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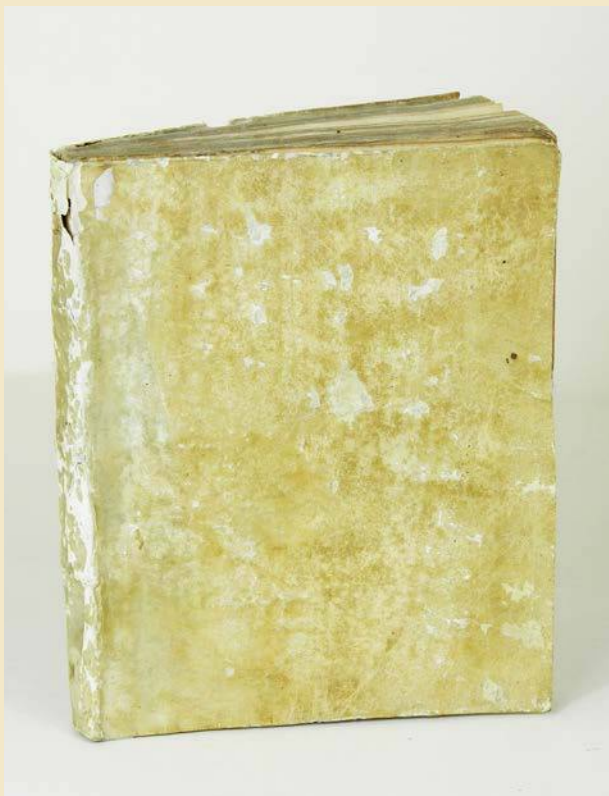
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***BOOKS TO BE DISPLAYED AT THE NEW YORK
ANTIQUARIAN BOOKFAIR MARCH 9TH - 12TH
BOOTH B 10***



1. PETRUS APIANUS

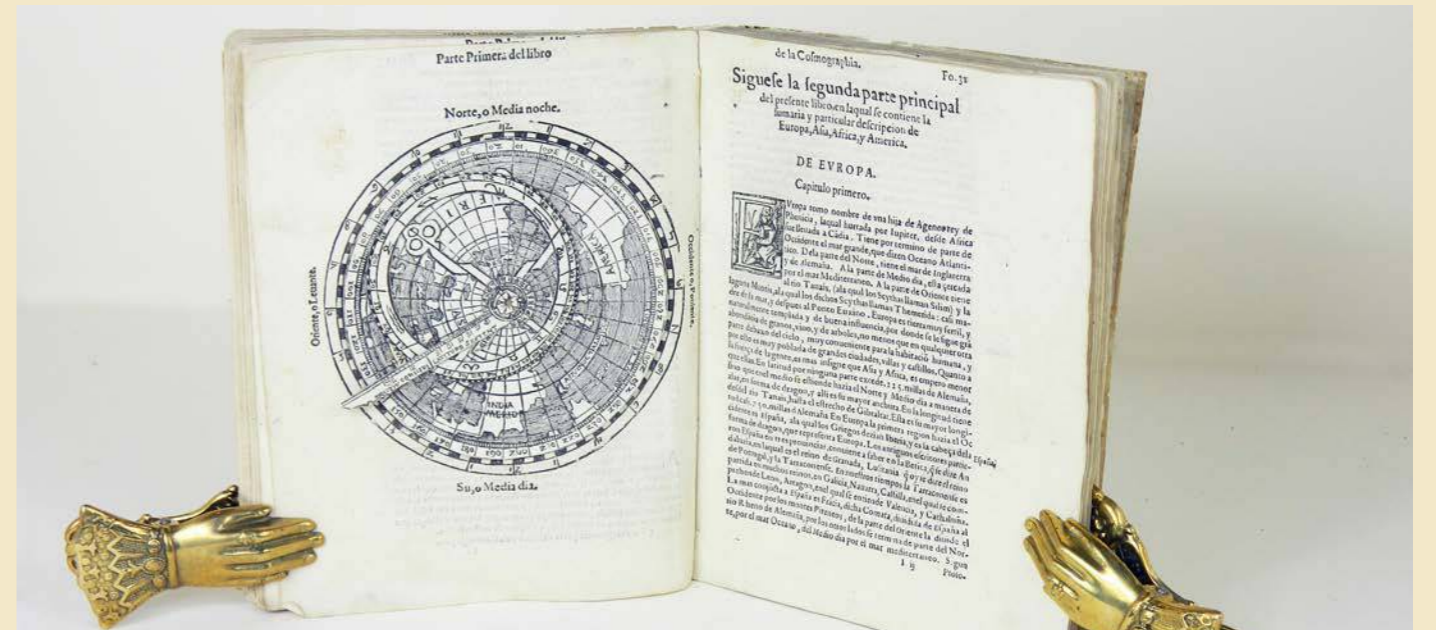
La Cosmographia, corregida y anadida por Gemma Frisio, medico y mathematico. La manera de describir y situar los lugares con el uso del anillo astronomico, del mismo auctor Gemma Frisio. El stio y descripcion de las Indias y Mundo Nuevo, sacada de la historia de Francisco Lopez de Gomara, y de la cosmographia de Ieronymo Giraua Tarragonez. En Anvers, por Juan Bellero al Aguila de Or, 1575, 4to (210 x 170mm), contemporary limp vellum, with (2) numerous woodcuts, including 4 volvelles with moveable parts, and this edition with the fine folding map of the world that includes America.
£12,000



