularly avoid to prevent from succumbing to erotic melancholy. “(His work) thus cautioned that certain foods were liable to stimulate lust and love melancholy. ‘Our patient must be a physical disease.” Despite feeling that love is ultimately subjective, and thus, definition is futile, Ferrand seriously believed love to be a physical disease.”

WITH THE VERY RARE BROADSIDE

43. FOXE, John.

Acts and monuments of matters most special and memorable, happening on the Church, with an unexampled historie of the same...

London, Adam Islip, For Exton Knighting, and Robert Young, 1632.

£12,500

Felix. Three vols., pp. [xvii]s, 756, 767-1034; 113, 112-788, [ix]; [iv]-584, 595-1030; [xii], 106, 105-106, [xiv], [3] plates (2 folded), 8vo, 2 parcels, 3 parcels, [36], [1]-114,[1], 16, A-4p, 4q, 2A-16, K-1, 3-16, 3V-4: 3A-4p, 4q, 4A: O-4, P-6, 5-5G: [without first blank in vol 1, last blank in vol 2, and first and last blanks in vol 3] Black letter, some Roman and Italic, double column. Title pages to each vol. within fine woodcut border, representing the Last Judgement, the burning of martyrs, the celebration of the Mass, and Protestant and Roman preaching (McKerrow & Ferguson). Title-page borders, no. 120; three folding woodcut plates, after 2E4, 2Z2, and 32V1, with a monumental broadside “A table of the x first persecutions of the primitive Church under the heathen Tyrannies of Rome, continuing the space almost of CCC yeeres after Christ” bound after page 44 in vol. 1, many column width and half page woodcuts in text, woodcut initials and tail-pieces. Light age yellowing with some offsetting, spotting and browning in places, minor light occasional waterstains, occasional small tears to lower margins, 3B6 in volume 2 with closed tear through lower third of leaf, broadside with several closed tears at folds, end-papers renewed in vol. 3. A very handsome copy in contemporary calf, covers single gilt and double blind ruled to a panel design, fleurons gilt to corners of outer panel, large lozenge with olive wreath and scrolls gilt stamped at centres, spines with raised bands, gilt ruled in compartments, large fleuron gilt at centres, titles gilt on morocco labels, wide brass clasps and catches, stamped and engraved, small loss to head of vol 2, volume 3 rebuckled with original spine laid down, upper compartment lacking, a little rubbed at extremities, covers a little scratched. Early shelf mark and monogram R.E: upper margin of r-p in vol 3.

A very handsome copy of this enlarged and beautifully illustrated copy of Foxe’s monumental and hugely influential work containing a very large and exceptionally rare broadside not mentioned in ESTC or Copac. It was most probably made for this edition, as it contains instructions as to where it should be placed in the text, after page 44 which are not found on the previous version made for the 1622 edition. This broadside on the martyrdom of the early Christians, is printed from three woodblocks, each with separate inscriptions of persecution, each described by text in a cartouche; with letterpress title along the top and description below. It was first published for the 1570 edition of Foxe’s Book of Martyrs, and was also published separately. See Sheila O’Connell, “The Popular Print in England,” BM 1999, no. 8.24, and D. Loades, “John Foxe and the English Reformation,” We can find no mention of it in another copy.

The Acts and Monuments, popularly known as Foxe’s Book of Martyrs, is a work of Protestant history and martyrology including a polycyclic account of the sufferings of Protestants under the Catholic Church, with particular emphasis on England and Scotland. This text, and their scholarly interpretations, helped to frame English consciousness (national, religious and historical), for over four hundred years. Evoking images of the sixteenth-century martyred English, of Elizabeth enthroned, the Enemy overthrown, and danger averted, Foxe’s text and its images served as a popular and academic code. The book was highly influential and helped shape lasting popular notions of Catholicism. It went through four editions in Foxe’s lifetime. The three volumes here contain up to 2,300 pages of over 3 million words and very numerous woodcuts. This 1632 edition adds a chronology and a topical outline as well as a continuation of foreign martyrs.

“Even today...the Acts and Monuments...is an impressive tome, vastly more ambitious than anything previously printed in England. John Foxe’s text...is itself drawing on the work of many other writers – not only tells the stories of the men and women persecuted by the Roman Catholic Church, but prods vast amounts of documentary support in the form of letters, interrogations, and debates...It is also...the single most important body of biographical life-writing in post Reformation Britain. Although initially conceived
a new ecclesiastical history for the English Protestant Church, and as a repository for the documentary evidence for that history. Acts and Monuments became most celebrated as a collection of martyr’s lives, a Book of Martyrs, as it became popularly known.” The Oxford history of Life-Writing. “John Foxe began his great work while a refugee in Rhineland Europe and away from Queen Mary’s persecution back in England. Its intellectual genesis therefore lay at the heart of the revolutionary changes inspired by the sixteenth-century protestant reformation – which is to say, on the continent of Europe. Yet, successively reworked and republished in English, the cultural impact of Foxe’s work was to sever England from the catholic roots of continental Europe. After his death, Foxe’s work became a vehicle that sustained anti-catholic sentiment which, in turn, cloistered a fundamental suspicion of continental Europe. Foxe’s Book of Martyrs had played an important part in creating a sense of English national identity.” Mark Greengrass, Thomas S. Freeman ‘The Acts and Monuments and the Protestant Continental Mythology’. A very handsome copy, rare complete and in a contemporary binding, with the exceptional, large broadside.

ESTC S123057. STC 11228. Lowndes II 829.

NO COPY RECORDED IN THE US

44. [FRANCISCANS.].

Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium.

Valladolid, [Nicolás Tierri], [1525].

FIRST EDITION. 4to. ff. (iv) 124. Gothic letter, some double column. Attractive t-p with full-page woodcut of St Francis receiving stigmata surrounded by typographical frame with fleurons, tendrils and urns; decorated initials. Some slight browning, t-p a bit thumbed, occasional faint dampstaining to upper margins. A very good copy, on thick paper, probably never bound with covers, sewn on three single alum-tawed parchment supports, stitched endbands, vellum sewing guard, original fep. Mark Greengrass, ‘Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium: A very handsome copy, rare complete and in a contemporary binding, with the exceptional, large broadside.

ESTC S123057. STC 11228. Lowndes II 829.

NO COPY RECORDED IN THE US

44. [FRANCISCANS.].

Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium.

Valladolid, [Nicolás Tierri], [1525].

FIRST EDITION. 4to. ff. (iv) 124. Gothic letter, some double column. Attractive t-p with full-page woodcut of St Francis receiving stigmata surrounded by typographical frame with fleurons, tendrils and urns; decorated initials. Some slight browning, t-p a bit thumbed, occasional faint dampstaining to upper margins. A very good copy, on thick paper, probably never bound with covers, sewn on three single alum-tawed parchment supports, stitched endbands, vellum sewing guard, original fep. Mark Greengrass, ‘Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium: A very handsome copy, rare complete and in a contemporary binding, with the exceptional, large broadside.

ESTC S123057. STC 11228. Lowndes II 829.

NO COPY RECORDED IN THE US

44. [FRANCISCANS.].

Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium.

Valladolid, [Nicolás Tierri], [1525].

FIRST EDITION. 4to. ff. (iv) 124. Gothic letter, some double column. Attractive t-p with full-page woodcut of St Francis receiving stigmata surrounded by typographical frame with fleurons, tendrils and urns; decorated initials. Some slight browning, t-p a bit thumbed, occasional faint dampstaining to upper margins. A very good copy, on thick paper, probably never bound with covers, sewn on three single alum-tawed parchment supports, stitched endbands, vellum sewing guard, original fep. Mark Greengrass, ‘Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium: A very handsome copy, rare complete and in a contemporary binding, with the exceptional, large broadside.

ESTC S123057. STC 11228. Lowndes II 829.

NO COPY RECORDED IN THE US

44. [FRANCISCANS.].

Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium.

Valladolid, [Nicolás Tierri], [1525].

FIRST EDITION. 4to. ff. (iv) 124. Gothic letter, some double column. Attractive t-p with full-page woodcut of St Francis receiving stigmata surrounded by typographical frame with fleurons, tendrils and urns; decorated initials. Some slight browning, t-p a bit thumbed, occasional faint dampstaining to upper margins. A very good copy, on thick paper, probably never bound with covers, sewn on three single alum-tawed parchment supports, stitched endbands, vellum sewing guard, original fep. Mark Greengrass, ‘Compendium privilegiorum fratrum minorum accon potiorum fratrum mendicantium: A very handsome copy, rare complete and in a contemporary binding, with the exceptional, large broadside.

ESTC S123057. STC 11228. Lowndes II 829.

NO COPY RECORDED IN THE US

ILLUSTRATED ARCHITECTURE AND SHIP-WRITING

45. FURTENBACH, Joseph.

Architectura universalis.

Ulm, J.S. Medern, 1635.

FIRST EDITION. Folio. pp. (ii) (xxiv) 159 (i), without added author's engraved portrait as usual. Large Gothic letter. T-p in red and black with typographic border, 61 double-page engraved plates (1 unnumbered, 5 folding), decorated initials, head- and tail-pieces. Margins of t-p a bit thumbed, small interlin e_DOT_. ear repair, faint water stain at upper gutter or to upper outer corner of few gatherings, slight margin-

al foxing, couple of tears to lower margin, small marginal hole to plate 37 just touching border, one to p. 77 touching catchword on verso, few II. lightly age yellowed, tiny worm holes to blank upper outer corners, plate 60 minimally torn at fold. A good copy in slightly later half vellum over marbled boards, modern paper label to spine, little rubbed, C18 inscription ‘N.181 Zimmermann (?i) Bland(?)’ to upper blank margin of first plate, contemporary inscription ‘Exemplari Collegii (?) Wengenius Ulmo (?)’ to t-p.

Good, clean copy of the first edition of this handsomely illustrated, influential work on military architecture and shipwrighting. Of 11 German copies we have been able to consult, only 4 have the additional author's engraved portrait whilst the remaining 7, like this one, do not; no portrait is recorded in US copies. Born in Germany, Joseph Furttenbach (1591-1667) spent twenty years in Italy to train as a merchant with his uncle; he also studied engineering and architecture developing a side-interest in scenic design for theatre plays and pageants, several of which he described in detail. Architectura universalis’ features material from his previous works — ‘Architectu-

ra civilis’ (1628), navalis’ (1629) and maritalis’ (1638) — all published at Ulm, where he settled to take up a position as city architect in 1621. Part I is devoted to military architecture with observations on the choice of the right terrain and material, as well as suitable designs for walls, barracks, bridges and casemates according to their location and purpose. Part II is devoted to civil architecture including gardens, baths and lazaretto. Furttenbach’s approach is by different building types...his discussion includes [some] not often discussed in his time, such as schools, hostels, barracks, prisons and hospitals. His pro-

jects are extremely functional in conception. Thus he evolves a two-stor-

ey ‘burgher’s house’...in which the object of every room is precisely de-

fi ned...[he] even goes so far as to include the furnishings of several rooms in his plans’ (Kraft, ‘History of Architecture’, 174). Part III discusses how to fortify rivers.
and inlets, and design functional war ships as well as efficient and safe ports and harbours. Part IV illustrates the construction of armories with handomely illustrated cannons and ammunitions. The striking engraved plates, signed ‘M.R.’ are used as a guideline throughout as the index lists each subject linking to its illustration. A strikingly encyclopaedic, beautifully illustrated work.

BL Ger. C17 F1370 (one of three recorded with author's engraved portrait); Fowler 132 (no portrait recorded).

THE EARLIEST CALCULATOR

46. GALILEI, Galileo.
La operazione del compasso geometrico.
Padua, per Paolo Frambotti, 1640.

£11,500

8to. pp. (viii) 80, 2 fold-out plates. Roman letter, little Ital-
ic. Woodcut printer’s devise to t-p, fold-out plate with engraved astronomical diagrams, line and woodcut il-

ustrations, decorated initials and headpieces. faint ink spots to t-p, slight foxing in places, couple of gatherings browned, two holes at gutter of last touching a letter. A very good copy in carta rustica, later eps. Bookplate of Er

The Earliest Calculator

PRINTING AND THE MIND OF MAN

47. GALILEI, Galileo.
Dialogo de systemate mundi.
Leiden, A. and B. Elzevier, 1635. [with]
Triattatus de proportionum instrumento.
Strasbourg, David Hault, 1635.

£27,500

4to. FIRST EDITION thus, 2 works in 1. Pp. (xvi) 495 (xxv) (viii) 104, Roman letter, little Ital-
ic. Additional engraved t-p with Aristotle, Ptolemy and Copern-
icus between two columns, au-

thor’s oval portrait within archi-
tectural frame to verso of fourth leaf, woodcut diagrama, decor-
ed initials, head- and tailpieces. Slight browning, heavier to second work (especially last gathering), intermittent faint waterstaining to upper and lower outer corner, two mostly interleiner ink burns to pp. 65-68 of second, a few letters lost on one leaf. Good copies in contem-

porary vellum, later eps, bookplate of Erwin Tomash to front past-
edown, Latin marginalia to one leaf. In modern cloth folding box.

