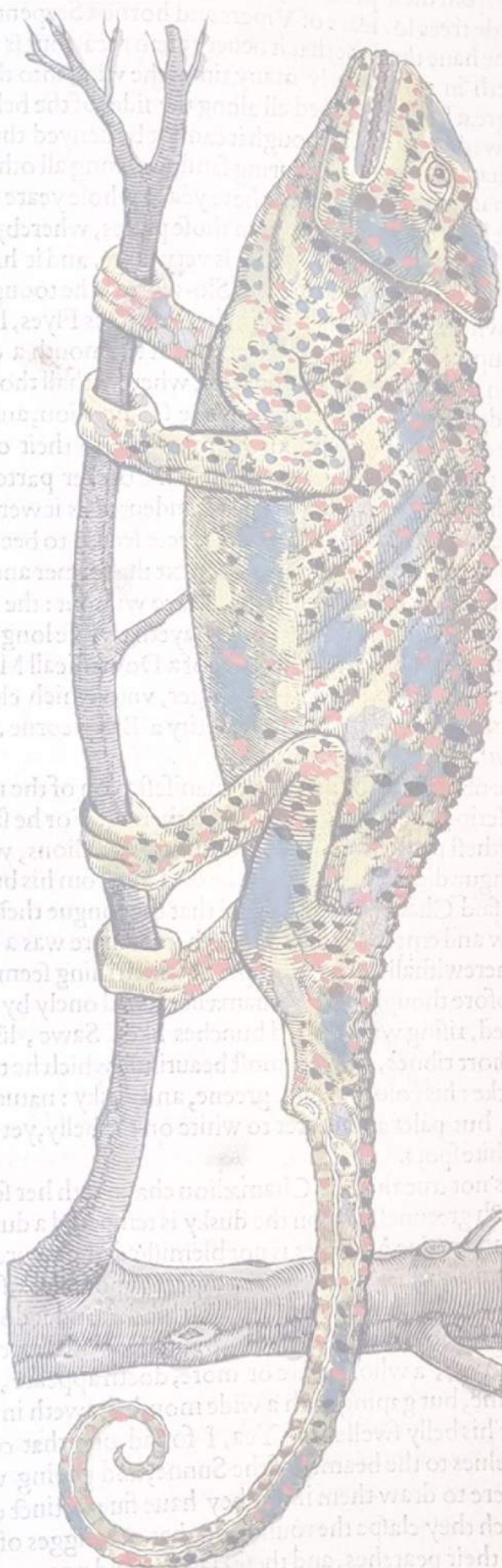


The countries breeding Chamaleons, are Africa, Asia, and India, & for the quantity thereof I do find diuers descriptions, some particuler, as in *Bellonius* and *Scaliger*, and some generall in other Writers, all which I purpose briefly & successiue to expresse in this place. It is said (saith *Bellonius*,) that the  
 10 the Chamaleon are like to the other, but they vse the same Art and industry in taking their meate: and by the description and the picture, I haue thought good to create of the Chamaleon, as  
 among the other, because it liueth for the most part in moyst, marshy, and Fennie places. I haue of the two  
 kinds, one, a kind in Arabia, beeing of a whitish colour, all ferre ouer with yellowish or  
 20 red, and the other, a kind in the hot places of Egypt, being twice as big in quantitie as the Arabian, and of a changeable colour, white, Greene, browne & yellow, for which occasion some haue called it *versicolor Chamaleon*, that is, a Turne-coate-coloured Chamaleon. But both these kindes of Chamaleons, haue a copped head, like to a  
 30 Camell, and two bones at the toppe of theyr browes standing vp on either side, and hanging out: their eyes are most cleere and bright, and they are with a skinned outwards quantitie are very able at one time to looke two feuerall wayes, distinctly vpon



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Cover image: item n.10 (Topsell).



*Dela Nuez Moscada.*

C 2 De



## ILLUSTRATED MEDICINAL PLANTS FROM THE EAST INDIES

**1. ACOSTA, Cristóbal.** *Tractado de las drogas y medicinas de las Indias Orientales con sus plantas debuxadas al biuo.*

Burgos, Martín de Victoria, 1578.

£15,000

FIRST EDITION. 4to, pp. (xxiv) 448; 38 (ii). Roman and italic letter, woodcut floriated and historiated initials. T-p within woodcut architectural t-p incorporating the arms of Philip II of Spain (at head) and of the city of Burgo (at tail), large oval woodcut portrait of Acosta in prelims, 45 full-page woodcuts depicting trees, plants and herbs of the East Indies, 2 depicting elephants. T-p a bit dusty, light spotting throughout, heavier to a few ll., light waterstain to outer blank margins of one final gathering, tear to outer margin of one fol. just touching a side note in between lines. A very good copy in C18 half sheep, marbled boards, covers a bit worn at extremities, small hole at tail of spine, spine gilt ruled in compartments, gilt title label, a.e.r. Contemporary ms. ex libris “de la libreria de Don Fernando de Henao Monjaraz” to t-p.

*First edition of this beautifully illustrated, influential work on medicinal plants of the East Indies. The splendid woodcuts are the first images of Indian flora printed in Europe, made from the author's own accurate drawings.*

*A Portuguese doctor, naturalist and botanist, Cristóbal Acosta (c. 1525-1594) is considered a pioneer in the study of Indian plants and their use in pharmacology. He was born in Africa – in his works he calls himself ‘Africanus’ – possibly in Tangiers or Ceuta (Portuguese at the time) or in Cape Verde. Around 1550, after completing his studies in Arts and Medicine in Spain, he travelled as a soldier to India. In the city of Goa, he met the great physician and naturalist García da Orta, the first European to describe the indigenous drug plants of India in his ‘Coloquios dos simples’. Appointed personal physician of the viceroy Luís de Ataíde, Acosta returned to Goa in 1568 and spent many years studying the local flora and collecting botanical specimens from various parts of India. His ‘Tractado de las drogas’ is an illustrated adaptation of Da Orta’s earlier treatise, with a series of interesting additions of his own. Acosta states: “The learned Dr. Orta has written with curiosity and diligence, but he has used reports, whereas I have set down what I have seen with my own eyes and depicted from life”.*

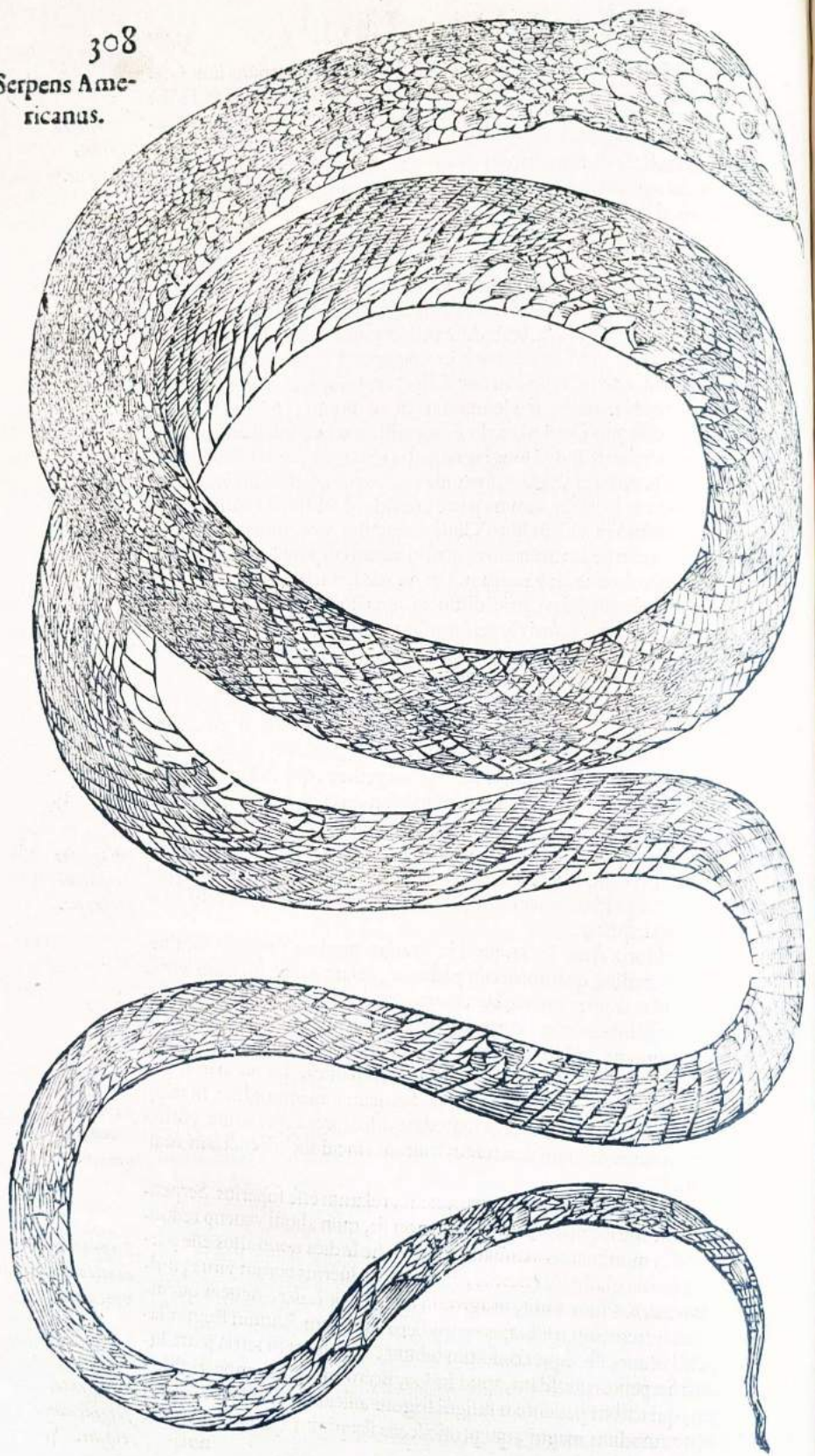
*In this work, Acosta describes a total of sixty-nine botanical species for medicinal use. Each entry contains an attractive illustration, a general description of the plant, its morphological elements (root, stem, leaves, flowers, fruits, seeds), geographical environment, therapeutic and dietary properties, and finally commercialization and industrial uses. References to the great classical naturalists of Greco-Latin antiquity are combined with the traditional guidelines of Galenic therapy. Among the species described, we find: nutmeg, tamarind, coconut, ginger, cardamom, mango, rhubarb, and asafoetida. Some of them, such as cinnamon, black and white pepper, cloves, nutmeg or opium had not been mentioned by da Orta. The author also depicts a few native American plants, including the pineapple, amber, rubber tree, sugar cane and the “Indian fig” of Peru. At the end, there is a fascinating section titled ‘Tractado del Elephante y de sus calidades’, that is a ‘treatise on the elephant and its qualities’ – this is considered the first monograph on the Indian elephant printed in Europe. It includes a realistic drawing of an elephant leaning against the trunk of a coconut palm and another of a war elephant with a castle on its back. Acosta’s ‘Tractado’, is also among the first works to record words from the basque language.*

