

HIGHLIGHTS
FOR
RARE BOOKS
BERLIN

The Most Important Work Of The Time Combating Belief In Ghosts, Witchcraft, And Sorcery

1. BEKKER, BALTHASAR

Die bezauberte Welt: Oder eine gründliche Untersuchung des allgemeinen Aberglaubens. Aus dem Holländischen (übers. von J. Lange)

First German Edition, 4 parts in 1 vol., 39, [1], 136, 270, [2], 195, [3], 308, [4]pp., 1 woodcut plate, small woodcut portrait to title, text in German Black, woodcut initials and tail-pieces, contemporary vellum over boards, yapped edges, manuscript title to spine, sprinkled edges, 4to (230 x 170mm) "Amsterdam, D. van Dahlen" (i.e. probably Hamberg), 1693.

£2,000

Balthasar Bekker (1634-98) was a Dutch pastor and Cartesian rationalist who wrote what was in many ways the seventeenth century's most fundamental and influential critique of demonology and witchcraft belief, *Die bezauberte Welt* or *The Enchanted World*. He was the last of the Dutch thinkers, from Weyer to Grevius, who kept Holland free from the abuses of the witch hunters. The liberal climate thus engendered had made Holland the only country where Reginald Scot had been translated. He first attracted attention in 1683 after publishing his *Inquiry into Comets* to show they were not portents of evil.

In 1691, first in Dutch, then in 1693 in German, he published *Die bezauberte Welt*, where he attacked the entire demonological system as a lack of confident faith in the goodness and wisdom of God. Putting his critical reason to work in the areas of scriptural interpretation, formal theology, natural history, and natural philosophy, and offering alternative explanations of generally accepted witchcraft incidents, Bekker was one of a handful of seventeenth-century thinkers preparing the conceptual and intellectual path for a complete renunciation of the demonological beliefs that had stood the tragic test of time for centuries. Since the belief in the influence of spirits had crept into Christianity from paganism, said Bekker, there was no reason to credit the pact between the witch and the Devil, the core of the theory. In fact, Bekker added, the theory of witchcraft was invented by the papacy "to warm the fires of purgatory and to fill the pockets of the clergy," who burned witches to confiscate their property and to pay the salaries of the inquisitors.

Bekker's work was both widely admired and criticized in its time; within two months of its first Dutch publication the work had sold four thousand copies in the Netherlands

alone. However, it cost Bekker his position as a Calvinist minister. Refusing to recant, on August 21, 1692, Bekker was expelled by the Reformed Dutch church, but the Amsterdam magistrates prevented a public burning of his book and continued to pay his magisterial stipend. He was still outside the Church at his death in 1698.

Many writers engaged in a war of words, attacking and defending Bekker's views, especially his denial of demoniacal possession. Bekker himself refused to participate in the debate, but in 1692 defended himself in *die Friesche Godgelebrheid*. After his death, rumours circulated that he had changed his views, but this suggestion was repudiated by his son, Jan Hendrik Bekker.

The engraving shows the so-called "Oldenburg Horn," widely known through its reuse in "Des Knaben Wunderhorn."

[VD 17 3:303184Q. Bircher B 13458. Coumont B 40.7. - Without distinguishing variants: Crowe 43. Hayn/Gotendorf III, 177. Graesse, BMP, 62. FdF 1270. Jouin 857. Cailliet 915; *Witchcraft in Europe, 1100-1700* / Alan Charles Kors. 1972; *The Encyclopedia of witchcraft & Demonology* / Rossel Hope Robbins / 1984]



[Papal Bull - Conjuring, Witchcraft]

2. POPE BONIFACE VIII (1235-1303), et al
Sextus decretalium liber... in concilio Lugdunesi editus
 [and:] *Clementis quinti constitutiones in concilio*
viennensi editae... [and:] Extravagantes viginti Joannis
vigessimisecundi... [and:] Extravagantes coes Additio ultra
priorem impressione... [and:] Constitutiones do domini
Eugenii VIII. Pontificis marimi de unione Grecorum
Armeno...

cclxxxviii, cxx, lxiii, lxiii, xi pp., printed throughout in red and black, numerous woodcut text illustrations and diagrams, text in double columns, title foredge expertly restored without loss to text, early ink marginalia throughout, final two parts with light marginal dampstaining and occasional marginal worming, contemporary calf, boards blindstamped with elaborate design, rebaked, 4to, [Venice: Luceantonii de Giunta, 1514]

£4,500

Issued in five parts, this collection of canon law is actually an omnibus of civil laws, researched and written primarily by jurists of the time. Beautifully printed by Giunta, the woodcuts depict church life as well as civil life.

This collection of canon law norms includes Boniface VIII's

Sacrosanctae bull from 1298, which integrated the Liber Extra with the newer canonical norms from 1234. It was issued during a period of intense conflict between the Papacy and European monarchs.

Pope Boniface VIII (r. 1294–1303) was a controversial figure due to his involvement in foreign affairs. He became a personal enemy of the poet Dante due to his interference in Florentine politics (ultimately resulting in the poet's exile). Boniface was the target of allegations regarding witchcraft and sorcery, largely propelled by his political enemies, particularly King Philip IV of France. Accusations suggested he kept a familiar demon, practiced magic, and was a “good friend of the Devil”. These charges were, in part, a political weapon to discredit him and a reflection of 14th-century anxieties, with claims that he was a sorcerer, a diviner, and an enchanter who used illicit arts.

The third work, *Extravagantes viginti Joannis vigessimisecundi* (Twenty Extravagants of Pope John XXII) is a specific collection of twenty papal constitutions (decretals) issued by Pope John XXII (1316–1334) that were not included in the official Clementines (constitutions of Pope Clement V) and were therefore considered to be “wandering” or “outside” (extravagantes) the *Corpus Juris Canonici*.

On the verso of fol. 137 is a woodcut depicting an itinerant conjuror performing tricks to an audience, with a caption warning that clerics should not engage with such undignified persons, as conjurors are jokers, fools, and buffoons.



The Kelmscott Press

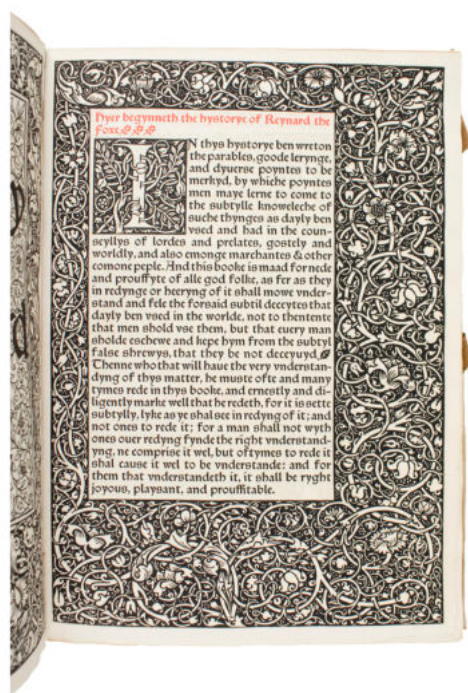
3. **CAXTON, WILLIAM [TRANSLATOR]**
The History of Reynard the Foxe by William Morris.

The Kelmscott Press, Upper Mall, Hammersmith, 1893.

£9,500

One of 300 copies on paper, of a total edition of 310 (10 on vellum). 29 x 20.7 x 2.1 cm; pp. [2] + vi + 164. Troy type (glossary in Chaucer type) on Batchelor hand-made paper with (the second version of) the Primrose watermark. Two full-page woodcut borders and title, side, corner, and three-quarter woodcut borders, and numerous woodcut initials; chapter titles and explicit in red. Original full limp vellum, with silk ties, title gilt on spine, Fitted Case

Peterson A10.



Cicogna's Most Important Work On Occultism

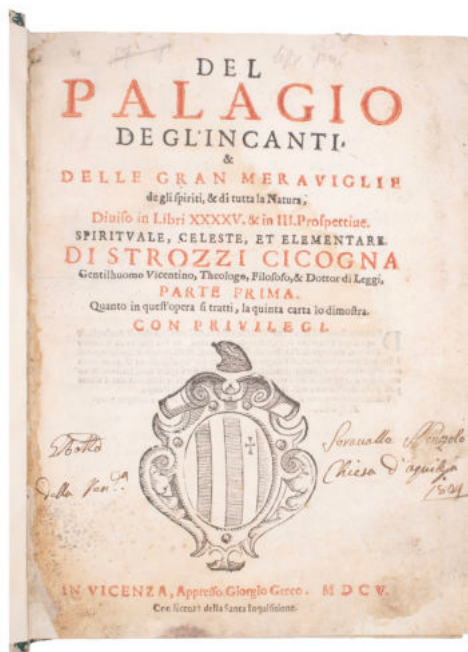
4. CICOGNA, STROZZI *Del Palagio de gl'incanti, et delle gran Meraviglie de gli spiriti, et di tutta la Natura, diviso in Libri XXXV...*

First Vicenza Edition, [32], 423, [1]pp., title in red and black, woodcut coat of arms, ownership notes to title, woodcut initials and head-and tail-pieces, title reinforced, slight staining to title and subsequent leaves, corners of first few leaves restored not affecting text, faint intermittent staining, new endpapers, 20th century paper-covered boards with a spine label, 4to (210 x 150mm), Vicenza, printed by Giorgio Greco, 1605.

£3,500

A rare Vicenza edition of this vast compendium of the esoteric knowledge of the era.

Strozzi Cicogna (1568-1605) studied law at Padua; a late humanist, he devoted himself to poetry and philosophy. He achieved lasting fame with *Del Palagio de gl'incanti*. The first edition of 1605 was published simultaneously, by four different publishers, in Vicenza, Venice and Brescia.



This treatise includes both ancient and scholastic theories on God, with a Renaissance interest towards Pagan, Christian, Hermetic and Cabalistic ideas. There are many popular anecdotes, and some that Cicogna had heard from the archpriest of Barbarano, near his hometown Vicenza, who recounted supernatural events which had happened to him.

The accounts include apparitions of ghosts and spirits, the magic and spells of witches and sorcerers and the most systematic taxonomy of the demonic presences inhabiting the creation and is the most comprehensive and original treatise on angelic beings ever written in early modern Europe.

This was Cicogna's most famous work. It was approved by the Inquisition in 1605 as a consistently safe doctrine. It was translated into Latin by Gaspare Ens in 1606; the 1607 Latin edition is an exact reprint of the first. However it was included in the Index in 1623. Robert Burton drew heavily from Cicogna's work for his *Anatomy of Melancholy*.

[*Caillet I, 2373-74; "Bibliotheca Esoterica", 747 (which lists only the 1607 Latin edition edited by Kaspar Ens); "Bibliotheca Magica Casanatensis", 307.]*



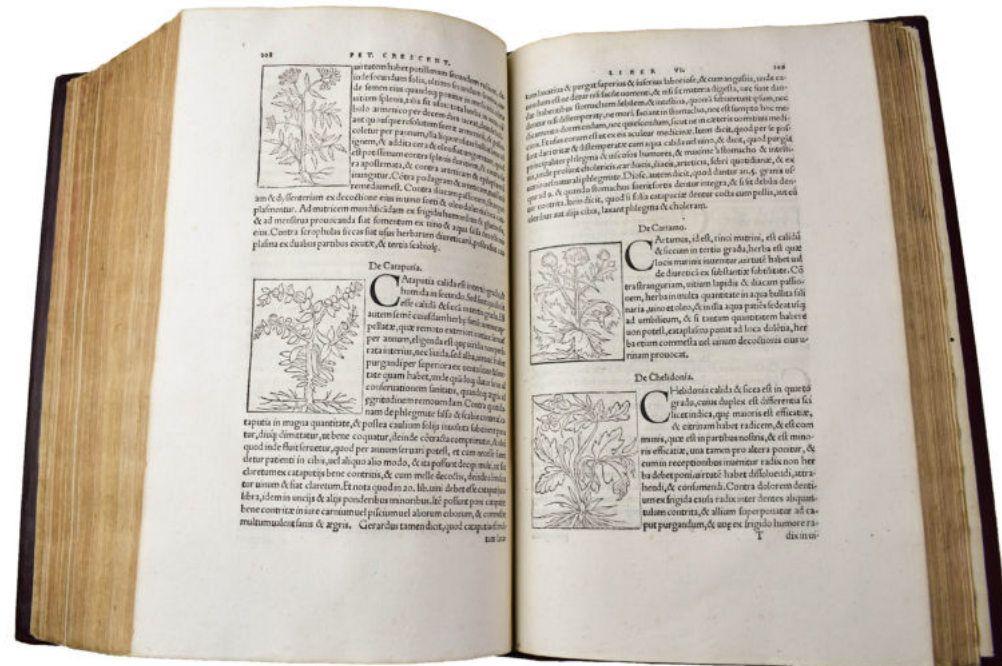
Crescentius & Lonitzer

5. CRESCENTIUS, PETRUS DE *De omnibus agriculturæ partibus, & de plantarum animaliusq; natura & utilitatelib. XII. non minus philosophiæ & medicinæ, quam oeconomiae, agriculturæ, pastionumque studiosis utiles,*

Basel, Henricus Petrus, 1548, A very attractive binding in contemporary panelled calf, blind tooled borders with arabesque designs, spine gilt in compartments, leather gilt title-pieces. woodcut device on title and final leaf, dedication within woodcut architectural border, over 180 woodcut illustrations in the text, the printer's device

£15,000

A well-illustrated edition of *Ruralia commoda*, the most important mediaeval treatise on agronomy, the first printed edition of which appeared in 1471. "The woodcuts of plants are finely cut, delicate and lively, and much in the character of the best done by Brunfels and Fuchs, though a good deal smaller" (Hunt).



Pietro de' Crescenzi was born in Bologna in about 1235; the only evidence for his date of birth is the annotation "septuagenarian" in the *Ruralia commoda*, dated with some certainty between 1304 and 1309. He was educated at the University of Bologna in logic, medicine, the natural sciences and law, but did not take his doctorate. Crescenzi practiced as a lawyer and judge from about 1269 until 1299, travelling widely in Italy in the course of his work.

The *Ruralia commoda*, sometimes known as the *Liber ruralium commodorum* ("book of rural benefits"), was completed sometime between 1304 and 1309, and was dedicated to Charles II of Naples King Charles V of France ordered a French translation in 1373. After circulating in numerous manuscript copies, Crescenzi's treatise became the first printed modern text on agriculture when it was published in Augsburg by Johann Schussler in 1471. Some 57 editions in Latin, Italian, French, and German appeared during the following century, as did two editions in Polish.

Adams C2930; Hunt 58

BOUND WITH

LONICERUS, ADAM

Naturalis historiae opus novum : in quo tractatur de natura et viribus arborum, fruticum, herbarum, Animantiumque terrestrium, volatiliū & aquatiliū ...

Christian Egenolff, Frankfurt, 1551. Folio, (330 x 240mm), [18], 352, [1] with over 900 woodcut illustrations.

Adam Lonicer (Lonitzer) (1528-1586) had studied in Marburg and Mainz before becoming professor of mathematics at the Lutheran University of Marburg. It was there that he received his medical degree and he later pursued a medical career as the city physician of Frankfurt. In 1554 (the same year as he received his medical degree), he married Magdalena Egenolph, the daughter of the controversial Frankfurt printer Christian Egenolph, who had been involved in one of the first copyright disputes – in this case over Egenolph's pirating of an edition of Brunfels' *Herbarum vivae eicones*. Figala (1973) points out that Egenolph specialized in the publication of herbals and whether it was a result of this or his own professional interests, Lonicer decided to produce one of his own. Lonicer's herbal proved to be the great printing success of the Egenolph firm: though by no means the most innovative of its kind, it proved to be one of the most enduring of all, and editions of it were still being produced in Germany in 1783.

As the title makes clear, Lonicer's herbal did not solely focus on plants but also included some descriptions of animals, birds, fish and metals: The divisions within the book mirrored those in the book of Genesis and it is therefore not surprising that Lonicer began his section on plants with the apple tree. His text was not original but was a version of the *Ortus sanitatis*, a medieval text which had been translated in the fifteenth century by a previous city physician at Frankfurt, Johann de Cuba.

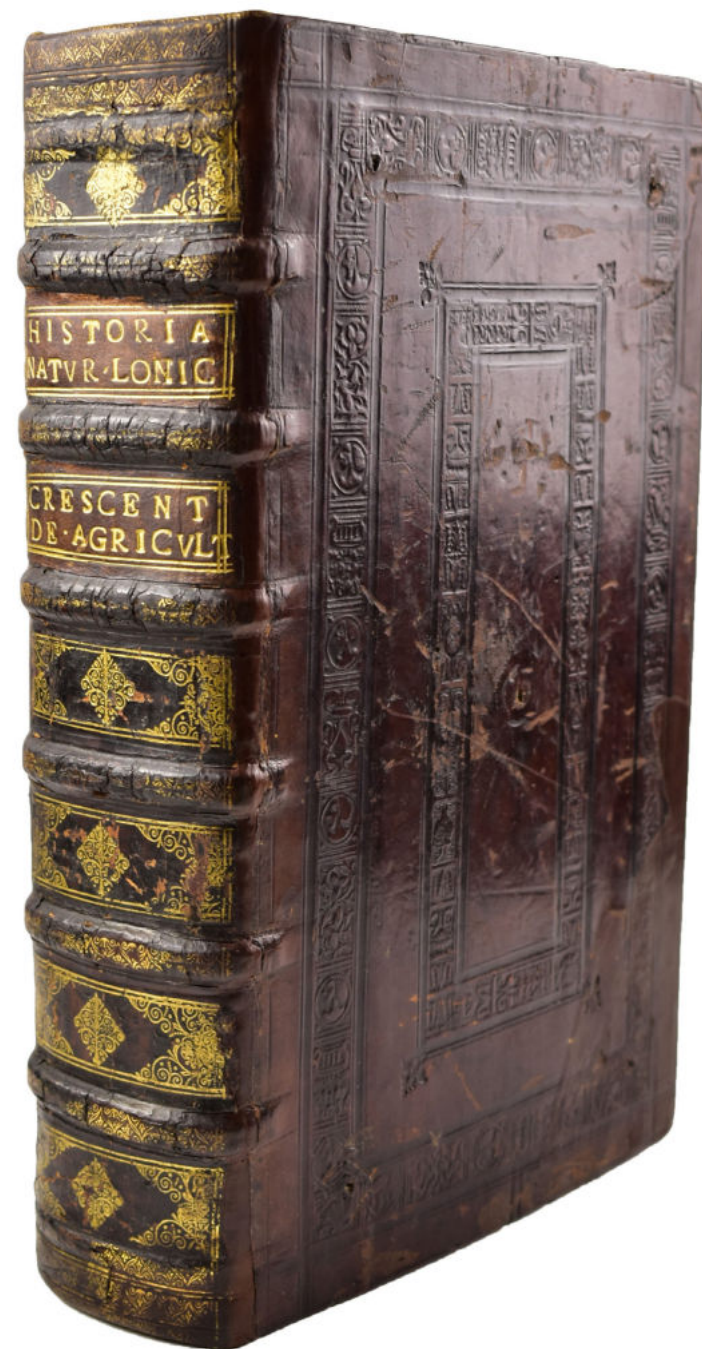
Lonicer's edition was not Egenolph's first venture with this text – he had previously published a version of it by yet another city physician of Frankfurt, Eucharius Rösslin, but it was his son-in-law's which was to prove the most effective. Just as Brunfels and Fuchs had produced the German names for plants, so too did Lonicer.

