

Fascicule IX

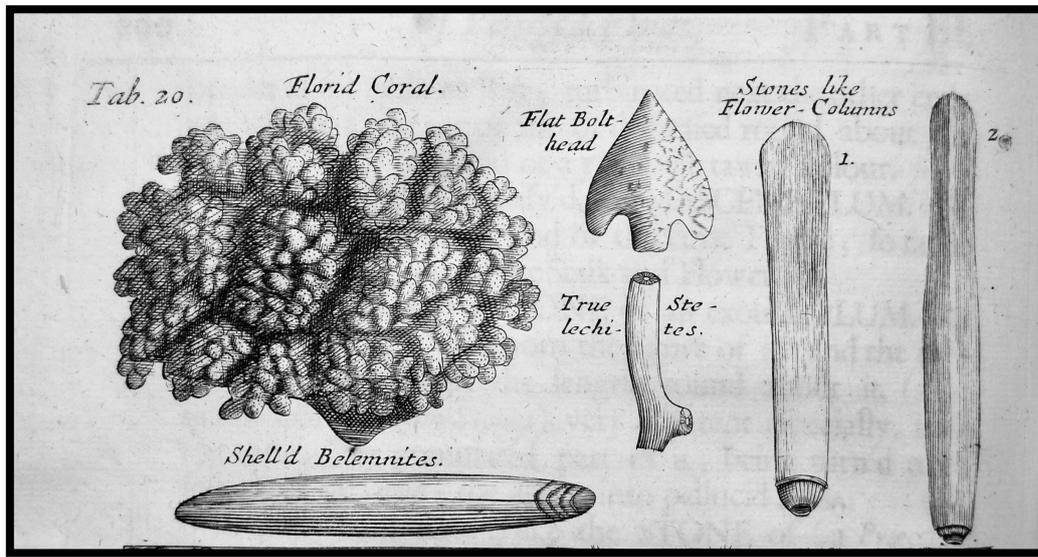
BOSTON

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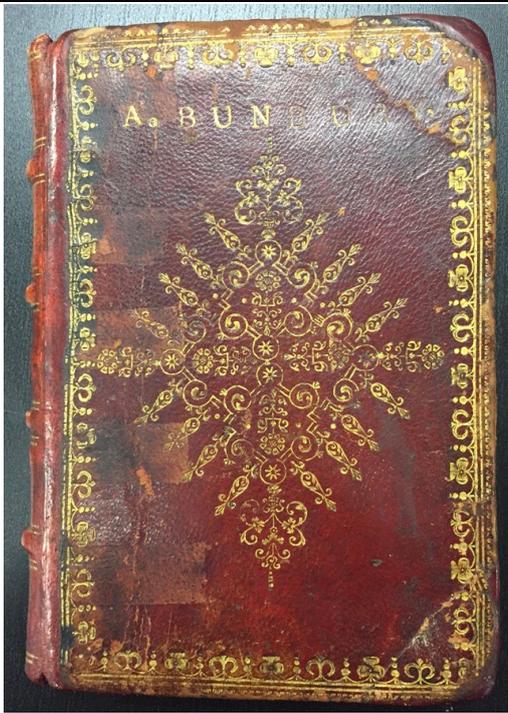
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932G Saint Augustine 354-430

Certaine select Prayers gathered out of S. Augustines Meditations, whiche he calleth his selfe Talke with God.

[with]

S. Avgvstines Manuell, or little Booke of the Contemplation of Christ, or of Gods worde, wherby the remembraunce of the heauenly desires which is salne a slepe may be quickned vp againe.

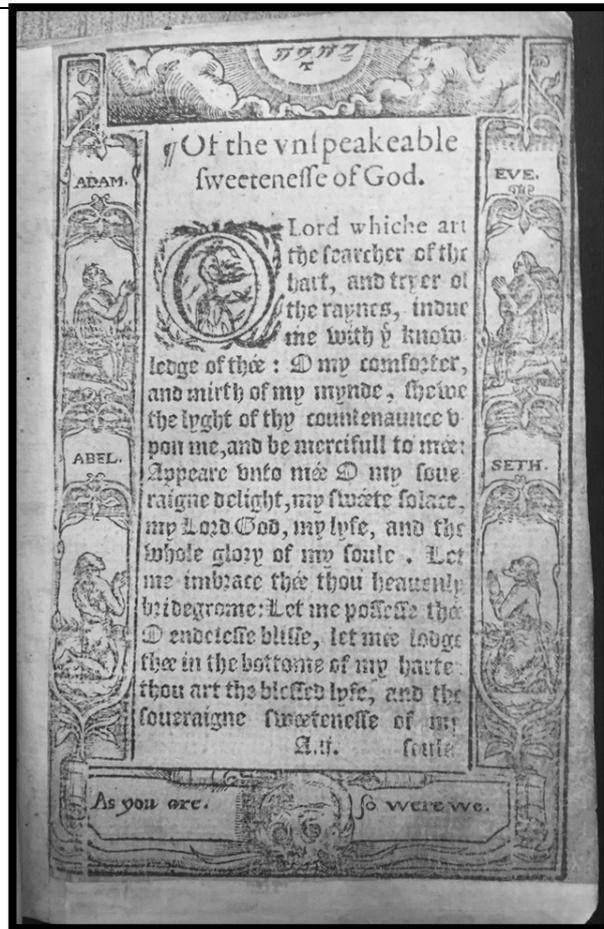
London: Printed by Iohn Day dwelling ouer Aldersgate, 1575 \$11,500

Octavo 5 ½ X 3 ½ inches. A-S8, T4. Second edition. One text leaf has a minor paper repair in the blank margin at the foot. This copy is bound in eighteenth century red morocco, tooled elaborately in gilt on both boards. It was rebacked in red leather, and tooled in gilt.

On the front board the owner's name, "A. Bunbury," is tooled in gilt. The corners of the boards have been repaired. The edges of the leaves are gilt. The end-papers are embossed in red and gilt. The gilding has tarnished somewhat. Overall this is a very nice copy, in good condition, with an attractive binding.

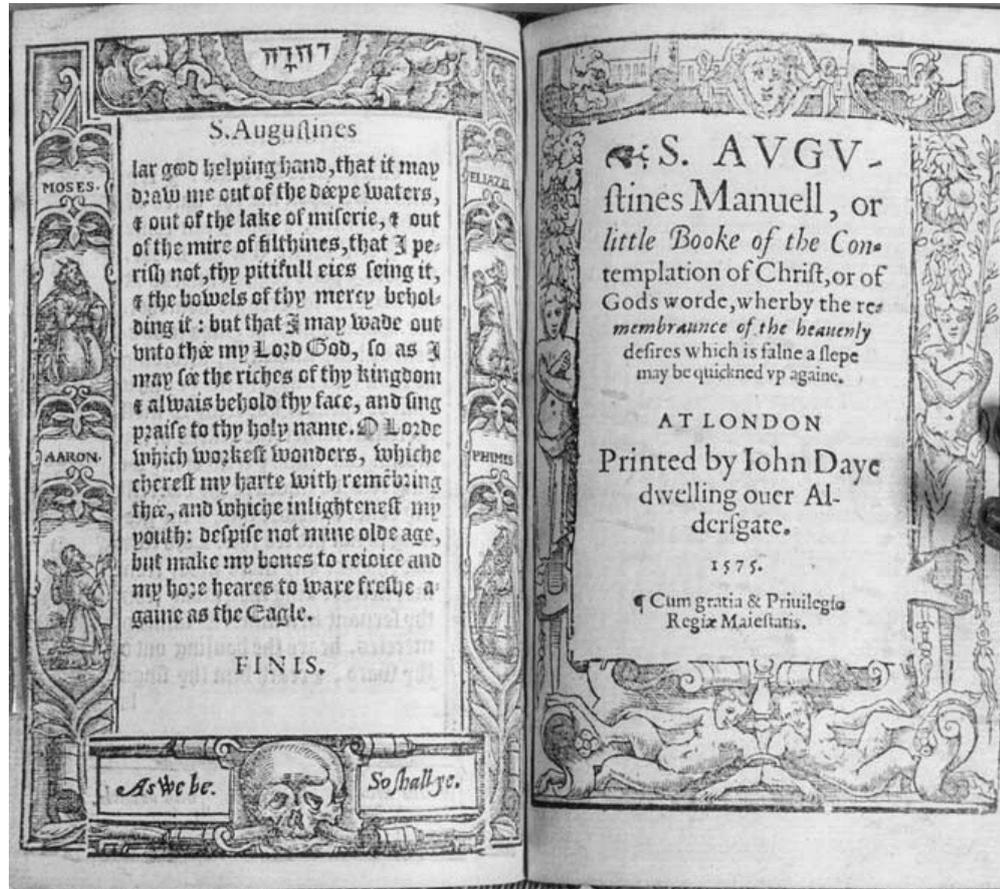
This selection of extracts from Saint Augustine's Meditations contains two separate title-pages, although the collation is continuous, and the two together are considered a single work. It is a hand-sized devotional work, meant for pious reflection and inspiration, produced in the midst of the Elizabethan Reformation in England. As the Puritans in Parliament and the Queen wrestled over the details of the official church doctrine and the rights of non-Anglicans, English Catholics suffered with their own private dilemmas.

In 1571 Parliament passed the Subscription Act, ordering that all clergy ordained under Henry VIII or Mary I, and any new ordained or appointee to a benefice, should swear obedience to the Thirty-Nine Articles. In 1572 the Puritans attempted to introduce a bill into Parliament, which would permit individual congregations to amend the Book of Common Prayer as they saw fit and which would enforce the Act of Uniformity only against Catholics. However, Elizabeth insisted on its withdrawal. In 1574 the first Catholic missionary priests arrived from Douai and Rheims to establish contact with Catholic families.



The works of Augustine, and other Saints common to Protestants and Catholics could be published without controversy, and provide solace to all in this difficult time.

STC 925.



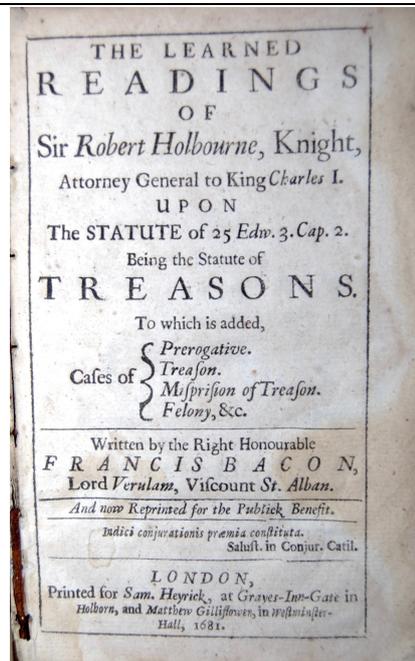
899G Francis Bacon, and Robert Holborne

**The Learned Readings of Sir Robert Holbourne, Knight,
Attorney General to King Charles I.; Upon the Statute of 25 Edw.
3. Cap. 2.; Being the Statute of Treasons: To Which is added
Cases of Prerogative. Treason. Misprison of Treason. Felony
&c.. Second printing**

London : printed for Sam. Heyrick, at Grayes-Inn-Gate in Holborn,
and Matthew Gilliflower, in Westminster-Hall, 1681. \$2,200

Octavo 6 X 3 3/4 inches A (±A1+chir) B-I K. Second Edition
Bound in full contemporary calf. This is a reissue, with
cancel title page and errata, of the 1680 edition.

Sir Robert Holborne (died 1647) was an English lawyer and
politician, of Furnival's Inn and Lincoln's Inn (where he was
bencher and reader in English law). He acted, along with Oliver St.
John, as co-counsel for John Hampden in The Ship Money Case. He sat in the House of Commons
between 1640 and 1642 and supported the Royalist cause in the English Civil War. He was attorney
general to the Prince of Wales, being knighted in 1643. He also published legal tracts. Wing H 2373.



“Unquestionably one of the most impressive emblem books ever published.”

