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CATALOGUE LIV



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1.ABATI, Baldo Angelo. De admirabili viperae natura, & de mirificis ejusdem facultatibus liber.

Nuremberg, Recusus, sumptibus & typis Sebastiani Heusleri, 1603

£2,250

4to. pp. [xvi], 125 (i.e. 133) [xi]. Roman letter, text within printed box rule, title with woodcut printers device, within splendid engraved border in a floral design incorporating snakes, bats, moths, fish and birds, historiated and floriated woodcut initials and head and tail-pieces, typographical ornaments, 5 full page engraved plates. Insignificant light waterstain to lower margin of title, plate two fractionally shaved at top margin. A very good copy, crisp and clean, with excellent impression of the plates, in contemporary vellum over boards, spine covered with paper at an early date, lacking ties, all edges sprinkled red.

Third edition of this important and beautifully illustrated monograph on all aspects of snakes and their venom, the first printed outside Italy of the first work entirely devoted to snakes. Dedicated to Francesco Maria II, the VIth Duke of Urbino, it was first published in 1589, the second edition appeared in 1591, also in Urbino; Abati was the personal physician of the Duke. The engraved plates depict snakes in coition, in parturition, shedding their skin, and in two anatomical cross-sections, with one plate of antique coins, all depicting snakes. The engraver of the plates is not known, none of the plates are signed, though they were obviously made by someone of considerable skill. "A further example of the excellent art of dissection of that time is the dissection of a rattlesnake by the Italian physician Baldangelo Abati" (cf. Nissen, ZBI II, 121). All aspects of snakes are discussed from their entomology, anatomy, history, descriptions by classical authors, possible cures for snake bite, possible medical application for the venom, antidotes etc. Five of the 32 chapters are dedicated to the snakes' venom, its potency and possible medical applications. Chapters 12 and 14 are of great interest, describing the edible parts of the snake and providing information about possible ways of preparing meals with its meat, and considering the possibility of an antidote to the venom from the eating of the meat. This edition has an extensive and useful index and list of authors cited. An excellent copy of this most interesting and rare work; Abpc records only two copies of this edition at auction, none of the first two editions, with only two copies in British libraries, again none of the first two. There are very few copies outside Italian libraries.

BM STC Ger. C17, A8. Wellcome 1 (first edition only). Not in Brunet, Durling, Heirs of Hippocrates, Osler, Honeyman, Vicaire, Bitting or Oberlé.

2.ACCOLTI, Pietro. Lo Inganno de gl'Occhi

Florence; Pietro Cecconcelli, 1625.

£15,000

FIRST EDITION Folio. pp. [12] 152 [2]. Roman letter, woodcut foliated and historiated initials and head and tailpieces, numerous quarter, half and three-quarter page scientific diagrams and illustrations to text. T-p with engraved arms of Cardinal Carlo de Medici, 17th C autograph of William Godolphin and another later, elaborate printer's device to last leaf. Old dampstain to extreme upper inner corner of a few leaves, foxed throughout. A good, well-margined copy in sumptuous mid-17th C Spanish crimson morocco gilt, large gilt arms of Felipe Ramirez de Guzman and his second wife Anna Carafa on upper cover, Felipe's personal emblem on lower, surmounted with his motto 'revoluta foecundant', spine gilt in compartments, upper joint repaired towards head, gilt corner ornaments and roll tooled border. Preserved in elaborate modern leather box with green morocco and wooden inlay.

Very rare first and only early edition of Accolti's 'Deception of the Eyes,' on optics and practical perspective, of particular interest to painters. The work is divided into three parts, the first on surfaces, the second of objects - i.a. pillars, crosses and a lute, and the third on light and shadow. The work represents an important contribution to the theory of perspective and vanishing points, also examining anamorphosis and the camera obscura. While perspectival anamorphosis, which contrasts the distortion and resolution of an image by a slight physical movement of the beholder, had been employed since the Renaissance, perhaps most famously in Hans Holbein's 'The Ambassadors', Accolti here demonstrates the development of the baroque understanding of perspective of the traditional, or 'optic' image by recommending the use of a plane mirror to conjoin two points of view of an image, with the aim of making them interchangeable and simultaneous, an "effect of perspective which is as

strange as it is delightful and ingenious". This laid the foundation for the evolution to the use of mirrors of different shapes and the study of catoptric anamorphosis. The work also contains the first printing of part of Leonardo's "Trattato della Pittura," which appears at the end of the volume, and touches upon techniques for the depiction of the human body and the use of colour.

Pietro Accolti (1578-1642), descendant of a famous Aretine family, was a painter, architect, librarian and mathematician. This is his only printed work.

Felipe Ramirez de Guzman, duke of Medina de las Torres (c.1600-1668) was viceroy of Naples from 1637-1644. He had a substantial library, much of it bound uniformly with this volume. William Godolphin was almost certainly Sir William (c1634-1646) Charles II's envoy and later ambassador in Madrid. Rumours of his conversion to Catholicism occasioned his recall, but Godolphin preferred to relinquish his career but remain in Spain, a Catholic.

BM STC It. I p. 4. Brunet VI, 495. Gamba n.1784. Riccardi I, 4 "alquanto raro ed assai pregiatore". Cicognara, 802: "Opera celebrata". Parenti, 12. Graesse I 11. Fowler 1. Vagnetti EIIIb13. Wiebenson III, B.15. Kemp, The Science of Art, p. 134-137.

THE HORBLIT COPY

3.AGRICOLA, Georgius [i.e. BAUER, Georg]. De re metallica libri XII. - De animantibus subterraneis liber.

Basel, Hieronymus Froben and Nicolaus Bischoff, 1556.

£35,000

FIRST EDITION. Folio, pp. [xii] 538 [lxxiv]. Roman, Greek and Gothic letter. Woodcut printer's device on title and verso of last, two woodcut plates, one folding, a total of 273 large woodcut illustrations and diagrams in good clean impression, some full-page, white on black initials. Slight age yellowing, occasional slight marginal foxing. A very good, clean, well-margined copy in vellum over boards, small hole in upper cover, recased. Ms exlibris of Jacopo Rezia of Como, Professor of Anatomy and Physiology at the Royal Academy at Pavia 1811 on verso of t-p, curious and early stamp of a spurred boot surmounted by 3 stars with monogram 'GR' above. Harrison Horblit label on pastedown. In 1/4 morocco blue slip case.

FIRST EDITION of the "first systematic treatise on mining and metallurgy and one of the first technological books of modern times" (PMM), the earliest and pre-eminent early work on metallurgy and mining. It is remarkably richly illustrated with technical woodcuts of the highest quality, largely by Hans Rudolf Manuel Deutsch (after Blasius Weffring). All of them are based on Agricola's own drawings of processes and phenomena he personally observed. The work "embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seventy three large woodcut illustrations...add to its value. Some of the most important sections are those on mechanical engineering and the use of water power, hauling pumps, ventilation, blowing of furnaces, transport of ores etc., showing a very elaborate technique" (PMM). It is "one of the great monuments of technology by reason of the comprehensiveness of its text and the detail and intelligibility of its numerous illustrations" (Singer, vol II, p. 27), and became "the early standard treatise" on the subject (Horblit, 2b). It is also one of the important contributions to physical geology, in particular the influence of wind and water erosion on landscape and its clear account of the order of strata exposed by mines. The work concludes with a 20 page glossary of technical terms and names in Latin and German which contains a new scientific classification of minerals based on their physical properties; the mode of occurrence and mutual relation of some 80 minerals and ores are discussed, no less than 21 of them for the first time.

Written over two decades, the work illustrates Bauer's familiarity both with the technical and financial aspects of mining as well as his concern for the health of the miners. Bauer had studied medicine in Leipzig before moving to the important mining centre of Joachimstal (in latter-day Czechoslovakia) as the town physician. There, Bauer observed both by day and by night the unceasing activities of the mines, "and his interests were aroused by the metallurgical, mineralogical and chemical problems of the trade. He published several books relating to these, the above is outstanding in the field of all science and technology; it was published posthumously. Many large woodcuts present vivid pictures of men at work,

machines pumping, ventilating, smelting, assaying, transportation, and hoisting equipment and methods of his time" (Dibner, Heralds of Science, 88). The work was translated into English in 1912 by Herbert Hoover, afterwards president of the United States.

Horblit was one of the great collectors of science books of the 20th C which through the Grolier Club catalogue of its exhibition in 1958 influences an entire generation of new collectors.

BM STC Ger. P. 8; Adams A-349; PMM 79; Brunet I, 113; Horblit, One Hundred Books Famous in Science, 2b; Duveen pp. 4-5; Ferguson I, p.9; Kress I, 71; Ford, Images of Science, pp. 124-5; Norman 20.

4.ALPINI, Prospero. De medicina Aegyptiorum.

Venice; Francesco de Franceschi, 1591.

£4,950

FIRST EDITION 4to. ff. [xii] 150 [xxv], lacking last blank. 'Francheschi's "Pax" device on the title-page. Three woodcuts, 2 showing Egyptian cupping glasses. Two full-page woodcuts the first showing the process of scarification of the legs, the second a treatment for dropsy. There is a diagram of a leg on leaf M7v. Two headpieces grotesque tailpiece. Initial C with a figure of Cronus, historiated G, foliated initials in several sizes. Roman letter, small roman marginalia' (Mortimer). Occasional fingermarks. A very good copy in tree calf c. 1800, gilt neo-classical ornaments to spine.

First edition of 'one of the earliest European studies of non-Western medicine. Alpini's work dealt primarily with contemporary (i.e. Turkish) practices observed during a three-year sojourn in Egypt. These included moxibustion--the production of counter-irritation by placing burning or heated material on the skin--which Alpini introduced into European medicine... Alpini also mentioned coffee for the first time in this work' (Norman) He also introduced the banana and baobab to Europeans.

Preceded by an extensive subject index and followed by an exhaustive alphabetical one, the text, divided into four books, discusses i.a. the state of Egyptian medicine, the reasons behind the unusual longevity of the Egyptian people, epidemics and sicknesses that had affected Egypt, methods of and reasons for blood-letting, Eunuchs, varieties of cupping glasses, techniques of scarification, cures for dysentery, the range and extent of surgery available and of drugs employed, the use of softening baths to enhance the appearance of the body, the composition and administration of theriacs (obeying the hair-of-the-dog principle with regard to poisoning), and syringes. He also mentions the use of wine in medicine: "l'auteur parle assez longuement du vin, en médecin, sans grande originalité. Au chapitre xii du livre I, il est question de l'excellence des eaux du Nil et de la plus grande excellence du vin au point thérapeutique. Mais cet ouvrage est surtout intéressant comme étant le premier o il ait été question du café." (Simon). In very readable Latin, it provides a fascinating insight into early homeopathy and surgical and cosmetic procedures. The text also gives some insight into the Egyptian lifestyle, talking at length about its situation with regards to its near neighbours, both geographically and ideologically. The unusual degree of specialization of Egyptian medics is also discussed, with doctors said to become experts in individual organs and areas, e.g. ears, lungs, so as to maximise their wisdom.

'Alpini, an Italian physician and botanist, graduated from Padua and travelled through Greece, Crete and Egypt from 1580-1583. Following his travels, he returned to Padua where he remained as professor of botany and director of the botanical garden until his death. This work was one of several major books that resulted from his travels and is a comprehensive account of medicine as it was practised in Egypt.' (Heirs of Hippocrates).

BM STC It. 20. Norman 39. Adams A802. Mortimer It. I:16. Heirs of Hippocrates 240 (1646 edn.). Osler 1796. NLM/Durling 178. Wellcome 232. Garrison-Morton 6468: 'First important work on the history of Egyptian medicine.' Simon II 42. Not in Vicaire or Bitting.

5.ALUNNO, Francesco. Le ricchezze della lingua volgare...

Venice, in casa de Figliuoli di Aldo (Aldus), 1551.

£2,450

Folio, ff. 220. Roman and italic letter. Large woodcut portrait of the author within elaborate architectural border on t-p, 'parfaitement bien gravé'. (Renouard 151:7). Aldus' dolphin and anchor device on verso of last leaf. Early ms ex libris on t-p 'from the library of Guidonia.'

Marginal foxing, 3 or 4 ll. browned. Two very small holes, the larger cut repaired on verso of last, no loss. A good, well-margined copy in 19th C vellum, red and green morocco labels, gilt. Head and foot of spine gilt.

Second edition, much more extensive than the first (1543), of this lexicon designed to assist the reader of Boccaccio's "Decameron". The celebrated portrait also appears here for the first time. According to the t-p this edn. was much expanded and revised with comments, rules and observations of the (grammatical) voices and with annotations on a variety of ancient and modern texts. It includes corresponding page references for each word that can be found in contemporary editions of Boccaccio for 'piu commodita de studiosi' (the greater ease of scholars). The author's own explanation of how to use the work precedes the main text. The Richezza is described by Renouard as 'dans son temps, fut en grande estime, et eut un grand nombre de lecteurs'.

Francesco del Bailo of Ferrara (1485-1556), who wrote under the humanistic pseudonym of Francesco Alunno (Francesco "Pupil"), was a renowned lexicographer and grammarian as well as an expert calligrapher. He composed the first methodical dictionary of the Italian language and a Petrarchan lexicon as well as this work on Boccaccio's vocabulary. It is a fine example of Alunno's efforts to establish Italian as a literary language in its own right, equal to Latin. The first Italian-English dictionary (1550) by William Thomas was drawn directly from the work and Accarisi's "Vocabolario." Alunno is among the first to accord the vernacular such importance and his works exercised considerable influence on its perception. His hand is believed to be the model for Marcolini's type.

BM STC It 21. Ren. 151:7. Mortimer It.18. Adams A843. Graesse I 88.

6.AMMAN JOST. *Gynaeceum Sive Theatrum Mulierum, In Quo Praecipuarum omnium per Europam in primis, Nationum ...Foemineos Habitus Videre Est. Frankfurt, Sigismund Feyerabend, 1586.*

£8,750

FIRST EDITION 4to. [ff. 120], A-Z, a-g4. Italic letter, title in red and black with woodcut half length female figure at foot, printer's woodcut device on recto of last, large floriated initial, 122 fine full-length woodcut figures of women in costume. 'J. Brodeau'..30 f 1651' at head of fly, Nicolas-Joseph Foucault's engraved armorial bookplate on pastedown, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first two ll., slight age browning in places. A very good, clean copy, on crisp thick paper with excellent impression of the woodcuts, in contemporary speckled calf, covers bordered with a double gilt rule, spine with raised bands gilt in compartments, expertly rebaked and remounted, all edges speckled brown.

First edition of the first book entirely devoted to women's dress. An important collection of illustrations representing the dress of women of all ranks of every country of Europe (and one of a native Peruvian) in the sixteenth century, many particular to certain districts and cities; it is dedicated to Isabella of Austria, Queen of France. Amman, whose career flourished after his move to Nuremburg in 1561, succeeded Virgil Solis as artist for the printer Carl Sigmund Feyerabend. He was hugely prolific; one of his pupils stated that the drawings he made over four years would have filled a hay wagon, about 1,500 prints are attributed to him. He was one of the last major artists producing woodcuts for book illustration, as during his lifetime engravings were gradually taking over. Although like most artists for woodcuts he normally let a specialist 'formschneider' cut the block to his drawing, he sometimes included both a cutter's knife and a quill pen in his signature on prints, suggesting he sometimes cut his own blocks. "Laver describes the German Jost Amman's work as 'one of the earliest classics of costume history'. Amman illustrated thirteen books, including in 1568 his book of trades published in Frankfurt by Sigismund Feyerabend, and in 1577 'Habitus praecipuarum populorum tam virorum quam feminarum singulari arte depicti', Nuremberg, which was reprinted in 1639. In 1586 Amman's 'Gynaeceum Sive Theatrum Mulierum' was published in Frankfurt. Though the brief text, written by Francis Modius of Bruges and attached to each plate, is descriptive, as with all the others it is Sigismund Feyerabendt, in the forward to the book, who makes evident an understanding of the cultural significance of dress. He describes clothing as 'a silent index of... Character.' Readers were offered 'the female costumes of all the principal nations, tribes and Peoples of Europe, of whatsoever Rank, Order, Estate, condition, Profession, or age' including for example, A Dantzic Bride, a Married Woman from

London, a Venetian Noble Lady, Camilla, the daughter of the Turkish Sultan and a Peruvian woman 'Establishing Dress History', L Taylor. The woodcuts are both spirited and accurate, giving not only a detailed visual description of each costume but an idea of the character; (or perhaps an approximation of national character), of the subject, and are vital, full of movement and vigour.

A very good copy of this important work with tremendous provenance; from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), Marquis de Magny, statesman and passionate archaeologist, whose library was "parmi les plus précieuses concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield.

"Amman's woodcuts are of great importance for the history of costume, since they give a vivid, manifold and mostly realistic picture of late sixteenth century fashion, when the 'new Spanish style' conquered all Europe. Another aspect gives valuable hints to social conventions: that of the accessories and head-dresses." Erdmann 25 of the German edition with identical cuts (wrongly described as first).

BM STC Ger. C16 p. 623. (under Modius). IA. 104.820. Fairfax Murray I 34 "First edition". Brunet I 233. Gay II 446 "belles figures sur bois". Not in Alden.

7. AMPHIAREO, Vespasiano. Opera di Frate Vespasiano Amphiareo da Ferrara : nellaquale si insegna a scriuere varie sorti di lettere ...

Venice, Appresso Alessandro Gardano, 1580.

£2,350

Oblong 8vo. ff. [lvi]. Roman and Italic letter, woodcut initials, small woodcut of scribe's hand and pen on title, woodcut printer's device on verso of last, 100 woodcut calligraphic illustrations of various types and alphabets within woodcut borders, contemporary autographs of Francisci Liborati and Venannio Pellegrini on title, large ms. grotesque initial on fly, contemporary ex-libris above. Occasional very light spotting and marginal thumb mark, a very good, attractive copy, crisp and clean with very good impression of the plates, in eighteenth century half burgundy morocco over rose patterned paper boards, a.e.r.

First published in 1548, Amphiareo's immensely influential work on the art of calligraphy was reprinted virtually unchanged until 1620. It is dedicated to Principe Francesco Donato. The first four, and last two pages contain very interesting technical instructions on preparing gum water for writing in gold, blue or ultramarine, a recipe for manufacture of sinoper and how to write with it, how to cut quills and for the manufacture of ink "che non fara muffa, ne seccia in fondo del vaso". These are followed by a magnificent series of woodcuts starting with various types of Italic, moving on to Gothic and neo-Batarde scripts and a series of illustrations of different alphabets, including elaborate and exotically decorated capitals as well as simpler, geometrically designed miniscules and Roman capitals. Included is a set of capitals derived from tree-trunks; another of heavy Gothic initials, hung with grotesque masks and providing a frame for naked cherubs, monkeys, storks and dogs. It was composed by Amphiareo originally for the benefit of merchants, but goes much further than hand writing. Amphiareo, a Franciscan, was born at Ferrara and is said to have taught writing for thirty years. This was his only book, the first edition of which is exceedingly rare. Being a much used practical work, copies of any edition in good condition are scarce. A very good copy of a major work in the history of lettering and calligraphy. Not in BM STC It. or Adams. Bonacini 59. Morison. 72 Writing Books. pp. 42-43. Morison/Barker. Early Italian Writing-Books. pp. 89-92. Becker, D. The Practice of Letters. Nos. 18-20. Berlin Kat 5183 (1st edn.)

8. APPIAN. Romanorum Historiarum – ex bibliotheca Regia.

Paris, Carolus Stephanus; 1551.

£2,450

EDITIO PRINCEPS, folio, pp.393 (iii). "Estienne's basilisk device as king's printer for Greek texts (Renouard 471) on the title page. Unillustrated. Printed in the three fonts of Claude Garamond's 'grecs du roi', with headpieces and Greek initials as described under No. 219. Generally cited as a superb example of the use of the royal types," Mortimer cit. infr. Couple of marginal dustmarks to t-p, occasional slight marginal foxing, a very good clean, well-margined copy in early 17th C vellum over boards, yapp fore edges, a.e.r.

First edition of the original Greek text “in by far the best type of its kind that has ever been cut” (Updike cit. infr.). Appian had the idea of giving a history of the various peoples of Europe, Africa and Asia from earliest times down to their incorporation into the Roman Empire, and of the Romans by describing separately each of their great wars. The most valuable part of the work comprises the history of the civil wars, containing the only extant extracts of such documents as Augustus’ “Memoirs” and the preamble to the proscription lists of Anthony, Octavius and Lepidus; there is also an account of the vicissitudes experienced by Caesar in invading Britain. The edition was begun by Robert Estienne before his departure for Geneva, and completed by his brother Charles; it is one of the only two Greek works the latter produced. For the first time Charles appears here as ‘typis regiis’ and it was also the first use in a classical text of all three fonts of Garamond’s ‘Greco du Roi.’ The splendid decorations and initials are by Geoffrey Tory.

BM STC Fr. p.21. Adams A 1340. “Première édition, belle et rare...”, Brunet I 366. Mortimer, Harvard 16th C Fr. 29 (reproducing title-page). “One of the most exquisite books printed from these fonts,” Updike I p. 237 (reproducing A2). “There are few Greek volumes of more beautiful execution”, Dibdin I p. 280. Renouard 102:4. Hoffmann I 214 “Erste, schöne und seltene textausgabe”.

9.ARCHIMEDES. Opera quae extant. Nouis demonstrationibus commentariisque illustrata. Per Daudem Riualtum a Flurantia Coenomanum ...
Paris, Apud Claude Morel, 1615.

£5,950

FIRST EDITION thus. Folio. pp. [xliv] 549 (i.e. 551), [i]. Greek and Roman letter in double column, commentary in smaller Roman, printed italic side notes, title in red and black with Morel’s large woodcut fountain device, large woodcut floriated and historiated initials, head and tailpieces and typographical ornaments, innumerable mathematical and scientific woodcut diagrams illustrating text, some half page, ‘Bibliotheca Sedanensis’ in contemporary hand at head of title, early owner’s stamp on fly, light age yellowing, tiny worm trail in lower blank margin of quire Y. A very good, well margined copy, in natural morocco gilt, c. 1700, covers bordered with triple gilt rule, spine with raised bands richly gilt in compartments with large central fleurons, inner dentelles gilt, all edges marbled and gilt, joints cracked, head and tail a little worn.

*First edition of this important and highly influential version of the works of Archimedes edited by David Rivault (1571-1616) sometime tutor in mathematics to Louis XIII, founder of a scientific salon at the Louvre, along the lines of the Italian academies, and friend of Scaliger, Casaubon and a company of the chief scholars of the day. He was hugely well read and had travelled extensively, speaking Latin, Greek, Arabic and Hebrew. His ‘Académie du Louvre’ was a direct precursor to the Académie Française. The work contains the Greek text with a Latin translation alongside and has extensive explanatory notes. This edition was the more or less complete basis for the first proper German edition, translated by J.C. Sturm in 1670. “The success of the humanist mathematicians in uncovering, clarifying, translating and providing commentaries on the major scientific texts of the ancient authors should not be seen as peripheral to the scientific revolution. The mastery of the Greek and Latin texts was an essential stage in the attempt to ‘surpass the ancients,’ and the extensive publishing of new and better-understood texts by the classical mathematicians played an integral role in the founding of the ‘new sciences’” (Martin Kemp, *The Science of Art*, p. 76.)*

Archimedes, fl. Syracuse c250 BC, was the greatest mathematician and engineer of antiquity - “together with Newton and Gauss - [he] is generally regarded as one of the greatest mathematicians the world has ever known, and if his influence had not been overshadowed at first by Aristotle, Euclid and Plato, the progress of modern mathematics might have been much faster. As it was, his influence began to take full effect only after the publication of this first printed edition which enabled Descartes, Galileo and Newton in particular to build on what he had begun.” (PMM 72 on the Basle edn. of 1544.)

An interesting provenance; the Bibliotheca Sedanensis, was the library of the Académie de Sedan founded in 1599 along the lines of Calvin’s Academy in Geneva. The principality of Sedan declared its independence from France in 1560 and set itself up as a Protestant state. The Académie was created to train protestant Pastors, and held Chairs in Philosophy (Pierre Bayle’s from 1675 to 1681) Mathematics, Physics, Greek, Hebrew and Latin and was

a great center of Learning until its suppression in 1681. A most handsome copy of this beautifully printed and important edition.

BM. STC C17 Fr. A 630. PMM. 72. Brunet I 384. Riccardi I 43:7 "Quantunque questa raccolta non sia completa pure e' assai rara e ricercata". Not in Honeyman.

FROM THE LIBRARY OF DIANE DE POITIERS.

10.BADIUS, Jodocus Ascensius. *Navis stultifera Collectanea.* Ab Jodoco Badio Ascensio vario carminu genere no fine eorudem familiari explanatione conflata.
Paris, Josse Badius pour lui et les frères Marnef, 1507.

£15,000

4to. ff 107 [i]. Verse text in Gothic letter, prose commentary in small Bâtard, title in red and black with De Marnef's pelican device (Renouard 713) and a woodcut ship of fools (labeled with a type insertion in red "Navis stultorum"), 114 woodcuts in the text (including four repetitions) two full page, title page fractionally dusty, cut a bit close at top margin just touching a few headlines. A fine copy, on thick paper with the woodcuts in mostly excellent, dark impression, in splendid French polished calf circa 1550, gilt medaillon portrait of Henry II at centre of upper cover (worn), Diane de Poitiers's double crescent moon cypher gilt at centre of lower (cracked) with her 'omnium victorem vici' motto, both covers bordered with an interlaced strapword design gilt 'à la cire' in niger and white, inner panel with a delicate foliate scrollwork design with two small arabesques above and below central medallions, both of which are surrounded with pointillé tooling and white and niger 'à la cire' filled rules, spine framed with double gilt rule filled in niger with elaborate central foliate design gilt, all edges heavily gilt, gauffered and painted in alternate red and blue stripes, joints a little rubbed, general slight wear but still very attractive.

A wonderful copy of Badius's totally original reworking of Sebastian Brant's Ship of fools, first published in 1505, of which this edition is an exact copy, superbly bound for Diane de Poitiers. Badius' work is often taken for a new translation or a direct adaption of Brant's work, due to the ambiguous nature of its title. In reality the only thing it shares with Brant's ship of fools is the superb set of woodcuts which served as a theme for the 113 little Latin poems that make up this volume. The illustrations occur in more or less in the same order as in Brant's original and the chapter titles are almost identical but the development of the theme of each poem and moral conclusions reached are often substantially different. Renouard (Badius I p. 161-2) reprints the original alongside Badius's version to illustrate their differences. These poems are filled with reminiscences and verses taken from the classics, two borrowed in their entirety from Vergil, one from Robert Gaguin, and several others created from extracts from Horace, Juvenal, Ovid, Perse and Baptiste de Mantoue. Badius acknowledges most of these borrowings in his commentary. His text merely employs the framework of the original to satirize the weaknesses, follies, and vices of his time, and as such is a rare example of a piece of literature inspired by its illustrations. Mortimer (referring to the 1505 edition) states that the woodcuts "are fairly close copies of the woodcuts designed for Johann Bergmann's Basel editions of Sebastian Brant's Das Narrenschiff. The majority of the Basel blocks were cut for the first edition of 1494, with eight substitutions and additions in the 1495 edition and in the first edition of Jakob Locher's Latin translation of 1497... These Paris copies were made for the first edition of Pierre Riviere's French translation, 'La nef des folz du monde', printed for Jean Philippes Manstener and Geoffrey de Marnef in 1497. ... The lively Basel woodcuts, sometimes ascribed in part to Albrecht Durer, contributed substantially to the success of Brant's work. Probably the availability of the Paris set was a major factor in Badius' decision to work with the same subjects." (Mortimer 44).

This copy was bound for Diane de Poitiers with Henry II's gilt medaillon portrait on the upper cover and her cypher and motto gilt on the lower. "much of the difficulty in identifying bindings made for Diane derives from the fact that Henry II's own bindings are typically so liberally scattered with her and their joint emblems" ... "their general appearance, the armorials aside, is precisely that of the Henry II bindings 'de très grande luxe' whose standards they fully equal" (Needham). Diane de Poitiers was born in 1499, and was married at an early age to Louis, Comte de Maulevrier. Widowed in 1531, she took for her device an arrow, surrounded by branches of laurel, rising from a tomb, with the inscription, 'Sola vivit in illo.' Later, when she became the Duc d'Orleans' (afterwards Henri II) mistress, the allegory became embarrassing, but Diane cleverly found the means to improve it, without

appearing to abandon the regard which she had vowed for the memory of her husband. She withdrew the tomb, and merely changed the gender of the pronoun: the legend, 'Sola vivit in illa,' retaining nothing of a compromising nature, became, with the arrow and laurels, the device, which is commonly found upon her books. Later, when her power at court was at its height she adopted the cypher formed by two crescent moons reversed, in place of the D's, that occurs not only upon the books of Henri II, but, also, upon the palaces of the Louvre and Fontainebleau. "This cypher has given rise to much controversy: and some writers have found in it the cypher of Katherine de Medicis. But there is a passage in a letter of Giovanni Capello, the Venetian Ambassador to the Court of France, describing the first audience given to him by Henri II., which expressly states, that the king had publicly assumed this cypher, in which both the crescent moon and the double D could be traced, in honour of his mistress, Diane [Armand Baschet, *La Diplomatie Venetienne*, Paris, 1862, p. 443.]. This, I think, is evidence enough to decide the controversy, were not the device of Katherine de Medicis as distinct as it is, from that of Henri and Diane. In the Queen's cypher, which is always royally crowned, the serifs of the reversed C's extend beyond the strokes of the H; in the disputed cypher, which is never crowned, the strokes of the D's coincide with the strokes of the H." Herbert P. Horne, *An Essay in the History of Gold-Tooled Bindings*. "No doubt Diane did her best to appropriate the Royal devices as her own, and the stamps she had cut for herself are as near the Royal ones in Design as Possible. One of these, an H crossed by two crescents, is very like that made for the queen, but the ends of the crescents are without the serif." Cyril Davenport, *The Book Cyphers of Henry II*. "After the death of her lover, she [Diane] retired to the Château d' Anet, still adding to her library until the time of her death in 1566. There, her books remained until 1723, when they were sold, consequent upon the death of the Princesse de Conde, to whom the castle then belonged. A list is giving by M. Bauchart of those volumes of her library, which he has been able to trace: but they only number some thirty-five"... "the bindings of Henri II and Diane de Poitiers appear, in a general view, as various examples of a common manner, and the finest and most characteristic productions of the finisher's art in that age."... "If I have pointed out that these French bindings are not as perfect works of art, however technically accomplished, as are the finest Italian bindings executed for Grolier and a few other collectors, let me not be thought to underrate the sumptuous beauty and historical interest, which they unquestionably possess. The figure of Diane de Poitiers, her charm and fascination, her patronage of such men as Delorme, and Goujon, in a great age of art, have justly done not a little to increase the estimation, in which these bindings are held". Herbert P. Horne, *An Essay in the History of Gold-Tooled Bindings*. *A wonderful and rare conjunction of a beautiful printed, beautifully illustrated work of literature and an important binding of tremendous provenance.*

BM STC Fr C16 P. 81. (as Brant). IA 111.497. Renouard, Bade II, p. 83 no. 4.. Mortimer 44 (1505 edition). "Not an adaption of Brant's famous satire but a new work on the same theme". Brun. 164 (as Brant). Brunet I,1205. Fairfax Murray, I no 67.

FINE CONTEMPORARY BINDING

11. BARCLAY, John. Argenis.
Leiden; Elzevir, 1630.

£1,250

12mo. pp. 690 ff. [iii]. Roman letter; fine architectural engraved frontispiece incorporating figures, weapons and royal arms, foliated woodcut initials and headpieces. A fine, well-margined copy in very attractive contemporary olive morocco, quadruple-ruled in gilt, small-tool cruciform gilt centrepiece, scrolling border, gilt corner-pieces, flat spine gilt in one compartment enclosing vertical lettering, possibly bound for the 1st Marquis of Tweeddale, his shelfmark on flyleaf, a.e.g.

Valued edition of Barclay's famous Latin political and historical romance. In the Argenis, Barclay "deigned to admonish princes and politicians, and above all to denounce political faction and conspiracy. Fenelon's 'Telemachus' is considerably indebted to it, and it is an indispensable link in the chain which unites classical with modern fiction. It has equally pleased men of action and men of letters; with the admiration of statesmen like Richelieu and Leibnitz may be associated the enthusiastic verdict of Coleridge."(DNB).

John Hay, 1st Marquis of Tweeddale (1626-97), sometime High Chancellor of Scotland, played a major role in Scottish political life for nearly half a century. He is mentioned in

Hazlitt's 1908 Roll of Honour of book-collectors, and appears to have amassed a considerable library, now dispersed, predominantly in Italian and Latin. The unusual colour and remarkably fine-execution of the binding seem to point towards a French, possibly Parisian, origin.

Willems 325: "Il y a trois éditions sous cette date c'est celle qu'on préfère habituellement". Rahr 295, 4. This ed. not in BM STC, Lowndes or Brunet.

FINE CONTEMPORARY BINDING

12. BARLAEUS, Caspar. Poematum.

Leiden; Elzevir, 1631.

£1,250

12mo. pp. [xvi] 511 [i]. Roman letter; fine engraved frontispiece with allegorical figures of poetry, foliated woodcut initials and head and tailpieces. A fine, well-margined copy in very attractive contemporary olive morocco, quadruple-ruled in gilt, small-tool cruciform gilt centrepiece, scrolling border, gilt corner-pieces, flat spine gilt in one compartment enclosing vertical lettering, possibly bound for the 1st Marquis of Tweeddale, his shelfmark on flyleaf, a.e.g.

Expanded edition of the collected heroic Neo-Latin poetry of Caspar Barlaeus, divided into three parts. The first concerns heroes, starting with a lengthy hymn to Christ, before moving onto eminent contemporary and classical subjects, including the "Triumph of Having Conquered Olinda, the City in Pernambuco" in Brasil (p. 164-169), eulogies of the poet Hortulus and the famous Venetian Senator Dominicus Molinus, and an obituary for the humanist and 'incomparable mathematician' Willebrord Snell. Part two focuses on elegy, subdivided into elegies on material drawn from the Bible, orations, triumphal songs, elegies, eulogies, letters, wedding songs, obituaries, and odes to Barlaeus' friends - the famous Dutch Orientalist Thomas Van Erpe, the diplomat Constantine Huygens, his wife Barbara, et al. The third part consists of miscellanea with encomia to various cities including Amsterdam and the Hague, and an amusing section of riddles.

John Hay, 1st Marquis of Tweeddale (1626-97), sometime High Chancellor of Scotland, played a major role in Scottish political events for nearly half a century. He is mentioned in Hazlitt's 1908 Roll of Honour of book-collectors, and appears to have amassed a considerable library, now dispersed, predominantly in Italian and Latin.

Caspar Barlaeus (1584-1648) was a Dutch polymath, humanist theologian, poet, and historian. Professor of philosophy and rhetoric at the Amsterdam Athenaeum, he wrote prolifically.

The unusual colour and remarkably fine-execution of the binding seem to point towards a French, possibly Parisian, origin.

Willems 344: "Belle execution typographique." Sabin 3407n. Alden 631/4 and 628/9 "Includes scattered American references. Enlarged in succeeding editions [i.e. this one] by added Americana". Rahr, E. Les Elzevier, 319. Copinger, H.B. Elzevier Press, 216. Not in BM STC.

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

Antwerp; Daniel Vervliet, 1600.

£2,950

4to. pp. [xxxvi], 745, [xxvii]. Roman letter, some italic, woodcut initials, head and tail pieces, title within ornate typographical border, Bodleian Library stamp with cancel on verso, small armorial stamp repeated in text and at end. General light age yellowing, title page a little creased, first three ll. frayed at fore-edge. A very good, clean copy in English diced Russia c. 1800, spine with raised bands richly gilt in compartments with fine pointillé tooling, covers bordered with gilt and blind rolls with floral blind corner pieces, gilt and blind tooled interlaced lozenge and rectangle at centre, all edges gilt and gauffered, inner dentelles gilt. Alan Thomas' penciled bibl. refs. on f.f.e.p.

Second edition of the Roman Catholic version of the New Testament, with extensive commentary and notes, first published at Rheims in 1582, here revised with additions such as the 'Table of Heretical Corruptions'. It remained the standard and virtually the only English Catholic bible for some four hundred years. (The Old Testament followed in 1609-10;

although it was finished considerably earlier it was not published for lack of funds). The Douai version, as it is now universally known, was translated from the Vulgate chiefly by Gregory Martin (d. 1582), His text was revised by Thomas Worthington, Richard Bristowe, John Reynolds, and Cardinal Allen himself - all of them Oxford men. A series of notes was added, designed to answer the theological arguments of the Reformers; these were prepared by Allen, assisted by Bristowe and Worthington. They translated directly, not from the original Hebrew or Greek, but from the Latin Vulgate of St. Jerome which had been declared authoritative for Catholics by the Council of Trent. The translation retained many technical words, such as *pasch*, *parascève*, *azmes*, etc. In some instances where it was difficult or impossible to find an English equivalent for a Latin word, the latter was retained in an anglicized form, in preference to supplying an inadequate rendering. As many Protestant versions of the Scriptures were compiled by the reformers for polemical purposes, their texts showed signs of controversial bias; English Catholics needed an accurate translation of their own, which they could appeal in the course of argument. The notes take up a good deal of the volume and have both a polemical and patristic character. They also offer insights on issues of translation, and on the Hebrew and Greek source texts of the Vulgate. From the point of view of scholarship, the Douay-Rheims Bible is seen as particularly accurate. Although not officially mentioned as one of the versions to be consulted, it is now recognized to have had a large influence on the King James Version. The Douai version was printed in very small quantities for export to England and suffered from persecution whilst there, not to mention centuries of use; complete copies in good condition are rare.

