

20 HIGHLIGHTS FOR CHELSEA RARE BOOK FAIR 2026



Butterfield-Style With Original Case

1. BAUM, J.

Victorian Gilt Metal Folding Pocket Sundial with Inset Compass

bipartite dial inset compass to one side, inscribed with Arabic numerals, the gnomon with floral chasing, shield cartouche to centre inscribed and dated 'Patent 1875 Birmingham', preserved in its original fitted case, 6 x 4.5cm, [J. Baum & Co], Birmingham, 1875

£350

A fine example of 19th-century scientific craftsmanship, it demonstrates the Victorian fascination with both science and ornament in portable form.



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 by Michael Vandergucht, black-

ruled title, lacking endpapers, light foxing and occasional light toning, verso pastedown with Alan Gauld's pencilled references, contemporary panelled calf, rebaked with contemporary spine laid on, hinges cracked, spine gilt, speckled edges, 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:

The Earls of Bradford; 19th c Weston Park Library seal armorial bookplate. 2) Dr. Alan Gauld (1932-2024), parapsychologist and historian of psychical research, formerly of the University of Nottingham; his ex libris label, ownership inscription and pencilled notes.

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

One Of The Most Emphatic And Ruthless Works On Demonology

3. BODIN, JEAN

De La Demonomanie Des Sorciers...,

Third edition, [12], 252pp., ã4 ~e4 ~i4 A-Z4 Aa-Zz4 AAa-SSs4, woodcut printers device to title, Roman and some Italics, infrequent Greek and Hebrew, historiated and foliated initials, title with wood-engraved printer's device, headers and footers, infrequent contemporaneous marginal annotation, occasional worm holes not affecting text, 4to, Paris, Jaques du Puys, 1582

£6,000

De La Demonomanie Des Sorciers... is Jean Bodin's major work on sorcery and witchcraft persecutions. It was first issued in 1580, with ten editions being published by 1604. *De la Demonomanie Des Sociers* was perhaps the most important and widely discussed treatment of witchcraft in the period when witch trials were on the increase everywhere.

Bodin published *De La Démonomanie Des Sorciers...* after reading the 1577 edition of Weyer's *De Praestigiis Daemonum*. He was already enraged by the leniency of French judges and the neutrality of the French court: the 'Erasmian', 'Platonic' Court of Catherine de Medici. Hastily, he added an appendix denouncing Weyer as an infamous patron of witches and a criminal accomplice of the Devil. Every champion of demonological science from Bodin onwards took care to attack the 'vain ravings' of Weyer.

Writing at the very extreme end of the demonological spectrum, only Jean Bodin was

prepared to believe that nothing was impossible. Although one or two followed him, most rejected the latitude of belief to which his view gave rise. It was his view that it was wrong to put limitations on what it was possible for witches and demons to do. This was because they were not governed by the laws of nature after all, their actions belonged to the supernatural and unless mortals wished to challenge divine omniscience by giving a reason for everything, they had to be taken on trust.

Bodin was a hardline persecutor, determined to root out the enemies of Christendom and the state and punish them with fire. In *De La Demonomanie Des Sorciers...* we have a rare insight into the inner world of a witch-hunter. Bodin wrote in extreme terms about procedures in sorcery trials, opposing the normal safeguards of justice. He gave a report of a 1552 public exorcism in Paris, and of the case of Magdalena de la Cruz of Cordova, an abbess who had confessed to sexual relations with the Devil over three decades. He asserted that not even one witch could be erroneously condemned if the correct procedures were followed, because rumours concerning sorcerers were almost always true. Bodin's attitude has been called a populationist strategy typical of mercantilism.

One of the shocking features of the European witch craze is that some of the most highly trained lawyers and sophisticated intellectuals of the age were its keenest proponents. Jean Bodin was the universal genius of his age. Bodin the Aristotle, the prophet of comparative history, of political theory, of the philosophy of law, of the quantitative theory of money, and of so much else, who yet, in 1580, wrote the book which, more than any other, reanimated the witch-fires throughout Europe. A question that has often been asked of *De La Demonomanie Des Sorciers...*: how could Jean Bodin have written it? One does not expect such writing from a man whose range of intellectual interests and stature

as a thinker have earned him the reputation of the Montesquieu of the sixteenth century. How could he have reconciled his humanism with his inhumanity? Stuart Clark suggests "the theory and practice of witch prosecutions raised political issues, while certain traditions of statecraft raised demonological ones." Bodin lived at a time of great upheaval, when France was ravaged by the wars of religion between the Catholics and the Huguenots. Like many of his contemporaries, he sensed an acute crisis in the state and in society but he also envisaged a dangerous undermining of universal harmony. The *Demonomanie* is, therefore, a punitive book because the need to punish had been seriously neglected. It is a dogmatic book, for only moral absolutism could overcome the appalling disorder of the 1570s and 1580s. In intellectual terms, the Bodin who urged the judicial destruction of witches was on common ground with the Bodin who reformulated the first principles of absolute sovereignty.

Provenance:

Francoys de Buc, [François Herbert, Seigneur of Yvelines, near Versailles]; contemporaneous ownership inscription to base of title-page.

Dr. Alan Gauld (1932-2024), parapsychologist and historian of psychical research, formerly of the University of Nottingham; his ex libris label and ownership inscription.

[USTC:77638; *Witch Craze*, Roper, 2004; *Thinking with Demons*, Clark, 1999]

DE LA DEMONOMANIE DES SORCIERS.

A MONSIEUR M. CHRESTOFLE de Thou, Cheualier Seigneur de Cœli, premier
President en la Cour de Parlement, & Con-
seiller du Roy en son priné Conseil.

PAR I. BODIN ANGEVIN.



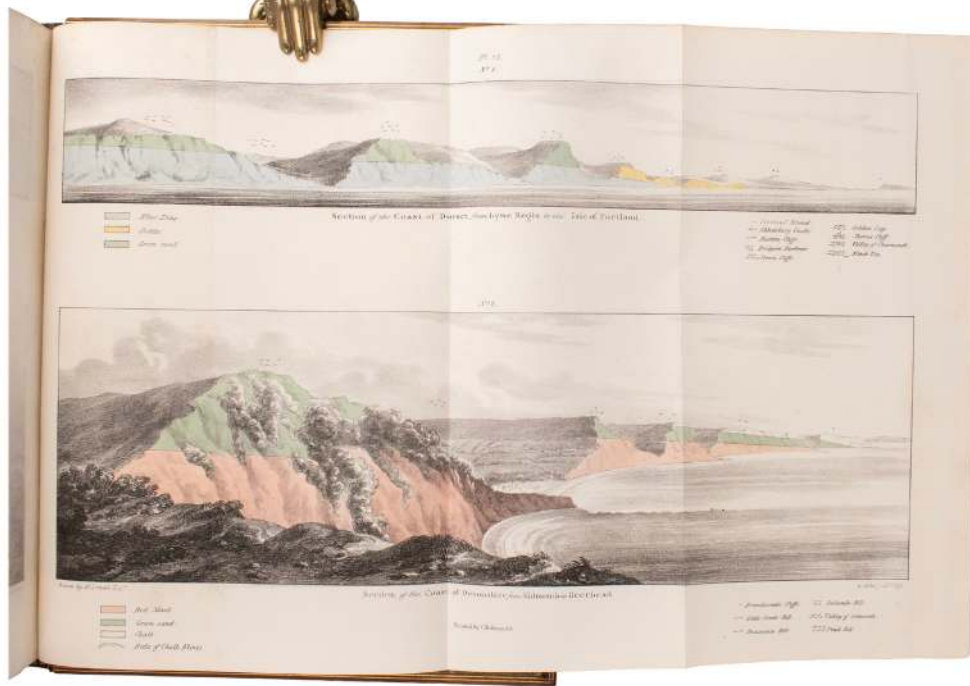
A PARIS,

Chez Jacques du Puys, Libraire Juré, à la Samaritaine.

M. D. LXXXII.

AVEC PRIVILEGE DU ROY.

A François de Buc



The First Book In English On The Palaeolithic Age

4. BUCKLAND, WILLIAM
Reliquiae Diluvianae; or, Observations on the Organic Remains Contained in Caves, Fissures, and Diluvial Gravel and on Other Geological Phenomena, Attesting the Action of an Universal Deluge.