In Lonicer's *Naturae* is depicted *Paeonia officinalis* or the peony, a perennial herbaceous plant, a member of the Ranunculaceae family, which has been used for medicinal purposes for over 2000 years. Called after the Greek god Paeon or Paieon, the peony was probably the plant Paeon used to heal the war god Ares, wounded by the Greek, Diomedes, in Book V of the *Iliad*. Used by Hippocrates for treating epilepsy, Pliny describes both its magical and medical use: like the mandrake it was supposed to be only uprooted

at night and had many mystical associations with the moon; medicinally it was used against insanity though according to John Gerard, Dioscorides recommended it for labour pains and childbirth while Galen added that it was useful in jaundice and kidney disorders. The roots and seeds were used with a necklace of single peony roots being particularly recommended for children to prevent convulsions, a practice which seems to have continued up to at least the end of the nineteenth century in West Sussex. Herbalists divided it into two species, male and female: the male was larger with less divided foliage and appearing to have stronger powers was preferred in most remedies. A recent review (Ahmad et al. 2012) of its medicinal uses and active constituents notes its use in Arab, Indian and Chinese medicine and in homeopathy and references some animal studies suggesting antihypertensive effects. However, severe adverse reactions have also been reported: thus the role of *Paeonia officinalis* L., if any, remains to be scientifically proven.

Lonicerus wrote extensively in many fields, including botany, arithmetic, history of medicine, and medicine, particularly public health books such as regulations for controlling the plague (1572) and regulations for midwives (1573). His herbals were so influential that in 1783 at Augsburg—almost 250 years after the first edition—KreuterBuch was still published. In addition, Linnaeus immortalized his name in the genus *Lonicera*.

Lonicerus based the first, Latin edition of his herbal on Röslin's revision of the *Onus sanitatis* (1551), which contained many illustrations, most of them borrowed from Bock. The popularity of Lonicerus' herbal is shown by the many, steadily enlarged editions he brought out. Although the provision of plant names in German, Latin, Greek, French, Italian, and Spanish lends the herbal a scientific air, the inclusion of fabulous stories betrays its late medieval character. (For example, the formation of bezoars is attributed to the hardening of the tears of stags!) The herbal also lists animal and metallic medicaments and contains one of the earliest descriptions of local flora. In addition, the book distinguishes the deciduous trees from the conifers; the group composed of the yew, the cypress, the juniper, and the savin is contrasted with that containing the spruce and the fir. Lonicerus' son Johann Adam (b. 1557) edited his father's writings.



*The Rare Hand-Coloured Issue
Heightened With Gold*

**6. LA CROIX, A. PEROTEE DE
(c.1640-c.1715)**

*Algemeene weerd-beschryving, nae de rechte verdeeling der
landschappen, plaetsen, zeeen, rivieren, &c. geographisch,
politisch, historisch, chronologisch en genealogisch*

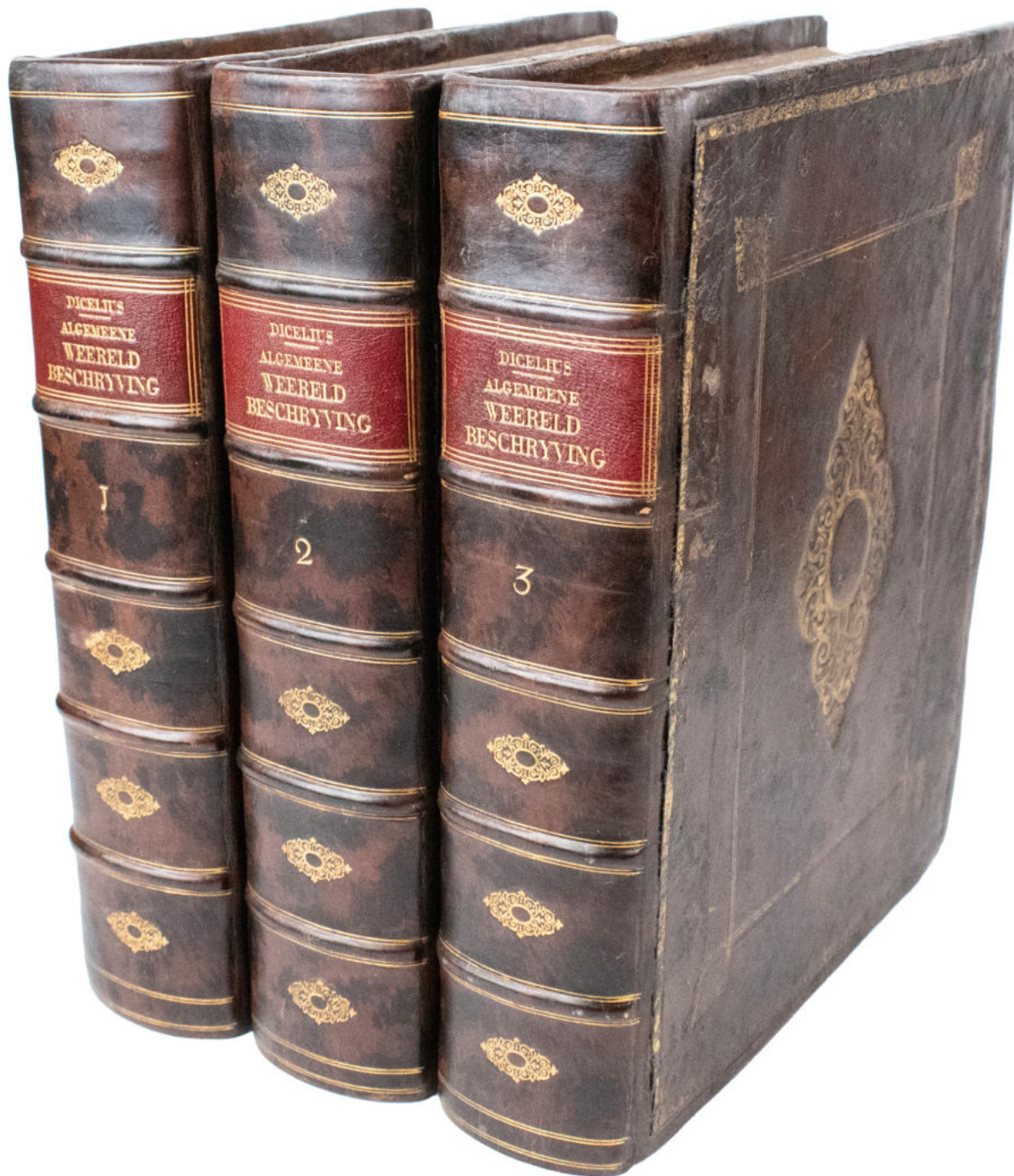
Amsterdam: F. Halma, 1705, First Edition in Dutch, 3
Volumes, 4to (275 x 211mm), Contemporary Mottled Calf
Gilt, 3 hand-coloured engraved titles, 3 letterpress titles with
hand-coloured engraved vignettes, hand-coloured double-
page celestial map, hand-coloured double-hemisphere world
map, 74 further hand-coloured double-page maps by Sanson,
18 hand-coloured double-page views, hand-coloured plate
of a planisphere, hand-coloured plate of a compass, and 2
hand-coloured plates of globes, 3 hand-coloured engraved
head-pieces.

£28,000

“There are copies on thick large paper, with the maps and
plates exquisitely executed in colours and gold; very rare in
this state” (Sabin 38504).

A very rare atlas and handsome copy of a general description
of the world that describes the foundation of New
Amsterdam (New York), the Americas and contains a view of
Mexico City; ‘*This book is one of paramount merit*’ (Sabin). In
addition to the 15 maps of the Americas, the work contains
double hemisphere celestial and world maps, 21 maps
covering Europe, 20 of Asia, and 18 of Africa. City views
include Amsterdam, Antwerp, Königsberg, Constantinople,
Copenhagen, Lisbon, London, Madrid, Paris, Prague, Rome,
Stockholm, Batavia, and Mexico.

Koemann, II, pp. 125. Sabin, 38504.





A Popular And Practical Manual Of Exorcism

7. EYNATTEN, MAXIMILIANUS AB *Manuale Exorcismorum*

Title in red and black, [1], [16], 359pp., printers device to title, woodcut floriated initials and tail-pieces, ffp margin reinforced with tape, early ownership inscription to title, 12mo, Antwerp, Ex Officina Plantiniana Balthasaris Moreti, 1635

£1,200

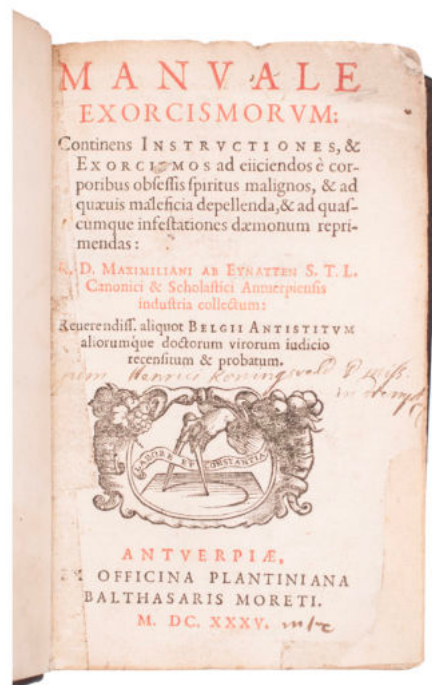
A popular and practical manual of exorcism, first published 1619. The text lays out formal rites for dealing with possession, breaking curses, and addressing various forms of demonic activity.

The work is divided into three sections, the first contains general instructions and preparations for exorcisms. Exorcists are instructed to look for signs of demonic possessions that are identical to the symptoms of natural diseases, like a fever or seizures. Eynatten includes several symbols and their effects, and the proper time and place for exorcisms.

The second part details the methods and practices used in an exorcism, including prayers, biblical readings and invocations to demons to depart.

The third and final part contains methods and practices to expel various kinds of witchcraft or enchantments from both bodies and other objects, including chapters on exorcising dairy products, love potions, disturbances within a marriage and spirits of the home.

Caillet 3746. Not in Wellcome, Heirs of Hippocrates, NLM or Osler. USTC 1009479.



A Compendium Of Demonic Tales

8. GROSSE, HENNING *Magica de spectris et apparitionibus spirituum de vaticiniis, divinationibus...*

Second Edition, [xxiv], 636, [33] [1]pp., copper engraved title, woodcut historiated initial, head-and tail-pieces, contemporary English blind-ruled calf, handsomely rebacked, speckled edges, 12mo, Leiden, Franciscus Hackius, 1656.

£1,000

Second edition of Henning Grosse's *Magica*, a compendium of demonic tales taken from the most significant sources on witchcraft and spiritual phenomena, bound with a satirical work against theologians and superstition.

This compilation on various occult themes was published for the first time in 1597. It contains more than 900 tales of demonic phenomena, including spirits and ghostly apparitions, but the author, Henning Grosse (1533-1621), was not an expert demonologist. He was a book dealer who supposedly found an anonymous manuscript in an anonymous library from which he derived this work.

Grosse lists his sources in a *Catalogus auctorum* (p. [21]), and they range from Homer to Petrarch, from Protestant reformers, including Luther and Melancthon, to the more prominent Malleus Maleficarum. This extensive account is dedicated to Henry Julius (1564-1613), Duke of Brunswick-Lüneburg, under whose rule the persecution of witches reached a historic peak.

"In the dedication Grosse tells us that his object is to lay bare the frauds and deceptions of Satan" (Lea), favouring the tales in which the devil and his demons pretend to be angels in order to entice credulous people, so that readers can learn to expose them. This resulting work can be described as an encyclopaedic treatment of the most common beliefs at the turn of the 17th century (Davidson).

References: Davidson, Jane P. (2012). *Early Modern Supernatural: The Dark Side of European Culture, 1400-1700*, Lea, Henry Charles (2017). *Materials Toward a History of Witchcraft, Volume 2*, Goudriaan, F. van Lieburg, ed. (2011), *Revisiting the Synod of Dordt (1618-1619)*

[USTC 1833859; 1028496.]



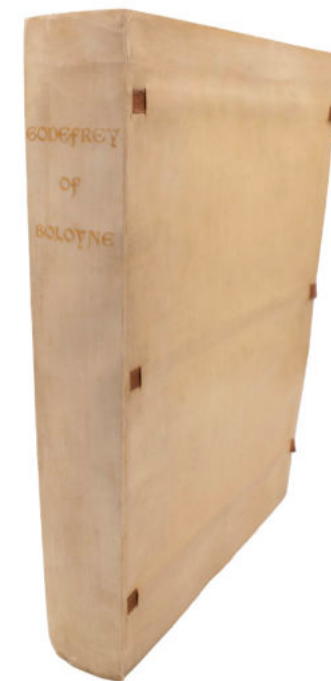
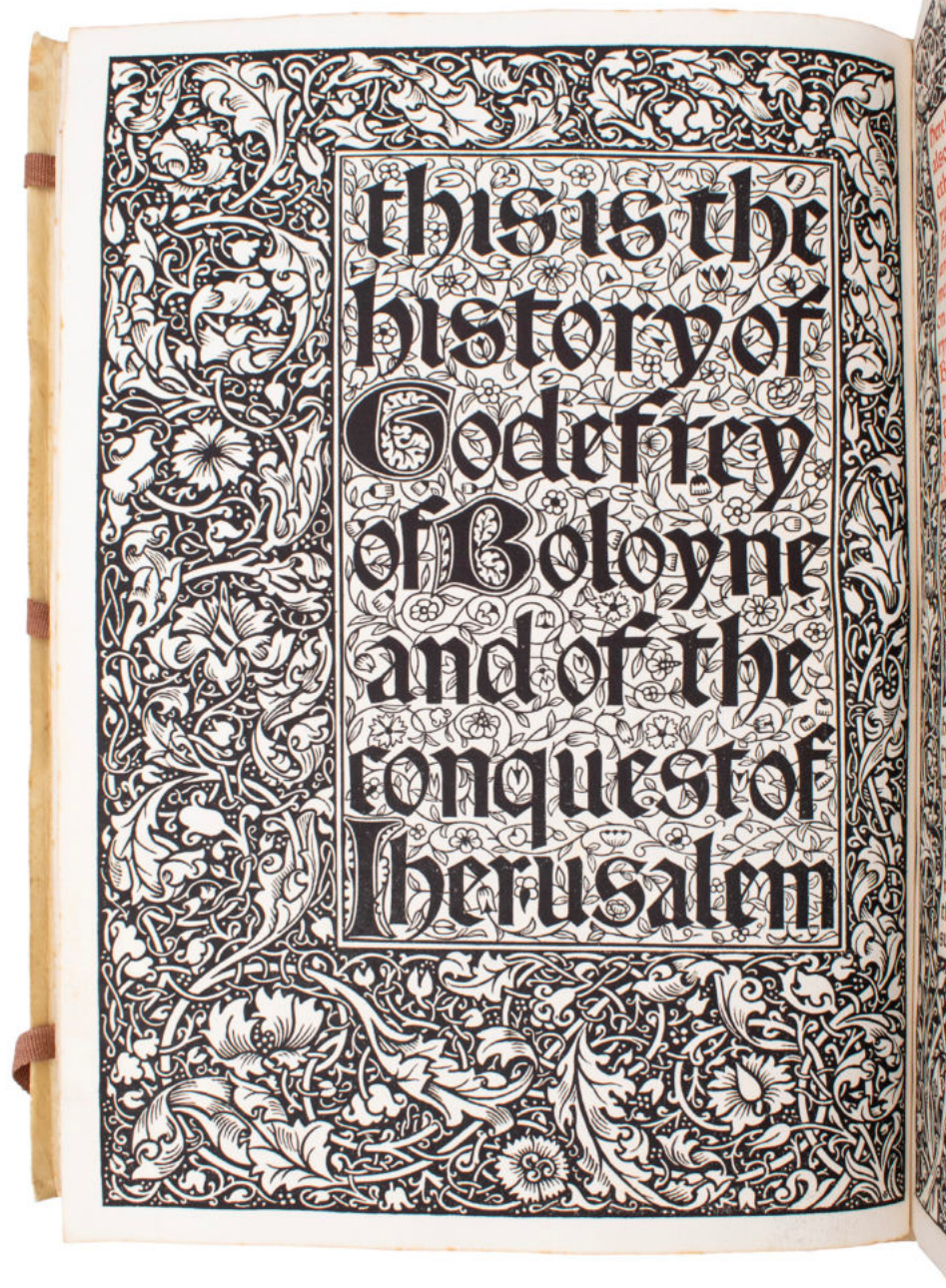
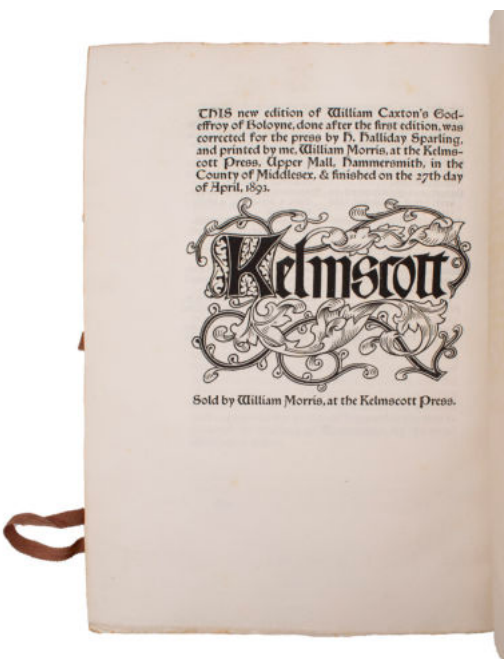
The Kelmscott Press

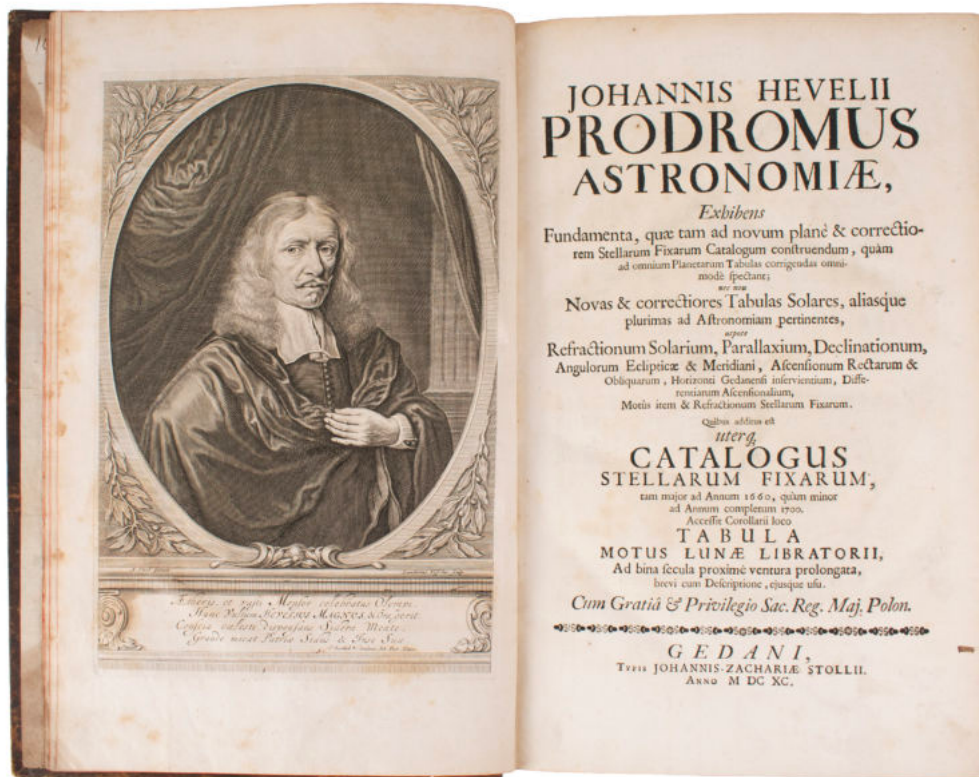
9. [GUILLELMUS, ARCHBISHOP OF TYRE] *The History Of Godefrey Of Boloyne And Of The Conquest Of Iherusalem.*

The Kelmscott Press, upper mall hammer-smith, 1893.
one of 300 copies on paper, of a total edition of 306 (6 on
vellum). 29.1 x 21 x 5 cm; pp. xxiv + 452. troy type (table of
contents and glossary in chaucer type) on Batchelor hand-
made paper with the Primrose watermark. two full-page
woodcut borders and title, side, corner, half and three-quarter
woodcut borders, and numerous woodcut initials; chapter
titles in red. original full limp vellum, with red silk ties; title
gilt on spine.