910G Johannes Bolland 1596-1665. Jean de Tollenaere 1582-1643. Godefridus Henschenius 1601-1681

Imago Primi Saeculi Societatis Jesv A Provincia Flandro-Belgica Eivsdem Societatis Repræsentata

Antuerpiae : Ex officina Plantiniana Balthasaris Moreti: 1640 \$2,500

Large Folio 13 ½ X 9 inches * 4, A-Z₄, Aa-Zz₄, Aaa-Zzz₄, Aaaa-Zzzz₄, Aaaaa-Zzzzz₄, Aaaaaa-Gggggg₄. (Gggggg₄ Blank). First edition. This copy is bound in full original vellum over boards with gilt ornaments in the center of both boards.

Sometimes ascribed to Jean de Tollenaer, provincial of the Society of Jesus in the Low Countries, who commissioned the work. But chiefly the work of



Joannes Bollandus and Godefridus Henschenius. Each book followed by "Exercitatio poetica" (Latin and a few Greek poems) by Sidronius de Hossche, Jacques van de Walle and others (C.F. Paquot's *Mémoire littéraire*, Brit. mus. Catalogue). The engraved title page is designed by Philips Fruytiers and engraved by Cornelis Galle. This work contains 126 emblematic engravings within ornamental borders by Cornelius Galle, in which title, image, and explanatory text are combined to illustrate further the history of the Order of the Society of Jesus in the Low Countries, to mark the centenary of the Order.

This magnificent volume; it is an essential addition for every Jesuitica collection.

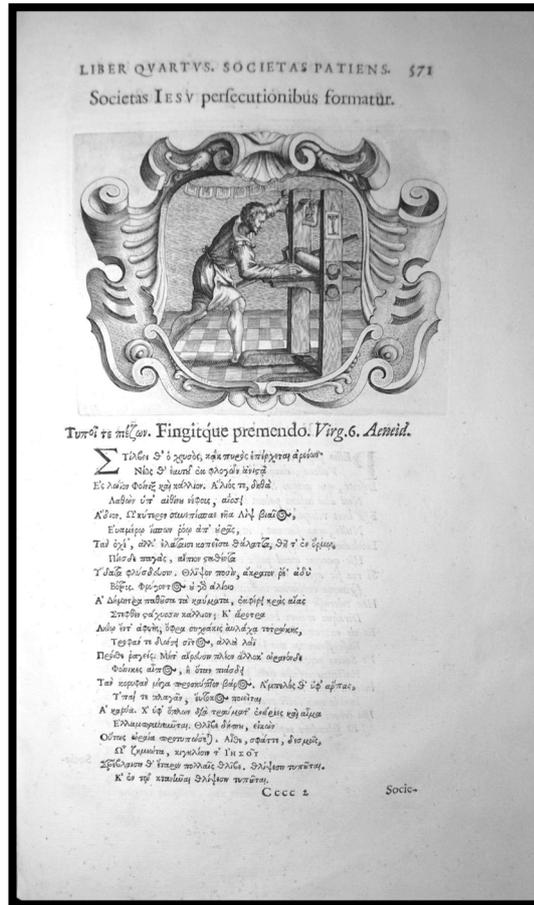
John O'Malley SJ writes in [Art, Controversy, and the Jesuits: The Imago Primi Saeculi \(1640\)](#) :



“In 1640 the Society of Jesus observed the centenary of its founding with elaborate celebrations worldwide. The most lasting monument from the occasion is the *Imago primi saeculi Societatis Iesu*, a magnificent volume of 952 folio-sized pages of poetry, prose, and 127 exquisite copperplate engravings published by the prestigious Plantin-Moretus Press, Antwerp, in a Latin edition, followed later that year by a Dutch adaptation. No other book better reveals Jesuit self-understanding at the moment when the order had achieved its mature form. The ink was hardly dry on its pages before it became an object of controversy, one of the first volleys in the bitter Jesuit/Jansenist culture war that divided French society for a century and that contributed to the papal suppression of the Jesuits in 1773.”

DeBacker-Sommervogel; vol. 1, col. 1626, no. 5; Peter Maurice Daly, G. Richard Dimler(1997-2006). *Corpus Librorum Emblematum(CLE). Jesuit serie s, J.45;*
 Landwehr, J. Emblem books in the Low Countries; no. 264;
 Bib. catholica Neerlandica impressa; 9332; The Illustration of Books Published by the Moretuses. Antwerp: Plantin-Moretus Museum, 1996; 51; Praz; p. 380; Désigné comme auteur principal de cet ouvrage par le P.J. Drews, "Fasti Societatis Jesu", p. 127, et par J. Vogt, "Catalogus ... librorum rariorum", p. 362.

617-678-4517



Regula Societatis absque obligatione peccati.



Vis maxima, sed sine vinclo.

A dspice, quodcumque hoc sibiema est: natura quod artem,
 Quodque arti naturam cedere possit, habet.
 Natura superatur opus, dum surgit in altum
 Protinus ex imo fluminis cuncta cadit.
 Anxila cogit aquam sursum: vis maxima: vincula
 Compellitque carens antia cogit aquam.
 Non, si mille etiam foret hæc adstricta cæcenis,
 Præcipiti assuetus cederet cuncta loco.
 Sic quoque que nostros informat Regula mores,
 (Sed cæcus nullum læsio crimen habet)
 Non vinculis animos subigit: vis maxima amoris est:
 Quod suspensum traheret vincula, tollit amor.
 Ille etiam proprio que spectant pondere terram
 Attrahit, & vitem spernere cogit humum.
 Fac terrore animas percillat Regula culpe,
 Forsitan accipiet roboris inde minas.
 Fortius impellit, multoque potentius urget,
 Cum semel in docili pectore regnat amor.

Pauper-

Paupertas sapiens.



Ne perimant, percant.

A dspice? incubuit nigro nax horrida ponto:
 Absulit aduersus carbasæ celsa Natu.
 Hæu! quid æquam? tonitru dispersus inhorruit æther,
 Fulmina que irato lumine crebra micant.
 Imminat ante oculos læti crudelis imago:
 Me miserum! multo pressa carina mari est.
 Quid unat Eois vides quid duces ab oris,
 Si tamen hic audis piscibus scæ nato:
 Hæc mea, que reuelo argentique aurique talenta,
 (In domini cædem nata talenta sua)
 Omnia sunt ponti: iam præde futura rapacis:
 Ite tamen potius quam perimatæ opes.
 Ite, ait: Octanoque patri & pia munera Nerco:
 Næ fallor, placant munera scæpi deos.
 Dixerat: & marens congestum abiecerat aurum:
 Ecce redit pulchra candida nube dies.
 Et bene habet: dubie spes empta est certa salutis:
 Hoc satis, amisse si tribusibus opes.
 Interdum lucro est perpersum in tempore danuum:
 Sic bene, ne perimant, prouincuntur opes.

Paup-

910G Carlo Bovio 1614-1705.

Ignatius Insignium Epigrammatum et Elogiorum Centuriis expressus.

[Romae] : [Typis Ignatij de Lazeris], 1655 \$3,300

Quarto 7 X 4 3/4 inches †8, A-T8 (T8 blank and present) Engraved title page followed by portrait of Cardinal Barberini, engraved by G. Castellus. First edition. Bound in full contemporary vellum with title hand written on spine.

This book consists of one hundred emblems in honour of St. Ignatius Loyola, each “insigne has a number followed by a caption then the picture with an engraved inscription, then a brief prose explanation of the emblem with the inscription repeated then a verse subscription (“Epigramma”) and a poem (“Elogium”). This is Bovio’s first major work.

DeBacker-Sommervogel vol. II col. 61 no8.; Praz, 2d ed.,; p. 285; Peter Maurice Daly, G. Richard Dimler (1997-2006). Corpus Librorum Emblematum (CLE). Jesuit series, J86

MINORESSAE PRAVI AESTIMATORES IGNATIVM
APPELLANT HYPOCRITAM.



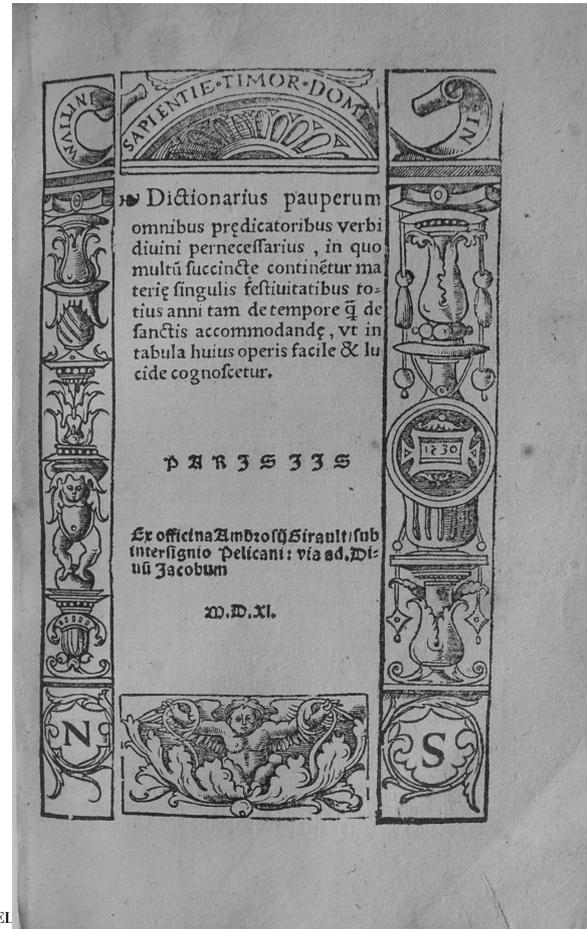
“the heart of a fool is like a broken vessel, no wisdom at all shall it hold.”

960G Nicolaus de Byard (13th century)

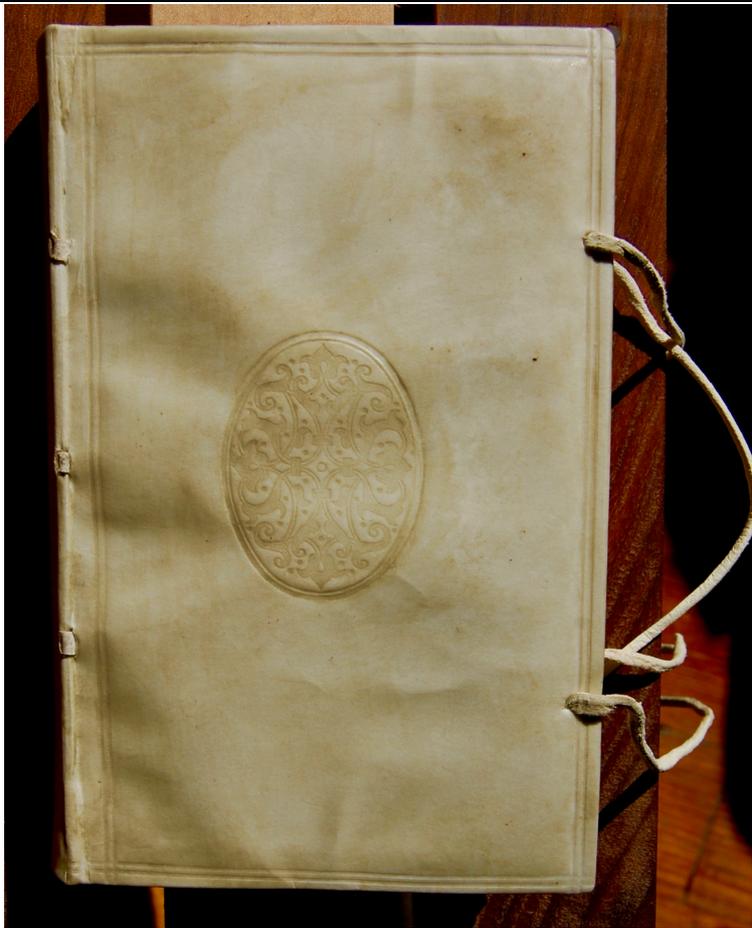
**Dictionarius pauperum omnibus
pr[a]edicatoribus verbi diuini pernecessarius :
in quo multu[m] succinte contine[n]tur
materi[a]e singulis festiuitatibus totius anni tam
de tempore q[uam] de sanctis accommodand[ae],
vt in tabula huius operis facile & lucide
cognoscetur.**

Parisiis : ex officina Ambrosij Girault: 1511
\$3,500

Octavo 6 1/4 X 4 inches. a-r8. (lacking r8 blank) This copy is bound in modern full vellum with ties, the text is clean throughout, a nice copy.