FIRST EDITION, 27 engraved and lithograph plates, including 4 folding maps (3 coloured), slight offsetting, occasional light spotting, marbled endpapers, contemporary calf gilt, with gilt coat of arms of John Frederick Campbell, 1st Earl Cawdor to boards, spine gilt, green morocco label to spine, all edges marbled, 4to, John Murray, 1823.

£1,250

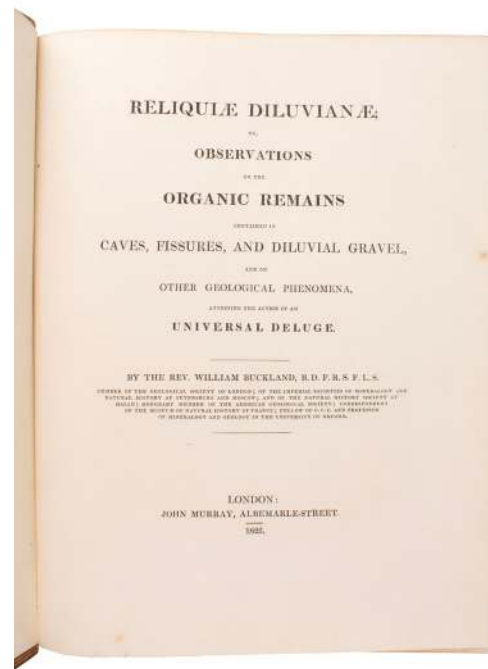
First edition of the first book in English on the Palaeolithic Age. Buckland's great scientific

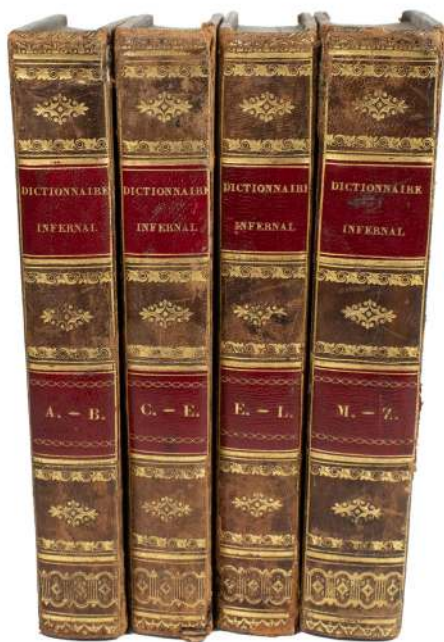
work outlined his arguments that the evidence of geology alone demonstrated that a great flood had covered the entire globe during the time of Noah. This work established his reputation as a scientist.

Buckland's focus in *Reliquiae Diluvianae* was twofold: to establish "that there has been a recent and general inundation of the globe," and to establish the nature of the native fauna at the time of the flood. After he summarised his own research and reviewed that of several other geologists, Buckland concluded that there was "the strongest evidence of an universal deluge".

William Buckland is remembered as the first man to identify and name a dinosaur (although the name dinosaur had not yet been coined by Richard Owen). This was the megalosaurus. He pioneered the use of fossilised faeces in reconstructing ecosystems, coining the term coprolites.

Provenance: John Frederick Campbell, 1st Earl Cawdor (1790-1860), British peer, MP and Fellow of the Royal Society.





One Of The Classic Works On Demonology

5. COLLIN DE PLANCY, JACQUES

Dictionnaire Infernal, ou Bibliothèque Universelle, sur les êtres, les personnages, les livres, les faits et les choses...

4 vols., 2nd edition, 16 engraved and lithograph plates, half-title repaired to vol 1., light spotting, a few water stains, contemporary tree calf, spines gilt, red morocco labels to spines, 8vo, Paris: Librairie Universelle de P. Mongie, 1825-26

£3,500

Dictionnaire Infernal is one of the classic works on demonology, describing demons and organising them into hierarchies. First published in 1818 in just two volumes, the work attempts

to provide an account of all the knowledge concerning superstitions. The dictionary prophesies demons and gives short summaries of notable cases and trials of witchcraft and sorcery, as well as of ghosts and odd paranormal events.

This edition is greatly expanded from the first. *Dictionnaire Infernal* is best known for the 1863 edition with illustrations by Louis le Breton.

Although this is Jacques Collin de Plancy's most famous work, the French demonologist and writer had a prolific writing career, writing over eighty works on divination, magic, alchemy, sorcery and witchcraft.

[Caillet I, 2459]



Splendid Illustrated Edition Of La Fontaine's Fables

6. 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. Monular, dédiées aux enfans de France

Very fine illustrated edition of the Fables de la Fontaine.

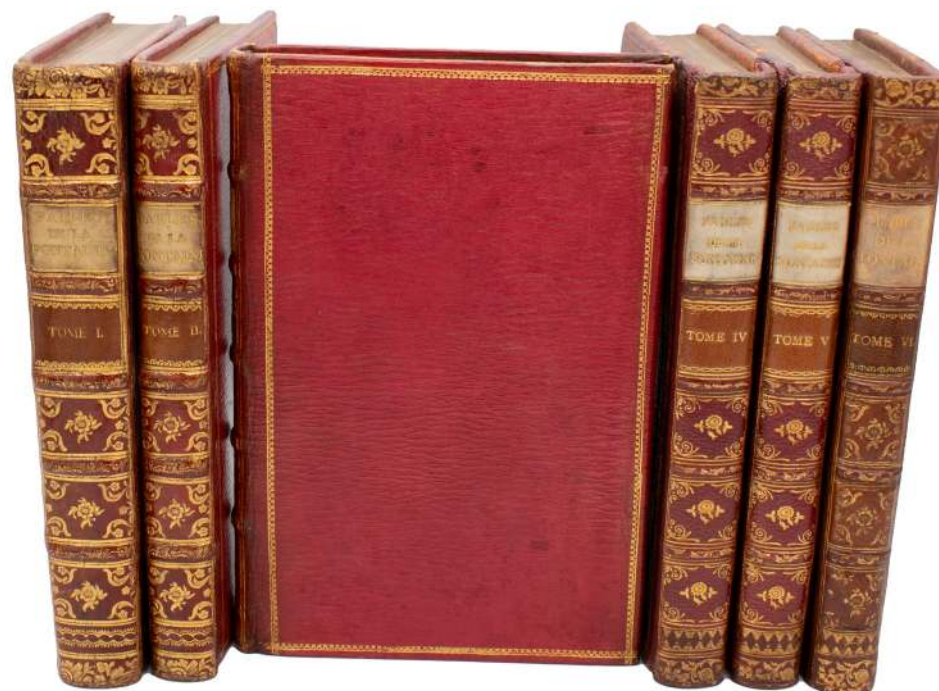
FIRST ISSUE, 6 vol., first issue with "chez l'auteur" in the imprint, engraved throughout by Fessard with frontispiece, 6 pictorial titles, 243 plates and text with 243 head-pieces and 226 tail-pieces by Bardin, Bidault, Caresme, Desrais, Houel, Kobell, Leclere, Leprince, Louthembourg, Meyer and Monnet, 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.

[Cohen-de Ricci 551; Ray 61]





FABLE XVI.

LA MORT ET LE BUCHERON.

Un pauvre Bucheron tout couvert de ramée,
 Sous le faix du fagot aussi-bien que des ans,
 Gémissant & courbé marchoit à pas pesans,
 Et tâchoit de gagner sa chaumine enfumée.
 Enfin, n'en pouvant plus d'effort & de douleur,
 Il met bas son fagot, il songe à son malheur.
 Quel plaisir a-t-il eu depuis qu'il est au monde ?
 En est-il un plus pauvre en la machine ronde ?
 Point de pain quelquefois, & jamais de repos.
 Sa femme, ses enfans, les soldats, les impôts,
 Le créancier & la corvée,

Later Edition Of This Infamous Attempt To Prove The Existence Of Witches Using Science

7. GLANVILL, JOSEPH *Saducismus Triumphatus: or, Full and Plain Evidence Concerning Witches and Apparitions.*

Fourth Enlarged Edition, two parts in one, (6), 35, (5), 104, (4), 112-161, (8), 223-498, (2)pp., first title in red and black, engraved frontispieces, text illustrations, 1 engraved plate depicting two stones mentioned in relation to the Swedish witches section, woodcut initials and head-and-tail pieces, censored ownership mark to first title,

very occasional light staining, contemporary panelled calf, red morocco label to spine, spine a little rubbed, head and tail expertly repaired, bookplate to front pastedown, 8vo, London, A. Bettesworth, J. Batley, 1726.

