

45 Highlights for Firsts London 14-17th May



EARLY ENLIGHTENMENT FIRST HAND ACCOUNT OF SPIRIT VISITATION

2. BEAUMONT, JOHN

An Historical, Physiological and Theological Treatise of Spirits, Apparitions and Witchcrafts, and other Magical Practices. Containing An Account of the Genii or Familiar Spirits, both Good and Bad, that are said to attend Men in this Life; and what sensible Perceptions some Persons have had of them: (particularly the Author's own Experience for any Years) Also of Appearances of Spirits after Death, Divine Dreams, Divinations, Second Sighted Persons &c...

FIRST EDITION, [16], 400p., engraved frontispiece, occasional light spotting, scattered ink marginalia, rounded corners, handsome full red calf with five bands to spine accented by blindstamping to front and rear boards, gilt lettering to spine, marbled ends, red cloth slipcase lined in plush, binding signed "Bennett Book Studio, N.Y., 8vo, London, for D. Browne, 1705.

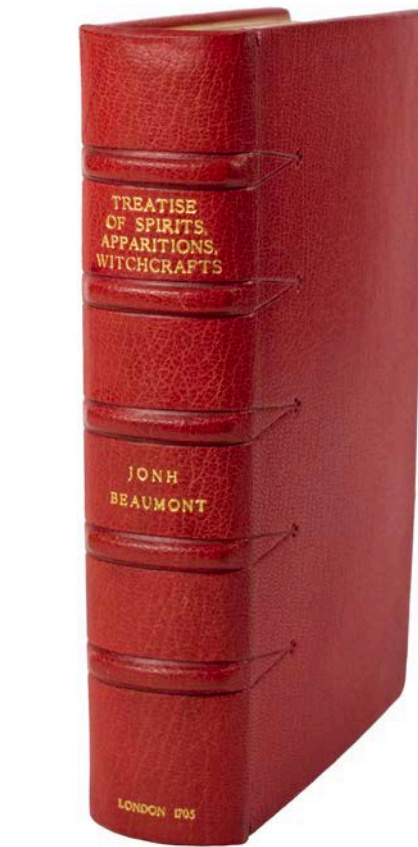
£4,500

Physician, John Beaumont's (c.1640-1731) First hand account of "some extraordinary Visitations having happened to me."

Along with practising medicine, Beaumont was also keenly interested in natural history, especially geology. He was elected Fellow of the Royal Society in 1685, on account of his work on fossils. He shared an interest in apparitions and the occult with other members of the Society, including Robert Boyle and Joseph Glanville.

In his *Treatise of Spirits*, Beaumont presents his ideas about the nature of spirits using accounts of what he considered to be related phenomena: cases of second sight, prophetic dreams, oracles, visions, witchcraft, fairies and magical feats. He was careful to choose modern accounts with credible sources, making particular use of stories from America, including the Salem witch trials. He also demonstrated a familiarity with other occult texts.

What made Beaumont's *Treatise of Spirits* exceptional from other collections of ghost stories and supernatural tales (and there were many at this time), was his own involuntary first hand experiences with apparitions over two decades. His experiences impacted him on a deeply



personal level and prompted him to write his book. Although he was careful to note he never summoned spirits and was surprised each time they appeared to him.

In one of the incidents, Beaumont describes how five spirits, two women and three men, appeared to him in his home in Somerset and stayed with him for two months. They threatened to kill him if he told anyone of their presence or if he went to sleep. After three nights of not sleeping he finally told someone that there were spirits tormenting him and he finally slept, although they continued to trouble him. He states that the spirits never tried to make him do anything, but spoke to him and each other constantly, including in his dreams.

Despite his profession, he did not accept the diagnosis of melancholia for his affliction, instead he used a pragmatic approach, acting as an investigator into his own case and others. He believed his own experience

could provide a frame of reference for others, and went as far as to fault other writers in the subject for not having personal experience with spirits and being therefore incapable of truly understanding the subject.

Although he also noted that he did not think his particular case could be used to prove the existence of spirits conclusively.

As a Fellow of the Royal Society and an enthusiastic naturalist, Beaumont adopted a similar enlightenment approach for explaining his encounter with spirits as those substantiating new discoveries in the natural world. One could not rely on observations alone, a multisensory approach must be taken. He dedicates full chapters to examples of multisensory experiences, as well as sight and sound. By focusing on the senses, Beaumont was able to adopt an empirical approach to understanding the supernatural.

Beaumont developed the theory that spirits - regardless of the label demon, angel, fairy or ghost - had nearly unlimited power to contravene the laws of nature. This was a significant divergence from the arguments of previous centuries, when many writers ascribed these powers specifically to the Devil. Yet he struggled to explain his visual and auditory encounters with spirits so he used history to support his accounts. Beaumont bases his treatise on the premise that *genii* or spirits were an ancient phenomena that had continued into his own day. He attributed all unusual events to these spirits, while other natural philosophers were arguing over whether these phenomena were caused by God, witchcraft or demons. He also interpreted contemporary accounts of witchcraft through his theory of spirits, mixing in examples from all over Europe and the wider Atlantic world, including the Americas. Beaumont argued that familiar spirits, *genii*, spectres, angels, and demons were essentially the same and that there were both good and bad ones.

Beaumont's work was met with some resistance.

Hans Sloane, collector and friend of Beaumont, later interpreted *Treatise of Spirits* as a symptom of a diseased mind and suggested that he could have cured Beaumont of this affliction through a course of heavy purging. After Beaumont's death, the anonymous author of *The compleat Wizzard* (1770), wrote that 'enlightened' society had progressed beyond such beliefs with 'more elegant and refined ideas.'

Beaumont's contribution may not have been

recognised by his contemporaries, but his arguments and sources are worth exploring. Early modern people could look at the same evidence and conclude that it may have been caused by witchcraft, the Devil, spirits, divine intervention, or fraud. Many demonologists and natural philosophers were arguing over the qualities of apparitions and witchcraft as the new science shifted the understanding of these phenomena. The correct interpretation was critically important, and accounts like Beaumont's reveal the complex process by which early modern people made sense of their world.

Beaumont evaluated the information available to him, and he interpreted the received knowledge about spirits found in books through the lens of his own experience.

Provenance:

Bookplate of John Stuart of Inchbreck (1751-1827), Professor of Greek at the Marischal College, Aberdeen and one of the founders of the Royal Society of Edinburgh.

[ESTC T111486; *Invisible worlds: magic, spirits, and experiences in the early Enlightenment* - Peone, 2022]



An Evil Genius.

2 Good Genij.



Jews going out in the Moonshine to know their Fortune

A N
Historical, Physiological and Theological
TREATISE
O F
SPIRITS,
Apparitions, Witchcrafts,
and other Magical Practices.

CONTAINING

An Account of the *Genii* or *Familiar Spirits*, both Good and Bad, that are said to attend Men in this Life; and what sensible Perceptions some Persons have had of them: (particularly the Author's own Experience for many Years.)

Also of Appearances of Spirits after Death; Divine Dreams, Divinations, Second Sighted Persons, &c.

Likewise the Power of Witches, and the reality of other Magical Operations, clearly asserted. With a Refutation of Dr. Bekker's *World bewitch'd*; and other Authors that have opposed the Belief of them.

By **JONH BEAUMONT**, Gent.

Præstat aliqua probabiliter nosse de rebus superioribus & Cælestibus, quàm de rebus inferioribus multa demonstrare.

Arist. Moral. 9.

London: Printed for D. Browne, at the Black Swan without Temple-Bar; J. Taylor, at the Ship in St. Paul's Church-Yard; R. Smith, at the Angel without Temple-Bar; F. Coggan, in the Inner-Temple Lane; and T. Browne without Temple-Bar, 1705.

AN EXQUISITE COPY IN A WONDERFUL
BINDING

3. **BULLER, SIR WALTER LAWRY**
A History of the Birds of New Zealand

London, Published by the Author, 1888.

2 vols. LIMITED EDITION, Second edition, pp. lxxxiv, 250, (vi) reviews of the first edition; xv, 359, 48 Chromolithograph plates after J.G. Keulemans, 2 other lithograph plates, wood-engravings, Finely Bound in Elaborate Contemporary Red Pebbled Calf Gilt with Gilt Bird Images on all Covers, small folio, (320 x 250mm).

The 50 plates feature 80 species, the accompanying text being more detailed than that of the first edition.

£4,500

With an Autograph Letter Signed from the author on '8, Victoria Chambers...London headed paper, dated: 10-4-89. Acknowledging the receipt of a cheque, pasted to the front blank of vol.1...

The expanded edition of Sir Walter Lawry Buller's seminal work, A History of the Birds of New Zealand,

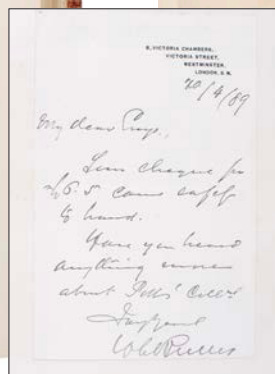
a landmark ornithological book featuring stunning chromolithographs by J.G. Keulemans, documenting NZ's avifauna before significant human impact, with the 1888 edition being larger and more detailed than the 1873 first edition. This two-volume publication aimed to record the unique birdlife of the islands, serving as a crucial scientific and artistic record.

Buller was born at Newark, the Wesleyan mission at Pakanae in the Hokianga, the son of Rev. James Buller, a Cornish missionary who had helped convert the people of Tonga to Methodism. He was educated at Wesley College in Auckland. In 1854, he moved to Wellington with his parents, where he was befriended by the naturalist William Swainson. In 1859 he was made Native Commissioner for the Southern Provinces. In 1871 he travelled to England and was called to the bar at the Inner Temple. Three years later he returned to Wellington and practised law.

This is still considered the finest work on the Birds of New Zealand.

One of 1000 sets (251 of which were lost in the wrecks of the Matal & the Assaye in 1890).

Anker 85; Nissen IVB 163





KOT KANDI & VILLAGE OF DIYAR FROM RUPARARI KHUD.

Kullu Dist. India.



DOWN KULU VALLEY FROM MANALI FOREST.

Kullu Dist. India.

AUTHORS OWN COPY

4. **CALVERT, JOHN**
Vazeeri Rupi, the Silver Country of the Vazeers, in Kulu: Its Beauties, Antiquities, and Silver Mines. Including a Trip over the Lower Himalayah Range and Glaciers.

First Edition, London, E. & F.N. Spon, 1873. 8vo, half-title, hand-coloured tinted lithographed frontispiece and additional pictorial title, with 32 hand-coloured lithograph plates (25 tinted), large folding lithographed map, hand-coloured in outline, wood-engraved illustrations in text, 2 advertisements ff. at end, original pictorial cloth gilt.

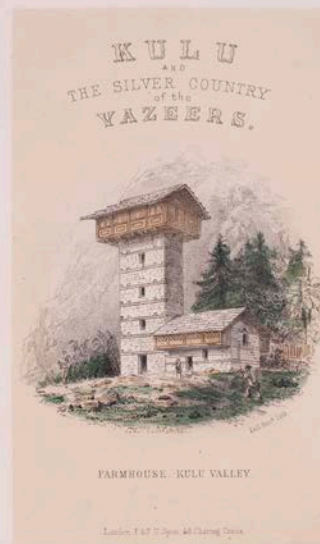
£5,500

This stunningly illustrated book explores the natural beauty and rich cultural heritage of the Vazeeri Rupi region of Kulu India. From the breathtaking Himalayan mountain landscapes to the intricate architecture and artifacts of the local people of northern India.

As one would expect from an author who was a Fellow of the Geological Society and pre-eminent mining engineer the work has numerous geological references.

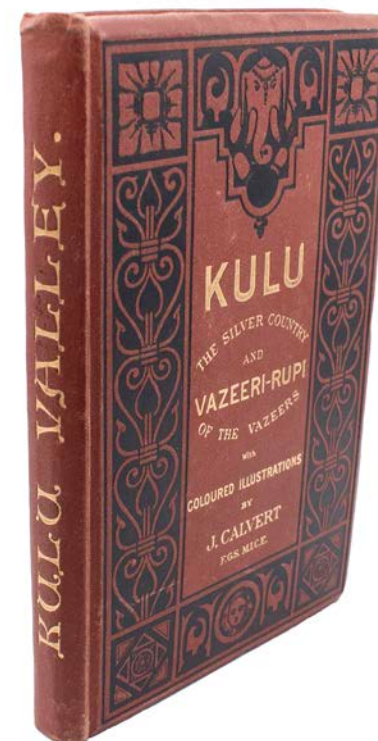
Yakushi (1994) C20

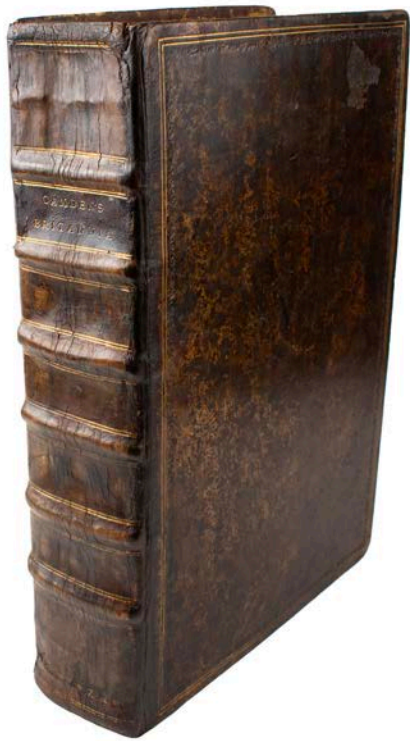
Author's own copy, pencil attribution on half title, A bright excellent copy with almost all plates hand-coloured.



FARMHOUSE, KULU VALLEY

London: E & F N Spon, 45, Chancery Lane.





**SCARCE CONTEMPORARY COLOURED
COPY OF CAMDEN'S BRITANNIA**

5. **CAMDEN, WILLIAM**
*Britain, or a Chorographickall Description of the Most
flourishing Kingdomes, England, Scotland, and
Ireland, and the Islands adjoynin, out of the depth
of Antiquitie: Beautified with Mappes of the Several
Shires of England...*

London: printed for F.K.R.Y and I.L for Andrew Hee,
1637, Folio (330 x 230mm), 18thcentury polished calf
gilt with gilt border, rebacked, engraved additional
title incorporating a decorative map of the British
Isles after William Rogers, letterpress title, eight plates
of coins, 55 double-page engraved maps and 2 single
page engraved maps be William Kip and William Hole
mostly after Christopher Saxton all maps, engravings,
embellishments with Very Fine Contemporary Hand-
Colouring throughout, maps re-guarded, a few minor
repairs but a very attractive, rare coloured copy of this
important atlas.

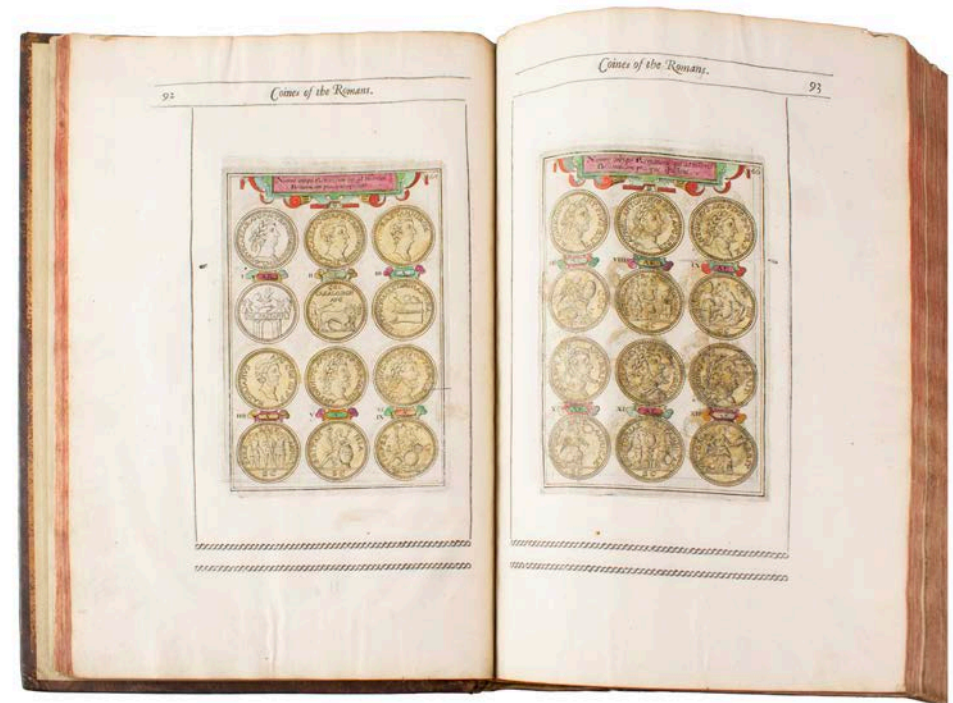
£20,000



William Camden's "Britannia" (1607) was a landmark
chorographical description of the British Isles, featuring
the first complete set of county maps for England
and Wales, engraved by William Kip and William
Hole, based on earlier surveys. This influential work
blended geography, history, and antiquarianism,
detailing landscapes and past traces, and became a vital
Renaissance scholarly text, establishing a new standard
for British cartography and historical description.

This is the revised edition of Camden's Britannia
with English text, translated from Latin by Philemon
Holland, and the second of only three editions with
county maps by William Kip and William Hole. The
majority of the maps are based on Christopher Saxton's
monumental survey of England and Wales. Camden's
work was originally published (in Latin) in 1586,
but maps were not included until the sixth edition in
Latin of 1607. 41 of the maps are after Saxton, six after
Norden, one after George Owen and nine maps remain
unasccribed.

[Chubb XX; STC 4510], F. Kingston, R. Young, and J.
Legat for Andrew Her, 1637]



BEAUTIFUL ROCOCO GLOBE BY CASSINI

6. **CASSINI, GIOVANNI MARIA**
A Large Terrestrial Globe. Titled 'Globo terrestre delineato sulle ultime osservazioni con i viaggi e nuove scoperte del Cap. Cook inglese'.

Rome 1790, 49cm. Twelve Coloured Gores, Brass Meridien Ring, Hour Circle and Horizon Ring set within a Tall Elaborate Rococo Stand with carved legs.

£18,000

The most important globe maker of the eighteenth century in Italy was Giovanni Maria Cassini (fl. 1790), an engraver, and a geographer of distinction.

This prolific engraver and mapmaker created a new terrestrial globe based on the latest geographic discoveries. Unlike many other globes of the time, Cassini's terrestrial globe design included routes from the daring voyages of the late Captain James Cook. These voyages, beginning in 1768 and concluding with Cook's death in 1779, were still recent and of great interest to Europeans when the globe was produced.

Many of his completed globes are still found in Italian museums and libraries. These globes date from 1790 and normally have a diameter of about 35 cm. This very scarce large example however is 49cm, the map being composed of twelve gores cut at latitude 80 degrees both north and south, the polar space having the usual circular disc. Each is furnished with a brass meridian circle within which the sphere may revolve, with an hour circle and a horizon circle, on the surface there are the usual concentric circles, the names of the months, and the principal directions. This terrestrial globe has an author and date legend reading, "Globo terrestre delineato sulle ultime osservazioni con i viaggi e nuove scoperte del Cap. Cook inglese. In Rome 1790."

Three differently coloured lines circle the globe and depicted the routes and dates of Cook's adventures until his tragic death off the coast of Hawaii. Although Cassini's design was not the first to include Hawaii, the islands were still a recent discovery and would have been an exciting addition. Cook and his crew first arrived at Hawaii, labelled as Owyhee on the globe, in 1778 during their last expedition. Similarly, New Zealand was a recent discovery and was depicted on the globe as a hub of activity during each of Cook's voyages. During his first voyage, Cook discovered the islands and spent

months painstakingly charting the area. Not included on the map is the continent of Antarctica, which was not fully discovered until thirty years after the globe was created. On his second voyage, Cook ventured into the icy waters of the Antarctic Circle but could not find the great southern continent.

The globe also included the United States as a small country on the east coast. An ecliptic line also extends around the globe to show the sun's position as the earth rotates on its axis.

Cassini gathered most of his geographic information for the globe from other maps and atlases. He cited works published by the Academie des Sciences and the well-known French cartographer, Robert de Vaugondy.

Cassini left behind an extensive body of over 780 works, ranging from globe segments to maps, charts, and urban illustrations. He was immensely talented and was involved in every stage of the production of his projects before they were printed or manufactured. He drew and engraved his own designs and learned from some of the best engravers and artists, such as Giovan Battista Piranesi. He has been called the engraver of perspectives and architecture.



7.

CHINESE BOTANICAL WATER COLOURS

An album of Twenty-five very fine botanical studies in watercolour and bodycolour heightened with gum arabic on thin Japan paper. Titled 'Album Chinesischer Blumen'.

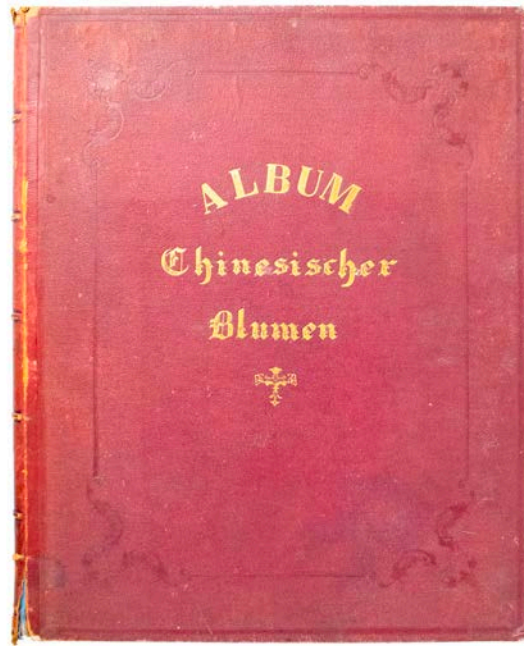
[Canton late 18th Century]. Folio, (44cm x 35cm), 19th century quarter morocco gilt over pebbled cloth boards, with 25 botanical studies, the sheets predominantly 39.5cm x 32cm, each mounted on cream wove paper.

£12,500

A collection of very fine and detailed watercolour studies of Chinese Flowers and Plants by Chinese artists, likely to have been produced in the workshops of the trading port of Canton, given the German title on the cover this collection was acquired and bound in Prussia.

The present works, large in format and in good condition, include the following botanical studies:

Glechoma Hederacea, Oriental Quince, White Camellia, Grevillea Petrophiloides, Sonchus Oleraceus, Asclepias Curassavica, Bauhinea Purpurea, Solidago Virgaurea, Caesalpina Pulcherrima, Combretum Indicum, Gardenia Radicans, Magnolia Liliflora, Impatiens Balsamina, Gossipium Barbadense, Lagerstroemia Indica, Lonicera and Jasminum Fruticans.



8. **CHURCHILL, AWNSHAM;
CHURCHILL, JOHN**

*A Collection of Voyages and Travels, Some Now First
Printed from Original Manuscripts, Others Now
First Published in English*

8 vols., mixed edition - the first volume volume corresponds to the third edition (published between 1744 and 1747), whereas volumes 2-8, all dated 1752, are part of a later edition, title to vol. 1 printed in red and black, 281 engraved plates, maps and plans (several folding), numerous woodcut and engraved text illustrations, occasional spotting, contemporary polished calf, boards border rolled in gilt, spines gilt with floriated designs, contemporary calf and green morocco labels, neatly rebacked with original spine laid on, folio (359 x 223mm), London, for Henry Lintot and John Osborn, 1744 (first vol.)-1752 (vols. 2-8)

£14,000

An extensive collection of voyages to America, China, Turkey, Ceylon, Africa, India, Persia, and elsewhere.

First published in four volumes in 1704, A Collection of Voyages and Travels, was one of the most successful publications to be produced by Awnsham and John Churchill, influential and innovative early booksellers in England. For the first time, this exhaustive compilation offered a single definitive publication of the most celebrated and recognised travel accounts documented over the past century. The Churchill's commitment to working from original manuscripts was unusual and deviated from common practice of copping from assorted published translations and editions already in circulation.

