Marshall Rare Books

THE AUTUMN COLLECTION





A Celebrated Travelogue Capturing Exotic Landscapes, Architecture, And People

1. **DANIELL, THOMAS & WILLIAM.**
A Picturesque Voyage to India, by the Way of China.

FIRST EDITION. 50 fine hand-coloured aquatint plates by Thomas and William Daniell, on thick paper, with ruled and gray wash borders, mounted on guards, each with accompanying text. Contemporary half-calf over marbled boards,. Oblong Folio(250 x 339 mm). London, Longman, Hurst, Rees, Orme and William Daniell 1810.

£10,000

Originally issued in ten parts, the Picturesque Voyage documents Thomas and William Daniell's long voyage to China and on to India.

The Daniells left England in April 1785 on board the Indiaman Atlas, arriving in Whampoa, China in August. The plates include views of Madeira, the Cape of Good Hope, Java, Macao and Canton, whilst the accompanying text includes observations and descriptions of native peoples. Having spent several months in China, the Daniells then sailed on to Calcutta in a 'country' coastal vessel.

"A collection of beautifully coloured engravings illustrating places and scenes of interest on the voyage from Gravesend to China and India" (Mendelssohn I, p. 413).

Abbey Travel 516; Colas 797; Lipperheide 1523; Mendelssohn I, p. 413; Tooley 173.





Presentation Copy

2. **DRESSER, HENRY EELES**

A Monograph of the Coraciidae, or Family of the Rollers.

Farnborough, Kent: Published by the Author, 1893

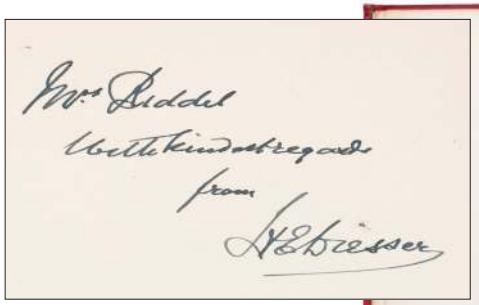
PRESENTATION COPY OF THE FIRST EDITION, large 4to (380 x 295mm.), dedication leaf, list of plates, 27 fine hand-coloured lithographed plates by JG Keulemans, a few plates with correction slips pasted over captions, Publisher's Red Cloth Gilt, rebacked replacing original cloth spine, uncut, an excellent copy retained in a red folding cloth case.

£7,500

Presentation Copy signed by Author in black ink to title 'Mrs. Riddel with kindest regards from H E Dresser'.

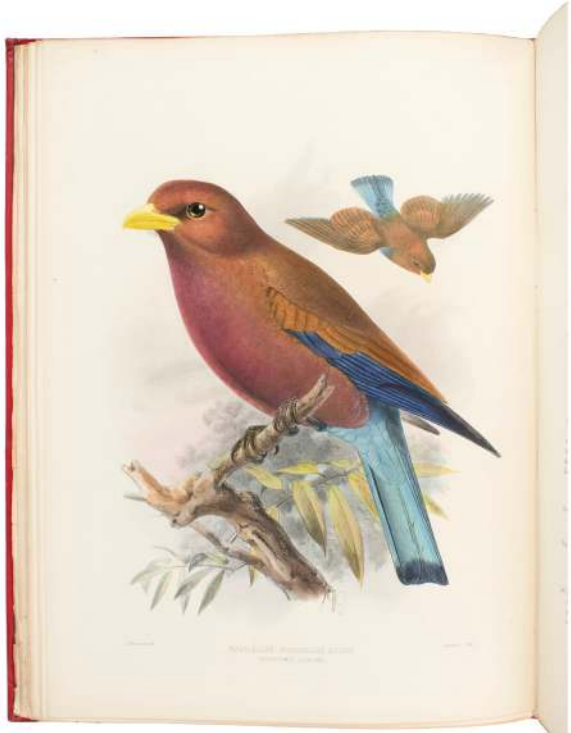
"The Rollers are essentially representative species of the Old World, none occurring in the Nearctic or Neotropical Regions, and, like the Bee-eaters, most of the species are confined to the Ethiopian Region" Dresser

Dresser was the author of more than 100 scientific papers on birds, mostly concerned with geographical distribution, descriptions of new species and illustrated the eggs of many species for the first time. His Manual of Palaearctic Birds (1902) was an important contribution to the delimitation of the ranges of Palaearctic birds. Dresser produced some of the last folio works on birds, notably A History of the Birds of Europe (1871–1881, supplement issued in 1895–96), begun with Richard Bowdler Sharpe. This was complemented by The Eggs of the Birds of Europe (issued 1905–1910) and monographs on bee-eaters (1884–86) and rollers (1893). These were based upon examination of the leading collections of the day, most notably his own. While producing the 'History', Dresser and some other leading ornithologists, including Lord Lilford, rented rooms at Tenterden Street in London to be close to the library of the Zoological Society of London in Hanover Square. Dresser had privileged access to the notes of many of the most prominent ornithologists, such as Russian Sergei Buturlin, who discovered the main breeding grounds of Ross's gull in 1905 in the delta of the Kolyma River in remote north-east Siberia.





Fine Bird Books, p.72; Nissen IVB 270; Zimmer, p.178









Medieval Painting Of A Herald - Forgery In Style Of Fra Angelico

3. **FRA ANGELICO [FORGERY IN THE STYLE OF]**
A Very Fine Painting of an Angel or Divine Herald in Green Silk Gown Illuminated in Gold.

Italy, circa 1900 or earlier, in a very Elaborate 19th century gilt frame likely created by the artist.

£2,500

This painting is in the style of Fra Angelico displaying a Herald announcing the Apocalypse. Set in a gold background the angel is wearing a gilt embroidered silk gown raising her trumpet to the heavens.

Fra Giovanni da Fiesole (born Guido di Pietro; c. 1395 – 18 February 1455), known posthumously as Fra Angelico was an Italian Dominican friar and painter active during the early Florentine Renaissance.

Angelico created a series of frescoes for the Dominican convent of San Marco in Florence, where he received the patronage of Cosimo de' Medici. His works include the San Marco Altarpiece and the Deposition of Christ, both made for the convent of San Marco. Painting exclusively religious subjects throughout his career, Angelico completed commissions in Rome under the patronage of Popes Eugene IV and Nicholas V.

Angelico was a pioneer of the artistic trends that came to distinguish the early Renaissance, namely linear perspective and a greater attention to depth and form than had been practised in the late Medieval period.



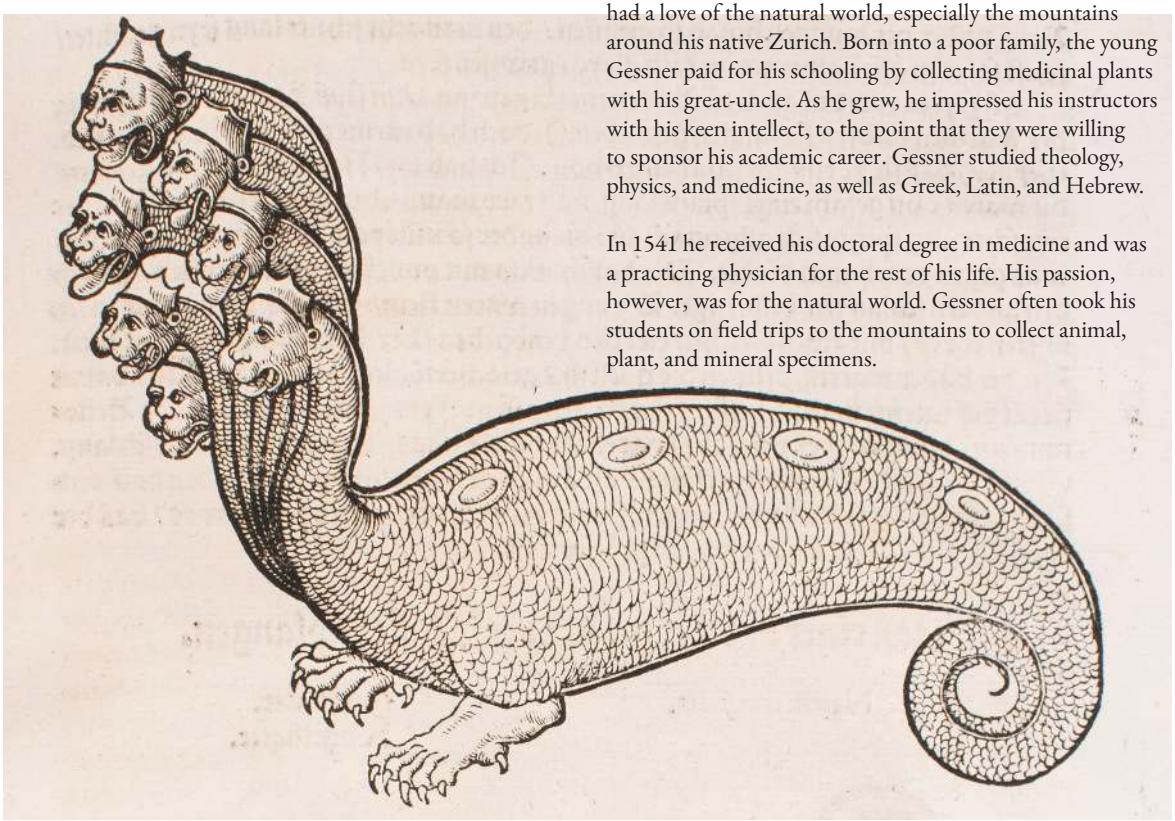
Gessner's Great Book On Snakes And Scorpions