£3,000

The expanded edition of Glanvill's magnum opus on witchcraft, first published posthumously in 1681. This later edition includes topical material on witchcraft in Sweden, supplied by Anthony Horneck (from a Dutch pamphlet of 1670). It also contains an early tale on poltergeists and contains one of the earliest descriptions of a 'witch-bottle'.

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

Sudducees, 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



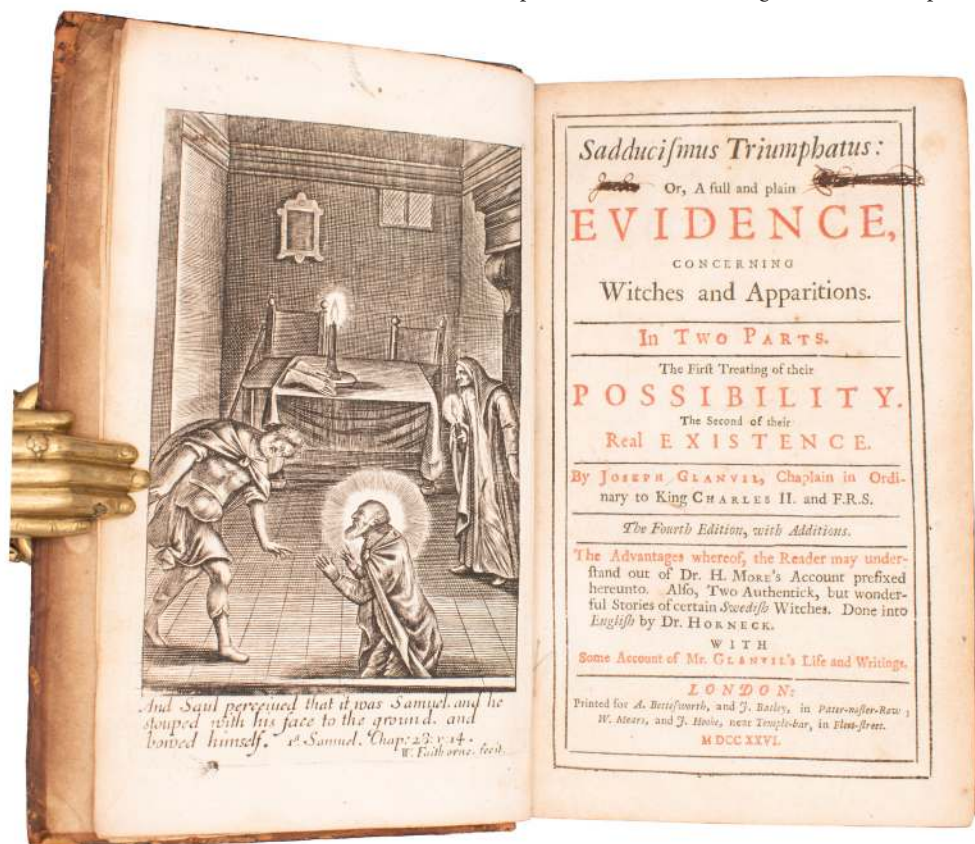
calm and reasoned refutation of Webster's scriptural interpretations entitled "A Proof of the Existence of Apparitions, Spirits and Witches, out of Holy Scripture," which remained unfinished at his death in 1680. Undaunted, More hastily assembled Glanvill's unfinished work and added it, along with a 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 of the second part 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 the same year as this copy. The book strongly influenced Cotton Mather in his Discourse on Witchcraft (1689) and the Salem witch trials held in 1692-3 in Salem, Massachusetts.

[Caillet 4562; Coument G38-10, 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]



Written By King James I/VI - The Most Famous English Work On Demonology And Witchcraft

8. JAMES VI

Daemonologie, in Forme of a Dialogue, Divided in three books.

64pp[I.E. 80]., minor ms. restoration to few letters on final leaf, small label to flyleaf, small 4to (180x140mm), later full calf, London, by Arnold Hatfield for Robert Waldgrave, 1603.

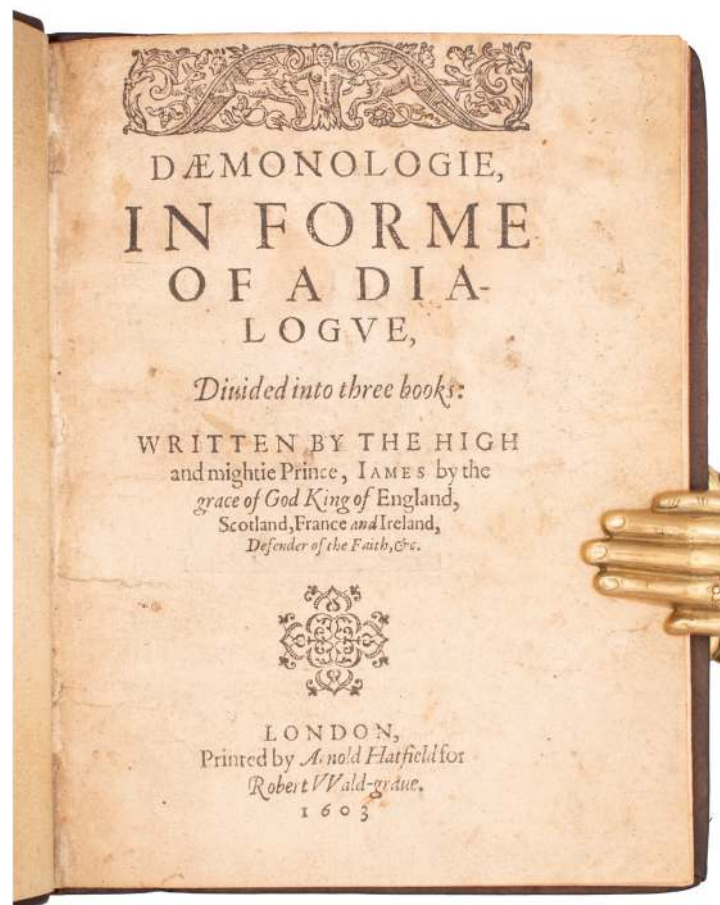
An excellent example of a very scarce work.

£10,000

"A deep work on Demonology, embracing, in their fullest extent, the most absurd and gross of the popular errors on this subject" - Watler Scott on James I's *Daemonologie*

First published in 1597, in *Daemonologie* James I attempted to refute a number of rationalist texts that had argued against the existence of witchcraft.

At the beginning of his reign in Scotland, King James was a firm believer in witchcraft. He was personally involved in two of the five great witchcraft panics in Scotland. The first was in 1570-1, involving the famous North Berwick Witches. The accuseds confessions, extracted using torture as part of the criminal process, included information on an attempt to murder King James VI and his bride in Denmark. They were forced to confess they had gone to sea in sieves and had tried to raise a storm to wreck the King's ship en route to Norway. The King fully accepted this account. When the jury acquitted one of the accused, James was so incensed that



he charged the jury with "an assize of error" and they agreed to "yield themselves to the king's will."

King James' interest in the North Berwick witches no doubt led him to start on his *Daemonologie*. It is a dialogue written in three parts, following the classic tradition of European demonologists with the overall argument: witches exist, they should be prosecuted by the lawful authorities, and those who deny these points are at best badly astray, and at worst actually in league with witches. The three books are divided thus: Book one focuses on magic in general and necromancy, Book two covers sorcery and witchcraft, and Book three discusses spirits, spectres and different diabolical accounts.

James also includes in this book a denial of the existence of lycanthropy, which served to create the illusion that this was a measured and considered work. In reality, the book details extreme views, including advocating for trial by water and devils marks in order to root out "so odious a treason against God".

Although the work had been conceived and written, at least in part, as an immediate reaction to the witch trials of 1590-1, its publication clearly represents a reaction to the trials of 1597, as it describes a situation in which witch hunting is actively occurring. The *Daemonologie* was also written to refute the *Discovery of Witchcraft* (1584) by Reginald Scot, and *De Praestigiis Daemonum* (1563) by Johann Weyer.