A popular collection of distinctions, an alphabetical collection of topics used by preachers. It has only recently been attributed to the thirteenth-century Augustinian Nicolaus de Byard (fl. 1300?), a Theologian, and according to Bale, a Dominican theologian at Oxford, where he obtained his doctor's degree. Pits's account tends in the same direction, and both biographers praise their author for his knowledge of pontifical law. Bale adds that he was very skilled for his age in Aristotelian studies, but accuses him of distorting the Scriptures by *'allegorical inventions and leisurely quibbles.'* His principal work appears to have been entitled 'Distinctiones Theologiæ,' and, according to the last-mentioned authority, this book was largely calculated to corrupt the simplicity of the true faith, as it consisted, like Abelard's 'Sic et Non,' of an assortment of theological opinions



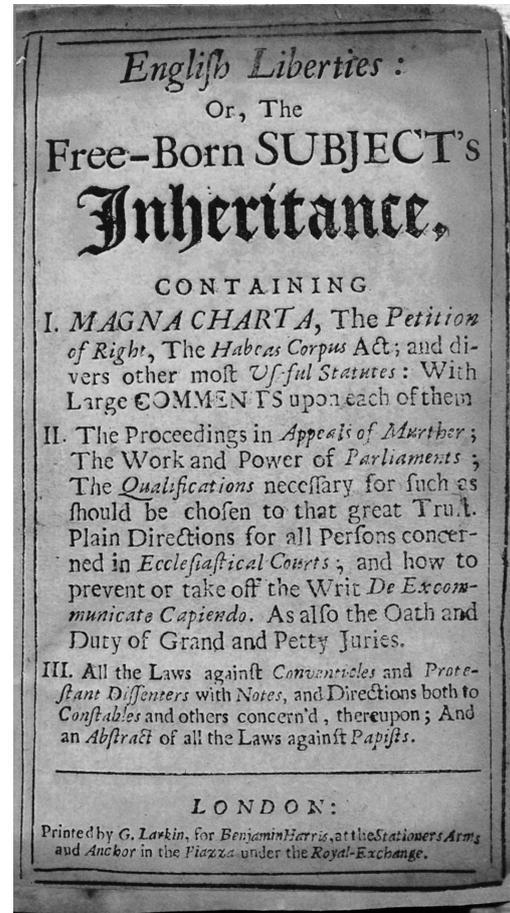
opposed to one another. A manuscript of this work is still preserved in Merton College library (cclii.), and Tanner gives a list of other writings of this author that are to be found in English libraries. Bayard's sermons constantly occurred in company with those of William of Auvergne, bishop of Paris (1228–48), and other great characters of Louis IX's reign. More conclusive as to the date is Quétif's assertion that in the 'Liber Rectoris Universitatis Parisiensis' Bayard's great work is mentioned as being for sale in Paris before the year 1303; that several other discourses of Bayard were for sale in Paris at the same time; and that his 'Sermones Dominicales' formed part of a parchment folio in the Sorbonne library, containing Robert de Sorbonne's 'Liber de Conscientiâ' (d. 1274). Lastly, as regards the order to which Bayard belonged, Quétif observes that there is no certain evidence whether he was a Franciscan or a Dominican. In all the manuscripts excepting one he appears to be called simply Frater Nicholas de Bayard, and in the only one which is more precise he is called a Minorite. Only one of Bayard's works seems to have been printed, and that one of somewhat doubtful authenticity, the 'Summa de Abstinencia,' which was published under the title of 'Dictionarius Pauperum' by John Knoblouch at Cologne in 1518, and again at Paris in 1530. (DNB)

Dictionarius pauperum is an encyclopedia of Christian philosophy, for the use of preachers, arranged alphabetically from "De abstinentia" to "De vita eterna." The attribution to de Byart is tentative. In the thirteenth century Dictionarius pauperum compiled by Nicolas de Byard, we find the admonition that just as robbers easily have the treasure after they have broken the chest, so the devil has the soul after he has confused a man and stolen his patience, because "the heart of a fool is like a broken vessel, no wisdom at all shall it hold."

924G Henry Care 1646-1688

English liberties: or, The free-born subject's inheritance, containing, I. Magna Charta, the Petition of Right, the Habeas Corpus Act; and divers other most useful statutes: with large comments upon each of them. II. The proceedings in appeals of murder; the work and power of parliaments; The qualifications necessary for such as should be chosen to that great trust. Plain directions for all persons concerned in ecclesiastical courts; and how to prevent or take off the writ De Excommunicato Capiendo. As also the oath and duty of grand and petty juries. III. All the laws against conventicles and Protestant dissenters with notes, and directions both to constables and others concern'd, thereupon; and an abstract of all the laws against papists.

London: Printed by G. Larkin, for Benjamin Harris, at the Stationers Arms and Anchor in the Piazza under the Royal-Exchange, 1682? \$6,500



Duodecimo 5.5 x 3.25 inches *Wanting the blank preceding the title page.* First edition.

Recently expertly rebound in full calf in period style, with blind rules to the covers, the spine lettered direct, new endpapers. Title page browned around the edges. Sections of the text a little age toned and occasionally dusty otherwise the contents are generally clean.

This book is an effort to give the power to the people, by way of indicating to the public the powers, which the law has already afforded them. As the title page indicates, it includes one of the most important legal document ever, the Magna Charta, in English, and many other legal tidbits doubtlessly of great interest to the public. The section below is taken from the table.

“The Nature and Happiness of our English Government; Magna Charta faithfully recited; a comment upon Magna Charta; ‘Tis but a declaration of what the people had right to before; the occasion and means of obtaining Magna Charta; Ill council persuade King Henry III to revoke Magna Charta, and the sad end of that wicked counsellour; Liberties what; Monopolies are against Magna Charta; the King cannot send any man out of England against his will; Peers what; Commitment, the necessary circumstances where legal; Justice its three properties; Judges are to obey no commands from the King, though under the Great or Privy Seal (much less signified by any little whispering Courtier) against law; Protection, when unlawful.”

Many statutes, laws, and court decisions are cited in this book, the writ of habeas corpus, and other fascinating bits of law. This work became popular in America after it was reprinted by Benjamin Franklin’s brother in 1721 and 1774. It was designed to “slip into one’s pocket [and] had more to do with preparing the minds of American colonists for the American Revolution than the larger but less accessible works of Coke, Sidney and Locke” (Hudson, 580-85). Care’s influence is clear “in the writings of the founding fathers of the United States—Samuel Adams, John Adams, John Dickinson and Alexander Hamilton Jefferson added two copies of English Liberties to his library and arranged that it be included in the library of the University of Virginia” (Schwoerer, 231-5).

Care’s English Liberties contains “the most important documents and statements in English history and law concerning liberty, property and the rights of the individual Benjamin Franklin knew its contents thoroughly” (Lemay, Life, 74). This first edition features a printing of the Magna Charta, “a symbol of political liberty and the foundation of constitutional

government" (Grams, Great Experiment, 95), and was published in 1682 "to provide uneducated and inexperienced English persons with documents and information about the law and their rights praising England's 'fundamental laws [as] coeval with government' and describing the Magna Charta as 'Declaratory of the principal grounds of the Fundamental Laws and Liberties of England.' Celebrating law in another piece as second only to the gospel, he described it in English Liberties as 'the Best Birthright the Subject hath' Care regarded the essence of this birthright as the 'privilege not to be exempt from the law of the land, but to be freed in Person and Estate from Arbitrary Violence and Oppression'" (Morrison & Zook, Revolutionary Currents, 46-7). "Care advocated a radical theory of liberty of the religious conscience for all persons and argued for the principle of separation of church and state his ideas are comparable to those of John Locke on that subject and were in print before Locke's Letter on Toleration." Care especially promoted "an abiding respect for the merits of trial by jury as a bulwark of English rights and liberties. English Liberties helped to transmit this 'jury ideology' and other ideas about fundamental laws and the rights and liberties of Englishmen to 18th-century England and the American colonies" (Schwoerer, Ingenious Mr. Henry Care, xxvi). On publication, English Liberties "became a publishing phenomenon, with successive editions circulating around the Atlantic world in the 18th century, its small size—it could literally fit into a pocket—enabling knowledge of English rights to reach the peripheries of the empire" (Yirush, Settler, Liberty and Empire, 29). It is said to have "had more to do with preparing the minds of American colonists for the American Revolution than the larger but less accessible works of Coke, Sidney and Locke" (Hudson, William Penn's English Liberties, 585). In America, English Liberties "played an important role in spreading concepts about English law, history, government, liberties and especially juries Colonists found in Care's English Liberties support of their views about the Saxons' ESTC R31286; Wing C515

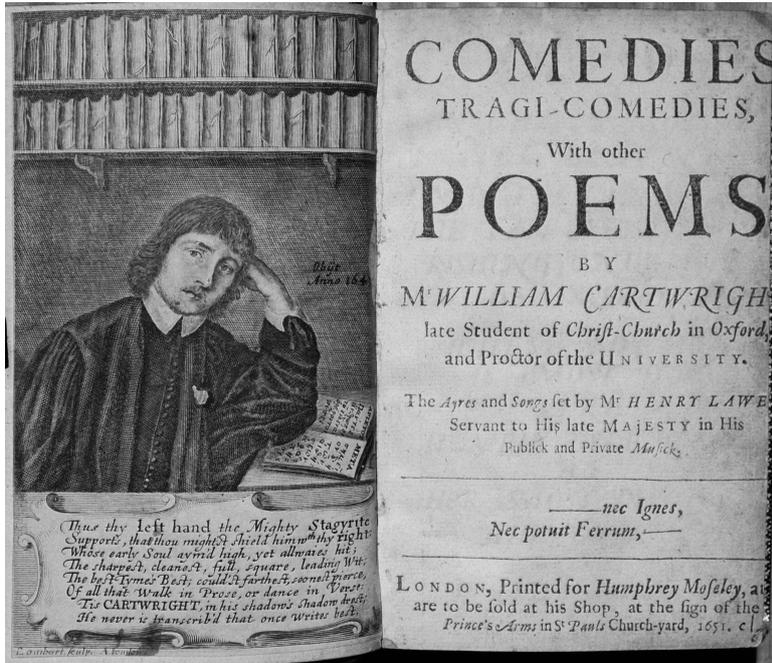
934G William Cartwright 1611-1643

Comedies, Tragi-Comedies, With other Poems by Mr. William Cartwright late Student of Christ-Church in Oxford and Proctor of the University. The Ayres and Songs set by Mr. Henry Lawes Servant to His late Majesty in His Publick and Private Musick. —nec Ignes, Nec potuit Ferrum,—

London: Printed for Humphrey Moseley, and are to be sold at his Shop, at the sign of the Prince's Arms in St Pauls Church-yard, 1651

\$4.75⁰

Octavo 6.5 x 4.25 inches. [Portrait]1, [a]-b8, *14, *8, ¶4, **8, ***14, *10, a-e8, f4, g-k8, A-U8, X2, with leaf *11 in UNcancelled. Leaves **7 and U1-3 appear to be in UNcancelled state with no evidence of stubs, otherwise this collation matches that described by Evans.



("The variations in this perplexing volume are too complicated to permit of formal analysis or a complete record of the copies in which they

occur"—Greg. For these see G.B. Evans, "The Library" (June 1942, xxiii:12-22), First edition. This copy is nineteenth century green morocco with a gilt spine, and dentells, gilt edges, with the book plates of Lucius Wilmerding, J.O. Edwards, and Christopher Rowe. It is quite a nice copy.