£8,500

The History Of Godefrey Of Bologne was the fifth and last
of William Morris's books after the man who introduced
printing into England, William Caxton. Morris used
Caxton's 1481 edition corrected for the press by Morris's son-
in-law, H. Halliday Sparling.





Rare First Edition Of Hevelius' Star Atlas

10. HEVELIUS, JOHANNES.

Prodrromus Astronomiae, exhibens fundamenta, quae tam ad novum planè & correctiorem stellarum fixarum catalogum construendum.

Danzig, Johann Zacharias Stoll, 1690. Folio [39.2 x 22.9 cm], double page engraved frontispiece displaying an Observatory with a scene of a meeting of Hevelius and other astronomers including Ptolemy, Tycho Brahe, Riccioli, and others, (10) ff. (including general half-title and title), engraved portrait of Hevelius 142 pp, single-page engraved plate A* bound opposite p. 96 as usual, engraved headpiece and initial, woodcut headpieces, tailpieces and initials, with the double-page engraved title to the Firmamentum, Contemporary polished calf gilt.

[Bound with:]

_____. *Catalogus stellarum fixarum ex observationibus multorum annorum.* Danzig, Johann Zacharias Stoll, 1687. 143-350 pp., (1) f.

[And with:]

_____. *Firmamentum Sobiescianum, sive Uranographia, totum coelum stellatum.* Danzig, Johann Zacharias Stoll, 1690. (1) f. title, 21 pp., (1) p. circular engraved vignette, with engraved headpiece vignette, (2) oversized folding plates of planispheres & 54 double-page engraved plates of the constellations in excellent fresh impressions,

One chart has some colour on one of the celestial figures.

£75,000

Rare first edition of Hevelius' star atlas, along with the *Introduction (Prodrromus)* and the catalogue of stars, together as issued: a fundamental text in the history of astronomy and a spectacular illustrated book. The *Firmamentum Sobiescianum* is considered the most detailed and influential celestial atlas of its time, both in the formation of subsequent atlases and in the production of celestial globes: "Contemporary globes, such as those by G. C. Einmart, and Gerhard and Leonhard Valk, often acknowledge Hevelius as their source. Later constellation outlines and draftsmanship also owed much to the *Uranographia*" (North, DSB VI.364).

The star atlas contains 73 constellations, of which 12 are introduced here by Hevelius himself. His discoveries include the *Scutum Sobiescianum* (the shield of Sobieski,

i.e., the shield with which King Jan III of Poland defended Europe against the Turks, and which Hevelius so named to acknowledge the latter's financial support); the "Lynx", a grouping of very faint stars named because one needed the sharp eyes of this animal in order to see them; and the "Sextans", which he called after one of the many astronomical instruments he designed. These names as well as several others coined by Hevelius are still used by astronomers today. The 57 star maps were drawn by the Polish artist Andreas Stech and engraved by Charles de la Haye, though on the basis of his known involvement in making the plates for other works, North has suggested that Hevelius had a hand in these as well.

The publication history for these works is somewhat unclear, as is typical with posthumous publications: Hevelius died in January of 1687, and the work was seen through the press by his widow. Two dates are associated with the *Firmamentum*: 1687, which appears on the handsome engraved title, and 1690, which appears on the printed title page. The title page of the *Catalogus Stellarum* is also dated 1687. The printed title page of the *Prodrromus*, however, is dated 1690. This disparity in dates has led some to hypothesize that the star atlas and the *Catalogue* may have been issued separately for limited distribution in 1687. See the Brigham Young Catalogue, #18, which cites the Harvard copy in its defence: that copy has a frontispiece and plates but does not possess the printed title page nor text leaves. This theory is corroborated by a letter written two months after Hevelius's death by his assistant Christoph Colbe, indicating that the star atlas was already printed, but publication was delayed until after the *Catalogus* went to press. It is plausible that all three titles circulated separately as early as 1687. By 1690, however, they were joined (reference is made to "the book"). Most often the three parts circulate together.

Johannes Hevelius and his Catalogue of Stars, 55-58; J.D. North in DSB VI.360-64; Kenney, p. 83; Warner, The Sky Explored, p. 113, n. 8.





A Magnificent Series Of Finely Hand-Coloured Views Of The Rhine

11. JANSCHA, LAURENZ & ZIEGLER, JOHANN.
Collection de Cinquante Vues du Rhin. depuis Spire jusqu'à Dusseldorf Dessinees sur lieux d'apres Natur 1798. Fünftzig malerische Ansichten des Rhein-Stromes von Speyer bis Düsseldorf nach der Natur gezeichnet.

Vienna, Ataria & Co., 1798. Large Folio, (420 x 550mm), attractive binding of full red morocco gilt, engraved title and 50 finely fully hand-coloured, etched and aquatint plates within wash borders, text in German and French.

£50,000

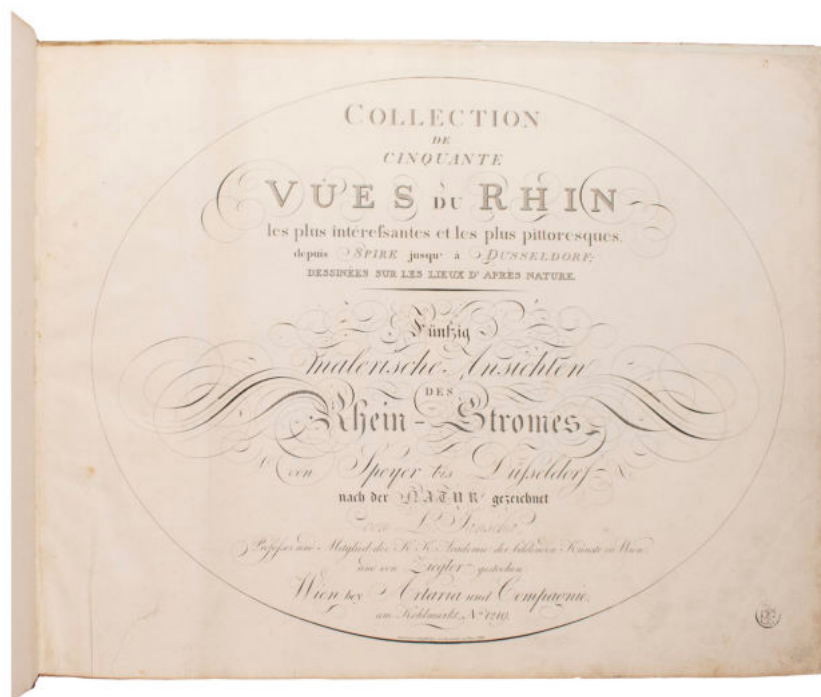
A MAGNIFICENT SERIES OF FINELY HAND-COLOURED VIEWS OF THE RHINE, including the major cities, castles and sights along the river at Speyer, Mannheim, Worms, Mainz, Bingen, Koblenz, Bonn, Andernach, Gottesberg, Poppelsdorf, Cologne and Dusseldorf, and elsewhere.

FIRST EDITION

This has now become a rare and splendid work and is rightly considered to be the most beautiful collection of Rhine Views ever published. (Schmitt 114). "The Viennese landscape painter Laurenz Janscha (1749-1812) and the draftsman and engraver Johann Ziegler (1750-1812) created a rococo-style work of Viennese Views probably under instruction from Maximilian Franz, son of the Austrian Empress Maria Theresa "

One of the most beautiful of all German colour plate books, and undoubtedly the most magnificent series of views of the Rhine. One of the earliest of the spectacular colour-plate books on the journeys of rivers. Although this vogue can be said to have started with Gilpin's book on the River Wye, the first of the great books was probably Boydell's Thames (1794). The present work appeared shortly after that book and pre-dates the river journey books by Ackermann. In the Romantic tradition of book illustration, it shows the great castles and ruins of the middle-ages in the most picturesque settings

(Haberland, *Illustr. Rheinbücher* 24).





Stich der Stadt, gezeichnet von J. Schinkel.

*Ansicht der alten Pfalz oder des Schloßes
Grafenstein bey Naumb.*

*Vue du Château palatin ou
Grafenstein
près de Naumb.*

Gravé par J. Schinkel.

11.

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

12.

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.

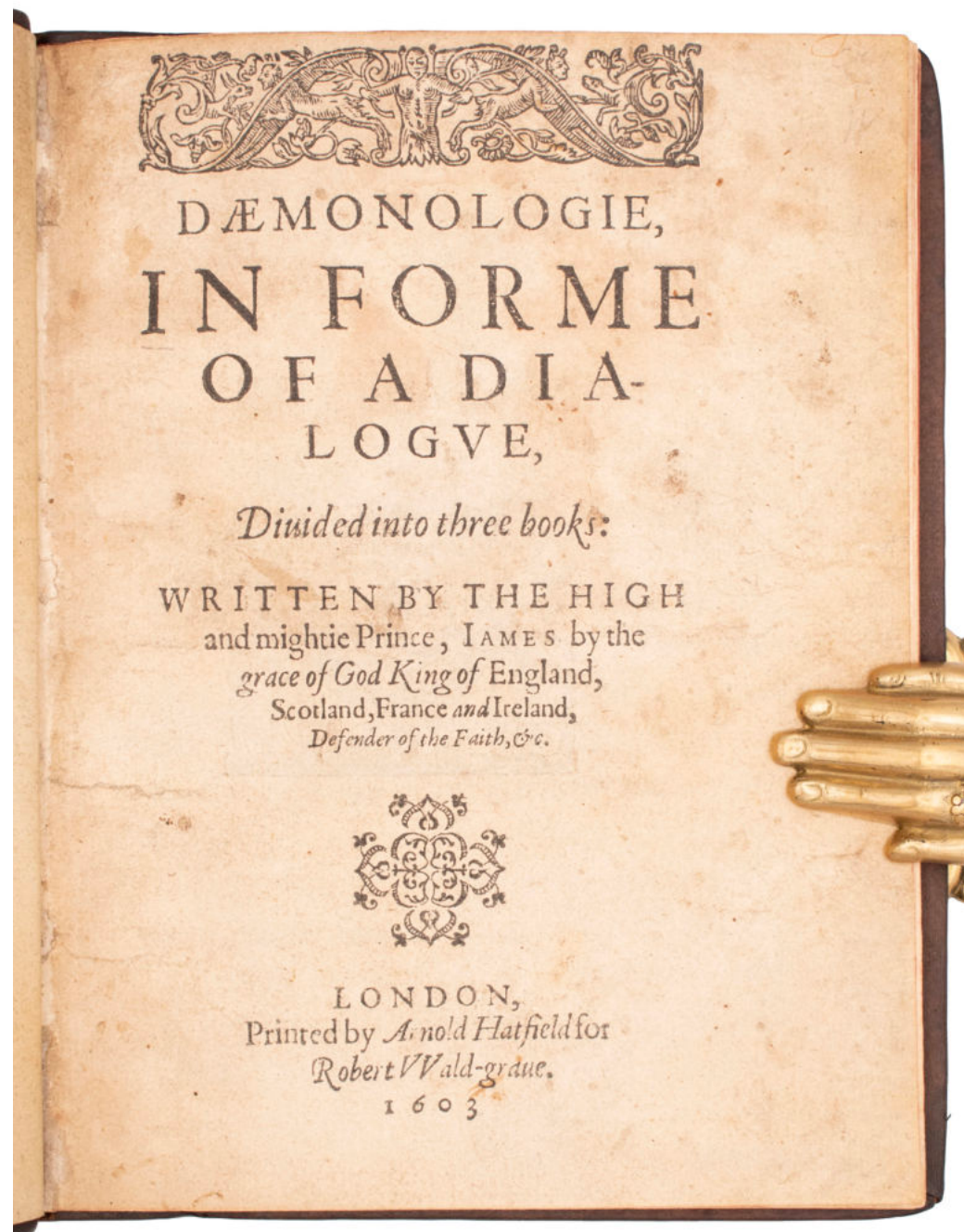
James, like all demonologists, did draw on popular beliefs
as these presented themselves in witches’ confessions - but
he also displayed consistent scepticism about any popular
testimony that did not fit his intellectual system. The first
break in the King’s credulity was in 1605, when he was
forced 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*]



Important Early Book On Tattooing

13. JOEST, WILHELM TATOWIREN, NARBENZEICHNEN UND KORPERBEMALEN

FIRST EDITION, [1], VIII, 128pp., 11 chromolithograph plates, 1 photogravure plate, 30 zinc etchings after original drawings, ownership inscription to front free endpaper, original cloth backed printed boards, corners slightly worn, top board slightly toned, folio (380x260mm), Berlin; for A. Asher & co., 1887

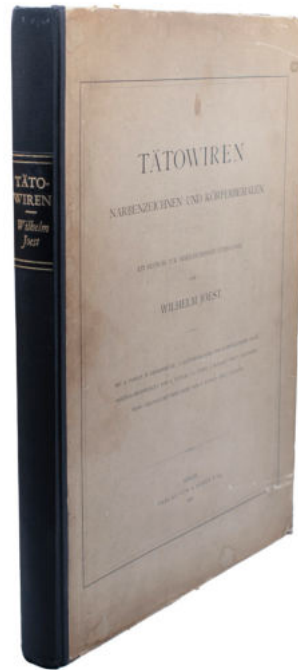
£4,500

“that there is no people, no tribe in the world, among whom the painting or tattooing of the body was not or is not a custom.”/“dass es kein Volk, keinen Stamm in der Welt giebt, bei dem das Bemalen oder Tätowiren des Körpers nicht eine Sitte war oder noch ist.” - Joest

A Scarce First Edition of the fundamental work on tattooing by the ethnologist and natural scientist Wilhelm Joest (1852-1897). He produced this work after travelling extensively through Asia from 1879-1881, spending considerable time in Japan. Unlike many of his contemporaries, Joest didn't limit his understanding of tattoos to “degenerates and criminals” but instead focused on cultural practice. Joest took a neutral, scientific approach that values these body techniques and their origins as an important part of the culture of the respective society, which always sought a connection with European forms of body modification, painting, and tattooing. Joest not only encountered tattooing partially within the context of a broader engagement with a particular ethnic group, but also produced the first monographic writings on this cultural practice. Joest, himself, had been tattooed during his stay in Japan.

“An extensive treatise on tattooing and flesh-colouring, showing that the practice is widely spread and belongs to all ages. Much reference to New Zealand, and Polynesia generally, its method, and examples, also of carving in wood” (Hocken)

[Taylor, *Pacific Bibliography*, 51 and 81; Hocken 380]





Verlag von A. Asher & Co. in Berlin.

Lith. Anst. von C. L. Koller in Berlin S.

Tätowirter Japaner.

A Charming Mid-Nineteenth Century German Pocket Globe

14.

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 storage.

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. Diemans 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.



First Edition Of The First, And Most Influential, Of De Lancre's Work On Demonology

15. LANCRE, PIERRE DE *Tableau De L'Inconstance des Mauvais Anges et Demons.* *Ou Il Est Amplement Traieté de la Sorcellerie & Sorciers.*

FIRST EDITION, [28], 568, 2 engraved folding plates inserted, woodcut printers device, head and tailpieces, inhabited initials, marginal annotations in an old hand, marbled endpapers, full mottled calf, spine gilt, a.e.r., 4to, Paris, Jean Berjon, 1612

£12,500

“... the last author on this subject who possessed judicial authority and himself carried out violent repression” - Julio Caro Baroja

Born in 1553, de Lancre studied in Toulouse and Turin. In 1583 he joined the Bordeaux parliament as a magistrate.

De Lancre was one of the immensely learned lawyers who, towards the last third of the sixteenth century, gave a destructive twist to the witchcraft debate. He was entirely convinced of women's inclination toward witchcraft and their universal threat to the individual, the community, and the state. He felt especially convinced that such practices threatened the political and economic stability in the French border regions, especially since the French religious wars had made it imperative to secure French territories.

In 1609 King Henry IV of France appointed him head of a commission to investigate the activities of witches in the Labourt, the Basque region of France. According to de Lancre, most of these people engaged in active satanic associations and practices. During the course of a visit that lasted just four months, de Lancre, by his own account led investigations against forty-six suspected witches, among them twelve priests, and thirty-five informants. At least two dozen suspects were executed. This judicial operation had significant repercussions on both sides of the border with Spain. Accused witches fleeing south triggered the final witch-hunt undertaken by the Spanish Inquisition, ending in a major auto-da-fé in 1610. De Lancre's frequent comments on the antisocial and antinationalist behaviours of the Basque people make it clear that the witch prosecutions had not only religious but political motives as well. These prosecutions clearly formed part of the French move toward the absolutist state. The rampage was finally stopped by de Lancre's own colleagues, the judges of the Parlement of Bordeaux.

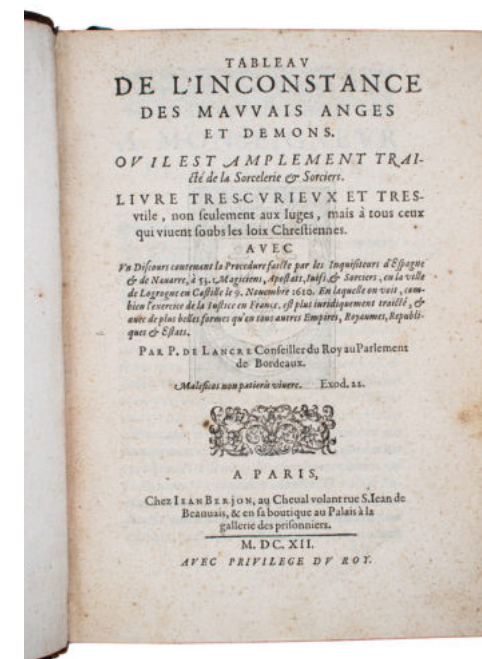
In Spain, the episode soon led the Inquisition to stop

executing witches altogether. In France, similar scepticism provoked de Lancre to publish '*Tableau De L'Inconstance des Mauvais Anges et Demons*'. A report on his extraordinary stay in the Basque country, de Lancre based the 'Tableau' on the original trial records. Since these records were destroyed in the eighteenth century, de Lancre's report is the only surviving account of the proceedings of the trials. 'Tableau' is divided into six books, which deal with the more important problems which confronted him during his investigation. First he establishes the inconstant nature of demons, their number, and their special appeal to women. Books II and III enlarge the sabbath; de Lancre then returns to themes already suggested at the beginning: the ability of demons to change their shape, either in fact or through illusion. Book V enumerates the cures a man might adopt to counteract the wiles of the Devil. De Lancre concludes his work with an important discourse on priests and witchcraft, a learned rebuttal of the Canon Episcopi which leads him to stress the need to exact the severest punishment for crimes of witchcraft.

Pierre de Lancre, is perhaps the greatest expert on the witch's sabbath, constructing one of the most vivid descriptions based on the trials and testimonies in the Basque. Few demonologists blended learned and popular beliefs as effectively as he did. He described children being presented with toads in velvet suits, to be guarded while their parents amused themselves with the unspeakable pleasures of the sabbath feast. De Lancre believed that the witches' sabbath was ongoing but only visible to the witches themselves. His '*Tableau*' had celebrated authority in action against witches.