STC 2898. Darlow & Moule I 198. Allison and Rogers (rev. edn.) II 174. Lowndes I 185. ESTC S102510.

14. BOCCACCIO Giovanni. Ameto: comedia della ninfe Fiorentina, ... Con la dichiarazione de' Ivoghi difficili di m. Francesco Sansovino. Con nuove apostille ... Venice, G. Giolito de' Ferrari, 1558.

£950

8vo. ff. [viii] 100. Italic letter, fine historiated woodcut initials, woodcut headpieces and text ornaments, printer's woodcut phoenix device on title, 'Ameto' within woodcut cartouche at head. C19 library stamp of G. Galletti of Florence in blank margin of t-p, occasional light spotting, with the odd small ink splash, tear to blank margin of b4, light oilstain to part of last four leaves. A very good, clean, copy in 19th C polished $\frac{3}{4}$ sheep, mbl. boards.

An attractive pocket edition, reproduced from Giolito's of 1545 with corrections, beautifully printed in Italic. Boccaccio's Ameto, a work alternating in prose and verse, was written in about 1342 during Boccaccio's separation from his beloved Fiammetta. Probably based on the French mediaeval tale Aucassin et Nicolette, it describes the civilising influence of love on the ferocious manners of the savage, in this case a huntsman softened by tales of love related by nymphs whom he meets in the wood. Although Fiammetta is not the heroine of the story she nevertheless appears as one of the nymphs of the forest. The pastoral framework of this piece strongly influenced subsequent Arcadian literature.

Edited, with an introduction dedicated to Gaspara Stampa, by Francesco Sansovino (1521-1586), "con una lunga ed importante lettera senza data" Bongi. Sansovino, himself an esteemed author, edited a great many Italian literary works (including the Cento novelle) and translated many classics into Italian. He typifies the figures who moved in the editorial circles of the period, a polygraph author of poetry, literature, history and rhetoric, as well as a translator and editor; he not only compiled, translated, and annotated texts for Venetian printers, he even opened his own printing house, publishing around thirty editions, many of good quality, in the 1560s. Though Sansovino's works are less read today, they were read widely during the Renaissance. An uncommon edition; no copy of either the 1545 or this edition on abpc, and rare outside Italian Libraries.

BM STC It. C16 p. 108. Bongi, II p. 61 & I pp90-91 "Il libro fu ristampato dal Giolito nel 1558 con nuove apostille." CNCE 6342. Not in Adams, Fontanini or Gamba.

15. BOOK OF COMMON PRAYER [Spanish]. Liturgia Inglesa. O Libro del Rezado publico, de la administracion de los sacramentos, y otros Ritos y ceremonias de la Yglesia de Ingalaterra.

Augustae Trinobantum, [London, Norton & Bill, 1623],

£1,850

FIRST EDITION. 4to. pp. [536]. A-F⁴ : A-Z⁴, Aa-Qq⁴; A-Y⁴ [last blank]. Roman letter, woodcut cross on title, numerous historiated and floriated woodcut initials in various sizes, woodcut and typographical headpieces, early autographs of 'H Slingsby' and 'W Wingfelde' on title, early acquisition note on recto of last blank '28th September from M. Elvis at London road, for 50 :. m ioo:' armorial bookplate of Jacob P.R. Lyell, typed bibliographical notes tipped onto front endpaper by "A.V. 1920". Title a little dusty, margins a bit cropped, just touching a few running headlines, else a good copy in early C20 vellum over boards, morocco labels gilt on spine.

First edition of this rare Book of Common Prayer translated, from a Latin fourth 'Jacobean' Book of Common Prayer, into Spanish by Fernando (also known as John) de Texada, a former Dominican, shortly after the Hampton Court conference of 1604. Texada became a prebendary of Hereford Cathedral, and wrote treatises against Roman Catholic teaching, as well as a biography of Thomas Carrascon, to whom Texada's translation has often been attributed. Texada was a protégé of John Williams, Archbishop of York, who underwrote the translation, possibly in connection with the proposed marriage of Prince Charles to the Infanta Maria of Spain. Williams, at his own cost, had also procured a translation of the Liturgy of the Church of England into French. To help accomplish the Spanish translation he studied Spanish, and within ten weeks he was able not only to read works in that language, but to converse with the Spanish ambassador. He was anxious to let the Spaniards see the character of English worship; as Heylyn says ('Laud' pp. 104) "This was very seasonably done; for till that time the Spaniards had been made to believe by their priests and Jesuits that when the English had cast off the Pope they had cast off all religion also". John Hackett (1592-1670), lord bishop of Lichfield and Coventry, states in his posthumous biography of Archbishop Williams, (Vol. I, pp. 126,) that the translation was made "by the Procurement and Cost of the Lord-Keeper [Bishop Williams]; the Translator was John Taxada, the Author of the Treatise called Hispanus Conversus, a good Scholar, once a Dominican, whom his Patron that set him on work secured to our Church with a Benefice, and good Prebend". The exact date of Publication is uncertain; it may have been any time between 1612 and 1623. The numerals on the title can be deciphered in different ways. The 'Spanish Match' was not proposed until 1617 and was dropped the next year, but the calendar in Texada's version begins at 1615, and the names of the Royal family that are mentioned and omitted suggest an even earlier date. Almost a hundred years passed before another translation appeared in 1707.

STC 16434. ESTC S108729. Palau 139090. Darlow and Moule 8476n.

16.BOTERO, Giovanni. *Le relationi universali ...*
Venice; Agostini Angelieri, 1608.

£2,750

4to, pp. [xxxiii] 256, 80; [x]152; 183 [ix]; [xvi] 79. 4 parts in one, sep. t-p to each. Italic letter, woodcut printer's device on each t-p, head and tail pieces and floriated initials; 4 clearly impressed copper-engraved double page maps of Europe, Asia, Africa and the Americas. Minor marginal worming affecting t-p and a-b3, faint dampstain to lower outer corner of 6 quires. A good copy in 18th C vellum, head of upper joint chipped, red morocco lettering piece, blind-stamped die-sinker style armorial coat of arms of Baron Bagot of Bagot's Bromley, probably the second Baron, William (1773-1856) after his marriage in 1799, to centre of both boards. Edges speckled black.

Expanded edition of Botero's celebrated universal geography "Relations of the most famous kingdoms and common-weales thorough the world," including the added 'Le relationi del Mare', and only the second to contain the maps. The 'relations' of the title are those of the Catholic church with the powers of Europe, Asia and America. The work marks the beginning of international demographic studies, and was also highly influential over the next generation of political and economic thinkers. In four parts it comprises detailed and up-to-date descriptions of the regions of the world known to European observers at that time. Part one describes the continents of Europe, Asia, Africa and America, mentioning their customs, economies, trade and industries; part two, the most and least powerful states and how they have become so; part three, faith, mentioning Catholics, Jews, Gentiles and Schismatics, and part four the superstitions of the New World and the trials and tribulations encountered on the

introduction of Christianity. The comparative use of evidence from Classical times in Europe to pre-Columbian new world empires to the Orient, Africa and the Ottoman empire and the diversity and profusion of varied sources provides an invaluable insight into what authors of the time considered to be relevant for the development of a state.

Jesuit-educated Giovanni Botero (c1544 - 1617), was commissioned by the congregation de Propaganda fidei to travel extensively through different countries, to report upon the conditions of the Christian faith, and Church. Inspired by the teachings of St. Thomas Aquinas, he acquired fame when he took on Machiavelli's "Prince" in seeking to promote a different kind of statecraft and political economy that would give more power to the people. He wrote prolifically, and the current work is considered amongst his best and most influential.

This ed. not in BM STC C17 It., Sabin. Alden 608/15; (591/10) "In pt 1, bks 4-6 deal largely with the New World; in pt 2 are numerous scattered refs to it." JFB B409 "A compendium of geographical knowledge."

FINE ASSOCIATION COPY.

17.BRAHE, Tycho. *Astronomiae instauratae mechanica.*
Nuremberg, Levinus Hulsius, 1602.

£29,500

Folio. ff [liv],): (4, A-E6, F4, G-H6, I4 (E4 signed F4) Roman letter with some Greek, woodcut initials, elaborate head and tailpieces, title with large engraved portrait of the author within architectural border containing the arms of the families of Brahe and Bille, 25 full page illustrations of astronomical instruments etc., 6 of which are engraved, 18 woodcut, and 5 smaller woodcuts, occasional marginal pencil annotations, bookplate of J.L.E. Dreyer on pastedown, with his autograph on fly 1875, F.J.M. Duarte's on pastedown. Very light dampstaining to lower outer corners. A fine, unusually clean copy in contemporary vellum over boards, cloth chemise and quarter morocco slipcase. With some C19 printed and ms. material, probably Dreyer's.

*Second edition of one of Brahe's most important works, a description of his astronomical instruments and of the observatory at Hven and the earliest obtainable edition. It comprises exactly the same sheets as the first with a new t-p. The first was produced for private distribution only and probably between 60 and 100 copies were printed. Tycho became adept at designing scientific instruments, including the sextant, and making observations during his early travels in Europe. Upon his return to Denmark he fell into favour with King Frederick II who provided Tycho with the monetary support he needed to continue his astronomical research. In 1576, the King gave him the small island of Hven in the Danish straits, and Tycho quickly began construction of his observatory complex which he christened Uraniborg (heavenly castle). He designed massive instruments for his observatory with which he hoped to obtain the most accurate astronomical observations ever made. Tycho believed that if he could construct large stable instruments that were precise, easily readable, and used with painstaking care, he could provide the world with the observations it needed to finally uncover the true nature of the universe. In 1584 he added a second observatory, Stjerneborg, with additional instruments in 5 subterranean rooms and a study with only the vaulted roof and the tops of the walls above ground. Brahe's brass-encased globe was housed in the library of the main building: "On this globe, over the years, Tycho marked the exact positions, referred to the year 1600, of the fixed stars that he observed... In the southwest room on the ground floor at Uraniborg... was Tycho's most famous instrument, the mural quadrant [for measuring the altitude at which celestial bodies crossed the meridian], with a radius of about six feet... Inside the quadrant's arc, for ornamental purposes, was painted a life-size portrait of Tycho seated at a table, with arm outstretched as though pointing to a cylinder..." (DSB). The *Mechanica* begins with a dedication to Rudolf and is followed by a poem to Tycho by his good friend Holger Rosenkrantz. Next are twenty-one illustrations of his astronomical instruments and their corresponding descriptions (originally, Tycho had planned for eighteen woodcut illustrations, but decided to include four new engravings of other instruments he thought worthy of mention). After two pages of brief descriptions of other instruments, the twenty-second instrument (the great brass globe) is described, followed by a description of Tycho's astronomical accomplishments. Tycho includes an appendix describing his observatory facilities at Hven and the construction of his instruments including some*

woodcuts. The work then closes with a supplement on the measuring scales and sights of his instruments. After Tycho's death in 1601, it his heirs sold the *Mechanica's* woodcuts and copper-plate engravings to the Nürnberg writer and printer Levinus Hulsius. The only difference in content between the 1598 edition and the one of 1602 is that the latter includes a portrait of Tycho bound in place of the vignette on the first edition's title page (although a few of the 1598 copies did have a different watercolor portrait pasted on the back of the title page).

A very interesting provenance; The Danish astronomer John L. E. Dreyer, wrote the standard biography of Brahe, and edited an important edition of his works. He also published a supplement of approximately 1000 new "nebulae" to Herschel's 'A General Catalogue of Nebulae and Clusters of Stars', London 1864, followed by 'The New General Catalogue of Nebulae and Clusters of Stars' in 1888. It is a compendium of all the lists of nonstellar objects compiled by 19th-century observers including Herschel's. An unusually clean and good copy (It is most often heavily browned due to the poor quality of paper used) of this seminal work

BM STC Ger. C17 B1969. Houzeau and Lancaster 2703; Norman 320; Barchas collection, Stanford, 277. Sparrow, Milestones of Science 29. Honeyman I 490.

18.BRIGGS Henry. *Trigonometria Britannica: sive De doctrina triangvlorvm libri dvo* [etc.]. Gouda, Pieter Rammazeyn 1633.

£4,950

FIRST EDITION. Fol., pp. [viii] 110, [cclxxiv]. *4 A-N⁴, O³, a-y⁶, z⁴, (lacking O⁴ blank), leaf with corrections inserted after F². Roman & italic letter, geometric device on t.-p., numerous geometrical diags., woodcut initials & grotesque headpieces, 272 pp. of tables, contemp. autograph 'Lord Arundell' at head of t-p with his ms. shelf mark, C18 Arundell bookplate on pastedown, two stamps of the British Astronomical Association in margin of t-p. Light age yellowing, small ink stain to very outer blank margin of four ll. A very good, clean, well margined copy in contemporary English calf, sympathetically rebaked c. 1900, covers bordered with single blind and gilt rules, spine with raised bands, gilt ruled in compartments with gilt fleurons, all edges speckled red.

1st edn. of the first complete set of trigonometrical tables, "containing the natural sines, tangents and secants to the one hundredth part of a degree and to 15 places, which have never been superseded by any subsequent calculations". The work arose out of discussions between Briggs, professor of geometry at Gresham College, and the great Scots mathematician John Napier, the inventor of logarithms, who in 1614 had published his 'Mirifici Logarithmorum Canonis Descriptio'. Napier agreed to suggestions by Briggs for adapting his invention more readily to the construction of tables, and the result, entailing prodigious labour, was Briggs's 'Arithmetica Logarithmica' (1624) and the present work. It is clear that the scale of logarithms now in use, in which 1 is the logarithm of the ratio 10 to 1; 2 that of 100 to 1, etc., is due to Briggs, and that Napier's role consisted simply in advising him to commence at 1 and make the logarithms increase, rather than decrease, with the natural numbers. Briggs is certainly the originator of the principle of logarithms having 10 for their base.

On his death in 1630 the 'Trigonometria' was still unfinished, but was completed by his friend Henry Gellibrand, professor of astronomy at the same college, who added a preface explaining the application of logarithms to plane and spherical trigonometry. They also proved highly useful in the advance of systematic geography and navigation, and among the pioneers in this field who benefited from Briggs's friendship and special knowledge were Samuel Purchas, Capt. Luke Fox and Edward Wright.

"He [Briggs] was a man of the first importance in the intellectual history of his age... He published many books on arithmetic, geometry, and trigonometry, as well as tables for navigation.... But, significant though Briggs was as a mathematician in his own right, his greatest importance was as a contact and public relations man". He was at the centre of a group that included William Gilbert, Edward Wright, Thomas Blundeville, Aaron Rathborne, Mark Ridley, Robert Hues, Hackluyt, and John Pell amongst many. "Briggs seems to have been the first person to appreciate the significance of Napier's invention of logarithms ...and from his interview with Napier onwards Briggs used all Gresham College's resources to popularise this discovery... It has recently been claimed that in calculating his logarithms

Briggs used results equivalent to the Binomial Expansion, whose discovery is normally attributed to Newton. "Gellibrand (1597-1637) another friend and protégé of Briggs, completed his master's work on logarithmic trigonometry tables: wrote on navigation; and demonstrated the secular variation of magnetic declination. His work was known to Mersenne." C. Hill. *Intellectual Origins of the English Revolution*.

A very good copy with excellent provenance; Lord Arundell of Wardour (1606- 1694) commanded gallantly for Charles I in the civil war; was employed by Charles II in arranging the negotiations for the secret Treaty of Dover with Louis XIV, was imprisoned for five years in the Tower during the Titus Oates hysteria, appointed Keeper of the Privy Seal under James II and remarkably died in his bed at the age of 88.

Shaaber B 661. Smith, 'Rara Mathematica' p. 621. Honeyman 506. Graesse I 540. Brunet I, 1258.

19.BRY, Johann Theodor and Johann Israel de. Acta Mechmeti I. Saracenorum principis... successorum eiusdem ad modernum usque Mechmetem III. Vaticinia Severi et Leonis in Oriente Impp. cum quibusdam aliorum aliis, interitum regni Turcici sub Mechmete hoc III. praedicentia.

Frankfurt, Johann Theodor and Johann Israel de Bry, 1597

£7,850

FIRST EDITION. 4to. pp. [viii] 96 [vi], lacking blank H2. Roman letter, with some Italic, woodcut floriated initials, head-pieces, superb engraved architectural title border with Ottoman figure on the left and Orthodox Christian on the right, respective soldiers above, devils beneath with grotesques and fruit surrounding a cartouche depicting an allegory of victory over the Turks, ten half page engravings in part one followed by sixteen smaller engravings in part two. A very good, clean, well margined copy with excellent impression of the engravings, in C18 three-quarter tree calf over marbled paper boards, spine gilt ruled in compartments, alternating central gilt fleurons of harps and wheatsheaves, black title label gilt, all edges blue.

First edition of this rare and beautifully illustrated work on the life of Mohamed and the Ottoman Sultans to Mechmet III with fine 'oriental' engravings by the De Bry brothers, followed with a wonderful series of 'emblematic' engravings in the second part illustrating the prophecies of Leo the wise on the fall of the Turkish Empire. The first section of the first part concerns the life of Mohammed the Prophet, illustrated with ten highly finished and spirited engravings illustrating scenes from his life. This is followed by a short history of the Ottoman Emperors up to Mechmet III.. Before the main text De Bry recounts, in a note to the reader, some key historical characters and moments from the book of Genesis, beginning 'Lectori benevolo, in principium creavit Deus coelum et terram'. This note describes in short order the flood, the population of the earth, and then comes to its impious inhabitants: 'Among whom, or principally, we place the Turcs, whose history we outline in the present work and whom it is proper to trace in their origin from Hagar, handmaid of Abraham.'

The second part records prophecies announcing the fall of the Turkish empire, including those of Leo the Wise, Byzantine emperor 886-911, and Severus. It is illustrated with 16 engravings "of emblematic character, although not emblems proper" Praz 401, with key letters in the engravings which refer to the epigrams given beneath, which are followed by an explanatory text. These are taken from the original edition of the "Vaticinia" published at Brescia in 1596 (cf. Mortimer, Harvard 254 and Caillet 11042 "Petit ouvrage contenant les prophéties sur les empereurs ainsi que sur la fin des Turcs et de leur empire – orné de 16 curieuses figures sur cuivre".) These figures are very precisely and beautifully engraved, the brothers de Bry had learnt the art of engraving from their father, the celebrated Theodor. A very appealing copy of this rare and interesting work.

IA 126.169; Adams B 2978; Gellner 2286; Atabey 331; Cicognara 1863 'Dieci tavole oltre il bellissimo frontespizio ornano il primo opusculo, e 16 emblemi intagliati con grande accuratezza trovansi nel secondo. In tutto tavole 26 accompagnate dal testo relativo'. Blackmer 464. Lipperheide Lb 11. Not in BM STC Ger.

20.[BUCAILLE, Marie-Benoist de la.] Le tableau pretendu de la penitence, ou le caractere de la devotion de Soeur Marie de S. Joseph dite Benoist Bucaille, accusée d'être sorciere & magicienne...

Rouen, chez Jean Oursel, [1699].

£1,500

FIRST EDITION. 4to. single bifolium. Roman letter, three-quarter page woodcut representing Sister Marie Benoit kneeling in prayer in front of an altarpiece with rosary. A little browned and spotted (cheap paper), traces of two old folds, a few tiny holes along one affecting a very few letters. A good copy in original condition, untrimmed and unbound.

An extremely rare and interesting commercial news sheet concerning the trial, for witchcraft and magic, of Sister Marie Benoit of Cherbourg. She was accused by her rival for the love of Father Saulnier, Catherine Bedel, herself later accused along with Saulnier. Both Marie Benoit and Father Saulnier were sentenced to death by hanging and strangulation ("pendu & estranglez à une potence, leurs corps bruslez sur le lieu"). Saulnier managed to flee; Catherine Bedel was sentenced to three years banishment. This pamphlet coincided with Marie Benoit's appeal to the parliament of Rouen, where she was imprisoned at the Conciergerie, pending final judgement.

The anonymous author says he decided to publish the details of her story as public interest in it was so great. He sets out the charges brought against her including "inceste spirituelle" with Saulnier, of being possessed by demons, insulting the scriptures, professing herself a saint, the laying on of hands to cure children, of being able to be in two places at once with her demonic powers, etc. He also recounts the public sympathy for her as her behaviour after judgement was exemplary, continuing a life of devotion, and appearing perfectly reasonable. He then relates that, as a five year old, she had been possessed by a devil that made her contort herself and had not left her in peace until the present day, and reasons that she could not then have been guilty of witchcraft as she was too young to conjure a demon of her own will. He describes some of the 'marvellous things she achieved' including having signs of the stigmata like Saint Catherine. He personally witnessed her behaviour in prison as saintly, her speech very devout, constantly fasting and praying, but still tormented and invisibly beaten by demons. He finishes with a sonnet on her captivity, asking her to cure herself of her ills in the hope that the parliament will follow suit.

Marie-Benoit was eventually sentenced to three days of whipping, having her tongue pierced with a red hot iron, and to three years banishment, a sentence that was carried out at her home town of Valonges. Surviving the wound to her tongue thanks to the celebrated doctor Mauquest de la Motte, she was exiled to Jersey, where she stayed for three years before making her way back to the town of Caen, where she died in 1704 (possibly by her own hand). A remarkable survival of a piece of popular ephemera of great social interest.

Éduard Frère, Manuel de la Bibliographie Normand. p. 160. Yve-Plessis 1402.

THE EVELYN FAMILY COPY

21.BURTON, William. Description of Leicestershire. Containing matters of antiquitye, historye, armorye and genealogy. London, for John White; [1622].

£2,750

FIRST EDITION, fol. Pp. (xvi) 320 (xii). Roman and Italic letter, printed side notes. Fine engraved $\frac{3}{4}$ length frontispiece portrait of the author, splendid engraved title representing "At top figures of Fame (winged) or Truth (naked); left side, woman representing Leicestershire; right side, woman representing 'Antiquitye'; at foot, plan of Lindley" both by Francis Delaram (Johnson no. 4), detailed double-page county map by William Kip, 109 heraldic woodcut illustrations, woodcut representation of a gold ring with Arabic characters found in the county on page 131, decorative headpieces and initials, couple of ancient marginal ink-blots and scribbles. A very good, crisp, clean, well-margined copy in fine 'Cambridge panel' style calf with corner fleurons, c. 1700, spine richly gilt in compartments, red morocco label. Armorial bookplate of Sir Frederick Evelyn and Evelyn sale monogram from Christie's, 1977/8 to front pastedown, contemp. shelf mark to fly, edges speckled brown and red.

First edition of one of the best and earliest English county histories, by the Leicestershire antiquary and topographer William Burton [1575-1645], elder brother of the celebrated Robert. Upcott records no earlier work on Leicestershire. Written originally for the author's private use, the work was published at the insistence of his patron George, Marquis of Buckingham, to whom it was dedicated; the map, a corrected version of Saxon's, had been issued by the author at Antwerp 20 years earlier. The text comprises an alphabetical list of

towns and villages each followed by a short descriptive history, account of notable buildings and principal families, valuations, monuments and sometime bibliographical references. Burton's genealogical digressions into the names and arms of knights and 'worthy personages' in the county, when he found an interesting subject, tend to be lengthy. This is the only edition of the text prior to 1777 and the later ed. is much inferior; see D.N.B.

The famous diarist John Evelyn (1620-1706) was a scholar, connoisseur, bibliophile and horticulturalist, as well as a writer and thinker of sometimes startlingly current relevance, on everything from forestry, architecture and the formation of a universal library to fashion and air pollution. Friend and frequent correspondent of Samuel Pepys, Evelyn's works cast considerable light on the art, culture and politics of the time and bear witness to some of the most important events of British history. Evelyn was a lifelong bibliophile, and by his death his library is known to have comprised 3,859 books and 822 pamphlets, the major part of which was dispersed at Christie's in eight sales in 1977 and 1978. The British Library holds a large archive of Evelyn's personal papers including the manuscript of his Diary.

Sir Frederick Evelyn, Bt. (1733-1812) was John Evelyn's great great grandson.

STC 4179, OO1 cancel. Lowndes 330. Taylor 'Late Tudor- Early Stuart Geography' 1237.

22. CAESAR, Caius Julius. Commentarii ab Aldo Manutio ...

Venice; Aldus, 1576.

£2,250

8vo. pp. [cxxxiii] [i blank] 676 [lxvi] [iii blank] [lx]. Italic letter; medallion portrait of Aldus Manutius on t-p recto, imperial arms incorporating printer's device on verso, historiated woodcut initials, ornaments, head and tail-pieces, 6 full-page framed woodcuts illustrating the text, 12 half-page of animals and machines of war, 2 diagrams, double-page folding maps of Gaul and Spain. Light age-yellowing, t-p with exlibris anciently excised and repaired, dampstain affecting a few leaves of the Scholia and index, a couple of leaves foxed. Else a good copy in contemporary calf, a few small wormholes, rebacked, original spine remounted, corners repaired, calf lettering piece. 16th C autograph of Nicolo Chiocco de Calui at foot of t-p, his Latin motto from the Psalms partially excised at head "I hoped, let me never be confounded," occasional mss in his hand. Addition to register in contemp. hand, perhaps by the publisher. Modern bookplates to front pastedown and rear fly, a.e.r.

Reissue of the 1575 edition of Caesar's 'Gallic Wars', unaltered save for the date and edited by Aldus the Younger, combining related fragments with scholarly commentaries. It is one of the very few extensively illustrated productions of the Aldine press, featuring annotated diagrams of scenes from Caesar's most famous military operations, including the construction of the siege terrace at Avaricum, the dam at Uxellodunum, and the brick tower at Massilia, newly cut for this edition. The text also comprises passages on Caesar's bridge across the Rhine excerpted from various authors, including Cardanus, Guillaume Budé and Leon Battista Alberti; lists of the Latin and vernacular names of Belgian, German, Celtic and Spanish key cities and individuals; a commentary on the divisions of Gaul, including a catalogue of places visited by Caesar; fragments of speeches and 'De Analogia' collected by Italian scholar Fulvius Ursinus; fragments about Caesar from i.a. Pliny, Cicero and Tacitus; Eutropius' epitome on 'Gallic Wars' taken from Suetonius; a commentary and Scholia compiled by the editor; a line-by-line analysis of different readings of the text, and a comprehensive index.

Nicolo Chiocco (fl. second half of 16th C) was a little-known poet from Calvi, a small town close to Rome. He spent part of his life in Venice, where he encountered the Renaissance artist Irene di Spilimbergo, a eulogy to whom is one of his few works. Only 2 copies of his work appear on KVK, in Venice and Verona.

BM STC It. 135. IA 128.798. Ren 224:16 "effectivement les gravures en bois de ce volume sont neuves, et valent mieux que celles des éditions précédentes". Adams C 64. Not in Mortimer or Brunet.

23.[CALVI François de] Histoire generale des larrons divisee en trois livres. I. Contenant les cruautez & meschancetez des volleurs. II. Des ruses & subtiliez des coupeurs de bourses. III. Les finesses, tromperies, & stratagemes des filous.

Rouen, chez Jaques Cailloüe, 1639

£1,850

8vo. three vols in one. pp. (viii) 270 ; (xvi) 209 (i) ; (viii) 236 (iv) [last two leaves blank.] Roman letter, woodcut ornaments on all three titles, woodcut initials, head and tail pieces, faint early armorial stamp on title, very occasional light spotting, original printing flaw on Kk3 resulting in slight loss of text. A very good copy in early nineteenth century French polished calf by Bozérien Jeune, spine richly gilt in compartments, green morocco title label gilt, covers bordered with a double gilt filet and gilt dentelle roll, inner dentelles gilt, all edges gilt.

Rare edition of this hugely popular work on the history of thieves, con men, pickpockets, and murderers and the second complete. The first part had been published in 1623, the second and third parts in 1625, an English translation was published in 1638, and further collected editions until 1709. Two other editions appeared at Rouen in the same year by L'Oyselet and J. Berthelin respectively, it is probably a shared imprint. We have been able to locate only one other copy of this Jacques Caillouë edition, at the Universitätsbibliothek Mainz. The first book concerns the "cruelties and wickedness of thieves", the second "The ruses and & subtleties of pick pockets", and the third "the finesses, trickeries & strategies of con men." All three provide fascinating descriptions of the stratagems of all sorts of villains, with detailed descriptions of the most famous criminal cases in France during the reign of Henry IV, including vivid descriptions of punishments and in some cases trials. The author insists that the work is useful for detecting and avoiding the devices of all sorts of thieves, especially robbers, but at the same time he emphasizes their "drolleries" and "tromperies" and it is sometimes difficult to know whose side he is on, with his admiring descriptions of the brilliance of certain techniques of theft and con-men. It is the precursor of a lot of sensationalist criminal reporting of the next two centuries as well as modern detective fiction. It is also a fascinating piece of social history, which much uncommon detail of the lives of ordinary people in early 17th France. Not much is known of the author, though we learn in the third book he was from Lyon and had traveled into "les pays d'au delà des monts" (his name suggests Italian origins), and he speaks, with amused bitterness, of his experience of Italian women; "toute l'Italie n'est qu'un bordel general". "recueil des aventures des plus célèbres voleurs depuis le règne de Henri IV jusqu'à l'époque de l'impression de l'ouvrage. C'est, je crois, le livre le plus complet sur cette matière; il contient le récit de 70 assassinats, vols et escroqueries" Viollet Le Duc, "Bibl. poétique", 1847, t. II p. 216. "Tout l'ouvrage est à consulter pour qui veut connaître à fond les ruses des larrons, alias des argotiers". Yves-Plessis

An excellent copy, given that most editions printed in Rouen were printed on cheap paper, well bound by Bozérien Jeune; "His exact relationship to the elder Bozérien (possibly his brother), with whom he seems to have worked in close contact for some four or five years, at any rate on the wholesale bindery side is also unclear. H. Béraldi (La reliure) gives his years of activity as 1805-1818 and he appears in the Almanachs at 31 rue de Tournon from 1809-1816. On the other hand, Thouvenin states he started working with Bozérien Jeune as early as 1802. The Bozérien brothers were capable on occasion of really fine commissioned work. The vast majority of Bozérien bindings offered to the public, consists of the output of their well organised and efficient bulk binderies. These generally produced excellent work from the technical point of view. Utility bindings seem to have been done in the main, and very competently." British Library Catalogue of Bindings. Not in BM STC Fr. C17. Brunet III 204 (other editions). Graesse III 294 (other editions).

24.CAMDEN, William. Britain, or A chorographical description of the most flourishing kingdoms, England, Scotland, and Ireland, and the islands adjoining,..Translated newly into English by Philemon Holland ..

London; [Printed at Eliot's Court Press] impensis Georgii Bishop & Ioannis Norton, 1610.

£16,750

FIRST EDITION thus. Folio pp. [xvi], 208, 207-287 [i.e. 299], 302-822, [ii blank], 233, [lvi], Roman letter, some Italic, elaborate woodcut head and tail pieces, ornaments and initials, superb engraved title-page by Hole, with map of Great Britain flanked by figure of Neptune and Flora, figure of Britannia in cartouche above, view of country house with Stonehenge in cartouche below. (Johnson p. 26 no. 2.), 57 double-page engraved county maps, 8 engraved plates of coins, other illustrations, mainly inscriptions and monuments, in text, woodcut Royal

arms on printed t-p, Saxon alphabet within ornate typographical border, poem 'Britannia' within woodcut border, engraved armorial bookplate of Thomas Calley on pastedown. Occasional marginal thumb mark and ink or oil stain, the map of Wiltshire a little yellowed with early restoration in blank lower margin, marginal tear to Eee3. A fine copy, well margined, crisp and clean on thick paper, with very clean, strong impression of the maps, in contemporary English calf, covers blind tooled to a panel design with a blind dentelle rule, blind fleurons to corners of outer panels, spine with raised bands ruled in blind, gilt red morocco title piece, small crack at head of joints, all edges speckled red.

The first edition in English, the second with county maps, based on Camden's final edition of 1607 and probably translated under Camden's direction. As such it represents the culmination of Camden's work on the Britannia. It was the first ever published topographical survey of the whole British Isles, county by county. William Camden (1551-1623), English historian and antiquary, devoted himself to the study of Britain's antiquities, travelling round the country visiting sites. Encouraged by Brisson and Ortelius, Camden had undertaken years of systematic preparation for the work, learning Welsh and Anglo-Saxon for the purpose. The result of this work, "Britannia", was first published in 1586 and much augmented over the following two centuries. "During this period there was, however, one outstanding geographical work. This was William Camden's Britannia. The eulogies with which this 'Chorographical' description was welcomed from all quarters, both English and European, bear witness to the degree in which its contents harmonized with the particular interests and lines of thought of contemporary scholars and of the cultured general reader" E. G. Taylor. In fact no praise was too high for Camden's work and he was lauded as the Strabo, Varro and Pausanias of Britain in the writings of the learned men of Europe. One of the few, but major, criticisms of the work was the absence of maps. This failing was remedied in the sixth edition of 1607 for which maps were commissioned from William Kip and William Hole (reprinted in this edition). Drawing on the surveys of Christopher Saxton, John Norden and the anonymous William Smith series, this series of 57 maps was produced. The maps are clearly engraved, many with decorative title cartouches and vignettes displaying ships and sea monsters. In addition to their importance as early maps of British counties, they show the first separate delineations of several counties. "it is local history which is the real theme of the Britannia, and to Camden and his contemporaries ...the simple elucidation identification and mapping of the place names occurring in historical records deserved the title of 'restoration of ancient geography.'" E. G. Taylor. An excellent copy of this irreplaceable source-book for the history and the topography of the period.

STC, 4509. ESTC, S107167. Taylor, Tudor and Stuart Geography 755. Lowndes I 357. Chubb XIX. Skelton 6.

25. CATULLUS. TIBULLUS. PROPERTIUS.

[Paris, Simon de Colines, 1534.]

£2,750

8vo. ff. 80, 89-168 (misnumbered). Italic letter, black-on-white woodcut initials. T-p from another contemporary edition repaired at foreedge, very slight age yellowing, faint dampstain to upper inner corner of a couple of quires, one or two finger-marks. A very good copy in 17th C French crimson morocco gilt, simple scrolled gilt-rolled border and corner fleurons on a central blind-ruled panel with an unusual square and diamond patterned-roll, to form a double frame mitred design, spine gilt in compartments, black morocco lettering piece, a.e.g. 19th C armorial bookplate of the Earl of Macclesfield on front pastedown, Shirburn castle blindstamp to first few ll, 2 ms classmarks to eps at rear.

Second, improved Colines edition, derived from the Aldine editions by Aldus the elder and Jer. Avancio. Each beginning with biographical extracts from the Florentine Petro Crinito's guide to the Latin poets, the work is divided into three sections, respectively comprising Catullus, Tibullus and Propertius. The first comprises the complete works of Catullus, (c.84-54 BC), 117 poems ranging in scope from the famous two-lined 'odi et amo' to the vigorous obscenities of poem 16, when Catullus wrathfully proclaims: "Pedicabo ego vos et irrumabo, Aureli pathice et cinaede Furi". The second presents four books which are attributed to Tibullus (c. 54-19 BC), (probably only the first two are genuine), including elegies to his first love Delia, his patron Messala, the god Priapus, and to his last love, the courtesan 'Nemesis'. Book three is attributable by internal evidence to the otherwise obscure Lygdamus, while book 4, thought

to have been completed only in the 16th C, begins with a discourse on Messala's achievements, followed by poems telling of the love of his sister Sulpicia and Cerinthus. The section concludes with a passage about the death of Tibullus, drawn from Ovid.

Section three presents the four books of Propertius (c.50-14BC); the first is a passionate love elegy to 'Cynthia', a unique work that documents the affair as it progresses, and which gained Propertius immediate fame as an innovative poet. Further poems to Cynthia with more general musings on love follow, while the third book - marking the end of the affair - diversifies into avarice, death and new friends. Book four explains the origin of various Roman rites and landmarks, and discusses the great seabattle of Actium.

BM STC Fr. 96. Adams C 1142. IA 134.459. Ren. Colines p.226.

26.CICCARELLI, Antonio. Le vite de gli Imperatori Romani... Con le Figure in Rame da Giovanbattista de Cavalieri.

Rome, Domenico Basa, 1590.