"Cartwright enjoyed a considerable success among his contemporaries but posterity has been less kind and his work is only known to students of seventeenth century literature. He was educated at Westminster School and went up to Christ Church, Oxford, in 1628; he spent the rest of his short life there. He wrote four plays, intended for academic performance: *The Ordinary or The City Cozener* (1634) shows clearly the influence of Ben Jonson; *The Lady Errant*, *The Royall Slave*, and *The Siege or Love's Convert* were published in 1651. *The Royall Slave*, with designs by Inigo Jones and music by Henry Lawes, was acted for King Charles I and Henrietta Maria at Oxford in 1636 and proved a great success. Cartwright took holy orders in 1638 and wrote no more plays but he became a celebrated preacher; in 1642 he became reader in metaphysics to the university. A Royalist, Cartwright preached at Oxford before the king after the Battle of Edgehill. The edition of his works published in 1651 contained 51 commendatory verses by writers of the day, including Izaak Walton and Henry Vaughan. The Plays and Poems of William Cartwright were collected and edited by G. Blakemore Evans and published in 1951 (Stapleton). This work also includes the first poem by Katherine Phillips to be printed (DNB).

Cartwright was well liked, and many of his wide circle of friends contributed to the verses occupying the first 124 pages; Dr. John Fell, Jasper Mayne, Henry Vaughan the Silurist, Alexander Brome, Izaak Walton, Francis Vaughan, Thomas Vaughan, Henry Lawes, Sir John Birkenhead, James Howell and many others. Including the first Publication of Katherine Phillips.

Wing C-709; see also The Plays and Poems of William Cartwright by G. Blakemore Evans, pages 62-72; Hayward English Poetry Catalogue, 104; Greg page 1027.



920G Joannes David 1546-1613.

Duodecim specula deum aliquando videre desideranti concinnata.

Antverpiæ: Ex officina Plantiniana, apud Ioannem Moretum, 1610 \$2,600

Octavo 7 ³/₄ x 4 ¹/₂ inches *8 A-M8 N₄. Second edition. 12 full page emblematical engravings by Theodore Galle

David was born at Courtrai and entered the society of Jesuits in 1581. He was distinguished for his zealous fight against heresy.

DeBacker-Sommervogel vol II col. 1851 no. 20.; Daly & Dimler Corpus Librorum Emblematum (CLE) J 141. Praz, M. Studies in 17th century imagery,; v. 2, p. 46; Landwehr, J. Dutch emblem books,; 53 see also The Jesuits and the Emblem Tradition: Selected Papers of the Leuven International Emblem Conference, 18-23 August, 1996.



Musaeum Regalis Societatis. Or A Catalogue & Description Of the Natural and Artificial Rarities Belonging to the Royal Society And preserved at Gresham Colledge. Made By Nehemjah Grew M.D. Fellow of the Royal Society, and of the Colledge of Physitians. Whereunto is Subjoynd the Comparative Anatomy Of Stomachs and Guts. By the same Author.

London: Printed by W. Rawlins, for the Author, 1681

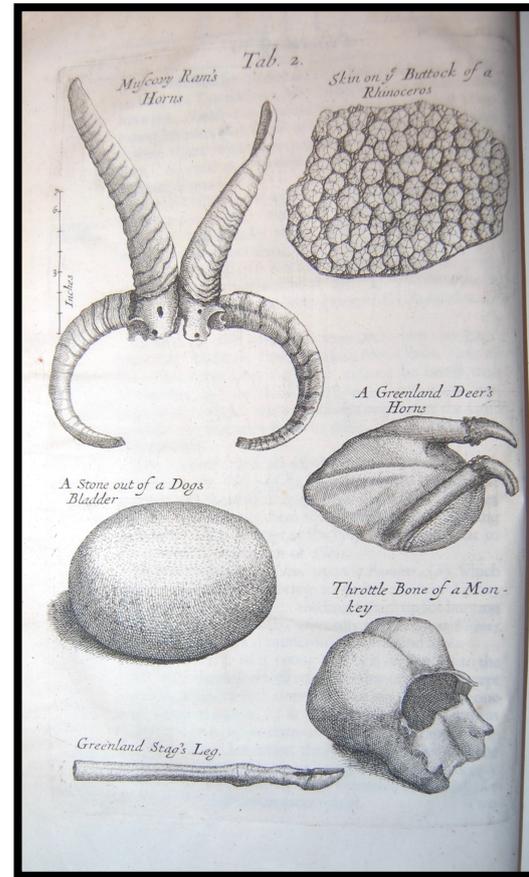
\$2,600

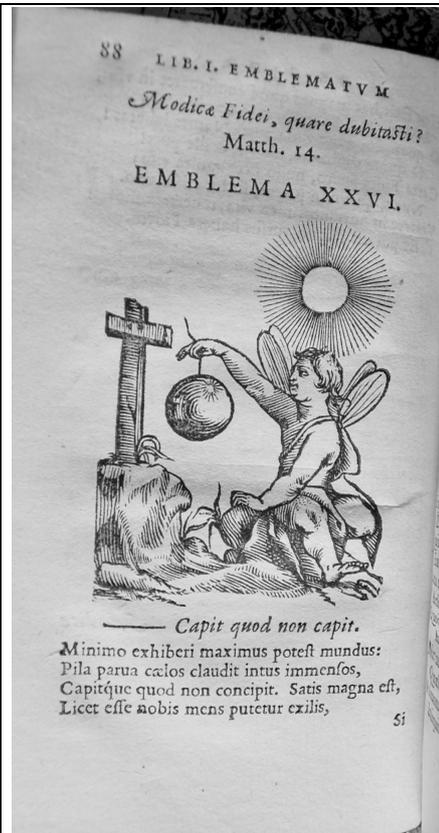
Folio 12 1/2 X 7 3/4 . []1 (engraved portrait frontispiece), A6, []1 (one blank, perhaps the conjugate of the portrait), B-Z4, Aa-Zz4, Aaa-Ddd4, A-E4, F2. 1 blank and 31 leaves of plates. First edition. It is bound in seventeenth century English calfskin boards, with large speckles, rebacked in the last century with a red spine label. The leaves are in beautiful condition in this book they are clean, crisp, without stains or defects. There are a few contemporary notes in pen of a contemporary annotator who corrected the text. (as found in all copies) The text portion of this book consists of descriptions of mysterious and intriguing oddities collected by the Royal Society in its early days. The far east, the new world, and beyond, all of these remote locales yielded their most notable artifacts, natural objects, animals, plants, machines and more. Some of the things described in this book are listed here: an Egyptian mummy, a male human fetus, the skin of a moor, the skeleton of a man, and one of a woman, the skeleton of an abortive human fetus, human skulls, a penis, the womb of a woman, a piece of bone “voided by Sir W. Throgmorton with his Urine,” a monkey, a sloth, the skull of a tiger, the skull of a hippopotamus, the fore tooth of a beaver, a weasel-headed armadillo, the flying squirrel, the horns of a Syrian goat, a monstrous calf with two heads, the skin of a rhinoceros, the tusk of an elephant, a hairy ball taken from the stomach of a bull in Brazil, many tortoise shells, a crocodile, a chameleon, a senembi lizard of Brazil,

the skin of a few snakes from Brazil, a great bat from the West Indies, a bird of paradise, a great red and blue parrot, a humming bird, the leg of a dodo, several loons, an auk (now extinct), many eggs and nests, many whale bones, a white shark, the head of a dolphin, the skeleton of a porpoise, a skate, a sturgeon, a lobster, many crabs, butterflies, wasps, the nocoonaca from the West Indies, fruits, nuts, berries, coral, stones, gems, an air pump, a condensing engine, a weather clock, two microscopes, an otocoustick, a reflecting telescope, a model of a winding stair case, a double bottomed ship, a canoe, a poisoned dagger, a cider press, Virginian money, a hammock, many American Indian every day objects, Iceland gloves, the fan of an Indian king, a snow shoe from Greenland, and more, much much more. In the plates some of the subjects include the hippopotamus skull, the buttock skin of a rhinoceros, tortoise shells, the complete skeleton of a crocodile, the sea unicorn, a coconut, fish, bird's nests, shells, insects, and more. This is an intriguing and marvelous book.

Wing G-1952;; Y: DNB, p. 609. Morton, L.T.

Morton's medical bibliography,; 297; Catalogue of printed books in the Wellcome Historical Medical Library,; III, page 164; Hardin Library for the Health Sciences. Heirs of Hippocrates (3rd ed.),; 640





917G Willem van Hees (Gulielmus Hesius) 1601-1690

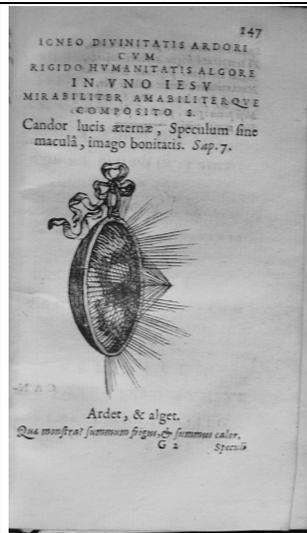
Emblemata sacra de fide, spe, charitate

Antuerpiae : Ex officina Plantiniana Balthasaris Moreti, 1636
\$1,900

Octavo 5 1/2 X 3 1/2 inches. A-R12. There are 116 emblems half-page emblematic woodcuts (Liber I with 41, Liber II with 30, Liber III with 40) and 5 unsigned, unnumbered half-page woodcut illustrations (p. 6, 8, 18, 147, 263). The Emblems are from woodcuts by Jan Christoffel Jegher after Erasmus Quellinus—See Praz.

Hees is said to have influenced Artus Quellinus II. (St. Walburga Church in Bruges: an oak pulpit remarkable for breaking with tradition: the barrel is not supported by heavy volutes but rests firmly on a single figure representing Faith (rather than the more usual multiple archangels and church fathers) and the stairs at the back).

Hees' influence has been identified in Vermeer's *The Allegory of Faith* in the glass orb on which the woman sets her eyes. "According to Eddy De Johgh, Vermeer appears to have taken it from a 1636



emblem book by the Jesuit Willem Hesius, *Emblemata sacra de fide, spe, charitate*. In the emblem, "Capit Quod Non Capit", a winged boy, a symbol of the soul, is shown holding a sphere reflecting a nearby cross and the sun. In a poem accompanying the emblem, Hesius states that the sphere's ability to reflect the world is similar to the mind's ability to believe in God."^[1]

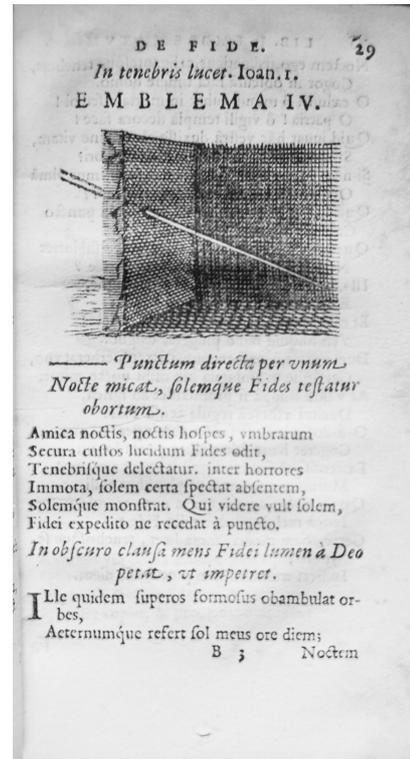
Selena Cant has written that the sphere is :

"symbol of the human mind and its capacity both to reflect and to contain infinity."^[2]

DeBacker-Sommervogel,;vol. IV, col. 336, no. 3; Corpus librorum emblematum. Jesuit series,;

J.66; Emblem books at the Univ. of Illinois,; H23; Landwehr, J. Emblem books in the Low Countries,; 203; Landwehr, J. Dutch emblem books,; 83; Praz, M. Studies in 17th cent. imagery (2nd ed.),

1. Arthur K. Wheelock, Jr., editor, *Johannes Vermeer*, catalogue of an exhibition National Gallery of Art, Washington, and the Royal Cabinet of Paintings Mauritshuis, p 192, citing Eddy De Jongh, "Pearls of Virtue and Pearls of Vice", *Simiolus* 8: 69-97, 1975/1976, *The Hague*; pp 190-195, *New Haven: Yale University Press, 1995*
2. *Liedtke, Walter A. (2001). Vermeer and the Delft School. Metropolitan Museum of Art. pp. 399-402.*



850G Hugh Latimer1485-1555

The fyrste Sermon of Mayster Hughe Latimer, whiche he preached before the kynges Maiest. wythin his graces palayce at Westminster M. D. XLIX. the viii. of Marche. (,') Cu gratia et Privilegio ad imprimendum solum.