When James VI of Scotland became James I of the united kingdoms of England and Scotland in 1603, he brought out a new edition of his demonology, which no doubt received special attention because of its royal author and it was often quoted in contemporary witch trials. That same year he tried to have extant copies of Scot's *Discovery of Witchcraft* destroyed, and within one year of his accession, he had coerced Parliament to pass a new witch act. The 1604 statute changed the emphasis from maleficia to the pact with the Devil, in line with continental thinking, and certainly heightened the attack against witches.

James, like all demonologists, did draw on

popular beliefs as these presented themselves in witches' confessions - but he also displayed consistent scepticism about any popular testimony that did not fit his intellectual system. The first break in the King's credulity was in 1605, when he was forced to quash a witch trial when, after questioning, the accuser admitted to fraud. From this point on James became more obsessed with routing out fraudsters and

imposters than destroying witches. In the final nine years of James' reign there were only five people executed for witchcraft.

This is a very scarce copy of the 1603 edition. A Dutch translation appeared in 1604, and two Latin editions in 1604 and 1607. The work was a source for Shakespeare in creating his witches in Macbeth.

Provenance:
Devid Leigh, psychiatrist.

[STC 14366; Robbins, *The Encyclopedia of Witchcraft and Demonology*; Goodare, *The Scottish witch-hunt in context*]



Victorian Stonehenge - Extra Illustrated

9. JAMES, COL. SIR HENRY *Plans and Photographs of Stonehenge, and of Turusachan in the Island of Lewis; with Notes relating to the Druids and Sketches of Cromlechs in Ireland.*

[Southampton: Ordnance Survey], 1867, 8 zincographed plates and plans, 8 mounted albumen prints of Stonehenge, Folio,(18.5 x 23.5 cm), 2 further mounted albumen prints from drawings by Henry James, one of these loose, minor dust-soiling, original cloth gilt, rebacked.

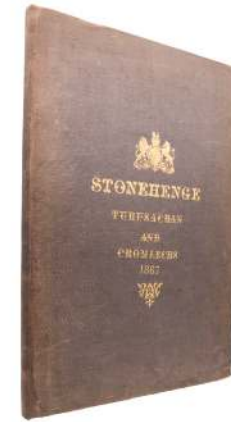
£6,000

In his preface, Henry James states that “this short account of Stonehenge and Turusachan, with the few well-known passages from ancient authors relating to the Druids, and to the progress made in the mechanical arts in Gaul and Britain, at, and for some time before the Roman conquest, is circulated for the information of the Officers of the Ordnance Survey, in the hope that it may stimulate them to make Plans and Sketches, and to give Descriptive Remarks of such Objects of Antiquity as they may meet with during the progress of the Survey of the Kingdom” (Southampton, 29th May 1867).

Col. Sir Henry James was the Director General of the Ordnance Survey. In 1855 he created a photographic department for the Ordnance Survey as a means of reducing the scale of maps. He claimed to have invented photozincography, a photographic method for the reproduction of images, manuscript text, and outline engravings on printing plates. It is likely that it was invented by the department he created.

This copy of a scarce and important photographic incunabula differs slightly from most copies. The unnumbered illustration titled ‘Turusachan, Callernish, or, the place of pilgrimage on the bleak headland in the Isle of Lewis’ is usually reproduced as a zincograph, as the following illustrations numbered 12 to 15 at the end of the volume. However, the illustration here is a mounted albumen print of the same illustration. The additional mounted albumen print found loosely inserted bears the printed title ‘Stonehenge restored: Druidical sacrifice’.

Gernsheim, 359.





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

10. 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

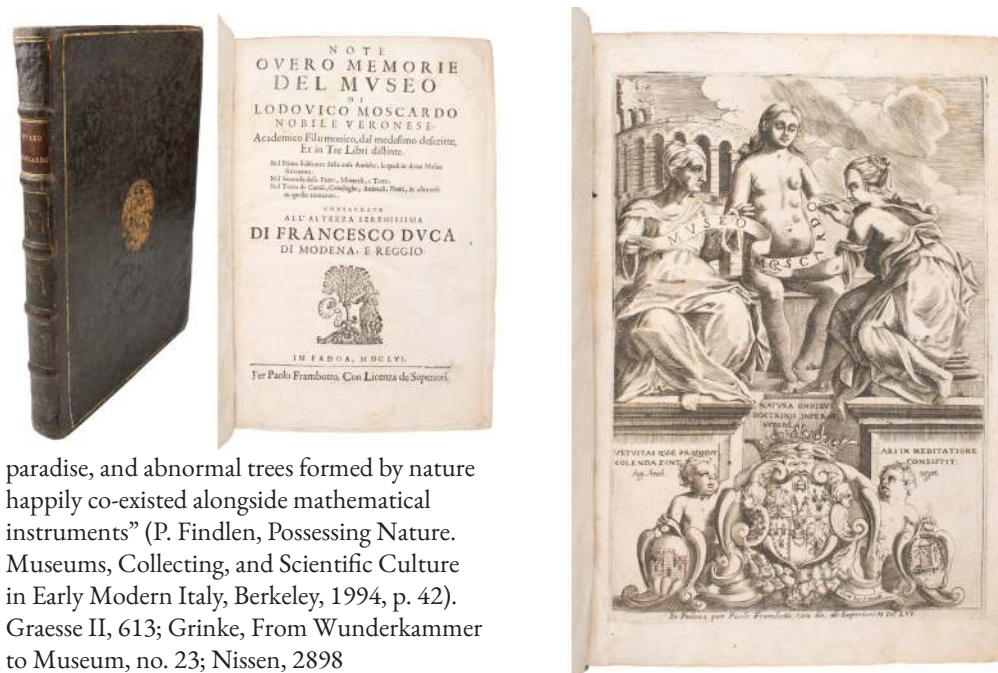
Pasi. Animals, fantastical creatures, minerals, fossils, shells, and ethnographic objects were all displayed there.

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 Rare Miniature Atlas

11. MÜLLER, JOHAN ULRICH *Geographia totius orbis compendiaria*

FIRST EDITION, [8], 87pp., double-page engraved title by G.C. Bodenehr, 103 copper engraved maps by Bodenehr after Hipschmann (1 folding world map, 10 hand coloured), several early ownership notes to title, 2 additional manuscript index leaves at rear, contemporary vellum over boards, pasted on paper library label to spine, 8vo (155 x 90mm), Ulm, George Wilhelm Kuhnen, 1692.

£6,000

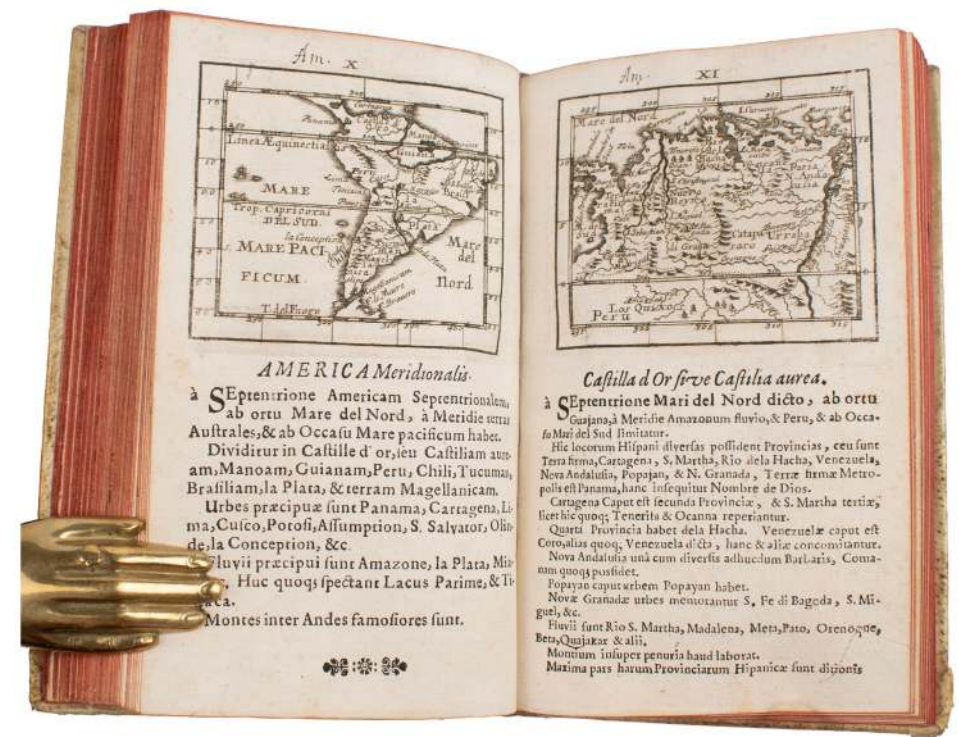
The first edition was published in both German and Latin, this is the rarer Latin edition.

