

CABINET OF CURIOSITIES

A COLLECTION OF RARE BOOKS, MANUSCRIPTS AND SCIENTIFIC INSTRUMENTS



A Renaissance Bestiary

1. ALDROVANDI, ULISSE

De quadrupedibus digitatis viviparis libri tres et de quadrupedibus digitatis oviparis libri duo...

Apud Nicolaum Tebaldinum, Bologna 1645.

Folio (357 x 232mm). Two parts in one vol; pp. [8], 718 [ie 716], [16]. Allegorical title page with coat of arms, 2nd printed title-page, with over 130 woodcut illustrations in the text, some full page, full vellum with handwritten titles on the spine, hinges cracked but firm and some wear to spine, small hole repaired on title without loss of text, a very attractive, clean crisp copy of this fourth edition of a rare work.

£3,000

Aldrovandi (1522-1605), the great Bolognan naturalist, was inspired to study natural history by meeting Guillaume Rondelet in Rome, where Aldrovandi was obliged to go to defend himself against charges of heresy. 'Rondelet was then gathering material for his work on fishes. Aldrovandi, who accompanied the French physician to fish markets in order to study the various species, finally decided to study natural history, and began collecting specimens for his own museum. He was the creator and first director of the botanic gardens of the University of Bologna, in which was placed his library and natural history museum, one of the earliest of its kind. He is credited with having 'formed one of the first herbaria as we know them today. His was an outstanding zoological and botanical intelligence, and it was unfortunate that he died before much of his work was published' (Hunt catalogue).

'Although Aldrovandi is not identified with any revolutionary discoveries, his work as a teacher and as the author of volumes that constitute an irreplaceable cultural patrimony earns him a place among the fathers of modern science. Perhaps most importantly, he was among the first to attempt to free the natural sciences from the stifling influence of the authority of textbooks, for which he substituted, as far as possible, direct study and observation of the animal, vegetable, and mineral worlds' (DSB).

The woodcuts of Aldrovandi exercised a great influence on succeeding illustrators of zoological texts well into the late eighteenth century.

Provenance: early manuscript inscription Bibliotec. Ferrariae on the reverse of the title-page.

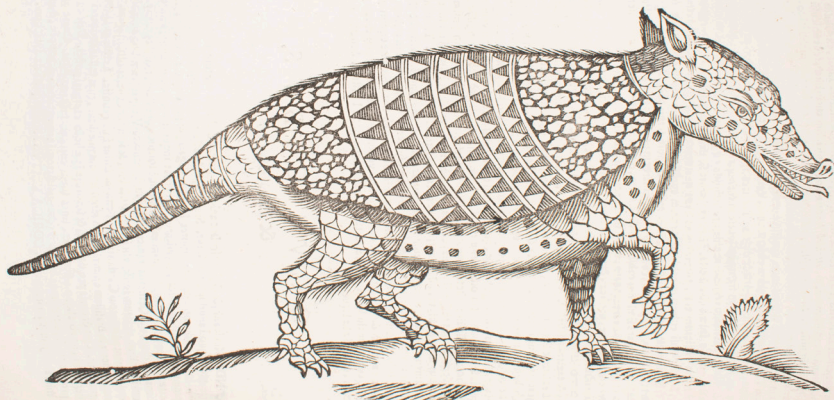
248

Vlysis Aldrouandi

III. Cercopithecus facie senis fructum
Cinaræ manu gestans.



Tatum, siue Echinus Brasilianus



Hippopotamus, qui
Nilum Aegyptium Ro-
me in Vaticano refert.



De Quadrup. Digit. Viuip. Lib. II. 279
C A S T O R.



De Quadrup. Digit. Viuip. Lib. III. 583

Felis sylvestris cum Valeriana sylvestri
Lobel.



One of the Greatest Works Concerning Fossils in China

2. ANDREWS, ROY CHAPMAN, CHESTER A. REEDS, ET AL. *Natural History of Central Asia.*

7 vols. (all published), FIRST EDITIONS, a made-up but complete set with innumerable plates, maps, diagrams, graphs, tables, charts, etc., original yellow cloth, 4to, New York: American Museum of Natural History, 1927-43.

£7,500

This work includes the account of the groundbreaking discovery of the first intact dinosaur nest.

Volume I. **Andrews, Roy Chapman, et al.** *The New Conquest of Central Asia: a narrative of the explorations of the Central Asiatic expeditions in Mongolia and China, 1921-1930*, N.Y., 1932. pp. l, 678; colour frontispiece, 128 plates, 12 figures in the text, 3 folding maps;

Volume II. **Berkey, Charles P, et al.** *Geology of Mongolia: a reconnaissance report based on the investigations of the years 1922-1923*, N.Y. 1927. pp. xxxi, 475, [1]; colour frontispiece, 43 plates, 161 figures in the text; original yellow cloth.

Volume IV. **Grabau, Amadeus W., et al.** *The Permian of Mongolia: a report on the Permian fauna of the Jisu Honguer limestone of Mongolia and its relations to the Permian of other parts of the world*, N.Y., 1931. pp. xliii, 665, [1]; 35 plates, 1 folding geological map, 68 figures in the text, dustjacket (in 3 pieces) laid in.

Volume IX. **Nichols, John T.** *The Fresh-Water Fishes of China*. N.Y., 1943. pp. xxxvi, 322; 110 colour plates, 143 figures in the text.

Volume X. **Pope, Clifford H.** *The Reptiles of China: turtles, crocodilians, snakes, lizards*. N.Y., 1935. pp. lii, 604; 27 plates, 78 figures in the text, folding map, folding table;

Volume XI, parts 1 and 2. **Allen, Glover M.** *The Mammals of China and Mongolia. 2 volumes*. N.Y. 1938-40. pp. xxv, [1], 620; xxvi, [2], 621-1350; 20 plates, 25 distribution maps, illustrations, maps;

Volumes III, V-VIII, and XII were never published. As this publication was supported by



private donations, the funding ran out during the Great Depression, and only seven of the twelve volumes were completed. Individually, these volumes are scarce

This collection is a record of the American Museum of Natural History's (AMNH) explorations undertaken during the 1920s in the Gobi Desert under the leadership of Roy Chapman Andrews, known as The Central Asiatic Expeditions. Walter Granger was chief palaeontologist and the second in command.

The Asiatic Expeditions were a massive undertaking, one expedition alone is estimated to have cost over \$6 million in today's money. American explorer, naturalist and zoologist, Roy Chapman Andrews (1884-1960) led AMNH's team (of up to forty scientists, drivers, and assistants) to uncover one of the world's richest fossil deposits, preserved in the dry desert landscape. They explored throughout the Gobi Desert and cemented this area as a prime location for paleontological study. The expedition's most groundbreaking discovery was the first dinosaur nest. The twelve intact dinosaur eggs were discovered in the Flaming Cliffs in the Gobi Desert, at the edges of present day Mongolia and China.

In a New York Times article reporting the finding, reporters called expedition leaders, AMNH President Henry Osborn and Andrews, "adventurers of science." Biographers also describe Andrews as a "showman" who captured the hearts of an American audience through his many writings, which described his excursions, in addition to his scientific discoveries.

His perilous, globetrotting adventures were the inspiration for the film character Indiana Jones.

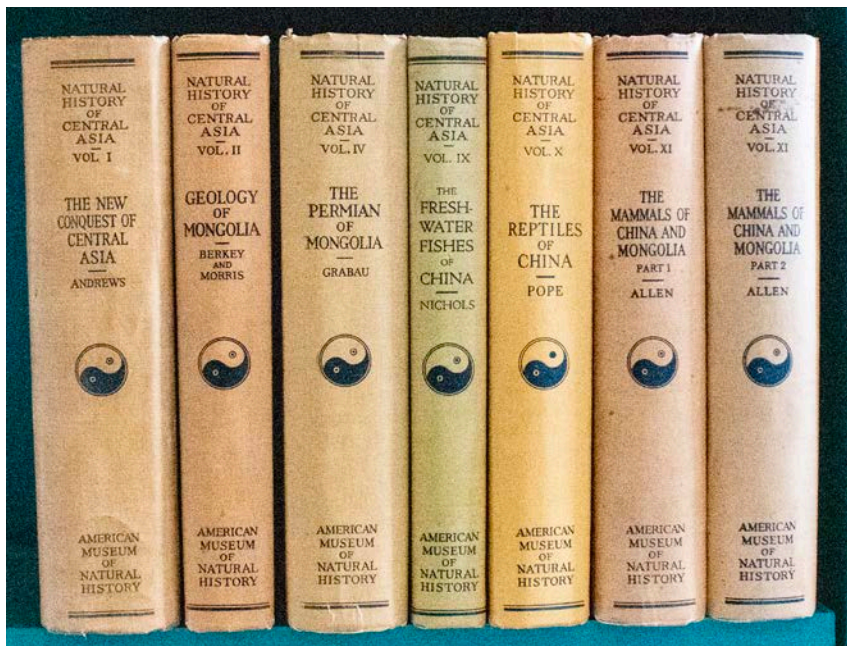


PLATE LXIV.



A DOZEN DINOSAUR EGGS DISCOVERED BY GEORGE OLSEN AT SHAMANKH USU, 1925.

The Finest Early Illustrated Work About The Seats And Estates Of This County

3. ATKYNS, SIR ROBERT

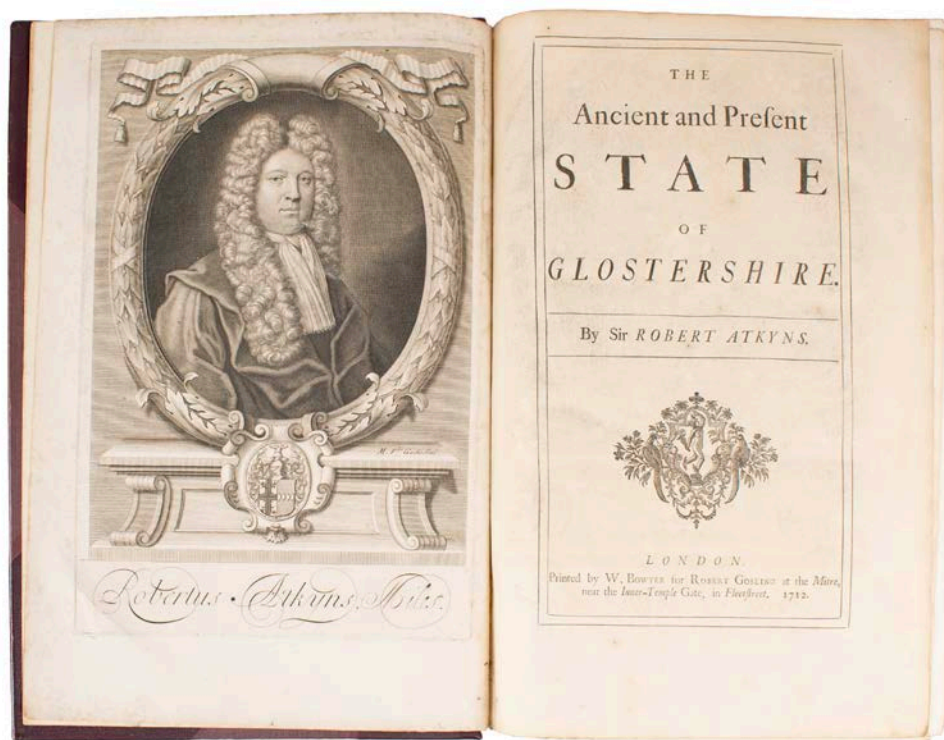
The Ancient and Present State of Gloucestershire.

FIRST EDITION, London, 1712. folio (470 x 275mm.), with engraved portrait of the author, 8 plates of coats-of-arms, double-page county map, and 64 double-page plates, old half morocco gilt.

£3,850

A handsome copy of this famous work. The finest early illustrated work about the seats and estates of this county.

Atkyns was a Member of Parliament for the county of Gloucestershire. He was educated at St Edmund Hall, Oxford (admitted 1663), and Lincoln's Inn (admitted 1661). He was called to the Bar in 1668 but did not practise and was also elected a Fellow of the Royal Society in November 1664.



The sixty-four plates are richly etched copper-plate engravings after drawings by Johannes Kip in his earliest manner, except Badminton which was drawn by Knyff. They are signed by Kip but not dated in this, the first edition.

The work was possibly in type during Atkyns' life-time, but did not appear until the year after his death. It is also considered the finest topographical history of Gloucestershire. Many of the houses depicted have been altered or demolished.

Kip used these views in his *Britannia Illustrata*. There was a second edition published in 1768 but the impressions are often faint compared to the first edition.

'The value of the first edition increased after the greater part of the engraved plates were destroyed in a fire which occurred at Boyer's printing office in Whitefriars, London on Jan. 29th, 1712-13'. (Upcott)

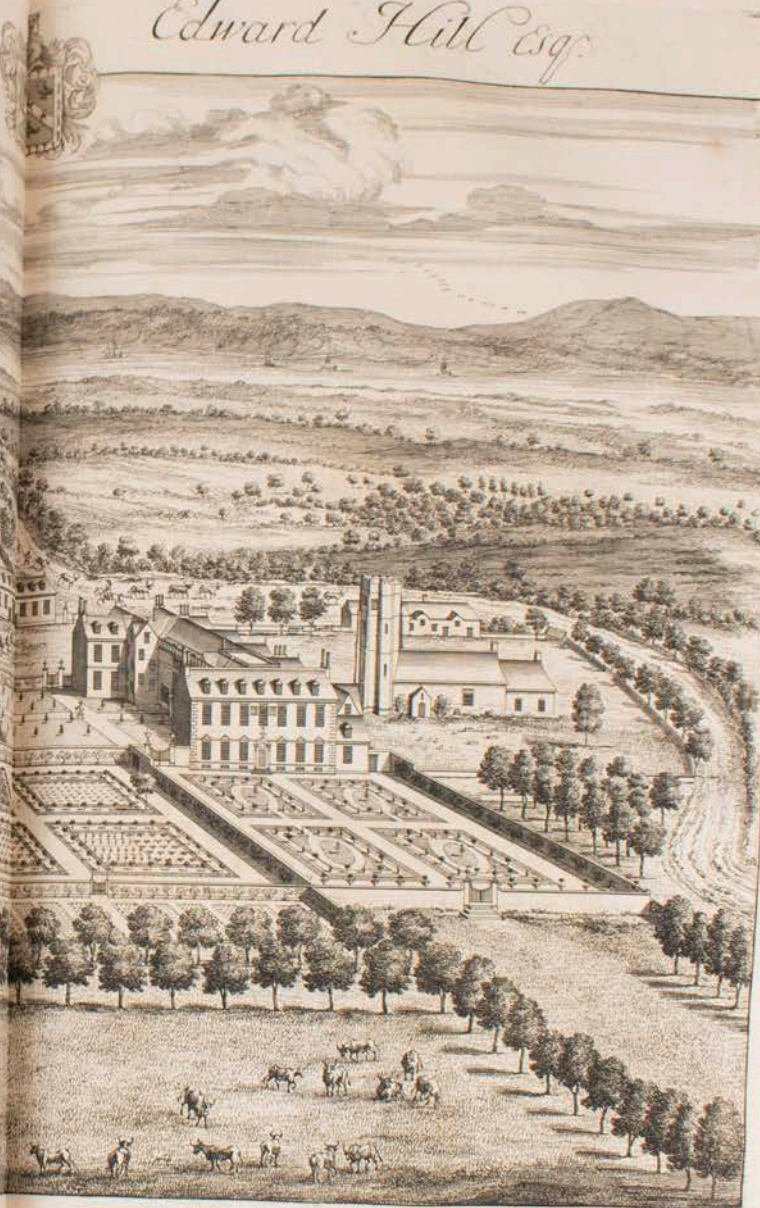
Upcott I, p.246; cf. BAL RIBA 147



Alveston the Seat of



Edward Hill Esq.



J. Kay Delin. et Sculp.

4. BORLASE, WILLIAM

The Natural History of Cornwall: The Air, Climate, Waters, Rivers, Lakes, Sea and Tides; of the Stones, Semimetals, Metals, Tin, and the Manner of Mining; the Constitution of the Stannaries; Iron, Copper, Silver, Lead, and Gold, Found in Cornwall; Vegetables, Rare Birds, Fishes, Shells, Reptiles, and Quadrupeds; of the Inhabitants, their Manners, Customs, etc...

Printed for the author by W. Jackson, Oxford: 1758.

Folio (360 x 240mm), full tan calf gilt, xix, 326, (2) pp. with 28 engraved plates, large folding map; leaf of errata and directions to the binder.

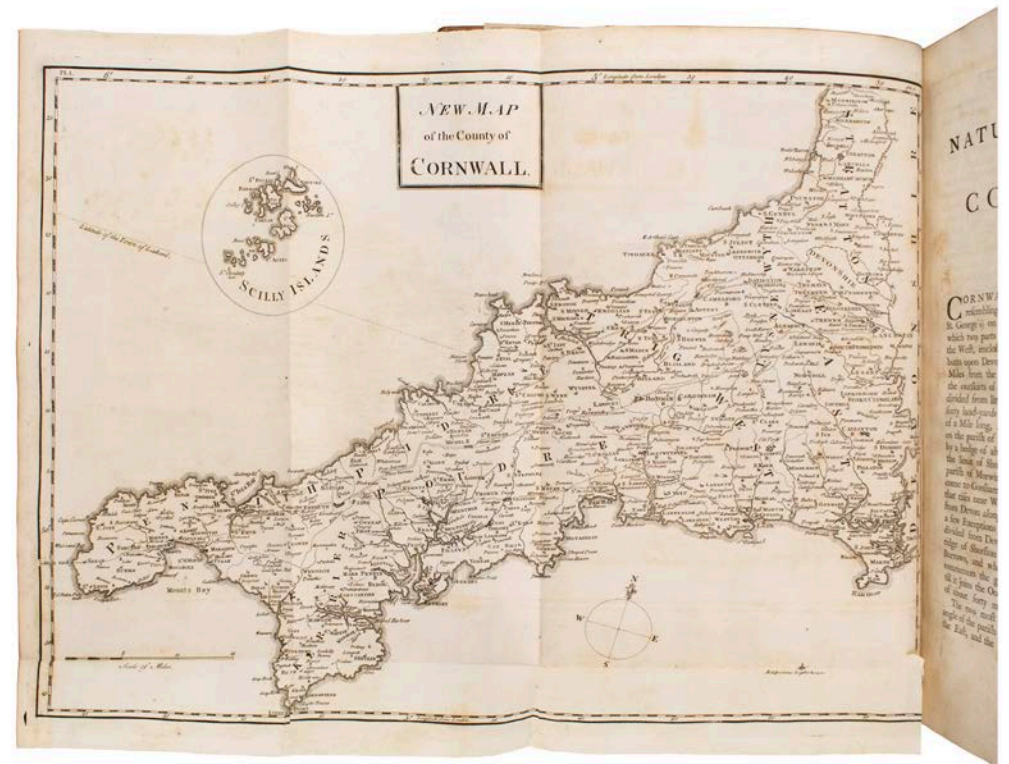
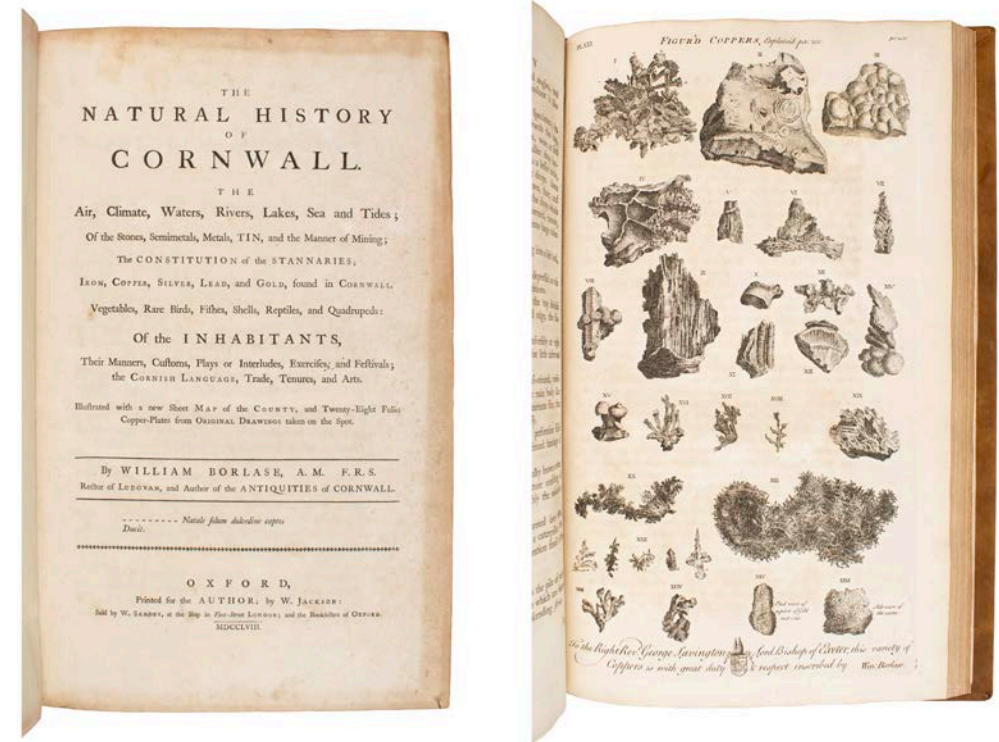
£1,200

William Borlase (1695-1772), English antiquary and naturalist, was born at Pendeen in Cornwall, of an ancient family.

He was educated at Exeter, Oxford, and in 1719 was ordained. In 1722 he was presented to the rectory of Ludgvan, and in 1732 he obtained in addition the vicarage of St Just, his native parish. In the parish of Ludgvan were rich copper works, abounding with mineral and metallic fossils, of which he made a collection, and thus was led to study somewhat minutely the natural history of the county.

In 1750 he was admitted a fellow of the Royal Society; and, in 1754, he published, at Oxford, his *Antiquities of Cornwall* (2nd ed., London, 1769). His next publication was *Observations on the Ancient and Present State of the Islands of Scilly, and their Importance to the Trade of Great Britain* (Oxford, 1756). In 1758 appeared in his *Natural History of Cornwall*.

He presented to the Ashmolean Museum, Oxford, a variety of fossils and antiquities, which he had described in his works, and received the thanks of the university and the degree of LL.D. Borlase was well acquainted with most of the leading literary men of the time, particularly with Alexander Pope, with whom he kept up a long correspondence, and for whose grotto at Twickenham he furnished the greater part of the fossils and minerals.



5. BORLASE, WILLIAM

Observations on the Antiquities, Historical and Monumental, of the County of Cornwall Consisting of Several Essays on the First Inhabitants, Druid Superstition, Customs and Remains of the Most Remote Antiquity in Britain and the British Isles, Exemplified and Proved by Monuments Now Extant in Cornwall and the Scilly Islands.

FIRST EDITION, W. Jackson, Oxford, 1754, Folio (360 x 250mm) Full polished calf , , xvi, 413 , errata to rear, 31 plates inc. 24 full page and engraved map.

£950

The parish of Ludgvan were rich copper works, abounding with mineral and metallic fossils, of which Borlase made a collection, and thus was led to study somewhat minutely the natural history of Cornwall. In 1750, he was admitted a Fellow of the Royal Society; and in 1754 he published, at Oxford, his *Antiquities of Cornwall* (2nd ed., London, 1769). His next publication was *Observations on the Ancient and Present State of the Islands of Scilly, and their Importance to the Trade of Great Britain* (Oxford, 1756). In 1758 there appeared his *Natural History of Cornwall* which includes a chapter on the inhabitants and their native language (about one ninth of the whole).

He presented to the Ashmolean Museum, Oxford, a variety of fossils and antiquities, which he had described in his works, and received the thanks of the university and the degree of Doctor of Civil Law. Borlase was well acquainted with most of the leading literary men of the time, particularly with Alexander Pope, with whom he kept up a long correspondence, and for whose groto at Twickenham he furnished the greater part of the fossils and minerals. He also sent collections of mineral and fossil specimens to Dr William Oliver and to a number of natural historians in Europe.



William Bligh's Portable Compass

6. BLIGH, WILLIAM

A Cased Mahogany Pocket Surveying Compass relating to HMS Bounty, English, 18th century.

7.5cm diameter dry compass with blued steel needle marked "N" & "S" and printed card, marked in cardinal points and degrees by quarter, fitted with a brass locking ring, the mahogany case with hinged lid (9x9x2.5cm).

Bearing inside a paper label inscribed in ink:

"Mutiny of the Bounty This compass given to me by the daughter of Admiral Bligh was used by the Admiral in finding his way to land, when he was turned adrift in the Pacific Ocean by the mutinous crew of the Bounty J.B.Toogood"

£25,000

William Bligh (1754-1817) married Elizabeth Betham on the Isle of Man in February 1781 and had by her six daughters.

On the 28th April 1789, when cast adrift by the mutineers in Bounty's launch, Bligh managed to secure, mostly by the actions of his Clerk, John Samuel, the basic means of navigation to guide the vessel safely to land; a quadrant, **a compass**, nautical tables and his pocket watch. There is no description in any of the printed works of the type of compass that was employed, but a compass is recorded as part of the instruments that he was allowed to leave with and it is likely to have been this portable one. The pocket watch stopped on the 2nd June, but Bligh successfully navigated the 3618 nautical miles to Timor in 47 days, with the loss of only one crew member.

Provenance

Jack.B.Toogood and family by direct descent.



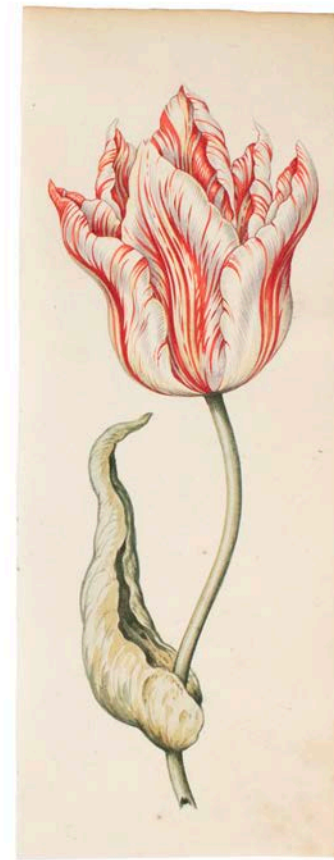
Exquisite Series Of Watercolours From The Golden Age Of Tulipomania

7. CLAESZ II, ANTHONY (Amsterdam circa 1607/08-1649) *A Superb Series of Eight Watercolours of Parrot Tulips*

This exquisite series of watercolours of tulips from the golden age of tulipomania. These superb studies of Tulip watercolours depict the rarer and, therefore, more valuable varieties of tulip, with their variegated, highly striped petals which were especially sought after.

Watercolours on paper, (28 x 12cm), mounted. (circa 1630).

