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***BOOKS TO BE DISPLAYED AT THE LONDON
ANTIQUARIAN BOOKFAIR 1ST-3RD JUNE
STAND B02***



1. APIANUS, Petrus

Cosmographia Petri Apiani per Gemmam Frisium apud Louanienses Medicum & Mathematicum insignem, iam demum ab omnibus vindicata mendis, ac nonnullis quoque locis aucta. Additis eiusdem argumenti libellis ipsius Gemmae Frisii.

Antwerp for Christopher Plantin, 1574, 4to(240 x 180mm), Contemporary limp vellum, illustrated throughout with woodcuts, 5 with volvelles (4 with moving parts), one displaying a map of the world, separate heart-shaped cordiform world map after Waldseemuller.
£9,000

FIRST PLANTIN EDITION. EDITED BY GEMMA FRISIUS OF THIS VERY INFLUENTIAL TEXT OF GEOGRAPHY AND ASTRONOMY WHICH WENT THROUGH MANY EDITIONS AND WAS TRANSLATED INTO ALL MAJOR EUROPEAN LANGUAGES. THIS IS AN INTERESTING EDITION OF APIAN PRINTED BY THE RENOWNED PUBLISHER PLANTIN. GREATLY EXPANDED BY GEMMA FRISIUS, THE INSTRUMENT MAKER AND COLLEAGUE OF MERCATOR. FRISIUS INCLUDED MUCH MORE ASTRONOMICAL CONTENT AND ADDED VOLVELLES FOR THE DETERMINING THE ALTITUDE OF THE POLES, LONGITUDE, THE MERIDIAN AND TIMES OF DAY DEPENDING ON SEASON. IN THE SECTION LIBELLUS DE LOCORUM DESCRIBENDORUM RATIONE, HE WAS THE FIRST TO PROPOSE THE PRINCIPLES OF TRIANGULATION AS A MEANS OF CAREFULLY LOCATING PLACES AND ACCURATELY MAPPING AREAS.

IA. 106.462; HOUZEAU-L. 2392; ALDEN-L. 574/5; VAN ORTROY, APIAN 53 & GEMMA FRISIUS 29; SHIRLEY 82.

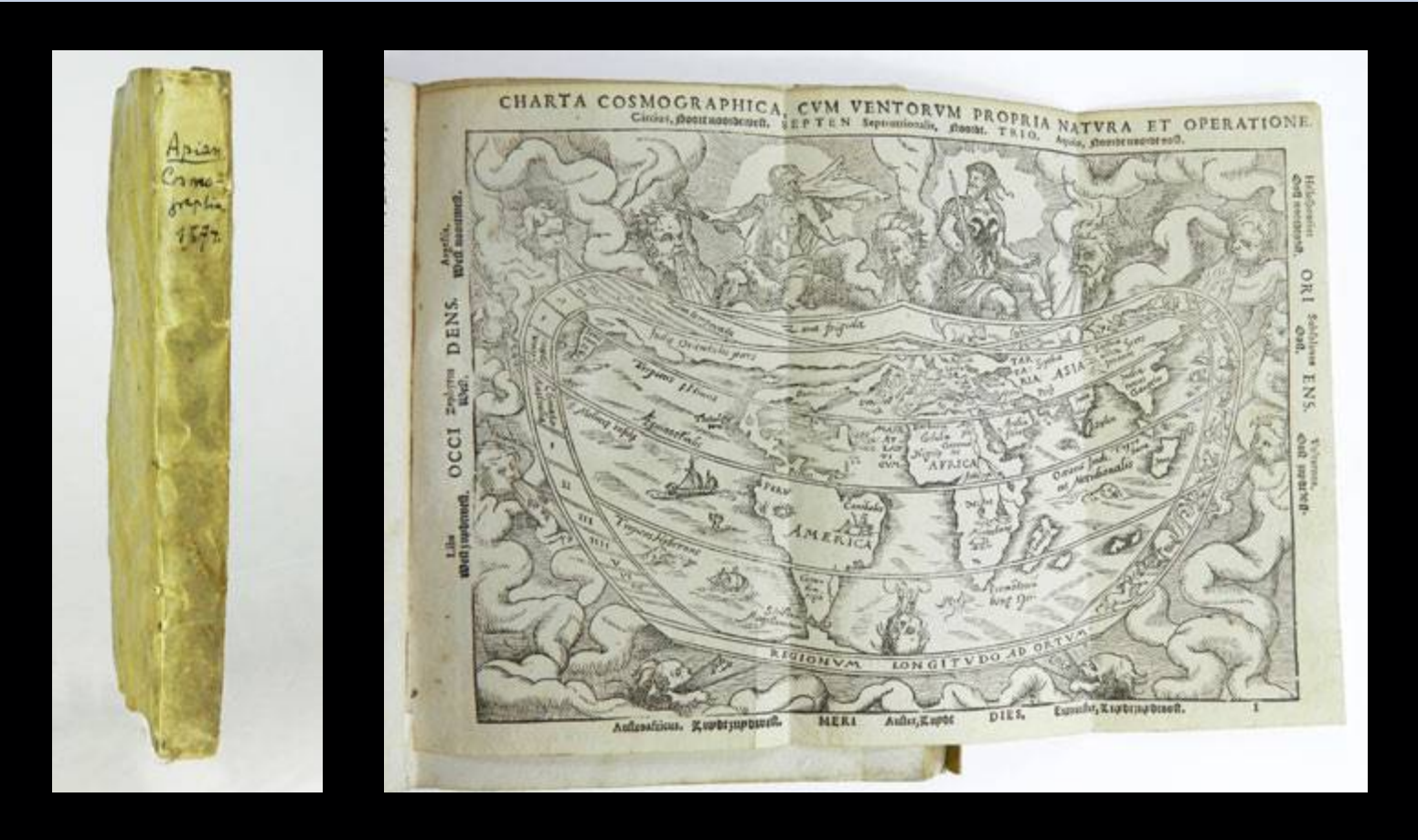
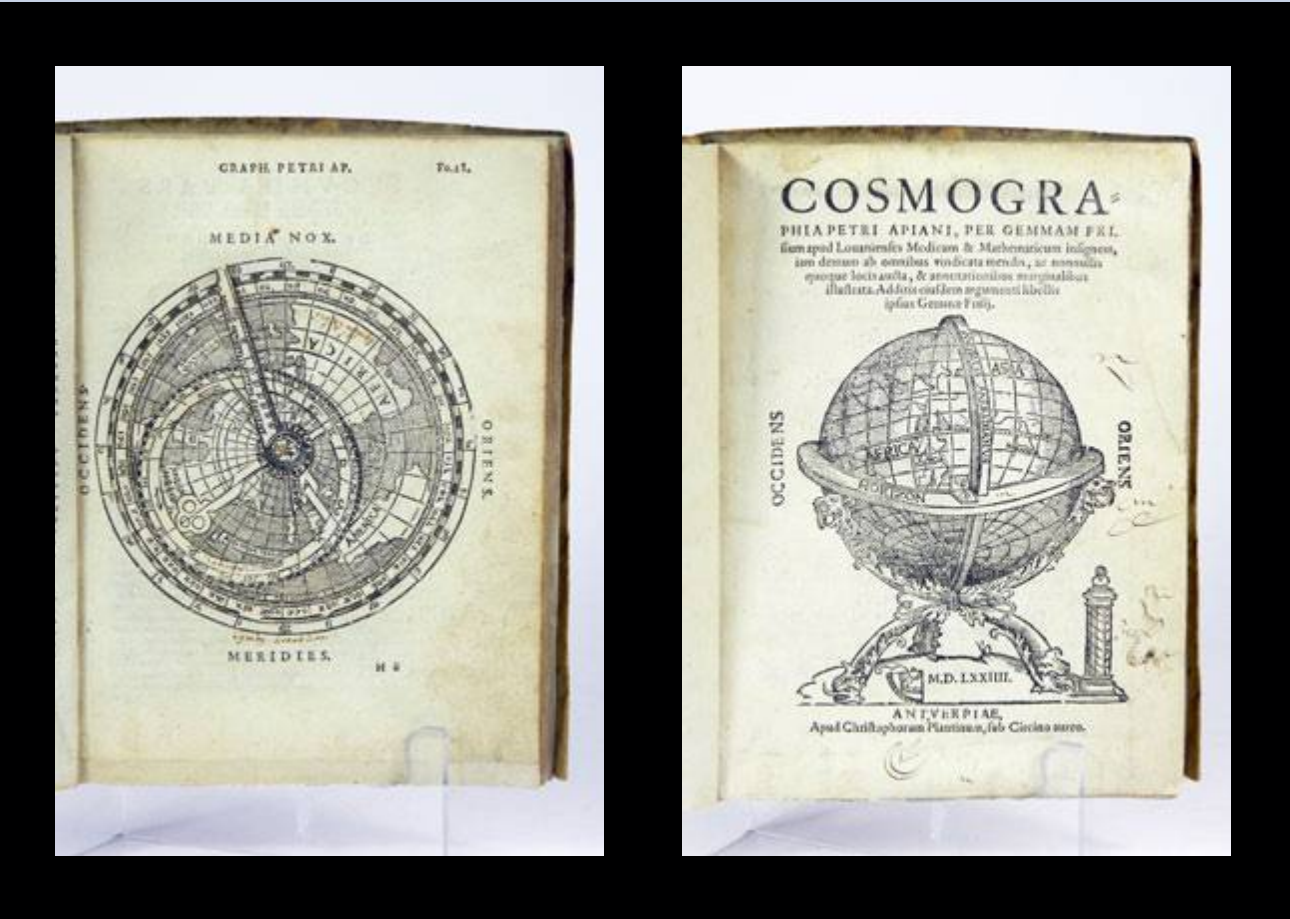
BOUND WITH:
ORONCE FINE

DE MUNDI SPHAERA, SIUE COSMOGRAPHIA, LIBRI V.... ASTRONOMIAE PARS, TUM GEOGRAPHIAE, AC HYDROGRAPHIAE RUDIMANTA PERTRACTANTUR.

LUTETIAE PARISIORUM; MICHAELEM VASCOSANUM. 1555, LL (4), 60, ILLUSTRATED WITH NUMEROUS WOODCUTS THROUGHOUT THE TEXT, ONE PRINTED N COLOURS.

IN 1542 FINE PUBLISHED DE MUNDI SPHAERA (ON THE HEAVENLY SPHERES), A POPULAR ASTRONOMY TEXTBOOK WHOSE WOODCUT ILLUSTRATIONS WERE MUCH APPRECIATED. HIS WRITING ON ASTRONOMY INCLUDED GUIDES TO THE USE OF ASTRONOMICAL EQUIPMENT AND METHODS (E.G. THE ANCIENT PRACTICE OF DETERMINING LONGITUDE THROUGH THE COORDINATED OBSERVATION OF LUNAR

ECLIPSES FROM TWO FIXED POINTS WITH ENOUGH DISTANCE BETWEEN THEM TO MAKE THE PHENOMENA APPEAR AT DIFFERENT TIMES OF THE NIGHT.) HE ALSO DESCRIBED MORE RECENT INNOVATIONS, SUCH AS AN INSTRUMENT HE CALLED A MÉTHÉOROSCOPE (AN ASTROLABE MODIFIED BY ADDING A COMPASS). FINE’S HEART-SHAPED, CORDIFORM MAP MAY BE HIS MOST FAMOUS ILLUSTRATION, AND WAS FREQUENTLY EMPLOYED BY OTHER NOTABLE CARTOGRAPHERS, INCLUDING PETER APIAN AND GERARD MERCATOR. FINE ATTEMPTED TO RECONCILE DISCOVERIES IN THE NEW WORLD WITH OLD MEDIEVAL LEGENDS AND INFORMATION (DERIVED FROM PTOLEMY) REGARDING THE ORIENT. THUS, ON ONE OF HIS TWO WORLD MAPS, NOVA UNIVERSI ORBIS DESCRIPTIO (1531), THE LEGEND MARKED ASIA COVERS BOTH NORTH AMERICA AND ASIA, WHICH WERE REPRESENTED AS ONE LANDMASS. HE USED THE TOPONYM “AMERICA” FOR SOUTH AMERICA, AND THUS MARCO POLO’S MANGI, TANGUT, AND CATAY APPEAR ON THE SHORES OF THE PRESENT-DAY GULF OF MEXICO. ON THE SAME MAP, FINE DREW TERRA AUSTRALIS TO THE SOUTH, INCLUDING THE LEGEND “RECENTLY DISCOVERED BUT NOT YET COMPLETELY EXPLORED,” BY WHICH HE MEANT THE DISCOVERY OF TIERRA DEL FUEGO BY FERDINAND MAGELLAN.

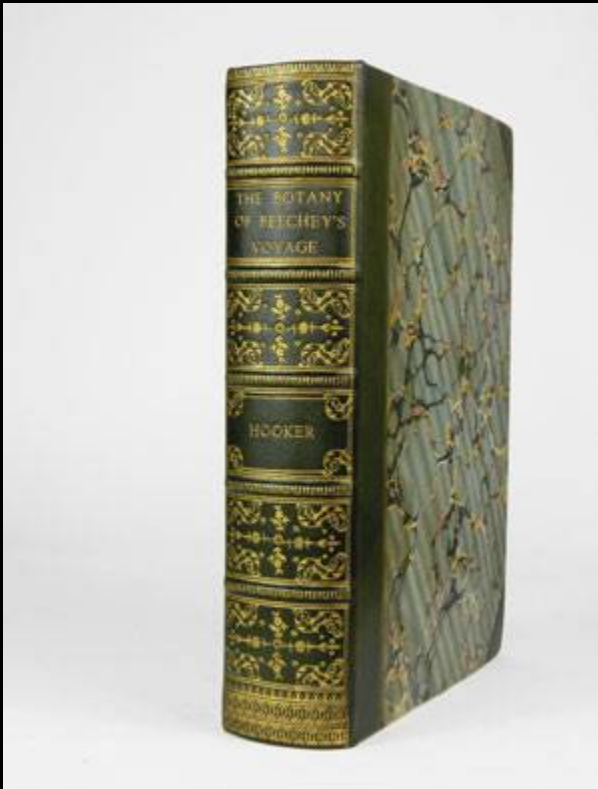


2. BEECHEY, CAPTAIN F.W. & HOOKER, WILLIAM JACKSON

The Botany of Captain Beechey's voyage; comprising an account of the plants collected by Messrs. Lay and Collie, and other officers of the expedition, during the voyage to the Pacific and Behring's Strait, performed in His Majesty's ship Blossom, under the command of Captain F. W. Beechey ... in the years 1825, 26, 27, and 28.
London for Henry G. Bohn, 1841 (125 copies printed), 4to (285 x 225mm), half green morocco gilt, with 100 engraved plates of botanical specimens, with the scarce errata slip.
£15,000

BEECHEY'S VOYAGE IN HMS BLOSSOM EXPLORED THE PACIFIC AND BEHRING STRAITS FOR FOUR YEARS AND WAS INTENDED TO MEET UP WITH TWO OVERLAND EXPEDITIONS IN SEARCH OF THE NORTHWEST PASSAGE TO THE PACIFIC. NEITHER ARRIVED, BUT BEECHEY MADE GOOD USE OF THE TRIP BY CONDUCTING EXTENSIVE SCIENTIFIC EXPLORATIONS ALONG THE NORTHWEST AND WEST COASTS OF NORTH AMERICA (REACHING AND NAMING POINT BARROW, FOR EXAMPLE) AND AMONG THE ISLANDS OF THE PACIFIC. THE BOTANICAL COLLECTIONS WERE DESCRIBED IN THIS BOOK BY SIR WILLIAM J. HOOKER AND HIS CO-AUTHOR DR. GEORGE A. WALKER ARNOTT.

THE EXPEDITION VISITED ARGENTINA, CHILE, EASTER ISLAND, TAHITI, HAWAII, KAMCHATKA, KOTZEBUE SOUND, MEXICO, CALIFORNIA, AND MACAO. THIRTY-SEVEN OF THE PLATES WERE DRAWN BY HOOKER, INITIALED W.J.H IN THE PLATE, PLATE 20 WAS DRAWN BY CAPTAIN BEECHEY
NISSEN BBI 928; STAFLEU 3001; LADA-MOCARSKI, 113 PRITZEL 4226



3. CAPTAIN DANIEL BEECKMAN

A Voyage to and from the Island of Borneo, in the East Indies : with a description of the said island: giving an account of the inhabitants, their manners, customs, religion, product, chief ports, and trade.

Together with the re-establishment of the English trade there, an. 1714, after our factory had been destroyed by the Banjareens some years before. Also a description of the islands of Canary, Cape Verd, Java, Madura; of the streights of Bally, the Cape of Good Hope, the Hottentots, the island of St. Helena, Ascension, andc. The whole very pleasant and very useful to such as shall have occasion to go into those parts. Illustrated with several curious maps and cuts

London: Printed for T. Warner at the Black Boy, and J. Batley at the Dove, in Pater-noster-Row, 1718
First Edition, 8vo [190 x 125mm], Contemporary panelled calf, old calf reback, with half title, dedication to the reader, 2 engraved maps, 1 folding, and 5 engraved plates.
£3,800

GEORGE EDWARDS COPY. ANNOTATED ON TITLE-PAGE 'WITH THE BEST DESCRIPTION OF THE ORANG-OUTAN'. THE PLATE OF THE 'ORAN-OOTAN' ANNOTATED IN EDWARD'S HAND ' THIS ANIMAL SEEMS TO BE THE SAME WITH ONE FIGUR'D BY PETER VAN DER AA' BOOK REFER TO HIS BOOK OF FIGURES IN THE LIBRARY OF THE COLLEGE OF PHYSICIANS LOND. UNDER LETTER F2. 242'.

THIS IS THE FIRST EUROPEAN REFERENCE TO THE ORANGUTAN.

IN NOVEMBER 1714, THREE BRITISH MERCHANTS (INCLUDING BEECKMAN) FROM THE EAST INDIA COMPANY SHIP BORNEO WERE GRANTED PERMITS TO TRADE BY THE SULTAN OF BANJAR ON THE SOUTH COAST OF THE ISLAND OF BORNEO. THE ISSUING OF TRADING PERMITS WAS A COMMON OCCURRENCE, BUT WHAT WAS EXCEPTIONAL IN THIS CASE WAS THE FORM OF THE PERMIT ITSELF: A THIN PIECE OF GOLD STAMPED WITH THE SULTAN'S SEAL, WITH A PERSONALISED INSCRIPTION NAMING EACH OF THE THREE OFFICERS. AT THIS TIME THE RULER OF BANJAR WAS SULTAN TAHMIDULLAH (1712-1747), AND THE PRESENTATION OF THE PERMITS TOOK PLACE AT HIS PALACE AT CAYTONGEE OR KAYU TANGI, ABOUT A HUNDRED MILES UPRIVER FROM THE PORT OF BANJARMASIN.

THIS ACCOUNT IS MAINLY OF CAPTAIN BEECKMAN'S VISIT TO SOUTH KALIMANTAN TO GAIN A FOOTHOLD FOR BRITISH MERCHANTS IN THE LUCRATIVE PEPPER TRADE THERE. UNFORTUNATELY, HIS ARRIVAL COINCIDED WITH A LOCAL CIVIL WAR.

HOWEVER, HIS OBSERVANT EYE WAS ABLE TO TAKE IN MUCH ABOUT THE CULTURE OF NOT ONLY THE TOWN DWELLERS OF BANJARMASIN, BUT ALSO OF THE ABORIGINAL TRIBES IN THE VICINITY. AS WELL AS THE ORANGUTAN, HE ALSO MADE FAIRLY EXTENSIVE NOTES OF THE OTHER WILDLIFE IN THE REGION.

THERE ARE ALSO ACCOUNTS OF THE CANARY ISLANDS, CHRISTMAS ISLANDS, CAPE OF GOOD HOPE AND THE ISLANDS OF ST HELENA AND ASCENSION.