Good copies of the first and second Latin editions respectively of two most important works by Galileo Galilei, translated from Italian by the German astronomer Matthias Berneigger (1582-1640). Whilst the first Italian edition of 1632 had led to Galileo’s in-
quistorial sentence in Rome for asserting ‘the false opinion of 
earth, moon), relativity in observed motion and the ebbs and 
flows of 
utes of these motions. Strictly speaking, such a demonstration 
that ‘the hypothesis of the rotation and revolution of the earth 
and sun), relativity in observed motion and the ebbs and 
flows of 
was impossible because a complete theory of mechanics was lack-
ing (at the time)...it is just in the struggle with this problem that 
Galileo’s originality is demonstrated with particular force’ (Albert Ein-
stein, ‘Foreword’, xvii). It earned in-
clusion into the Index of Prohibited 

Books, from which it was removed in the C19; nevertheless, ‘more than any other work, [‘Dialogus’] made heliocentrism a commonplace’ (PMM 128). First published in 1612, ‘Triattatus de proportionum instrumento’ is the Latin translation of ‘Le operazioni del compasso geometrico’ of 1606. Made of two rul-
ers joined by a volvelle, the compass could be used to calculate distance, height, depth and a variety of pro-

portional operations through a sys-
tem of scales based on Euclid’s study of triangles. After explaining how the ruler on the compass is subdi-

vided into sections, he proceeds to explore different applications. These include theoretical opera-
tions like cube roots, the squaring of a circle and geometrical propor-
tions, as well as practical ones like the scale increase or reduction of the plan of a geographical area, the translation of prices from one currency to another ac-
cording to their relative value, the calculation of interests and the arithmetic subdivision of armies on the battlefield. In his letter to the reader, Galileo stated that his ‘compasso’ would allow ‘everyone to solve in an instant the most difficult arithmetical operations’ without being skilled mathematicians.

Tomash & Williams G12; Brunet II, 1462; Riccardi 1/1, 512; Tomash & Williams G14; Honeyman IV, 1409; 
PMM 128 (1632 ed.). G. Galilei, Dialogue Concern-
ing the Two Chief World Systems, forward by A. Ein-

1) USTC 2074478; Brunet II, 1462; Riccardi 1/1, 512; Tomash & Williams G14; Honeyman IV, 1409;
PMM 128 (1632 ed.). G. Galilei, Dialogue Concern-
ing the Two Chief World Systems, forward by A. Ein-
2) USTC 2100564; Riccardi 1/1, 507; Tomash & Williams G18; Honeyman IV, 1409.
CRUSADE AGAINST THE TURK

48. [GREGORY XIII].
Bulla de cruzada...estes Regnos de Espana...
[Spain, n.pr.], c.1573.

£40,000

Folio broadside, 42.4 x 30.4 cm, 106 lines, Gothic letter. Decorated initial, woodcut arms of Gregory XIII (the Boncompagni wyvern) and crucifixion scene at head, woodcut Jerusalem cross within oval at foot. Brownded, edges untrimmed, little spotting or dust-soiling to corners, minor repair and tear to folds touching letter, wax seal covered with paper slip. A good copy, contemporary annotation, printed signature of the Bishop of Segorbe.

A rare document in Spanish approved in Madrid—unrecorded in major bibliographies—reproducing a papal bull promising plenary indulgence for the year 1573 to all who complied with its requirements. It was specially addressed to residents of the Spanish territories, including the kingdom of Sardinia. Indulgence was granted to whoever joined as a soldier the war against the Turks—those focusing on the conquest of Cyprus—to religious institutions who contributed to the subsistence of soldiers, or to lay people, even in groups of three or four, could raise what was needed to pay for one soldier. Confession and remission of sins were offered to those who or altars within or without the walls of Rome, according to the list provided at the end. This copy was acquired by 'Donna Jeronima' who contributed 18 golden 'trea's; the use of 'donna' denotes her condition as lady of standing, in charge of a household—an interesting insight into the market for indulgences in the 16th century. Only one copy recorded in Spain. Not in Palau, Norton or Wilkinson.

49. GUNDELFINGER, Andreas.
Pattern Book of Calligraphic Specimens for his Pupils, in German and Latin, illuminated manuscript on vellum.
[Nuremberg, 1575-1576].

£49,500

162 by 225mm; 10 leaves (plus 2 nineteenth-century endleaves at each end), complete, the original codex collation: i-iv, and this with two singlets bound in at end soon after the production of the original codex (these leaves with individual inscriptions identifying the scribe and noting his position in Bavarian court), written in black, red and liquid gold ink in Fraktur, Kurrent and Kanzlei scripts, some leaves trimmed at top slightly affecting penwork, some thumbing to margins; nineteenth-century green morocco, gilt-tooled frame of floral design with gilt buds at corners, gilt turn-ins, small bumps to edges. These displays of the scribal virtuosity of Andreas Gundelfinger are remarkably finely executed and delightful the eye in their use of gold and swirling penstrokes filling the available space on the page. The texts here are the alphabets, the Latin hymn "Jesus nostri redeemp'tus" with a full-page initial, and a series of sample texts noting Augustus of Saxony (d. 1586), Orson rich of the Palatinate (d. 1559) and Joachim of Brandenburg (d. 1571), Philip II of Spain (d. 1598), Albrecht of Brandenburg, Archbishop of Mainz (d. 1545), and the Swabian noblemen, the Graf von Hefferstein and Freiberg zu Gundelfingen (presumably the town from which the scribe took his name).

Provenance:
1. Andreas Gundelfinger (d. 1605), who served as master-scribe and calligrapher to Albert V, Duke of Bavaria (reigned 1550-1579) as well as the duke's court mathematician. Gundelfinger became a burger of Nuremberg in 1569, where he was apparently still living in 1580. This volume dedicated to his students: "Zu guter gedechtsun zu zenden gefallen seinen schulern und discipulis hat Andreas Gundelfinger Rechenmaster da selbs diese schreiben geschrieben" in 1576, above his monogram and motto "Nil penna sed usus" ("not the pen, but its use") and the date of his death, 30 October 1605, and calligrapher to Albert V, Duke of Bavaria (reigned 1550-1579) as well as the duke's court mathematician. Gundelfinger became a burger of Nuremberg in 1569, where he was apparently still living in 1580. This volume dedicated to his students: "Zu guter gedechtsun zu zenden gefallen seinen schulern und discipulis hat Andreas Gundelfinger Rechenmaster da selbs diese schreiben geschrieben" in 1576, above his monogram and motto "Nil penna sed usus" ("not the pen, but its use") and the date of his death, 30 October 1605.

2. William Bragge (1823-1884) of Shefield, a civil engineer in the service of the (Geflecht, text continues).
3. Max and Maurice Rosenheim (brothers, and 1849-1911 and 1852-1922 respectively) of London: their bookplate and library label (with "A3 / 19") inside upper cover. Their extensive collections of Renaissance and Baroque works of art was dispersed in six sales, with the sale of their library in Sotheby's, 5 May 1923, the present book as lot 103.


50. HAMOND Walther.
A Paradoxe. Proving, that the inhabitants of the isle called Madagascar, or St. Laurens, ...are the happiest people in the world.
London, for Nathaniell Butter, 1640.

£9,500
FIRST EDITION. 4to. Two parts in one, pp. [xxviii], A4-A1). B4-D4, Roman letter, small woodcut ornament on second title, floral woodcut initials, typographical headpieces and ornaments, woodcut tail-piece. Light age yellowing, cut close in upper margin, trimming the odd headline, other margins good, paper flaw in lower blank margin of Leaf B. A good, unsophisticated copy, stab bound, in limp vellum, recased. First edition of Hamond's fascinating account of the island of Madagascar; sent by the East India Company to assess the feasibility of colonising the island. Hamond produced these two reports. The first comprises a description of the island, its climate and indigenous people while the second relays the benefits it would have to offer as an outpost for servicing the company's ships on route for the Persian Gulf and the Far East. "Hamond, author and explorer, published a translation of Ambroise Paré's 'Methode de traiter les Playes faictes par Flasqueubes et autres batons a feu', 1617... He was in the service of the East India Company, and was employed by them to explore Madagascar and report on the advisability of annexing the island, of which he gave a glowing description." DNB Hamond spent four months on the island, as a surgeon. However his treatise portrays an exaggerated prospect of it, stating that "for wealth and riches, no Island in the world can be preferred before it. As for gold, silver, pearl and precious gems, questionless the Island is plentifully stored with them... great quantities of Aloes... the first fruits of a most plentiful harvest, which is better than the gleanings of America." Early descriptions of Madagascar and it's vegetation illustrate the kind of attractions that tempted colonisers and traders to undertake arduous voyages to the island in pursuit of advancement. Walter Hamond,... spent some time on Madagascar in 1630, (and) published a pamphlet in 1640 entitled A paradoxe.... He drew attention to its strategic use as a useful port of call to and from the East Indies, and to the fertility of its soil. By this time, Hamond had resigned his post in the company and was clearly writing tracts to encourage rivals to challenge his monopoly. His next attempt, 'Madagascar the richest and most fruitful island in the world" (1645), also makes a strong case for colonisation." Margarettes Lincoln, British Pirates and Society, 1680-1730.

"In his desire to present Madagascar and its allegedly primitive peoples as a semblance of the Garden of Eden, Hamond's writing can be seen as a precursor of the eighteenth-century salute to the noble savage" (ODNB).

A very good copy of this fascinating pamphlet one of the earliest descriptions of Madagascar.

STC 12735, ESTC S103773.

INTERESTING PROVENANCE

51. HIGDEN, Ranulf.
Polycronicon.
Southwark, by my Peter Treveris at ye expeses of John Reynes, 1527.

£59,500
Folio, ff. [1] (the last blank), CCCXvi (i.e. CCCxiivi), [ii], 2a8, 2b-2h6, a-y8, A-Z8, T6, U-X6. Black letter, in double column, without catchwords. Woodcut title page, printed in red and black, with large woodcut of St. George slaying the dragon, incorporating Reynes' monogram device (McKerrow 55), a woodcut crown at head, white on black woodcut below with portrait of Henry VIII, Royal Arms at left, Arms of the City of London at right, all repeated, joined together, on verso of last, lettering in lower blank margin of Leaf B. A good, unsophisticated copy, stab bound, in limp vellum, recased. First illustrated edition of the Polycronicon, this "cornerstone of English prose" (Pfisterheimer) translated by John Trevisa, and edited with a continuation by William Caxton. It is a reprint of Wynken de Worde's 1495 edition with the addition of several woodcuts and omission of the date of Wynken de Worde's edition at end. Written by the Benedictine monk Ranulf Higden (d. 1364) the Polychronicon "offered to the educated and learned audience of fourteenth-century England a clear and original picture of world history based upon medieval tradition, but with a new interest in antiquity, and with the early history of Britain related as part of the whole." DNB. Higden's work, divided into 7 books and extending to the year 1460, was revised the antiquated text of Trevisa, which, together with a continuation of the History to the year 1460, was finished on July 2nd, 1482, and printed soon after. Caxton entailed his continuation 'Liber ultimus' and it is most interesting as being the only original work of any magnitude from our Printer's pen. Caxton tells us very little of the sources of his information. He mentions two little works, 'Joscilacius temporum' and Aureus de universo, from which, however he certainly obtained but little material for his 'Liberultimus' which treats almost entirely of English matters." William Blades "The Life and Typography of William Caxton, England's First Printer, ... Volume 2.

"Few of Caxton's books have excited more interest and research than the 'Polychronicon'. It appears to have had its origin with Roger, Monk of St. Werberg in Chester, who about the begin- ning of the 14th century, made an extensive compilation in Latin from several of the old Chronicles and Works on Natural History then in existence, Ralph Higden, of the same monas- tery, who died before 1360, amplified this compilation, entitling the work, 'Polychronicon,' and this, judging from the numerous copies still extant, had a very extended popularity. In 1387, Tre- visa, Chaplain to the Earl of Berkeley, translated the Latin of Higden into English prose... Nearly a century later, Caxton revised the antiquated text of Trevisa, which, together with a continuation of the History to the year 1460, was finished on July 2nd, 1482, and printed soon after. Caxton entailed his con- tinuation 'Liber ultimus' and it is most interesting as being the only original work of any magnitude from our Printer's pen. Caxton tells us very little of the sources of his information. He mentions two little works, 'Joscilacius temporum' and Aureus de universo, from which, however he certainly obtained but little material for his 'Liberultimus' which treats almost entirely of English matters." William Blades "The Life and Typogra- phy of William Caxton, England's First Printer,... Volume 2."
This responsibility, however, did not prevent Hervey from buying a seat on the navy board from Lord Berkeley of knighted either by Charles II in exile, or soon after the Restoration, and seems to have run the family estate after his father's death in James I. His son... The work has most interesting provenance; William Hervey was a member of the landed gentry and a member of Parliament under...