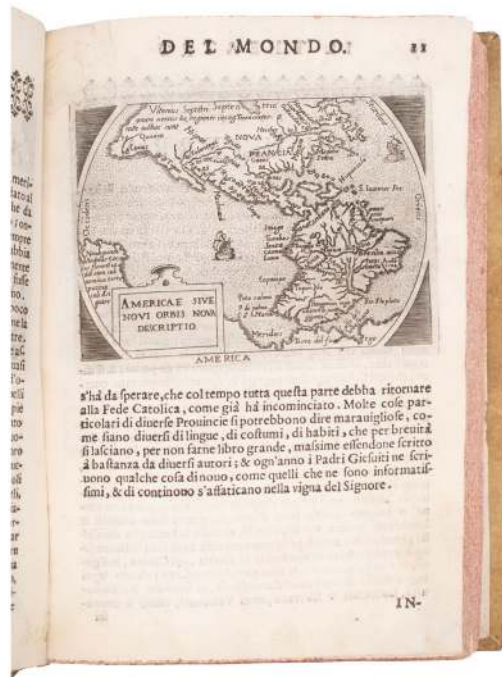
This is a rare miniature atlas in which each map is

paired with explanatory Latin text of various type sizes to enable the description to fit on the same page. The verso of each map is blank. The atlas contains 53 detailed maps of Europe, 16 of Asia, including China, India, Japan, the Philippines and Saudi Arabia. Maps of South America are bound in with the section on Asia. There are 16 total maps of the Americas, including 2 polar maps, Virginia, California shown as an island, South America and Brazil. There are also 16 maps of Africa.

In 1692 Johann Ulrich Müller (1633-1715) published this small geographical work entitled '*Geographia Totius Orbis Compendiaria*'. In the same year a German edition was also published entitled '*Kurtbuendige Abbild-und Vorstellung der Gantzen Welt*'. To illustrate both works Müller provided a new series of 103 maps. Mostly unsigned, it would seem that the engraver was one of the Bodenehr family. G. C. Bodenehr signs the engraved frontispiece.

[VD17
12:654867Q,
Phillips 512;
Bagrow 356;
Bagrow-Skelton
511]





Earliest edition of the Epitome of Ortelius

12. ORTELIUS, ABRAHAM

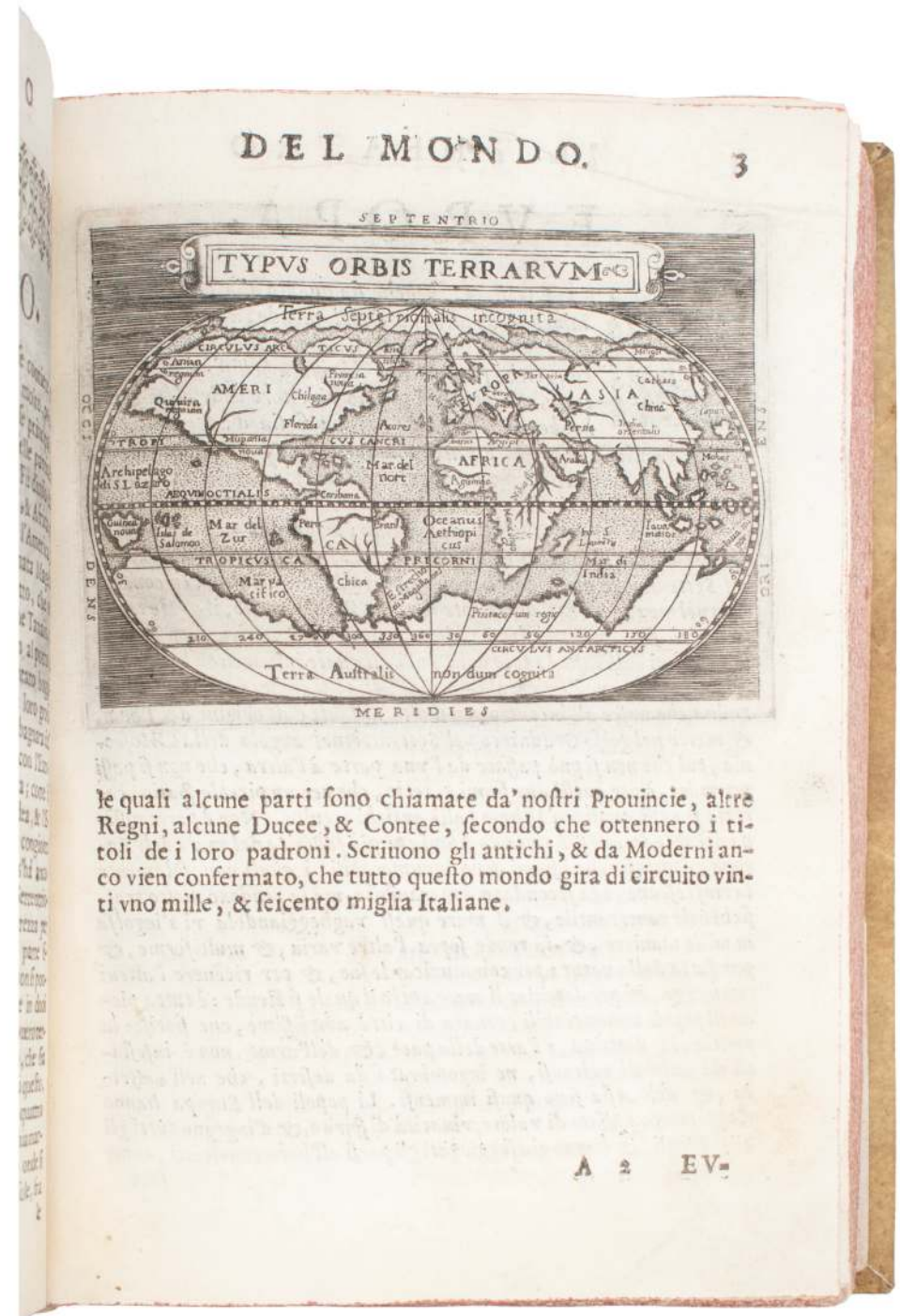
Il theatro del mondo nelquale distintamente si dimostrano in tavole tutte le provincie, regni e paesi ... ridotto dalla forma grande in questa piccola...

Brescia: Compagnia Bresciana, 1598, 4to (190 x 132mm). Printer's device on title, without blanc 06, woodcut headpieces and initials, 109 engraved maps in the text, a restored minor tear on title without any loss, later full vellum, double gilt fillet on covers, gilt decorations, Morocco title on spine.

£8,500

Earliest edition of the Epitome of Ortelius and of the translation by Filippo Pigafetta (1533-1604), to appear in Italy. The charming maps, copied from the first Galle editions of the Epitome, are printed on the upper part of the recto pages, with text on the lower part and on verso. 'The main difference from the originals is that the names of the regions were engraved at the bottom, outside the frame.'

Koeman III Ort 69; Van der Krogt 33A:01; Sabin 57702 (date misprinted 1589).



le quali alcune parti sono chiamate da' nostri Prouincie, altre Regni, alcune Ducee, & Contee, secondo che ottennero i titoli de i loro padroni. Scrivono gli antichi, & da Moderni anco vien confermato, che tutto questo mondo gira di circuito vinti vno mille, & seicento miglia Italiane.

A 2 EV.



*diuersità de pesci con Scaglia; & accioche vi fosse qualche cosa di sen-
bianza humana, vi è il Cavalier Maritimo, & la Sirena, benchè
molti non lo credano, con tutto ciò molti autori antichi, & moderni*

Represents A Transitional Moment Between The Ptolemaic Tradition And Modern Cartography

13. PTOLEMY, CLAUDIUS

Geografia cioe Descrittione Universale della Terra Partita in due volumi, Nel Primo de quali si contengono gli Otto Libri della Geografia di Cl. Tolomeo, Nuouamente con Singolare Studio rincontrati, & corretti dall'eccllmo. Sig. Gio. Ant. Magini Padovano ... Nel Secondo vi sono poste XXVII. Tauole Antiche di Tolomeo, & XXXVII. altre Moderne ... Dal Latino nell'Italiano Tradotta dal R. D. Leonardo Cernoti Vinitiano Canonico di S. Salvatore.