4. GESSNER, CONRAD

Schlangenbuch. Das ist ein grundtliche und vollkomne Beschreybung aller Schlangen so im Meer, süssen Wassern und auff Erden jr Wohnung haben, sampt der selbigen Conter-factung, erstlich durch den hochgelehrten weytberümpten Herrn D. Conrat Gessnern zuosamen getragen unnd beschriben unnd hernaher durch den wolgelehrten Herrn Jacobum Carronum gemehrt und in dise Ordnung gebracht; an yetzo aber mit sondrem Fleyss verteütscht.

Zürich, Froschauer 1589. Two Parts in One Volume, Folio (385 x 250 mm) 4 leaves, 72 numbered leaves with 2 title vignettes, 23 (2 full-page) woodcuts. A fine binding of 17th century calf, gilt spine in compartments.

£5,000



Large-Paper copy of the first German edition (after the Latin edition of 1587) of the famous "Book of Snakes" by Conrad Gessner (1516–1565), published posthumously. Includes a second title (beginning on folio 62): "De scorpione. A brief description of the scorpion,...".

Dragons, in the original sense of the word, are real animals. These iconic monsters of European folklore are the literary descendants of ordinary snakes that evolved through the centuries with much help from the discipline of natural history.... Particularly important among dragon descriptions in the literature of natural history is that of Conrad Gessner in the snake volume of his animal encyclopaedia, Historiae animalium. Published in 1587, it incorporates a more comprehensive review of dragon lore and literature than any previous work. This makes it an important reference for describing the conceptual evolution of the dragon from an ordinary snake into a fabulous monster. The volume was first published in Latin, then in German in 1589 under the title Schlangenbuch."

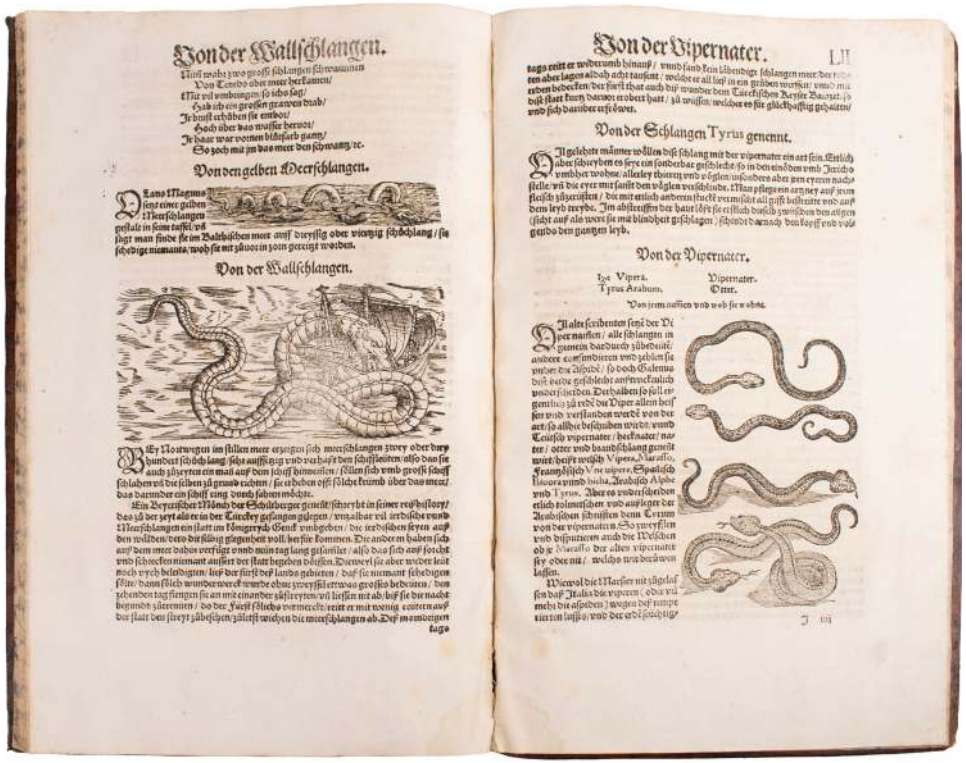
Conrad Gessner (1516 - 1565) was an energetic scholar who had a love of the natural world, especially the mountains around his native Zurich. Born into a poor family, the young Gessner paid for his schooling by collecting medicinal plants with his great-uncle. As he grew, he impressed his instructors with his keen intellect, to the point that they were willing to sponsor his academic career. Gessner studied theology, physics, and medicine, as well as Greek, Latin, and Hebrew.

In 1541 he received his doctoral degree in medicine and was a practicing physician for the rest of his life. His passion, however, was for the natural world. Gessner often took his students on field trips to the mountains to collect animal, plant, and mineral specimens.



In 1551, he published the first part of his masterwork, Historiae Animalium, which described four-legged animals that gave birth to live young. Over the next several years, he expanded this work to include volumes on egg-laying reptiles (1554), birds (1555), and fish (1558). A fifth volume, composed of Gessner's notes on snakes and scorpions, was published in 1587 after his death. Each of these volumes was heavily illustrated with detailed woodcuts of animal specimens. Gessner drew on many sources to create his Historia, including accounts from classical authors, correspondences from other natural historians, and his own personal observations. The end product was an encyclopedia that attempted to describe animals as precisely as possible by finding consensus between many different sources of information.

Lit.: Phil Senter, Uta Mattox, Eid. E. Haddad. Snake to Monster: Conrad Gessner's Schlangenbuch and the Evolution of the Dragon in the Literature of Natural History; in: Journal of Folklore Research, Vol. 53 (2016), pp. 67-124.


Von der Wallschlangen.

Von den gelben Meerschlangen.

Von der Wallschlangen.

Von der Vipernater. LII

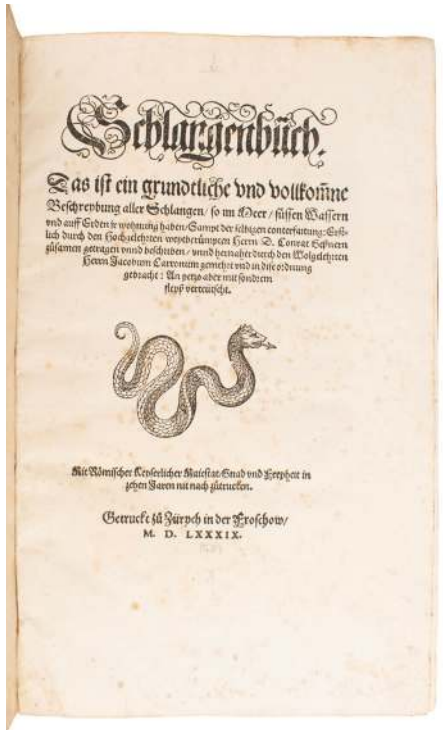
Von der Schlangen Tyrus genennt.