*The ex-libris of “Don Fernando de Henao Monjaraz” appears on several volumes held in the National Library of Madrid and in other Spanish libraries (Real Academia de la Lengua, Biblioteca de Palacio). A bibliophile and owner of a large book collection, Don Fernando is identified by most scholars as a relative of the Spanish poet and nobleman Gabriel de Henao Monjaraz (1589-1637) – possibly his son, but it must be noted that his father and brother had the same name. He might be the same Don Fernando de Henao Monjaraz, noble knight of Santiago, who enrolled in the ‘Escuela de Cristo’ (a catholic institution for secular priests) in 1659 and died in 1698.*

USTC 334051; Graesse I, p. 15; Alden 578/19; Pritzel A31; BM STC 16th century Sp. p. 1; Maggs 4; Palau 1962, “Libro estimado”. Not in Adams.

L3694

308  
Serpens Ame-  
ricanus.



A nolaru  
Peruan  
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tem du  
ctrinam  
viam, i  
quatuor  
admira  
reuerfi  
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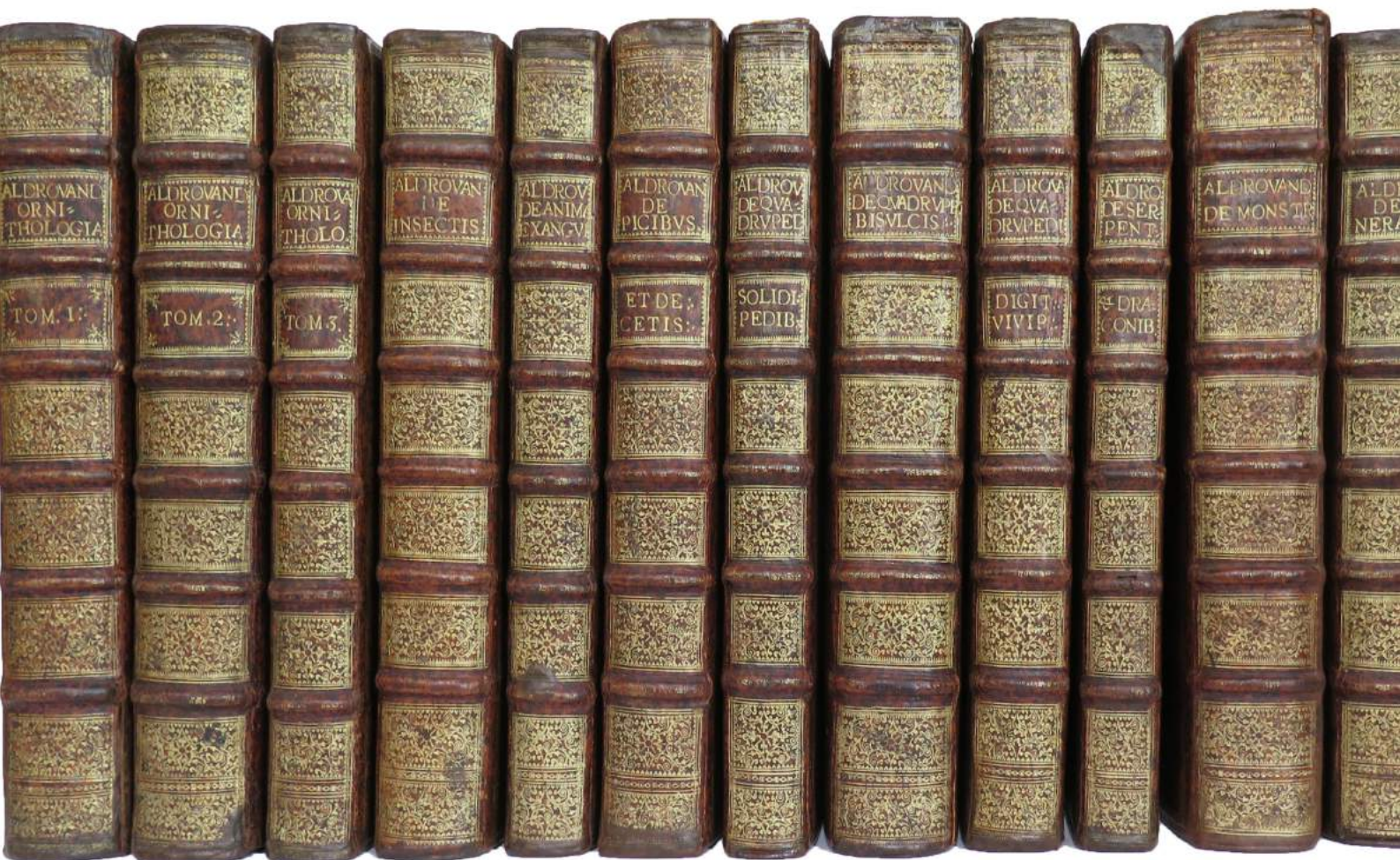


**2. ALDROVANDI, Ulisse** [*Complete Works*].

Bologna, Nicola Tebaldino & Clemente e Giovanni Battista Ferroni per Marco Antonio Bernia, 1640-1652, 1668.

£225,000

13 volumes, fol.: 1): pp. [4], 893, [57], without final blank; 2): pp. [6], 862, [62], without final blank; 3): pp. [10], 560, [24]; 4): pp. [10], 767, [45]; 5): pp. [6], 593, [29]; 6): pp. [6], 732, [28], without final blank; 7): pp. [6], 495, [29]; 8): pp. [6], 1040, [12]; 9): pp. [4], 718, [16]; 10): FIRST EDITION: pp. [6], 427, [29]; 11): FIRST EDITION: pp. [8], 748, [28], 159, [9], without final blank; 12): FIRST EDITION: pp. [8], 979, [13]; 13): FIRST EDITION, second issue: pp. [12], 660, [52]. Predominantly Roman letter, little Italic and Greek; engraved architectural and allegorical titles by G. B. Coriolano, G. B. Cavazza, A. Salmicius and L. Tinti, all featuring the dedicatees' coat of arms and, occasionally, oval portraits; numerous historiated or floriated initials and decorative or typographical head- and tail-pieces, over 2500 woodcut illustrations of animals, plants and gems in text, full- or double-pages; printers' device on most final or penultimate leaves; occasionally light foxing, mostly in margins, a few leaves age yellowed; small marginal waterstains in places in vols 4, 6-8, 10 and 13, tiny wormholes at foot of first gathering in vol. 1, couple of ink spots, mainly on blanks, to title of vol. 5, first loosening gatherings in vol. 11, worn lower margin of last three leaves in vol. 13. Fine uniform set of good, well-margined copies in contemporary mottled calf, darker in vol. 13, consistently gilt with double-filled border, spine charmingly gilt with elaborate floriated decoration and title directly lettered on one or two of the seven compartments; a. e. sprinkled; minor old repairs to head and tail of most spines, light scratching and rubbing occasionally on covers, a few tiny wormholes on vol. 12, some corners and edges very slightly bumped; contemporary autograph of 'Le Vignon' inscribed on all titles but in vol. 13, with variant 'Le Vignon m. Par.' in vol. 11; bookcase number '97' in his hand consistently at foot of each front pastedowns, his price note 'Emputs 220 ff.' at head of title in vol. 10.



