

A detailed illustration of two birds, possibly Kingfishers, perched on a branch with several red berries. The bird at the top is shown in profile, facing left, with its wings spread, revealing bright yellow and orange plumage. The bird at the bottom is shown in profile, facing right, with its head tilted upwards, displaying green and blue plumage. The background is a soft, light blue and white wash.

20

Highlights

for the

New York
International
Antiquarian
Book Fair

April 3-6th 2025

Stand A14

1. BAUER, F. A., *Delineations of Exotick Plants cultivated in the Royal Garden at Kew. Drawn and coloured, and the botanical characters displayed according to the Linnean system, by Francis Bauer...*

Published by W.T. Aiton. London, William Bulmer, 1796-1803. 3 vols, large folio, pp [iv]; [iv] [ii], with 30 hand-coloured etched plates; first title remargined, one plate mounted on matching paper, some occasional marginal spotting, generally a very fresh copy, in its original binding of blue paper over pasteboards, with printed paper labels on upper covers, worn and with some repairs, in a fine half-morocco box by James Brockman.

£35,000

First edition, with the especially rare third part, of Bauer's stunning depictions of *Ericas* grown at Kew from specimens collected by Francis Masson in the Cape Colony. The unsigned preface by Sir Joseph Banks, the only text in the work, speaks of Bauer's extraordinary skill: 'It will appear singular, at first sight, that engravings of plants should be published without the addition of botanical descriptions of their generic and specific characters; but it is hoped, that every Botanist will agree, when he has examined the plates with attention, that it would have been an useless task to have compiled, and a superfluous expense to have printed, any kind of explanation concerning them; each figure is intended to answer itself every question a Botanist can wish to ask, respecting the structure of the plant it represents; the situation of the leaves and flowers are carefully imitated, and the shape of each is given in a magnified, as well as in a natural



size. The internal structure of the flower, respecting the shape and comparative size of its component parts, is also, in all cases, carefully displayed...' The reader is referred to the *Hortus Kewensis* for details of synonymy and specific differentiae.

According to a note by Sir Everard Home in the Natural History Museum copy, from information supplied to him by Bauer, 90 copies of the first number were printed, but ten of them were spoiled in colouring & hot pressing, of the second there were 80... of the third there were only 50...

Blunt considers Bauer to have been the greatest botanical artist of all time and notes that only in the present work can we appreciate the force of his draughtsmanship.

Dunthorne 28; Great Flower Books p 49; Henrey 437; Hunt 747; Nissen BBI 97; Stafleu and Cowan 363



An Excellent Copy of this Scarce First Issue

2. **BLAKE, WILLIAM**, Illustrations of the Book of Job.

One of 215 FIRST-ISSUE "Proof" copies, one of 65 copies on "French" paper, unwatermarked, line-engraved pictorial title and 21 plates designed and engraved by Blake, each plate marked "Proof", second plate (Job and his family praising God) misdated "1828", original front wrapper with printed label preserved, some light marginal foxing, crushed brown morocco gilt by Riviere, green-coated endpapers, t.e.g., broadsheets (422x274mm), Invented & Engraved by William Blake. London: Printed as the Act Directs March 8: 1825 by William Blake (March 1826).

£45,000

Blake's twenty-two engraved Illustrations of the Book of Job are the culmination of his long pictorial engagement with that biblical subject. Blake had completed the designs for what would become his Illustrations for the Book of Job around 1805--1806 for Thomas Butts, a clerk to the commissary general of musters who had by then become Blake's major patron. In 1821, Blake and his new patron John Linnell borrowed the watercolours from Butts, which Linnell traced and Blake coloured. Blake also added two more compositions to both sets, bringing them up to twenty-one designs.

This led to Linnell commissioning the engravings. Blake first executed a series of twenty-one reduced pencil sketches of the central designs, before beginning the arduous task of transferring these onto copper plates. According to John Linnell, the border designs were a last-minute addition to the copper plates. Although the title page is dated 1825, publication was delayed until 1826, and the date amended on a label pasted to the boards in which the plates were issued. The Job engravings are generally considered to be Blake's masterpiece as an intaglio printmaker.

Blake follows the general outline of the story of Job in the Bible, but also incorporates into his designs many motifs representing his personal interpretation. At the beginning, Job and his family attend only to the letter, rather than the spirit, of God's laws. Job thereby falls under a false conception of God and into the hands of Satan. Job's sufferings are recorded in the first half of the series, culminating in his horrific vision of a devil-god in the eleventh design. Job's spiritual education and material restoration are pictured in the second half of the series. In the penultimate design, Job tells his story to his daughters; the entire family is restored to life in the final design. Some critics and biographers have interpreted the Job series as personal statements about Blake's own tribulations and the spiritual peace he found late in life. However appealing this approach may be, it is made questionable by the early dating of the Butts series, the basis for all the later series.

There has been some confusion over the states of the earliest issues of the Job plates.



Although Bentley states that the French paper shows a Whatman watermark, Essick believes that it is unlikely that such a clearly English paper used for the Drawing paper impressions of state B, would be referred to as "French" in John Linnell's account books. As such, it seems most probable that this copy is one of the 65 sets on French paper. These sets are considerably scarcer than those printed on India paper.

The image shows an open manuscript with two pages. The left page (folio 10v) is a title page with a decorative border. At the top, the Hebrew text 'ספר איוב' (Sefer Iyov) is written. Below it, the English text 'ILLUSTRATIONS of The BOOK of JOB' is printed. The central illustration depicts a stormy sea with waves crashing against a rocky shore. A small boat with several figures is visible in the water. The right page (folio 11r) features a woodcut illustration of Job and his family in a storm. Job is standing on the left, pointing towards the sky. His wife and children are seated or crouching on the ground, looking up in fear. The scene is set at night with a full moon and stars visible in the sky. Above the illustration, there is English text: 'For his great sorrow the wife of Job rebuked all his people'. Below the illustration, there is more English text: 'I am Young Men are very Old when I was old For I have seen many things which I did not see when I was young I have seen many things which I did not see when I was young I have seen many things which I did not see when I was young'. The manuscript is bound in a dark, patterned cover, and a small metal clasp is visible on the right edge of the right page.





Rare and Beautiful Manuscript Burmese Tattoo Design Book

3. Burmese Parabaik Tattoo Flash Book

16 leaf, 16 hand painted illustrations on saa paper, accordion or concertina-style, double sided, original wooden board hand carved with a griffin and a tiger, 8vo (16.5 x 11cm, 150cm unfolded), Shan Region, Burma, c.1890s

£1,800

A Rare and unusual manuscript tattoo design book from the Shan region of Burma, (currently Myanmar). This work is made from foldout mulberry (saa) paper with sacred symbols of mythology, as well as numerology and sacred Buddhist texts. The Shan are a Southeast Asian ethnic group who live primarily in Myanmar, but are believed to have originated in China. The majority of the Shan are Theravada Buddhists. Tattoos related to Buddhism would often be created at temples by monks, thus ensuring that the wearer would be protected from harm. Other common motifs for tattooing in Myanmar include cats of various sizes from house cats to tigers, dragons, geometric patterns, and figures from Myanmar's and Buddhism's history and culture. Both Chinese and Buddhist influences can be seen in their art, though the uniquely Burmese style of the Shan is undeniable. Interestingly, until the 20th century, tattooing was a widespread practice among the Burmese (even women), particularly among the Shan who boasted one of the oldest tattooing traditions.

"The traditional art of tattooing is deeply rooted in Myanmar's history: from kings to Commoners, tattoos were exemplars and devices of state bondsmen, masculine strength, feminine beauty, cultural identity and aesthetic appeal, while endowed as well with spiritual powers serving as protection from evil forces." - Moe Moe Oo

Due to the Shan belief that tattoos imbued the wearer with spiritual strength and/or held

magical significance, tattooing came to have great importance. It was practised—and has recently regained popularity—during times of turmoil. As tattooing frequently took days, opium was the preferred anaesthetic, accounting, along with Western influences, for the tradition dying out at the beginning of the 20th century.

["Tattoo Art in Myanmar Culture: Special Reference with State Bondsmen of Cavalry Corps 2016" written by Moe Moe Oo from the Ministry of Education, Myanmar]



The First Collected and Most Complete Edition of Drake's Voyages

4. DRAKE, SIR FRANCIS, Sir Francis Drake Revived. Who is or may be a Pattern to stirre up all Heroicke and active Spirits of these Times... being a Summary and true Relation of foure severall Voyages made by the said Sir Francis Drake to the West-Indies.

FIRST EDITION, 4 parts in one, engraved portrait frontispiece, separate title-pages, woodcut initials and headpieces, the first 3 separately signed and paginated, the last 2 continuously paginated, full later speckled calf, spine gilt, 4to (183 x140mm), London: for Nicholas Bourne, [1652-] 1653.

£28,000

FIRST COLLECTED EDITION of Drake's voyages, the four parts comprising: Sir Francis Drake Revived, the voyages of 1570-71 and 1572-73 describes Drake's privateering expeditions to the West Indies, the raid on Nombre de Dios in 1572, when he captured a fortune of Spanish silver from the centre of the Spanish New World empire.

The World Encompassed, the voyage of 1577-80. Compiled by Francis Drake, nephew of the late explorer, it narrates Drake's memorable voyage, in which his five vessels raided Spanish outposts and supply routes on the Pacific coast, claimed California ("New Albion") for the British crown and returned via the Pacific and Indian Oceans, making Drake the first English captain to circumnavigate the globe.

A Summarie and True Discourse of [his] West Indian Voyage, the voyage of 1585-86 that was begun by Bigges, an officer under Drake, and finished after his death, probably by his lieutenant, Master Croftes. Drake's expedition to the Spanish Indies was the first major British naval foray into the Caribbean and was sanctioned by a commission from Queen Elizabeth with letters of marque. As well as capturing and sacking a number of cities he also rescued the 103 colonists remaining on Raleigh's Roanoke Island Virginia colony and returned them to England along with a shipment of potatoes and tobacco.

A Full Relation of Another Voyage into the West Indies, made by Sir Francis Drake' Accompanied with Sir John Hawkins, Sir Thomas Baskerfield, Sir Nicholas Clifford, and others. Who set forth from Plymouth on 28. Of August 1595.

'Sir Francis Drake, the greatest of the naval adventurers of England of the time of Elizabeth, was born in Devonshire about 1540. He went to sea early, was sailing to the Spanish Main by 1565, and commanded a ship under Hawkins in an expedition that was overwhelmed by the Spaniards in 1567. In order to recompense himself for the loss

suffered in this disaster, he equipped the expedition against the Spanish treasure' Philip Nichols
Church 526; Hill, pp. 86 and 211; Sabin 20840, 20855, 20843, and 20830; Wing D2122.