Von der Vipernater.


Draco. Lindwurm.

Von jr grösse vnd woh man sie finde.

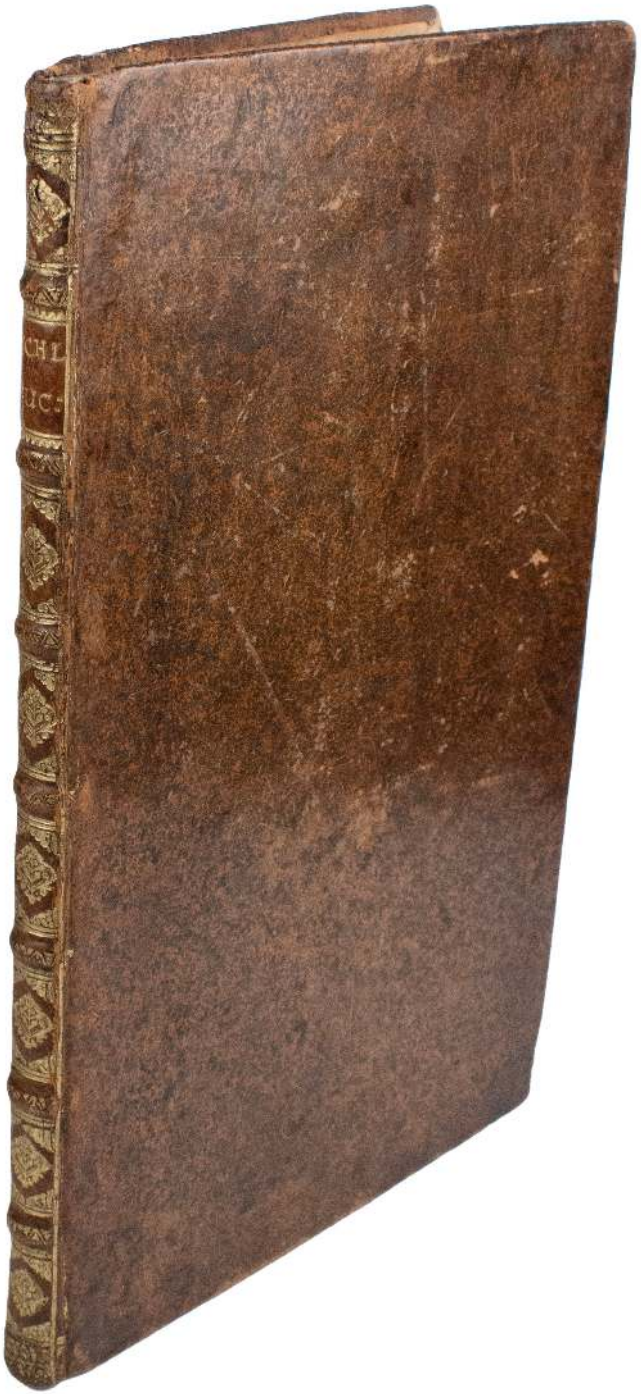
Diser nammen Track/kompt bey den Griechen von dem scharpffen gesicht her/ vnd wirt offt von den schlangen in gemein verstanden. Insonderheit aber


Schlangenbuch.

Das ist ein grundtliche vnd vollkomne Beschreybung aller Schlangen/ so im Meer/ süssen Wassern vnd auff Erden jr wohnung haben/ sampt der schlangen contrafatung: Erstlich durch den Hochgelehrten vorgetrümpten Herrn D. Conrat Gesnern zůsammen getragen vnd beschriben/ vnd hernacher durch den Wolgelehrten Herrn Jacobum Carronum gemehret vnd in diser ordnung gebracht: An jetzo aber mit sondern fleyß vermeret.

Kie Römischer Keyserlicher Maiestat Gnad vnd Freyheit in zehen Jaren nit nach zůtrucken.

Getruckt zů Zürych in der Froschow/ M. D. LXXXIX.



A Splendid Annotated Copy Of Gessner's Great Work On Birds

5. **GESSNER, CONRAD (1516-65).**
Vogelbuch. Darin die Art, Natur und Eigenschafft aller Vöglen.

Zürich: Christoffel Froschauer, 1557. Folio (380 x 250 mm). (6), cclxiii, (2, blank leaf) with woodcut illustration on title, initials, 219 fine woodcut illustrations of birds. (Sign.: aa6, a-z6, A-X6; cptl.) Finely bound in contemporary half vellum over wooden boards, clasps missing, a fine and clean copy.

A SPLENDID COPY OF GESNER'S GREAT WORK ON BIRDS ANNOTATED BY AN EARLY HAND

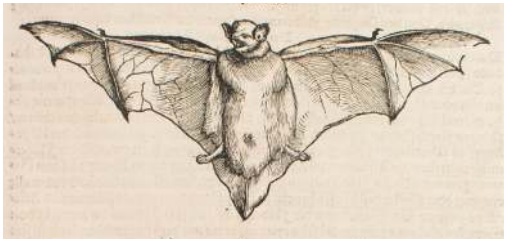
£10,000

The first German edition of the Swiss naturalist and universal scholar Conrad Gessner's famous bird book, the principal and most extensive source for ornithology in 16th century Europe. Apart from literary quotations, it contains numerous contemporary, precise, original observations and illustrations, most of which are by Gessner himself, but some derive from contemporaries such as William Turner and Pierre Belon. Gessner's aim with this work and also with his entire Historia Animalium was to create a reference work for an academic readership.

The work is annotated throughout in a neat early hand in the margins with corrections or additional descriptions of the birds.

This encyclopaedic claim is reflected in the mainly alphabetical order of the bird species as a new form of knowledge for early modern times, a specific textual structure and collections of concepts and models into which knowledge is subsumed. As a progressive Renaissance scholar, he made critical statements about traditions and authorities, and he is extremely thorough, carefully describing and illustrating birds in both his text and his plates and also stating his sources, so that the origin of his statements can be checked.

It is clear that Gessner was much more critical than the more linguistically-inclined Aldrovandi. Gessner's bird book thus differs from other contemporary sources not only by its range and the numerous original observations but also by its high level of accuracy and reliability. It contains an abundance of contemporary information about the occurence and biology of the birds, about their cultural interactions with man, and it is of particular as it documents the status of the Central European bird community during the transitional climatic phase between the medieval climatic optimum and the onset of the little Ice Age. (Katharina Springer) Therefore he is often regarded as "the starting-point of modern zoology" (Anker).



Edited and translated by Rudolf Heusslin (Hüsli; died 1600), priest in Albisrieden, Rafz and Töss, under the guidance of his friend and relative Conrad Gessner, the translation followed closely Gessner's Latin text and original illustrations (1555), while a later German edition (1669) by Georg Horst is a mere compilation of different books and marks a break with the original content: a significant reduction of the original observations of Gessner. The first German Edition includes two more woodcut illustrations as the Latin edition, taken from Olaus Magnus "Historia de gentbus septentrionalibus" and the Latin text was slightly revised: Ancient quotations and philological accessories are omitted. Heusslin himself writes in the preface regarding the abridgments he has made. He omitted foreign names and left only one to three German names for the birds and he only used the names of those scholars he found credible. Sixty-six sketches for Gessner's woodcuts came from his scientific correspondents, five were taken from other books, but the majority of the bird illustrations can be traced back to Gessner himself.

The woodcuts were probably cut by the glass painter Jos. Murer (1530 - 1580), Johann Thomann (1525



- 1567) or Hans Asper (1499 - 1571). All herons are drawn in the same way, probably by Gessner himself, as he described many of them very precisely, dissecting them in some cases and probably also preparing them. Gessner drew them himself, including the Lagopus mutus. Errors in the appearance and body posture of the birds leads to the conclusion that the majority of Gessner's bird illustrations were drawn from stuffed and mounted or mummified specimens.