De Lancre produced a report that went beyond the established parameters on witchcraft indictments and warnings. The reasons for this departure are two fold; his account is clearly more politically motivated than comparable works of the period. De Lancre is writing for his colleagues to convince them of the need to exercise control. He firmly believed witches to be a threat to the body politic, offering a detailed argument as to why secular magistrates and the government had to move with firmness and vigour against the menace witches posed. De Lancre dedicated his work to Chancellor Sillery, who set in motion the banishment of magicians, devils and sorcerers. Additionally, his vigorously argued legal tract can be read as an ethnological exploration of the Labourt region and its Basque inhabitants. His descriptions of the religious, demonological, and judicial aspects of the witchcraft phenomena have much in common with contemporary reports of travel to the New World.

Two eighteenth-century plates have been inserted into this work. The first work is by Jean Crespy, for Laurent Bodelon's '*L'Histoire des Imaginations Extravagantes de Monsieur Oufle*' (1735). This satirical work tells the story of a Mr. Oufle who reads so much about ghosts, witches, devils



DESCRIPTION DE L'ASSEMBLÉE DES SORCIERS QU'ON APPELLE SABBAT



that he begins to have all sorts of strange visions. Mr. Oufle is shown here bottom left observing the bizarre sabbath scene accompanied by a jester. The devil worshipers are banqueting on babies and performing somersaults before the devil who is seated at centre. The work captures all the stereotypes of a witches sabbath including crones riding broomsticks, cauldron

magic, dancing and dining with demons.

The second engraving is by Claude Gillot, from a pair of engravings titled "*Les Sabbats*" (1722) depicting a witches' sabbath. In the centre a stag-horned shaman presides over the torture of two men tied to a spinning device. On the left

two masculinised crones ride on a broomstick with a small child. An elegant woman mounted on the skeleton of a horse, accompanied by a stag-horned man on a lion-faced horse. In the background hordes of animal-faced demons gather to watch the night's proceedings.

[USTC:6011140; *Witchcraft and Catholic Theology*, Baroja; *Defining Dominion*, Williams, 1995; *The Damned Art*, 2012; *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*, 2013]

16.

Terrestrial pocket globe, 70mm, 12 hand-coloured engraved gores, axis pins at poles, title in cartouche, a few areas of abrasion to the surface of the globe, contained in original imitation fishskin-covered case, metal clasps, case interior lined with celestial gores, partially hand-coloured and varnished, case slightly cracked, two halves joined with brass hinge and three brass hook-and-eye closures, London, c.1833

[illegible]

The case shows an engraved celestial chart of the Northern Sky on one side and the Southern Sky on the other. The celestial projection is geocentric but the constellations are

[cf. Van der Krogt Lae 5 and 6]



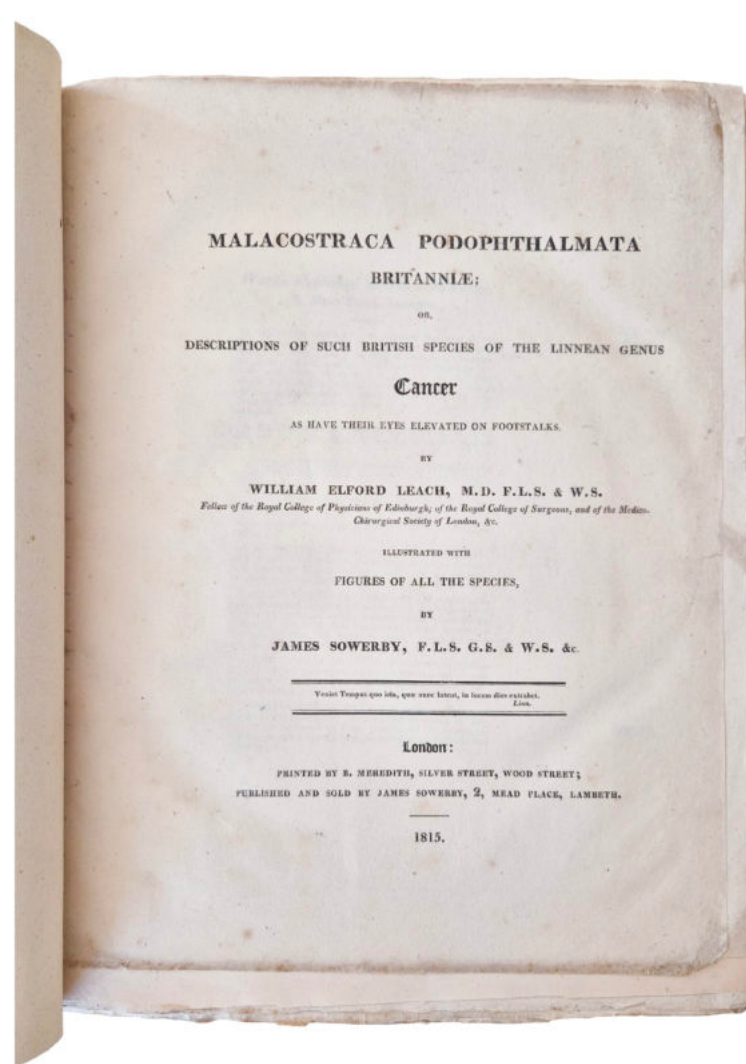
*One Of The Most Beautiful
Publications Devoted To Crustacea*

17. LEACH, WILLIAM ELFORD
Malacostraca Podophthalmata Britanniae; or, Descriptions of such British species of the Linnean Genus Cancer as have their eyes elevated on footstalks. Illustrated with figures of all the species, by James Sowerby [and] Continued and Completed, with a New Generic and Specific Index to the Whole, and Seven New Plates, By George Brettingham Sowerby.

First edition, folio (30.5 x 24 cm); later half blue morocco, marbled sides, with 54 hand-coloured plates of which 4 are folding, original blue wrappers of each part bound in at the rear, a little light toning and spotting to the contents, a few repairs to edges of text etc, a complete uncut copy of this rare work.

£5,000

A complete set of 'one of the most beautiful publications devoted to Crustacea' (Biodiversity Heritage Library), with the original wrappers for each part bound in. Though trained in medicine, William Elford Leach (1791-1836) never worked as a physician, but instead joined the British Museum as a naturalist. 'Although Leach's interests ranged over many groups of animals, he soon developed a passion for entomology and malacology. He was an enthusiastic collector of British insects who greatly enriched the entomological collections at the British Museum, and whose knowledge of the Crustacea was regarded as superior to that of any other naturalist of his time' (Oxford Dictionary of National Biography). The artist James Sowerby (1787-1871) was both a naturalist and the leading natural history artist of the period and, 'although responsible for the description of many taxa, his main contribution to natural history had been "the portraits of natural objects he has left behind him. delineated faithfully from. acquaintance with their form and structure" (W. Sowerby, cited in Simpkins, 393), "which no pencil or burin, but those of a scientific artist could possibly accomplish"' (Buckland, cited in the Oxford Dictionary of National Biography).





A Fine Copy of the Second edition of the *Compilatio* by the 13th-century astronomer, Leopold of Austria

18. LEOPOLD, DUKE OF AUSTRIA. *Compilatio Leopoldi ducatus austrie de astrorum scientia Decem continentis tractatus.*

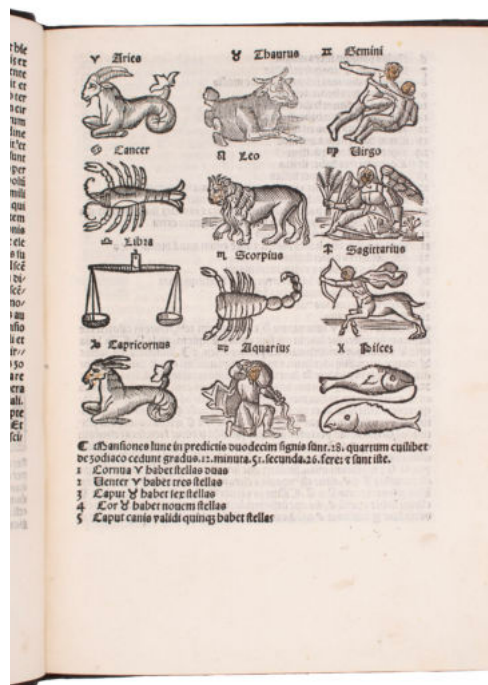
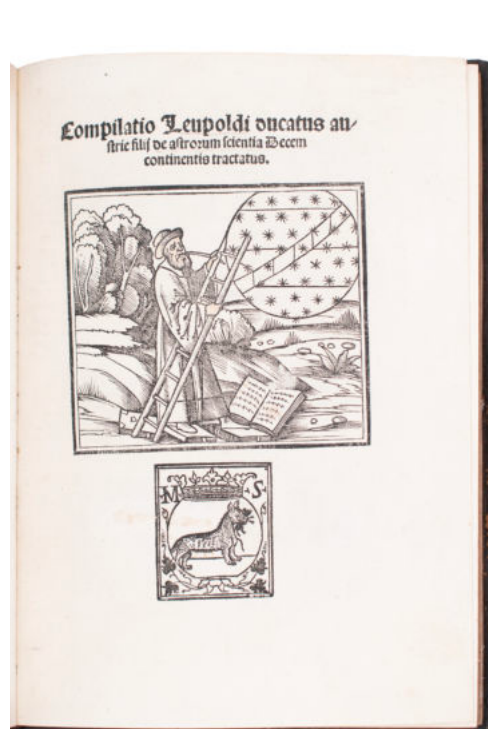
Venice: [Jacobus Pentius, for] Melchior Sessa and Petrus
de Ravanis, 15 July 1520, 4to (210 x 150mm), Full
Contemporary Calf, Gilt Device within gilt frame with
ornate gilt cornerpieces, gilt border on upper and lower
covers, rebound replacing original spine, Large woodcut
of an astronomer and Sessa's device on title, many woodcuts
illustrating signs of the zodiac, gods of antiquity, celestial
spheres, and astrological predictions, woodcut initials.

£5,500

A Fine Copy of the Second edition of the *Compilatio* by the
13th-century astronomer, Leopold of Austria. Primarily
a work of astrology, the sixth book concerns meteorology
both from a theoretical and a practical point of view, and
thus includes, for example, folkloric methods of weather
prediction.

Although virtually nothing is known of the author, the
work was influential in the late Middle Ages, being cited
by the great astronomer, Pierre d'Ailly, and admired by
Regiomontanus, who proposed to edit an edition of the
work.

*Adams L-516; BLSTC Italian (assigning it to Pencio) p.375
(718.f.8); Sander 3948; Essling2081; Houzeau and Lancaster
4783.*



Highly Influential And Important Work On Ghosts, Visions, Demons, Witches

19. LE LOYER, PIERRE

Discours, et histoires des spectres, visions et apparitions des esprits, anges, démons, et âmes, se montrans visibles aux hommes

FIRST EDITION thus, two parts in one, [xxviii], 976, [40]pp, unusually signature ^sS1 notation inscribed by a contemporary collator, rubricated title with wood-engraved printer's device, contemporary coloured in seaweed green, divisional title, Mannerist wood-engraved headers, footers and vignettes in places throughout, colophon and errata leaves, one or two manuscript marginal glosses by an early reader, generally a well-margined and clean copy, occasionally lightly toned, later 17th century French calf over boards, spine gilt, hinges cracked, small loss to spine head, ffs with 17th/18th c French manuscript annotations in two different hands, including a short biography of the author, 4to, Paris: Chez Nicolas Buon, 1605.

£4,000

The poet and demonologist La Loyer's highly influential and important work on ghosts, visions, demons, witches, and transformations. Originally published under the title *Il liures des spectres ou apparitions et visions d'esprits* (Angers 1586), this 1605 'second edition' is the first expanded edition and the first to be published under this title.

In *Discours* Loyer discusses at length the question of the return of the souls of the dead. He also considers in detail the raising of demons, necromancy, the distinguishing of evil spirits from Angels, the souls of the dead, the use of charms and the practice of exorcism.

The work is divided into eight books:

The first book deals with specters, apparitions, and spirits; the second with the physics of Le Loyer's time, the illusions to which the senses are prone, wonders, and the elixirs and metamorphosis of sorceries and of philters; the third book establishes the degrees, grades, and honors of spirits, gives a résumé of the history of Philinnion and of Polycrites, and recounts diverse adventures with specters and demons; the fourth book gives many examples of spectral appearances, of the speech of persons possessed of demons, of the countries and dwelling-places of these specters and demons, and of marvelous portents; the fifth treats the science of the soul, of its origin, nature, its state after death, and of haunting ghosts; the sixth division is entirely taken up with the apparition

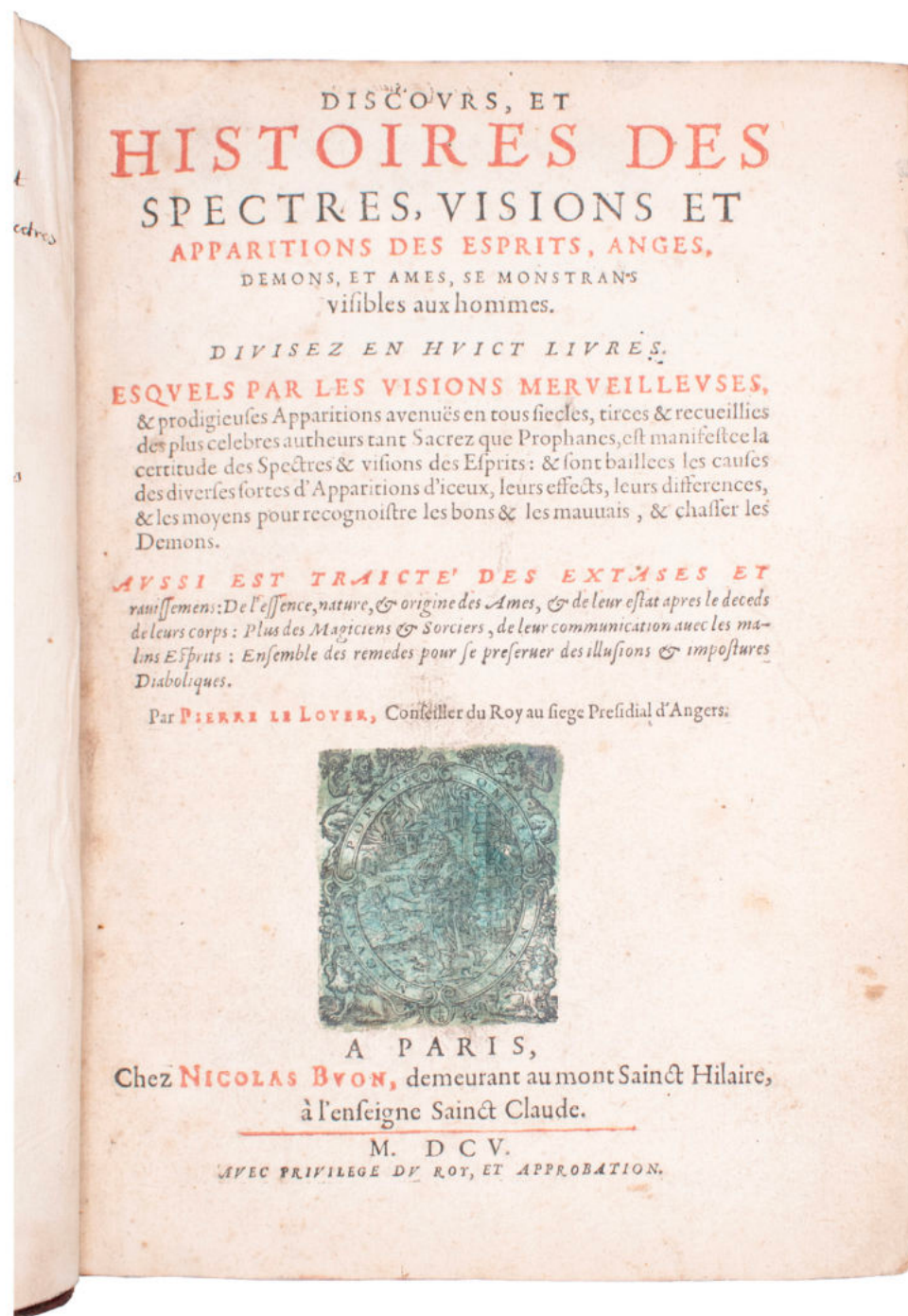
of souls, and shows how the happy do not return to earth, but only those whose souls are burning in purgatory; in the seventh book the case of the Witch of Endor and the evocation of the soul of Samuel are dealt with, as is evocation in general and the methods practiced by wizards and sorcerers in this science; and the last book gives some account of exorcism, fumigations, prayers, and other methods of casting out devils, and the usual means employed by exorcists to destroy these.

Le Loyer uses an impressive range of sources to support his arguments, including citing the opinions of Jewish cabalists and Muslims. Loyer also includes a number of hitherto unknown stories and examples. Through his work as a lawyer he was able to access an unprecedented range of spectral narratives. His treatise is also notable for being the first work of French.

A handsome copy of this monumental and most influential work.

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

[BM STC Fr. C17th p. 305:796. Thorndike VI 531-33. Caillet 6456 Brunet III 959. Not in Duveen.]



Practical Magic and Medicine

20. MARTIUS, JOHANN NIKOLAUS (1668-1715)

Dissertatio inauguralis physico-medica, de magia naturali, ejusque usu medico ad magice at magica curandum

Second Edition, expanded to 78pp., latin text, pictorial woodcut initials, ornaments, later half calf over marbled boards, some foxing to title but rest clean, 4to, Erfurt, Petr. Chrstoff, 1705.

£1,200

A medical text about the ways in which sympathetic magic could be marshalled to provide remedies for common ailments, this work provides a fascinating glimpse into the popularisation of science at the time, and its overlap with popular and practical magic.

This work originally appeared as 44 pages in 1700. This second expanded edition was published five years later and was widely successful. This version would go on to be published in seven further editions, before it was translated into German and reworked into the better known "*Unterricht Von der Magia Naturali und derselben Medicinischen Gebrauch auf Magische Weise*," (1779) by Johann Christian Wiegleb.

Not much is known about the author, Johann Nikolaus Martius, student of Justus Vesti in Erfurt, and later medicus

practicus in Braunschweig. Before he graduated, Martius was involved in the production of a dissertation on the 'hermetic philosophy' at Erfurt. Two years later he produced the first edition of this dissertation, inspired by Christian Thomasius's *Versuch vom Wesen des Geistes* (1699), a work of eclectic, Neoplatonic-infused pneumatology.

Dissertatio inauguralis physico-medica is ostensibly an instructional book, containing numerous cures based on sympathetic magic and involving human body parts and secretions. However, it is also a theoretical discussion concerning the relationship between spirit and matter. Martius believed the two were linked, and natural magic was the manipulation of the inner divine light embedded within all things in nature to heal the spirit and therefore the physical form. The chief aim of the physician should therefore be to manipulate, however manually and imperfectly, those hidden properties of nature to provide comfort to those in pain.

A Very Scarce Work. Only one copy in auction records, for the 1700 edition, which came up for sale in 1898.

[Ferguson, *Bib. Chemica*, v.2, p.547; Pickering, *Succour for a Fallen World*, 2019]



CAPUT I.

De

Magia in genere ejusque speciebus.

Σύνοψις.

JOH. NICOL. MARTII,
MED. D. ET PRACTICI BRUNOPOL:
DISSERTATIO
DE
MAGIA
NATURALI
EJUSQUE
USU MEDICO
AD
MAGICE & MAGICA
CURANDUM,
olim
SENSU GRATIOSÆ FACULTATIS MEDICÆ
IN PERANTIQUA ELECTORALI HIERANA,
LOCO
SPECIMINIS IN AUGURALIS,
proposita;
Nunc verò,
ut desiderii Philiatorum fieret satis,
revisa,
Et variis notis illustrior
iterum edita.

ERFURTI, Sumtibus PETR. CHRISTOPH. Ebrt/
Anno M. D. CCV.