THE SECOND OF ONLY TWO SPANISH TEXT EDITIONS, BUT THE FIRST TO INCLUDE EXCERPTS FROM FRANCISCO LOPEZ DE GOMARA AND JERONIMO GIRAVA, AND A LONG DESCRIPTION OF ICELAND ABRIDGED FROM THE 1574 LATIN EDITION. AN IMPORTANT EDITION BY GEMMA FRISIUS WITH THE CORDIFORM WORLD MAP AFTER WALDSEEMULLER THAT FIRST APPEARED IN A FRISIUS EDITION OF 1544. IT WAS WITH FRISIUS' ADDITIONS THAT THE POPULARITY OF THE COSMOGRAPHIA SOARED. THE MANUAL BECAME A HIGHLY RESPECTED WORK ON ASTRONOMY AND NAVIGATION THAT WAS TO SEE OVER FORTY REPRINTS IN 14 LANGUAGES AND THAT REMAINED POPULAR UNTIL THE END OF THE 16TH CENTURY. ALTHOUGH ONE OF THE REASONS FOR THE BOOK'S ENORMOUS POPULARITY WAS UNDOUBTEDLY ITS DISCUSSION OF THE NEWLY DISCOVERED LANDS IN THE NEW WORLD, AVAILABLE IN ALL EDITIONS. ANOTHER WAS THE BOOK'S INCLUSION OF INGENIOUS VOLVELLES OR PAPER DEVICES WHICH ENABLED ONE TO SOLVE PRACTICAL MATHEMATICAL PROBLEMS RELATING TO TIME, THE CALENDAR, ASTRONOMY AND ASTROLOGY. APIANUS MANUAL IS DIVIDED INTO TWO MAIN PARTS; ONE DISCUSSING THE PRINCIPLES OF COSMOGRAPHY, THE OTHER PROVIDING COSMOGRAPHICAL DATA, E.G. A GENERAL

GEOGRAPHICAL DESCRIPTION OF FOUR CONTINENTS, AND A TABLE OF 1417 PLACES WITH THEIR COORDINATES. GENERALLY SPEAKING IT TEACHES ITS READERS FOUR THINGS: (1) IT PROVIDES A BRIEF EXPLANATION OF ESSENTIAL CONCEPTS OF ASTRONOMY AND GEOGRAPHY; (2) IT EXPLAINS HOW TO FIND LATITUDE, LONGITUDE AND TIME WITH MATHEMATICAL INSTRUMENTS, (3) IT PROVIDES ARITHMETICAL METHODS FOR CONVERTING DIFFERENCES IN COORDINATES TO DISTANCES, AND (4) IT EXPLAINS HOW TO DRAW A COSMOGRAPHICAL MAP. AMONG THE INSTRUMENTS DEPICTED IN THE WORK IS AN ARMILLARY SPHERE, PORTABLE TIME TELLING DEVICES, INCLUDING A DIPTYCH AND NOCTURNAL, AN ANNULUS ASTRONOMICUS OR ASTRONOMICAL RINGS AND AN ASTROLABE.