The narratives are comprised of personal accounts translated from Dutch, Italian, French, Spanish, and German, covering voyages to the New World, Africa, Asia, and the Middle East. Amongst the dozens of accounts in the collection are Domingo Fernandez Navarrete's account of the Empire of China during his work as a missionary from 1657-1673; Brawern and Herckemann's voyage to Chile in 1642 and 1643; Captain John Monck's voyage in 1619 and 1620 to Hudson Bay, to discover a passage between Greenland

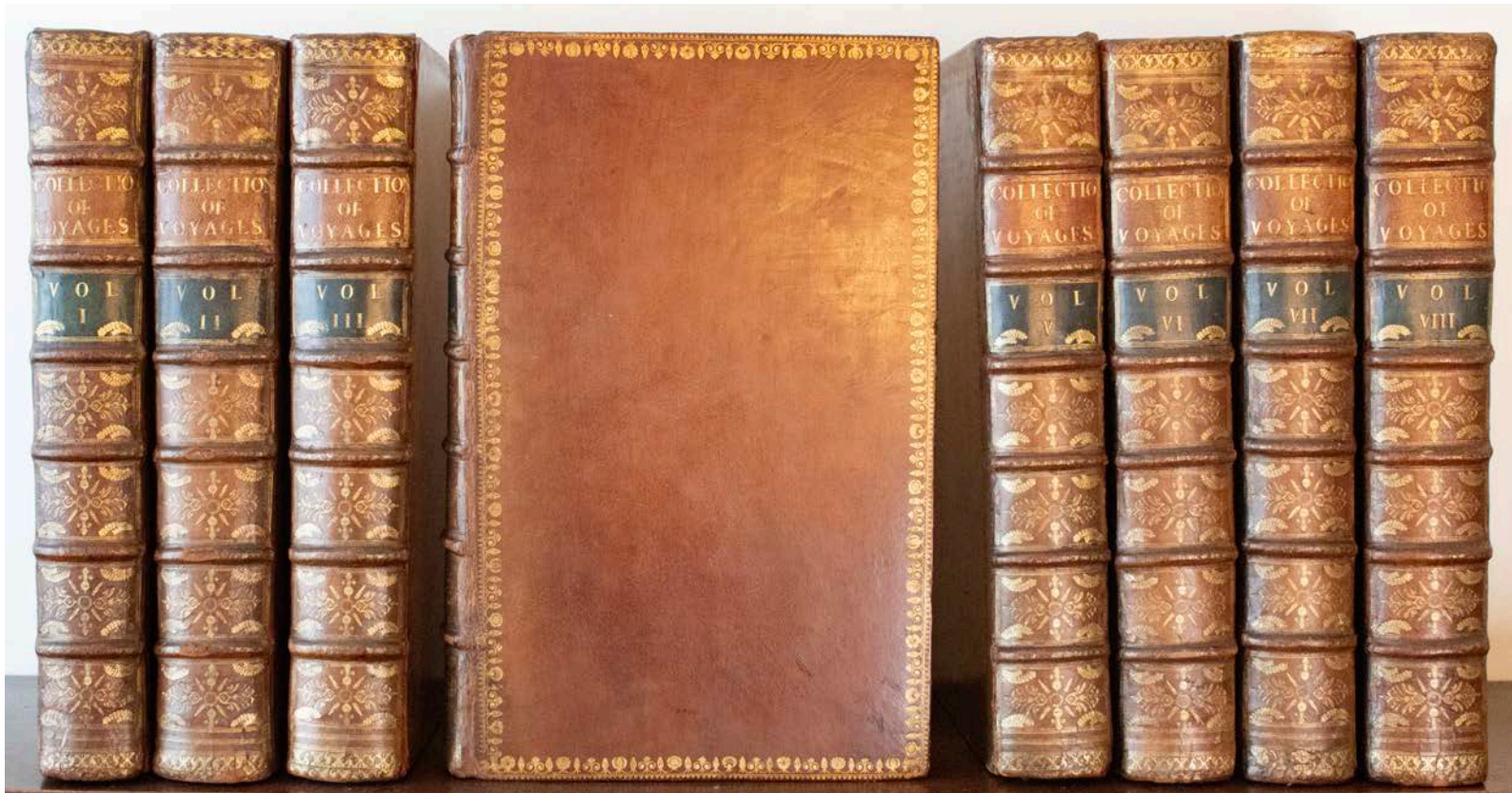
and America; and Michele Angelo Guattini's "curious and exact" account of his travels to the Congo. Volume II contains an account by the Dutch adventurer Johan Nieuhof (1618-1672), who served as an official of the Dutch West India Company in Brazil and East India Company (VOC) in China and India. His narrative of the East Indies encompasses the Arabian Gulf, including such principal locations as Bahrain (Baharen), Sharjah (Sarba), Dubai (Dibei), Ras Al-Khaimah (Rasaelchimes), and Muscat (Muskate), and describes the pearling industry. Another important Middle Eastern narrative is that of Martin von Baumgarten on Egypt, Arabia, Palestine, and Syria, which includes a description of the ruins at Baalbek.

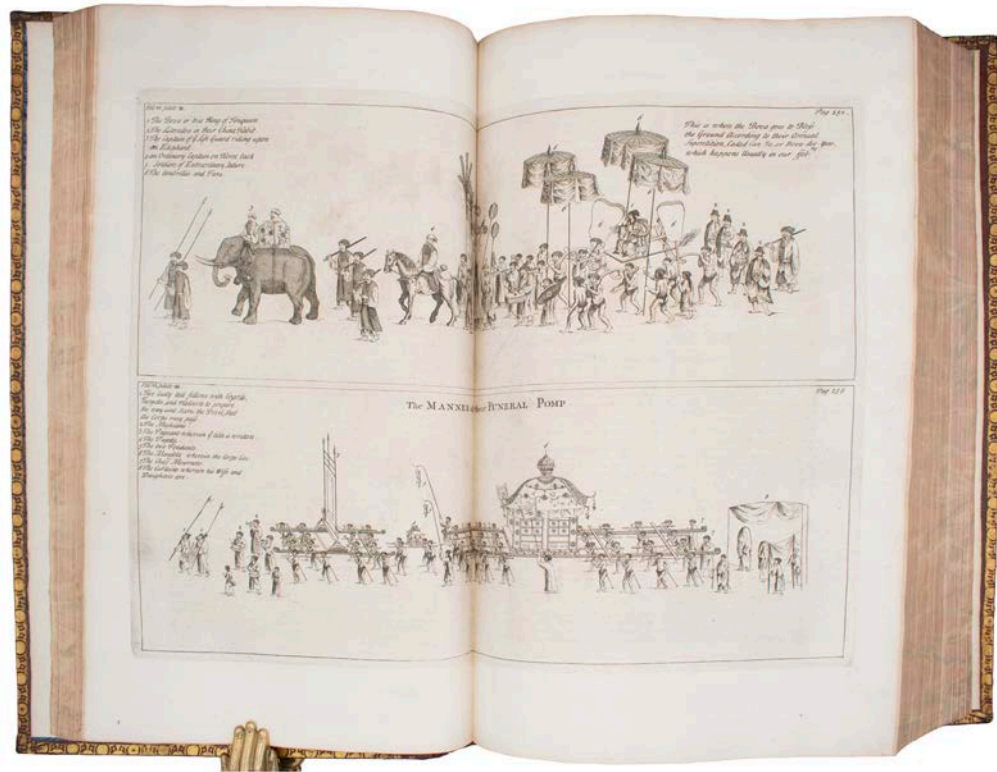
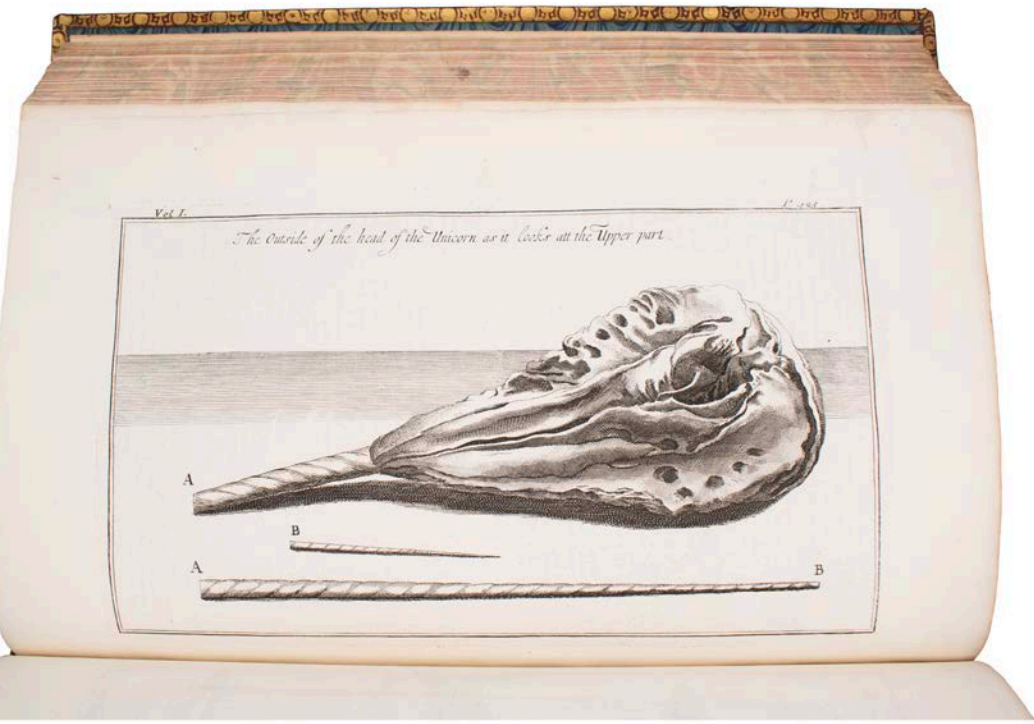
Though this publication became notable and successful, the Churchills were most distinguished in history as the personal publisher for the Enlightenment heavyweight, John Locke. In fact, the introductory discourse to this collection has been attributed to Locke, just prior to his death in 1704.

PROVENANCE:

Jolliffe, eighteenth-century armorial bookplate

[Borba de Moraes pp.181-183; Hill p.52; Sabin 13017]







HOUND OF BASKERVILLES IN THE RARE ORIGINAL PARTS

9. CONAN DOYLE, SIR ARTHUR *The Hound of the Baskervilles – The Strand Magazine Original Wrapper Issues.*

London: George Newnes, August 1901 – April 1902.
Numbers 128-136. The Strand Magazine, Original
9 Parts, Complete with all Wrappers and Adverts.
With 60 Illustrations by Sidney Paget, by far the most
illustrated Sherlock Holmes story.

£15,000

The Hound of the Baskervilles, Conan Doyle's best known novel follows Holmes and Watson as they investigate the mysterious demise of Sir Charles Baskerville, whose body is found on the desolate Devonshire moors.

One of the most famous crime stories ever written inspired by Bertram Fletcher Robinson (Daily Express correspondent during the Boer War), with whom Doyle struck up a friendship when traveling back on the same ship from Cape Town. On a golfing holiday in 1901 Robinson mentioned the legend of the Black Hound of Hergest associated with the Vaughan family of Hergest Court in Herefordshire. Doyle subsequently relocated his version of the story, with Sherlock Holmes as the main protagonist, to Dartmoor in Devon, Robinson's native county.

Doyle wrote to his mother on 2 April 1901: "Robinson and I are exploring the moor over our Sherlock Holmes book. I think it will work out splendidly... Holmes is at his very best, and it is a highly dramatic idea".

In Clam Shell Box.



**VERY SCARCE FIRST PUBLICATION OF
THE RETURN OF SHERLOCK HOLMES IN
ORIGINAL STRAND PARTS**

10. CONAN DOYLE, SIR ARTHUR
The Return of Sherlock Holmes.

The Strand Magazine 1903 – 1904, 13 Issues, 4to,
Original Decorated Wrappers, in excellent condition,
housed in two half blue Morocco Box.

£15,000

One of the most difficult titles to find in the Strand
Magazine Original Issues.

Comprising the following Adventures:

1903 October; Vol. 26, No. 154 - *The Adventure of the
Empty House*
1903 Nov; Vol. 26, No. 155 - *The Adventure of the
Norwood Builder*
1903 December; Vol. 26, No. 156 - *The Adventure of the
Dancing Men*



1904 January; Vol. 27, No. 157 - *The Adventure of the
Solitary Cyclist*
1904 February; Vol. 27, No. 158 - *The Adventure of the
Priory School*
1904 March; Vol. 27, No. 159 - *The Adventure of Black
Peter*
1904 April; Vol. 27, No. 160 - *The Adventure of Charles
Augustus Milverton*
1904 May; Vol. 27, No. 161 - *The Adventure of the Six
Napoleons*
1904 June; Vol. 27, No. 162 - *The Adventure of the Three
Students*

1904 July; Vol. 28, No. 163 - *The Adventure of the
Golden Pince-Nez*
1904 August; Vol. 28, No. 164 - *The Adventure of the
Missing Three-Quarter*
1904 Sept.; Vol. 28, No. 165 - *The Adventure of the
Abbey Grange*
1904 December; Vol. 28, No. 168 - *The Adventure of the
Second Stain*

The Return of Sherlock Holmes was first published in
The Strand Magazine between October 1903 and
December 1904 with original illustrations by Sidney
Paget. All of these stories take place after Sherlock
Holmes' apparent death in "*The Adventure of the Final
Problem*".

The book was first published in February 1905 by
McClure, Phillips & Co. (New York) then on 7 March
1905 by Georges Newnes, Ltd. (London) two years
after the first of the Strand Magazine Issues.

This was the first Holmes collection since 1893, when
Holmes had "died" in *The Final Problem*. Having
published *The Hound of the Baskervilles* in 1901–1902
(although setting it before Holmes' death) Doyle came
under intense pressure to revive his famous character.
He also required funds as his historical novels were not
as popular as he had hoped they would be.

It was a rather princely offer from America, along with
the urgings of his family that caused him to take up the
pen once more and write these adventures. Sherlock
Holmes returned, and although Conan Doyle didn't
intend it further adventures followed.

**FIRST EDITION OF CORONELLI'S
SCIENTIFIC TREATISE ON ASTRONOMY,
GEOGRAPHY AND COSMOGRAPHIC
INSTRUMENTS**

11. CORONELLI, VINENZO MARIA
*EPITOME COSMOGRAFIA, O COMPENDIOSA
INTRODUZIONE All'astronomia, Geografia, &
Idrografia Per L'uso, Dilucidatione, E Fabbrica Delle
SFERE, GLOBI, PLANISFERI, ASTROLABI, E
TAVOLE GEOGRAFICHE...*

FIRST EDITION, [44], 420pp., 25 copper engraved plates, 4 folded circular celestial and terrestrial planispheres, one plate with working volvelles, woodcut initials and head-and-tail pieces, contemporary ownership inscription stamp to title, old repairs to folds of a few plates, a very nice copy, 8vo (174 x 115mm), Colonia [Venice], Andrea Poleti, 1693.

RESERVED

This is a rare, complete, first edition of this important scientific treatise by Coronelli, based on his lectures at the Accademia degli Argonauti, the first geographical society, which he founded in Venice in 1684.

Epitome Cosmografia stands as one of the most fascinating compendia of early modern cosmography. It is both a practical manual and a theoretical synthesis, developed to introduce readers to astronomy, geography, and hydrography while also serving as a guide to the construction and interpretation of globes, spheres, astrolabes, and maps. The work is divided into three books: the first deals with astronomy and the use of the compass; the second deals with terrestrial geography and natural phenomena; and the third deals with globes, armillary spheres, and astrolabes. It was intended not only to explain the principles of cosmography but also to provide practical instructions for artisans, scholars, and students engaged in the making or use of scientific instruments.

The publication of the *Epitome Cosmografia* in 1693 coincided with a period of transition in European science.

The Copernican revolution had already reshaped astronomy, Galileo's telescopic observations had challenged Aristotelian physics, and Newton's *Principia* (1687) had introduced a new mathematical

framework for celestial mechanics.

At the heart of the *Epitome Cosmografia* lies Coronelli's vision of cosmography as a synthesis of astronomy and geography. Coronelli's narrative effectively situates modern science within a broader historical line, highlighting the evolution of scientific thought and discovery over time. By exploring the theme of innovation, he illustrates how each advancement builds upon previous knowledge, creating a dynamic interplay between past and present.

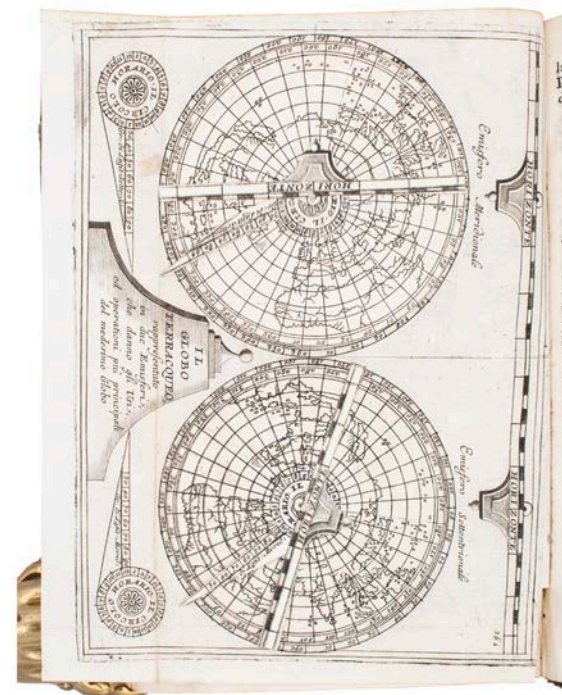
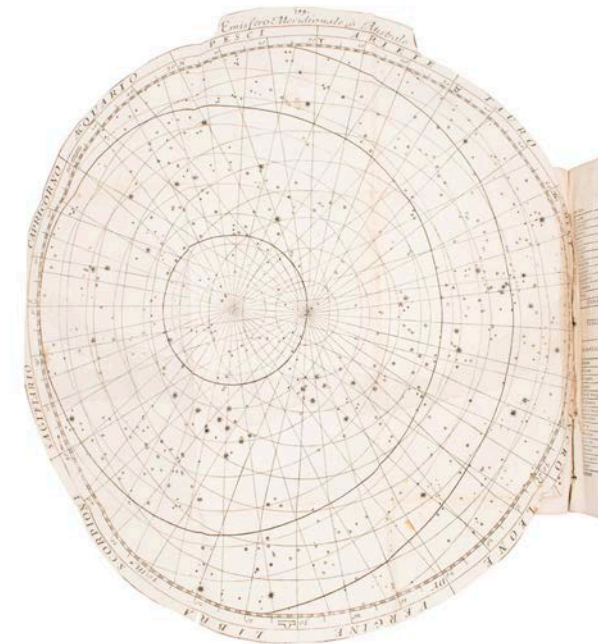
This perspective not only acknowledges the contributions of earlier scientists but also underscores how their pioneering ideas have laid the groundwork for current scientific challenges and breakthroughs. Through this lens, Coronelli invites readers to

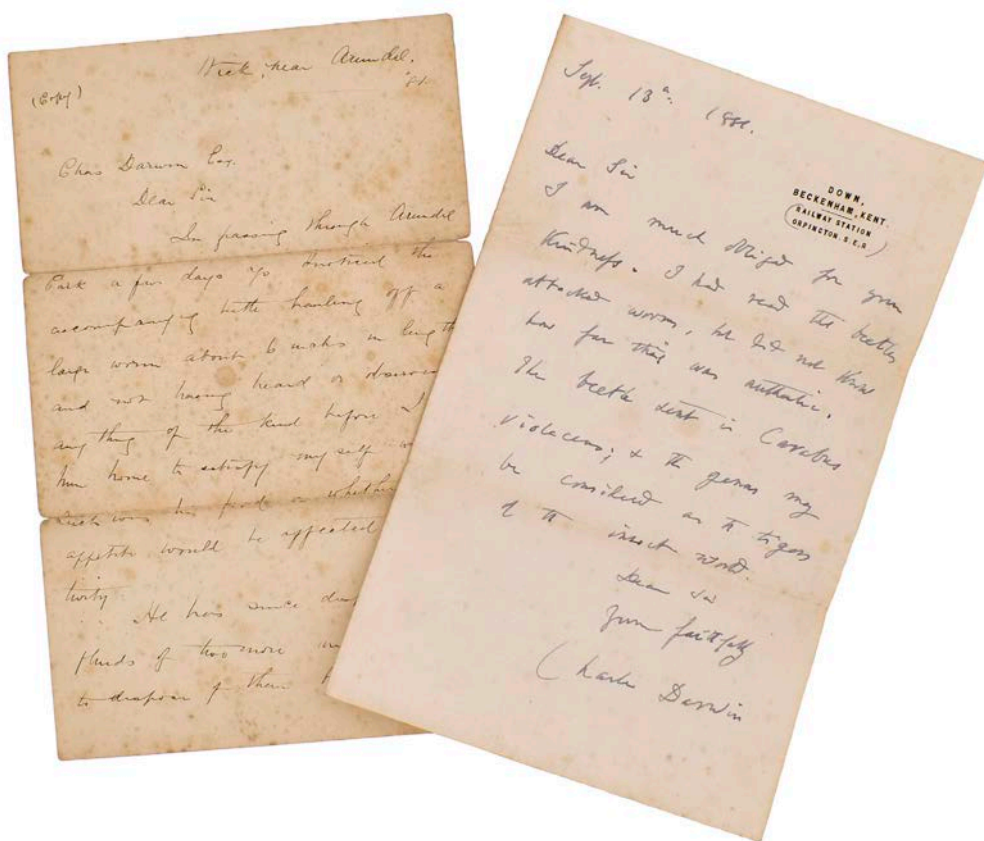
appreciate the correlation of scientific progress and the ongoing journey of investigation and understanding.

The *Epitome Cosmografia* is a reflection of cosmographical thought in the seventeenth century. By blending historical narrative, theoretical exposition, and practical instruction, Coronelli created a work that embodies the richness of early modern science. It captures the tension between tradition and innovation, the interaction of theory and practice, and the combination of art and knowledge.

SBN/It gives two variant paginations, A and B, this copy conforming with B.

BL/STC 17th-century Italian I, p.262; Riccardi I, 273-75; Houzeau-Lancaster 8006.





12. **DARWIN, CHARLES**
Important letter to Sir John Harmer on Carnivorous Beetles

Autograph letter signed, concerning carnivorous beetles. Down, Beckenham, Kent, 13th September, 1881, 8vo (205 x 131mm), horizontal mailing folds, 1pp., in fine condition, signed "Charles Darwin"; with retained copy of Harmer's letter to Darwin, Wick, near Arundel, 1881, 8vo (205 x 130mm), horizontal mailing folds, weak at folds.

£12,500

A fine unpublished letter to John Harmer, thanking him for his account of a beetle attacking a six-inch worm, and for the beetle itself, which Harmer had enclosed.