Several of his publications can be linked to commissions from patrons such as Robert W yer and Bishop John Fisher. Vassar College Library. At his workshop in Southwark, he issued some 50-40 books, chief of which, was the present edition of the Polycentron, Brunschwig's "Noble Handwork of Surgery," the first printing of the influential "Grete Herball," and John Skelton's "Magy汝cy,"... "Treveris also shared with Wynkyn de Worde most of the printing of Richard Whittington's scholastic works." DNB

Peter Treveris (alternatively known as Peter of Treves), a native of Germany, worked primarily in Southwark, London, closely to his own Kentish background in the preface to his first translation, another theme which recurred at the end of his life. "BL

The work has most interesting provenance; William Hervey was a member of the landed gentry and a member of Parliament under James I. His son ["Thomas"] Hervey is said to have 'vented his life... in the service of the King and country in the time of Charles I, but he does not seem to have played a conspicuous part in the Civil War. During the Interregnum he occupied himself with court

The 400 attractive woodcuts were made after the blocks of Prüss's 'Gart der Gesundheit,' which had been originally cut for his 1496 edition of the Latin 'Hortus.' They portray common animals and exotic creatures drawn from C16 travelogues, classical mythology, and the Bible. In his attempt to depict them to the life, the artist blended nature and invention to visualise mirabilia like the 'monachus marinus' or 'monoceron,' half-fish-half monk. The lively scenes from everyday life which illustrate the final section represent the processing of stones, gems, and metals. The cuts are charming, striking, and generally in very good impression.

The 'Gart der Gesundheit' is divided into four parts and subdivided into chapters listing the characteristics of most animals and stones as well as their medicinal effects. In the first part, everyday creatures like the lamb and the viper share the pages with the mythological amphibians and the more exotic elephant (effective for the treatment of poisonous bites and fluid in the brain). Among the birds in the second part are the Arabic phoenix and the nightjar (for blurry eyes). The third section on fishes features the most extraordinary woodcuts, like those of the dolphin (useful against recurring fever), half human-half fish, and the triton, half fish-half knight in armour. Fascinating chapters on as- beutos (against burns), arsenic (for the treatment of sexual diseases), and petroleum (for backache) complete the book in the final section.

Yale, Huntington, NLM, and JHL copies recorded in the US.

Nissen ZBI 4727; K121. Not in BM STC German, Brunet, Bech- er, or Fairfax Murray. See Arber, Herbals, their Origin and Evolu- tion, p. 32; Becher, A Catalogue of Early Herbals, pp. 11-28 (does not mention this edition).

ConTEMPORARY LADY'S EX LIBRIS

53. JEROME, Saint.


£85,000

FIRST EDITION thus. Folio. Five parts in one. [viii], lxxxiiii, lxxxiiii-CCXLivii. 2A8, a-o8, p6, q-x8, y10, z-28, 2v-2x6, (lacking v 5+6 and xx6). Black letter, double column. Small woodcut initials, xiphographic white on black title 'Vitas Patrum,' full-page woodcut of St. Jerome in his study ( Hodnett 800. see fig. 22), repeated as frontispiece to all five parts, 165 column width woodcuts (repeated from 39). 'Iste liber constat domina Joanna Regnaux Veritas Vinst omnia, deus caritas est' in a youthful contemporary hand in red ink with large pen-work initial T and "HIS" above, inscriptions washed and erased from margins of r6-7, manuscript note in C19th hand on fly, noting a copy from Thorpe's catalogue in 1826 at a price of £59 with reference to Ames, autograph in pencil of Rev. J.F. Russell" below.

Light age yellowing, title remarque at fore-edge just touching xiphographic title, upper outer blank corners of A2 and 3 restored, just touching a few letters of prologue on verso of A2a, small stain in upper blank margin in places, margins with some very minor occasional spot, dust soiling or thumb mark. A fine copy, crisp and clean, in beautiful condition.
in 1470, and accompanied him back to England in 1475. 

ly from Holland, Wynkyn de Worde met Caxton in Cologne this translation on the last day of his life. Probably original

Jean du Pré. According to the colophon, Caxton completed in 1475, Caxton's translation was based on a French edition into English by the great William Caxton, his last transla

A wonderful copy of the exceptionally rare, most impor
tant work printed in Italy; the Cicero, De Oratore, printed at Subacio in 1465.

A stunning, most important, and exceptionally rare Eng
lish incunable; one of the first editions of Caxton's last great translation.


54. [JULIUS II].

Indulgence. Contra los moros de Africa.

[Toldeo?, Juan de Varela?, c.1509-10].

£7,250

Small folio, single sheet, 19.5 x 27.5, 52 lines, Gothic letters. Woodcut "HS" stamp and printed signature of Bishop of Mallorca at foot. Little toning, mostly marginal light stains and minor marginal repair, wax seal covered with paper slip. A good copy, one-word inscription on verso. Loose, in modern folder, crushed purple morocco gilt, with slip case.

Very rare vernacular papal indulgence, in Catalan, addressed to those who
55. LACTANTIUS.
Divinarum institutionum libri septem. Venice, in aedibus haeredum Aldi et Andreae societ, 1535.
Apologeticus adversus gentes. TERTULLIAN.
Deorum dialogi numero 70. Strasbourg, Johann Schott, 1515.

The handsome binding was made in central-northern Italy. It resembles a Bolognese binding in de Marinis II, 1270 bis.

Very good, well-marginated editions of these milestones of early Christian apologetics, edited by the monk and humanist Onorato Fascitello (1502-64). Born in Numisida, Lactantius (c.250-325AD) moved to Greece where he taught rhetoric and converted to Christianity. After resigning his post to escape Diocletian’s religious persecution, he lived in poverty until he became advisor to Emperor Constantine. The main focus of his works is the criticism of pagan cults and the formulation of a coherent Christian theology. ‘Institutiones divinae’ was the first attempt at a large-scale rewriting of Christianity in Latin; it was later turned into an ‘Epitome’. The owner of this copy was interested in Book I on ‘false’ religions. He highlighted sections on pagan deities and demi-gods in Greek and Egyptian cults—e.g., Mercury (or Mercurius), the Cynics and their ideas and on Euhemeristic theories explaining why pagan gods were rather posthumously deified humans. Lactantius conceived ‘De opificio Dei’ as a defence of Christian truth during Diocletian’s persecutions, and wrote ‘De ira Dei’ against Epicurean and Stoic beliefs. The poems ‘Phoenix’, ‘Carmen de Domino Resurrectione’ and ‘Carmen de Passione Domini’ are no longer attributed to Lactantius; the first inspired the famous, nameake Anglo-Saxon poem. Tertullian (155-204AD), of whom little is known, was born in Carthage and was probably a lawyer and priest. He became one of the earliest defenders of Christianity against pagan cults like Gnosticism; he was also the first writer in Latin to use the word ‘trinity’. Tertullian’s ‘Apologeticus’ discussed key theological questions like the nature of Christ and the devil, the kingdom of God, the Roman religion, and why pagan deities should not be considered ‘gods’. This Aldine work only appeared, very appropriately, bound with Lactantius’s critique of paganism. Unlike in the first Aldine edition of 1515, it is here recorded in the initial t-p and its pagination integrated in the register.

Renouard 113; BM STC It. p. 366; Brunner II, 736.

The first printed Hungarian ex-libris

56. LUCIAN OF SAMOSATA.
Deorum dialogi numero 70. Strasbourg, Johann Schott, 1515.

A very good copy of fascinating provenance of Lucian of Samosata’s satirical masterpiece against the traditional representation of Greek deities, translated into Latin and edited by the humanist Ottmar Lucasius. Originally from Syria, Lucasius (c.125-180AD) was a Helenistic author renowned for his very successful, mordant works in prose, poetry and dialogue form, inspired by the philosophical current of the Cynics and their indifference towards received conventions. ‘Dialogues of the Gods’ translated the portrayal of Greek gods and goddesses unamplified in Homeric poems, with both a composite yet disenchanted eye. It features 75 dialogues between deities and heroes of the heavens, sea and underground, including Jove, Prometheus, Neptune, Hermes, Apollo, Bacchus as well as nymphs. For instance, the Cyclops Polyphemus complains with his father Neptune about how Ulysses blinded him in his sleep in Homer’s ‘Odyssey’; after mocking his son’s incompetence, Neptune concludes ominously that, although he may not be able to cure blindness, he has full power over mariners; and Ulysses is still navigating. As proved by the provenance of this copy, in the Renaissance Lucian’s works were deemed useful for the education of youth for their engaging content and brilliant style. A great promoter of the teaching of Greek in Strasbourg, Lucasius’s ‘Dialogues’ were widely translated, Lucasius’s writings influenced European authors including Shakespeare and Marlowe, and inspired fundamental works of Western thought like Thomas More’s ‘Utopia’. Only Harvard and KU copies recorded in the US. BM STC Ger., p. 530; Brunner III, 1208. Not in Dibdin or Légrand.

£3,950
“Domestic conditions made establishment of a Gaelic press in Ireland impossible. It fell, therefore, to the fledgling Irish colonies in Europe to organise a print response to the Protestant offensive. The Franciscans were already familiar with the products of the Protestant press and even designed to use them... In 1611 the Irish Franciscans cut the Gaelic front and set up a printing press in Antwerp, which is soon moved to Louvain. It was in order to help the youth and others in Ireland against the false doctrine of other religions that the Franciscan press produced a small number of catechetical and devotional texts. Their circulation appears to have been limited to the Gaelic-speaking community then resident in Flanders though there is evidence that they also circulated in manuscript form in Ireland. Only a small number of publications came off the Irish press... between 1619 and 1643 the press does not appear to have been used at all... the magpie production was due, in part, to financial constraints, which exacerbated existing problems of composition, printing, and distribution. Low literacy rates in Ireland were a factor and it seems Irish speakers who learned to read tended to become literate in English only.” Raymond Gillespie. "The Oxford History of the Irish Book, Volume III: The Franciscans, for example, were at the forefront of the drive to print devotional works in Irish for the Gaelic-speaking part of the Irish catholic church... And not only the language involved but also the format of these particular works indicate their intended audiences... such smaller works were more easily hidden on the person... In Ireland, where possession of such works was not only illegal but even imprisonment ([Barbari e comari], 162). Magni’s vernacular manuals urged barber-surgeons to be as professional and exact as possible. The first work was entitled to bloodletting, discussing procedures, instruments (lancets or leeches) and problem-solving (how to prevent patients scared of bloodletting from having a fatal panic attack). It also examined the benefits or dangers of cutting into specific veins, e.g. midwives knew that bloodletting from the saphenous vein in the foot could cause a miscarriage. The handsome engravings, attributed to Adamo Ghisi and here in outstanding impression, first appeared in 1584 (Sander 267). The scarcer second work was devoted to cauterylation through the use of scratching iron instruments (or a smaller iron screw for younger patients), illustrated with detailed woodcuts, to heal wounds to the head, eyes, nose, teeth, mouth, neck and limbs, as well as the...
stomach and spleen. Instructions were provided for the treatment of different wounds and the resulting burns from cauterization, depending on the different body tissues involved. Paying customers were severe critics of incompetent barber-surgeons who had to redo a bloodletting cut or had caused pain during procedures; patients might also demand their money back in case of treatment gone wrong (‘Barbieri e comari’, 166). Hence the major importance of Magni’s manuals—written, as he says, ‘upon the request of both patients and surgeons’—for the practitioners of a fundamental profession in the history of early modern medicine.

Pierro Bizzarrini (fl. 1610s-1630) was a Tuscan physician, later professor of theoretical medicine at Pisa and of Botany at Siena. This copy was used by him at Siena.


59. MALDONADO, Juan.

Traite des esprits et des demons. Mis en francais, par maistre Francois de La Bore. Rouen, chez Jacques Besonge, 1616.