ENGRAVED BOOKPLATE OF GEORGE EDWARDS AS LIBRARIAN TO THE COLLEGE OF PHYSICIANS, LONDON.
HILL 350; COX VOL. I, PAGE 286



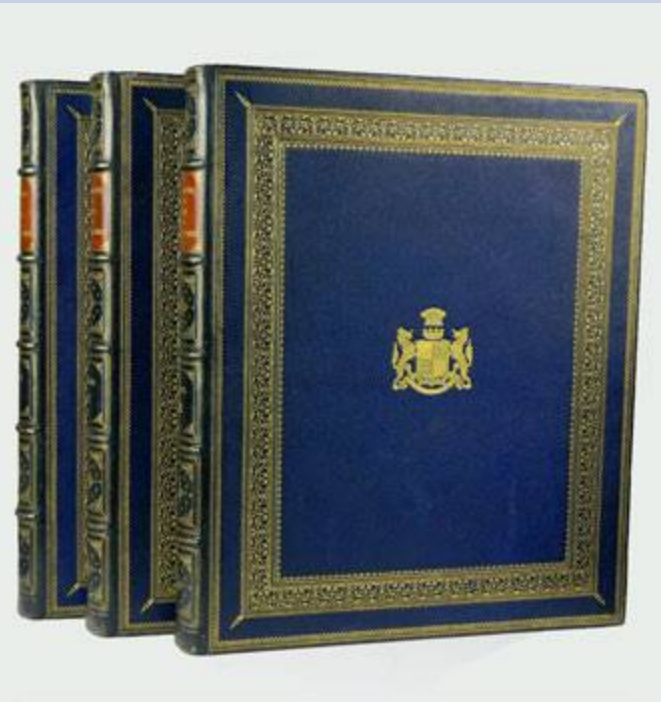
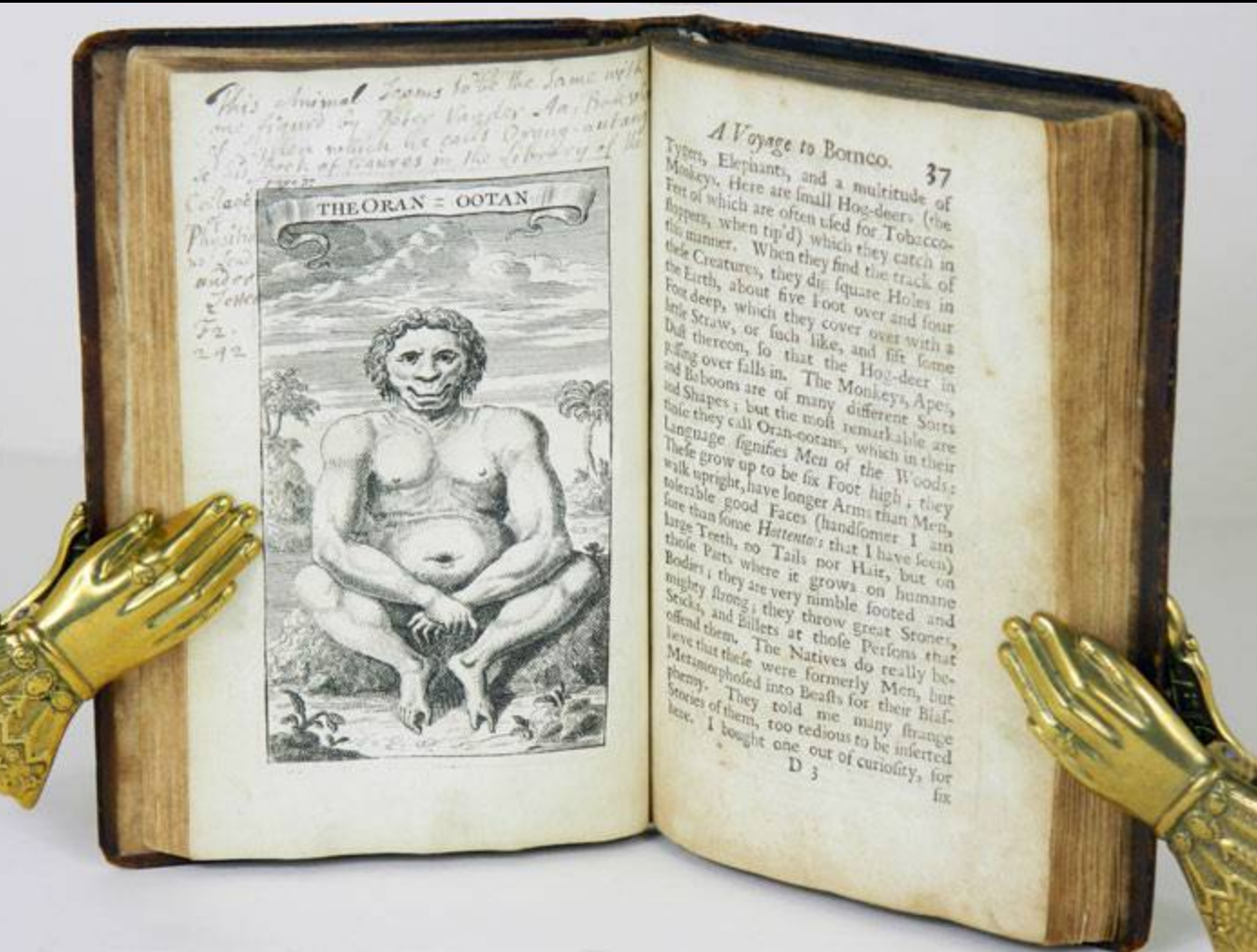
4. BOOTH (EDWARD THOMAS)

Rough Notes on the Birds Observed during Twenty-five years' Shooting and Collecting in the British Islands, 3 vol., folio, R.H. Porter and Messrs. Dulau & Co., 1881-1887, A splendid binding of contemporary full blue morocco gilt by Leighton Brewer, Heraldic gilt arms of Baron Sherborne on covers of both volumes, with 114 hand-coloured lithographed plates by Edward Neale, 2 maps, occasional light spotting,

First Edition
£10,000

AMONGST THE MOST ATTRACTIVE AND VALUABLE OF THE LATE NINETEENTH CENTURY BIRD BOOKS, WITH "BEAUTIFUL PLATES SHOW[ING] THE BIRDS IN DIFFERENT PLUMAGES" (ANKER). THE BIRDS OF PREY ARE PARTICULARLY FINE AND ARE REMINISCENT OF GOULD. BOOTH WAS A WEALTHY AMATEUR NATURALIST, ACCOMPLISHED TAXIDERMIST AND ENTHUSIASTIC SPORTSMAN, AND THE PLATES WERE DRAWN BY NEALE FROM NATURALISTIC TABLEAUX OF STUFFED BIRDS SHOT AND PREPARED BY BOOTH, MOST OF WHICH ARE NOW IN THE BOOTH MUSEUM IN BRIGHTON.

PROVENANCE: JAMES HUNTLY DUTON, 6TH BARON SHERBORNE WITH HIS BOOKPLATE.
ANKER 51; FINE BIRD BOOKS, p.61; NISSEN IVB 121; ZIMMER, pp.79-80



5. BRUCE, JAMES.

Travels to Discover the Source of the Nile, in the years 1768, 1769, 1770, 1771, 1772, and 1773..
First Edition, Edinburgh: Printed by J. Ruthven for C.G.J. and J. Robinson, 1790. Five volumes. 4to,
Contemporary full mottled calf gilt,vellum labels, with engraved vignette title pages, three large engraved
folding maps, and 58 engraved plates of scenery, antiquities, battle plans and natural history by James
Heath, hinges skillfully repaired and a very attractive set.
£6,500

THE SCOTTISH EXPLORER JAMES BRUCE (1730-1794) INTRODUCED ETHIOPIA TO THE WESTERN WORLD AND CONFIRMED THE SOURCE OF THE BLUE NILE. HE WAS THE FIRST MODERN EXPLORER OF TROPICAL AFRICA.

JAMES BRUCE WAS BORN ON DEC. 14, 1730, NEAR LARBERT IN STIRLINGSHIRE. HIS FATHER, THE LAIRD OF KINNAIRD HOUSE AND A DESCENDANT OF THE PROMINENT BRUCE FAMILY, SENT YOUNG JAMES TO SCHOOL IN ENGLAND, PARTLY TO KEEP HIM AWAY FROM JACOBITE INFLUENCES.

IN 1747 BRUCE ENROLLED AT THE UNIVERSITY OF EDINBURGH TO STUDY LAW, BUT AFTER GRADUATING HE DECIDED NOT TO PRACTICE.

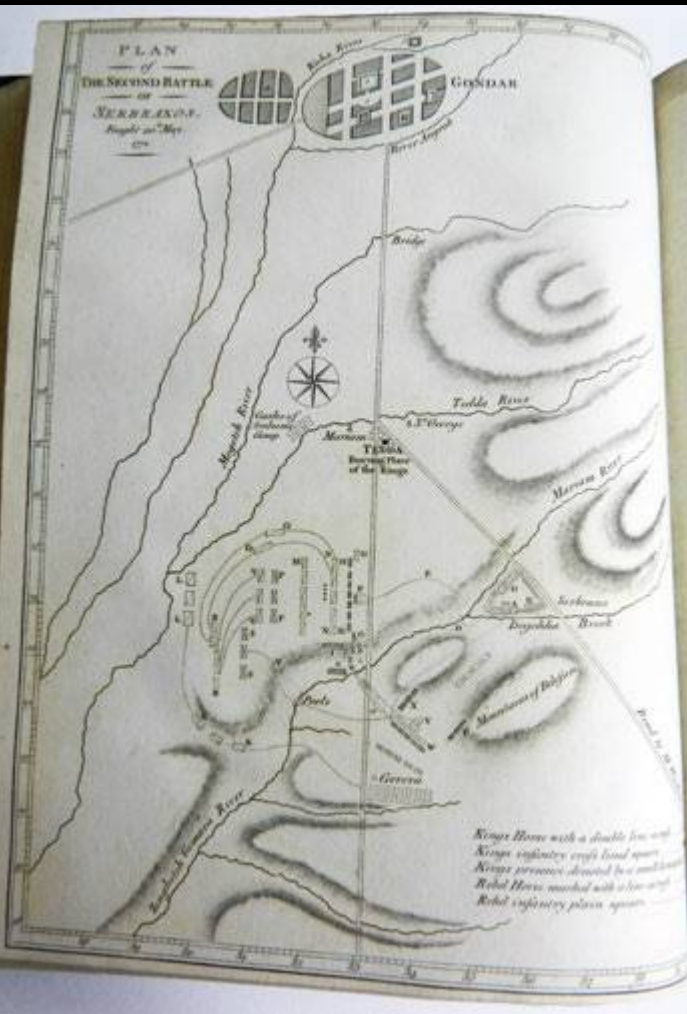
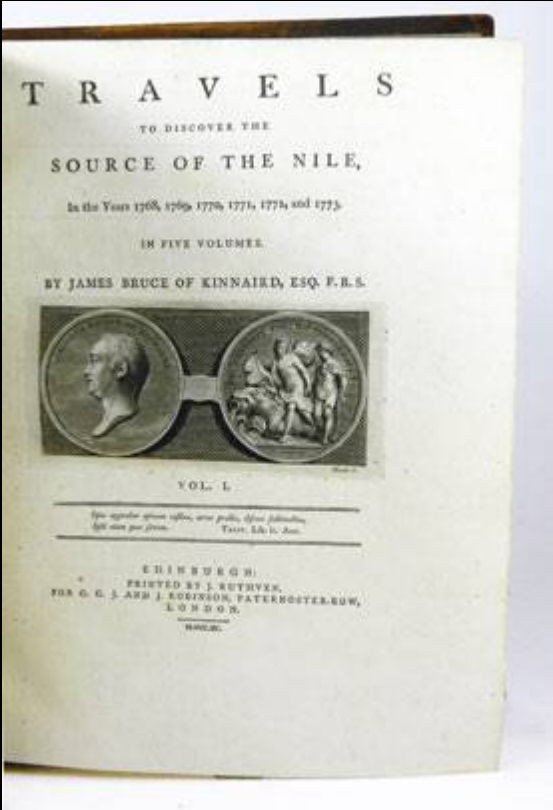
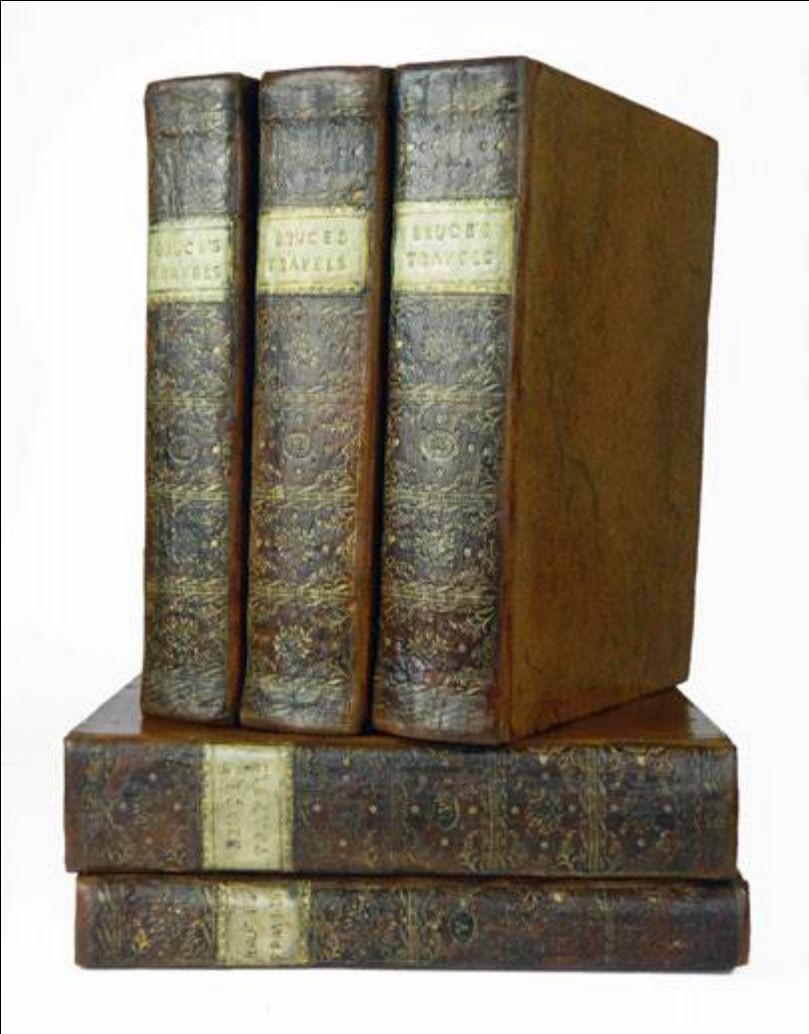
BRUCE VISITED ANDALUSIA IN 1757, WHERE HE BECAME INTERESTED IN THE HISTORY OF MOORISH SPAIN AND OF THE ARABS WHO HAD CREATED IT, AND THEN TOURED NORTHERN EUROPE. ON HIS FATHER’S DEATH THE FOLLOWING YEAR, BRUCE BECAME THE LAIRD OF KINNAIRD. IN 1760 THE PIT COAL ON HIS LAND WAS USED BY THE INVENTOR JOHN ROEBUCK FOR A NEW STEELMAKING PROCESS. ALTHOUGH BRUCE, A LARGE, FLORID, QUARRELSOME MAN, ARGUED INCESSANTLY WITH ROEBUCK, HIS IMMEDIATE FINANCIAL GAIN WAS CONSIDERABLE AND, WITH BRUCE’S TASTES FOR ADVENTURE AND TRAVEL, LIBERATING.

BRUCE OBTAINED THE POST OF CONSUL GENERAL IN ALGIERS IN 1762, BUT HE TOOK NEARLY A YEAR TO REACH THE CITY. HE TRAVELED THROUGH FRANCE AND ITALY, INVESTIGATING AND SKETCHING ROMAN RUINS AND WRITING ESSAYS ON CLASSICAL CIVILIZATION. AS CONSUL GENERAL IN ALGIERS TO 1765, THE EVER-QUERULOUS BRUCE SUCCEEDED PRIMARILY IN ALIENATING BOTH THE LOCAL RULERS AND HIS BRITISH ASSOCIATES. HOWEVER, HE ACQUIRED A KNOWLEDGE OF ARABIC, SKILL AS A HORSEMAN, AND EXPERIENCE IN ORIENTAL SOCIETY. IN 1765 HE MADE TWO JOURNEYS AMONG THE BERBER PEOPLES OF THE INTERIOR AND THEN TRAVELED THROUGH NORTH AFRICA, THE AEGEAN, AND THE LEVANT.

FROM 1768 TO 1772 BRUCE WAS ENGAGED IN THE ADVENTURES ON WHICH HIS FAME IS NOTED. TRAVELING FIRST UP THE NILE IN 1769 AND THEN ALONG THE RED SEA, HE FINALLY REACHED MASSAWA, THE MAIN PORT OF WHAT BECAME THE ERITREAN PROVINCE OF ETHIOPIA. HE SPENT THE MAJOR PORTION OF HIS ETHIOPIAN PERIOD IN AND AROUND GONDAR, THE IMPERIAL CAPITAL. THIS EPOCH COINCIDED WITH POLITICAL UPHEAVALS IN THE EMPIRE AND THE RISE OF PROVINCIAL WARLORDS, THE CHRONICLE OF WHICH IS NARRATED AT SOME LENGTH IN THIS WORK. HE ALSO DISCUSSED ETHIOPIA’S HISTORY, MONUMENTS, ART, GEOGRAPHY, AND NATURAL HISTORY.

BRUCE GATHERED DETAILED AND STILL SIGNIFICANT ORALLY DERIVED ACCOUNTS OF THE ETHIOPIAN PAST AND MADE OBSERVATIONS ON THE STATE OF THE NATION IN THE LATE 18TH CENTURY. DURING THE COURSE OF HIS STAY IN ETHIOPIA HE ALSO OBSERVED THE FLOW OF THE BLUE NILE FROM ITS SOURCE IN LAKE TANA. ON HIS WAY HOME IN 1772 HE SPENT SOME MONTHS IN THE FUNJ KINGDOM OF SENNAR (NOW THE SUDAN), FOR WHICH HIS PUBLISHED WRITINGS AGAIN CONSTITUTE A VALUABLE RECORD.

BRUCE RETURNED TO BRITAIN IN 1774 AND WAS ELECTED A FELLOW OF THE ROYAL SOCIETY.



6. BRUNFELS, OTTO (1488–1534)

Contrafayt Kreüterbuch: nach rechter vollkommener art vnd Beschreibungen der Alten, besstberümpften ärztz, vormals in Teütscher sprach, der masszen nye gesehen noch im Truck ausgegangen.

Straßburg: Hans Schotten, 1532-1537, Folio, Full Pigskin, Brass clasps, with woodcut arms and 277 woodcuts of plants by Hans Weiditz, 2 plates of farm and forest scenes, numerous engraved initials.

Finely Coloured in a Contemporary hand, some restored tears and a little soiling but a splendid copy in wonderful colour

£30,000

FIRST EDITION.

BRUNFELS IS OFTEN CALLED A FATHER OF BOTANY, BECAUSE, IN HIS BOTANICAL WRITINGS, HE RELIED NOT SO MUCH ON THE ANCIENT AUTHORS AS ON HIS OWN OBSERVATIONS AND DESCRIBED PLANTS ACCORDING TO THE LATTER. IN HIS HERBARUM VIVAE EICONES (1530 AND 1536, IN THREE PARTS) AND CONTRAFAYT KRÄUTERBUCH (1532–1537, IN TWO PARTS), THE GERMAN PLANTS HE HIMSELF FOUND DURING HIS BOTANICAL STUDIES ARE REPRESENTED WITH WOODCUTS BY HANS WEIDITZ, UNDER THEIR GERMAN VERNACULAR NAMES.