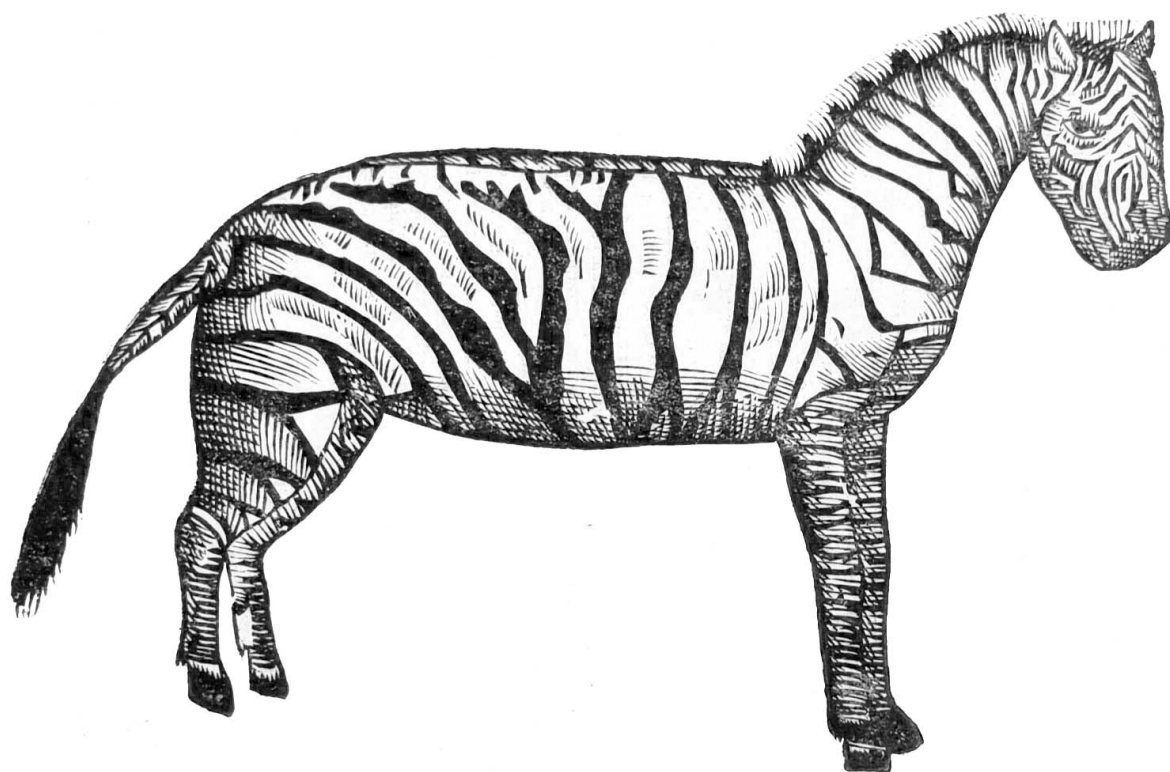


Exquisite complete set, bound in contemporary France, of the massive corpus of Aldrovandi's scientific works, the last four in the first edition, the remainders in the most accurate editions published in Bologna by Ferroni and Tebaldino in the mid-seventeenth century. Ulisse Aldrovandi (1522-1605) is regarded as the father of modern natural history due to his pivotal contribution to zoology, botany and geology. An erudite scholar of wide-ranging interests, he was the first professor of natural science at Bologna university. There, he established a renowned botanical garden and gathered a steady amount of specimens and detailed drawings of faunal and floral rarities in his private museum. Everything was later bequeathed to the City Senate. The majority of his extensive scientific essays was published posthumously by his pupils with the support of the Bolognese Commune. This set embraces all his body of work, comprising: the three famous volumes on birds; the single tomes on insects, crustaceans & shellfish, fish & cetaceans; the ground-breaking investigation of quadrupeds spread over three volumes; the two fascinating works on reptiles (including dragons) and on any sort of monsters; the rare treatise on metals; the late survey on trees. Vol. 5 (*De animalibus exanguibus*) retains the initial dedication to the Bolognese senators; vol. 11 (*Monstruorum Historia*) has the *Paralipomena*, often missing; vol. 13 (*Dendrologia*) exceptionally bears the frontispiece with the crude printed title. All volumes are extensively illustrated, often providing the first depiction of a rare animal, plant or stone from Africa, Asia and Americas. Amongst the editors of the vast collection was the Scottish scholar Thomas Dampster (1579-1625), at the time professor of humanities at the University of Bologna.

This extraordinary set was put together in the 1650s by a wealthy French collector who marked every volumes with the number 97 and signed each title but that of vol. 13 as 'Le Vignon'. In vol. 11, he adds to his surname 'm. par.', which should be intended as 'medicus Parisiensis'. This helps to identify the owner as the physician François Le Vignon, dean of the Faculty of Medicine in Paris as well as personal physician of the Duchesse of Lorraine since 1656 and of the Swiss Guards of Louis XIV, died 1675. Le Vignon must have commissioned the binding of the first 12 volumes soon after 1652, i. e. the year of the latest imprint. Although the calf employed is darker and somewhat less luxurious, the binding of the 13th one, published in 1668, was worked at a later stage by the same binder, as the gilt decoration of the spine makes clear.

1-3) *Ornithologiae*, 1652: Not in Nissen, *Zoologische*. BM STC 17th It., 16 (only 2 and 3); Graesse, I, 65; Krivatsy, 189 (vol. 2 only); Wellcome, I, 172.4) *De animalibus insectis*, 1644: Not in BM STC 17th It. or Wellcome. Graesse, I, 65; Krivatsy, 180; Nissen, *Zoologische*, 66.5) *De reliquis animalibus exanguibus*, 1642: BM STC 17th It., 15; Graesse, I, 65; Nissen, *Zoologische*, 68; Wellcome, I, 172.6) *De piscibus ... et de cetis*, 1644: BM STC 17th It., 14-15; Graesse, I, 65; Nissen, *Zoologische*, 70; Wellcome, I, 172; Alden, 644/5.7) *De quadrupedibus solidipedibus*, 1648: Not in BM STC 17th It. or Wellcome. Graesse, I, 65; Nissen, *Zoologische*, 72.8) *Quadrupedum omnium bisulcorum*, 1641-1642: Not in BM STC 17th It. or Wellcome. Graesse, I, 65; Krivatsy, 190 (imperfect); Nissen, *Zoologische*, 76; Alden, 642/3.9) *De quadrupedibus digitatis viviparis*, 1645: Not in BM STC 17th It. Graesse, I, 65; Krivatsy, 183; Nissen, *Zoologische*, 77; Wellcome, I, 172; Alden, 645/1. 10) *Serpentum, et draconum historiae*, 1640: BM STC 17th It., 16; Brunet, I, 156; Graesse, I, 65; Krivatsy, 191; Nissen, *Zoologische*, 78; Wellcome, I, 172.11) *Monstrorum historia*, 1642: BM STC 17th It., 15; Brunet, I, 156; Graesse, I, 65; Krivatsy, 187; Nissen, *Zoologische*, 74; Wellcome, I, 172; Alden, 642/2.12) *Musaeum metallicum*, 1648: BM STC 17th It., 16; Brunet, I, 156; Graesse, I, 65; Krivatsy, 188 (imperfect); Nissen, *Zoologische*, 75; Wellcome, I, 172; Alden, 648/5.13) *Dendrologiae*, 1667-1668: BM STC 17th It., 15; Brunet, I, 156; Graesse, I, 65; Krivatsy, 186; Nissen, *Botanische*, 14; Wellcome, I, 172.

K96





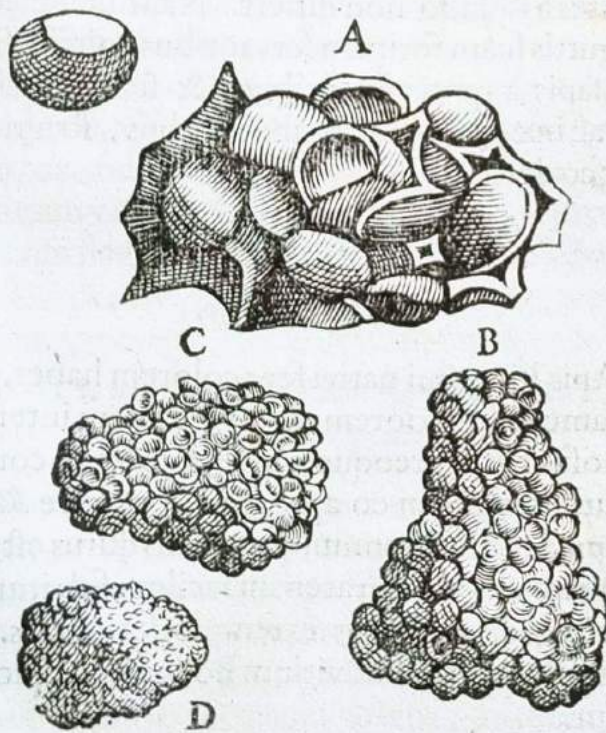
## CAP. CCXXXIX.

De Hammite, seu Ammonite.

**A**mmites, vel Ammonites ex arenis ita componitur, ut ovis piscium similis videatur, nucis iuglandis est magnitudine, aliquando maior, Germanice *Rogenstein* vocatur, invenitur prope Alfeldam, & Hildeshemium. Huius generis reperiuntur qui ex lapillis pisi, aut orobi magnitudine constant, quos Ammites maiores, aut Pisolythos *pisolythos.* recte vocare possis. Item qui ex arenulis milii, aut seminis papaveris magnitudine coaluerunt, illos Cenchritis, istos Meconitis nomine non male appellaveris. *Cenchritis.* *Meconitis.*

Pisi magnitudine Ammites, notatur litera A

Figura  
Ammites.