£18,000

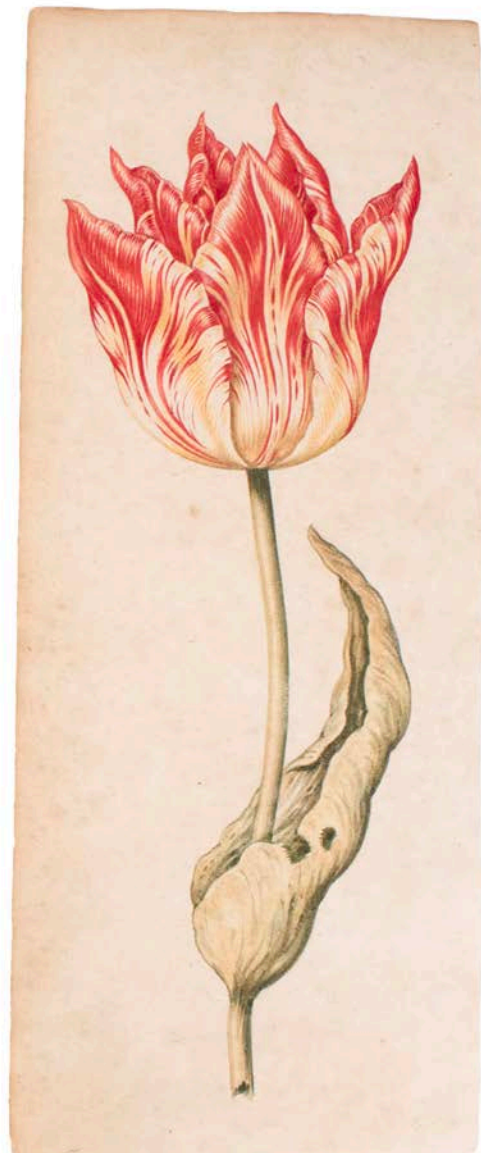


These drawings are almost identical to a group of 56 sheets in the same technique which were with Robert Noortman in 1987 (S. Segal, Tulips by Anthony Claesz. 56 seventeenth century watercolour drawings by Anthony Claesz. (ca. 1607/08-1649), Maastricht 1987).

Segal attributed the group to Claesz. on the basis of a serious comparison with a drawing on vellum, signed 'A.C. fc.', which is part of an album of flower drawings, mostly by Pieter Holsteyn II, from 1640-1641 in the Lindley Library, Royal Horticultural Society, London (inv. 118; *ibid.*, fig. 1).

Anthony Claesz II, Dutch painter. He was active mainly in Amsterdam, but in 1632 he was documented in England. He was the pupil of Balthasar van der Ast but he was also influenced by Hans Bollongier. His main subjects were still-life, flower and fruit pieces.

He was the teacher of Anthony Claesz. III and Gillis Peeters.



Rare Armillary Sphere

8. DELAMARCHE, CHARLES FRANÇOIS

Ptolemaic Armillary Sphere.

[Paris: c.1790], The armillary structure: diameter 12 inches (305mm), mounted on an ebonised wooden stand with central column and turned wooden base. Overall height (460 mm). With a small 2 inch diameter terrestrial globe at the centre surrounded by sun and moon discs on metal quadrants and a series of pasteboard circles (the equator tropics and plane of the ecliptic), each with a green painted face, the reverse with an engraved papered surface, all joined by an equinoctial and solstitial colure and surrounded by a planar zodiac band.

£10,000

A very attractive late 18th century French Ptolemaic armillary sphere (with the earth at the centre of the cosmos).

Charles-François Delamarche (1740-1817) founded his workshop around 1770 and, in a few years, he became the most famous French cartographer and globe maker between the 18th and 19th centuries. After having acquired the laboratory of the late Didier Robert de Vaugondy (1723-1786; himself a renowned cartographer who continued the family business founded by his grandfather Nicolas Sanson in the seventeenth century) and after having purchased, between 1788 and around 1800, the businesses of Jean-Baptiste Fortin (1750-1831) and Jean Lattré (around 1750-1800), he began to call himself "Successeur de MM. Sanson and Robert de Vaugondy, Géographes du Roi and de M. Fortin, Ingénieur-mécanicien du Roi pour les globes et les sphères."

At the end of the eighteenth century, Delamarche possessed the warehouse stocks, as well as the manufacturing skills of the globes of his main rivals in Paris. In addition to this aggressive acquisition policy, the key to its success also lay in the combination of high-quality cartography combined with extremely attractive globes and armillary spheres; and of course, its famous red paint finishing touch. His workshop was located on Rue de Foin St Jacques "au Collège Me. (or "Mtre") Gervais" in the Latin Quarter of Paris until around 1805, when he moved to rue du Jardinets No. 13. On the death of Charles-François in 1817, the reins of the company passed to his son Félix (1779-1835), who continued to publish, often in collaboration with the engraver Charles Dien, Sr. In 1835 the company first moved to rue du Jardinets No. 12 and a little later to rue du Battoir No.

Dekker, Elly, et al. Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum, Greenwich. London: Oxford University Press and the National Maritime Museum, 1999. p. 321.

Van der Krogt P, Old lobes in the Netherlands, 1984, 98-99.





Science Meets Magic

9. DELLA PORTA, GIAMBATTISTA

La Magie Naturelle Divisée en quatre Liures, Par Jean Baptiste Porta' Contenant les Secrets & Miracles de Nature, Et nouvellement, L'Introduction à la belle Magie.

Rare Lyon Edition, 12, 406, 25, 6, [18]pp., woodcut printers device to title, pp.240-241 misnumbered, occasional light foxing and staining, upper margin trimmed not affecting text, contemporary polished calf, spine gilt, boards rubbed, speckled edges, 12mo (140x75mm), Lyon, Chez Jean Molin, 1669.

£2,500

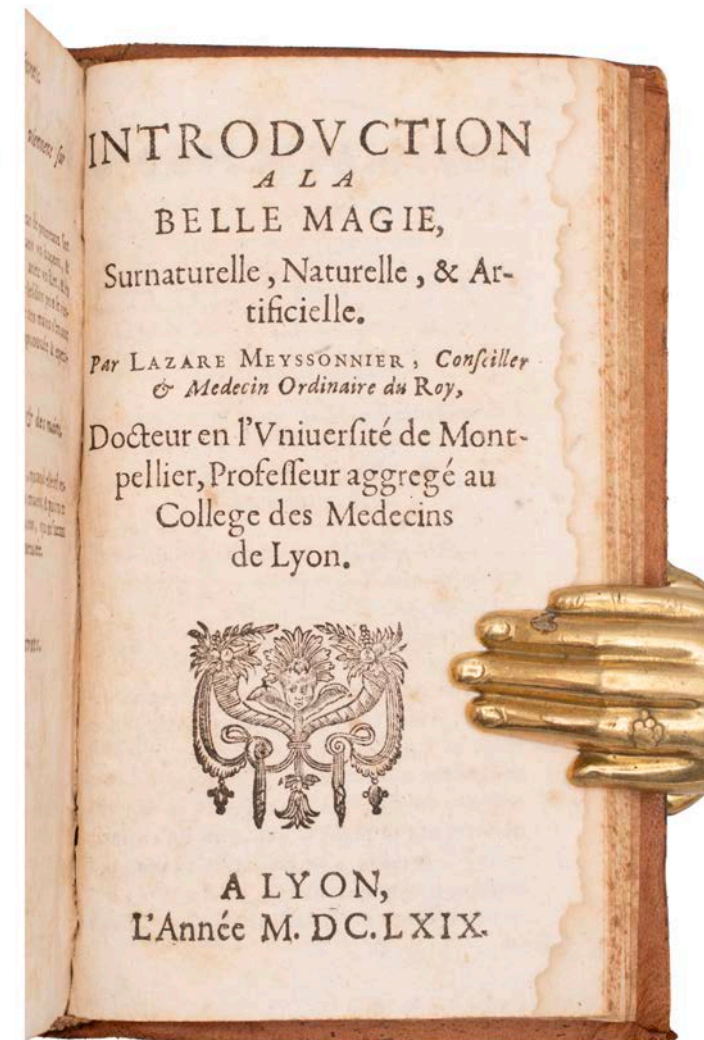
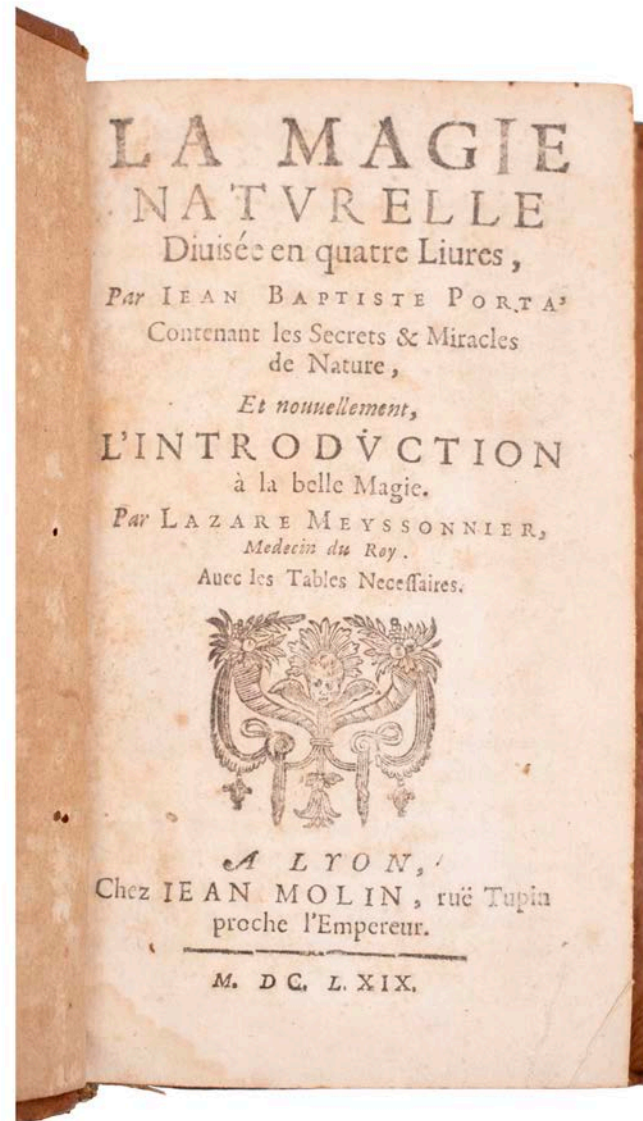
A rare Lyon edition of this popular work by the Italian scholar and polymath, Giambattista Della Porta (1535-1615).

La Magie Naturelle was Della Porta's first book, and the one he is best known for. First published in 1558, it included four books and presented 'Magiae Naturalis' as the "perfection of natural philosophy and the highest science." Della Porta describes two different types of magic, the first is black magic, which he calls sorcery, and is related to demons and spirits. "The other Magick is natural; which all excellent wise men do admit and embrace, and worship with great applause; neither is there anything more highly esteemed, or better thought of, by men of learning." This is the magic that della Porta dedicates his studies to.

It is a remarkable culmination of the credulity and curiosity of the late Renaissance, and is the basis of Giambattista's reputation.

This work also includes Lazare Meyssonnier's Introduction to Belle Magie, an esoteric work that explores magic as a refined and sophisticated art, far removed from superstition. The author reconciles the rationality of the Enlightenment with the mystical dimension, treating magic as a practice that can enrich human knowledge.

[Complete Dictionary of Scientific Biography. 11: 95-98. 2008]



First-Hand Account of Mammoth Hunting

10. DIGBY, BASSETT

The Mammoth and Mammoth-Hunting in North-East Siberia

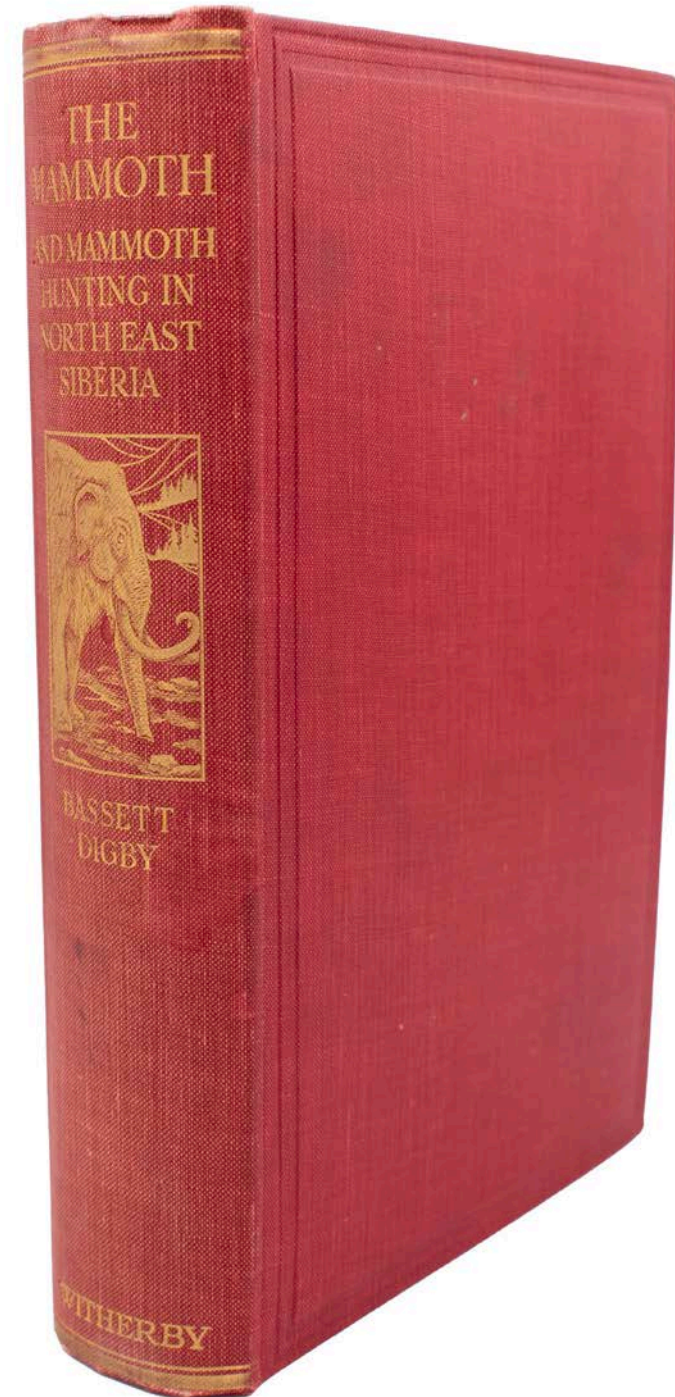
FIRST EDITION, illustrated frontispiece, 23 photographic plates, 4 text illustrations, 1 folding map, booksellers plate to back pastedown (Edgar H. Wells & Co.), publishers red cloth, boards blind ruled, spine gilt with title and mammoth portrait, 8vo, London, H.F. & G. Witherby, 1926

£150

The author's mammoth hunting in North East Siberia.

“The life and work of obscure British traveler, journalist, author, and natural historian George Bassett Digby (1888-1962) provides insights into the construction of imaginative geographies of foreign lands for a popular readership in early 20th century Britain. Digby was one of many who collected natural specimens and cultural artifacts for museums and narrated the exotic and the everyday in books, newspapers and periodicals. His early life highlights the intertwined nature of commerce and scientific knowledge in the Siberian mammoth ivory trade before the First World War.” - (Mammoth and wars, travel and home, Susan Ann Digby)

Important reference work.



A Fine Copy Of This Rare Catalogue On Willows

11. FORBES, JAMES.

Salictum Woburnense: or, a catalogue of willows indigenous and foreign in the collection of the Duke of Bedford at Woburn Abbey.

Limited edition, one of 50 copies. Folding lithographed frontispiece printed on India paper and mounted, 140 hand-coloured engraved plates after R. C. Stratford highlighted in gum arabic. Large 4to. An uncut copy in period-style half dark green morocco over marbled boards, gilt title at red spine label. Frontispiece with short marginal tears at fore-edge (not affecting printed image) repaired with archival tape on verso; small hole at bottom of p161 in margin which looks to be a paper defect; very faint damp mark in the upper left hinge of the last 20pp of the book. xvi, [4], 294pp. London, Privately Printed, 1829.

£10,000

A fine copy of this rare work on willows with beautiful hand-coloured plates, each depicting a different species of willow populating the garden at Woburn Abbey. The 140 plates are in lovely condition and the folding lithograph plate is captioned "Johnson's Willow Destroyed by a Storm April 28th 1829" and was drawn by H.W. Burgess and printed by C. Hullmandel.

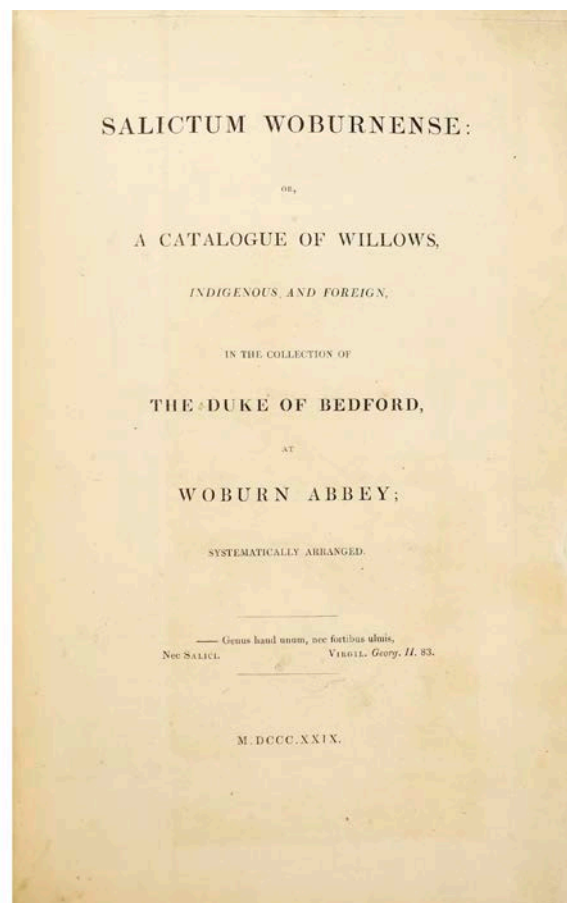
James Forbes states in his introduction that the "Catalogue comprises all the foreign and indigenous Willows that could possibly be procured in England, many of which are new and nondescript plants ..."

While this work was authored by James Forbes, the foundation of this garden was established by his predecessor, George Sinclair (1787-1834). Having gained acclaim for his work on the gardens of the Hon. G. Baillie of Jerviswood, Sinclair served the Gordon family and - through Lady Georgiana's marriage to John Russell, sixth duke of Bedford - was appointed gardener at Woburn Abbey. The garden boasted a collection of over 200 different species of English willow, conceived and carried out by George Sinclair, and continued by James Forbes (1773-1861), his successor.

Sinclair was also encouraged to experiment and, under the direction of Sir Humphrey Davy, divide an area in the garden into 242 plots in which he compared the growth of different species and mixtures of grasses in different soil types. He published the results of the experiments in the third edition of *Hortus Gramineus Woburnensis: or an account*

of the results of experiments on the produce and nutritive qualities of different grasses, reporting that the plots with turf having diverse plant species were more productive than the plots with fewer species planted from seed. Indeed, the results were such that a manuscript copy of Darwin's *Origin of the Species* ... contained a reference to an article describing Sinclair's work in biodiversity. Sinclair served the Duke until 1824 at which time he entered in partnership with Cormack & Son, nurserymen and seedsmen of New Cross.

Hector, A. & Hooper, R., "Darwin and the First Ecological Experiment" in *Science*, 295, (2002) pp.639-640; Nissen BBI 642; Pritzel 2960.





JOHNSON'S WILLOW.
Destroyed by a Storm April 28th 1819

Three Hummingbirds Taxidermied By John Gould

12. GOULD, JOHN

*Three Taxidermied Hummingbirds in Presentation Case with
Two Wax Seals bearing initials 'JG'*

The smallest with ms label 'Chrysolampis moschitus' and another 'B apota', the largest unlabelled, the third with ms label 'Heliotrypha Parzudaki', mss to underneath of case possibly by Edwin Prince.

7in (18cm.) long in case. c.1850.

£4,500

John Gould (1804-1881) started his career in natural history as a taxidermist. By the age of 21 he was working for King George IV, receiving several Royal commissions, including one for the stuffing of a giraffe in 1830.

Gould also acquired an abiding interest in hummingbirds, forming an extensive collection, and publishing A monograph of the Trochilidae, or family of humming-birds (1849-61).

In 1851, Gould exhibited a large number of his stuffed hummingbirds in glass cases in the Zoological Gardens in Regents Park, as part of the Great Exhibition. Gould remained an avid collector of hummingbirds; his daughter recalled that "their Victorian drawing-room...gradually became filled to overflowing with cases of humming-birds as her father's collection grew" (Jackson, p. 50).

Gould continued to practice taxidermy until late in his life. After Gould's death in 1881, 50 cases of his stuffed hummingbirds were acquired by the Natural History Museum, and exhibited. However, a significant number were damaged during the war or suffered neglect during the early part of the 20th century, and today the Museum retains only six.



Lepidoptera And Reptiles

13. [JAPAN - MEIJI PERIOD]

A Collection of 12 pages of Gouache Paintings of Insects of Reptiles

Manuscript, 12pp. of gouache paintings, on fine cloth pages, calligraphic labels in Japanese next to each specimen, tipped into a modern binding with a gilt appliqué border, 150 x 230mm, c.1880

£1,500

This album contains illustrations of moths, butterflies, dragonflies, a spider, a stag beetle, a lady bird, a wasp, lizards, frogs and toads, cicadas, grasshoppers, hornets, a cockroach, a centipede, and the full life cycle of a silkworm, executed by a skilled artist in gouache.

This was produced during the Meiji period, an important time for Japanese art. In 1868 the restoration of imperial rule in Japan brought the Edo shogunate to an end, and marked the start of the Meiji era, which would last until the death of Emperor Meiji in 1912. During this brief period Japan transformed itself from an isolated feudal nation to a world power. The historic skills of Japan's traditional arts played a vital part in the struggle to compete in international markets.

The masterpieces of Meiji art, in a unique style blending the best of traditional design with prevailing international taste, are unrivalled in the quality of their craftsmanship and were avidly sought by Western collectors. The blending of styles can be seen in this album of illustrations which were most likely produced for export. The addition of the European-style gilt border exemplifies this.



蟾蜍

ヒキ



黄蛤

アカバヘル

By The 'Prince' Of Sieneese Forgers

14. JONI, ICILIO FREDERICO (1866-1946)

A 'Tavolette' Painted and Gilded Folio Panel Binding, imitating a 15th Century Sieneese Book Cover

Two bevel-edged wooden boards joined by a leather spine, the upper board with a central metal relief panel, depicting the Virgin Mary holding a book, a halo around her head, standing on a gilt tiled floor, within a niche with decorative background patterned in blue, yellow, white, green and gold, the panel set within a relief sectional border of gilt scrolling foliate and floral decoration on a dark blue ground, each corner with a decorative metal boss on a red ground, decorative gilt borders to each section, the lower board with matching borders and bosses, the central design depicting Saint Macarius holding a sword, a halo around his head, standing on a red and white patterned floor, within a niche with decorative gilt background, some flaking and chipping, particularly at the edges (some of which may have been by Joni who was in the habit of distressing his bindings), central portion of spine leather rubbed with a couple of tears and small losses, versos of boards with some wormholes, 455 x 680 mm, displayed in a period wooden case, with glazed doors and hanging chain (535 x 760 mm).

£6,500

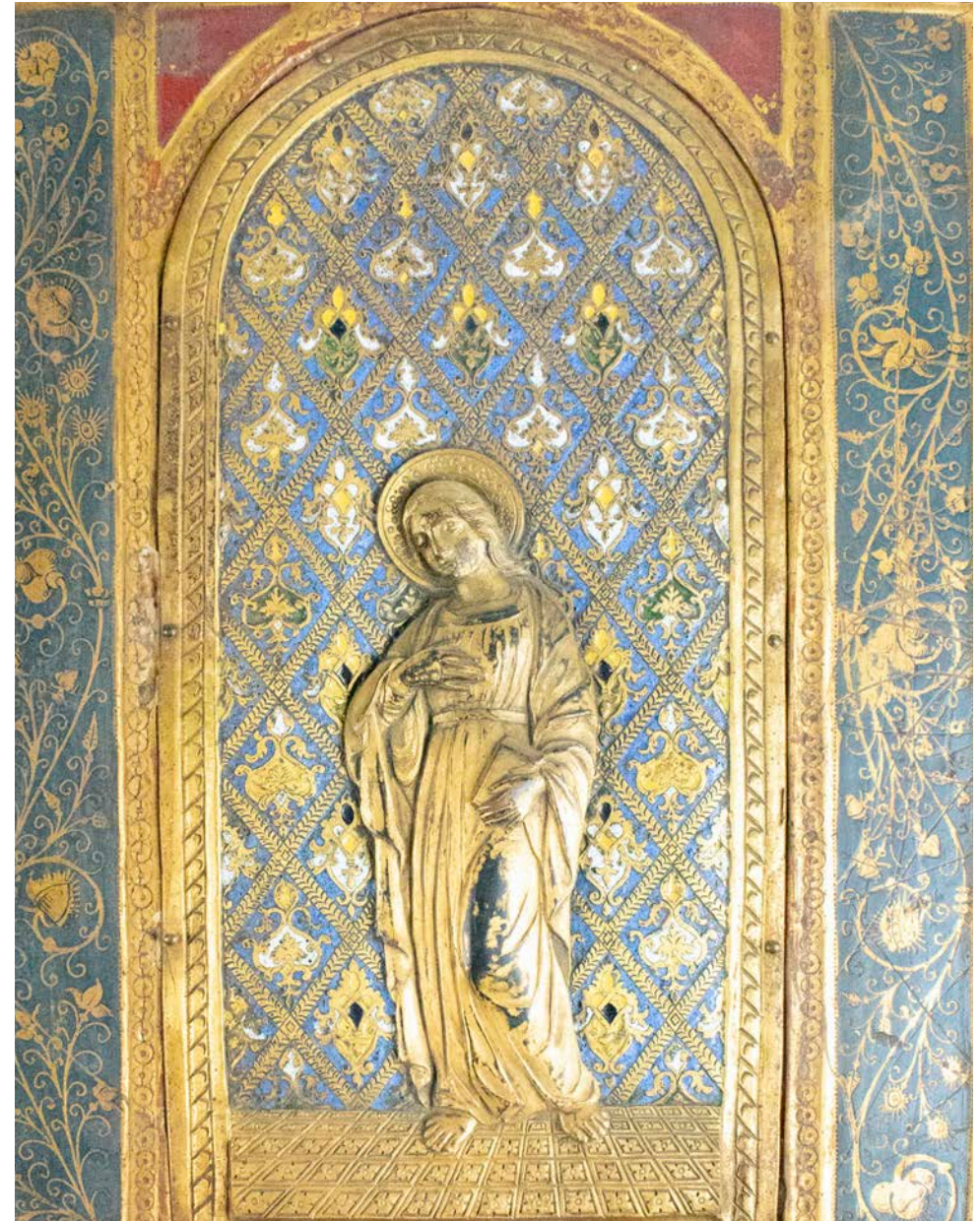
These panels are late-19th-century forgeries by Ilcio Federico Joni of so-called Sieneese Tavolette di Biccherna, which were produced for accounts from the 13th to the 17th century. Joni layered these wooden panels with plaster and painted them with tempera to imitate fifteenth-century bindings.