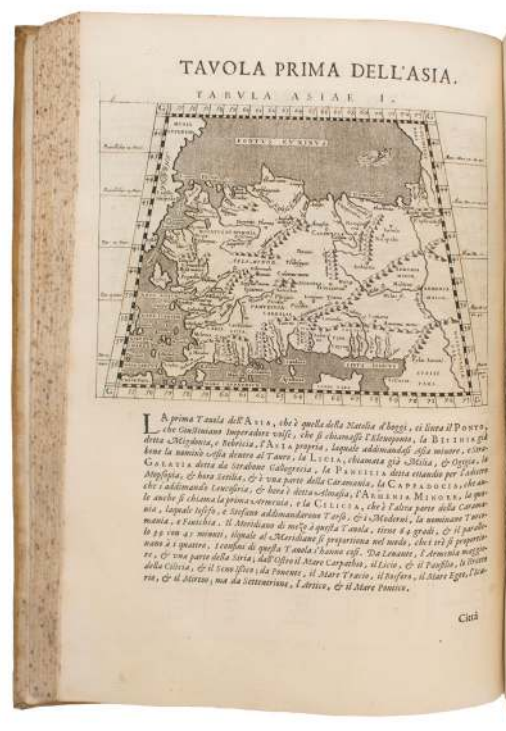
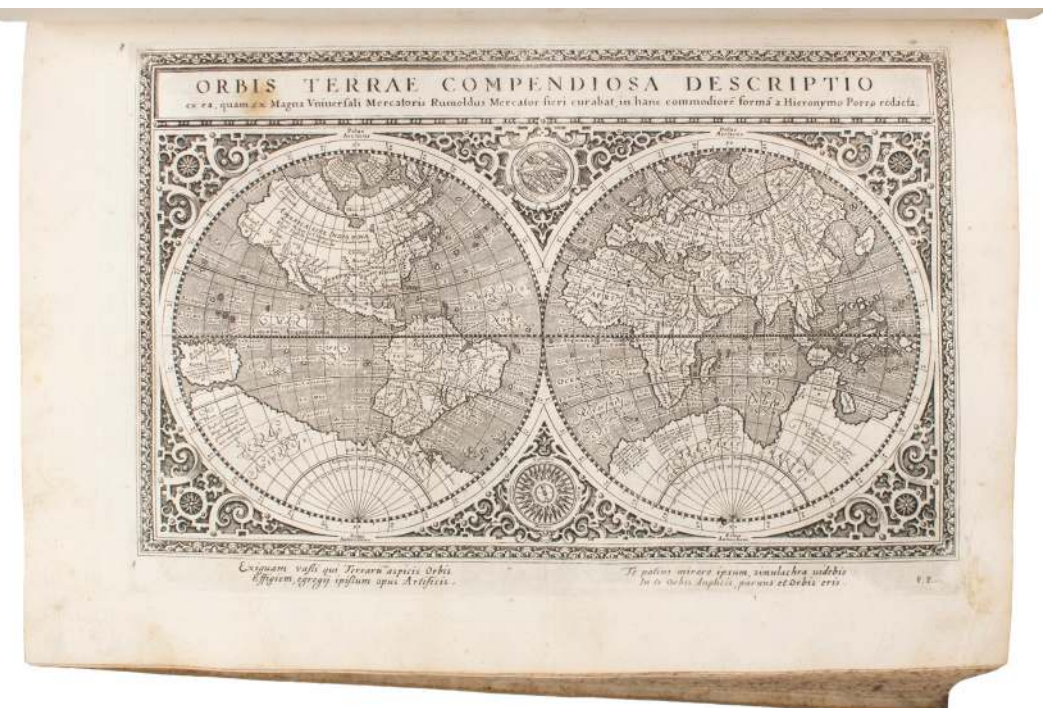
Venice: Giovanni Battista and Giorgio Galignani, 1598 & (volume 2) 1597, First Italian edition, 2 vols In one, engraved printer's devices to titles, engraved headpieces, initials, and tailpieces, full-page engraved double-hemisphere world map by Girolamo Porro after Mercator, 63 in-text copper-engraved maps, and woodcut diagrams, contemporary vellum with handwritten title to spine, folio (29 x 20.5 cm)

£9,000

The First Italian edition of Giovanni Antonio Magini's edition of

Ptolemy's Geography, translated in Italian by the Venetian Leonardo Cernoti. The work brings together the classical texts of ancient geography with a rich corpus of engraved maps updated in accordance with sixteenth-century knowledge. The double hemispherical world map of Mercator has been re-engraved by Girolamo Porro (circa 1520-1604), and it is 'to the artist's credit that so much detail has been represented with such fineness and clarity' (Shirley, Mapping of the World, 194). This *Geografia* represents a transitional moment between the Ptolemaic tradition and modern cartography and is now regarded as one of the most significant geographical works of the Renaissance.

Phillips, *Atlases* 405; Shirley, *British Library T.PTOL-12b*; Burden, *Mapping of North America* 93.





Parasites Under the Microscope

14. REDI, FRANCESCO (1616-1697) *Esperienze intorno alla generazione degl'insetti ... in una lettera all'illustrissimo signor Carlo Dati*

FIRST EDITION, half title without armorial, title printed in red and black, engraved device of the Accademia della Crusca on title, 28 engraved plates including 3 folding, numerous text illustrations, occasional slight toning, bookplate and deaccession stamp of John Crerar Library, 19th century half morocco over marbled boards for the John Crerar Library, gilt stamped spine, red speckled edges, 4to, Florence, Insegna della Stella, 1668.

£2,000



First edition of Redi's famous attack on the theory of spontaneous generation. The invention of the microscope had led Redi to the investigation of minute life, and in this work insects are revealed with a degree of anatomical detail that must have struck the book's earliest readers as a genuine marvel.

It contains his experimental demonstration that "flesh and plants and other things whether putrefied or putrefiable play no other part, nor have any other function in the generation of insects, than to prepare a suitable place or nest into which, at the time of procreation, the worms or eggs or other seeds of worms are brought and hatched by the animals." He applies the same principle to parasites, and in this text provides the first description of ectoparasites in his discussion of kinds of ticks.

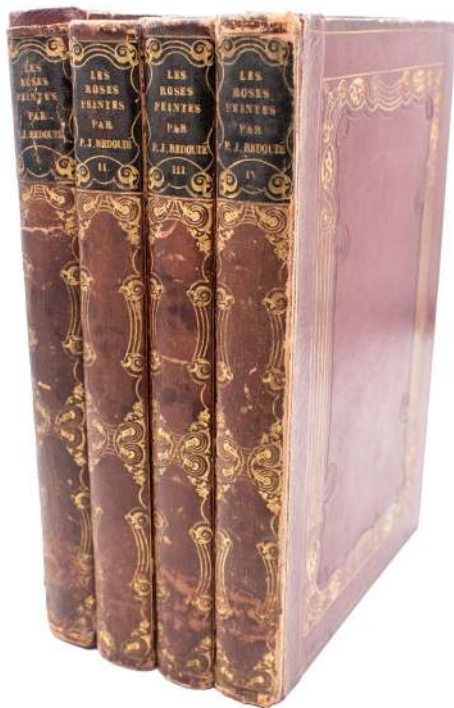
Some copies of this book have a 29th plate depicting a fly, but it seems to have been added



towards the end of the print run.

Provenance: John Crerar Library [Garrison and Morton 97; Grolier/Horblit Science 88 (with 29 pls.); Norman 1812; Prandi, Redi 7.]