Dd 4

hunc



## IMPORTANT WORK ON GEMSTONES AND MINERALS

**3. BOODT Anselmus** *Gemmarum et lapidum historia. Nunc vero recensuit, à mendis repurgavit, commentariis et pluribus melioribusque figuris illustravit & multo locupletiore indice auxit Adrianus Toll*

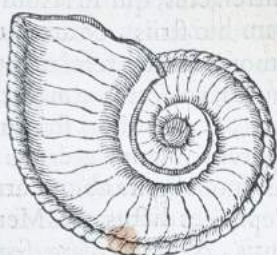
Leiden, Joannis Maire, 1636

£3,250

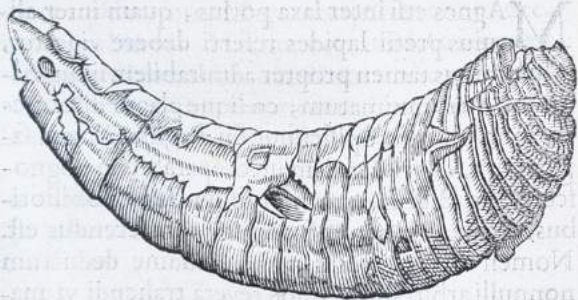
8vo. [viii], 576 p., [xxiv] (last leaf blank), 2 folding tables. Woodcut printer's device on title, foliated woodcut initials and tailpieces, forty three woodcuts in the text, early ms. shelf mark on title. Light age yellowing. A very good, clean copy, with folding tables in excellent condition, in three-quarter vellum over marbled paper boards c. 1700, title gilt on spine, all edges speckled red.

*Second corrected and improved edition (including new illustration) by Adrianus Toll, of this important work on gemstones and minerals, first published in 1609, the definitive work of the Belgian mineralogist, alchemist and physician, Anselmus Boodt.*

LIBER SECVNDVS. 437  
ductum esse videtur. a Plinius lib. 31. cap. 10. inter  
gemmas refert, ac sequentia scribit.



Hammonis Cornu inter sacratissimas Æthiopiæ  
gemmas aureo colore arietini Cornu effigiem red-  
dens. Promittitur prædivina somnia repræsentare.  
Solet ferreo armari hoc Cornu colore, qui alumi-  
nis succo accedente, in æreum, vel aureum facile  
mutatur; quemadmodum ferro ipso facile con-  
tingit.



Ad Hoplitis species reduci potest, quia armatu-  
ra constat. Interdum tamen armatura caret, ac ci-  
nerei est coloris, & nodosus quasi iuncturis cohæ-  
reat, Germanice vocatur ein Scherborn. Reperitur  
prope Hildeshemium, ac in aliis Germaniæ locis.  
Sæpe octo digitos latum est, ac aliquando pondere  
tres

E c 3

"In his *Gemmarum et Lapidum Historia*, Boodt made the first attempt at a systematic description of minerals, dividing the minerals into great and small, rare and common, hard and soft, combustible and incombustible, transparent and opaque. He uses a scale of hardness expressed in three degrees and notes the crystalline forms of some minerals (triangular, quadratic, and hexangular). Boodt criticizes some of the views of Aristotle, Pliny, Paracelsus, and others. He also mentions atoms. He enumerates about 600 minerals that he knows from personal observation, and describes their properties, values, imitations, and medical applications. There are also tables of values of diamonds according to their size and a short description of the polishing of precious stones. Boodt cites nineteen authors and, besides the minerals known to him, gives a list of 233 minerals whose names he knows from Pliny and Bartholomeus Anglicus, among others." *D.S.B.*, II, p. 293. From 1583 Boodt lived Bohemia as physician to Wilhelm Rosenberg, the burgrave of Prague. In 1584 he was nominated physician in ordinary to Rudolf II (with a considerable salary) and retained this position until 1612. There is no evidence however that he ever seriously practiced as a physician; Rudolf clearly saw him as one of his alchemists. Boodt was placed in charge of Rudolf's collection of gems in his 'Kunstammer'. The 'Naturalia' (minerals and gemstones) were in a 37 cabinet display with the gems and minerals systematically arranged, the large uncut gemstones held in strong boxes. De Boodt was an avid mineral collector and travelled widely on collecting trips to the mining regions of Germany, Bohemia and Silesia, often accompanied by his Bohemian naturalist friend, Thaddæus Hagecius. This work also gives us our most important source of knowledge of Renaissance gem cutting, the carving of precious stones, the making of jewelry, forgery and trade of precious stones. "De Boodt assembled virtually all of the knowledge then extant... by far the most thorough and complete up to date... [his work] is further distinguished by its intimate knowledge of the art of the lapidary and must therefore be regarded as the first treatise to offer more than the briefest views of gem cutting" Sinkankas. The woodcuts include illustrations of corals, geodes, fossils, gems, minerals, along with tools and methods of working them. A very good copy of this seminal work.

Brunet I p. 1108. 'Ouvrage assez curieux'. Graesse I p. 493. "The most important lapidary of the seventeenth century and exerted a widespread influence." Partington II pp 101-2. Wellcome I 981.

L1023b



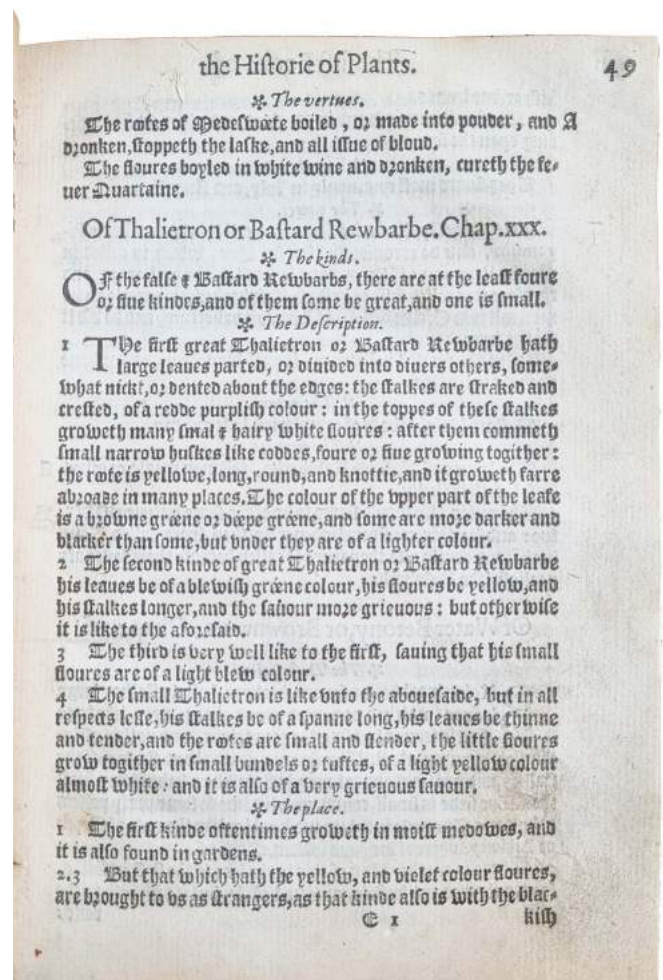
**4. DODOENS, Rembert.** *A new herball, or historie of plants: their names, natures, operations, & vertues: and that not onely of those which are heere growing in this our countrie of England but of al others also of forraine realms commonly used in physicke.*

London, Edm. Bollifant, 1595

£3,950

4to. pp. (xl), 916, (xlviii). a-b<sup>8</sup>, c<sup>4</sup>, B-3P<sup>8</sup>, 3Q<sup>2</sup>. Black letter, some Roman and Italic. Title within ornate typographical border, historiated and floriated woodcut initials, typographical head and tail-pieces and ornaments, occasional early marginalia. Title expertly re-margined, corners of a2 and a few small holes at gutter of the next few leaves restored, light age yellowing, a little soiling in places. A good, clean copy, in handsome modern calf antique, spine and covers ruled in blind.

*Third edition (the second printed in England) of the first English version of Dodoens' celebrated Herbal, translated from French by Henrie Lyte. The work "was a national herbarium devoted to species indigenous to the Flemish provinces. The merit of this book was that rather than proceeding by alphabetical order, as Fuchs had done, Dodoens grouped the plants according to their properties and their reciprocal affinities" (DSB). Henry Lyte's English translation was first published in 1578.*



Dodoens (1517 – 1585) was the first Flemish botanist to enjoy world wide renown. He was a very successful doctor, physician to the Emperors Maximillian II and Rudolph II and finally Professor of Medicine at Leyden. It was his interest in the medicinal aspects of botany which induced him to write a herbal. A French translation by Charles L'Ecluse appeared very shortly after the original Dutch; Dodoens supervised its progress and took the opportunity to make additions. It forms the basis of the present edition. Lyte (1529 – 1607), after leaving Oxford, travelled extensively in Europe and built a collection of rare plants, which is mentioned by Aubrey. He never published anything original but his translation of Dodoens is of inestimable value. We know from the annotated corrections on Lyte's working copy, now at the British Library, that he was no mechanical translator, but a painstaking and meticulous scholar who in places introduced his own references and criticisms to the text. Dodoens himself also sent him additional material for inclusion.