An Excellent Copy Of The First Catalogue Of The First Significant European Mineralogical Museum

21. **MERCATI, MICHELE**
Metallotheca. Opus posthumum, auctoritate, & munificentia Clementis undecimi Pontificis Maximi ex tenebris in lucem eductum; Opera autem, & studio Joannis Mariae Lancisii... illustratum. Cui accessit appendix cum XIX. recens inventiis iconibus.

First edition, Second Issue.

Rome, ex officina: Jo. Mariae Salvioni, 1719, folio (384 x 248 mm), pp [x, including half-title and frontispiece] xiii-lxiv 378 [18] with engraved frontispiece, portrait of Mercati, 6 engraved plates of which 2 are double-page, 139 engravings in text (several full-page), and engraved vignettes on title, 2 initials and one tailpiece; a large, and exceptionally clean copy, Contemporary full vellum.

£15,000

An Excellent Copy of the First edition, Second Issue of the first catalogue of the first significant European mineralogical museum.

This is one of the most attractive 'museum' books ever published, with excellent engravings of fossils, minerals, statues, etc. Mercati (1541-1593), director of the Vatican botanical garden, had prepared this catalogue of the Vatican collection of fossils and minerals, assembled under the aegis of Pope Sixtus V, as early as 1574, although some 150 years elapsed before Lancisi edited and published this work. Besides Mercati's text, Lancisi discovered the original copper-plates for the engravings, which are printed here for the first time. The collection, 'one of the most important such collections in Europe' (Torrens, The origins of museums), contained minerals, fossils, classical statues, palaeolithic tools, and various other natural and man-made artefacts exhibiting the general property of 'stoniness'.

As a record of an important renaissance palaeontological museum, Mercati's work is of great significance, even though his views on fossils are typical: he believed them to be *lusus naturae*, and in fact illustrates, side by side, *Glossopetrae* (fossilised sharks' teeth) with the famous depiction of a shark's head with teeth, commenting that one should not be deceived by their apparent similarity. Mercati did understand the artefact nature of palaeolithic stone tools, at the time generally held to be products of lightning bolts. It is fitting that Mercati, the great cataloguer of 'stones', suffered from bladder and kidney stones which contributed to his death; his

autopsy, possibly done by his mentor Cesalpino, revealed 98 stones. One of the engravings in the text illustrates bladder stones extracted from Pope Pius V. 'The Vatican collection consists of a series of cabinets with drawers, or 'armaria', in which are housed collections of earths, salts, alums, gums and resins, marine products, ores, fossils, marbles, and other objects collected by Mercati... The plates can scarcely be equalled for fidelity to originals and the exquisite care employed in their engraving and printing' (Sinkankas, Gemology, an annotated bibliography).

The frontispiece, depicting the presentation of Mercati's Metallotheca to Clement XI, is by Jakob Frey after Pietro Bianchi. The portrait of Mercati is by Benoit Farjat after Pietro Nelli's copy of Tintoretto's original. Most of the plates of antique statues in the Marmora section are by Vincenzo Franceschini and Louis Gaumier, in part after G.D. Campiglia. The majority of illustrations in the text are from the original sixteenth-century plates prepared for Mercati, printed here for the first time..

Hoover 582; Cobres p. 107 n 20; Sinkankas 4390; Ward and Carozzi 154



TERRA SULPHURATA PVTEOLANA

1. Flammarum spiracula
salis ammoniaci circumquaque feracia
2. Bullientes aque
3. Vestigia veterum aluminis officinarum
4. Tuguria ubi hodie excoquitur sulphur
5. Leucogæi colles



Planities sulphurea à grecis ἡ Δακτύλιος hoc est Vulcani forum nūcupata

*A Beautiful And Rare German
Edition Of Mercator's Popular Small-
Format Atlas*

**22. MERCATOR, GERARD & HONDIUS,
JODOCUS.
*Atlas Minor***

Amsterdam, J. Janssonius, 1648-1651, 2 parts in one oblong 4to volume. 185x235 mm. Contemporary full vellum, Part One: Pages [12, including engraved title page], 460, [4, last blank], 114 full-page maps; Part Two: Pages [2, with engraved title page], 428, [2], 101 full-page maps. German text in two columns. Contemporary manuscript inscriptions on the first title page and on the front flyleaves.

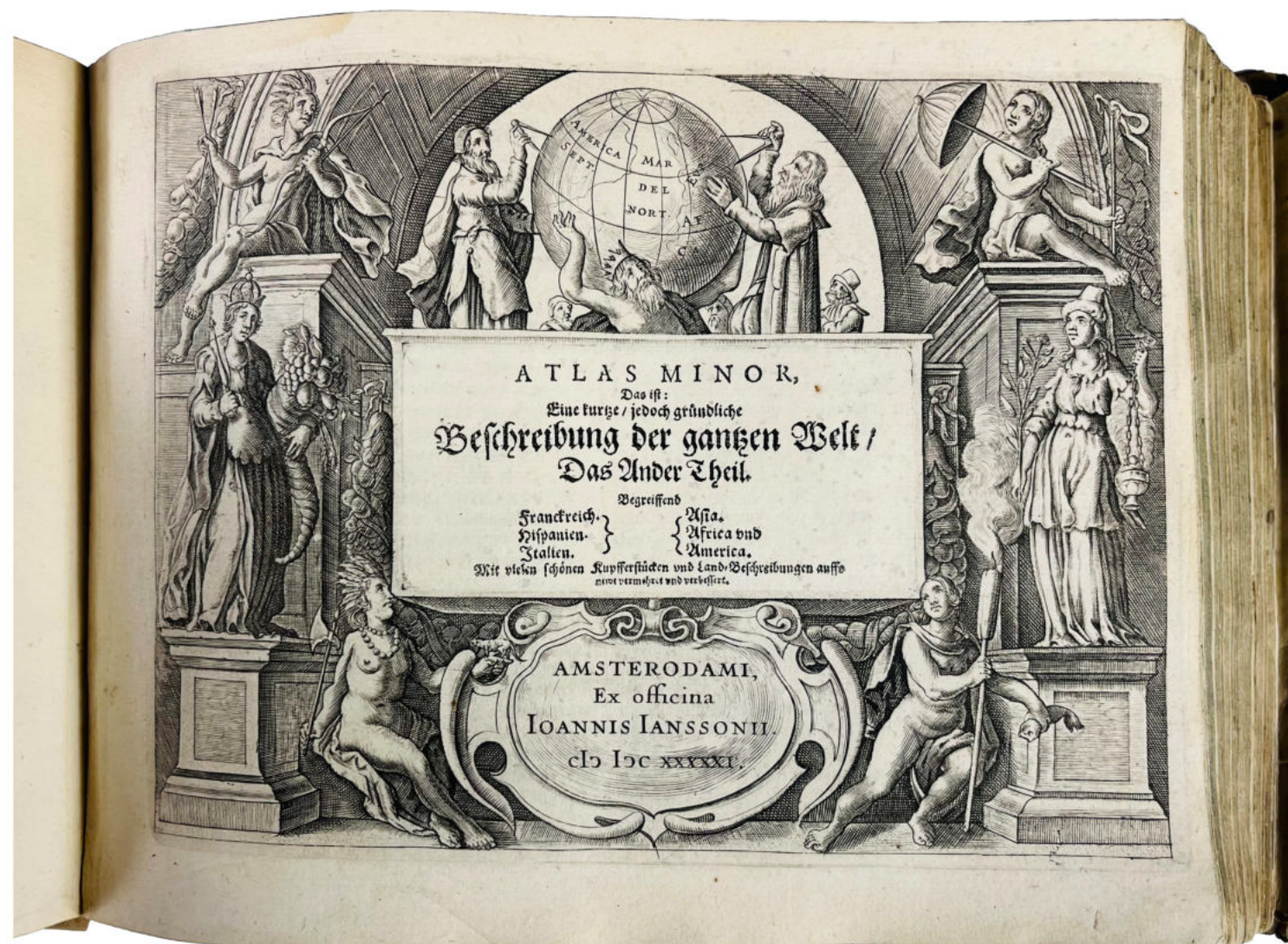
£15,000

A fine complete copy with a total of 2 illustrated title pages and 215 full-page engraved maps,

A beautiful and rare German edition of Mercator's popular small-format atlas. This complete copy includes the map of Kleve (out of text after p. 248 of Part I), which is not present in all copies and not listed by Koeman (but is mentioned by Van der Krogt).

The engravings are by Abraham Goos and Petrus Kaerius. Part I covers the British Isles, Northern Europe, Germany, and the Netherlands; Part II covers France, Switzerland, Spain, Italy, Asia, Africa, and the Americas. Among the numerous and splendid maps by Abraham Goos and Petrus Kaerius are a world map in two hemispheres, a polar map, and maps of the four continents of Europe, Asia, Africa, and the Americas, as well as numerous detailed maps of the continents. This is the first edition of the *Atlas Minor* in which Mercator's name was omitted from the title page.

VD 17, 14:655906C; Phillips/L. 461; Koeman Me 203-4; Van der Krogt IIIB, 352.33.







Rare Edition of Merian's Famous Dance of Death

23. MERIAN, MATTHAEUS

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

Rare fifth edition, 206-[1]pp. with 42 full-page engraved illustrations of the Dance of Death, a few pages (1 copperplate engraving) with imprints, probably from old inlaid texts, the copperplate engravings are otherwise all in good and strong impressions. contemporary calf, boards double ruled in gilt, spine gilt, red morocco label to spine, 4to (210 x 170mm), Frankfurt, Merian, 1696

£3,500

The rare fifth edition, the second published by Merian.

The *Dance of Death* series displays a very quick and lively skeleton leading someone away in a dance step. The partner's social station is instantly recognizable, but death is indifferent to rank: the death figure is just as cheerful leading off the Queen or the Pope as the Merchant or the Beggar. While the conventions may have originated in Medieval Pageants,

their popularity grew and flourished in the Renaissance and Baroque periods. Basel in Switzerland hosted a thriving printing industry, and the *Dance of Death* series painted in fresco in the 15th century on the walls of the Predigerkirche, influenced several printed editions, notably Holbein's.

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

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

[VD17 39:127366X - Wüthrich III, 5, 5 - Massmann III. 1 b/5.]





Meticulous Records Of The Tombstones And Funerary Inscriptions

24. [EPIGRAPHY] MEYER, JEAN DE (1794-1869) Six Notebooks Of Drawings Of Tombstones And Records Of Funerary Inscriptions.

6 vols., hundreds of manuscript illustrations of tombstones and funerary inscriptions, some heightened with watercolour, captions and notes in Dutch, occasional pencil annotations in a different hand, original sewn paper wrappers with manuscript titles, covers worn, 1 cover loose, 4to, Gent, summer months of 1836-1837.

£2,500

Meticulous records of the tombstones and funerary inscriptions taken in churches and chapels in Ghent and the surrounding area.

Jean de Meyer (1794-1869) was an accomplished amateur antiquarian, numismatist and bibliophile. He spent June-September of 1836 and 1837 skillfully illustrating and transcribing hundreds of graves. Each volume is dedicated

to specific sites with the names of these sites written on each cover. Some are famous like St Bavo Abbey and St Martin in Ekkergem. Others record sites that no longer exist such as "Predikheeren" - a Dominican friary, now the "Pand".

The earliest of these volumes is the one dedicated to St Bavo Abbey. He spent three days between 5th-15th July 1836 transcribing about fifty graves. He also spent July in Augustijnenkerk and Klein Begijnhof, before moving onto St Catharina and St Jacob "Godshuizen" in August. He visited the groot Begijnhof, and Nieuwenbosch Abbey in mid August, and the Predikheeren on the last day of the month.

In June 1837 he resumed his project by spending two days at Groolbegynh; and over a week at both St Martin in Ekkergem and St Michaels. July was spent at St Laurentiuskirk, Bijloke Abbey, St Agnete and Oosteeklo Abbey. In August he visited Heilig Kersk, Spaegaurds Kastect and St Jacobs.

Many of the tombstones are simple transcriptions with some ornamental details and notes on material and colour, but for others it is clear there has been significant care taken in the rendering, with the use of shading or watercolour, or details like the typography have been emulated rather than just transcribed. Many of the illustrations also have referencing numbers, but it is unclear what these are related to.

Overall a very handsome record of the significant tombs in Gent in the early nineteenth century.

18. April 1837. *Kirche von St. Petrus, Rotterdam*

18. April 1837. *Kirche von St. Petrus, Rotterdam*

18. April 1837. *Kirche von St. Petrus, Rotterdam*

19. April 1837. *Kirche von St. Petrus, Rotterdam*

19. April 1837. *Kirche von St. Petrus, Rotterdam*

19. April 1837. *Kirche von St. Petrus, Rotterdam*

20. April 1837. *Kirche von St. Petrus, Rotterdam*

20. April 1837. *Kirche von St. Petrus, Rotterdam*

20. April 1837. *Kirche von St. Petrus, Rotterdam*

21. April 1837. *Kirche von St. Petrus, Rotterdam*

21. April 1837. *Kirche von St. Petrus, Rotterdam*

21. April 1837. *Kirche von St. Petrus, Rotterdam*

22. April 1837. *Kirche von St. Petrus, Rotterdam*

22. April 1837. *Kirche von St. Petrus, Rotterdam*

22. April 1837. *Kirche von St. Petrus, Rotterdam*

23. April 1837. *Kirche von St. Petrus, Rotterdam*

23. April 1837. *Kirche von St. Petrus, Rotterdam*

23. April 1837. *Kirche von St. Petrus, Rotterdam*

24. April 1837. *Kirche von St. Petrus, Rotterdam*

24. April 1837. *Kirche von St. Petrus, Rotterdam*

24. April 1837. *Kirche von St. Petrus, Rotterdam*

25. April 1837. *Kirche von St. Petrus, Rotterdam*

25. April 1837. *Kirche von St. Petrus, Rotterdam*

25. April 1837. *Kirche von St. Petrus, Rotterdam*

[Pocket Globe]

25.

MOLL, HERMAN

A Correct GLOBE with the new Discoveries

A 3inch (68mm) diameter Herman Moll pocket globe in a fish skin covered wood case with 2 brass swivel hooks and eyes. 12 copper-engraved hand-coloured gores over papier-maché and plaster sphere, case lined with celestial maps of the northern and southern skies. Small crack to case, globe surface slightly rubbed, London, c.1775.

£15,000

The Terrestrial Globe shows Australia and New Zealand, with Leuwens land, Diemens Island, Botany Bay labelled. California is a peninsula, the North West is labelled as Parts Unknown. The track of Cook's first voyage (1770) is drawn in red.

Moll, a German-born cartographer, was quite involved in contemporary intellectual life. He was friendly and acquainted with Robert Boyle, Robert Hooke and William Dampier, both socially and likely through the Royal Society.

A pocket globe by Moll and dated 1719 is in the National Maritime Museum collection Greenwich. It is suggested that the gores were republished in about 1775 with alterations to Australia and New Zealand coastline and showing James Cook's voyage of 1760 and California shown as a peninsular rather than as an island.



The Kelmescott Press

26.

MORRIS, WILLIAM.

Love Is Enough, Or The Freeing Pharamond: A Morality.

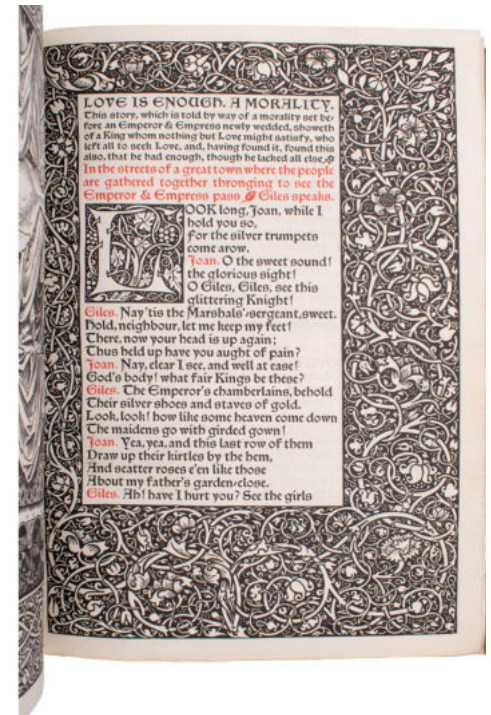
Written by William Morris. The Kelmescott Press, Upper Mall, Hammersmith, 1897, printed in red and black with some initials in blue, wood-engraved frontispiece and one plate by W. H. Hooper after designs by Edward Burne-Jones, one of 300 copies on paper. 29.6 x 21.8 x 1.5 cm; pp. [8] + 92. Troy type (most stage directions in chaucer type) on Batchelor hand-made paper with the perch watermark, ornamental woodcut borders, and numerous woodcut initials; original full limp vellum; with gold silk ties, title gilt on spine.

£8,500

Love is Enough, a play written by William Morris after the manner of mediaeval morality plays, is based on the theme that love is more important and valuable than power or wealth. Morris completed the play in 1872 during the five-year period when he created his most accomplished illuminated manuscripts.

A fine, clean crisp copy, one of only two Kelmescott Press books printed in three colours (the other being *Laudes Beatae Mariae Virginis*, 1896)

[Peterson A52; Tomkinson 52]





The Kelmscott Press

28. 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.

The Kelmscott Press

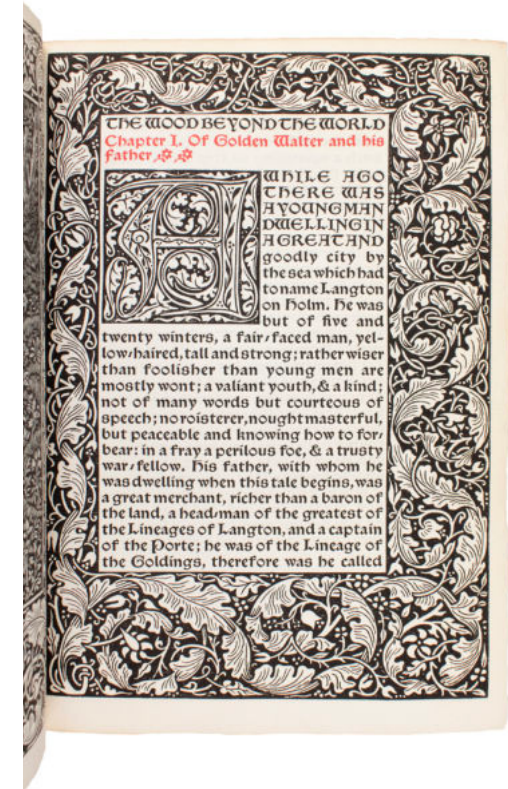
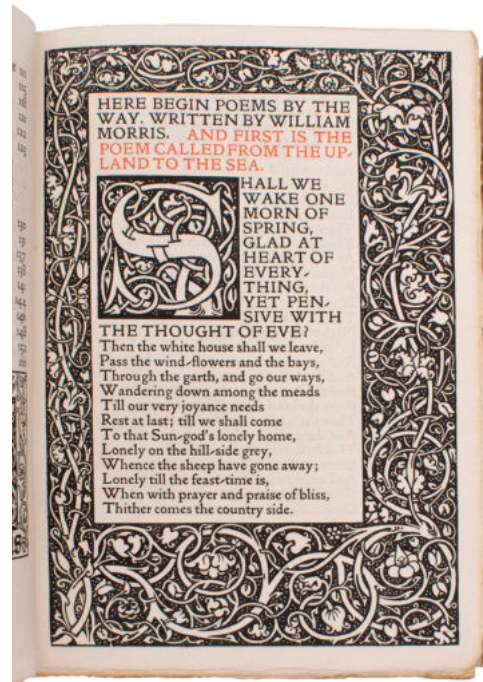
27. MORRIS, WILLIAM *Poems by the Way*

One of 300 copies on Flower paper, printed in red and black in Golden type, wood-engraved border and initials designed by Morris, original vellum with silk ties, yapp edges, spine titled in gilt, uncut, a little soiled and bowed, small 4to, Kelmscott Press, 1891.