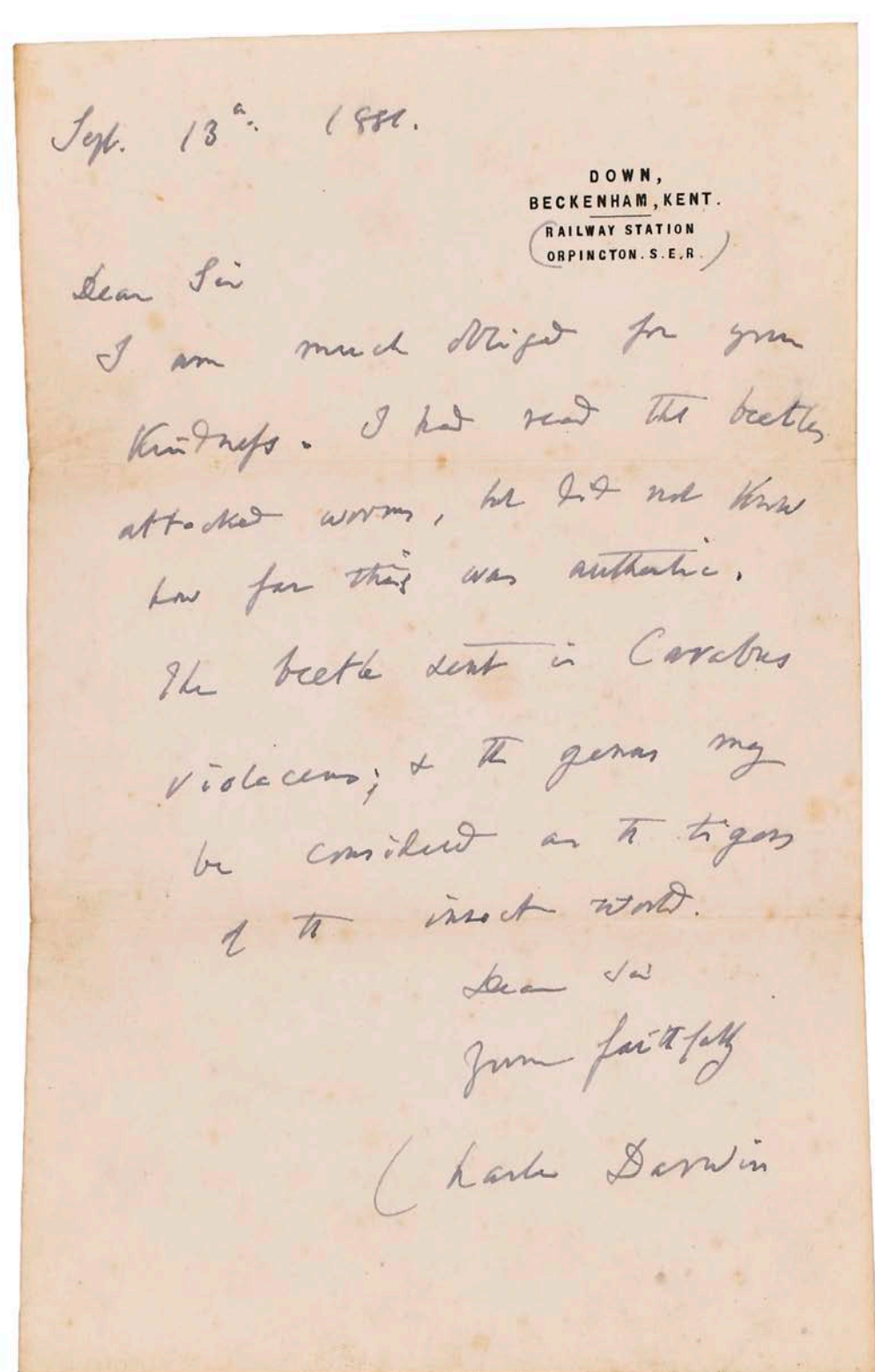
Harmer had captured the beetle in Arundel Park in Sussex, after witnessing the beetle attack the worm he writes "not having noticed any thing of the kind before I carried him home to satisfy myself whether

such was his food or whether his appetite would be affected by captivity. He has since disposed of the fluids of two more which he cuts up in a very business like manner." Harmer fed it more worms, then sent it to Darwin in case there was "an element of interest in the circumstance".

Darwin's response reads "I am much obliged for your kindness. I had read that beetles attacked worms, but did not know how far this was authentic. The beetle sent is Carabus Violaceus; & the genus may be considered as the tiger of the insect world."

The posthumous revised edition of "The Formation of Vegetable Mould, Through the Action of Worms" (1882) notes that "the larger species of Carabus and Staphylinus... attack... [worms] ferociously". This observation is absent from the first edition of 1881, so it seems Harmer's efforts were put to good use.

Not in the Darwin Correspondence Project, but Harmer's letter to Darwin is (DCP-LETT-13332).





A VERY ATTRACTIVE LATE 18TH CENTURY FRENCH PTOLEMAIC ARMILLARY SPHERE

13. DELAMARCHE, CHARLES FRANCOIS

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 a 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.”

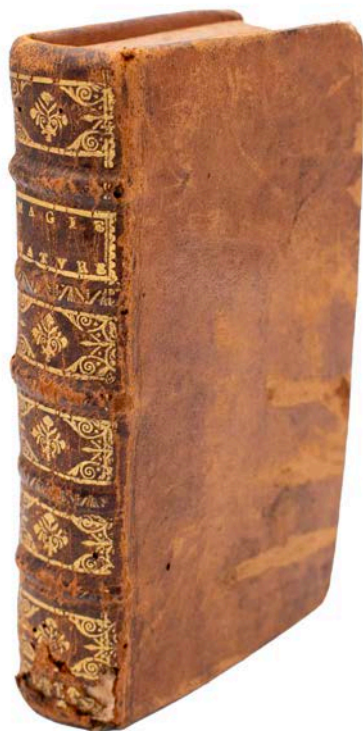
At the end of the eighteenth century, Delamarche possessed the warehouse stocks, as well as the manufacturing skills of the globes of his main rivals in Paris. In addition to this aggressive acquisition policy, the key to its success also lay in the combination of high-quality cartography combined with 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 Jardinnet 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 Jardinnet No. 12 and a little later to rue du Battoir No. 7

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

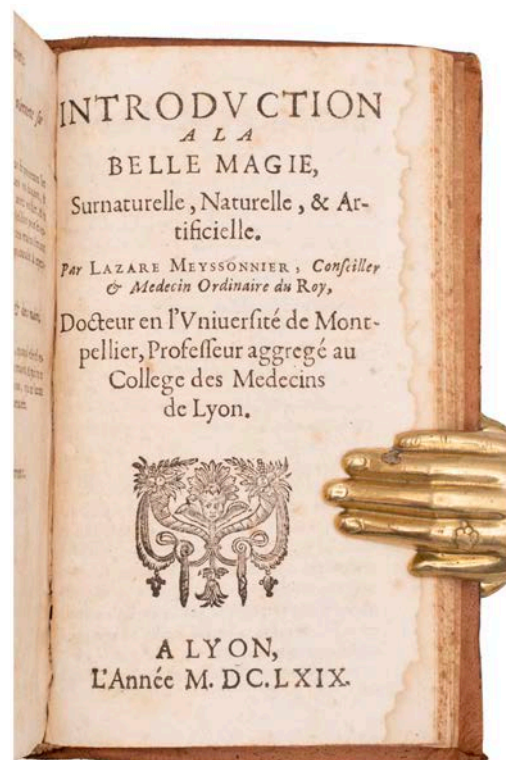
14. **DELLA PORTA, GIAMBATTISTA**
La Magie Naturelle Divisée en quatre Liures, Par Jean Baptiste Porta' Contenant les Secrets & Miracles de Nature, Et nouvellement, L'Introduction à la belle Magie.

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'

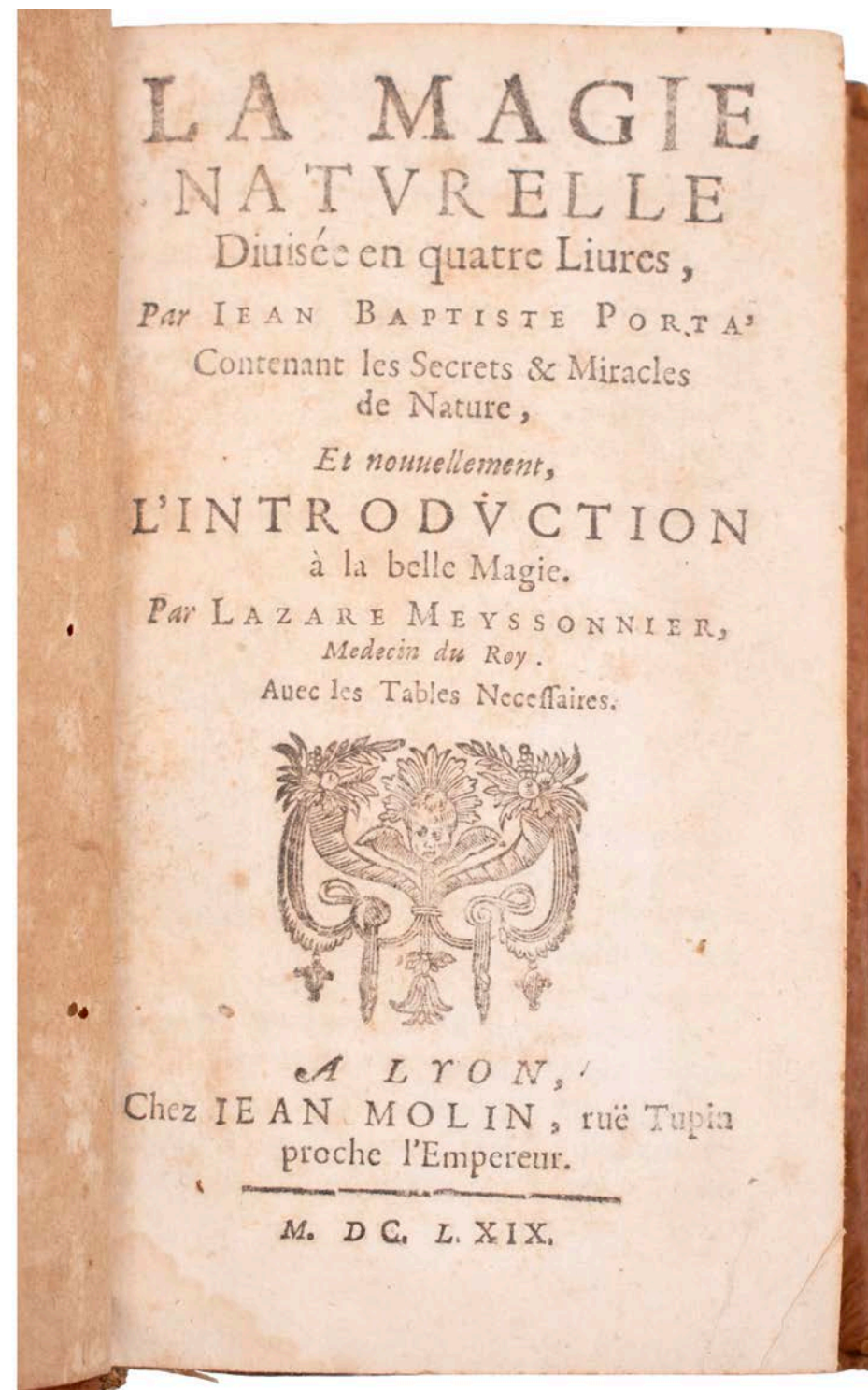


as the "perfection of natural philosophy and the highest science." Della Porta describes two different types of magic, the first is black magic, which he calls sorcery, and is related to demons and spirits. "The other Magick is natural; which all excellent wise men do admit and embrace, and worship with 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]



**EXTREMELY SCARCE FIRST EDITION
OF THE MOST IMPORTANT WORK OF
EIGHTEENTH CENTURY ASTRONOMY**

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

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

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

£65,000

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

The latter part of Flamsteed's life passed in controversy over the publication of his excellent stellar observations. He struggled to withhold them until completed, but they were urgently needed by Isaac Newton and Edmond Halley, among others. Newton, through the

Royal Society, led the movement for their immediate publication. In 1704 Prince George of Denmark undertook the cost of publication with the approval of Queen Anne and despite the Prince's death in 1708 and Flamsteed's objections, the incomplete observations were edited by Halley, and 400 copies were printed in 1712.

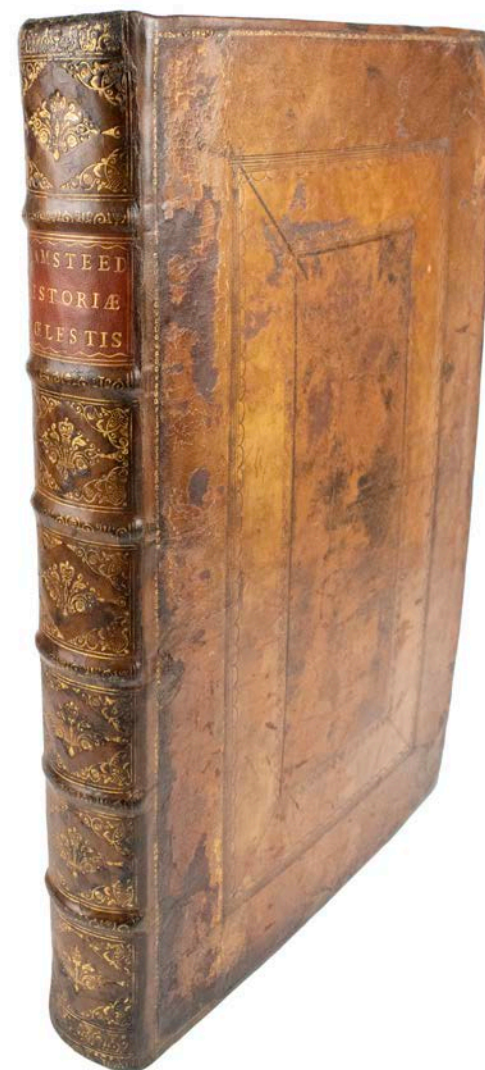
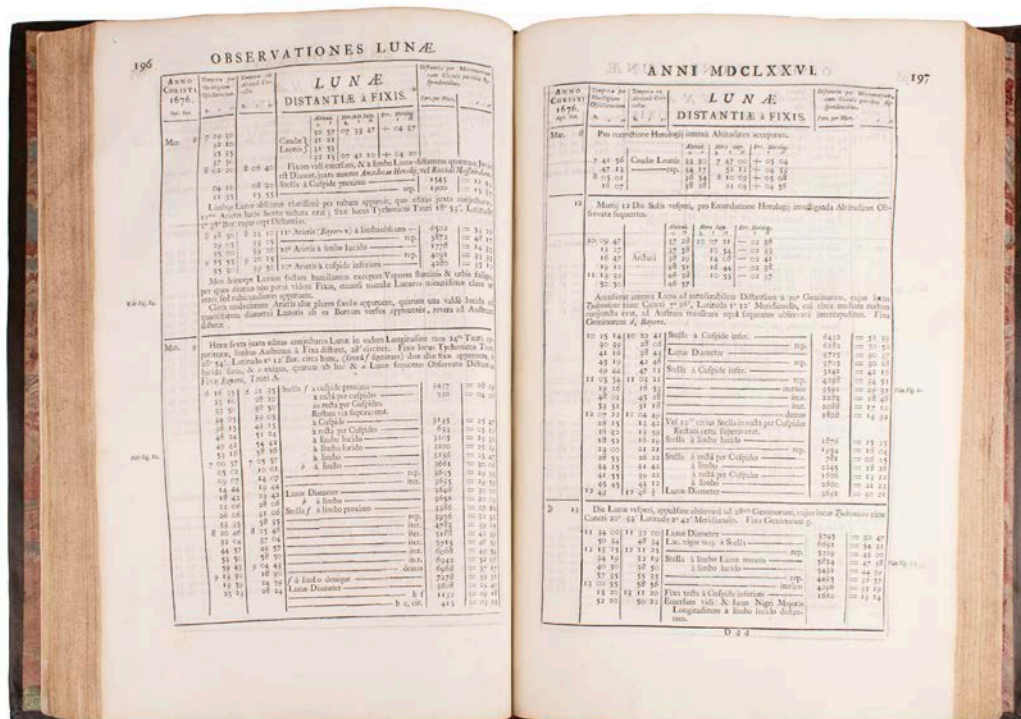
After the death of Queen Anne in 1714, Flamsteed managed to burn 300 of them. "I made a sacrifice of them to heavenly truth" (Bailey p. 101). He subsequently disposed of any other copies he came across.

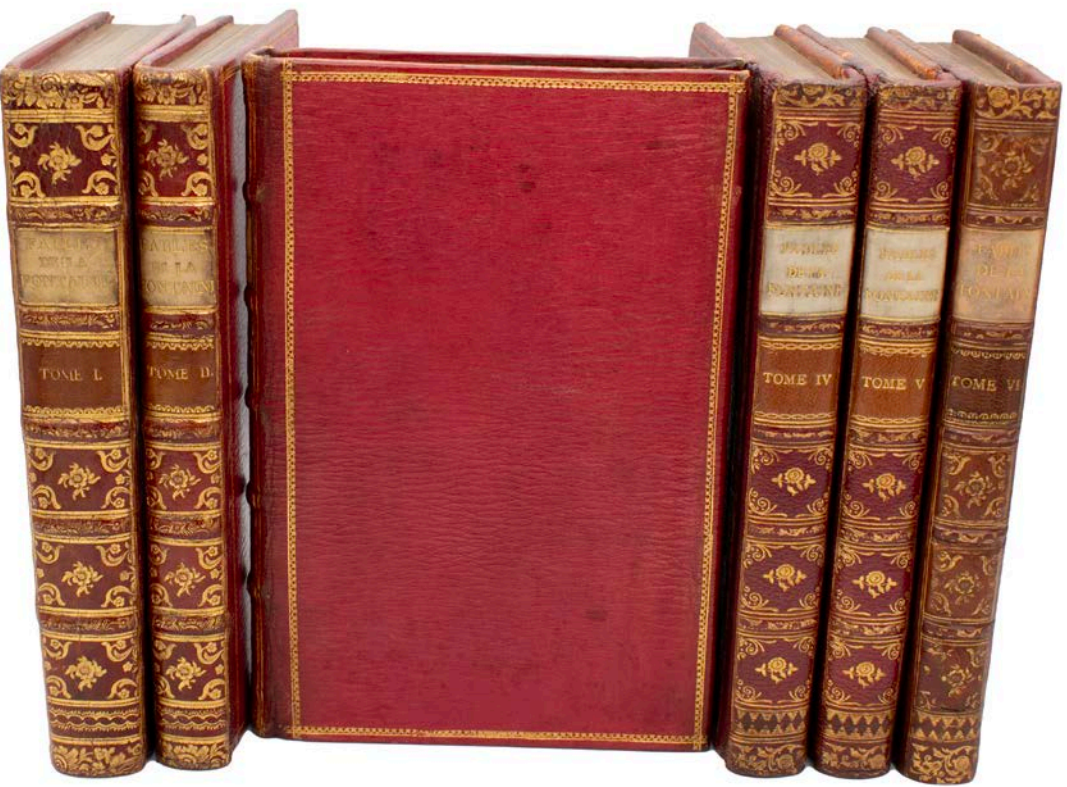
England appointed its first Astronomer Royal, John Flamsteed, born in Denby, Derbyshire (1646-1719) in 1675. He lived and worked at the Royal Observatory, Greenwich, built by King Charles II of England in the same year and catalogued over 3000 stars. Flamsteed accurately calculated the solar eclipses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

recorded sightings of the planet Uranus.

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

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





SPLENDID ILLUSTRATED EDITION OF LA FONTAINE'S FABLES

16. **LA FONTAINE, JEAN DE.**
Fables choisies, mises en vers par J. La Fontaine, nouvelle édition gravée en taille-douce, les figures par le sr. Fessard, le texte par le sr. Monlaur, dédiées aux enfans de France

Very fine illustrated edition of the Fables de la Fontaine.

FIRST ISSUE, 6 vol., first issue with "chez l'auteur" in the imprint, engraved throughout by Fessard with frontispiece, 6 pictorial titles, 243 plates and text with 243 head-pieces and 226 tail-pieces by Bardin, Bidault, Caresme, Desrais, Houel, Kobell, Leclerc, Leprince, Louthembourg, Meyer and Monnet, text engraved by Montulay and Drouet, vol. 5 & 6 with ink inscription "Harriet Warwick 1792" to front free endpaper, book-label of Viscount Monsell, a lovely clean set in handsome early nineteenth century red grained morocco, covers with gilt roll-tool border, spines gilt in compartments with floral ornaments and five raised bands, cream and tan labels, g.e., a little rubbed and

marked, some spotting (particularly vol.3), vol.IV-VI slightly darker and coarser leather with corners a little worn and rebaked to style, vol.VI preserving old spine and with small gouge to upper cover, preserved in modern cloth folders and 2 slip-cases, 8vo, Paris, 1765-75.

£1,800

The finest illustrated edition of La Fontaine's Fables printed in the 18th century, along with the illustrated edition by Oudry published 10 years earlier in folio format.

[Coben-de Ricci 551; Ray 61]





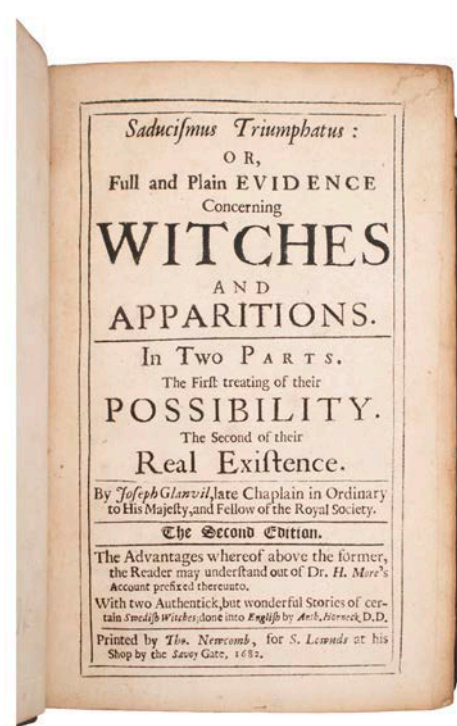
IMPORTANT EXPANDED EDITION OF GLANVILL'S WITCHCRAFT TREATISE

17. **GLANVILL, JOSEPH; MORE, HENRY; HORNECK, ANTHONY**
Saducismus Triumphatus: or, Full and Plain Evidence Concerning Witches and Apparitions. In Two Parts. The First treating of their Possibility. The Second of their Real Existence.

Second Edition, in seven parts, [16], 52, [12], 86, [2], 89-162; [6], 78; [14], 273; 67; 5-45, [1]; [16], 22pp., each with separate title pages but continuous register, woodcut frontispiece, woodcut second title, two woodcut frontispieces, one woodcut plate, woodcut floriated initials and text illustrations, occasional light spotting, three leaves with minor surface dirt, rebound in later calf, boards tolled in blind, red morocco label to spine, 8vo, London, Thomas Newcomb for S. Lownds, 1681-82

£4,000

The expanded edition of Glanvill's magnum opus on witchcraft, first published posthumously in 1681. This



second edition is the first to include topical material on witchcraft in Sweden, supplied by Anthony Horneck (from a Dutch pamphlet of 1670).

Saducismus Triumphatus was the final work published in the exchanges between Joseph Glanvill and John Webster. These works epitomised the exhaustive debate in Restoration England, between the supporters of the new 'mechanical philosophy' and their detractors concerning the existence of witchcraft.

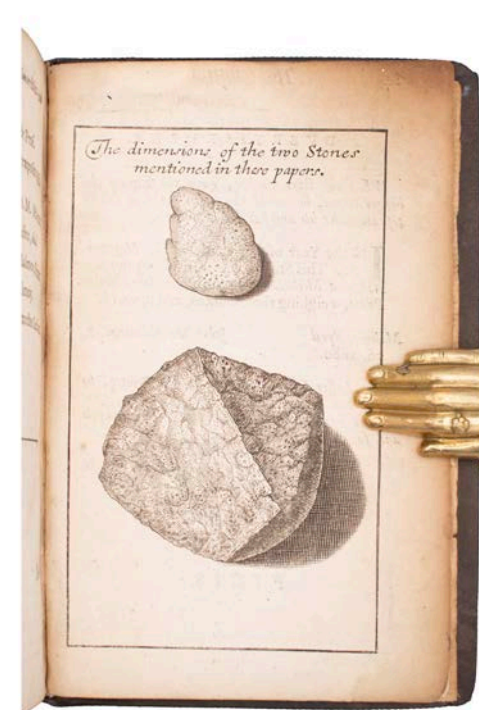
Glanvill, with the support of his Cambridge colleague Henry More, sought to provide empirical evidence for the existence of spirits, poltergeists, apparitions and related stories about witchcraft in order to prove the existence of God. The work's title refers to the Sadducees, a Jewish sect which denied the existence of spirits and the immortality of the soul. Glanvill did not appear to be so much concerned about witchcraft being a serious threat to life and limb, especially after his careful investigations revealed rather feeble examples, but instead that a denial of the witch was a big step towards the denial of all religion. As Henry More put it: 'No spirit, no God'. Crucially, such sentiments were also shared by the vast majority of Glanvill's informants,



mostly fellow clergy, who supplied Glanvill and More with large numbers of instances of witchcraft and related phenomena for publication.