HOWEVER, DUANE ISELY ATTRIBUTES MUCH OF BRUNFELS' POPULARITY TO WEIDITZ, WHOSE WOODCUTS SET A NEW STANDARD TECHNICALLY, AND WERE DONE FROM LIFE, RATHER BEING COPIED FROM PREVIOUS WORKS. BRUNFELS ALSO INTRODUCED INFORMATION ABOUT GERMAN PLANTS NOT FOUND IN DIOSCORIDES, AND DESCRIBED THEM INDEPENDENTLY OF THEIR MEDICAL VALUES.



7. CAMDEN, WILLIAM

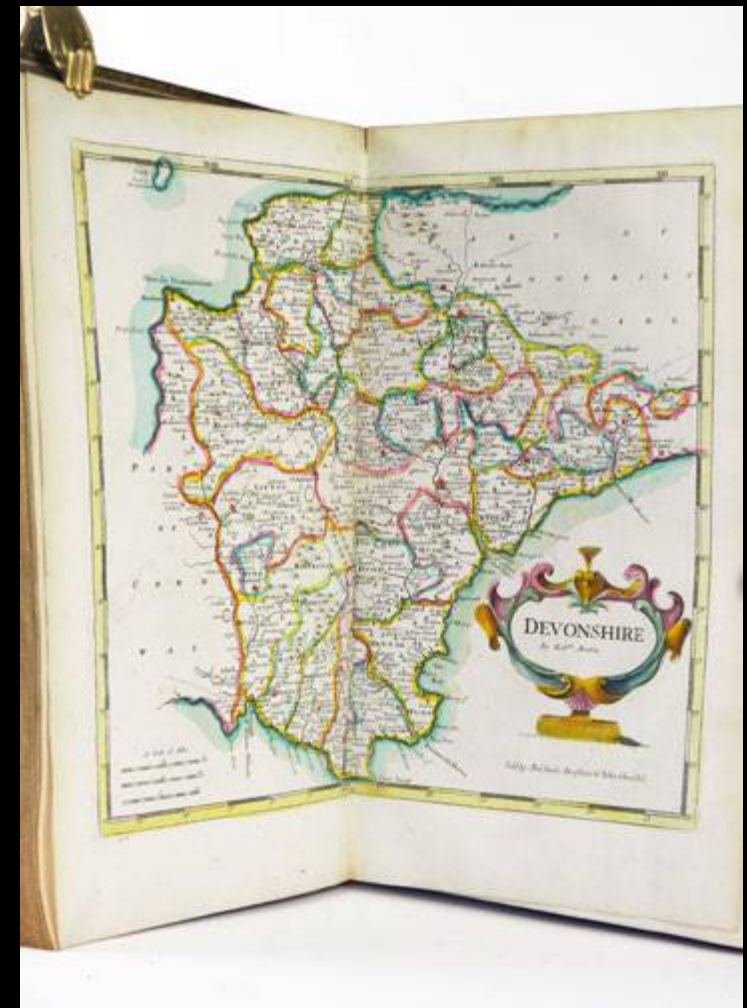
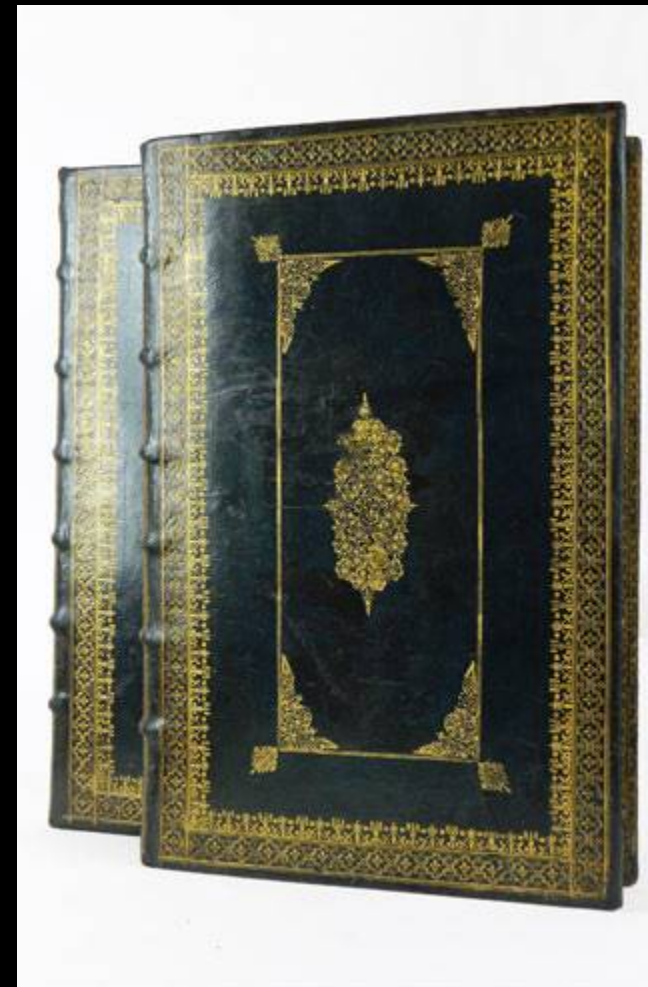
Britannia: or a Chorographical Description of Great Britain and Ireland.

2 vol., folio, by Mary Matthews, for Awnsham Churchill, 1722, second edition of Gibson's translation, large paper copy, engraved portrait frontispiece, titles in red and black, 9 engraved plates of coins, 49 double-page and 2 folding engraved general and county maps by Robert Morden, all fully hand-coloured by a contemporary hand, engraved illustrations in text, one full-page, a fine binding of contemporary dark blue morocco elaborately gilt within frames, spines gilt with red roan labels, gilt edges.

£18,000.00

A SPLENDID LARGE PAPER COPY IN A FINE BINDING, SCARCE WITH CONTEMPORARY HAND-COLOURING ON THICK PAPER. THE FINE MAPS IN THIS EDITION BY ROBERT MORDEN, COMMISSIONED TO PRODUCE REVISED COUNTY MAPS IN A MORE MODERN STYLE FOR A NEW EDITION OF CAMDEN'S 'BRITANNIA', TO REPLACE THOSE OF KIP AND HOLE WHICH WERE LOOKING DATED. THE RESTYLING WAS SUCCESSFUL, BUT THE CARTOGRAPHY WAS BASED ON JOHN SPEED (WHO HAD FOLLOWED SAXTON), RATHER THAN ANY NEW SURVEY WORK. MORDEN DID MAKE NUMEROUS REVISIONS. HE ADDED ROADS TO HIS MAPS, USING OGILBY'S BRITANNIA AS HIS SOURCE.

HE ALSO SENT BASE COPIES OF OTHER COUNTY MAPS DEEMED TO BE THE MOST UP TO DATE AND CORRECT TO "THE MOST KNOWING GENTLEMEN IN EACH COUNTY" WHO WERE ASKED TO CHECK AND ADVISE HIM OF ANY ERRORS. THIS EXERCISE ACHIEVED SOME RESULTS AND REALISED A GOOD NUMBER OF CHANGES TO THE SPELLING OF PLACE NAMES (MANY OF WHICH CAME IN TOO LATE FOR THE FIRST EDITION OF 1695, BUT WHICH WERE INCLUDED IN THIS EDITION OF 1722). PROVENANCE: BOOKPLATE OF JAMES LAURA E. STUART, CARROW ABBEY. THIS CAMDEN IS FROM THE MAGNIFICENT LIBRARY FORMED IN 1878 BY JEREMIAH COLEMAN AT CARROW ABBEY. JAMES STUART MARRIED COLEMAN'S DAUGHTER LAURA AND IMPROVED THE ABBEY AND ADDED TO THE LIBRARY LATER GIFTING THE MAJORITY OF THE BOOKS TO THE CITY OF NORWICH. CHUBB CXV



8.CHINESE ARMS AND ARMOUR

A Series of Twenty large Watercolours on Pith Paper of Chinese Military Uniforms, Banners and Regalia.

[c. 1820], 410 x 320mm, loosely window mounted on card and contained in half blue morrocan box. £10,000



A FINE SET OF UNUSUAL PAINTINGS PORTRAYING A SELECTION OF 18TH CENTURY MILITARY PARAPHERNALIA AND EQUIPMENT. INCLUDING SWORDS, POLE ARMS, FLAILS, BOWS, ARROWS, A CANNON, FIREARMS, QUIVERS, A POWDERHORN, RAMRODS, AND BARRELS OF SHOT AND GUNPOWDER. BRIGHTLY COLOURED STANDARDS, A DRUM, A SCREEN, UNIFORMS, HELMETS AND HATS INCLUDING A REGIONAL CAMMANDER'S HELMET (ZONGBING KUI).

THEY ALSO REVEAL THE PERVASIVE USE OF AUSPICIOUS TIGER IMAGERY IN EQUIPMENT OF THE DAY. FLOYD SULLY COLLECTION 'ALL UNDER HEAVEN' 33.



9.CHINESE JUNKS

A SET OF TEN OVAL PAINTINGS OF JUNKS - OIL ON CANVAS. UNSIGNED (c. 1860) GILT FRAMES, [140 x 180MM]

FINE OIL PAINTINGS OF VARIOUS TYPES OF JUNKS OFF THE COAST OF CHINA. TITLED IN THE MOUNTS £6,750

INCLUDING:

PASSENGER JUNK. HONG KONG. CHOPPY SEA AND COAST WITH OTHER SHIPPING IN BACKGROUND

CARGO JUNK. CANTON. CALM SEA AT SUNSET

PASSENGER JUNK. WHAMPOA. SUNSET AND COASTLINE

SALT JUNK. CANTON. CALM SEA. VARIOUS CRAFT AND SHIPPING

MANDARIN WAR JUNK. OFF HONG KONG. CHOPPY SEA

JUNK CHEFOO. COASTLINE AND OTHER CRAFT

PASSENGER JUNK. HONG KONG. SCENE WITH CRAFT IN BACKGROUND AND DISTANT COASTLINE

FISHING JUNK. CANTON. ROUGH SEA. NUMEROUS CRAFT

JUNK. AMOY. CALM SEA NUMEROUS CRAFT. COASTLINE AT SUNSET

JUNK. TIENTSIN. ROUGH SEA. CRAFT AND COASTLINE.



10. CHINESE ILLUMINATED MANUSCRIPT WITH OVER TWO HUNDRED WATERCOLOUR PANELS

DAOIST RELIGIOUS CEREMONY

A Highly Impressive Illuminated Manuscript of Brilliant Watercolour and Gouache Paintings on Mulberry paper comprising 204 panels, laid onto heavier paper and bound concertina style, depicting an elaborate Daoist religious ceremony, including a procession of Musicians, Banner Bearers, Dignitaries, Deities, Demons and Mythical Creatures, also illustrating Kaigen-kuyo or the ritual of the eye-opening ceremony, the Five Thunder Gods are invoked to dispel demons (the blue figures with flaming red hair), the twelve animals of the zodiac are present representing the blending of religious and secular Chinese beliefs, as well as drawing attention to the importance of the date of the ceremony (the second day of the second division of the second month of winter, in the eleventh year of the reign of Tongzhi, a ren shen year.

Titled and dated on opening leaves, approximately 30metres (100ft) long, 27cm (10.5ins) high, blue calf covers, silk floral fitted case.

Account of a Daoist religious ceremony, Chongfu Altar, Shanxi Province, Northern China, 12 December 1872 but earlier.

£30,000



AN ASTONISHING ILLUSTRATED MANUSCRIPT ACCOUNT OF A COMPLEX CEREMONY, THE PRESENT WORK APPEARS TO BE IN THE TRADITION OF THE MANUSCRIPT HISTORIES OF THE YAO PEOPLE, AND THE BLENDING OF BUDDHIST, DAOIST AND TRADITIONAL LEGENDS APPEARS TO CORRESPOND WITH THE HISTORY OF THE YAO AND THEIR MIGRATIONS ACROSS ASIA.

WHILST THE BRITISH LIBRARY AND OTHER INSTITUTIONS IN THE WEST, HOLD COLLECTIONS OF YAO MANUSCRIPTS, WE HAVE BEEN UNABLE TO LOCATE ANY COMPARABLE DOCUMENT EITHER IN TERMS OF LENGTH OR QUALITY OF ILLUSTRATION.

THE DATE REFERRED TO IN THE TITLE OF THE TEXT IS DESCRIBED AS “VERY AUSPICIOUS” AND IT IS LIKELY THAT THIS DOCUMENT WAS PREPARED BEFORE THIS DATE TO SERVE AS AN INSTRUCTION MANUAL FOR THE PERFORMING OF RITUALS LIKE THE EYE-OPENING CEREMONY AND THE EXORCISM OF EVIL SPIRITS.

FOR MANY CENTURIES, THE YAO HAVE DEVELOPED AND TAILORED THEIR UNIQUE RELIGION, INCORPORATING HAN CHINESE-INFLUENCED DAOISM AS WELL AS PRE-DAOIST FOLK RELIGION AND ANIMISM. TO THE YAO PEOPLE, DAOISM IS LACED WITH MAGIC, PROPHECY AND THE SUPERNATURAL.



11.CHINESE WATERCOLOURS OF IMMORTALS

A VERY FINE SERIES OF CHINESE WATERCOLOURS ON PITH PAPER OF IMMORTALS
[circa 1780] Fifteen Watercolours of the Qi Xian' or Eight Immortals. [500 x
350mm] Loosely mounted on card and retained in a half velum case.
£25,000

AN EXCEPTIONAL COLLECTION OF BRIGHTLY COLOURED PAINTINGS OF IMMORTALS FROM THE TAOIST PANTHEON. SOME OF THE PAINTINGS PORTRAY: LI TIEH-KUA AS ELDERLY AND ELEGANT SITTING WITH A WHITE CRANE; LU DONGBIN; ZHANG GUOLAO; LAN CAIHE; HE XIAGU.

THE PAINTING OF HE XIANGU IS EXCEPTIONAL - DRESSED IN FLOWING SILK, SHE DISPENSES A CASCADE OF FLOWERS AND PETALS.

THE EIGHT IMMORTALS BECAME IMMORTAL DEITIES THROUGH THE MEANS OF TAOIST RELIGION. WITHIN THE MYTH, THEY LIVED ON AN ISLAND PARADISE CALLED Penglai Shan, found east of China, which only they could traverse due to the "weak water" which would not support ships. AMONG THE EIGHT IMMORTALS, LI TIEH-KUAI WAS ONE OF THE MORE POPULAR, AND WAS DEPICTED AS A MAN LEANING ON CRUTCH AND HOLDING A GOURD. SOME SAY THAT IN THE MYTH THE "GOURD HAD SPIRALS OF SMOKE ASCEND FROM IT, DENOTING HIS POWER OF SETTING HIS SPIRIT FREE FROM HIS BODY." LÜ DONGBIN IS USUALLY PORTRAYED AS A SCHOLARLY, CLEVER MAN WITH A GENUINE DESIRE TO HELP PEOPLE OBTAIN ENLIGHTENMENT AND TO LEARN THE TAO.

HOWEVER, HE IS OFTEN PORTRAYED AS HAVING SOME CHARACTER "FLAWS", NOT AN UNCOMMON THEME FOR THE COLOURFUL TAOIST IMMORTALS, ALL OF WHOM IN GENERAL HAVE VARIOUS ECCENTRICITIES. THE IMMORTAL ZHANG GUOLAO WAS ALSO A HERMIT. FAMOUS FOR HIS SKILLS IN MAGIC, HE TRAVELED AROUND ON A WHITE MULE THAT HE COULD FOLD UP LIKE A SHEET OF PAPER AND PUT INTO A CARRYING BAG. THE IMMORTAL LAN CAIHE SOMETIMES APPEARS AS A MAN AND OTHER TIMES AS A WOMAN. HE IS USUALLY SHOWN WITH A FLUTE OR A BASKET OF FRUIT.

THE EIGHTH XIAN, HE XIANGU, IS THE ONLY ONE WHO IS DEFINITELY A WOMAN. AS A YOUNG GIRL, HE XIANGU DREAMED THAT A SPIRIT TOLD HER TO GRIND UP AND EAT SOME MOTHER-OF-PEARL. SHE DID THIS AND BECAME IMMORTAL. THEREAFTER, SHE FLOATED FROM MOUNTAIN TO MOUNTAIN GATHERING HERBS AND FRUIT. ARTISTS GENERALLY PORTRAYED HER AS A BEAUTIFUL WOMAN WEARING A LOTUS FLOWER IN HER HAIR OR ON HER CLOTHING.

PROVENANCE: LORD MARK ROBERT KERR, MARQUIS OF LOTHIAN. LIEUTENANT ON BOARD THE LION, EARL OF MACARTNEY'S MISSION TO CHINA IN 1793.



12.D'ANVILLE, JEAN BAPTISTE DE

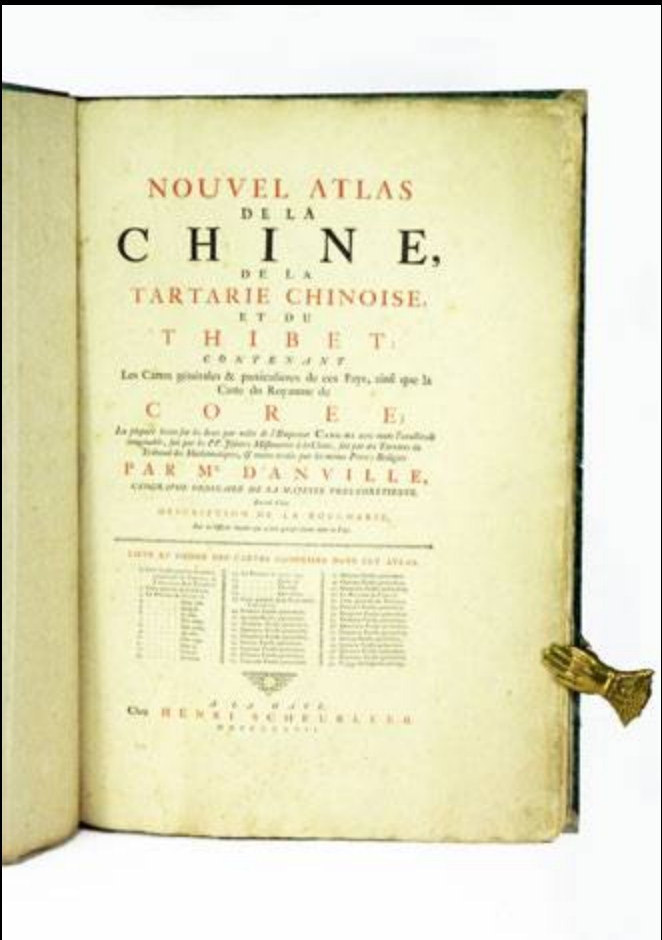
NOUVEL ATLAS DE LA CHINE, DE LA TARTARIE CHINOISE ET DU THIBET....
THE HAGUE: HENRI SCHEURLEER, 1737.

FOLIO (528 x 384MM). TITLE IN RED AND BLACK, 42 ENGRAVED MAPS, 12 DOUBLE-PAGE
OR FOLDING, 3 HAND-COLOURED IN OUTLINE. CONTEMPORARY BLUE PAPER BOARDS,
REBACKED AND CORNERS WITH LATER HALF MOTTLED CALF GILT, MOROCCO LABEL.
£12,500

THE FIRST AUTHORITATIVE WESTERN ATLAS OF CHINA.