THE COSMOGRAPHIA ALSO INCORPORATES FIVE VOLVELLES, I.E. PAPER INSTRUMENTS WITH MOVING PARTS. THE FIRST OF THESE IS A HORIZON INSTRUMENT (CI verso). THIS IS A SIMPLE VOLVELLE DEMONSTRATING THE RELATIONSHIP BETWEEN THE LOCAL HORIZON, THE ZENITH, THE POLAR AXIS AND THE EQUATOR. THE SECOND VOLVELLE IS A CIRCULAR CALENDAR WITHOUT MOVEABLE PARTS (CII verso). THE OUTER SCALE SHOWS THE ZODIAC, EACH SIGN DIVIDED INTO 30 DEGREES. THE LOWER LEFT QUADRANT OF THE INNER DISC CAN BE USED TO TELL THE TIME IN UNEQUAL HOURS, WHICH WERE WIDELY USED IN THE 16TH CENTURY. BECAUSE UNEQUAL HOURS DIVIDED BOTH DAY AND NIGHT INTO TWELVE HOURS EACH, THESE HOURS VARIED IN LENGTH WITH THE SEASONS, AS DO DAY AND NIGHT. THE RIGHT QUADRANT SHOWS A SHADOW SQUARE, A PROPORTIONAL MEASURING DEVICE OFTEN USED TO MEASURE HEIGHTS AT A DISTANCE.