£5,500

The first book to feature the famous Kelmscott printer's mark, which in fact appears twice - at the end of the table of contents and on the colophon leaf at the end. This was also the first Kelmscott book to be printed in two colours. The work includes some new poems by Morris and some that appeared in magazines.

[Peterson A2]



*A Rare Astronomical And
Cosmological Work By Paul Nagel
(Nagelius)*

29. **NAGELIUS, PAUL**
Philosophia nova astronomiae nostrae particula insignis

FIRST EDITION, [50]ff., gothic black, woodcut armillary
sphere printers device to title, woodcut initials, paper
flaw on final leaf not affecting text, overall light toning,
lacking endpapers, later bound in 17th century manuscript
parchment, 12mo (150 x 100mm), Danzin, 1621.

£1,200

A key figure in early seventeenth-century Protestantism, Paul
Nagel was one of the most notorious seventeenth-century

critics of orthodox Lutheranism. Nagelius presents a new
philosophy of astronomy, interpreting celestial motion as
divine warning and contrasting what he saw as the false
astronomy of the Egyptians and Babylonians with the true
astronomy that revealed the approaching end of days.

Nagel wrote numerous books and pamphlets over the
next five years in which he predicted the arrival of the Last
Judgement in 1666, but in this one he manages to merge
astronomy with alchemy, theology, and eschatology.

Bound in contemporary reused parchment taken from a
seventeenth century English legal manuscript dated 1666,
recording a land lease involving Walter and Sarah Lofts or
possibly Betts. An example of early manuscript recycling,
illustrating how English legal documents found new use as
continental bindings.

[VD17 23:248109H; Houzeau-Lancaster 2999; Rosenthal
BMP 3476; Ackermann IV, 440]



PHILOSOPHIA NOVA ASTRONO-
miae nostrae particula insignis.

In dem Reich der
Natur/ wie dasselbe præfigurire ab-
mahle vnd abbilde die beyden Reich/ nemlich Christi vnd der
Welt Reich/ vom Anfang bis ans Ende.

Item: DE QUATUOR MVNDI TEMPO-
RIBUS, In einer Zeit/ zwey Zeiten vnd halben Zeit be-
griffen; wie vns dieselben fürgestellt in der Natur; Erst an den 4.
Rotis Elementorum; So dann an den vier Rädern der dreyer
Himmel/ dardurch das Buch der Natur eröffnet wird. Wie dieselben Ro-
tae in einer Harmonia vnd Concordantz stehen mit den 4. Rotis Hefekie-
lis, mit ihren Geheimnissen/ vnd wie dardurch die Zeiten mögen probiret
vnd geprüft werden/ mit allen Wandern/ so zu jeder Zeit durch jedere Ro-
tam eröffnet werden/ ic. Da denn zu Ende eilliche Computationes der Apo-
calyptischen Zahlen in sonderheit die Mysteria des Septenarii
gesetzt vnd entdeckt werden/ze.



M.DC.

XXI.

Autore

M, PAVLO NAGELIO, PHILOSOPHO
& Astronomo Lipsienfi.

A Very Fine Copy Of Naude's Most Famous Work, Which Denounces Superstition And Popular Prejudices

30. NAUDE, GABRIEL (1600-53) *Apologie Pour Tous Les Grand Hommes Qui Ont Este Accusez de Magie.*

Two parts in one, [xx]501pp., continuous pagination but two titles, half title, contemporary ownership inscription to half title, woodcut printers device to title, woodcut initials, head-and tail-pieces, tear without loss to H2 contemporary calf, spine gilt, speckled edges, 12mo, Paris: Chez Francois Eschart, 1669

£600

Gabriel Naude's *Apologie Pour Tous Les Grand Hommes* is the first systemic defense of philosophers, physicians and other learned men being accused of practicing magic or witchcraft. Explaining the context in which Zoroaster, Pythagoras, Democritus, Aristotle, Paracelsus, Agrippa, Savonarola, Nostradamus, Bacon, Galen, Raymond Lull, Albertus Magnus, and so many others fell into "*the labyrinth of false opinions*," Naudé rails against the irrational (Caillet). Naudé castigates the lies of astrologers, which he sees as a means of manipulating the masses.

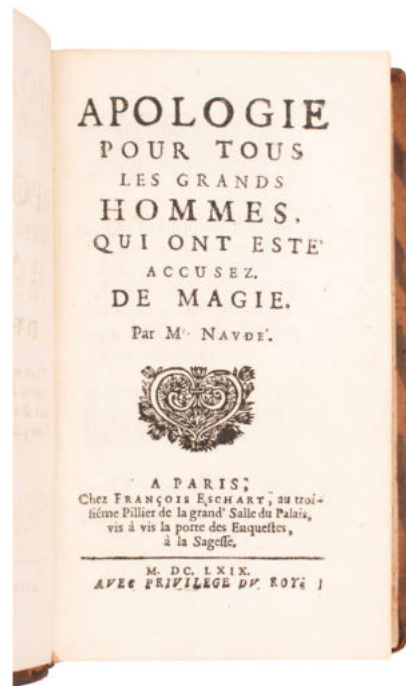
Gabriel Naude was a historical critic, political thinker, and "*learned libertine*," he had also been physician to King Louis XIII. He also was librarian to Cardinal Mazarin and later to Queen Christina.

Naude, who on a political level the Christian idealism of his predecessors for a utilitarian realism. In *Apologie* he illustrates the transition from the spirit of the Renaissance to that of the Enlightenment, by fighting against superstition and obscurantism in an era troubled by religious wars.

Three different publishers produced this edition - Eschart, Cottin and Besongne. All three versions are scarce.

Overall very clean, bright copy.

[Caillet, III, 7923; Thorndike, IV, p. 301; Yve-Plessis, *Sorcellerie*, 1647; Colin de Plancy, *Dictionnaire des sciences occultes*, pp. 203-204; Duveen, p. 423.]



Earliest edition of the Epitome of Ortelius to appear in Italy

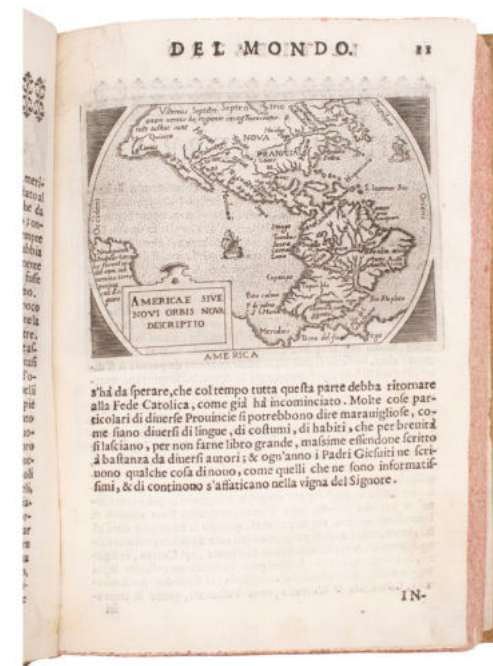
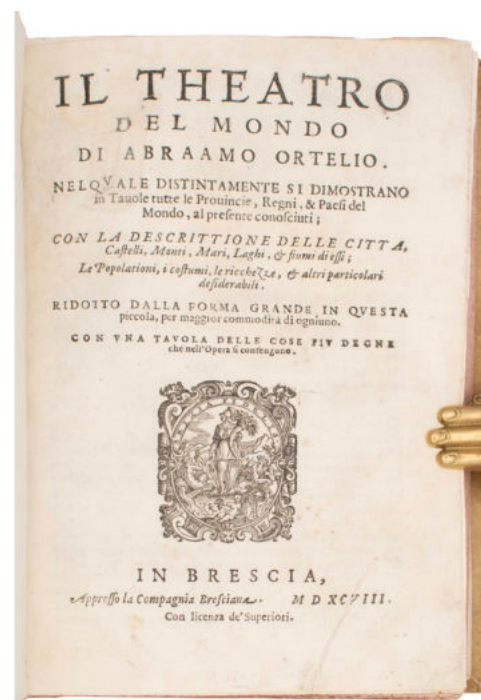
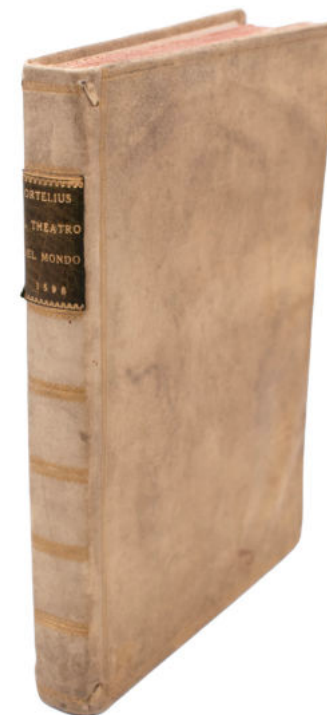
31. ORTELIUS, ABRAHAM *Il theatro del mondo nelquale distintamente si dimostrano in tavole tutte le provincie, regni e paesi ... ridotto dalla forma grande in questa piccola...*

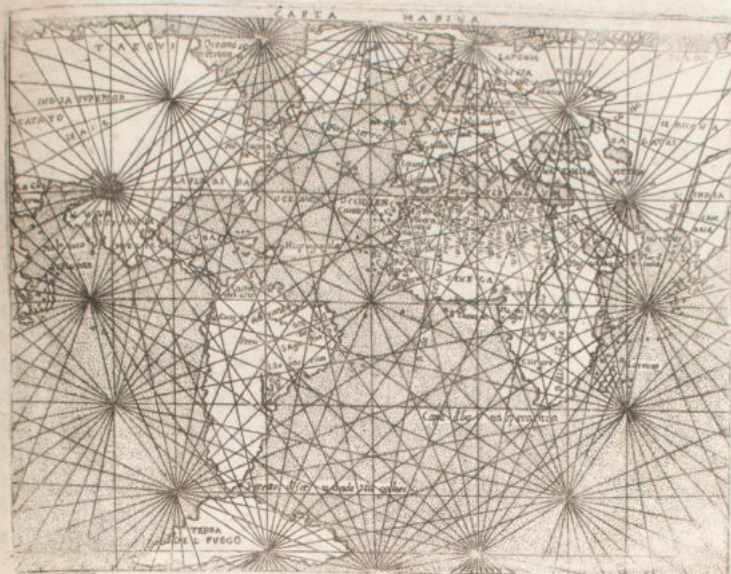
Brescia: Compagnia Bresciana, 1598, 4to (190 x 132mm). Printer's device on title, without blanc 06, woodcut headpieces and initials, 109 engraved maps in the text, a restored minor tear on title without any loss, later full vellum, double gilt fillet on covers, gilt decorations, Morocco title on spine.

£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).





diuersità de pesci con Scaglia; & accioche vi fosse qualche cosa di sembianza humana, vi è il Cavalier Maritimo, & la Sirena, benchè molti non lo credano, con tutto ciò molti autori antichi, & moderni ne trattano, tenendole per creature vere, essendosene veduti in diuersi tempi, & ancora hoggidì si vede vna Sirena secca in vn villaggio d'Ol landa, appresso la Città di Briele, attaccata in Chiesa. produce ancora il Mare varie piante, & herbe, come Coralli, Perle, Ambra, Agate, Spongie, & cose simili, che tutte sono per vso, & per diletto de gli huomini; onde chi volesse d'ogni cosa diffusamente parlare, si passariano quei termini, che si sono proposti nella presente opera.



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

*Presentation Copy Of The
First Publication Of The
Archaeopteryx*

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

£4,000

OWEN, RICHARD

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

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

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

This paper describes a single, well-preserved fossil of an Archaeopteryx, found in the Solenhofen limestone deposits of Germany. The lithographic folding plate shows a life-size image of the specimen. The Archaeopteryx fossil is one of the most significant fossils ever discovered.

It is particularly important because it possesses both bird-like (feathers) and reptile-like (long bony tail, teeth) characteristics. This combination of features made it a key piece of evidence in the debate about the evolution of birds from reptiles.

The first glimpse of Archaeopteryx occurred in 1861, when a single feather was illustrated in a German periodical. Soon an entire skeleton was found nearby, and this was purchased for the high price of £700 by the British Museum (Natural History).

Owen was the leading comparative anatomist and palaeontologist of his time, best known for coining the word dinosaur. While Owen acknowledged the unique nature of the fossil, he ultimately classified it as a bird, emphasising its bird-like features. Owen was criticised for being too biased in his description of the specimen as a bird, rather than being well-balanced and objective. This was a reflection of Owen's cautious and anti-Darwinian approach to evolution, and his search for morphological archetypes. However, others immediately saw the possibility that Archaeopteryx was a 'missing link' in the evolutionary chain.

[with]



OWEN, RICHARD

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

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

This work details the skeletal structure of the Great Auk, an extinct flightless bird. The work focuses on the osteology, or bone structure, of the Great Auk, providing a comprehensive description of its physical characteristics based on available remains.

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

[with]

GURNEY, J.H.

XXIV. Remarks on Aquila desmursii.

365-366, 1 hand coloured engraved plate

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

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

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

It is to Gurney that the previous work was inscribed.

[WITH]

YARRELL, WILLIAM

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

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

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

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

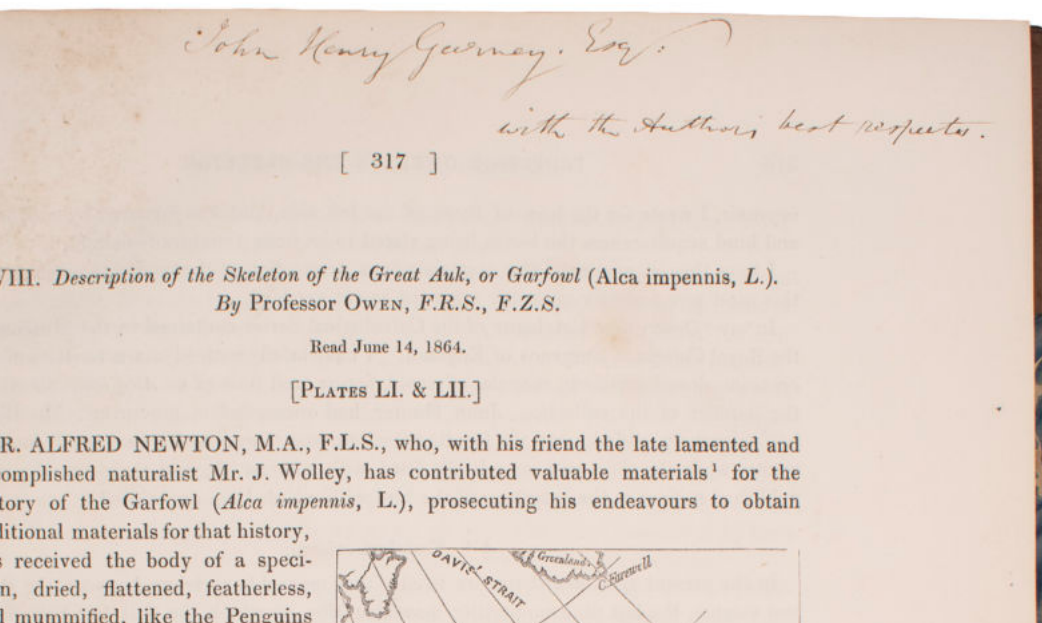
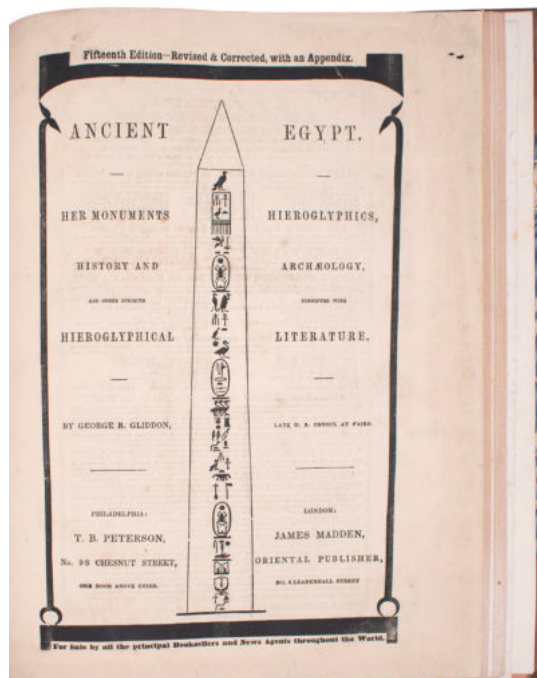
[With]

GLIDDON, GEORGE R.

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

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

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



VIII. *Description of the Skeleton of the Great Auk, or Garfowl (Alca impennis, L.).*
By Professor OWEN, F.R.S., F.Z.S.

Read June 14, 1864.

[PLATES LI. & LII.]

R. ALFRED NEWTON, M.A., F.L.S., who, with his friend the late lamented and accomplished naturalist Mr. J. Wolley, has contributed valuable materials¹ for the history of the Garfowl (*Alca impennis*, L.), prosecuting his endeavours to obtain additional materials for that history, received the body of a specimen, dried, flattened, featherless, and mummified, like the Penguins



Scarce traveller's sundial

33.

PROCTOR, J.

Brass Ring Sundial

Small brass sun dial, circular shape, numbers and lines engraved on the inner surface, 'Summer' and 'Winter' engraved on the outer surface, two tiny holes in the ring allows a sun beam to shine through on to the numerals on the inner side of the ring, a small loop on the outside for the dial to be hung, 50x50x10mm, England, 1677

£1,200

Scarce traveller's sundial. The time is read from the altitude of the sun, shining through the holes to the numerals on the inside of the ring.



First Octavo Edition Of Redouté's Roses

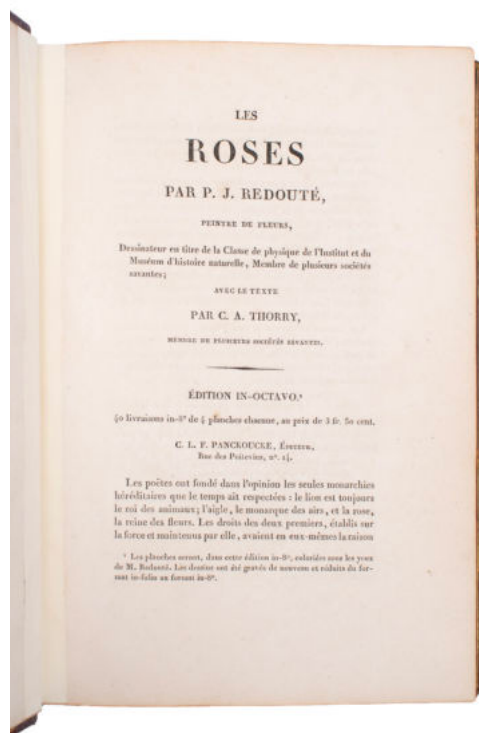
34. REDOUTÉ, PIERRE JOSEPH *Les Roses.... avec le texte par C.A. Thorry,*

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 rebound 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 rares cultivées 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.

Dunthorne 233; Great Flower Books, p.71; Nissen BBI 1599
Provenance: Massachusetts Historical Society (purchased 1871), bookplates.



A Rare, Richly Coloured Illustrated Calendar From The Augsburg Renaissance

35. REGIOMONTANUS, JOHANNES MULLER (1436-1476). *Kalendarius Teutsch.*

Augsburg: [J. Sittich], January 1514. Quarto (210 x 155mm). Title within four-part woodcut border, 87 woodcuts, 10 of these large including 1 full page lunar figure, numerous initials, all in bright contemporary hand-colour, with working volvelles. Contemporary quarter pigskin over wooden boards.