Known as the 'prince' of Sieneese forgers, Ilcio Joni began work in a gilding workshop in Siena as a young man. He started a side business of restoration, which quickly also extended to forgeries, finding the market for these items in Italy. Using tempera and gold on panels, Joni mostly forged panel paintings, triptychs, and wooden caskets, claiming them as fifteenth- or sixteenth-century originals. After reading about the highly decorated Tavolette di Biccherna book covers he started to produce his own. While he sold a number of his imitations as medieval and Renaissance originals, he openly described his forgery work in his autobiography (*Le Memorie di un pittore di Quadri Antichi*, 1932, English trans. 1936).

Joni bindings -- undetected -- have graced some of the greatest book collections, including those of Hoe and Wilmerding. Even recognised as imitations, they had great cachet, as the commission by Lady Wantage for a binding in 1904 demonstrates. At least 14

examples of Joni's work are recorded and more are in circulation.

[H.M. Nixon, 'Binding Forgeries,' *Transactions of the VIth International Congress of Bibliophiles*, 1969, Vienna, 1971, pp. 69-83; and M. Foot, 'A Pair of Bookcovers of the late 19th Century by I.F. Joni,' *The Book Collector*, 1985, pp. 488-489.]





By The 'Prince' Of Sienese Forgers

15. JONI, ICILIO FREDERICO (1866-1946)

Upper Cover with a Carved & Painted Figure of the Archangel Michael and Lower Cover with the Arms of Gabriel del Commune of Sienna 1497.

A Forgery of a Sienese Tavolette di Biccherna.

£6,500

Two bevelled-edged wooden boards extracted from an Italian tempera-painted bookbinding, the upper cover carved & painted with a figure of the Archangel Michael, the lower carved and painted with a variety of arms and an inscription stating that this was the property of Gabriel del Commune of Siena, dated 1487.

A late 19th-century forgery, likely Siena: circa 1890s. (420 x 295 mm); the two gessoed wooden boards decorated with gold and tempera, several remaining metal bosses in the corners. Some wear, cracking, etc. (deliberate distressing), but still highly decorative, with traces of a leather spine attached to the rear board.

The panels of this binding resemble those that would customarily be found on a Sienese Tavolette di Biccherna. These account books, produced from the 13th to 17th centuries, are renowned for their ornate and decorative bindings. These were frequently forged in the nineteenth century, most notably by Icilio Frederico Joni (1866–1946), whose undetected forgeries ended up gracing important collections, including those of Hoe and Wilmerding. This is an exceptional example of Joni's work.

He was a very skilled gilder and restorer, who wrote an account of his career as *Le memoriedi un pittore di quadri antichi* in 1932.

For further discussion of Joni's activity producing imitation "tavolette della biccherna", see H.M. Nixon's 'Binding Forgeries', Transactions of the VIth International Congress of Bibliophiles, 1969, Vienna, 1971, pp. 69-83], and 'A Pair of Bookcovers of the late 19th Century by I.F. Joni, The Book Collector, 1985, pp. 488-489





The Finest Early Work On Fossils

16. KNORR, G.W. & WALCH, J.E.I.

De natuurlyke historie der verstuikingen, of uitvoerige afbeelding en beschrijving van de versteende zaaken, die tot heden op den aardbodem zyn ontdekt: ... Uit het hoog-in 't nederduitsch vertaald door M. Houttuyn, met verscheide aanmerkingen.

Amsterdam, J.C. Sepp, 1773. 3 volumes (bound in 4). Folio (260 x 420 mm), later half calf over contemporary decorated paper sides, pp. (4), xiv, 64; (4), 1-184; (2), 185-484; (4), 236, with 1 double-page hand-coloured engraved plate 'Marmer-Groeve na by Solnhofen', some engraved head- & woodcut tail-pieces and 272 hand-coloured or colour-printed engraved plates.

£28,000

A fine copy of 'one of the best illustrated and most complete accounts on fossils...' (Landwehr 95).

"The outstanding work of this period is undoubtedly that of Knorr and Walch in four volumes ... The first volume was written by the Nürnberg collector and artist, Georg Wolfgang Knorr (born 1705, died 1761), and the other three volumes were prepared after the death of Knorr by Professor Walch of Jena ..." (Zittel pp. 21-22).

The rare Dutch edition of the German original 'Naturgeschichte der Versteinerungen' (Nuremberg 1768-1773) with the same beautiful plates. Volume II almost entirely concerns fossil shells. "It is hardly possible to exaggerate the beauty and fidelity of the representations of the fossils in his plates. No such illustrations had ever before appeared, and they have hardly been surpassed since. By delicate lines on the copper plates the most minute intricacies of structure are reproduced, and by thin washes of colour the tints of the original specimens are represented. His renderings of dendritic markings, landscape-marble, fossil plants, crustacea, crinoids, fishes and other fossils are admirable examples of the union of artistic workmanship with scientific accuracy ..." (Geikie, *Founders of Geology*, pp. 101-102). 'The extraordinary quality of the plates, representing the eighteenth-century continuation of the tradition of Dürer, led to an expansion of the work by Walch, as well as to French and Dutch editions... the detail and accuracy of Knorr's engravings not only made possible zoological classification but firmly established the distinction between fossils of organic and sports of nature' (DSB).

The books illustrate and describe fossils in the cabinets of famous collectors such as Walch at Jena, Adam Hildebrand at Naumburg, Jac. Theod. Klein, Johann Hermanns

at Regensburg, S.R. Genzmer at Stargard, as well as the large collection of Casimir Schmidel.

Nissen ZBI, 2233; Ward & Carozzi 1285; Landwehr 95.



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*Perillustre Dom. Ad. Frid. de Glafey, Reg. Del. et Elect. Sax. Consil. aulic. et Archiu.
summa benignitas ex Rinckii Imortalis thesauro haec concessit.*

Tab. XXIX.



Perillustre Dom. Ad. Frid. de Glafey, Reg. Del. et Elect. Sax. Consil. aulic. et Archiu.

17. LEIGH, CHARLES

The Natural History of Lancashire, Cheshire, and the Peak in Derbyshire, with an Account of the British, Phoenician, Armenian, Greek, and Roman Antiquities in those Parts

FIRST EDITION, Oxford, 1700. Folio (350 x 250mm), [20], 4pp list of subscribers, [4], 196, [1]; [2], 97, [1]; 112, [35]pp. Engraved frontis portrait, 23 plates (including two plates of coats-of-arms), and one double-page coloured map. Contemporary tan calf, spine gilt in compartments, a fine copy.

£1,800

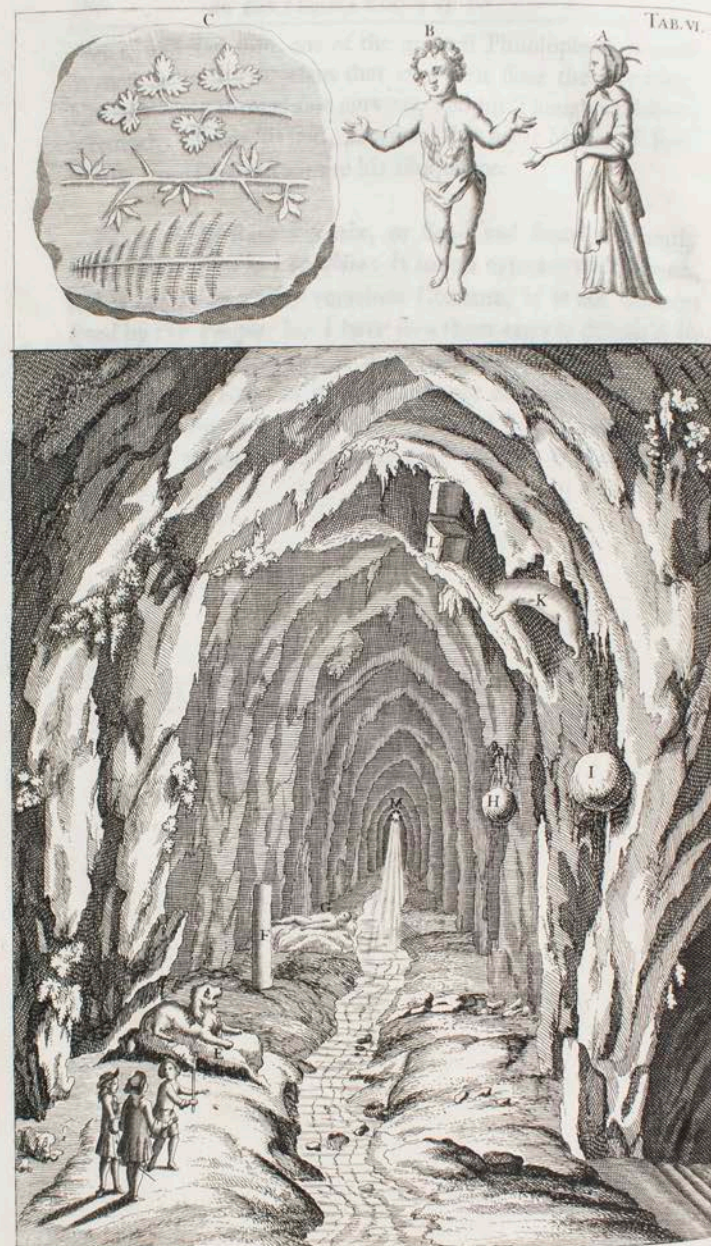
Leigh, in his preface, explains the structure of his work: "This work is therefore divided into 3 Books, the 1st relating to Natural Philosophy; the 2nd chiefly Physick; and the 3rd, the British, Phoenician, Armenian, Greek and Roman Antiquities of these Counties".

In the first book, Leigh investigates characteristics of the physical environment (the temperature and pressure of air, the "principles" of mineral waters, soil and coal, minerals and metals) and performs experiments to demonstrate the properties of these various substances and their effects upon humans and animals. There are also descriptive analyses of flora and fauna, with several long passages on trees and plants, and an entire chapter dedicated to marine biology and "Fossile Plants". In the course of his investigations, Leigh demonstrates the historical reality of the "Universal Deluge" by producing artefacts in Lancashire that were never naturally-occurring and therefore must have been swept to England in the Flood.

In Book II, Leigh turns to a discussion of Physick, beginning with a description and comparison of variously textured solid substances, including shells, taken from "a man's leg, a man's stool, the bladder of a hog" and other surprising places. The rest of the second book concerns various 'distempers' including an account of a "The Pestilential Fever raging in Lancashire, in the years 1693, 94, 95, 96". Leigh discusses the symptoms of each illness, provides case studies, offers medicinal cures, and posits causes, citing authorities.

This book presents a fascinating, multi-layered investigation of the "Philosophy, Physick, and History" of the Lancashire region. The plates, executed by "the best Artists [Leigh] could meet with" are beautifully and expertly executed and contain the most varied and curious representations: fossil marine animals, a head "of a stag of Canada found under the Moss", the patella "that lies betwixt the vertebrae of the back of a whale", the skull of a hippopotamus, a cheshire woman "who had horns", a full page of various birds, and numerous other subjects. The volume concludes with a suite of engravings depicting ancient artifacts, including coins, inscriptions and statues.

Wing L-975; Freeman, *British Natural History Books*, 2211. McGill/Wood, p.431; Nissen, ZBI, 2436; Yale/Riply, p.167; Upcott I, pp. 455-7.





A Major Influence On Charles Darwin During The Voyage Of The Beagle

18. LYELL, CHARLES

Principles of Geology, Being an Attempt to Explain the Former Changes of the Earth's Surface, by Reference to Causes Now in Operation.

3 vol., vol 1 & 2 Second Edition, Vol. 3 FIRST EDITION, hand coloured frontispieces, 8 engraved plates (2 folding), numerous wood engraved text illustrations, contemporary diced calf, spines gilt, London, John Murray, 1832-1833-1833

£2,500

Charles Lyell's *Principles of Geology* (1830-1833) has been described as "perhaps the most important scientific textbook ever written" (Gould 2000a) and was a major influence on Charles Darwin during the voyage of the Beagle.

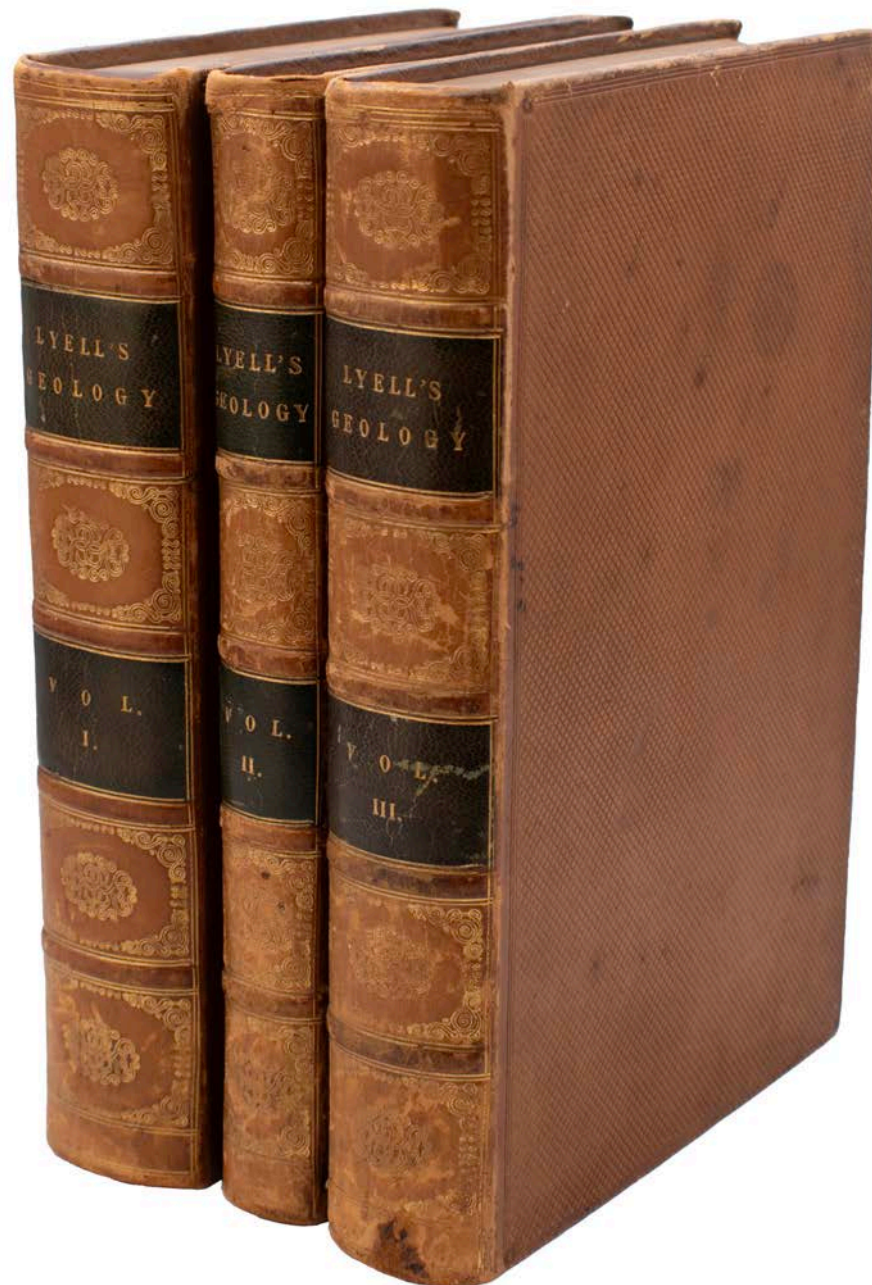
Lyell was a Scottish geologist largely responsible for the general acceptance of the view that all features of the Earth's surface are produced by physical, chemical, and biological processes through long periods of geological time. The concept was called uniformitarianism (initially set forth by James Hutton). Lyell's achievements laid the foundations for evolutionary biology as well as for an understanding of the Earth's development.

The central argument in *Principles* was that "the present is the key to the past": that geological remains from the distant past could, and should, be explained by reference to geological processes now in operation and thus directly observable.

In 1830 Lyell was already carving out a reputation as an experienced writer and knew exactly for whom his book was intended. He not only wanted to revolutionise geology; he wanted to be considered as the gentleman expert uniquely qualified by his heroic fieldwork to explain his science to the intelligentsia. Publication of the *Principles of Geology* placed him among the recognised leaders of his field, compelling him to devote more time to scientific affairs. During these years he gained the friendship of men like Darwin and the astronomer Sir John Herschel.

The first edition of Lyell's book appeared at a critical stage in Darwin's early career and played a major role in the emergence of his geological and biological theorising. Darwin adopted Lyell's new terms and referred to the *Principles* throughout the voyage. In his later career Darwin continued to cite Lyell in his notebooks, publications and

correspondence and the second (1845) edition of his *Journal of researches* is dedicated to Lyell and the *Principles*. The book is notable for being one of the first to use the term "evolution" in the context of biological speciation.



One of the Most Important Works on Roman Antiquities in Britain

19. LYSONS, SAMUEL

*Reliquiae Britannico-Romanae. Containing Figures of Roman Antiquities
Discovered in Various Parts of England.*

London: Printed by T. Bensley and sold by Messrs. Cadell and Davies, etc. 1813-17.

First Edition, 3 volumes, Large Folio, half red calf over marbled boards, complete with numerous plates on 111 hand-coloured sheets of antiquities and mosaic pavements, of which 37 are folding or double-page, 3 hand-coloured titles, engraved dedication, 7 part titles with 6 in colour, 4 engraved ll of lists of plates in colour with hand-coloured engraved vignettes, a fine copy of a rare work.

£18,000

A SUPERB COPY OF A VERY SCARCE WORK.

One of 200 Sets Only and One of the Most Important Works on Roman Antiquities in Britain.

An extraordinary series of engravings recording Roman mosaic floors and antiquities excavated in Great Britain in the late 18th century.

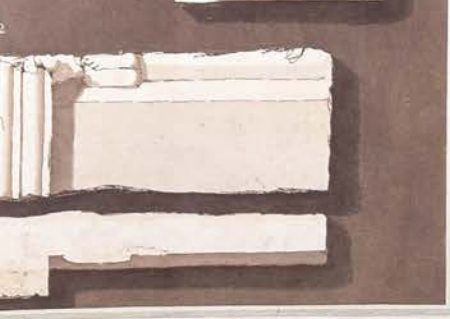
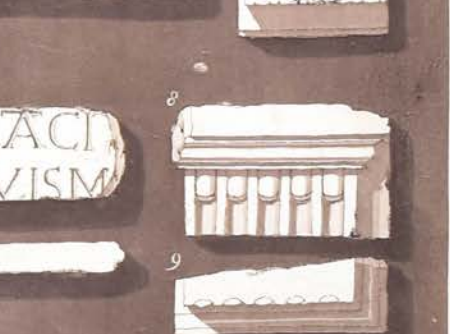
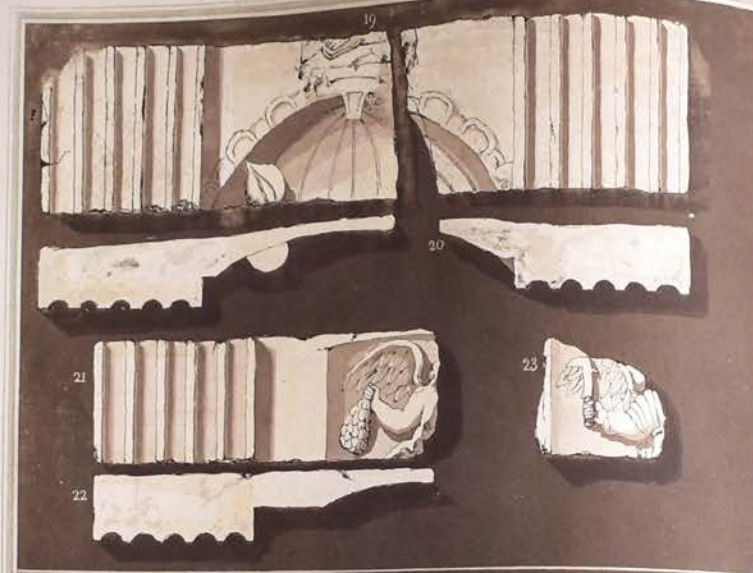
Samuel Lysons was one of the first archaeologists to investigate the Roman sites in Britain, as well as being a leading intellectual of his time and a benefactor of the British Museum, to which he donated many artifacts. Between 1793 and 1796, he undertook extensive excavations of Roman ruins which were published with his illustrations in 1797 as *Account of the Roman Antiquities discovered at Woodchester in the County of Gloucester*. That year he was made a fellow of the Royal Society and later served as its vice-president and treasurer. He was also an antiquary professor in the Royal Academy 1818. He published several works on Roman mosaics, including contributions to *Archaeologia*, a periodical published by the Society of Antiquaries in London.

His greatest work is deemed to be *Reliquiae Britannico-Romanae, containing figures of Roman Antiquities discovered in England*. He also assisted his brother

Daniel Lysons on the book *Magna Britannia*, a major topographical study of the regions of England. Through his scholarly work and meticulous illustrations he made a lasting contribution to the study of Roman mosaics.

The Romans briefly invaded Britain in 55 B.C., but their real impact on the region came later, when Emperor Claudius ordered another invasion in 43 A.D. By the end of the first century, England was fully occupied by the Romans and they built villas and settlements, mainly in the southern and eastern regions.





ROMAN ANTIQUITIES RECOVERED AT BATH.

Presentation Copy To Lysons Daughter

20. LYSONS. SAMUEL

An Account of Roman Antiquities Discovered at Woodchester in the County of Gloucester.

Sold by Cadell & Davies, B. & J. White, Edwards, Payne, Robson, Nicol, Elmsley, and Leigh & Sotheby. London 1797 Large elephant folio, (444.5 x 596.9mm). Hand-coloured engraved title + hand-coloured dedication plate to King George III + [ii] + 20 pp. text in English + 20 pp. + [iv] + 21 pp. text in French + 35 finely finished, hand-coloured, etched and/or aquatinted plates, of which 9 are double-page, 5 usually uncoloured plates are coloured in this special copy. Large engraved head- and tail-piece, 40 plates in total, half tan calf over marbled boards, some foxing to text.

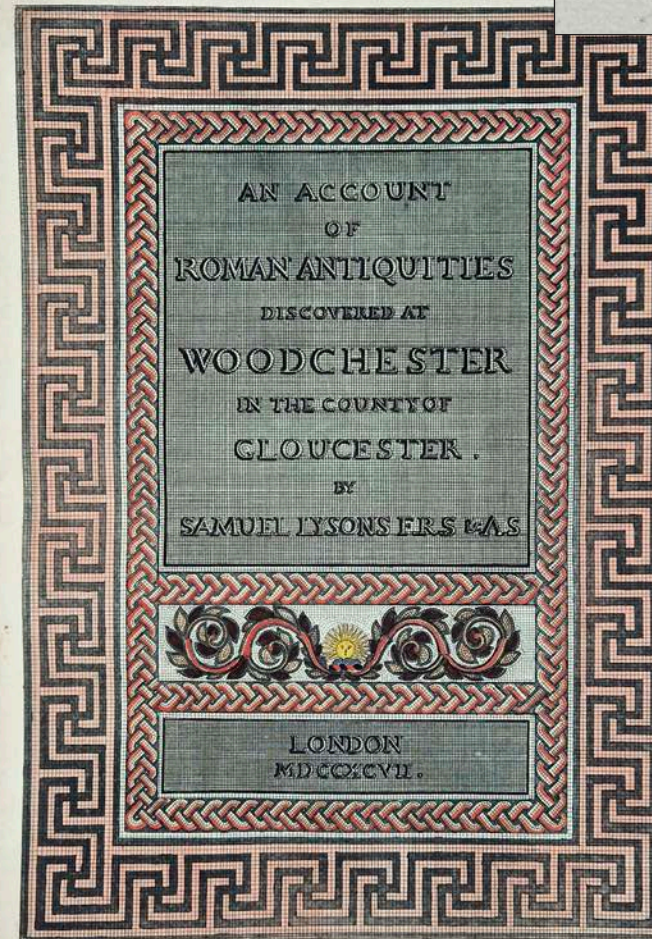
£7,000

Special Presentation copy to Lysons Daughter with all the plates in colour. The family copy.

In 1793 Samuel Lyson commenced the extensive excavations which still today are the main source of our knowledge of the villa. These took place over three years and in 1797 Lysons was able to publish the results of his work in his book "Account of the Roman Antiquities discovered at Woodchester in the County of Gloucester." He also found a number of very fine marble sculptural fragments, including the headless statue of Diana Luna, with the sacrificial bull at her feet, which are now in the British Museum. The quality of the carving is exceptional for statues found in British villas and these finds indicate the luxurious character of the villa.

These very fine aquatint illustrations include three coloured aquatint views of Woodchester, two of which are double-page. Samuel Lysons was one of the first archaeologists to investigate the Roman sites in Britain, as well as being a leading intellectual of his time and a benefactor of the British Museum, to which he donated many artifacts. Between 1793 and 1796, he undertook extensive excavations of Roman ruins which were published with

Catherine Susanna Lysons
the gift of her Father, Dan^l Lysons.
April 8th 1830.



Sold by Cadell & Davies, B. & J. White, Edwards, Payne, Robson, Nicol, Elmsley and Leigh & Sotheby.

his illustrations in 1797. That year he was made a fellow of the Royal Society and later served as its vice-president and treasurer. He was also an antiquary professor in the Royal Academy 1818.

Woodchester is most famous for its magnificent Orpheus mosaic, the largest in Britain and perhaps the most intricate.

In AD 43 the Emperor Claudius ordered a new invasion of England. His army, led by Plautius, was successful and an arch was erected in Rome dedicated to Claudius' victory. 'He subdued eleven kings of Britain without any reverse, and received their surrender, and was the first to bring barbarian nations beyond the ocean under Roman sway.' By the end of the first century England was fully occupied by the Romans - although only the south and east of the country could be described as fully under the Roman thumb.

Woodchester lay within this region, and the Cotswolds had become one of the richest and most valuable parts of Roman Britain.

Building the magnificent Villa in Woodchester probably began during the reign of Hadrian (AD 117-138.) There are a number of theories about the origins and its purpose.

One says it was built as the headquarters for the Romans' protracted campaign against the Silures in South Wales; another claims it was the home of the Roman General, Vespasian. It may even have been the country house of the Roman Governor of the province. Whoever it belonged to, it was a work of great importance covering twenty-six acres.

However, a single 'owner' is of course misleading. The villa was built and rebuilt over two centuries or more. Giles Clarke, writing in *Britannia* in 1982, feels that it was unlikely to have had an 'official' function. He argues that more likely, the villa was built and lived-in by the descendants of the pre-Roman tribal leader at Rodborough. The reason for building the villa on this particular site also has to be a matter of conjecture. Certainly the beauty of the surrounding area is a factor; the villa is sheltered in the valley and there would have been a plentiful supply of stone and wood for building. A constant supply of freshwater from the spring line would have also been a key consideration.

There must have been other considerations as well. If we follow Giles Clarke's reasoning, it may well have been that the site was already the home or settlement of the Dubonni tribe and that Woodchester was of pre-Roman origin.