£4,750

FIRST EDITION. 4to. pp [viii], 715, [v]. Roman and Italic letter, foliated woodcut initials, woodcut ornaments, engraved architectural title-page with Cavallieri's and Ciccarelli's arms at base, 173 engraved portraits, numbered and titled in the plate, within ornate woodcut frames (no. 96 repeated, nos 108 and 109 in one plate), Nicolas-Joseph Foucault's engraved armorial bookplate on pastedown, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first two ll, very occasional marginal thumb mark or stain, small paper flaw in llll affecting frame. A fine copy, with very good impression of the engraved plates, superbly bound in French mid seventeenth-century red morocco, covers triple gilt ruled 'à la Du Seuil', in two panels, corners of outer panel with large gilt fleuron of vase and flowers, arms of Foucault gilt at centre, added at a later date, spine richly gilt in compartments with fine scrolling and pointillé tools, raised bands gilt, a.e.g

First edition of Ciccarelli's ambitious pictorial biographical history of the Roman Emperors, Western, Eastern and Holy, from Julius Caesar to Rudolph II. The volume is finely illustrated with 173 numbered engraved portraits by the Roman artist Cavalieri. Each engraving by Cavalieri is accompanied by a short biography of the subject by Ciccarelli, usually a page or two, with the exception of Charles V whose biography stretches to 34 pages. The work is particularly successful visually, and technically very accomplished, in its combined use of copper engravings framed with a woodcut border. The engravings in this work are taken from a combination of two other monumental series of engravings by Cavalieri, the history of the Popes 'Pontificum romanorum effigies' 1580 and Roman Emperors 'Romanorum imperatorum effigies' 1590. Some of the portraits are derived from Onofrios Panvinio's 'Imagine' (Rome 1568) but the rest are original.

Cavalieri (1530-1597) from Brescia, was one of the most popular engravers of the Roman Renaissance with a prolific output of copies of the great masters as well as portraits, views, architectural and historical subjects. He was a relative of Baptista del Cavalieri, a pupil of Bandinelli who worked on Michaelangelo's mausoleum, and was himself the favourite pupil of Aeneas Vico whose style he retained. A very handsome illustrated book in a fine early seventeenth century French binding from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library of was "parmi les plus précieuses concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield BM STC It. C17 p. 173. Censimento 16 CNCE 12153. Milan Pelc, 'Illustrium Imagines: Das Portraitbuch der Renaissance' no. 30. Not in Mortimer, Harvard.

27.CIEZA DE LEÓN, Pedro. La prima parte dell'Istorie del Peru...

Venice; Domenico Farri for Andrea Arrivabene, 1556. [with]

LOPEZ DI GOMARA, Francesco. Historia delle nuove Indie Occidentali ... [with]

LOPEZ DI GOMARA, Francesco. Historia di Don Fernando Cortes...

Venice; Camillo Franceschini, 1576.

£9,850

8vos. i) [xiii] 215 [i] Italic letter, woodcut printer's device to t-p, large historiated woodcut initials. T-p repaired in gutter, very small tear to blank lower edge narrow repair to mid-foredge and upper outer corner, repaired clean tear to last touching device without loss. ii) ff

[viii] 306. Italic letter, woodcut printer's device to t-p, woodcut initials. Slight age yellowing, very occasional foxing, contents leaf torn without loss in gutter. iii) ff. [viii], 343. Italic letter. Printer's device on title, large historiated woodcut initials and headpieces. Very light age yellowing. Good copies in crushed crimson modern morocco, panel ruled in triple-blind with gilt corner fleurons and gilt-stamped border, 3 ornaments to central panels. Spines gilt in 5 compartments with classical motifs of harps, columns and figures, a.e.r. In marbled box.

i) *Pedro Cieza de León (1518-1584) served in the Indies Pizarro and lived for 17 years in Peru. His 'Istorie' is based on this long stay and his travels from place to place in the "Great Kingdom". Divided into 122 chapters it begins with the discovery of the Indies and the foundation of Panama, then describes historical events and geographical characteristics of the various provinces which Cieza visited, and offers a fascinating account of the habits of the indigenous peoples. "One of the more important sources for the early history of Peru. The author describes Peru's resources, vegetation and Indian tribes from personal experience, and also comments on Spanish administration of the region" JFB C256 on the second ed. Cieza never published a sequel to this 'Prima Parte' (though according to Sabin p.73 it exists in ms.). Nonetheless, these two related essays by the Spanish-American historian Francisco Lopez de Gomara are habitually treated as the second and third parts, the first being a history of the Western Indies, the second of Mexico.*

ii) *Important early essay by Spanish-American historian Lopez de Gomara on the history of the New West Indies, "covering the discovery, early exploration and first settlement of the New World by the Spaniards," (Sabin on 1564 ed). Beginning with a discussion of the nature and location of the 'Antipodes' - meaning those places on the opposite side of the world - the text moves on to discuss the life and times of Christopher Columbus and a wealth of information on the religions, customs, geographies and appearance, of i.a. Honduras, Cuba, Venezuela, Peru and Nicaragua. The text discusses the division of territories between the Spanish and the Portuguese, the lives and achievements of the principal conquistadors, conflicts and allegiances with the natives including the Incas and reports mass deaths amongst the local population due to the introduction of alien germs such as smallpox. Although Francisco López de Gómara (c. 1511-1566) never actually visited the New World, through his close acquaintance with Cortés and leading conquistadors he had unparalleled access to first-hand testimony and documentary sources making this work "indispensable to the student of Spanish affairs after the conquest" (Sabin) and a prime resource for 16th century Latin-American history.*

iii) *Continuation of Gomara's history of the West Indies, dealing primarily with the conquest of Mexico and focused on the personality of Hernán Cortés, leader of the Spanish expedition. Cortes' audacious adventures against Montezuma's Mexican empire from 1518 onwards aroused great interest in his native Spain, and won rich and extensive colonies for Charles V. The work contains a considerable amount of biographical, anthropological and topographical information, in addition to a detailed and lively account of Cortes' voyage and campaigns against the Aztecs, culminating in Spanish dominance over the former Aztec Empire. It concludes with a Nahuatl vocabulary and some general information on Aztec social customs, religious practices and cosmographical theories.*

i) "One of the most remarkable literary productions of the age of Spanish conquest in America" (Markham) "the only book which exhibits the physical aspect of the country as it existed under the elaborate culture of the Incas" (Prescott II.328) in Sabin vol. 3-4 p.72. Sabin vol. 3-4 p74: "inconnue aux bibliographes." BM STC It. 184. This ed. not in Alden or JFB. Medina I:257. Palau 54649.

ii) BM STC It. 184. Sabin vol 7-8, p.130. JFB L489: "This edition follows closely the text of the 1564 edition." Alden I 576/19. Palau 141181. Medina I:270-71. Streit II:931.

iii) BM STC It. 184. Sabin vol 7-8, p.130. This ed. not in JFB. Alden I 576/20. Palau 141174. Medina I:271. Streit II:932.

28.CLAUDIANI, Claudius. Opera

Venice, in aedibus Aldi & Andreae Asolani Soceri 1523.

£3,500

8vo. ff. 176. Italic letter. Anchor device on t-p and last. A fine copy in high quality early 18th C crimson morocco, tooled in gilt to a double-ruled panel design, floral corner ornaments, pointille and circle roll to central panel, spine gilt in compartments with small crown stamp,

black morocco lettering piece, 2 small paper library labels. Contemporary marbled endpapers, French curl on wide comb pattern, a.e.g. Lower outer corners a little worn at edge. Armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle armorial blindstamp at head of first two ll.

First and only Aldine edition of Claudian's works, edited by Aldus himself, in the typical portable format that characterises many of Aldus' editions of the great Latin and Greek authors. Claudian (d.c.AD 404) was in fact the last great Latin poet in the classical tradition. He was court poet under Honorius, whom he praised in a number of eulogies and defended in invectives against his enemies. He also wrote panegyrics of Honorius' ministers and of his general Stilicho, an epithalamium and four shorter poems for the marriage of Stilicho's daughter to Honorius, and a number of idylls and epigrams on a great variety of subjects (the Nile, a locust, an electric ray, etc.). Of these, the best-known deals with an old man from Verona and was translated by the 17th C poet Abraham Cowley. Claudian finest work, however, is 'The Rape of Proserpine'. Divided into four books, of which only 1100 lines survive, it tells with great charm the familiar story of Proserpine's abduction by Pluto. Mythological episodes are frequent in the poetry of Claudian, who remained attached to the old pagan religion.

The finely executed binding (q.v. Henry Davis Gift II #140, 144) was probably made in London in the opening years of the 18th C.

BM STC It. p. 186. Adams C 2073. Brunet II p. 87. Graesse II p. 193. Dibdin I p. 468: "In fine condition, it is a rare occurrence". Renouard 96:1.

THE PUGET DE LANGUEDOC - FOUCAULT - MACCLESFIELD COPY

29. CLÉMENT, Nicholas. [De Treille]. *Austrasiae Reges et Duces Epigramatis.* Cologne, n. pr., 1591

£2,750

FIRST EDITION, first issue. 4to., pp. [viii], 130, [ii (blank)], Roman letter, ornate finely engraved architectural cartouche on title page with arms of the dedicatee, Charles III of Lorraine at center, large floriated woodcut initials, head- and tailpieces, 63 finely engraved medallion portraits by Petrus Woeiriot (plus title engraving), blank upper margin of last two leaves trimmed, title fractionally dusty. A fine, very well margined copy with superb impression of the plates, in near contemporary mottled calf, covers bordered with double gilt rule, arms of Puget de Languedoc within oval cartouche gilt at center, spine with raised bands with alternating compartments of richly gilt pointillé tools and the gilt monogram DP, title gilt in one compartment, head and tail very slightly rubbed.

First edition of this superb collection of portrait engravings of the Kings of Austrasia (the Frankish Kingdom of north-east France, integrated into France by Charlemagne in 751) and the Dukes of Lorraine their successors, by Pierre Woeiriot de Bouzey (c. 1531-1596), one of the most important French engravers of the sixteenth century. Each portrait is accompanied by an Latin epigram on the lives and deeds of its subject written by the Lorraine author, Nicolas Clément of Treille. Addressed to Duke Charles III of Lorraine, the dedication is dated 1573, and it seems that Clément died soon afterwards, leaving the manuscript and the plates. They were found in 1591 by the Sieur de Blondefontaine, who entrusted his friend François Guibaudet of Dijon with the publication. Two versions were issued simultaneously, the present original Latin edition, and the French translation by Guibaudet. In the latter, Guibaudet states expressly that the engravings were done by "Bozey"; Woeiriot often signed his work "Bozaeus".

Pierre Woeiriot was a French goldsmith, painter, sculptor, medalist and engraver. He followed his father and grandfather as a goldsmith until c. 1555, after which he was primarily active as an engraver. In that year he received two privileges, for the 'Pinax iconicus', published in 1556, and the 'Livre d'anneaux d'orfèverie', published in 1561 with a dedication to the poet Barthelemy Aneau. In the preface to the latter he explains that he received a formation as a goldsmith but now had turned to "l'art du portrait, la peinture, la sculpture, la perspective, l'architecture, la taille enlevée et enfoncée et la gravure". He is particularly remembered for his engraved portraits of personalities he encountered in Lyon, Italy and in the Lorraine, including an extraordinary portrait of the famous Lyonese poetess Louise Labé. He also produced a series of 100 illustrations of "emblèmes chrestiens" for Georgette de Montenay. The subtle attention to microscopic detail and the finish to this series of engravings confirm

his training as a goldsmith. Apart from being extraordinarily finely rendered they are wonderfully expressive and vital portraits, the work of an artist. It has been suggested their quality and finish results from having been produced from gilded copper plates, whether true or not, the clarity and precision of the work is remarkable.

Brunet notes that in a few copies only the final portrait of Charles III has him with a plumed hat (as here) and in most ordinary copies he is bare headed. Brun states that these copies make up the first printing or first issue. It is doubtful the work was printed in Cologne, it is possible it was printed at Nancy by Woeiriot himself. A fine copy, particularly rare in the first issue, with superb impression of the plates, from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library was "parmi les plus précieuses concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield.

BM STC. C16 Ger. p. 213. IA 141.152. Brunet II 97. 'dans un petit nombre d'exemplaires le portrait de Charles III, le 63e et dernier, le représente coiffé d'une toque de plumes, tandis que dans les autres ce Prince est représenté nu-tête'. Brun p. 155 'Dans le premier tirage, Charles III est représenté coiffé d'une toque de plumes, dans les autres, il est nue tête'. Rothschild Cat. 2335. Lipperheide Fa 5 (citing 1591 French ed.)

30.[COMMINES, Philippe de]. An Epitome of All the Lives of the Kings of France.

London, I.Okes; 1639.

£950

FIRST EDITION 8vo. pp. [xiv], 344, [viii]. Roman letter; elaborate engraved architectural frontispiece depicting allegories of kingship - cherubs above with a sceptre, crown and cornucopia; in the centre kings with an orb and cannon, a laurel-wreathed skeleton at foot with all the accoutrements of kingship at his feet (not in McKerrow or Johnson); 67 halfpage woodcut portraits of the kings in very good impression, some repeated; woodcut initials; armorial bookplate of the Earls of Macclesfield to front pastedown, Shirburn Castle blindstamp to first 2 ll. a.e.r. A few small inkspots, slight age yellowing, a good copy in contemporary sheep, triple-ruled in blind, small flaws to lower cover, spine with gilt floral motif, a bit rubbed, small repair at head.

Unsophisticated first and only edition of the English epitome of the lives of the Kings of France from Pharamond 1st in 429 to Louis 13th in 1610, also mentioning "the famous batailles of the two kings of England, who were the first victorious princes that conquered France". Beginning with an attractive woodcut portrait, each life discusses the King's parentage, ascent to power and principal events of his reign. Any peculiarities - such as Clodion's habit of wearing his hair long as a badge of kingship - are also recorded. A table of the names of all the Kings appears at the end. Frequently referring to contemporary authors on the same topics, the epitome is an eminently readable and detailed compendium of French Royal biographies, aiming to give accurate dates - particularly for the most recent kings - and track the minutiae of the succession as fully as possible.

Sometimes attributed to writer and diplomat Philippe de Commines (1447-1511) - i.a. in the preface of this edition, though the period covered continues long after his death, it is more likely that 'the French copy' used was the now lost "Histoire des anciens Rois de France" by courtier Nicolas Houel (1520-1587), sometime artistic adviser to Catherine de Medici, probably expanded here by translator Richard Brathwaite. Brathwaite, (1588?-1673) was an English poet and translator, the most memorable of whose works was "Drunken Barnaby's Four Journeys," a travelogue in rhyming Latin verse.

STC 11273.

31.COMPENDIUM MUSICES confectū ad faciliore instructionē cantum choralē discentiū.

Venice, Lucantonio Giunta; 1513.

£6,500

8vo., 120 numbered ll. A-P8. Red and black gothic letter, half page woodcut to t-p of cantors singing from a choirbook at mass, full-page woodcuts of the harmonic hand, voice register, the procession 'de l'arche alliance', and the Annunciation, the last two within framed borders, smaller woodcut of the vespers of the dead. Elaborate large historiated and floriated initials, most pages music stave printed in red and black, printer's device in red at end. Light age

yellowing, contemp. autograph of Giacomo Merula on t-p, the odd marginal duststain, small oilstain at upper outer corner of 3 leaves at end. Fols.17, 116, 117 skilfully, partially relaid, small paper repair in blank of last leaf. A very good copy in later cat's paw calf ruled in blind. 20th C book plate of C.E. Rava.

Very rare and early instructional manual designed to facilitate the learning of choral chanting, with a section 'Cantorinus' which covers the chants for the main hours and offices, for use by cantors and ecclesiastical choirs. Beginning with a discussion of the seven-note diatonic musical scale, it demonstrates different cadences and phrases, accompanied by explanations. 'Cantorinus' systematically illustrates different musical intervals, giving various tuned responses for the liturgical seasons, the ordinary time Te Deum, tunes for the prayers, the standard responses, the Gospels, including at particular length instructions on singing morning prayers, the daily office, with variants for feast days, Passion Sunday and passiontide, ferial celebrations, Easter, Corpus Christi, the Apparition of Saint Michael, the feast of John the Baptist, the assumption of the Blessed Virgin, the triumph of the Cross and feasts of apostles and martyrs, concluding with the Vespers of the Dead.

The first printed book containing music – which was added to the book by hand – was the Mainz Psalter. For some years sometimes blank spaces were left with no music or lines at all, sometimes the staff lines were printed with the notes added later by hand, sometimes the notes were printed with the staff lines added later. In 1476 Ulrich Hahn printed the Missale secundum consuetudinem curie romane, and claimed to be the first to print music. In 1493 woodcuts were used for the first secular polyphonic printing, the Historia Baetica, Rome. The earliest example of printing both staves and notes with moveable type, the Constance Graduale, occurs around 1473, and the first double-impression by Han Planck in 1496. Only by 1500 had liturgical works containing music using the double-impression technique become relatively standard.

Fr. Giacomo Merula was a priest and lecturer in religion and law at the University of Pavia in the mid-16th C, and CE Rava, an Italian scholar, was responsible, i.a, for works on the illustration of Italian Renaissance books.

BM STC It. 144. Brunet II.195 "Le Cantorinus romanus, qui occupe la plus grande partie de ce petit volume rare, et qui se compose de plain-chant noté, est imprimé en rouge et noir".

Graesse II.240. Adams C566. Not in Mortimer, Renouard, Cicognara or Sander. Camerini I 162 (128ll. misprinted for 120.). Essling II (I) 1794, the earliest edition, with reproductions.

32.DEMOSTHENES. Cinque Oratione ...

Venice; Aldus, 1557.

£1,500

8vo. ll. 254, [i] lacking last blank. Italic letter, dolphin and anchor device to t-p, woodcut ornaments. 19th C stamp 'B Roma' to verso of t-p, very minor marginal damp-staining to some upper and outer margins, slight age browning; a good copy in mid-19th C olive half calf, marbled boards, spine gilt in compartments. 19th C bookplate of Cardinal M. Mattei to front pastedown.

A collection of five Demosthenic judicial orations, plus the famed 'Against Ctesiphon' of Aeschines, in the translation ascribed by Zeno to Girolamo Ferro, three of which - Della Falsa Ambiscieria, Contro Media and Contro Androtione - are published here in Italian translation for the first time. Ferro, a Venetian senator, died from plague in Constantinople in 1561.

1. Set against the backdrop of the controversial Athenian peace with Macedonia, On the False Embassy (c.343BC) sees Demosthenes accusing Aeschines of pro-Philippian leanings and treason.

2. Against Meidias focuses on the concept of hubris/aggravated assault, and emphasises that a democratic state can only be upheld if the law cannot be undermined by wealthy men.

3. In Against Androtion Demosthenes successfully accuses orator and leading politician Androtion of illegally gifting an honorary crown to the retiring council..

4. Against Ctesiphon (330 BC) is Aeschines' attack of Demosthenes' right, proposed by Ctesiphon, to receive the Golden Crown for services to the City.

5. Demosthenes' most brilliant speech, On the Crown (330BC) is the defence of Ctesiphon. Also offering an overview of the condition of Greece, Demosthenes affirms his own deep-seated loyalty to Athens.

6. *Against the Law of Lettinus calls for the repeal of a law which denied anyone a special exemption from paying public charges (leitourgiai).*

Described by Cicero as "the perfect orator" and extolled as "lex orandi" by Quintilian, Demosthenes has long been regarded as one of the great minds of the Classical era, and his works remain a benchmark of eloquence and erudition.

The Mattei family was one of the most powerful Roman noble families during the Middle Ages and early modern era, holding high positions in the papal curia, and producing eight cardinals. Cardinal Mario Mattei (1792-1870) was Dean of the College of Cardinals, holding the bishoprics of Frascati, Porto e Santa Rufina and Ostia, as well as participating in the First Vatican Council.

BM STC It. p213. Renouard, 171:8 and 160: "un volume in-8o, devenu fort rare". Brunet II, 593: "Ce volume ...est devenu rare". Adams, D276. Not in Gamba or Fontanini.

33.DEMOSTHENES. *Orationes Quatuor contra Phillipum.*

Venice; Paulus Manutius, 1551.

£1,350

4to. ff [lii]. Roman letter; title with anchor and dolphin device surrounded by cornucopiae and cherubs, early ms underlinings and marginalia in at least two hands, contemp. 8 line note praising Paulus' translation on last leaf. Marginal worming to final ll. without affecting text, a little foxing affecting some edges, occasional light oil splash or minor mark, t-p repaired in gutter. Generally a good, well-margined copy in modern vellum over boards. French embossed library stamp, repeated, to blank outer margin of verso of t-p.

Reprint of the valuable 1549 edition dedicated to Jean Morvilliers of the four Philippics of Demosthenes (384-322 BC), orations made to rally the Athenians against Philip of Macedon who was beginning his conquest of Greece, translated by Paulus Manutius.

The first (351-350BC) centred on the need for resistance, financial reform of the theoric fund in order to adequately prepare for war, acting fast to avoid defeat. The second (344-343BC) was a vehement attack against Philip and his Athenian supporters, delivered in the wake of the unsatisfactory Peace of Philocrates, which saw Philip's increasing powers for the most part uncombated. Nonetheless it errs on the side of caution, perhaps indicative of Demosthenes' own fear of the King, before whom he is said to have fainted. The third (341) is considered to be the best of Demosthenes' political orations, he contrasts the ancient spirit of Athens with her present degeneracy. Having risen by his oratory to become the most influential politician in Athens, Demosthenes was able to weaken the pro-Macedonian factions within the Athenian political arena, formulating alliances with other small states to increase resistance to Macedon. He demands resolute action against Philip and called for a burst of energy from the Athenian people and the immediate dispatch of forces. The fourth is the subject of some controversy, with Demosthenes' authorship called into doubt, although the sentiment is similar to the third, the style is different. It has been suggested that the surviving text is descended not from his carefully honed speeches, but from notes for a spot oration, thus explaining its unusual lack of finesse.

Described by Cicero as "the perfect orator" and extolled as "lex orandi" by Quintilian, Demosthenes has long been regarded as one of the great minds of the Classical era, and his works remain a benchmark of eloquence and erudition. This copy has been the subject of careful study.

BM STC It. 213. Ren 151:8 and 146:6. "Cette traduction est élégante et estimée: les exemplaires en sont rares ainsi que ceux de la réimpression de 1551." Not in Dibdin, Adams or Brunet. Graesse II 359.

34.DEMOSTHENES. *Orationes Quatuor contra Phillipum.*

Venice, Aldi Filios; 1549.

£1,450

4to. ff [lii]. Roman letter; title with anchor and dolphin device surrounded by cornucopiae and cherubs, contemporary ms underlinings, early inscription to t-p 'Double de X.1685' at foot of t-p, autograph '[?] Kulenkamp 1790' to fly, 19th C pencil note beneath. A few tiny wormholes to last couple of quires, barely touching text, one or two insignificant marginal oil spots, a little early underlining. A very good, very well-margined copy in French mottled calf

c. 1700 slightly worn at corners, spine gilt, red and green morocco labels, French-curl patterned marbled endpapers, a.e.r.

Valuable 1549 edition, dedicated to Jean Morvilliers and translated by Paulus Manutius, of the four Philippics of Demosthenes (384-322 BC), orations made to rally the Athenians against Philip of Macedon who was beginning his conquest of Greece.

The first (351-350BC) centred on the need for successful resistance for financial reform of the theoric fund to prepare for war and for swift action to avoid defeat. The second (344-343BC) was a vehement attack against Philip and his Athenian supporters, delivered in the wake of the unsatisfactory Peace of Philocrates, which left Philip's increasing power largely unchecked. Nonetheless it errs on the side of caution, perhaps indicative of Demosthenes' own fear of the King, before whom he is said to have fainted. The third (341), the best of Demosthenes' political orations, contrasts the ancient spirit of Athens with her present degeneracy. Having risen by his oratory to become the most influential politician in Athens, Demosthenes was able to weaken the pro-Macedonian factions, formulating alliances with other small states. He demands resolute action against Philip, a burst of energy from the Athenian people and the immediate dispatch of force. The fourth is the subject of controversy, with Demosthenes' authorship called into doubt, although the sentiment is similar to the third, the style is different. It has been suggested that the text is descended not from his carefully honed speeches, but from notes for a spot oration, hence its unusual lack of finesse.

Described by Cicero as "the perfect orator" and extolled as "lex orandi" by Quintilian, Demosthenes has long been regarded as one of the great minds of the Classical era, and his works remain a benchmark of eloquence and erudition. This copy has been the subject of careful study.

We have not been able to find anything further about Kulenkamp, but his autograph appears in a number of other books on various subjects. He may be a relation of the noted Dutch minister Gerardus Kulenkamp (1700-75).

BM STC It. 213. Ren 146:6. "Cette traduction est élégante et estimée: les exemplaires en sont rares." Dibdin 486 "This translation is elegant and esteemed". Brunet II.592. "Traduction estimée". Not in Adams.

35.[DIALOGUS Creaturarum Moralizatus.]

[Antwerp; Jan van Doesborch, c.1528]

£20,000

4to, ff. 153 (of 164) (lacks *1, A2-3, B1-3, F and TT4 - which last merely repeats text found elsewhere in the volume). Collates LL, NN,OO, MM,PP, with RRiv misbound before RRii. Gothic letter, more than 100 charming and clearly-impressed 1/3, 1/2 and 2/3 page woodcut illustrations, elaborate 8-line white-on-black woodcut initials, a few contemporary pencil drawings, copying motifs from the illustrations. 11 leaves reinforced at margin, marginal tear to first few leaves affecting last line on three, a few ink spots, marginal finger-soiling to a few leaves, light age yellowing throughout, a few leaves dusty. A good copy in 18th C half-calf with comb-patterned marbled paper boards, spine gilt in compartments with floral motif, red morocco lettering-piece. 19th C armorial bookplate of the Earl of Macclesfield on front pastedown, Shirburn Castle blindstamp to first two ll.

Early English language edition of this copiously illustrated quintessential book of fables, first printed in Gouda in 1480. Composed in Northern Italy in the late 14th C, the text is a collection of 123 illustrated fables divided into seven themes. Beginning with celestial bodies - Of Saturn and the clowde; the Evyn sterre; hevyn and erthe - it moves on the elements - ayre and the wynde; the se bankys and the see - gemstones and metals - Golde and Sylver; the precyows Topazyon - plants - the Mandrake and the defyios woman; the hyghe Cedre tre - aqueous creatures - the Dolphyn and the Ele; a fysshe or beaste callyd Sturgyon - birds - the owle that wolde hatte had lordeshippe ovyr all byrdes; the Solytari Pellican - and animals - the Tyrant Gryfon; the steere which was a good Cooke. In common with Aesop and Bidpai, each fable relates the interactions of the protagonists pointing to a concluding moral or lesson, charmingly rendered in verse for easy memorizing.

The longevity and popularity of the Dialogus can be attributed primarily to Dutch printer Gerard Leeu, on whose editions both the text and the exceptional woodcuts of this edition are substantially based. While the name of the artist has fallen into obscurity, the iconographic

influence of his illustrative cycle of the first edition is clearly apparent in these humorous cuts, which contain many of the same images, with a contemporary and naturalistic twist. A very attractive recreational reading book and a very rare example of popular illustrated English language text of such an early date. Rare on the market, the work is fascinating artistically and textually.

STC 6815 recording only 5 copies in the UK, two imperfect, and only 5 in north America - one imperfect. Gregory Kratzmann and Elizabeth Gee (editors), *The Dialogues of Creatures Moralysed: a critical edition* (Leiden, 1988); Carmen Cardelle de Hartmann, *Lateinische Dialoge 1200-1400* (Leiden, 2007)

36.DONI, Anton Francesco. *Il Cancellieri del Doni, libro della Memoria* (with) *Il Cancellieri del Doni, libro Dell' Eloquenza*
Venice, Gabriel Giolito, 1562.

£1,450

FIRST EDITIONS. 4to. pp. 56 and 64. Italic letter with some Roman, Giolito's large phoenix device on both t-ps., fine six and seven line historiated initials, grotesque woodcut text ornaments and head-pieces, occasional contemporary marginalia, upper margin a bit short but clear of text. A very good clean copy in early nineteenth century calf gilt by C. Lewis, covers bordered with a single gilt ruled outer panel with gilt clematis tool to corners, spine richly gilt in compartments with raised bands, rebacked and remounted, gilt inner dentelles, a little rubbed, a.e.g

*First edition of both these curious works by Anton Francesco Doni, Florentine man of letters who became a printer, novelist, and academician in Venice. He was an intermittently successful writer, a populariser, and seems to have written on most subjects from architecture, utopia (he collaborated with Landor in the preparation of the first Italian translation of More's Utopia), the first bibliography of Italian literature, the arts, translations of obscure works, many bawdy texts, anything in fact for which there was a market. His works were generally profusely illustrated or decorated, as in these two works with Giolito's superb historiated initials. There is no reliable evidence for Doni's background but apparently he was born in 1513 the son of a Florentine scissor maker. He entered the Servite order at a very young age but quickly left to become a simple priest and to wander Italy, occasionally engaged in the study of Law. In the mid 1540's he set up as a printer in Florence, but quickly moved on to Venice. In the freedom of the Republic Doni joined a group of popular writers, Aretino, Lando, Nicolo Franco, 'the Poligrafii', writing for a popular, vernacular audience in racy, witty and critical style. By and large the Poligrafii conveyed a deeply pessimistic view of sixteenth century Italy as a world out of joint lacking moral goals and incapable of self renewal. From the later 1550's he was under increasing pressure from the authorities as a renegade priest. These two works, the first dealing with memory, and the second with eloquence are mainly a collection of quotations or descriptions taken from ancient and modern writers, often concluding with mottoes and reflections by the author, and Doni's comparison of ancient verses and modern. In the second work they are gathered under headings such as flattery, the beauty of nature, luck. etc. A good copy of these interesting works elegantly bound by Charles Lewis the leading London Romantic book binder of the early nineteenth century (see H. M. Nixon and M. M. Foot, *The History of Decorated Bookbinding in England*, 99 and 105) BM STC C16 It. p225. IA 155.288. IA 155.289. Young, *Bibliography of Memory*, p. 92. Bongi, II, 149 and 150. Gamba, 1373. Adams, D-813. Brunet, II, 814. Not in Olschki.*

OUTSTANDING TUDOR PROVENANCE.

37.[BIDPAI] DONI, Anton Francesco. *La Moral Filosofia del Doni tratta da gli antichi scrittori.*
Venice, Francesco Marcolini, 1552.

£4,500

FIRST EDITION thus. 4to. 2 vols. in 1, pp [viii] 152, 103 [ix]. Italic letter, historiated woodcut initials, woodcut head and tail pieces and text ornaments, first title with Doni's woodcut device of seven globes, two further Doni woodcut devices on part titles, title for vol 2 with woodcut coat of arms of Elenora de Toledo (wife of Cosimo de Medici), two versions of Marcolini's 'Veritas filia temporis' device within large ornate woodcut borders at end,

medallion portrait of Pietro Aretino set within large woodcut scrollwork border, woodcut portrait of Marcolini and 36 spirited woodcut illustrations, mostly half page, some with woodcut borders. Title lightly browned and slightly dusty, very occasional marginal thumb mark, Leaves Q4 and R1 fractionally shorter, possibly though not apparently supplied. A very good, clean copy in contemporary English calf, covers bordered with gilt rule, gilt arms of Edward Seymour at centres, expertly rebaked to match, remains of ties, wear to fore-edge of upper cover.

First Italian edition of Doni's superbly illustrated rendering of the Hindu poem the Panchatantra by Bidpai, a text of tremendous influence on European literature and the history of the folk tale. "an Italian adaptation of a Spanish translation of a Latin version of a Hebrew translation of an Arabic adaptation of the Pelevi version of the Indian original. And this enumeration only indicates one of the many paths which these fables took to reach Europe." Joseph Jacobs, 'The earliest English version of the fables of Bidpai' 1888. The first part of the work is dedicated to Don Ferrante Caracciolo and the second part, titled 'Trattati diuersi di Sendebâr indiano filosofho morale', to Cosimo de Medici. They are translated by Doni under the aegis of the Accademia dei Pellegrini, and are splendidly illustrated by Marcolini's woodcuts. Doni's translation was later used by Sir Thomas North for the first English edition (1570). The Panchatantra was originally a canonical collection of Sanskrit as well as Pali animal fables in verse and prose. The original Sanskrit text, now long lost, which some scholars believe was composed in the 3rd century BC is attributed to Vishnu Sarna, however, based as it is on older oral traditions, its antecedents among storytellers probably hark back to the origins of language. It illustrates, for the benefit of princes who may succeed to a throne, the central principles of political science through an inter-woven series of colorful animal tales. Though appearing to be an entertaining collection of beast fables, the text is in fact a 'mirror for princes', hence its enduring popularity. "It will thus be seen that the work before us enjoys the unique distinction of having appealed to all the great religions of the world. Originating in Buddhism, it was adopted by Brahmanism, passed on by Zoroastrianism to Islam, which transmitted it to Christendom by the mediation of Jews" Joseph Jacobs. Anton Francesco Doni, a Florentine man of letters became a printer, novelist, and academician in Venice. Doni was an intermittently successful writer, a populariser, and in translating the Fables (from Spanish) he was certain of a market for so enduringly popular a text. His is a reduced version of what was originally the first book. Of his forty-one tales, eighteen came from the original Panchatantra, sixteen from Burzoë's (the sixth century Persian scholar) reworking, and seven from later sources, two of them from Aesop.

An important provenance; the present copy was originally owned by Edward Seymour (1537-1621), Earl of Hertford, the nephew of Jane Seymour third wife of Henry VIII, and husband of Lady Catherine Gray, sister of Jane Gray the so called "Nine Days Queen". He was the eldest son of Edward Seymour's (1st duke of Somerset, Protector during the reign of Edward VI) second marriage. He was relieved, by act of Parliament in the reign of Queen Mary, from the attainder passed on his father in 1551, and was created Baron Beauchamp and Earl of Hertford in 1559. In 1560 he secretly married Lady Catherine Grey, second daughter of Henry Grey, duke of Suffolk, and sister of Lady Jane Grey, claimant of the crown as great-granddaughter of Henry VII, on whose death Catherine stood next in succession to the throne after Queen Elizabeth under the will of Henry VIII. Catherine concealed the marriage from everyone for months, even after she became pregnant. In her eighth month of pregnancy she saw no choice but to seek help from influential court members. She first confided in Lady Saintloe who refused to help, then secretly visited Robert Dudley, brother-in-law to her dead sister Jane, in his bedroom at night and pleaded with him for help. Dudley also refused to help and, fearful of the Queen discovering the visit and suspecting an affair, he immediately told Elizabeth everything he knew. Elizabeth, convinced that the marriage was part of a wider conspiracy against her, had them both imprisoned in the tower of London, and the fact of their marriage, together with the legitimacy of their two sons (both born in the Tower), was denied. A very good copy of a surprisingly rare book, considering its popularity, with only one complete copy on abpc in the last thirty years (the first English translation is unobtainable), with an outstanding early English provenance.

BM STC C16 It. p. 104. Adams B-1997. Brunet II, 813. Mortimer Harvard Italian 65. Gamba 1370, 'ornata di belle figure'.

38. ESTIENNE, Henri. Nizoliodidascalus, sive, monitor Ciceronianorum Nizolianorum. [Geneva], Henri Estienne, 1578.

£975

FIRST EDITION. 8vo. pp. [viii], 200. Roman letter, some Greek, Estienne's 'Noli Altum Sapere' woodcut device on title, small woodcut initials and headpieces, 'bibliotheca Colbertina' in C17 French hand at head of title, Antoine Buade's armorial bookplate on pastedown (Guigard II p. 101), C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first three lls. a few early marginal annotations in Greek with underlinings. A very good, clean, well margined copy in contemporary limp vellum with yapp edges, lacking ties.

First edition of Henry Estienne's erudite attack on Mario Nizzoli's popular 'Thesaurus Ciceronianus' and all such 'Ciceroniana', the last in a trilogy of works on the subject, starting with 'De Latinitate falso suspecta' (1576) and his 'Pseudo-Cicero' (1577). It had become fashionable in the sixteenth century to imitate the style and phraseology of Cicero, which Estienne agreed was fine to up a point, as long as it was practiced with discernment. In order to imitate Cicero correctly you had to know his work well which involved considerable labour, until Mario Nizzoli came to the rescue with his Thesaurus, providing easy access to Cicero's works which were deconstructed and arranged alphabetically. Although the work itself was judiciously constructed it led to a plethora of bad imitations of Cicero, to the point that all Latin not sufficiently Ciceronian was looked down upon. Henri Estienne was critical of these excesses and pointed out the idiocy of slavishly following Cicero to the exclusion of all other great Roman writers. "il s'attache à faire voir le ridicule de ces intolérants singes de Cicéron, qui non contents de ne l'étudier que dans un dictionnaire, se privent volontairement des enseignements précieux qu'offrent les autres grands écrivains de l'antique Rome." Renouard p. 413. The work is dedicated to Henri's friend Hubert Languet, renowned for his strong political opinions, notably in his 'Vindiciae contra Tyrannos' published by Henri Estienne and translated into French by Francois Estienne.

A very good, totally unsophisticated copy with tremendous provenance. From the library of Antoine Buade, comte de Paluau, whose small but important library "formé avec gout" (Guigard II p. 101) was sold in 1633, thence to the immense library of Jean-Baptiste Colbert. The library of Colbert grew with the man himself. Born in 1619, from 1645 to 1651 he was assistant to Michel Le Tellier, secretary for the army, from 1651 to 1661 he served as financial intendant for Cardinal Mazarin, and from 1661 to 1683 he was first minister for Louis XIV, one of the most influential men in C17 France. Colbert appointed the mathematician and scholar Pierre Carcavi to oversee his library, and in 1667 when Carcavi became a keeper for the Royal Library, Etienne Baluze succeeded him. Under Baluze the library grew enormously. When Colbert died in 1683 his library contained 23,000 books and 5,212 manuscripts. It passed to his son, the marquis de Seignelay, and Baluze continued to be its librarian until 1700. It was sold in 1728, most of his manuscripts were purchased by the king, while his printed editions were sold at auction all over Europe. This then passed, with many of Colbert's books, to the extraordinary library of the Earls of Macclesfield.