The bulk of *Saducismus Triumphatus* comes from Glanvill's earlier "A Blow at Modern Sadducism" first published in 1666. In 1677 John Webster published his response "The Displaying of Supposed Witchcraft", which attacked Glanvill in an effort to deflect from his own participation in "natural science". Webster goes as far as suggesting that the bible has been mistranslated to support the belief in witches.

In response, Glanvill wrote a characteristically calm and reasoned refutation of Webster's scriptural interpretations entitled "A Proof of the Existence of Apparitions, Spirits and Witches, out of Holy Scripture," which remained unfinished at his death in 1680. Undaunted, More hastily assembled Glanvill's unfinished work and added it, along with a chapter from his own 'Enchiridion Ethicum' and other materials, to "A Blow at Modern Sadducism". The new collection, *Saducismus Triumphatus*, represented Henry More's final effort to silence the 'Hag-Advocates'.



The frontispiece shows six examples of evidence for witchcraft. Clockwise from the top left: the drummer of Tedworth; the Somerset witch Julian Cox; rendezvous of witches at Trister Gate; a celestial apparition in Amsterdam; the Scottish witch Margaret Jackson; and the levitation of Richard Jones at Shepton Mallet.

The work was well received, with a fifth edition appearing as late as 1726. The book strongly influenced Cotton Mather in his *Discourse on Witchcraft* (1689) and the Salem witch trials held in 1692-3 in Salem, Massachusetts.

Provenance: L. S. C. (initials dated 1853); Travers B. Wire (letterpress booklabel); Robert Gathorne-Hardy (bookplate); the collection of Bill Nesheim.

[ESTC: R233939; Brian Levack, *The Devil Within*, 2013; Thomas Harmon Jobe, *The Devil in Restoration Science: The Glanvill-Webster Witchcraft Debate*, 1981; Peter Elmer, *Witchcraft, Witch-Hunting, and Politics in Early Modern England*, 2016]

**ORIGINAL WATERCOLOUR FOR BIRDS OF
GREAT BRITAIN**

*October 1994, lot 138. Painted for John Gould's Birds of
Great Britain, 1862-1873, volume 4 plate 51.*

**18. GOULD, JOHN & RICHTER, HENRY
CONSTANTINE**

*Bar Tailed Godwits (Limosa Lapponica). Original
Watercolour for John Gould's Birds of Great Britain
1862-73.*

Original watercolour heightened with body colour,
numbered in pencil to the lower right '4.51', (300 x 450
mm) the original watercolour for plate 51 in volume 4.

£10,000

A particularly beautiful large watercolour of one of the
most attractive winter visitors.

The Bar-tailed Godwit is a long-billed, long-legged
wading bird, which visits UK shores for the winter.
Most usually seen in its grey-brown winter plumage,
birds in spring may show their full rich chestnut
breeding plumage. In flight it shows a white patch
stretching from the rump up the back, narrowing to
a point. It breeds in the Arctic of Scandinavia and
Siberia.

A fine example of Richter's work. He was one of a
small group of distinguished artists whom Gould
employed to work on his various ornithological works.
It is generally considered that he did his best work for
The Birds of Great Britain, op. cit., for which he made
a total of about 280 watercolours. He was the first
artist to draw and lithograph family groups of British
birds with nestlings and fledglings in their appropriate
environments.

In the text which accompanies the published image,
Gould relates that the Bar-tailed Godwit was found
during autumn 'wherever a tidal estuary or a low
flat beach occurs'. In the spring large flocks from the
south added to the wintering birds particularly on the
eastern coasts. He adds: 'They are now in the finest
dress, having exchanged the grey plumage of winter
for the rich chestnut livery of the approaching nuptial
season...'. The rusty-red male is depicted here in
summer plumage, the larger female in winter plumage.

The *Limosa Lapponica* was previously known as
Limosa rufa.



*Provenance: Frederick Ducane Godman and by descent
to Mr. and Mrs. V.A. G. Tregear, Christie's London, 4*

19. **HOLBERG, BARON LUDVIG & JUNGE, NICOLAI**
Geographie eller Jordbeskrivelse,

7 vols., FIRST EDITION, titles with engraved vignettes, 30 folding or double-page hand coloured copper engraved maps, occasional slight spotting, occasional light toning, contemporary full mottled calf, spines gilt with floriated motifs, all edges red, marbled end papers, 4to, Copenhagen, 1759-91.

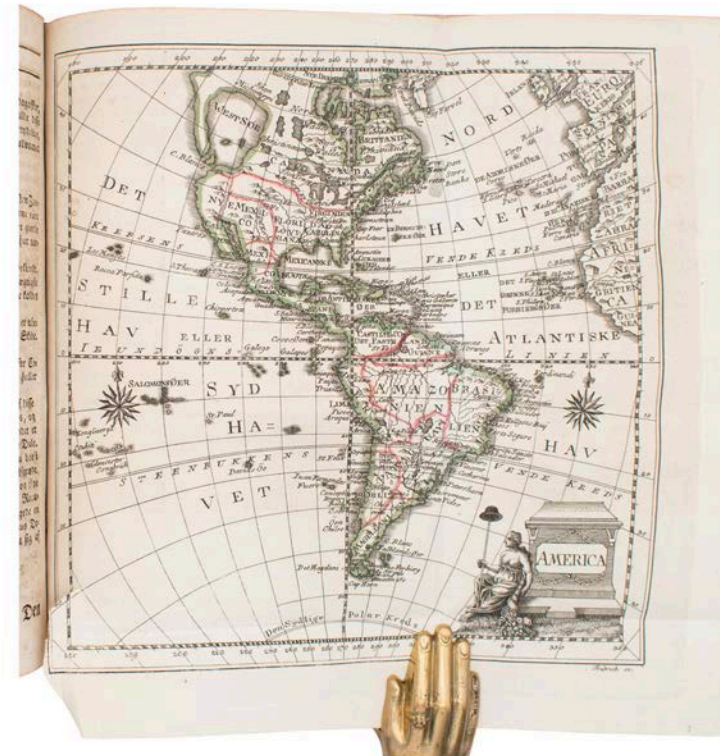
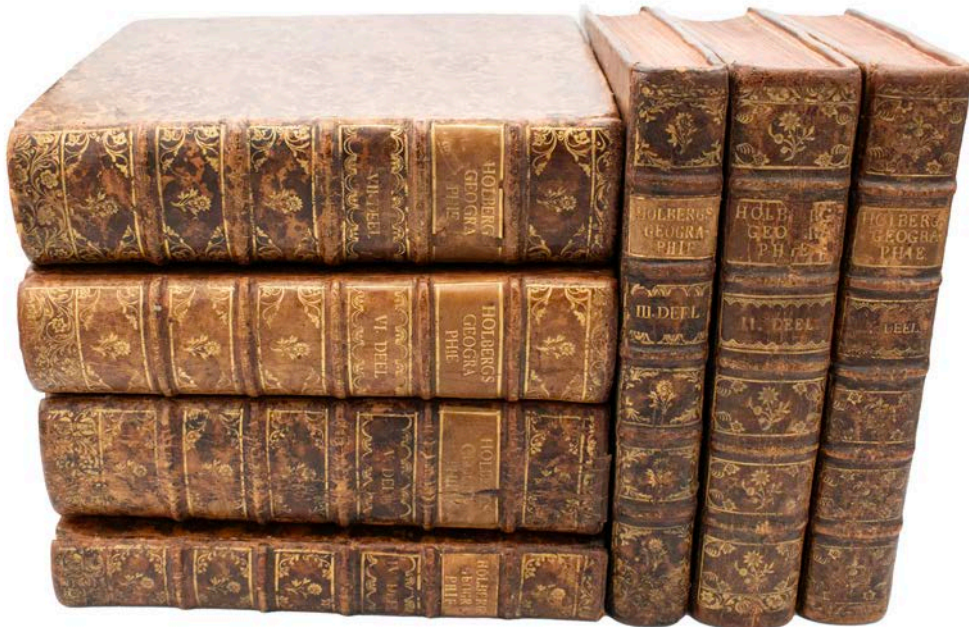
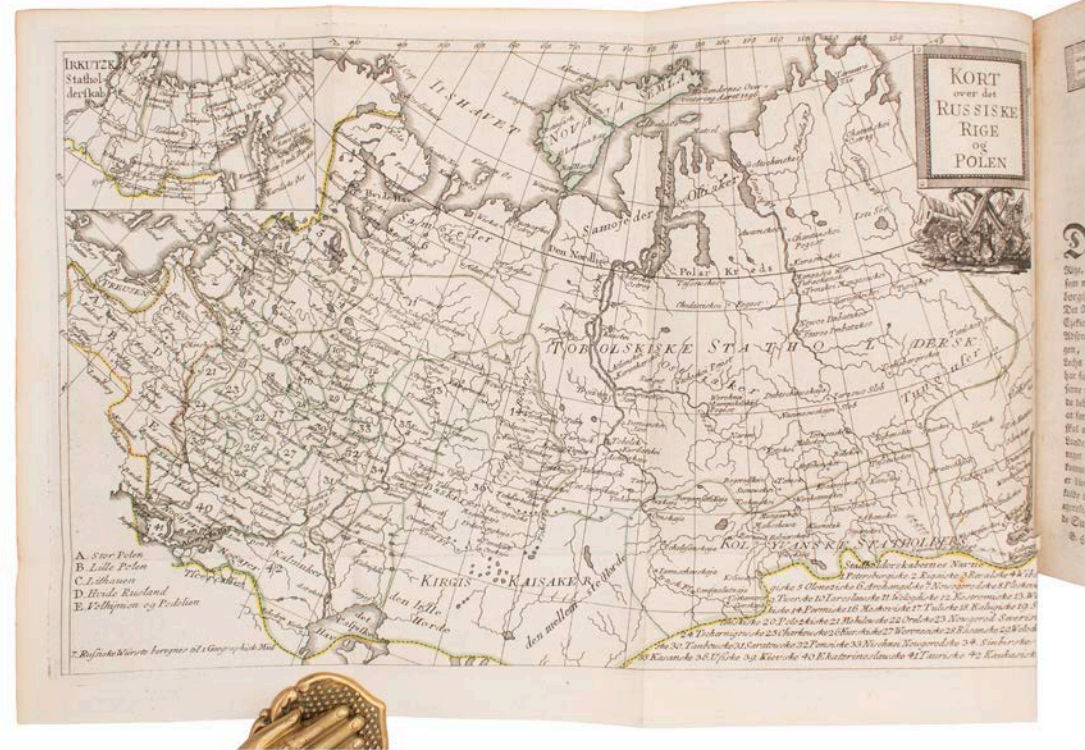
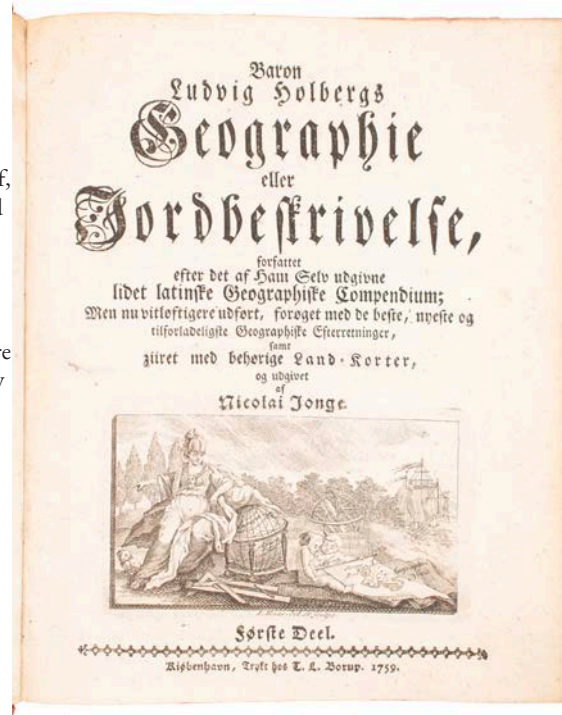
£4,500

This enormous work, whose publication spanned more than 30 years, contains elaborate descriptions of many places, including Iceland and the West Indies. The accompanying maps include a map of the world and maps of the continents.

Despite Baron Ludvig Holberg being credited as the author, the work was mostly compiled by Nicolai Junge. Junge published much of the work after Holberg's death.

A Very Scarce Work.

Ehrencron-Muller IV, 300.



**THE FIRST ASSAULT ON EVEREST
ORIGINAL PHOTOGRAPHS**

**20. HOWARD-BURY, CHARLES
KENNETH**

Mount Everest, the Reconnaissance, 1921,

photogravure frontispiece, 32 photographic plates, 3 folding maps at rear, order form for 'Photographs from the Mount Everest Expedition' loosely inserted, 1922.

BRUCE, CHARLES GRANVILLE

The Assault on Mount Everest 1922,

photogravure frontispiece, 35 photographic plates, 2 folding maps at rear, 1923—

NORTON, EDWARD FELIX

The Fight for Everest: 1924,

Colour frontispiece, double-page panorama and 31 plates (7 colour), large folding map at rear, 1925,

FIRST EDITIONS, some minor foxing mainly to early leaves in first 2 works, untrimmed in publisher's uniform blue, red and green cloth respectively, lettered

in gilt, large 8vo, Edward Arnold.

FINE COPIES OF THE OFFICIAL ACCOUNTS
OF THE FIRST THREE OFFICIAL
EXPEDITIONS TO MOUNT EVEREST,
THE THIRD WITH DISTINGUISHED
MOUNTAINEERING PROVENANCE.

*Provenance: First work, Henry Walker, Leeds,
bookseller's ticket on front free endpaper; F.H. Benson,
Roundhay, ownership inscription dated 12 May 1922 on
front paste-down*

WITH

**EIGHT ORIGINAL PHOTOGRAPHS OF THE
FIRST ASSAULT ON EVEREST**

HOWARD-BURY, CHARLES KENNETH

Eight Vintage Photos. Everest [1921]

£8,500

Howard-Bury, D.S.O, (Lieutenant-Colonel C.K.)
Vintage photographs from the First Assault on Everest.
Group 1





Everest Expedition Team (photographers) No. 1 - Pethang-Tse 56 x 43 cm. No. 2 - Everest Snow Peaks 56 x 43.3 cm. No. 14 - North-East of Mount Everest and Chang La from Lhakpa La 44.5 x 54.5 cm. Three carbon prints, each with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso

In his diary entry for September 19, 1921, Howard-Bury wrote "A couple of hundred feet below the camp was a big white glacier which descended from the Lhakpa La. The day was gloriously fine, and we obtained magnificent views of Mount Everest".

Group 2

Charles Kenneth Howard-Bury and others (photographers) No. 3 - Chomolhari from the South 56 x 43.2 cm. No. 5 - Makalu and Chomolonzo 44.3 x 54.5 cm. No. 8 - Makalu from 21,500 foot peak on ridge south of Kama-chu 47 x 57.6 cm. Three carbon prints, each with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso

Diary note May 31, 1921, "I thought it would be a good thing to try and get some photos of Chomolhari, so taking a couple of ponies I started off with camera and rifle...I rode through a delightful valley full of dwarf rhododendron and various little primulas, until

I reached...17,500 feet whence I had a lovely view of Chomolhari and over the sunny peaks of Bhutan..."

Group 3

Charles Kenneth Howard-Bury (photographer) No. 11 - The Abbot of Shekar Chote 58.5 x 45.8 cm. Carbon print, with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso
Diary entry for June 17, 1921 "We went in to see the Head Lama, an old man of 72 who had lived 66 years in this monastery. He had only one tooth left in his mouth but for all that he had a very pleasant smile... The other monks induced him to have his photograph taken and beautiful robes and brocades were brought out for the occasion. He was absolutely like a child, very bashful, yet longing to be taken."

Group 4

Charles Kenneth Howard-Bury (photographer) No. 10 - The Dzongpen of Kharta and his wife 44.5 x 54.5 cm. Carbon print, with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso
Diary entry July 31, 1921, "After lunch I took a photo of the Jongpen and his young wife who had a very elaborate head dress of coral and pearls with masses of false hair on either side of her head. It was rather becoming."



Everest Expedition Team (photographers) No. 1 - Pethang-Tse 56 x 43 cm. No. 2 - Everest Snow Peaks 56 x 43.3 cm. No. 14 - North-East of Mount Everest and Chang La from Lhakpa La 44.5 x 54.5 cm. Three carbon prints, each with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso

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Diary entry July 31, 1921, "After lunch I took a photo of the Jongpen and his young wife who had a very elaborate head dress of coral and pearls with masses of false hair on either side of her head. It was rather becoming."

Bill Norman
on 9.8.6. Norton
1924 Emb Exports
confrim: 65 LANSDOWNE ROAD,
LONDON, W11 2LG
TEL: 071-727 1196
31st. January '93
Note other
20. VII. 76
Dear Michael
At the recent most delightful celebration
in Norway for Børge Stangberg, I met a young medical
man from Oslo, who winiced great interest in
mountain medicine & physiology. He is Dr. Johan
Kofstad, of Tordmandsgate 42, Oslo 2. He
told me that he had attended conferences in Stockholm
& I think Copenhagen, where he found that he was almost
the only doctor who had any interest in, or knowledge of, high
altitude, & he wanted much to know what we
are doing in this country. I told him that I would
inform you, & if possible have sent him a copy of
your et al. "Mountain Medicine & Physiology", arising
out of the P. & J. Breinin symposium last year.
I am sure he would be most grateful for a word
from you, & if possible a copy of the brochure.
I was interested to see that Baker had had
a copy of Charles Houston's Questionnaire attached to
the last A.C. circular. I've heard nothing from Charles
as to response to many copies of this I had previously
circulated in recent months for him. I expect he is
P.T.O.
Many thanks for your letter and helpful
Pien Shan. I must contact the
Secretary and perhaps the R.G.S.
We are trying to conscript
works in Moscow and knows
it would be a help.
mother died about three months
my good age (92) and had been
almost to the end.
here to see the A.J. article
to which I look forward
with great interest, at the CAC dinner
Yours again for your help
Bill

INDIAN WATERCOLOURS OF BIRDS

21. INDIA - COMPANY SCHOOL *Indian Birds. A Fine Collection of Watercolours in Gouache.*

Late 18th Century, Signed in English and Devanagari,
Highly attractive and skilfully painted watercolours
in gouache. Size of frames 40 x 36 cm. Images in the
mount 25 x 20cm .

£15,000

The Birds Illustrated are as follows:

Coppersmith Barbet

The coppersmith barbet, also called crimson-breasted barbet and coppersmith, is an Asian barbet with crimson forehead and throat, known for its metronomic call that sounds similar to a coppersmith striking metal with a hammer. It is a resident bird in the Indian subcontinent and parts of Southeast Asia

Red Avadavat

The red avadavat (*Amandava amandava*), red munia or strawberry finch, is a sparrow-sized bird of the family Estrildidae. It is found in the open fields and grasslands of tropical Asia and is popular as a cage bird due to the colourful plumage of the males in their breeding season. It breeds in the Indian Subcontinent in the monsoon season.

Indian Nightingale

There are about 200 species of bulbuls in the world. In India there are 12 species, red-vented, red-whiskered, white-cheeked, striated, white-browed, yellow-browed, yellow-throated, grey-headed, square-tailed, white-throated, black and flame-throated bulbuls. Out of these, the most common are the red-vented, the red-whiskered and the white-cheeked bulbuls.

Rosefinch

The term "Indian rosefinch" most commonly refers to the pink-browed rosefinch (*Carpodacus rodochroa*), which is a migratory bird found in the Himalayas of the Indian subcontinent. The male is characterized by a

bright raspberry pink color with a distinct facial pattern and faint streaking on the back. Females are brown with buffy underparts, broad white eyebrows, and pale, streaked cheeks and throat. They inhabit various habitats like boreal forests, shrublands, and grasslands

Black Hooded Oriole

The black-hooded oriole is a member of the oriole family of passerine birds and is a resident breeder in tropical southern Asia from India and Sri Lanka east to Indonesia. It is a bird of open woodland and cultivation. The nest is built in a tree and contains two eggs.

Indian Golden Oriole

The Indian golden oriole is a species of oriole found in the Indian subcontinent and Central Asia. The species was formerly considered to be a subspecies of the Eurasian golden oriole but is now considered a full species.

Provenance Lady Weymouth Collection (19th Century)



22. **JARDINE, SIR WILLIAM (1800-1874)**
Collared Shrike (Lanius Collaris) - Female & Young

1820, Watercolour laid on board 308 x 252 mm. (12
1/4 x 9 7/8 in.)

Paper label to reverse with description. Gallery Label:
Graves Gallery, 44 Cherry Street, Birmingham. "19th
Century Watercolour c.1820"

£2,500

The Southern Fiscal or Collared Shrike (*Lanius collaris*) is a member of the Shrike family found throughout most of Southern Africa. It is also sometimes named Jackie Hangman or Butcher Bird due to its habit of impaling its prey on acacia thorns to store the food for later consumption. It was previously lumped together with the northern fiscal (*Lanius humeralis*). Together they were known as the common fiscal.

Jardine was born on 23 February 1800 at 28 North Hanover Street in Edinburgh, the son of Sir Alexander Jardine, 6th baronet of Applegarth and his wife, Jane Maule. He was educated in both York and Edinburgh then studied medicine at Edinburgh University.

The first of Jardine's publications was *Illustrations of Ornithology*, issued jointly with P. J. Selby in 1827–1835. He was a fellow of the Linnean Society and the royal societies of London and Edinburgh, as well as a member of several natural history societies. He was awarded the degree of LL.D by Edinburgh University in 1862 and was elected an honorary member of the Royal Scottish Academy in 1826.



23. **JONI, ICILIO FEDERICO (1866-1946)**

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

Two bevel-edged wooden boards joined by a leather spine, tempera and gilt on carved wood, both covers gilt with framed panels carved and embellished with gilt foliate decoration over a painted dark-blue background, aged metal bosses to each corner, intentionally lacking one to the rear panel, the upper cover depicting the Madonna and Child flanked by two angels playing musical instruments, with the inscription 'Ave Maria' beneath, the lower cover decorated with three painted armorial shields, one inscribed 'Libertas', within elaborate frames, 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), 390 x 260 mm. The gilt and paintwork remain vibrant and bright. [c.1890]

£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, Icilio 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.]



24.

KLINGER, J.G.

[POCKET GLOBE] *Die Erde/The Earth*

A 2inch (57mm) diameter miniature globe, 12 handcoloured copper-engraved gores laid on a solid sphere with two brass axis pins, fitting into notches in a horizon ring serving as a shelf in wooden box, box with engraved paper cover depicting 2 children and an adult around a table studying globes titled "Die Erde. The Earth," lid of box unattached, published by J.G. Klinger, Nuremberg, c.1850.

£4,500

A charming mid-nineteenth century German pocket globe published in English. The globe rests on metal pinions at either pole in a full horizon band with engraved paper calendar and zodiac, fitted and spinning in a lidded wooden box for display, transport and

The equatorial is graduated in degrees. The ecliptic is shown but not graduated. The Antarctic is called "Icy Sea" with coastline shown for Wilkes Land; Australia is called New Holland; Tasmania (V. Diemens L.) is drawn as an island.

Johann Georg Klinger began producing globes in 1790 in Nuremberg. Klinger produced small globes in various sizes and cases for the continental and English market. They are often found in cylindrical paperboard cases, or sometimes in hinged wooden boxes such as this example.

Dekker Globes at Greenwich GLB0239.