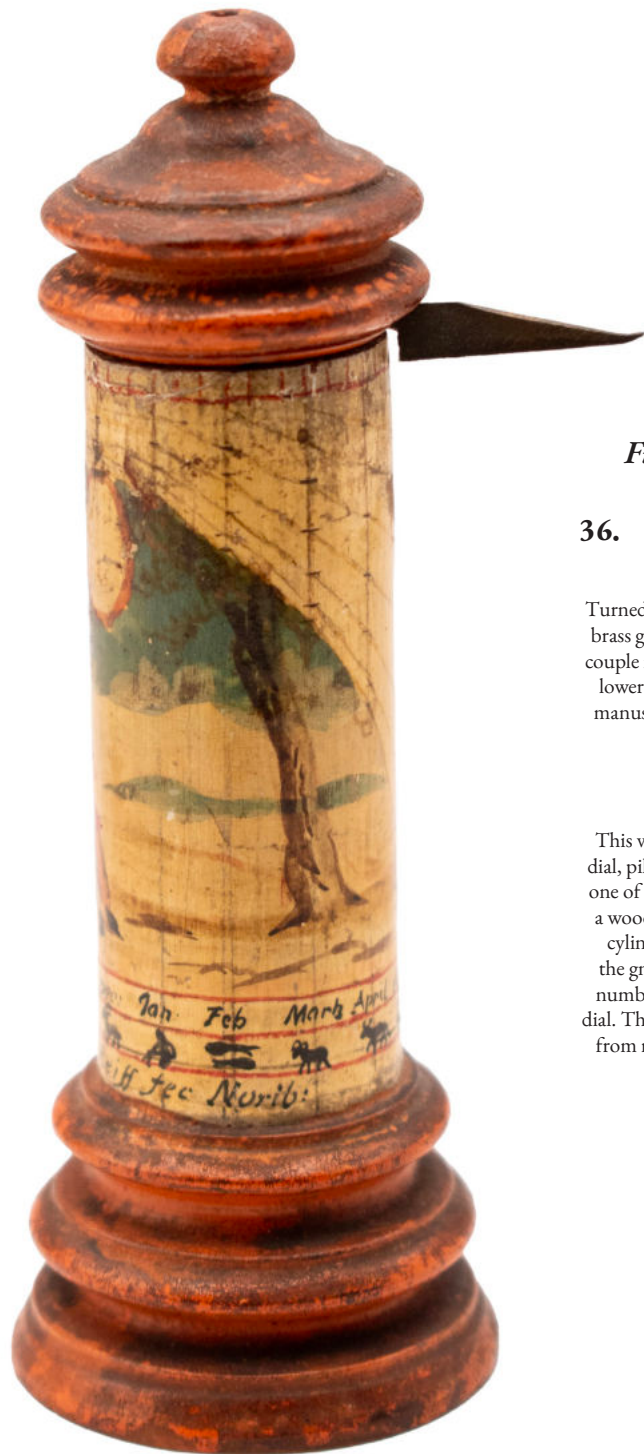
£28,000

Printed calendars and almanacs became extremely popular in the fifteenth century and provided ordinary people with the basic knowledge required to plan their daily routines. The market for calendars was first tapped by Gutenberg, who published a calendar which calculated the times of new and full moons and planetary positions, with readings every two to three days. All earlier calendars, however, were superseded by those of Regiomontanus (1436-1476) whose calculations were far more accurate; he recorded several eclipses of the moon and his interest led him to make the important observation that longitude at sea could be determined by calculating lunar distances. Outstanding also is his observation of a comet in 1472, 210 years before it was “first” seen by Halley.

One of the foremost scholars in mathematics and astronomy during this period, Regiomontanus was professor of astronomy at the University of Vienna before being appointed astronomer to King Matthias Corvinus of Hungary. With funds from his patron and fellow scientist Bernard Walther, he built an observatory in Nuremberg in 1471, and in 1472 erected his own private press in order to publish his discoveries satisfactorily. One of the first to realize the impact printing would have in disseminating scientific knowledge, Regiomontanus’ printing output included the first edition of his Calendar. His press was maintained until 1475 when he was summoned to Rome by Pope Sixtus IV to assist in the reform of the Calendar; his death at the age of 40 a year later brought his work to a premature end, a great loss to the developing science of astronomy.

Provenance: ‘Augsburg Anno 1514’ (inscription on title) – contemporary annotations, including receipts in a 16th century hand in German – ‘Carl Schnizlein gekft 1858’ (Adalbert Carl Friedrich Hellwig Conrad Schnizlein (1814-1868, German botanist and pharmacist; inscription on front pastedown).





Finely Decorated Cylinder Dial

36. REIFF, GOTTFRIED
Painted Wood Pillar Dial

Turned wood pillar with removable top for story the hinged brass gnomon, painted with a rural landscape with a seated couple in 18th century dress, hour lines from V-XII and 1-7, lower edge with calendar scale and zodiac signs, signed in manuscript 'Gottfried Reiff fec Nurib', 125 x 40 x 40mm, Nuremberg, mid-18th century.

£5,500

This vertical cylindrical sundial, also known as a travelling dial, pillar dial, or more commonly, the Shepherd's dial, was one of the most widely used dials in the world. It comprises a wooden cylinder covered by a varnished paper. A central cylindrical hole holds the cylindrical capital that carries the gnomon, which folds away. Vertical declination lines, numbered according to date, run along the bottom of the dial. The hour-lines are drawn across the declination parallels from right to left with bold lines for the hours and dotted lines for the half-hours.

Provenance:
Harriet Wynter Ltd. 1995



The Kelmescott Press

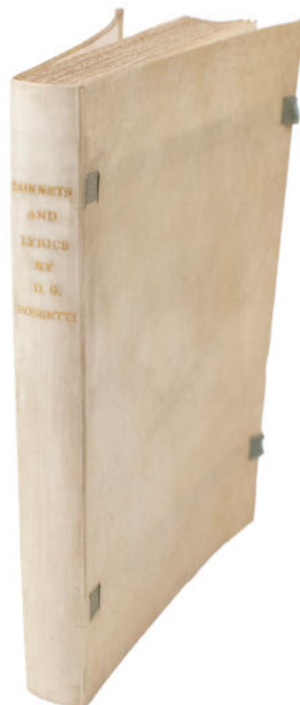
37.

ROSSETTI, DANTE GABRIEL
Sonnets and Lyrical Poems,

Limited to 316 copies, this copy one of 310 on paper, printed in red and black in Golden type, elaborated wood-engraved border and initials designed by William Morris, mostly unopened, very faint spotting to endpapers, original limp vellum, silk ties, light spotting as usual, 8vo, Kelmescott Press, 1894

£5,850

[Peterson A20a]



The Kelmescott Press

38.

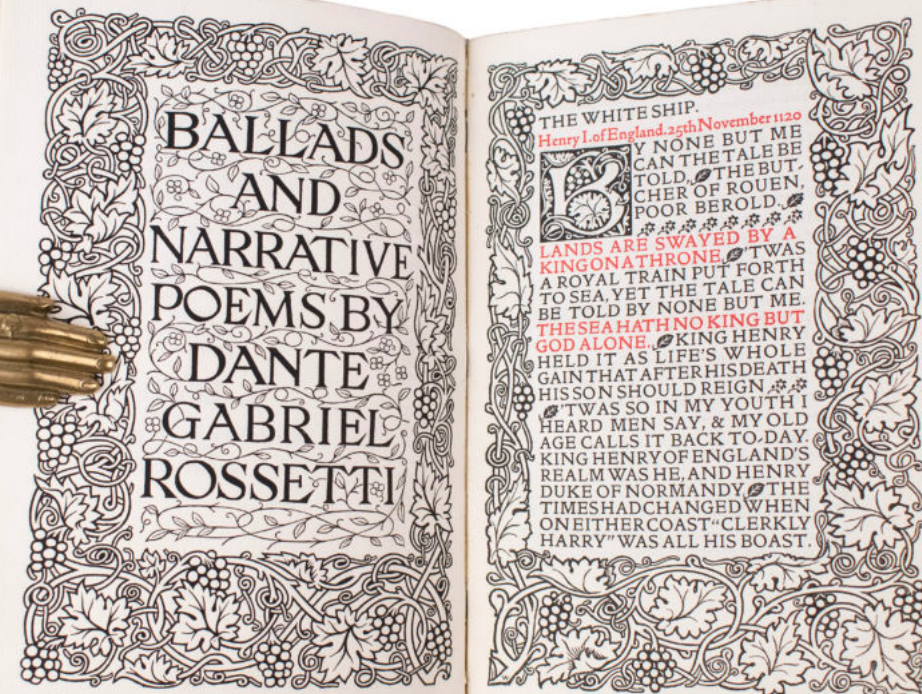
ROSSETTI, DANTE GABRIEL.
Ballads and Narrative Poems by Dante Gabriel Rossetti.

The Kelmescott Press, Upper Mall, Hammersmith, 1893.

One of 310 copies on paper, of a total edition of 316 (6 on vellum). 4to, 20.6 x 14.7 x 2.5 cm; pp. [8] + 232. Golden type on Batchelor hand-made paper with (the second version of) the Primrose watermark. Two full-pages woodcut borders and title, and numerous woodcut initials; shoulders and some lines in red. Original full limp vellum; title gilt on spine, ties defective. Peterson A20.

£6,500

Ballads and Narrative Poems was part of a two volume set of works of Dante Gabriel Rossetti. A few months after this first volume was produced, the Kelmescott Press published Rossetti's *Sonnets and Lyrical Poems*. Morris fell under Rossetti's influence in his years at Oxford and the two remained fast friends, and often business partners, throughout their lives.



The First Illustrated Edition Of The Most Influential Pre-Copernican Text On Astronomy

39. SACROBOSCO, JOHANNES DE *Sphaera Mundi compendium foeliciter inchoat. with Regiomontanus Disputationes and Puerbach Theoricae novae planetarum.*

Venice: Franciscus Renner De Heilbron, 1478, 4to (207 x 133mm.), 48 leaves, 25 lines, Roman and Gothic letter, headings on a1 recto and e1 recto printed in red, 11 woodcut diagrams in text, 15 5-line white-on-black woodcut initials, full calf gilt. An attractive copy of a rare work.

£18,000

Sacrobosco's *De sphaera mundi* (editio princeps 1472) was the first printed astronomical book, and a fundamental text of medieval and post-medieval astronomy. It is a synthesis of Ptolemy and his Arabic commentators, presenting an elegant, accessible Ptolemaic cosmology, and for this reason was adopted as the most authoritative astronomical textbook of its time. From the time of its composition, ca 1220, Sacrobosco's *De sphaera* 'enjoyed great renown, and from the middle of the thirteenth century it was taught in all the schools of Europe. In the sixteenth century it gained the attention of mathematicians, including Clavius. As late as the seventeenth century it was used as a basic astronomy text...' (John F. Daly in DSB). It was the most frequently printed astronomical work, some 30 incunable editions alone being published, and an even greater number of sixteenth-century editions.

The *Sphaera mundi* was first printed, without illustrations, in 1472 at Ferrara, of which only a single copy survives. The earlier, unillustrated editions left spaces for diagrams to be added by hand. The present edition is one of three printed by Renner in 1478 using the materials of Erhard Ratdolt, Pomponius Mela, *De situ orbis*, for another), and the diagrams here may be from the same hand as the diagrams in Ratdolt's 1476 editions of the Calendar of Regiomontanus (Goff R93 and R103). Another edition of these two texts, printed by Adam de Rottweil at Venice on 10 September 1478, is a reprint of the 1472 editio princeps with what are apparently crude copies of Renner's woodcuts.

It was quite generally adopted as the fundamental astronomy text, for often it was so clear that it needed little or no explanation. It was first used at the University of Paris. This is one of the earliest works to define a sphere, explain its divisions, including the four elements, and also comment on the heavens and their movements. The revolutions

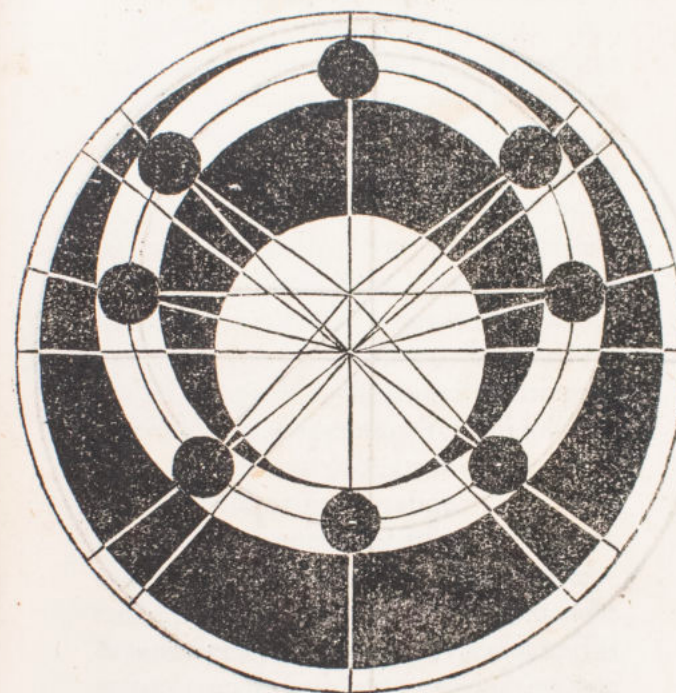
of the heavens are from east to west and their shape is spherical. The earth is a sphere, acting as the middle (or centre) of the firmament; it is a mere point in relation to the total firmament and is immobile. Its measurements are also included. It treats the various circles and their names—the celestial circle, the equinoctial, the movement of the 'primum mobile' with its two parts, the north and south poles, the zodiac, the ecliptic, the colures, the meridian and the horizon, and the Arctic and Antarctic circles. It closes with an explanation of the five zones. Then it explains the cosmic, chronic, and heliacal risings and settings of the signs and also their right and oblique ascensions. Explanations are furnished for the variations in the length of days in different global zones namely the equator, and in zones extending from the equator to the two poles. A discussion of the seven climes ends the chapter. The movement of the sun and other planets and the causes of lunar and solar eclipses form the last section." (Dictionary of Scientific Biography).

Provenance:

John Charrington, The Grange, Shenley, Kelmscott Press bookplate; "Bought of J.Wm. Brown, Edinburgh, Oct. 1913", inscription; Lurley Manor, bookplate; Fort Hill, bookplate; Hamill & Barker (Chicago booksellers), 16 January 1961, inscription THE WARDINGTON LIBRARY: ATLASES, PART II--10/10/2006

Reference: HC *14108; Goff J402; BMC v 195; Klebs 874.6; Essling 257; Sander 6659

Theorica Solis

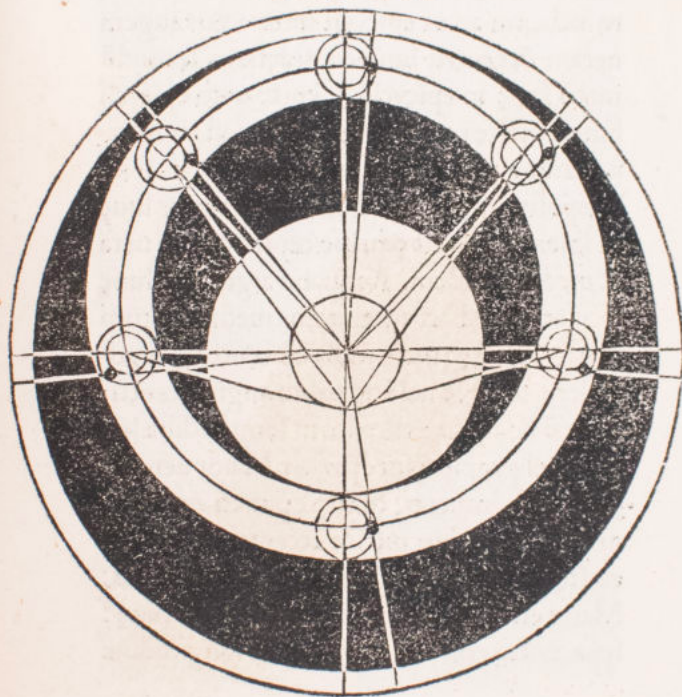


Inuenire autē mediū motū Solis est inuenire
quendā arcum zodiaci qui sic se habet ad totū
zodiacū quēadmodū arcus eccentrici pertran-
situs a sole se habet ad totum eccentricum : &
hic inuenitur per lineā equidistantē : ut patet
in figura sequenti.

e 2.

puncto opposito centro eccentrici lune: qui tantum distat a centro terre: quantū centrum eccentrici. exiens dico per centrū epicycli ad superiore partē epicycli. Aux autē uera dicit punctus epicycli quē terminat linea extensa a

Theorica Lune



c 4

Iohannis de sacrobusto anglici uiridissimi Spera mundi feliciter incipit.

Ractatū de Spera quatuor capitulis distinguimus. Dictū primo quid sit sphaera: quid eius centrū: quid axis sphaerae: quid sit solus mundi: quot sint sphaerae: & quae sit forma mundi. ¶ In secundo de circulis ex quibus sphaera materialis componitur: & illa superqueleis quae per istam imaginatur componi intelligit. ¶ In tertio de ortu & occasu signorum: de diuersitate dierū & noctiū quae sit habitantibus in diuersis locis: & de diuisione climatum. ¶ In quarto de circulis & motibus planetarum: & de causis eclipsium.

Capitulum primum

Sphaera igitur ab Euclide sic describitur. Sphaera est transitus circuli: scilicet dimidij circuli: quoties fixa diametro quouiscumque ad locū suū redeat: circūducat. id est Sphaera est tale rotundū & solidū quod describitur ab arcu semicirculi circūducto. Sphaera etiam a Theodosio sic describitur. Sphaera est solidum

Euclides.

Sphaera quid sit.

Theodosius.



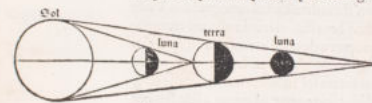
¶ Secundum accidens autē diuiditur in sphaera rectam & obliquam. Illi enim dicuntur habere sphaeram rectam: qui manent sub equinoctiali: si aliquis manere possit. Et dicitur recta quoniam neuter polorum magis altero illis eleuat. Vel quoniam illos horizon interfecat equinoctiale

Diuisio sphaerae secundum accidens.

De sphaera recta.

Nadir solis

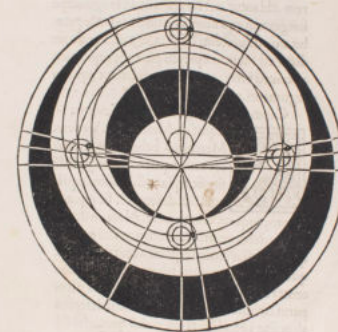
Eclipsis generalis lune.
Eclipsis particularis lune



Cū autē fuerit luna in capite uel cauda draconis

pertransit motu proprio cōtrario motui firmamenti qui est ab oriente i occidentē cōtra firmamentū & ducit fecū augē. Quare in quāto tempore sol pertransit firmamentū: in tanto

Theorica Mercurij inter alias difficilior



Brilliant Double Page Woodblock Illustrations And Diagrams Of Traditional Palanquins And Carriages

40. SADASUKE, IMAIZUMI
[Kojitsu Soshu] *Yosha zuko fuzu kojo kojitsu soshu/ Figures and studies of palanquins and cars*

Tokyo: Yoshikawa Hanshichi, 1900

2 vols., 24pp.; 36pp., double page title, otherwise comprised of 29 brilliant double page woodblock illustrations and diagrams of traditional palanquins and carriages, some discolouration from old reinforcements at the fold of some plates (appear to be Japanese washi paper, but discoloured with acidic paste), accordion books, original boards, folio, a good set, complete in 2 volumes.