[bound with]

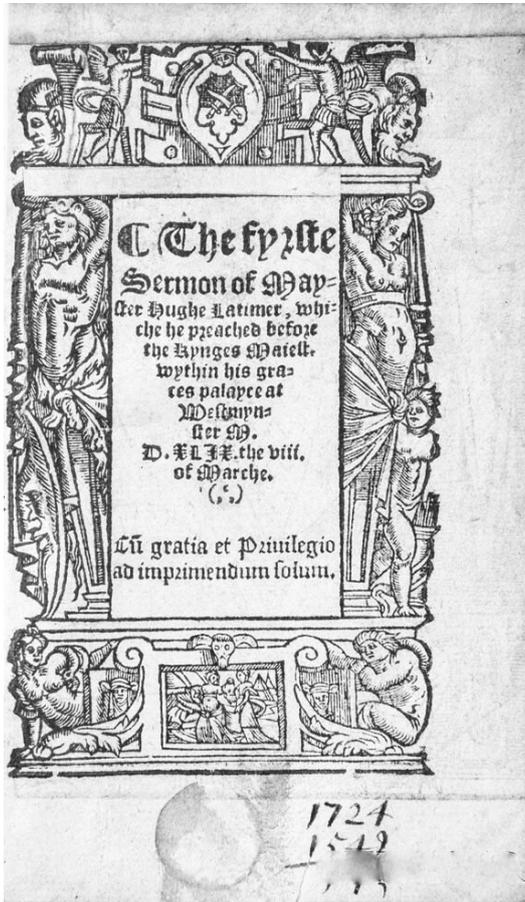
The seconde Sermon of Maister Hughe Latimer, whych he preached before the Kynges maiestie, iv in his graces Palayce at Westminister y. xv. day of Marche. M. ccccc.xlix. Cum gratia et Privilegio ad Imprimendum solum.

[London: by Jhon Day, dwellynge at Aldergate, and Wylliam Seres, dwellyng in Peter Colledge, 1549] \$14,200

Octavo 137 x 88 mm A-D8, A-Y8, Aa-Ee8 (Lacking Ee7 and 8, blank.) First editions, each of the two works is one of three or four undated variants, attributed to the year 1549. This copy is bound in nineteenth century calfskin, the hinges starting to crack. The Encyclopedia Britannica calls Hugh Latimer's sermons, "classics of their kind. Vivid, racy, terse in expression; profound in religious feeling, sagacious in their advice on human conduct. To the historical student they are of great value as a mirror of the social and political life of the period."

"All things which are written, are written for our erudition and knowledge. All things that are written in God's book, in the Bible book, in the book of the Holy Scripture, are written to be our doctrine."

(from Hugh Latimer's Sermon of the Plow)



“This was the first of Latimer’s famous Lenten sermons on the duty of restoring stolen goods which resulted in the receipt of considerable sums of ‘conscience money.’” (Phorzimer Catalogue)

“The seven sermons which he preached before the king in the following Lent are a curious combination of moral fervor and political partisanship, eloquently denouncing a host of current abuses, and paying the warmest tribute to the government of Somerset.” (DNB)

STC 15270.7; & STC 15274.7; Pforzheimer #581 and 582; McKerrow & Ferguson 64.



916G Gabriel-François Le Jay 1657-1734.

Le triomphe de la religion sous Louis le Grand : représenté par des inscriptions & des devises : avec une explication en vers latins & françois

A Paris, Chez Gabriel Martin, 1687
\$3,200

Octavo 6 ¼ X 3 ¾ inches A-E12 F6
First Edition.

This is a beautiful copy bound in full red morroco, gilt edges and gilt spine.

This work was undertaken as a celebrating panegyric of the King on his destruction of heresy, which was pronounced on the 17th of December by the Jesuit College of Louis the Great. The devices and inscriptions which form the principal part of this little book were placed in the



room where this panegyric was delivered. The penultimate pictura is a Copernican solar system,

"Dans la tout le mode il repand sa lumier."

The translation of the Latin verses is by Bernard Le Bovier de Fontenelle. "Most of the emblems begin on the verso of an opening with a brief French description of pictura, followed by the Latin inscripto and a French translatio; facing recto with a brief Latin description of pictura followed by pictura with Latin inscripto; next two pages with verse subscriptions in Latin and French."

DeBacker-Somervogel vol.IV col.766 no.2 ;Daily & Dimler J817 ;Landwehr, J. Romantic emblem books.; 465; BN.; v. 93, p. 923;Praz 400;Ebui L13

*"From here he lights the
whole world"*



949G Claude-François Menestrier 1631-1705

La philosophie des images énigmatiques, ou il est traité des énigmes, hiéroglyphiques, oracles, prophéties, sorts, divinations, loteries, talismans, songes, centuries de Nostradamus, de la baguette.

A Lyon: Chez Jaques Guerrier, [1694] \$2,200

Duodecimo à, A-X12 First Edition. This copy is bound in full contemporary speckled calf with gilt spine in very good shape with only a little wear on the head cap and corners. The author explains here the various kinds of enigmas, topics such as puzzles, talismans, hieroglyphics, oracles, prophecies, divinations, dream interpretations, and spells and sorceries. He also establishes their characters, rules, and customs. He classifies these enigmas into three classes: permissible (like rebus and emblems), suspects (like palmistry), and condemned ones (like talismanic magic). Many of the topics discussed parallel the work of Nostradamus.

688. LA
PHILOSOPHIE
DES
IMAGES ENIGMATIQUES,
OU IL EST TRAITÉ

Des { Enigmes, } { Loteries, }
{ Hieroglyphiques, } { Talifinans, }
{ Oracles, } { Songes, }
{ Propheties, } { Centuries de No- }
{ Sorts, } { tradamus, }
{ Divinations, } { De la Baguette. }

Par le P. CL. FRANÇOIS MENESTRIER
de la Compagnie de J E S U S.



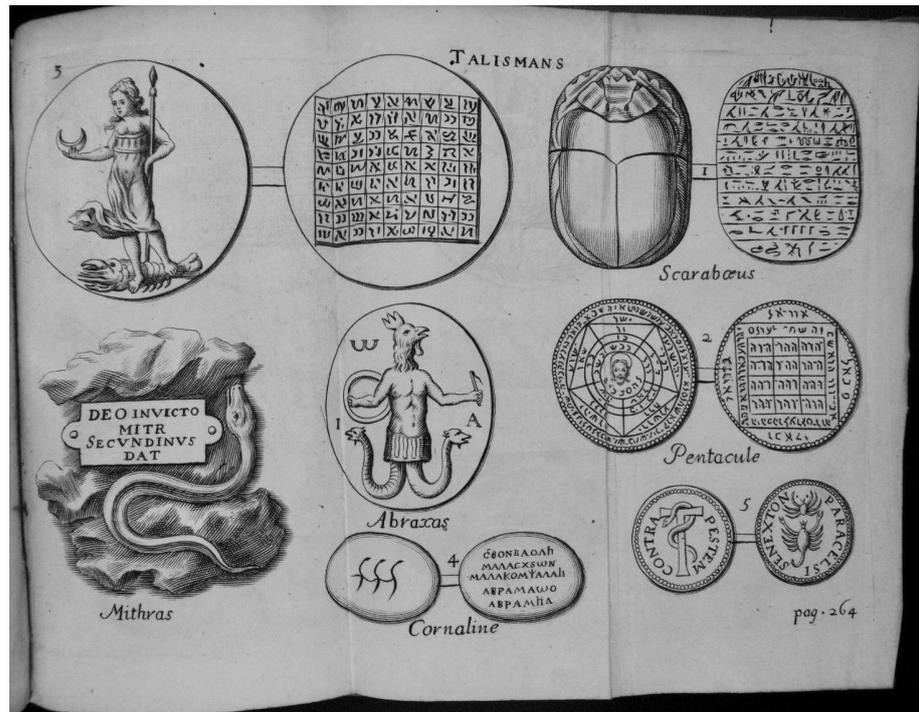
A LYON,
Chez HILAIRE BARITEL, rue
Merciere, à la Constance.

M. D C. X C I V.
AVEC PRIVILEGE DU ROY.

The Jesuit Claude-François Ménéstrier (1631-1705) is one of the most brilliant representatives of a baroque culture at its peak in the middle of the 17th century in the former Jesuit province of Lyon, today Rhône-Alpes region. He was a man of all talents, prodigious erudition, a prolific author of treatises on the coat of arms, emblems, medals, the philosophy of images, and history. He was the theoretician, but also the director of all Forms of spectacle of his time, the inexhaustible designer of iconographic programs associating all the cultural legacies of France of Louis XIV

Many of the topics discussed parallel the work of Nostradamus.

DeBacker-Sommervogel
vol.V col.935 no. 123;
Caillet III 7376; Jouin et
Descreux 535, 10;
Landwehr, Romanic, 520;
Praz t. II, 92; Chomarat
310; Yve-Plessis 1041



950G Claude-François Menestrier 1631-1705

L'art des emblemes. Par le P.C. François Menestrier, de la Compagnie de Jesus

A Lyon: Chez Benoist Coral, ruë Merciere, à l'Enseigne de la Victoire, 1662 \$2,900

Octavo A₄, A-G₈, H-O₄ First Edition.

This copy is bound in full contemporary speckled calf with gilt spine in very good shape with only a little wear on the head cap and corners. As Alison Saunders has demonstrated, it is Menestrier who brings the emblem into its own as a form worthy of its own full treatise, it is discussed in the broader context of devices, and the main interest of the writers lay in establishing the differences between emblem and device (Alison Saunders, *The Seventeenth-Century French Emblem* [Geneva, 2000], pp. 332-333).

Menestrier gives a very detailed exposition of his understanding of the emblem. Menestrier emphasizes, above all, the didactic nature of emblems, describing the way in which their pleasing combination of word and image is exploited towards a moralizing end. While acknowledging Alciati's role as creator of the emblem in its modern form, Menestrier insists on the great antiquity of the genre, stating that "Emblems are as ancient as the world, in that the world is, so to speak, an Emblem of the Divine," substantiating this statement by citing the authority of St. Paul, "who taught that the things that Man sees are the images and figures representing the wisdom and power of Him who made them" ("S. Paul, qui nous apprend que les choses que nous voyons, sont à l'homme autant d'images & de figures sensibles qui luy representent la sagesse aussi bien que la puissance de celuy qui les a faites" (p. 5).

Twenty-two years earlier Menestrier had published a briefer and entirely different work, containing only ten leaves of illustrations (*L'Art des emblemes*, Lyon, 1662), which, although bearing a similar title, is not considered an earlier edition of the present work.

In his study on Menestrier, David Graham points out that whereas Menestrier's earlier work is relatively common, the present is notoriously rare, and quotes Allut's plausible explanation for this rarity, in his 'Recherches sur la vie et sure les oeuvres du P. Claude-François Menestrier' (Lyon, 1856): "The large number of engraved figures in the text no doubt tempted the covetousness of children, who amused themselves by cutting them out, and thus destroyed every copy that passed through their hands".