Interestingly, a recent excavation of another large villa, in Turkdean in the Cotswolds, has also thrown up evidence that it was actually built by the native Dubonni. The Dubonni were a civilized tribe, whose kingdom encompassed southern Worcestershire, most of

Gloucestershire and north Somerset. It seemed, rather than resisting the Romans, they quickly adopted all the benefits of the new Roman civilisation and remained part of the hierarchy. Like the Romans they shared a reverence for nature and natural forces such as springs and, only a few hundred yards away from the villa, was the spring line which provided water for the villa.

Woodchester was also situated a convenient distance from three important Roman cities at Bath, Cirencester and Gloucester and was already on the path of an ancient road that ran between Gloucester and Bath.

The area immediately surrounding Woodchester is remarkably rich archaeologically: there are at least seven other villas within a five mile radius. Also, the Woodchester area is characterized by abundant evidence of religious activity. There have been found a number of altars to Mars in the Nailsworth Valley; there is a temple dedicated to Mercury found near Uley. This all suggests that the area was an important cultural and religious centre even before the Romans arrived.

In the latter half of the fourth century the villa was partially destroyed by fire, probably by the Pict or Saxon invaders who had overwhelmed the island. It may have continued to be occupied during Saxon times but was certainly gradually dismantled and the stone reused to build housing and most probably the church.

The villa's plan is of the courtyard type confirming to typical Italian design.

There are comparatively few of this layout in England. It had two large courtyards surrounded by buildings with 65 rooms including a main residence, a farm, a sun terrace, a spa and bath complex, and a large hall that contained the wonderful mosaic, The Great Pavement. This is one of the most complex and intricate mosaic designs found in northern Europe, and is 2,209 square feet and when complete contained one and a half million pieces of stone. This great mosaic was made around AD. 325 by craftsmen from Corinium, with the main design based around Orpheus and his relationship with nature.

In all thirteen mosaics have been recorded in situ.



The Origin Of The Scientific Study Of Dinosaurs

21. MANTELL, GIDEON

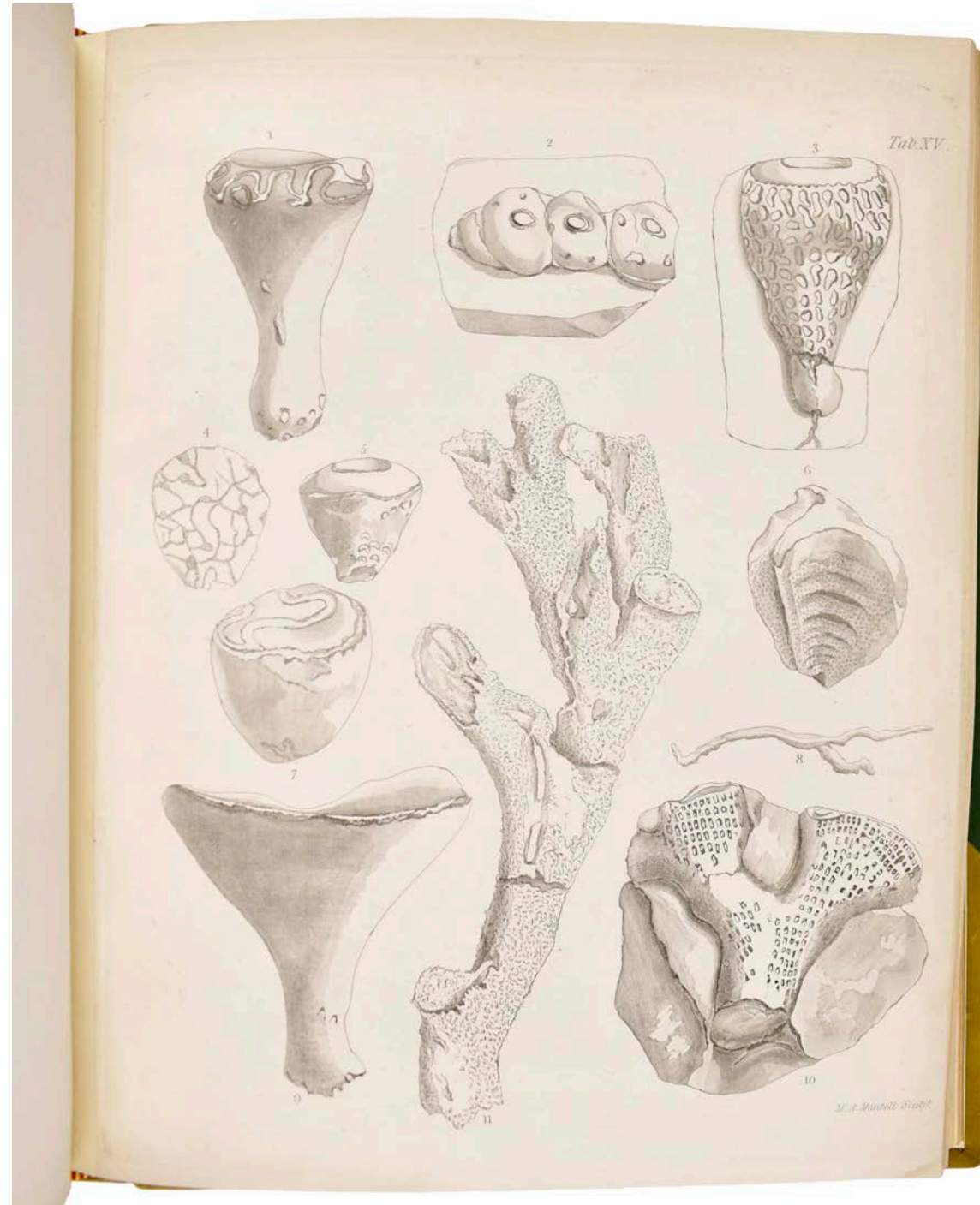
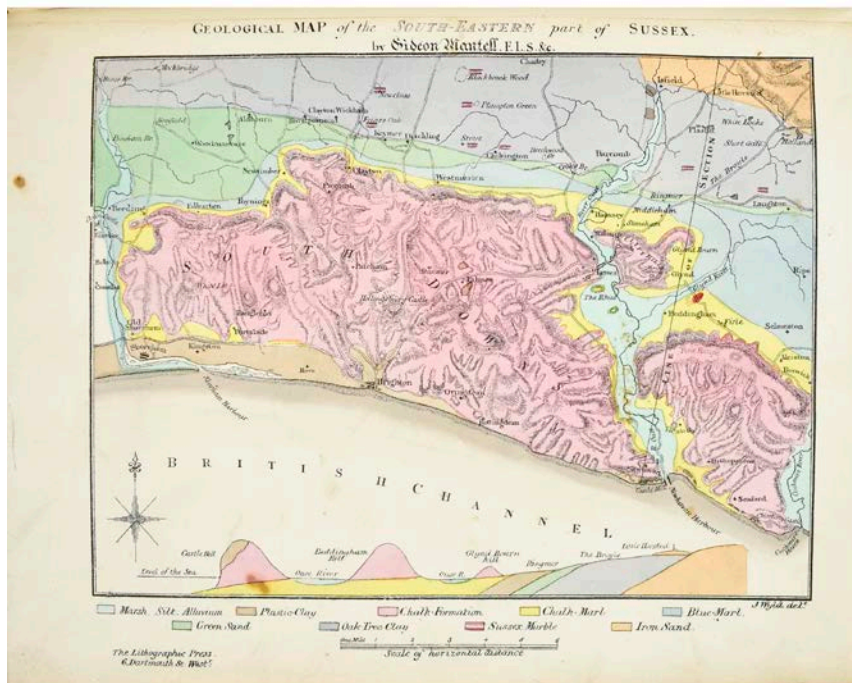
The Fossils of the South Downs; or, Illustrations of the Geology of Sussex

FIRST EDITION, 42 engraved plates (2 folding), including the mand-coloured map, half title, 1p. Publisher's advertisement at rear, some staining to frontispiece and plates, some leaves reinforced, modern half calf, gilt, 4to, Lupton Relfe, 1822

£2,500

First edition of Mantell's first and most important work. The work contains his early research into the fossil remains of the South Downs in southern England. Arranged according to rock type and strata, Mantell provides descriptions and analysis of fossil tropical plants, fish, molluscs and what he described as 'an animal of the lizard tribe, of enormous magnitude'. Seventy-six of these fossils, new to science, were here named by him for his scientific friends.

This volume was the first published work to describe a collection of dinosaur remains. Mantell's subsequent work on these remains was the origin of the scientific study of dinosaurs.



Cabinet of Shells from Captain Cook's Voyages

22. MARTYN, THOMAS

Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ...[vols. I & II]

The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author... [vols. III & IV].

London, sold at his house no. 16 Great Marlborough Street, [1784–] 1789 [–1812]

4 vols, 4to (335 x 273 mm), vol I with engraved frontispiece of a shell, engraved title, engraved dedication to the King, two engraved plates of medals, pp 27 [1, blank] letterpress text in English and French, engraved 'Explanatory Table' listing the shells and their sources, the three further volumes with engraved title and 'Explanatory Table' for each vol, with a total of 160 hand-coloured aquatint and watercolour plates (not counting the frontispiece) containing 355 figures, mostly depicting two views of a shell within a quadruple-ruled border; a few faint marginal waterstains on a few leaves, some very occasional marginal spotting, generally a very fresh, attractive copy, bound in contemporary full red straight-grained morocco, panelled in blind with interlocking panels on sides, spines tooled in blind, gilt ornaments on the turn-ins, gilt edges, with the bookbinder Welcher's label on free front endleaves.

£75,000

The rare complete series of plates of *The Universal Conchologist*, in the large-format 'deluxe' issue (see below). A fine copy of one of the most attractive shell books ever produced. The first two volumes, devoted to shells of the South Seas, were originally published as a separate work in 1784. Martyn then extended the work to four volumes with an additional 80 plates. 'From the introduction to *The universal conchologist* we learn that it was "to commence with the figures of shells (most of them rare and nondescript) which have been collected by several officers of the ships under the command of Captain Byron, Wallis, Cook, and others made to the South Sea" ... When the *Resolution* and the *Discovery* returned from the third and last voyage in 1780 [the dealer] Humphrey purchased some more shells, but the bulk of the conchological spoils went this time to Thomas Martyn, a knowledgeable dealer, versatile writer and gifted artist ... Unlike Humphrey and other dealers who snapped up the Cook shells Thomas Martyn had more than a pecuniary interest in his purchases. Martyn's reason for wanting to corner the market in South Seas shells was entirely praiseworthy; although he sold

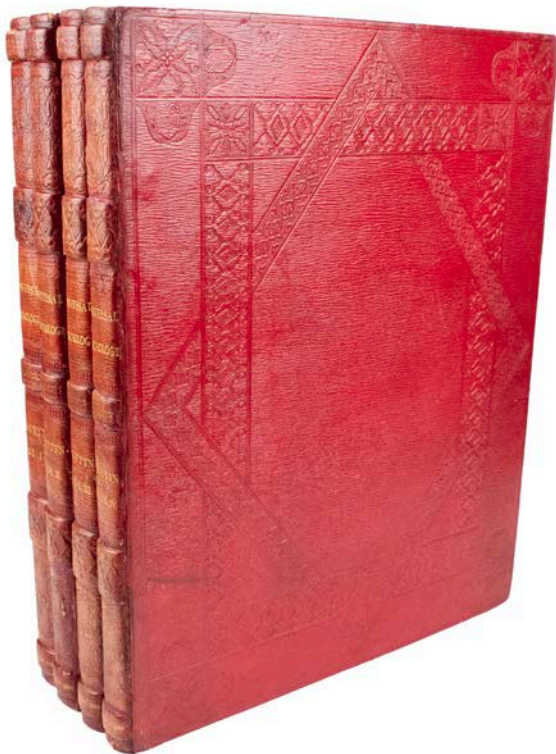


many of the shells he had bought, he illustrated the finest in *The Universal Conchologist*, his magnum opus [and] a work which, for beauty, has seldom been surpassed in the history of conchological iconography' (Dance, *A history of shell collecting*).

Martyn purchased shells brought back from Cook's third voyage, although, as he wrote to Henry Seymer on 9 December 1780, 'I have purchased, amounting to 400 gns, more than 2 thirds of the whole brought home, Nevertheless I do not abound either in the variety of the new or many duplicates of the known ones that are valuable'. As a result, he modified his project and instead of presenting two shells on each plate, presented only one but depicted in two different views. Besides the specimens deriving from Cook's voyages, Martyn included specimens from the collections of the Duchess of Portland, the Countess of Bute, John Hunter, the Forsters, and others.

The fine plates were drawn by Martyn and engraved and coloured by his 'Academy' of young men whom he had trained as natural history artists. The plates, each showing a single species in two positions, were engraved in soft aquatint and printed lightly inked, so that when hand-coloured they would resemble watercolours.

Thomas Martyn (ca 1760–1816) was a native of Coventry, who lived in London at various addresses, most notably 10, Great Marlborough Street, Westminster, where he



established his academy for the painting of Natural History. Besides the present work, his chef d'oeuvre, he published works on a dirigible balloon he designed, and various works of entomology, and colour theory.

The complete four-volume work is complicated by various issue points and varieties of format, dating, etc. There are variants amongst some of the plates, some being intended for the standard quarto issue, and others being adapted for the 'select' issue, which is often mounted on large sheets of blank blue-grey paper. Unusually, the present copy contains the 'select' issue plates, but unmounted.

The single shell that serves as a frontispiece usually bears the caption 'Aphrodite' in Greek, and is framed by a gilt Greek key design; here it is uncaptioned and unframed. Several of the plates are also unframed. Otherwise the present copy conforms to the issue points of the 'select', folio issue, with the plates within larger frames. The following differences were first noticed by Dall: Plate 43 has two views of the shell. There is only one view in the quarto. Plate 57 and 59; same remark. Plates 61 and 63, the figures are side by side. In the quarto (owing to the smaller page?) they are placed diagonally' (Dall, 'Supplementary notes' p 186). I have also noticed that the following plates also differ, with the ones in the present copy being placed side-by-side within larger frames: 2, 30, and 35.

The plates are on heavy woven paper, some of it with an undated Whatman watermark. The format of the plates is altered from portrait to landscape, in rectangular rather than mostly square-ruled frames, and with the rules quadruple rather than double. As a result, here they are bound in sideways, with the plate numbers in the upper inner corner.

Nine plates in the present copy (see below) are signed by one of the artists trained by Martin, John Harris, who was an accomplished illustrator of numerous natural history works of the late eighteenth, early nineteenth century.

John Harris (1767–1832), watercolour painter and illustrator, was born in London on 5 June 1767, the second son of Moses Harris (1730–c. 1788), the artist and entomologist. He was brought up at Deptford, which gave him a taste for marine subjects. He was articled c. 1780 to the entomologist Thomas Martyn, whose Academy for Illustrating and Painting Natural History was in Great Marlborough Street. Until about 1789 he also worked for James Edwards, the bookseller in Pall Mall, colouring prints and books. He exhibited landscapes and topographical subjects in watercolour at the Royal Academy from 1797, when he was living at Amelia Street, Walworth, to 1815, by which time he had moved to 27 Mansion House Row, Kennington.

'... According to a memoir by the son, which is tipped in a Bible now at the Houghton Library, Harvard, "as an Artist in the painting of Subjects of natural History Viz Insects, Shells &c &c He was I Believe, without a rival"' (Weimerskirch, 249)' (Huon Mallalieu in

ODNB; see P. J. Weimerskirch, 'John Harris, sr., 1767–1832: a memoir by his son', *Book Collector*, 42 (1993), pp 245–52).

Eight of the plates in vols III and IV are signed in ink 'J.H. pinx[i]t' and one, plate 144, is inscribed 'Paintd by J Harris Mansion House Street Kennington 1812' (plates 86, 87, 94, 119 in vol III and 138, 144 [signed], 150, 151, and 159 in vol IV). This date accords with other evidence that the last volume was not completed until early in the nineteenth century. It also tallies with the watermark date 1811 on the free endleaf of the final volume, indicating that the volumes were bound about that time.

The binder, Samuel Welcher, was partnered with the other binder of 'select' copies, L. Staggemeier, at nos 11 and 12 Villiers Street in the Strand. Both were German émigrées and were in partnership as Staggemeier and Welcher from 1799 to 1809, after which Welcher remained at 12 Villiers Street.

The 'select' issue also differs in the letterpress setting and text in volume one, having the half-title 'The Universal Conchologist' on p 1, and 27 pages of text; the ordinary issue has 39 pages, divided into 'Introduction' and 'Preface'.

The engraved plate of medals honours noble patrons of the work (the Emperor of Germany, the King of Naples, the Pope). The first is dated 1788. and the second 1792.

see William Healey Dall, 'Thomas Martyn and the Universal Conchologist', *Proceedings of the United States National Museum*, vol XXIX, pp 415-432 (Washington 1905), and 'Supplementary Notes ...', *idem*, vol XXXIII, pp 185-192 (Washington 1907)
cf Ferguson I 4,40; Forbes I 79, 80, 175, 176; Nissen ZBI 2728



An Extraordinary Coloured Copy of the famous 'Dance of Death'

23. MERIAN, MATTHAEUS

Todten-Tantz, wie derselbe in der löblichen und weit-berühmten Stadt Basel, als ein Spiegel menschlicher Beschaffenheit...

Frankfurt, Joh. B. Andrea and H. Hort, 1725, 4to, Contemporary mottled calf gilt, hinges repaired, title within hand-coloured engraved allegorical border, with 42 full-page contemporary hand-coloured engraved illustrations of the Dance of Death, all but 2 with additional contemporary watercolour and wash architectural or decorative borders, one uncoloured engraved illustration ("Memento Mori").

£8,500

The Dance of Death series displays a very quick and lively skeleton leading someone away in a dance step. The partner's social station is instantly recognizable, but death is indifferent to rank: the death figure is just as cheerful leading off the Queen or the Pope as the Merchant or the Beggar. While the conventions may have originated in Medieval Pageants, their popularity grew and flourished in the Renaissance and Baroque periods. Basel in Switzerland hosted a thriving printing industry, and the Dance of Death series painted in fresco in the 15th century on the walls of the Predigerkirche, influenced several printed editions, notably Holbein's.

Yet the copies produced by the printer and engraver Matthaeus Merian are considered the most faithful renderings of the Basel frescoes. The frescoes were destroyed (deemed "an eyesore" by the town council) in 1805. Merian made his drawings from the Basel frescoes in 1616, and published minimal versions of them in 1621 and 1625. Merian augmented each image in the 1649 suite with sky, clouds and background detail. This edition of 1725 is particularly attractive, richly engraved and printed on heavy paper. Merian's Adam and Eve plate, and his famously surreal death's-head self-portrait plate appear here.

This book was frequently reprinted and copied for the succeeding 150 years, becoming the most instantly recognizable of all Baroque editions of the Dance of Death.



☞ (61) ☛

Tode zum Ritter.

Herr: Ritter ihr sind angeschrieben,
Ritterschafft die müssen ihr treiben:
Mit dem Tode vnd seinen Knechten,
Es hilfft weder streiten noch fechten.



Der Ritter.

Eh als ein strenger Ritter gut,
Hab der Welt dient mit hohem Muth:
Nun bin ich wider Ritters Orden,
An diesen Tanz gezwungen worden.

☞ 3

Tode



☞ (117) ☛
Todt ist der Spiegel aller Welt,
Der ons darumb wird fürgestellt,
Dass wir Anfang, Mittel vnd End,
Betrachten fleißig vnd bedend.



Der Anfang in dem Paradies
Wurde herrlich, voll Lob, Ehr vnd Preis:
Darauff folgt bald der löblich Zahl,
Vnd stürzt ons in solch Jammerthal.

Das

☞ (111) ☛
Tode zum Bauern.

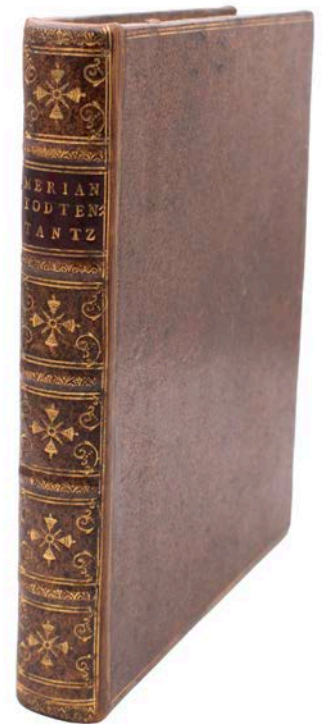
Du hast g habt dein Tag Arbeit groß,
Früh und späte ohn Unterloß:
Dein Bürde wil ich dir abheben,
Korb, Fligel, Degen thu mir geben.



Der Bauer.

Grimmer Tode gib mir mein Gut,
Mein Arbeit mir nicht mehr wech thut,
Die ich mein Tag je hab gethan,
Was seihst du mich armen alten Mann.

Tode



Earliest Entomological Work Published In England

24. MOFFET, THOMAS (1553-1604)

Insectorum sive minimorum animalium theatrum.

FIRST EDITION, London: Officina typographica Thom. Cotes. 1634, Folio (300 x 190mm), pp. (xx), 1-285, 296-326, (4), (p.48 numbered 52), Contemporary vellum, central device of a wreath on both covers, rebaked at an early date, remains of old label on spine, Large woodcut on title surrounded on three sides by various insects, 4 pages of woodcuts of insects at end, numerous woodcuts in text of hundreds of varieties of insects and small creatures

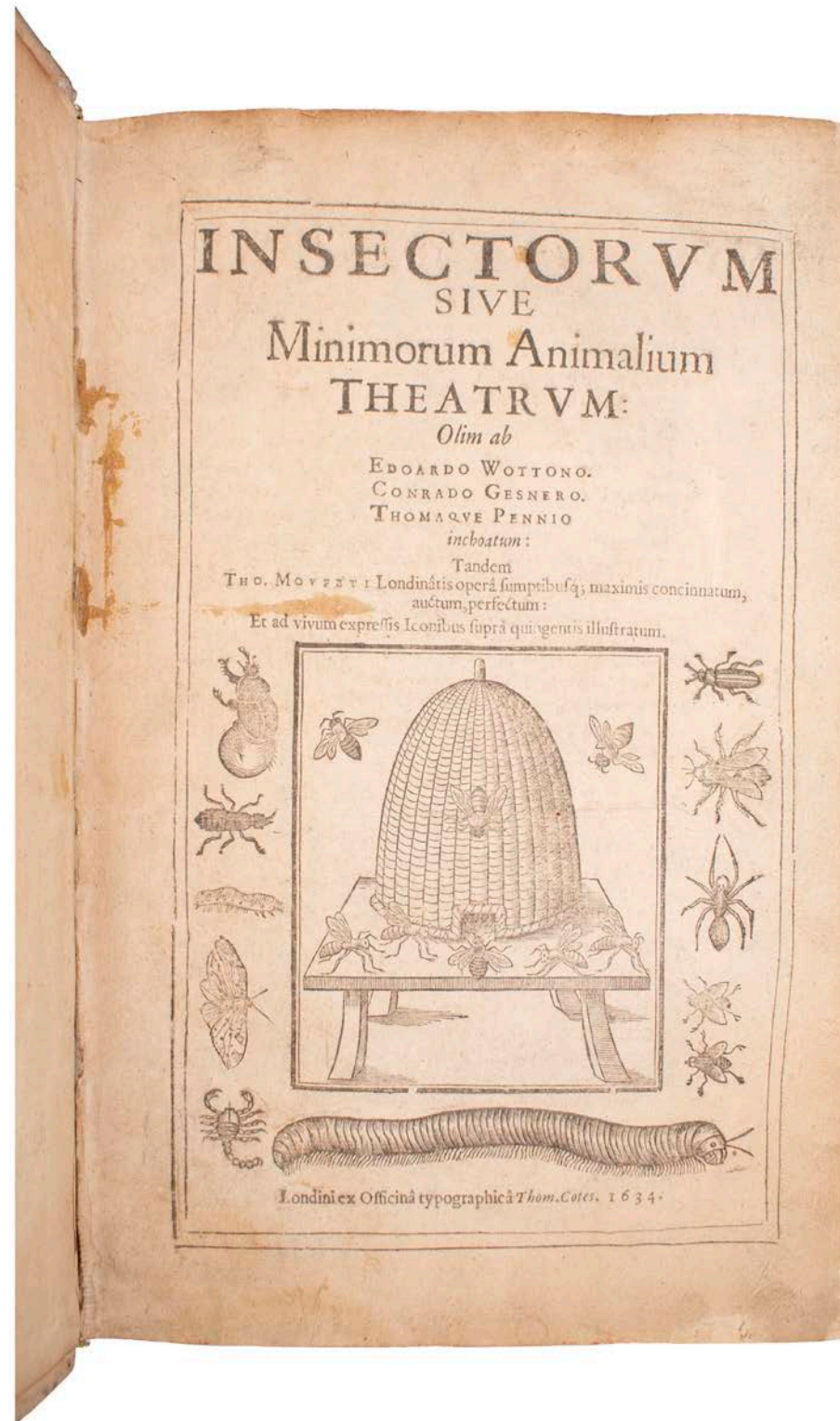
£3,500

First edition of the earliest entomological book published in England with the first representation of an American Butterfly.

When it appeared in 1634, the *Insectorum* was the most accurate study on invertebrates and set a new standard, by systematically analysing their habits, habitat, breeding and economic importance.

Apart from Wotton's own work, which derived from his direct observation during his European travels, the book relied on the research of three other naturalists: Conrad Gesner (1516-1565) of Zurich, Thomas Penny (c.1532-1588) of Gressingham, Lancashire, and Edward Wotton (1492-1555) of Oxford. When Gesner died, he left among his papers an unfinished book on insects, which was eventually sold to his assistant Penny. Penny also acquired the entomological notes of Wotton and had made some progress in combining Gesner's and Wotton's information before his death in 1589. Penny's manuscript passed to his friend and neighbour Thomas Moffet, who completed it, had an engraved title (dated 1589) made for it by the engraver William Rogers (fl.1584-1604), and began negotiating for its publication at The Hague. Moffet's negotiations apparently fell through, however, and the book was still in manuscript at his death.