Gessner was familiar a large number of the birds due to his own observation. He communicated this through statements such as 'I saw it with my own eyes', 'the bird I held in my hands' and precise descriptions of the bird's appearance or dissections down to the smallest detail. The culmination of Gessner's own nature-orientated observations can be seen in some of the pictures he demonstrably made himself. (Rallus aquaticus, Tringa ochropus, pluvialis apicaria, Lagopus mutus, et al.)

Remarks in the animal books make it clear that Gessner supervised the work of artists working for him to ensure that they did not omit any characteristic features of the subject.

Conrad Gesner was one of the great polymaths of the Renaissance ... His History of Animals is an encyclopedia of contemporary knowledge, intended to replace not only medieval compilations but even Aristotle's work of the same title ... The work consists of five large volumes ... The first four volumes deal with quadrupeds, birds and fishes; the posthumous fifth volume with snakes and, in an appendix, scorpions ... Although the Historia animalium does not yet show any recognition of a connexion between different forms of living nature and fails to conform to our modern ideas of biological research, it was a great step forward and remained the most authoritative zoological book between Aristotle and the publication of Ray's classification of fauna in 1693. (PMM)

Gesner's encyclopaedic work acquired such prestige and importance that it is often regarded as the starting-point of modern zoology. Its great reputation and wide circulation were largely due to the fact that it was illustrated with so many pictures in the form of woodcuts that it marked a new departure in the field of zoological illustration.

Brunet II, 391-392; Nissen IVB 350; PMM 77; Wood 356.











Von dem äschenfarben Reigel.



chen er verletzt wirt / das ist mit dem Adler / von welchem er geschossen wirt: mit dem Fuchß / von welchem er zů nacht gefangen wirt: mit der Lerchen / von welcher jm [illegible] eyer zerbrochen werdend / als Aristoteles auffweyst.

Von dem weyssen Reigel.

Ardea alba.



DEr weyß Reigel ist kleiner dañ der äschenfarb / mit einem breiten / vnd graden schnabel. Er wonet auch / als der vorgenẽt / bey fliessenden wasseren vnnd seen. Er voglet auch nit so mit grossem schmertzen als der vorgenẽt. Er nistet auch vnd gebirt leichtlich. Er hat seinen auffenthalt nit allein in seen vnnd pfülen / sunder im wäld vnnd ebnen matten vnd wisen / als Aristoteles auffweyst. Vnder disem gschlächt sol eins seyn / das nun ein

Three Scarce and Important Works On Comets by Hevelius

6. HEVELIUS, JOHANNES

Prodromus cometicus. Danzica: Simon Reiniger, 1665 [with] - Descriptio cometae anno aereae Christi 1665 exorti. Danzica: Simon Reiniger, 1666 [with] - Cometographia, totem naturam cometarum. exhibens..

3 works in one volume, folio (367 x 228mm). Engraved vignettes on titles, half-title and engraved frontispiece in the third work, woodcut headpieces and initials, in the first work and 3 engraved plates, 4 engraved plates in the second , in the third 38 engraved plates attached to the outer margin of the text leaves, engraved illustrations throughout, (without blank a2 in the third work), Contemporary vellum, manuscript author's name on spine, blue edges, occasional discolour in text, but an excellent copy of a very scarce work with all three titles in one volume. Danzica: Simon Reiniger, 1668.

£75,000

Three Scarce and Important Works by Hevelius entirely dedicated to comets and illustrated by the author. The first two works are extremely difficult to find and deal, respectively, with the comet observed from 14th December to 28th February 1664 and the comet of April 1665. Both are depicted in detail in their changing appearance over time and their orbits are traced in two celestial maps.

The renowned "Cometographia" follows in Twelve Parts, which begins with the fine frontispiece engraved by L. Visscher (1633-1690) based on a drawing by A. Stech (1635-1697) depicting Hevelius seated at a table with a cometary orbit represented as a conical section combined with a spiral, with the sun at the centre of the first. The figure of Aristotle bears the illustration of some linear and sublunary cometary paths. There is then a wonderful illustration of the house and Hevelius Observation Platform, one of the most advanced of the time (DSB).

"The Danzig brewer and astronomer Johannes Hevelius (1611-1687). in his monumental work Cometographia of 1668, discussed comets thoroughly and brought the various theories that previously existed into a single overall picture ... Like Kepler, Hevelius initially adopted a linear motion, but later established that curved paths must be involved, and that comets moved fastest when near the Sun. He took parabolas or hyperbolas as the probable form of orbit. Hevelius supported the view that comets themselves were disc-shaped and lay at right-angles to the Sun. They arose in the atmospheres of Jupiter and Saturn by the transpiration of vapours - a reflection of the then common view that such vapours were to be found on many heavenly bodies: as spots on the Sun, for example. Hevelius chose Jupiter and Saturn on the basis of the colour of comets. The tail was formed from particles ejected from the core of the comet, and which were then swept away from the head by the Sun." (R. Stoyan, Atlas of Great Comets. Cambridge Univ. Press, 2015, p.28).

"The Cometographia advocated the idea that the motions of comets are fundamentally parabolic. "One of the major works of Hevelius, which had been almost fifteen years in preparation. The first book gives the observational data on the Comet of 1652, the subsequent two books attempt to prove the existence of comets far beyond the atmosphere of the earth. The fourth book gives a detailed account of the actual parallax of the Comet of 1652, while the fifth book deals with the true position of the comet and its distance from the earth. The subsequent books are concerned with the tail of the comet, its size and its structure. A description of the comets of 1661, 1664, and 1665 is followed by a complete listing of about four hundred comets known from ancient times up to 1665" (B.Y.U.).

Provenance: Ex libris Bibliotheca Valentini W..t? 1818 (manuscript ownership inscription on endpaper perhaps Georg Wilhelm von Valentini 1775-1834, Prussian General).



The First Illustrated Natural History Encyclopedia Printed in Italy

7. HORTUS SANITATUS.

Ortus Sanitatis. De herbis & plantis. De Animalibus & reptilibus.

Venice: Bernardinus Benalius & Johannes de Tridino alias Tacuinus, 1511.

The fifth edition of the Latin text, Chancery folio (286 x 198 mm). Early panelled calf, rebacked,pp. 367 leaves, without the final blank. Double column, 53 lines plus headline, initial spaces with guides. Title within a decorative woodcut border, 3 full-page woodcuts and more than 1,000 woodcut engravings of plants, animals, birds etc, including the famous Skeleton plate, one page of 18th-century manuscript notes in Italian bound in after the 'Tractatus de lapidibus',

£25,000

The First Edition printed in Italy, of the first illustrated natural history encyclopaedia.