FIRST EDITION. pp. [viii], 48, [iv]. [A]4 B-G4 H2, (lacking H2, final leaf with commendatory verses, text complete) Roman and Italic letter, three double page engraved maps, engraved architectural title by Pieter van den Keere, with figures at sides with surveying instruments, royal arms above, dedication to Elizabeth I with her full-page engraved arms on verso, woodcut armorial illustrations, historiated woodcut initials, typographical ornaments, early manuscript annotations, mostly faded but those on verso of engraved title with some show-through, library stamp of the ‘Laws Agricultural Trust’ on paste-down. Light age yellowing, a little minor marginal dust soiling, the occasional spot, map of Middlesex with small ink stain. A good copy in modern calf, covers double blind ruled to a panel design, spine with two raised bands, morocco label gilt in long. First edition of this very rare work unusually complete with three most important engraved maps and plans of London, Middlesex and Westminster. The map depicts Middlesex, and the two plans show London and Westminster, the former within a border of coats-of-arms of the great twelve Livery Companies. “The map (of London) is flanked by the arms of the twelve great livery companies and features title at the top with royal and city arms. The scale bar is at top right and a key to inns, churches, halls and other prominent places feature in a panel below the plan. The map was intended for countrymen visiting the city and was reissued in 1623 and 1653 with enlarged tables of reference.” BL Nordens work was innovative as it was based entirely upon his own surveying and not on

WITH THE RARE MAPS

60. NORDEN, John.


FIRST EDITION. pp. [viii], 48, [iv]. [A]4 B-G4 H2, (lacking H2, final leaf with commendatory verses, text complete) Roman and Italic letter, three double page engraved maps, engraved architectural title by Pieter van den Keere, with figures at sides with surveying instruments, royal arms above, dedication to Elizabeth I with her full-page engraved arms on verso, woodcut armorial illustrations, historiated woodcut initials, typographical ornaments, early manuscript annotations, mostly faded but those on verso of engraved title with some show-through, library stamp of the ‘Laws Agricultural Trust’ on paste-down. Light age yellowing, a little minor marginal dust soiling, the occasional spot, map of Middlesex with small ink stain. A good copy in modern calf, covers double blind ruled to a panel design, spine with two raised bands, morocco label gilt in long. First edition of this very rare work unusually complete with three most important engraved maps and plans of London, Middlesex and Westminster. The map depicts Middlesex, and the two plans show London and Westminster, the former within a border of coats-of-arms of the great twelve Livery Companies. “The map (of London) is flanked by the arms of the twelve great livery companies and features title at the top with royal and city arms. The scale bar is at top right and a key to inns, churches, halls and other prominent places feature in a panel below the plan. The map was intended for countrymen visiting the city and was reissued in 1623 and 1653 with enlarged tables of reference.” BL Nordens work was innovative as it was based entirely upon his own surveying and not on

£7,500

£4,950

£8,000

£5,500
previous maps, "Saxton's younger contemporary, John Norden, is known for his panorama of London... He was a surveyor by trade and his Speculum Britanniae of 1593 includes important maps of Middlesex and useful plans of the cities of Westminster and London. These are original works – not based on earlier maps – and invaluable for understanding the topography of Elizabethan England. ... Norden's engraver was also Peter van der Keere. In Norden's Speculum Britanniae a marginal index with a key of letters and numbers is used for the first time in an English Map. This innovation makes sense in a work like the Speculum which is not a Grand Atlas, but more of a guide book, complete with foldout maps and information pertinent to the traveller to London, such as a summary of the city's history, a list of parishes, descriptions of noteworthy landmarks, and praise of its merits as a city "most sweetly situate upon the Thames" Valerio Hocckia, 'English in Print from Caxton to Shakespeare to Milton," John Norden (1548—1625), English topograp- pher, was the first Englishman who designed a complete series of county histories and geographies. His earliest known work of special importance was the Speculum Britanniae, first part. Middlesex (1593); the MS. of this in the British Museum (Harl. 570) has corrections, etc., in Lord Burleigh's handwriting. In 1595 he wrote a Chronographical Description of... Middlesex, Essex, Sur- rey, Sussex, Hampshire, Wilt, Gloucester and Jersey, dedicated to Queen Elizabeth; the MS. of this is in the British Museum, Addit. MSS. Norden's maps of London and Westminster (in his Speculum Britanniae of 1593) are the best representations known of English metropolis under the Tudors; his maps of Middlesex (also from the Spec. Brit. of 1593), of Essex (1594, 1840), of Hertfordshire (1598, 1723) and of Cornwall are also noteworthy; in the last-named the roads are indicated for the first time in English topography." Encyclopædia Britannica .

The maps are well preserved and in particularly good impres- sions.

ESTC: S113229. STC 18635. Howgego 5.1.

**CHARTS AND NAVIGATION**

61. NORWOOD, Richard.

Trigonometric or, the doctrine of triangles... Whereunto is annexed (chiefly for the use of seamen,) a treatise of the applica- tion thereof in the three principal kinds of sailing.

London, William Jones, 1631. £5,950

FIRST EDITION. 4to. pp. [viii], 39, [i], 128, [188]. A-H


He tells on his Journal bow, while forced to lay over for three weeks at Yarmouth, he went through Robert Record's treatise on arithmetic. The Ground of Arts. So involved was he in studying mathematics that he almost forget to eat and caught "a spice of the scurvy." During the following years Norwood made several voyages to the Mediterranean and on his first trip was fortu- nate to find a fellow passenger with an extensive mathematical library, among which was Leonard Digges's Pantometria. On following trips Norwood himself took along mathematical books, including Euclid's Elements and Clavius' Algebra. To retrieve a piece of ordnance that had fallen into the harbor at Lymington, Norwood devised a kind of diving bell, descended in it to the bottom, and was able to attach a rope to the lost piece. This ex- ploitation brought him to the attention of the Bermudian Adventurers, a company that planned to finance its colonization of Bermuda by exploiting the oyster beds that supposedly surrounded the is- lands. In 1616 Norwood joined them and sailed for Bermuda. It soon became evident that very few pearls were to be found, and the first dealings with plane trigonometry, the sec- ond with spherical trigonometry and the third with navigation. In the spherical trigonometric section, he takes two basic formula de- vised by Naper and uses these as the basis for all his calculations. Waters (The Art of Navigation) describes this section as quite the ablest and most complete treatise on its subject yet published for the general public. The final section on navigation deals with theoretical maps, Mercator's charts (at a time when the first Merca- tor's chart of the Atlantic had only recently been printed), and sailing on a great circle route—something Norwood had made a special study. The problems used to illustrate this last book begin with elementary situations and advance to complex ones involv- ing things like a military vessel attempting to plot a course to intercept a pirate ship from information given by a third ship that had lost its compass. The last half of the volume consists of tables of logarithms of natural numbers and trigonometric functions.

ESTC, S113369. STC 18692. Tay MP, L149; Hend BTM, 27.0

**PRESENTATION COPY FROM ORTELIUS**

62. ORTELIUS, Abraham

Deuxorum deorum capita ex vetustis numismatibus in gra- tiam antiquitatis studiosorum exposita et edita.

Antwerp, ex museo Abrahami Ortelii, (Philippus Gallaeus tiam antiquitatis studiosorum e- deorum dearumque capita ex vetustis numismatibus in gra-

Norwood taught mathematics and wrote a number of books on mathematics and navigation, which went through many editions. His Trigonometria, or, The Doctrine of Triangles (1631), based on the logarithms of Napier and Briggs as well as on works by Wargent and Norwood, was intended essentially as a naviga- tor's chart of the Atlantic had only recently been printed), and sailing on a great circle route—something Norwood had made a special study. The problems used to illustrate this last book begin with elementary situations and advance to complex ones involv- ing things like a military vessel attempting to plot a course to intercept a pirate ship from information given by a third ship that had lost its compass. The last half of the volume consists of tables of logarithms of natural numbers and trigonometric functions.

ESTC, S113369. STC 18692. Tay MP, L149; Hend BTM, 27.0

Norwood's younger contemporary, John Norden, is known for his panorama of London... He was a surveyor by trade and his Speculum Britanniae of 1593 includes important maps of Middlesex and useful plans of the cities of Westminster and London. These are original works – not based on earlier maps – and invaluable for understanding the topography of Elizabethan England. ... Norden's engraver was also Peter van der Keere. In Norden's Speculum Britanniae a marginal index with a key of letters and numbers is used for the first time in an English Map. This innovation makes sense in a work like the Speculum which is not a Grand Atlas, but more of a guide book, complete with foldout maps and information pertinent to the traveller to London, such as a summary of the city's history, a list of parishes, descriptions of noteworthy landmarks, and praise of its merits as a city "most sweetly situate upon the Thames" Valerio Hocckia, 'English in Print from Caxton to Shakespeare to Milton," John Norden (1548—1625), English topograp- pher, was the first Englishman who designed a complete series of county histories and geographies. His earliest known work of special importance was the Speculum Britanniae, first part. Middlesex (1593); the MS. of this in the British Museum (Harl. 570) has corrections, etc., in Lord Burleigh's handwriting. In 1595 he wrote a Chronographical Description of... Middlesex, Essex, Sur- rey, Sussex, Hampshire, Wilt, Gloucester and Jersey, dedicated to Queen Elizabeth; the MS. of this is in the British Museum, Addit. MSS. Norden's maps of London and Westminster (in his Speculum Britanniae of 1593) are the best representations known of English metropolis under the Tudors; his maps of Middlesex (also from the Spec. Brit. of 1593), of Essex (1594, 1840), of Hertfordshire (1598, 1723) and of Cornwall are also noteworthy; in the last-named the roads are indicated for the first time in English topography." Encyclopædia Britannica .

The maps are well preserved and in particularly good impres- sions.

ESTC: S113229. STC 18635. Howgego 5.1.

**CHARTS AND NAVIGATION**

61. NORWOOD, Richard.

Trigonometric or, the doctrine of triangles... Whereunto is annexed (chiefly for the use of seamen,) a treatise of the applica- tion thereof in the three principal kinds of sailing.

London, William Jones, 1631. £5,950


ESTC. Roman and Italic letter. Floriated woodcut initials, grotesque head and tail-pieces, typographical ornaments, many woodcut mathematical figures in text, tables of log- arithms, label of Harrison D. Horblit on pastedown, Er- win Tomash's below. Light age yellowing, very rare and minor marginal mark. A very good copy, crisp and clean, in modern dark calf, spine with raised bands, double gilt ruled in compartments, red morocco label gilt, a.e.g.

Rare and important first edition of this influential work on trig- onometry and mathematics especially for the purpose of navi- gation. "Norwoods family were gentelfolk who apparently had fallen upon hard times; he attended grammar school, but at the age of fifteen was apprenticed to a London fishmonger. The many seamen he met in London aroused his interest in learning navi- gation and seeing the world. Eventually he was able to switch his apprenticeship to a coaster plying between London and Newcastle.
BOUND FOR CLEMENT VIII

63. PARUTA, Paolo. Discorsi politici. Venice, approvo Domenico Nicolini, 1599.

FIRST EDITION. 4to. 2 parts in one. pp. [iv] last blank. ff. 12, pp. 13-350, [ii blank], 351-636, [ii]; pp. 21, [ii] last blank. [*4, *4+, a-b, c6, A-2Y4, 222, 3A-4N4, A-C4.] (lacking the two blanks after Nnnn4). Italic letter, some Roman. Woodcut portrait of the author within rounded on title, fine historiature and grotesque woodcut initials, grotesque head-pieces, woodcut ornaments, bookplate of Maurice Buurias on pastedown, manuscript note concerning the binding in C19th hand on fly. Light age yellowing, first few leaves a little browned, some minor marginally spotting, autograph rubbed from head of title leaving a few tiny holes. A very good, crisp, well margined copy on super-quality thick paper, in magnificent contemporary Venetian crimson morocco, covers quadruple gilt ruled with a central round scroll to two panels, outer panel filed with a rich pattern of gilt hatched scroll tools, central panel with elaborate gilt corner pieces around a central oval with gilt floral border, arms of Clement VIII gilt at centres painted in white and blue, spine with gilt ruled raised bands, spines richly gilt in compartments with small tools and corner pieces, edges gilt hatched and ruled, a.e.g. head and tail of spine very expertly and invisibly restored, gilt work in upper and perhaps lower compartment renewed, lower corners almost invisibly restored.

A magnificent copy, superbly bound in fine contemporary red morocco for presentation to Pope Clement VIII, with his arms finely painted on the covers, of the first edition of Paruta’s most celebrated work on Politics. The work was brought to press by the author’s son, Giovanni, shortly after Paulo’s death in 1598. It gives an excellent overview of the political theories of a Venetian, anti-Machiavellian statesman, and exerted a profound, lasting influence; perhaps the most remarkable event of his reign was the reconciliation to the Church of Henry IV of France, after long negotiations, carried on with great dexterity through Cardinal Arnaud d’Ossat, that resolved the complicated situation in France. Henry embraced Catholicism on 25 July 1593. After a pause to assess Henry IV’s sincerity, Clement VIII feared Spanish displeasure, and in the autumn of 1595 he solemnly absolved Henry IV, thus putting an end to the thirty years’ religious war. The connection between Paruta and the Pope was a real one as Paruta had been the Ambassador for the Republic of Venice to the Pope from 1592 to 1595. His negotiations with Clement VIII, though often difficult, had always been successful. In 1598 Paruta had been sent to Ferrara to “complement” the Pope for his conquest of the duchy – which Venice, in fact, very much disapproved of.