Daniel's Expedition to British New Guinea - One of the Most Important Scientific Expeditions to British New Guinea

5. DUNNING, ARTHUR HENRY (1884-1959) (photographer), Archive of unpublished original photographs taken on the Daniels Ethnographical Expedition in British New Guinea, 1904.

New Guinea, 1904, Oblong small folio, (320 x 270mm), half maroon Morocco over contemporary cloth side, photographs mounted 4 to each page and can be removed to read the annotations on the verso.

Group of 51 (fifty-one) FINE ORIGINAL PHOTOGRAPHS, in uniform 107 x 76 mm format; versos all with fully contemporary inscriptions in pencil (by expedition member Charles Seligmann) comprising the location of the scene and an informative caption, occasionally also with the initials 'A. H. D.' in blue pencil and a page reference in red (presumably for an intended publication); almost all the photographs in excellent condition.

£6,500

A substantial photographic archive documenting one of the most important scientific



expeditions conducted in British New Guinea prior to World War One, the Daniels Ethnographical Expedition of 1904.

These photographs were taken on the expedition: Daniels' name is mentioned in the captions; the initials A. H. D. are those of expedition member Arthur Henry Dunning and the locations of the photographs accord perfectly with the expeditions itinerary.

Together, these images constitute a pictorial record of the fast-vanishing traditional cultures found in parts of Central Province, Milne Bay and the Trobriand Islands.

The following overview of the expedition is published on the website of the British Library, which holds a collection of precious wax cylinder recordings, as well as photographs, made on the Daniels Ethnographical Expedition:

'The Daniels Ethnographical Expedition was led and financed by Major William Cooke Daniels (1870–1918), a wealthy American retailer who met the British anthropologist Charles Gabriel Seligmann (1873–1940) by chance on a fishing trip in Hampshire, UK. Seligmann had taken part in the 1898 Cambridge Anthropological Expedition to Torres Straits and had visited what was then British New Guinea. His interest continued after his return to the UK. The other members of the Daniels expedition were Walter Merish Strong (1873–1946), a doctor who left midway through to become Assistant Resident



Magistrate in Mekeo district, and Arthur Henry Dunning (1884–1959).

Seligmann, Strong, and Dunning arrived in the capital, Port Moresby, on 19 December 1903. The first recordings were made on 5 January 1904 in Port Moresby, when Dunning, assisted by British Resident Magistrate Francis Rickman Barton, recorded three cylinders of lagatoi songs. Lagatoi are the double-hulled sailing canoes used in the hiri, the annual trading expedition that Motu/Koita people took to the Papuan Gulf to trade their clay pots for sago; the hiri is still celebrated today and remains an important symbol for the Motu/Koita people.

Seligmann, Strong, and Dunning joined a government expedition to the western part of British New Guinea in January but left early when Seligmann and Dunning fell ill. They did not take the phonograph, the machine used to record and play wax cylinders, on this trip as they could not find any spare cylinders.

Daniels and his yacht, the Kori, arrived in Port Moresby on 23 May. Over the next five months, the team visited Hula and the Mekeo and Rigo districts in what is now Central Province, and islands in Milne Bay including Samarai, Tubetube, Muyua, Gawa, Kwaiawata, Iwa, and the Trobriand Islands. They also visited Dogura in Bartle Bay, and Wagawaga, a village on the coast of Milne Bay.

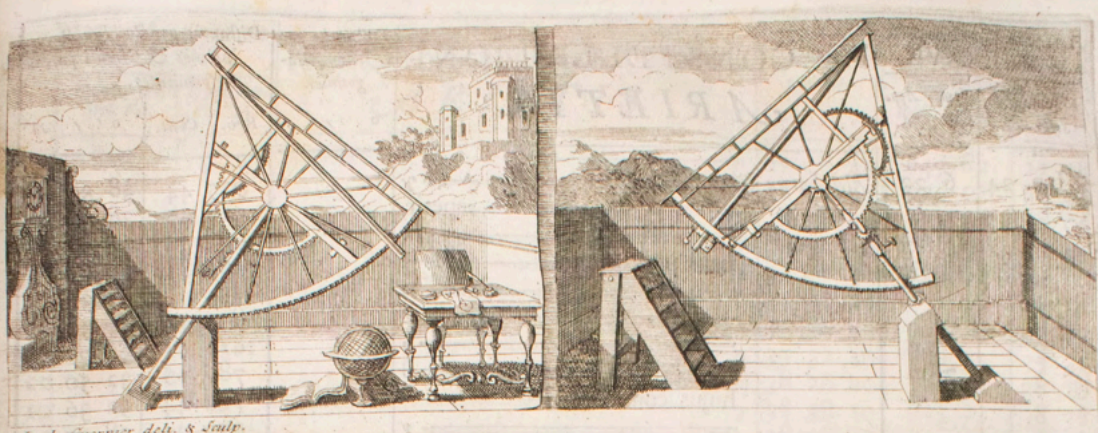
Seligmann and Dunning recorded eleven cylinders in the Rigo district, including songs in the Sinaugoro, and possibly the Uare and Doromu-Koki languages. They travelled from Rigo to the village of Hula, where five cylinders were recorded. In what is today, Milne Bay Province, they recorded five cylinders on Tubetube, two on the Trobriand Islands, and six at Wagawaga.

In October, the expedition returned to Port Moresby and Daniels left. Seligmann and Dunning stayed in Port Moresby, spending time with Barton and Ahuia Ova, the Koita Chief and Village Constable of Hanuabada, the Motu/Koita village near Port Moresby. Ahuia had previously worked with members of the 1898 Cambridge Expedition. Seligmann and Dunning recorded seven cylinders in the Koitabu language, including one by Ahuia Ova himself. Two other lagatoi songs were performed by a Motu man named Igo who had travelled with the expedition in Central district....'

A splendid archive.

See: Ann Lazarsfeld-Jense. Two Against the Tide. The shared career and lost legacy of Brenda and Charles Seligman.





Extremely Scarce First Edition of the Most Important Work of Eighteenth Century Astronomy

6. FLAMSTEED, JOHN, *Historiae coelestis libri duo quorum prior exhibet catalogum stellarum fixarum Britannicum novum & locupletissimum una cum earundem planetarumque omnium... observante J Flamsteedio in Observatorio Regio Grenovicensi continua serie ab anno 1676 ad annum 1705 completum.*

First Edition (one of only a few known copies).

London, J. Mathews, 1712, engraved frontispiece by George Vertue after J.B. Catenaro, engraved dedication by Guernier after Catenaro, engraved headpieces and 4 engraved plates, errata leaf at end, bound in contemporary panelled calf, hinges repaired but an excellent copy of this rare work.

£65,000

This is the most important work of eighteenth-century astronomy in the extremely rare first edition produced by Edmund Halley. The British Catalogue at the beginning of this work lists thousands of stars and was the most extensive and comprehensive list to date.

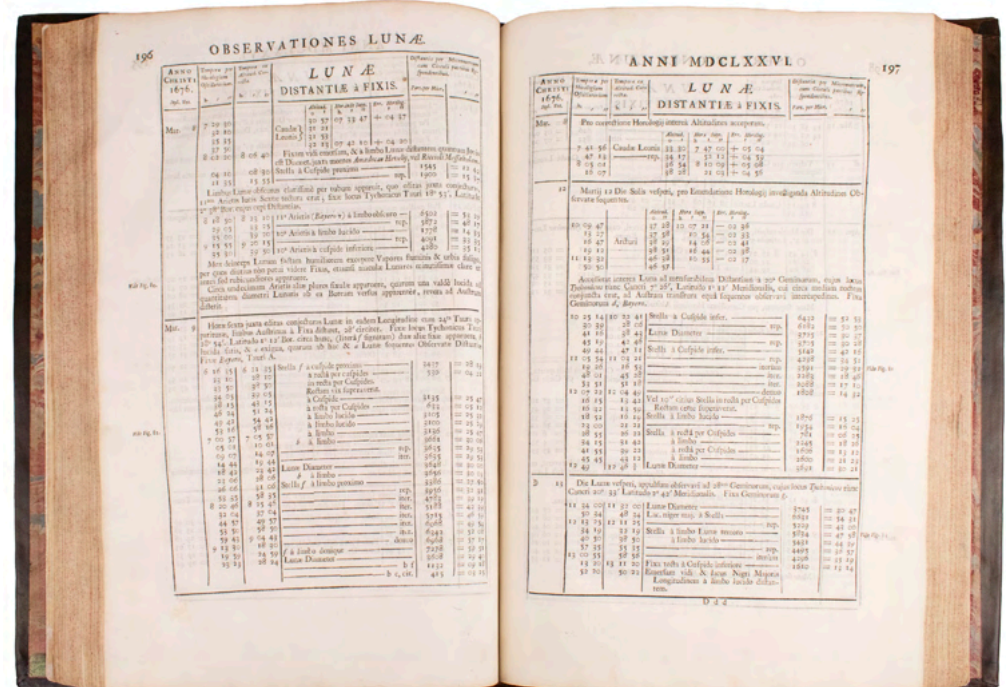
The latter part of Flamsteed's life passed in controversy over the publication of his excellent stellar observations. He struggled to withhold them until completed, but they were urgently needed by Isaac Newton and Edmond Halley, among others. Newton, through the Royal Society, led the movement for their immediate publication. In 1704 Prince George of Denmark undertook the cost of publication with the approval of Queen Anne and despite the Prince's death in 1708 and Flamsteed's objections, the incomplete observations were edited by Halley, and 400 copies were printed in 1712.

After the death of Queen Anne in 1714, Flamsteed managed to burn 300 of them. "I made a sacrifice of them to heavenly truth" (Bailey p. 101). He subsequently disposed of any other copies he came across.

England appointed its first Astronomer Royal, John Flamsteed, born in Denby, Derbyshire (1646-1719) in 1675. He lived and worked at the Royal Observatory, Greenwich, built by King Charles II of England in the same year and catalogued over 3000 stars. Flamsteed accurately calculated the solar eclipses of 1666 and 1668. He was responsible for several of the earliest recorded sightings of the planet Uranus.

As Astronomer Royal, Flamsteed spent some forty years observing and making meticulous records for his star catalogue, which would eventually triple the number of entries in Tycho Brahe's sky atlas. In 1725 Flamsteed's, *Historia Coelestis Britannica* was published posthumously. It contained Flamsteed's observations and included a catalogue of 2,935 stars to much greater accuracy than any prior work. It was considered the first significant contribution of the Greenwich Observatory, and the numerical Flamsteed designations for stars that were added subsequently to a French edition are still in use.

Provenance: Derby Grammar School; Signature of J. Merrill, 15th June, 1722.



A Splendid Copy In Near Fine Condition Of Gould's Last Major Work, The Companion To His Monumental Birds Of Australia.

7. **GOULD, JOHN & RICHARD BOWDLER SHARPE**, The Birds of New Guinea and the adjacent Papuan Islands, including many new species recently discovered in Australia.