First Octavo Edition Of *Redouté's Roses*

15. REDOUTÉ, PIERRE JOSEPH
Les Roses.... avec le texte par C.A. Thorry,

Paris, [C.L.F. Panckoucke, 1824-1826] 40 parts bound in 4 vol., 8vo, half-title, general title, 159 (of 160) stipple-engraved plates after Redouté, partially printed in colour and finished by hand, 4-page prospectus bound in after title, small "MHS" stamp on blank area of plates, some toning and spotting (mostly to text), tissue guards, contemporary maroon calf gilt, black morocco spine labels, g.e., rubbed, volume 1 rebaked preserving original spine one joint of volume 4 repaired

£6,250



"Redouté's great chance came when, in 1798, Josephine Bonaparte acquired Malmaison and resolved to establish there a garden for rare plants. As was the fashion, she searched for an artist to make records of them, and her choice fell upon Redouté. Thus were born Ventenat's *Jardin de Malmaison* (1803-04) and Bonpland's *Description des Plantes rarescultivées à Malmaison et à Navarre* (1812-17), both superbly illustrated in colour by Redouté. To the same period belong the eight magnificent volumes of *Les Liliacées* (1802-16), which were followed by the still more famous *Les Roses* (1817-24)" (Sitwell). This, the octavo edition of *Les Roses*, was first published in 1824.

Provenance: Massachusetts Historical Society (purchased 1871), bookplates.

Dunthorne 233; Great Flower Books, p.71; Nissen BBI 1599



Stunning Watercolours from the Canterbury Tales

16. SANDY, WINIFRED (1875-1944)

17 original watercolours of Canterbury Tales characters

17 watercolours on plain white postcards, nine with narrow coloured border, all but three with titles in black manuscript to lower margin, 135 x 90mm, c.1900.

£550

This collection of seventeen vibrant watercolours of characters from the Canterbury Tales are after those found in the Ellesmere Chaucer, an early 15th-century illuminated manuscript and one of the most significant copies of the Tales.

Of the twenty-three found in the Ellesmere Chaucer, seventeen have been produced, including: The Shipman, The Knight, Wife of Bath, The Cook, The Miller, The Reeve, The Prioress, The Friar, The Pardoner, The Doctor of Physic, The Nun's Priest, The Second Nun and The Canon's Yeoman.

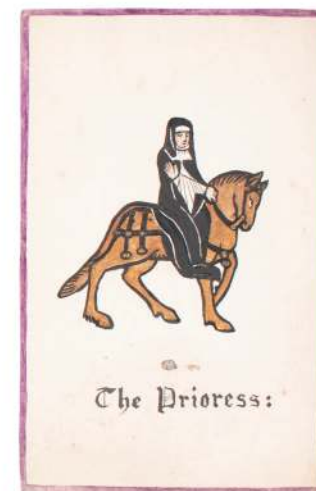
Winifred Sandys was the eldest of the painter Frederick Sandys's seven daughters and three sons. Taught by their father, all of the children became artists to some degree, but Winifred was the most successful, exhibiting work in pastels and watercolours and excelling at miniature painting. It was Winifred who supported the family through the sale of her pictures after their father died in 1904. After Winifred's sister Gertrude died in 1920, Winifred married Gerlie's widower, Lionel Crane, the son of the artist Walter Crane.



The Wife of Bath :



The Knight :



The Prioress :



The Reeve :



The Cook :



The Shipman :



A Firsthand Account of one of the Most Famous Shipwrecks in History

17. SAVIGNY, J.B. AND CORREARD, ALEXANDRE
Naufrage de La Frégate la Méduse, faisant Partie de L'Expédition du Sénégal en 1816...

SECOND FRENCH

EDITION, half title, hand coloured portrait frontispiece, plan of raft, top edge toned, engraved bookplate to pastedown, contemporary quatre calf over later boards, spine gilt, red morocco label to spine, 8vo, Paris, chez Eymery, Delaunay, Madame Ladvocat, Treutell et Wutz, 1818

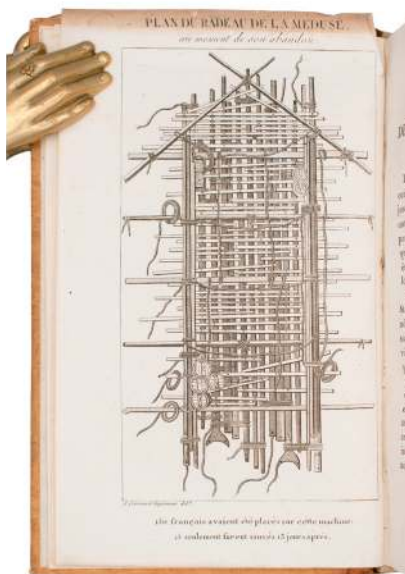
A very clean copy.

£1,250

"Of one hundred and fifty persons embarked upon the raft, and left to their fate, only fifteen remained alive thirteen days afterwards; but of these fifteen, so miraculously saved, life constituted the sole possessions, being literally stripped of everything."

A first hand account of when 147 men, abandoned on a makeshift raft after their ship ran aground off the coast of Africa. There followed murder, class warfare, mutiny, starvation, unimaginable depravity and eventually cannibalism.

In June 1816, the French Frigate, The Medusa,



and three other ships sailed for the French colony of Senegal in West Africa. An inexperienced captain would run the ship aground and a shortage of lifeboats meant that only the upper classes and senior officers would be allowed to board them. The lower classes, and a handful of crew left behind, had to build their own makeshift raft for 147 people. The lifeboats briefly towed the raft until, in an act of cowardice and cruelty, the captain cut it

loose to drift away on a horrific 13-day odyssey.

On the very first night adrift, 20 men were murdered, and by the fourth day there were only 67 people left alive. They had resorted to murder and cannibalism to survive. When the raft was found 13 days later, only 15 of the original 147 had survived.

1815 was a turbulent year for France. Following Napoleon's defeat at Waterloo, the French monarchy was restored. The new king, Louis XVIII, gave unqualified men highly paid jobs as political favours. The captain of the Medusa, Viscount Hugues Duroy de Chaumereys, was one of them. It was widely considered his incompetence which led to the horrifying events that unfolded shortly after the Medusa set out to sea. Chaumereys hadn't been at sea for over 20 years and he became a symbol of Government corruption. The social and political turbulence that plagued French society was exposed, and France itself was considered a political shipwreck.

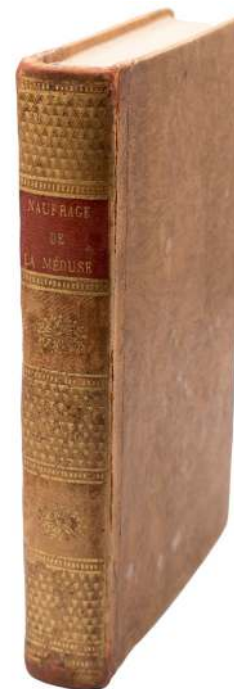
The authors Correard and Savigny were both survivors of the Medusa shipwreck. Alexandre

Correard was an engineer and Jean-Baptiste Savigny was a doctor. Their professions may have saved their lives. Their account inspired the famous painting 'The Raft of the Medusa' by Theodore Gericault. Correard was even interviewed by Gericault, and both authors appear in the painting. Displayed for the first time in 1819, the work shook the world and scandalised high society, partly due to the portrayal of a heroic black man.

A scarce edition of an important book, both politically influential as well as an insight into the horrors and suffering of being abandoned at sea.

Provenance:

Bookplate of Georges de Rarecourt de La Vallée, Marquis de Pimodan



Inspired the Highland Revival

18. SCOTT, WALTER

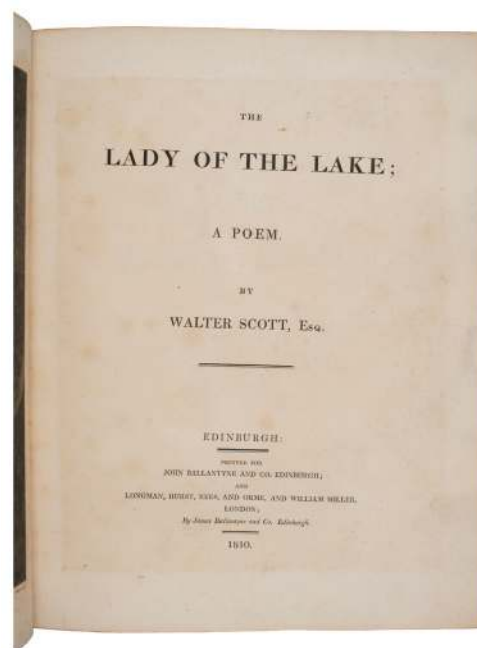
The Lady of the Lake

First Edition, engraved portrait frontispiece, slight offsetting, tear without loss to 207/208pp., old bookplate preserved, later leather backed marbled boards, spine gilt, 4to, Edinburgh, for John Ballantyne and co., 1810

£800

Set in the Trossachs region of Scotland, it is composed of six cantos, each of which concerns the action of a single day. The poem has three main plots: the contest among three men, Roderick Dhu, James Fitz-James, and Malcolm Graeme, to win the love of Ellen Douglas; the feud and reconciliation of King James V of Scotland and James Douglas; and a war between the Lowland Scots (led by James V) and the Highland clans (led by Roderick Dhu of Clan Alpine). The poem was tremendously influential in the nineteenth century, and inspired the Highland Revival.