A magnificent copy of this important first edition.

BM STC It. C16th. p. 491. Gamba 1562 Bel- la ediz. in caratteri corsivi.

FROM THE LIBRARY OF HENRY VIII:

64. PHILIPPUS DE MONTE CALERIO. Considerations sur les causes de la grandeur des Romains et de leur decadence (1734). “Cassell Dictionary Italian Literature.

Lyon, sumptibus nobilis viri Balthasaris de Gabiano: industria vero et arte probi viri Iacobii myt, 1515.

A very good, crisp, well margined copy on super-quality thick paper, in magnificent contemporary Venetian crimson morocco, covers quadruple gilt ruled with a central round scroll to two panels, outer panel filed with a rich pattern of gilt hatched scroll tools, central panel with elaborate gilt corner pieces around a central oval with gilt floral border, arms of Clement VIII gilt at centres painted in white and blue, spine with gilt ruled raised bands, spines richly gilt in compartments with small tools and corner pieces, edges gilt hatched and ruled, a.e.g. head and tail of spine very expertly and invisibly restored, gilt work in upper and perhaps lower compartment renewed, lower corners almost invisibly restored.

A magnificent copy, superbly bound in fine contemporary red morocco for presentation to Pope Clement VIII, with his arms finely painted on the covers, of the first edition of Paruta’s most celebrated work on Politics. The work was brought to press by the author’s son, Giovanni, shortly after Paulo’s death in 1598. It gives an excellent overview of the political theories of a Venetian, anti-Machiavellian statesman, and exerted a profound, lasting influence; perhaps the most remarkable event of his reign was the reconciliation to the Church of Henry IV of France, after long negotiations, carried on with great dexterity through Cardinal Arnaud d’Ossat, that resolved the complicated situation in France. Henry embraced Catholicism on 25 July 1593. After a pause to assess Henry IV’s sincerity, Clement VIII feared Spanish displeasure, and in the autumn of 1595 he solemnly absolved Henry IV, thus putting an end to the thirty years’ religious war. The connection between Paruta and the Pope was a real one as Paruta had been the Ambassador for the Republic of Venice to the Pope from 1592 to 1595. His negotiations with Clement VIII, though often difficult, had always been successful. In 1598 Paruta had been sent to Ferrara to “complement” the Pope for his conquest of the duchy – which Venice, in fact, very much disapproved of.

A magnificent copy of this important first edition.


FROM THE LIBRARY OF HENRY VIII:

64. PHILIPPUS DE MONTE CALERIO. Considerations sur les causes de la grandeur des Romains et de leur decadence (1734). “Cassell Dictionary Italian Literature.

Lyon, sumptibus nobilis viri Balthasaris de Gabiano: industria vero et arte probi viri Iacobii myt, 1515.

£27,500

8vo. 352 unnumbered leaves. a8, b4, a-28b, A-N8, O4. Gothic letter, double column. Small white on black foliated initials, bookplate of Robert S. Pirie on paste down his note “ex coll. Lord Astor”. Light age browning, t-p restored at gutter, upper outer corner of first and final leaves stained and some repaired not affecting text, some edges slightly softened. A handsome copy in a splendid contemporary London binding attributed to Richard Pynson or John Reynolds, light-brown calf over wooden boards, covers triple blind ruled to a panel design, upper panel filled with large panel stamp [Oldham, Blind-stamped Panels, HE. 26], the royal arms of Henry VIII supported by a grey hound and a dragon, sun and moon to upper
The Celebrated and magnificent (Dibdin) first complete edition of the first published and probably foremost work of philosophy of the ancient world, ‘it has been truly said that the germs of all ideas can be found in Plato’ P.M.M. cit inf. It was also by far the best edition until modern times as well as the first edition of the translation of Jean de Serres and of many of the glosses and scholia. All subsequent editions in fact derive from it. By Renaissance standards Plato was a best seller: his two dominant themes, the quest for the truth and for human improvement held enormous appeal for the nearly modern mind. This edition was also responsible, with the Thesaurus Grecae, for its editor's Henri Estienne's reputation as one of the great literary and scholarly figures of the C16 – the preparation of the Greek text for which this edition is above all valued was entirely his work. This copy is complete with the dedications to Elizabeth I, James VI and the Cantor of Berne – their absence is the works most common defect.

‘For two centuries [Estienne’s edition] remained the indispensable instrument of Platonic studies: to this day its pagination is universally accepted as the standard system of reference to the text of Plato... For the translation Estienne discarded the old standard Latin version by Ennio, and commissioned an entirely new one by John de Serres... Of all Henri Estienne’s publications the Plat ius is perhaps the most lavishly decorated... it is the only publication in which Estienne used his entire series of decorative headpieces, numerous woodcut initials, calis de lampae, and a striking elaborate title-device specially designed for this edition and making its only appearance here... Schreiber.

Renouard 1451 l’ecriture a toujours été en grande estime...les beaux exemplaires sont rares.’ Brunet IV 695 Belle edition, plus recherchée pour son texte et pour les notes de H. Estienne...les exemplaires...se rencontrent difficilement bien conservés.’

Dibdin II ‘This work has long been considered as a very valuable acquisition to the libraries of the learned, and for its magnificence and variety of critical material must be always held in estimation.’ Printing and The Mind of Man 27 (1st edn.), Schreiber 201. Adams P 1468

ILLUSTRATED TRAVELS

66. RAMUSIO, Giovanni Battista.

Delle navigationi et viaggi...Volume primo. (with) Delle navigationi et viaggi... Volume secondo. (with) Delle navigationi et viaggi...Volume terzo.

Venice, Giunta, 1613, 1583, 1606.

£39,500

Folio. 3 vols. ff. I (iv) 394; II 256, 90; III (iv) 430. Roman letter, with Italic. Woodcut printer’s device to t-p’s and last of II) and III), over 40 woodcut illustrations of inhabitants, flora and fauna of Asia, Africa and America, 12 woodcut or copperplate maps (10 fold-out including Brazil, Cuzco and Sumatra), decorated initials. Slight mainly marginal foxing or faint dampstaining, little light age browning, the odd thumb or ink mark. Very good copies, on thick paper and of fine impression, in early vellum over pasted boards, rebbacked and recornered c1900, traces of ties, gilt lettered morocco label.

Remarkably crisp and clean copies of one of the most important collections of voyages and discoveries, beautifully illustrated. As here, most recorded sets are composed of different editions and those like this featuring the most complete editions of each of the individual volumes are rare. 1583 is the first complete (and augmented) edition of vol. 2, and 1606 and 1613 the only complete ones of vols 1 and 3 (Brunet, IV, 1100-1101), adding for example the travels of Barents and Federici for the first time.

Born in Treviso, Giovanni Battista Ramusio (1485-1557) worked as secretary and envoy to Alvaro meiojego, having access to the latest information on expeditions and travels of exploration
reaching Venice from abroad. First published by Ludovico Giunta in three separate volumes between 1550 and 1565, ‘Delle navigazioni’ was a collection of the first-hand Portuguese, Spanish, Greek, Dutch (all translated in the Italian vernacular) and Italian accounts of voyages to Asia, Africa and America published up to that time, illustrated with bespoke maps—the first work of its kind. The first volume is mainly devoted to ‘countries which have been known for 300 years’, e.g., from Africa (and the kingdom of Prester John) to the Eastern Indies. The second features the accounts of Marco Polo on the Tartars and China (with the first mention of tea in Europe), as well as notices on Persia, Armenia and Paolo Giovio’s ground-breaking work on Muscovy. The third is devoted to the word ‘unknown to the ancients’—Columbus’s navigations, Cortez and Pizarro’s expeditions, and notices on Mexico, Peru and other American kingdoms. In addition to engaging information on local flora, fauna, politics and customs, ‘Delle navigazioni’ provided accurate topographical information through handsome and innovative fold-out woodcut and copperplate maps illustrating Cuzco in Peru, Nuova Francia (Newfoundland)—the second separate map of Northeast America—with the colony of Montreal (the earliest printed such topographical plan for North America), Brazil, Sumatra (the first map of any island in South-Eastern Asia), Eastern Africa, one of the most complete maps of the Western Hemisphere, and a plan of the Mexican city of Tuxtla. Through their re-prints of 1606 and 1613, the Giunta capitalised on the continuing commercial success of collections of travel writings epitomised by Richard Hakluyt’s ‘Principal Navigations’ (1589), the original model of which was, as it were, Ramusio’s work.

67. RECORDE, Robert. The grounds of arith: teaching the work and practise of arithmetike. London, Henry Binneman and John Harrison, 1575. £24,000

8vo, ff. (251). A-218, 214-(214). Black lettres, some Italic and Roman. Historiated and grotesque woodcut initials, woodcut tailpieces, very numerous woodcut diagrams and tables in the text, several full page, including a full page table on the use of finger numerals, “I am John Henes Arithmetike 1664”, manuscript on an foot of title, “W. Milton” in an hand above, price at head, 10 line manuscript biography of the author on blank B8v in an early hand, Erwin Tomash label on pastedown. Light age yellowing, title and verso of last leaf a little spotted and dusty, minor marginal spotting in places, the odd thumb mark or minor marginal stain. A very good copy, in early C19th calf, covers bordered with a single gilt rule, spine with gilt ruled raised bands richly gilt in compartments, green morocco title label gilt, expertly rebacked, original spine laid down, edges gilt, inner dentelle with blind roll, a.e.r. extremities a little rubbed.

Very rare early edition of this most important mathematical work of the sixteenth century in England, with Recorde’s dedication to King Edward, edited and augmented after the author’s death by John Dee. It was the standard arithmetic textbook of the period, passing through numerous editions until 1673, long after the work should have been obsolete. Dee’s contributions were of a practical nature, being sections on foreign exchange and on foreign weights and measures. Dee also added a long poem “L.D. to the earnest Arithmetician” in which he promoted his “Mathematical Praeace” to Billingsley’s English translation of Euclid (1570). Robert Recorde’s Recordes: or, The Ground of Artes was one of the first printed English textbooks on arithmetic and the most popular of its time. The first edition of 1543 was preceded only by two other anonymous mathematical texts in 1537 and 1539.

Robert Recorde was born in Wales and attended both Oxford and Cambridge. Little is known of his early life, but records show him graduating Oxford in 1531 and elected a Fellow of All Souls College shortly thereafter. He disappears until 1545, when he graduated in medicine from Cambridge. Early in his career, he seems to have been physician to King Edward VI and Queen Mary. Two years later he had moved to London, and by 1549 he had been given the job of comptroller of the Bristol Mint. He undertook a position supervising the mint’s silver mines in Ireland from 1551 to 1553. Evidently this enterprise was a failure in that the mines were unproductive and expenses high. By 1556, Recorde was attempting to reestablish himself in court life, presumably because of circumstances in Ireland, he laid charges against the Earl of Pembroke. Doing this proved to be a strategic error because whatever the truth of the situation, Pembroke was a powerful nobleman. Recorde lost his case and in turn was sued for libel by Pembroke. Being unable to pay the judgment of £1,000 against him, he was put into the King’s Bench prison, where he died a year later. A summary of this sad tale was written by a former owner on a blank page just prior to the beginning of the text on arithmetic. Record is known to have published a number of textbooks on mathematical subjects and at least one on medicine. He is said, by others, to have had several more in manuscript that are now lost. He is most famous for his mathematical books and is usually considered as the founder of English mathematical writing. He was a scholar of Latin and Greek who attempted to find appropriate English terms for technical words in those languages. His books were always logically arranged, with the fundamental principles discussed before addressing more sophisticated questions. Recorde published his books in the order in which he considered their study to be most appropriate.

First came The Ground of Artes, an arithmetic text, in 1543. The Pathway to Knowledge, a translation of the first four books of Euclid’s Elements, followed in 1551. The Castle of Knowledge, an astronomy text, introduced the Copernican system to English readers in 1556. Last in the sequence, The Whetstone of Witte was the second, more sophisticated part of his arithmetic and introduced the subject of algebra and equations in 1557. This volume, first published in 1543 and enlarged for the edition of 1552, was written in the form of a dialogue between master and pupil, proved to be very popular. The work was transitional in nature and considers arithmetic using Hindu-Arabic notation as well as the table abacus. The first edition covered the basic operations and the conversion of money (i.e., reduction of pounds, shillings, and pence into pence, etc.) and the rule of three (here called the golden rule). The later editions included discussion of fractions, the rule of false position and similar refinements. There is also a small section on the use of finger numerals. Extremely rare. ESTC S106509 (three copies only). STC 20801. Erwin Tomash Library R 43 (this copy).
SCARCE ASTRONOMICAL CALENDAR

68. REGIMONTANUS, Johannes.
Kalendarius Téutsch.
Augsburg, Johann Müller, 1514.

£29,500

4to. 26 unnumbered and unsigned ill., + 2 plates. Large Gothic
ic, letter, in red and black, white on red and white on black
italics. 48 small woodcut representations of eclipses. 4 full-
page plates with quadrants to calculate hours (one with silk
thread and a volvelle, another with its original, com-
posite brass hand). A little thumbing, last 3 ll. reinforced
at gutter, a few small worm holes touching the odd
letter, few ll. slightly foxed, contemporary
notations. A very good, well-m a r-
gined copy in modern paper boards, modern bookplates of Harri-
son D. Horblit and Erwin Tomash to front pastedown.