FIRST EDITION, London: Taylor and Francis for Henry Sotheran & Co., 1875-1888. Five volumes, large folio (550 x 370mm). Full Contemporary Green Morocco Gilt, Elaborate Greek Key Borders on all Covers, Spines with Gilt Designs in Compartments, with 320 fine hand-coloured lithographic plates by Gould and Hart, printed by Walter or the Mintern Brothers.

P.O.R

Gould died on 3 February 1881 shortly after the publication of the 12th part. The remaining 13 parts were edited or written by Richard Bowdler Sharpe and illustrated by William Matthew Hart. A page of letter press accompanies each plate, describing the species figured, giving a short sketch of its history. There are many birds of gorgeous plumage inhabiting New Guinea and neighbouring Islands. This is certainly the finest work to illustrate them. Many impressive sections with bold depictions often include the birds' natural habitats and food sources such as specific reptiles and insects.

Represented bird families include birds-of-paradise, eagles, honey-eaters, sunbirds, thickheads, flowerpeckers, starlings, pittas, kingfishers, cuckoos, parrots, lorikeets, cockatoos, fruit-pigeons, and, in finale, cassowaries.

John Gould was without question the most prolific ornithological artist of the 19th Century, and the only one to rival John James Audubon in ambition and quality. The 19th Century was a time of intense fascination with discoveries in natural history, especially regarding knowledge of the wildlife of exotic lands. Gould shared the romantic enthusiasm of his time for such subjects, as well as the popular impulse to catalogue. He learned taxidermy in his early teens at Windsor Castle, later becoming a taxidermist for the Zoological Society of London. In 1830, Gould received some exotic bird skins from the Himalayas, and shortly thereafter in 1831, he published his first work "A Century of Birds from the Himalaya Mountains". This work, along with the first edition of "Raphastidae" and "Birds of Europe" were enormously successful and allowed him enough capital to travel abroad. He went to Australia and New Guinea where he observed and sketched the native birds and mammals. From his sketches, artists, such as his wife Elizabeth Gould and Edwards Lear, transferred them to stone, hand printed and hand coloured them with their masterful artistry.



Gould combined his passion for natural history with outstanding scientific, artistic and entrepreneurial talents to embark on a series of projects that would eventually make him the leading publisher of ornithological illustrations in Victorian Britain. He created over three thousand plates of birds in over forty volumes. Gould himself described the colouring of the plates as follows: "Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromolithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought".

His career spanned five decades and he produced a monumental series of rare publications of birds throughout the world, including "The Birds of Great Britain", "The Birds of Europe", "The Birds of Australia", "The Birds of Asia", "The Birds of New Guinea", "A Monograph of the Ramphastidae" (Family of Toucans), "A Monograph of the Trogonidae" (Family of Trogons), and "A Monograph of the Trochilidae" (Family of Hummingbirds).

Provenance: Lord Braybrooke. Although there is no Subscriber's list Lord Braybrooke is likely to be a Subscriber.



The Very Rare First Edition Of A Work That Did Much To Popularise The Mythology Of Pirates Sailing Under The Jolly Roger—Eye Patches, Wooden Legs And Buried Treasure.

8. JOHNSON, CAPTAIN CHARLES, A General History of the Pyrates, from their first rise and Settlement in the Island of Providence, to the Present Time. With the remarkable Actions and Adventures of the two Female Pyrates Mary Read and Anne Bonny. ...

FIRST EDITION, 3 engraved plates including the famed portrait of Blackbeard and one of the dreaded female pirates, contemporary panelled calf, rebacked, 8vo (190 x 120 mm), London: Ch. Rivington, 1724.

£20,000

While the second edition is obtainable, the first edition is impossible, with only one other copy appearing at auction.

A General History introduced many features which later became common in pirate literature, such as pirates with missing legs or eyes, the notion of pirates burying treasure, and the name of the pirate flag the Jolly Roger. The author specifically cites two pirates as having named their flag Jolly Roger (named after the first Pirate and his crew): Welsh pirate Bartholomew Roberts in June 1721 and English pirate Francis Spriggs in December 1723.

The book gives an almost mythical status to the more colourful characters, such as the infamous English pirates Blackbeard and Calico Jack and has influenced the pirate literature of Scottish novelists Robert Louis Stevenson and J. M. Barrie.

"This rare work embodies many items relating to the Colonial History of British America, nowhere else extant" (Sabin).

Sabin 36287



9. **LONITZER, ADAM**, Kreuterbuch. Jetzo auff's fleissigst zum letzten mal von neuem ersehen, und durchaus an vielen Orthen gebessert, auch weit uber vorige.

Frankfurt, Latomus for Steinmeyer, 1609. Folio (335 x 210 mm). pp (14), 382, 3. with engraved title, engraved portrait. in the text, with over 800 beautifully hand-coloured woodcuts in a contemporary hand, woodcut printer's mark at the end, Contemporary blind tooled pigskin over wooden boards, some wear to the binding as usual but intact and a very attractive copy, one clasp missing.

£12,500

A beautifully contemporary hand-coloured example of Lonicer's popular herbal. This edition deals not only with trees, shrubs and herbs and the creation of gardens, but also the art of distillation, animals, ores, precious stones and metals. The woodcuts are for the most part copied from designs by Rößlin and Hieronymus Bock, and include mythical creatures such as unicorns, griffins and dragons.

Lonicer brought in his widely distributed herbal books with a rare, clear treatise on the distillation methods of his time. It is clear and very well illustrated in its woodcuts." - this edition with new engravings by Weiditz including the gardener, the herb kitchen.

Herbals which contained the names and descriptions of herbs and plants, together with information on their medicinal, culinary, and occasionally even magical, properties



were extremely popular amongst the ancient and medieval civilisations of East and West, the advent of movable type, together with the growing appreciation of the utility of the technical woodcut illustration as a pedagogic tool, ensured the production of herbals boomed in the fifteenth and sixteenth centuries. Whilst still retaining the more traditional emphasis upon the pharmaceutical properties of the plant world, the herbals of the Renaissance, with their detailed illustrations, also marked an important step in the science of botany, and the description and classification of the natural world.

Renaissance Germany proved to be an epicentre for the production of these herbals. Formerly professor of mathematics at Marburg, in 1554 Lonicer became the town physician at Frankfurt, and married the daughter of the celebrated Frankfurt printer, Christian Egenolff. Renowned for his crafting of lavishly-illustrated texts, Egenolff had early realised the mass-market potential for attractive herbals, bringing out a well-received volume in the early 1530s. Following his death in 1555, Lonicer assumed control of his father-in-law's firm, and immediately set about producing his own Herb Book.

First printed in 1557, Lonicer's *Kreuterbuch* made generous use of text from various earlier printed German herbals, and actually pirated many of the 800 woodcut images from other volumes. Nevertheless, if somewhat lacking in originality, as a work it proved enduringly popular, with at least 11 revised editions being brought out before the close of the sixteenth century and a new edition being issued in Augsburg as late as 1783.

Title with ownership entry "Societas Jesu Victoriae Ao 1615".
VD 17 1:680473M. Nissen 1228. Pritzel 5599. - Cf. Heilmann 220



10. MIVART, S.G., A Monograph of the Lories, or Brush-Tongued Parrots, composing the family Loriidae.

First Edition, First Issue

London, R.H. Porter, 1896. Large-4to. pp. liii, 193, with 4 coloured maps, 61 hand coloured lithograph plates and 19 figures in the text, fine later half Morocco gilt.

£15,000

"A thorough treatise on the group in question, with excellent hand coloured plates". The introduction (pp. xix-xxxix) contains careful observations on the anatomy of the Loriidae, about which D.N.B. writes: "In mastery of anatomical detail he had few rivals, and perhaps no superior, among his contemporaries". The lively and attractive plates are all after J.G. Keulemans, probably the most famous bird illustrator at the end of the 19th century.

"The family is remarkable for its brilliancy and gay colouration; but it is not only the appearance of these birds which make them attractive. Some of them, as those of the genus 'Chalcopsittacus', will spontaneously approach human dwellings" (From the Introduction). They range from what is generally known as 'the Australian region' and over a very large part of Polynesia.

An excellent copy of one of the most attractive works on parrots.

Fine Bird Books 94; Nissen IVB, 640; Zimmer 439



11. MORRIS, WILLIAM., The Story of the Glittering Plain or the Land of the Living Men.

Hammersmith: The Kelmscott Press, 1894

4to (292 x 210 mm). Printed in Troy type with chapter headings in red, table in Chaucer type, 23 woodcuts by A. Leverett after designs by Walter Crane, title-page and facing text within full-page woodcut borders, numerous 3-, 5-, and 6-line white-on-black and black-on-white initials, foliated bars and partial borders, printer's ornaments (Peterson nos. 1-2) and device (Peterson no. 2). Limp vellum, yapp edges, a few silk ties missing, spine lettered gilt.

£8,500

One of 250 copies on Perch paper from total edition of 257.

Richly illustrated with 23 designs by Walter Crane, this edition ranks "second only to the Chaucer in amount of illustration" (Needham William Morris). The Story of the Glittering Plain can be viewed as a precursor to today's fantasy literature, with even Tolkien admitting a debt to Morris. At the time, Morris's melding of an imaginary world with elements of the supernatural was relatively novel, and the environment he created allowed for the exploration of his progressive political philosophies.



***"Probably The Greatest Work Ever To Be Published Embodying
The Results Of A Single Piece Of Research By One Man."***

12. MURCHISON, RODERICK IMPEY, SIR (1792-1871).

The Silurian System, Founded on Geological Researches in the Counties of Salop, Hereford, Radnor, Montgomery, Caermarthen, Brecon, Pembroke, Monmouth, Gloucester, Worcester, and Stafford; With Descriptions of the Coal-Fields and Overlying Formations, London: John Murray, 1839. with The Silurian Region and Adjacent Counties of England & Wales Geologically Illustrated. London: J. Gardner, [1839]. Engraved map in 3 large sections with linen backing.

FIRST EDITION, 3 volumes, large 4to (260 x 330mm), half calf, map in slip-case. with 56 plates, views and maps, including 12 hand-coloured geological profiles, numerous text illustrations.

With the Rare and Important Hand-Coloured Geological Map on Three Sheets.

£9,500

"THE GREATEST WORK EVER TO BE PUBLISHED EMBODYING THE RESULTS OF A SINGLE PIECE OF RESEARCH BY ONE MAN. This work detailed and established practically the whole succession of the stratigraphical formations and their fossil contents (and associated igneous rocks) of what we now know as the Ordovician and Silurian systems, in their type areas" (Challinor 141).