Not in BM STC Fr. C16. Renouard p. 446 no. 2. Adams 1781. Schreiber 202 "criticises and satirizes the Ciceronians' orthodoxy in basing their Latin style and vocabulary exclusively on the popular Ciceronian Thesaurus of Nizolius... Estienne argues that strict adherence to Nizolius' lexicon took away any incentive to a personal style"

A MAGNIFICENT PAIR

39. EURIPIDES. Tragoediae. Venice; Aldus, 1503.

£27,500

2 volumes 8vo. [268]; [190] unnumbered ff. Greek letter, Aldine dolphin device to versos of last, frequent Latin and Greek marginalia to vol 1 in early and slightly later hands, Greek annotations at beginning and end, including 5-line verse. A fine, clean copy in striking late 18th-C red morocco gilt in a Classical revival style, border of scrolling acanthus leaves and corner ornaments, rigidly geometric designs on the spine, inner dentelles gilt, spines richly gilt, green and navy morocco lettering pieces. 19th C Comb-patterned marbled endpapers, Placard pattern marbled edges, possibly later. Armorial bookplates of the library of the Earl of Macclesfield on front pastedown, Shirburn castle blindstamps to first few ll.

EDITIO PRINCEPS of eighteen Euripidean plays (though the t-p mentions only 17), including 'Rhesus,' sometimes attributed to Sophocles, (see ms note at the start of vol. 2), but often considered a later addition to the corpus. All the tragedies with the exception of 'Electra' are present, as well as the satyr play 'Cyclops.' Edited by Aldus, all but four are here published for the first time. Frequently based on myths, Euripides explores a variety of themes in his work, from xenia and the role of women in *Alcestis*, to the revenge and betrayal of the cuckolded wife in *Medea*, to hubris and misogyny in *Hippolytus*, to the aftermath of the *Iliad* in *Andromache* and *Trojan Women*, and a new take on *Odysseus'* dealings with the Cyclopes in 'Cyclops.'

"It would seem from the preface that only 1000 copies were printed" (Dibdin), making it a set of particular rarity as well as beauty. The marginalia offer alternative readings, cross-references to other authors and translations of complex phrases. The text of the first volume is preceded by a sheet of manuscript with notes in Latin, Italian and Greek with relevant page numbers, in the same hand as did the numbering, and succeeded by further notes and fragments copied from the Greek poet Antiphanes.

This collection was the first to unite the disparate manuscripts of Euripides, and therefore formed the foundation for much later study of the tragedies. Much of the lasting importance of Euripides is due to his literary innovations which must have been striking to his contemporaries. He created *deus ex machina* as a literary device, prominently featured strong women and slaves for the first time, and focussed on real people and raw human emotions. His influence can be detected in the works of Joyce, Racine and Corneille.

BM STC It. 239. Dibdin I 524 "frequently found in an imperfect or indifferent condition". Adams E 1030. Renouard 43:10 "premiere et rare edition d'Euripide". Brunet II 1095 "Cette edition est recherche et les beaux exemplaires se trouvent difficilement."

40.FALLOPPIO, Gabriele. *Lectiones de partibus similaribus humani corporis, ex diversis exemplaribus a Volchero Coiter summa cum diligentia collectae.* Nuremburg, in officina Theodorici Gerlachii, 1575.

£12,500

FIRST EDITION. Folio ff. [xxxviii + 5 fldg.]. A-G4 H5 (H3 a folding table), I6, (last blank) 4 large folding engraved plates, in very good impression. Roman letter, some Greek, very fine eleven line historiated initial at beginning of each chapter, thereafter of various sizes, light age yellowing. A very good copy, crisp and clean in fine contemporary limp vellum gilt, covers in a panel design with fleurons to corners, central interlacing gilt oval, spines double gilt ruled with fleurons in compartments, original green silk ties.

First edition of Gabriele Falloppio's lectures on comparative anatomy, followed by two important tracts by Coiter on the comparative osteology of quadrupeds and birds, beautifully illustrated with four superb engraved plates taken directly from Coiter's own drawings of the anatomy of small mammals and birds. "far superior in quality to the zoological illustrations of Aldrovandi ... they occupy a prominent position in the history of zoology and comparative anatomy." Herlinger. Gabriele Falloppio was perhaps the most outstanding and versatile of 16th century Italian anatomists. He studied in Modena under Niccolo Machella, and in Ferrara under the direction of Antonio Brasavola. Falloppio accepted the chair of anatomy, where he was wrongfully accused of practicing human vivisection; despite the charges, he was offered and accepted the famous chair of anatomy at Padua. He took up his duties in 1551 and lectured and demonstrated with such success as to attract a number of distinguished students, including the comparative anatomist Volcher Coiter (1534-1576).

The first part comprises a series of lectures by Falloppio on comparative anatomy, their first published appearance. Falloppio was a painstaking dissector and is remembered for the precision of his observations and descriptions which resulted in a number of major advances in medical knowledge and particularly of the bone system and its development. The second consists of two tracts by Coiter on the comparative osteology of quadrupeds and birds, the first study of developmental osteology, that was much more more precise than anything preceding it. The osteology and myology of certain forms is given in considerable detail, and illustrated by carefully drawn figures. As the general scope of each work was regarded as medical, Coiter's work was wholly overlooked by natural historians who followed, even though Coiter introduced a table, "De differentiis Auuium," furnishing a key to a rough classification of such birds as were known to him. This is one of the first attempts of its kind.

Coiter was a pupil of Falloppio, also studying under Fuchs, Aldrovandi, and Rondelet, who became town physician of Nuremberg. He continued Fallopio's work in comparative osteology to great effect. Coiter's study of the skeleton of the foetus and of a child six months old was the first study of developmental osteology and showed where ossification begins. He was the first to raise the field of comparative anatomy to independent status in biology, though he emphasized points of difference from human anatomy rather than points of similarity. A fine, superbly bound copy, of a seminal work.

BM STC Ger. C16 p.298. Wellcome I 2160. Durling 1473. Not in Osler, Heirs of Hippocrates, or Garrison and Morton.

41.FAZELLO, Tommaso. Le due deche dell'Historia di Sicilia.

Venice, Domenico & Giovanni Battista Guerra; 1573.

£2,750

FIRST EDITION thus. pp. (lxxx) 919 (i). 4to. Text in italic, tables in Roman letter within printed line borders, woodcut initials and ornaments. Printer's woodcut device on t-p (monogrammed 'E.D.' in a contemp. English hand on either side), two pages of large and splendid ancient inscriptions of curious text. A very good, clean copy in slightly later, high-quality, red levant morocco, covers bordered in blind, spine compartments gilt, gilt morocco label.

First edition of Remizio Nannini's Italian translation of Fazello's classic history of Sicily, first published in Latin 15 years earlier. Divided into two parts, the first describes the island, its topographical features, cities, inhabitants, customs, sights and antiquities, whilst the second comprises the history proper, from earliest times down to those of the emperor Charles V. Fazello (1498-1570), Sicilian, Dominican and lecturer at the proto-university of Palermo, became known as the 'Father of Sicilian history' - the present work being the first published history of that island. A passionate antiquarian, he rediscovered the ruins of the ancient Sicilian towns of Akrai (Palazzolo Acreide), Selinus (Selinute) and Heraclea Minoa. He also rediscovered the temple of Olympian Zeus at Akragas (Agrigento), inaugurated modern interest in Carnarina and even detailed the beauties of the beaches of the island. Fazello's work was the principal point of reference for Enlightenment tourists who flocked to Sicily two centuries or so later. The translator Remizio was a humanist scholar and considerable historian in his own right. A handsome copy.

BM STC It. P245. Gamba 1390 "Edizione bellissima in caratteri corsivi". Not in Adams.

42.FILLASTRE, Guillaume. Le Premier (and Second) Volume de la toison dor. *Paris, Antoine Bonnemere for Francois Regnault, 10 Dec 1517.*

£39,500

Folio. 2 volumes in one. ff. [ii] 127; [i] 232. Lettre Batarde in double column, ruled in red throughout, Regnault's large woodcut elephant device on both title-pages (Silvestre 43), second title with large grotesque woodcut letter, white on black crible initials of various sizes, nine large half or three-quarter page woodcuts, a further 69 smaller woodcut illustrations in the text with repeats, Nicolas-Joseph Foucault's engraved armorial bookplate on pastedown, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first two ll, light age yellowing in places, very occasional thumb mark, small closed tear at gutter of t-p. A fine, well margined copy, on thick paper, crisp and clean with very fine impression of type and woodcuts, in contemporary French (probably Parisian) blind-stamped calf, covers blind ruled to a panel design, central panel in a 'Gril de St Laurent' design of vertical strips of repeated acanthus leaf and vase rolls in blind, outer panel with the same blind roll, rebacked, spine with C17 Macclesfield style decoration remounted, gilt in compartments with gilt raised bands, red morocco label gilt, covers a little rubbed, two small tears in lower cover, lacking clasps and catches, all edges gilt and gauffered

A rare and beautifully illustrated edition of Guillaume Fillaistre's most famous work, composed between 1468 and 1473, first printed by Regnault in 1516 of which this edition is an exact copy. Guillaume Fillaistre the younger was the illegitimate son of a Benedictine Nun and the humanist Cardinal Guillaume Fillaistre (died 1428) after whom he was named. He was raised and educated in ecclesiastical life but eventually joined the services of the Dukes of Burgundy. Devoted, on the one hand to the Pope and on the other to Philip, he achieved high status with both. He became counselor to Philip in 1440 and quickly rose to prominence

thanks to his erudition and diplomatic skill. The duke appointed him head of his counsel in 1457 and chancellor of the order of the golden fleece in 1461. Successive Popes nominated him Bishop of Toul in 1449 and of Tournai in 1460. Throughout his erudite career Fillastre had written many treatises to enhance the glory of the dukes of Burgundy and had patronised works of art to that effect. The *Chroniques de France* Manuscript which he presented in 1457 to Philip was modified to include passages of the *History of Flanders* to justify the Duke's aspirations to rule over a revived Lotharingian Empire. Fillastre wrote this history of the Golden Fleece at the request of the Duke of Burgundy between 1468 and 1473. In it he discusses the historical, spiritual and ceremonial significance of six fleeces from Biblical and Classical literature. It makes the connection between the mythical past, historical events, passages from the bible and contemporary events, giving examples of chivalry and modes of behavior expected of members of the order. It is also a general celebration of contemporary Burgundian culture which its links to the time of Charlemagne as well as implying military connections with Ancient Rome and philosophical connections with Classical Athens. Fillastre also wrote a third volume dealing with virtue and prudence that was never published. The order of the Golden Fleece ranks historically and in distinction as one of the great knightly orders of Europe. It was founded in 1430 by Philip the Good, in celebration of his marriage to Isabella of Portugal and was one of the last flowerings of European chivalry. At its institution the number of Knights was limited to 24, exclusive of the grand master, the sovereign. The members were to be "gentilshommes de nom et d'armes et sans reproche", not Knights of any other order and sworn to defend the Catholic faith, protect the Church and uphold virtue and good morals.

A number of manuscript copies of the text were made for the members of the order. They have the same formulaic frontispiece to Book II representing the 1473 Chapter during which Fillastre presented his 'Histoire' to Charles the Bold who had requested the text at the 1468 meeting. The miniature shows Charles seated under a blue cloth of honor embroidered with his arms, members of the order wearing the Order's collar and scarlet robes flank the Duke. Fillastre in the robes of the bishop of Tournai stands in the foreground presenting his work. This scene is copied in this printed version in a very fine three quarter page woodcut that appears at the beginning of both volumes. The large three quarter page woodcuts are mostly from Verard and were also used in Regnault's 1515 edition of 'Les Grandes decades de Livy.' There are also two smaller very beautiful and particularly striking woodcuts with solid black borders first used by Jean Bonhomme in his edition of the 'destruction de Troie', Paris 1484, one of the earliest illustrated books printed at Paris, also reused in the 1488 edition of 'Lancelot du Lac'. The large almost full page block of the baptism of Philippe on one side with a battle scene on the other was used in Gaillot du Pre's 'Les Grandes Chroniques' Paris 1514. Most of the blocks used are from French incunable editions which gives the work its enormous charm. This printing represents the last flourishing of a golden age of works on chivalry, that were so much à la mode in early Renaissance France; the link between the manuscript and this early printed edition is very evident in the woodcut illustrations.

A fine, large and totally unsophisticated copy from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library of was "parmi les plus précieuses concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield. Adams F454. Moreau 1608. Brunet II 1258 'La seconde édition .. est aussi rare que la première'. Graesse II p.580 'Ouvrage curieux'. Not in Mortimer, Fairfax Murray, BM STC or Brun.

FINE CONTEMPORARY BINDING

43.FLORUS, Lucius Annaeus.[Opera] et al.

Leiden; Elzevir, 1638.

£1,250

12mo. pp. [viii] 336, [xvi]. Roman letter; fine engraved frontispiece by Claude Dufend of Romulus and Remus suckled by the wolf, foliated woodcut initials, vignettes and tailpieces. A fine, well-margined copy in very attractive contemporary olive morocco, quadruple-ruled in gilt, small-tool cruciform gilt centrepiece, scrolling border, gilt corner-pieces, flat spine gilt in one compartment enclosing vertical lettering, possibly bound for the 1st Marquis of Tweeddale, his shelfmark on flyleaf, a.e.g.

Dedicated to Sir William Boswell, Charles I's representative in the United Provinces, the first and most attractive Saumaise edition of L. Annaeus Florus, comprising the four books of "Rerum Romanarum," his Epitome of the Histories of Titus Livy, a comparative chronology of events dated from both the Roman and Christian calendars, and a detailed commentary on possible textual variations in the "Rerum Romanarum" from other manuscripts and scholars.

The first section is Florus' Roman history from Romulus to Augustus Caesar, drawn from Livy and other contemporary sources. It is, however, the Epitome of Livy that is Florus' most famous work, offering a unique insight into the lost books of the famous History, only around a quarter of which survives. It enjoyed considerable success in late Antiquity and the Middle Ages and was still used as a schoolbook in the 19th century.

The book also includes the FIRST EDITION of Lucius Ampelius' 'Liber Memorialis,' taken from the now lost Dijon manuscript by Claude Saumaise, an extremely concise summary of universal history up to the reign of Trajan. Perhaps intended to be learnt by rote, the fifty chapters cover key issues of cosmography, geography, mythology and history. The earlier sections contain much of interest, particularly the 'Miracula Mundi' which feature, i.a., the sole ancient description of the famous sculptures of Pergamon, which were rediscovered only in 1871.

John Hay, 1st Marquis of Tweeddale (1626-97), sometime High Chancellor of Scotland, played a major role in Scottish political events for nearly half a century. He is mentioned in Hazlitt's 1908 Roll of Honour of book-collectors, and appears to have amassed a considerable library, now dispersed, predominantly in Italian and Latin.

The unusual colour and remarkably fine-execution of the binding seem to point towards a French, possibly Parisian, origin.

Brunet II:1311 "la plus belle". Dibdin II:10: "Few editors have been more distinguished than Salmasius; and as the present edition contains the Liber Memorialis published the first time, from an MS. the critic will perhaps be anxious to secure it." Copinger, H.B. Elzevier Press 1739. Willems 467.

44.FORMULARIUM ... DIVERSORUM CONTRACTUUM

Rome; Stephan Planck, 1492.

£12,500

4to. [iii] 175 ll. (numbered in Roman) lacking first and last blanks. Gothic letter, a.e.b. Slight finger soiling to first ll, occasional contemporary ms marginalia, a few leaves repaired in gutter, tear in lower blank margin of i3. A very good, clean, well-margined copy in ¼ vellum over boards. Contemp. inscription to one margin 'christo in perpetuum.'

Early, extremely rare edition of the oldest and most celebrated notarial handbook, containing precedents not only of contracts, but most legal documents that the civil law of the 15th C required. Probably originating in Florence in the 13th C, it circulated widely in manuscript, becoming a standard practitioner's work. Florentine editions were printed in 1487 and 1488, (both recorded in Goff by single copies only) but this is the first printed at Rome. Edited by 'N' (a Florentine doctor of Laws) rather than one Leonardo as the earlier Florentine editions, the text is fully revised and probably expanded. With the increasing and spreading wealth of 15th C Italy, the notary became central to large areas of commercial and family life. Preceded by a detailed index, this work covers a very wide range of subjects, grouped loosely together, e.g. 'marriage,' and dealt with in extensive detail, with the exception of the instrumenta cetera at the end, which are abridged. Topics include divorce, legitimation, annulments, indictments, public office, barter, deposit, elections, prohibitions, the addition of codicils to wills, the appointment of executors, and usufructuaries. An essential practical resource for Renaissance lawyers (and modern scholars), rather than an academic work, and consequently generally much used and discarded as soon as it became outdated, this copy is in remarkably good condition and is a rare survival. Apart from its obvious interest to lawyers the work is also valuable to social historians as the day to day work of the notary, various day to day social, family and commercial life.

Stephan Planck was one of the most prolific printers in Rome, producing more than 300 titles, mostly pamphlets. This was one of his most substantial publications.

Not in BMC. GWK 10192, recording only one copy in the English-speaking world at the Walters Art Gallery. Goff F251 (Walters Art Gallery copy only). Hain 7267. Copinger 2558. Vouilleme 430.

45. GAMUCCI, Bernardo. Le antichita della citta di Roma.In questa seconda edizione da infiniti errori emendate & corrette da Thomaso Porcacchi
Venezia, appresso Giovanni Varisco, & i compagni, 1569

£3,950

FIRST EDITION thus. 8vo. ff. [viii] 202. Italic letter, printer's device on title, another larger on recto of last, woodcut initials and ornaments, thirty eight full page woodcuts in text comprising architectural views of the principal Roman monuments, some printed inscriptions, armorial bookplate of Georgius Bergonci on verso of title, small hole in blank margin of title repaired. A good, clean copy in C17 vellum over boards, red morocco label gilt on spine all edges speckled red

Second edition, first with the invaluable revisions and corrections of Thomaso Porcacchi, of one of the most popular Roman guide books of the C16th, dedicated by Gamucci to Francesco de Medici. This edition was also added to by Thomaso Porcacchi, better known as author of the famous work on islands 'L'isole piv famose del mondo' published in 1572, and though less rare is more useful and desirable than the first. This was the guidebook par excellence for the Renaissance Roman tourist. Conveniently divided into four parts dealing with different areas of the city and abundantly and accurately illustrated so that one actually recognised what one was looking at and of a size and weight which comfortably fitted hand and pocket, it was a well deserved best seller. The work is unusual, and very modern, in its division of the city into parts. The first Chapter "del luogo su edificata Roma, et del vario acrescimento d'essa incominciando da Romulo" deals with the earliest sites and monuments of Rome, the other three divide Rome geographically, the last including an interesting section on the site of the Vatican, and the Isle of 'San Bartolomeo'. The illustrations, though not of great artistic merit, are simple and graphic, and therefore must have been particularly useful to the visitor and are of great interest to posterity as they provide a more than usually accurate view of Roman remains in the mid sixteenth century. Gamucci (fl. c.1560) was an Italian antiquary rather than author and this was his only published work.

BM STC It. p. 290. Adams G 204. Schudt, *Le Guida di Roma*, 712. Not in Mortimer Fowler or Berlin Cat.

46. GARISENDI Antenore [VIZANI Pompeo.] Torneo fatto sotto il Castello d'Argio Da' SS Cavalieri Bolognesi il di IX. Febraio 1578.
Bologna, Per Giovanni Rossi, 1578.

£3,450

FIRST EDITION. 4to. pp. 112. Roman and Italic letter within printed line border, title with woodcut ornaments, woodcut historiated initials, discreet restoration at blank upper margin of title and gutter of last leaf, very light age yellowing in places. A very good copy in eighteenth century rose and gilt embossed paper boards, later eps.

Rare first edition of this fascinating description of a chivalric 'tournament' held in Bologna for the carnival of 1578, containing descriptions of the various scenes enacted for the occasion, including the names of the participants and details of the poems and songs recited. It is a blow by blow account with speeches, poems and songs reported verbatim. The local participants are identified by the stylised names of chivalric romance, 'gli Cavalieri Ardenti, Fideli, placito' and the rest by place of origin eg "Cavaliere di Scotia, Cavalieri Portoghesi". The 'knight of Scotland' speech is of particular interest as he may be identified with the semi-mythical James Crichton better known as "The Admirable Crichton" who arrived in Italy at around this time having served in the French army. In his speech the 'Scottish Knight' makes many references to Merlin and to the 'Great Queen of Scotland' and his adventures and travels in France. The show was staged in the Piazza delle Scuole (now the Piazza Galvani) on a gigantic platform, which was built up above the heads of the surrounding onlookers. This was the second and last tournament organized by the Accademia della Viola, initially founded in 1561 as the Academy dei Desti, by Ettore Ghisileri, Legnani Vincent and others, with the intention of reviving the ancient traditions of the knightly orders of Europe. The present account was compiled by Pompeo Vizani (1540-1607), also a member of the Academy of Viola, who signed the work under the pseudonym Antenore Garisendi. Vizani, a descendant of an important aristocratic Bolognese family, also helped organize the spectacle. At the end of the volume he recalls, not without some pride, that. "questi signori Cavalieri per motivo

proprio, et senza altra occasione, che del Carnovale, fanno quello, che a' pena fanno altre Citta' a' contemplazione, et con l'aiuto de' loro Principi, et con grandissime occasioni". A most interesting insight, and first hand account, of popular chivalric entertainment in late Renaissance Italy. This first edition is rare with few copies in libraries outside Italy; we have been able to locate only three copies in the US.

Not in BM STC It. C16th or Adams Graesse or Brunet. Edit 16, CNC 20438. Cicognara. 1387.

47.GENTILLET Innocent. A discourse vpon the meanes of wel governing and maintaining in good peace, a kingdome, or other principalitie. ... Against Nicholas Machiavel the Florentine. Translated into English by Simon Patericke.

London, Adam Islip, 1608.

£2,950

Folio. pp. [xviii], 373, [iii] (lacking first blank). Roman letter, title within woodcut line border, the first two words 'A Discourse' are xylographic, woodcut printer's device, text within printed box rule, floriated woodcut initials and head pieces, large grotesque tail pieces, tear in blank box rule on R5, small worm trail affecting a few letters of text on two quires, verso of last a little dusty, occasional marginal thumb mark. A very good copy in contemporary limp vellum, small hole on spine and lower cover, a little loose.

*Second edition of this extremely influential English translation of Innocent Gentillet's vigorous condemnation of Machiavelli, it introduced Machiavelli to a wider English public and did much to establish English aversion to Machiavelli. The text first appeared in 1576, without the name of the author, the printer, or the place of publication (in fact Geneva), as 'Discours sur les moyens de bien gouverner', dedicated to the Duke of Alencon. Gentillet drew up fifty maxims derived from the writings of Machiavelli, a few in Machiavelli's own words, but the majority in Gentillet's formulation of what he considered to be the gist of Machiavelli's argument. There are three parts: the first (three maxims) deal with the prince's use of counselors and advisers; the second (ten maxims) with the function of religion in the state; and the third and longest (thirty-seven maxims) with the ruler's political behaviour. Each maxim was followed by a paragraph in which Gentillet summarized its source in the Prince or the Discourses. Gentillet then discusses each maxim, very occasionally making a grudging concession that there might be some good sense in what Machiavelli said, but for the most part attacking them as misconceived and pernicious in their influence. It is really a piece of political propaganda, Protestant and nationalistic, The 'Machiavellistes' were the Catholics, Catherine de Medici and her Italian advisers, against the 'Antimachiavelliques' Protestants. "Both Raab and McAlindon confidently assert that Patericke prepared his translation in 1577, but for some reason did not publish it until 1602. The only evidence for this assertion seems to be that Patericke's version contains a dedication to Francis Hastings and Edward Bacon, dated 1577. An examination rapidly establishes that this is not Patericke's own work, but a translation of the Latin dedication in its second version, and that Patericke's date merely repeats the date of the Latin original" Bawcutt. This dedication is notable for its praise of Elisabeth I and its attacks on Catherine de Medici "It is also hard to estimate the exact nature of Gentillet's influence on his English readers. At times he seems merely to provide ammunition for an attack on Machiavelli But Gentillet could well have played a wider role in shaping late sixteenth-century responses to Machiavelli. Irving Ribner, for example, has argued for a twofold division in Elizabethan Machiavellianism: 'on the one hand there is the popular stage burlesque; on the other there is a serious exposition of his actual philosophy'. The first of these currents, according to Ribner, derives from opponents of Machiavelli such as Gentillet, the second from Machiavelli's own writings. For Ribner Marlowe's *The Jew of Malta* illustrated the first current, and his *Tamburlaine* the second." "The 'Myth of Gentillet' reconsidered, an aspect of Elizabethan Machiavellianism." Bawcutt. This work is, however, the first refutation of Machiavelli (preceding Voltaire and Frederick the Great's attempt by 150 years) It was extremely influential in forming public opinion, doing more to establish Machiavelli's devilish reputation than did 'The Prince' itself. This translation into English influenced the portrayal of various villains in the works of many of Elizabethan dramatists, most especially those of Thomas Kyd, Christopher Marlowe, John Webster, and of course Shakespeare. Machiavelli became "the master figure of Elizabethan*

drama . . . at the back of every Tudor mind." (Wyndham Lewis). A good, totally unsophisticated copy of this most influential work.

STC 11744. ESTC S121101. not in Lowndes, Pforzheimer, Grolier or Brunet.

48.GERARD, John. The Herball or Generall Historie of Plantes.

London: Adam Islip, Joice Norton & Richard Whitakers; 1633.

£3,850

Folio, pp. (xxxviii) 1630 (xlvi) without final blank. Roman letter, splendid engraved t.-p. by Payne with figures of Ceres and Pomona, Theophrastus and Dioscorides and portrait of author at foot (Johnson. Payne No. 9), large woodcut illustrations of plants, herbs, shrubs and trees on almost every page. Upper outer corner of blank t.-p margin slightly frayed, blank upper outer corner of succeeding ll. very slightly soiled, a few very faint small marginal dampstains. A very good, clean copy, unusually well-margined, in handsome near-contemporary calf, gilt ruled, late 18th C red morocco labels and spine mottling, armorial hand holding a rose, gilt, in upper compartment. Upper joint slightly cracked at head, all edges yellow. Bookplate of Nathaniel Lindley, letter from Lord Justice Lopes to Lindley, detailing his presentation of the volume (1896) and identifying its provenance from the library of Lord Coleridge. Autograph of Robert Burton, c. 1800 to fly.

The best edition, enlarged and corrected by Johnson, of the most celebrated of English herbals, here enriched with invaluable indexes or tables in Latin, English, 'common English' and Welsh. "The importance of Gerard's 'Herball' in the history of botany is chiefly due to an improved edition, brought out by Thomas Johnson in 1633, thirty-six years after the work was originally published. Johnson was an apothecary in London and cultivated a physic garden on Snow Hill. His first botanical work was a short account of the plants collected by members of the Apothecaries' Company on an excursion in Kent. This is of interest as being the earliest memoir of that kind published in England.... But it is as the editor of Gerard that he is chiefly remembered. He greatly enlarged the 'Herball' and illustrated it with Plantin's woodcuts. His edition contained an account of no less than 2850 plants. Johnson also corrected numerous errors, and the whole work, transformed by him, rose to a much higher grade of value. It was reprinted, without alteration, in 1636." - Arber, Herbals p.113.

The success of Gerard's monumental work was doubtless its appeal to so many different interests. The mère de famille, pharmacist or physician could use it as a pharmacopoeia to seek the right palliative or cure; the housewife or cook for its vast knowledge of herbs, plants and vegetables (it contains the first illustration of the Virginian potato), the gardener as his encyclopaedia. Gerard was not a scientist, but he was scholarly, thorough, absorbed in his subject, had correspondents on a national and international scale and a long lifetime's practical experience; that he was not above including hefty slabs of contemporary folklore does not detract from the volume's interest. His combination of learning lightly worn, love of plants and flowers and matchless Elizabethan English has now appealed to four centuries of common, and not so common reader - Shakespeare drew from him his herb lore and William Morris the inspiration for his designs. Gerard's remained the standard work of its kind in the English language for more than two hundred years.

Sir Nathaniel Lindley, Baron Lindley, son of the botanist John Lindley, enjoyed much success at the Bar, being appointed QC, privy Councillor and Lord of Appeal in Ordinary before becoming Master of the Rolls in 1897-1900. He was the last English appointed serjeant-at-law. Lopes was his distinguished colleague in the Court of Appeal for many years.

John Duke Coleridge, 1st Baron Coleridge held the posts of Solicitor General, Attorney General and Chief Justice of the Common Pleas before becoming Lord Chief Justice. He died in 1894 and his library was dispersed.

STC. 11751. Lowndes 879. Rohde pp. 98-119. Bitting 181 "the greatest botanical work of the 16th. century" (citing J. Reynolds Green). Osler 2722 ('97 ed.). Alden 633/39 "Included are numerous descriptions & illus. of American plants", in particular several of tobacco. Arents 184. Nissen 3580. Henry I pp. 47-54.

49.GLOVER, Robert. Nobilitas politica vel civilis. Personas scilicet distinguendi, et ab origine inter gentes, ex principum gratia nobilitandi forma.

London, Typis Gulielmi Iaggard: in via Barbicanea, 1608.

£2,950

FIRST EDITION. Folio. pp. [viii], 110 [ii] 111-190, [ii]. Roman letter, some Italic, a little Anglo-Saxon, text within printed line border, woodcut printer's device on title, woodcut historiated initials and headpieces, six three-quarter, and three full page engravings (unsigned). C17 engraved armorial bookplate of Alexandre Petau on pastedown, manuscript list of English heraldry books c. 1690 in French hand, presumably Petau, loosely inserted. Very light age yellowing, occasional light marginal spotting, fore edge of B3 - 4 a bit soiled and frayed, final diagrammatic table loosely inserted. A very good, large paper copy, in fine French polished vellum over boards, covers bordered with double gilt rule with the arms of Paul Petau gilt at center (Guigard II p. 393), spine with raised bands, double gilt ruled in compartments, Petau's monogram gilt in each.

A large paper copy of this important, beautifully illustrated work, on the English nobility by the pre-eminent Elizabethan heraldist Robert Glover, the first of his works to be published. It was finely bound for Paul Petau (1568-1614), one of the first great French collectors of manuscripts and printed books. In his epistle to Robert Cecil, and Henry Howard, Thomas Milles refers to the work as based on a manuscript he inherited from his uncle Thomas Glover. "Glover (b.1544, d. 1588) was Somerset Herald and one of the greatest genealogists. No work of his was published in his lifetime, but the lengthy MSS. which he left are preserved in the College of Heralds, the Bodleian and elsewhere. An English version of the Latin original was prefixed by Milles to his Catalogue of Honour, 1610 ...which was also no doubt based on Glover's material." Hind. The engravings, here in superb impression, are ascribed by Hind to Elstrack, 'without conviction as to authorship' as Elstrack engraved the title to Milles' Catalogue of Honour. They illustrate the ceremonial costumes of Barons, Viscounts, Earls, Marquesses, Dukes, the Prince of Wales, and a Knight of the Garter, with a full page illustration of Elisabeth enthroned and another, most beautiful and of historical importance, of Elisabeth in Parliament.

This copy comes from the exceptional library of Paul Petau, who bequeathed his collection to his son Alexandre, who continued to expand it. The manuscripts from the collection were sold in block to the Queen of Sweden who bequeathed her collection in turn to the Vatican; the printed books were dispersed in 1722. Copies from Paul Petau's library are rare on the market, they are mostly in institutional collections. This is a rare example of an early English book from a distinguished French library, though the British Library has one bound for Petau's contemporary De Thou. The large full page engravings are folded in ordinary copies of this work. A superb copy of an important work.

STC 11922. Guigard II p. 393. Hind II 201. Moule LXXVI '[Glover's] authority in genealogy and heraldry is much relied on by the Offices of Arms of the present day.'. Not in Lowndes.

50.GUIDI, Giovanni. De Mineralibus tractatus in genere, libri quatuor.
Venice, T. Ballionus; 1625.

£4,950

FIRST EDITION 4to. pp. [40], 208 [i.e. 198]. Roman letter, some italic, double column. T-p printed in red and black, woodcut two-headed, crowned eagle in elaborate frame. Historiated woodcut headpieces and large 7-line initials, ornaments, charming half-page tree ornament to last page of index 'pax alit artes'. Slight age-yellowing, light foxing throughout. A good copy in contemporary limp vellum, title lettered on spine, contemp. inscription 'Urbani...' and '6' (probably original price) next to printer's name on t-p.

Modern mineralogical literature began only with the works of Georg Bauer, better known as Agricola, first published between 1530 and 1556. The present, composed pre-1530, is one of its earliest modern works. "That mineralogy had made little advance during the previous hundred years might be inferred from the fact that Giovanni Guidi of Volterra in 1625 dedicated to Ferdinand II, grand duke of Tuscany, and published at Venice a treatise De Mineralibus by one of his ancestors who lived from 1464-1530, and that there was another printing of the book in 1627. Such an inference, however, would not be quite justified, since Guidi was a jurisconsult and the volume is chiefly concerned with legal questions involving alchemists, gems, and so forth." (Thorndike VII 252) There is certainly a substantial legal element to the text – i.a, Guidi discusses the propriety of alchemy, the need for honesty in declaring valuable materials as man-made or natural, the punishments incurred for dishonest alchemical dealings; ownership of minerals, the prohibition of tutors selling their protégés' gold and silver, the discoverer of mineral reserves on another's land obligation to account for

a tenth-share; the exclusive right of the Emperor to mint money; ownership of hoards found by dogs of the dog's owner; the exemption of metalworkers from public service, and the metals of each planet – the sun:gold, the moon:silver, Saturn:lead, Mars:iron and Mercury:quicksilver.

Divided into four books, it begins with a discussion of metal-workers, miners and alchemists. The second examines the metals themselves, gold and silver, gemstones (at some length), iron, weapons, and salts. The third looks at coins and their composition, hoards, gold and silver objects, ornaments, and garments adorned with gold. The fourth book deals with public and private uses of minerals. Each section begins with a detailed, numbered, summary of the contents, then discussed at length, and concludes with an update of recent scientific discoveries and developments by the younger Giovanni Guido.

Giovanni Guidi the elder was a doctor of law, an education very apparent in this work, which discusses mineralogy in a style and format very similar to that of legal works.

BM STC It. p.430. Wellcome I:2985. Thorndike VII 252. Ferguson *Chemica* I p354 (suggesting a 1618 edition, in fact a ghost). Duveen p.273. Merckelin *Lindenius renovatus*, 1686, p.596. Manget *Bibliotheca Scriptorum Medicorum*, 1731, I ii p.537. Gmelin *Geschichte der Chemie*, 1797, i. p. 502. Hoefer *Histoire de la Chimie*, 1843, ii. p.330. Not in DSB.

CUVIER'S COPY

51.GUILANDINO, Melchiore. Papyrus, hoc est Commentarius In Tria C. Plinii Maioris. Venice, apud M. Antonium Ulmum, 1572.

£3,950

FIRST EDITION. 4to. pp. [xvi] 280. Roman letter, some Greek, historiated woodcut initials and grotesque headpieces, contemp. and later marginal annotations and occasional underlinings, ms. ex dono on title to the Benedictine Monastery of Marsal, 'Monasterii B. Mariae, Alborum Marsellorum ord. S. Bened. Cong. S. Maurii. ex dono D.M. Gentil presbyterii 1713' and shelfmark on front pastedown, bookplate 'ex libris Caroli Thoreau Presbyteri Doctoris Theologi' on pastedown, George Cuvier's stamp on title, with the stamp of the Muséum d'Histoire Naturelle and their release stamp just beneath. A very good, clean copy in contemporary limp vellum, spine covered in old paper with paper label, clean tear on upper cover repaired, a little worn, lacking ties.

First edition of Guilandini's seminal commentary on Pliny's account of papyrus and paper-making in Egypt, contained in three chapters in his Natural History, with tremendous provenance and scientific association. Guilandini details the varieties of the plant and the techniques of paper-making, along with its other uses. His commentary discusses all aspects of the plant and process, historical, botanical, philological, mythological, and technological, including different varieties of paper, glue and sizing. This is followed by a debate between the author and Mercuriale on various medicinal plants wrongly described by Galen. Guilandini (1519-89), a German classical scholar and botanist, began as an itinerant herb-seller in Italy. He attracted the attention of the Venetian ambassador in Rome, who introduced him to wealthy patrons. He was commissioned by the University of Padua to undertake a voyage to Asia Minor and North Africa to collect plant specimens. On his return he was captured by pirates and remained several years a slave in Algeria. Eventually his ransom was paid by Falloppio and he returned to Italy. In 1561 he was appointed director of the botanic gardens at Padua, and succeeded Falloppio in the chair of botany there. He was one of Mattioli's numerous academic enemies. "Very little is known about this remarkable scholar, polemicist, able botanist and traveler. His name was probably Wieland - it certainly was latinized to Guilandinus....A scholar of vast knowledge, Wieland was an outstanding director of the Padua botanical garden, into which he introduced many rare plants and a machine for irrigation."DSB.