**RARE EARLY PHOTOGRAPHS OF
INDIGENOUS PEOPLE OF VANUATU, PAPUA
NEW GUINEA AND NEW CALEDONIA**

25. [LACAM, GUY]

Historically Significant Collection of ca. 103 Gelatin Silver Photographs With Captions of 10 Different Islands in Vanuatu and 9 Gelatin Silver Photographs of Papua New Guinea, Taken by a French Planter Showing Copra, Cocoa, Coffee, Coconut And Cotton Plantations, Barques, Canoes And Ports Used For Transportation, Portraits Of The Locals in Traditional Dress And Communicating With Planters, The Vietnamese Settlers, Brought To Help Cultivate The Land, Local Architecture, As Well As Photos Of Important New Caledonian Entrepreneur Tiby Hagen And The Building Of His Headquarters On Epi Island. Ca. May-November of 1929.

103 gelatin silver photographs of 10 different islands in Vanuatu, 9 gelatin silver photographs of Papua New Guinea, all with contemporary ink captions in English of dates, places and other details, on mounts, preserved in an album, photographs sizes c. 120 x 90mm, c. May-November 1929.

£7,500

A historically important collection of original photographs illustrating Vanuatu, or Les Nouvelles-Hébrides as it was called at the time by the French during the Golden Age of agricultural development of Archipelago. Since the early 1920s, significant efforts were made to transform Vanuatu into an agricultural powerhouse—a goal that was met with considerable success. However, this momentum came to a halt in 1931, when the global economic crisis severely impacted French colonies.

According to the captions, the compiler was a French farmer who likely worked by P.R.N.H. de Norsup (called at the time C.C.N.H.), one of the archipelago's largest agricultural companies, and one of the few to survive the economic crisis of 1931. The house of the director of the company on Espiritu Santo Island was photographed and included in this album

The collection of over 100 photos that made up the Vanuatu portion of this collection document the diverse life of the french farmers, natives and labourers.

At least 22 photos show the native people of Vanuatu in their settlements, in front of their dwellings with their children, as well as working, loading copra onto canoes and barques, carrying coconuts etc. The photographer spent 4 months in Vanuatu, all the photos are dated between May and August 1929.

The photos cover most of the large islands of the archipelago:

Mallicolo (34 photos, now known as Malakula), Espiritu Santo (19 photos), Tëouma (9 photo), Epi (9 photos), Ambrym (8 photos), Maewo (7 photos), Vaté

(6 photos, now known as Efate), Vanua Lava (6 photo), Pentecost (3 photos), and Kingdove (2 photos).

The photographer spent November in Papua New Guinea. The collection includes 9 from Rabaul. One photo shows the headquarters of Chinese Nationalist Party Kuo Ming Tang in Rabaul.

Tiby Hagen (1880-1947) owned several plantations and trading posts in New Caledonia, Vanuatu and the Solomon Islands. He is in at least 10 photographs, show Tiby with the locals, operating a canoe and being carried across a lake.

At least 12 photos show the Vietnamese labourers, their working conditions, receiving their salary and the Vietnamese village on the island Malakula. In 1919, the French Governor of the Pacific, Marie Casimir Joseph Guyon, responding to the demands of settlers and local trading houses, obtained from the General Government of Indochina the right to recruit Vietnamese workers locally, and the first official convoy bringing 145 Vietnamese arrived in Port Vila in 1921.

Overall, a historically important collection of photographs illustrating the life of Vanuatu at the peak of its economic development in the 1920s.





Mallicelo 5.7.1929
Cantu pua Gosoup



Mallicelo 5.7.1929
Cantu pua Gosoup



Mallicelo 5.7.1929
Cantu pua Gosoup



Mallicelo 5.7.1929
Cantu pua Gosoup



Mallicelo 5.7.1929
Cantu pua Gosoup



Mallicelo 5.7.1929
Cantu pua Gosoup



Malindi 12.8.1929
Toby & Jane Kavanagh



Malindi 14.8.1929
Indigènes de Malindi



Malindi 14.8.1929
Indigènes de Malindi



Malindi 14.8.1929
Indigènes des environs de Malindi



Malindi 14.8.1929
Ravens
Toby et son jeune Indigène



Malindi 14.8.1929
Ravens
Toby et ses Indigènes près du village



Malindi 14.8.1929
Ravens & J. K. Kavanagh
à Malindi



Malindi 14.8.1929
Ravens & J. K. Kavanagh
à Malindi



Malindi 14.8.1929
Ravens & J. K. Kavanagh
à Malindi



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Ravens & J. K. Kavanagh
à Malindi



Malindi 14.8.1929
Ravens & J. K. Kavanagh
à Malindi



PRESENTATION COPY TO LYSONS DAUGHTER

26. **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).

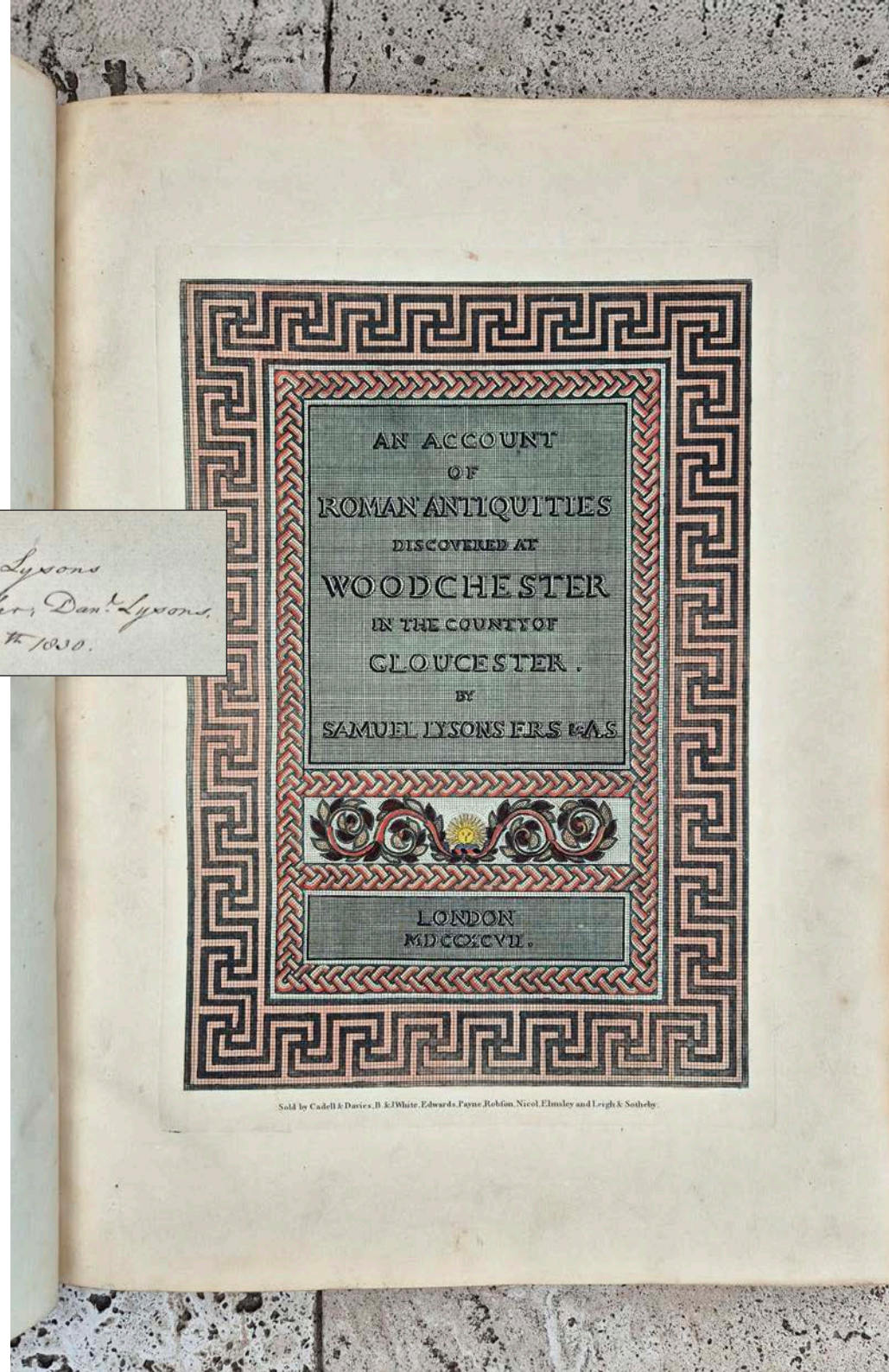
Hand-coloured engraved title + hand-coloured dedication plate to King George III + [ii] + 20 pp. text in English + 20 pp. + [iv] + 21 pp. text in French + 35 finely finished, hand-coloured, etched and/or aquatinted plates, of which 9 are double-page, 5 usually uncoloured plates are coloured in this special 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 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 Corinth, with the main design based around Orpheus and his relationship with nature.

In all thirteen mosaics have been recorded in situ.





A SUPERB COPY OF A VERY SCARCE WORK

27. 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

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

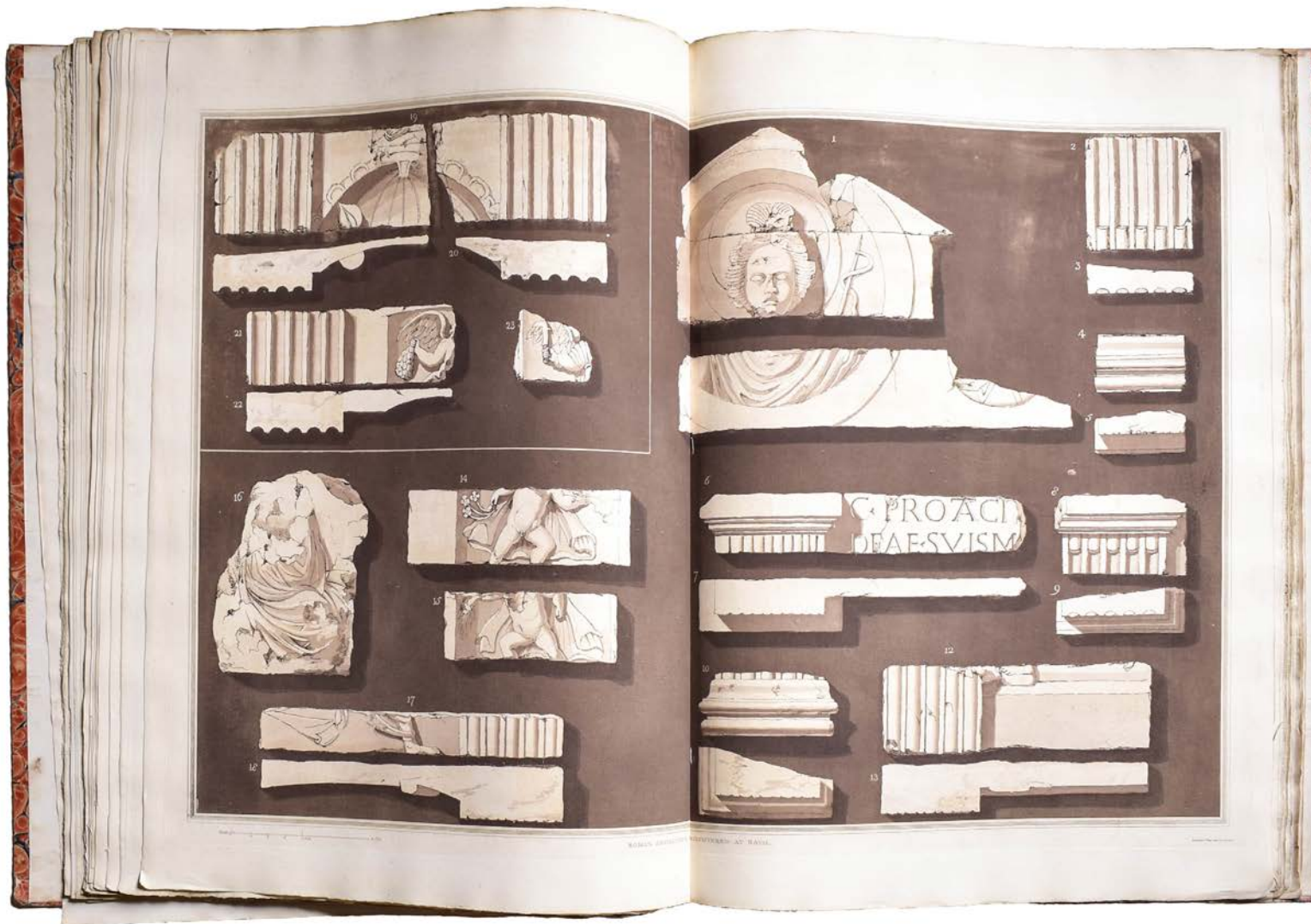
British Museum, to which he donated many artifacts.

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.



A RARE CONTEMPORARY COLOURED COPY

28. **MERIAN, MARIA SYBILLA**
Erucarum ortus, alimentum et paradoxa metamorphosis, In qua Origo, pabulum, transformatio, nec non tempus, locus, &c proprietates crucarum, vermium, papilionum, phalaenarum, muscarum, aliorumque hujusmodi exsanguium animalculorum exhibentur, in Favorem, atque insectorum, herbarum, florum, & plantarum Amatorum, tum etiam pictorum, limbolarium, aliorumque commodum exacte iniquista, ad vivum delineata, typis excusa, compendioseque descripta.

Amsterdam, Joannes Oosterwyk, per Dictam Mariam Sibillam Merian unquam Composita, (1718). 3 parts, 64 pp. With coloured portrait by Houbraken, engraved title to section I and 150 coloured copper-plate engravings (numbered from 1-50, I-L, 1-50) by Maria Sibylla Merian. 4to, (245 x 195 mm.) Contemporary polished calf gilt, elaborate gilt decoration, corner fleurons and central medallion, a.e.g.

£40,000

A RARE CONTEMPORARY COLOURED COPY OF THE FIRST LATIN EDITION of all 3 parts, bound as often without the frontispiece by Schnyvoet and the two title pages to parts II and III.

This is one of a very few special copies coloured by Maria Sibylla Merian before publication or more likely her daughter Dorothea.

As Landwehr states, 'the work was published uncoloured, as appears from the introduction to Part II, but upon request from the buyer Madam Merian (or her daughter Dorothea) would colour the copy'. The portrait and the title page in the present copy are printed specially for Merian in contra-preuve.

With its wonderful, coloured engravings of various butterflies, caterpillars and other insects with their flowers and plants, this is one of the most beautiful books concerning entomology ever published. "From a purely artistic point of view, her works contain by far the best depictions of butterflies that had appeared up to that time. As a book creator, she has been able to give her works a form that ranks them among the most beautiful and impressive publications of all time, so

that they are still the delight of all book lovers and all lovers of nature ... " (Pfeiffer).

Maria Sibylla Merian was the daughter of the printmaker Matthias Merian, and the stepdaughter of the still-life painter Jacob Marrel. She was a talented artist, who was trained in flower painting by Marrel. From an early age, she was fascinated by insects and their life cycles, and undertook research into the phenomenon of metamorphosis, which was then only partially understood. She published her findings in a series of books of which the *Erucarum* is one, illustrated with beautifully composed plates in which each insect life cycle was illustrated on the appropriate food plant.

Erucarum ortus (Latin for "The Birth of Caterpillars") was the post-mortem title given to a collection of Maria Sibylla Merian's engravings of European insects and their metamorphosis, published in 1718 by her daughter, Dorothea. This work, combining her previous publications, illustrated the complete life cycle of butterflies and moths, from caterpillar to chrysalis to adult, showing them with their food plants. Merian's unique approach of depicting the insects in

their ecological context, including their food sources, was a significant contribution to the emerging field of entomology.

It was a groundbreaking work that helped lay the foundation for modern entomology by demonstrating insect metamorphosis in a scientific and ecological context. Merian was one of the first to understand and illustrate that insects develop from eggs, not spontaneous generation

In 1699, having encountered exotic insects in the cabinets of natural history collectors in Amsterdam, Merian and her younger daughter Dorothea set sail for Surinam, in South America, which was then a Dutch colony. There, they studied the life cycles of Surinamese insects until their return to Europe in 1701. Merian published her Surinamese research as the *Metamorphosis Insectorum Surinamensium* (The Metamorphosis of the Insects of Surinam) in 1705.

The book was very well-received, and by her death Merian was well-regarded throughout Europe as one of the finest artists of entomology and botany.

Nissen, BBI 1342. Landwehr, Dutch Books with Coloured Plates, 135. Pfeiffer A 7. Wettengl cat. no. 155



XVI



2



**AN EXCELLENT COPY OF ONE OF THE
MOST ATTRACTIVE WORKS ON PARROTS**

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

London, R.H. Porter, 1896.

FIRST EDITION, FIRST ISSUE, pp. liii, 193, with 4
coloured maps, 61 hand-coloured lithographed plates
and 19 figures in the text, fine blue half morocco gilt,
large 4to.

£15,000

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

"The family is remarkable for its brilliancy and gay



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

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



**THE FINEST ILLUSTRATIONS OF THE
BIRTH OF MOTOR RACING**

**30. MONTAUT, ERNEST &
MARGUERITE - GAMY**

*An Extraordinary Collection of Forty-Five of the
Finest Hand-Coloured Illustrations of Early Motor-
Racing*

Paris, Marbilleau & Co, circa 1895-1913, Large Oblong
Folio (most are 900 x 500 mm), 45 Hand-Coloured
Pochoir Prints, 6 mounted on card, with Descriptive
text around the plate, all in excellent fresh condition,
Folding Case.

With the smaller oblong quarto book (350 x 210mm)
published as E. Montaut '10 Ans de Courses', 1895-
1907, Original Pochoir Cover, 31 Hand-coloured
Pochoir Prints, all but one of Motor Racing, Tissue

Guards with Descriptive Text, Original Card Slip-Case.

£85,000

**An Excellent Collection of the Finest Illustrations
of Early Motor Racing**

Ernest Montaut's (1878-1909) all-too-short career
captured the exhilarating new world of motorized
transport, whether in the air, on the water or especially
at high speed on the ground. He introduced the stylistic
concepts of close horizontal lines and forward-leaning
perspective in his vehicles, for instance, to exaggerate
the sense of rapid motion. This period from the mid-
1890s saw not only the rapid evolution of the motor
car, but also the application of the internal combustion
engine to boat design, as well as being fundamental in
making possible the whole new concept of powered
flight.

Having observed the rapidly growing interest in cars
and racing during the early years of motor cars, Ernest
Montaut produced his first motoring prints in the
mid-1890s, and by 1897, his drawings were pictorial
records of the many motor racing events in France.

Montaut's images display action, drama and derring-do
– tortuous mountain passes covered at breakneck speed
by the newly invented automobile Montaut's work was
extremely well received in the Paris of his day and was
shown in the fashionable shops of the Rue de l'Opera
and Rue de la Paix, as well as in the better galleries.

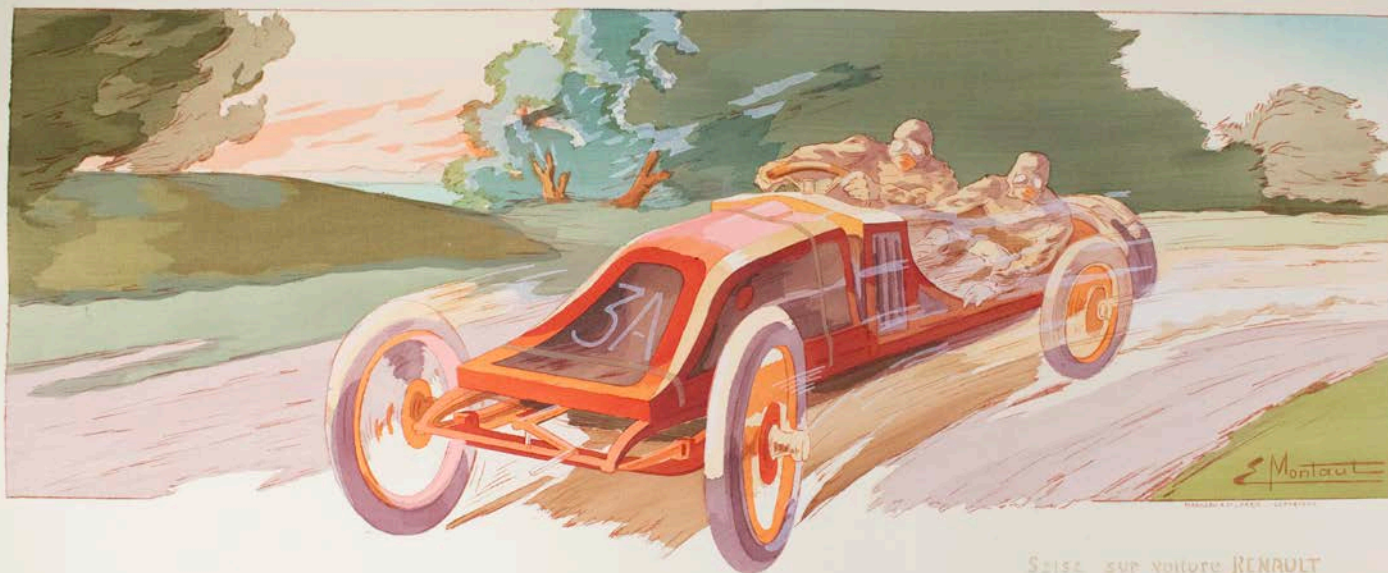
Marguerite Montaut, Ernest's wife, joined him
in his work, producing not only racing prints
but also developing a fine series of aviation prints
commemorating such events as the first flights on
the early European mail routes. While Marguerite
Montaut's works were occasionally signed "M.

Montaut," she also used the name "Gamy," an anagram
for Maggie.

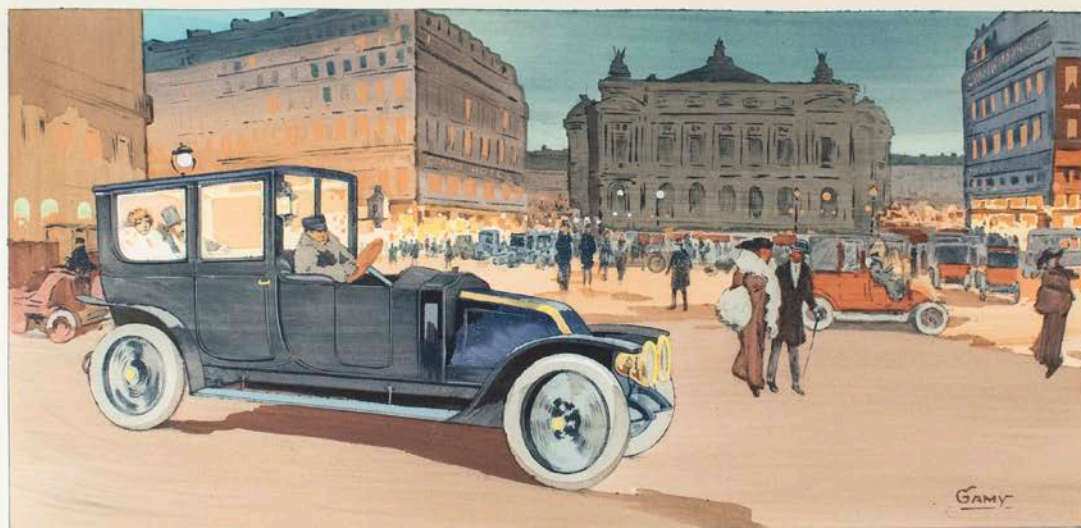
The Gamy-Montaut prints were all produced by the
pochoir process in which the outlines for each image
were drawn onto lithographic stones and printed.
Using these uncoloured prints as a template, elaborate
stencils were cut for each colour. Watercolour was
then brushed onto the image through the stencil. The
colouring process was quite complex, with each print
taking several days to produce. It was also quite labour
intensive, and the studio of Gamy-Montaut therefore
employed a group of trained artists, including Nevil
and Campion, to assist with the colouring.

4 plates are signed in the plate Nevil, Campion,
Roowey and Aloelmo. All from the Montaut
workshop. A detailed descriptive list of the prints is
available.





5212 sur voiture RENAULT
GAGNANT DU GRAND PRIX DE L'ACE.