Sir Roderick Impey Murchison, born in Tarradale, Ross-shire, Scotland is the geologist who first established the geologic sequence of Early Paleozoic strata (the Paleozoic Era began 542 million years ago and ended about 251 million years ago)

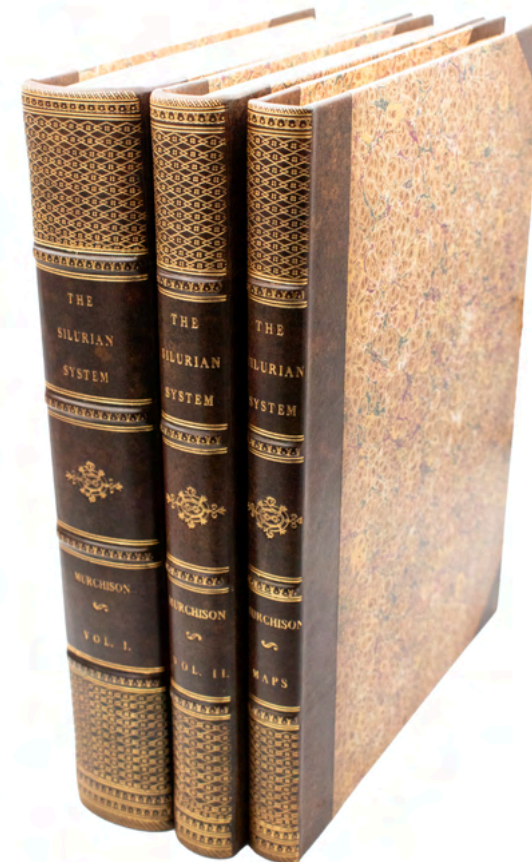
In 1831 he was elected president of the Geological Society, after serving as secretary for five years. In that same year he began his studies of the Early Paleozoic rocks in South Wales. His findings were embodied in the monumental work *The Silurian System* (1839). Following the establishment of the Silurian System, Murchison and Sedgwick founded the Devonian System, based on their research of the geology of southwestern England and the Rhineland. Murchison then went on an expedition to Russia and wrote, with others, *The Geology of Russia in Europe and the Ural Mountains* (1845). In 1841 he proposed the establishment of the Permian System (strata 299 million to 251 million years old), based upon his Russian explorations.

Murchison was knighted in 1846, and in 1855 he was appointed director general of the Geological Survey of Great Britain and director of the Royal School of Mines and the Museum of Practical Geology, London. He prepared successive editions of his work

Siluria (1854; 5th ed. 1872), which presented the main features of the original Silurian System together with information on new findings. In addition, he fought unsuccessfully against the splitting of his original Silurian System into three parts: the Cambrian Period (about 542 million to 488 million years ago), the Ordovician Period (about 488 million to 444 million years ago), and the Silurian Period (about 444 million to 416 million years ago).

In 1871 he founded a chair of geology and mineralogy at the University of Edinburgh, and in his will he provided for the establishment of the Murchison Medal and Geological Fund, to be awarded annually by the Geological Society. Among the Subscribers were Charles Darwin and Sir John Herschel.

Nissen ZBI 2944. BM(NH) III, 1380; Challinor 141; Dibner Herald's 97; Norman 1569; J.C. Thackray 'R.I. Murchison's Silurian System (1839)' in J. Soc. Bibliophy nat. Hist. (1978) 9 (1): 61-73; Ward & Carozzi 1620.



THE SILURIAN REGION

AND ADJACENT COUNTIES OF

ENGLAND & WALES

GEOLOGICALLY ILLUSTRATED

BY RODRICK IMHO OFT M.D. F.R.S.

See Division of the Geological Society

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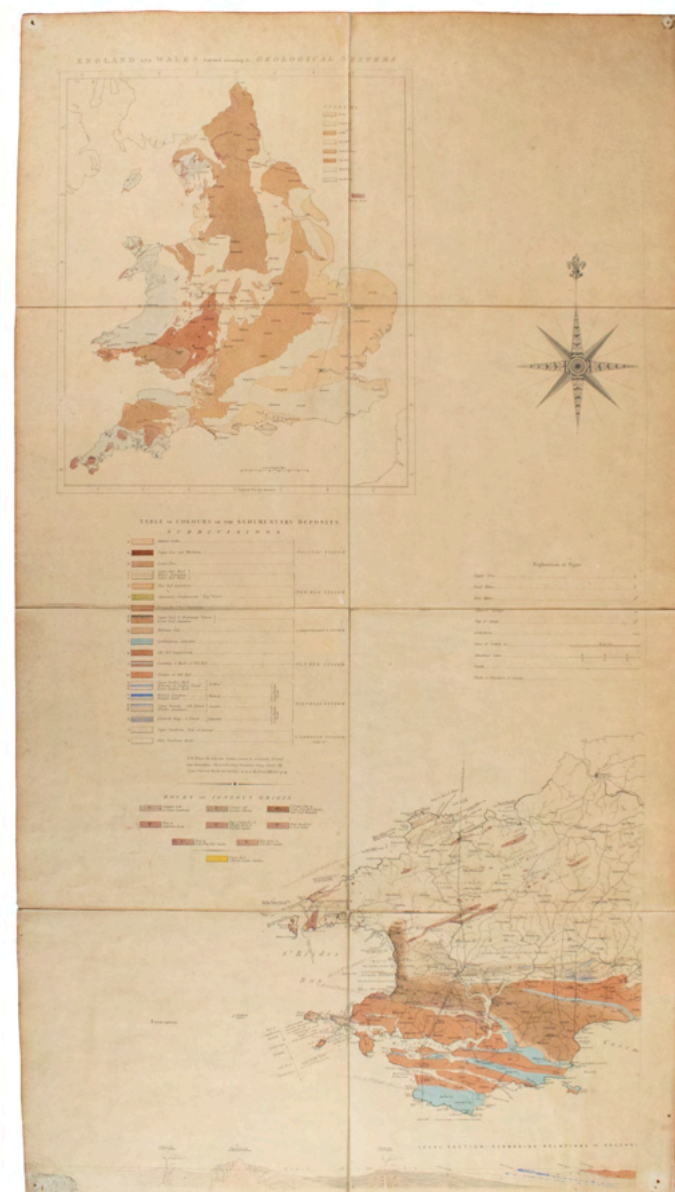
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A Beautiful Copy Of A Large Edition Of Ortelius With Fine Original Colour

13. ORTELIUS, ABRAHAM, Theatrum Orbis Terrarium

Large folio (480 x 300mm). Text in Latin. Engraved title, coat of arms, epigraph and portrait of Ortelius, all coloured by a contemporary hand with gilded detailing, 118 plates, all coloured by a contemporary hand, all woodcut initials coloured by a contemporary hand [Bound with:] – Parergon sive veteris geographiae aliquot tabula. Engraved title and 38 plates, all coloured by a contemporary hand (some light spotting and offsetting, a few small tears). [Bound with:] – Nomenclator ptolemaicus. Title page with hand-coloured vignette. later red morocco. Jan Baptist Vrients, 1603.

£145,000

One of the largest and finest editions of Ortelius's Theatrum, comprising 156 plates handsomely coloured by a contemporary hand. Ortelius, geographer to King Philip II of Spain, is credited with having authored the first modern atlas, the Theatrum orbis terrarum. Following Ortelius' death, his copperplates were acquired by the map engraver and publisher Jan Baptist Vrients (1552-1613), who published the present Latin edition in 1603 with the printer Robert Bruneau (see colophon of the Nomenclator), adding several new maps including England and Germany (Van Den Broecke 20 and 57).

Provenance: inscription in Latin on dedication page signed 'D.L.V.M.C.' Antwerp Van der Krogt IIIA, 31:053.



Manuscript Pilot Of HMS Pallas

14. MANUSCRIPT PILOT AND NAVIGATOR'S LOG FOR USE ABOARD HMS PALLAS 1766 - 1782. UNDER CAPTAIN RICHARD KING AND CAPTAIN THOMAS SPRY.

Folio (350 x 260mm), original full vellum, over 200 ll (400 pp) including blanks, a little worn, some worming throughout the volume, heaviest to the last third of the manuscript, this does not affect the text that is legible throughout, secured in a half vellum box, vellum label to upper cover.

£18,000

AT SEA - SAILING DIRECTIONS FOR ENTERING THE PORTS, HARBOURS AND BAYS FROM CADIZ IN SPAIN TO WEST FLORIDA, PORT ROYAL IN THE WEST INDIES AND THEN TO WEST AFRICA. THIS PILOT DESCRIBES NAVIGATING THE NUMEROUS PORTS AND HARBOURS VISITED BY THE PALLAS.

The Countries and Ports Visited are as follows. Erratic dating:

ALMEIRA BAY 1766-GUADALUPE 1766- ELBA 1766-MALAGA BAY 1767 -
ALGIERS 1767-MINORCA 1767- GENOA 1767- MARSEILLES- VILLA FRANCE
1768-CADIZ 1768 - GIBRALTER 1768- COSICA 1768- SARDINIA 1768-
MAGDALEN ISLANDS GULF OF ST LAWRENCE 1769- NEWFOUNDLAND
1769 - PRINCE RUPERT'S BAY 1770-PORT ANTONIO JAMAICA 1772- PORT
ROYAL JAMAICA 1773- PORT ROYAL GULF 1770 - HISPANIOLA 1770-CUBA
1770-SPANISH MAIN 1772- TORTUGAS 1772- WEST FLORIDA 1773- PORT
ROYAL 1782- ANTIGUA 1782-TENERIFFE 1775- GAMBIA 1775- SIRRA LEONE
1775- COAST OF AFRICA 1775

HORATIO NELSON was one of the crew in 1774.

HMS Pallas was one of the three 36-gun Venus-class fifth-rate frigates of the Royal Navy. She was launched in 1757 and initially served in Sir Edward Hawke's fleet blockading the coast of France where she fought at the Raid on Cherbourg and in the Battle of Bishops Court.

On May 3, 1776 Pallas began her second transatlantic crossing, arriving at Port Royal, Jamaica on June 21st without notable incident. She remained moored in Port Royal harbour until July 6th when she sailed with the frigate Maidstone, and 22 sail of merchant vessels bound north up the American coast but the convoy was forced to return to Port Royal. By July 10th, the fleet had grown to include Pallas, Maidstone, the

Port Royal Harbor

In Running down from the Gallies towards Port
Royal Steer about N.W. or W.N.W. untill you make Plum Point
then bring the Magazine of Fort Charles at Port Royal on the Highest
part of Salt Pan Hill and keep it South untill you come near Gun Key
that lies nearest to Port Royal and haul close round it, untill you bring
the outer point of Gallies Hill on the Middle of Gun Key and run with
that mark till Port Royal Church is on the West Corner of the Fort,
then haul to the Northward, But do not haul too near Port Royal for
fear of the old Fort, your marks to keep clear of it, is Rock fort just
open to the Northward of a luff of Fort to the Northward of the Finga
Wharf (or yard). When in the Harbor you may Anchor where you
Please

The marks above are for the Middle Channel or
between the two knowles.