The *Insectorum* was published 30 years after Moffet's death by Sir Theodore Mayerne (1573-1655), who having purchased the manuscript (preserved in the British Library) from Moffet's apothecary Darrell, added a dedication to the royal physician Sir William Paddy (1554-1634), but did not alter the text. To reduce costs, the book appeared with woodcuts rather than engraved illustrations, and without Rogers's engraved title. Species

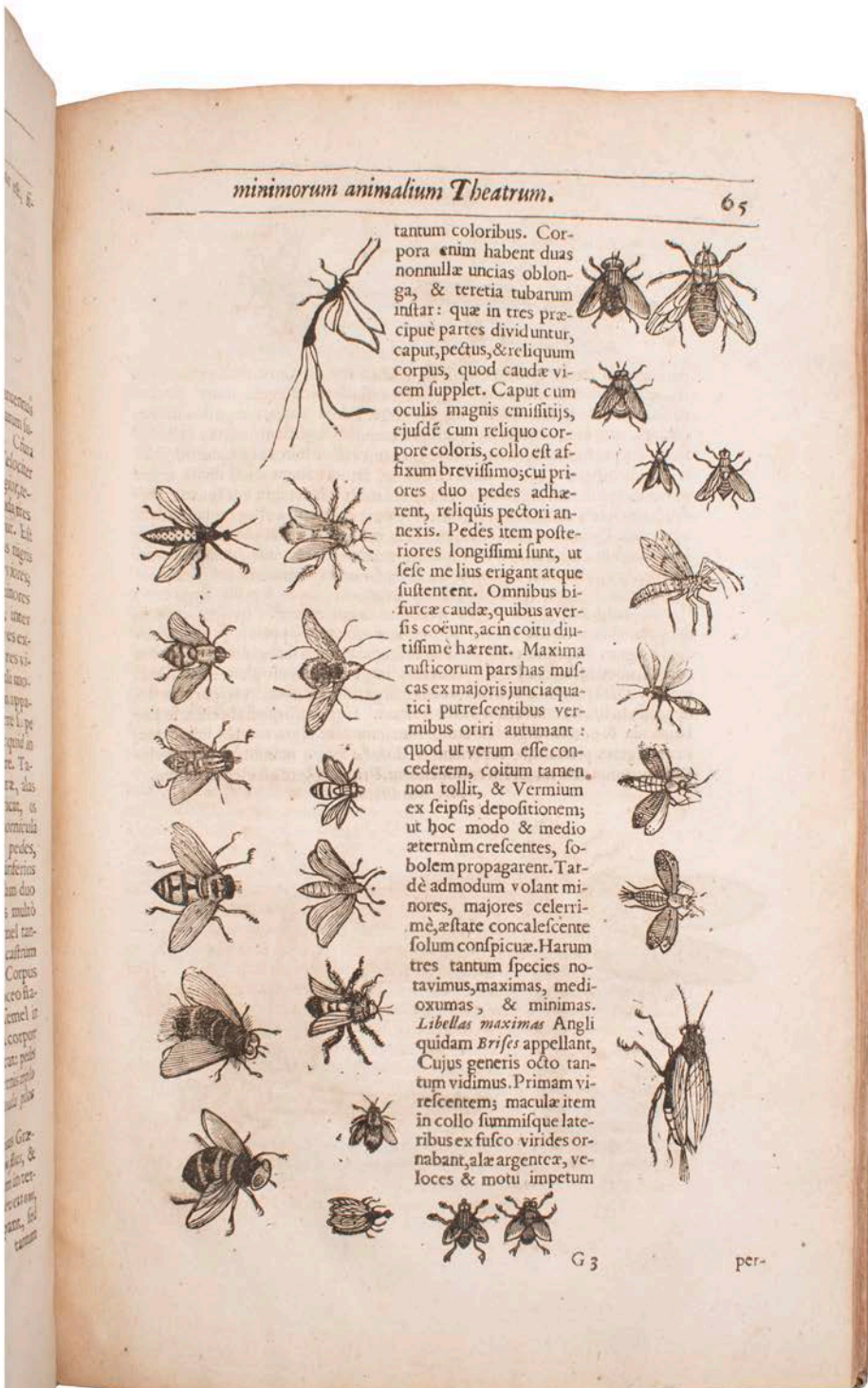


were not given names but only differentiated by short descriptive paragraphs; numerous woodcuts, 'crude' but 'perfect intelligible to anyone tolerably skilled in the science of entomology', facilitate the determination (Lisney p.7).

Moffet is often mistakenly said to have used a microscope in his observations, but in fact made the highly accurate woodcuts with the naked eye. The illustration of the American Swallowtail on p 98 is the first printed representation of an American butterfly.

There are three variant imprints, but these variants do not indicate a chronology, simply that the edition was shared among booksellers.

Garrison-Morton 288; Lisney pp.4-9; Nissen ZBI 2852; Norman 1528.



One Of The Most Famous Cabinets Of Curiosities Of The 17th Century.

25. MOSCARDO, COUNT LODOVICO

Note overo Memorie del museo del conte Lodovico Moscardo, nobile veronese.

Padua: per Paolo Frambotto, 1656, Folio [320 x 230mm], 9 (10) ll, 306 (307) pp, 6 ll, (p.49/50 misbound, some mispagination, contemporary panelled calf gilt with gilt arms on upper and lower covers, engraved allegorical and printed titles, illustrated with 114 engravings, mostly half -page, the printed title and 2 other leaves slightly trimmed, a few damp stains but an unpressed copy of a fine cabinet.

£6,500

First Edition of Moscardo's description of his wonderful Cabinet.

The catalogue is divided into three sections: the first deals with antiquities, inscriptions, amulets, and statues; the second with minerals and fossils; and the third with corals, shells, marine animals, animals, fruits, and plants.

The illustrations, consisting of an allegorical frontispiece and more than 100 figures engraved in the text, are the work of the Veronese artist Alberto Pasi. Animals, fantastical creatures, minerals, fossils, shells, and ethnographic objects were all displayed there.

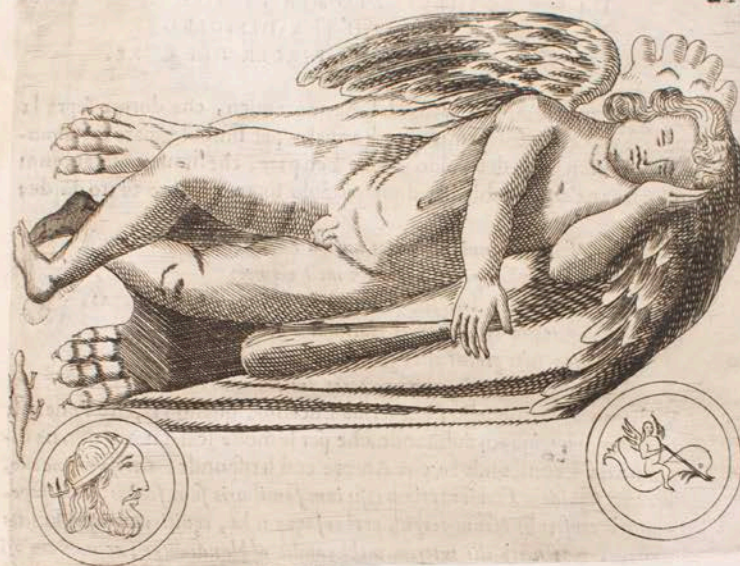
For thirty years, Lodovico Moscardo assembled this cabinet of curiosities, which was later enriched by the collection of Francesco Calzolari, which he had acquired.

Francesco Calzolari (1522 –1609), a wealthy pharmacist and botanist, founded a natural history and art collection. His grandson by the same name (born c. 1585) expanded it, and it became one of the most extensive in Italy. The strength of the collection were the botanical and mineralogical specimens.

Moscardo acquired Calzolari's cabinet and continued to collect a variety of exotic antiquities, shells, minerals, animals, fruit, inscriptions, and coins.

"The catalogues of seventeenth-century collections such as those of the Veronese noble Lodovico Moscardo ...were all models of wit and persuasion; dwarfs, chameleons, birds of paradise, and abnormal trees formed by nature happily co-existed alongside mathematical instruments" (*P. Findlen, Possessing Nature. Museums, Collecting, and Scientific Culture in Early Modern Italy, Berkeley, 1994, p. 42*).

Graesse II, 613; Grinke, From Wunderkammer to Museum, no. 23; Nissen, 2898



AMORE CAP. XII.



Onsiderata la possanza d'Amore, non fuori di proposito
fù da gli antichi annouerato frà i loro Dei: vedendo la
forza sua, che non solamente supera gl'imbelli, mà anco
i maggiori Potentati del Mondo. E perciò gli furono
poste diuerse statue, & in varie imagini lo dipinsero, ^{Imag. de}
l'adorarono per Dio molto potente. Mà, come dice il Cartari, non ha- ^{gli Dei}
uendo quelli ancora vista la luce della verità; quello, che si doueua dare ^{pag. 256.}
al Creatore del tutto, dauano alle creature; E secondo, che questo ope-
ra diuerſamente ne gli animi humani, così fù con diuerſi Hieroglifici in- ^{Etim. lib.}
terpretato. Isidoro dice, essere spirito di fornicatione; il Boccaccio con-
clude, essere vna passione dell'animo, e però ciò, che desideriamo, quello
essere Amore; così pare, che assenti ancora Dante:

MOLTI VOLENDO DIR, CHI FOSSE AMORE,
DISSER PAROLE ASSAI; MA' NON POTERO
DIR D'ESSO IN PARTE, CHE ASSEMBRASSE IL VERO,
NE' DIFFANIR, QVAL FOSSE IL SVO VALORE.

C 3 E D

Son. lib. 2.



ISIDE CAP. VIII.

Lib. 2.
cap. 3.

Lib. 1.



ISIDE sopradetta, come si vede, fù figurata con volto di vaga Ninfa: così racconta Herodoto, e con le corna in capo: come quella, che dopo essere stata goduta da Giove; fù dall' istesso trasformata in Giouenca, come canta Ouidio:

*inque nitentem
Inachidos vultus mutauerat illo Iuuenca.
Bos quoque formosa est.*

la quale da Greci Io, e da gli Egittij Iside fù detta: e da quì nasce, che appresso questi furono sempre le vacche tenute in grandissima venerazione, che come consacrate à questa Dea; non fù mai lecito il sacrificarle: sacrificauano però i giouenchi, mà solo quelli, che cò vna macchia bianca erano segnati nel dextro fianco, & hauessero le corna picciole, come si legge nel Cantari.

DELLA



DELLA NATURA CAP. IX.



Reclerono gli antichi, che Iside fosse anco la Terra; oueramente la Natura delle cose, che al Sole sono soggette: come scriue Macrobio. Da quì viene, che era figurato il corpo di questa Dea con continue poppe, à guisa di quella, che alimentasse tutte le cose dell' Vniuerso. Che fosse tenuta per nutrice di tutte le cose, lo asserisce ancora Orfeo, mentr' egli dice:

*Sapientissima, omnium datrix, nutrix. ubique regina.
Incrementum nutriens, beata, maturorum vero dissolutrix.
Omnium quidem tu pater, mater, nutrix, & alumna.
Statim generans, beata, semine abundans, maturaris moras.*

C

SIMO-

Original Trial Watercolour with Full Set of Mansion Books

26. NASH, JOSEPH

Original Watercolour Sword-Fencing on the Terrace at Bramshill House, Hampshire, 1873. with The Mansions of England....

A Highly Accomplished Original (probably) Trial Watercolour by Joseph Nash for 'The Mansions of England in the Olden Time. Heightened with white bodycolour, signed and dated lower right, 330 x 480 mm, gilt mount, period gilt frame, glazed, with label of J.P. Ballard, Reading Fine Art Gallery, 21 Cross Street, Reading to verso.

£2,500

With

The Mansions of England in the Olden Time (that includes in volume one a version of the watercolour), 4 volumes, published by Henry Sotherton & Co. 1869-72, additional decorative titles to each volume and 100 lithographic plates, later endpapers, publisher's red & gilt decorative cloth, folio.

This view can be found in volume one of the accompanying four-volume set. Interestingly, this very attractive and accomplished Watercolour is probably a trial by Joseph Nash that was changed for a watercolour of the gentler game of bowls.

Nash was born in Great Marlow in Buckinghamshire, the oldest son of the Reverend Okey Nash who owned Manor House School in Croydon which Joseph went on to attend. He later studied with the artist and architect Augustus Charles Pugin, with whom he travelled to France to assist and prepare architectural drawings for a book entitled *Paris and its Environs*, published in 1830.

Having mastered the art of lithography, Nash utilised it in the production of several excellent publications: *Architecture of the Middle Ages* appeared in 1838, and his four-volume masterpiece, *Mansions of England in the Olden Time* over a 10-year period from 1839, which involved Nash's travelling all over the country drawing house interiors and exteriors. He concentrated on the architectural aspects of the buildings, which, using the example of Joseph Strutt, he brought to life with the inclusion of groups of people. The volumes were very popular, with the lithographs circulated widely by newspapers, architects and other artists. The book was so effective it was claimed in Parliament that it was causing an increasing number of people to visit historical buildings.



Owen On The Archeopteryx - Presentation Copy

27. OWEN, RICHARD (ET AL.)
A Collection of papers of Ornithological Interest

£3,500

OWEN, RICHARD

III. On the Archeopteryx of von Meyer, with a description of the Fossil Remains of a Long-tailed species, from the Lithographic Stone of Solenhofen.

FIRST EDITION, caption title, 33-47pp., 4 engraved plates, including 1 large folding,

33-47pp., Philosophical Transactions of the Royal Society of London, 1863

This paper describes a single, well-preserved fossil of an Archeopteryx, found in the Solenhofen limestone deposits of Germany. The Archaeopteryx fossil is particularly important because it possesses both bird-like (feathers) and reptile-like (long bony tail, teeth) characteristics. This combination of features made it a key piece of evidence in the debate about the evolution of birds from reptiles.

Owen was the leading comparative anatomist and palaeontologist of his time, best known for coining the word dinosaur. While Owen acknowledged the unique nature of the fossil, he ultimately classified it as a bird, emphasizing its bird-like features. Owen was criticised for being too biased in his description of the specimen as a bird, rather than being well-balanced and objective. This stance was influenced by his anti-evolutionary views at the time.

[with]

OWEN, RICHARD

*VIII. Description of the Skeleton of the Great Auk, or Garfowl (*Alca Impennis*, L.)*

FIRST EDITION, PRESENTATION COPY, caption title, inscribed by author above title (reads "John Henry Gurney Esq. with the Authors best respects."), 317-335pp., two engraved folding plates, The Transactions of the Zoological Society of London, 5, January 1865

This work details the skeletal structure of the Great Auk, an extinct flightless bird.



The work focuses on the osteology, or bone structure, of the Great Auk, providing a comprehensive description of its physical characteristics based on available remains.

The Great Auk, once a common seabird in the North Atlantic, became extinct in the mid-19th century. Owen's work is a valuable resource for understanding its anatomy and contributes to our knowledge of this unique bird.

[with]

GURNEY, J.H.

*XXIV. Remarks on *Aquila desmursii*.*

365- 366, 1 hand coloured engraved plate

FIRST EDITION, caption title, 365-366pp, 1 hand coloured engraved plate, The Transactions of the Zoological Society of London, 4, 1862

Remarks provides observations on the *Aquila desmursii*, which is better known as Bonelli's eagle.

John Henry Gurney (1819-1890), an amateur ornithologist, published a number of articles in The Zoologist on the birds of Norfolk. Gurney also collected birds of prey, publishing Part I. of his Descriptive Catalogue of this collection in 1864.

It is to Gurney that the previous work was inscribed.

[with]

YARRELL, WILLIAM

*XVII. On the Habits and Structure of the Great Bustard (*Otis tarda* of Linnaeus).*

FIRST EDITION, caption title, 155-160pp, vertical fold lines, Transactions of the Linnean Society of London, 21, June 1853

William Yarrell (1784-1856) was a prolific writer and naturalist, admired by his contemporaries for his precise scientific work. His A History of British Birds became a standard reference work for British ornithologists.

This paper details the Great Bustard's behaviour and physical characteristics, but it also provides an insight into the scientific study of birds in the 19th century.

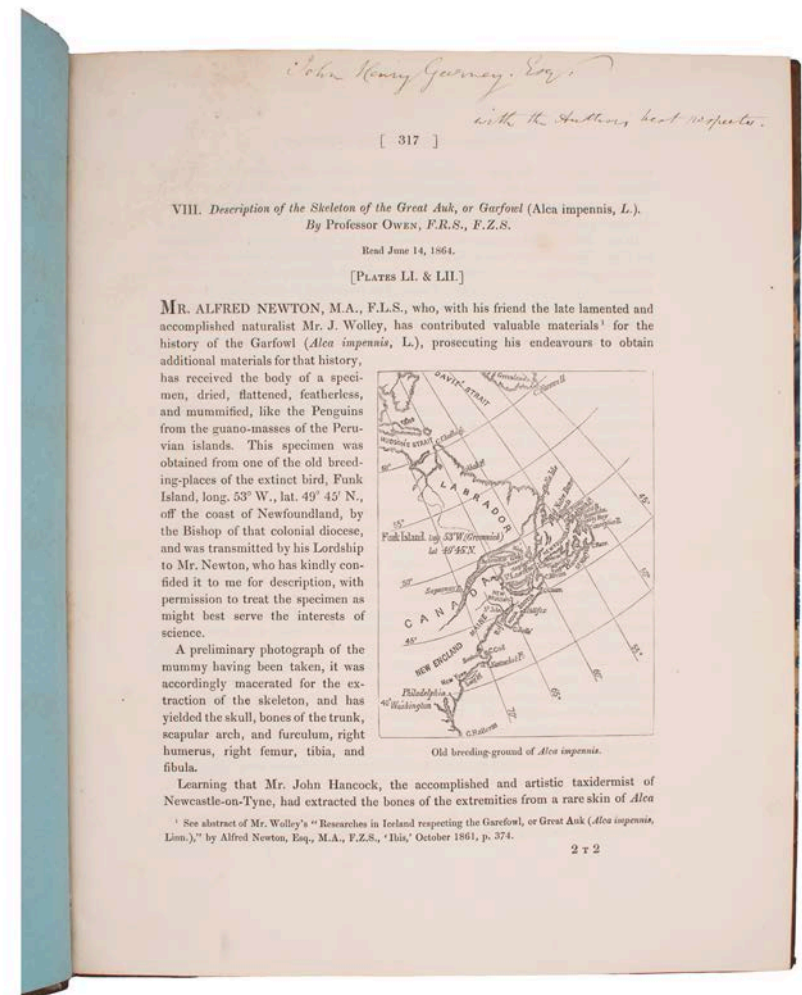
[with]

GLIDDON, GEORGE R.

Ancient Egypt. Her Monuments, Hieroglyphics, History and Archeology, and Other Subjects Connected With Hieroglyphical Literature.

Paper cover, advertisement on verso, caption title, 66pp., text in two columns, text illustrations, London, James Madden, Oriental Publisher, n.d. (c.1850s).

George R. Gliddon (1809-1857) was an English-born American Egyptologist. He created interest in the field of Egyptology through his lectures in the United States, including the Panorama of the Nile with Egyptian mummies. He also worked as a United States vice-consul in Egypt and assisted Muhammad Ali Pasha's plans to modernize Egypt by attaining sugar, rice, and other mills from the United States.



Splendid Watercolour Designs for Stained Glass Windows

28. PIPPET, JOSEPH ALOYSIUS for HARDMAN & CO
Two Watercolour Designs for Stained Glass Windows; one design for San Francisco Nave No.1, second design is likely for the Immaculate Conception Church Hawthorn in Melbourne, Australia.

John Hardman & Co, Birmingham 1893, sheet sizes: 485 x 185mm & 510 x 200mm,

Paper laid onto board with title printed to lower 'San Francisco Inch & Quarter Scale No. 2312, Nave No. 1 Framework for Nos 1,3,5,7,9,' and notes in ink to upper left margin.

£2,500

The design showing The Presentation of Jesus in the Temple, over one large window, 7 smaller floral and circular shaped designs above, two containing angelic depictions, one containing a depiction of a Saint.

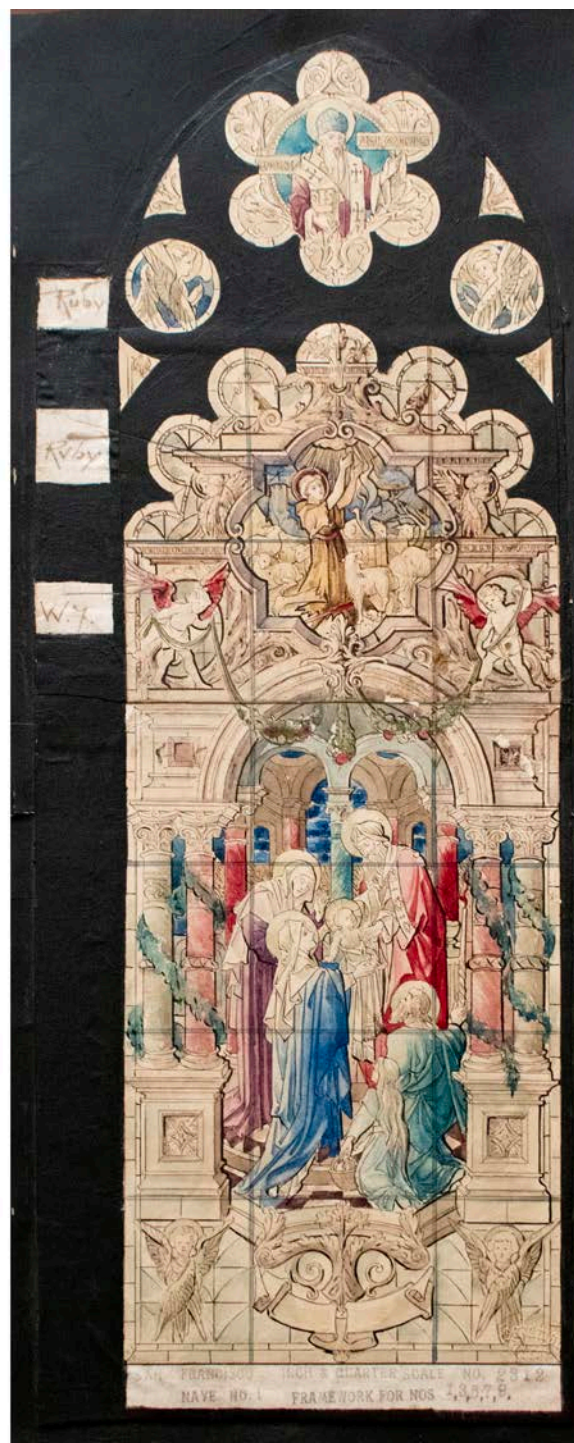
The second design for Church of the I...: Conc. Hawthorn, Apse Window, April 25/93, with title in ink to lower margin, design showing a depiction of The Reward of the Faithful, over three main panels, 9 smaller panels above, of which 4 show angelic depictions.

This second design may be for the Immaculate Conception Church Hawthorn in Melbourne, Australia. Hardman was commissioned to design stained glass windows for this church.

Both designs most likely by Pippet are in ink and watercolour on paper, laid on card with the embossed stamp of Hardman & Co. The reverse of each watercolour design carries information regarding the style, weight and size of the window to be produced.

'John Hardman & Co was one of Britain's greatest stained-glass studios, and examples of its work are to be found throughout the UK and overseas.

The Hardman family arrived in Birmingham in the mid-1700s, where John Hardman Sr. (1767–1844) began producing gilded base metal



products and buttons. His son, John Hardman Jr. (1811–67), met A.W.N. Pugin (1812–52) and expanded the business into ecclesiastical metalwork, founding John Hardman & Co. in 1838.

Subsequently, in 1845, the firm expanded into the production of stained glass. Pugin served as its chief designer until his passing, after which his nephew, John Hardman Powell (1827–95), succeeded him.

John Hardman Powell a deeply religious Roman Catholic, was trained as an apprentice by Pugin. A rare privilege given Pugin's reluctance to employ clerks or take on pupils. The Hardman firm continued to flourish under his leadership, due in part to the individual attention given to commissions and the originality of each design, a contrast to other firms that would often reuse designs numerous times.

An influential figure at this time was Joseph Aloysius Pippet (1840–1903), who having joined as an apprentice, worked for the firm for 50 years, carrying out many decorative schemes, and also designing metalwork, stained glass and textile items.

This was a period of great success for the firm with stained glass being supplied to over 1,800 buildings in Britain and overseas between 1866 and the turn of the century.

Following John Hardman Powell's death in 1895, his son, Dunstan Powell (1861–1932) took over as chief designer.

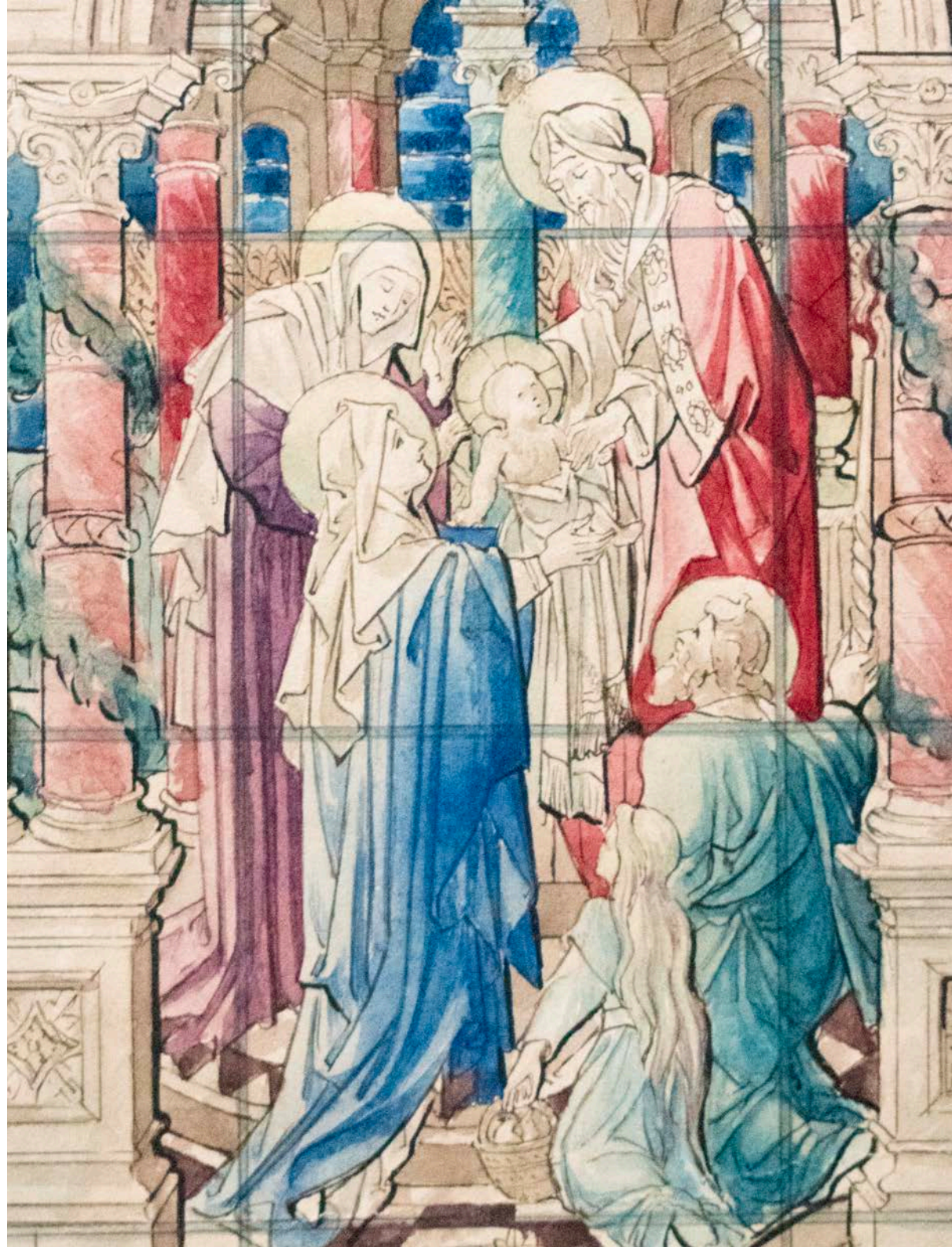
The firm continued into the twentieth century and c.1939 was renamed John Hardman Studios at which time Donald Battershill Taunton (1886–1965) and Patrick Feeny (1910–1995) were designers. Feeny experimented with new material and techniques, including dallede verre, while also continuing with the traditional work of glass painting and restoration.