JEAN-BAPTISTE DU HALDE'S 4-VOLUME WORK ON L'EMPIRE DE LA CHINE ET DE LA TARTARIE CHINOISE HAD APPEARED IN 1735, WITH 41 MAPS OF THE CHINESE PROVINCES, TARTARY, TIBET AND KOREA. AS DU HALDE STATES IN THE PREFACE, THESE MAPS WERE ADAPTATIONS OF CHINESE ORIGINALS PRODUCED FOR THE EMPEROR AND IN CO-OPERATION WITH JESUIT MISSIONARIES. THE ADAPTATIONS WERE BRILLIANTLY EXECUTED BY D'ANVILLE, THE ROYAL GEOGRAPHER, WHO HAD ALSO CREATED FOUR ENTIRELY NEW GENERAL MAPS. A SEPARATE ATLAS WAS ISSUED IN 1737, BOTH IN PARIS BY DEZAUCHE UNDER THE TITLE ATLAS GENERAL DE LA CHINE, AND BY SCHEURLEER (AS ABOVE), THE FORMER CONTAINING 50 AND THE LATTER 42 MAPS. BESIDES DEPICTING CHINA IN UNPRECEDENTED DETAIL, THIS WAS THE FIRST WESTERN ATLAS TO SHOW TIBET AND A SEPARATE KOREA.

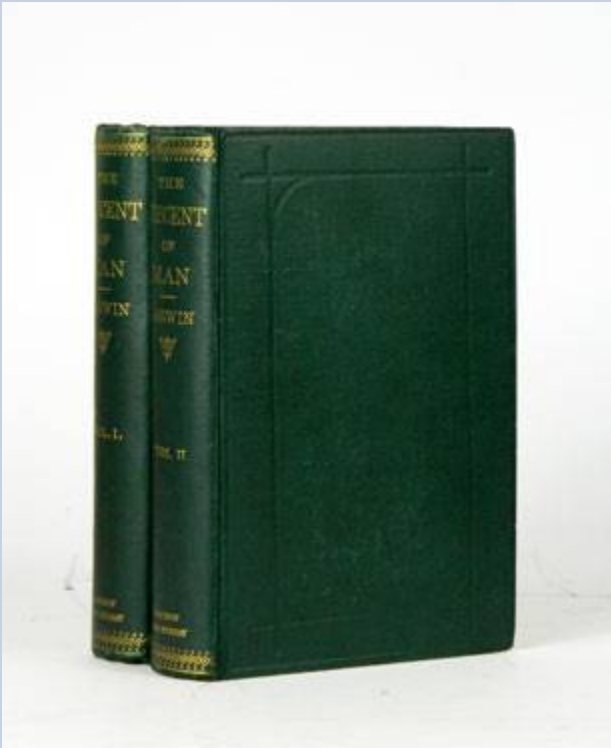
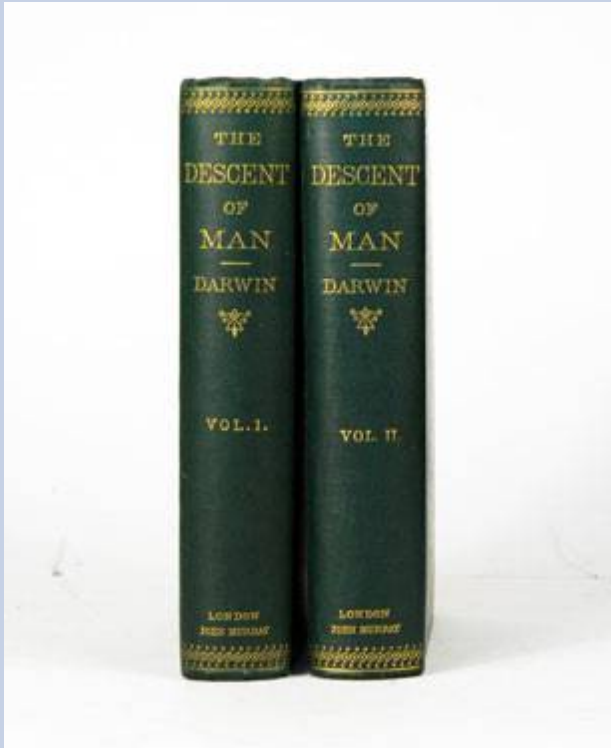
CORDIER SINICA 48; CF. MARIO CAMS 'THE CHINA MAPS OF JEAN-BAPTISTE BOURGUIGNON D'ANVILLE' IN IMAGO MUNDI (2013, VOL. 66 PT. 1: 51-69); CF. LUST 155.



13.DARWIN, CHARLES.

THE DESCENT OF MAN, AND SELECTION IN RELATION TO SEX.
LONDON: JOHN MURRAY, 1871. FIRST EDITION, SECOND ISSUE, PUBLISHER’S CATALOGS DATED JANUARY 1871;
PRINTER’S PRESENTATION COPY, WITH NOTE OF PROVENANCE ON THE HALF-TITLE PAGE: “GIVEN TO ME BY / W CLOWES; MARCH 1871.”
TWO VOLUMES, 8VO (190 x 121 MM.), VIII, 422, [I, PRINTER’S NOTE: “PRINTED BY WILLIAM CLOWES...”]; VIII, 475, [I, PRINTER’S NOTE] PAGES WITH SIXTEEN-PAGE PUBLISHER’S CATALOGUES INSERTED AT REAR OF EACH VOLUME; ILLUSTRATIONS. PUBLISHER’S GREEN CLOTH, BOARDS RULED IN BLIND, SPINES LETTERED IN GILT WITH GILT TOOLING TO SPINE ENDS; BLACK COATED ENDPAPERS.
A VERY ATTRACTIVE COPY.
£12,000

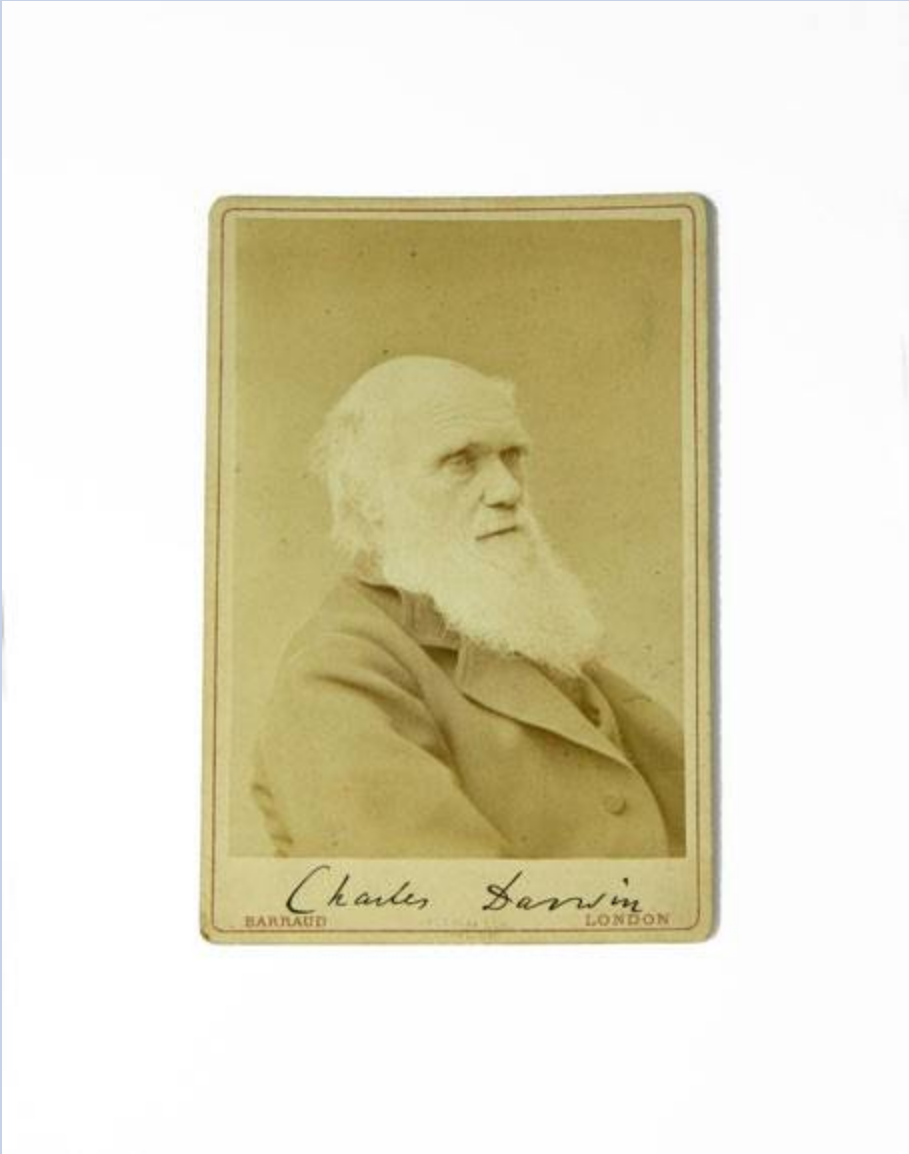
A SCARCE PRESENTATION COPY FROM THE PRINTER. ANY FORM OF PRESENTATION COPY OF THIS TITLE IS RARE.
IN THE DESCENT OF MAN, DARWIN EXPANDS ON HIS THEORIES OF NATURAL SELECTION, WHICH HE FIRST ARTICULATED IN ‘ON THE ORIGIN OF SPECIES’. DARWIN WROTE THIS BOOK TO EXPLORE THE FOLLOWING THREE CONCEPTS: WHETHER MAN DESCENDED FROM A PRE-EXISTING FORM, THE MANNER OF THAT DEVELOPMENT, AND THE IMPORTANCE OF RACIAL VARIATION AMONG THE SPECIES OF MAN.
DARWIN ADMITS THAT SOME OF THE IDEAS IN THE DESCENT OF MAN HAVE BEEN EXPLORED BY OTHER FIGURES, SUCH AS BOUCHER DE PERTHES, SIR CHARLES LYELL, SIR JOHN LUBBOCK, AND HENRY HUXLEY. UNLIKE THESE OTHER WRITERS, HOWEVER, DARWIN’S PURPOSE IS NOT MERELY TO OUTLINE SIMILARITIES AND DIFFERENCES BETWEEN MAN AND APES; IT IS TO EXPLAIN THE ORIGIN OF SUCH SIMILARITIES AND DIFFERENCES AS WELL AS THEIR IMPACT ON THE PROCESS OF SEXUAL SELECTION.



14.DARWIN (CHARLES, 1809-1882).

IMPORTANT CABINET PORTRAIT BY [HERBERT ROSE] BARRAUD (1845-1896), [1881], ALBUMEN PRINT CABINET CARD PHOTOGRAPH, HALF-LENGTH, IN THREE-QUARTER PROFILE FACING RIGHT, 140 x 96MM (5.5 x 3.75INS), PRINTED SIGNATURE OF CHARLES DARWIN AND BLIND STAMP OF WILLIAM LUKS [1840-1911, PHOTOGRAPHIC AND FINE ART PUBLISHER AND PRINT DEALER] TO LOWER MOUNT, BARRAUD’S PRINTED NAME AND ADDRESS DETAILS TO LOWER MOUNT AND VERSO.
£3,000

THIS IS ONE OF FIVE KNOWN POSES BY BARRAUD FROM 1881, BELIEVED TO BE THE LAST (OFFICIAL) PHOTOGRAPH TAKEN OF CHARLES DARWIN BEFORE HIS DEATH IN 1882.
PROVENANCE :ARTHUR GEORGE DAVIS (1892-1957), PALAEOONTOLOGIST, NATURALIST, BOOK COLLECTOR, BY DESCENT THROUGH THE FAMILY.



15.ELIZABETH I. GREAT SEAL

EXEMPLIFICATION OF THE ENROLMENT OF A DECREE OF THE COURT OF CHANCERY IN A CASE BETWEEN RICHARD SAWYER AND MANY OTHER TENANTS OF THE MANOR OF FARNBOROUGH AND RICHARD NORTON, ESQ, ESTABLISHING THE CUSTOMS OF THE MANOR, OF 3 FEBRUARY 1599; EXEMPLIFIED AT THE REQUEST OF THE TENANTS, 16 FEBRUARY 1599.

LENGTHY AND LARGE VELLUM DOCUMENT IN ENGLISH, IN A NEAT OFFICIAL HAND ON TWO MEMBRANES, THREE DECORATIVE INITIALS TO FIRST LINE, TEXT NEAR FOOT OF SECOND MEMBRANE. 63.5 x 79CM.

WITH A SUPERB EXAMPLE OF THE GREAT SEAL IN WHITE WAX APPENDED BY SILK TAGS, 15CM DIAMETER, SLIGHTLY RUBBED BUT GENERALLY IN EXCELLENT STATE PRESERVATION, WITH CLEAR IMPRESSIONS OF THE QUEEN ON BOTH SIDES AND SURROUNDING INSCRIPTION, CONTAINED IN 20TH-CENTURY DOCUMENT BOX WITH INSET TRAY TO HOLD SEAL AND GILT-TITLED MOROCCO LABEL TO UPPER COVER.

£6,500

RICHARD NORTON, WHO HAD MARRIED ELIZABETH ROTHERFIELD, DAUGHTER AND HEIR OF SIR WILLIAM ROTHERFIELD AND ELIZABETH DAWTREY, DIED SEISED OF A FOURTH, AND HIS SON JOHN EVIDENTLY PURCHASED THE OTHER THREE-FOURTHS, FOR HE WAS SEISED OF THE WHOLE MANOR AT HIS DEATH IN 1561. VICTORIA COUNTY HISTORIES.

SIR RICHARD NORTON, SON OF JOHN, DIED IN 1592, LEAVING THE MANOR OF FARNBOROUGH TO HIS SON RICHARD, AFTERWARDS SIR RICHARD NORTON. THE LATTER DIED IN 1611, LEAVING AS HIS HEIR HIS SON RICHARD, WHO SOLD THE MANOR IN 1619 TO JOHN GODSON OF ODIHAM AND EDWARD DICKENSON OF ODIHAM. IN 1630 JOHN GODSON HELD COURTS BARON AS LORD OF THE MANOR OF FARNBOROUGH. THE CHANCERY SUIT WAS PROBABLY COLLUSIVE, BROUGHT IN ORDER TO ESTABLISH THE CUSTOMS AND HAVE THEM ENROLLED IN A COURT OF RECORD.

THIS IS ONE OF THE FINEST EXAMPLES OF THE GREAT SEAL.

ELIZABETH I USED THIS GREAT SEAL DURING THE SECOND HALF OF HER REIGN - FROM 1586 TO 1603. IT IS AN IMPRESSION FROM A SEAL MATRIX MADE OF BRONZE AND WAS ENGRAVED BY NICHOLAS HILLIARD, FAMOUS FOR HIS SMALL PAINTINGS OR MINIATURES, PARTICULARLY OF THE ELIZABETHAN COURT.

THE GREAT SEAL OF ELIZABETH GIVES AN INSIGHT INTO HOW THE QUEEN WANTED TO BE SEEN. ON ONE SIDE, SHE IS SHOWN HOLDING THE SCEPTRE AND ORB THAT ARE THE TRADITIONAL SYMBOLS OF ROYAL POWER. HEAVENLY RAYS ABOVE HER HEAD ARE A SIGN OF HER DIVINE STATUS. ON THE REVERSE SIDE, ELIZABETH IS SHOWN ON HORSEBACK RIDING ACROSS A FIELD OF FLOWERING PLANTS. THIS SYMBOLISES HOPE AND PROSPERITY, AS WELL AS THE QUEEN'S FEMININITY. HER IMAGE IS ONE OF STRENGTH, BUT UNLIKE HER PREDECESSORS SHE IS NOT WEARING MILITARY DRESS. SHE IS FLANKED BY THE SYMBOLS OF HER LANDS : THE TUDOR ROSE OF ENGLAND, THE HARP OF IRELAND, AND THE FLEUR -DE-LYS OF FRANCE.THE INSCRIPTION AROUND THE EDGE READS : 'ELIZABETHA DEI GRACIA ANGLIE FRANCIE ET HIBERNIE REGINA FIDEI DEFENSOR' (ELIZABETH, BY GRACE OF GOD, QUEEN OF ENGLAND, FRANCE AND IRELAND, DEFENDER OF THE FAITH. NATIONAL ARCHIVES



16.ELIZABETH I

EXEMPLIFICATION OF A FINE AND RECOVERY IN THE COURT OF COMMON PLEAS FROM JOHN STACY TO RICHARD LONE FOR THE MANOR OF ROMSHED (OR RUMSTEAD IN SEVENOAKS AND TONBRIDGE), WITH THE PENDANT SEAL OF THE COURT OF COMMON PLEAS IN BROWN WAX, ATTACHED BY VELLUM TAG, ON VELLUM, 260 x 340 MM., COURT OF COMMON PLEAS, 9 OCTOBER [1559]

A PARTICULARLY FINE IMPRESSION OF THE COURT'S SEAL, SHOWING THE QUEEN ENTHRONED ON THE OBTVERSE AND THE ROYAL ARMS ON THE REVERSE, WITH THE MATRIX LUGS UNTRIMMED.

OTHER DEEDS RELATING TO PROPERTIES IN THE NEIGHBOURHOOD OWNED AT THIS PERIOD BY RICHARD LONE ARE AMONG THE STANHOPE OF CHEVENING ESTATE PAPERS, IN THE KENT HISTORY AND LIBRARY CENTRE. THIS IS A SPLENDID EXAMPLE THE FIRST SEAL FOR THE COURT OF COMMON PLEAS, FIRST ISSUED IN 1558.

£4,250



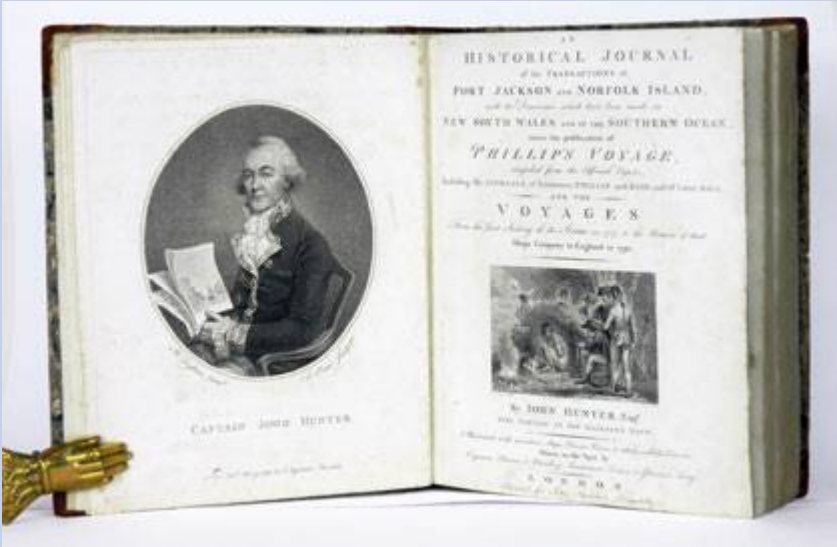
17.HUNTER ,JOHN.

AN *HISTORICAL JOURNAL OF THE TRANSACTIONS AT PORT JACKSON AND NORFOLK ISLAND. WITH THE DISCOVERIES WHICH HAVE BEEN MADE IN NEW SOUTH WALES AND IN THE SOUTHERN OCEAN, SINCE THE PUBLICATION OF PHILLIP'S VOYAGE, COMPILED FROM THE OFFICIAL PAPERS; INCLUDING THE JOURNALS OF GOVERNOR PHILLIP AND KING, AND OF LIEUT. BALL; AND THE VOYAGES OF THE FIRST SAILING OF THE SIRIUS IN 1787, TO THE RETURN OF THAT SHIP'S COMPANY TO ENGLAND IN 1792*

FIRST EDITION, LONDON, JOHN STOCKDALE, JANUARY 1, 1793, 4° (292 x 224MM), CONTEMPORARY MOTTLED CALF GILT, ENGRAVED FRONTISPIECE PORTRAIT AFTER R. DIGHTON, ENGRAVED TITLE WITH VIGNETTE, 5 MAPS, 2 FOLDING, AND 10 PLATES, MOST AFTER THE AUTHOR. £3,500

FIRST QUARTO EDITION OF HUNTER'S FIRST FLEET JOURNAL, with folding maps of New South Wales and Botany Bay after William Dawes and Hunter respectively, plates which include the earliest published view of Sydney Cove, Port Jackson, a view of Rose Hill, and 'A Family of New South Wales' engraved by William Blake after Governor King. The three plates of shells from New South Wales, appearing at the end, are by and after P. Mazell.