Before you come the length of the East
most Middle and Plum Point you have Soundings on a bank from
10 to 5 fathoms from that you will Deepen your water to 18 or 20 fathoms
then you are between the Middle ground and Plum Point.

To Sail out thro' the South Channel.

To keep clear of the Western Middle, keep the
Church on the West corner of the Fort untill you open a Starcke on
St. John's with the Mound of Salt Pan Hill, or bring Gallies point on
Line Key, then you may haul up Starcke or Starcke for the Channel untill
you bring the Church on the East corner of the Fort and keep that
mark South untill you open Gallies point of the Southernmost
Key then you may haul up Starcke or Starcke as you are then clear.

To Sail from Portroyal

You run along the Island to the
West end distance about 40 Leag. From thence N.W. by
dist. 56 Leag. Lies the Grand Cornmains which are
Low, you may either make them or not as you please.

From thence to Cape Corrientes you will.

Steer between the N.W. and N.W. by dist. 86 Leag.

Before you come to Cape Corrientes, You will some
times see at a great distance Treble Hill upon the

Isle of Pines. After which you will see the
Westmost High land upon the South Side of Cuba

which you will just have lost sight of when you
come a breast of Cape Corrientes. The Cape is Low

and forms a Deep Bay: Where after rain you may
get water that lodges in the Cavities of Rocks. As

you hawl round the Cape you will have Soundings
23 fms a Mile off and see a Black Bluff about three Miles from

the Cape, if you want water you must send your Boats to
look for it. If there has been rains you may find it off

a Black Point about half way between the Cape and Bluff.
The bank in general Lays a very little way off the Shore

and is quite Strick the ground Sand mixt with Coral Rocks
and for the most part the Bank does not lay two Cables

Length from the Shore so that it is by no Means a Desirable
Place. You may go beyond the Black Bluff to the Head of

West Florida packet, and 105 merchant vessels. Further delayed by a shortage of water, the convoy did not sail until late September.⁴⁶ On October 1st Pallas liberated the Anne, an English vessel bound from Dominica to London that had been taken by an American privateer. On October 3rd Pallas and Maidstone chased off what appeared to be an American privateer and on October 12th the convoy entered St. Lawrence harbour, Newfoundland, and came to anchor. On October 29th they sailed with a convoy bound for England arriving at Spithead on November 17th without any notable incidents being recorded in the logbooks. However, other documents make it clear that the crossing was anything but uneventful. They were plagued by poor weather, hounded by American privateers and Captain Cornwallis complained bitterly of the poor discipline of the convoy. Only 44 of the merchantmen arrived in England in convoy with Pallas.

She later served for a number of years in the Mediterranean Sea before moving to serve off the coast of Africa between 1774 and 1776 where she protected the isolated British colonies. In 1778 she joined the Newfoundland Station and participated in the attack on Saint Pierre and Miquelon.

On June 17, 1779, Pallas departed Spithead in company with Cameleon sloop escorting a convoy of 28 sail bound for Jamaica. They sailed south through the Bay of Biscay and along 130 the Portuguese coast calling at the island of Madeira on July 3rd and continuing on to Port Royal arriving on August 25th, arriving too late to participate in the Battle of Grenada on July 6th. For the next twenty-one months Pallas patrolled the Caribbean around Port Royal interdicting American and French ships in the region. During this period, either alone or in company with other Royal Navy warships, Pallas was involved in the taking of at least eight prizes, including an American ship. There is no suggestion in the logbooks that Pallas participated in the Battle of Martinique on April 17, 1780. It was probably during this extended period in warmer waters that the teredo infestation established itself in Pallas hull.

In 1783 she was beached on São Jorge Island after she was found to be heavily leaking; she was burned there on 24 February.



Privateer's Illustrated Navigational Manuscript and Log Book

15. ROUET, PHILLIPE & BERTRAM, THOMAS, An Exceptional Illustrated Manuscript Log - "His Book Made at Jersey"

146 heavily illustrated manuscript pages in the hand of Rouet, 16 manuscript drawing in the hand of Bertram, 16 blank leaves, mostly written in French with some captions and titles in English, many full page watercolours of ships, many text illustrations and diagrams, including navigational instruments, a coloured world map, coloured vignettes, many pages of mathematical tables for navigation, trigonometry equations are often illustrated with small ships and islands, owner inscriptions to end papers for Phillipe Rouet dated Jersey 1788 and a few later entries in the hand of Thomas Bertram dated 1832, original vellum, folio (335 x 240mm), 1788-1832

£10,000

Most of the ships illustrated are English, with a few French and one American. The ships named align with the list of Privateers known to have been operating under Letters of Marque from Jersey at the time. The named ships include The Dragon of Jersey, Providence of Jersey, Dolphin, Clara, brig Harmony at anchor, Venus of Jersey, and Adelaide of Guernsey.

This elaborately illustrated navigational manuscript belonged to Phillipe Rouet (c.1764-1826). Rouet was likely a midshipman, training to become a lieutenant, on one of the Privateer ships. Rouet was around twenty-four years old when he wrote this manuscript, which would suggest several years of naval or privateer service before the navigation studies that gave rise to the production of this work.

Privateering, a form of piracy that was legalised in times of war as it disrupted enemy shipping and provided the authorities with a ready supply of intelligence of enemy activities. From 1689 a Letter of Marque was used to differentiate a legal Privateer from an illegal pirate. Once legalised, Jersey shipowners were quick to take up the chance, with the earliest Letter of Marque granted in 1692. The heyday of the Jersey privateers was in the eighteenth century, when Britain was at war for 48 years with various European maritime nations, 36 of them with the French. The strategic importance of Jersey made the island's privateers a major disruptive force to the French at the outbreak of each war. The French made numerous attempts to capture Jersey in 1748, 1756, 1758 and



throughout the 1760s and 1770s. In 1781 French troops landed on Jersey, but storms had depleted their forces. However, they managed to go undetected by the guards and captured the Governor, Major Moses Corbet, in his bed. British troops were alerted and they were attacked, in the end taking over 600 French prisoners.

Provenance: "A Phillipe Rouet died in 1828 aged 64 with burial on 15th March 1828 in St Brelade. We believe Phillipe married Rachel Elizabeth le Cornu in St Helier on 26th September 1812. He would have been around 48 on his wedding day which suggests a long career at sea. Phillipe's burial record in 1828 does not state what he did for a living which indicates a career as a privateer." - John Underwood.

[John Underwood; <http://doug-jersey.freemasonry.com/Privateering.html>]

Extremely Scarce With The Rare Complete Second Volume

16. RUSSELL, PATRICK, An account of Indian Serpents, Collected on the Coast of Coromandel [with] A Continuation of an Account of Indian Serpents containing descriptions and figures from specimens and drawings transmitted from various parts of India.

2 vol., vol 1. Contains 46 hand coloured illustrations on 45 sheets, plus two other engraved plates, 1796; vol. 2 contains 42 hand coloured illustrations on 39 sheets, frontispiece and two other engraved plates, 1801; both volumes are complete, matching contemporary full calf, labels, folios, London: for George Nicol.

£12,500

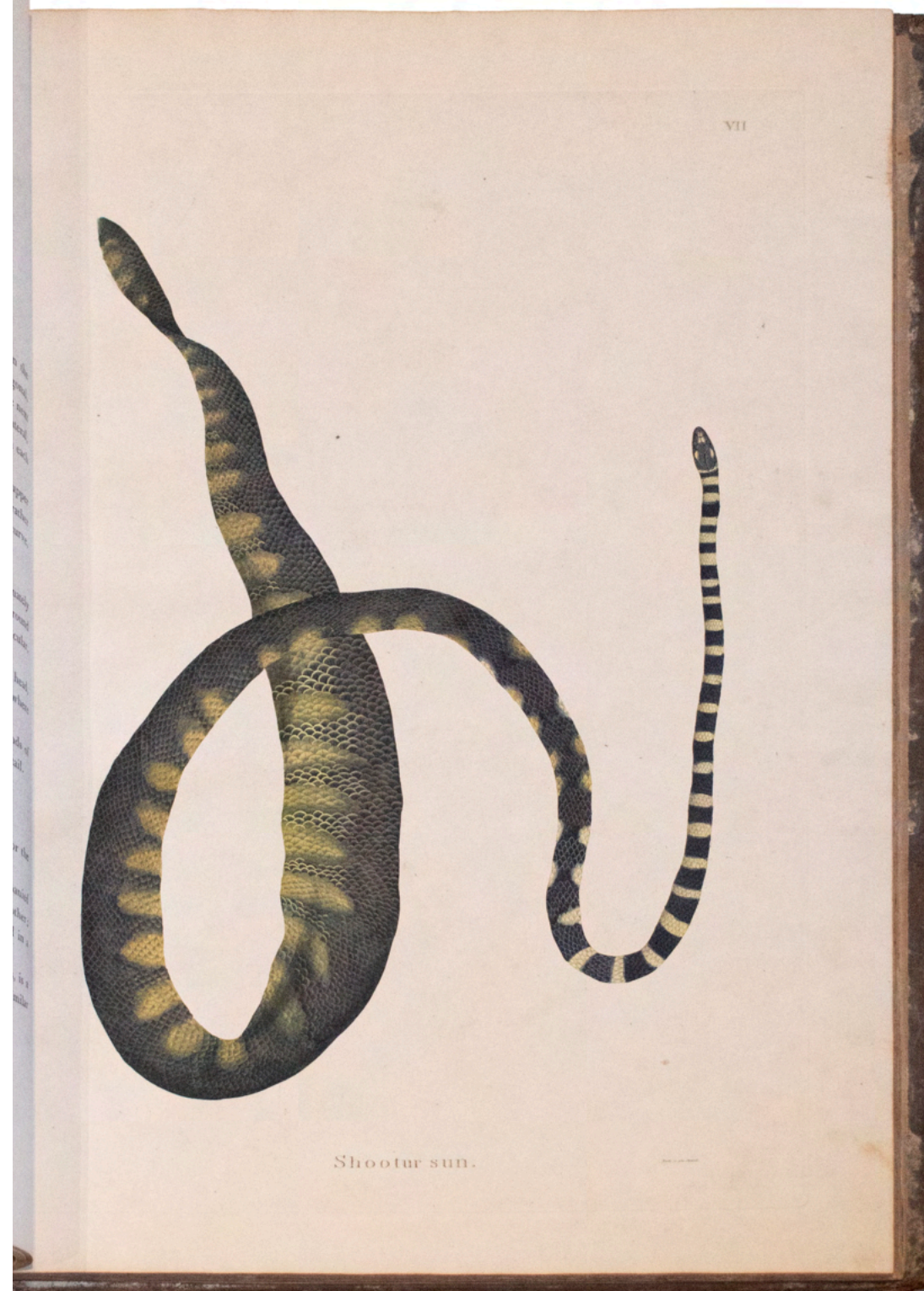
First Edition of the First Published Work on Indian Snakes and one of the greatest works dedicated to the animal.