A very good copy with tremendous scientific provenance: Georges Cuvier was born in 1769, at Montbéliard, a French-speaking Protestant community in the Jura Mountains ruled by the Duke of Württemberg. He studied at the Carolinian Academy in Stuttgart, from 1784 to 1788, founded by the Duke. In 1795, Geoffroy Saint-Hilaire invited him to Paris where he was appointed assistant, and shortly thereafter professor of animal anatomy at the newly reformed Musée National d'Histoire Naturelle. Cuvier retained his post when Napoleon came to power, and was appointed to several government positions, including Inspector-General of public education and State Councillor. He continued as a state councillor under three successive

Kings of France, accomplishing the almost unbelievable feat of serving under three opposing French governments (Revolution, Napoleonic, and monarchy) and dying in his bed. Almost single-handedly, he founded vertebrate paleontology as a scientific discipline and created the comparative method of organismal biology, an incredibly valuable tool for biologists. It was Cuvier who firmly established the fact of the extinction of past life forms, a great scientific advance. He contributed an immense amount to research in vertebrate and invertebrate zoology and paleontology, and also wrote and lectured on the history of science. Cuvier published detailed studies of elephant anatomy that showed not only that the African and Indian elephants were distinct species, but that the fossil mammoths of Europe and Siberia were different from either. He published the results of study after study documenting the past existence of large mammals that resembled no living species: the Irish elk, the American mastodon, and many others, which launched modern vertebrate paleontology. His library, purchased by the French state, was divided between the Muséum d'Histoire Naturelle (works on natural sciences) and the École Normale Supérieure (other works). The earlier Huguenot owners of this work reflect Cuvier's own beliefs and upbringing, and it is likely that he owned this work from early on in his career; it is probable that some of the annotations in are in his hand.

BM STC C16 It p. 322. Adams G1562; Wellcome 2988. Pritzel 3967. Not in Durling or Osler.

STUPENDOUS ILLUMINATED MANUSCRIPT ON VELLUM

52.HISTOIRE ANCIENNE JUSQU'À CÉSAR.

[France, Brittany], 1474

£250,000

345 x 250mm. 376 leaves: 1-478, COMPLETE, catchwords along the inner ruled vertical in the lower margin of final versos, modern pencilled foliation missing a folio between 136 and 137 and skipping from 151 to 153, and from 365-367, two columns of 41 lines in brown ink in a cursive bookhand between four verticals and 42 horizontals ruled in pink, justification: 250 x 168mm, rubrics in red, text capitals touched yellow, paragraph marks and line-endings in red or blue, two-line initials alternately of blue or red, guide letters often remaining, THIRTY-THREE HISTORIATED INITIALS with single burnished gold bars and partial borders of hairline tendrils with terminals of leaves and disks in burnished gold and painted leaves and flowers between larger sprays of painted fruit and flowers, the initials of 4-9 lines in height with staves usually of gold on grounds of pink and blue patterned with white, THIRTY-FOUR SMALL MINIATURES framed in liquid gold or pink-red with single burnished gold bars and partial borders, mostly placed outside the text block in the lower margins, ONE LARGE ARCH-TOPPED MINIATURE IN SIX COMPARTMENTS divided and framed in burnished gold with FULL-PAGE ARMORIAL BORDER and historiated initial (opening folios, including large miniature rubbed, slight flaking in a few miniatures, lower corners missing ff.2-5). 18th-century brown calf gilt.

Beginning at the Creation and retelling Genesis in Book I, the history goes on to incorporate Biblical events into narratives of the empires of Babylon, Ninevah, Thebes, Troy, Macedon and Rome in Books II-XI. Its anonymous author, writing for the châtelain of Lille between 1208-1213, directly pointed the moral lessons to be drawn from the past by didactic poems that introduce and then intersperse his prose narrative. He intended to bring his history up to the present day but his task was never completed: the text ends abruptly during Julius Caesar's Gallic Wars as he erects a temple to Jupiter. The work proved enormously popular, fuelling and satisfying the burgeoning demand for classical history in the vernacular. There are about 70 manuscripts that preserve the text in whole or part and it was printed in Lyon c. 1480. There is no complete modern edition of the work that was of such importance in popularising ancient history and so determining knowledge and interpretation of the classical past (M.-R. Jung, 'La légende de Troie' en France au moyen âge, 1996, pp.334-357).

This copy is of considerable interest, given its date, in preserving the original text comparatively intact. The prologue and 22 chapters in verse, known from early 13th-century copies in Paris (BnF, Ms fr.20125) and Vienna, (ÖNB, cod.2576) were rapidly dropped to focus on the narrative history; most unusually, this copy still has some moralising verse commentaries. The continuing desire for the past to inform the present is shown by the scribe's interpolations of his own reflections: on f.195v he relates the destruction of Rome by

Brennius to le temps ou vous estes maintenant. mil iiijc. lx et. xiiij, showing that he was at work in 1474. A further distinctive feature of this recension is the retention of Book I -- from the end of the 13th century, the material from Genesis, readily available elsewhere, was commonly omitted -- and the abrupt termination of Book XI. From the 14th century, this was standardly replaced by the *Livre des faits des romains* to continue the history of the Roman Empire to a more logical termination. This manuscript can be added to the six listed by Jung as having Books I-XI without the *Livre des faits des romains* either present or intended; of these only the copy in the Pierpont Morgan Library, MS 212-213 can be dated to the 15th century. It is, therefore, likely that this manuscript was copied from a much earlier exemplar, as borne out by the miniatures.

Tanguy du Chastel also owned a profusely illustrated 14th-century copy, with no verses and Book XI replaced by the *Livre des faits des romains*, which may have come from his wife's family (Lot 20, Chester Beatty Sale, Sotheby's 6 June 1932; Cimelia, H.P. Kraus, Catalogue 165, 1983). Moreover, he commissioned a copy of a vastly expanded version, from which two volumes survive in the New York Public Library, with miniatures by the same hands as the present lot (Spencer Ms 41, J.J.G. Alexander et al., *The Splendor of the Word*, 2006, pp. 371-5).

The illuminators of the *Histoire ancienne* and the Spencer manuscript, who could appropriately be named the Masters of Tanguy du Chastel, continue the traditions of artists employed by the ducal house of Brittany from the mid-15th century (see F. Avril and N. Reynaud, *Les manuscrits à peintures en France 1440-1520*, 1993, nos 94-5). The broad-faced figures are idiosyncratically proportioned to give the essentials of a scene, usually limited to the main protagonists against formalised settings, often with patterned backgrounds. This direct treatment of ambitious visualisations of antiquity results in an appealing sequence of scenes with wide-ranging subject matter.

The early manuscripts are illustrated by both historiated initials and small miniatures within the text: small miniatures below the text are more of an Italian than a French convention, although the model used here cannot be identified with any surviving Italian manuscript. It apparently belonged to the oldest iconographic type: the Creation miniature over an historiated initial of God enthroned derives from the earliest conventions for illustrating the text, as seen in a Parisian copy of the second quarter of the 13th century (Brussels, KBR Ms 18295). Traditional patterns are also followed in such scenes as the death of Hector, f.133v, or Alexander kneeling before the name of God, f.253 (D. Oltrögge, *Die Illustrationszyklen zur 'Histoire ancienne jusqu'à César' 1250-1400*, 1989). The soldiers remain in 13th-century armour, with cylindrical helmets, loose surcoats and chain mail, while even the elephants and castles reflect an earlier iconographic tradition. Since painters usually modernised their patterns, the archaic forms may have been deliberately copied to give a sense of the past and of distant, exotic countries.

Although fearsome monsters like the Sphinx, the Theban Tiger and the Minotaur, ff.91v, 112, 117v, have lost their awfulness over the centuries, the miniatures strikingly represent the continuum of history as then understood. Text and illustrations together afford direct contact with mediaeval perceptions of the classical heritage and their changing emphases. These can be charted from c.1210, when the original text was compiled, through its various modifications up to 1474, the date of this extensively illustrated copy commissioned by a leading bibliophile and member of the French court.

The subjects of the miniatures are as follows: f.1 Large miniature in six compartments: God separates darkness from light; creation of the sun and moon; creation of land and sea; creation of plants; creation of animals, birds and fish; creation of Eve; f.4v The Lord cursing Cain; f.7 Noah and his family look out from the Ark at the birds and animals coming aboard; f.8v The drunkenness of Noah; f.10v Shem, Ham and Japheth and their descendants, including the giant Nimrod; f.11 Nimrod supervises the building of the Tower of Babel; f.31 Lot and his family are led by an angel from Sodom, which collapses in flames on the inhabitants; f.45 Jacob receives Isaac's blessing; in the background Esau returns from the hunt; f.57 Esau and Jacob place Isaac in his tomb; f.68v Pharaoh dreaming of the lean and fat kine; f.71 Jacob gives his sons money to buy corn in Egypt; f.71v Joseph orders his brethren to fetch Benjamin; f.82 Joseph and his brethren place Jacob in the tomb; f.89v Oedipus hung up by the ankles; f.95v Polynices and Etioles, as armed knights, fight on horseback; f.112 The 'Tiger' raised by Antigone and Ismene of Thebes; f.119 Queens

Marpesia and Lampeto lead the Scythian women to battle; f.119v The Amazons putting men to flight; f.123 Hercules killing Cacus; f.123v Jason and the Argonauts aboard ship; f.133v Achilles kills Hector; f.141 Penthesilea leads her troops, one on a camel, to Troy; f.142 Penthesilea fights Pyrrhus; f.158v Dido kills herself on the towers of Carthage as Aeneas sets sail; f.160v The Minotaur; f.174 Aeneas leads his troops against Turnus; f.209 A city welcomes Holofernes with music and surrenders its keys; f.236 Fortune turning her wheel; f.237 Alexander fights Indian troops in castles on elephants; f.241 A terrible beast with three horns which attacks Alexander's troops; f.250v Alexander and King Porus of India fight on horseback; f.279 The two-headed statue of Janus watches those who bring the arms of the conquered to his temple and those who come to arm themselves from the common store; f.299 Scipio and Hannibal fight on horseback; f.338v Marius knocks Jugurtha from his horse; f.339 Jugurtha taken captive to Rome in a chariot.

The subjects of the historiated initials are as follows: God seated on the rainbow f.1; Cain killing Abel f.4; the three men, as angels, are welcomed by Abraham f.29; the sacrifice of Abraham f.35v; Joseph and Potiphar's wife f.65v; Pharaoh gives Joseph a chariot when he makes him ruler of Egypt f.70; Joseph reveals his identity to his brethren f.77; Jacob rejoices to have news of Joseph f.78; Jacob before Pharaoh f.80; King Ninus f.84; King Laius and Queen Jocasta of Thebes f.89v; Oedipus and the Sphinx f.91v; the Minotaur eating one of his victims f.117v; Hercules and Theseus capture the Amazons Menalippa and Hippolyta f.121; Pelleus tells Jason to fetch the Golden Fleece f.123v; Aeneas's ships leave Troy f.149; three men build Rome f.182; Brutus is elected first consul f.188; the infant Cyrus, abandoned to wild beasts, is rescued f.202; Cyrus's son Cambyses becomes king f.208; Judith cuts off the neatly night-capped head of Holofernes f.211v; Nectanebus, Alexander's father according to some, and Olympias, his mother f.229; Alexander kneels before the name of God on the tablet of gold held by the High Priest of the Temple in Jerusalem f.235; the beast with two heads f.243v; games held at Tarentum so that the Romans take the city by surprise f.259v; soldiers in castles on elephants arrive to help Tarentum f.260v; Romans and Carthaginians fight on horseback f.264v; Hannibal plans to avenge his father's death f.281v; a writer at his desk f.300v; the Carthaginians deliver up their armour to the Roman ships f.311v; Mithridates receives a Roman messenger f.358v; Pompey enters Rome in a chariot f.369v; Roman senators? bearing swords f.370.

Provenance:

1. *Tanguy du Chastel (d.1477) and his wife Jeanne Raguenel de Malestroit: on f.1 his arms are in the centre of the border and hers in a lozenge to the right; their initials are intertwined in the side border. The Breton noble, Tanguy du Chastel, was grand écuyer to both Charles VII and Louis XI. With an apparently insatiable appetite for illuminated manuscripts, he commissioned new books and exploited royal favour: in 1476 he received many of the books confiscated from Jacques d'Armagnac, duc de Nemours, inheritor of much of the duc de Berry's library.*

2. *Library of the château of Anet: seventh manuscript listed in the catalogue drawn up after the death of Anne de Bavière, princesse de Condé as 'orné de miniatures très singulières', Catalogue des manuscrits trouvez après le décès de Madame la Princesse, dans son Château Royal d'Anet, 1723.*

3. *William Bragge (1823-1884): his sale, Wellington St, London, 7 June 1876. In Paris since 1872, Bragge returned to Birmingham in 1876 when his French business venture failed.*

4. *Jonathan Peckover (1835-1882) of the Quaker banking family: his armorial bookplate.*

5. *The Hon. Alexandrina Peckover (1860-1948): pencilled note 'left by her uncle Jonathan Peckover who died Feb 8th 1882'. Alexandrina was the second daughter of Jonathan's elder brother, the noted book-collector Alexander, created Lord Peckover of Wisbech in 1907.*

6. *Alexander Peckover Doyle Penrose (1896-1950): armorial bookplate. He was the son of Alexandrina's elder sister Elizabeth and James Doyle Penrose of Watford and brother of the surrealist painter Roland Penrose; for a photograph of these two owners with family members, see A. Penrose and A. MacWeeney, Home of the Surrealists, 2001, p.12. Lot 20 in the Peckover Sale, Sotheby's, 3 December 1951.7. William Foyle (1885-1963): his leather bookplate; lot 86 in The Library of William Foyle, Christie's, 11 July 2000.8. Michael Sharpe: his leather bookplate*

53.HOLLAND, Henry. *Herwologia anglica : hoc est, Clarissimorum et doctissimorum aliquot Anglorum qui floruerunt ab anno Cristi MD. usq'ad presentem annum MDCXX vivae effigies vitae et elogia*

Arnhem, impensis Crispini Passaei, calco graphus, et Jansonii, bibliopolae, [1620].

£4,750

FIRST EDITION. Folio. pp. [xx], 240 [ii]. (as usual without the leaf of Latin verses signed Guterius; 'this leaf only appears in occasional copies' Hind). Roman letter, some Italic, woodcut initials, large historiated tail-pieces, title within engraved architectural border with emblematic figures and putti, map of England in roundel above, view of London and the Thames in cartouche below, 67 half-page engraved portraits, small monogram stamped to lower blank margin of t-p. Engraved title trimmed to border and mounted, last leaf (table, often missing) mounted, occasional marginal thumb mark, very light marginal yellowing in places. A very good, clean copy with excellent, strong and clear impressions of the engravings, in mottled calf c. 1700, covers bordered with gilt dentelle rule, spine with raised bands gilt in compartments, rebacked and remounted, a.e.r.

First edition of Henry Holland's superb and important collection of portraits of notable personages of the Tudor period, accompanied by biographies and elegies of the portrayed and, in the case of writers such as More, lists of their works. They include the definitive representations of many of the major figures of the age including i.a. More, Lady Jane Grey, Cardinal Pole, Frobisher, Drake, Hawkins, Foxe, Latimer, Ridley and Cranmer. It was the natural continuation of his Baziliwlogia, a book of the Kings of England printed in 1618, now of the utmost rarity. The style of the portraits in the Herwologia is quite different, being mostly half lengths or busts in plain settings, instead of the decorated ovals or ovals in cartouches of the former. Holland used as his model Verheiden's 'Praestantium aliquot Theologorum', the Hague 1602, though the engravings in this series are far superior. They were the work of Willem and Magdalena van de Passe, except the title page which might have been by their father, Crispin. Hind was unable to identify the artist who made the drawings for the engravers, "but that it was not one of the Passe family seems the natural inference from the reference to an Englishman doing the work, in the verses signed S.R on p.viii", though he thinks it also possible that "Willem and Magdalena may have come to London to confer with Henry Holland and make their own drawings from the originals he had chosen."

While referring to illustrious men of earlier centuries, he limited his field to the reigns of Henry VIII, Edward VI, Mary and Elizabeth. "In his preface Holland emphasizes the bias of his selection, which centers in the representation of reformers and opponents of the papacy. So Queen Mary is not accorded a place. In his Admonito ad Lectorem he even descends to polemics, referring with censure to two English writers of distinction (whom I have not been able to identify) one of whom vituperated Henry VIII and the other detracted from the virtue of Queen Elisabeth." Many of the portraits here are the earliest known, and many the only early portrait of the subject, making the work an invaluable historical source. The quality of the engraving is very fine. "In general one may praise the book as containing the most trustworthy series of English portraits published up to that time, even though one has to grant the honour and the expense of the publication to the Utrecht engraver Crispin Van De Passethe Elder and the Arhem publisher Janson." Hind.

STC 13582. ESTC S119103. Lowndes III 1089 'this work contains the first regular series of English heads' Hind II p. 145-158. Gibson 359, Sabin 32505. Alden 620/81.

54.HORATIUS FLACCUS. *Poemata*

[Geneva; Henri Estienne] 1588.

£750

8vo, 3 parts in one. pp. [xvi] 135 [i]; 134; 168, [ii], lacking blanks I4 & b4. Includes 'Diatribae Secundae' (hh-kk8ll4) not always present. Woodcut printer's device and headpieces. Light age-yellowing and foxing in places, tiny rust hole to one leaf. A good copy in 17th C vellum over boards, red morocco lettering piece (missing corner), 2 small paper library labels, a.e.r. Armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle armorial blindstamp to first few ll.

Second much enlarged and improved edition of the most important works of Horace, edited by Henri Estienne and expanded from an ancient manuscript of Porphyry's Commentaries. (1st ed. 1575). The book contains the Odes, Epodes, Sermones, Epistulae, Ars Poetica, a life of

Horace partly taken from his own writings, an extract from Georg Fabricius' preface, his poem on Horace, together with discussion of Horatian metre, the correct ordering of the text and variations. Henri Estienne's extensive editorial commentary (appearing here for the first time) and his emendations made in light of the Porphyron manuscript occupy more than 140 concluding pages together with a thorough index. Revered as the foremost post-Virgilian poet of the Augustan age, Horace won international acclaim for his poetic works on love, friendship and the benefits of a simple life and the art of poetry. The works of the current collection had a lasting influence on Western literature, bringing such expressions as 'Carpe Diem' into common usage.

Adams H939. Ren. 152:2 "Dans cette réimpression on voit, entre autres augmentations, quatre Dissertations ajoutées aux cinq de la précédente édition." Dibdin p 96, "rare and respectable." This ed. not in Brunet or Graesse.

55. JOHNSTON, John. *Inscriptiones historicae regum Scotorum. (with) Heroes ex omni Historia Scotica Lectissimi.*

Amsterdam, Cornelius Claessonius for Andrew Hart, bookseller of Edinburgh 1602 (and) Leyden, Christopher Guyotius for Andrew Hart, bookseller of Edinburgh 1603.

£2,450

FIRST EDITIONS, 4to., pp [xii] 60 xx ; [xvi] 56. 1) Roman letter, some Greek. Title and text with typographical ornaments, ten full page engraved portraits of the Scottish kings and Queens, C17 autograph 'M Fraser' on fly. 2) Roman and Italic letter, some Greek, title with woodcut printer's device, typographical ornaments throughout. First title fractionally dusty, light age yellowing, closed tear to blank margin of F1. A very good, very well margined copy (possibly large paper), crisp and clean, with fine, strong impressions of the engravings, in half sheep over marbled paper boards c.1700, spine with raised bands, black morocco title label gilt, a little rubbed and scuffed.

Fine copies of the first editions of these two uncommon works by Johnston (1570-1611) Scottish poet of considerable eminence, who styled himself 'Aberdonensis' and whose family hailed from Crimond near Aberdeen - where Johnston studied at Kings College, before spending eight years at various continental universities. He became a friend of Justus Lipsius and doubtless of the other scholars whose epigrams preface the present work - among them Joseph Scaliger, Jan Dousa and Daniel Heinsius. He was also closely attached to Andrew Melville, who probably helped him to obtain the professorship of divinity at St. Andrews c1593, when he was 'Maister of the new college'. The first work is a series of epigrammatic addresses to the Scottish Kings from Fergus I to James VI (to whom it is dedicated) highlighting their characteristics, exhibiting their virtues and referring to the principal events of their reigns. The verses are more interesting for their historical perspective than their poetry. The anonymous portraits - of Robert II, Robert III, James II, James III, James IV, James V, Mary, James VI and Anne are very finely executed and in excellent strong impression. Neither their source nor maker has been identified. Hind gives two states for the work with variant plates of James VI and Anne of Denmark (this is state B) but states "I would hesitate to date one variant pair before the other". The second work is a collection of similar epigrams, addressed to the heroes who distinguished the reigns of the same line of kings, commencing with Ferchard, the commander-in-chief of king Reuther. Both works laud the virtues of many men who never drew breath. When treating of those who never existed, or of whom little is known, his epigrams are cold and disinterested. But in treating of real, interesting and remarkable events, Johnston's poetry was far from ordinary and often moving, such as in the epigram to the family of the Frasers, massacred by the Clanranald in 1544, and that to Robert the Bruce.

1) STC 14787. Lowndes III 1222. Hind II p. 49, 3a (variant B). Shaaber J 245. Aldis 351. 2) STC 14786. Lowndes III 1222. Shaaber J242. Aldis 365. ESTC S107938.

56. LAMPSON, Dominic. *Pictorum aliquot celebrium Germaniae inferioris effigies. Antwerp, widow of Hieronymus Cock 1572.*

£2,850

FIRST EDITION. Folio ff. (ii) 23. Italic letter, title within typographical border, twenty three large and fine engraved portraits numbered in the plate with short verses in letterpress beneath, some monogrammed 'IHW', the rest unsigned. Tear to extreme upper inner corner of

plate 5 expertly restored with tiny loss to engraving replaced in ms, closed tear to upper margin of plate 13 just touching background without loss, ink scribbles in an early hand to margins of plate 18 and blank verso of plate 17 just touching engraving, further minor scribbles in margins of plate 19 and on verso of plate 5, fol. 9 trimmed in lower margin touching foot of a few letters of printed verses. A good copy with the engravings in splendid impression, excellent contrast and detail, probably a very early impression, in modern green morocco.

A beautiful series of portrait engravings of the leading painters of the Netherlands of the renaissance, some of the greatest painters of all time. Those engravings which are signed are by Johan Wierix, an Antwerp follower of Dürer who "se servit du burin avec un brio extraordinaire et ce fut un dessinateur distingué" (Benezit X p. 727). The remainder are anonymous, but could be the work of Hieronymus Cock, the celebrated Antwerp painter, engraver and art dealer whose widow published the work. He employed the best copper engravers of the Antwerp School in his workshop, Pierre Van der Borcht and the brothers Wiericx, and the young Breughel learnt the use of the Burin with him. The printer Plantin was in daily contact with Cock and his workers and began to have some of his books illustrated with copper plate engravings by the artists in Cock's workshop. The artists represented in this series include both the van Eycks, Hieronymus Bosch, Peter Brueghel, Rogier van der Weyden, Quentin Massys, as well as less known figures such as Bernard of Brussels, Luke of Leiden, Blesius, Scorellus, Caius and finally of course, Cock himself. They are extremely important in that in most cases they are the only known early image of the artist. For instance there are two surviving early images of Hieronymus Bosch, a pen and ink (possible) self portrait, supposedly done in 1516 just before his death and this engraving. The work is prefaced by a long elegy to the Belgian painters by Dominic Lampson, Latin poet and Flemish artist who was long in the service of Cardinal Pole whom he accompanied on his return to England. He was successively private secretary to the Prince-Bishop of Liege and was an intimate of Justus Lipsius. Lampson studied painting under his friend Lambert Lombard (depicted here) and became an accomplished painter. The work exists in two issues, the second with an undated title-page - their priority is unknown.

BM STC Dutch p. 112 (undated issue). Not in Adams. Brunet III 804 "Recueil gravé par les soins de Jérôme Cock, dont le portrait se trouve dans cette édition, mais non dans la seconde".

57.LEIGH, Richard [CECIL, William]. The copie of a letter sent out of England to Don Bernardin Mendoza, ..., declaring the state of England, .. (*with*) Certaine Advertisements Out of Ireland, Concerning the Losses and distresses happened to the Spanish Navie, upon the West coastes of Ireland...

London, J. Vautrollier for Richard Field, 1588.

£9,500

FIRST EDITION, FIRST ISSUES. Two parts in one vol. 8vo. pp [ii] 38 [iv] : [xx unnumbered]. A-E⁴, F² : A-B⁴, [-]². Last line of A2 recto ends "countrey"; line 2 of C1 recto has "infamie"; C3 verso line 12 from bottom begins "niards, &"; E3,4 have no marginal notes; F2 recto has "The [space] of Octob. 1588." [cf STC 15412.] Part two has STC's first setting, A4r, line 6 from the bottom reading "Byskeyne." [cf STC 15412. 2]. Black letter, sidenotes in Roman, printer's woodcut anchor device on both titles, woodcut initials, head and tail pieces. Sidenotes fractionally trimmed, slight intermittent waterstaining, title and blank verso of last a little dusty. A very good, clean copy, disbound, in fldg. Box.

First edition of this hugely important and interesting contemporary account of the defeat of the Spanish Armada, a primary contemporary source for one of the defining moments of English history. Part one takes the form of a secret report alleged to have been smuggled out of the country, by an enemy spy, to Bernardino Mendoza the Spanish ambassador to Paris, found in the hiding place of a seminary priest named Richard Leigh executed a month after the Armada. Most probably it was a propaganda piece entirely concocted by William Cecil, Lord Burghley. It is not only a patriotic description of the state of the English navy and armed forces and of the defeat of the Armada, but an attempt to show at least the nominal acquiescence of England's Catholic subjects, and the unity of the English in the face of invasion. As the Queen gathered her army around London, according to the pamphlet, the very first that showed his bands to the Queen was none other than England's foremost Catholic peer "that noble, vertuous, and honorable man, the Viscount Mountague"... "and

now came, though he was very sickly, and in age, with a full resolution to live and dye in the defence of the Queen, and of his cuntry, against all invaders. According to the pamphlet it was the spectacle of this 'Great Roman Catholic' putting his allegiance on display which convinced observers of the patriotism of Elizabeth's Catholic subjects. The reality was somewhat different in that Lord Montague was excused of leading his troops because of his 'indisposition' before being placed under house arrest on the 25th of August that year. It also discusses the position generally of England's Catholics including the execution of Recusant priests "To which, these our adversaries, pretending some small drops of charity do answer us: that no execution hath bene of any, to their knowledge, for their religion, or for profession thereof: but for that they which have been executed, have been found to have wandered in the realme secretly, & in disguised maner, which the adversaries scornfully terme as Ruffians". The work goes on to describe in detail the army raised by the Queen, the profession of support from all in the realm including "as I credibly heard" the King of Scotland, and the strength of the Navy. The author advises Mendoza that he was betrayed into believing that there was a large force of Catholic Englishman waiting to join forces with the Spanish on their arrival on English soil. He ends with a call for the Pope "to tollerate their [English Catholics] coming to the church, without changing of their faith", "By whiche remedie of toleration, a great number of such as will be perpetually Catholiques, might enjoy their livings and libertie". There follows, dated September 1588, a month later, a three page description of the situation in England and Scotland and of the Spanish navy's fate immediately following its initial defeat. It describes the Spanish as having been driven north above Scotland in disarray, and then the hasty reassembling of the disbanded English Navy on the news that the Spanish had regrouped and were preparing to invade again with the help of the Duke of Parma. It gives very interesting details of the reactions of the people of London to the news and their treatment of Spanish prisoners and of the stories circulating of Spanish cruelty, such as the branding of children "certain Irons graven with markes, to be heated for the marking of all children in their faces, being under seven years of age: that they might be known hereafter, to have bene the children of the conquered nation". Lastly, in a two page note from 'The printer to the reader' there is a report to counter "Don Bernardin, who was so imprudent, ...as to disperse in print, both in French, Italian and Spanish, moste false reports of a victorie had by the Spaniards." It gives a detailed and accurate summary of the final fate of the Spanish Armada on the coast of Ireland.

Part two, printed with a separate title page but, undoubtedly meant to accompany the first part, is a series of reports of exceptional interest concerning the interrogation of seamen from the Spanish ships wrecked on the Irish coast. It gives, in great detail, the whereabouts of the Spanish wrecks, the number of survivors, the number of nobles imprisoned, detailed accounts of what happened on their journey around Scotland, a wealth of information of tremendous historical interest, giving great insight into the international nature of the 'Spanish Armada'. It has none of the propagandist feel of the first work (it did not need to) in that it is a simple account of the reports received from Ireland, that paints a vivid picture of the destruction of the Spanish fleet. It is followed with two tables enumerating Spanish losses in Ireland and in the English Channel. Printed just weeks after the events it describes, it is rarely found complete with both parts in the first issue; only two complete copies (of any issue) sold at auction in the last thirty years. The Streeter copy (made up from two examples) at Christies fetched \$19,200.

STC 15412. ESTC S108407. Lowndes 1336.

VERY FINE MAP

58.LESLIE, John, Bishop of Ross. De Origine moribus et Rebus gestis Scotorum. Rome, in Aedibus populi Romani, 1578.

£3,750

FIRST EDITION. 4to. pp. (xl) 588 (xxxii) two parts in one. Roman letter, index in Italic, text within printed box rule, woodcut historiated initials, head and tail-pieces. Both titles within printed line rule with large woodcut printer's device, repeated on verso of last, ten full page engraved plates of genealogical tables including fine royal portraits in medallions and royal arms, one full page engraved plate of Mary Queen of Scots' tree of descent, large double page fldg. engraved map of Scotland and Isles, small engraving of the Scotch royal arms, 'P. Mathei Pascuriis' in early hand at foot of title, contemp. autograph on front pastedown. Very light age

yellowing in places, small insignificant waterstain in lower margin towards end, couple of insignificant wormholes at beginning; small paper flaw in one leaf. A very good, well margined copy, with excellent strong impression of plates and map, in contemporary limp vellum, spine re-covered with vellum at an early date, ms. title on lower edge.

First edition of the principal work of John Leslie Bishop of Ross (1527-1596), Catholic disputant, politician, accomplished man of affairs and historian, long one of the principal agents of Mary, Queen of Scots and sometime her ambassador in England. Despite his diplomatic status he suffered imprisonment, including periods in the Tower of London, and examination by the Council. In 1574 he was released on the condition that he leave England. During his confinement in the Tower, he gathered the material for his grand history of Scotland, written in the Scots language and presented to Mary for her amusement in captivity. He never returned to England, though he continued to be active in Mary's, and after her death, Scotland's interests in France and Rome for the rest of his life. He took up the national history from the death of James I, where Hector Boece had stopped, continued it to the year 1561 and presented the manuscript to Mary in 1571 in prison, for her personal perusal. That fragment was followed up by this much more ambitious text in which he narrated the national history from its origins. In 1596, this was translated into Scots by Father James Dalrymple, a Scottish monk at Ratisbon, but the manuscript was not published till 1888. The first seven books are mainly an epitome of Hector Boece, and he is as credulous as Boece himself regarding freaks of nature and his country's legends, though his descriptions of the counties and islands was based to a considerable extent on independent observation and learning and no small portion of the topographical matter is first-hand. In the later portions of his work, however, he writes with seriousness and moderation. The history from 1436 to 1562 is much more detailed and his narrative of events during the reign of Mary is one of the most valuable sources for the period, particularly as a Catholic account of the events leading up to the Scottish reformation of which he had first hand knowledge. It is a valuable supplement, and a corrective in many details, to the works of Buchanan and Knox. The map, very often missing, is of particular interest as one of the earliest maps of Scotland, preceded only by Abraham Ortelius's 1573 map. An excellent copy of the rare first edition of this important history in its original binding. BM STC It. p. 376. Adams L 541. Lowndes L 1121. Brunet III 1011. Graesse IV, 176 "On ne connaît que 3 ex. avec la carte".

59.LESSIO, Leonardo. De antichristo et eius praecursoribus disputatio apologetica gemina: qua refutatur praefatio monatoria, falso, ut creditur, adscripta magnae Britanniae Regi. Antwerp; ex officina Plantiniana, 1611.

£1,250

FIRST EDITION. 8vo. [xxiv]. 297 [xxi]. Roman letter, with some Italic, small woodcut Jesuit emblem on title-page, Plantin's 'labore et constantia' device on verso of last, historiated woodcut initials, 'Bibliot. Bossianae Alexandrinae' stamped on lower blank margin of t-p (c. 1700), early ms. Italian bibliographical note on fly, pretty uniform browning, (poor quality paper). A good copy in contemporary vellum over boards, title gilt on spine, all edges blue.

First edition of this controversial work, a refutation of the preface to the Oath of Allegiance of James I of England, printed in 1609 under the title 'Apologia pro iuramento fidelitatis' in which it is claimed that the Pope is the antichrist. After the gunpowder plot Parliament passed an act which could require any citizen to take an Oath of Allegiance, entailing a denial of the pope's authority over the king. It was a thinly disguised attempt to divide Catholics in the matter of allegiance. It was known that there were differences of opinion on the subject of the Pope's deposing power, and the oath of allegiance was drafted to make capital out of them. The De antichristo simply refutes the accustomed charge of the Protestants that the Pope is the antichrist, by assigning this role to Calvinists and Lutherans. Lessio was a Flemish Jesuit who taught philosophy in the Jesuit college in Douai, one of the principal training grounds for priests for the English mission, hence his association with English Catholics. He wrote a few works relating to dogma, more concerning asceticism and controversialism, many translated into English and published at St. Omer, but is most famous for his 'De Justitia et Jure' of 1605.

BM STC C17 Low Countries. p 338. Milward, Jacobean 449. Not in Allison and Rogers.

60.LE PETIT François. La Grande Chronique.....de Hollande, Zelande, Westfrise, Utrecht, Frise, Overysse & Groeningen (etc.).

Dordrecht, De l'Impression de Jacob Canin chez Guillaume Guillemot 1601.

£2,350

FIRST EDITION. Folio, 3 parts in 2 vols., pp. (xxii) 650 (ii) ; 240 (xviii), (xvi) 780 (misnumbered 779) (xvi). Roman letter, Italic side notes, text in double column. Woodcut floriated and grotesque initials, both titles within splendid engraved architectural border with the instruments of learning above, of the arts, sciences and war at sides, and scenes depicting mercantile and maritime activity beneath, full-page portrait of the author and 57 three-quarter page engravings of emperors, governors and other important figures, including Elizabeth I and Robert Dudley, by Christoph von Sichem. Contemp autograph of 'Simeon Mahon, Chartain' (Chartres) and early autograph of 'Challine Boilleau' on title-page, Nicolas-Joseph Foucault's engraved armorial bookplate on pastedowns, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first three ll. of both vols. Closed tear (original paper flaw) in plate on A1 vol 2, I1 verso and I8 recto printed upside down, R2 inserted in the wrong place, paper flaw at corner of Mm3 vol 2, (without loss), light age yellowing, a few sheets a bit browned, printers ink thumbing in a few margins. A very good copy, with generally very good impression of the plates, in contemporary calf, covers bordered with a single gilt filet, gilt laurel oval at centers, spines with raised bands blind ruled with gilt fleurons at centers, title gilt lettered in compartment, all edges of vol 1 yellow, those of vol 2 blue, head and tail of spines a little chipped, still handsome.

First edition of this highly important and beautifully illustrated history of the Dutch Republic, printed privately for the author. The commendatory verses include one in Dutch by Nicholas Doublet. Although the author covers the whole of the country's history up to 1600, about two thirds of the text is devoted to the C16th., making it one of the most detailed sources for the struggle for Dutch independence. Le Petit lists some 160 authors whose works he employed in his compilation, but much of its value lies in his use of mss. and original documents, and in his account of events otherwise unrecorded. Le Petit's own history reflects the unsettled nature of the times he wrote on: although born in 1546 at Béthune into a noble Belgian family, he later abjured Catholicism and fled to Holland where he served William Ist, Prince of Orange. By 1598 he was living in Aix-la-Chapelle where he wrote his "Grande Chronicle" and dedicated it to the States-General of the United Provinces. An account of the reputed Swiss engravers, Christoph von Sichem Sr. and Jr., is given in Nagler II pp. 309-11. The portraits are generally finely engraved and are often expressive and vital, especially the superb full page portrait of the author after the title.

About 16 pages in vol. I describe the geography of the New World, the supposed origins of its native inhabitants, the voyages of discovery, the conquest of the Indians, the climate, agriculture and resources of the Americas, their colonization, government and the missions, and the shameful treatment of the Indians by the Spaniards. Further pages deal with the expeditions of the Dutch to the East Indies and their commerce and colonization there. In vol. II Drake's exploits against the Spaniards in the New World are recorded. "Cette chronique, écrite en mauvais français, est fort curieuse pour les nombreux faits qu'elle relate, et que l'auteur a puisés aux sources originales.... Il dit dans son épître dédicatoire qu'il a décrit les choses après les avoir vues sur les lieux, et promet d'être beaucoup plus exact que Guichardin qu'il contredit souvent" (Nouv. Biog. Gén.). "En revanche la valeur historique du 2e vol., qui embrasse la période de 1556-1600, est incontestable; il contient, à côté d'extraits de plusieurs auteurs antérieurs, beaucoup de détails et de particularités qu'on chercherait vainement ailleurs." Bibliotheca Belgica.