HUNTER SAILED TO PORT JACKSON WITH ARTHUR PHILLIP IN 1788, RECEIVING COMMAND OF THE SIRIUS IN MID VOYAGE. AS FOOD WAS RUNNING LOW, HE SAILED FROM PORT JACKSON TO CAPE TOWN IN OCTOBER, RE-SUPPLYING AND MAKING A RECORD SIX-MONTH CIRCUMNAVIGATION EASTWARD WHICH BROUGHT HIM BACK TO AUSTRALIA BY MAY 1789. HE RETURNED TO ENGLAND IN 1792 AND PUBLISHED HIS JOURNAL. IN 1795 HE SUCCEEDED PHILLIP AS GOVERNOR OF NEW SOUTH WALES. HIS DESCRIPTIONS OF NORFOLK AND TENCH ISLANDS, THE ISLE OF PINES AND OTHER SMALL ISLANDS OFF AUSTRALIA ARE OF PARTICULAR VALUE. NORFOLK ISLAND IS COVERED IN DETAIL AS HUNTER AND HIS CREW WERE MAROONED THERE FOR ELEVEN MONTHS AFTER THE WRECK OF THE SIRIUS IN MARCH 1790. FERGUSON 152; HILL 857: 'A VERY VALUABLE WORK ON THE EARLY HISTORY OF THE ENGLISH SETTLEMENTS IN AUSTRALIA'; HOWGEGO H-124.



18.JAMES I, KING OF ENGLAND. GREAT SEAL.

GRANT FOR £600 AND A RENT OF £30 14s 4d; 13 JULY 1611, THE CROWN TO RICHARD FERMOR OF SOMERTON IN OXFORDSHIRE, KT, THOMAS PURCELL OF OAKFIELD IN BERKSHIRE, GENT, AND ADRIAN KERBIE OF BASING IN HAMPSHIRE, GENT, COPPICES, WOODS, UNDERWOODS AND WOODLAND CALLED POUND COPPICE, FALSTABLE COPPICE, HOMER COPPICE, WIDELL COPPICE, STONISLADE COPPICE, PYKE COPPICE AND ROUNDHILL COPPICE OTHERWISE DYSIE COPPICES (435 ACRES), PARCEL OF THE FOREST OF CHEWTAMSHIRE OTHERWISE CHUTE IN HAMPSHIRE, NOW OR LATE IN THE OCCUPATION OF RICHARD STRINGFELLOW, HIS WIFE DOROTHY AND DOROTHY'S DAUGHTER CHRISTIAN SEARLE, RESERVED: POUND COPPICE (47 ACRES), WIDELL COPPICE (45 ACRES) AND PYKE COPPICE (72 ACRES) WITHIN FINCKLEY WALK WITHIN THE FOREST OF CHUTE, TO HOLD OF THE MANOR OF EAST GREENWICH BY FEALTY ONLY IN FREE AND COMMON SOCAGE AND NOT IN CHIEF. £4,500

LENGTHY AND LARGE VELLUM DOCUMENT IN LATIN IN A NEAT OFFICIAL HAND, INITIAL LETTER PORTRAIT OF THE KING WITHIN A STRAPWORK LETTER 'J' IN PEN AND INK AND WASH, UPPER MARGIN DECORATED WITH SCROLLING FLOWERS AND FOLIAGE, FOLDED BACK AT FOOT, 63 x 80CM, WITH A FINE AND INTACT IMPRESSION OF THE GREAT SEAL IN BROWN WAX APPENDED BY CORDS, DEPICTING THE KING ENTHRONED UNDER A CANOPY, AND ON THE OBERSE, MOUNTED ON A HORSE, 16CM DIAMETER

THE DESIGN OF JAMES'S GREAT SEAL HAS BEEN ATTRIBUTED, ON STYLISTIC GROUNDS, TO NICHOLAS HILLIARD, DESIGNER OF THE SECOND GREAT SEAL OF ELIZABETH; THE ONLY SURVIVING DOCUMENTATION RELATING TO IT, BEING A WARRANT DATED 9 MAY 1603 FOR ITS MANUFACTURE BY THE SEAL GRAVER CHARLES ANTHONY, PROBABLY SON OF THE DERICK ANTHONY WHO HAD CUT HILLIARD'S EARLIER SEAL. (SEE ROY STRONG, ARTISTS OF THE TUDOR COURT, V&A, 1983, P. 236).

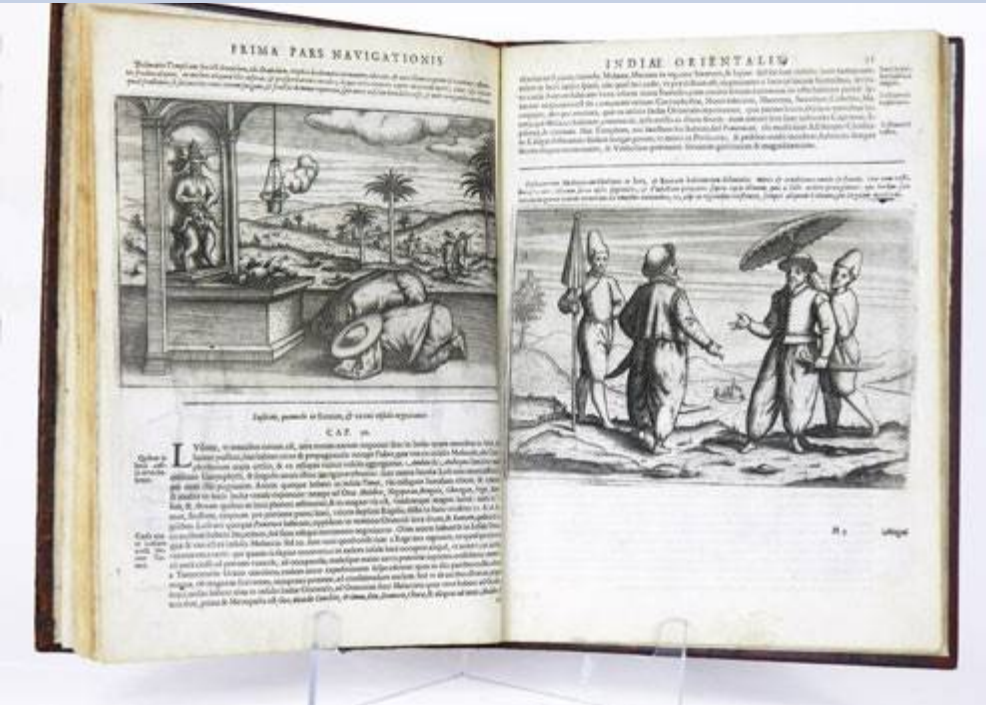
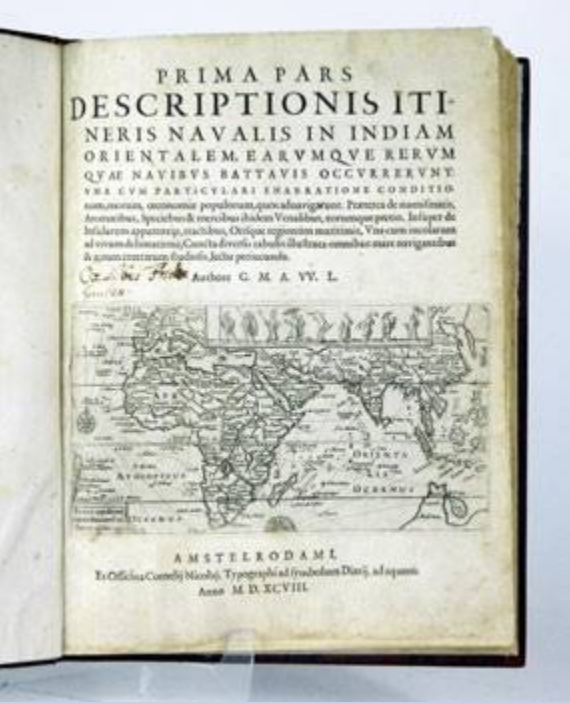


19.LODEWIJCKSZ, Willem

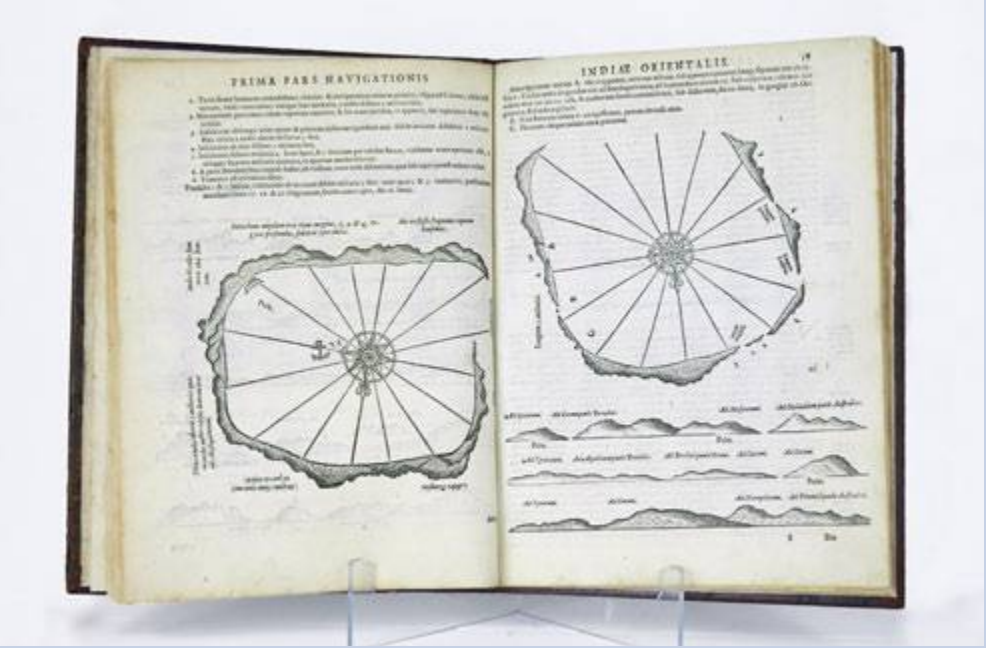
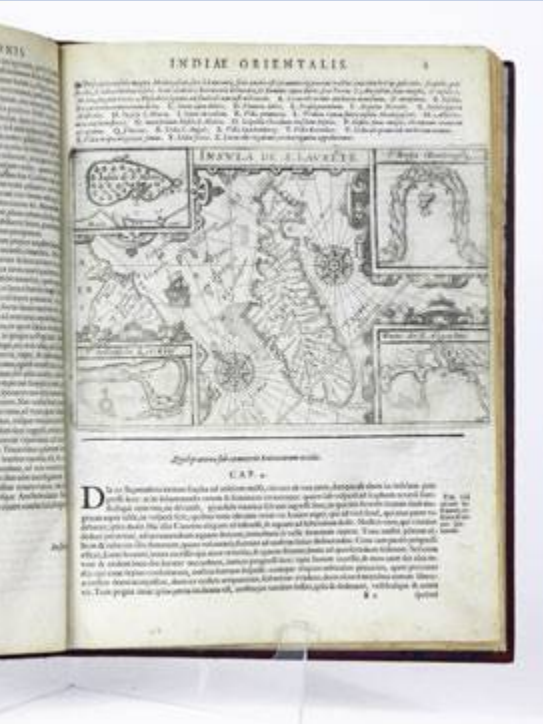
PRIMA PARS DESCRIPTIONIS ITINERIS NAVALIS IN INDIAM ORIENTALEM
AMSTERDAM,: CORNELIS NICOLAUS, 1598. TALL QUARTO, WITH A TOTAL OF 49 INSET ENGRAVINGS (INCLUDING 7 MAPS), 12 PAGES FEATURING WOODCUT COASTAL PROFILES, ALSO BOUND WITH THE SCARCE PLATE DEPICTING A BAZAAR; GENERALLY IN REALLY GOOD CONDITION, BOUND IN CONTEMPORARY RED CALF, REBACKED,FIRST LATIN EDITION OF THE FIRST PUBLISHED ACCOUNT OF THE FIRST DUTCH TRADING FLEET TO THE EAST INDIES.
£20,000

THIS ACCOUNT WAS WRITTEN BY LODEWIJCKSZ, WHO SAILED UNDER CORNELIUS DE HOUTMAN AND PIETER DIRCKZ ON THEIR PIONEERING TRADING VOYAGE TO SOUTH-EAST ASIA IN 1595-7, AN EXPEDITION WHICH SAW THEM TRADE AT THE GREAT PEPPER PORT OF BANTAM, QUITE CLOSE TO WHERE BATAVIA WAS LATER FOUNDED, AS WELL AS PROVIDING FIRST-HAND INFORMATION ABOUT THE NORTH COAST OF JAVA, SUNDA STRAIT, AND BALI. THIS STRATEGIC PUSH ULTIMATELY MEANT THAT THE THEORIES ABOUT A GREAT SOUTHERN LAND WOULD BE TESTED AGAINST THE REALITY OF THE AUSTRALIAN COAST, SO IT IS FITTING THAT THE WORLD MAP ON THE TITLE-PAGE STILL CARRIES THE LAST VESTIGES OF MARCO POLO, THE COASTLINE MARKED “BEACH”, “LUCACH”, AND “MALETUR”. ‘LODEWIJCKSZ DEPICTS THE ISLAND OF BALI IN RECOGNIZABLE FORM FOR THE FIRST TIME, BOTH ON THE GENERAL MAP AND ON A SEPARATE MAP OF THE ISLAND IN HIS BOOK.’ THE CREW WAS SO DELIGHTED WITH THE ISLAND THAT THEY WANTED TO CALL IT “NEW HOLLAND” (SU•REZ, EARLY MAPPING OF SOUTHEAST ASIA, P. 183).

THE TRADING FLEET OF DE HOUTMAN AND DIRCKZ COMPRISED FOUR SHIPS, THREE OF WHICH RETURNED TO THE NETHERLANDS IN 1597. ALTHOUGH NOT A GREAT FINANCIAL SUCCESS, THIS VENTURE CONFIRMED THE WANING INFLUENCE OF THE PORTUGUESE, DIRECTLY LEADING TO THE SEVENTEENTH-CENTURY DUTCH INCURSIONS INTO THE REGION: AS HOWGEGO NOTES, IN 1598, THE SAME YEAR THIS WORK WAS PUBLISHED, NO FEWER THAN 25 SHIPS WERE SENT OUT TO THE INDIES, AND THE DUTCH EAST INDIA COMPANY WAS ESTABLISHED IN 1602. IT WAS IN 1605 THAT WILLEM JANSZ AND ANOTHER LODEWIJCKSZ, JAN LODEWYCKSZ VAN ROOSENGIN, SAILED ON THE DUYFKEN TO CAPE YORK. THE MOST SIGNIFICANT GEOGRAPHICAL ACHIEVEMENT OF HOUTMAN’S VOYAGE WAS THAT BY SAILING ROUND JAVA IT PROVED THAT THIS ISLAND COULD NOT BE PART OF THE SUPPOSED SOUTHLAND (SEE SCHILDER, AUSTRALIA UNVEILED, CH. VI). THE MAP ON THE TITLE-PAGE SHOWS THE OCEANS AND COASTS NAVIGATED BETWEEN EUROPE AND THE EAST INDIES, INCLUDING THE PROMONTORY OF A SOUTHERN CONTINENT, WITH THE NAMES ‘BEACH’, ‘LUCACH’, ‘MALETUR’, IN CLOSE PROXIMITY TO AN ISLAND, ‘JAVA MINOR’. ‘LIKE THE ENGLISH, HOUTMAN’S MEN SUFFERED SO SEVERELY FROM SCURVY THAT THEY HAD TO PUT IN AT THE CAPE OF GOOD HOPE AND AT ANTONGIL BAY IN MADAGASCAR TO RECUPERATE.



THEY THEN SAILED STRAIGHT ACROSS THE INDIAN OCEAN TO THE STRAITS OF SUNDA AND DROPPED ANCHOR AT BANTAM IN JAVA WITHOUT THE LOSS OF A SHIP. AT THIS PORT, THE CENTER OF THE JAVANESE PEPPER TRADE, A LONG TIME WAS SPENT. BOTH NATIVES AND PORTUGUESE SHOWED CONSIDERABLE HOSTILITY, AND HOUTMAN AND SOME OF HIS MEN WERE IMPRISONED. HOWEVER, THE DUTCH SUCCEEDED IN MAKING A COMMERCIAL TREATY AND DEPARTED WITH A GOOD CARGO. THEY PROCEEDED EASTWARD TO BALI, AND THEN RETURNED ALONG THE SOUTH COAST OF JAVA, THEREBY ACQUIRING A MORE CORRECT IMPRESSION OF THE WIDTH OF THE ISLAND THAN HAD PREVAILED AND LAID THE GHOST OF JAVA’S BEING THE NORTHERN PART OF THE SOUTHERN CONTINENT... THE DUTCH SKIPPER HAD ENOUGH TO SHOW FOR HIS VENTURE TO INSPIRE THE MERCHANTS OF AMSTERDAM WITH A DETERMINATION TO EXPLOIT THE TRADE...’ (PENROSE, TRAVEL AND DISCOVERY IN THE RENAISSANCE).