Russel worked for the British East India Company in Carnatic in the 1780s. While stationed there he made large collections of specimens and drawings of the plants, fishes, and reptiles of the country, and became increasingly concerned with the problem of snakebites. Using information collected from Indigenous sources as well as Company officials, he began extensive studies on venomous snakes in the hopes of creating a means in which to identify them and for the creation of antidotes. In 1787 he drew up a preliminary memoir on the poisonous snakes of the Coromandel coast, which was printed officially at Madras, in 1794.

'In 1796 he published on the same scale, at the cost of the company, the first fascicle of his Account of Indian Serpents in folio, with forty-six plates, forty-four of which were the product of a huge collaborative enterprise in which Russell enlisted the help of other company servants. Russell's Account also relied heavily on Indian knowledge, although he subjected local wisdom to the trial of experiment and his own observations' (ODNB).

Beginning in 1801, Russell expanded the current work with his Continuation, which reached four parts by 1809, and which added 41 plates. Of Russell's work on Indian snakes, it is the Account alone that is typically found, and it is rare when seen with any part of the Continuation.

[Nissen ZBI, 3539; Wood, p. 547; ODNB]



*Sammelband Containing Two Significant Works On
Witchcraft Published By Nicolaus Basse During The Height Of
The Witch-Hunts*

17. [WITCHCRAFT SAMMELBAND - JOHANN WEYER] CHRISTIAN
WURSTISEN, ABRAHAM SAUR, JOHANNES WIER

£28,000

[SAUR, ABRAHAM] *Theatrum De Veneficis*, Das ist: Von Teuffelsgespenst
Zauberern und Gifftbereitern, Schwartzkuenstlern, Hexen und Unholden, vieler
fuernemmen Historien und Exempel, bewahrten, glaubwirdigen, Alten und Newen
Scribenten, was von solchen... disputiert und gehelten worden, mit sonderm fließ... an
Tag geben,

FIRST EDITION, [14] , 396 (406), [10], printed in gothic black, half title, title in red
and black, ownership inscription to title head with coat of arms stamp, woodcut vignette
and woodcut printer's device at end, contemporary rich blind embossed pigskin over
chamfered wooden boards, slightly stained, slightly scraped, without the clasps, folio,
(316 x 200mm), Frankfurt, Nicolaus Basse, 1586

FIRST EDITION OF AN EXTENSIVE WORK WITH CRITICAL AND DIVERSE
EXPLANATIONS ON MAGIC, WITCHCRAFT, SUPERSTITION, EXORCISM
AND WITCH HUNTS.

The First Edition of the ‘*Theatrum de Veneficis*’ (Theatre of the Witches’), edited by
Marburg attorney Abraham Saur, is an important compendium of demonological tracts
which represented a wide variety of early modern views on witchcraft.

The editor, Abraham Saur, was born in Frankenberg in Hesse on February 12, 1545.
Presumably encouraged by Professor Hermann Lersner, who he was close to, he studied
law first in Witternberg in 1565, then in Marburg. Saur was a prolific and skilful writer,
producing numerous legal handbooks which he compiled for his own use, to teach others
and published on request. These were well received, many being printed several times
after Saur's death.

Saur's ‘*Theatrum de Veneficis*’ was compiled in Frankfurt in 1586 when the witch
hunt craze was in full swing. Despite Saur's own belief that it is the God-given duty of
the magistrates to eradicate the practise of witchcraft and to punish its practitioners,
‘*Theatrum de Veneficis*’ covered the whole spectrum of reactions to the witch
phenomenon. This includes Johann Weyer's sceptical preface about witchcraft, where
he considers the idea of diabolic illusion, and how melancholy women were particularly



prone to fall into delusions about the Devil. Later he would conclude that most of those
accused of witchcraft were innocent.

Saur also included severe condemnation as championed by the Genevan pastor Lambert
Daneau in ‘*Dialogus de veneficis*’, 1564, and pastor Jacob Vallick in ‘*Von Zauberern
Hexen und Unholden*’. Even with the important role the Catholic church played in the
evolution of demonologies, the onset of the Reformation did not significantly change
the witch debate. Martin Luther's convictions and teachings about the reality of evil
in the form of Satan, and his demons, formed the basis of Protestant demonology. In
‘*Von Zauberey Teuffelsgespenst Und Hexerey Campsionibus und Wechselkindern*’ he
specifically and vigorously condemned the witches' apostasy as the most serious crime
against God and the Christian faith.

Writers who doubted the witches ability to commit the acts with which they had been
charged are also represented. This conviction was expressed by Hermann Witekind in
Bedencken von Zauberey woher und wie vielfaltig sie sey, 1585. Witekind was sceptical
about the reality of flight and was fascinated by how an individual could come to confess
things which could not be taken as literally true. Despite his doubt, Witekind's tract
contains a lengthy passage on flight, much of which was later pillaged by Faust. He also
doubted whether intercourse with the Devil really happened, while insisting that the pact
with the Devil itself could be real.

Ulrich Molitor, a jurist from Constance, wrote a tract in opposition to the *Malleus
Maleficarum*. Molitor argued against the reality of demonic power attributed to women,
calling them an illusion. According to Molitor in ‘*Von Hexen und Unholden*’, it was
only by permission of God that witches were able to make weather, inflict illness or

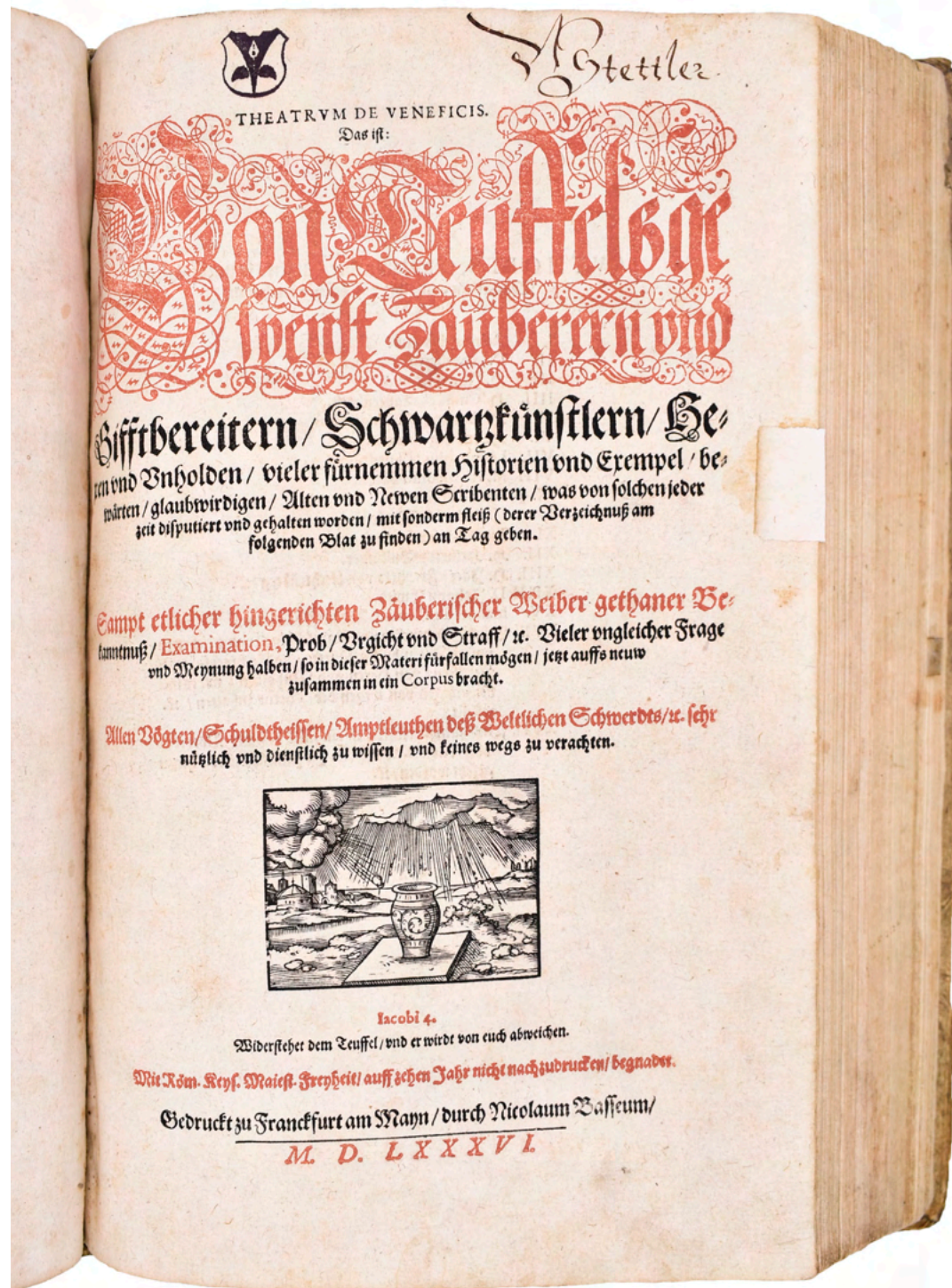
impotence, fly to the Sabbath, etc., as only God could bestow whatever power Satan falsely claimed as his own.

Towards the end of the sixteenth century, the ordeal by water was widely discussed among demonologists, specifically jurists and physicians. Both sides of the debate about the efficacy of the trial by water for the purpose of identifying witches are represented. In 1583, Wilhelm Adolph Schreiber (Scribonius) published 'De examine et purgatione sagarum per aquam frigidam epistola', which certified the procedure as legally and theologically sound. A forceful rejection of Scribonius' thesis was advanced by Herman Neuwalt, professor of medicine at the University of Helmstedt, in his *Exegesis purgationis sive examinis sagarum super aquam frigidam* - the first tract devoted exclusively to the question of efficacy of trial by water..

Among the authors are Heinrich Bullinger, Ludwig Lavater, Konrad Lautenbach, Reinhard Lutz, Adrian Rheynmann, Leonhard Thurneysser, Johannes Trithemius and many more.

The tracts collected here are often appended with trial records, as witchcraft raised questions of belief. The tales of witches' doings were never the creation of the demonologists alone, and information about what witches confessed to constantly fed back into the works of demonology, enlarged and exaggerated by their interrogators. These trials were attached to tracts for two reasons; firstly, to set up the pamphlet as a dialogue between theory and evidence. At the same time the vividness of the confession added greatly to the treatises readability. This was a tried and true formula, long exploited by writers, who peddled their learned works with the stories of the horrors of individual witches.