Fine, tall copy of this very scarce calendar based on Johannes Regi-
montanus’s ground-breaking studies on ephemerides and astro-
nomical tables. The almanacs and calendars of Regiomontanus
(Müller von Königsberg, 1436-76) had been very popular since
the late C15, and a very small number are in the vernacular. After studying at Leipzig and Vienna, he devoted himself to
mathematics writing commentaries on ancient texts of
algebra and astronomy. After service to the King of Hungary as
royal astronomer, he settled in Nuremberg where he established
the first astronomical observatory. Whilst in Rome, summoned
to assist with the calendar reform of Sixtus IV, he worked tire-
lessly to achieve a very sophisticated method to produce ephemer-
ides. This Latin calendar was first published as ‘Calendarium
novum’ in Nuremberg in 1473; all editions followed a cycle of 19
years beginning in 1475, 1494 and 1513 (Houzeau-Lancaster
14452). Prefaced by a celebratory poem of the humanist Jacob-
us Serton, the work begins with tables listing European regions
and cities and their latitude in relation to the north pole, which
the early annotator of this copy called ‘elevatio poli’. Subsequent
annotations clarify the content of each column, abbreviated in
print, in tables concerning the days of each
month (including reli-
gious feasts) in relation to the rising and set-
ing of the sun and moon,
and the ascending zodi-
ac sign. There follow 48
woodcut dia-
grams show-
ing the shape and duration of sun and
moon eclipses from 1483 to 1530. The annotator was also inter-
ested in the golden number to measure movable calendar feasts, a
subject integrated by a short essay on the exact date of Easter.
The last section is devoted to calculations of the length of days and
hours and provides four woodcut quadrants—one remarkably pre-
served with its original brass dial—for use by the scholarly reader.

Only Huntington and Cornell copies recorded in the US.
Houzeau-Lancaster 14452, Cailler 7855. Not in BM STC
Il., Riccardi or Brunet.

69. REGIMONTANUS, Johannes.
Kalendarius Téutsch.
Augsburg, Johann Müller, 1514.

£19,500

4to. 76 unnumbered ill., a-f 4=g-i-v4. Gothic letters, t-p and tables in red and black. T-p with woodcut border of grotesques
and male and female figures in armour, 107 full-page or smaller woodcuts (2 on thick paper) of personified constella-
tions and planets, zodiacal signs and astronomical diagrams
(one with two functioning volvelles in period colouring), red
or white on black woodcut initials. T-p a little dusty, out-
er margin a bit trimmed, some thumbing, small repairs to
upper blank margin of il. and ex on il. without loss, t-p
and last reinforced at gutter. A good, clean copy, period-style
modern calf. Contemporary ex-libris ‘S[weiter] Karitas gärt-
nin in der Pürrich Reghaus’ to blank of t-p, inscription
dated 1546 to recto of final blank and two words to verso.

This rare vernacular astrology belonged to Sister Karitas Gätt-
ner, a nun recorded in the Franciscan convent of Pürrich in Mu-
 nich in 1516-40 (‘Bavaria Franciscana Antiqua’ III,
291). Her sisters Susanna and Euphrasina
were scribes at Pürrich c.1520-
50; they left a similar
description in a couple of books
(Schneider, ‘Die Deutschen Hand-
schriften’, 31, 331). Although
Karitas’s hand, quite similar to
Susanna’s, it has not been formally
identified among the surviving
manuscripts from Pürrich, she probably held the same role.
The careful thumbing indicates the attentive
and frequent reading that goes with the prac-
tical use of valuable reference
works. The almanacs and cal-
endars of Johannes Regiomonta-

us (Müller von Königsberg, 1436-76)
had been especially popular since the late C15, and a very
small number are on the market. After studying at Leipzig and Vienna, Regiomontanus devoted himself to
mathematics writing commentaries on ancient texts of
algebra and astronomy. After service to the King of Hungary as
royal astronomer, he settled in Nuremberg where he established
the first astronomical observatory. Whilst in Rome, summoned
to assist with the calendar reform of Sixtus IV, he worked tirelessly
to achieve a very sophisticated method to produce ephemerides.
Remarkably written in the vernacular to cater for a broader au-
Thence, ‘Kalendarius Téutsch’ was a con-
tinuation of Regiomontanus’s original
German almanac of 1475, spanning the
years 1513-30. Starting on the 1470s,
above all in the cities of the Holy Roman
Empire, the spread of popular astrology
through printed vernacular calendars,
prognostications, and medical tracts
worked to undermine the qualitative variations of sacred and
profane time, encouraging instead an approach to daily, season-
al, and historical duration as regular and measurable, grounded
in the natural regularities of the heavens (Barnes, ‘Reforming Time’, 66). The ‘Kalendarius’ features tables showing the month-
ly calendar and saints’ days with the hours of sunrise and sunset and
the position of the sun and moon, followed by astro-
nomical diagrams indicating eclipses and the
movements of the planets. The ‘Instrument
of the Moon’, here complete with its original hand-colour-
ed volvelles in fine con-
dition, shows its move-
ments accompanied by a quadrant for telling the hours of the day.
The second part—decor-
ated with handsome woodcuts of the zodi-
aic, personified planets and constellations—
explains their astral influence (also on the human body) and po-
sitions. An early C16 nun, involved in the agricultural activities of
the convent, would have found this almanac fundamen-
tal to understand what and when to
plant and harvest, following indications
on the winds, duration of daytime and agri-
cultural activities in relation to planetary movements.

No copies recorded in the US.
BM STC Ger., p. 631 (1512 and 1518 Augsburg German
ed.); Graesse IV, 587 (1478, 1489 and 1496 ed.). Not in
Houzeau-Lancaster, Duveen or Cantamessa. R.B. Barnes,

UNRECORDED IN US

L165

L3087
THE ARCHITECTURE OF RENAISSANCE ROME

70. ROSSI, Giovanni Battista de, LAURO, Giacomo.
Palazzi diversi nel’ Alma Cità di Roma.
Rome, ad istanza di Giombattista de Rossi, 1638 [1655].

71. RUSSIAN ORTHODOX CHURCH.
Okhtaich, rekuie osomagalikon [Part I].
[Moscow, Pechatnyj Dvor, 1638].

£3,500

Oblong folio. 51 superb engravings of palaces in Rome, Pavia, Venice and Madrid, including t-p (dated 1638). T-p dusty, ancient repair to blank outer margin of cover.

£7,500

Superbly illustrated copy of the second, much enlarged edition of this famous and scarce collection of architectural engravings. Giovanni Battista de Rossi (1601-78) belonged to a family of printers and engravers operating, in open competition, between the workshops of Piazza Navona (his own) and via della Pecche, run by his cousin Domenico. Giovanni Battista was the first de Rossi to publish views of modern Rome, in 1638, in a shorter version of only 22 leaves. The engravings were made after those produced by Giacomo Lauro (1573-1645) for ‘Antiquae Urbis vestigia’ (1612-28), a collection of ancient Roman views expanded in 1628 to include modern palaces of the nobility. In 1650, Domenico issued his own collection entitled ‘Nuova Raccolta di Palazzi Diversi’—reprising Giovanni Battista’s title—with engravings by Pietro Ferrerio; he published an enlarged version in 1655, clearly in competition with Giovanni Battista’s second edition. In the second half of the C17 series of ‘vedute’, which could however be easily enlarged, became increasingly popular among collectors. The ‘exhaustive’ nature, pleasing to scholars and visitors, was also steered by the collecting activity of noble families and the agenda of the Catholic Church, as well as changing tastes concerning modern versus ancient buildings (Grelle, ‘Indice’, 43-44). The palaces include the Vatican complex, the Colosseum, the Propaganda Fide, the Sant’Uffizio, the Cancelleria Apostolica and the palace of Cardinal Rocci, as well as the residences, designed by the likes of Michelangelo, of major families like the Farnese (exterior and interior), Medici (in Trinita and Piazza Madama), Ces, Barberoni, Boncompagni and Albabranderi. The views are mostly of elegant façades often decorated with family heraldry, as one would see from the street. Some etchings, like the Capitoli and the Farnese palace in Caprarola, are bird’s-eye views; others include passers-by, horse-carts and other figures. Copies with a complete collation, like this one, also feature, despite the theme marked in the title, views of the Duomo in Pavia, four of St Mark’s Square in Venice, the Monastery of the Escorial and the Pantheon Gatteroni (the burial place of the kings of Spain). A scarce, exquisite collection of architectural etchings. The views are mostly of elegant façades often decorated with family heraldry, as one would see from the street. Some etchings, like the Capitol and the Farnese palace in Caprarola, are bird’s-eye views; others include passers-by, horse-carts and other figures. Copies with a complete collation, like this one, also feature, despite the theme marked in the title, views of the Duomo in Pavia, four of St Mark’s Square in Venice, the Monastery of the Escorial and the Pantheon Gatteroni (the burial place of the kings of Spain). A scarce, exquisite collection of architectural etchings. Although the engraved t-p is dated 1638, as in the first edition, the number of plates in this copy reflects the collation of the second (e.g., BL and Berlin Cat. copy).

Only UPenn and Columbia (both 1655 with 51 plates) copies recorded in the US. Roman Cat. (both 1655 with 51 plates) copies recorded in the US. Berlin Cat (2661). Not in Fowler, BL, STC It. C17 or Brunet. Indice delle stampe de’ Rossi, ed. A. Greille Itusco (Rome, 1996).

RUSSIAN LITURGY IN CONTEMPORARY MOSCOW BINDING

71. RUSSIAN ORTHODOX CHURCH.
Okhtaich, rekuie osomagalikon [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 strab; some early marginal repairs, small worm trails at gutter of first gathering. An intensely but carefully used copy in contemporary goat skin 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 leafy tendrils, a.e.c. Spine in five compartments, each with three large fleurons in blind, raised bands, covers scuffed. Early inked numbers, Russian inscription and pencilled amateur ornaments at head and foot by Gregory of Sinai in this copy, there are two additional ms. leaves containing four ‘konduki’ (modes of chant). 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 ‘n’), 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 ‘n’). The texts for daily vigils or matins include ‘stichy’ (in psalmody hexameters, some attributed to John of Damascus), antiphons, ‘kanoni’ (odes with a more complex verse structure), ‘pepsi’ (songs) and ‘troparia’ (hymns on the liturgical theme of the day). At the end is additional material often found in the ‘Okhtaich’, including Resurrectional Exapostelaria and the Gospel Stichy, and ‘troparia’ for the Trinity and by Gregory of Sinai. In this copy, there are two additional ms. leaves containing four ‘konduki’ (modes ‘a’ to ‘n’).—

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 ‘Ochtoeikon’, 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 ‘n’), 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 ‘n’). The texts for daily vigils or matins include ‘stichy’ (in psalmody hexameters, some attributed to John of Damascus), antiphons, ‘kanoni’ (odes with a more complex verse structure), ‘pepsi’ (songs) and ‘troparia’ (hymns on the liturgical theme of the day). At the end is additional material often found in the ‘Okhtaich’, including Resurrectional Exapostelaria and the Gospel Stichy, and ‘troparia’ for the Trinity and by Gregory of Sinai. In this copy, there are two additional ms. leaves containing four ‘konduki’ (modes ‘a’ to ‘n’).—

The austere binding reprises the design and structural elements of these 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 ‘Okhtaich’ or ‘Okhtai’, with exquiste typography or ‘Okttoo. Oksomoglupicinu’ or ‘Okttoo. Oksomoglupicinu’) 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 ‘Ochtoeikon’, 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 ‘n’), 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 ‘n’). The texts for daily vigils or matins include ‘stichy’ (in psalmody hexameters, some attributed to John of Damascus), antiphons, ‘kanoni’ (odes with a more complex verse structure), ‘pepsi’ (songs) and ‘troparia’ (hymns on the liturgical theme of the day). At the end is additional material often found in the ‘Okhtaich’, including Resurrectional Exapostelaria and the Gospel Stichy, and ‘troparia’ for the Trinity and by Gregory of Sinai. In this copy, there are two additional ms. leaves containing four ‘konduki’ (modes ‘a’ to ‘n’).—

The austere binding reprises the design and structural elements of these 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 ‘Okhtaich’ or ‘Okhtai’, with exquiste typography or ‘Okttoo. Oksomoglupicinu’ or ‘Okttoo. Oksomoglupicinu’) 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 ‘Ochtoeikon’, 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 ‘n’), 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 ‘n’). The texts for daily vigils or matins include ‘stichy’ (in psalmody hexameters, some attributed to John of Damascus), antiphons, ‘kanoni’ (odes with a more complex verse structure), ‘pepsi’ (songs) and ‘troparia’ (hymns on the liturgical theme of the day). At the end is additional material often found in the ‘Okhtaich’, including Resurrectional Exapostelaria and the Gospel Stichy, and ‘troparia’ for the Trinity and by Gregory of Sinai. In this copy, there are two additional ms. leaves containing four ‘konduki’ (modes ‘a’ to ‘n’).—
short hymn with a main body and a refrain (‘ikes’) — celebrating the Resurrection and sung at the Sunday morning service. This edition of the ‘Oktoechi’ does not contain the ‘kondakos’, as sometimes happened when they were very similar to the ‘repot’ for the same day. ‘Kondakos 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.