Renault 1315 ~



C'est un FOU...
non c'est la voiture DIATTO
gagnante du COUPE de TOURISME
Pour Mercedes
Carburant Janss
Bureau Sympom

MOSCOU - ST PETERSBOURG - 1907.



Duray le gagnant

THE KELMSCOTT PRESS

31. MORRIS, WILLIAM.

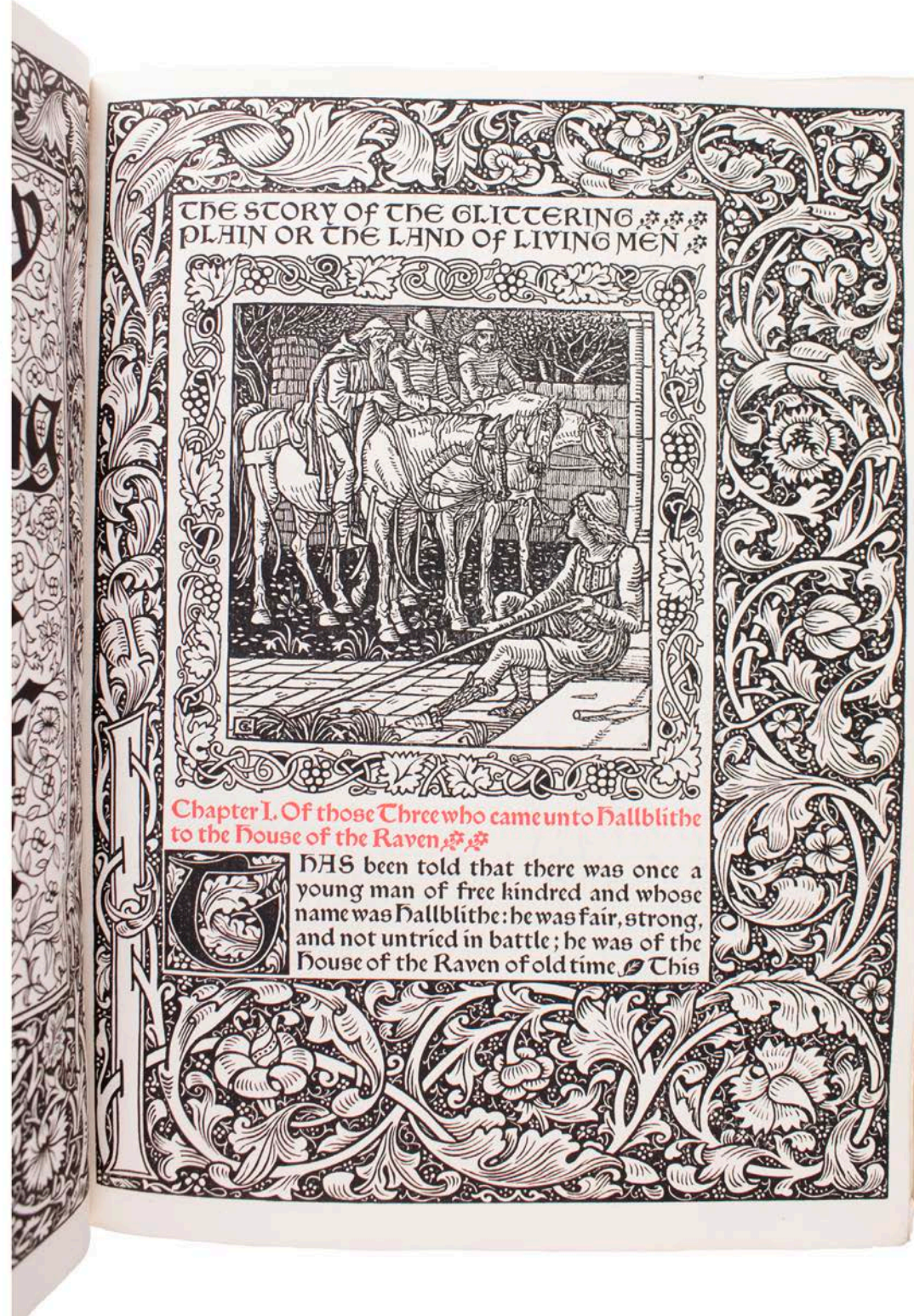
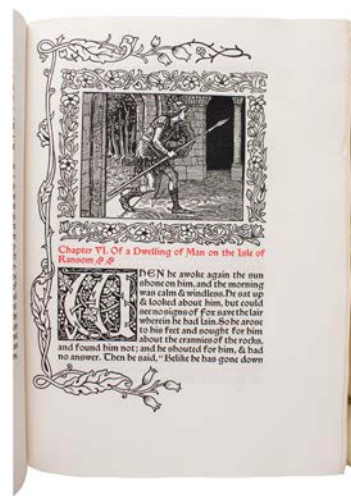
The Story of the Glittering Plain Which Has Been Also Called the Land of Living Men or the Acre of the Undying.

Written by William Morris. The Kelmscott Press, Upper Mall, Hammersmith, 1894.

£10,000

One of 250 copies on paper, of a total edition of 257 (7 on vellum). 29.5 x 21.8 x 2.4 cm; pp. [8] + 184. Troy type (table of contents in Chaucer type) on Batchelor hand-made paper with the Perch watermark. Twenty-three woodcut illustrations (by Walter Crane), two full-page woodcut borders and title, side and three-quarter woodcut borders, and numerous woodcut initials; chapter titles in red. Original full limp vellum, with brown silk ties; title gilt on spine. The first Kelmscott edition was not illustrated, but used decorated capitals and Morris's "Golden" typeface (after Nicolas Jenson). This one illustrated by Crane appeared in 1894. Morris increased the size of the book from small to large quarto, and changed the typeface to "Troy" (a more Gothic design). Walter Crane supplied illustrations on a profit-sharing basis: these were designed as woodcuts in accordance with Morris's commitment to techniques typical of 15th and 16th-century European book production.

Peterson A22.



THE KELMSCOTT PRESS

32.

MORRIS, WILLIAM.

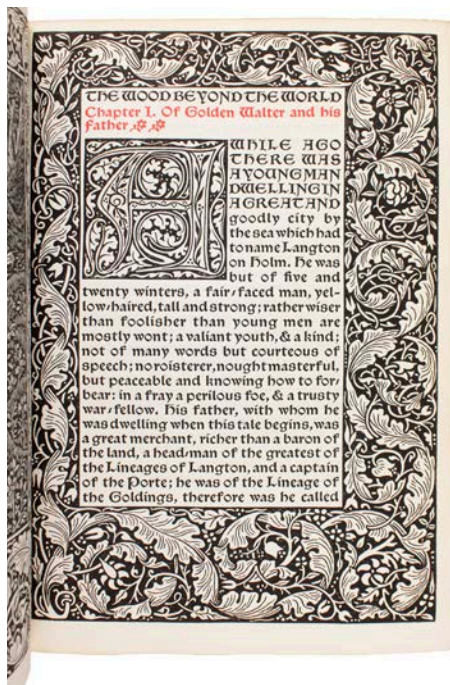
The Wood Beyond the World. By William Morris.

The Kelmscott Press, Upper Mall, Hammersmith,
1894.

£6,500

One of 350 copies on paper, of a total edition of 358 (8 on vellum). 20.8 x 14.8 x 3.1 cm; pp. [8] + 264. Chaucer type on Batchelor hand-made paper with (the second version of) the Primrose watermark. Woodcut frontispiece (by Edward Burne-Jones), two full-pages woodcut borders, side, half and three-quarter woodcut borders, and numerous woodcut initials; chapter titles and shoulder-notes in red. Original full limp vellum, with green silk ties; title gilt on spine.

Peterson A27.



HERE ends the tale of the Wood beyond the World, made by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith. finished the 30th day of May, 1894.



Sold by William Morris, at the Kelmscott Press.



ONE OF THE MOST FAMOUS CABINETS OF CURIOSITIES OF THE 17TH CENTURY.

33. 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.

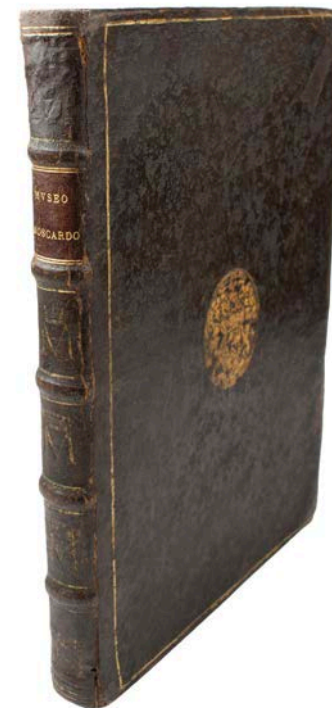
For thirty years, Lodovico Moscardo assembled this cabinet of curiosities, which was later enriched by the collection of Francesco Calzolari, which he had acquired.

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



A SCARCE PAMPHLET BY PROMINENT
ENGLISH DEMONOLOGIST AND PURITAN
PREACHER, WILLIAM PERKINS

34. PERKINS, WILLIAM
*A Discourse of the Damned Art of Witchcraft, so farre
forth as it is revealed in the Scriptures, and manifest
by true experience*

[Extract from The Workes], [5], 607-652pp., title
with woodcut typographic ornament, woodcut
typographic head-and-tail-pieces and decorative initials,
contemporary ink marginalia, occasional light spotting.
Red morocco bookplate of William Foyle to front
pastedown, modern red half morocco, gilt, t.e.g., folio,
Cambridge, Printed by Cantrell Legge, 1613

£3,500

A Scarce Pamphlet by prominent English demonologist
and Puritan preacher, William Perkins.

William Perkins (1555-1602) wrote numerous
and uncompromising works combating Roman
Catholicism, maintaining an extreme evangelical
position throughout. *Discourse of the Damned Art
of Witchcraft* was originally delivered as a sermon
before being published posthumously in 1608. By
1610, Perkins surpassed King James I as the authority
on witchhunting in Great Britain. This popularity
may have been caused by the King's later defection as
a witch hunter, as well as Perkins' refusal to address
the European demonologists and his almost exclusive
appeal to the Bible.

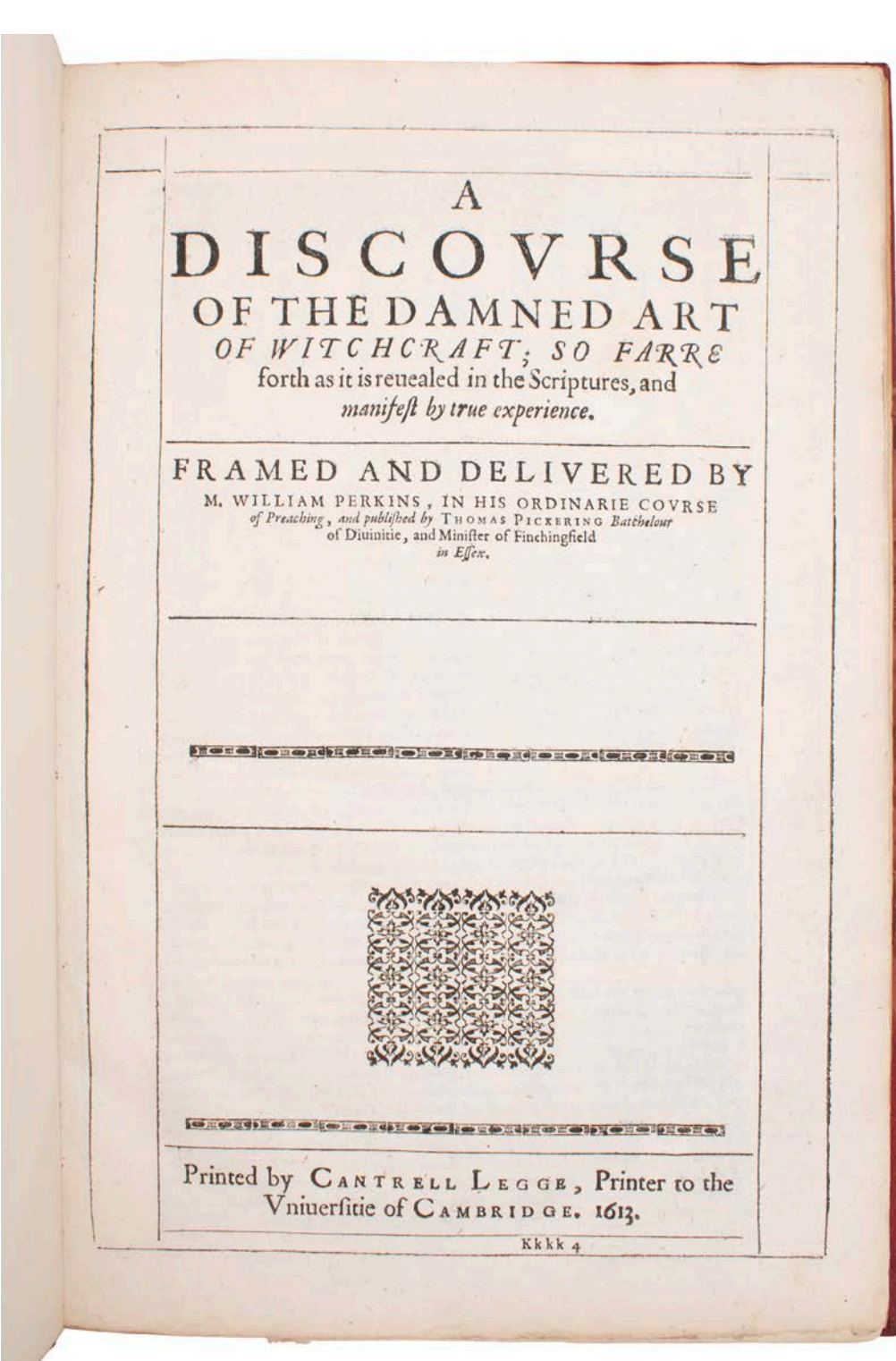
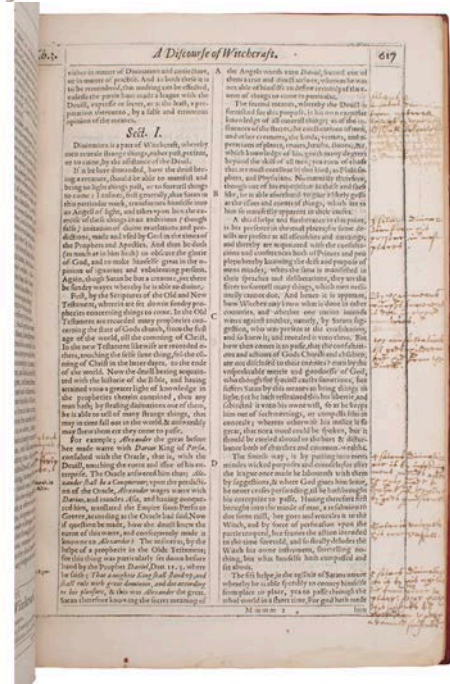
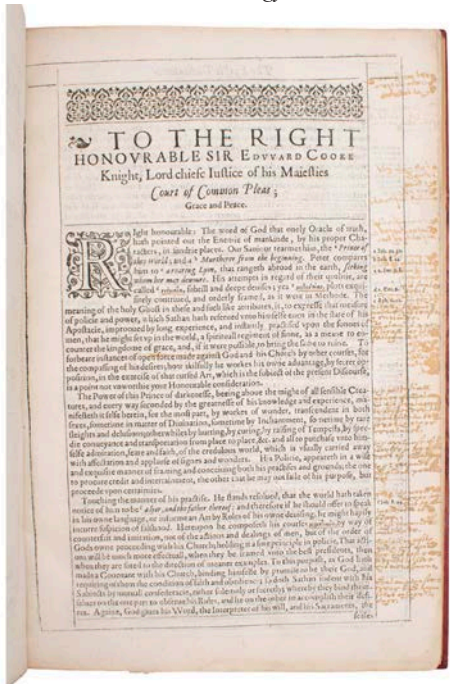
In *A Discourse of the Damned Art of Witchcraft* Perkins
affirms the existence of pacts with the devil and urges
death for convicted witches. As a Protestant, Perkins
was more critical of witchcraft as an act of apostasy,
as a denial of the Christian faith through the pledge
of allegiance to Satan, than of any real acts of magic
perpetrated by the witch. His work was so persuasive
that Robert Filmer, in his *Advertisement to the Jurymen
of England* (1653) still thought it necessary to refute
Perkins' arguments of half a century earlier. In 1693
Cotton Mather included a summary of *Discourse* in his
work *The Invisible World*.

[BOUND WITH]

A Resolution to the Country-man and *'Christian*

Oeconomic?

[Hope Robbins, *The Encyclopedia of Witchcraft and
Demonology*]



35.

PIACENZA, FRANCESCO

L'Egeo Redivivo o' sia Chorographia dell'Arcipelago, e dello stato primiero, & attuale di quell'isole, regni, città, popolazioni, dominii, costumi, sito & imprese, con la breve descrizione particolare sì del suo ambito littorale, che della Grecia, Morea, o'Peloponneso, di Candia, e Cipri

First edition, Modena: Soliani heirs, 1688, additional engraved title page, engraved portrait, 4 engraved maps bound as plates (2 folding, including the map of Cyprus), 59 full-page engraved maps in the text, folding map of the Peloponneso bound upside-down, contemporary vellum, manuscript spine-title, 4to (21.6 x 16.2 cm), A Fine Copy.

£10,000

First and only edition, rare, especially in this condition

with all maps present. Six copies traced in UK libraries; work was probably inspired by the Venetian conquests in Greece in the 1680s. It includes a very thorough and systematic description of the Aegean Islands, Crete, [and] Cyprus, and brief descriptions of Roumeli and the Peloponnesus ... The four separate maps are of the Aegean, the Peloponnesus, Crete and Cyprus' (Blackmer).

The descriptions of each island go into considerable detail about terrain, location of town and villages, churches, and monasteries. They mention the presence of ancient ruins and provide information on medieval history. The lesser-known islands are particularly well treated.

Francesco Piacenza Napolitano, [born in Naples in 1637, died in Modena 1687], was a doctor of civil and

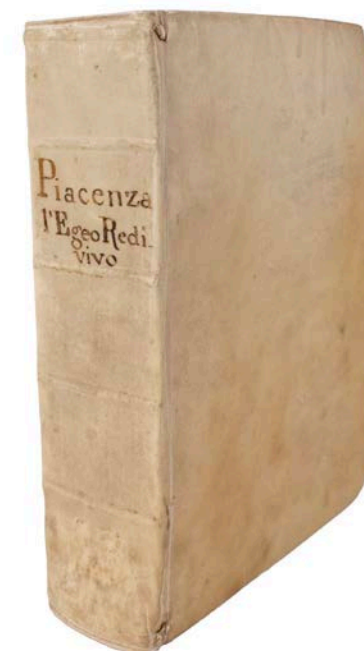
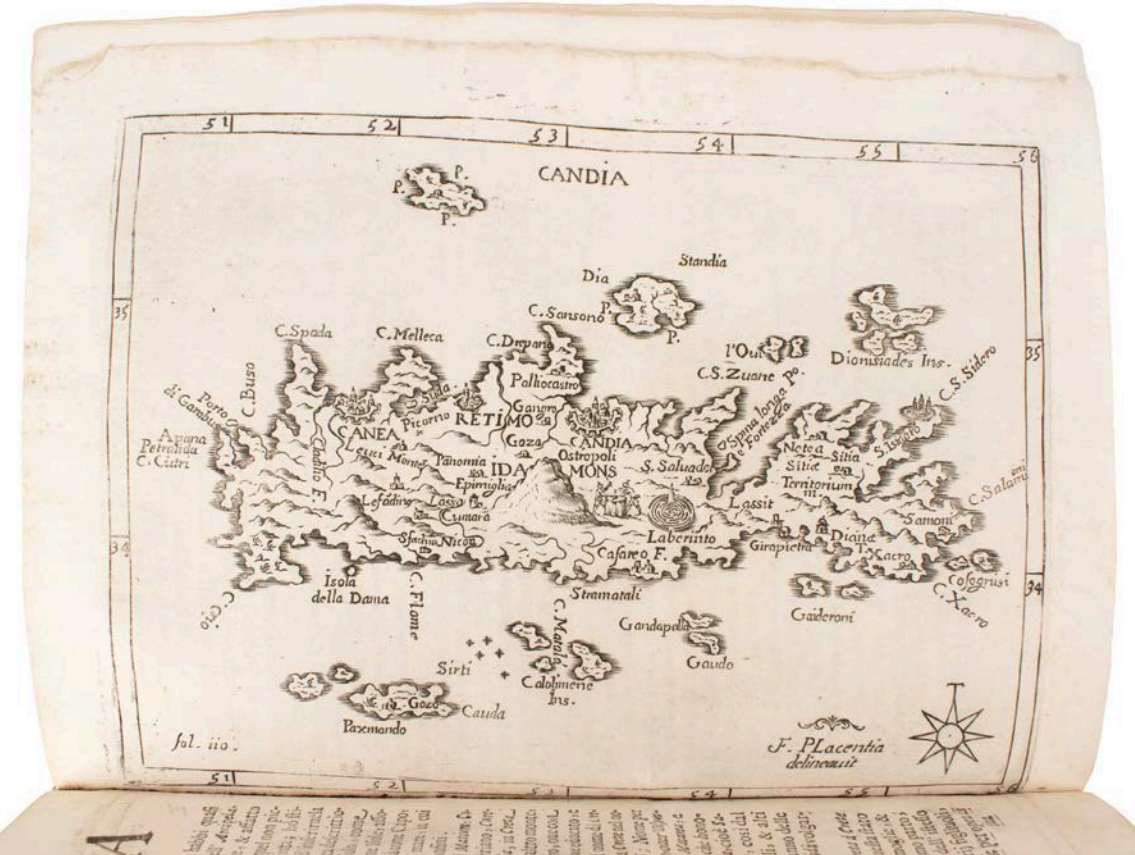
canon law, and professor of geography; he also served as the secretary to the Ambassador of his Catholic Majesty in Germany for 8 years, thereafter in Bologna as secretary to Cardinal Guzman Buonocampagno who was Bishop.

He became a member of the "Academy of the Immovables/ Dissonanti"& attended the newly founded Modena University where he took the course of Natural sciences which included, for the first time, the study of chemistry.

He was employed by the Duke of Modena, Francesco II de Este to travel to the Aegean and make a description and map thereof; unfortunately he died before the publication of "*L'Egeo redivivo*" in 1688.

Piacenza is also famous for his work on Chess "I compeggiamenti degli Scacchi." published in Turin in 1683.

Blackmer 1305; Cobham-Jeffery p. 50.