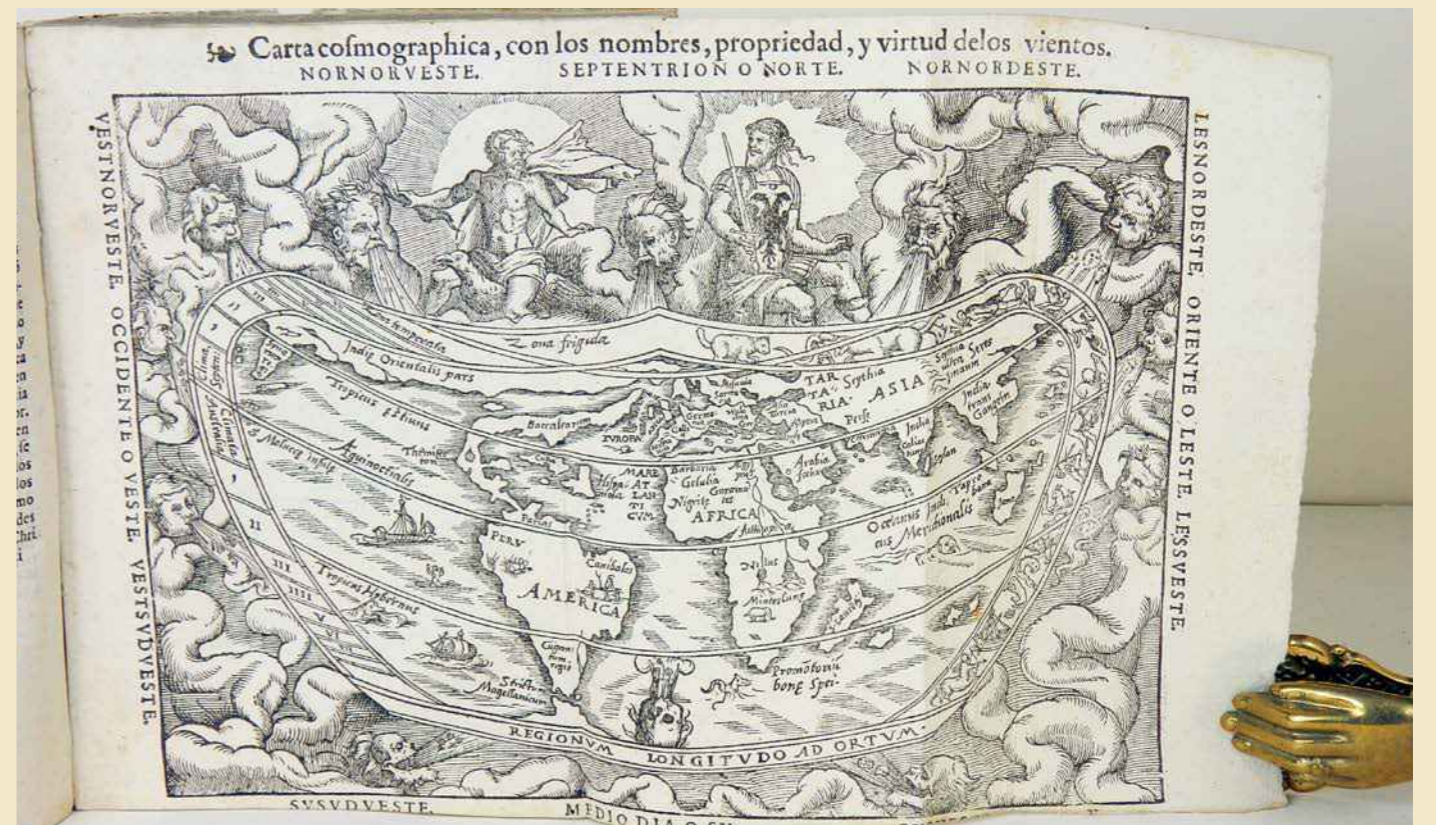


THE THIRD VOLVELLE (CIV verso), CALLED PTOLEMY'S INSTRUMENT BY APIANUS, IS AN ALTITUDE SUN DIAL, WHICH CAN BE USED TO TELL TIME IN ANY LATITUDE, HENCE IS A UNIVERSAL INSTRUMENT. IT ALSO TELLS THE TIMES OF SUNRISE AND SUNSET AND GIVES THE LENGTHS OF DAY AND NIGHT IN ANY LATITUDE. THE FOURTH VOLVELLE IS A TERRESTRIAL ASTROLABE (HIII) EQUIPPED WITH A GEOGRAPHICAL OR MAP-PLATE. THIS EXCLUSIVELY COSMOGRAPHICAL VARIANT OF THE AGE-OLD ASTROLABE INDICATED THE LATITUDE AND LONGITUDE OF A REGION, THE MOVEMENT OF THE SUN AS SEEN FROM THE EARTH, AND THE RELATIVE TIME IN DIFFERENT PARTS OF THE EARTH. THE FIFTH VOLVELLE IS A LUNAR CLOCK (OI), WHICH IN CONJUNCTION WITH A SUNDIAL, CAN BE USED TO DETERMINE TIME AT NIGHT. IN USE, THE INNER DISC IS SET TO SHOW THE CURRENT PHASE OF THE MOON THROUGH THE WINDOW. AFTER DETERMINING THE HOUR ANGLE OF THE MOON (WITH A SUNDIAL USED AS A MOONDIAL) AND SETTING THE LUNAR DIAL OF THE VOLVELLE TO THAT HOUR ANGLE, ONE CAN FIND THE LOCATION OF THE SUN, HENCE ASCERTAIN THE TIME AT NIGHT (CF. S. VANDEN BROECKE, THE USE OF VISUAL MEDIA IN RENAISSANCE COSMOGRAPHY: THE COSMOGRAPHY OF PETER APIAN AND GEMMA FRISIUS, IN: PAEDAGOGICA HISTORICA 36/1, 2000, PP. 131-150).