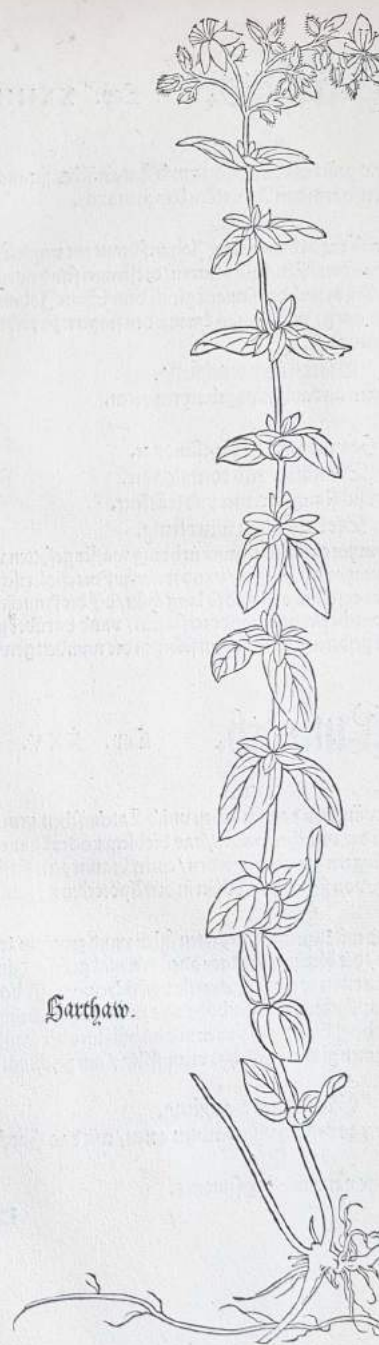
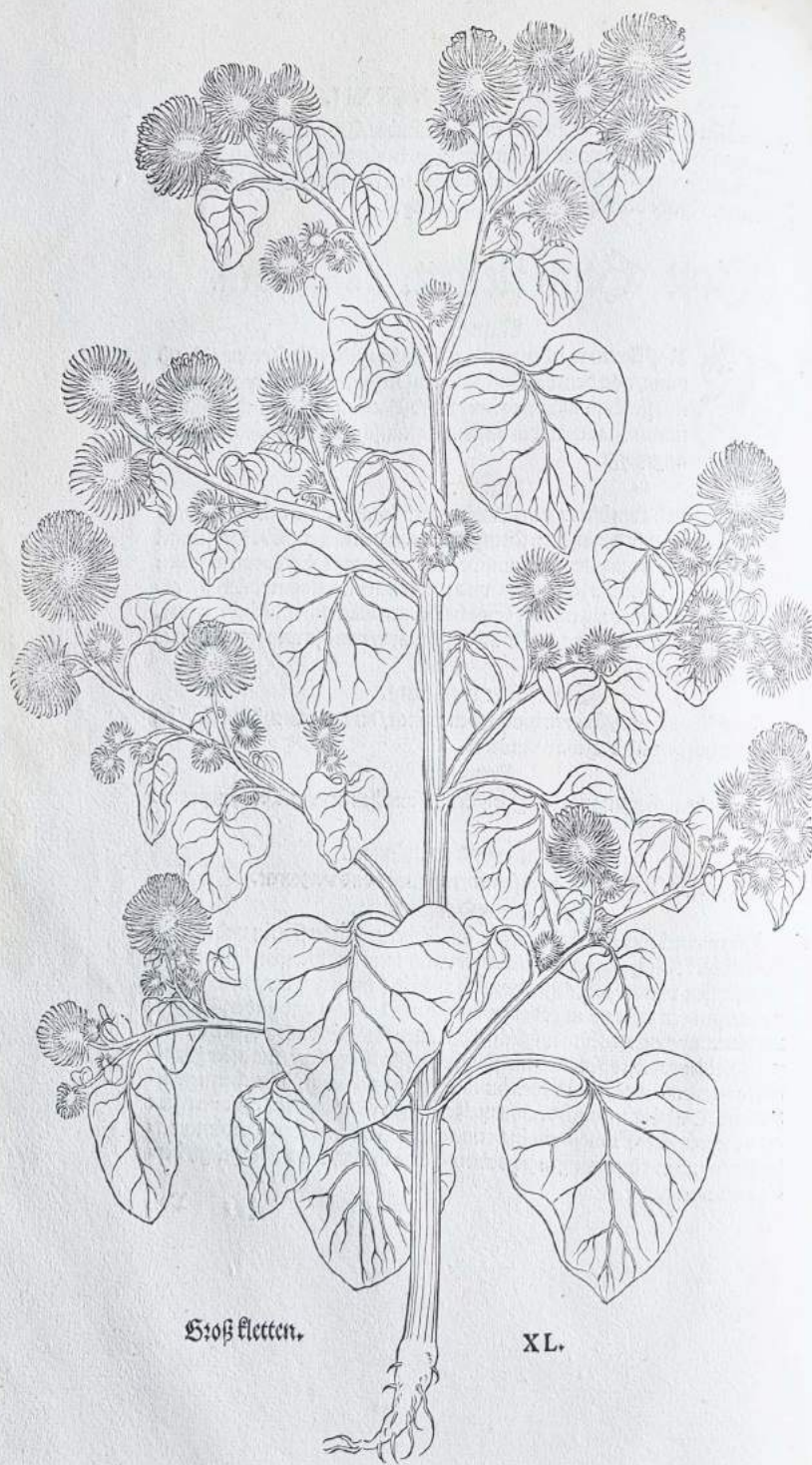
The work has three separate indexes: one for the classical Latin names of plants, one for English names, together with a third index "wherein is contained the Nature, Vertues and Dangers of all the Herbs, Trees and Plants, of which is spoken in this present Booke, or Herball". This last index is essentially a subject index of what plants could do, such as 'against the bloody fluxe', or "Against Madnesse", or "to clense and mundifie old rotten ulcers", with page references to the different plants that would be helpful.

It is difficult to overestimate the influence of Lyte's work. It was the standard book on herbals and their properties in the English language during the later part of the C16 and exercised considerable influence on both Gerard and Parkinson. So far as we know Lyte was never a physician; Gilman described him as 'the first of a long line of British amateur Botanists', but he nevertheless produced a first rate pharmacopoeia which must have been invaluable in its day. There are numerous references to plants from the Americas.

STC 6986. ESTC S109768. Pritzel 2345n. Lowndes, II 656. Henrey 112. Not in Wellcome or Durling. Alden 595/21. Arents 19. Arber p. 72-4 and 106-8. Rohde p. 93.

L1631







5. FUCHS, Leonhard *New Kreüterbuch*.

Basel, Michael Isingrin, 1543.

£49,500

Folio, 444 leaves, +-++6, +++4, a-z6, A-Z6, Aa-Zz6, AA6, BB8. Gothic letter; woodcut printer's device on title and larger on final recto, full-page full length portrait of Fuchs on title verso, 517 botanical woodcuts (15 with old hand-colouring) by Viet Rudolph Speckle after Heinrich Füllmaurer and Albert Meyer, portraits of the three artists at end; historiated initials; light water stains and finger marking to some margins at beginning and end, small marginal flaw to ff. Ff4-Gg4, barely touching one illustration. A very good copy, partially hand-coloured in the printing shop, in contemporary pigskin over thick-wooden boards, blind-tooled, triple fillet; rolls of interlacing floral decorations, medallions, antiques, grape and vine leaves, central panel with flower bunches to corner and centre; original clasps; slightly rubbed, few small stains to spine and joints; on front pastedown, inscription by Joseph von Gullingstein, dated 27 April 1793, nineteenth-century label of the Bibljoteka Julinska, bookplates of the Squire Library and the Warren H. Corning Collection; on pastedown, seventeenth-century ex libris of 'Nobilis Francisci Fidelis', prospective graduate in medicine at Leiden University.



*First German edition of the most celebrated and beautiful herbal ever published, issued only a year after the princeps. Here, many mistakes were corrected and five additional woodcuts were inserted, namely those depicting 'Hunerbis', 'Spitziger Wegerich', 'klein Schlangen kraut', 'Knabenkrautweible' and 'Kuchens chell'. Leonhart Fuchs (1501-1566) was an eminent physician and botanist of the early German Reformation. After completing his medical studies in Ingolstadt and teaching in that university, he moved to Tübingen. There, he served Duke Ulrich of Württemberg and contributed massively to the reform of the local university, which became the first German institution of its kind to adopt a humanist and Lutheran programme. A plant and the colour fuchsia are named after him.*

*Fuchs wrote many medical commentaries and treatises, though this herbal was by far his major achievement. As he explains in the preface of the work, he wished his own German translation to reach a broader audience than Latinate scholars and physicians, who had found in herbals a fundamental medical tool since Antiquity and the Middle Ages and hailed with enthusiasm the Latin first edition of the work. This time, Fuch's target was common people interested in the natural world and the popular remedies derived from them. The readers were provided with an index of illnesses treatable with herbs, so as to facilitate consultation. Fuchs's botanical descriptions are very accurate and mark a significant advancement in medical botany in respect of earlier somewhat crude herbals. This work dwells on over 400 German and 100 foreign plants – each with its own detailed illustration – and includes the first description of several recently-discovered American plants, such as pumpkin, chili pepper, snap bean and maize (mistakenly considered as a Turkish product). It was highly influential, with many reprints and translations into the main European vernaculars; its woodcuts were reused in all later editions, pirated several times and copied in the works of Hieronymus Bock, Rembert Dodoens, William Turner, amongst others.*

*The drawings were made from life by Albert Meyer, largely relying on the plants carefully gathered by Fuchs in his garden in Tübingen. Heinrich Füllmaurer transferred the illustrations onto woodblocks, which were later cut by Viet Rudolph Speckle. The three artists received the then unique honour that their portraits were included in the book.*

Not in Durling or Heirs of Hyppocrates. BM STC Ger., 326; Adams, F 1107; Wellcome, 2443; Nissen, 659; Pritzel 3139; Alden, 543/11; *Printing and the Mind of Man*, 69 (Latin edition).