£2,500

Part of Kojitsu Soshu, a series of Japanese books published in the Meiji period (1868-1912) that documented ancient customs and objects, edited by Shinto scholar Imaizumi Sadasuke. Sadasuke believed that Meiji period academics were excessively focused on Western thoughts and ideas, so wrote many books on Japanese traditional culture and customs to counteract this trend. He became director of the Institute of Japanese Classics Research, the central government organization for the training of Shinto priests, in 1918. His

series offered detailed, illustrated volumes on various subjects such as ceremonial clothing, textile patterns, samurai armour, etc.

The color woodblock prints are brilliantly preserved.



First Edition Of An Extensive Work With Critical And Diverse Explanations On Magic, Witchcraft, Superstition, Exorcism And Witch Hunts

41. [SAUR, ABRAHAM]

Theatrum De Veneficis, Das ist: Von Teuffelsgespenst Zaubern und Giffbereitem, Schwartzkuenstlern, Hexen und Unholden, vieler fuernemmen Historien und Exempel, bewahrten, glaubwirdigen, Alten und Newen Scribenten, was von solchen... disputiert und gebelten worden, mit sondern 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 Zaubern Hexen und Unholden". Even with the important role the

Catholic church played in the evolution of demonologies, the onset of the Reformation did not significantly change the witch debate. Martin Luther's convictions and teachings about the reality of evil in the form of Satan, and his demons, formed the basis of Protestant demonology. In "Von Zauberey Teuffelsgespenst Und Hexerey Campsionibus und Wechselkindern" he specifically and vigorously condemned the witches' apostasy as the most serious crime against God and the Christian faith.

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

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

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

Among the authors are Heinrich Bullinger, Ludwig Lavater, Konrad Lautenbach, Reinhard Lutz, Adrian Rheyman, 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, I. 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]

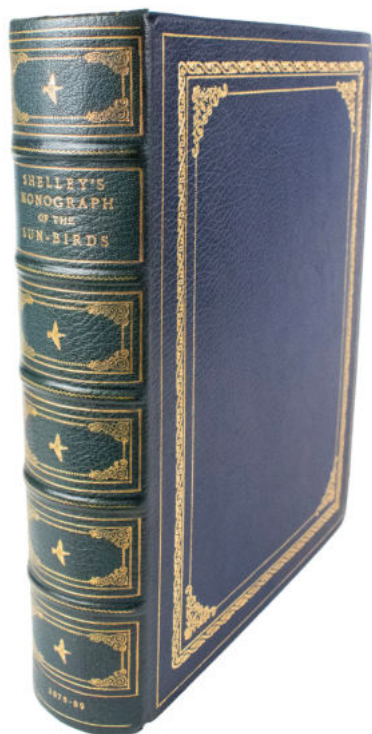


Presentation Copy Of Shelley's *Sun-Birds*

42. **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 hand-coloured lithographed plates by Keulemans. Later Full Blue Morocco Gilt, Original Wrappers Bound In.

£12,500



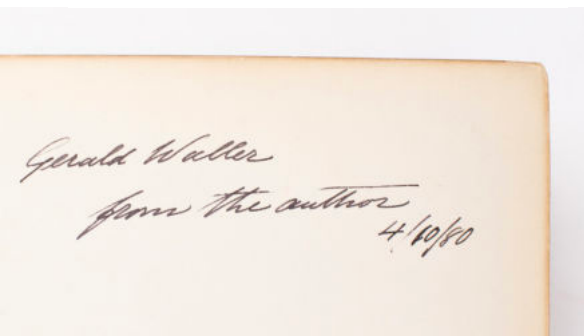
PRESENTATION COPY FROM THE AUTHOR TO
 GERALD WALLER

Inscribed Gerald Waller, from the Author 4/10/80"

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. Without notes for binders slip. Usually missing.

Provenance: Gerald Waller, from the Author 4/10/80"
Nissen IVB, 873; Zimmer II, 588



Illuminated Miniature

43. THE SPANISH FORGER

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

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

£12,000

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

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

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



Twelve Exquisite Watercolours In Excellent Condition

44. SUNQUA [after] *A Fine Chinese Album of Brilliant Water Colour Studies*

[c.1840], Oblong folio (250 x 330mm), original decorated silk bindings, original ties, 12 fine watercolours on Pith Paper within Blue Silk borders.

£3,500

The album contains twelve exquisite watercolours in excellent condition. Included are two dedicated to birds, four to flowers and butterflies, two to studies of butterflies and other insects, two to Chinese costume, one view and one Chinese Junk.

Sunqua was one of the most important of the Chinese artists producing pictures and drawings for the European market. He worked and established studios in both Macao and Canton and is more commonly known for his large oil pictures of the shipping and trade into these great Chinese ports. Pith seems not to have been adopted for painting until about 1820. Some European museums claim that their paintings on pith (often erroneously called "rice paper" or "mulberry pith") come from the end of the eighteenth century but there do not seem to be any dateable examples that are so early. There is a record of the Kaiser Franz of Austria buying some albums from an English Consul-General Watts in 1826. We know of an Italian Count who visited Canton in 1828 and had over 350 paintings on pith in his baggage when he died in Ambon two years later. In the British Library there is a scrap-book containing six pith paintings and a journal entry by a serving British officer who sent them home from India in 1829. These examples and contemporary accounts by visitors to Canton suggest that there was a flourishing trade in pith paintings by the early 1830s.

Pith presumably came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century. Paintings in oils, on board and canvas were costly and difficult to carry home. Earlier and more prestigious export watercolours had often been on a larger scale and painted on fine Chinese paper or on paper imported from Europe. They may have suited the sea-captains and informed the aristocracy but for the hoi polloi they were too expensive. The albums of pith paintings (and later the little glass-fronted boxes) were inexpensive, light, easy to pack and gave the pictures some protection on the long voyage home. Because many were sold

in albums and hence protected from the light, they retain their bright colours to this day.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours. Developed to appeal to the "foreign barbarian" visitors to China, paintings on pith were produced by artisans rather than by the intellectual elite and they were therefore not accepted as Chinese art.

Though there is evidence in these paintings of Western influence - derived in part from the presence of European painter Carl Crossman in his book *The Decorative Arts of the China Trade* gives an excellent list of export painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton.

The whereabouts of one was unknown and the eighth was that of Chou Pai Chuen who was exceptional on two counts, firstly because he was a talented artist still painting on pith at the end of the nineteenth century and secondly because his studio was in Peking.

It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hong's' in Canton, where they were produced, were partially burnt during the First Opium War (1839-41) and totally destroyed in a fire of 1856. The foreign trading companies then moved to Honan and subsequently put up splendid new offices on reclaimed land at Shamian Island, a little up river. As the result of the Treaty of Nanking, in 1842 additional Chinese ports were opened up for foreign trade and Hong Kong was established as a major trading centre. Painters like Tingqua and Sunqua opened studios in Hong Kong but by 1846 photography had arrived, China was losing its exotic isolation, Japanese art and design were ousting Chinoiserie and conflicts nearer home were getting more media attention. By 1860 references to China in the *Illustrated London News*, plentiful three years earlier, were few and far between.

Painters on pith did not in general sign their work (the sole exception is Sunqua whose name can be found on much of his work).

There are collections of paintings on pith in such prestigious museums as the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections.



Twelve Exquisite Watercolours In Excellent Condition

45. **SUNQUA [after]** *A Fine Chinese Album of Brilliant Water Colour Studies*

[c.1840], Oblong folio (250 x 330mm), original decorated silk bindings, original ties, 12 fine watercolours on Pith Paper within Blue Silk borders.

£3,500

The album contains twelve exquisite watercolours in excellent condition. Included are three dedicated to flowers and their pollinators, four to workers, one to studies of butterflies and other insects, one to birds and one to fish.

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in albums and hence protected from the light, they retain their bright colours to this day.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours. Developed to appeal to the "foreign barbarian" visitors to China, paintings on pith were produced by artisans rather than by the intellectual elite and they were therefore not accepted as Chinese art.

Though there is evidence in these paintings of Western influence - derived in part from the presence of European painter Carl Crossman in his book *The Decorative Arts of the China Trade* gives an excellent list of export painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton.

The whereabouts of one was unknown and the eighth was that of Chou Pai Chuen who was exceptional on two counts, firstly because he was a talented artist still painting on pith at the end of the nineteenth century and secondly because his studio was in Peking.

It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hong's' in Canton, where they were produced, were partially burnt during the First Opium War (1839-41) and totally destroyed in a fire of 1856. The foreign trading companies then moved to Honan and subsequently put up splendid new offices on reclaimed land at Shamian Island, a little up river. As the result of the Treaty of Nanking, in 1842 additional Chinese ports were opened up for foreign trade and Hong Kong was established as a major trading centre. Painters like Tingqua and Sunqua opened studios in Hong Kong but by 1846 photography had arrived, China was losing its exotic isolation, Japanese art and design were ousting Chinoiserie and conflicts nearer home were getting more media attention. By 1860 references to China in the *Illustrated London News*, plentiful three years earlier, were few and far between.

Painters on pith did not in general sign their work (the sole exception is Sunqua whose name can be found on much of his work).

There are collections of paintings on pith in such prestigious museums as the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections.



The First Systemic Work On Exorcism

46.

THYRAEUS, PETER

Daemoniaci, hoc est: De obsessis a spiritibus daemoniorum hominibus, liber unus

FIRST EDITION thus, [xii], 207, [1]pp., Roman and Italic type, black-ruled title enclosing a Mannerist emblem of the Jesuits, woodcut initials, 19th c parchment over marbled boards, upper-cover with numbered label, uncut, later endpapers, 4to, Cologne, Ex Officina Mater, 1598

£3,000

"...the first 'scientific' (i.e. systematic) research on modern exorcism." (Lederer, 2006, p.13)

Second, enlarged edition of this pioneering treatise which seeks to provide a systemic, theological analysis of demonic possession, exorcism, and the symptoms of demonic influence.

The Protestant Reformation and the Counter-Reformation of the sixteenth century caused a complex cultural and psychological shift, resulting in many aspects of Catholic theology and practice being reconsidered. Despite not being central to the main theological and ecclesiastical disputes there was an effort to define possession and exorcism. The *Daemoniaci* is a fascinating example of these early efforts. It is said to be the first systematic attempt to define demonic possession and exorcism.

In 1594, Jesuit theologian Petrus Thyraeus wrote *Daemoniaci* in order to revise common beliefs about demonic possession and in the post-Reformation world. In this work Thyraeus sought to ensure people suffering from demonic possession received an exorcism, but those suffering from other spiritual or physical problems sought help elsewhere. He includes a list of demonic symptoms, but also states what aren't symptoms like having an unpleasant temperament. Thyraeus also enquires into the nature of demonic possession, its signs, how it occurs, whether witches, magicians, diviners, or heretics are possessed (usually not) whether the Church should be sought to exorcise them (he believed not); finally, he asks whether demons should be allowed to come out of a person if they so desire, and concludes that they should but only if such action is done to the glory of God.

[BOUND WITH]

THYRAEUS, PETER

Loca infesta: hoc est, de infestis, ob molestantes daemoniorum et defunctorum hominum spiritus, locis, liber unus,

FIRST EDITION, [xvi], 352pp, Roman and Italic type, black-ruled title-page enclosing a Mannerist emblem of the Jesuits, woodcut initials, occasional light toning, 4to, Cologne: ex officina Mater. Cholini, sumptibus Gosuini Cholini, 1598

First edition of *Loca infesta*, a work on localities haunted by demons and spirits of the departed.

"Loca Infesta" or "On Infested Places," discusses haunted houses and places in relation to how to handle them.

Thyraeus' work is a manual for priests showing them how to exorcise and reclaim a place for Christ when they encounter houses or buildings that are haunted by spirits. Commissioned by the Catholic Archdiocese of Pittsburgh, and overseen by the chief exorcist of the Vatican, the work was spurred by a rising need for priests and ministers to be knowledgeable on exorcisms and demons.

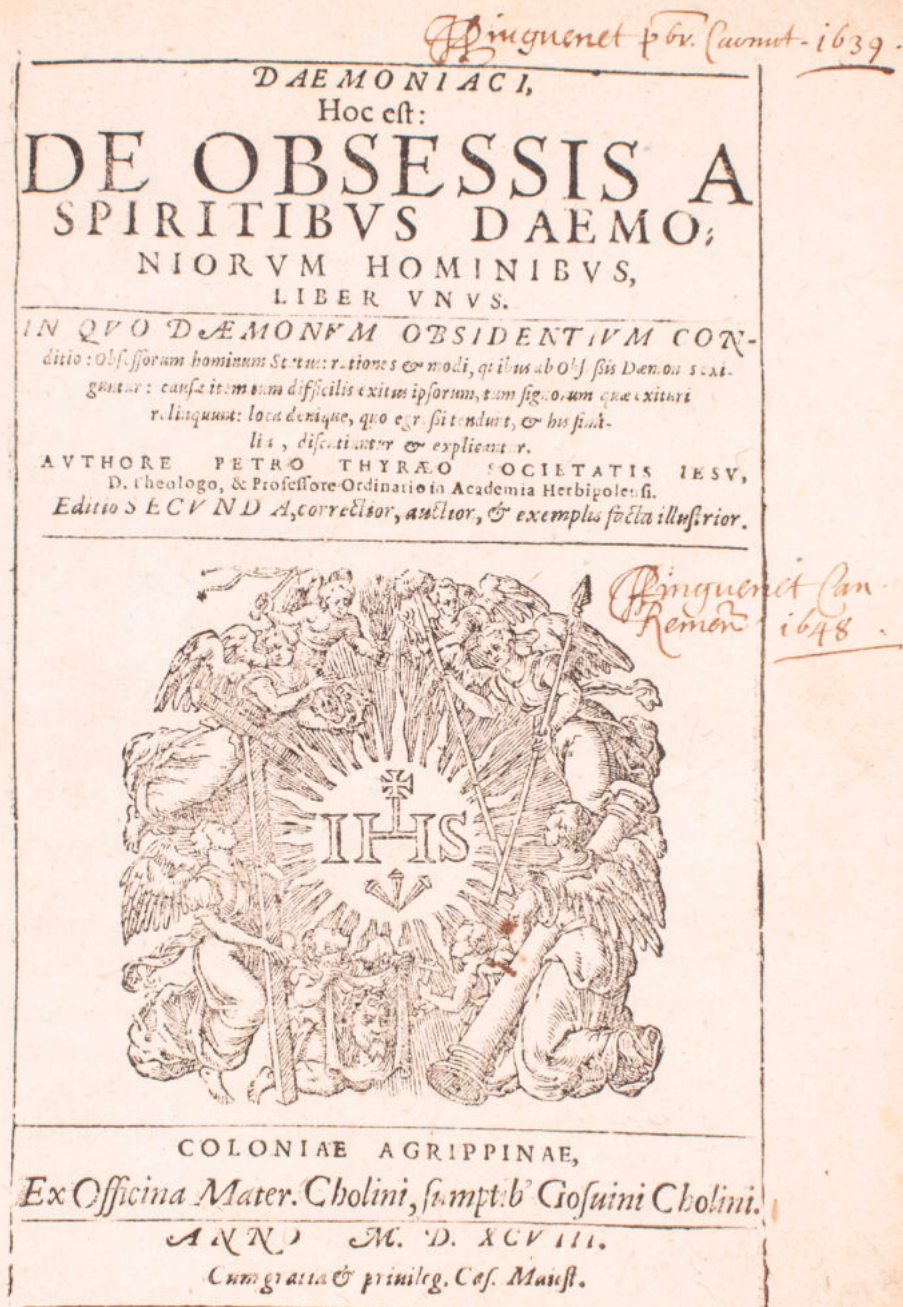
Provenance:

Title with two indistinct manuscript ownership inscriptions of the same owner or family, probably French, dated 1639 & 1648.

Michel Chasles (1793-1880), French Mathematician; his bookplate.

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

[BM STC Ger. C16th. p. 862; Adams T697; Caillet 10687; Thorndike VII 368-9; DeBacker/Sommervogel VIII 15:15; Lederer, 2006]



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

47. VOLCKMANN, GEORG ANTON.
Sciagraphia et Icones Plantarum Indigenarum, maxime vero Exoticas jam turissimo labore collectarum à vivis depicta additis synonymis et locus 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 gouache 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 Volkmann 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 Volkmann, 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 ältereschlesische 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.





Expanded Edition - Includes The Index Of Demons

48. WEIR, JOANNE [WEYER, JOHANN] *De Praestigiis Daemonum, Et Incantationibus ac ueneficiis,*

Fourth edition, [2], 3-697, [55]pp., woodcut printers device to title, early ownership mark to title, early ink marginalia and underlining, later endpapers, later vellum over boards, hinges repaired, 8vo (183 x 120mm), Basel: Oporinus, 1568.

£7,500

"Those who err should be brought gently home, not incarcerated with punitive ferocity."

Johann Weyer, a respected Lutheran physician at the court of William III, was one of the first to protest against the persecution of witches. He is considered "the founder of medical psychiatry" (Garrison-Morton), and a human rights defender avant la lettre. He published on rare diseases and sexual abuse. Weyer influenced contemporaries such as Michel de Montaigne and later thinkers such as Victor Hugo, Karl Marx and Sigmund Freud. After studying at the University of Paris, Weyer apprenticed under Agrippa of Nettesheim from 1530 to 1534. The poetic, mysterious and liberal-minded Agrippa was also an outspoken critic of witch persecution.

Weyer sought to derogate the law concerning witchcraft prosecution, using two forms of thinking. He argued that those accused of practising witchcraft were mentally ill - suffering from "melancholia" - and the confessions they made were actually delusions of the mind. By arguing that the moral weakness in women made them easy prey to Satan's temptations, Weyer started one of the most vigorous and enduring controversies surrounding demonology and the witch in the early modern period. Weyer powerfully argues the case for leniency to the repentant and eloquently rejects the assimilation of witchcraft to heresy. He insisted that women were neither helped nor healed by torture or burning, but that they rather needed the healing power of prayer, religious instruction, medical intervention, and meditative isolation. He bolstered this attack on realist demonology with medical authorities as well as his own clinical experience as a practising physician. Whilst he is right to insist on the relevance of medical diagnosis in many cases of witchcraft, medicine was then too primitive to suggest convincing explanations. Weyer's most important contribution in the field of medical diagnosis may be the understanding that undernourishment was the cause of much witchcraft melancholia.

Medical and juridical objections often went hand in hand. Weyer challenged demonologists on a legal terrain, attacking the prosecution's reliance on a confession, the point where demonology's theoretical and practical endeavours converged.

Weyer attempts to demolish various witch confessions, notably he publicly attacked the trials of the Wurttemberg preachers, attesting they were illegal, since the death penalties could be imposed only in cases of maleficent magic, not for mere fantasies. Weyer was careful to specify that he did not doubt the reality of witchcraft, but only its relevance to the majority of prosecutions.

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

The reaction to *De Praestigiis Daemonum* was formidable.

Weyer had chosen to publish his book precisely at the moment when the witch-craze, after a long lull, was beginning again. That, indeed, was what had provoked him to write. But this Erasmian Platonist was no longer heard by a generation that had repudiated Erasmus. A fellow physician might hail him as a prophet of enlightenment, but his other readers thought differently. Weyer was told by his friends that his book must be destroyed or rewritten; by his enemies that he was a lunatic.

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

[ADB XLII, p. 266; Garrison-Morton 4916; Robbins (1972), *Encyclopedia of Witchcraft*; Thorndike, L. (1941). *A History of Magic and Experimental Science*, pp. 515-516.; *Witchcraze, Terror and Fantasy in Baroque Europe*, Roper, 2004; *Witches, Devils, and Doctors in the Renaissance*; Johann Weyer, Mora, 1991; *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*, 2013; *Ideas and Cultural Margins in Early Modern Germany*, 2009; *The Damned art: essays in the literature of witchcraft*, 1977]

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