When Feeny retired in 1974 the studio passed to two regular customers of the firm, Edgar and Margaret Philips, and in due course, their son, Edgar Philips. From 1986 to 2004 the Studio Manager and Chief Designer was David Williams. The studio finally closed in 2008'. Visit Stained Glass

Ref: Hardman of Birmingham, Goldsmith and Glasspainter by Michael Fisher (Landmark Publishing, 2008)

The Stained Glass of John Hardman and Company under the leadership of John Hardman Powell from 1867 to 1895 by Mathé Shephard, which can be downloaded as a 3 volume PDF

Stained Glass Marks & Monograms, compiled by Joyce Little, and edited by Angela Goedicke & Margaret Washbourn (NADFAS, 2002)



The Most Important Work By The Founder Of The Pitt-Rivers Museum

29. PITT-RIVERS, AUGUSTUS, LT. GENERAL

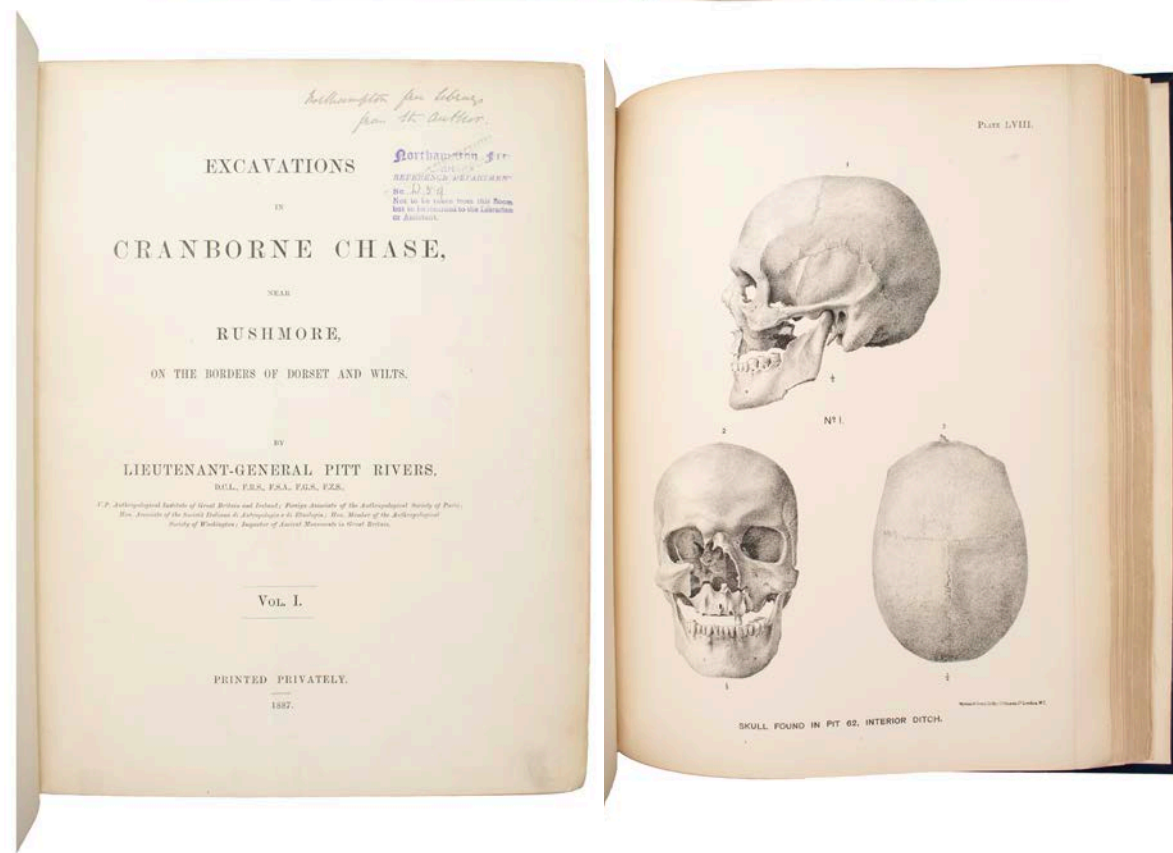
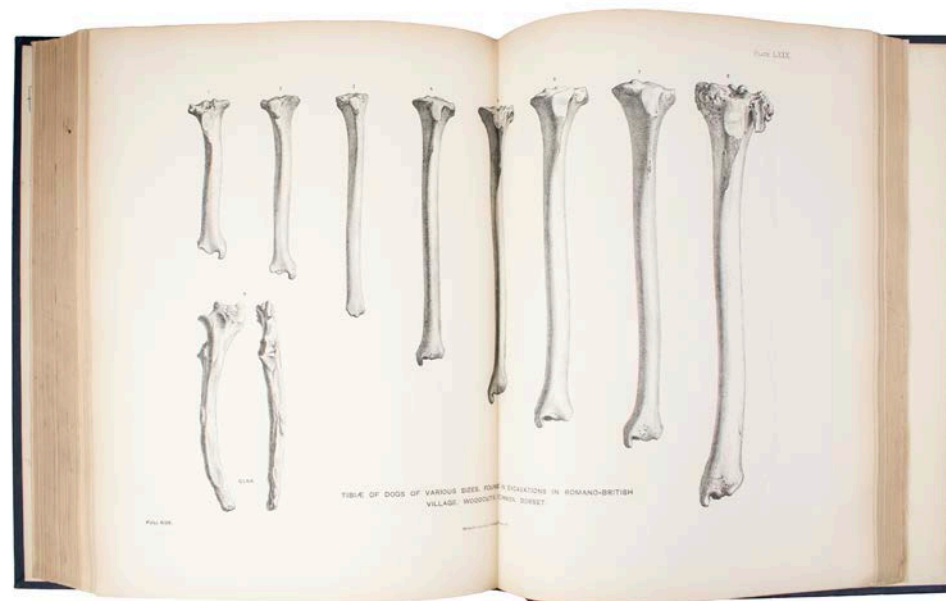
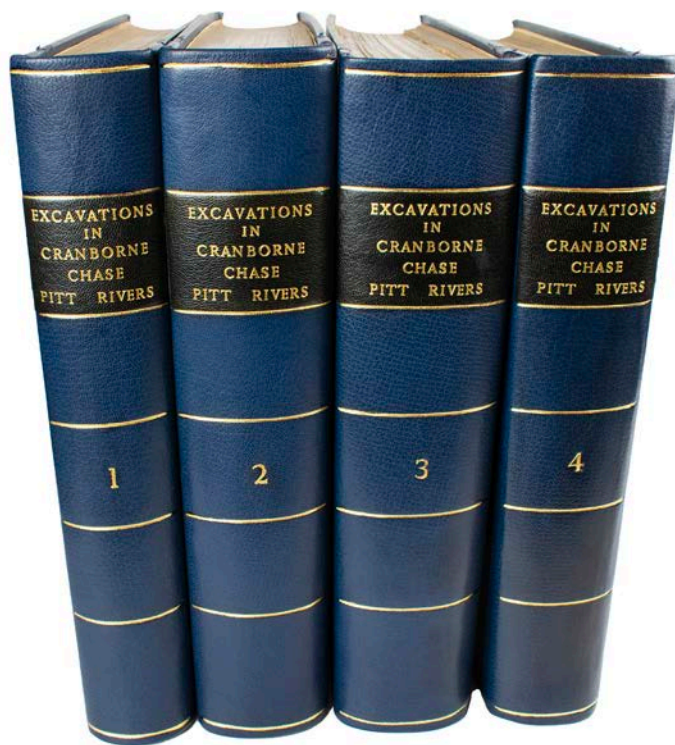
Excavations in Cranborne Chase, near Rushmore, on the borders of Dorset and Wiltshire.

4 volumes, Privately Printed, 1887- 1898, Presentation inscription to head of Volume I title, 284 plates (some after photographs), 38 maps and plans. Quarter blue Morocco, 4to.

An excellent set of the most important work by the founder of the Pitt-Rivers Museum in Oxford. The Museum was founded in 1884 when Pitt-Rivers gave his collection to the University of Oxford.

Presentation copy from the Author to Northampton Free Library with an occasional stamp.

[WITH]



PITT-RIVERS, AUGUSTUS
Antique Works of Art from Benin

Limited First Edition, Privately Printed, 1900. Pp iv, 100. With 50 plates from photographs of 389 objects. 310 x 240mm, blue cloth decorated in gilt, spine lettered in gilt.

The design on the binding of the volume is a facsimile of that on a tablet of Kimmeridge shale found by Pitt Rivers in the Romano-British village at Rotherley near Rushmore in 1887. The antiques pictured in this volume are from the 1897 expedition of Benin and are currently on display at the Pitt Rivers Museum for the moment.

£3,000

Lieutenant-General Pitt-Rivers inherited the Rushmore Estate on Cranborne Chase in 1880. This estate, on the borders of Wiltshire and Dorset, contained many archaeological sites that were exceptionally well preserved. This was because the area had been a deer hunting preserve until 1828. It had been forbidden to harm the deer and the vegetation on which they lived, agriculture had been strictly controlled and archaeological sites therefore remained untouched. The area included a vast number of monuments and settlements dating from prehistoric times to the medieval period.

Pitt-Rivers already had a deep interest in archaeology which he pursued after inheriting the Rushmore Estate. What was remarkable was that his archaeological methods turned away from the treasure hunting of his antiquarian predecessors. Employing a team of archaeological assistants, he was able to excavate a wider range of sites aiming to recover as much information as possible to reconstruct their history. His work was fully documented and he retained many of the objects found including everyday items. Artefacts were measured and drawn with detailed plans and models showing where all the finds were made.

Pitt-Rivers believed in educating the wider public about his discoveries. He founded a museum at Farnham, Dorset where he displayed his discoveries and models. For academics his work was privately published in the four-volume *Excavations in Cranborne Chase* (1887–98). Many of the places he excavated became type sites for the period: Wor Barrow for the Neolithic, South Lodge for the Bronze Age and Woodcuts for the Roman period.

Today Pitt-Rivers is regarded as one of the founders of modern archaeology, who moved the subject away from an amateur hobby to a scientific discipline. The key aspects of his legacy are the archaeological finds and models relating to his work on Cranborne Chase which were given to Salisbury Museum in 1975. Frederick Beaumont

By the time he retired he had amassed ethnographic collections numbering tens of

thousands of items from all over the world. Influenced by the evolutionary writings of Charles Darwin and Herbert Spencer, he arranged them typologically and (within types) chronologically. He viewed archaeology as an extension of anthropology and, as consequence, built up matching collections of archaeological and ethnographic objects to show longer developmental sequences to support his views on cultural evolution. This style of arrangement, designed to highlight evolutionary trends in human artefacts, was a revolutionary innovation in museum design.

Pitt Rivers' ethnological collections form the basis of the Pitt Rivers Museum which is still one of Oxford's main attractions. His research and collections cover periods from the Lower Paleolithic to Roman and medieval times, and extend all over the world.

The Pitt Rivers Museum did curate more than half a million ethnographic and archaeological artifacts, photographic and manuscript collections from all parts of the world. The rapid pace of these changes has faced criticism from some historians and visitors who argue the museum is sacrificing historical accuracy for a "decolonising zeal".

The museum was founded in 1884 when the university accepted the gift of more than 20,000 artifacts from Pitt Rivers, and awarded him the Doctorate of Civil Law in 1886. He was later named a Fellow of the Royal Society.



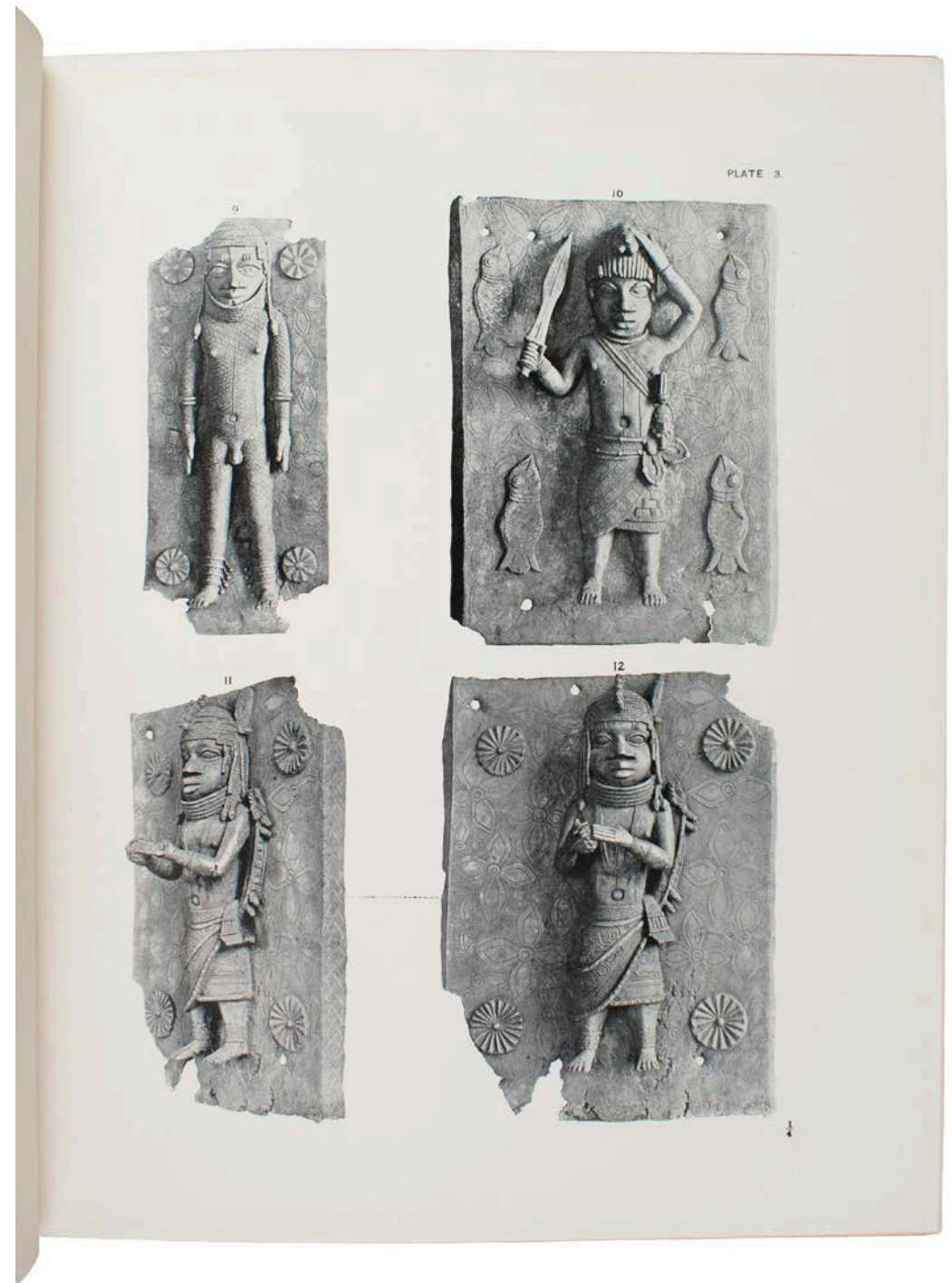
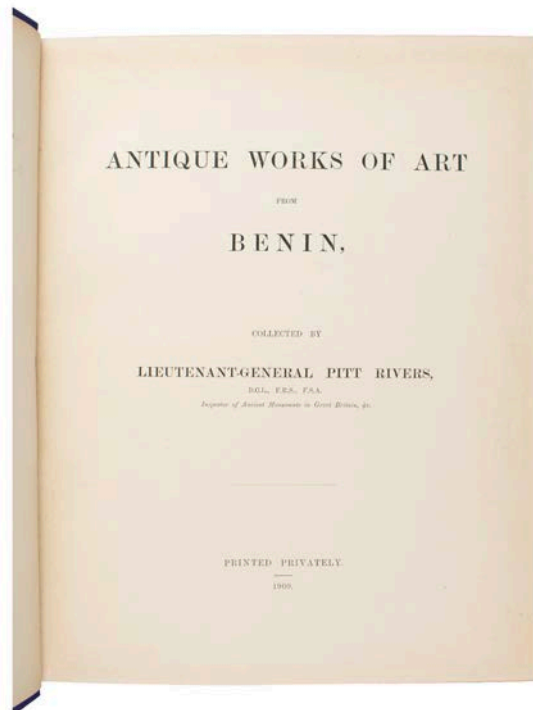
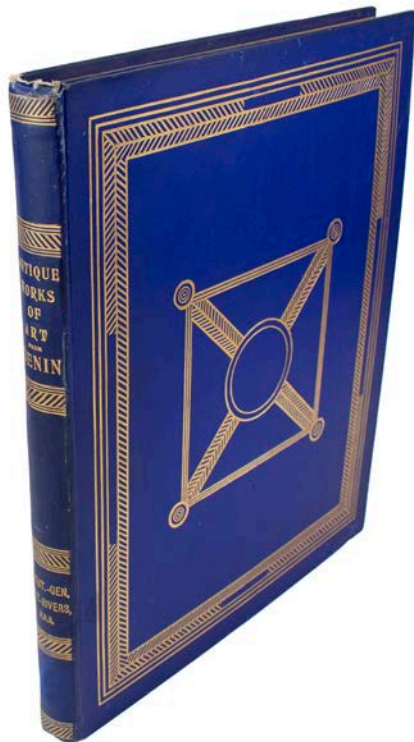
The museum has been described as one of the "six great ethnological museums of the world". The Pitt Rivers Museum did curate more than half a million ethnographic and archaeological artifacts, photographic and manuscript collections from all parts of the world.

However, the museum has recently removed hundreds of items, including Naga trophy skulls and South American tsantsas, in response to long-standing complaints regarding the exhibition of ancestral remains.

The rapid pace of these changes has faced criticism from some historians and visitors who argue the museum is sacrificing historical accuracy for a "decolonising zeal".

Under director Laura van Broekhoven, the museum has transformed into an anti-racist institution that acknowledges and dislikes its history as a "preserve of colonialism".

With its modern noticeboards and the removal of so many historical artifacts the museum sadly is a shadow of its past.



Natural Curiosities In Oxfordshire

30. PLOT, ROBERT.

The Natural History of Oxford-Shire, Being an Essay toward the Natural History of England.

First Edition, Printed at the Theatre, Oxford. 1677, Folio (380 x 250mm), old diced panelled calf gilt, rebounded, with engraved title, folding engraved map, and 16 engraved plates.

£1,800

Plot was a British naturalist, Professor of Chemistry at Oxford University and the first keeper of the Ashmolean Museum.

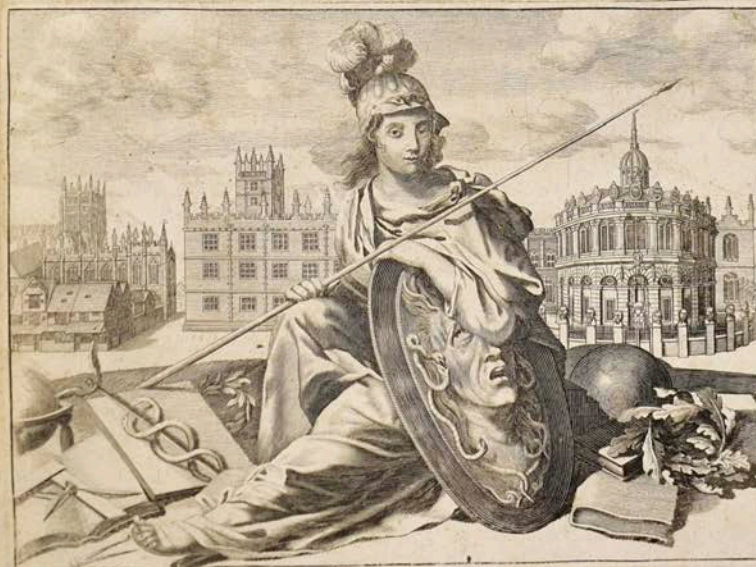
He is known for looking for natural curiosities in several English counties, writing *Natural History of Oxfordshire* in which he described the fossilised femur of a giant (now known to be from the dinosaur *Megalosaurus*) and *Natural History of Staffordshire*, in which he describes a double sunset.

In 1677 he became a fellow of the Royal Society due to his exhibit of minerals, and in 1682 became the society's Secretary and joint editor of the *Philosophical Transactions*. In the field of chemistry he searched for a universal solvent that could be obtained from wine spirits, and believed alchemy was necessary for medicine. After 1686 Robert Plot focused more on archaeology, but misinterpreted Roman remains as Saxon. He stressed the unusual, studied echoes to learn about air, mineral waters, and recognised types of earth in layers, but believed fossil shellfish were coincidental mineral crystallisations, and that some spring water must originate from the sea flowing through underground channels.

THE NATURAL HISTORY OF OXFORD-SHIRE, Being an Essay toward the *Natural History* OF ENGLAND.

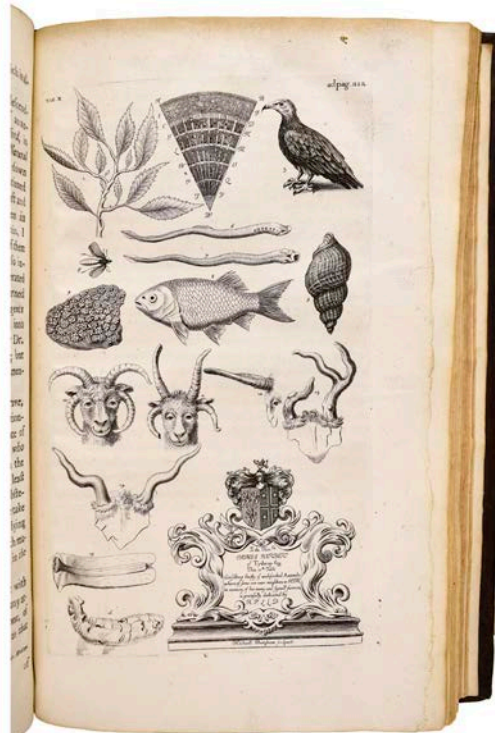
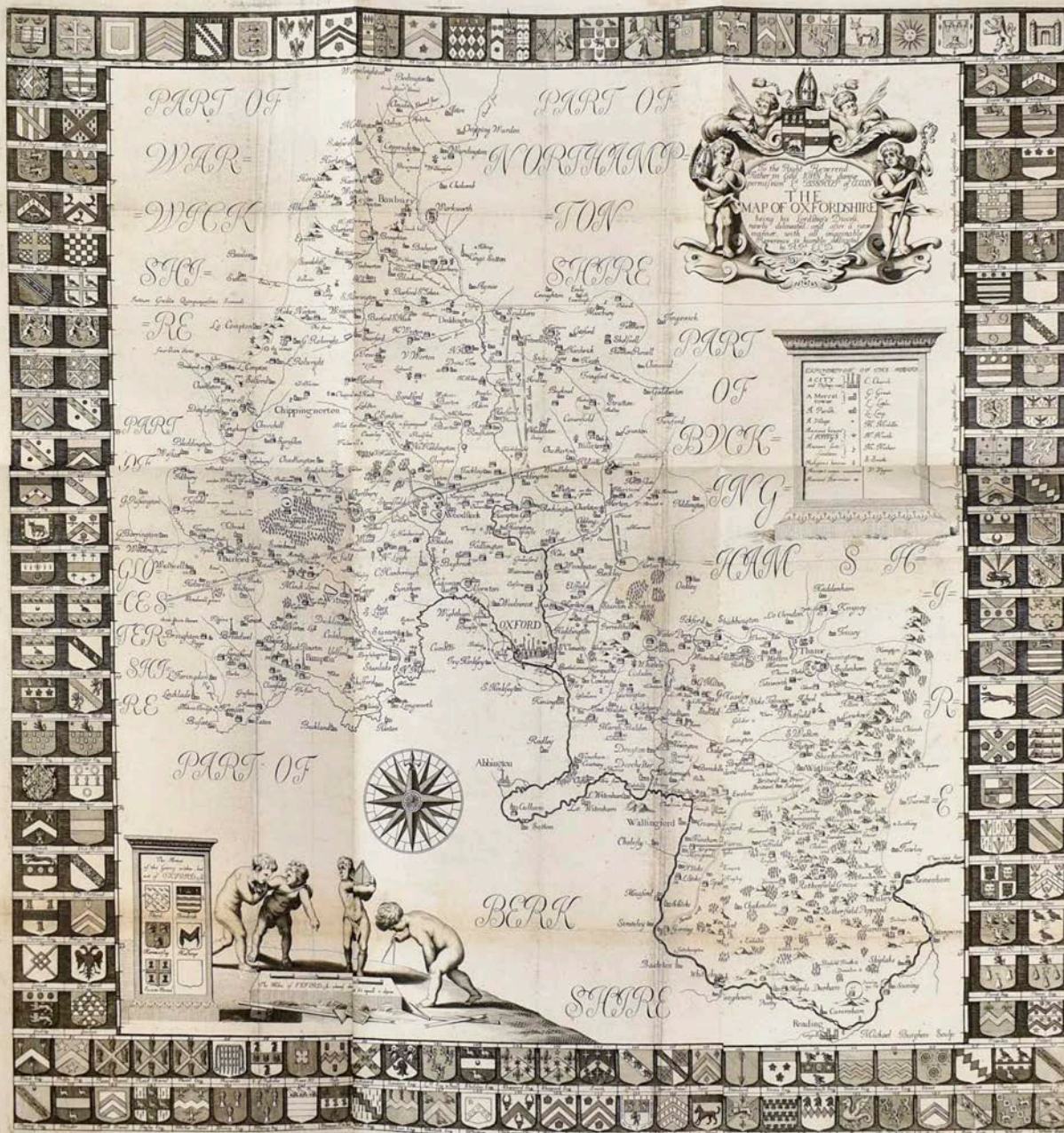
By R. P. LL. D.

— πᾶσι γὰρ ἔγωγε
Ἐκ Διὸς ἀνθρώποις γενώσχαομεν, ἀλλ' ἐπὶ πολλὰ
Κέρυμμαι. Arat. in Phenom.



Printed at the THEATER in OXFORD, and are to be had there:
And in London at Mr. S. Millers, at the Star near the
West-end of St. Pauls Church-yard. 1677.

The price in sheets at the Press, nine shillings.
To Subscribers, eight shillings.



The Most Important 16th Century Work on Fishes

31. RONDELET G.

Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [including] Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus.

Lugduni [Lyon], Matthias Bonhomme, 1554-1555. Two volumes in one. Folio (32.0 x 20.4 cm). Title page with an engraved allegorical vignette, [xiv], 583, [xxii] pp.; second title, [x], 242, [ix] pp., for a total of 880 pp., including two with an engraved (frontispiece) portrait of the author; ca 470 woodcut illustrations, including one mounted (as usual). Embossed vellum. Spine with five raised bands and script title. Boards richly blind-tooled, with rolled, floral borders and central oval cartouche with coat of arms dated 1676. Brass clasps. Edges speckled red.

£10,000

This is widely regarded as the most important of the three first works on fishes published almost simultaneously in the 16th century. It covers more species than the works of Belon (1553) and Salviani (1554-1557). As indicated by the Latin title, this work deals with

real marine fish: the descriptions and illustrations are not fantasies. This mostly true, but the work does also contain some mythological sea creatures. All are represented in nice, detailed woodcuts.