[VD16S 1938. Coumont T17,1. Hayn-Gotendorf III, 242., *Witch Craze Terror and Fantasy in Baroque Germany*, Roper, 2004, *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*, 2013]



[BOUND WITH]

WIER, JOHANNES [JOHANN WEYER] De lamiis. Das ist: Von Teuffelgespent Zaubern und Gifftbereytern, kurtzer doch gruendtlicher Bericht, was fuer Unterscheidet unter den Hexen ud Unholden, und den Gifftbereytern, im staffen zuhalten... in unsere gemeine Teutsche Sprach gebracht, Durch Henricum Petrum, Rebenstock, von Giessen

Third edition, First Basse Edition, [12], 1-90, [8], title in red and black, printed in German Gothic type, wood cut vignette and printers device, old vellum tag pasted to title, ownership inscription to title head, ownership coat of arms stamped to title tail, woodcut initials and headpieces, Frankfurt, Nicklaus Basse, 1586.

Johann Weyer, a respected Lutheran physician at the court of William III, was one of the first to protest against the persecution of witches. After studying at the University of Paris, Weyer apprenticed under Agrippa of Nettesheim from 1530 to 1534. The poetic, mysterious and liberal-minded Agrippa was also an outspoken critic of witch persecution.

Weyer's De Lamiis, first printed in 1577, reiterated the primary arguments of his most famous work, De praestigis daemonum, (1563). In both these works Weyer mounts an unwavering attack on witch persecution, in a time when witch trials and executions were just beginning to be common. Weyer sought to derogate the law concerning witchcraft prosecution, using two forms of thinking. He argued that those accused of practising witchcraft were mentally ill - suffering from "melancholia" - and the confessions they made were actually delusions of the mind. He bolstered this attack on realist demonology with medical authorities as well as his own clinical experience as a practising physician. Secondly, Weyer challenged demonologists on a legal terrain, attacking the prosecution's reliance on a confession, the point where demonology's theoretical and practical endeavours converged.

Weyer has become a symbol of courage and lucidity in the face of intolerance and ignorance, but he was not quite as radical as it would seem. Despite Weyer's appeal for a greater tolerance towards alleged witches, he also wants greater severity towards male magicians, who Weyer perceived as actual practitioners of natural or demonic magic. It has been suggested that in its very conception, this work is an ideological attack on Catholic idolatry and superstition, rather than a radical stand against the cruel persecution of witches.

Weyer's appeal for clemency for those accused of the crime of witchcraft was met with disapproving or approving books published all over Europe. De Lamiis was Weyer's way to double-down on his convictions after evoking the counterblast of two intellectually outstanding writers. Not only was he opposed by his fellow lutheran Erasmus, but



also Jean Bodin, a man who had just acquired a European reputation for his political masterpiece, the *Republique* (1576). The simple astonishment of Erasmus and Bodin that Weyer should actually repeat in his *De Lamiis* the argument of the *De Praestigiis* is indicative of a genuine shock. Until an implicitly or explicitly non-Christian stance would be taken up to combat witch burning, the only effective liberal course - apart from practical intervention - was silence.

Yet Johann Weyer shaped opposition to witch hunting for generations. Demonologists who wrote after him took care to demolish his arguments, and Bodin's famous *Demonomanie de sorciers* includes a lengthy rebuttal of *De praestigiis*. Yet as they engaged with Weyer's ideas, their own thought was shaped by his.

De Lamiis was first printed in 1577 in the *Officina Oporiniana* in Basel and reprinted in 1582. This edition is the first printed in Frankfurt by Basse, a major publisher of works on witchcraft. In 1580 he had the *Malleus Maleficarum* republished, and his edition of 'De praestigiis daemonum' was the last German language edition to be published during Weyer's lifetime.

[VD16 W 2654; *The Damned Art*, Baxter, 1977; *Witchcraft, Demonology, and Confession in Early Modern France*, Krause, 2015;]

[BOUND WITH]

WURSTISEN, CHRISTIAN, Baszler Chronick, Darinn alles, was sich in Oberen Teutschen Landen, nicht in der Statt und Bistumbe Basel, von jhrem Ursprung her, nach Ordnung der Zeiten, in Kirchen und Welt händlen, biß in das gegenwittige M.D.LXXX Jar gedenckwirdigs zugetragen...,

FIRST EDITION, [18], DCLXV,[1], Printed in German Gothic script, wood cut title in red and black, with wide wood cut border by Tobias Stimmer, coat of arms woodcut on back of title, woodcut printers device at the end, many text woodcuts of portraits, coats of arms, maps and vignettes, the view of Basel and 2 sheets M 4 and BB 5 are missing, title with backed edge tear at the top (minimal into the border), ms. Monogram "EB", dated "1689" and coat of arms stamp, small marginal repairs to approx 15 leaves, Basel, [Sebastian]Henricpetri, [1580]

First edition of the most famous work of mathematician and historian Christian Wurstisen (1544 - 1588). Compiled over the course of a decade, this is the first truly comprehensive chronicle of Basel. The work also contains the history of the diocese up to 1580. The text illustrations include depictions of historical events, coat of arms and portraits of the city-based nobility, coins, a siege machine and a comet course. Wurstisen named the heraldic tinctures after the initials of the given colours for the first time.

[Adams W-261; BM STC German p.928; Barth 19681; Heckethorn 160, 8; Hieronymus 78c; Lonchamp 3314; Weber 112.]



A Wonderful Contemporary Coloured Copy Of The Most Extensively Illustrated Book Of The Fifteenth Century

18. SCHEDEL, HARTMANN., Liber Cronicarum [Nuremberg Chronicle].
Registrum huius operis libri cronicarum cu[m] figuris et ymagi[ni]bus ab incio mu[n]di.

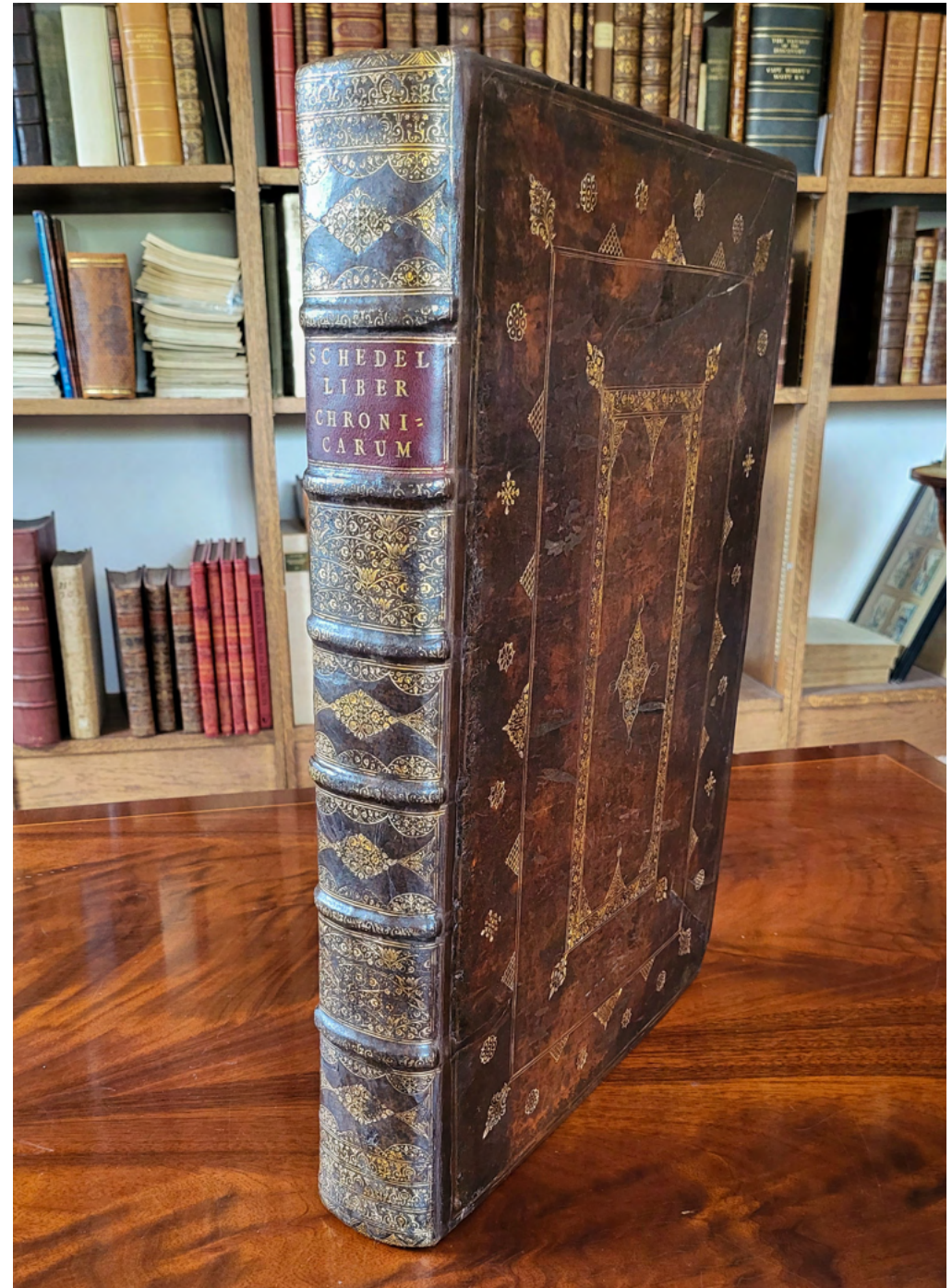
FIRST EDITION; 1809 woodcuts printed from 645 blocks (Cockerell's count) by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Dürer, all in contemporary hand-colour, including 2 double-pages maps depicting the world (Shirley 19) and Europe, 29 double-page views of towns, and 9 full-page illustrations, text in Latin, xylographic title, illuminated opening initial in blue modelled in white on gold ground within fictive frame, red capital strokes for first 20ff, a few early MS annotations in pen in Latin, MS note in pen to f.CLXXXIII verso bottom margin 'hac suitor recta priusquam tuor in suis coloribus justa inditium heraldii' ('see here the display of heraldry in their true colours before the court'), ffCCLVIII-CCLXI blank as issued but for heading and foliation, MS notes in pen in English to f.CCL recto, watermark 'P' to f.CCLXI, De Sarmacia bound before CCLXVII 'This section is sometimes found bound between ff. 266-7' (Fairfax Murray), CCLXV with one word deleted and 'homines' added in the fore-margin, ff I and CCLXII supplied from contemporary copies, some discolouration and staining, occasionally corrosive where a heretic has been censored, some offsetting, gathering 9 browned and with some oxidation to colour pigments, a few tears and holes expertly restored; seventeenth-century English calf, upper and lower boards with borders of gilt triple fillet and gilt foliate roll, gilt spine, red Morocco label, Imperial Folio (47.5 x 32 cm), Nuremberg, Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.

P.O.R.

A MAGNIFICENT COPY IN CONTEMPORARY HAND-COLOUR OF THE FIRST ILLUSTRATED ENCYCLOPAEDIA OF WORLD HISTORY.