6. MAGGIO, Lucio. *Del terremoto*

Bologna, per Alessandro Benacci, 1571

£2,750

FIRST EDITION. 4to. ff. (iv) 56. Roman letter. T-p with fine woodcut of crown, decorated initials and headpieces. Lower outer corner of first few ll. very slightly thumbbed, an excellent, well-margined copy, crisp and clean, in



Fine copy of the first edition of Lucio Maggio's major work on seismology. Written in the aftermath of the earthquake that hit Ferrara in 1570, this is one of three pamphlets printed in Bologna in 1571 discussing this devastating event, which caused the last stretch of the nearby river Po to shift to a different site. The Bolognese Maggio (d. 1589?) was part of the circle of the Duke of Urbino, on whose behalf he visited Ferrara to report on the disaster. He presented his work in the form of a dialogue between three learned gentlemen leaving the ruins of Ferrara by sea, after witnessing the earthquake. With the help of ancient authorities like Aristotle, Anaximenes, Pliny and Democritus, their debate touches on all aspects of early modern seismology, blending scientific observations with traditional beliefs: e.g., are earthquakes caused by the four elements? What are their warning signs and types? Why do subterranean fires and odd natural phenomena precede and plagues follow earthquakes? How do earthquakes affect the sea? 'Del terremoto' suggested that earthquakes were caused by underground exhalations escaping under the reaction of the heat of the sun and the earth. The final section is devoted to collateral seismic effects, including tsunamis ('the sea rises and swells and floods whole provinces'), the formation of new mountains, higher mortality and plagues generated by the poisonous exhalations long trapped underground. The well-documented Ferrara earthquake generated widespread debate in Europe, leading to the development of the earliest examples of quake-proof architecture. Maggio's work was translated into French in 1575 and remained influential in seismological studies throughout the C17.



Traicté du Tabac page 12 fig<sup>e</sup>. 2<sup>e</sup>.



Je suis Tabac femelle, et en Vertus j'esgale  
 Quelle plante qui soit, mais j'excepte mon masle.



**7. NEANDER, Johann, [CATELAN, Laurent]** *Traicté du tabac ou nicotiane, panacée, petun, autrement herbe à la reyne, avec sa préparation et son usage. ... Auquel avons ajouté un traité de la thériaque.*

Lyon, chez Barthélemy Vincent, 1626

£1,750

FIRST EDITION thus. 8° pp.[viii], 342, [ii], 320, 303–313, (v). a A–X Y : A–X8. Roman letter, some Italic and Greek. Small typographical ornament on title, woodcut initials, head and tail-pieces, nine very interesting engraved plates seven of which are folding, two full page in text, all in good dark impressions, early mss. shelf mark on pastedown, library stamp rubbed from title (obliterating a few words of text). Age browning, heavier in places, the odd spot or mark. A good copy in contemporary limp vellum, slightly later orange paper label on spine, upper edges of covers very slightly chewed.

*Rare second edition of the first French translation, by Jacques Veyras, of this curious and most interesting work, finely illustrated, rich in medical recipes, the composition of which include the leaves or other parts of tobacco; the first to include a second part by Laurent Catalan, called for on the title, but very often missing. Johann Neander sees tobacco as a general panacea. He underlines the major role of the Dutch in the importation of American tobacco into Europe and deals with the cultivation, harvest, transformation, and storage of tobacco, as well as various ways of smoking tobacco using long pipes, such as those of the Indians and the Persians. Neander compiled his information mainly from sixteenth century herbals. Although he recommended the medical use of tobacco in recipes, he warned against its recreational abuse. It was, he said, 'a plant of God's own making, but the devil likewise involved; excesses ruined both mind and body.' His work also contains the earliest known printed depictions of native Americans cultivating and curing tobacco. "Neander opposed the recreational use of tobacco, seeing its habitual use as physiologically harmful and socially toxic in a similar way to alcohol. He approved of its use in multiple medical applications, including treatments for wounds, ulcers, and other maladies. He thought it helpful as an eyewash for optical problems, restoring a keenness of sight even for elderly patients. Indeed, there were few non-fatal illnesses for which it did not serve as a panacea. In this he shared the common views laid out by Liebbault, Monardes, and Everard. The second half of the book includes numerous recipes incorporating other medical ingredients and flavorings. In (one) illustration, young Native Americans harvest, dry, and boil tobacco leaves. A medical potion was thus prepared with the help of a fermented beverage, powdered ginger, and other spices. The resulting product was stored in closed vessels, and tobacco leaves could be dipped in it to achieve special potency. He notes that the Spaniards called this product caldo." JCB 'Drugs from the Colonies'.*

*"A drawing of a Persian qalyan is included in the earliest European compendium on tobacco, the Tabacologia, written by Johan Neander, and published in the Netherlands in 1622. Contrary to what one might expect, the images are not of primitive and crude contraptions improvised from coconut shells, but of highly elaborate and intricate devices. The high quality craftsmanship suggests a relatively long process of technical advancement and aesthetic refinement. ... Safavid Iran may have been one of the first societies outside of the New World and the Iberian peninsula where tobacco was diffused and became a commonplace article of consumption". Sander L. Gilman. 'Smoke: A Global History of Smoking'. "In 1622, the year that English settlers and Powhatans went to war near the shores of the Chesapeake Bay in a contest that helped colonists acquire more land for tobacco fields, Johannes Neander's treatise on tobacco appeared in Europe. Though the book offered little news about the plant, it contained three remarkable illustrations depicting Native Americans' techniques for cultivating tobacco. ... While measuring readership is difficult because of the limited records for the sixteenth and early seventeenth centuries, Neander's book was apparently popular. It was sufficiently important to be reprinted in 1626 and included in a work on herbs two decades after its first appearance. A French translation was so popular that it was reprinted four times between 1625 and 1630. The text appeared for the first time in an English language translation in 1659, long after learned readers could have studied Neander's text in its original Latin. That edition's frontispiece depicts a sophisticated sitting at his desk in a book-lined study, smoking one pipe while two more lie on his desk near the manuscript he is writing." Peter C. Mancall. 'Tales Tobacco Told in Sixteenth-Century Europe'.*

*Complete with the second part called for on the title but most often missing, a most interesting pharmaceutical treatise by the apothecary, Laurent Catalan. professor of pharmacy at the University of Medicine at Montpellier. The practise of Theriaque apothecary was most popular and fruitful at Montpellier throughout the early modern period. The name theriac comes from the Greek term theria, which refers to wild beasts, and it was given to a preparation that served initially as an antidote and later as an all-purpose cure for a range of illnesses.*

USTC 6903714. (without mentioning the second part). Krivatsy p.840. Dorbon 6347, "très rare". Arents. "with accurate illustrations... among them are the earliest representations known to us of American natives engaged in cultivating and curing tobacco, of curious pipes, and of the kalia of Persia". Bragge, Bibliotheca Nicotiana, 26. Osler 3490 (latin edn. 1626). Leclerc Americana 3399 (latin edition) Sabin 52173. L3244



7. *Seseli cristatum* five *Pardition* major.  
The greater Hart-wort of Candy.



11. *Seseli montanum* *Cicuta folis glabris*.  
Mountain Hart-wort with smooth Hemlock-like leaves.



8. *Pardition* five *Seseli cristatum* minor.  
The lesser Hart-wort of Candy.



12. *Seseli montanum* *Cicuta folis hirsutis*.  
Hairy mountain Hemlock Hart-wort.



13. *Seseli Pteleopifera* var.  
The most small rooted *Seseli*.



bearing small smooth long leaf  
toppes, which turne into yelli

14. *Seseli montanum*

This other Hemlocke Hart-  
worter sweete Chervil, of a  
the leaves, in the middle of w  
high, divided into severall  
umbell of white flowers, whi

15. *Seseli Pteleopifera*

This *Seseli* Hart-wort in  
ground like *Ferula* or *Thapsi*,  
as thicke as ones finger, with  
and hairy; the stalks and bea  
winged seeds, of a pale yello  
very sweete (sent as the *Seseli*  
rills of *Atropis*, acknowl  
although formerly they took  
forme and colour from this. 1

16. *Seseli*

This Hart-wort of *Ethiopia*  
shrubby and everliving; flou  
to many branches, two or thr  
leaves, being long, and four  
snip or deuced at all, on the t  
brownish round and long for  
divers smaller parts set with  
plant smelleth very well, an  
which is commended by Di

17. *Seseli*

This *Seseli* riseth up with  
whole joynts are great, and  
some of three, and others of  
colour, changing reddish at  
small tufts of white flowers,  
divers slender, long, white w

Most of these *Seseli* grow



8. PARKINSON, John *Theatrum Botanicum or the Theater of plantes.*

London, printed by Tho. Cotes, 1640.

£7,850

FIRST EDITION. Folio. pp. [xx] 1652, 1663–1755, [iii]. [[A] , (a) , B–4L , 4M , 4N–7I .] Roman letter, some Italic. Magnificent full page eng. title by Marshall (Johnson 77), (here placed as frontispiece) upper compartment comprising two landscape scenes with allegorical female figures representing Asia and Europe (mounted on a rhinoceros and drawn in a chariot respectively) surrounded by their local fruits and flora, full length portraits of Adam (with spade) and Solomon, lower compartment with medallion portrait of the author flanked by allegorical figures of Africa and the Americas (mounted on a zebra and lama respectively) surrounded by cactii, palms etc, printed title within box rule, more than 2700 woodcuts of plants, floriated woodcut initials, grotesque woodcut head and tail-pieces, typographical ornaments. Autograph of Jo. Hyphantes (John Weaver?) in a near contemporary hand on printed t-p., early autograph at head of engraved t-p of Robert Parker, just trimmed, Samuel Hadfield dated 1812 on fly, Sotherans' label on pastedown, engraved label 'Old Hall' below (probably Mottram Old Hall in Longdendale). Light age yellowing, eng. and printed titles fractionally dusty, blank outer edge of eng. t-p slightly frayed, very light minor waterstaining to a few leaves, B1 slightly soiled in upper margins, the occasional ink splash and marginal mark. A good copy, crisp and clean, in dark red morocco over thick boards c.1800, covers bordered with a double blind rule with dentelle roll, spine gilt ruled in compartments, large stag gilt in lower compartment, edges gilt ruled, spine a little cracked, a little rubbed at extremities.