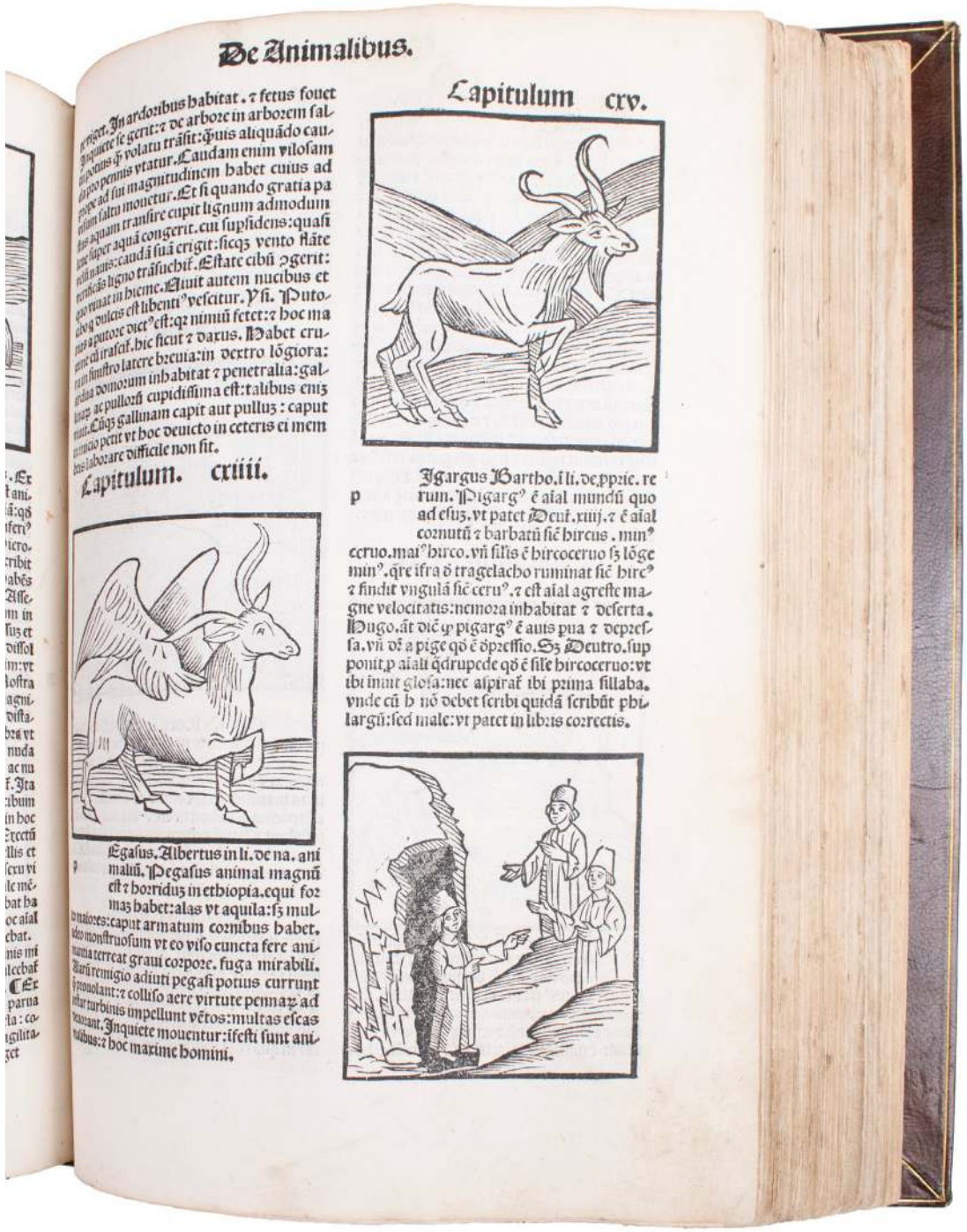
The descriptions and illustrations concerning plants, with the addition of animals, birds, fishes, and minerals have been substantially enlarged from the original 15th century text.

First printed in Mainz by Jacob Meydenbach in 1491. The two fine full-page woodcuts by a Venetian artist appear here for the first time. Both are surrounded by elaborate ornamented floral borders, white on black ground. Among the woodcuts features what is probably the first depiction of oil collection: petroleum is described and a woodcut shows it pouring from a rock and being collected in a vessel. In addition to many plants and animals—from the prosaic (worms, snails, frogs) to the fantastic (mandrakes, unicorns, mer-people)—the woodcuts contain many compelling and charming scenes of Medieval life. These iconic images were much copied, not only in other scientific books but even making their way into other genres, such as Grüninger's illustrated edition of Horace (in which Maecenas is attacked by giant garlic cloves obviously copied from the woodcut here).

Two full-page cuts depict physicians in consultation, one based on that in Ketham's Fascicolo di medicina, the other repeated from a 1504 Venice edition of Guillelmus de Saliceto, Chirurgia. Original to this edition, as a supplement to the section De urinis, is the pseudo-Galen tract De facile acquisibilibus. Composition was divided between Benalius' and Tacuinus' printer shops, the former setting 30 of the quires, and the latter 28. The fine four-part title-page border with dolphins was part of Tacuinus' stock, first used by him a few months earlier for his edition of Vitruvius. Mortimer calls it "one of the most influential pieces of [book] ornamentation of the sixteenth century, being copied in several formats by many other Renaissance printers".

The Hortus sanitatis, in its many editions and translations was the most popular and influential herbal of its time, and served as an encyclopaedia of the plant, animal, and mineral kingdoms and the medical applications of their products.. The most interesting of the new cuts are some of the genre pictures (especially those to the parts on zoology and mineralogy), for the draughtsman worked on these more individually with regard to the costumes, which represent those in use in Alsace at that time. The woodcut of the human skeleton appears here for the first time in an edition of the Herbals, and was added to nearly all the following Latin, French, and also to some German editions of the Hortus up to about 1540. This skeleton picture... represents, from a graphic viewpoint, the best that was published of this kind before Vesalius. 'Many of the genre cuts derive from images on playing cards. The large woodcut of the skeleton is taken from Brunschwig's Chirurgia.

Choulant Inc. 18, pp. 64; Schreiber XXV; Adams H-1016; Durling 2468; Essling 1723; Hunt 1:12; Mortimer Italian 238; Nissen BBI 2368; Sander 3470.





Tractatus

De herbis

Operationes.

Capitulum.lij.

Operationes.

Capitulum.liij.

Operationes

Capitulum.liiij.

Capitulum.lv.



Tractatus

De Auibus.

Capitulum lxix.

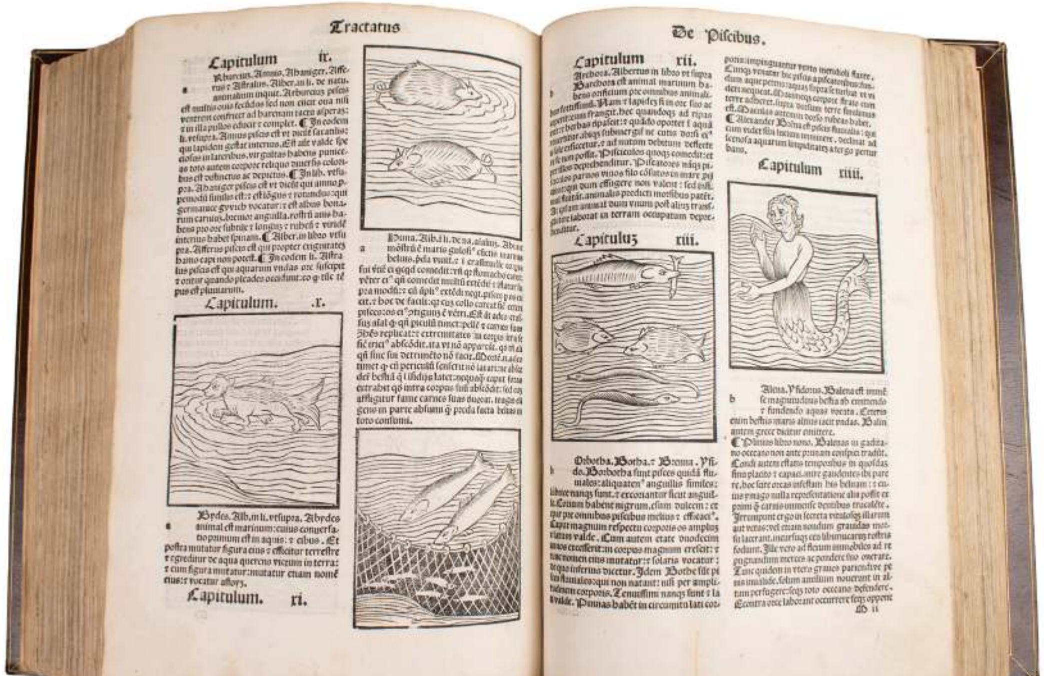
Capitulu3 lxx.

Capitulum lxxi.

Capitulum lxxii.

Capitulum lxxiii.

Capitulum lxxiiii.



Tractatus

De Piscibus.

Capitulum ix.

Capitulum. .x.

Capitulum. xi.

Capitulum xii.

Capitulu3 xiii.

Capitulum xiiii.



Tractatus

De Lapidibus.

Operationes.

Capitulum.cxv.

Operationes.