Apart from fishes, over a hundred molluscs and several other invertebrates, notably echinoderms and crustaceans are illustrated. A few shells are clearly from other locations, notably the West and East Indies. In the rear there is a section on freshwater fishes and invertebrates, as well as some terrestrial species, mainly amphibians and reptiles.

"In his own day Rondelet was almost as well-known as an anatomist as a zoologist. A popular lecturer, Rondelet attracted scholars from all over Europe: ... Gesner and Aldrovandi also studied briefly under him ... For those fish he could inspect on the coast of Languedoc, Rondelet is thorough and usually accurate" (DSB).

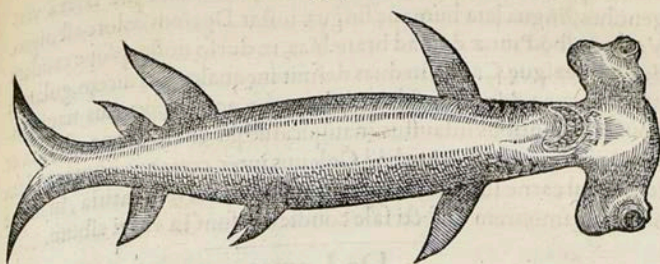
This work actually consists of two books; the second, which appeared a year later, is titled *Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus*. The second book includes a long poem and - again - Rondelet's portrait. Usually, these two books are found bound together, as in this copy. Here they are bound in reverse order. A replacement woodcut of a fish is mounted on page 238 of the first book (as usual).

A fine, complete copy with strong impressions, in an attractive 17th century binding. The spine label is from a later date. Light damp-staining to the lower margin of the last few leaves, stronger on the rear free endpaper; a few, shallow, traces of worming in the inner boards; otherwise, surprisingly clean inside; no foxing and hardly any browning. Skilful repair to the clasps.

Caprotti I, pp. 18-19; Dean III, p. 309; DSB XI, pp. 527-528; Nissen Schöne Fischbücher, 105; Nissen ZBI, 3475.

LIBER XIII.

De Zygena.



CAPUT XI.

A ZA Zygena libellam interpretatur. Est autem libella fabrorum lignariorum, cametariūmq; instrumentum, quo, non recte parietum lignorūmq; facies, ut inquit ille qui de aquatilibus nuper scripsit, sed rerum in plano positarum æquilibrium siue libramen- in partem propendens sursum exigitur. Gallis *niveau* di



CAPUT XXI.

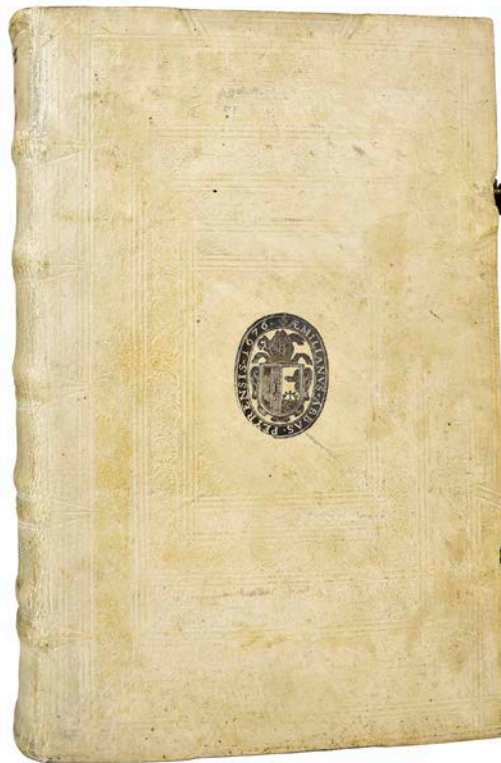
MONSTRVM Aliud multò superiore mirabilius subiungo, quod accepi à Gisberto Germano medico, cuius antè aliquoties memini, qd̄ ipse ab Amsterodamo cum literis acceperat, quibus ille affirmabat anno 1531. in Polonia visum id monstrum marinū Episcopi habitu, & ad Poloniae Regem delatum, cui signis quibusdam significare videbatur vehementer se cupere ad mare reuerti, quo deductus statim in id se coniecit. Sciens omitto plura, quæ de hoc monstro mihi narrata sunt, quia fabulosa esse arbitror. Ea est enim hominum vanitas, vt rei per se satis mirabili præter verum plura etiam affingant, ego qualem monstri siconem accepi, talem omnino exhibeo. Vera ea sit an non, nec affirmo, nec refello.

De Nereide.

CAPUT XXII.

ROE TÆ Nereides esse sinxerunt Nerei & Doridos filias, quarum pars nare videtur, inquit Ouidius, Pars in mole sedens virides siccare capillos, Pisce vehi quadam facies non omnibus vna: Non diuersa tamen, qualem decet esse sororum.

Id

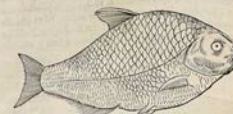
GVLIELMI
RONDELETII
DOCTORIS MEDICI,ET MEDICINAE IN SCHOLA
MONSPELIENSIS PRO-
FESSORIS RE-
GIIVniuersæ aequalium Historiæ pars altera,
cum veris ipsorum Imaginibus.

Hu acceperunt Inducere necessary.

LUGDUNI,
Apud Matthiam Bonhomme.

M. D. L. V.

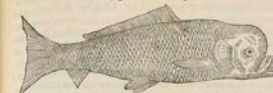
Cum Privilegio Regis ad duodecim annos.



CAPUT VI.

SI Cyprinorum genera plura statuenda sunt, eis non inesse piscem laticornem, quem Galii *Bramam* vocant, Itali *Scardalam* & *Scardam*. Iquam enim, & cor- poris speciem, vita Cyprino similes est, sed latiore corpore & compresso, quod illi ex lacutribus & *Busian-* libon maxime consentiunt, ac prout ea differant à Cyprino distinguntur. Sunt qui ob nominis affinitatem quam *Bramam* vulgo vocat, *Abrahamides* esse putent, sed non sine errore: nam *Oppianus*, & *Athenæus* qui *Abrahamides* meminerunt, *Thyllis* semper conuincuntur vt suspicari necesse sit *Abrahamides* *Thyllis* similes esse, vel eiusdem generis, atque maxime quæ itatis temporibus fluuios subeant, quæ de *Brama* dici non possunt. Quare rectius *Cyprinus* latus dicatur. Est autem piscis fluuiatilis & lacustris, maximus & latissimus, capite paruo pro corpore magnitudine, dorso repando & costellato, corpore compresso, iquam magnis tecto. Linea a branchis ad caudam ducta cincta est. Ad branchias pinnae duæ sunt, in medio ventre duæ albae excrecentia meatu alia est ad caudam continua. Huiusmodi pisces in lacubus maxime nascuntur. Vidi in Auerstinae lacu quendam *Bramam* quæ binum cubitorum longitudinem, pedum totidem latitudinem equarent. Stagnantibus aquis delectantur, alioque mucos, herbas, Iano videntur. Quare in his tantum fluuiis reperiantur qui tardè sunt, turbidique sunt, & crassiore aqua, qualis est *Arar*, multum item in Gallia Belgica, nec in his ad eam vniuersam magnitudinem accedunt, ad quam in lacubus & stagnis. Carne sunt mollis, pinguis, excrementa, nonnulla tamen habetur in pectore. In eraticula alla tenui, vel fatis bene subacta & pista includitur acrimonia codita, sed sanior est quam subacta.

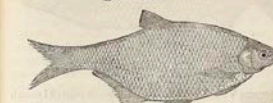
De Cy



CAPUT VII.

EC. Potui nec debui fluuiosæ lectos silentio præterire miram *Cyprini* speciem quæ *Lugduni* in foro piscatio vnaempta est, dum hæc commentaria mea prælo iam committenda essent. Nullus fuit qui non dempsit capite & rostro, *Cyprinus* esse indicante hunc piscem. Nam iquam miram figuræ & colore, pinnae earundem finis, cauda item plane est cum *Cyprino*. Pinna dorsalis initio aculeum incisionem habet, vt in *Cyprino*. Eundem aculeum habet alia pinna quæ excrementorum meum sequitur, quæ rubescit, item caudæ pars ei respondens. Tota cauda lata est vt in *Cyprino*. Duas alas pinnae habet ad branchias fissuræ duas in ventre. Caput habet non potenter vt *Cyprinus* sed *Dolpini* capiti simile, rostrum satis longum sed obtusum quale reuoluntaria repræsentat, ex superiore rostri parte iuxta oris scissuram aperturæ carnosæ veritatem vna depedit, vt in *Cyprino*, hac superior est alia breui & viri apparenti nisi propius inspicias vixing, etiam vicia.

De Ballero.



CAPUT VIII.

LVGDVNENSIBVS & lacuum qui in Allobrogibus sunt accolis, piscis *Brama* corporis specie vixit affinis *Bramæ* nominatur, quod licet semper scilicet & quærat: *Bram* enim litus significat. Hunc *Ballerum* esse puto cuius inter fluuiatiles & lacustres

Beautifully Coloured Rare Seutter Globe

32. SEUTTER GEORGE MATTHAUS *Celestial Globe*

Augsburg (1710) (8 inch) diameter. An interesting brightly coloured early globe with twelve hand-coloured engraved gores and two polar calottes, the constellations depicted by mythical beasts and figures with stars shown to six orders of magnitude; inscribed *Globus Coelestis in quo omnes Afterismi accurate delineati cura et impensis Matthaei Seutteri Chalcogr: Augusti*

£12,500

A Very Scarce Beautifully Coloured Globe without the original stand and only the globe on a later plinth.

Although Georg Matthaeus Seutter (Augsburg, 1678--1757) is well known as a globe-maker, surprisingly little is definitively recorded about his life. He began his career in his grandfather's brewery before training in cartography and engraving under Johann Baptist Homann in Nuremberg. By 1707, he had established himself in Augsburg as a cartographer and globe-maker. While his maps and city plans survive in abundance, his globes are much rarer, perhaps due to his effort to avoid competing with leading Nuremberg globe-maker Johann Gabriel Doppelmayr (1671--1750).

Seutter is believed to have issued his first globes, pairs of 8 inch terrestrial and celestial spheres, around 1710. Larger examples (64 cm and 160 cm) are also recorded.

In recognition of his *Grosser Atlas*, dedicated to Emperor Charles VI, he was appointed Kaiserlicher Geograph [Imperial Geographer] shortly before his death. His celestial globes are of particular interest for including rare constellations such as Rhombus, Robur Carolinum, Lilium, Sceptum Regale, and the rivers Jordanus and Tigris, drawn from various sources but uniquely combined in Seutter's work.

Van Der Krogt Seu 1





'Still Considered The Supreme Work Of British Topographical Mineralogy'

33. 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, 6 vol., not including Supplement volume as usual, 611 hand coloured engraved plates, several folding, library stamps to title and frontispiece and plate 352, new end papers, occasional light foxing, later half calf over maroon cloth boards, spines gilt, bookplates to pastedown, 8vo, London: printed by Benjamin Meradith, 1812-1829

£6,000

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

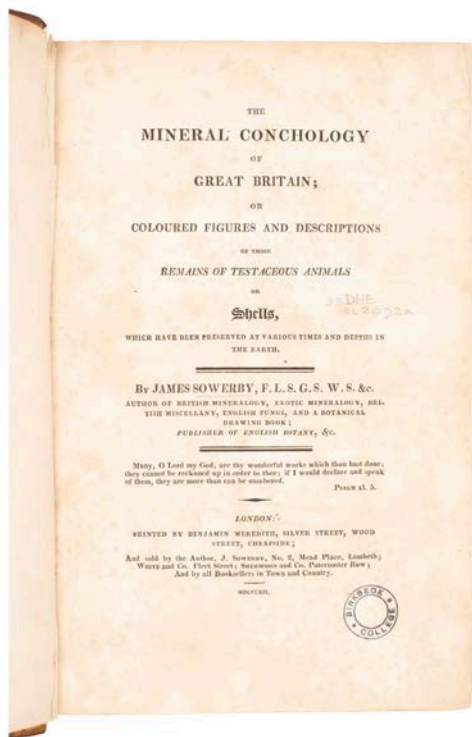
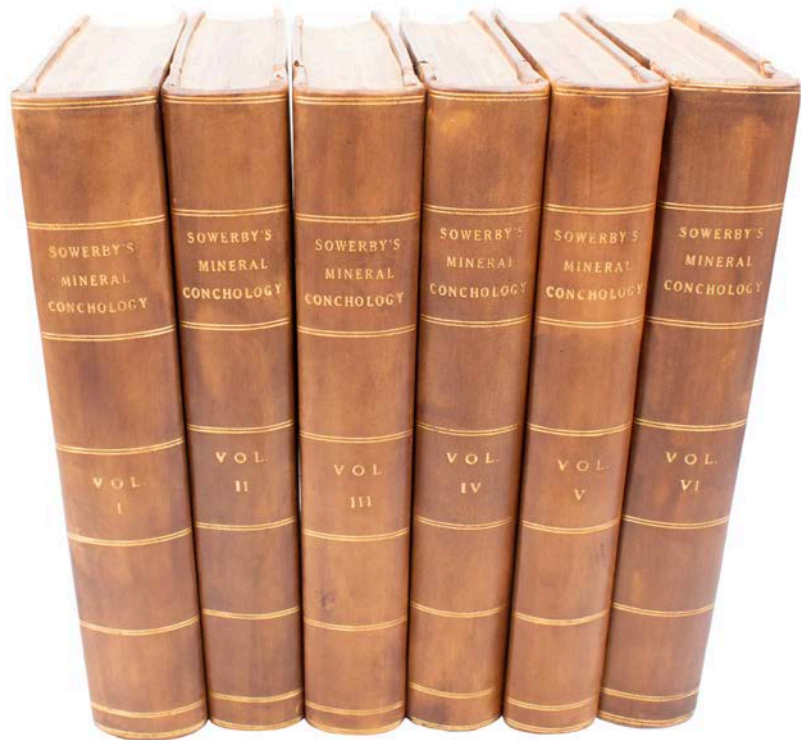
James Sowerby (1757-1822), was an outstanding artist and natural historian, renowned for his discoveries and prodigious output of beautiful, scientific books during the Age of Enlightenment in Great Britain. This work on invertebrate palaeontology contains detailed illustrations of Sowerby's own fossil 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.

Provenance:

Ex-libris Birbeck College

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





A Famous Forgery

34. SPANISH FORGER

A Musician with a Music Box Leading a Noble Couple Perhaps Just Wed with an Ladies Attendant and Following of Nobles. Grand House in Background.

Illuminated Miniature

France, circa 1900. Sheet size 23.5 x 16.5 cm. Miniature in coloured overpainting with gold, framed in a coloured Blue & Pink Border, Gold Sky, white-highlighted border with gold lozenges. Verso square musical notes on four red lines with Latin text and a fleur-de-lis initial. Mounted.

£12,000

A beautiful and characteristic miniature by the so-called Spanish Forger, one of the greatest imitators of medieval book art in modern times.

The artist, whose identity remains unknown, probably lived in France around 1900. For his high-quality miniatures, he mostly used parchment from old manuscripts. Another characteristic is the sweetly cheerful expression of the depicted faces, which is atypical for the serious and pious expression of medieval paintings.

“The Spanish Forger was one of the most skillful, successful, and prolific forgers of all time. Until recently, his numerous panels, manuscripts, and single leaves were appreciated and admired as genuine fifteenth- and sixteenth-century works. Now they are increasingly sold and collected as forgeries “ (Voelkle, p. 9).



A Famous Forgery

35. SPANISH FORGER

Battle Scene: Soldiers Coming down a river fire a canon from their galleon. a castle on a hill and greenery in the background with a burnished golden sky.

The canon ball is aimed at a large castle with archers on the roof toward the river and three noble ladies in between the turrets. On the ground, Knights surround a Queen on horseback with a lady in waiting and banner men. A noble man is kneeling and presenting the keys to the castle with three knights behind him pleading allegiance.

Illuminated Miniature, on vellum. 25.5 x 18.2 cm, Framed, verso with two lines of text with Music on a 4-line stave. rubbed around the edges. circa 1900.

£15,000

A very attractive illuminated miniature of one of the finest medieval scenes by the forger.

Bella da Costa Green, then director of the Pierpont Morgan Library, unmasked the Spanish Forger in the 1930s. He has retained the name "Spanish Forger" because scholars originally believed him to be a Spanish painter of primitives—panel paintings as well as manuscript illumination—working in a northern style in the fifteenth century.

Today he is known as "the most skilful and successful and prolific forgers of all times." Indeed, he may be the only forger to have enjoyed a one-man retrospective at a major museum with an accompanying catalogue raisonné of his works, and to be collected by museums and private collectors in his own right. The artist was already active in the 1890s, perhaps in the early 1880s, and he was still painting in 1920. He borrowed freely from chromolithographic editions published in Paris for his compositions, which suggests that he may have been employed by one of the Parisian publishing houses (Auguste Firmin-Didot?).

Stuffed inside some of the original frames were remnants of old Parisian newspapers. Scientific analysis of his paintings discloses the presence of green copper arsenate, which was not available before 1814, among other modern pigments, and he applied his gold leaf last, rather than first, in a glaring departure from medieval technique.

William Voelkle and Roger Wieck, The Spanish Forger, New York, Pierpont Morgan Library, 1978





Botanical Manuscript With 245 Watercolours Of Wild And Garden Flowers Of Silesia

36. VOLCKMANN, GEORG ANTON.

Sciagraphia et Icones Plantarum Indigenarum, maxime vero Exoticas juxta turissimum labore collectarum à vivis depicta additis synonymis et locis natalibus singulari industria et penicillo ...

A Very Fine Herbarium and Botanical Folio with 245 Full Page Watercolours with Manuscript Descriptive Text Leaf to Each Drawing.

Finely executed and carefully coloured drawings with manuscript captions and descriptive manuscript text leaf to each watercolour. Extensive manuscript with 245 Watercolours of Garden Flowers; Wild Flowers and Plants of Silesia.

Legnica/ Silesia circa 1690/1700, Folio (320 x 220 mm). with Manuscript title, 254 Latin descriptions all but 10 on separate leaves, mostly interleaved, 245 watercolours on 245 leaves, Later calf with gilt printed morocco label on cover: "Hr Ct Dubois. Buttes", Title page a little stained and mounted at time of binding, overall in excellent condition. The 245 full-page watercolours executed in gouche and opaque colours are titled in ink with latin names

£50,000

Extensive, yet unrecorded botanical manuscript on the Silesian wild and garden flora by the well - known Silesian physician and naturalist Georg Anton Volckmann (1664 - 1721), who is still known today as the author of the geological work 'Silesia Subterranea', printed in 1720, which includes elaborate sketches of fossils including Carboniferous plants from the Lower Silesia region.

Georg Anton Volckmann was the son of the botanist Israel Volkmann (1636 - 1706), whose fundamental collection 'Phytologia magna' he continued. The series on the Silesian wild and garden flora, comprising a total of 10 volumes was written between 1666 and 1716, but never printed; the manuscripts are now in the Saxon State and University Library (SLUB) Dresden: Mscr.Dresd.B116-125.

The renowned Liegnitz physician Dr. Israel Volckmann and subsequently his son Dr. Georg Anton Volckmann wrote the manuscript in their own hands and illustrated



the work with plant depictions, sometimes accompanied by insects, after nature in watercolours and opaque colours. The names commonly used in older botanical literature and the medicinal uses of the plants are recorded on the reverse of the nearly 3.600 leaves. The work was intended for publication but would have been too expensive because of the many copper plates required.

This manuscript might be a condensed or shorter version of these 10 vols. also intended to be published which however never happened.

Georg Anton Volckmann was born in Liegnitz/ Legnica in 1663, studied medicine (where is unknown; only his stay in Padua is known) and settled as a doctor in Legnica/ Silesia around 1687. His father was the doctor Israel Volckmann, born on 6 December 1636 in Nikolstadt near Legnica, where his father was a priest from 1630-1633, attended the town school in Legnica, then the Elisabeth gymnasium in Wroclaw, studied medicine and philosophy in Leipzig from 1655 to 1659 and, after a stay in Italy, settled as a doctor in Legnica in 1660 or 1661, his mother was Ursula Marianne née Schultheß. His father introduced Georg Anton to botany at an early stage and, from 1687 onwards, entrusted him with the continuation of his 'Phytologia magna' (vol. I, 1666/68; II, 1668/70; III, 1670; IV, 1671/77; V, 1678/85), a large manuscript work with his own plant drawings, which his son enlarged by a further five volumes (VI, 1678/85). 5 volumes (VI, 1686/89; VII, 1689/91; VIII, 1692/97; IX, 1698/1703; X, 1704/18).

Georg Anton's drawings are more artistic, his locations more varied than those of his

father, who died in Legnica on 5 February 1706. This magnificent work came with G. A. Volckmann's collection to Dresden, first to the Zwingers collection of vegetation, later to the State Library. G. A. Volckmann explored Silesia on numerous journeys; he recorded his mineralogical, geological and prehistoric observations in 'Silesia subterranea' (Leipzig 1720). He also produced a handwritten 'Historia Conchyliorum' and an 'Ornithologia' (before 1712, now lost) as well as a collection of Silesian town coats of arms drawn by him. He analysed the water of the Hedwigsbrunnen fountain discovered in the Grüntal valley near Legnica; in 1716, together with Maximilian Preuß, Gottfried David Mayer and Gottfried Ernst Wilhelm, he described the health springs in Skarsine. He undertook excavations at Töpferberg in 1697/98 and 1707, at Simsdorf near Legnica in 1712 and at Großendorf near Steinau in 1716.

Volckmann died on 21 March 1721

Reference: H. Neumann, 'Liegnitzer Naturforscher' in Mitt. d. Gesch. u. Altertums Ver. Liegnitz, Heft 8, 1920/21, Liegnitz 1922, p. 246-262; Heinrich Robert Göppert, 'Über ältere schlesische Pflanzenkunde als Beitrag zur vaterländischen Kulturgeschichte, Schles. Provinzialbl., 96, pp. 1-27.

Provenance: Maybe looted property in the Napoleonic Wars, as an ownership note of a French officer 'à l' Etat major du 5 corps d' armée à Breslau, le 12 may 1808 is on the title. Later added ownership note "à Ami Dubois", dated July 1836; since then privately owned in Switzerland.





*Carlina Major.
Flosa fibrosa lutea.*



*Phalana coloris aurantiaci maculis
nigris & albis notata & fasciata.*

*Geranium Africanum
Malva folio odorato.*

The Greatest 18th Century Work On Fossil Fish With Magnificent Illustrations

37. VOLTA, SERAFINO GIOVANNI

Ittiolitologia Veronese del Museo Bozziano ora annesso a quello del Conte Giovambattista Gazola e di altri gabinetti di fossili Veronesi con la versione Latina.

Verona, Stamperia Giuliani, 1796. First and only edition. Two Volumes, Elephant folio (526 x 377 mm), Fine 19th century half vellum gilt over marbled boards, with 76 engraved plates, 19 folding (double-page or larger). The plates were drawn by Leonardus Manzati, Joseph Buffetti and Gio. Batta Grudel and engraved by Jos. ab Aqua and Ang. Guelmi.

£25,000

This is the greatest 18th century work on fossil fish with magnificent illustrations.

The first plate is a topographical map: "Carta Topografica di Bolca e Vestena Nuova". The second plate is a beautiful landscape near Verona: "Veduta della Lastrara dalla parte d'Oriente sul confine del Territorio Vincentino col Veronese", the plates displaying fossil fish are outstanding and many fold out to the size of panoramas.

Serafino Volta (1764-1842) describes the fossil fish collection of the Museo Bozziano, including the collection of Count Giovambattista Gazola.

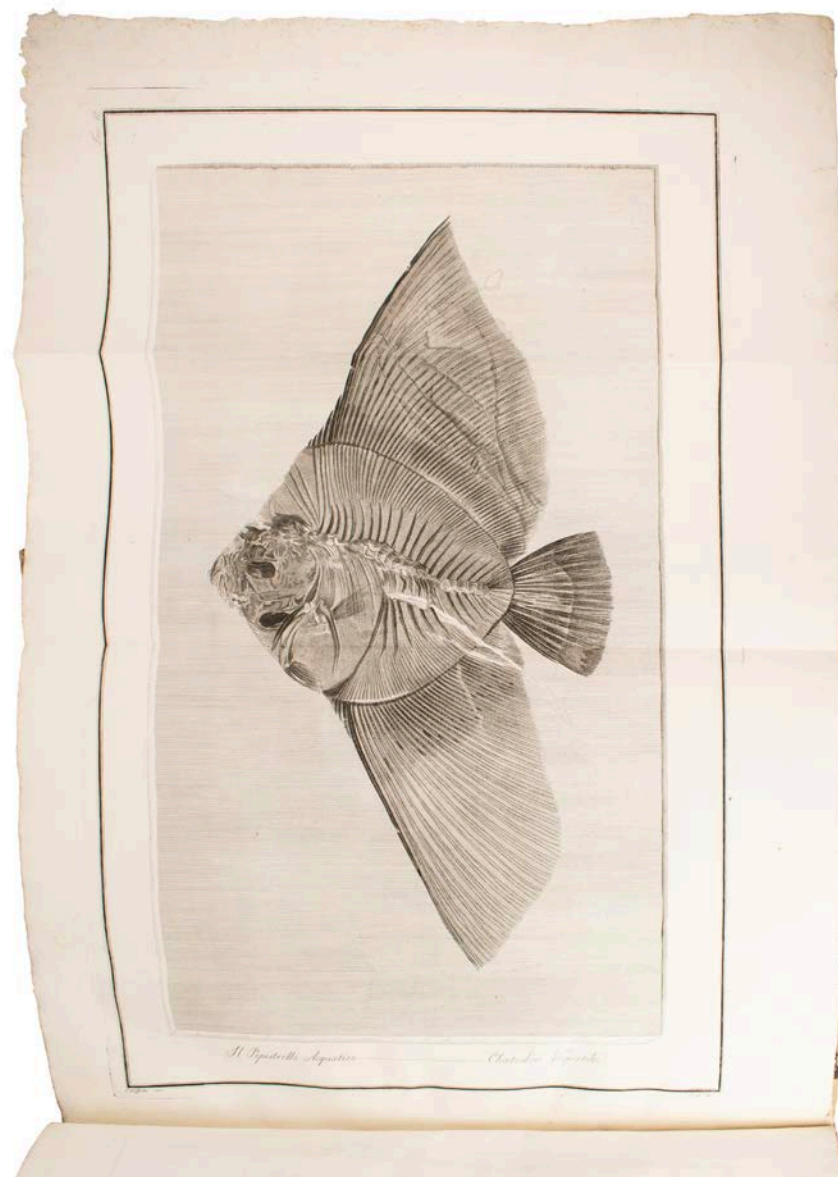
'The Natural History Museum's Palaeontology Section holds rich collections of vertebrate fossils. Of these, one of the most important, historically and scientifically speaking, is undoubtedly the collection of fish fossils from Mount Bolca. This geological layer, which contains mainly fish and plant fossils, formed in the Middle Eocene Age (around 50 million years ago). It is one of the richest, most famous in the world with regard to Tertiary ichthyofauna. In 1782, Lazzaro Spallanzani bought a wonderful collection of 65 fish from Vincenzo Botta, which included the mould and cast of a Mene rhombea whose colours are partially preserved. These fossils and the fossils owned by Count Gazola were studied by Serafino Volta, who later published his monumental, Ittiologia Veronese, which describes 123 fish species from the Bolca layer.' Museo Bozziano.