*First edition of the most comprehensive of the early English herbals comprising nearly 4000 plant descriptions, almost 1000 more than were in Johnson's edition of Gerard, its nearest rival. It remained the most complete English herbal until the time of Ray (who constantly refers to it). Herbalist to King Charles I, John Parkinson (1567–1650) was a master apothecary, herbalist, and gardener. Already celebrated in his lifetime for his publication of the beautiful 'Paradisi in sole paradisus terrestris', 1629, this, his magnum opus, the Theatrum Botanicum, was published in 1640 and ran to 1,766 folio pages. The sheer scope and size was perhaps to prove the book's downfall, because, while it was much revered, and plagiarised, it was never reprinted, and has become a rare and much sought after work. Parkinson was writing at a time when Western herbalism was at its zenith, and his skills as a gardener (from his grounds in Covent Garden) combined perfectly with his passion for science, observation, and historical scholarship. He divides his work into 17 parts each dealing with a specific variety of plants usually classified according to their properties, sweet smelling, purging, but sometimes more generally e.g. marsh water and sea, thistles and thorny, and the splendid 'strange and outlandish' and 'venomous, sleepy and hurtful plants'; this together with both English and Latin indexes and a 'Table of Vertues' make this monumental volume surprisingly user friendly.*

*Parkinson (1567-1650) was an accomplished practical gardener and apothecary, amongst others to James I, and appointed by Charles I "Botanicus Primarius" of the Kingdom. Although he incorporated almost the whole of Bauhin's Pinax and the unpublished material left by L'Obel at his death, many of the descriptions are new – indeed the work is much more original than than Gerard's and Johnson's. It contains the names of 28 species not previously recorded, in Britain alone, and even of well known plants many of Parkinson's descriptions are his own. He added a fund of curious and out of the way information which is one of the great sources of interest, sometimes credulous but often inspired. "In (the Theatrum) Parkinson borrowed from the whole range of writings on materia medica, adding his own considerable knowledge as horticulturist and apothecary, to produce one of the great repositories of herbal literature. His references to older authors and his quotations from them make the Theatrum a virtual one-volume herbal library. Should all the other herbals be lost, future generations could still sample most of their lore and language through Parkinson." Frank J. Anderson 'An Illustrated History of the Herbals'. Parkinson was also punctiliously accurate as to localities and is invaluable as to beauty and cosmetic recipes, of which he includes far more than any other herbalist.*

ESTC S121875. STC 19302. Lowndes V 1780 "A work of merit. It contains a great variety of articles not to be found in any of the botanical writers who went before him – Granger". Henrey pp79–82. Rhode pp151–162. Arber pp115–6. Hunt 235. Pritzel 7749. Nissen 1490. Arents 212. Alden 640/143. Bitting p356 "The herbal also brought together what was known about food producing plants".

L2788

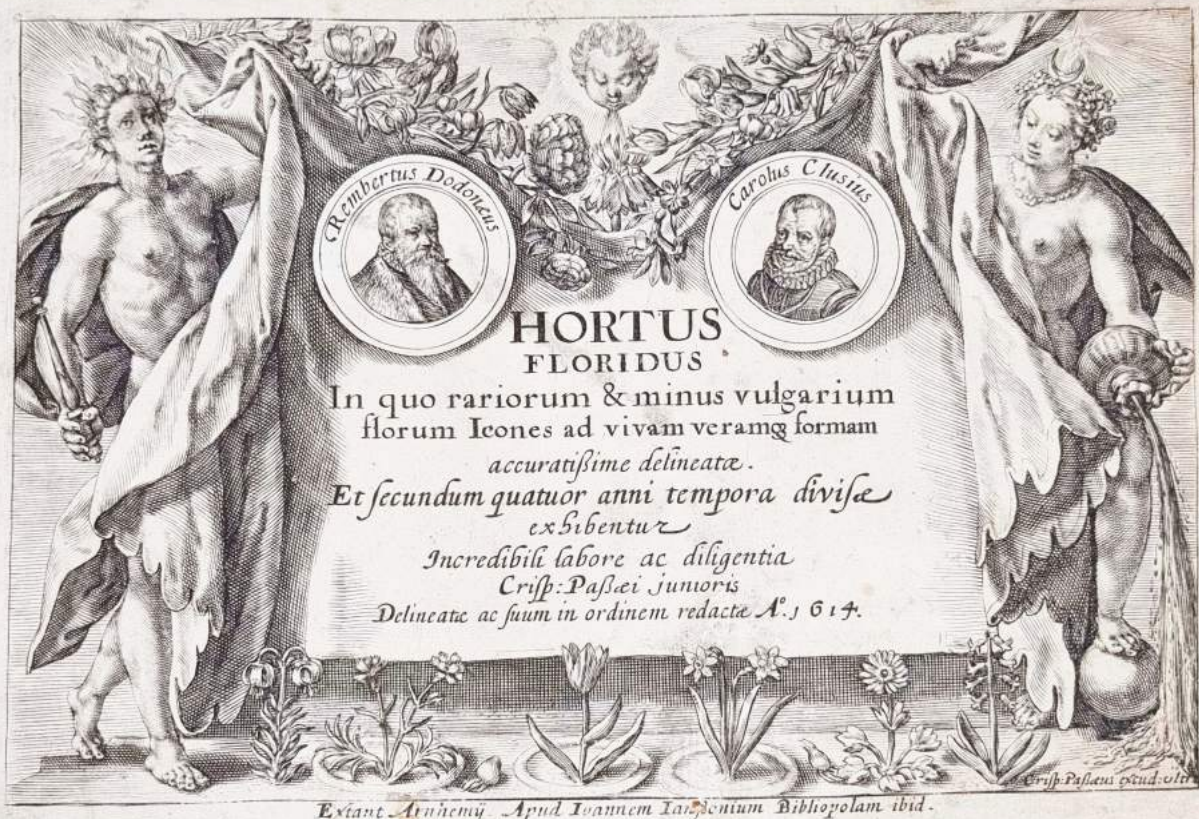


**9. PASSE, Crispijn van de** *Hortus floridus. A garden of flowvers, vvherein very liuely is contained a true and perfect discription of al the flovvers contained in these foure followinge bookes.*

Utrecht, Salomon de Roy, for Crispian de Passe, 1615

£55,000

FIRST EDITION thus. Oblong folio. Five parts in one volume. 1) ff. (vii) [(-)1, A-C2], forty three plates of flowers, one of garden scene and one of 'Epigramma'. 2) ff. (ii) [D1-2], one plate of garden scene, 20 plates of flowers. 3) ff. (iii) [E1-2, F1], twenty eight plates of flowers. 4) ff. (ii) [F2, G1], twelve plates of flowers. 5) ff. (ii) (title and engraved title), sixty one plates of flowers with explanatory text on versos, ff. (i) [G2]. Book one extra illustrated with two additional plates after plate 41, "Bulbus Narcisci marini" and "Radix Cyclamini." Book three with plate seventeen from the latin version, text on verso, bound out of order, plate 24 re-margined (book four has a fine extra plate 24), extra illustrated with plates 7 and 12 from the winter section, and plate 1 of winter section bound at end. Book four with plates out of order (with plate 1 at end of book 3), extra illustrated with plate 24 from book three, plate 7 from latin edition with text on verso (the correct version is added in book 3). Roman and Italic letter. Text to Parts I-IV in English, text to Altera Pars in Latin. Additional engraved title in Latin tipped in, dated 1614, with mythical figures to sides, portraits in roundels of Dodoens and Clusius, verso of general typographic title with 'The Book to his Readers' within typographical border, final leaf G2r within typographical border, Altera pars with letterpress and engraved architectural title with vases of flower to the sides and explanatory text to plates I and II on verso, large historiated, white on black and floriated woodcut initials in explanatory text in Altera pars, ink ownership inscription on plate 7 in part II, "Watts Gardener to his Majesty," most probably Richard Watts, gardener to Prince George of Denmark at Camden House, St. James's Palace and Windsor, c. 1700 – 1703, monogram in red crayon on title. Light age yellowing, some light soiling and creasing, small tear in lower blank margin of plate 16 in book two just entering plate, a few very short marginal nicks and chips, early ink pen trials to a couple of plates, mostly confined to margins but some into plate area, plates in parts I-II numbered in ink manuscript both in margins and within plate. A lovely copy with the plates in very fine, rich, and detailed impressions remarkably preserved in contemporary English limp vellum, contained in a modern morocco-backed box by Laurenchet, rubbed, and a bit soiled and creased.