Provenance: Sir Thomas Gage, Hengrove Hall, Suffolk



One Of The Most Beautifully Illustrated Works By J.g. Keulemans

19. SHELLEY, G.E.

A Monograph of the Nectariniidae, or Family of Sun-Birds.

London, published by the author, 1876-1880. 4to (318 x 247mm). With 121 handcoloured lithographed plates by Keulemans. Contemporary half Red Morocco gilt.

£11,000

A very attractive clean copy of one of the most beautifully illustrated works by J.G. Keulemans.

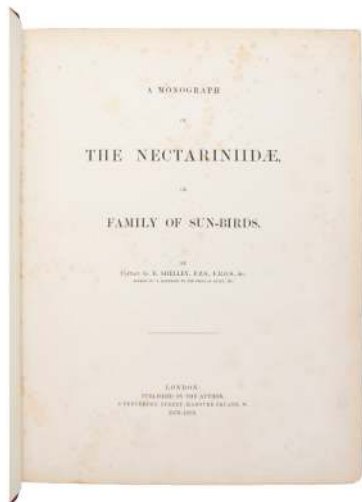
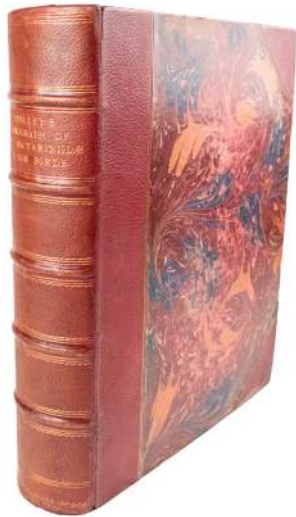
"An excellent monograph of an interesting family of birds, with descriptions in Latin and English, critical notes, and discussions of habits, etc., from accounts by many different observers. A total of 138 species of the group are recognized..."(Zimmer II, 588).

"Keulemans paid particular attention to colour and structure of feathering and his ability to transmit clear, accurate impressions of various plumages was held in much esteem. Overall, his skills for accurate representations are attributable to his detailed study of birds. He was a keen naturalist and to judge from the narratives of his observations, a field ornithologist of note. These attributes often stood him in good stead, as when his specialized knowledge of a particular species made it unnecessary for the author to check anatomical authenticity. As Shelley points out in the Preface to his Sun Birds: 'The illustrations, which form such an important portion of my Monograph, have been executed by Mr Keulemans, whose name is sufficient guarantee for the accuracy of the details and for high artistic skill. The latter is rendered perhaps more striking



from his being acquainted with this family of birds in their native haunts; and his notes upon the Sun-birds inhabiting Prince Island have been incorporated in my work” (Keulemans & Coldewey, ‘Feathers to Brush. The Victorian bird artist John Gerard Keulemans’ p. 42. The feathering is highlighted in places by the application of gum arabic.

Nissen IVB, 873; Zimmer II, 588.



Fully Coloured Fine World Atlas

20. TEESDALE, HENRY

A New General Atlas of the World, Compiled and Constructed with the Greatest Care from the Latest Government and other Approved Modern Surveys and Authorities, both English and Foreign..

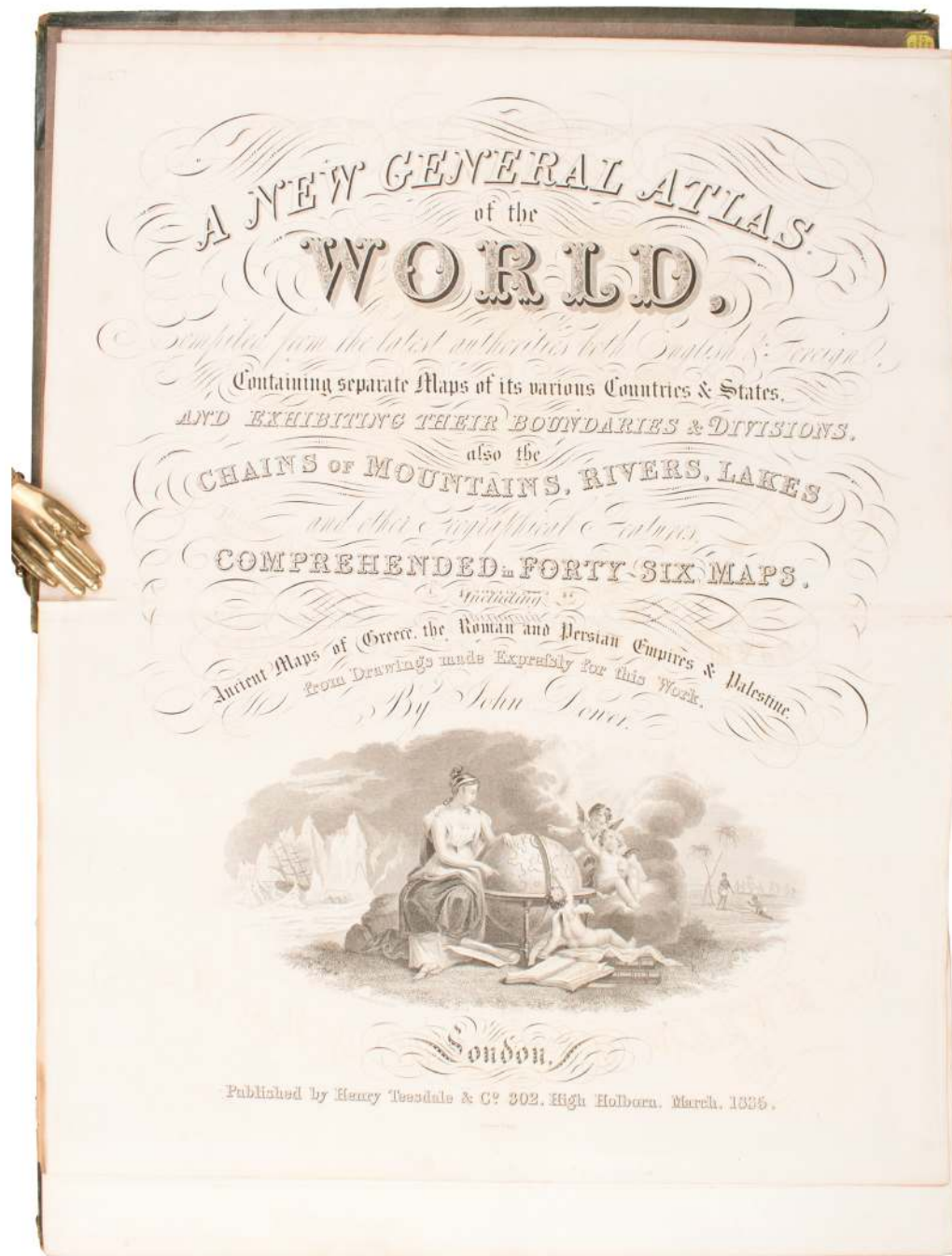
Engraved double-page title and leaf of contents, 47 double-page fully hand-coloured engraved maps by John Dower (India 2 maps joined), contemporary half morocco, spine worn, folio, Henry Teesdale, 1841

£3,000

A fine series of maps, including world and hemisphere maps, and those of Australia, the Pacific Ocean, the United States, Mexico, etc. On the map of Mexico & Guatemala is the engraved notation, "The Province of Texas acknowledged an Independent State by Gt. Britain

Henry Teesdale was a prominent London publisher and founding fellow of the Royal Geographical Society. He produced large-scale maps and charts and a number of fine atlases in the early part of the nineteenth century. He employed the most skilled draftsmen and engravers and his maps are renowned for precise detail and fine colouring.

This example of the atlas has the maps fully coloured



WESTERN HEMISPHERE.





For all enquiries please contact us:
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the price has been discharged in full.

Front cover image taken from no.6
Back cover image taken from no. 15

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