FINE CONTEMPORARY CALF

72. RYD, Valerius.
Catálogus annorum et principum geminus ab homine condito. Bern, [Matthias Aptarius], 1540, [with]

STÖFFLER, Johann.
In procli Diadochi...Sphaeram mundi...commentarius. Tubingen, Ulrich I Morhart, 1534.

£9,500

FIRST EDITIONS. Folio. 2 works in 1, ff. (vi) 48 (viii) 135 [136] (i). Roman letter, little Italic. Woodcut printer’s device to t-p of first, woodcut author’s portrait to last of second, c.100 woodcut portraits of princes, genealogies, biblical and historical scenes to first, woodcut astrological schema to second, decorated initials and ornaments. Minor marginal thumbing to first t-p, scattered worm holes touching letter in a few places, slight brownmg with occasional faint marginal waterstaining to couple of gatherings of second. Very good copies in contemporary Swiss calf, traces of ties, double blind ruled to a panel design, outer border with roll of female allegorical figures and male and female figures in various poses, centre panel with rolls of male and female half figures in profile separated by ornamental designs, raised bands, spine double blind ruled in five compartments, large fleuron in blind to each, very slight rubbing and worming, small repair at foot of spine, loss to lower outer corner. Early casemarrow to front pastedown, (302) inked to t-p of first, titles inked to upper and lower fore-edges.

Handsomely bound, finely illustrated historicostro-astrological sammelband. Valerius Ryd (Valerius Anshelm, 1475-1546/7) was a Swiss historian and the official chronicler of the city of Bern—on appointment he received thanks to the fame achieved with his ‘Catálogus’, Witten, Ulrich I Morhart, 1534. In procli Diadochi...Sphaeram mundi...commentarius.

£29,500

WORKS OF THE NECERONIAN SCHOOL.

73. SACROBOSCO, Johannes de.
Sphaera mundi, [with]

REGIOMONTANUS, Johannes.
Disputationes contra Cremonensia deliramenta. [and]

PURbachius, Georgius.
Theoricae novae planetarum. [Venice, Johannes Lucius Santritter and Hieronymus de Sanctis, 1488].

£29,500

4to. 3 works in 1, 69 unnumbered ll., A10 B8 2B12 C8 D9 E-F8 G6, D10 apparently blank, lacking in all recorded copies. Roman letter, first leaf in red and black, initials occasionally highlighted in red. Handsome full-page woodcut frontispiece with female personification of Astronomy in majesty flanked by the muse Urania and Ptolemy, (above) starry sky with Sun and Moon, I full-page, 34 12-page (some hand-coloured) and over 50 smaller woodcuts of astronomical diagrams, woodcut printer’s device to last leaf, extensive C16 annotations to first half of text, decorated initials. A little marginal thumbing, ink splash to lower margin of B4, minimal marginal spotting, two tiny worm holes at gutter. A very good, well-margined, remarkably fresh copy in modern blue morocco, raised bands, gilt lettered spine, inner edges single gilt ruled, joints worn, a.e.g. Bookplates of Antonio Perreni, Erwin Tomash and Helmut N. Friedlander to front pastedown, ‘W.M. Ivins 1923’ to fep, and in another commenting on lands beyond the ‘terra cognita’ delineated by Ptolemy he mentioned new cartographic additions like the western province of America near and partially under the Tropic of Capricorn. He certainly consulted Martin Waldseemüller’s world map of 1507, the first to call the new continent ‘America’, and the only one to include, like his full passage, references to the Abbey of All Saints founded by Columbus as well as mention of smaller islands like St Marsch and the Primeraes.

I) BM STC Ger., p. 762; Brunet IV, 1473: ‘peu commun’; Graesse VI, 198. Not in Brunet.


EXTENSIVELY ANNOTATED, ILLUSTRATED ASTRONOMY

81
Very good, well-margined and handsomely illustrated copy of this important collection on Ptolemaic astronomy intended for students—the 'novicii adolescents' mentioned on p. 1 as the most widely used of the early modern period. Johannes de Sacrobosco (or Holywood, 1195-1256) was a monk and astronomer who taught at Paris. His ground-breaking works were extremely influential in the medieval period; they focused on astronomy and mathematics including the Hindu-Arabic numeral system, a study of the shortcomings of the Julian calendar (anticipating C16 debates) and his treatise 'Sphaera mundi'. First published in 1472, it was reprinted dozens of times in Europe throughout the C15. It discusses the earth in relation to the geocentric Ptolemaic universe, touching on subjects including its physical composition, geometrical realisation, its (as it were) sphericity, the revolution of the heavens and the zodiac in relation to sunrise and sunset, the meaning of zenith and climate zones. Johannes Regiomontanus (Müller von Königberg, 1436-76) studied at Leipzig and Vienna, devoting himself to commentaries on ancient texts on arithmetic and astronomy. He established the first astronomical observatory in Nuremberg. His work argues against the 'deliramenta' of Gherardus Cremonensis's Ptolemaic universe and the first astronomical observatory in Nuremberg. His work argues against the 'deliramenta' of Gherardus Cremonensis's Ptolemaic system, e.g. epicycles and eccentric orbits. The text introduces definitions of 'heretics' and 'suspected heretics', the terms and clearly-structured text introduces definitions of 'heretics' and 'suspected heretics', the terms 'sacristia' and 'architectura' and the classification of heretics. It was originally penned by Giovanni Garcia de la Cueva and the concluding 'Instructio' was perhaps written at that time. The text includes the 'Instructio pro formandis processibus in causis strigum, sortilegii et maleficiorum'—instructions for the conduct of witchcraft trials composed and sometimes circulated independently. Other such mss. are recorded, e.g., IMANOSSXX 169 in the Biblioteca Provinciale dei Cappuccini in Genoa, the city where this copy was also made and preserved. It was written c.1645 for Carlo Centurione, a canon of the Inquisition, possibly a member of the major Genoese aristocratic family. The terse and clearly-structured text introduces definitions of 'heretics' and 'suspected heretics', what crimes they may be accused of, how they should be brought to court, questioned and punished, with references to papal bull and the minutes of ecclesiastical Councils. Among the categories of heretics addressed are polygamists, sorcerers, blasphemers, keepers of prohibited books, priests who encourage people in the confessional to discuss their carnal sins with unholily intentions, infidels, including Jews and Muslims and those who print and circulate their books, and even possessed nuns. On the one hand, this manual appears to continue the tradition of torture and psychological violence for which the Inquisition was proverbial; in order to break impenitent heretics 'learned, pious and prudent people would be called to reduce them to the knowledge of the Catholic Truth'. On the other hand, a new willingness to avoid major judicial errors was emerging. Curses against God (literally reproduced in the text) were to be considered within the context in which they were said (out of anger, for instance) and the alleged demonic possession of nuns would be examined more carefully since the immediate involvement of exorcists might worsen the situation through suggestion and even frighten novices. A similar mindset informs the concluding 'Instructio' originally penned by Giovanni Garcia Millino c.1624 to reformulate how testimonies for the prosecution in witchcraft trials should be weighed and to what extent they should be believed. This treatise is a vademecum for Inquisitors, witness to a manuscript tradition dating back to the C14 which was still alive in the mid-C17 even though a vernacular manual, Elio Marini's 'Sacro Arsenale', had been in print for a few decades.
This copy belonged to Bartolomeo Foleani Riviera (1722-95), professor of Surgery at Bologna in 1749-95. The C18 surgeon Antonio Scarpa, when still a student, wrote that at Bologna ‘surgical practice was undertaken with an intelligence uncommon in other parts of Italy because in the main hospital worked Riviera, former student of the famous Molselli’ (Scarpa, Epistolario).

Excellent, superbly illustrated copy, of fresh impression, of this major, much translated surgical manual. It was first published posthumously in 1655, following the notes left by its author, Johannes Schultes (Scultetus, 1595-1645). A physician from Ulm, he received his doctorate at Padua studying with major surgeons like Fabricius ab Aquapendente and van de Spiegel. ‘Armamentarium’ was extremely successful, this being the fifth edition in ten years. It was produced and structured in size and content to facilitate practical use, and illustrations were paramount. The 43 superb engravings are as fresh as when they were printed. The first part is organized as a commentary to each plate: e.g., on surgical instruments like the forceps, ‘canulae’ to treat intestinal ulcers and haemorrhoids and implements to extract a deceased fetus after a miscarriage; techniques to treat fractures, skull trauma, dental cavities, urinary tract stones (through operations portrayed with painful vividness) or amputated body parts, including breasts in case of cancer. The work is especially renowned for its proposed technique of hand amputation, which became the ‘routinely adopted method’ after the first edition (Wenzweg, ‘Musclecut Hand’, 9). The second part examines surgical operations ‘from head to heel’, based on notes taken by Schultes during his daily work—e.g., ‘In 1637, on January 9, at 7 pm, Johannes Happelius from Ulm...32 years old... was wounded seven times’, followed by the specific location of the wounds and the treatment and medicines provided, day by day.

A milestone in the history of surgery; a fresh copy of illustrous provenance.


GREEK ALDINE IN ISLAMIC BINDING

76. STEFANUS OF BYZANTIUM. Stephanus Peri polem (Στέφανος Περὶ πόλεων).

Venice, Aldus, 1502.

£7,500

EDITIO PRINCEPS. Folio, 79 of 80 unnumbered ff., 2 A8-1 2B-2L8, lacking t-p. Scattered mainly marginal worm holes or tears, couple touching a few letters, very light water stain at lower edge of a few Il, heavier to outer blank corner of final gatherings, with some spots to text, small holes to last couple of il, crudely repaired on verso of last. A very good copy, on high-quality paper, in nearly contemporary C16 reddish goatskin, later eps, ruled in silver, outer border with ropework in blind painted in silver, centre with sunk panels in the form of almond-shaped centrepieces, two smaller almonds and cornerpieces, all with paper overlays embossed to a filigree pattern bordered with silver paint (somewhat oxidised), small fleurons tooled in silver, tabbed spine with inked title and later label, raised bands, extremities and covers a bit rubbed, traces of label at foot, couple of worm holes. Modern bookplate to front pastedown.

This elegant Islamic binding is unique rather than rare on an Aldine. Despite the influence of Ottoman decoration, which had shaped new types of ornaments when Aldus was operating, few Aldines from the years 1490-1550 are recorded bound in the Eastern style (Mazzucco, ‘Legature rinascimentali’, 135-79; Hobson, ‘Islamic Influence’, 114-15; de Marinis, ‘L’influenza orientale’, 548, 550). On the one hand, unlike these recorded specimens, the characteristics of this binding reflect not only the ornaments (filigree and sunk panels) but also the structure of Islamic bookbinding: the two-piece technique, tabbed spine, primary and secondary chevron endbands, unsupported sewing and (as suggested by traces of repair) doublets (Sherer, ‘The Technique, passion). On the other hand, the absence of a flap, covers made of thick paper board not flush with the text, and a raised spine suggest that it was a ‘hybrid’ construction blending Islamic and Western practices. Hybrid bindings were common in C16 Venice—e.g., Greek-style or Islamic specimens built with a typically western structure but preserving the ‘exotic’ ornaments (including lavish gold-tooling) which made them desirable especially for books in Greek. However, a key characteristic of Islamic bindings—unsupported sewing—was not familiar to western binders (Gialdin, ‘Alfa Greca’, 35), but is present in this copy. The decoration, with embossed paper overlays, suggests a Turkish-Ottoman influence (Sakisian, ‘La reliure turque’, 286-87); Yıldız, ‘Kayseri Râşid’, 120, 211; Giaccone, ‘Arabic Manuscripts’, 171-72). The absence of gold-tooling points to a place of production which is not Venice, as it defies the obligatory exoticism, or Istanbul, where gold and Islamic structures were omnipresent. It was produced probably in peripheral Greek-speaking areas of the Venetian or Ottoman empires—such as Dalmatia, Greece itself or Macedonia—where long-standing Islamic practices met with Western ones. This binding is thus a rare material testimony to exchanges between the world of Venetian Greek printing and Ottoman Greek communities.