A very good, totally unsophisticated copy, from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library of was "parmi les plus précieuses concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield.

Simoni, L 77. Brunet II 991 "Cet ouvrage est aujourd'hui assez rare" .Graesse IV,169. Bibl. Belgica L60. Not in JFB or Alden, European Americana or JFB.

61.LICETI, Fortunio. De monstrorum Natura, Caussis, et differentiis. *Padua; Paolo Frambotto, 1634. [with]*

Pyronarcha sive de fulminum natura
Padua, Julio Crivellari, 1634.

£5,950

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

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

ii) *FIRST EDITION of Liceti's work on fiery heat, emphasising the parallel effects of lightning bolts on the natural world and fever in men. The first book discusses the historical perception of lightning, with copious side-notes and quotations, elaborating on such topics as why dogs will not eat animals killed by lightning and the supposed lack of lightning storms in the North. The second book concentrates on the probable origins of fever, perceiving the heart as a heatsource, discussing i.a. the etymology of 'fever' in Latin and Greek, the divine nature of sickness, and why emperors are crowned with laurel, which will not easily burn.*

Fortunio Liceti (1577-1657) was a doctor of philosophy and medicine at the Universities of Pisa, Bologna and Padua. Writing on various topics, from astronomy to biology, De Monstrorum is his most famous work.

i) BM STC It. 17th C p.486. Wellcome I-3786. Osler 3235 [Meyer 236..] Not in Riccardi.

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

62.LUCAN, M. Annaeus. De Bello Civili.
Paris; Robert Stephanus, 1545.

£950

8vo. pp. 273 [vii]. Italic letter, headlines in Roman capitals. Woodcut 'Noli Altum' printer's device to t-p. Light age yellowing, one or two tiny spots, a very good, clean, unsophisticated, well-margined copy in contemporary vellum, lacking ties. Title lettered on spine, two small

paper library labels, armorial bookplate of the Earl of Macclesfield to front pastedown, Shirburn Castle blindstamp to first few ll.

First Estienne edition, printed in the beautiful Garamond italic, then still innovative, having first appeared in 1543. Silver Age poet Lucan's epic account of the civil wars between Caesar and Pompey was considered in the Middle Ages as superior to Virgil (a view later shared by Shelley and Southey); his continued place in contemporary reading is well-evidenced by the many fine editions after the Aldine editio princeps, of which this is an example. The author had an important influence on Corneille, and thus classical French drama.

BM STC Fr. p.270. Adams L1575. Renouard 64:14. Brunet III.1199 "bonne edition, peu commune". Graesse IV.273.

63.MAGNI Pietro Paulo. Discorsi di Pietro Paolo Magni Piacentino intorno al sanguinar i corpi humani, il modo di ataccare le sanguisuche e ventose è far frittioni è vesicatorii :con buoni et utili avertimenti.

Rome, Appresso Bartolomeo Bonfadino, & Tito Diani, 1584.

£4,750.

FIRST EDITION. 4to. pp [xii] 106 [ii]. Roman letter, prelims in Italic, foliated and historiated initials, grotesque head and tail pieces, typographical ornaments. Engraved architectural title page with figures on either side and putti above, 11 full page engraved plates, ten, numbered I-X of various scenes of bloodletting, one of the points on the body for bloodletting, small woodcut diagram in text. Early ms. acquisition note on register 'of di Domenico Bartolini da Imola'; from 'Dominico Carretti'. Title a little soiled in margins, marginal thumb marks and stains, ancient oil (?) stain from plate VIII to three other leaves. A good, well margined copy, with excellent impression of the plates, in contemporary vellum over boards, title gilt lettered on spine, all edges speckled red.

First edition of this beautifully illustrated, important and rare monograph on bloodletting or Phlebotomy. Magni, sometime military surgeon from Piacenza, was a practitioner of phlebotomy who also, wrote on cautery. In this work, he discusses the art of bleeding, attaching leeches, and using cupping glasses as practiced in the late sixteenth century. The book's eleven copperplates depict the many places on the human body which may be used for bloodletting. The engravings have been attributed to Adamo Ghisi Mantuano (1530-1585) and are very fine, they are all set in interiors and illustrate with great clarity the various positions and techniques used. Humoral theory was one of the central principles in Western medicine from antiquity through the 19th century, the human body was thought to contain a mix of the four humors: black bile (also known as melancholy), yellow or red bile, blood, and phlegm. Each individual had a particular humoral makeup, or "constitution," and health was defined as the proper humoral balance for that individual. An imbalance of the humors resulted in disease. In cases of an overabundance of one or another humor (called "plethora," "congestion," "inflammation,"), letting blood was believed to allow the body to reach a healthier balance. Bloodletting was also done seasonally as a tonic. This is a very practical work, divided into 44 short chapters each discussing in detail various aspects of bloodletting and humoral theory, (the thumb stains in the margins of this work may have resulted from consulting it during practice). The last ten chapters contain a very interesting description of the technique of using cupping glasses. This first edition is rare, no copy in the British Library, and only six copies in Italy.

Brunet III 1298 "Ouvrage curieux – l'édition de 1586 est recherchée, parce qu'elle referme les premières épreuves des gravures". Mortimer C16 It 267. (second edition only). Wellcome I, 3959. Durling 2905. CNCE 46661. Not in Heirs of Hippocrates, Osler, Garrison and Morton.

64.MAY, Thomas. The Victorious Reigne of King Edward the Third.

London, for T. Walkley and B. Fisher, 1635.

£1,250

FIRST EDITION 8vo. ff. [cii], A4, B-N8, O2 (lacking blank O3-4), Roman letter, within upper and lower borders, prelims and notes in Italic, splendid engraved portrait of Edward III aged 50 within oval frame, woodcut initials, occasional contp. ms. annotation, A3 slightly shaved in lower margin just touching signature, light age yellowing. A very good copy in

English mid 19th-century maroon straight-grained morocco, covers bordered with a double gilt rule, flat spine double ruled in gilt in panels, gilt lettered title, a.e.g., joints a little rubbed. *First and only edition of an interesting verse history of Edward III, commissioned by, and dedicated to Charles I. Thomas May was educated at Cambridge and began a career in law but, prevented from practicing by a speech impediment, he devoted himself entirely to literature. His literary career took off with a translation of Lucan's strongly anti-imperial Pharsalia (1626-7), which also influenced several of his stage tragedies. His continuation of Lucan (1630) was unstintingly praised by Ben Jonson, and May was permitted to dedicate it to Charles I, who then commissioned May's verse histories of Henry II (1633) and Edward III (1635). In his dedication to Charles I. May describes the nature of this poem "I should humbly have craved your Majesty's pardon for my omission of the latter part of King Edward's reign, ... Those great actions of Edward III are the arguments of this poem, which is here ended, where his fortune began to decline, ...which times may afford fitter observations for an acute historian in prose, than strains of heighth for an heroic poem." May's fortunes at court were at their height; "In January 1634, at a masque performed by the gentlemen of the Inns of Court before the king, May came into collision with the lord chamberlain, the Earl of Pembroke. Pembroke, who did not know him, broke his staff across his shoulders, but the king called May 'his poet,' and rebuked Pembroke." DNB. The death of Ben Jonson in August 1637 left vacant the posts of poet-laureate and chronologer to the city of London. D'Avenant was appointed poet-laureate, and the post of chronologer seems to have remained vacant until the appointment of Francis Quarles in February 1639. Contemporaries attributed to this disappointment May's subsequent adoption of the parliamentary cause during the civil wars, and to the time of his death May was actively employed in the service of the parliament. A century later Warburton recommended May's work to Hurd as "written with much judgment, penetration, manliness, and spirit, and with a candour which will greatly increase your esteem when you understand that he wrote by the order of his masters the parliament." His contemporaries in general justly regarded him as neither impartial nor honest. "Most servile wit and mercenary pen" is Marvell's scathing verdict. DNB. May was buried at Westminster Abbey but when Charles II was restored to the throne all regicides and followers of Cromwell who had been buried in the Abbey were disinterred. May's body, with several others, was buried in a pit in St Margaret's churchyard in 1661, just outside the Abbey. An attractive copy of an interesting work. STC 17719. Grolier; Wither to Prior, 544. Lowndes 1523. Not in Pforzheimer.*

65. MACROBIUS Ambrosius Theodosius.

In Somnium Scipionis Lib. II. Saturnaliorum, Lib. VII.
Lyon, Seb. Gryphium, 1556.

£1,450

8vo. pp. 567 [lxxiii]. Italic letter, some Greek, woodcut printer's device on title, attractive historiated woodcut initials, famous ½ page woodcut world map and several astronomical diagrams, title fractionally dusty, '50 40' in early hand at head. A very good, clean copy in late C17 cats paw calf, covers double ruled in blind, spine with raised bands gilt in compartments, red morocco title label gilt, all edges speckled blue.

A beautifully printed copy of Macrobius' two surviving works, most of what has come down to us from this Roman grammarian and philosopher; an abstract remains of a third piece on grammar. Macrobius was of African descent. He may be the Macrobius mentioned in the Codex Theodosianus as a praetorian prefect of Spain in 399-400, proconsul of Africa in 410, and Lord Chamberlain in 422. Macrobius' Saturnalia, with its idolisation of Rome's pagan past, has been described as a pagan "machine de guerre". It recounts the discussions held at the house of Vettius Agorius Praetextatus (c. 325-385) during the Saturnalia holiday and was written for the benefit of Macrobius' son Eustachius. The first book inquires into the origin of the Saturnalia and the festivals of Janus, leading to a history of the Roman calendar, and an attempt to derive all forms of worship from that of the Sun. The second begins with a collection of 'bons mots', many ascribed to Cicero and Augustus, and a discussion of various pleasures, especially of the senses, but most is lost. The third, fourth, fifth and sixth books are devoted to Virgil, dwelling respectively on his learning in religious matters, his rhetorical skill, his debt to Homer and other Greek writers, and the earlier Latin poets. The latter part of the third book is a dissertation upon luxury and the sumptuary laws. The primary value of the

work lies in quotations from earlier writers, many now lost. The form of the Saturnalia is copied from Plato's Symposium and Gellius's Noctes Atticae; the chief authorities are listed at the end of this edition.

The second work is a commentary on the Dream of Scipio narrated by Cicero at the end of his Republic in which the elder Scipio appears to his grandson, and describes the life of the good after death and the constitution of the universe from a Stoic and Neo-Platonic point of view; from this Macrobius discourses upon the nature of the cosmos, transmitting much classical philosophy to the later Middle Ages. Cicero's 'Dream' described the Earth as a globe of insignificant size in comparison to the remainder of the cosmos. Certain medieval manuscripts of Macrobius included maps of the Earth, including the antipodes, zonal maps showing the Ptolemaic climates derived from the concept of a spherical Earth and a diagram showing the Earth labeled as globus terrae, at the center of the hierarchically ordered planetary spheres; these are reproduced in the woodcuts in this edition. The world map is important in that it shows a symmetry, in land and climate, between the Northern and Southern Hemispheres. Europe, Africa and Asia are shown in the upper hemisphere, with a vast southern continent (Antipodum Nobis Incognita) in the lower hemisphere. They are separated by an intervening great ocean (Alveus Oceani). Macrobius further labels his map with climatic zones according to the theory of Parmenides: two zones close to the poles are subject to frigid air (frigida), either side of the equator a torrid zone (perusta) and between these two moderate or temperate zones (temperate). His view of a large southern land mass was an early and important part of the long tradition of unknown south lands that influenced Pacific exploration and charting.

Adams M 68. Baudrier VIII 284. Dibdin II p. 220. Gultlingen V 1365. Not in BM STC Fr. C16 or Brunet

66.MANUTIUS, Aldus. Locutioni Di Terentio

Venice; Aldus Manutius, 1585.

£1,000

FIRST EDITION, 8vo. pp [lviii], 220 , [lxxxii]. Roman and Italic letter. Title within elaborate woodcut architectural border with portrait of the author, sl. wormed in blank. Historiated woodcut initials, headpieces and ornaments. Marginal oil-stain to a few leaves, slight age yellowing. A good, clean copy in contemp. vellum, recased, lacking ties, chewed at lower outer corner of lower cover. Contemporary ownership inscription at foot of t-p 'Consalvo e Steffano de' Brachi', 19th C bookplate.

A collection of popular sayings and proverbs from the six comedies of Terence (195/185-159 BC). Beginning with a table of contents, the work contains several hundred choice quotations from each of "The Girl From Andros," (Charity begins at home); "The Eunuch" (Done as soon as said); "The Masochist" (Time heals all wounds); "The Brothers" (Do as you would be done by), "Phormio" (Fortune favours the bold); and "The Mother-in-Law" (Deeds speak louder than words), concluding with an extensive index to facilitate use.

Terence was a comedy playwright of the Roman Republic. Adapting Attic Greek drama, he determined to produce plays in natural vernacular Latin. He achieved exceptional prominence in Renaissance France, with well over 400 editions of his comedies being printed in the 16th century. This book would have been a valuable handbook to the aspiring erudite, enabling the reader to display an excellent semblance of intimacy with Terence without the trouble of reading him.

This was the last work published by Aldus the Younger at Venice prior to his removal to Bologna. Terence was a favourite author of Aldus, of whom, according to Renouard, he had made "une etude longue et approfondie" (Ren p.471).

BM STC It. 665. Ren. 236:7. Brunet III 1386. Graesse IV 376. Not in Dibdin, Gamba, Fontanini or Adams.

67.MANUTIUS, Paulus. In Epistolas Ciceronis ad Atticum...

Venice; Paulus Manutius, 1553.

£1,500

8vo. ff. [iv] 414. Italic letter. Anchor and dolphin device to title; very faint dampstain to outer margin a few quires, a particularly good, clean, wide-margined, wholly unsophisticated copy

in contemporary limp polished vellum, lacking ties, yapp edges, '65' in contemp. hand to upper outer corner of upper cover.

Expanded edition, revised and corrected of Manutius' celebrated commentary on the 16 books of Cicero's letters to his closest friend T. Pomponius Atticus and the starting point of all modern editions of the text. Written over the course of many years from 65BC onwards and compiled by Cicero's personal secretary Marcus Tullius Tiro, the letters are frequently written in a subtle code to mask their political content. In his impressively detailed commentary Manutius is clearly aware of this, discussing the implications of certain names and places thoroughly, explaining their relationships to each other and explaining historical and social significance as appropriate. A valuable edition in a fine copy. "Perhaps the most valuable of Cicero's surviving works are the letters, such a vivid commentary on the last years of the Roman Republic as we have of no other period of ancient times. Here alone, devoid of formality, the character of Cicero...can be seen."

PMM 64, Opera 1534-7. BM STC It. P. 177. Ren 157:11. Adams M 459. Graesse IV 375. Brunet III 1383.

68.MARKHAM, Gervase. The English Husbandman drawne into two bookes.

London, William Sheares, 1635

£3,750

3 parts in one volume, 4to, pp [xvi] 227 [i]; [xvi] 96; [ii] 54, sep. t-p to each part first with early ms monogram J.S. at foot, woodcut headpieces and initials, some half and quarter-page woodcut illustrations of how to lay out an orchard, graft fruit and patterns for knot-gardens; 2 leaves repaired without loss, slight age-yellowing, waterstain towards gutter at end. A good copy in attractive contemporary limp vellum with ties, title lettered on spine. Modern bookplate of Bibliotheca Piscatoria Linniana to front pastedown.

Second edition bringing together for the first time books I and II of 'The English Husbandman', published separately in 1613-1614. Included in book II, but with separate title page and pagination, is a treatise on angling and cock fighting, 'The Pleasures of Princes or Good Mens Recreations'.

Book one is concerned with firstly 'husbandly duties, the nature of all sorts of soiles within this kingdome, the manner of tillage, the diversity of plouges, and all other instruments', and secondly, gardening, including planting, the making of cider and 'on the fashion of the garden-plot for pleasure' which includes designs for 'knots, mazes and other ornaments'. There are also chapters on 'how to preserve abricots or any curious outlandish-stone-fruit, and make them beare plentifully, bee the spring or beginning of summer never so bitter' and 'how to make grapes grow as big, full, and as naturally, and to ripen in as due season, and be as long lasting as either in France or Spain', for which the author recommends building a type of glass house 'that the reflection of the sunne heating the glasse, that heat may hasten on the ripening, and increase the groath of your grapes: as also the house defending off all manner of evill weather; these grapes will hang ripe, unrotted or withered, even till Christmasse'. Book II is on the kitchen garden and discusses flowers, herbs and vegetables and 'how to preserve all manner of seeds ... from all manner of noysome and pestilent things'. The latter half of this book is on woods, pastures, cattle, the making of hay and the curing of diseases in horses. Within book II is 'The Pleasures of Princes or Good Mens Recreations', a discourse on angling containing chapters on 'the angle-rod, lines, corks, and other tooles for angling', 'the best and worst seasons to angle in' and 'angling for every severall kind of fish, according to their natures' ('the pyke is a fish of great strength, and waight, in so much that you can hardly have a line of hayre to hold him, therefore your best anglers use most commonly a chaulke line, your angle-rod also must have no small top, but be all of one piece, and bignesse, and the line made exceedingly fast for flipping'). There is a further section on 'the choyce, ordning, breeding, and dyeting of the fighting-cocke'. Poynter treats this as an entirely original work.

Markham (?1568-1637), who at one time served in the army, was a prolific writer on hunting, hawking, husbandry, gardening, housewifery and the military arts but also produced works of drama and poetry.

STC 17357. Lowndes 1475. Poynter 21.2. Westwood & Satchell p.144.

69.MARTIAL. Epigrammata.

Venice, in aedibus Aldi et Andreae Soceri, December 1517

£2,250

8.vo ff 190 (ii). Italic letter, anchor and dolphin device on title and verso of last, capital spaces with guide letters, C19 armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to head of first two ll. A very good copy in mid seventeenth century English calf, covers bordered with a double gilt filet, spine double gilt ruled in compartments with fleur de lys at corners and central fleurons, title gilt in one compartment, raised bands, all edges speckled red.

Second Aldine edition, a reprint of Aldus' edn. of 1501, with the letter from Pliny the younger to Cornelius Priscus on verso of title as its only prefatory matter. Martial, certainly a Spaniard and probably a Basque, spent his working life in Rome carefully observing his fellow man and recording them for us in these exquisite vignettes. The Epigrams (Martial's most important work), are short poems, each expressing pointedly and concisely some single idea, and are generally in the form of a satire. Martial describes with the most realistic detail the vices of his age. The fortune hunters, gluttons, drunkards, debauchers, hypocrites of various kinds and stingy patrons come back to life in his verses - along with the occasional plea for a gift or a loan, thanks to a faithful friend or honest critic, or a simple hello or farewell. Many give vivid glimpses of the contemporary Roman scene, the hot sausage vendor on his round, the tiresome guest who arrives too late for breakfast and too early for lunch, others are simply obscene. But beneath the humour there is the serious purpose of exposing the frailties of humanity, albeit more with amusement than indignation. Martial himself pleaded that his epigrams were far more serious than most other authors' tragedies and he was probably right. Perhaps because of allegations of obscenity - but Martial did not invent, he described what he saw - the Epigrammata were relatively neglected in the first century of printing. A very good copy from the extraordinary library of the Earls of Macclesfield. Early editions of Martial are now scarce. BM. STC. It. p.420. Renouard 81:11. Adams M 694. Brunet III 1490. Censimento 16 CNCE 37562; UCLA 161.

70.MAZZELLA, Scipione. Sito, et antichita della citta di Pozzuolo [with] Opusculum de Balneis Puteolorum [and] Apparato Delle Statue. Naples; nella stamperia di Tarquinio Longo, 1606.

£1,950

8vo. 3 parts in one vol., pp. [xvi] 284 [iv]: [ii] 103 [i], separate t-p to each. Roman and Italic letter, floriated woodcut initials and numerous woodcut tailpieces, title-pages with woodcut printer's device, fine double-page folding map and description of the bay of Pozzuoli (23 x 36.5 cm.), and 17 half-page woodcut illustrations in text with three repeats, one medallion portrait repeated, bibl.note in 18th C ms on fly. Light yellowing, a very good, clean copy in contemporary vellum, tan morocco title label gilt on spine, a.e.r.

Best and most complete edition of this early, beautifully illustrated, description of the numerous Roman and Greek ruins found in Pozzuoli and neighboring Cuma, Baia and Miseno, first published in 1591. This edition is enlarged with a fine map of the bay of Pozzuoli, further text illustrations and the addition of the FIRST EDITION of Antonio Ferro's 'Apparato delle Statue Nuovamente trouate nella distrutta Cuma.' a detailed description of a number of ancient Greek statues excavated in Cuma in January 1606. Cuma was one of the truly important Greek city-states and the first great city in Italy, that prospered again under Roman rule. Is also renowned as the abode of the Sibyl, the priestess of Apollo, the most famous in the Greek world. Baia with its numerous hot springs was celebrated for its thermal baths, arguably the most important region for thermo-mineral bathing in antiquity; many Roman patricians kept their summer residences there. These villas have not survived into modern times but many ruins were still visible in the 16th C and are described by Mazzella. The Campi Phlegrei, the region between Pozzuoli and Naples, is scattered with Roman remains, which are described here. Caesar Augustus had one of his main naval bases built at Miseno. To make Misenum suitable for its new role as an Imperial home port, the Romans built new breakwaters and a freshwater reservoir of unparalleled size, both described here by Mazzella. He also includes a chapter of transcriptions of various inscriptions found on his travels. The second book, the 'Opusculum de Balneis' (with separate title-page but continuous pagination) describes the mineral springs in Pozzuoli and its surrounding territories and their medical properties, as well as the sulphur caves, the 'forum Vulcani' of the ancients. The text

also includes an anonymous Latin prose paraphrase of Petrus de Ebulo's 'De balneis Puteolanis', a poem on the medical benefits of different spa waters completed in 1220. It describes individually some thirty-five baths in the Bay of Pozzuoli between Naples and Baia, and the diseases cured by each. In the last book Ferro describes in extraordinary detail the twelve statues and two coins found in an ancient temple just outside the gates of Cuma, with a short description of the temple itself. These include statues of Jupiter, Apollo, Neptune, Mercury, Saturn, Vesta, Julius Caesar, Agrippina, and two important medals, one of Tiberius and the other of Caligula.

BM STC C17 It. p.562. Borroni 7726, 5 & 5210. Durling 1355 (De Balneis). Cicognara 4317 "elegante libro per le sue erudite notizie".

71.MISSA BEATAE VIRGINAE, et aliae Orationes.

Bologna (?), Italy; shortly after 1494.

£19,500

12mo 66x95mm. Illuminated manuscript on vellum. Ff. [ii]145 [ii], fol.31 with full page illumination depicting the Virgin and the Infant Christ within fullpage border, scrolling decoration at head and foot on a red and green ground, urns and flowers with jewels and pearls on a deep blue ground, text slightly worn, shield at foot azur an eagle or with initials N.M., fol.66 with elaborate illuminated 5-line D with stave of flowers, leaves, scrolls, jewels and pearls on crimson, blue and gold grounds, one-line crosses in red and blue. In Rotunda Italiana script, 11 lines per page, in Latin, some rubrics in Italian towards the end. 2-line liquid gold illuminated letters on red, blue and green grounds with scrolling decoration, initial letters with traces of gold, partially rubricated. Text slightly faded in places on hairside only. Occasional slight marginal soiling, oil-stain to blank outer corner of last three leaves. Generally very good and clean in early 19th C black morocco, panel stamped with the Malpassuti (di Tortona) (?) arms and quadruple-ruled in blind. Title and ex libris of Isabella Sofia Commercati (c.1800) added to the recto and verso of the first and last leaves respectively. Light blue watered silk endpapers with bookplates of Pamela and Raymond Lister and Michael Tomkinson, a.e.g. In folding box.

A charming pocket-sized liturgical work, apparently not corresponding to any of the principal liturgical books. Ff 1-19 contain a calendar of saints. The only irregular Saints appearing here are Saint Petronius, indicating a Bolognan provenance, Mark the Evangelist and the apostle Barnabas. Ff 20-51v comprise the Mass of the Virgin. The Confiteor, Misereatur and Blessing are followed by the Pericopes arranged in chronological order (John 1, 1-14; Luke 1, 26-37; Matthew 2, 1-12; Mark 16, 14-20). The striking and colourful fullpage illumination marks the start of the Mass of the Virgin. It opens with psalm 44, before moving onto a farced Gloria with additional tropes specifically for the Marian mass, a collect, epistle, gradual, the Nicene Creed, Ave Maria, Eucharistic prayer II, the Preface of Mary, Sanctus, Agnus, Benedictus, Salve Regina, the Marian antiphons, Psalm 90, prayers of Saint Augustine, and on the Passion. Ff 51v-81 contains the prayers of St Brigit on the passion of Christ and 81v-85 of St. Anselm. Ff 86-134 contain the seven penitential psalms and litanies beginning with a lovely elaborate illuminated letter; then follow prayers of St Bernard from ff 135-138r. Ff 138v to the end give the prayers used at the Lateran Basilica in Rome and for papal indulgences.

Originally written for 'Jacopo,' whose name appears several times in the text in the same hand, reference to St Anselm, if the Archbishop of Canterbury, dates the book to after 1494, when Anselm was canonized by Pope Alexander VI. The small size of the book indicates private use, albeit at public celebrations, and the arms and initials within the fullpage illumination a lay origin. The clear and elegant calligraphy - the very regular rotunda script indicating a high-end scribal production for a wealthy patron - and style of illumination point towards by the circle of the famed calligrapher Sallando - though this is not his hand - and the illuminator Marmitta, both of whom were working in Bologna from the last decade of the 15th century, and who made use of a palette of strong, dark colours and foliage. The N.M. monogram at the foot may indicate an earlier member of the Malpassuti family.

While we have been unable to trace the Comercati family, the Malpassuti family originate from Tortona in Lombardy.

72.MIDDLETON, Richard of. In quartus sententiarum resolute questiones [with] Questiones quodlibetales
Venice, Lazarus Soardus; 5 September, 10 July 1509.

£2,750

2 works in one. Folio. ff [xii] 237; 43 [-blank f6]. Double column, Gothic letter in two sizes, plain and foliated woodcut initials, extensive printed sidenotes, publisher's white on black device on verso of last. T-p a bit foxed, infrequent contemp. manuscript notes, underlinings, small hole affecting a very few letters to A2, faint dampstain towards outer margins in a few quires. A very good, clean, well-margined copy in contemporary vellum, slightly later vellum spine superimposed. Early paper library label and title to spine, edges speckled red and black. *Rare edition by Benzonus of Middleton's commentary on the fourth book of Peter Lombard's great 'Sentences,' accompanied by 'Quodlibeta,' related disputations. It was one of very few works by an Englishman of sufficient reputation to be internationally printed in the incunable and post-incunable periods. The fourth book covers 'the sacraments in general, the seven sacraments in particular, and the four last things, death, judgment, hell, and heaven.'* (Catholic Encyclopaedia).

The Quodlibeta were answers to scholarly questions posed by pupils or by interested parties. They address many and varied topics, religious and scientific, including one of the earliest discussions of hypnotism, auto-suggestion and telepathy. The possibility of resurrection, the nature of the human intellect, whether Peter sinned when he denied Christ, the meaning of 'good luck', if one has sinned having done something through direst necessity, and the morality of the marriage of two persons of wildly differing years i.a. are discussed.

The standard theological textbook of the medieval university, the Sentences is a compilation of extracts from the Bible, religious Fathers (especially Augustine), and other sources of authority, and covers the whole body of theological doctrine to form the basis for virtually the entire field of Christian theology and its scholastic interpretation. It represented the first effort to bring together commentaries on the full range of theological issues on a systematic basis, and present different views on complex theological points. A commentary on the Sentences was required of every aspiring master of theology, making it the predominant non-Biblical work most commented on up to the 16th C and Middleton's was regarded as a leader in the field.

Richard of Middleton (c. 1249 - 1302) was a Franciscan friar, theologian and philosopher. His works pioneer the move away from a strict Augustinian theology to a more scholastic one. Known as 'doctor solidus et fundatissimus,' he was a friend of Duns Scotus, who also composed a commentary on the Sentences. Perhaps the most famous argument Middleton advances in this commentary (first published in 1489) is his fierce opposition to the ordination of women. As well as the more conventional objections to the weak and emotional character and submissive nature of women rendering them wholly unfit for office, he also advances the compelling argument that women cannot be ordained, as the tonsure which is required for minor orders would not be suitably becoming to females.

This edition, published as part of a 4 volume series between 1507 and 1509, is significantly expanded from the Gregorii editions of 1489 and 1499, and is the most complete Mediavilla commentary on the final, and arguably most theologically significant, section of the Sentences.

BM STC It. p554. Shaaber R36 (11 places). Adams M1422 & M1425

73.MUSAEUS. Opusculum de Herone
Venice; in aedibus Aldi et Andreae soceri, 1517.

£5,500

8vo. ff. 80. Mostly Greek, some Italic letter, woodcut anchor and dolphin device to t-p and verso of last, 2 page framed woodcuts depicting Leander crossing the Hellespont to spend the night with Hero, and Hero casting herself from her tower when seeing her nocturnal lover dead on the beach at dawn, contemp. Greek marginalium commenting on the distance between the two places at head. bviii and fii torn at blank lower corners. A very good copy in 17th C mottled sheep, spine gilt, red morocco label, unusual block-patterned endpapers, bookplate of T.Kimball Brooker to front pastedown, his inkstamp to fly. A.e.b.

First post-incunable edition of Musaeus, containing the most remarkable illustrations in any of the productions of Aldus Manutius. The famous and often repeated story of Hero and

Leander in parallel Greek and Latin is followed by the three-sectioned Orphica in Greek: the 'Argonautica', narrated in the first person by Orpheus which tell the story of Jason and the Argonauts, including the unique claim that the Argo was the first ship ever built; the 'Hymns' - 86 very short verses, thought to be the same invocations which were used in the Eleusinian Mysteries; and the 'Lithica,' a poem that tells of the special properties of twenty precious stones, here published for the first time. The Orphica was central to the ancient Greek religious doctrine of Orphism, founded upon writings ascribed to Orpheus. Musaeus was highly respected as a result of his Orphic connections, mentioned by Euripides, Plato and Herodotus et al. This collection, comprising his most famous works, bears witness to the renewed interest in the authors of antiquity, which went on to have a lasting impact on later art and literature, inspiring the likes of Milton, Turner and Marlowe.

Musaeus, seer and priest, is thought to have been the disciple or son of Orpheus, and is commonly regarded as the founder of priestly poetry in Attica.

BM STC It. 457. Ren. 81:8 "[le] poème de Lapibus paroit ici pour la première fois". Adams M 1991. Dibdin II 239: "In this edition Aldus has departed little or nothing from the former [in 1495-6]." Graesse IV 633. Sander 4913. Essling 1296 (first ed.).

74.[OTTHER, Jacob]. GEILER VON KAYSERBURG, Johann. Navicula Penitentiae.
[Augsburg; Johannes Otmar for Georg Diemar, 1511.]

£4,500

FIRST EDITION Folio, 80 unnumbered ll. Double column gothic letter, ms initial letters supplied in red throughout, t-p and first leaf of text in red and black, striking full-page, hand-coloured woodcut to t-p depicting Geiler preaching to the penitential passengers on board ship by Hans Burgkmair, the earliest and most detailed depiction of a fully-rigged and outfitted ship to date. Text browned, very skilful paper repair to B6, not affecting text. Else, a very good, well-margined copy in an attractive contemporary vellum antiphonal leaf.

First edition of Otther's Latinization of Geiler's collection of penitential sermons against moral corruption in his Strasburg community. The work contains a preface by Otther, an index and 111 sermons, one of the most famous of which provides a name to the whole. A huge array of topics are covered, many of which are metaphorically linked into the image of a ship of penitents. Others, drawing substantially from the Bible, include discourses on the brevity of human life, the Crucifixion, divine rewards for the just, the importance of the Virgin as a spiritual guide, the Passion, the damned as being those who turn away from God, Mary Magdalene, the Eucharist, the growth of Jerusalem into a holy city, the Catholic faith as being proven both by miracles and many other means, and confession.

Johannes Geiler von Kaisersberg (1445-1510) was a professor of theology, going on to become a preacher so popular that Emperor Maximilian appointed him as imperial chaplain in 1501. He was known as the German Savonarola. Whilst consistently acknowledging the authority of Rome, Geiler preached against abuses in the church and pleaded for the necessity of reform. He often used contemporary literature as point of departure for his sermons. Numerous volumes of his sermons were published, but it was those, including those here, that were delivered in the wake of Sebastian Brant's "Das Narrenschiff" that enjoyed the most fame and are an important source for the knowledge of the speech, customs, and beliefs of the common people at the beginning of the sixteenth century.

BM STC Ger. 335. Proctor 16687. Adams G-318. Panzer VI 139,58. VD 16, G772. Nagler III 708, 64.

75.PALMER, Thomas. (Hibernicus). Flores Omnium Pene Doctorum.
Lyon, Ludovic & Stephane Michaël; 1575.

£1,250

16mo. pp. 942. Roman letter, italic sidenotes, woodcut printer's device, headpieces and white on black foliated initials. Slight age-yellowing, small repaired tear, touching a few letters to C4, otherwise a very good, clean copy in calf, original cover panels, gilt ruled with central gilt oval ornament relaid on modern calf, spine with raised bands, lined in gilt.

Nice, pocket-sized edition of one of the few books by an Irish author to make a significant European impact in the second half of the 16th C. A collection of quotations and maxims, internally described as a thesaurus of philosophy and theology, the work is arranged alphabetically and thematically, and draws upon Classical and patristic sources. Topics

addressed include friendship, Christ, fables, the anti-Christ, abstinence, desire, praise, study, judges, youth, pride, temperance, human life and usury.

Palmer, sometimes known as Thomas of Ireland (fl.1295), from Palmerstown, Kildare, was a scholar and theologian. Famed as an anthologist and indexer, rather than as an author; he painstakingly extracted the material of this work from volumes at the Sorbonne. While Thomas's anthology was highly successful, partly because it was suited to the needs of the new mendicant preaching orders, he is thought to have compiled it rather as a learning aid for students than a reference tool. He is one of the pioneers for cross-referencing, indexing by subject-matter, and various other techniques.

BM STC Fr. p. 335. Baudrier IV: 48. Not in Adams, Brunet, Graesse.

76.PERCIVALE, Richard. A Dictionary in Spanish and English. (with)
A Spanish grammar ... Now augmented .. by John Minsheu (and)
MINSHEU, John. Pleasant and delightfull dialogues in Spanish and English.
London; John Haviland for William Apsley, 1623.

£2,250

Folio pp [xii] 391 [i]; [x] 3-84; [iv] 68. Three parts in one, separate t-p to each. Roman, italic and black letter, t-ps with woodcut devices, decorative initials and typographical ornaments. First t-p slightly dusty, occasional small rust spots, one affecting one letter of text. A good clean, well-margined copy in contemporary calf, triple-blindruled with corner fleur-de-lis, one small hole to lower cover, rebaked, original spine remounted and upper compartment restored. Spine richly gilt in compartments with floral motif, 19th C armorial bookplate of the Earls of Macclesfield to front pastedown, Shirburn castle blindstamp to first few ll.

3rd and much enlarged edition of the first significant Anglo-Spanish English dictionary and English language Spanish grammar, and second edition of the third work. The original edition which was Percyvall's work alone, was published as the 'Bibliotheca Hispanica' in 1591. Percyvall (1550-1620) was a politician and colonist who having ruined himself by his riots whilst a law student at Lincoln's Inn exiled himself to Spain where he lived for four years. His subsequent success he owed to his knowledge of Spanish. He deciphered the packets containing the first sure intelligence of the forthcoming Armada for which he was rewarded with pension and place by the Queen and Burghley. He was one of the founder members of the Virginia company to which he contributed. Minsheu fl.1617 was an impoverished lexicographer who made his living by teaching languages; that his works saw the press at all was due to the patronage of wealthier scholars and friends. He very substantially rewrote Percyvall's work, making extensive use of authors such as Antonio del Corro. The last part which is Minsheu's own and appears here for only the second time contains phrases and translations from Spanish books popular in late 16th C England, such as the Celestina, Araucana, Lazarillo de Tormes, the works of Guevara and a selection of Spanish proverbs. Minsheu's edn. of Percyvall remained the standard work of its kind for two generations - the first Englishmen to enjoy Cervantes did so by virtue of his labours. Although the grammar and dictionary are now more commonly found separately they were probably issued together and ideally should be together, as here.

STC 19621 & 19622b. "Includes vocabulary relating to American topics", Alden A623/101.

77.PONTIFICALE ROMANUM. Clementis VIII Pont. Max. Iussu Restitutum atque editum.
Rome, ex typographia Medicaea, 1611.