Er lapidario.

Capitulum.cxvi.

Capitulum.cxvii.

Operationes.

Capitulum.cxviij.

Operationes.

Capitulum. rcii.



Aricomozion. Albert⁹ in lib. de na. aialiū inqt: ¶Daricomozion est bestia
m oziētis raro visa: cuius magnitudo est vt leonis: colozis rubicūdi: tres ozdines dē-tium hz in oze. ¶Pedes sunt vt leonis. Facies eius ⁊ oculi: aures vt hois. Cauda eius vt scoz pionis. Agressui sonus ei⁹ vt tube: ⁊ voces uni tantur hominis. ¶Velocitas ei⁹ sicut cerui. Et deceptos homines deuozat.

Capitulum. rciii.



Astela. Ex li. de na. re. ¶Dustela est
m bestiola ſbdola: catulos sedule nutrit cosqz de loco ad locuz sepius trāsfert ne forte inueniant: hec rupes ⁊ cauernas inha bitat: diutissime dormit. Si cuz serpente pu-gnare vult: agrestruta se munit: pūde super oēm medicoz artē ruta cē dr: ita vt si mozsu-os fetus suos iuenat p herbā naturaliter no-tā redituos faciat. De hac clemens papa di-cit: q oze cōcipit ⁊ aure parit. ¶Dustela serpē-tes psequr adeo vt ipsū basiliscū iterimat: ſz eo interfecto cōmoriť: fit ergo breuis corpe et oze: sed astutia magna ⁊ aīositate: vincit etiaz aialia magna agilitate corporis.

¶ perationes.

¶Auicēna i. ij. canōe. Ex imatura ficu cū ber-ba fit emplīm sup mustele mozsum. ¶Idē li. iiii. Est aūt mustele mozsus velocis dolozis: cōtra quē fit emplīm cū cepis ⁊ alijs. ¶Odor rute mustelā effugat. ¶Esculapius. ¶Dustele cinis ⁊ sanguis eius elephanticiosas sanat. ¶Plī. li. xxx. ¶Vlceri dolozib⁹ anis mustele cum cera medetur. ¶Sanguis mustele poda gris confert cum plantagine illius: preterea a nis mustele ex aqua potus frenēticis pdest. Elephantiam quoqz sanat.

Capitulum. rciiii.



Mamunetus siue mamonetus ⁊ man-
m ticora. Isidozus. ¶Damonetus ē ani-mal symia minus: in dorso fuscum: ī ventre candidū: caudā habēs villosam: ⁊ col-lum ita grossuz vt caput. Vū captū non ligat per illud sicut cetere bestie: cū laqueus id tene-re non possit: sed per ventrem. Habet autē p priūme faciem humane similem: nigram duntaxat ⁊ sine pilis. a collo desuper frontem

nes

nec est nasus oze continuus sicut in symea. sed cerum spacium inter vtrunqz sicut in hoie. Inter has bestias ⁊ symeas odium est implī-cabile: bellumqz frequens: ⁊ licet viribus non prevalcant: astucia tamen ⁊ animo animosita re bellandi symeis preferuntur. ¶Dan-ticora. Auicenna. In partibus Indie Lu-pos quidam est: qui grece dicitur Daricozi-on. latine scilicet Danticora. tres habens dē-tium acies inferius ⁊ superius. Est autem ma gnus ⁊ pilosus eiusqz pedes vt leonis: facies ⁊ oculi ⁊ aures vt hominis: fusci sunt eius ocu li: color est rubicūdus vt minij. Cauda eius est vt scorpionis agrestis. Et in ea est rube-do. Ipseque pilos ejcit ⁊ loquitur ⁊ hinnit: vox eius est vt vox tube ⁊ velociter currit sicut cerus. Estqz agrestis hominem comedens.

Capitulum rcv.



Arcatus. Albertus in lib. de nat.
m animalium. ¶Darcatus est animal figure mustele: sed quātitatem ba bet catti. sed lōgius est: ⁊ bina ba-bet crura: in dorso ventre ⁊ gutture. album si cut mustela. vngues habet breuiores q̄ catt⁹. ⁊ duozum generum. vnum fagozum. ⁊ alterū abietum dictum: sed illud quod nidificat in abietibus multum est pulchrius ⁊ commisce-tur sibi mutua ambo genera: pellis vtriusqz est preciosa: Genera istius animalis ⁊ mustele habent hoc q̄ cum sint iracūda valde: efficiūt offenda. Et sunt animalia vix vnq̄ quiescen-tia: etiam quando domesticantur.

Capitulum. rcvi.



Elo. melosus. ⁊ monoceros. Y sid.
m ¶Delo dictus est eo q̄ sit iocundis-simo membro. vel q̄ fauos petat ⁊ assidua mella capter. Est aūt aial quadrupedes armatū vngulis. Glosa sup epi stolā ad hebreos. ¶Delo vel melotus ē aial qđ ⁊ taxus dr cui⁹ pellis bispida valde melota vo catur. Vsi de quibusdā sanctis antiquoribus legitur. Circūierunt in melotis. Ex li. de na. rerum. ¶Delosus est bestia valde magna que truncalentos hostes psequr tanq̄ adhec crea ta. Rictus habet ingētes. dētes quoqz fortes ⁊ pminētes. cū qbus audacter bella cū aduer-sarijs patitur. Nec cū hominib⁹ fortibus ter-ribilis sit. puerozū tamen innocentiam ⁊ cozū parvitatē mirabilr phorrescit coz verba fu-git. i quo digne magnificētia inocentie cōpro-baf. Y sid. ¶Donoceros est monstrum: equi-no corpe. ceruino capite. cauda suilla: pedib⁹ elephantis. mugitu horrido: cornu tamē vno sez acutissimo. in medio frontis armatū. Cap-tum qdē pūi pōtr: nūqz domari: imo: vt di-cit Jacob⁹: q nūq̄ viuū i hois potestatē venit quia vinci se cernens furoze vitā eruit. Phi-siologus. ¶Donoceros est aial pusillum: edo si mile: acerrimū habens vnuz cornu in capite. Plī. li. viij. Asperrimā feram monocerontez reliquo corpore equo similem: capite ceruo pe dibus elephante. cauda apro. mugitu grau: vno cornu nigro media fronte duozum cubito rum eminente: viuam capi negant.

Capitulum. rcvii.

8. LEFEVRE, RAOUL.

The Recuyell of the Historyes of Troye.

[3 Books in 2 Vols.] The Kelmscott Press, Upper Mall, Hammersmith, 1892.