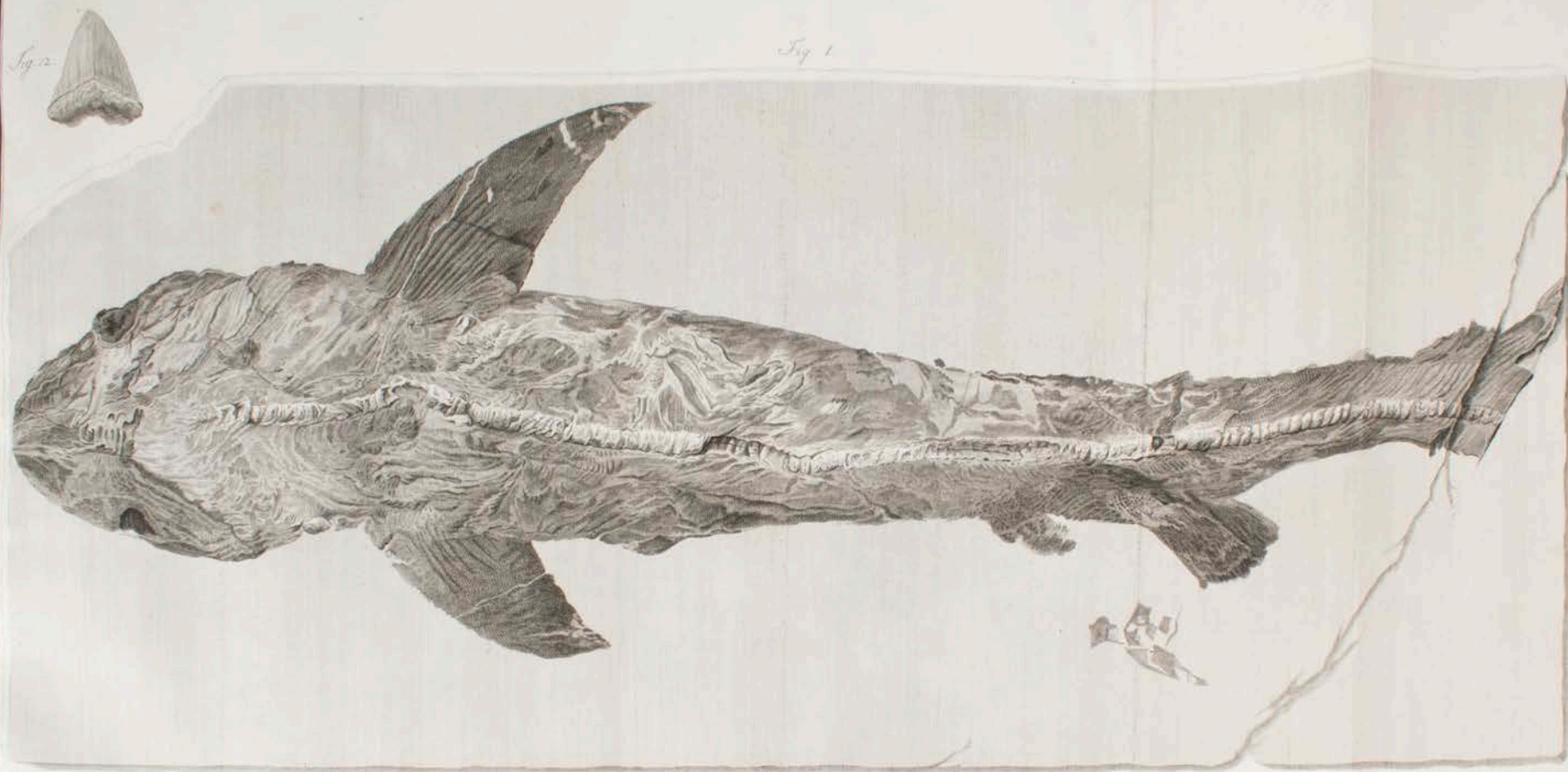
There are 74 plates, with 123 fish species, from Monte Bolca near Verona and most of these fossils were displayed in the private museum of Count Gazola. However, when the French conquered Verona in 1797, Napoleon

had the collection sent to the Paris Museum. In 1803, Count Gazola went to Paris and petitioned Napoleon to allow the fossils to return. Today most of this impressive collection is the centrepiece of the Municipal Museum of Natural History in Verona.

The story of these famous fossils, and of Volta's magnificent folio, is told in detail in Frigo and Sorbini, 600 fossili per Napoleone (Verona, 1997).

Murray, II, p.237 ("75 plates"). Nissen ZBI, 4289. Ward & Carozzi, 2260 (describing a copy with only 11 plates).



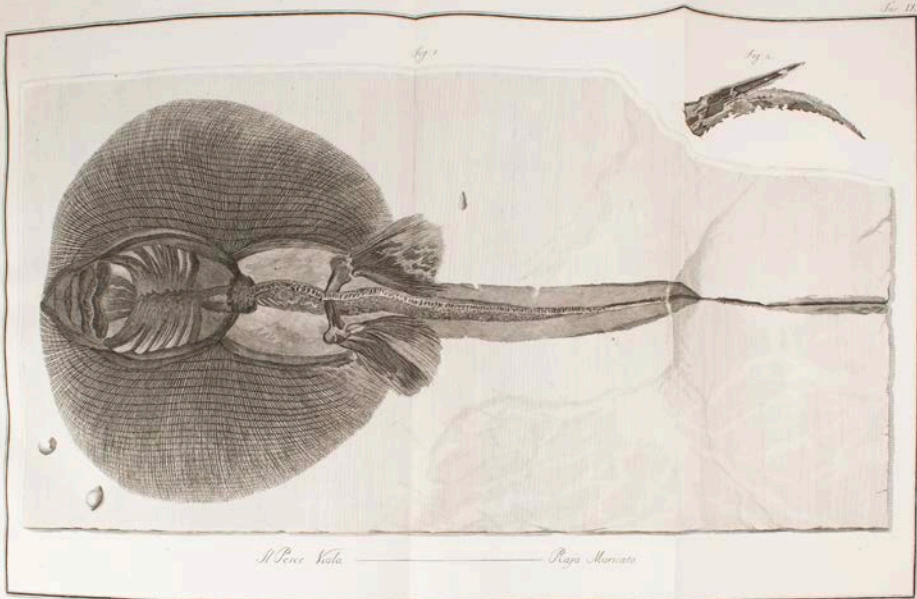


H. Pisce Lamia

Squalus Carcharias

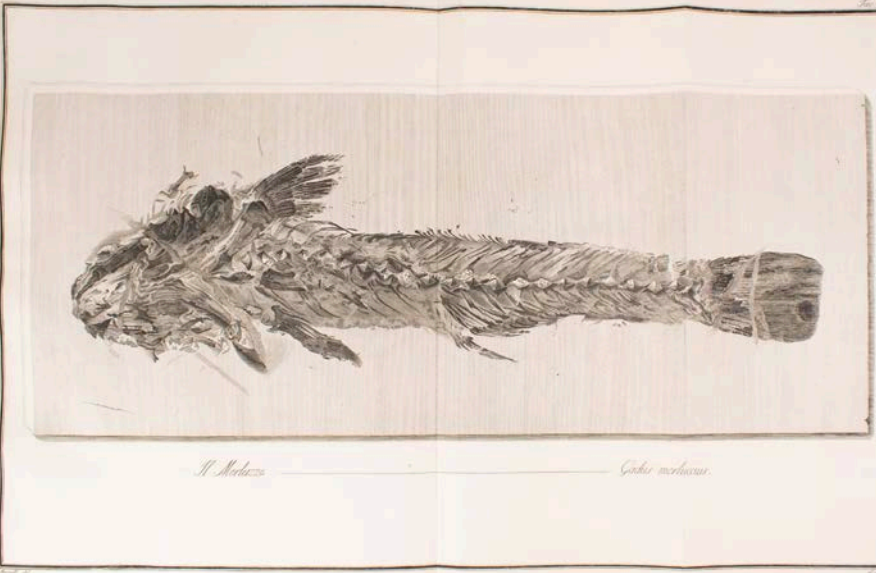
Fig. 1.

Fig. 2.



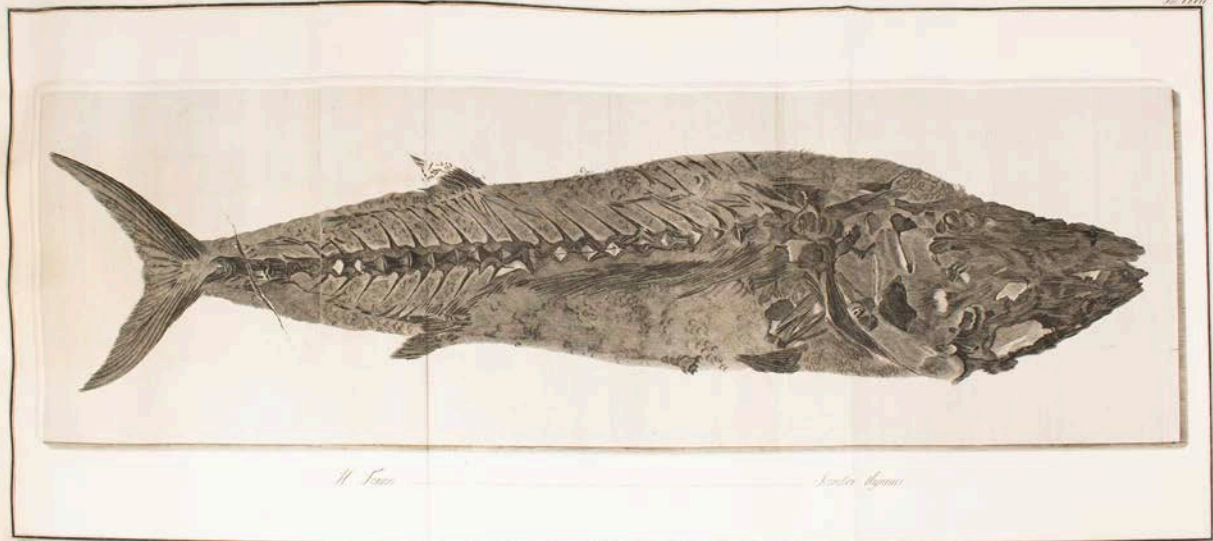
H. Pece. Vola.

Rapa. Mornata.



H. Mollusca.

G. Mollusca.



H. Foss.

S. Foss.

Alfred Russel Wallace Specimens Cabinet

38. WALLACE, ALFRED RUSSEL

A French Polished Specimens Cabinet with Brass Handle Engraved ALFRED RUSSEL WALLACE No.3

English, c 1870-80, 33 cm Tall, Glazed Door, Plinth Base with Large Accessories Drawer, 16 Sliding Specimens Drawers and One Deep Drawer with ivory decoration.

£12,000

Extremely scarce cabinet with contemporary engraved signature of Wallace.

Although there are no natural history samples it is likely this cabinet was used to display beetles and similar creatures.

There does not seem to be any records of Wallace's library bookcases or cabinets, only the occasional photograph illustrating his study. One photograph illustrates the reverse of a small cabinet on his desk that could be this one.

Alfred Russel Wallace (1823-1913) was a man of many talents - an explorer, collector, naturalist, geographer, anthropologist and political commentator. Most famously, he had the revolutionary idea of evolution by natural selection entirely independently of Charles Darwin.

Wallace was born in Usk - now in Monmouthshire. After leaving school he worked at his brother's surveying firm until he was hired as a teacher in Leicester in 1844. That year he formed a friendship with a local man and keen naturalist, Henry Walter Bates.

Bates introduced Wallace to the methods and delights of collecting beetles. Four years later the pair headed for the Amazon, having been inspired by stories of discovery in the New World and Oceania. Wallace and Bates arrived at the mouth of the Amazon in Brazil in 1848. Their aim was to investigate the origin of species. They financed the trip by collecting specimens and selling them.

After a short time exploring together, the two men split up in order to cover more ground. Wallace went north by river, collecting in areas previously unexplored by European naturalists. He amassed thousands of animal specimens, mostly birds, beetles and butterflies. After more than four years collecting, Wallace sailed back to England,



but disaster struck on the high seas. The ship caught fire in the Atlantic and sank, along with virtually all his specimens and field notes. Fortunately, the crew and passengers were rescued by a passing ship. Wallace began his travels through the Malay Archipelago - now Malaysia and Indonesia - in 1854.

While Indigenous and enslaved peoples' contributions to natural history have often been overlooked by history, unusually for this time period, Wallace acknowledged his local guide, a Malay teenager named Ali. Wallace wrote about their relationship in his biography, both about their collecting endeavours and how they supported each other. Over a period of eight years, Wallace accumulated an astonishing 125,660 specimens, including more than 5,000 species new to western science.

In 1858, while feverish and confined to his hut on the island of Ternate - now in Indonesia - Wallace had a realisation. He came to understand how species evolved - they changed because the fittest individuals survived and reproduced, passing their advantageous characteristics on to their offspring. He noticed a striking pattern in the distribution of animals around the archipelago. He proposed an imaginary line dividing the region in two parts. Later known as Wallace's Line, this marked the boundary between the animal life of the Australian region and that of Asia. Wallace immediately wrote to Charles Darwin.

Darwin had been working on the very same theory for 20 years, but was yet to publish. He sought the advice of his friends, who determined that the ideas of both men would be presented at a meeting of the Linnean Society. Darwin's masterpiece, *The Origin of Species*, came out the following year.

From that time on, Darwin overshadowed Wallace and it has usually been his name alone associated with the theory of evolution by natural selection. Wallace expressed no resentment at this - in fact he was Darwin's greatest admirer. His role in the matter, and Darwin's support, ensured his entry to the highest ranks of the scientific establishment.



Scarce Prophetic Pamphlet By Royalist Astrologer, Sir George Wharton

39. [ASTROLOGY] WHARTON, GEORGE

An Astrologically Judgement upon His Majesties Present March [with Postscript by William Lilly]

12pp., woodcut diagram, woodcut head-piece incorporating royal coat of arms and decorative initial, trimmed at head without affecting text, marginal light damp-staining, modern cloth-backed boards, new endpaper, small 4to, [London], As it was Printed at Oxford by H. Hall, 1645.

One of the three editions published in 1645.

£2,250

This scarce prophetic pamphlet is the most defining work produced by Royalist astrologer, Sir George Wharton.

Astrologers had been around for centuries, and in the 17th century the life of an astrological adviser could be lucrative. In the absence of a police force, pregnancy test and modern medicine, astrologers were often society's only recourse, answering questions like the gender of unconceived children and providing vivid descriptions of criminals.

A devoted Royalist, Wharton used astrological charts and planetary positions to interpret the likely failure or success of the King's campaign. However, after determining his calculations that God favoured the Parliamentary cause, fellow astrologer William Lilly appointed himself the champion of the Parliamentarians. This sparked a paper war of astrological papers that ran parallel to those that acted out on the battlefields, with both sides claiming the stars augured victory for their cause.

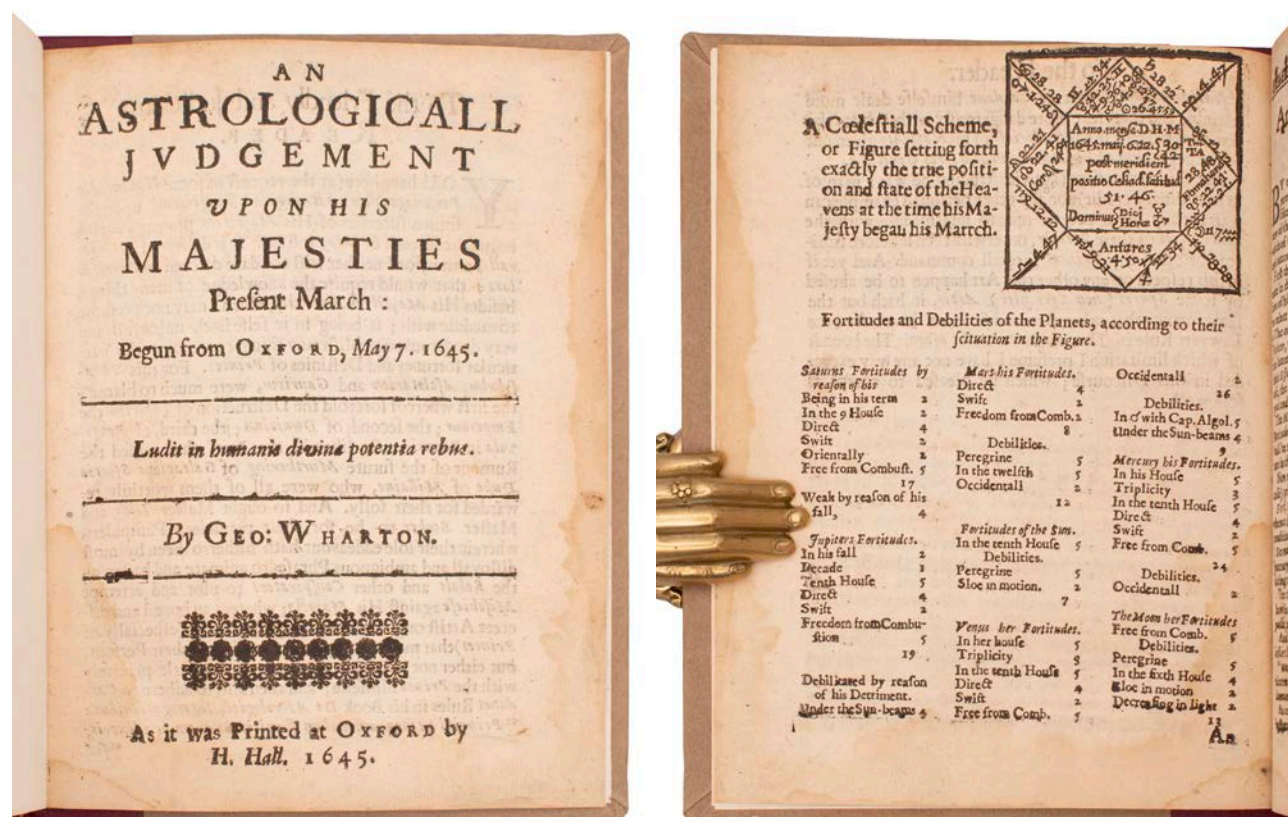
The conflict came to a head on 14 June 1645, the day of the decisive battle of Naseby. On the 12th June, two days before Wharton published this pamphlet *An Astrologically Judgement...* which predicted a major victory for the King, a copy was sent to Lilly by Samuel Luke. Lilly notes in his autobiography that he 'had but Twelve House' to come up with a response to Wharton's prediction. Lilly's response, *The Starry Messenger*, predicted the death of the King and the uncanny circumstance of both pamphlets appearing on the very day of Naseby propelled Lilly into unassailable astrological prominence. Its timing, however,

may have been providential, but it was due at least as much to political chicanery as prophetic inspiration.

The unlucky Wharton spent Cromwell's reign locating natural phenomena to bolster the morale of Royalist supporters. He spent time in prison for his work, and was constantly under threat of death for treason, from which Lilly's great efforts ultimately saved him.

This pamphlet is a primary source for understanding the intersection of astrology and politics during the English Civil War. It demonstrates how astrological beliefs were used to interpret and predict events, even in the context of major political and military conflicts.

[Wing W1542, Geneva, *Astrology and the Seventeenth Century Mind*, 1995]



A Celestial Scheme, or Figure setting forth exactly the true position and state of the Heavens at the time his Majesty began his March.

Fortitudes and Debilities of the Planets, according to their situation in the Figure.

Saturn's Fortitudes by reason of his	March his Fortitudes.	Occidental
Being in his term	Direct	26
In the 9 House	Swift	2
Direct	Freedom from Comb.	2
Swift	Debilities.	In C with Cap. Algol. 5
Oriental	Debilities.	Under the Sun-beams 4
Free from Combust.	Peregrine	Mercury his Fortitudes.
Weak by reason of his fall,	In the twelfth	In his House
Jupiter's Fortitudes.	Occidental	5
In his fall	12	Triplicity
Decade	Fortitudes of the Sun.	In the tenth House
Tenth House	In the tenth House	5
Direct	Debilities.	Direct
Swift	Peregrine	Swift
Freedom from Combustion	Sloe in motion.	Free from Comb.
19	7	5
Debilitated by reason of his Detriment.	Venus her Fortitudes.	The Moon her Fortitudes.
Under the Sun-beams	In her house	Free from Comb.
4	Triplicity	Debilities.
	In the tenth House	Peregrine
	Direct	In the sixth House
	Swift	Sloe in motion
	Free from Comb.	2
		Decaying in light
		11

Worsley's Important Catalogue Of His Collection Of Antiquities From The Levant

40. WORSLEY, RICHARD

Museum Worsleyanum . Or a Collection Antique Basso-Relievos, Bustos, Statues and Gems; with views of places in the Levant taken on the spot.

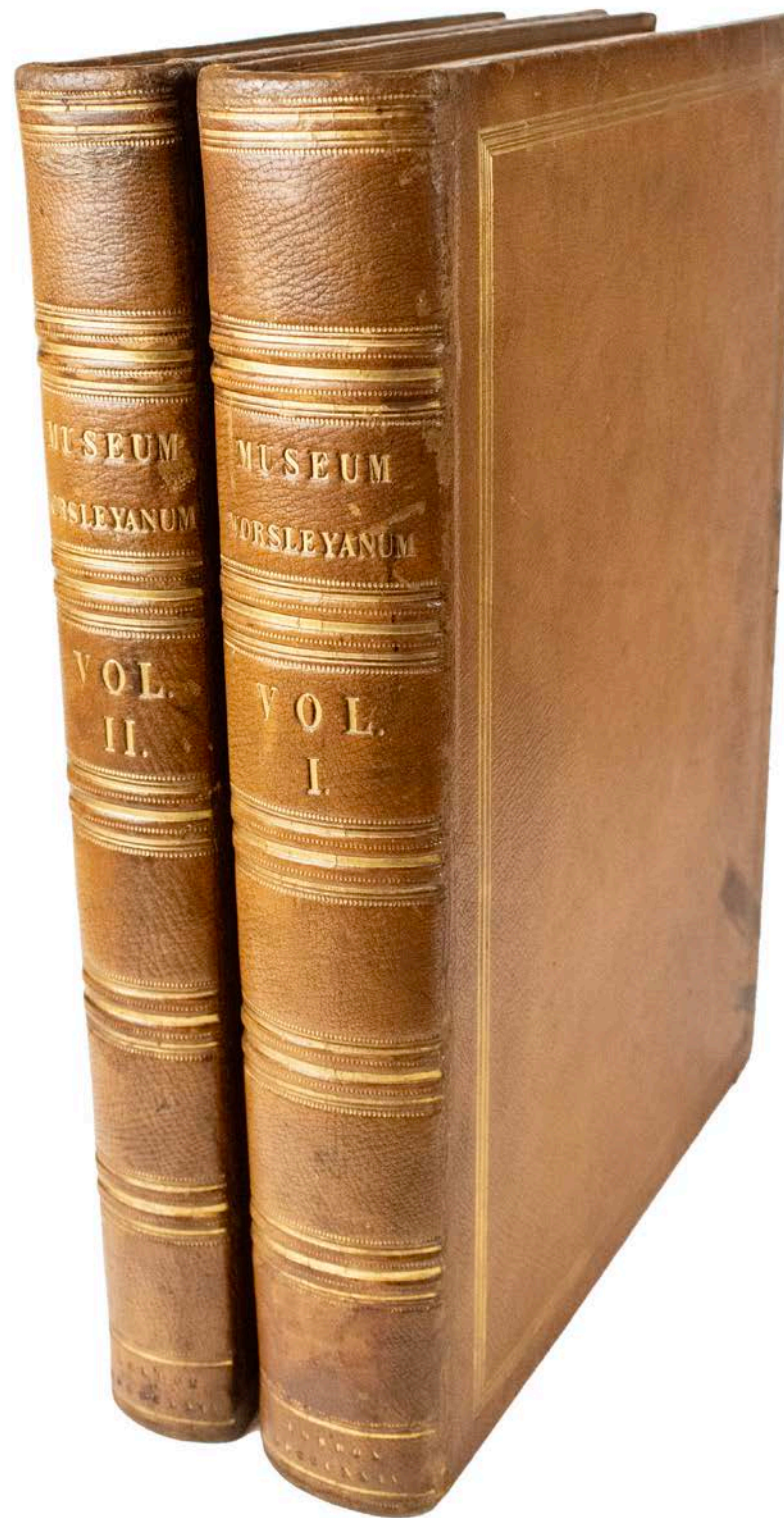
London, Shakespeare Press and S. Prowett, 1824, 2 vols, Folio (380 x 280 mm), Contemporary Levant Morocco, gilt borders with triple-fillets on covers, aeg, with 2 engraved frontispieces, vignettes and 150 engraved plates, I double page and folding and 11 double-page

£3,000

Second edition, printed in only 250 copies.

Magnificent catalogue of antique sculpture and gems, including views of the Parthenon and other Greek temples, the Pyramids and Hagia Sophia in Constantinople. Sir Richard Worsley (1751-1805) was a politician and art collector who travelled widely in Greece and Asia Minor in 1785-87 and was later British Resident at Venice 1794-97. He was the first British traveller to transport works of art from Greece back to England, where he displayed his collection of antiquities at his house Appuldurcombe in the Isle of Wight.

"Having wintered in Rome, [Worsley] left the city in February 1785 for an extensive journey in the Levant, accompanied by Willey Reveley as his draughtsman. He reached Athens in May 1785, then travelled extensively in the Greek interior, going on to Rhodes, Cairo, and Constantinople. In 1786 he made an excursion to Sigeum and Troy, and also visited the Crimea. He returned to Rome in 1787, and went home during 1788. During his travels Worsley made a remarkable collection of statues, reliefs, and gems, which he arranged at his house at Appuldurcombe. It included the most important collection of Greek marbles yet seen in England. In 1798 he issued the first part (dated 1794) of the 'Museum Worsleianum', a sumptuous illustrated description of his collection. The cost of part one, exclusive of binding, was a staggering £2,887 4s. Part two came out in 1802... It indicates a sensitive, informed man of taste, as much interested in the history and provenance of a work as in its aesthetic qualities" (ODNB).



MUSEUM
WORSLEYANUM;

OR A COLLECTION OF
ANTIQUE BASSO-RELIEVOS, BUSTOS,
STATUES, AND GEMS;
WITH
VIEWS OF PLACES IN THE LEVANT.

TAKEN ON THE SPOT
IN THE YEARS MDCCLXXXV. VI. AND VII.

Docti rationem artis intelligunt indocti voluptatem. Quin. lib. ix.—4.

VOL. I.



Engraving by H. Smith

LONDON:

PUBLISHED BY SEPTIMUS PROWETT, 23, OLD BOND-STREET.
W. NICOL, SHAKSPEARE PRESS, CLEVELAND-ROW.
1824.



J. Flaxman del. PROTESILAUS & LAODAMIA *J. Flaxman sculp.*



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