20. MARIA SIBYLLA MERIAN.

De Europischen insecten...na 't leven geschildert, en in print gebragt door Maria Sibilla Meriaen : hier is nog bijgevoegt een nauwkeurige beschrijving van de planten.....
 Amsterdam, J. F. Bernard, 1730. Folio (520 x 360mm), with 184 finely coloured engraved plates on 47 sheets + 2 engraved vignettes. wide margins, a fine binding of Contemporary calf, with gilt central sprays on both covers, borders with gilt designs of butterflies and insects, rebacked, a beautiful copy in fine old colour.
 £22,500

FIRST DUTCH EDITION. ORIGINALLY THIS WORK WAS PUBLISHED AS “DER RAUPEN WUNDERBARE VERWANDELUNG AND SONDERBARE BLUMENNAHRUNG” NUREMBERG, 1679-83 IN 4° WITH 100 PLATES. IN 1730 IT WAS ISSUED FOR THE FIRST TIME AS AN AUGMENTED FOLIO-EDITION WITH 184 ENGRAVED ILLUSTRATIONS WITH TEXT IN DUTCH AND THEN FRENCH, BOTH PRINTED IN AMSTERDAM. A TALL COPY OF “THE MOST MAGNIFICENT WORK ON INSECTS SO FAR PRODUCED” (P. DANCE, THE ART OF NATURAL HISTORY, LONDON: 1989, P. 50). “HER PORTRAYALS OF LIVING INSECTS AND OTHER ANIMALS WERE IMBUED WITH A CHARM, A MINUTENESS OF OBSERVATION AND AN ARTISTIC SENSIBILITY THAT HAD NOT PREVIOUSLY BEEN SEEN IN A NATURAL HISTORY BOOK”. MERIAN’S “ARTISTIC GROUPINGS OF THE INSECTS AMIDST THE TROPICAL FLORA MAKES THIS BOOK ONE OF THE MOST BEAUTIFUL AND UNUSUAL IN THE WHOLE RANGE OF NATURAL HISTORY” (LANDWEHR DUTCH BOOKS WITH COLOURED PLATES, P.28). SMALL TEAR REPAIRED ON ONE TEXT LEAF, A BEAUTIFUL COPY.
 HUNT, 467; NISSEN (BBI), 1341; LANDWEHR, 132; BUCHANAN, P.14-16; PRITZEL, 6105
 Stock No.5901



21. THOMASO PORCACCHI



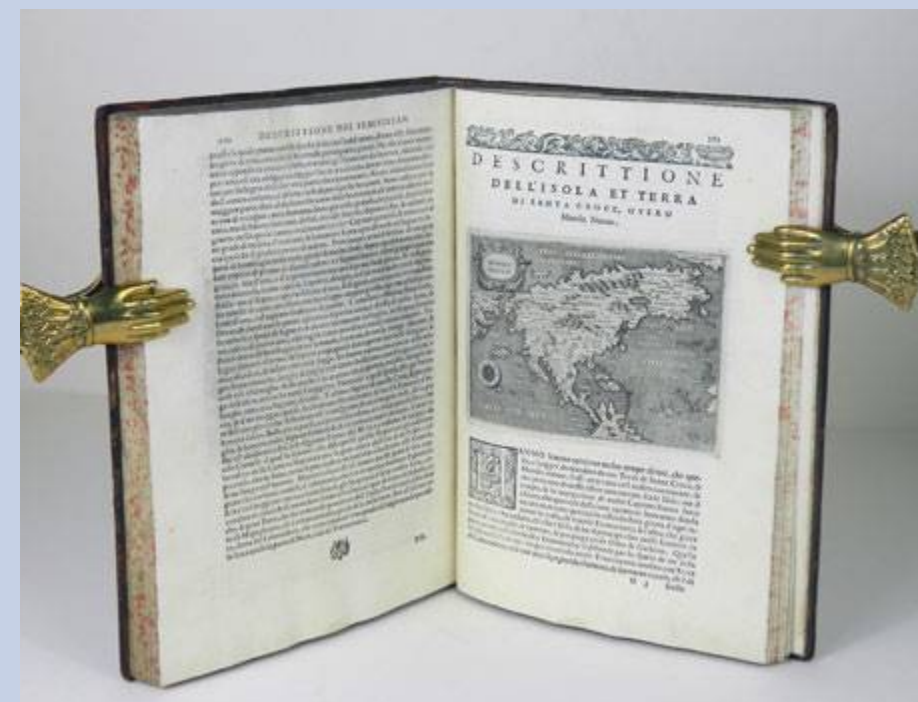
L'ISOLE PIU FAMOSE DEL MONDO.
 Venice: G.Anglieri for Simone Galignani & G.Porro, 1576. 2° (305 x 210mm), Early mottled calf gilt, with engraved architectural title and 47 half-page engraved maps by Girolamo Porro, engraved initials, head- and tail-pieces, with printer's device at end.
 A wonderful copy in good state of preservation.
 £10,000



SECOND ENLARGED EDITION OF PORCACCHI’S BEAUTIFULLY ILLUSTRATED ‘ISLAND BOOK’. THE FIRST EDITION OF 1572 INCLUDED ONLY 30 MAPS. IN THIS EDITION THERE ARE 47 MAPS. THE ‘DESCRITTIONE DELL’ISTRIA’ AND ‘DESCRITTIONE DELL’ISOLA D’ELANDIA, ISOLA DE GOTTI’ ARE ADDED WITH ANOTHER MAP. INCLUDED ARE 18 MAPS OF THE ISLANDS OF GREECE AND THE EASTERN MEDITERRANEAN AND 8 OF THE AMERICAS. THE AMERICAN SUBJECTS INCLUDE A GENERAL MAP OF NORTH AMERICA, TEMISTICAN (MEXICO), HISPANIOLA, CUBA, JAMAICA AND SAN GIOVANNI. THERE ARE MARITIME AND GENERAL MAPS OF THE WORLD. THE WORLD MAP IS A REDUCED RENDERING OF THE PAOLO FORLANI MAP PRODUCED IN 1565.

TOMASO PORCACCHI (1530 – 1585) WAS AN ITALIAN WRITER, BORN IN TUSCANY. HE LIVED IN VENICE IN 1559, WHERE HE JOINED THE CELEBRATED PRINTER GABRIELE GIOLITO IN MAKING A COLLECTION OF WORKS FROM GREEK HISTORIANS AND OTHER GREEK WRITERS, ALL PERTAINING TO THE NATION’S HISTORY. HE ALSO PUBLISHED VARIOUS WORKS IN POETRY, HISTORY, ANTIQUITIES, AND GEOGRAPHY, AS WELL AS TRANSLATIONS OF SEVERAL GREEK AUTHORS AND IMPROVED EDITIONS OF SEVERAL VALUABLE ITALIAN WORKS.

HIS CHIEF ORIGINAL WRITINGS ARE L’ISOLE DEL MONDO AND FUNERALI ANTICHI DI DIVERDI POPOLI E NAZIONO, CON FIGURE. L’ISOLE DEL MONDO WAS FIRST PUBLISHED IN 1572. ADAMS P1906; SABIN 64150; SHIRLEY, 127-128.



22. PICTURE SCROLL OF TARTARS HUNTING

A Very Fine Brightly Coloured Picture Scroll of Tartar's hunting Tigers and other Animals.
Edo Period (1616-1867) , dated 1787, Oblong Scroll, [28 x 810cm], Gouache on Paper.
£9,000



A BEAUTIFUL BRIGHTLY COLOURED SCROLL.

EXOTIC EQUESTRIAN SPORTS CAPTURED THE INTEREST OF JAPANESE WARRIORS. THESE SCENES DEPICT BRIGHTLY CLAD RIDERS TARTARS, NOMADIC TRIBESMAN WHO LIVED NORTH AND WEST OF CHINA.

EXCITED HUNTERS CONVERGE UPON PREY RANGING FROM HUMBLE GOATS TO EXOTIC . THE KANO SCHOOL OF PAINTERS, COMMISSIONED BY WARRIOR FAMILIES, WERE KNOWN FOR BRIGHTLY COLOURED SCROLLS, WITH HORSEBACK FIGURES HUNTING.

THE DISTINCTIVE FEATURES AND COSTUMES OF THE TATARS APPEAR TO BE BASED ON CHINESE MODELS THAT INCLUDE MING DYNASTY CHINESE PAINTINGS OF THE THEME “LADY WENJI’S RETURN TO CHINA” (WENJI GUIHAN).

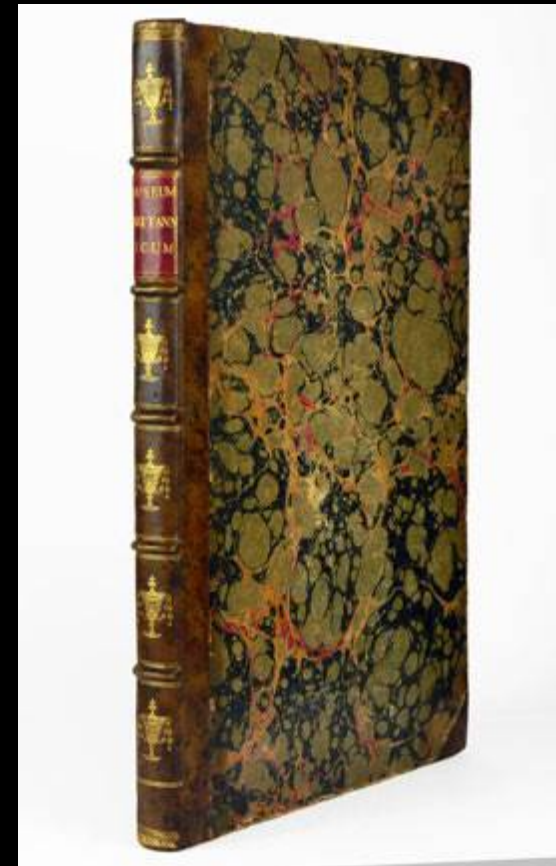
THE KANO PAINTER’S ACHIEVEMENT WAS TO COMBINE THESE BORROWED ELEMENTS IN LIVELY ACTION SCENES UNFOLDING WITHIN A PANORAMIC LANDSCAPE.



23. RYMSDYK, JOHN & ANDREW.

*Museum Britannicum, being an Exhibition of a Great Variety of Antiquities and Natural Curiosities, belonging to that Noble and Magnificent Cabinet, the British Museum.
London. Printed by I. Moore for the authors. 1778.*

*Folio. pp. (ii), xvi, 84. With an engraved title-page vignette of the British Museum, 2 engraved text illustrations, and 30 full-page engraved plates, All in Contemporary Colour, half calf gilt, marbled boards.
£2,800*



FIRST EDITION. AMONG THE CURIOUS ENGRAVINGS ARE DEPICTIONS OF THE TAYLOR-BIRD’S NEST (BROUGHT BACK FROM BENGAL), PEARLS, AN ENCRUSTED ROMAN SKULL AND SWORD, ROMAN SIGNALS AND ENSIGNS, BIRDS EGGS, ANNULI AND RINGS, A SPANISH DAGGER, AN ENCRUSTED COPPER HORSE-SHOE, A STYLUS (FOR WRITING ON WAX TABLETS) AND ROMAN FIBULAE, A JAMAICAN SPIDER’S NEST (COMPLETE WITH THE TRAP-DOOR), AN INTERNAL VIEW OF THE SHELL CALLED PINNA MARINA, WITH A PAIR OF MEN’S GLOVES MADE OF THE BEARD OF THE PINNA MARINA FROM ANDALUSIA, AN UNFIRED CLAY BRICK TAKEN OUT OF THE FOUNDATION OF THE SUPPOSED TOWER OF BABYLON TOGETHER WITH TWO EGYPTIAN URNS, DRUID AND EGYPTIAN AMULETS, THE SCYTHIAN LAMB, A CAMBODIAN SWALLOW’S NEST, DICE, CALCULI, A CORAL HAND, AND A TEAR-VIAL FROM SIR WILLIAM HAMILTON’S COLLECTION.

JOHN VAN RYMSDYK(c.1730-89) WAS A SCIENCE AND NATURAL HISTORY ARTIST, BORN IN HOLLAND IN THE EARLY EIGHTEENTH-CENTURY. HE SETTLED IN BRISTOL AND WAS ENGAGED BY DR. WILLIAM HUNTER TO MAKE ANATOMICAL DRAWINGS. HE WAS ASSISTED BY HIS SON ANDREW IN THE PUBLICATION OF THE ‘MUSEUM BRITANNICUM’ .

RYMSDYK COLLECTED DRAWINGS ON A MODEST SCALE, ACQUIRING MORE THAN THIRTY DRAWINGS IN LONDON BETWEEN 1750 AND 1790, INCLUDING SIGNIFICANT SHEETS BY SUCH ARTISTS AS REMBRANDT AND VAN DYCK. SOME DRAWINGS IN RYMSDYK’S COLLECTION WERE FORMERLY OWNED BY THE CELEBRATED ARTIST AND COLLECTOR JONATHAN RICHARDSON, WHOSE COLLECTION ALSO SERVED AS ONE OF RYMSDYK’S MODELS FOR ORGANIZING, MOUNTING AND CLASSIFYING THE DRAWINGS IN HIS ‘MUSEUM’. THE EVENTUAL DISPERSAL OF HIS COLLECTION ENRICHED THE HOLDINGS OF OTHER PROMINENT COLLECTORS SUCH AS SIR JOSHUA REYNOLDS AND WILLIAM OTTLEY. HE PROMINENTLY INSCRIBED THE DRAWINGS IN HIS COLLECTION ‘RYMSDYK’S MUSEUM’.

24. STAMPIOEN, Jan Jansz the Younger - M. CALMAM

Onderwys in 't Regte Gebruyk van het Hemels-Plyn strekkende tot nut en vermaak der liefhebbers

*Published by Jochem Hasebroek, Amsterdam,[c. 1722]
£20,000*

LARGE ENGRAVED CELESTIAL CHART WITH A ROTATING PRINTED PAPER RING (VOLVELLE OR RETE) ON AN OFF-CENTRE AXIS TO INDICATE THE PART OF THE SKY VISIBLE AT ANY DATE AND TIME AND TO MAKE A VARIETY OF CELESTIAL CALCULATIONS, ALL FOR THE NETHERLANDS’ LATITUDE OF 52 DEGREES.

WITH LETTERPRESS INSTRUCTIONS BY CALMAN ON A SEPARATE PRINTED SLIP AT THE RIGHT. THE SKY IMAGE 32.5 CM IN DIAMETER; THE WHOLE CHART WITH THE LETTERPRESS SLIP AS MOUNTED 56 x 66.5 CM. A STRING SERVES AS A POINTER FOR ALIGNING THE SCALES IN THE STATIONARY AND ROTATING PARTS.

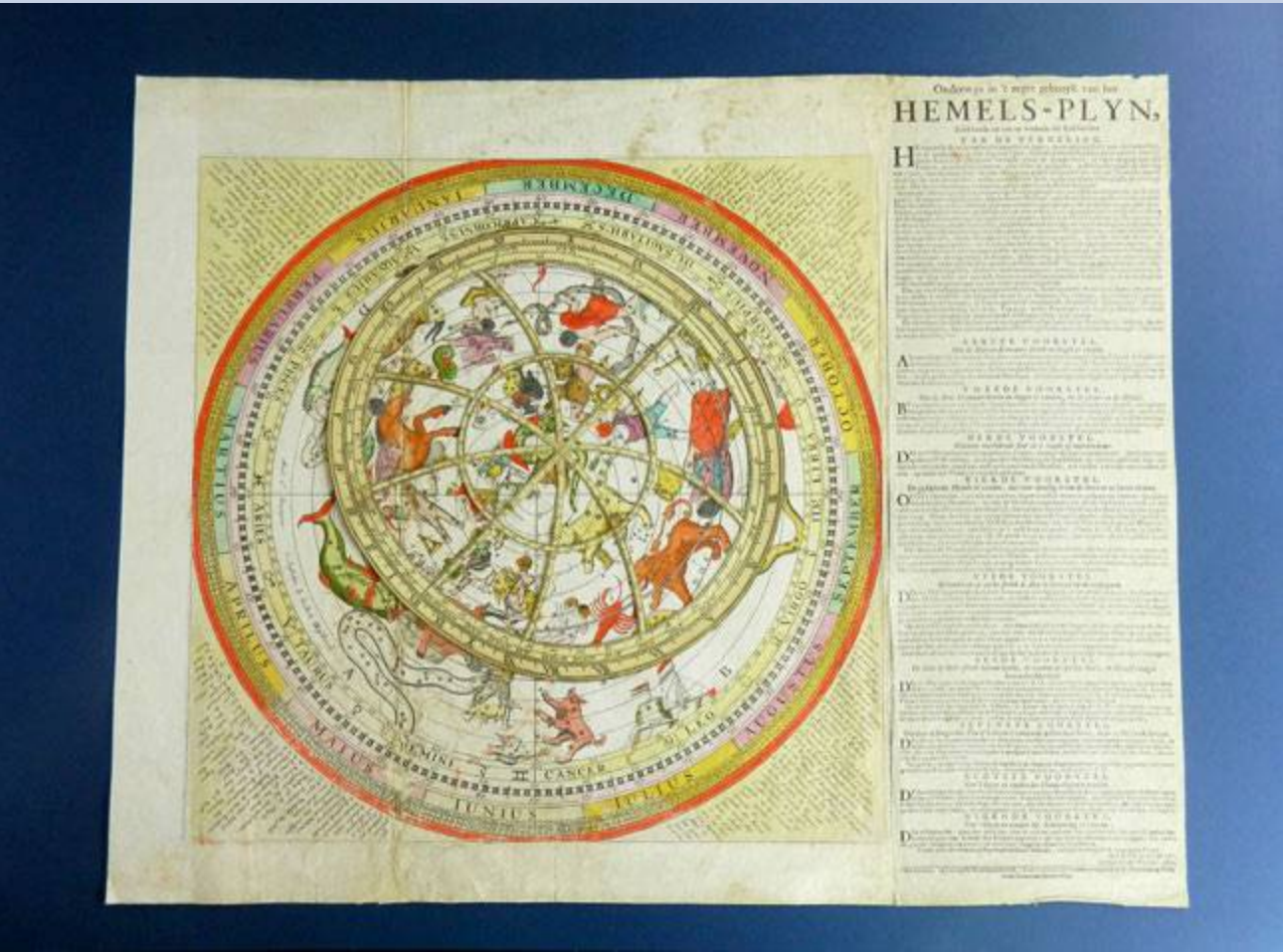
COLOURED BY A CONTEMPORARY HAND.

THE CHART IS HERE IN ITS THIRD STATE, BUT WE HAVE LOCATED NO COMPLETE EXAMPLE OF ANY EARLIER VERSION. THE BOERHAAVE MUSEUM IN LEIDEN HAS THE CHART WITHOUT VOLVELLE OR INSTRUCTIONAL TEXT, PUBLISHED BY DONCKER, BUT THE 1664 EDITION DESCRIBED IN DONCKER’S ADVERTISEMENT CLEARLY INCLUDED THE VOLVELLE AND INSTRUCTIONAL TEXT. PERHAPS THE SURVIVING CHART IS THE 1684 VERSION MENTIONED BUT NOT SEEN BY BIERENS DE HAAN, WHO PROVIDES NEITHER A DETAILED DESCRIPTION NOR A SOURCE FOR HIS INFORMATION. THEY AND THE PRESENT VERSION (PRINTED FROM DONCKER’S PLATE C.

1722) SEEM TO HAVE APPEARED ONLY AS SEPARATE PUBLICATIONS, HENCE THEIR GREAT RARITY. THE CIRCULAR BORDER AROUND THE SKY IMAGE AND THE OUTER PART OF THE VOLVELLE INCLUDE SCALES WITH SEVERAL KINDS OF DATA SO THAT THE CHART CAN BE USED FOR VARIOUS PURPOSES. ONE CAN USE THE STRING TO ALIGN THE TIME IN THE VOLVELLE WITH THE DATE IN THE BORDER OF THE CHART, SO THAT THE PART OF THE SKY VISIBLE AT THAT MOMENT APPEARS INSIDE THE VOLVELLE. THE CHART WITH ITS VOLVELLE, SCALES AND STRING CAN ALSO BE USED TO CALCULATE TIMES FOR THE RISING AND SETTING OF CONSTELLATIONS AT VARIOUS DATES (OR TO CALCULATE THE PRESENT TIME BASED ON THE POSITION OF THE STARS). FIFTY-THREE CONSTELLATIONS ARE NUMBERED QUARTER BY QUARTER (15, 9, 14 AND 15), WITH A DUTCH KEY IDENTIFYING THEM IN EACH CORNER. CALMAN’S INSTRUCTIONAL TEXT, PRINTED LETTERPRESS ON A SEPARATE SLIP (495 BY 185 CM) AND MOUNTED TO THE RIGHT OF THE CHART ITSELF, DESCRIBES THE DIFFERENT SCALES, ETC., THEN PRESENTS NINE “PROPOSALS” (GIVING EXAMPLES OF THE USE OF THE CHART).

IN THE PLATE OF THE STAR CHART ITSELF IS ENGRAVED, “AUCT. J. STAMPIOEN. ‘T AMSTERDAM BY IOCHEM HASEBROEK” BUT HASEBROEK’S NAME IS LARGER AND IN A DIFFERENT STYLE THAN THE REST OF THE LETTERING, AND ONE CAN SEE TRACES OF AN EARLIER NAME UNDER IT. ALTHOUGH THE OLDER NAME CANNOT BE DECIPHERED, ONE CAN SEE THAT “HENDRICK DONCKER” WOULD FIT (WITH TRACES OF THE H AND DO, AND MARKS WHERE THE ASCENDERS TO THE D, K AND K WOULD HAVE BEEN), MAKING IT CLEAR THAT THE PRESENT CHART IS PRINTED FROM DONCKER’S ORIGINAL PLATE. CALMAN ADVERTISED HIS AMSTERDAM BOARDING SCHOOL FOR CALLIGRAPHY, MATHEMATICS, ETC. IN 1722, AND HASEBROEK (1682-1756) IS RECORDED AS A SEA CHART PUBLISHER AND INSTRUMENT MAKER FROM 1714 TO 1743.