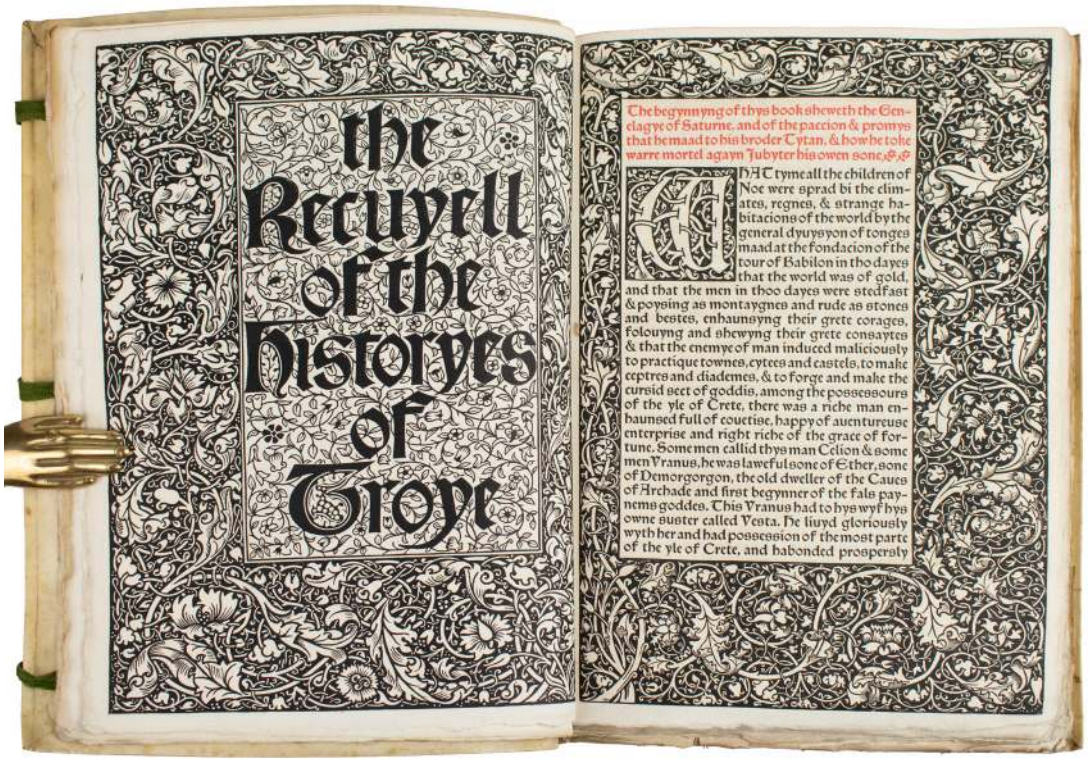
One of 300 copies on paper, of a total edition of 305 (5 on vellum). Large 4to, 29.9 x 21.2 x 3.4 cm; pp. xvi + 296.; pp. 428. Troy type (table of contents and glossary in Chaucer type) on Batchelor hand-made paper with (the second version of) the Primrose watermark. Woodcut title, and two full-page woodcut borders in vol. 1, one in vol. 2; half, side, and corner woodcut borders, and numerous woodcut initials; chapter titles, one poem, and explicits of the first two Books in red. Original full limp vellum, with ocre silk ties, title gilt on spine, a fine set.

£9,000

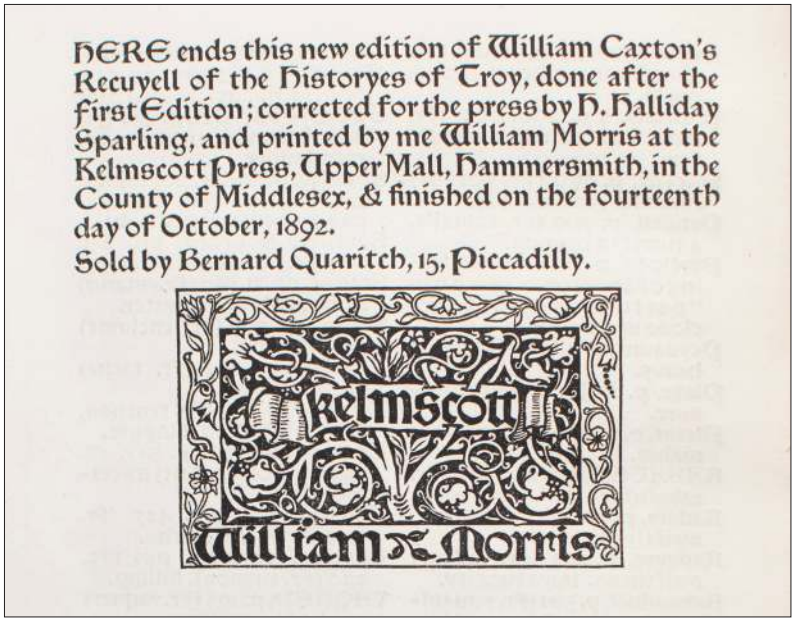
Written originally in French by Raoul Lefèvre around 1460, and famously translated into English by William Caxton (who printed the first edition in Bruges around 1474)

Kelmscott edition of the first book printed in the English language. Morris borrowed a copy of the Wynken de Worde edition as a model for this publication. The Recuyell was one of the first books issued by the Kelmscott Press, and the first printed using two new typefaces modeled by Morris on the Gothic lettering that he so admired

Peterson A8.







Rare Burmese Kyan-Sit Astrological Palm Leaf Manuscript

9. PALM-LEAF MANUSCRIPT

Early 20th-Century Kyan-Sit (Astrological Palm Leaf Manuscript)

44 palm-leaf panels, with pokerwork design of magical scenes with foliage and mythical creatures, annotations throughout, bound together with two wooden boards, one formally a wooden ruler with numerals still visible, pre-1930s swastika trading mark, bound together with string, 195mm x 35mm, early 20th century.

£950

This Rare Burmese Kyan-Sit Astrological Palm Leaf Manuscript shows a glimpse into 20th-century Burmese divination traditions. Manuscripts like this were created by astrologers to record horoscopes, planetary calculations, and auspicious dates. Palm-leaf manuscripts offer intriguing clues into how knowledge was disseminated and exchanged over time and through the many languages and kingdoms of South Asia.

Inscribing onto dried palm leaves was practiced for thousands of years in South and South East Asia and is one of the oldest forms of writing. They were made from two types of palms: palmyra and talipot, both found in South and Southeast Asia. Palm leaf manuscripts were widely produced in Thailand, Sri Lanka, Myanmar/Burma, India, Malaysia and Indonesia until paper slowly began to replace it, with further decline in the 19th/20th century boom of the printing press.

This is an excellent example of the common structure of a palm leaf manuscript: flat palm leaf folios are grouped in bundles and held between boards or panels of wood, which are the covers. The leaves are strung together by a cord through two holes near the top centre of the leaf. The cord may be wrapped around the boards to hold the manuscript together.

The manuscripts contain a wide range of subjects such as medicine, astrology, laws, music and literature, but are also sacred and devotional objects used to record and pass on Buddhist sutras, illustrations and illuminations.

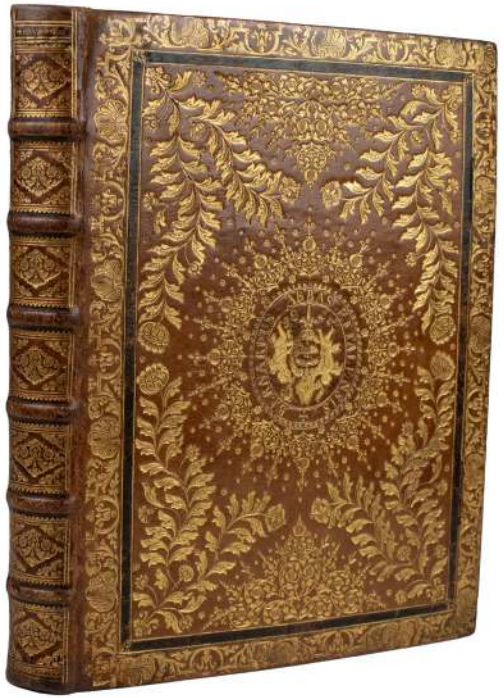
Provenance:

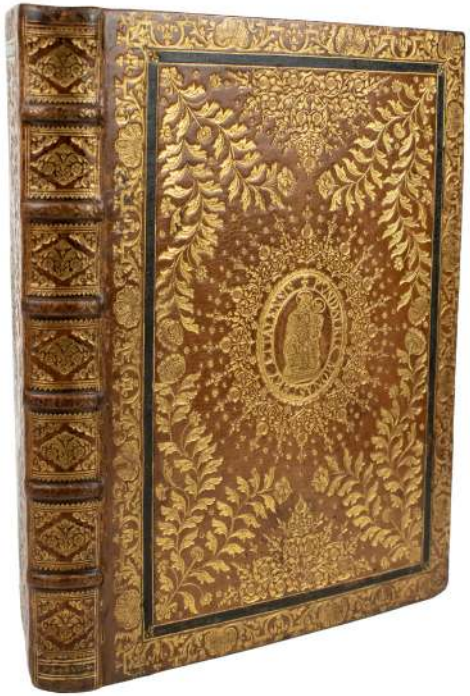
Pre-1930s swastika trade mark (rego) registration - These were very popular in Western commerce. It was widely registered as a legitimate trademark by various British, American, and European companies to symbolize excellent quality, precision, and good luck. This is a pre-WW2 mark and has no link to the Nazi party.