THE VERY SCARCE MOSES PITT WORLD ATLAS

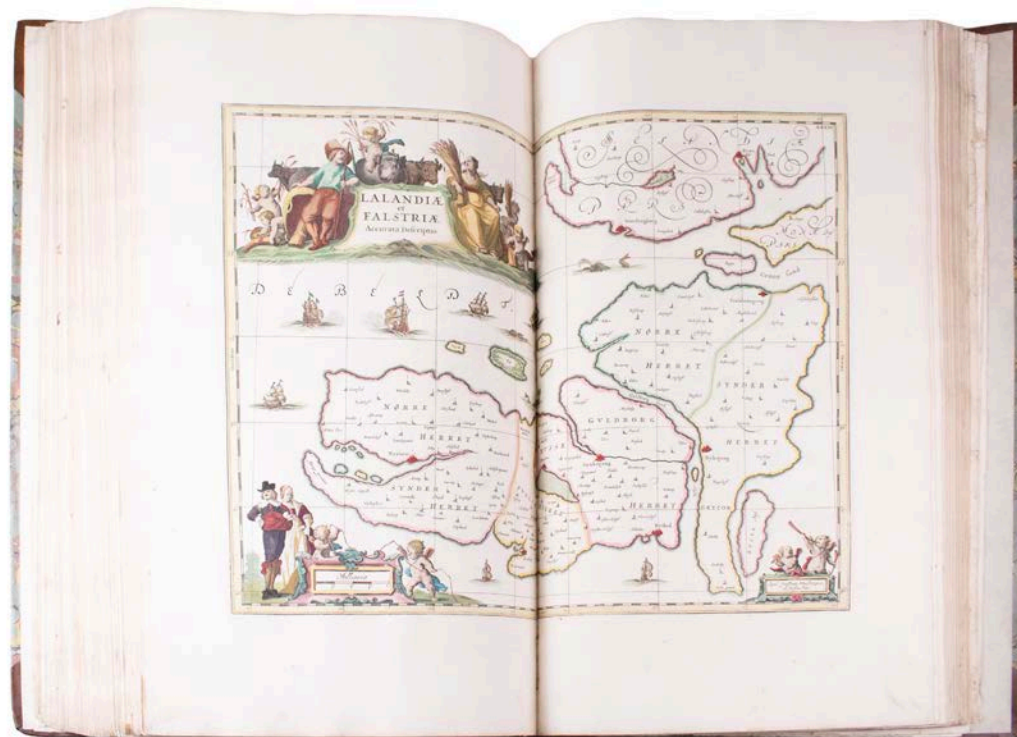
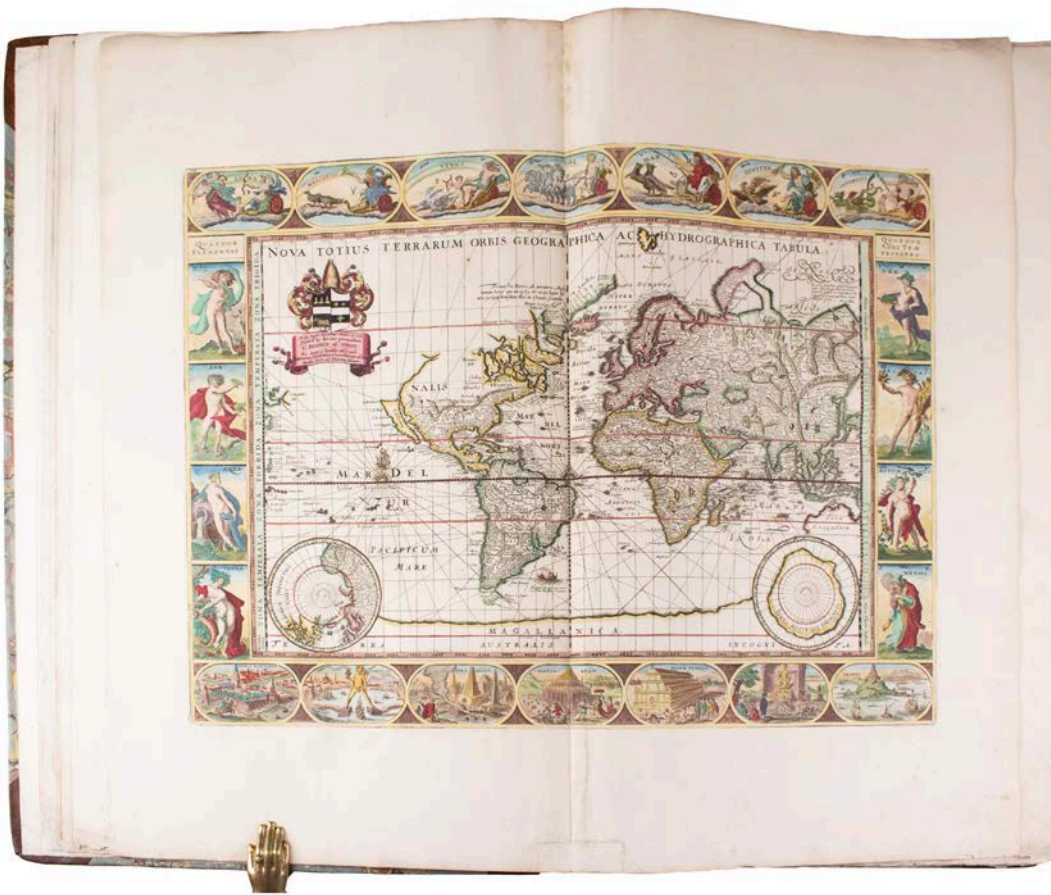
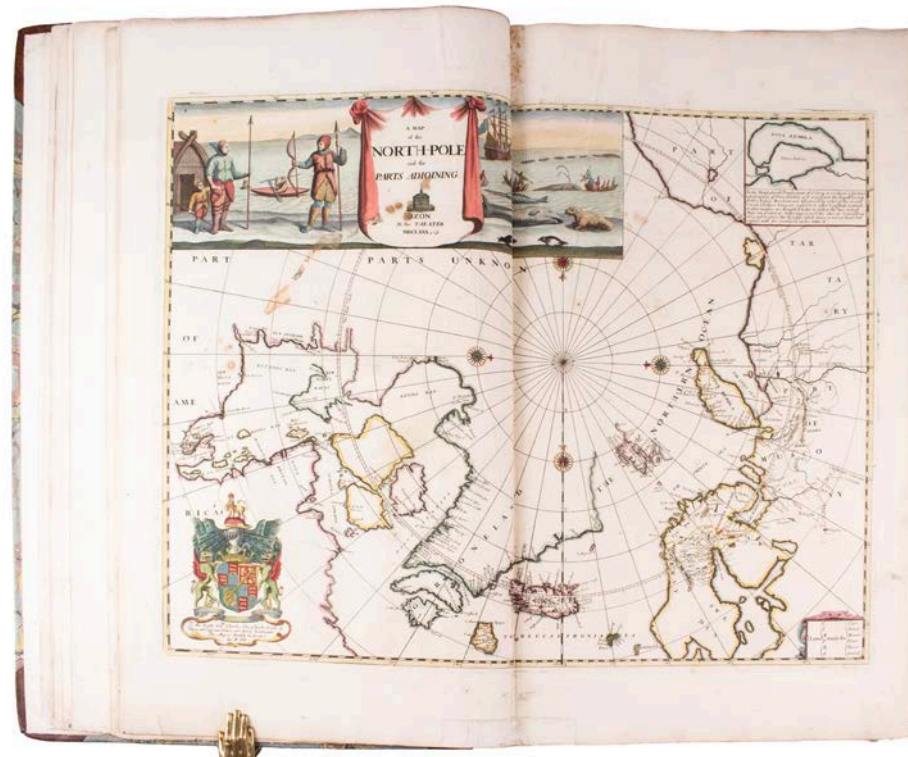
36. PITT, MOSES *The English Atlas.*

Oxford: Printed at the Theatre for Moses Pitt at the Angel in St. Pauls Church Yard, London, 1680-[1683], 4 volumes, large folio (590 x 375mm.), Contemporary boards, rebaked in later half calf gilt, engraved portrait of Charles II and engraved allegorical frontispiece in vol.1, engraved title in vols 2 and 4. Title for volume four mounted, printed titles in red and black in vols 1 and 2, directions to the binder leaves at end of vols 1 and 2, 170 of 171 hand-coloured engraved maps, including the usually missing Laplanders Plate, by or after Nicolaes Visscher, Jan van Loon, Johannes Janssonius, Francis Lamb and Moses Pitt, Hand-coloured throughout.

£55,000

A tall copy of a very scarce work in four volumes. It includes the rare plate of the Laplanders and has many annotations in a contemporary hand in the first volume. Marginal corrections to the section of text on "Muscovy, or Russia", these are annotated during the year of publication (the annotator notes that Tsar Alexei Michailovich has been succeeded by his son "Feodor [...] who reigns this present year 1680"). Other annotations include latitudes and longitudes of places described, as well as some rather fastidious observations about the accuracy of the text—for instance, noting the contradictory characterisation of the Polish people as "more given to sloth then gluttony or drunkenness" ("a contradiction to what is said below"), on the one hand, and "alwaies... much given to drunkenness" ("a contradiction to what is said above"), on the other hand.

The work comprises two world maps and a map of the North Pole, with the remaining sheets covering Northern and Eastern Europe, particularly



Germany and the Low Countries, all based on Dutch cartography.

This atlas was almost entirely compiled from old plates acquired from the plate stock of Joannes Janssonius. The two world maps are: J. van Loon's *Orbis terrarum nova et accuratissima tabula* [Shirley 439] and Pieter van den Keere's *Nova totius terrarum orbis geographica ac hydrographica tabula in the revised Janssonius* (post 1620) state [Shirley 504].

Moses Pitt (c. 1639–1697) was an English bookseller, printer, and publisher based in London, active during the Restoration era as one of the largest operators in the British book trade of the late seventeenth century. Beginning modestly at shops like the White Hart in Little Britain and later the Angel in St. Paul's Churchyard, he expanded into ambitious printing and publishing ventures, including the University of Oxford's press. His most notable endeavour was this The English Atlas, announced in 1678 as an expansive twelve-volume world atlas drawing on earlier works like Jan Jansson's Atlas Maior, featuring over 600 plates and detailed textual descriptions; however, only four volumes appeared between 1680 and 1683 amid escalating costs and production challenges, marking the project's failure.

Moses Pitt began his career in the London book trade around 1667–1668, initially establishing himself as a bookseller at the White Hart in Little Britain. In 1668, he issued an edition of Thomas Brancker's Introduction to Algebra, marking one of his earliest known publications in mathematical and scholarly texts. Having served as an apprentice to fellow bookseller Robert Littlebury, Pitt leveraged these early connections within the trade to focus on importing learned works from continental Europe, dealing primarily in scholarly publications rather than popular literature.

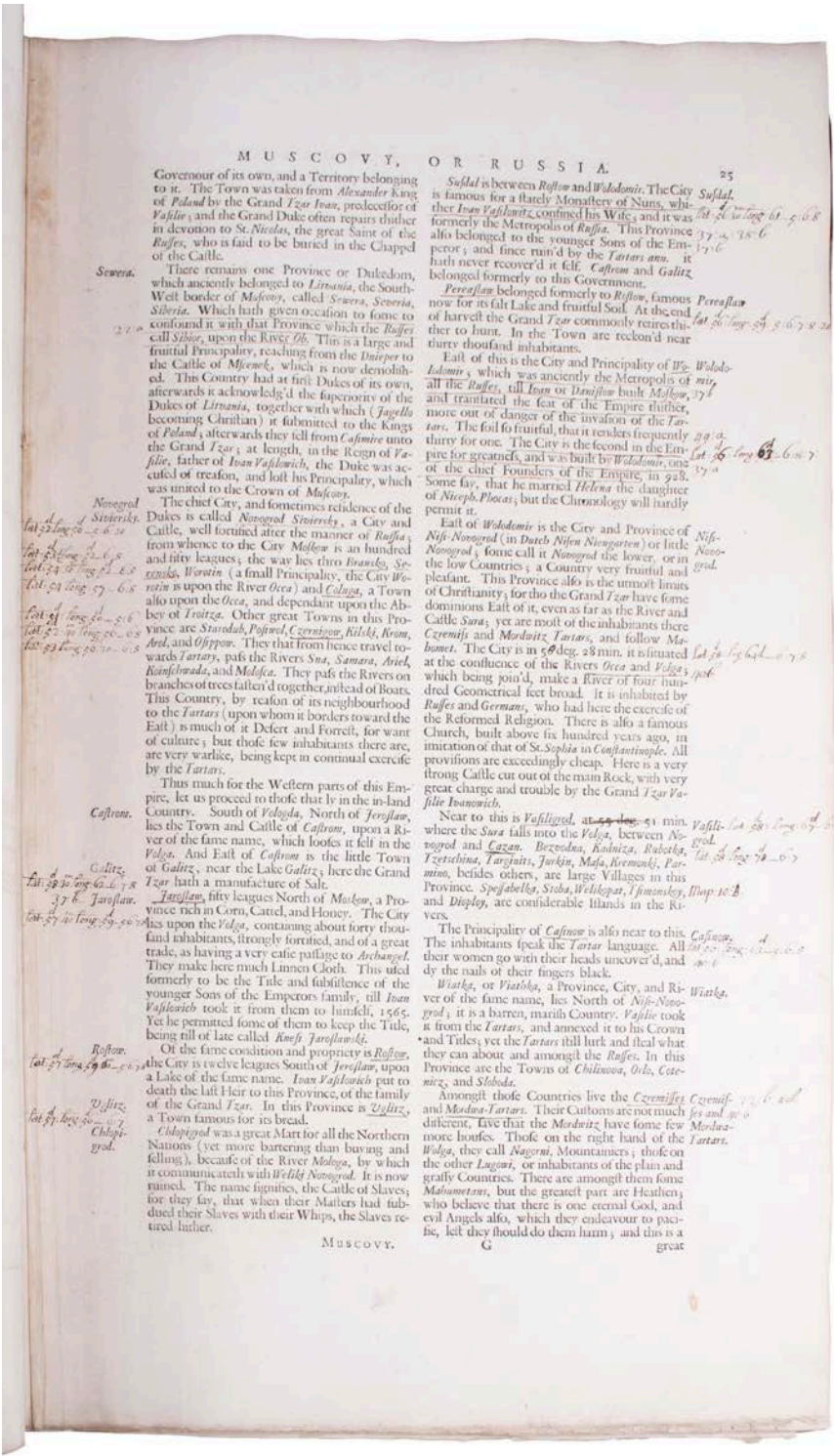
The production of *The English Atlas* relied heavily on copperplate engraving techniques, which allowed for intricate, large-scale maps and illustrations printed on high-quality paper. Pitt commissioned skilled engravers, including Dutch émigré Michael Burghers

and Johann van Munnikhuysen, to update and create plates derived from earlier Dutch sources such as those of Johannes Janssonius, adapting them for English publication. This process involved labour-intensive hand-engraving on copper sheets, with each plate estimated to cost around £8 in workmanship alone, excluding the metal and revisions, contributing to substantial overruns in material expenses due to the pursuit of detailed, durable impressions. Content was structured around geographical divisions, featuring double-page or folding maps integrated with descriptive texts drawn from diverse sources, including classical geographers, contemporary Dutch atlases, and English historians like William Camden. Volumes incorporated historical narratives alongside visual elements such as town prospects and, in introductory sections, celestial diagrams illustrating astronomical phenomena relevant to polar regions.

This emphasis on elaborate engravings—complete with vignettes, portraits, and allegorical titles—prioritized aesthetic grandeur and visual impact over rigorous cartographic precision, as many maps reused or minimally altered existing designs without new surveys. Challenges arose from the technical demands of coordinating imported expertise with local oversight, such as input from Royal Society figures like Robert Hooke, who contributed to select accurate positional data through rudimentary surveys. The engraving workflow required multiple proof stages to refine details, delaying output and amplifying costs beyond projections, as copper's scarcity and the need for deep etching for fine lines necessitated premium imports and specialized tools unavailable in England at scale.

These overreaches, compounded by property speculation in Westminster, culminated in bankruptcy in 1689, the auction of his stock, and imprisonment for debt from 1689 until shortly before his death. In captivity, Pitt authored *The Cry of the Oppressed* (1691), a tract decrying the plight of debtors in English gaols, reflecting his personal hardships.

NMM Catalogue 3, 410; Shirley 504, British Library T.Pitt-1a



ORBIS TERRARUM NOVA ET ACCURATISSIMA TABULA

AVDITUS HARTW. & LUDW.



**SPLENDID WATERCOLOUR DESIGNS BY
HARDMAN & CO. A.W.N. PUGIN'S GLASS
PAINTERS**

**37. 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.

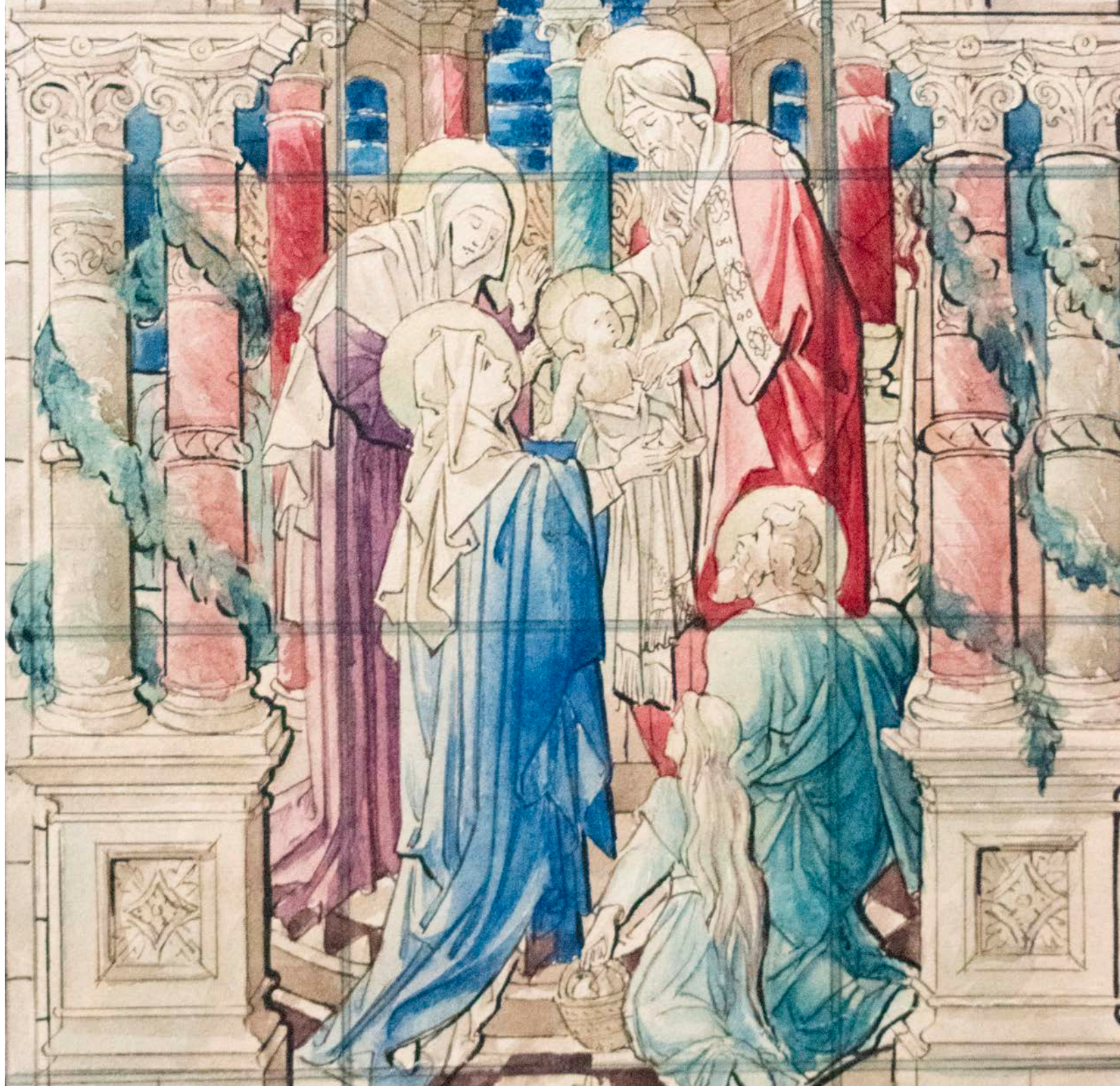
The second design for Church of the I...: Conc.
Hawthorn, Apse Window, April 25/93, with title in
ink to lower margin, design showing a depiction of
The Reward of the Faithful, over three main panels,
9 smaller panels above, of which 4 show angelic
depictions.

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.

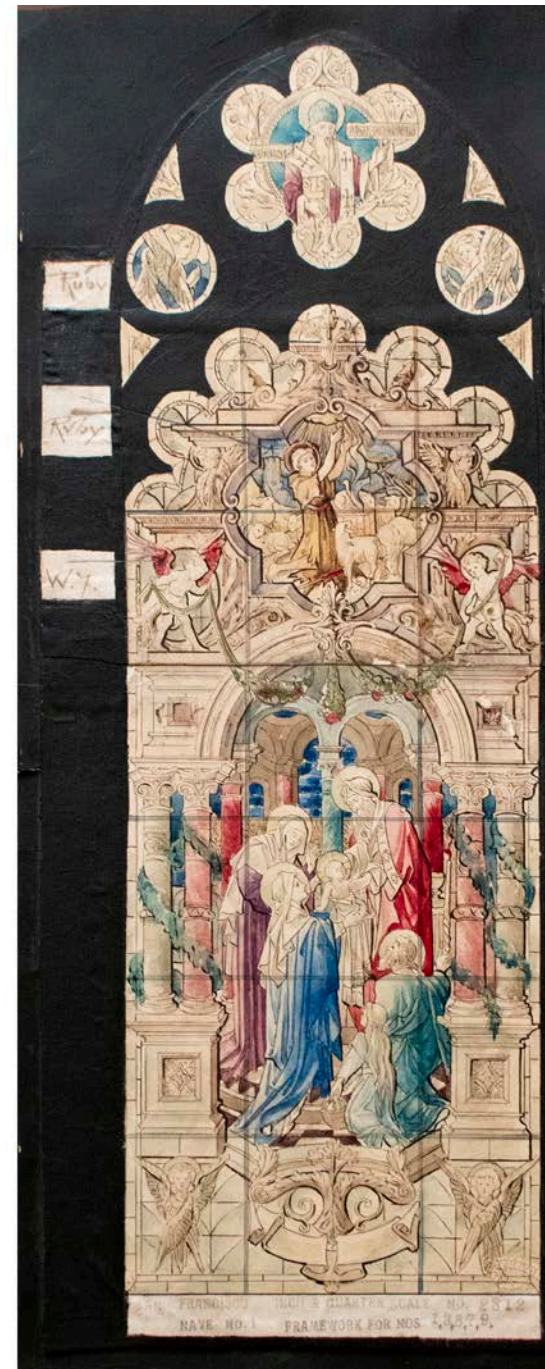
When Feeny retired in 1974 the studio passed to two regular customers of the firm, Edgar and Margaret Philips, and in due course, their son, Edgar Philips. From 1986 to 2004 the Studio Manager and Chief Designer was David Williams. The studio finally closed in 2008'. Visit Stained Glass

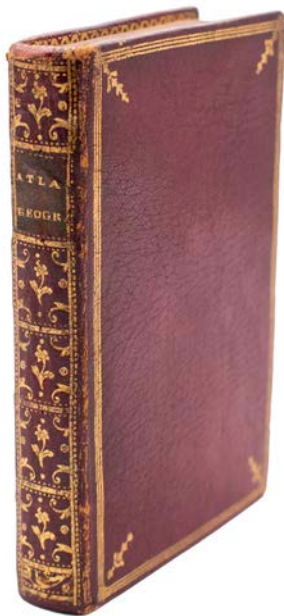
Ref: Hardman of Birmingham, Goldsmith and

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 Shepherd, 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)





**A DELIGHTFUL COPY IN CONTEMPORARY
RED MOROCCO**

**38. RIZZI-ZANNONI, GIOVANNI
ANTONIO (1736-1814)**
Atlas géographique

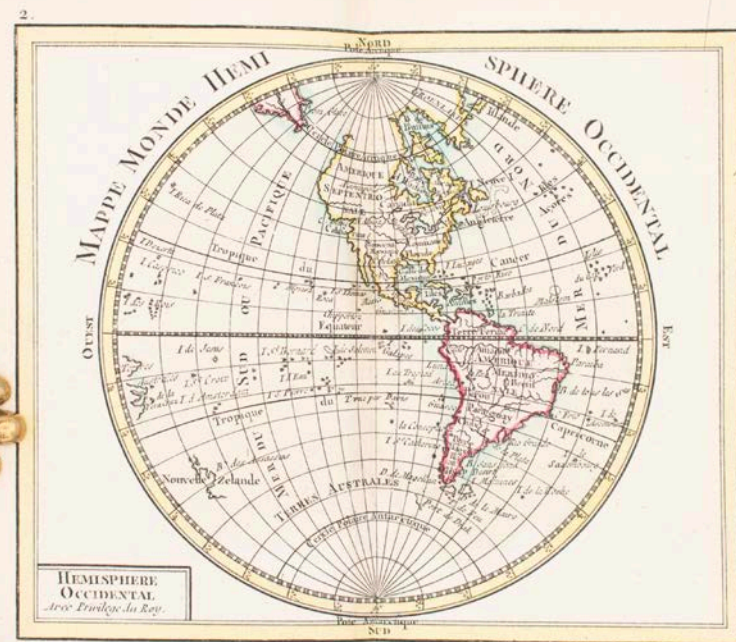
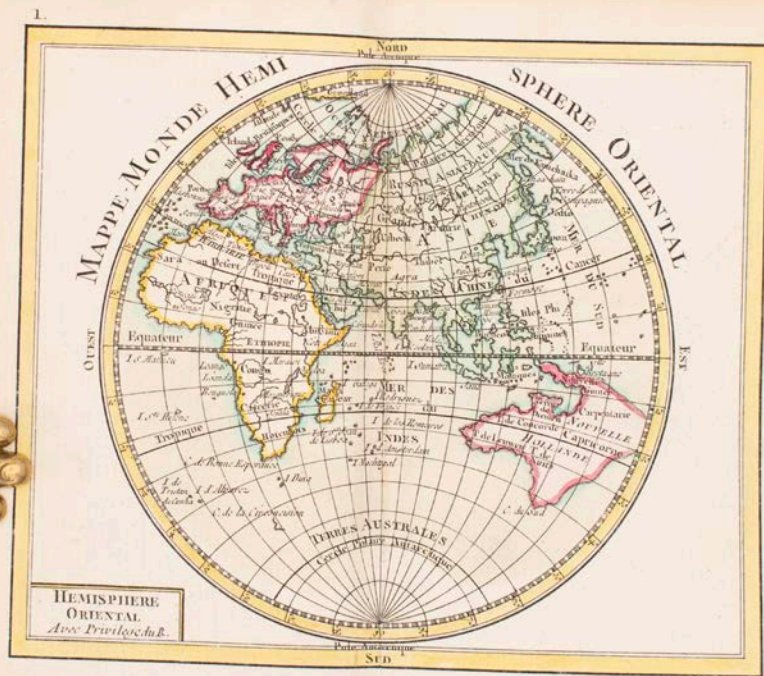
Paris: Jean Lattre, 1762. Engraved and hand coloured frontispiece and title, 30 double-page handcoloured engraved maps, two unnumbered, occasional very light toning, small marginal waterstaining to final leaves, contemporary red morocco, boards triple ruled in gilt, gilt title and fleurons to spine, gilt dentelles and edges, marbled endpapers, 8vo (125 x 82mm).