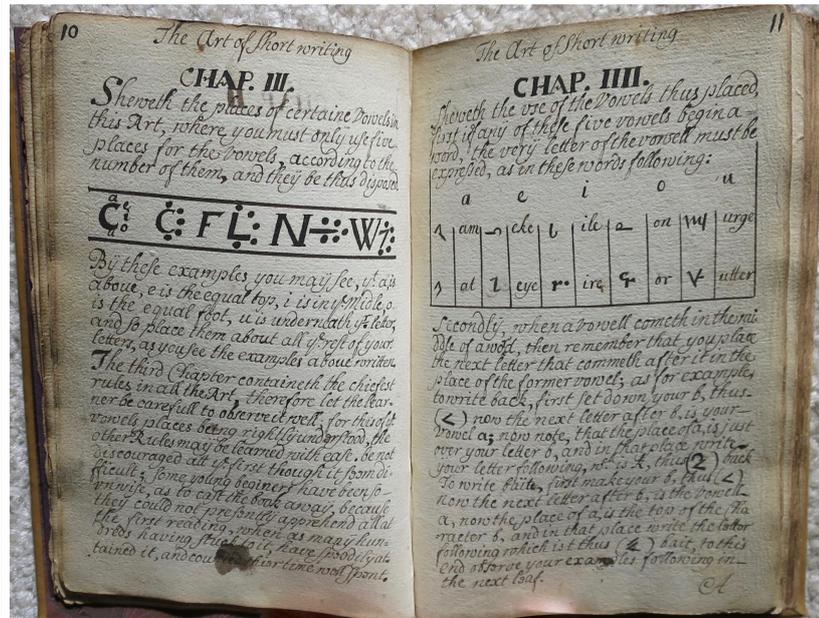
(D. Graham, Claude-François Menestrier:

The Founder of 'Early Modern Grounded Theory', in W. de Boer, K.A.E. Enenkel & W.S. Melion [edd.], *Jesuit Image Theory*, Leiden, 2016, p. 120)

Allut XXIII ; Renard XXV ; Sommervogel V 910, 25 ; Praz 422 ; Landwehr 513

904G Theophilus Metcalfe active 1649.

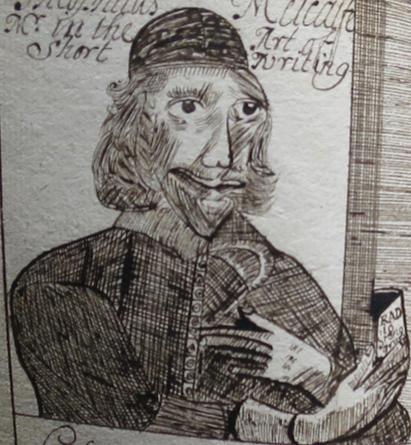
Manuscript copy of: **Short-writing, the most easie, exact, lineal, and speedy method that hath ever been obtained, or taught. Composed by Theophilus Metcalfe, author and professor of the said art. The last edition. With a new table for shortning of words. Which book is able to make the practitioner perfect without a teacher. As many hundreds in this city and elsewhere, that are able to write sermons word for word, can from their own experience testifie.**



England: after 1689 and before 1717 \$5.500

Octavo 6 X 4 inches. 55, [7]pp. + portrait of author. The last section of 7 pp. contains Directions for Book-keeping after the Italian Method.

Theophilus
Metcalfe
Art
writing



Caesar was praised for his Dexterity
In feats of war and martial skill
and no less famous art tho' for thy
In nimble turning of thy silver Tully
which which of preachers mouth
and frolicly glides along until
of his discourse begun, see it
Thy words breath from his mouth art

The Gift of James Stack to Mr. Sweet

Short-writing

The Short, Exact, Exact, Exact
Spoken without that ever men obtain-
ed or taught

Composed by

THEOPHILUS METCALF
Pastor and Professor of y^e said
ART

The last Edition

With a new table for shortning of words

which book is able to make it practicioner
Perfect without a teacher.

As many hundreds in this City & else
where, that are able to write sermons words for
word, can from their own experience testify.

A Young Man, lately lived in Cornhill,
learned so well by this book, that he wrote
out all the Bible in this Character.

London, Printed for John Hancock near
the Royal Exchange in Cornhill 1698.

This manuscript is bound in full modern calf.

This copybook manuscript is taken from the last edition published by Metcalfe. The entire work is done with remarkable calligraphy. This is a rare copy manuscript item with complementary addendum on Italian Book-Keeping.

Theophilus Metcalfe (bap. 1610 – c.1645) was an English stenographer. He invented a shorthand system that became popular, in particular, in New England, where it was used to record the Salem witch trials. [1]

Metcalfe was Baptised in Richmond, Yorkshire, and was the tenth child of Matthew Metcalfe and his wife Maria Taylor; Thomas Taylor (1576–1632) was his mother's brother. A professional writer and teacher of shorthand, Metcalfe in 1645 resided in the London parish of St Katharine's by the Tower. He died that year or early in 1646, when his widow assigned rights to reissue the book of his system. Metcalfe published a stenographic system very much along the lines of Thomas Shelton's Tachygraphy. The first edition of his work was entitled Radio-Stenography, or Short Writing and is supposed to have been published in 1635. A so-called sixth edition appeared at London in 1645. It was followed in 1649 by A Schoolmaster to Radio-Stenography, explaining all the Rules of the said Art, by way of Dialogue betwixt Master and Scholler, fitted to the weakest capacities that are desirous to learne this Art. Many editions of the system appeared under the title of Short Writing: the most easie, exact, lineall, and speedy Method that hath ever yet been obtained or taught by any in this Kingdome.



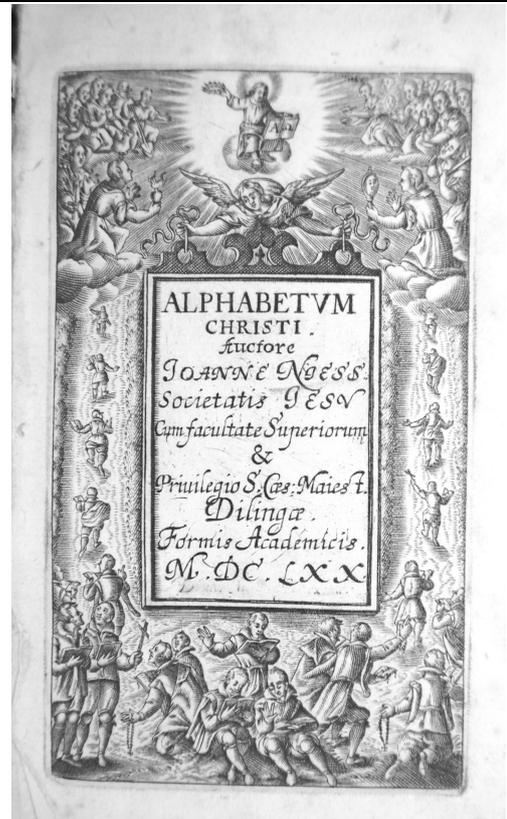
961G Johann Niess 1584-1634

Alphabetum Christi :seu virtutes praecipuae, quae adolescentem Christianum ornant ; iventvti in gymnasiis Societatis Iesu versanti dicatum, & ad imitationem propositum ; una cum appendice seu vita Michaelis Ayatumi Adolescentis indi.

Dilingae : formis academicis apud Joannem Federle(is),
Federle, Johann 1660/1670 \$1,400

Duodecimo. 5 x 3 1/4 inches .πI,A-VI2 A sixth enlarged edition. Bound in full modern vellum. Niess was admitted to the Jesuits at the age of 20. He was a professor of Rhetoric at Dillingen and Munich as well as traveling to other German universities. His works are *Adolescens Europaeus ab Indo moribus christ. informatus.* - 1629, *Alphabetum Christi*, *Alphabetum Diaboli.* - 1618, *De ortu et occasu linguae latinae.* - 1627, *Quatuor Hominis ultima.* - 1626. despite this interesting output there is little written on Niess. This *Alphabetum*, The 'Alphabet of Christ' is a mnemonics applied to the learning of Divine Revelation. The book deals with human virtues and vices .

DeBacker-Sommervogel vol. V,col. 1767 no.1.



933G Katherine Philips 1631-1664

Poems By the most deservedly Admired Mrs. Katherine Philips, The Matchless Orinda. To which is added {Monsieur Corneilles Pompey & Horace,} Tragedies. With several other Translations out of French.

London: Printed by T.N., for Henry Herringman, 1678 \$4,500

Folio. 11 x 7 inches. []2, A4, a-Z4, Aa-Tt4, Uu2. Fourth edition. This copy is in good condition internally. It is bound in full seventeenth century English calfskin

“The daughter of a London merchant, Katherine Fowler [her maiden name] was probably the first English woman poet to have her work published. She married a gentleman of substance from Cardigan, James Philips, and seems to have moved effortlessly into the literary circle adorned by Vaughan, Cowley, and Jeremy Taylor. She was best known by her pseudonym ‘Orinda’ and the name appears on the collection of her Letters, which give a useful picture of the early seventeenth-century literary world. Her translation of Corneille’s ‘Pompee’ was performed in Dublin in 1663 and a collection of her verses was published posthumously in 1664.” (Cambridge Guide to English Literature)

Mrs. Philips’ poems were circulated in manuscript, and secured for her a considerable reputation. The surreptitious quarto edition produced in 1664 caused her much annoyance, and Marriott, the publisher, was obliged to withdraw it from sale, and publicly to express his regret for having issued it.

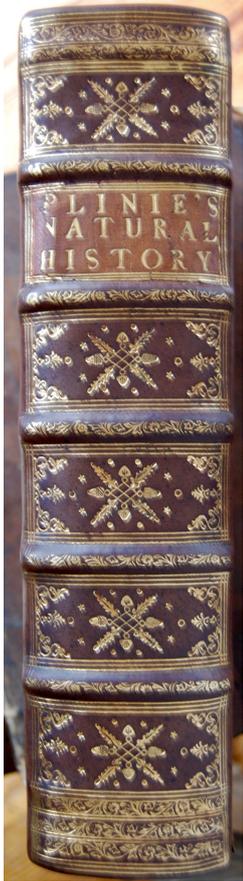
Some trouble was taken, it would appear, to destroy the copies, which would account for its rarity. In the preface of the 1667 edition, reference is made to the ‘false edition,’ and a long letter from the author in

relation to it is quoted.

P.W. Souers, in his critical biography of Katherine Philips, asserts for her the right to be historically the first English poetess—“In her, for the first time in the history of English letters, a woman was received into the select company of poets.” Jeremy Taylor dedicated to her his “Discourse on the Nature, Offices, and Measures of Friendship;” Abraham Cowley, Henry Vaughan the Silurist, Thomas Flatman, the Earl of Roscommon, and the Earl of Cork and Orrery all celebrated her talent, and Dryden could pay no higher compliment to Anne Killigrew than to compare her to Orinda. Keats, in a letter to Reynolds in 1817, quotes her verses with approval. She died of smallpox in 1664 at the age of 33.

Wing P-2035.





881G Gaius Plinius Secundus. (23-79); trans. Philemon Holland 1552-1637

The Historie Of the World: Commonly called, the Natvrall Historie of c. Plinivs Secvndvs. Translted into English by Philemon Holland Doctor of Physicke. The first [and second] Tome[s].