[John Rylands Library; Wellcome Collection]









A Superb German Baroque Binding

10. SCHERER, HEINRICH

Critica Quadripartita, in qua plura recens inventa. Et emendata circa Geographiae artificium, historiam, technicam . . .

Munich, Mathiae Riedl, 1710, 4to (28 x 21cm), contemporary calf gilt, most probably executed by Gregor Kuen, blond calf, covers fully decorated with a rich gilded floral decoration framed by a gilt border composed of shells and rococo designs, extensive gilt tooling , large floral motifs extending from the inner corners, central motifs of gilded escutcheon surrounded by a fine radiant lace formed of floral designs, small stars and small golden flowers (with the statue of the Virgin of Ettal and the motto "Fundatrix Monastery Ettalensis" on the front cover, and the arms of Bernhard Oberhauser, superior of the abbey, on the second cover), spine with gilt decoration in compartments, marbled endpapers, gilded edges.

[xvi] pp. (half title and title), 228 pp., [viii] pp. (including table of plates), frontispiece and 20 engraved maps on 19 sheets, including 9 folding.

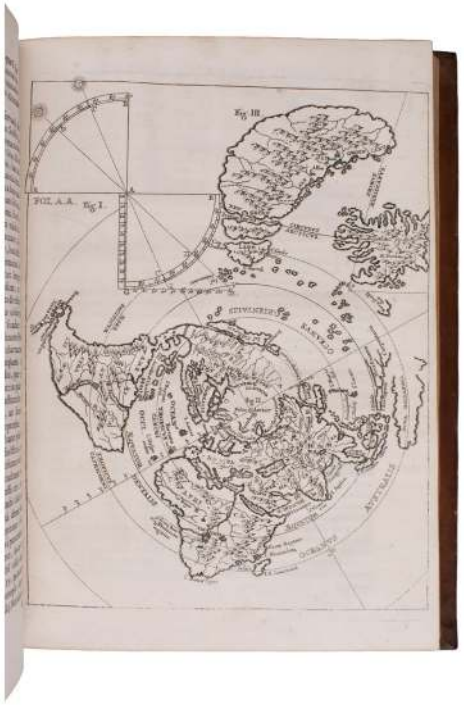
£5,000

A SUPERB BINDING from the Abbey of Ettal, representative of the German Baroque and most probably made by Brother Gregor Kuen shortly before his death in 1737.

First edition of the separately published seventh volume of the Atlas novus exhibens orbem terraqueum per naturae opera by Heinrich Scherer (1628-1704), published as an individual work posthumously but was intended as an addition to the first six volumes published from 1702 to 1704. It is illustrated with a beautiful frontispiece engraved by Matthus Wolffgang after Johann Degler, and 20 engraved plates including a beautiful map of the Arctic Circle (Lapland, Iceland and Greenland) dated 1701.

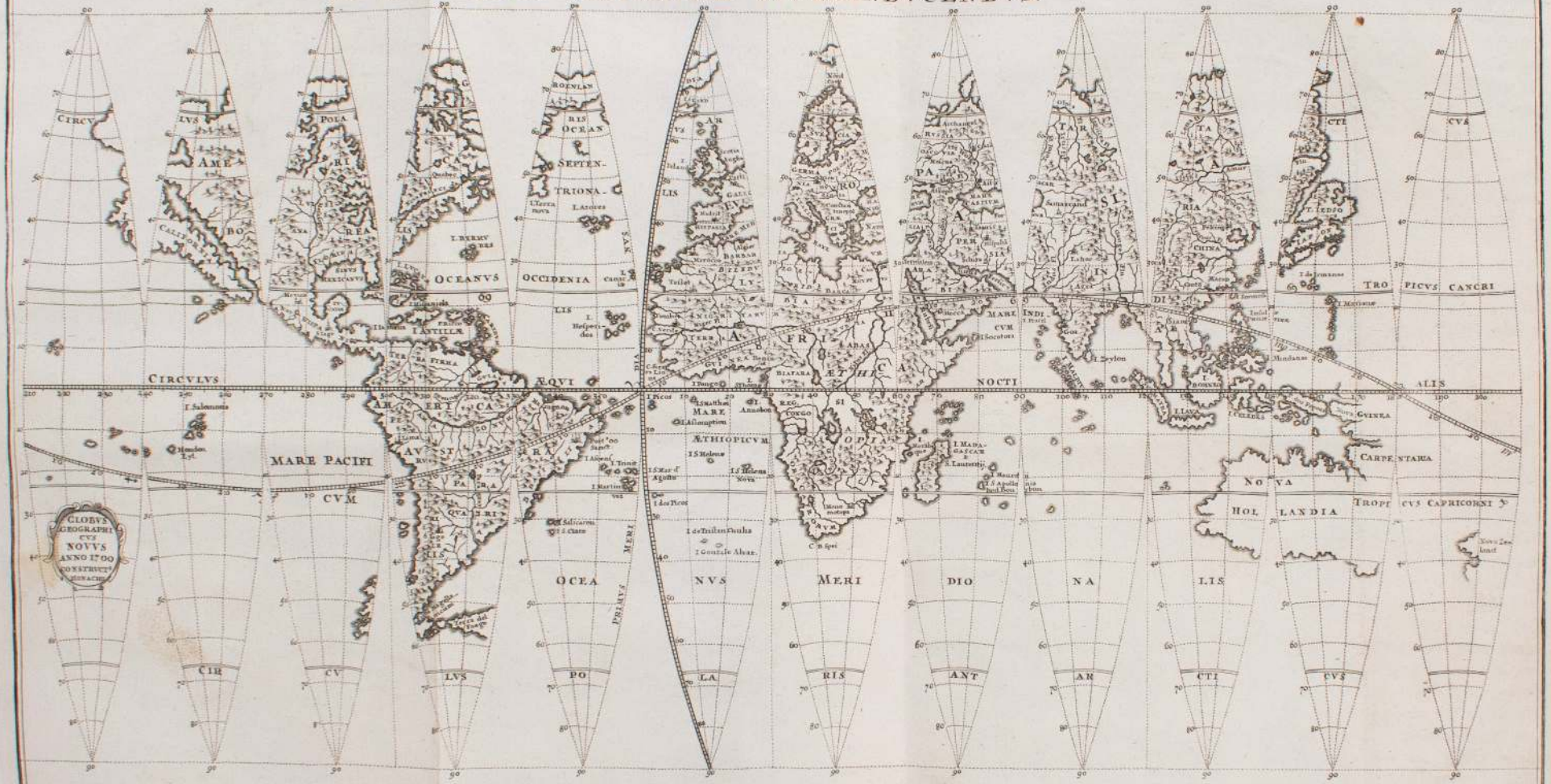
The Benedictine Abbey of Ettal, founded in 1330 in southern Bavaria, saw the creation in 1711 by Abbot Placidus II Seitz of the Ritterakademie, a school intended to train young men of the nobility and the upper bourgeoisie. The students, who came from Bavaria but sometimes from other regions or even countries, studied law, history, Latin, French, Italian, geography, arithmetic, etc. As a result, the abbey's library was equipped with a large number of works dealing with these various subjects and considerably enriched its collections; At the same time, Abbot Placidus Seitz set up a bookbinding workshop within the abbey under the direction of Brother Gregor Kuen (1691-1737), who worked on "simple" bindings for the abbey library, but also on highly decorative bindings with exuberant gilded decorations, made for Placidus II Seitz (abbot from 1706 to 1735) and his successor Bernhard I Oberhauser (abbot from 1736 to 1739). The vast majority of these bindings disappeared during the fire that ravaged the Ritterakademie and the library in 1744.

Provenance: Bernhard I Oberhauser, abbot of Ettal from 1736 until his death in 1739. – L. R. 1739, unidentified owner, with the handwritten note "ab Ulm Geographie Studiosus 1739". – According to a handwritten note, gift accepted by Aloysius de Franzin in 1777.





TYPVS TOTIVS ORBIS TERRAQVEI GEOGRAPHICE DELINEATVS, ET AD VSVM GLOBO MATERIALI SVPERINDVCENDVS.





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