KOEMAN IV, P. 5 (NO LOCATION NOTED; CF. P. 153); WARNER, SKY EXPLORED, P. 260, NO. 1c (NO LOCATION NOTED; CF. P. 247); ALDER PLANETARIUM ON-LINE DATABASE A-259; CF. BIERENS DE HAAN 4516 (1684 ED., NOT SEEN: SEE HIS BOUWSTOFFEN II, PP. 386 & 429 NOTE 5); E.O. VAN KEULEN ET AL., “IN DE GEKROONDE LOOTSMAN,” ITEM 4 & ILLUSTRATION BETWEEN PP. 64 & 65 (1680/1696 VOOGHT/VAN KEULEN ED.); NOT IN BMC PRINTED MAPS; ZINNER, ASTRON. INSTRUMENTE; NCC/PICARTA; OCLC WORLD CAT



25. LINNÆUS TRIPE, (1822-1902)

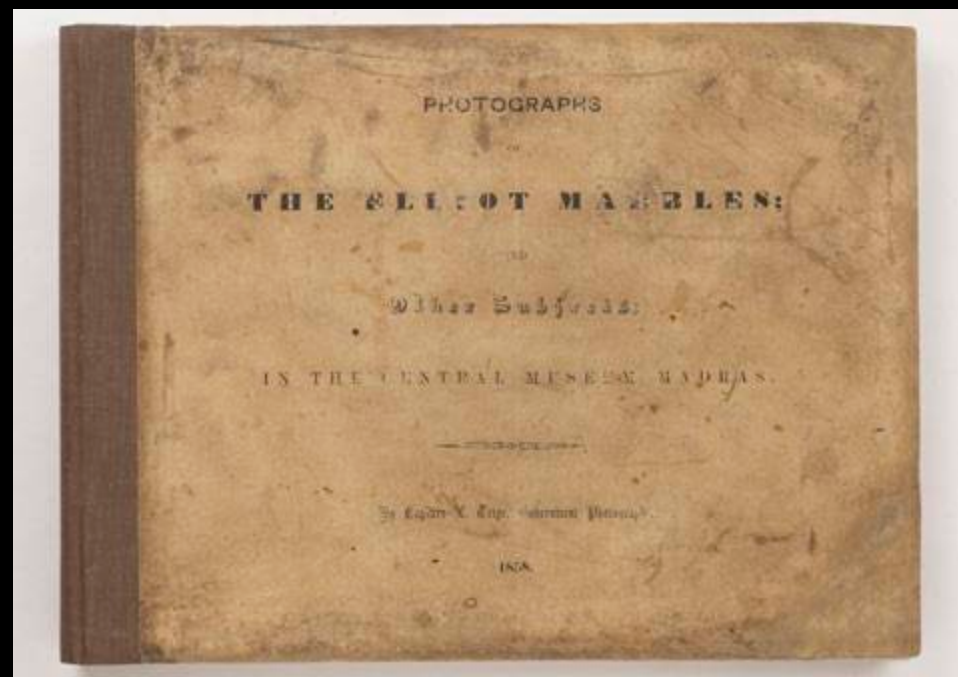
Photographs of the Elliot Marbles; and Other Subjects; In the Central Museum Madras. Madras 1858-1859, First and Only Edition of a small number of copies issued.

A Very Fine Album with 75 photographs, on 51 sheets, featuring a particular group of sculptures from the ruined Buddhist stupa at Amaravati. Albumenized salted paper prints from the dry collodion process, sizes range from approximately 16.5x11.4 to 22.9x28 cm., and the reverse; mounted recto only, with almost half having either 2 or 3 images per sheet; with Tripe's "Photographer to Government" embossed blind stamp and notations next to each image (on all but one), along with page numbers, in ink, probably Tripe or Pillay's hand, on mount recto. Oblong folio; Original publisher's glazed boards, with printed title on upper cover, rebacked, housed in half vellum gilt case.

WITH

A collection of 8 loose images of sculptures found at Mahaballipoorum. Albumen prints, approximately 19.1x25.4 to 25.4x33 cm., and the reverse. Circa 1858-59.

£75,000



THE PHOTOGRAPHS CONTAINED IN THIS ALBUM WERE PRODUCED BY CAPTAIN TRIPE AT THE REQUEST OF THE MADRAS (CURRENTLY CHENNAI, INDIA) GOVERNMENT AFTER A FOUR-AND-A-HALF MONTH TOUR THROUGH THE TRICHINOPOLY, MADURA AND THE TANJORE DISTRICTS. THE PHOTOGRAPHS WERE MADE FROM MAY TO JUNE 1858; PRINTED FROM AUGUST 1858 TO MARCH 1859; AND THE ALBUM WAS ASSEMBLED IN THE AUTUMN 1859.

'BECAUSE OF THEIR WEIGHT, THE MAJORITY OF THE SCULPTURES WERE NOT MOVED INTO THE OPEN AIR, BUT PHOTOGRAPHED AS THEY WERE LYING IN THE VARIOUS ROOMS OF THE CENTRAL MUSEUM, MADRAS. PRINTING OF THE IMAGES BEGAN AT BANGALORE UNDER THE SUPERVISION OF TRIPE'S CHIEF ASSISTANT, C. IYAHSAWMY PILLAY. ONCE STARTED, TRIPE OPTED TO WHITE OUT THE BACKGROUNDS OF SOME OF THE NEGATIVES, WHICH HE FOUND TO BE DISTRACTING. ALSO, HE BECAME DISMAYED WITH THE LONG EXPOSURES NEEDED DUE TO THE DENSITY OF THE COLLODION NEGATIVES, WHICH RESULTED IN YELLOWING IN SOME OF THE HIGHLIGHT AREAS.

THE AMARAVATI STUPA, WHICH DATES BETWEEN THE THIRD CENTURY B.C. AND THE THIRD CENTURY A.D. IS LOCATED IN THE GUNTUR DISTRICT OF THE EASTERN GHATS. IN 1845 THE ANTIQUARIAN WALTER ELLIOT CONTINUED FURTHER EXCAVATIONS ON THE SITE, WHICH HAD ORIGINALLY BEEN NEGLECTED FOR CENTURIES. THE SCULPTURES HE RECOVERED WERE SENT TO MADRAS, AND IN 1856 THEY WERE PLACED IN THE SOUTH WING OF THE MUSEUM. THE SCULPTURES WERE NUMBERED BY SURGEON EDWARD BALFOUR, THE OFFICER IN CHARGE OF THE MUSEUM, AND DESCRIBED/INTERPRETED BY THE REVEREND WILLIAM TAYLOR, WHO PROVIDED THEM WITH THEIR NAMESAKE. AFTER BEING PHOTOGRAPHED BY TRIPE, THE COLLECTION WAS SENT TO THE COURT OF DIRECTORS OF THE EAST INDIA COMPANY IN LONDON AND WHEN THE INDIA MUSEUM DISSOLVED IN 1879, THE SCULPTURES WERE ACQUIRED BY THE BRITISH MUSEUM WHERE THEY STILL REMAIN'.

JANET DEWAN
ON SOME OF THE PLATES, THE WRITTEN NOTATIONS RELATE THE MADRAS SCULPTURE NUMBERS OF SCULPTURES IN THE ELLIOT MARBLES PLATES TO PLATES AND DESCRIPTIONS IN JAMES FERGUSSON'S "TREE AND SERPENT WORSHIP: ILLUSTRATIONS OF MYTHOLOGY AND ART IN INDIA."



26. WHALING LOG

Thomas Jonson (midshipman). *Whaling Journal of the Ship Courier of Dorchester from Boston Bound for the South Atlantic and Indian Ocean. 1834- 1836. Bound with Whaling Journal of Ship Mary Towards the South Atlantic. 1836-38.*

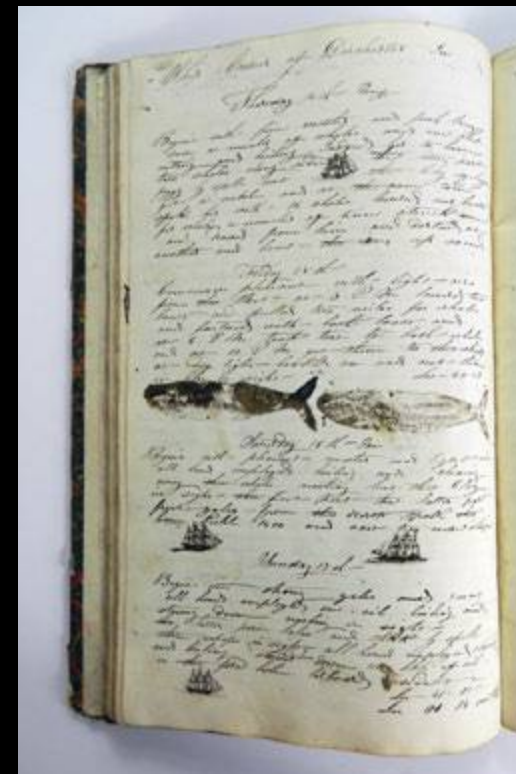
Manuscript At Sea

1834-1836/ 1836-1838. Folio (330 x 200mm), half calf, old marbled boards, 90 pp for both Journals, illustrated throughout with whale-stamps, stamps and drawings of ships sighted, occasional drawing of whales or coastal profiles. A well illustrated journal in very good condition.

£8,000

THE COURIER SAILED FROM DORCHESTER BUT COLLECTED MOST OF THE CREW FROM BOSTON, WITH WILLIAM LUCE AS CAPTAIN. ALTHOUGH SHE SET OUT ON JUNE 24TH, SHE DIDN'T LEAVE BOSTON UNTIL JULY AND THE LOG STARTS ON JULY 6TH. THE COURIER WAS A 293 TON SHIP OWNED BY JOSIAH STICKNEY, THE VOYAGE WAS A SUCCESS WITH AVERAGE OF 1750 BARRELS SENT BACK. THOMAS JONSON RECORDS DETAILS FOR BOTH LOGS AND NAMES MANY OF THE CREW, INCLUDING AN INDIAN NAMED JOSEPH BLACKFISH. JOHNSON SKETCHED BLACKFISH BUT HE MUST HAVE BEEN OFFENDED AS PART OF THE DRAWING IS TORN OFF. HE DESCRIBES OTHERS, INCLUDING CREWMAN GOODNOW WHO BOARDED 'IN LIQUOR' WAS VIOLENT AND USED 'PROFANE LANGUAGE'. HE RECEIVED LASHES AND WAS BOUND TO THE MAIN RIGGING UNTIL HE PROMISED TO DO BETTER.

THE COURIER SET OFF INTO THE WHALING GROUNDS OF THE SOUTH ATLANTIC HUNTING SOUTHERN RIGHT WHALES, AROUND THE CAPE INTO THE INDIAN OCEAN. THEY CRUISED OFF MADAGASCAR AND MOSAMBIQUE, CAPTURED SOME WHALES AND OCCASIONALLY SOCIALISED WITH OTHER CREWS, 21ST DECEMBER, 1834 THEY BOARDED THE SHIP ALEXANDER FROM NEW YORK, BOUND FOR BATAVIA AND CANTON. JONSON USES A HEADING IN THE JOURNAL, AFTER ROUNDING THE CAPE – 'SHIP COURIER OF DORCHESTER ON A PARTY OF PLEASURE IN THE SOUTH SEAS'. THIS IS UNUSUAL AS WHALING WAS A DANGEROUS, TIRING OCCUPATION USUALLY FILLED WITH HARDSHIP. HE DESCRIBES ONE INCIDENT, JAN. 5TH, 1836 IN THE INDIAN OCEAN WHERE 'WE HAVE SEEN SPERM WHALES IN THIS VOYAGE 20 TIMES AND GOT THEM SEVEN TIMES, BUT GAVE UP THE CHASE (OF ONE LARGE SPERM WHALE) OF THIS ONE (IN LARGE SCRIPT) THIS IS A HARDY ONE.' OTHER NOTES 'NOTHING TO SEE BUT FOGG & FOGG.' THE COURIER RETURNED TO BOSTON ON 18TH MARCH 1836.



THE SHIP MARY, 348 TONS, WAS ALSO BOUND FOR THE SOUTH ATLANTIC AND JONSON JOINED HER AT EDGARTOWN IN SEPTEMBER OF THE SAME YEAR. THE CAPTAIN, HENRY PEASE WAS A WELL RESPECTED WHALING CAPTAIN AND FATHER OF HENRY PEASE ALSO WHALING CAPTAIN AND UNITED STATES CONSUL TO CAPE VERDE, 1882-92. CAPTAIN PEASE TOOK THE MARY OUT DURING A STRONG GALE TOWARDS THE AZORES. THEY SPOTTED BLACK-FISH AS THE WEATHER SETTLED AND JONSON ILLUSTRATES THIS LOG WITH NUMEROUS ATTRACTIVE STAMPS TO RECORD SHIPS THAT PASSED IN THE VICINITY, OR ANCHORED ALONGSIDE, ON THE WHALING CRUISE THROUGH THE SOUTH ATLANTIC. DECEMBER, THEY ARE MOVING SLOWLY IN FOG AND JOHNSON

CUTS HIS LEG. HE STATES THAT HE IS LAME SO HE MUST HAVE SUFFERED. ONCE MORE HE IS HEADING INTO THE INDIAN OCEAN BEATING AGAINST A NORTHERLY. THEY ARE STILL CATCHING WHALES BUT THE TONE OF THE JOURNAL IS DIFFERENT AND PERHAPS LIFE IS MORE ARDUOUS. FEBRUARY 25TH THEY ARRIVE BACK THROUGH 'SEVERE GALES AND HEAVY SQUALLS'.

THEY SENT BACK 2,200 BARRELS.

STARBUCK 310; 326



27. WHALING LOGS

Log of the Bark Elizabeth Bound on a Whaling Voyage to the Western Islands, The Journal of a Whaling Voyage in the Ship Selma of Newport to the Indian Ocean. Elijah Howland. Master Manuscript at Sea

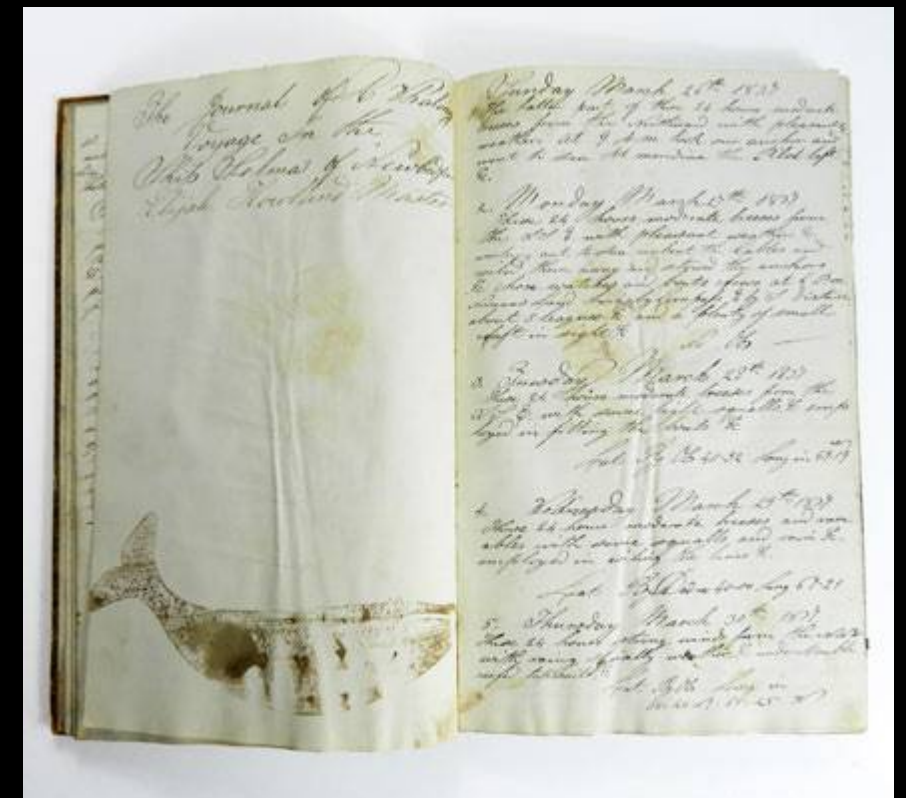
1836 - 1839. Folio, Contemporary half calf, unpaginated, approx.. 220 pp, numerous whalestamps, with largest whalestamp known, in second journal, some staining at sea affecting centre of some pages, but an extraordinary and exciting whaling journal and log, with first- hand account of the Elizabeth wrecked. £8,000

THIS SCARCE, EARLY AMERICAN WHALING LOG AND IS UNUSUAL FOR TWO REASONS. THE FIRST VOYAGE, BARK ELIZABETH, NEW BEDFORD UNDER CAPTAIN ELISHA DEXTER, DEPARTED SEPTEMBER 7, 1835 AND ENDED ABRUPTLY A YEAR LATER WHEN, AS STARBUCK NOTES, SHE WAS “WRECKED AT PICO (IN THE AZORES), SEPTEMBER, 1836.” THE ‘ELIZABETH’ ROUNDED THE CAPE TO MADAGASCAR AND MAURITIUS, ANCHORING AT ST HELENA. THE JOURNAL TAKES UP THE VOYAGE IN JULY 1836 AND DESCRIBES THE SHIP’S DAILY ADVENTURES, INCLUDING CAPTURING A 92 BARREL SPERM WHALE (WITH WHALE STAMP) OFF TERCIERA IN THE AZORES. THE ACCOUNT IS COMPOSED OF DETAILED ENTRIES INCLUDING WEATHER, POSITION, SHIPBOARD EVOLUTIONS, SHIPS SIGHTED, AND NOTABLE HAPPENINGS. THEN, WITHOUT WARNING ON SEPTEMBER 15TH, WITH THE CAPTAIN ASHORE, “AT 3 AM THE SHIP STRUCK ON PICO BECALMED WITH THE SWELL BEARING ON SHORE VERY THICK AT 3-30 SHE WAS BILGED THE WATER OVER HER LOWER DECK WE LOWERED THE LARBOARD BOAT AND SENT HER UP TO FAYAL TO STATE THE SITUATION OF THE SHIP TO CONSUL...” THREE MORE ENTRIES DESCRIBE ABANDONING SHIP, THE ARRIVAL OF THE CONSUL, AND THE SALVAGE EFFORT, WHICH WAS ABORTED WHEN THE WEATHER TURNED BAD. THE FINAL ENTRY, SEPT. 20, FINDS THE JOURNAL KEEPER “ASHORE IN FAYAL DOING NOT ANYTHING AT ALL BUT WALK ABOUT ETC.” FOR OBVIOUS REASONS, FIRST-HAND ACCOUNTS OF WRECKS OF WHALESHIPS ARE VERY SCARCE.

BY 1837 THE ANONYMOUS JOURNAL KEEPER WAS BACK IN NEW BEDFORD, AND DEPARTING ABOARD THE WHALESHIP SELMA UNDER CAPTAIN HOWLAND, FOR THE INDIAN OCEAN. AS DOCUMENTED HERE AND CONFIRMED BY STARBUCK, SHE DEPARTED MARCH 24 AND ROUNDED THE CAPE TO MADAGASCAR, MOZAMBIQUE CHANNEL, ISLE DE FRANCE (MAURITIUS) IN 1838. THE JOURNAL RUNS THROUGH FEBRUARY 17, 1839, LEAVING OFF AT ST. HELENA, WITH THE SELMA ON HER WAY HOME. IT WAS A FAIRLY SUCCESSFUL TRIP, RETURNING 338 BARRELS SPERM AND 1438 BARRELS WHALE OIL, DOCUMENTED HERE BY THE WRITER’S DESCRIPTIONS AND BY 67 WHALE STAMPS. RECORDED AT THE END ARE TWO PAGES LISTING THE SHIPS SPOKEN BY THE ELIZABETH AND THE SELMA.