London: Adam Islip, 1601 \$14,000

Folio 294 x 208mm [π]6, ♯4 a-b6 A8 B-3I6 3K4; A-3G6 3H4 3I-3O6 3P8 (lacking blank leaves ?1 and 3P8) First edition. (second Issue) Title pages to both volumes. This copy is bound full English calfskin expertly rebaced with gilt spine. A good copy with very minor faults: repaired clean tear with slight to the upper corners of 6 leaves of the second volume with only slight loss. Occasional rust spots, marginal tears, or marginal natural paper flaws. "All [of Pliny's] works have been lost, except for the 'Naturalis Historia.' An atmosphere of excess surrounds the work. We know that Pliny claims never to have read a book so bad as not to have any value at all. Pliny was constantly reading, taking notes, and indexing. The final result was a work in thirty-seven books, intended to inventory the total knowledge possessed by man. The indefatigable Pliny worked his way through impressive numbers: 34,000 notices, 2,000 volumes read, from 100 different authors, and 170 dossiers of notes and preparatory files ('I have not knowingly omitted any piece of information, if I have found it anywhere.'). "Pliny remained popular in the Renaissance. He was one of the most frequently consulted authorities on many subjects for Valla and many other humanists; there were at least forty-six

editions of his work by 1550; and he was translated in Italian by Landino (published in 1501) and into English by Philemon Holland (1601). But gradually the intense philological work of humanist scholars on the one hand and the new discoveries of the scientific revolution on the other began to throw doubt upon Pliny's reputation as an infallible authority, and in the end his reputation could not even be rescued by blaming the manuscripts. Yet as Pliny has lost his practical value as a reference handbook for the modern period, he had gained in historical importance for the information he transmits concerning ancient art, science, folklore, religion, and material culture. It is precisely Pliny's intellectual defects—his bland indifference to theoretical rigor, his refusal to engage in systematic analysis and selection—that make him so precious for modern scholars interested in the ancient world. Unlike scholars who had greater intelligence, more self-confidence, or simply more time at their disposal, he preserves everything and passes it on to us.” (Conte)

“Along with the patriotic aims of an Englishman and a literary voyager Holland [the English translator of this volume of Pliny] has a theory of his art, though only hints of it are given in his prefaces. What he calls his ‘meane and popular stile’ might be taken as a generic representative of the best early seventeenth century writing. Holland's unusual learning and care chastened his prose without robbing it of colloquial energy, concrete amplitude, and metaphorical color. His slight but frequent additions are made in the interest of complete and vivid clarity and emotional effect. And the whole tone of his work reflects his Elizabethan veneration for, and sense of contemporaneous intimacy with, the great men and events and the ethical wisdom of antiquity. Pliny's philosophy gave him some qualms, but these were satisfactorily quieted. In his life and in his work Holland was a fine example of the Christian humanist.” (Bush)

One of the Most Important Elizabethan Science Books “The Natural History” of Pliny the Elder is more than a natural history: it is an encyclopaedia of all the knowledge of the ancient world. It comprises 37 books with mathematics and physics, geography and astronomy, medicine and zoology, anthropology

and physiology, philosophy and history, agriculture and mineralogy, the arts and letters. The *Historia* soon became a standard book of reference; abstracts and abridgements appeared by the third century. Bede owned a copy, Alcuin sent the early books to Charlemagne, and Dicuil, the Irish geographer, quotes him in the ninth century. It was the basis of Isidore's *Etymologiae* and such medieval encyclopedias as the *Speculum Majus* of Vincent of Beauvais and the *Catholicon* of Balbus. One of the earliest books to be printed at Venice, the centre from which so much of classical literature was first dispensed, it was later translated into English by Philemon Holland in 1601, and twice reprinted (a notable achievement for so vast a text). Over and over again it will be found that the source of some ancient piece of knowledge is Pliny. (PMM 5) Holland's first book, the first complete rendering of Livy into English, was published in 1600 when he was nearly fifty. It was a work of great importance, presented in a grand folio volume of 1458 pages, and dedicated to the queen. The Livy was followed in the next year by an equally huge translation, of the elder Pliny: *The Historie of the World, Commonly called, the Naturall Historie*. This encyclopaedia of ancient knowledge about the natural world had already had a great indirect influence in England, as elsewhere in Europe, but had not been translated into English before, and would not be again for 250 years. (ODNB)

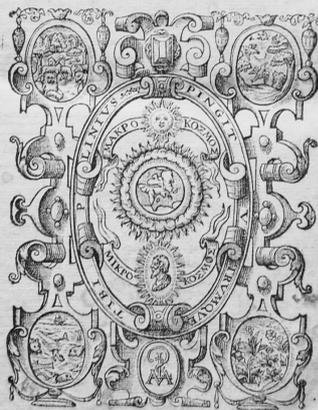
STC (2nd ed.), 20029.5; Pforzheimer, 496.

THE
HISTORIE
OF THE WORLD.

Commonly called,
THE NATVRALL HISTORIE OF
C. PLINIVS SECVNDVS.

*Translated into English by PHILEMON HOLLAND
Doctor in Physicke.*

The first Tome.



LONDON,
Printed by Adam Jfflip.
1601.

952G François Antoine Pomey 1619-1673

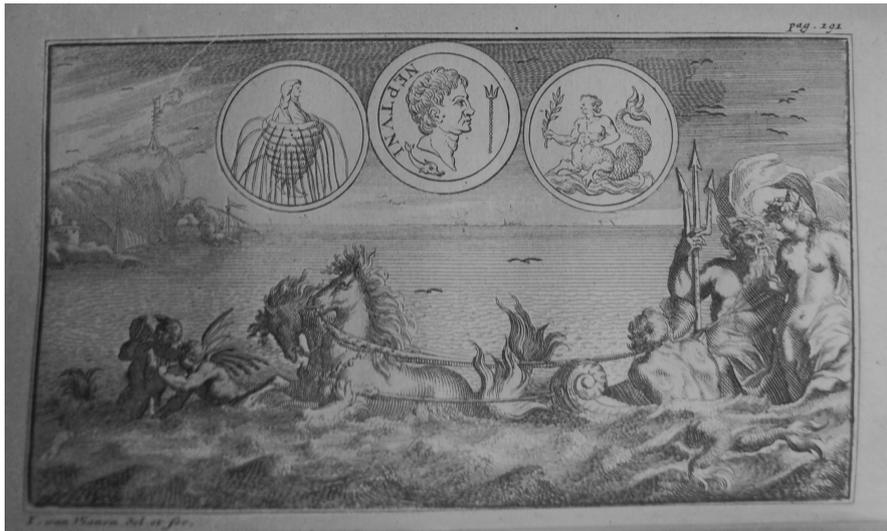
Pantheum mythicum, seu fabulosa deorum historia, hoc primo epitomes eruditionis volumine

Ultrajecti : Vande Water, 1698 (1701)

\$1,800

Octavo. 6 ½ X 3 ¾ inches. Fifth edition. With engraved title-page after J. Goeree and 27 plates, all after Van Vianen. It is bound in original stiff vellum. The Pantheon, gives the fabulous histories of the gods, and most illustrious heroes, in a short, plain, and familiar method, by way of dialogue. Pomey, a French humanist and Jesuit, had intended to write a series of works on antiquity under the title Epitome Eruditionis of which this was the first volume. Mythology was an important part of Jesuit education and this work, a highly important source on the subject, became a standard text for Jesuit school children. The book was very popular, also at schools in The Netherlands, and stayed in use for over a century. Pomey drew heavily on earlier

writers, especially Boccaccio, Giraldi and Conti, and his work became one of the main sources of classical mythology for more than just children, since we find Bayle writing to his brother: "Do for pity's sake learn how each god was represented . . . The Pantheum Mythicum describes nicely enough how each god is turned out. Take good note as you read".



DeBacker-Sommervogel vol. VI, col. 976

902G Thomas Shelton

1601-1650

Zeiglographia. or A New art of Short-writing never before published. More easie, exact, short, and speedie than any here to fore. Invented & composed By Thomas Shelton Author and teacher of ye said art Allowed by Authoritie.

London: Printed by M. S. And are to be sold at the Author's house in Bore's Head Court by Cripple-Gate, 1659. \$1,800

Octavo 152 x 92 mm A2, B-D8, E4. check The first edition, reported to have been printed in 1649, is not in Wing. Counting the unrecorded first, this would be the fifth edition.

“A re-issue of the 1654 edition with the same title page except for the alteration of the date to 1659.”

This copy is in a well-used state. The leaves are all slightly stained and dog-eared. Paper repairs have corrected many of the curling corners. It has been strengthened and bound in a full modern calf in an appropriate style. “Thomas Shelton [a] stenographer, descended from an old Norfolk family,



was born in 1601. It is probable that he began life as a writing-master, and that he was teaching and studying shorthand before he was nineteen, for in 1649 he speaks of having had more than thirty years' study and practice of the art. He produced his first book, called 'Short Writing, the most exact method,' in 1626, but no copy of this is known to exist. In 1630 he brought out the second edition enlarged, which was 'sould at the professors house in Cheapside, over against Bowe church.' He is styled 'author and professor of the said art.' Another edition was published in London in 1636. In February 1637-8 he published his most popular work, called 'Tachygraphy. The most exact and compendious methode of Shorthand Swift Writing that hath ever yet beene published by any ... Approved by both Universities.' It was republished in 1642, and in the same year Shelton brought out a catechism or 'Tutor to Tachygraphy,' the author's residence being then in Old Fish Street. A facsimile reprint of this booklet was published in 1889 by R. McCaskie. In 1645 he was teaching his 'Tachygraphy' at 'the professors house, in the Poultry, near the Church.' Editions of this work continued to be published down to 1710. "Shelton, who was a zealous puritan, published in 1640, 'A Centurie of Similies,' and in the same year he was cited to appear before the court of high commission, but the offense with which he was charged is not specified. In 1649 his second system of stenography appeared under the title of 'Zeiglographia, or a New Art of Short Writing never before published, more easie, exact, short, and speedie than heretofore. Invented and composed by Thomas Shelton, being his last thirty years study.' It is remarkable that the alphabet differs from the tachygraphy of 1641 in every respect excepting the letters q, r, v, and z. It is, in

fact, an entirely original system. On its appearance Shelton was still living in the Poultry, and there he probably died in or before October 1650. The book continued to be published down to 1687”.

“Many subsequent writers copied Shelton or published adaptations of his best known system of

‘tachygraphy,’ which was extensively used and highly popular. Old documents between 1640 and 1700, having shorthand signs on them, may often be deciphered by Shelton’s characters, though the practice of adding arbitrary signs sometimes proves a stumbling block. It was in this system that Pepys wrote his celebrated Diary, and not, as frequently stated, in the system erroneously attributed to Jeremiah Rich”.

“An adaptation of the system to the Latin language appeared under the title of ‘Tachygraphia, sive exactissima et compendiosissima brevis scribendi methodus,’ London, 1660, 16mo. This adaptation was described and illustrated in Gaspar Schott’s ‘Technica Curiosa,’ published at Nuremberg in 1665. It was slightly modified by Charles Aloysius Ramsay, who published it in France as his own”.

(DNB)

Wing S-3093.; Westby-Gibson, p. 201-202

Folger ,Huntington ,New York Public ,Washington University, Yale, ;

UK Copies: British Library, Chetham’s Library (Manchester), National Library of Scotland, Senate House Library (London)



947G John Stow 1525-1605

A survey of the cities of London and Westminster: containing the original, antiquity, increase, modern estate and government of those cities. Written at first in the year MDXCVIII. By John Stow, citizen and native of London. Since reprinted and augmented by A.M. H.D. and other. Now lastly, corrected, improved, and very much enlarged: and the survey and history brought down from the year 1633, (being near fourscore years since it was last printed) to the present time; by John Strype, M.A. a native also of the said city. Illustrated with exact maps of the city and suburbs, and of all the wards; and likewise of the out-parishes of London and Westminster: together with many other fair draughts of the more eminent and publick edifices and monuments. In six books. To which is prefixed, the life of the author, writ by the editor. At the end is added, an appendiz of certain tracts, discourses and remarks, concerning the state of the city of London. Together with a perambulation, or circuit-walk four or five miles round about London, to the parish churches: describing the monuments of the dead there interred: with other antiquities observable in those places. And concluding with a second appendix, as a supply and review: and a large index of the whole work.

London: printed for A. Churchill, J. Knapton, R. Knaplock, J. Walthoe, E. Horne, B. Tooke, D. Midwinter, B. Cowse, R. Robinson, and T. Ward, 1720 \$18,000

A
SURVEY
OF the CITIES of
London and Westminster:

CONTAINING
*The Original, Antiquity, Increase, Modern Estate
and Government of those CITIES.*

Written at first in the Year MDXCVIII.

By **JOHN STOW**, Citizen and Native of *London*.

Since Reprinted and Augmented by the **AUTHOR**;
And afterwards by A. M. H. D. and others.

NOW LASTLY,

Corrected, Improved, and very much Enlarged: And the **SURVEY** and **HISTORY**
brought down from the Year 1633, (being near Fourscore Years since it was last
printed) to the present Time;

By **JOHN STRYPE**, M. A. a Native also of the said **CITY**.

*Illustrated with Exact MAPS of the City and Suburbs, and of all the Wards; and
likewise of the Out-Parishes of LONDON and WESTMINSTER: Together with
many other fair Draughts of the more Eminent and Publiick Edifices and Monuments.*

In SIX BOOKS.

To which is prefixed,

The **LIFE** of the **AUTHOR**, writ by the **EDITOR**.

At the End is added,

An **APPENDIX** of certain **Tracts, Discourses and Remarks**,
concerning the **State** of the **CITY** of **LONDON**.