£2,650

Folio pp. [viii] 503 [i]. Roman letter, double column, title in red and black with large woodcut device of the Medici Press, text in red and black within printed line rule, fine large floriated initials and tail-pieces, extensive printed music, one large woodcut of a confirmation and innumerable smaller woodcuts illustrating text, vellum leaf added before t-p. with ms ex dono 'Dona il Reverendo Padre Maestro Mario Dolcini da Bologna il presente Pontificale alla Sacrestia delle Reverende monache di S. Barnaba pregando quelle fanciulle et monache che di volta in volta si velerano e farrarano dirle per quel giorno solo le lettanie della Gloriosa Vergine durante la sua vita e doppio morte, il De profundis con l'oratione [inclina] pro eius anima. 1 Agosto 1615'. Outer margin of title and following 4 leaves restored, some light spotting and browning in places. A good copy in contemporary Italian dark brown morocco,

covers triple blind ruled to a panel design with a central lozenge, outer panel and lozenge filled with blind foliate rolls, oval arms gilt at centre of three fleur de lys above three crowns surrounded with a border of finely gilt small tools, spine with raised bands ruled in blind, expertly rebaked and remounted, remains of clasps and catches, a.e.g., a little scuffed and rubbed.

A beautifully bound presentation copy of this Pontifical, given to the Capuchin Monastery of St Barnaba in Genoa in 1615, magnificently printed and illustrated at the Medici Press in Rome. The Pontifical contains the rites for the performance of episcopal functions (e.g. conferring of confirmation and Holy orders), with the exception of Mass and Divine Office. It is practically an episcopal ritual, containing formularies and rubrics which existed in the old Sacramentaries and "Ordines Romani", and were gradually collected together to form one volume for the greater convenience of the officiating bishop. The first edition, prepared by John Burchard and Augustine Patrizi Piccolomini, papal masters of ceremonies, was published in 1485. Clement VIII first published this corrected edition in 1596. In his constitution "Ex quo in Ecclesia Dei" he declared this Pontifical obligatory, forbade the use of any other and prohibited any modification or addition to it without papal permission. It has three parts; Part I contains the rites of Confirmation, the tonsure, the seven ordinations, the blessing of abbots, abbesses, nuns, coronation of kings and queens, and blessing of a knight. Part II contains the services for laying foundation-stones, consecrating churches, altars, chalices, many episcopal blessings (of vestments, vessels, crosses, statues, bells, weapons, and flags), the seven penitential psalms, and the litany. Part III contains the publication of movable feasts on the Epiphany, the expulsion of public penitents on Ash Wednesday and their reconciliation on Maundy Thursday, the order of synods, degradations from each order, excommunication and absolution from it, visitation of parishes, solemn reception of bishops, legates, emperors, kings, and a "Princess of great power", the old episcopal scrutiny, even a ceremony for the first shaving of a clerk's beard, and a little rite for making or degrading a singer (psalmist or cantor).

This copy was donated by Father Mario Dolcini of Bologna to the Capuchin monastery of St Barnaba in Genoa. In return for the donation he asked the Nuns of the monastery to veil themselves on 1st of August each year and say the following prayers: the Virgin's litanies during his [Father Mario Dolcini's] life and after his death the "De Profundis" with a prayer for his soul. The Monastery of St. Barnaba was founded in the thirteenth century by the Cistercians though taken over by the Capuchins in 1538. A finely bound and most interesting copy of this wonderfully illustrated Pontifical from the famous Medici Press.

BM STC It. C17 p.495.

78.PRISCIAN. Libri Omnes. De octo partibus orationis
Venice; Aldus, 1527.

£3,000

4to. [xiv] 299 [i] [ii]. Italic letter, Aldine printer's device to t-p and verso of last. A very good copy in attractive English 18th C Harleian style crimson morocco gilt, lozenge-shaped centre ornament of many small but ornate tools, triple-gilt ruled with corner fleurons, inner dentelles gilt, spine richly gilt in 6 compartments, olive morocco lettering piece, marbled endpapers, one corner slightly bumped, upper joint cracked but firm. Armorial bookplate of the Earl of Macclesfield on front pastedown, Shirburn castle blindstamp to first few ll.

*Only Aldine edition of the complete works of Priscian (fl. 500 AD), including some works now attributed to pseudo-Priscians (indicated by *). Priscian was the last of the great grammarians of the Roman world. The collection begins with his most famous and substantial work, "the most comprehensive and significant Latin grammar" (Von Albrecht p1475) "Institutiones grammaticae," the first 16 books of which deal i.a. with word-formation, parts of speech and sounds, and the last two with syntax. As well as systematically approaching Latin grammar, the text also preserves many fragments of earlier classical authors, many of whom would otherwise have been lost. Secondly is "Partitiones xii. versuum Aeneidos principalium", which thoroughly dissects the first twelve lines of the Aeneid for teaching purposes, discussing the metre, scanning each verse and conducting a careful analysis on a word-by-word basis. Then come an 8th C treatise 'On Accents', a song 'On Weights and Measures' (c.500), and Priscian's translation of a treatise on rhetoric by Hermogenes, concluding with one on comic*

verses, accompanied by Rufinus' commentary. Priscian's text was one of the most widely admired and circulated of the Middle Ages. A schoolbook and therefore often heavily used, our present copy is in remarkably clean condition.

This striking binding of high quality crimson morocco with a delicate pointillé gilt centrepiece is similar in concept to the bindings from the library of Robert Harley, Earl of Oxford, (1661-1724), Chancellor of the Exchequer, Lord Treasurer and great bibliophile.

BM STC It. 540. Renouard 103:2. Brunet IV 883. Adams P2113. Not in Dibdin.

STUART TAPESTRY WORK BINDING

79. [PSALMS] The Whole Book of Psalms.

London, T. C[oaates]. for the Company of Stationers, 1635

£3,950

16mo in eights, ff. 439 [ix] Roman letter, prose version in smaller Roman. Title within typographical border, woodcut musical notation, ms. ex-dono 'Lucy Valentia the gift of an old & trusty servant Thomas Jackson 1782' .on verso of title, R5 with a tear in lower margin just touching a few letters. A very good, clean copy in a contemporary needlework binding of silk with red, blue, and yellow, on a green silver thread background, with delicate embroidered flowers, fruit and turtle doves in branches, flowers and vines on the spine, blue silk doublures, remains of silk ties, all edges gilt and gauffered. Some wear to edges and corners, colours a little faded, otherwise very well-preserved.

A beautiful miniature Book of Psalms in a splendid and extremely well-preserved contemporary English silver-needlework binding. The embroidery on the present volume is particularly fine, both in terms of its execution and its rich visual appeal. The delicate floral and naturalistic pictures, make an unusual and attractive visual scheme. The use of darker threads for shading, and the use of silver thread as background give a shimmering, natural effect, which combined with the skill of execution and attention to detail make the binding look like a piece of particularly fine Stuart tapestry. The theme of turtle doves and flowers probably refers to the verse from the Song of Solomon 2:12 "The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land".

"In the sixteenth century embroidered work was very popular with the Tudor princesses, gold and silver thread and pearls being largely used, often with very decorative effect. The simplest of these covers are also the best-but great elaboration was often employed ...Under the Stuarts the lighter feather-stitch was preferred, and there seems to have been a regular trade in embroidered Bibles and Prayer-books of small size, sometimes with floral patterns, sometimes with portraits of the King, or Scriptural scenes." (English Embroidered Bookbindings, Cyril Davenport). Davenport also notes that ladies often made embroidered gloves to match the binding "in hands thus gloved these little bindings, always pretty, often really artistic, must have looked exactly right, while their vivid colours must have been admirably in harmony with the gay Cavalier dresses."

The present volume, with its small size and delicate elegant binding, indicate that it was made for the use of a lady of rank, much in the way as Books of Hours had been in the earlier period. Due to their inherent fragility few embroidered bindings of the 17th-century survive in fine condition. Embroidery or needlework had been employed on ms. service books in medieval times but almost no English examples survive. The majority of surviving examples, and the only ones appearing on the market, date from the first half of the C17 when they again became fashionable on small service books or works of piety, particularly among ladies of rank. Like other embroidery of the period some are of amateur work having been executed by the women of a lady's household, others were produced by professional embroiderers. Few have endured in anything like their original condition. Fragile at best, many have become dilapidated through usage and later neglect, some were defaced or completely destroyed by disapproving Puritans during the Civil War, whilst the richest were invariably looted for their gold and silver threads. Where as here, they have survived virtually intact, few artefacts are more redolent of the feminine culture and society of Stuart England. This is also an uncommon edition of the Psalms, in both prose and verse, extensively set to music. Like many volumes designed for such regular use few copies of this edition have survived.

STC 2661 (5 copies in the UK., three in the US and one in Australia) 'In this edition the prose is the Great Bible version rather than the Geneva.'

MINIATURE SILVER EMBROIDERED BINDING.

80. [PSALMS] The Whole Book of Psalms.*London, the Company of Stationers, 1637***£4,500**

32mo. (in eights, 7.5 cm/3 inches), ff. [i] 173 [xviii]. A-Z8, Aa8. Roman letter, Company of Stationer's 'Protestant Angel' device (McKerrow 385) on title, typographical headpieces and ornaments. A very good, clean copy in a wonderful contemporary satin (faded pink) silver embroidered binding, covers with large silver flower at center, smaller ones at each corner surrounded with scrollwork and finely worked leaves and scattered sequins (a few missing), spine with alternating silver flowers and leaves in compartments, a few threads loose, small red ink splash to tail of last few ll., minor wear to edges, otherwise remarkably well-preserved, all edges gilt and gauffered, in recent fldg. calf box.

A beautiful and extremely rare, possibly unique copy, of this miniature Book of Psalms in a superb and well-preserved contemporary English silverwork binding. The silverwork is particularly fine, certainly not the work of an amateur. Its use of a mesh like design using thick silver thread to create the petals on the flowers contrasted with the use of very fine silver thread on the leaves is particularly effective and skilled. The overall design is very finely conceived. "In the sixteenth century embroidered work was very popular with the Tudor princesses, gold and silver thread and pearls being largely used, often with very decorative effect. The simplest of these covers are also the best-but great elaboration was often employedUnder the Stuarts the lighter feather-stitch was preferred, and there seems to have been a regular trade in embroidered Bibles and Prayer-books of small size, sometimes with floral patterns, sometimes with portraits of the King, or Scriptural scenes." English Embroidered Bookbindings, Cyril Davenport. Davenport also notes that ladies often made embroidered gloves to match the binding "in hands thus gloved these little bindings, always pretty, often really artistic, must have looked exactly right, while their vivid colours must have been admirably in harmony with the gay Cavalier dresses."

The present volume, with its tiny size and highest quality silverwork, indicate that it was made for the use of a lady of rank, much in the way as Books of Hours had been in the earlier period. Due to their inherent fragility few embroidered bindings of the 17th-century survive in fine condition. Embroidery or needlework had been employed on ms. service books in medieval times but almost no English examples survive. The majority of surviving examples, and the only ones appearing on the market, date from the first half of the C17 when they again became fashionable on small service books or works of piety, particularly among ladies of rank. Few have endured in anything like their original condition. Fragile at best, many have become dilapidated through usage and later neglect, some were defaced or completely destroyed by disapproving Puritans during the Civil War, whilst the richest were invariably looted for their gold and silver threads. Where as here, they have survived virtually intact, few artefacts are more redolent of the feminine culture and society of Stuart England. This is also an extremely rare, perhaps unique copy, of this edition of the Psalms, we have found no other copy in any library.

Not in STC, no copy on Copac. Possibly a reissue of STC 2653 (1634) and 2662 (1635) which have the same collation.

81.[PSALMS] The Whole Book of Psalmes... T. Sternhold, J. Hopkins, et al.*London; I. Okes for the Company of Stationers, 1641.*

[with] The Psalter, or Psalmes of David.

*London; Robert Barker, 1639.***£2,250**

4to., pp [ii] 186 [iv]; + 92 unnumbered ll. i) Double column mostly Black letter, woodcut music. T-p within fine woodcut border, topped with a stag and two putti, at the left Minerva, at the right Diana with a quiver, and at the foot Diana bathing, and the transformation of Actaeon into a stag. (not in McKerrow) ii) Large Black letter, woodcut t-p border (McKerrow 158). Occasional decorative ms markings, light age yellowing. A good copy in early 18th C Oxford red morocco, quadruple gilt-ruled in panel, corner fleurons 'Duseuil', inner dentelles, spine with richly gilt compartments (identical to BL Humanities Eve.a.131. The Book of Common Prayer, Robert Barker 1639), slightly rubbed. Extreme corners repaired, rebacked

with original spine relaid. Autograph of H.B. Buckeridge 1727 to verso of 1st t-p, 20th C bookplate to rear pastedown.

The Psalms were to 17th C England what the Book of Hours had been before the Reformation, the principal aid to regular private devotion. i) Psalter in the metrical translation of Thomas Sternhold, John Hopkins and others: There were over six hundred editions of the Book of Psalms between 1549 and 1828, and "Sternhold and Hopkins's version has had a larger circulation than any work in the language, except the authorised version of the Bible and the Book of Common Prayer" (DNB). Sternhold published only one edition in his lifetime, containing only 19 psalms, but which proved to be the germinal of subsequent, enlarged editions, which became standard after 1562. Only some, however, are set to music. ii) In a large and easily legible format, the second psalter here present runs through the psalms, to finish with 'certain godly prayers to be used for sundry purposes.'

This attractive binding uses pointillé corner ornaments and a combination of pointillé and plain gilt rules to create a delicate yet striking design on a background of rich red morocco. The repairs are subtle and in keeping.

i) Wing B2383. q.v. STC 2694. ii) STC 16417.2

82.[RALEIGH, WALTER] A Declaration of the Demeanor and Cariage of Sir Walter Raleigh, Knight, as Well in his Voyage as in, and sihence his Returne; London, Bonham Norton, 1618.

£3,250

FIRST EDITION, FIRST ISSUE. 4to.pp (ii) 63 (i) (lacks initial signed blank). Roman letter, the Royal commission in Italic, woodcut printer's device (Mckerrow 248) on title, woodcut Royal arms on verso, woodcut initial and headpiece, autograph "Geo. Mair 1838" on pastedown. Title and verso of last a little dusty, blank lower outer corner of title and H3 torn, light yellowing occasional marginal mark. A good, clean, well margined copy in C19th half calf over marbled paper boards.

The exceedingly rare first edition, first issue, of the official apologia for Raleigh's execution, detailing, just months after the events described, his conduct during his last voyage to America in 1618; often attributed to Francis Bacon, it was composed by the commissioners, including Bacon, who tried and condemned Raleigh. After Raleigh failed to locate the source of Spanish treasure he had promised the ever avaricious King James, he captured the island of St. Thomas killing the Spanish governor. On his return Raleigh was tried for this attack on the Spanish, with Bacon as prosecutor. However, because Raleigh was already under sentence of death for his 1603 conviction for supposed treason, he could not be tried for his misdeeds in St. Thomas. James, under pressure from the Spanish Ambassador Don Diego Sarmiento de Acuna, (better known by his title of Count of Gondomar), ordered Raleigh executed under the 1603 verdict. This volume attempts to justify the execution in the face of public indignation. In a letter to a friend, Bacon wrote: "we have put the Declaration touching Raleigh to press, with his Majesty's additions which were very material and fit to proceed from his Majesty." In the account of his final moments Raleigh's biographer John Shirley notes that as he took his leave of Lord Arundel he "intreated him to desire the King, that no scandalous Writing to defame him might be published after his Death." Raleigh's courageous conduct at the scaffold and popular indignation immediately provoked defences by those responsible. The first issue of this work was rushed through the press (resulting in several variants) by the Government, as King James attempted to face down the public outcry (According to a letter of Sir Robert Naunton's [Fortesque papers Camden Soc. ...] 'in theyr haste, [the printer's] were faine to watche 2 nights and sett 20 presses aworke at once'). Phorzheimer. Bacon began by maintaining it was not the duty of a Sovereign to justify himself to the people, but because of Raleigh's final speech it was necessary to explain why he deserved execution. The King's part in Raleigh's disastrous expedition to Guiana was reconfigured as a magnanimous gesture. He didn't believe that there was such a 'City of Gold,' but because of the popularity of Raleigh and his influence with the people it was deemed necessary to indulge him: "Sir W. Rawleigh had so enchanted the world, with his confident asseveration of that which every man was willing to beleeve, as his maiesties honour was in a manner ingaged, not to deny unto his people the adventure and hope of so great Riches, to bee sought and atchieved, at the charge of Voluntaries." The work then publishes the commission given to Raleigh for his Voyage in full, and gives an account of how he betrayed this commission "it appeareth plainely, by the

whole sequell of his actions, that he went his owne way, and had his owne ends: first, to procure his libertie, and then to make new fortunes for himself, casting abroad onely this tale of the Mine as a lure to get adventurers and followers; having in his eye the Mexico fleete..". there follows a short account of the voyage and his further supposed misdeeds and ends with a fascinating and detailed account of Raleigh's return and his purported attempts to escape. A hugely interesting and rare contemporary account of Raleigh's last voyage to the Americas and its fatal consequences.

STC 20652.5; Pforzheimer 819 (second issue). Sabin 67548. Not in Alden.

FAMOUS WOMEN

83.[RAVISIUS, Johannes. (Textor)] De Memoraliibus et claris Mulieribus Aliquot Diversorum Scriptorum Opera.

Paris, Simon de Colines, 1521.

£2,750

FIRST EDITION. Folio. ff. 176, [ii], 177-219, [ii] (lacking final blank). Roman letter, Colines woodcut device on title, fine white on black woodcut crible initials in various sizes, including one, repeated, incorporating the arms of Vuignacourt and Guillard, ms. table of contents on verso of title-page in early hand, C19 armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to head of first two ll, small waterstain to lower blank margin of first gathering and last two ll. A fine, very well margined copy, some untrimmed, in eighteenth-century speckled calf, covers bordered with triple gilt rule, large gilt fleurons to corners, spine gilt in compartments with raised bands, all edges speckled red.

First edition of Jean Tixier's most interesting collection of accounts of famous women dedicated, on folios two and three, to Jeanne de Vuignacourt, the wife of Charles Guillard President of the Parliament of Paris. Simon de Colines incorporated both their arms in a initial used on three occasions in the work. Jean Tixier de Ravisy born in Saint-Saulge near Nevers (d. 1524), taught rhetoric at the College of Navarre and in 1500 was nominated rector of the University of Paris. This handsome folio is a collection of ancient and Renaissance texts dealing with famous women edited by and in some cases adapted by Jean Tixier. The volume opens with Plutarch's De Claris Mulieribus (in the Latin version by Alamannus Rinuccinus first published at Brescia in 1485) followed with the popular Renaissance work of the same title by Jacopo Filippo Foresti, first published in Ferrara in 1497 (the bulk of the volume); the life of St. Catherine of Siena by Jean de Pins and a section on scholarly women including Sappho, St. Elizabeth of Schenau and St. Hildegard by Baptista Fregoso. One of the most interesting pieces consists of the entire Neo-Latin epic poem on Joan of Arc by Valerand de la Varanne which was first printed separately in 1516. This is the second printing of this influential and important text. (see Brunet V, 1085). Valerand was a theologian born in Abbeville. "L'interet principal de ce poeme latin n'est pas pour nous dans l'affirmation de certain faits, mais dans l'expression des idees admises ou pouvant etre admises des son temps sur Jeanne d'Arc, et ... ce point de vue, l'oeuvre de Valerand est de premiere importance" [Pierre Lanery d'Arc]. Tixier also contributed some original texts, among them an essay on famous prostitutes and a piece on Charlotte de Bourbon. There are also mentions of the Amazons. A fine copy of this important collection on women, from the extraordinary library of the Earls of Macclesfield. Adams F454. Moreau 1608. Brunet II 1258 'La seconde edition .. est aussi rare que la premiere'. Graesse II p.580 'Ouvrage curieux'. Tchermersine pp. 243/4. Not in Harvard, Fairfax Murray, BM STC or Brun

THE FIRST APPEARANCE IN PRINT OF PTOLEMY'S 'ALMAGEST'

84.REGIOMONTANUS (MÜLLER, Johann) and PURBACH, George. Epitoma in Almagestum Ptolemaei.

Venice, Johannes Hamman for Kaspar Grossch and Stephan Roemer, 31 August 1496.

£49,500

FIRST EDITION, first issue. Folio. ff. (cviii). [a¹⁰, b-n^{8.6}, o⁶, p⁸] last blank, 48 lines and headline. Gothic letter, some Greek. 8 fine 14 line white on black woodcut historiated and floriated initials, numerous six line white on black initials, 279 woodcut marginal diagrams (including repeats), xylographic title, woodcut printer's device on verso of p⁷, full-page woodcut of Ptolemy and Regiomontanus in discussion below a large armillary sphere, within a fine white-on-black ornamental border. A few marginal annotations in an early hand, pencil

acquisition note of S.S. Dunham 1931 from Hoepli sale Milan. Very occasional and minor light marginal mark. A fine, tall copy, crisp and clean (unwashed) in very fine impression, in early vellum, recased.

First edition of the first appearance in print of Ptolemy's 'Almagest', an encyclopedia of astronomical knowledge which established astronomy as a mathematical discipline. It is the only incunabular edition, preceding the first complete edition by 20 years; a full Latin translation appeared in 1515. Much of the text derives from Hipparchus, whose originals are now lost. It contains an elaborate theory of the planets, the discovery of the second inequality of the moon's motion, the determination of the distance of the moon, an exposition of spherical and plane trigonometry and an account of the construction and use of astronomical instruments. "The importance of this book lies in the fact that it enshrines, within the editor's commentary, the first appearance in print, in a Latin translation from the Greek, of the monumental compendium of Claudius Ptolemaeus of Alexandria known as the Almagest (an Arabic portmanteau word derived from the Greek for 'the great astronomer')". (PMM). In 1460 Peurbach, professor of astronomy at the University of Vienna, was persuaded by Cardinal Bessarion, then papal legate to the Holy Roman Empire, to undertake a briefer and more comprehensible Latin condensation of Ptolemy's formidably complex Syntaxis. Peurbach based his epitome on a copy that he himself had transcribed of Gerard of Cremona's 12th-century translation. He died just after completing Book VI, and the remaining seven books were completed, using a more accurate manuscript, by his former student, friend and colleague Johannes Müller of Königsberg (Regiomontanus), who dedicated the final text to its patron Bessarion. In Regiomontanus's manuscript, preserved in the Institut de France, he did not address Bessarion as Patriarch of Constantinople (a title which is used in the printed edition), showing that the manuscript must have been completed before 28 April 1463. Regiomontanus determined to master the language of Ptolemy and he acquired remarkable fluency in Greek from his close association with Bessarion, which combined with his mathematical and astronomical knowledge meant that he was one of the few people in Europe with the required expertise to undertake such a task. The importance of the work in the history of science in Europe is demonstrated by the fact that Copernicus, whilst a student in Bologna, was struck by an error in Ptolemy's lunar theory (book V, proposition 22 in the Epitome), which led him to overthrow the Ptolemaic system and lay the foundation of modern astronomy. "At the end of the fifteenth century, Ptolemy's achievement remained at the pinnacle of astronomical thought: and by providing easier access to Ptolemy's complex masterpiece, the Peurbach-Regiomontanus Epitome contributed to scientific research rather than to improved understanding of the past. Moreover, the Epitome was no mere compressed translation of the Syntaxis, to which it added later observations, revised computations, and critical reflections..." (DSB 11:349).

As usual without the bifolium containing a letter dated 15 August 1496 inserted in a few, later copies. Given most copies do not contain a letter dated only 15 days before the imprint, Hamman is believed to have started printing it after the rest of the work, so early impressions could not contain them. The superb, dark and clean impression of the printing of this copy strongly suggests a very early issue. A fine, large copy, unpressed and unwashed, of the work which re-introduced Greek astronomy to the western world and which had a major impact on the advancement of science in Renaissance Europe.

BMC V, 427. Goff R-111. ISTC, ir00111000. Polain (B) 2793bis. Essling 895; Sander 6399; Dibner, 'Heralds of Science' 1; Grolier/Horblit 89; Norman 1565; Printing and the Mind of Man 40.

85.ROO, Gerard Van. *Annales Rerum Belli Domique ab Austracias Habsburgicae Gentis Principibus, A Rudolpho Primo, usque Carolum V.*
Innsbruck, I Agricola 1592

£1,750

FIRST EDITION. folio, pp. [xxxii], 477, [xxix], Roman letter with some Italic, large floriated woodcut initials and tail-pieces, title with woodcut arms of the Archduke Ferdinand II, griffins at either side surrounded by the regalia of the golden fleece, fine full-page engraved portrait on verso of title of Ferdinand, full page engraved genealogical tree on b1 verso, 48 engraved coat-of-arms of the provinces of the empire, 'Girardus de Roo veteraquinas'

contemp. ms. on fly. Nicolas-Joseph Foucault's engraved armorial bookplate on pastedown, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first three ll.. A very good, clean copy, well margined, on thick paper, with excellent impression of the engravings, in contemporary calf gilt, covers bordered with double gilt and triple blind rule, large fleurons gilt at corners, the Imperial crest gilt in oval on upper cover, shield gilt in oval on lower, spine stained black, richly gilt in compartments with raised bands, a few small tears on both covers, lower outer corner of upper cover a bit worn, all edges gilt and lightly gaufered.

First edition of Gerard Van Roo's classic history of the Hapsburg princes from Rudolf I to Charles V, illustrated with two very fine engravings, one a full page portrait of Archduke Ferdinand II and the second a full page genealogical tree of the Hapsburgs with miniature portraits of the Princes. The work was written by Gerardus de Roo (d. 1589), and edited by Conrad Dietz (Conradus Decius ^ Weydenberg), his friend and secretary to the Archduke. Dietz corrected and enlarged the text and also added the dedicatory letter to Ferdinand. A second edition appeared in 1709 and a German translation in 1621. Roo interestingly and unusually quotes his sources at the beginning of the work giving a short bibliography of the printed books and manuscripts he consulted. Gerard van Roo was a learned Dutchman, musician, poet, and historian. He was appointed in 1580 librarian to Ferdinand II (1529-1595) and curator of the collections at Schloss Ambras in Innsbruck where Ferdinand's library was rapidly growing in size. It remained at Ambras until 1665 when Emperor Leopold I had it removed to the Hof-bibliothek in Vienna. The collection contained 569 manuscripts and 5880 printed books and must have provided Roo with most of his material. The work is a primary source for late medieval Imperial history, both richly detailed and extensively indexed. Roo also attempts to establish a connection between the Holy Roman Emperors and the empire of classical Rome by illustrating Imperial descent ultimately from Aeneas The superb and very finely engraved portrait of Archduke Ferdinand has him wearing the insignia of the golden fleece.

This copy is probably in its original publisher's or printer's binding with the arms of the Archduchy of Austria gilt on the covers. The end papers use the same paper as the text, (with the same watermark, again the arms of the Empire). An excellent copy, with an equal provenance. From the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library of was "parmi les plus précieuse concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield

BM STC Ger. C16 p. 757. Graesse VI 159. Brunet IV 1387 'On a prétendu que ce volume n'a été tiré qu'a 100 exemplaires; mais c'est la une de ces assertions fausses, dont certaines ouvrages de bibliographie ne nous offrent que trop d'exemples.'. Not in Adams.

86. SANSOVINO, Francesco. Origine de Cavalieri.

Venice, Camillo & Rutilio Borgomineri, 1566.

£1,350

FIRST EDITION. ff. [viii] 152. Italic letter, small woodcut printer's device on title, early autograph inked over, contemp. and early press marks on fly. Historiated woodcut initials, four full page woodcuts of the insignia of the orders of the Garter, Golden Fleece, Savoy and St. Michel, some light age browning to first two quires, small oil stains on three lls. A good copy in contemporary limp vellum, small tear to spine.

First edition of Sansovino's popular and interesting treatise on the history of the chivalric orders of Europe, dedicated to Cosimo de Medici, in which he describes their respective origins, rules, and membership. He starts with a good definition of a Knight "Onde si vede senza alcun dubbio che cavaliere, nell'una e nell'altra lingua, non vuol dire altro che dignità, provenuta nello uomo dallo essercizio dell'armi fatto a cavallo, perciocché dicendosi cavaliere si intende persona di qualità e degna di onore". In his introduction Sansovino divides the various orders into three categories; Knights of the Cross, the Collar and the Sword. He then discusses in detail the various orders of knights of Europe past, such as the Templars, and present such as the Knights of Malta, giving examples of specific knights and listing the names of knights of the highest orders, followed by thirty one short biographies of famous Italian knights. He finishes with interesting descriptions of the Islands of Malta and Elba. Born in Rome in 1521, Francisco Sansovino was brought to Venice following the sack of his

native city in 1527. He studied law in Padua and Bologna, and after attempting a career at the court of Pope Julius III, returned to Venice. Sansovino typifies the figures who moved in the editorial circles of the period. A polygraph author of poetry, prose writings on literature, history and rhetoric, as well as a translator and editor, Sansovino not only compiled, translated, and annotated texts for Venetian printers, but opened his own printing house, publishing around thirty editions, many of good quality, between 1560-62 and in 1568. He was widely read during the Renaissance, especially his historical works. This first edition is quite rare and of one of Sansovino's rarer works.

BM STC It. C16. p. 608. Graesse VI 267. Not in Adams, Gamba or Brunet.

87.[SARPI, Paolo.] The historie of the Councel of Trent: ... translated into English by Nathanael Brent.

London, Robert Barker, and Iohn Bill, printers to the Kings most Excellent Maiestie, 1620.

£1,350

FIRST EDITION thus. Folio [x], 825, [xvii] (lacking first and last blanks). Roman letter, Barker's woodcut device as Kings printer on title, beautiful large historiated woodcut initials, head and tail-pieces, 'Pascal Forster' in early hand at head of title, 'Mic. Hall' in slightly later hand next to it, repeated on verso together with a partially inked over ex-dono, acquisition note and autograph on pastedown, single worm hole in lower blank margin of much of the work, just touching a few letters of signatures, title and verso of last slightly dusty, occasional marginal thumb mark. A very good copy in contemporary English calf, covers double blind ruled, blind fleurons to corners, spine with raised bands double gilt ruled in compartments, gilt central fleurons, red morocco title label gilt, lower joint split at head and upper at tail, corners a little worn, but handsome and sound.

First edition of the English translation of this monumental 'Historie' of the Council of Trent, first published in England in Italian the previous year, by Paolo Sarpi (1552-1623), Venetian councilor, theologian, and historian. In 1565 Sarpi became a Servite friar and later theologian, scholar, scientist, and adviser to the Republic of Venice. In the conflict that developed in 1606 between Venice and Pope Paul V he staunchly defended the right of the state to control ecclesiastic matters. In 1607 he was wounded in an attempt, said to be sponsored by the Pope, to seize him by force. His most important work is this history of the Council of Trent, in which he viewed the council as the triumph of papal absolutism and centralization. It was published under the name of Pietro Soave Polano, an anagram of Paolo Sarpi Veneto (with an extra o). The editor, Marco Antonio de Dominis, slightly altered the text, but a comparison with a manuscript corrected by Sarpi himself shows that the alterations are insignificant. A Latin edition in 1620, and French and German editions followed. The emphasis of Sarpi's History is on the role of the Papal Curia, and is mostly hostile. This was unofficial history and treated ecclesiastical history as politics. This attitude, "bitterly realistic" for John Hale, was coupled with a criticism, that the Tridentine settlement was not conciliatory but designed for further conflict. Denys Hay calls it "a kind of Anglican picture of the debates and decisions". John Milton called him the "great unmasker". Sarpi's book, together with its later rival and apologetic history by Cardinal Pallavicini, were criticized by Ranke (History of the Popes), who carefully examined the use they respectively made of their manuscript materials. The result was not highly favourable to either. Without deliberate falsification, both coloured and suppressed, and they write as advocates rather than historians though Ranke rated the literary qualities of Sarpi's work very highly. Sarpi never acknowledged his authorship, and baffled all the efforts of Louis II de Bourbon, Prince de Condé to extract the secret from him. "The full force of the acts of the council was not lost either on those who desired a reconciliation between the church and the new schismatics or on those who distrusted the centralization of power in Rome. It was both these motives which prompted the Venetian patriot, scientist, scholar and reformer, Paolo Sarpi, to compile his memorable 'History of the Council of Trent', which was published pseudonymously in London. A member of the servite order, hated yet never excommunicated by the Papal See, Sarpi was a devoted and honoured servant of the Venetian Republic. Like the author in his lifetime, so in later years his book formed a nucleus of opposition to the papacy of Pius IV. Translated and reprinted over and over again, the masterpiece of 'Father Paul of Venice', as he was known to generations is still read." Printing and the Mind of Man p. 72. Sarpi corresponded with

Francis Bacon, William Harvey and William Gilbert amongst many others in England, and he occasionally spoke of taking refuge in here. On the whole, the opinion of Le Courayer, that Sarpi "était Catholique en gros et quelque fois Protestant en detail" (that he was Catholic overall and sometimes Protestant in detail) seems not altogether groundless. A very good, unsophisticated copy of this important and influential work.

STC 21761. PMM 118 (Italian Edition). Lowndes V 1805. 'This work is justly entitled, says Dr. Robertson, to be placed among the most admired historical compositions. To Antonio de Dominis the world owes the preservation of this history, which was transmitted in parcels from Italy, and put by him into the hands of Archb. Abbot, by whom it was published.'

CONTEMPORARY HAND COLOURING

88.SCOHIER, Jean. L'estat et comportement des armes.

Jean Mommart; Brussels, 1597.

£3,500

FIRST EDITION folio (xii) 107 (i) misnumbered 88. Roman letter, printer's device of a palm tree and hooded falcon on title, fine naturalistic initials with birds and snails and woodcut head and tail pieces, all in charming contemporary colour. Many pages of cuts of heraldic shields, complete with their proper colours by a contemporary hand, printed tables of descent. Ms inscriptions to t-p in Greek, Latin and Flemish, partially excised and repaired, repair in blank at foot, very faint marginal dampstain to one leaf. Slight age yellowing, occasional insignificant marginal soiling at beginning, some contemporary marginalia; a most attractive copy in contemporary limp vellum, lacking ties.

A deluxe copy of a rare work on heraldry and genealogy, dedicated to Philip of Spain and carrying his privilege for no less than 12 years, describing itself as "useful for every gentleman and officer of arms". It is in effect a sort of teach yourself heraldry, explaining the significance of blazons and differences, the meaning of heraldic terms and the various sorts of armorial bearings, illustrated with examples taken from leading families of the area, i.e. Artois, Hainault and the surrounding provinces. Progressing in complexity, it ends up covering the inheritance of arms, the rules of degree and quartering between different generations and on marriage as well as rules governing marks of illegitimation. A much more valuable work than the more common 'guides to local dignitaries' of the period.

We have been able to discover little about Jean Scohier, though our present text appears to be his only published work.

BM STC Dutch p.185. Brunet V 234. Not in Adams or Moule.

89.SYNESIUS of CYRENE. Opuscula.

Paris, Adriani Turnebi Typographi Regii; 1553.

£2,350

EDITIO PRINCEPS, folio. pp (iv) 134, (ii) 100 (iv). Greek letter in two sizes, printer's caduceus device to t-p, splendid woodcut initials and head and tail-pieces, curious printed diagrams in text. Extensive annotations to parts of text in contemp. and slightly later hands, 'pret 9s-6d' in contemp. English hand on front pastedown. T-p somewhat dusty, general light age-yellowing, faint waterstain to a few lower margins, occasional slight marginal foxing, ancient ink splash to upper edge of final ll. A good, very well-margined and overall clean copy in contemp. English vellum, simply bound with two surface bands over spine, without endpapers.

Editio princeps of the collected works and letters of Synesius (ob.c. 414) and the First Edition of all but one short text, the 'Calvitii laudatio' which had been appended to Erasmus' Encomium Moriae of 1513. Synesius, neo-Platonist and very reluctant bishop of Ptolomais studied at Alexandria, where he became the devoted disciple of the celebrated Hypatia to whom several of these letters (including his last) are addressed. Some time soldier, administrator, country gentleman, ambassador to Byzantium, traveller and author; at Alexandria he married a Christian with whom he had several children. His arguments that thereby he was unsuited to episcopal office were considered mere excuses by Theophilus of Alexandria, who consecrated him, and subsequently by Jeremy Taylor and Baroninus. In fact he discharged his duties honourably and effectively (especially as a civil and military administrator) and unlike certain of his more recent colleagues, disassociated his private

doubts from his public teachings; "his many-sided activity, as shown especially in his letters, and his loosely mediating position between Neoplatonism and Christianity, make him a subject of fascinating interest. His scientific interests are attested by his letter to Hypatia in which occurs the earliest known reference to areometry, and by a work on alchemy in the form of a commentary on pseudo-Democritus". *Enc. Brit.* Included in the present volume are 'De providentia' a political pamphlet in which Gainas and Aurelian figure as Typhon and Osiris; 'De Regio' in which an ideal Roman emperor is presented in an oration, delivered before Arcadius; 'De insomniis' a curious treatise on dreams and divination, which Synesius upheld on the ground of the unity of nature (following Plotinus), since all parts of the universe are in sympathy in each thing there are indications of others; 'Dion' a vindication of Synesius' rather relaxed manner of life against sterner asceticism, and 'Calvitii laudatio' a facetious eulogy on baldness supposedly by a notable sufferer. Sadly Synesius' masterly treatise on hound breeding has not survived. Perhaps most important are his 150 letters on account of the light they throw on Synesius' personality and the picture of the age in which he lived.