The very rare first English edition of the wonderfully illustrated *Hortus Floridus*, complete with the rare addition of the *Altera pars*, and all the plates called for in the contents; it “was without question the most popular florilegium ever published,” *An Oak Spring Flora*. The first edition appeared in 1614 in Latin and proved so popular that it was almost immediately followed by French, Dutch, and English editions. The introduction is enlarged with details on how to colour the plates. One of the earliest florilegia, the *Hortus Floridus* contains very fine realistic and delicate prints created by Crispin van de Passe, a member of a famous family of Dutch artists.

The book is divided into four sections, each corresponding with one of the seasons and prefaced with an engraving of a model garden. Most of the flowers shown are tulips, hyacinths, crocuses and other bulb plants, the new enthusiasm of the increasingly prosperous Dutch citizenry. Van de Passe’s work both documented and stimulated the Dutch passion for bulbs, which eventually led to the ‘tulipomania’ of 1636 – 1637, when speculation in tulip bulbs led to a financial crash.

Unlike earlier botanical works in which the plants were shown by themselves, van de Passe placed his specimens in a natural environment, often accompanied by insects and animals that provide a narrative element to the images. The ground level perspective of the illustrations reflects the tradition of Dutch landscape painting, characterized by atmospheric and panoramic views of the flat Dutch landscape set against a low horizon, and dominated by a vast and expansive sky. The first four parts include 106 plates by Crispin De Passe, the flowers being classified per season rather than per species.

“The plates are landscapes in miniature, embellished with animals and insects, and with the plants shown growing from the ground with a vigorous naturalism. The emphasis of the publication is on the common garden flowers, with a preponderance of spring bulbs.” Gill Saunders.

These engravings cannot be seen as solely botanical illustrations, as they also echo the artistic grammar of contemporary Flemish and Dutch painting. The following fifth part includes 61 plates featuring 120 numbered fruit trees and medical plants. According to Franken, these last series were executed by a German engraver rather than by a member of the De Passe family. The quality of the engraving is exceptionally fine and delicate and where they are preserved in fine impressions, as here, are masterpieces of horticultural art.

“By uniting scientific illustration and the genre of the still-life in *Hortus Floridus*, van de Passe made available a precious repertory of floral images for artists such as van der Ast, Ambrosius Bosschaert and Roelandt Savery. Some of the plates of single flowers were copied for other botanical works.” *Oak Spring Flora*, 12. A wonderful copy, with the plates in very fine impression, of the exceptionally rare English edition in contemporary limp vellum.

STC 19459. ESTC S110319. *Oak Spring Flora*, 12. Saunders, *Picturing Plants*, 36–37; Nissen BBI 1494. Hunt 199; Savage, ‘The *Hortus Floridus*’, *Transactions of the Bibliographical Society*, Second Series, vol. IV, (1923) pp.181–205.





selfe into a Tiger, and so oppressing the Nimph through feare, did carry her ouer that ri-  
uer, and there begot vpon her his sonne *Medus*, who when he came to age, remembring  
the fact of his father and mother, called the name of the riuer *Tigrus*, because of his Fa-  
ther's transformation. But to leaue this matter as not woorth the standing vpon, whether  
the riuer was called after the name of the beast, or the beast after the name of the riuer, or  
rather both of them after the name of the dart or swift Arrow, we wil proceed to the na-  
turall story of the Tiger, commending that to the Readers iudgement which is essentiall  
to this story, contayning in it necessary learning, and garnished with all probabilitie.

First of all therefore Tigers like Lyons are bred in the East, South, and hot countries,  
because their generation desireth abundance of heate, such as are in *India* and neare the  
red Sea, and the people called *Asange* or *Besingi* which dwell beyond the riuer *Ganges*,  
are much troubled and anoyed with Tigers. Likewise the *Prasians*, the *Hercanians* and  
the *Armenians*. *Apolonius* with his companions traueling betwixt *Hiphasis* and *Ganges*, saw  
many Tigers. In *Barigaza* and *Dachinabades*, which is beyond the *Mediterranean* region  
of the East, there are abundance of Tigers and all other wilde beastes, as *Arrianus* wri-  
teth. In *Hispaniola*, *Ciamba*, and *Guanassa*, *Peter Martyr* saith, by the relation of a Spani-  
ard inhabiting there, that there are many Lyons and Tigers.

The *Indians* say, that a Tiger is bigger then the greatest horse, and that for strength  
and swiftnesse they excell all other beastes. There be some which haue taken them for Ti-  
gers, which are called *Thoes*, greater then Lions, and lesser then the Indian Tigers, as it  
were twice so bigge as Lyons; but I rather agree to the relation of *Arrianus*, *Strabo*, *Me-  
gasthenes*, & *Mearcus*, for they say that a Tyger feareth not an Elephant, & that one of them  
hath bene scene to flye vpon the head of an Elephant and deuour it: and that among  
the *Prasians* when foure men led one of these Tigers tamed, by the way they met with  
a Mule, and that the Tiger tooke the Mule by the hinder legge, drawing him after him  
in his teeth, notwithstanding all the force of the Mule and his foure leaders; which is vnto  
me a sufficient argument not onely of his strength, but of his stature also: and if any haue  
been seen of lesser stature, they haue been mistaken either for the *Linxes*, or for the *Thoes*.

The



**10. TOPSELL, Edward.** *The Historie of Foure-Footed Beastes. [with] The Historie of Serpents.*

London, William Jaggard, 1607, 1608

£6,750

FIRST EDITIONS. 2 works in one vol. Pp. (xlii) 758 (xii); (x) 316 (vi). Roman letter. First work lacking first and last blanks and K3 of text; Second lacking first blank and Hh6, final leaf of Latin table. Ms 'y-f' to first tp, some lines of text underlined in ink in both, scribbles of 'man' to p. 693 in first work, ms note to p. 758 of first work 'Read & make table of all the medilons', very occasional faded marginalia. Tps with woodcuts of gorgon and serpent respectively, historiated head and tail pieces, floriated initials. Full and half page woodcuts of beasts and reptiles, both mythical and real, the majority strikingly hand coloured. First tp damaged, cut down and pasted, repairs to 54 leaves of first work, affecting text significantly on 3. Second tp repaired, repairs to 33 leaves of second, affecting text significantly on 2 leaves, some repairs encroaching on marginal text and/or illustrations. Light age yellowing, some leaves a bit browned, foxing on a few, mainly marginal ink and water staining, as well as show through of paint here and there. A well-used but charming copy with wide margins in modern half calf over C18 marbled boards, spine with red morocco label.

*First editions of the two hugely popular works by Edward Topsell (c. 1572-1625), The Historie of Foure-Footed Beastes (1607) and The Historie of Serpents (1608), exquisitely hand coloured in this robust and impressive volume. Printed by William Jaggard, the printer of Shakespeare's early quartos and first folio, these bestiaries presented the Jacobean reader with the first major English collection of both fantastical and familiar creatures, evoked in finely wrought and highly detailed woodcuts and listed alphabetically. Topsell asserts that the majority of these creatures are real and do exist in the world. The content was largely not from Topsell's own studies; he was a man of the church, and relied on the publications of the Swiss scholar Conrad Gesner and his 'Historiae animalium' (1551-58). Topsell acknowledges this in a lengthy section dedicated to Gesner.*

*Topsell was born in Sevenoaks and attended Christ's College, Cambridge before joining the Church as a clergyman and later rector. In 1607 Shakespeare was completing Macbeth and the translators of the King James I Bible were halfway through their feat; during this time Topsell had set about collecting information for his animal compendiums from "divine scriptures, fathers, philosophers, physicians, and poets" for his epic collection of beasts. Topsell believed that animals had intrinsic worth, moral qualities and a hatred of mankind. The first work includes animals like apes, cats, extensive sections on dogs and horses, as well as lions, tigers, and bears and exotic and fantastical creatures including camels, rhinoceros's the mythical lamia, sphinx and unicorn. On the unicorn he states that their horns, beaten and dissolved in water, protect the drinker against poison. The section on horses is around 120,000 words and includes a section on the 'river-horse', the hippopotamus, which he states "is a most ugly and filthy beast". The dog section lists the many breeds and their uses, including familiar types such as beagles, greyhounds and terriers. Not so familiar is the Mimick or the Getulian Dog, also seen in Gesner's Historia Animalum. The creature has a shaggy coat, curved back, and face of a hedgehog which he states is "apt to imitate al things it seeth, for which some have thought that it was conceived by an ape". The dog certainly evades comparison with any modern dog breed, and he even states they were trained to act human parts in plays or to perform as servants.*

*These books are especially prized for their lively and numerous illustrations, here carefully hand coloured in bright colours and superb patterns. The famous image known as Durer's Rhinoceros is included and coloured in grey hues, the importance of the woodcut exemplified in Clarke's assertion "probably no animal picture has exerted such a profound influence on the arts". Topsell's intense admiration of this animal is clear, especially of its alleged courage and status as sworn enemy of the elephant. As well as this the lamia from Greek mythology is displayed; a monster with the legs of a goat and a bear combined with a woman's upper body and scales like a dragon. Topsell warns the reader – "when they see a man, they lay open their breastes, and by the beauty thereof, entice them to come neare to conference, and so, having them within their compasse, they devoure and kill them".*

*The book of serpents, not always bound together with the former, is similarly filled with wondrous illustrations including a fantastically coloured full page spotted chameleon. The title page exhibits a terrifying image of a boa constrictor swallowing a human child. Topsell combines real observation with excerpts from other authors and biblical accounts of reptiles like snakes and lizards, insects, amphibians and mythical creatures like dragons and the Herculean hydra.*

ESTC S122276; S122051; Lowndes Vol 3 883. Not in Pforzheimer or Grolier.

L3684



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