THE SECOND, AND TRULY NOTABLE, FEATURE OF THIS JOURNAL IS THE WHALE STAMP AT THE BOTTOM OF THE TITLE PAGE MARKING THE BEGINNING OF THE SELMA JOURNAL. IT FILLS THE WIDTH OF THE PAGE, MEASURING 8 INCHES IN LENGTH, ALMOST CERTAINLY CARVED BY THE AUTHOR OR BY SOMEONE ABOARD THE SELMA. THIS IS THE LARGEST WHALE STAMP FOUND IN ANY JOURNAL KNOWN.

WITH THE STATIONER’S TICKET OF WM. C. TABER, NEW BEDFORD, ON THE FRONT PASTEDOWN. STARBUCK 314; 334



28. WHALING LOG

Benjamin R. Harriss. *A Journal of a Voyage to the South Seas in the Ship Pacific*. George Coffen
Commander, Commencing April 8th, 1841. Ending March 25th, 1845.

Manuscript Compiled At Sea

1841-1845, Folio (330 x 210mm), original paper-covered boards, manuscript title on upper cover, worn
but stable; contents generally clean and sound, [189] manuscript journal pages, [4] pages of summaries
for this and a previous voyage, [10] pages unrelated memoranda at end, illustrated with 11 whale tail
drawings.
£8,000



THIS HIGHLY DESCRIPTIVE AND LEGIBLE LOG BY HARRISS, CARPENTER ABOARD THE ENGLISH SHIP PACIFIC. HE
DESCRIBES THE VOYAGE LEAVING PORTSMOUTH TOWARDS MADEIRA, CAPE OF GOOD HOPE, THE MOLUCCAS,
SOLOO SEA, SOUTH CHINA SEA, JAPAN, TIMOR STRAIT, NEW GUINEA, MANILLA, BUT MOST OF THE VOYAGE WAS
WHALING AROUND THE SOUTH CHINA SEAS AND NEW GUINEA.

THE SHIP'S NEARLY FOUR-YEAR VOYAGE WAS A REASONABLE SUCCESS, WITH 87 WHALES TAKEN IN, PRODUCING
1607 BARRELS OF OIL--A SLIGHTLY SMALLER HAUL THAN THE SHIP'S PREVIOUS 1837-1840 VOYAGE (SUMMARIZED
HERE IN A TWO-PAGE CHART). WHALING WAS NEVER EASY WORK, THOUGH, AND THE DEATHS OF FOUR CREWMEN
ARE MENTIONED HERE, MOST OF THEM BY ILLNESS (9 FEBRUARY 1842, 28 JULY 1843, 10 SEPTEMBER 1843),
WITH AUCTIONS OF THE DECEASED'S EFFECTS DESCRIBED TWICE. THE FINAL FATALITY WAS THE ONLY ONE INFLICTED
BY A WHALE: "SAW A POD OF SPERM WHALES. LOWERED, STRUCK AND KILLED 1 WHALE. GOT THE BOAT SMASHED
TO ATOMS AND FRED WALDEN KILLED. AT 11 AM GOT THE FRAGMENTS OF THE BOAT ON BOARD, GOT THE WHALE
ALONGSIDE AT NOON" (24 NOVEMBER 1843). WHILE ANCHORED IN CAPE VERDE, A STEERAGE PASSENGER FROM
ANOTHER SHIP WAS ALSO "MURDERED BY A PORTUGUSE" (3 MAY 1841).

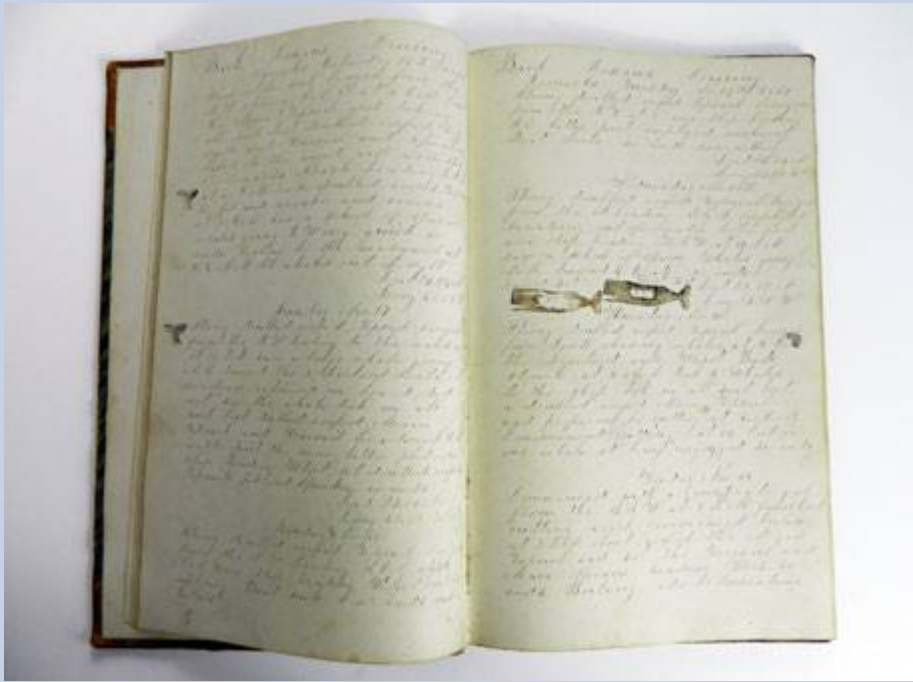
ON 11 DECEMBER 1843, WHILE CRUISING OFF NEW GUINEA, THE PACIFIC SAW A CANOE COMING TOWARD THE SHIP.
THE NEXT DAY, "THE CANOE CAME ALONGSIDE, THE NATIVES BEING IN A VERY EXHAUSTED STATE, HAVING BEEN FROM
THE ISLAND 10 DAYS WITHOUT PROVISIONS OF ANY KIND. HAD NOT PROVIDENCE DRIVEN THEM IN OUR WAY THEY
MUST HAVE ALL PERISHED. TOOK THE CANOE ON BOARD AND MADE SAIL FOR LORD NORTH'S ISLAND."

BENJAMIN R. HARRISS WAS BORN IN ENGLAND CIRCA 1825, AND LEFT IN 1841 ABOARD THE ENGLISH WHALER
PACIFIC ON A JOURNEY OF NEARLY 4 YEARS. BY 1852, HE WAS LIVING IN CALIFORNIA, WHERE HE MARRIED AN
ENGLISH WOMAN AND RAISED A FAMILY IN SANTA ROSA. THE LATTER PART OF THIS VOLUME DATING FROM 1888-
1894 DOCUMENTS THE WORK OF HIS SON BENJAMIN HENRY HARRISS (BORN 1854) AS A DAY LABORER IN SANTA
ROSA AND PETALUMA.



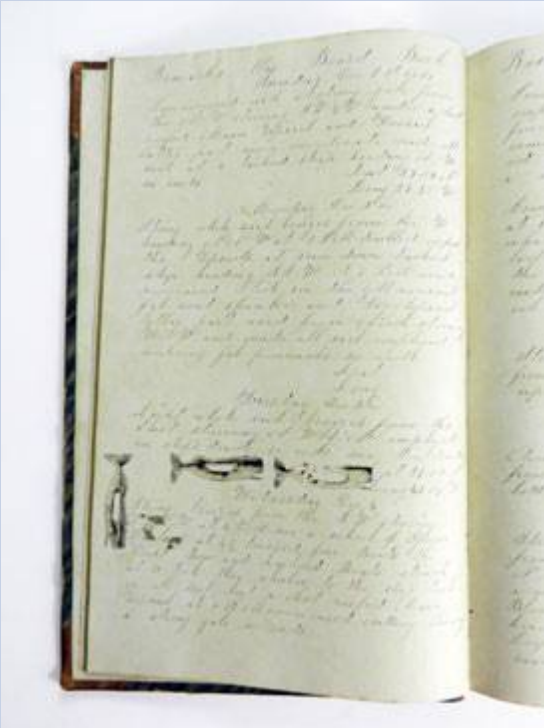
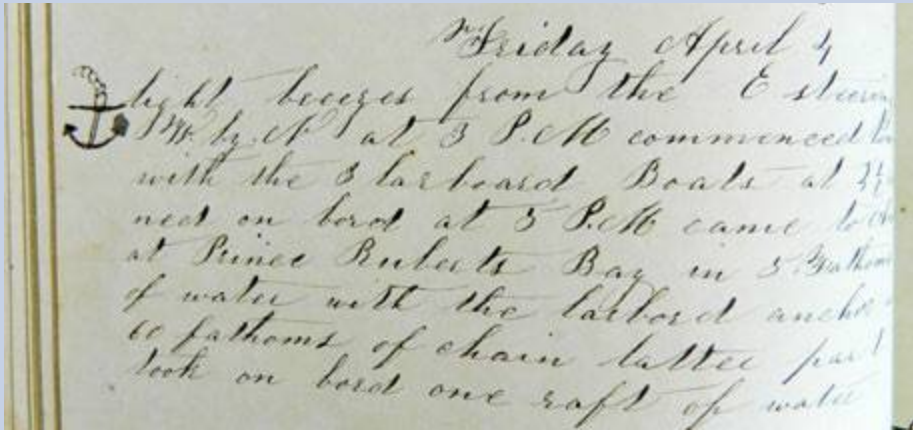
29. WHALING LOG

Journal of a Whaling Voyage of the Bark Roscius of New Bedford to the Atlantic. John M. Honeywell, Master. William P Howland , owner.
Manuscript Compiled At Sea
1861-1862, Folio (360 x 230mm), pp. 130, illustrated throughout the text with numerous whalestamps, drawings of whale tails, anchors, coffins for two of the crew who died of cholera and consumption, including 2 ll at the end of the voyage describing whales caught, illustrated with 30 whalestamps, Contemporary half calf , marbled sides.
£8,000



BUILT: 1825 IN DUXBURY, MA., THE ROSCIUS WAS A 300 TON BARK AND WAS TO PROVE A VERY SUCCESSFUL WHALER, SHE WAS FINALLY DISMANTLED AT BARBADOS MAR, 1867.

FIRST ENTRY DATED OCTOBER 16, 1861. VOYAGE ENDS DECEMBER 26, 1862. THIS WAS A VERY LUCRATIVE VOYAGE, RETURNING A LARGE CATCH OF SPERM WHALES. FIRST ANCHORAGE IS IN PRINCE RUPERT’S BAY, ISLAND OF DOMINICA IN THE CARIBBEAN. THREE PAGES OF ENTRIES TOWARD THE END OF THE LOG DESCRIBE SPERM WHALES SEEN ON BOARD THE SHIP HERALD IN 1865. ANOTHER LATER ENTRY IS A REGISTER OF WATER CONSUMED ON THE BARK SONIA IN 1867. THE FINAL PAGE DEPICTS WHALE STAMPS, BOAT AND BARREL NOTATIONS OF WHALES BROUGHT ONBOARD THE ROSCIUS, BARK OF NEW BEDFORD OCT. 8, 1861 - MARCH 8, 1863 (THREE VOYAGES, N. ATLANTIC)



BY THE EARLY 1800s, WHALING SHIPS FROM NEW ENGLAND WERE SETTING OUT ON VERY LONG VOYAGES TO THE ATLANTIC AND PACIFIC OCEANS IN SEARCH OF SPERM WHALES. SOME OF THESE VOYAGES COULD LAST FOR YEARS. A NUMBER OF SEAPORTS IN NEW ENGLAND SUPPORTED THE WHALING INDUSTRY, BUT ONE TOWN, NEW BEDFORD, MASSACHUSETTS, BECAME KNOWN AS THE WORLD’S CENTRE OF WHALING. OF THE MORE THAN 700 WHALING SHIPS ON THE WORLD’S OCEANS IN THE 1840s, MORE THAN 400 CALLED NEW BEDFORD THEIR HOME PORT. WEALTHY WHALING CAPTAINS BUILT LARGE HOUSES IN THE BEST NEIGHBOURHOODS, AND NEW BEDFORD WAS KNOWN AS “THE CITY THAT LIT THE WORLD.”

LIFE ABOARD A WHALING SHIP WAS DIFFICULT AND DANGEROUS, YET THE PERILOUS WORK INSPIRED THOUSANDS OF MEN TO LEAVE THEIR HOMES AND RISK THEIR LIVES. PART OF IT WAS THE CALL OF ADVENTURE, BUT THERE WERE ALSO FINANCIAL REWARDS. IT WAS TYPICAL FOR A CREW OF A WHALER TO SPLIT THE PROCEEDS, WITH EVEN THE LOWLIEST SEAMAN GETTING A SHARE OF THE PROFITS. MANY OF THE CREW OF THE ROSCIUS WERE YOUNG MEN IN THEIR EARLY 20’s, SOME IN THEIR TEENS AND ALTHOUGH WHALING LIFE WAS HARSH, AT THE END OF A VOYAGE IT BROUGHT ITS OWN REWARDS.
STARBUCK P. 582.



30. WHITE (JOHN)

Journal of a Voyage to New South Wales

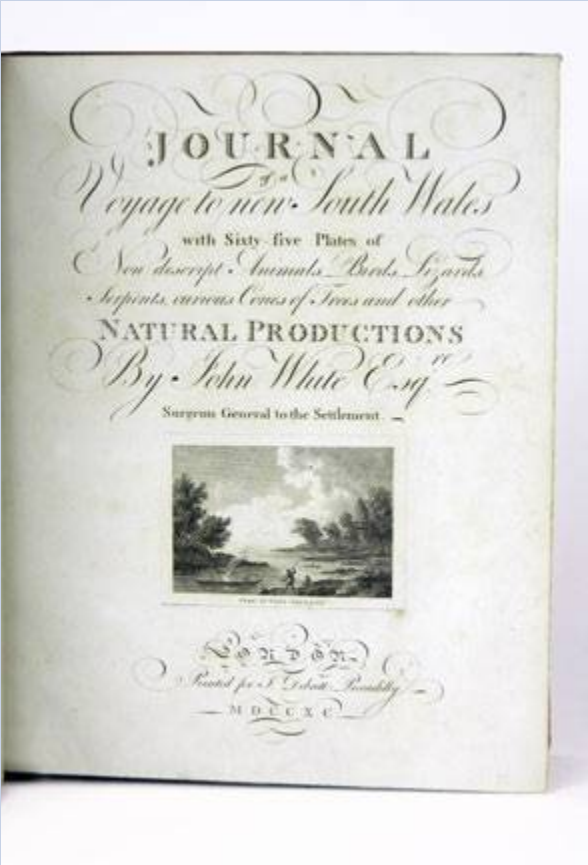
FIRST EDITION, 4to (290 x 225mm.), J. Debrett 1790, title with engraved vignette, 65 hand-coloured engraved natural history plates by F.P. Nodder, S. Stone and others, list of subscribers, contemporary speckled calf gilt.
£10,000

WHITE’S CELEBRATED ACCOUNT OF THE THE VOYAGE OF THE FIRST FLEET AND THE SETTLEMENT IN NEW SOUTH WALES UNDER THE COMMAND OF ARTHUR PHILLIP. IT INCLUDES AN EXTENSIVE SECTION ON THE VISIT TO BRAZIL EN ROUTE. “THIS IS A SUMPTUOUS EDITION WHICH IS MUCH SOUGHT AFTER BECAUSE OF THE MAGNIFICENT PLATES OF ANIMALS” (BORBA DE MORAES). THE PLATES IN THIS COPY ARE ALL FINELY COLOURED BY A CONTEMPORARY HAND.

SURGEON JOHN WHITE WAS HEAD PHYSICIAN ON THE FIRST FLEET EXPEDITION TO AUSTRALIA IN 1788 AND HIS JOURNAL PROVIDES VALUABLE INSIGHTS INTO THE ROLE AND DUTIES OF AN EIGHTEENTH CENTURY PHYSICIAN, HEALTH PROBLEMS EXPERIENCED BY THE FIRST FLEET POPULATION AND RELATIONSHIPS WITH ABORIGINAL PEOPLE. WHILE THERE WAS SOME COLLABORATION BETWEEN ABORIGINAL PEOPLE AND THE COLONISTS, PROBLEMS WITH FOOD SECURITY CAUSED NUMEROUS VIOLENT EXCHANGES BETWEEN ABORIGINAL PEOPLE AND COLONISTS IN THE FIRST TWO YEARS OF CONTACT. WHITE, HOWEVER, DEVELOPED STRONG RELATIONSHIPS.

THE CAREER OF JOHN WHITE PROVIDES VALUABLE INSIGHTS INTO THE DUTIES OF AN EIGHTEENTH CENTURY PHYSICIAN WHO WAS RESPONSIBLE FOR THE WELL-BEING OF A LARGE PENAL POPULATION, IN A STRANGE ENVIRONMENT, RIVEN BY FOOD INSECURITY. HE WAS THE FIRST EUROPEAN TO MEDICALLY TREAT ABORIGINAL PEOPLE AND WAS A MAN OF COMPASSION WHO WANTED PEACE WITH THE INDIGENOUS POPULATION.

HILL 1858; BORBA DE MORAES I, p.940; FERGUSON 97; NISSEN ZBI 4390]



31. WILKES, BENJAMIN.

Dedication to the Worthy Members of the Aurelian Society... Twelve New Designs of English Butterflies.

1st edition, 1st issue, 1742, engraved title, 12 uncoloured engraved plates by H. Roberts, sheet size 44 x 31.5 cm, Disbound, Very Scarce. According to Lisney: "It is unlikely that this work was distributed bound as a volume, but the plates were probably set out on Wilkes's stall for sale either singly or in sets of twelve".

£2,850

THIS RARE WORK CONSISTS SOLELY OF TWELVE ENGRAVED PLATES EACH DEPICTING GEOMETRIC ARRANGEMENTS OF BOTH BUTTERFLIES AND MOTHS. WILKES PRODUCED THIS PROFOUNDLY BEAUTIFUL WORK AS MEMBER OF THE AURELIAN SOCIETY. SETTS PLAIN (OR COLOUR'D FROM THE REAL FLYES) SOLD BY B WILKES AGAINST THE HORN TAVERN IN FLEET STREET. WHERE ANY GENTLEMAN OR LADY MAY SEE HIS COLLECTION OF INSECTS. / PUBLISHED BY BENJN. WILKES, MAY THE 6. 1742. ACCORDING TO ACT OF PARLIAMENT / DESIGN'D BY B. WILKES. / ENGRAV'D BY H. ROBERTS

BENJAMIN WILKES, 18TH-CENTURY ARTIST AND NATURALIST WHOSE PROFESSION WAS 'PAINTING OF HISTORY PIECES AND PORTRAITS IN OIL'. WHEN A FRIEND INVITED HIM TO A MEETING OF THE AURELIAN SOCIETY, WHERE HE FIRST SAW SPECIMENS OF BUTTERFLIES AND MOTHS, HE BECAME CONVINCED THAT NATURE WOULD BE HIS 'BEST INSTRUCTOR' AS TO COLOUR AND FORM IN ART. HE BEGAN TO STUDY ENTOMOLOGY SPENDING HIS LEISURE TIME COLLECTING, STUDYING AND DRAWING THE IMAGES LARVAE, PUPAE AND PARASITIC FLIES OF LEPIDOPTERA, ASSISTED BY THE COLLECTOR MR JOSEPH DANDRIDGE. WILKES' OWN COLLECTION WAS KEPT 'AGAINST THE HORN TAVERN IN FLEET STREET' LONDON 'WHERE ANY GENTLEMAN OR LADY' COULD SEE HIS COLLECTION OF INSECTS.

FREEMAN 3997; LISNEY 181.