£2,000

A delightful copy in contemporary red morocco of this pocket atlas which includes splendid colour maps of the two hemispheres, the continents and several detailed maps of Europe. Cartographically, the map of the Eastern Hemisphere shows a large Australian landmass with New Guinea and Tasmania still connected, and the North America map shows a virtually blank northwestern coast and the British colonies are simply labeled *Caroline*.

Rizzi-Zanoni was a renowned cartographer and geographer, who began his career in Poland in 1753 at the service of King Augustus III and was active in Sweden, Denmark, France and Italy.





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

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

FIRST EDITION, [14] , 396 (406), [10], printed in
gothic black, half title, title in red and black, woodcut
vignette and woodcut printer's device at end, folio,
(316 x 200mm), Frankfurt, Nicolaus Basse, 1586

£12,000

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

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

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

those accused of witchcraft were innocent.

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

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

Ulrich Molitor, a jurist from Constance, wrote a tract
in opposition to the *Malleus Maleficarum*. Molitor
argued against the reality of demonic power attributed
to women, calling them an illusion. According to
Molitor in '*Von Hexen und Unholden*', it was only by
permission of God that witches were able to make
weather, inflict illness or impotence, fly to the Sabbath,
etc., as only God could bestow whatever power Satan
falsely claimed as his own.

Towards the end of the sixteenth century, the ordeal
by water was widely discussed among demonologists,
specifically jurists and physicians. Both sides of the
debate about the efficacy of the trial by water for
the purpose of identifying witches are represented.
In 1583, Wilhelm Adolph Schreiber (Scribonius)
published '*De examine et purgatione sagarum*

per aquam frigidam epistola', which certified the
procedure as legally and theologically sound. A forceful
rejection of Scribonius' thesis was advanced by Herman
Neuwalt, professor of medicine at the University of
Helmstedt, in his *Exegesis purgationis sive examinis
sagarum super aquam frigidam* - the first tract devoted
exclusively to the question of efficacy of trial by water..

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

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

[VD16S 1938. BM STC, German Books S. 854.
*Witchcraft Coll. S. 539. Coumont T17,1. Hayn-
Gotendorf III, 242., Witch Craze Terror and Fantasy in
Baroque Germany, Roper, 2004, The Oxford Handbook
of Witchcraft in Early Modern Europe and Colonial
America, 2013]*



A BEAUTIFUL HAND-COLOURED ATLAS

40. **SCHREIBER, JOHANN GEORGE**
*Atlas selectus von allen Königreichen und Ländern
 der Welt, zum bequemen Gebrauch in Schulen, auf
 Reisen und bey dem Lesen der Zeitungen*

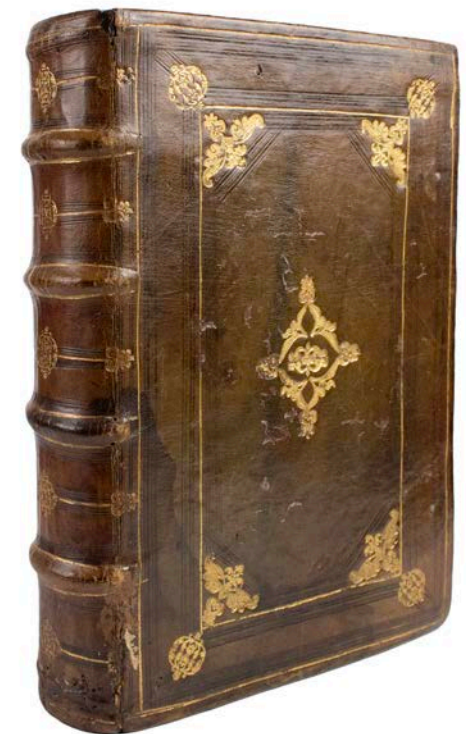
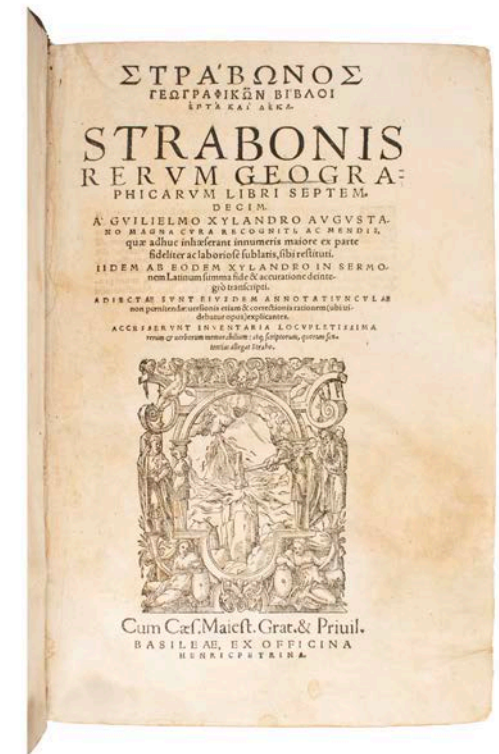
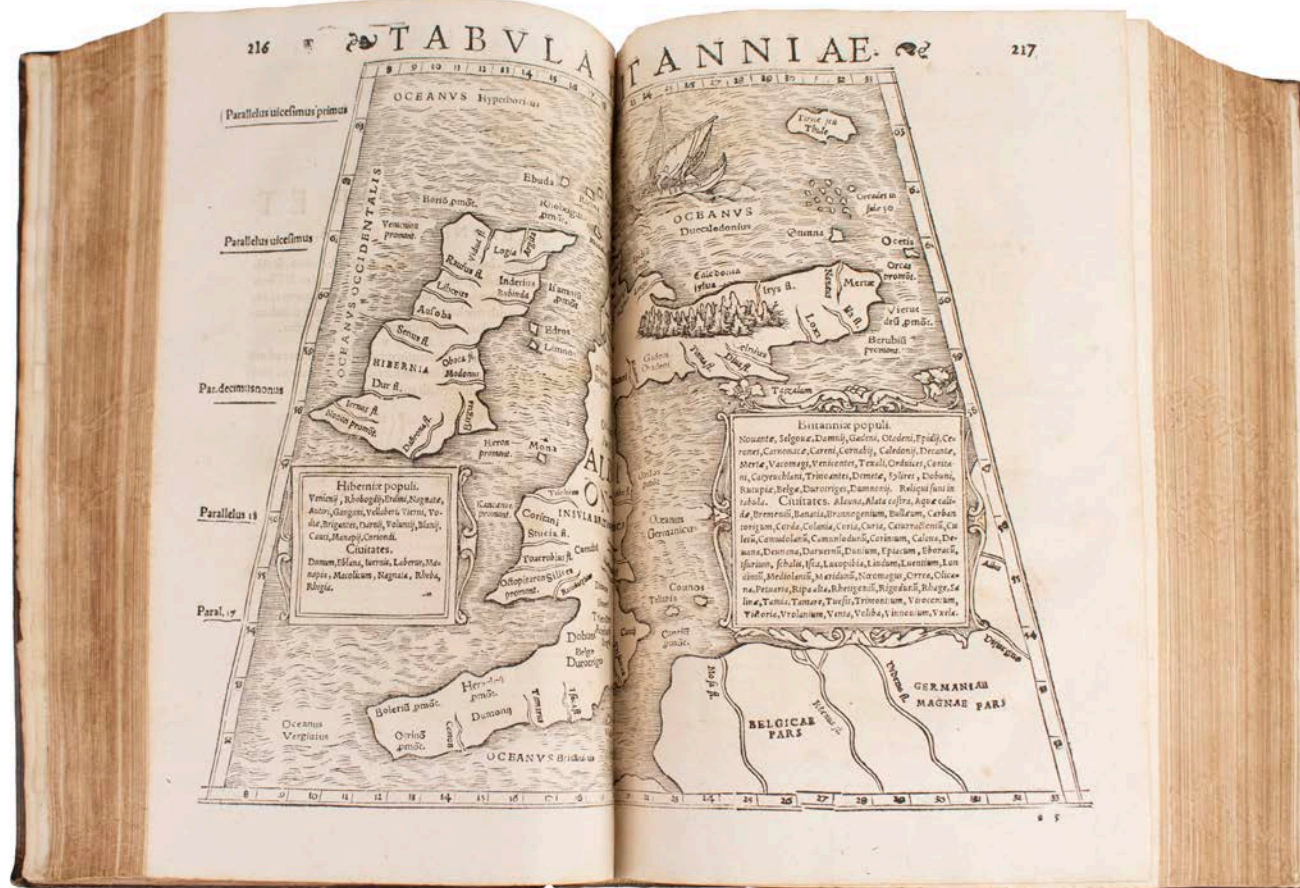
Leipzig, [c.1749.] Hand-coloured copper engraved
 allegorical title, 37 hand coloured copper engraved
 maps, list of plates, contemporary catspaw calf, spine
 gilt, boards a little rubbed, floral brocade endpapers,
 oblong 4to (220 x 300mm),

£4,000

According to the list of plates, a complete copy with a
 world map, continental maps of Europe, Africa, Asia,
 and North and South America, and predominantly
 general and regional maps of the German-speaking
 world and maps of the European countries. Notably,
 the map of the Americas features the depiction of
 California as an island.

Phillips 611.





41. **STRABO**
Rerum Geographicarum libri septemdecim.
A'Guilielmo Xylandro Augusta...

Basel, ex officina Heinrich Petri, August 1571,
Attractive contemporary calf binding, with gilt frame
enclosing gilt device, gilt fleurons, spine gilt with
central gilt arabesque designs, gilt gauffered edges.

A complete copy of this scarce work, double-column
Greek and Latin text, woodcut printer's device on title
and another on verso of otherwise blank final leaf, with
27 double-page woodcut maps by Sebastian Muenster
and 7 smaller maps in text, woodcut initials.

A very good copy in a contemporary binding of this
important geographical survey, edited by Xylander.

£9,000

FIRST ILLUSTRATED EDITION of Strabo's
work and first edition of the commentary and Latin
translation by the German humanist Guilielmus
Xylander, the Greekizing pseudonym of Wilhelm
Holtzmann (1532-1576), professor at the University of
Heidelberg.

The maps shown here are the work of the cartographer
Sebastian Münster, which he engraved for his edition of
Ptolemy's "Geography" (Basel, Heinrich Petri, 1540).

Strabo's vast compilation is drawn in large from
indirect sources, but very rich in historical,
geographical, political, economic and religious
descriptions of all known peoples. It opens with two
introductory geographical treatises, Books III-X deal
with Europe with particular regard naturally to Greece
(whose paper is repeated twice, while almost all the
small descriptions in the text represent Greek islands);

books XI-XVI concern Asia; the seventeenth finally
Egypt and northern Africa.

The Greek text of Strabo was printed for the first time
by Aldo in 1516, while the Latin text translated by
Guarino Veronese appeared in editio princeps in 1469.

A Greek historian and geographer born in Amaseia
(Ponto), Strabo was a pupil of the philosopher Senarco,
of grammarian Aristodemus and the geographer
Tyrannion.

He arrived in Rome in 44 BC to remain there until 31
AD He travelled extensively in Egypt, Ethiopia and
Asia Minor, collecting information for this important
geographical work.

Adams S1907; Phillips (Atlases) 3390; Nordenskiöld
30, 21.





**SUPERB ORIGINAL WATERCOLOUR FOR
THORBURN BRITISH BIRDS**

42. THORBURN, ARCHIBALD (1860-1935)

A Curlew & A Whimbrel

A Curlew and a Whimbrel. Watercolour on board.
Signed lower right and dated lower right 1926. In a
glazed frame. 205 x 300mm.

£12,500

An outstanding watercolour for Thorburn's important work 'British Birds' published in 4 folio volumes in the new edition 1925-26. This is the original watercolour for plate 162.

Thorburn depicts these two large, similar-looking wading birds, which are often confused but differ in size (the Whimbrel is smaller), bill shape (Whimbrel's bill bends sharply at the tip), with distinct pale crown stripe and darker wing patterns on the Whimbrel. Thorburn's excellent detailed artwork captures these key differences.

The Curlew is by far the more common of the two birds, breeding on moorlands, hill pastures and hay meadows in upland areas of north and west Britain. There are also smaller populations nesting on coastal marshes, bogs, floodplains, lowland farmland, heaths and downs. In Ireland, the curlew is more widely but sparsely distributed. In winter, most leave their breeding areas to gather in flocks on and near all coasts, where their numbers are boosted by continental immigrants.

In the British Isles, the whimbrel breeds only in northern Scotland. Otherwise, it is a regular spring and autumn passage migrant, occurring in varying numbers. It is usually seen in small or smallish flocks along most coasts and at inland reservoirs.

*Provenance: Scott Kelly – Edinburgh & Cairngorms.
Friend of Thorburn & Antarctic explorer Robert Falcon
Scott.*

A GUIDEBOOK FOR EXORCISTS

43. VISCONTI, ZACCARIA [ZACHARIA VICECOMITE]

Complementum Artis Exorcisticae cui simile nunquam visum est...In Tres Partes divisum

FIRST EDITION, [6], 716, [4bl], 32pp., marginal tear to foot of title with loss, not affecting text, small worm hole to first 4p., occasional light foxing, bookplate to front free endpaper of E.R.D. MacLagan, contemporary limp vellum, small 8vo (145x95mm), Venice: Francesco Barilettum 1600.

£6,000

Despite the Biblical exhortation to practice exorcism, official guides and rules only appeared in the Catholic Church with the adoption of the official Roman Rite in 1614. The formalisation of the rites relating to exorcism followed a long process of debate and a series of detailed studies of exorcism of which this book by Visconti, first published in 1600 and running to seven editions over the next forty five years is among the most important.

Milanese exorcist, Zaccaria Visconti, belonged to the order of Saint Barnabas and Ambrose, and taught the art of exorcism to a professional level. In *Complementum Artis Exorcisticae*, Visconti sought to educate on all aspects of exorcism, from how to identify the possessed to instructions on techniques, prayers, rituals and remedies to free the possessed victim from their demons. He hoped that his book would help reduce the number of cases of demonic possession recently recorded in and around Milan.

Visconti helpfully provides a list of twenty-five "signs of the possessed", including refusing to eat, weeping without knowing why, "terrible and horrible eyes", and implausible knowledge or skill, to name a few. Interestingly, this list is significantly different to his list of fifteen "signs of the bewitched", (feeling pains the victim cannot explain, fainting, unstoppable wasting of the body). This is due to Visconti's belief that there are more similarities between melancholia and demonic affliction than the former and the diabolic magic of witchcraft. Visconti describes the power of the devil causing melancholia by blurring one's senses and making them feverish, mute, deaf and having visions. The urgency that Visconti felt making his case was

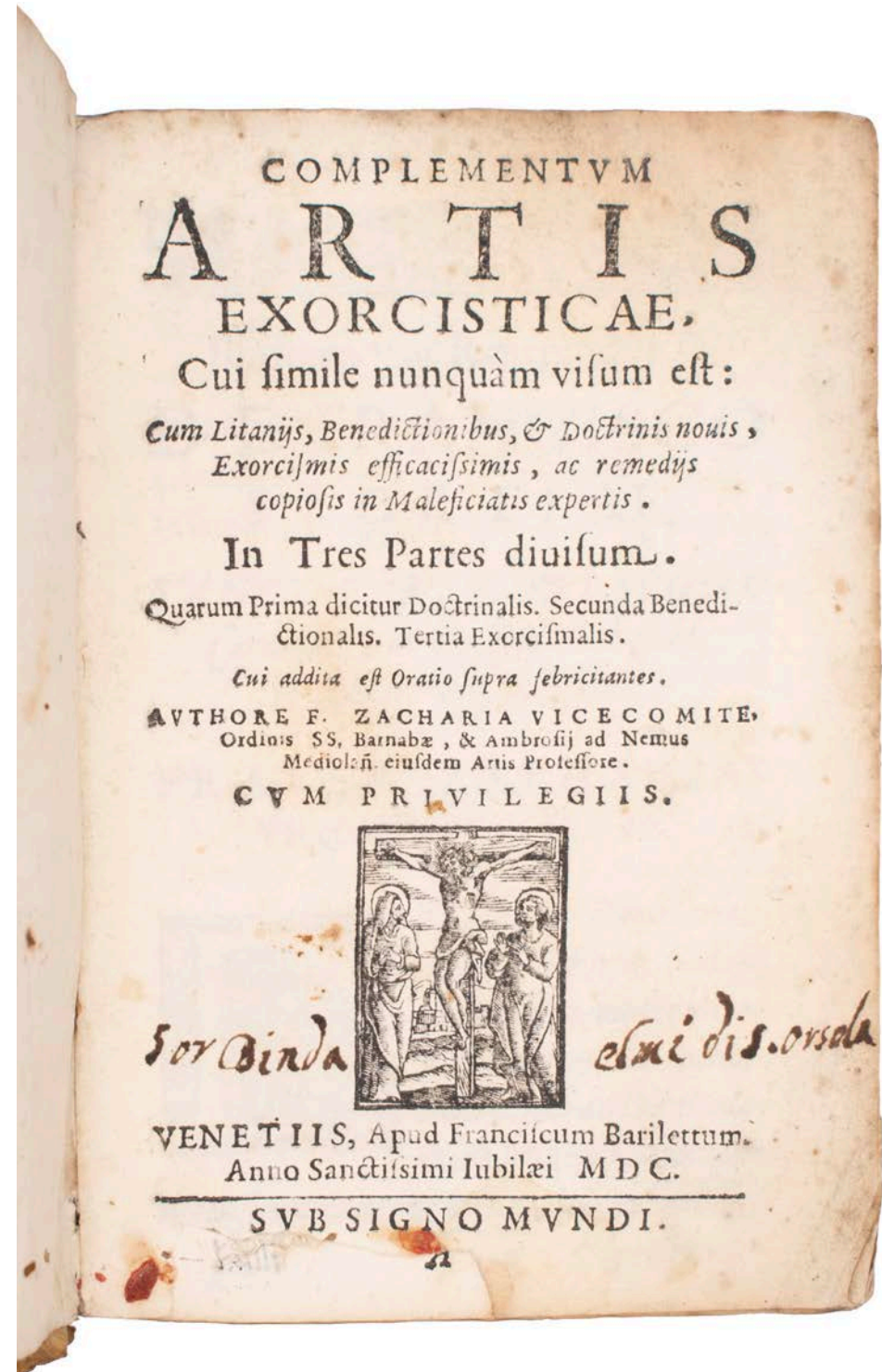
heightened by the opposing argument which took a far more lenient view, believing sufferers of melancholia to only imagine themselves to be vexed by demons instead. These claims were backed by several medical tracts. Without completely disregarding the physician's view, Visconti insists corporeal physicians are capable of dealing with natural illnesses, but only the theologically knowledgeable exorcists can prescribe the higher medicine of the soul.

In 1607 his work was printed by Lazarus Zetzner, in Cologne, in a collection of the six major works of the Franciscan Exorcists in a single volume, *Thesaurus exorcismorum* ("The treasury of Exorcists"), often described as the greatest compendium of exorcism manuals. These works shared many similarities and all were particularly preoccupied with witchcraft, often merging exorcism, counter-witchcraft and the demonstration of techniques on how to ward off demons or evil spirits. Visconti's work was therefore part of a body of work that was distilled into the shorter exorcism ritual prescribed in the *Rituale Romanum* (1612) the church's official guide for exorcisms in use down to the present day.

Overall a very good copy of a rare and influential work on the theology, practice and rituals of exorcism.

Provenance: E.R.D. MacLagan who was an art historian and Director of the V&A.

[The Debate Over the Origin of Genius During the Italian Renaissance, Brann, 2002; Witchcraft and Inquisition in Early Modern Venice, Seitz, 2011]



**BOTANICAL MANUSCRIPT WITH 245
WATERCOLOURS OF WILD AND GARDEN
FLOWERS OF SILESIA**

44. VOLCKMANN, GEORG ANTON.
*Sciagraphia et Icones Plantarum Indigenarum,
maxime vero Exoticas juxta turissimum laborem
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

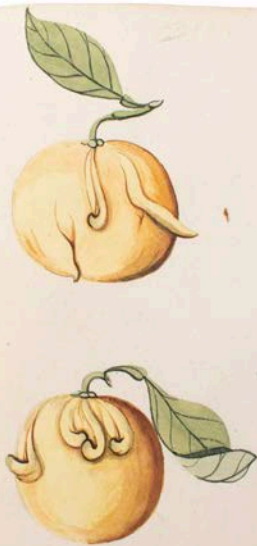
*Reference: H. Neumann, 'Liegnitzer Naturforscher'
in Mitt. d. Gesch. u. Altertums Ver. Liegnitz, Heft 8,
1920/21, Liegnitz 1922, p. 246-262; Heinrich Robert
Göppert, 'Über ältere schlesische Pflanzenkunde als
Beitrag zur vaterländischen Kulturgeschichte, Schles.
Provinzialbl., 96, pp. 1-27.*

*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.*





Phalana, coloris aurantiaci maculis
nigris & albis notata et fasciata.



Malva ferebatia
malva, flore fulgoreo

ALFRED RUSSEL WALLACE SPECIMENS CABINET

45. 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.

£12,500

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.

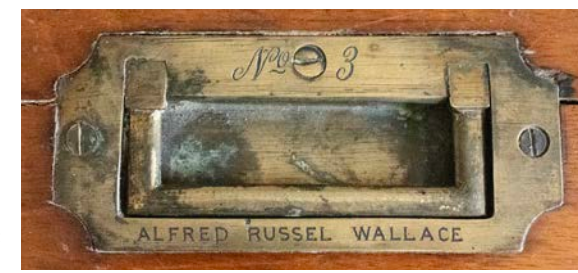
Wallace immediately wrote to Charles Darwin.

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.



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the price has been discharged in full.

Front cover image taken from no. 30

Back cover image taken from no. 40