TOGETHER WITH

A **Perambulation**, or **Circuit-Walk** Four or Five Miles round about **LONDON**, to
the Parish Churches: Describing the Monuments of the Dead there Interred:
With other Antiquities observable in those Places.

And concluding with a **SECOND APPENDIX**, as a Supply and Review: And a Large
INDEX of the Whole Work.

*PEACE be within thy Walls, and
PLENTIFULNESS within thy Palaces.* Plal. cxxij. 7.

L O N D O N :

Printed for A. CHURCHILL, J. KNAPTON, R. KNAPLOCK, J. WALTHOE, E. HORNE,
B. TOOK, D. MIDWINTER, B. COWSE, R. ROBINSON, and T. WARD. MDCCXX

Before giving a description of such a momentous book, I feel a bit of framing is due. Much has been written about this wonderful huge book, yet I feel it is necessary to state that this book is **indispensable** for anyone doing research on any subject relating to Early Modern London. Stow's initial foray into the subject set the bar high for detailed description of the physical and social environment of London. This edition, by far the best as it is the work of three generations of Antiquaries, the catalogues of books, records and manuscripts excerpted is impressive in its own right and would be an irreplaceable library on its own. But this work is manifest of cultural shifts and maintains differing scholars' approaches to understanding of the recording and preserving of cultural heritage, the list of subscribers depicts the capital invested in this undertaking.



Two Folio volumes 15 1/4 X 9 inches.

vol I :Map of London, π₂, (B)-(D)₂,(a)-(d)₄,(e)-(f)₂ Q₂, A-Z₄, Aa-Pp₄,Qq₂,[end of first book] B-Z₄, Aa-Dd₄,[end of second book] A-Z₄, Aa-mm₄,Nn₃ [end of 3rd book]

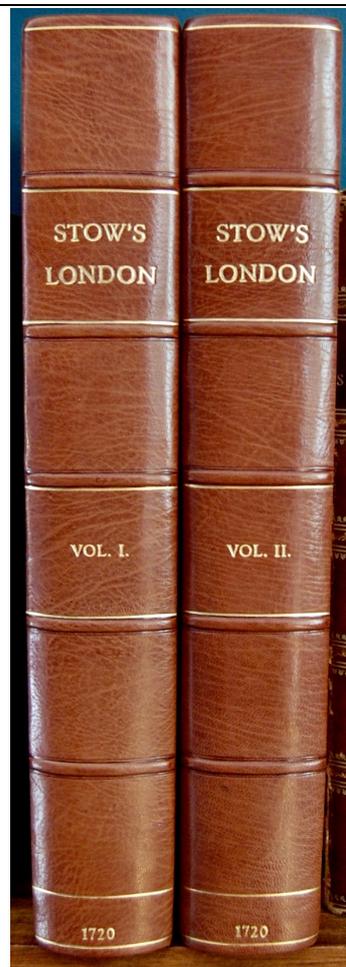
vol II : π₁,A-P₄, A-Z₄, Aa-Zz₄, Aaa- Lll₄, Mmm₂ [end of book V] A-Z₄, Aa-KK₄, Ll-Rr₂. Each of the 6 'books' has its own pagination, and is introduced by a drop-head title.

There are 70 full Page (and 30 of those folding) Maps and Plates .

The Fold-out of "Elizabethan London " is lacking as in many copies, otherwise these two volumes are complete and almost in perfect condition.

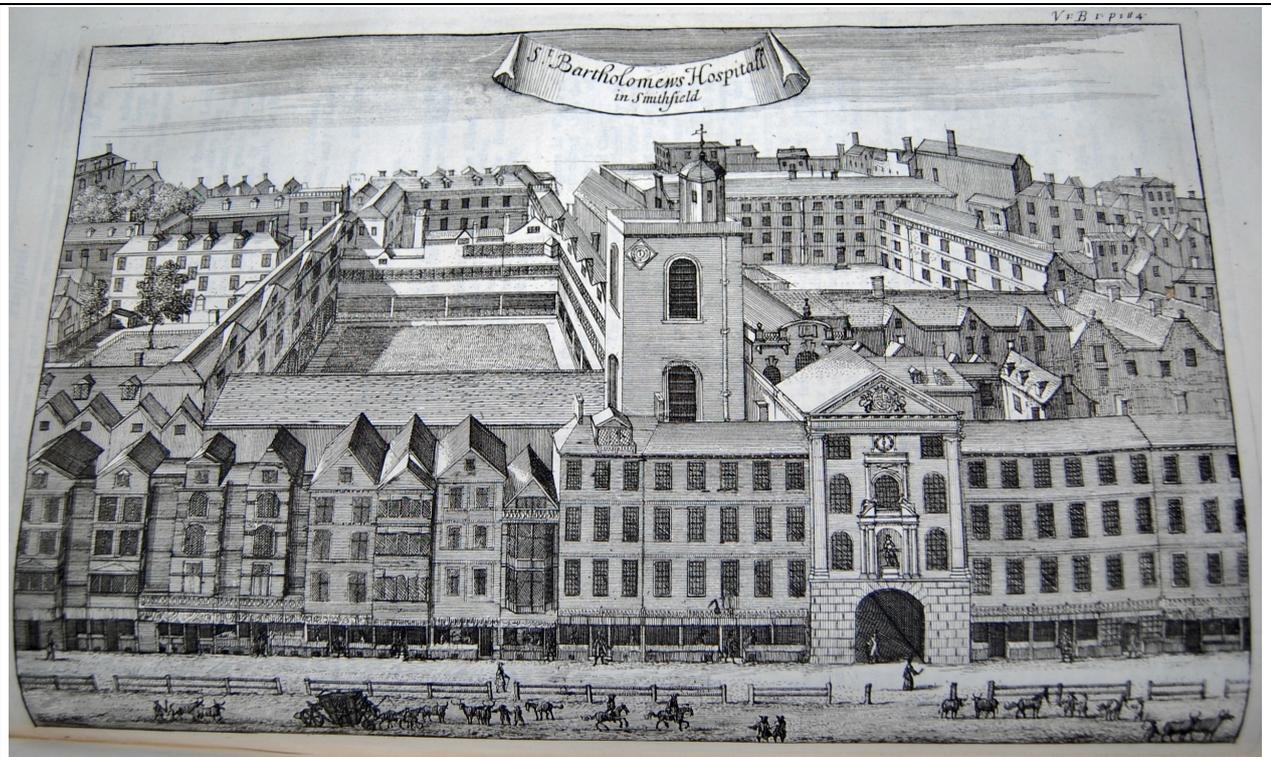
The Large foldout map of the city of London has been reinforced on the back and there are a few pages with margin repairs not touching the text. All the pages are crisp and clean. It is truly a stunning copy.

This copy is beautifully and expertly bound in modern quarter calf, over marbled boards, quite a Stately set of volumes indeed! The binding is in fine working order.

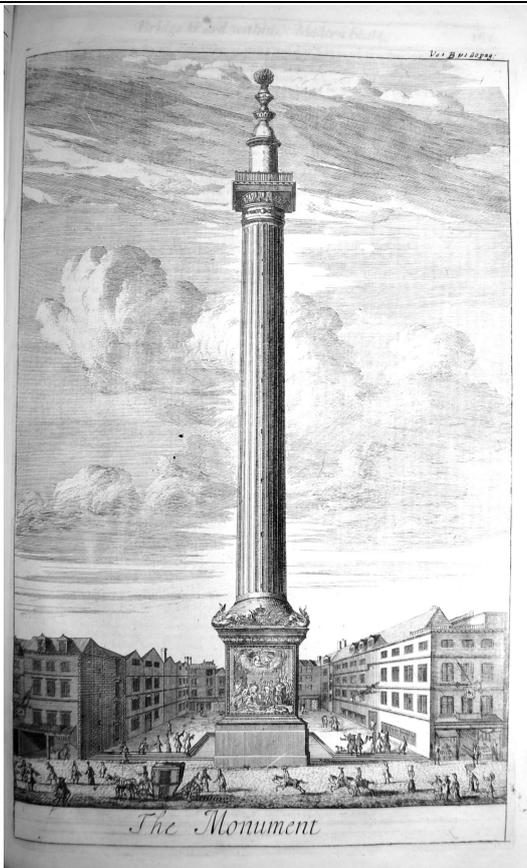


"In the century following Stow's death, however, the Tudor capital so lovingly depicted and recorded in Stow's Survey was dramatically transformed. The huge growth of the metropolis, the devastation wrought by the Great Fire of 1666 and the subsequent rebuilding of the City made an updating of the Survey highly desirable. It was to answer this need that John Strype (1643-1737), the ecclesiastical historian and biographer, published a new, hugely expanded version of Stow's Survey of London in 1720."





First Issue with "1698" for 1598 on the title page (?) John Stow's Survey of London, first published in 1598, brims with amusing descriptions and anecdotes as well as highly detailed accounts of the buildings, social conditions and customs of the time, based on a wide range of classical and medieval historical literature, public and civic records, and Stow's own intimate knowledge of the city where he spent his



life. "The reader of 'A Survey' travels with Stow through each of the city's wards and the adjoining city of Westminster, learns about the wall, bridges, gates, and parish churches . . .

[Stow] also records the negative aspects of urban growth, in the shape of unsightly sprawl, filth, the destruction of ancient monuments, and above all poverty. His book approaches the thoroughness of an encyclopaedia . . . It is noteworthy that while Camden's *Britannia* was written in Latin for the educated élite, Stow's *Survey* was composed in the language of his fellow countrymen." This edition, of 1720, greatly expanded with interpolated amendments by John Strype, is considered the best and most desirable.

"Throughout his life at Low Leyton, Strype crossed the River Lea into London each week to meet and converse with his antiquarian friends and to call on his contacts in the book trade. . . . The *Survey* had been repeatedly revised and enlarged in order to keep up with the changing aspect of the post-fire city, now much expanded and altered in its religion and other ways. . . . Although Strype had arranged most of the work by 1707, and the engravings had been prepared, it was set aside after the publication of Edward Hatton's *New View of London* in

1708, which seemed to cover much the same ground and was considerably smaller and cheaper. . . .

Finally, once the defects of Hatton's book were acknowledged another agreement in November 1716 led to the Survey's publication at the end of 1720. . . . The print run was probably more than 500 copies . . . To quote Merritt, 'By this stage the Survey has a multiple personality, switching with little warning from nostalgic Elizabethan antiquary [Stow] . . . to diligent post-Restoration recorder of events [Strype] and back again' (Merritt, 87)." (ODNB).

[Richard Grafton] had the audacity to enter into historical controversy (*impar congressus*) with the great John Stow. This 'merry old man,' footing it over England in search of Antiquities because he could never learn to ride, sometimes suspected by Government of being insufficiently Protestant, now begging with a basin in the street, now spending £200 a year on his library, holds a very high place in the history of learning. Even those who, like Camden, distrusted his judgment, allowed his industry. His Chaucer (1561) was his first but by no means his best work: he helped to swell the Chaucerian apocrypha. His Summary of English Chronicles (1565) looks at first like a retrogression from Hall; we are back at the annalistic form and the London tradition with its lists of bailiffs and mayors. But the important thing is that Stow is not a mere compiler but (as we call it) a 'researcher.' He uses the literary sources but he adds 'paynfull searche' into records, and 'diligent experience.' He collected not only books but charters and legal documents. He bought up the collections of others, and his own assisted both Speght and Parker. In 1580 came the Chronicle of English from Brute unto this present year, re-issued in 1592 as the Annals. The Survey of London (1598) was re-issued in 1603 and afterwards enlarged by other hands.

"Its modern editor finds this work 'instinct with' a 'life' which the Annals lack. It is a treasure-house of old customs, old splendors, old gaieties and hospitalities, already vanished or vanishing when the author wrote. Stow had no stylistic ambitions; his works were, as he said 'written homely.' His prose varies between mere note-making and tolerably vivid narrative. In general it is just such an unobtrusive

medium as keeps our attention on the facts, and therefore good for its purpose; recte olet ubi nihil olet.”
(page 298-299, English Literature in the Sixteenth Century, C.S. Lewis)



End of fascicule IX

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