In the early C16, Venice was the main centre for the production of Greek books used by Ottoman Greeks (Roper, ‘Printed in Europe’, 271; Barbaric-Hermans, ‘European Books’, 393); it also hosted a growing community of Greek students attending the nearby University of Padua (Nicolaïdis, ‘Scientific Exchanges’, 136). One of them may have purchased this handsome volume there.

A remarkable copy of the fine editio princeps of a most important ancient work of Greek lexicography. C16 editions of Stephanus of Byzantium’s ‘Peri polem’ offered an abridged version of the original sixty-book text—restyled ‘Ethnikaa’ (Ethnicon)—fragments of which could be found in the works of other ancient authors like Eustathius. The ‘Ethnikaa’ was a compendium of ethnic names of gentile peoples from places spanning Greece, Asia Minor, Sicily, and Ireland, enriched with material on topography, local history, and mythology drawn from ancient authors. Aldus’s source was a single C15 ms., albeit with several omissions: the resulting text influenced its most famous successor, the Giansi edition of 1521, as well as the Basel edition of 1568.

A unique book with much to tell about the dissemination of early modern printing.

Brunet V, 530: ‘assez rare’; Renouard 4017.
An extremely rare copy of this very early most important English herbal possibly the fourth edition, of "the most famous of all the early printed herbals" (Robbe, 65), the only important botanical work printed in Henrician England. Except for the preface and the treatise on urines, derived from the Gart der Gesundheit, the Grete Herball is fundamentally a translation of the French Grant Herbier or Arbolayre. It is a single volume compendium which details the medicinal properties (or virtues) of plants and some non-botanical items according to the system of humorism. The surviving editions were printed between 1526 and 1561. It contains extensive information on plant life as well as entries on animals, comestibles, and minerals. There are approximately 400 entries for plants and non-botanical items. Of these, 150 plants are English natives. Plants include mugwort, cypress, mandrake root, grapes, chamomile, muscat, and marriamn (borebound). Animals recommended for their medicinal value include hare, fox (fox grease is recommended for muscle cramps), goat, ox, elephant ivory, and beaver. Some of the minerals and liquids listed are lime, glass, magnes, pearls, amber, sulphur, water, and vinegar. Foods that double as remedies are also present, with cheese prescribed for purgation, butter, honey, and zupules (a type of heavy fritter) recommended for toothaches. Some of the entries feature truly unusual remedies, such as magnesium (spelled as mummie), the powdered version of which is described as a remedy for stopping nosebleeds. Besides medical uses, these entries also provide information on cosmetic applications, such as the use of roses to whiten the teeth and complexion.

The Grete Herball contains remedies for everything from melancholy to baldness, invoking God and the Virgin Mary alongside Dioscuri and the Centaurs. It is profoundly utilitarian in approach, and designed to be accessible to a relatively broad public, as may be seen from its publication in English rather than Latin; copies have always su


87. TRIGAULT, Nicolas.
De Christiana expeditione.
Lyon, Horatius Cardon, 1616.

FIRST EDITION. 4to. pp. (xiv), 117, (iii). A4-A1 s (par.4) B-Q4. Roman letter, some Italian. Woodcut Fleur de lis device on title, woodcut headpieces and floriated initials, eleven line presentation inscription to William Cecil, Lord Burghley in Ulbaldini's celebrated Italic hand on verso of title, woodcut headpieces and floriated initials, eleven line presentation inscription to William Cecil, Lord Burghley in Ulbaldini's celebrated Italic hand on verso of first fly, 1592, bookplate of Robert S. Pirce on pastedown. Light age yellowing, occasional marginal spotting, some copies a little browned, mostly marginal soiling and spotting in places. A very good copy in contemporary vellum over thin boards, covers bordered with a gilt rule, gilt-stamped oval at centre, a little soiled, recaiced. A precious copy of the first edition, second issue, of this very rare work, beautifully inscribed by the author Ulbaldini in his fine, clear italic hand, for presentation to William Cecil, Lord Burghley, the last high treasurer, for financial assistance from the crown. Its inscription includes four lines of poetry and a seven-line dedication to Burghley "great treasurer of the Kingdom of England" dated "1592".

"In Lewis Einstein's words, Petrucio Ulbaldini is 'an example of the better type of the Italian adventurers...then to be found at every European court' (Einstein, 1902, p 190) ... in his self-introduction to 'Militia del Gran Duca di Toscana', his last volume, published in London in 1597; ... Ulbaldini embassies his many years of service to the Tudors, first under Henry VIII, 86
in 1545 and later under Edward VI, having left for Italy on Mary’s accession to the throne, ... be says in the passage referred to that he has been in the service of Queen Elizabeth since 1563. What this service consisted in is not clear at all; since Udall was no longer young enough to be a soldier, a modern critic writes that from 1562 onwards, he was able to fill the vacuum left by the rupture in official diplomatic and ecclesiastical contacts between England and Italy. He became almost the only well-placed Italian reporter of English affairs during the second half of the sixteenth century, ... Udall was, ... corresponded with the secretaries of the Dukes of Florence and numbered Henry Fitzalan, Earl of Arundel, Walsingham, William Cecil, Lord Thomas Howard and other important personages amongst his acquaintances. Certainly Queen Elizabeth thought his services were valuable enough to grant him a salary, ’ ’ (Burgians), ... Udallins is the author of 12 works, all of them composed and/or published in England between 1564 and 1597.’’ Giovanni Iammarino. ’’Representations of Elizabeth I in Early Modern Culture.’’

This catalogue of the famous women of England and Scotland was a popular form of work at the period; ’’Catalogues of women are lists enumerating pagan and sometimes Christian heroines, who jointly define a notion of femininity. They therefore offer a unique perspective on the problem of femininity by presenting women as entities participating in and formed by historical currents. Such an approach is of immense significance at any time of great change, when historical perspectives were under going transformations.’’ G. McLeod. ’’Virtue and Venom: Catalogs of Women from Antiquity to the Renaissance.’’ This work was written by Udallin and presented as a manuscript to Elizabeth I in 1576 (now lost).

William Cecil. Lord Burghley, was one of the great statesmen of the Elizabethan period, the chief advisor of Queen Elizabeth for most of her reign, at the heart of most of the major events of the period. ’’From 1558 for forty years the biography of Cecil is almost indistinguishable from that of Elizabeth and from the history of England.’’ Polland. He was also a great book collector. On his death in 1598, his will directed that his elder son, Thomas, should inherit all my books in my upper library over my Great chamber in my... house in Westminster together with all my evidence and rolls belonging to my pedigrees’’. On a sale of some of the Cecil library in 1598, his will directed that his elder son, Thomas, should inherit all my books in my upper library over my Great chamber in my... house in Westminster together with all my evidence and rolls belonging to my pedigrees. On a sale of some of the Cecil library in 1598, his will directed that his elder son, Thomas, should inherit all my books in my upper library over my Great chamber in my... house in Westminster together with all my evidence and rolls belonging to my pedigrees.

The four, crisp blind stamps on the outer border—a phoenix and interlaced cranes—are the same as those on BL, c66911 (published 1522). They also reprise the decoration of the architectural border on the t-p of both these editions. This t-p had been used in Vincent’s books since at least 1512, and was created by the famous Lyon-based Flemish illustrator and (possibly) wood-engraver Guillaume II Leroy (fl. 1498-1528). The elegant combination of similar decorations in the binding and t-p of this copy does not seem accidental. It was probably a ‘’marque de librarie’’ used for books on sale in his shop based on one of his successful and highly recognisable t-p.

Very uncommon, finely illustrated copies of two most influential C14 commentaries on Aristotle, Paulus Venetus (c.1368-1428) was an Augustinian friar, philosopher and theologian, who studied at Oxford and Padua. His most successful and most re-printed works include ’’Logica magna’’, inspired by William of Ockham’s theories, and numerous commentaries on the Aristotelian corpus in influence by the Avenerion de Jandun and Siegert und Bante. First published in Venice in 1476, the Summa philosophiae naturalis is a compendium of Aristotelian theories on the natural world. It features John Argyreopoulus’s C15 Latin translations of ’’De physico auditu.’’ De celo et mundi, ’’De generatione et corruptione,’’ ’’Metheoricorum,’’ and ’’De anima’’ alongside Paulus’s commentary (’’Metaphysica’’ is also present but without the Aristotelian text). The thematic index highlights the astounding variety of subjects—from the nature of comets and the heavens to why it is advisable to fast before taking a bath, the difference between reason and the senses, earthquakes and why light is necessary to perceive colours. The ’’Metheoricorum’’ includes fine woodcuts of visual phenomena resulting from the interaction of the four elements, like sandy kinds of falling stars, ’’ignes fatuus’’ and ’’capre saltantes.’’ The ’’Libre de compositione mundi’’ is a brief treatise on astronomy, handsomely and extensively illustrated with woodcuts of celestial diagrams including the position of the zodiac in relation to other heavenly bodies and the physical representation of the earth, as well as personified planets and constellations.

The contemporary author of the marginalia in ’’De celo et mundi’’ and ’’De generatione et corruptione’’ was interested in the ’’motion of bodies as determined by the interaction of the four elements.’’ He annotated Paulus’s commentary with references to other authorities like Jacobus de Forlivio (c.1360-1414), professor of logic and medicine at Padua and Bologna, the Aristotelian philosopher Maritulus of Padua (c.1275-c.1342) and Allert of Saxonia (c.1250-c.1390), a scholar of logic and physics.
1) Only Harvard and Pennsylvania recorded in the US. 
2) Only Princeton and Mount Holyoke recorded in the US. 

**PRINTING AND THE MIND OF MAN**

81. VESALIUS, Andrea.

*De humani corporis fabrica.*

Venice, apud Franciscum Franciscum Senensem & Ioannem Criegher Germanum, 1568.

Folio. pp. (xii) 510 (xlvi). Roman letter, little Italic. Woodcut vignette to t-p, nearly 200 superb full- and half-page or small woodcuts of limbs or organs, decorated initials. T-p a little soiled and light water stain to edges, lower outer corner

---

82. VIRGIL.

The xiii. bukes of Eneades of the famous poete Virgill translatt out of Lateyne versis into Scottish metre.

London, [By William Copland], 1553.
prologue verses for each of the thirteen books, and a series of concluding poems. In the first general prologue Douglas compares the merits of Virgil and Chaucer as master poets and attacks the printer William Caxton for his inadequate rendering of a French translation of the Aeneid. Comparing Douglas to Chaucer, Pound wrote that “the texture of Gavin’s verse is stronger, the resilience greater than Chaucer’s”.

Ezra Pound, ‘ABC of Reading’. C. S. Lewis was also an admirer of the work: “About Douglas as a translator there may be two opinions; about his Aeneid (Prologues and all) as an English book there can be only one. Here a great story is greatly told and set off with original embellishments which are all good—all either delightful or interesting—in their diverse ways.” C. S. Lewis, ‘English Literature in the Sixteenth Century, Excluding Drama.’ This first edition displays an anti-Catholic bias, in that references (in the prologues) to the Virgin Mary, Purgatory, and Catholic ceremonies are altered or omitted probably by Copland. In addition, 66 lines of the translation, describing the amour of Dido and Aeneas, are omitted as indelicate.

“The Emperor and his people alike were hooked; within a century of its author’s death, in 19 B.C., citizens of Pompeii were scrawling lines from the epic on the walls of shops and houses. People haven't stopped quoting it since. From the moment it appeared, the Aeneid was the paradigmatic classic in Western art and education; as one scholar has put it, Virgil “occupied the central place in the literary canon for the whole of Europe for longer than any other writer.” ... Virgil’s poetry has been indispensable to everyone from his irreverent younger contemporary Ovid, whose parodies of the older poet’s gravitas can’t disguise a genuine admiration, to St. Augustine, who, in his “Confessions,” recalls weeping over the Aeneid, his favorite book before he discovered the Bible; from Dante, who chooses Virgil, l’altissimo poeta, “the highest poet,” as his guide through Hell and Purgatory in the Divine Comedy, to T. S. Eliot, who returned repeatedly to Virgil in his critical essays and pronounced the Aeneid “the classic of all Europe.” Daniel Mendelsohn. ‘Is the Aeneid a Celebration of Empire—or a Critique?’

Pforzheimer describes the Grenville and Bemis copies as resembling large paper copies at slightly over 8 3/4 inches. This copy is almost as large at nearly 8 1/2 inches with some deckle edges in outer margins.