The First Edition of the Liber Cronicarum, often known as the Nuremberg Chronicle in English-speaking circles. Compiled by the German polymath Hartmann Schedel (1440-1514) as a universal history of the Christian world, the text is divided into 11 ages, comprising a year-by-year account of notable events from Creation down to the time of publication, and a historical and geographic survey of the city-states and nations of medieval Europe, the Holy Land, and the Near East.

Famed for its series of over 1800 woodcuts from the workshop of Michael Wolgemut, which draw on an array of biblical and historical sources. It is the most extensively illustrated book of the fifteenth century, and probably includes early contributions by



Albrecht Dürer, who was godson to the printer Anton Koberger, and apprenticed to Wolgemut from about 1486 to 1490 when he set out on his Wanderjahr. The 29 double-page views of towns include early depictions of Paris, Rome, Vienna, Nuremberg, Venice, Constantinople, and Jerusalem (before and after its destruction); all appearing here in full contemporary colour with a particularly fine finish, the skies heightened in white showing sunlight scattering the clouds.

'In many cases, we find in the Chronicle the first known illustrations of the cities in question, along with the story of their foundation, the etymology of their names and a painstaking list of facts about the cultural life, economy and trades flourishing there in the period around 1490' (Stephen Fussell, 'Introduction' to the Taschen edition).

Two double-page maps open and close the text. The first depicting the world (Shirley 19), based on Mela's *Cosmographia* of 1482, one of only three fifteenth-century maps to show Portuguese knowledge of the Gulf of Guinea. The second, of northern and central Europe by Hieronymus Münzer (1437-1508), one of the first modern maps of the region to appear in print. This is closely associated with Nicolas of Cusa's *Eichstätt* map, with which it is thought to share a common manuscript source of circa 1439-1454. Although published later than the map of Germany in the 1482 Ulm Ptolemy, it was constructed earlier.

The publication history of the *Chronicle* is one of the best documented of any incunabula, with the contracts between Schedel and his merchant-partners Schreyer and Kammermaister surviving in the Nuremberg Stadtbibliothek. Whilst the German and Latin editions were planned simultaneously, this edition was published five months earlier, being printed between May 1492 and October the following year.

*ISTC is00307000; Fairfax Murray 394; BMC II p.437; Hain *14508; CIBN S-161; BSB-Ink. S-195; Bod-inc. S-108; Schreiber 5203; Goff S-307.*





The Honeyman Copy

19. SCHOENER, JOHANN, Opera mathematica

First Edition, 3 parts in 1 volume, Contemporary blind-tooled pigskin over wooden boards, covers within two blind-stamped rolls, outer roll dated 1541 and depicting the Crucifixion, David, the Resurrection, and St. John, inner roll dated 1556 and showing Lucretia, Caritas, and Justicia, later stamp of Schola Altenburgensis printed in gold in centre of upper cover and in black on lower cover, some minor abrasion to binding, spine slightly chipped at head, corners lightly rubbed, folio (306 x 201mm.), Nuremberg, J. Montanus & U. Neuber, 1551.

£65,000

Collation: 6, 4, A-Z6, Aa-Cc6, Dd-Ee8, Ff-Mm6, Nn8; a-h6, i8, including errata, colophon and final blank leaf, but lacking 2 other blanks, Roman and Greek type, title printed in red and black with two large woodcut ornaments, woodcut printer's device at end, woodcut portrait of the author on 4v, numerous woodcuts and diagrams, 4 full-page woodcuts, including terrestrial globe, celestial globe and planisphere, complete with eleven diagrams with working volvelles (some with original threads), woodcut initials, generally very fine, wide-margined copy, title gutter reinforced.

Rare and important work with a most distinguished provenance, in excellent condition and in its strictly contemporary binding. The Honeyman copy of the first edition of the collected works by Johann Schöner, mathematician, astronomer, cartographer, and scientific instrument maker from Karlstadt, in Bavaria.

The First Edition of Schöner's most important work, his collected Astronomical works published after his death in 1547. This includes the *Aequatorium Astronomicum* of 1521 the earliest works to contain moveable discs. This original edition, of which there is only one surviving copy, published on his own press at Bamberg, was the inspiration for Peter Apian's extraordinary *Astronomicum Caesareum* of 1540.

'Schöner assembled a printing shop in his house in Bamberg. He himself set the type, carved the woodblocks for the illustrations, and bound the finished product. He also made his own globes and astronomical instruments.' DSB

Johann Schöner, astrologer, astronomer, geographer, physician and author of forty-six books on these subjects was born in Karlstadt, Franconia in 1477 and received an education at Erfurt. He later taught at the Melanchthon Gymnasium in Nuremberg where he constructed a celestial globe for the Duke of Saxony, Johann Friedrich the Magnanimous (1503- 1554). This globe was constructed with the help of Georg Spalatin and represents a revision and correction of the known earlier globes. His terrestrial



globe of 1515, after Martin Waldseemüller was the first printed globe to name the recently discovered continent of America, and his globe of 1524 was the first to describe Ferdinand Magellan's circumnavigation.

Schoner's celestial globe of 1533 is the oldest surviving printed celestial globe and is on display at the Science Museum in London. He is considered the most influential early globe maker, establishing Nuremberg as the European centre of the craft and creating the idea of pairing celestial and terrestrial globes.

The Opera Mathematica opens with two extensive treatises, 'Isagodes Astralogiae Iudiciariae' and the 'Tabulae Astronomicae'. The four following treatises concern the composition and use of celestial and terrestrial globes. Schoner's star catalogue, in the section 'Coelestis Globi Compositio' is an adaptation of the star list published in 1543 by Nicolaus Copernicus in his 'De Revolutionibus'. The section 'De Usu Globis Terrestribus' contains a splendid engraving of the author's globe of 1520.

The text refers to the voyages of Vespucci and mentions that the upper Indies had been named 'Americus' after him. The voyages of Columbus, Marco Polo, Ferdinand Magellan are discussed and Schoner also mentions Cuba, Florida, Mexico, Darien, Jamaica and North America, referred to as Parias. Three chapters of this work are given entirely to discoveries in the Western Hemisphere, among them 'Brasiliae novae terrae annotatione'.

The Opera Mathematica is Schoner's 'magnum opus' encapsulating all his theories and most important works.

Perhaps the most influential of the Renaissance scholars, he is responsible for sending the Wittenberg professor, Rheticus to visit Copernicus and was instrumental in the publishing of 'De Revolutionibus'.

The first printed celestial globe was made in Schoner's workshop in 1515 and he is remembered as one of the most important sixteenth century astronomers and globe makers. A crater on Mars is named in his honour.

This is a particularly splendid copy of the 'Opera Mathematica', a work that is exceedingly scarce and the few copies that have appeared in the last hundred years have often lacked the important volvelles. This copy is exceptionally complete and includes all the volvelles, some still with their original threads.

Provenance: from the library of the Latin school in Altenburg, Germany (stamp on the binding 'Biblioth. Schol. Altenburgensis'); the English politician and book collector Sir Robert Leicester Harmsworth (1870-1937; his sale at Sotheby's London, 9 February 1953, lot 9605); Robert Honeyman IV (1897- 1987; see The Honeyman Collection of Scientific Books and Manuscripts. Volume vii. Printed Books S-Z and Addenda, Sotheby's New York, 19-20 May 1981, lot 2802A); Astronomy & Science Books from The Library of Martin C. Gutzwiller, lot 175.

Literature: Adams S-678, 685; VD16 S-3465; Alden 551/35; BEA, pp. 1027-1028; Houzeau - Lancaster 2388; Sabin 77806.



Extraordinary And Unique Copy

20. SOWERBY, JAMES, The Mineral Conchology of Great Britain, or Coloured Figures and Descriptions of those Remains of Testaceous Animals or Shells which Have Been Preserved at Various Times and Depths in the Earth.

FIRST EDITION, 7 vol., including the scarce Supplement volume, 648 hand coloured engraved plates, several folding, 103 pp. are supplied in contemporary manuscript with corrections and additions, paper watermarked FELLOWS 1833, corrections and annotations throughout, page numbers corrected in manuscript, half morocco over marbled boards, spines gilt, a.e.g., bookplates to pastedown, 8vo, London: printed by Benjamin Meradith, 1812-1829-[1846]

'Still considered the supreme work of British topographical mineralogy' (Conklin, James Sowerby, His Publications and Collections, 1995).

£35,000

An Extraordinary and Unique Copy with Over 100 additional pages supplied in manuscript by the Palaeontologist Henry Humphrey Goodhall. This work includes illustrations of the fossils supplied by Goodhall.

James Sowerby (1757-1822), was an outstanding artist and natural historian, renowned for his discoveries and prodigious output of beautiful, scientific books during the Age of Enlightenment in Great Britain. This work on invertebrate palaeontology contains detailed illustrations of Sowerby's own fossil collection, accompanied by detailed descriptions. The Mineral Conchology of Great Britain was very popular, in part because of the handsome hand-coloured illustrations, but also due to Sowerby's engaging writing style. This work became a classic in the field, as he named numerous new species and palaeontologists still cite his work.

Goodhall was in the service of the East India Company from 1783 until his death in 1835. From 1822 he was the tea-warehouse-keeper. According to the Gentleman's Magazine he "made considerable manuscript collections respecting the history and topography of Britain". His interest in history included palaeontology, as he was a Fellow of the Geological Society and wrote his notes on watermarked Fellows 1833 paper.

Goodhall knew Sowerby, having correspondence and supplying Sowerby with fossils from his own collection to be described and illustrated in his works.

Goodall made additions to the text and handwritten index lists. The pages have been renumbered and many of the specimen titles have been crossed out and corrected. In Vol.

IV, page 39 and 40 are completely handwritten.

The later Supplement has no alterations as it was published after the death of both Sowerby and Goodhall.

Exceedingly scarce with the unfinished seventh volume which expanded the number of plates from 611 to 650.

Provenance:

Edward Braxton Reynolds
[Henry Humphrey] Goodhall

[Nissen ZBI 3917; Ward & Carozzi 2093.; Conklin, James Sowerby, His Publications and Collections, 1995]



Atrypa ambigua,
Tab. CCCLXXVI.

Spec. Char. Subpentangular, gibbose,
smooth, with the middle elevated
towards the front; beak produced,
perforated; hinge line very short.

The produced beak and three-sided front give
this shell a five angled contour, although
the sides are rounded. In general
appearance it does not agree with most of
the species of the genus *Spirifer*, but
approaches nearer to the smooth *Terebratulina*,
its having a perforated beak, and little or
no hinge line, still further distinguish it,
but the actual existence of spiral appendages
seems to confirm it a *Spirifer*, unless its
combining the ^{characters} ~~characters~~ of both Genera
should render it advisable to construct
a new Genus for it. But as the



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Back cover image taken from no. 15