"On sait que Synésius était gnostique et ne voulait jamais abandonner ses croyances philosophiques même au prix d'un siège épiscopal. - Ami de la célèbre Hypathie, dont ce volume reproduit les relations épistolaires, et des Alexandrins, ses ouvrages sont imprégnées d'un mysticisme élevé et laissent deviner le théurge sous la mitre chrétienne ... L'univers, selon lui est peuplé d'esprits et de demons. Son célèbre traité...la Providence est en tous points remarquable - Son fameux traité des songes, si recherché, est curieux pour les arguments qu'il met en oeuvre pour justifier le divination.' Caillet III 10499.

BM STC Fr. p.411. Adams S2206. Brunet V 614 "Belle édition, plus rare que recherchée".

90.TAGLIENTE, Giovannantonio. Lo presente libro insegna la vera arte delo eccellente scrivere.

Venice, Giovanantonio de Nicolini da Sabio 1532/3

£4,750

4to., ff [xxviii], A-O1, [A-O1]. Italic letter, three large woodcut initials, one white on black, most of the book comprises 33 woodcut representations of the different kinds of handwriting used in C16 Italy (including Arabic and Hebrew), 9 pages white on black, one full-page illustration of various pieces of calligraphic equipment, full-page aerial view of the siege of Rhodes on final leaf, armorial book plate of James Mitchel on fly, light even age yellowing. A very good, clean copy in C19 tan morocco by Chambolle-Duru, covers with blind ruled outer panel filled with scrollwork, spine with raised bands, double blind ruled in compartments, gilt lettered title, blind inner dentelles, a.e.g.

Rare and early edition of the first popular calligraphic manual, first published in 1524, of which this edition is an almost exact reprint. It was a hugely successful, reprinted at least thirty times in the C16, and is considered the most influential early work of the genre. Its precursor, by Sigismondo Fanti, was a dry and scholarly work with modest illustrations of a geometrical nature and a great deal of text. Tagliente's approach was the opposite. "We leave the scholars study for the jostle of the market place. We catch a flavour of life as it was in Venice...the commercial thrust of her citizens, the undertones of Byzantium, the Levant, and the North" A.S. Osley 'Luminario'. His book is immediately distinguished by its large, dramatic illustrations of a host of different alphabets and elaborate writing styles, bordering on the theatrical, including an Arabic alphabet, a large Hebrew alphabet, and a Chaldean alphabet 'such as the Jews used in the times of Moses'. In a cosmopolitan city like Venice this was not merely intended to show off the author's virtuosity. Although it does contain simple instruction on the principles of proportion it was not designed just for other professional scribes but the world at large. Tagliente was fascinated with every imaginable form of calligraphy - chancery, diplomatic, mercantile, bollatic, Gothic, bastard, rotunda etc. "In an application for a privilege to protect this ...book he pleaded 'I have invented ... a new way of printing every kind of letter that can be made by the living hand: not printing in the usual way but a new method never before used in Venice or in her territory'. This 'new method' ..can hardly be other than the printing of engraved plates of cursive handwriting". A.S. Osley 'Luminario'. Tagliente's concluding section, printed in the Italic he designed himself, is about the teaching of handwriting, giving five principle rules on how to cut a quill, hold a pen, move the pen, the size and shape of the letter and how to join them. Being a much used practical

work, copies of any edition in good condition are scarce. An excellent copy of a splendidly printed and rare work; a major influence in the history of lettering and calligraphy.

This edition not in BM STC It., Essling, Mortimer C16 It. A.S. Osley 'Luminario', chapter III. Sander III 7170. Brunet V 643. 'On recherche encore aujourd'hui cet ouvrage'.

91.Pseud. TREBELLIVS POLLIVS et al. [De Imperatoribus Romanis]

Paris; Robert Estienne, 1544.

£850

FIRST EDITION 8vo. pp. 394 [xii]. Italic letter, woodcut printer's device to t-p. A very good, clean, well-margined copy in attractive contemporary ivory vellum. Small paper library label to spine. Scraps of medieval manuscript used as stubs. Armorial bookplate of the Earl of Macclesfield to front pastedown (unstuck). Contemporary purchase note of Boniface de Sorge to fly, his autograph to foot of t-p.

Charming and unsophisticated copy of the first and only edition of these collected histories of the Roman emperors from Augustus to Maximilian, edited by the famous Venetian scholar Joannes Baptista Egnatius.

The work opens with extracts from the 'Historia Augusta' a collection of lives of the Roman emperors of the second and third centuries, now predominantly considered to be a 4th century fabrication, and the work of one rather than the advertised many hands. It has been interpreted as a conscious parody of contemporary activities. Trebellius Pollio's 'Tyranni Triginta' begins c.250, providing a fanciful chronicle of 30 usurpers in the time of Gallienus and Valerian, followed by a tract on the deification of Claudius. A second 'author', Flavius Vopiscus then discusses the deification of Aurelian, before moving onto other minor emperors, Tacitus, Saturninus and Carus i.a.

The rest of the text is composed of: an epitome of Sextus Aurelius Victor's lives of the emperors from Augustus to Theodosius (d. c. 395); Julius Pomponius Laetus' history from the death of Gordian to Justin; and Joannes Baptista Egnatius' 3 books on the Roman leaders from Julius Caesar to Maximilian I, Holy Roman Emperor, concluding with editorial annotations to the other works.

Sorge is a river that runs through Provence and Isle de Sorge, an elegant old town on its banks.

BM STC Fr. 425. Ren 61:19. Adams T917. Not in Graesse, Dibdin or Brunet.

92.VELSERVS, Marcus. Rerum Augustanar. Vindelicar. Libri Octo.

Venice, [A. Manuzio]; 1594.

£3,950

FIRST EDITION, first issue (scripsê on Oo1r), catchword for leaf Q3v superimposed on that for Q3r (see Mortimer), folio pp. (iii) 377 (i). Roman and italic letter, special characters in inscriptions, woodcut, historiated and foliated initials and grotesque head ornaments, "Title engraved within an architectural border with figures. Augustus is seated above the title. The standing figures are labelled as Raetus and Drusus. Between the two seated river gods is the pine cone device of Augsburg. The copperplate is signed in full by Augsburg artist Alexander Mair. 35 engravings, 19x44 mm to 282 x 324mm, of which 12 are in the eight books of the text and the remainder in the appended "Antiqua Avgvstae Vindelicoꝝ extantmonvmenta", which begins with a divisional title on leaf Dd3r. The largest copperplates are a double map of Vindelicia on leaves D1v-D2r... Alexander Mair also engraved two headpieces for this volume; both are signed with his monogram. The first, on leaf A2r, is designed for the address by Johann Welser and Christopher Illsung and contains the Welser and Illsung arms among cherubs. The second, also with cherubs, contains the Fugger arms, and heads the special dedication of the "Monumenta" section to Marcus Fugger, leaf Dd4r" (Mortimer It. cit infra). Map border very slightly shaved at tail; a good clean copy in 17th C mottled calf, spine gilt (small hole in upper compartment), original red morocco label, edges speckled red, gilt arms of Nicolas Joseph Foucault on covers, his armorial bookplate on front pastedown, Earl of Macclesfield armorial bookplate on fly, Shirburn castle blindstamp to first to ll., early press mark on rear pastedown.

First edition of Velsesus' account of ancient Vindelicia, an area corresponding roughly to part of Northern Switzerland and Southern Germany; Augsburg was its chief town. It first

discusses the origins of the name and people; the history begins before the Roman subjugation by Tiberius in 15BC, continuing through the Roman campaigns and colonies, Gothic settlements, Justinian's final defeat of the Gothic king Teia and the end of the Gothic colony in 552. Velserus uses many classical sources, and early medieval writings up to collections made for Charlemagne and Louis the Pious, the last source he uses is a report from a Milanese diplomat of 1417. He also employs extensive physical evidence, the text includes pictures of Roman coins and architectural ornaments, the appendices (pp.181-277) show inscriptions, gravestones, friezes, and a very-fine double-page mosaic. A sumptuous and consummate antiquarian work, Velserus, a native of Augsburg, studied at Rome and knew Scaliger, Justus Lipsius and Galileo. Mair's engravings are here in their original printing; they were copied in rather inferior woodblocks (some reduced) for the heirs of Christian Egenolff at Frankfurt for two further editions. The woodcut initials appeared in the Giolito books of the 1580s.

A distinguished provenance. Foucault (1643-1721) was a lawyer, administrator and civil servant of conspicuous ability as well as a notable antiquary, archaeologist and bibliophile. His collections of classical coins and medals, marbles, manuscripts and books were celebrated; many of the latter passing to the extraordinary library of the Earls of Macclesfield.

BM STC It. p.714. Adams V 364. Mortimer It. II 553. Brunet V 1117. Renouard 252:4. "Ce volume est en belles lettres rondes d'une exécution soignée, avec un beau frontispiece et divers autres gravures d'Alexandre Mair, graveur d'Augsbourg, représentant les anciens monuments de cette ville."

93.VERGILIUS MARO, PUBLIUS. Les Oeuvres de Virgille. Translatées de Latin en François.

Paris, Nicolas Couteau pour Galliot du Pre 1529

£14,500

FIRST EDITION thus, ff. [ii], 232, I4 bound before I3. Lettre Bâtarde in double columns, Latin text in side notes, woodcut white on black and grotesque initials, title-page printed in red and black with large grotesque initial L in Vérard style, Gailot du Pré's woodcut architectural title border in four parts, Gailot du Pré's name and shield with horse in lower block (Renouard 263 lower portion), two large half page woodcut illustrations with a further 30 woodcut illustrations in text in various sizes, 'Maurus de Gounel, Genus' in contemporary hand on title, autograph 'Constantine' in slightly later hand beneath, C19 armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to head of first two ll. Title fractionally trimmed in lower and upper margins, title and verso of last slightly dusty, light waterstains to lower margins, heavier on last few leaves, a few ink stains and the occasional thumb mark. A very good copy in English early eighteenth-century speckled calf, covers bordered with triple gilt rule, large gilt fleurons to corners, spine gilt in compartments with central fleurons, raised bands, gilt tan morocco title label, all edges speckled red.

Rare first collected edition of the works of Vergil in French, in the verse translation of Guillaume Michel de Tours for the Eclogues and Georgics and Octovien de Saint-Gelais for the Aeneid. The individual titles had been published in separate editions, all three of which are exceptionally rare; 'Les Eneydes' by Octovien de Saint-Gelais in 1509, 'Les Bucoliques' in 1516 and 'Les Georgiques' 1519 both by Guillaume Michel. This collection of the works was republished in 1532 and 1540. Both the translators were poets of some note, both Rhetoriciens, the name generally given to the group of poets active from approximately 1450 to 1530, between Villon and Clement Marot (including Chastellain, Meschonot, Molinet, Gringore, Cr?tin, Jean Lemaire de Belges, Jean Marot, and Jean Bouchet, who was still writing in 1550). St.-Gelais and Michel shared an intense preoccupation with rhetoric; it was as 'l'art de seconde rhétorique' that they classified poetry. Both were prolific and extremely influential translators of classical texts. Octovien de Saint-Gelais had considerable knowledge of the literature of antiquity, and an eagerness to display it, sometimes leading to an excessive use of Latinisms in pursuit of a high style. His work in general concentrates on purely formal devices, such as elaborate rhyme schemes, alliteration, puns, rebus, and other types of puzzles. All this is sometimes (inevitably) at the expense of clarity. The Rhetoriciens influence on Renaissance poetry, with all its formal experimentation, was considerable. Rabelais too, with his love of puns and lists, can be seen as a direct heir. There had been an

earlier anonymous translation of *The Aeneid* published before Saint Gelais' but it was really a reworking of the text rather than a translation. "Influenced by the philological impulse of the earlier Humanists, sixteenth-century translators are almost universally concerned to demonstrate the fidelity and accuracy of their versions. The prose 'remaniement' of Vergil, close to a romance, which appeared anonymously in 1483 was challenged in 1509 by the posthumous publication of Octavien de Saint-Gelais' verse translation composed with the intention 'to translate this book from its lofty distinguished Latin word-for-word and as closely as possible.'" *The Cambridge History of Literary Criticism*. The works of Vergil had been published numerous times in France but no edition was more influential on French Renaissance literature than this poetical translation that brought Vergil's work to a much wider audience. It was unequalled until Clement Marot's version was published in 1577.

Most, if not all, of the woodcuts used in this volume are incunable blocks from V  rard's general stock, giving the work immense visual charm. The large and fine woodcut depicting an author at his desk that accompanies the prologue to the *Aeneid* had also been used by Couteau in '*La l  gende des Flamens*' in 1522. The present work is very rare, Renouard cites thirteen copies in public libraries worldwide (mostly in provincial France) but we have been able to locate far fewer and no copies at auction in the last thirty years. An important, rare and extremely influential work from the exceptional library of the Earls of Macclesfield.

BM STC Fr. C16 p. 443. Moreau III, 1947. Renouard 'Inventaire Chronologique des   ditions Parisiennes' 1529 no. 1947. Brunet V 1300. Brun p. 312. 'Premi  re   dition compl  tes des oeuvres de Virgile en francais.... Une premi  re suite, archa  que, comprends des figures form  es de plusieurs bois juxtapos  s, avec les noms des personages    la partie sup  rieur; dans une seconde suite, les vignettes, avec le noms sur des banderoles, se rapportent au texte.' Graesse VII 357. Not in Mortimer Harvard, or Fairfax Murray

INTRIGUING PROVENANCE

94. VERGILIUS, Polydore. *Anglicae Historiae*.

Basle, apud Mich. Isingrinium; 1555.

  1,450

Folio, pp. (ii) 691 (xxxix). Roman letter, printer's palm device on t-p and verso of last, magnificent borders to dedication (naturalistic) and first leaf of text (peasants chasing off a fox, children climbing columns) by the great Basle engraver Hans Franck after Holbein, white on black floriated initials. Autograph at foot of t-p "Antonius Campegius 1556" and towards foredge "Du Val [...oir] Doctor Medecin 162[]", consistent marginalia in Campegio's hand throughout, Du Val's more occasional. A good, clean, crisp copy in 17th C English calf over boards, covers with triple ruled gilt border, gilt fleurons at corners, spine decorated to match, morocco label. 19th C armorial bookplate of the Earl of Macclesfield to front pastedown, Shirburn castle blindstamp to head of first 3 ll, edges speckled red.

*First complete edition of Vergil's masterly English history. Previous editions cover the period only to 1509, the present one, more than seventy pages longer, continues to 1538. This last book is of particular importance. It is a major source book for the reign of Henry VIII as it deals with events that Vergil witnessed or knew of at first hand and people such as More, Lily, Fox, Tunstall, Pace, Linacre and Latimer who were his friends. No historian better recounts the changes which marked the passing away of the Middle Ages. Commissioned by Henry VII (whom Vergil greatly admired and with whom he was also on intimate terms) and for whose reign he is a leading authority, Vergil's *Historiae* has a strong claim to be recognized as the first modern, critical history of Britain. It is the first presented as a consecutive readable story, the material woven into a single narrative. Vergil's historical method was also far in advance of anything seen previously. He weighed and reviewed authorities, was properly sceptical of the preceding chronicles and at least from the wars of the Roses onwards was reporting events his sources had experienced at first hand. Unsurprisingly the work was hugely popular and revolutionised English historical writing; through Hall and later writers who mined it extensively, the substance of Vergil (e.g. his antipathy to Wolsey) would become our established view of early Tudor history.*

An intriguing provenance. Vergil (1470-1533), an Italian, had been proctor to Cardinal Campegio (1472-1539) sometime bishop of Salisbury but better known as the judge sent from Rome to hear the divorce or perhaps more properly annulment suit of Henry VIII against Catherine of Aragon. In fact he had been in England on and off since 1518 when he arrived

as legate to encourage Henry to join a crusade against the Turks. Campeggio had a younger brother Antonio, a lawyer, who often assisted the Cardinal in his public and administrative affairs. Antonio was alive in 1555 and doubtless fascinated to read the author's accounts of his brother's thankless labours in Britain, which are quite extensively annotated.

"[More] was probably one of the principal sources for Vergil's account of the period, 1483-1504. At pp. 619-691, book XXVII (1517-21) there is a parallel between Vergil's description of England's economic distress and the famous passage in M.'s Utopia, also, later in the same book, there are refs to M. as speaker of the Commons, his opposition to King Henry VIII and his execution..." Gibson (More) 574.

BM STC Ger. p.889. Adams V 448. Brunet V 1137. Graesse VII 284.

95. WHITE, John. Diacosio-Martyrion. Ducentorum virorum testimonium de veritate corporis et sanguinis Christi in eucharistia.

London, Robert Caly; 1553.

£1,950

FIRST EDITION, first issue, 4to. ff (vi) 102 (ii), Roman letter, woodcut initials. Title a bit soiled, couple of small marginal tears, ms ex libris of Nicholas Marley 1560 and Sir Thomas Tempest Bt. (17th C) and bibl. note concerning White (c.1800), all in blank. Verso of last a bit soiled, repairs to lower blank margin of final ll. Else a good clean copy in 19th C calf, aer.

First and only edition of a rare work by John White, Bishop of Winchester (c.1510-1560) and his only surviving published work. White, sometime fellow of New College, Oxford and headmaster of Winchester had a chequered career under Edward VI. He was committed to the Tower for a time for his lack of conformity in matters of religion, but rose to prominence under Mary I and preferment to the See of Winchester. He was assiduous in the pursuit of Protestants, presided at Ridley's trial, preached the eulogy at Gardiner's requiem and was one of the consecrators of Reginald Pole. His funeral sermon for Mary is one of the great examples of Tudor oratory: "She was a King's daughter, she was a King's sister, she was a King's wife. She was a Queen, and by the same title a King also." It was not appreciated however by Elizabeth and together with his opposition to the Supremacy Bill in the Lords, led to White's recomittal to the Tower and the deprivation of his bishopric. On the failure of his health he was released to retirement with his family. He is known to have published several other works, including his much quoted Carmina on Philip and Mary's marriage, but no printed copy of any of them apart from the present is now known.

The Diacosio derives from the controversy with Peter Martyr over the nature of the eucharist, and according to Fuller was the first controversial work to deal with a theological dispute in verse. It comprises some two hundred epigrams of varying length on the Real Presence derived from the writings of medieval and contemporary figures as well as events, such as 17 church councils, arranged chronologically. Many are from English sources, some are quite obscure, others quite surprising, such as Mohammed. English authors thus indirectly cited include Bede, Anselm, Balduin of Canterbury, Edward the Confessor, Arundel of Canterbury, Warner, Holkot, John Claymund, More, Fisher, Richard Sampson of Lichfield, John Schepreus, Gardiner, Hylsaeus of Rochester, 'Boy' Joliffe and finally the parliaments of 1540 and 1547. The intention doubtless was to evidence the length and breadth of belief in transubstantiation.

A later issue includes an approbation from Queen Mary, added about three months after first publication.

STC 25388 (Folger, Chapin Lib. and Harvard only in US). Gibson, More 795. Lowndes VII 2900

96. WILSON, Thomas. A Discourse upon Usurie.

London, Roger Warde, 1584.

£5,750

8vo. ff (xvi) 201 (iii) Black letter, two large historiated woodcut initials, contemp. autograph Richard Crakenthorp on title, small library stamp of the Birmingham Law Society on B1 and O3; general age yellowing, light waterstain to upper blank margin of a few ll. at end. A good, clean, well margined copy in later sheep.

Second and last contemporary edition of Thomas Wilson's classic work on all aspects of usury in the form of a dialogue or, more accurately, speeches made between a rich merchant, a

zealous preacher and a civil lawyer. This is the first authoritative work on the then vigorously debated subject by an English author and provides considerable insight into the economic life of Elizabethan England as well as a history of usorial prohibitions. Wilson himself was a doctor of civil law and sometime master of the court of Requests, unsurprisingly therefore, the lawyer has the best part. Wilson's professional background does bear fruit however as no common lawyer of the period would have been able to cite so freely the legal writers of ancient Rome, of the mediaeval schools and of modern European jurisprudence. The tone of the work is more practical than academic however, with propositions explained and justified by the use of practical and financial examples. What is particularly interesting to the modern reader are the techniques employed not to contravene the usury laws whilst still financing transactions and earning a good return on one's money. If these rules did nothing else they gave rise to a wide range of very sophisticated commercio-financial arrangements which otherwise would not have seen the light of day for centuries to come. The autograph on the title is almost certainly Richard Crakenhorpe's (1567-1624) Protestant divine and author of three published works, all controversial and anti Catholic, and "Popish Falsifications" that has survived in ms. only. See Milward p. 237.
STC. 25808. Kress I 159. Goldsmiths 227.

LARGE PAPER COPY IN RED MOROCCO, PROBABLY BY DEROME

97.XENOPHON. Quae extant opera in duos tomos divisa.
Paris, Antoine Stephanus, 1625.

£3,750

Large folio, two vols. pp. [viii] 1213 [lxxi] (continuous pagination). Roman and Greek letter in double column, large floriated and grotesque woodcut initials, head and tail-pieces, Estienne's large woodcut 'Noli Altum Sapere' device on title, 'Buckinghamshire' in eighteenth century hand on fly of both vols., armorial bookplate of John William Bund on pastedowns, 'Derome' in eighteenth century French hand in green crayon on outer upper corner of fly, some light paper browning on a few quires (as usual). A fine, Large Paper copy (394 x 260mm), in eighteenth century French red morocco, covers bordered with a triple gilt rule, spines richly gilt in compartments with large pomegranate tool at centers, floral corner pieces and semé of small tools, olive morocco labels gilt, inner dentelles gilt, a.e.g., small scratch on one cover, lower edges slightly rubbed.

A very handsome, large paper copy, of Antoine Estienne's edition of Xenophon as Royal printer of Greek, beautifully printed in 'Les Grecs du Roi' and finely bound in French eighteenth century red morocco, attributable to Derome. It is a re-edition of the works of Xenophon first published at Frankfurt in 1594, "réproduit entièrement, et même jusqu'au titre" Brunet. It was established by Leunclavius (who did not live to finish it) with an introduction by Sylburgius. It contains various readings, the conjectures of Leunclavius and Estienne, with the annotations of Aemilius Portus, a copious Index Verborum and Glossary, and an appendix "Chionis Epistola de conservato a Xenophonte Byzantio," and "Hermogenis de Forma Dictionis Xenophontae". Johannes Leunclavius, (Hans Löwenklau in German, 1533 - 1593) a German historian born in Westphalia, travelled widely in the Ottoman empire and produced numerous Greek editions and translations though he is probably most famous for his Chronicle of the Ottoman Sultans.

While a young man, Xenophon participated in the expedition led by Cyrus the Younger against his older brother, Artaxerxes II of Persia, in 401 BC. The army of Cyrus met the army of Artaxerxes II in the Battle of Cunaxa. Despite effective fighting by the Greeks, Cyrus was killed in the battle. The remaining Greeks, known as the Ten Thousand, found themselves without leadership far from the sea, deep in hostile territory near the heart of Mesopotamia. They elected new leaders, including Xenophon himself, and fought their way north through hostile Persians, Armenians, and Kurds to Trapezus on the coast of the Black Sea. Xenophon's book 'Anabasis' is his record of the entire expedition against the Persians and the journey home, it was later used as a field guide by Alexander the Great during the early phases of his expedition into Persia. His 'Hellenica' is a major primary source for events in Greece from 411 to 362 BC, and is considered the continuation of 'The History of the Peloponnesian War' by Thucydides, going so far as to begin with the phrase "After that...". His Socratic writings, preserved complete, are the only surviving representatives of the genre of 'Sokratikoi logoi'

other than the dialogues of Plato. Xenophon is often cited as being the original 'horse whisperer', having advocated sympathetic horsemanship in his work 'On Horsemanship' The 'Buckinghamshire' autograph on the Fly is probably that of John Hobart, 1st Earl of Buckinghamshire, (1693 - 1756). Hobart was the son of Sir Henry Hobart, 4th Baronet and he inherited his father's title when the latter was killed in a duel in 1698. He was created Baron Hobart in 1728 and Earl of Buckinghamshire in 1746, allegedly helped by the fact that his sister, the Countess of Suffolk, was a longtime mistress of King George II. A fine copy of an important and beautiful edition of Xenophon, extremely rare and sought after in this condition, on large paper, and in a sumptuous red morocco binding.

Renouard p. 217 no. 11. 'Edition fort belle et faite avec soin. Il en existe des exemplaires en grande papier qui sont rares et se sont quelquefois vendus fort cher.' Dibdin p. 567. 'Of the Parisian editions some are struck off on large paper and sell high. Messrs. Payne and Foss mark a very fine copy, of this kind, in red morocco binding at 8l. 8s. Lord Spencer possesses it at Althorp in the most magnificent condition bound out of sheets.' Brunet V 1490. 'Belle edition ... et en Gr. Pap.dont les examplaires sont rares et recherchées, (beaux exemplaires en mar. r.)'

98. ZUCHETTA, Giovanni Battista. Prima Parte della Arithmetica
Brescia, Vincenzo Sabbio, 1600.

£4,750

FIRST EDITION, Folio. Pp (xviii) 412 (iv). Italic letter within printed double-line border, numerous printed mathematical calculations in text. Title within elegant architectural border, large medallion portrait of the author aged 48 at foot, contemp ms '40' beneath. Fine engraved portrait of the dedicatee Christopher Papa of Nuremberg with woodcut initial and ornamental headpiece in next, further woodcut initials and ornaments. Contemp. printed correction slip pasted to contents table, very occasional early ink marginalia and corrections, prob of Antonio Orsetti, his contemp. autograph on fly. Slight age yellowing, prelim blank with oil marks, a very good, clean, well-margined copy in contemp. vellum over boards.

Rare first and only early edition of this handsomely produced, important, arithmetical textbook devoted to practical and commercial arithmetic and a leader in its field. Although described as 'Prima Parte' it is in fact the only part ever printed.

Zuchetta was a mathematician from Genoa; in his preface he apologizes to the reader for writing in his provincial 'Genoese' rather than the by now general Tuscan. "The 'Prologo' is a curious dissertation on the 'Arti Scienze, & altro,' with some ninety-eight arguments to show the need for arithmetic on the part of all classes of humanity. The farmer, the musician, the thief, the cook, the prelate, all are shown to have need of number; and Nature, Intelligence and even God himself make use of it. The book presupposes a knowledge of the arithmetic of integers, and opens with a treatment of fractions. The rule of three, in all of its forms, and with the most unbusinesslike numbers, is then discussed at great length and this is followed by various complications of the Regoladel Cattaino, 'cosi detta da gli Arabi inventori di quello, ch'in lingua nostra significa falso posizione'. The latter part of the book [everything after p. 175] treats of such topics as partnership, barter and alligation." (Smith, cit. infra) Much of the text deals with mercantile transactions, especially those involving more than one currency and tables of exchange rates are given for all the major trading centres likely to be of interest to Italian merchants – a full page is given of the currency rates in London, 'sterlini' against the principal Italian currencies. Apart from its obvious mathematical interest (though it produced or developed no new theories) the work is obviously of considerable interest to the social, economic and legal historian.

Antonio Orsetti evidently had a significant library, particularly of scientific and mathematical works, as an appreciable number can still be traced. He was clearly acquiring quite systematically in the first part of the 17th C, regrettably however we have discovered nothing more about him.

BM STC It. p. 745. Brunet V 1544 "seule partie publiée". Smith, Rara Arithmetica pp. 425-26 (reprod. t-p). Not in Kress or Goldsmith's. Riccardi I (ii) 674 "rarissimo vol... in bel. carat. corsivo...é apprezzto come uno dei migliori trattati di arithmetica mercantile."

ILLUMINATED LEAVES AND MINIATURES

TWO VERY APPEALING LEAVES FROM A MID 14TH CENTURY ANTIPHONAL
DECORATED BY A CENTRAL ITALIAN ARTIST.

Two early attractive, unsophisticated leaves; the characteristic foliate extensions, the palette of delicate colours and the style indicate an origin in the Central Italy (possibly Tuscany) in the mid 14th century:

99.ANTHROPOZOOMORPHIC FIGURE, within initial L on a leaf from an Antiphonal, in Latin, ILLUMINATED MANUSCRIPT ON VELLUM
[Central Italy, mid 14th century]

£1,650

Folio (475x340 mm.). Initial L (body: 50x60 mm.). On recto seven four-line staves in red, music in square notation alternating with seven line text in brown ink in a gothic bookhand; rubricated; red penwork initial with blue flourishing. HUMAN BUST, BIRD-HEADED in orange robe surrounded by a frame of light blue fillets WITHIN THE CAPITAL L, staves in red on a blue ground adorned with white tracery, light pink leafy extension from the upper left corner of the miniature into the inner margin. On verso seven four-line staves in red, music in square notation alternating with seven line text in brown ink in a gothic bookhand; a couple of penwork initials with flourishing. - Three tiny marginal tears restored.

The initial L has the response 'Locutus est dominus ad Abraham dicens egredere de terra' for Quinquagesima i.e. the last Sunday of Ordinary Time, before Ash Wednesday.

100.ANTHROPOMORPHIC INITIAL I, on a leaf from the same illuminated manuscript as above.

[Central Italy, mid 14th century]

£1,850

Folio (475x340 mm.). On recto seven four-line staves in red, music in square notation alternating with seven line text in brown ink in a gothic bookhand; a couple of initials with penwork flourishing, in red with blue, in blue with red; numbered 291 on upper margin. INITIAL I (body: 145x25mm.) COMPOSED WHOLLY OF A HUMAN FIGURE WITH HAT, dressed in light blue and red, on a blue background with white tracery; leafy extensions in light pink and blue developing from the hat and the feet into the inner and upper margins. On verso seven four-line staves in red, music in square notation alternating with seven line text written in brown ink in a gothic bookhand; red penwork initial with blue flourishing. - Slightly worn in the lower part with loss of a few letters, otherwise good.

The initial I opens the response 'In montem Oliveti oravi ad patrem pater si fieri potest' on Holy Thursday. According to the Catholic liturgical year, these two leaves marked, in the same Antiphonal, the beginning and the end of Lent.

101.THE COMMON OF THE POPES, historiated initial 'E', from an illuminated choirbook on vellum.

[Northern-Europe, middle of 16th century]

£3,250

(224x198mm.) A group of eight popes and bishops within an initial E with burnished gold staves, enclosing a grotesque face and acanthus leaves in light blue and pale pink, on a black ground patterned with liquid gold curling tendrils, scattered flowers, a butterfly and a peacock, outlined by a double frame in black and liquid gold. On the right edge of the recto and on the verso lines of text and 4-line red staves. (Framed; chipped in a few marginal places, burnished gold worn; else fair to good).

A FINELY-PAINTED MINIATURE, FROM A PRECIOUS NORTHERN-EUROPEAN CHOIRBOOK OF THE MIDDLE OF 16TH CENTURY.

This initial is likely to have marked the opening of the Gradual "Exaltent eum..." in the Common of the Popes.

This sumptuous initial shows such a close stylistic correspondence to the initial 'R', the Reed Fragment 37, from a Gradual in Latin, now Dunedin Public Library (M.M. Manion, V.F.

Vines and C. de Hamel, Medieval and Renaissance Manuscripts in New Zealand Collections, Great Britain 1989, n.99 p.104, ill. Fig.113) that it seems likely that our initial and the Reed Fragment 37 come from the same manuscript. The two initials share the same structure, the rich profusion of the liquid gold, the shape of the staves including the grotesque face, the dark ground highlighted with naturalistic motifs. The style is Northern European: a refined Renaissance jewel in the Flemish style (unless Northern-Italian in the Flemish style).

PROVENANCE: Sotheby's, 3 April 1957, lots 74 and 75 included initials apparently from the same choirbook.

102.THE MUSICIANS, historiated initial C, from an ILLUMINATED CHOIRBOOK ON VELLUM.

[Lombardy-Emilia, 1460-70]

£5,750

92x100 mm. A monk in white serge swings the clappers of two bells inside a point-roofed tower flanked by a foreshortened building, accompanied by a piper player wearing a blue hat and a lute player in yellow and red dress, against a landscape of a green hill and a blue-nuanced sky pointed by golden floating clouds. The stave of light green with white tracery is adorned by fleshy acanthus leaves in crimson and pink highlighted in white and with curled up terminations, a blue pearl enriches the decoration, on a burnished gold ground outlined in black. Framed, in very good condition (not examined on reverse).

A finely-painted initial for a XVth century Italian Carthusian monastery.

This initial might have opened the introit 'Cantate Domino novum canticum' on the fourth Sunday after Easter. One of the musicians is a shaved monk in white hooded serge; it may be that the choirbook from which the leaf came was for a Carthusian monastery. The Carthusian monasteries were widely spread in XVth century's Northern and Central Italy.

This is a very beautiful miniature; its palette of bright colours, the curled up foliage of the stave highlighted in white, the little clouds and the brush stroke remind the stylistic characteristics of the late works by the distinctive Italian manuscript illuminator Belbello da Pavia, after the Messale for Barbara of Brandeburg. Belbello da Pavia, also known as Luchino di Giovanni Belbello, was active ca. 1430-1473 and worked for many of the leading ruling families at the courts of Milan, Ferrara and Mantua. His most famous work is the Visconti Hours, a book of hours commissioned by Filippo Maria Visconti, Duke of Milan, which Belbello completed after Giovannino and Salomone de'Grassi had left it unfinished (F. Lollini, *Giovanni Belbello da Pavia in Dizionario biografico dei miniatori italiani*, a cura di Milvia Bollati, Milano 2004, pp. 273-276).

Provenance: The Holford Collection (sold at Sotheby's, 12 July 1927, lot 13). Ref.: Dorchester House catalogue, Oxford 1927, vol. 1, n. 24(b) p. 22, Plate XXIV.

103.THE VIRGIN OF THE SNOWS, historiated initial T, and calligraphic initials, on a leaf from a Breviary, use of Rome, in Latin, ILLUMINATED MANUSCRIPT ON VELLUM

[Northern Italy, first half Xvth century]

£4,950

Folio. 320x236 mm. Double column, 31 lines (ruled for 32), gothic bookhand in dark brown ink in two sizes, justification: 210x150 mm., rubricated, two-line initials alternately red with lilac penwork flourishing and blue with red. On recto LARGE SIX-LINE INITIAL T painted in red with white tracery and blue and green acanthus leaves on a burnished gold ground outlined in black, INFILLED WITH THE APPARITION OF THE VIRGIN MARY TO THE PATRICIAN JOHN AND HIS WIFE ON THE ESQUILINE HILL IN ROME COVERED WITH SNOW, accompanied by a full-length inter-marginal scrolling green vine stem of acanthus leaves in blue, red and mauve with white tracery, a coloured fleuron, and hair-line tendrils with ivy-leaf and disc terminals in burnished gold, flowering at top, and bottom into a half-length border with same decoration. Tiny inoffensive marginal tear, otherwise in very good condition.

A FASCINATING STORY "TOLD" BY A CHARMING ILLUMINATED LEAF FROM AN EARLY XVTH CENTURY ROMAN BREVIARY IN FOLIO, ON THE FEAST OF "OUR LADY OF THE SNOWS".

The leaf contains the liturgy of the feast of "Our Lady of the Snows", known as Dedicatio Sanctae Mariae ad Nives prior to the liturgical reforms of the Second Vatican Council. This

feast was celebrated on August 5 and it commemorated the dedication to the Virgin Mary of the restored Basilica di Santa Maria Maggiore in Rome by Pope Sixtus III about the year 435. The Basilica of St Mary Major of St. Mary ad Nives was originally built by Pope Liberius (352-366) on the summit of the Esquiline Hill. It was the first church in Rome consecrated to the Virgin and one of the patriarchal churches of the city.

According to a legend, during the pontificate of Liberius, a Roman patrician called John and his wife, who couldn't have children, vowed to donate all their property to the Virgin. On 5 August, in full summer, a miraculous snow fell upon the summit of the Esquiline Hill and the Virgin appeared to the Roman couple ordering them to build a church in honour of the Mother of God on the spot covered with snow. The new building would be the couple's "child".

*The feast of "Our Lady of the Snows" was made a universal feast only in 1568 by Pope Pius V. Until then it was celebrated first only at the Basilica di Santa Maria itself; in the XVth century the rite was extended to all the churches of Rome and some of Italy and Germany (F.G. Holweck, *Fasti mariani sive calendarium festorum Sanctae Mariae Virginis deiparae*, Freiburg 1842, p.164).*

The size of our leaf is most unusual as Breviaries generally were a small format so as to be portable by one person; this suggests our leaf comes from a much rare Breviary used by a religious community for the recitation of the Divine Offices in the choir.

The miniature marks the opening of the first lesson, "Tempore que liberius", in the Matins of the feast of "our lady of the Snows", part of the Proper of the Saints (Feasts of August) in the Roman Breviary. Penwork initials open the following lessons on the verso of the leaf. Although the liturgical formulary of our leaf corresponds to the one after the Tridentine Breviary, the lessons do not.

*With its spiky decoration of hair-line tendrils and ivy leaves in burnished gold, surrounded by a halo of tiny radiances, the illuminated initial is of French inspiration. But in the early 15th C there were French artists working in Italy. "It was perhaps the influence of these artists, combined with the visual impact of books imported from France, which led Italian illuminators to incorporate traditional French vine leaf motifs in their borders" (J. Treuherz *The border decoration of Milanese Manuscripts 1350-1420*, "Arte Lombarda. Rivista di Storia dell'Arte, XVII (1972), 16, p.76). The accurate drawing of the scene in brown ink slightly shadowed by grey paint, and the detailed facial expressions make this miniature a lovely and charming little work of art.*