A FINE UNSOPHISTICATED COPY IN ITS ORIGINAL BINDING.

PROVENANCE: J. PEETERS-FONTAINAS COLLECTION.

ALDEN 575/2; LECLERC BIBLIOTHECA AMERICANA, 39; PALAU 13809; PEETERS- FONTAINAS 63; SABIN 1756; VAN ORTROY 55.



2. ATLAS OF ADMIRALTY CHARTS FOR THE WHITE SEA □ INLET OF THE BARENTS SEA AND THE BALTIC.

1840-1880, Large Folio, half calf gilt over marbled boards, large morocco gilt label on upper cover,
with 24 mainly large folding engraved Maritime Charts.

£6,500

The Charts Include:

White Sea – Set of Charts 1-9

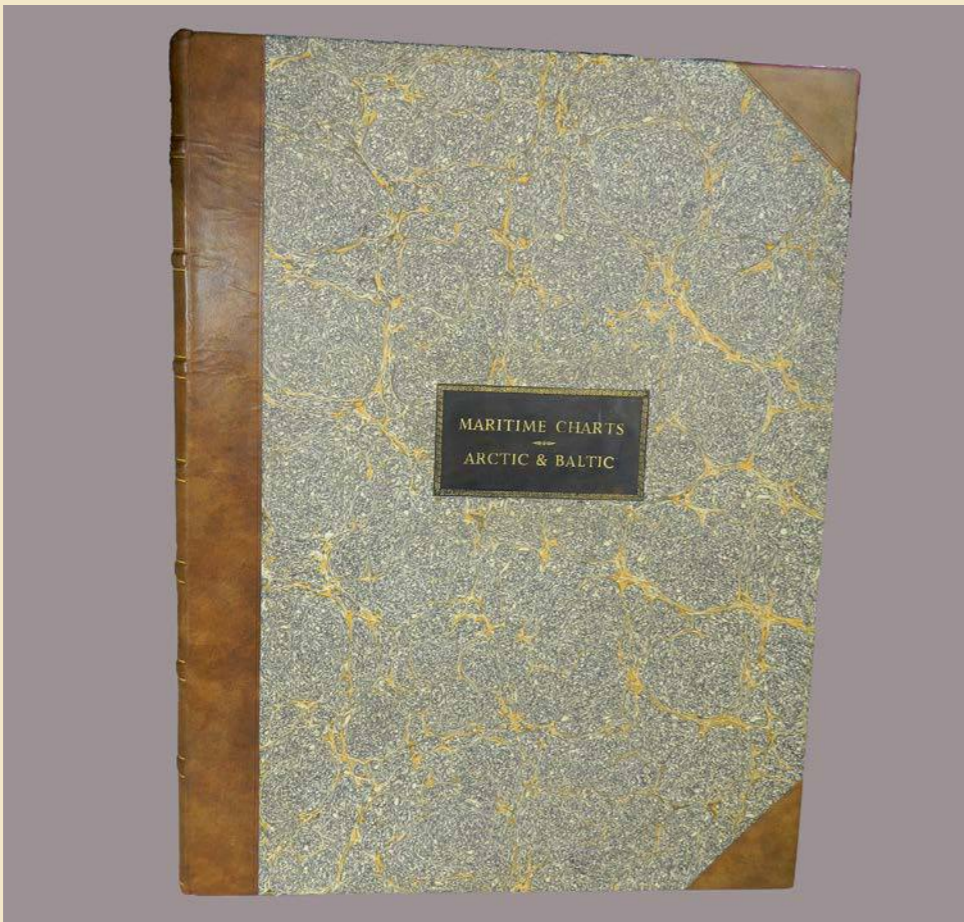
Awatska Bay by Captain Beechey

Baltic 11 Charts

Lapland

Jutland

Port de Vindam



IN THE 16TH CENTURY THIS DIRECTION NORTH THROUGH THE UNKNOWN WHITE SEA AND THE BERING SEA WAS THOUGHT TO
BE A POSSIBLE ROUTE IN THE SEARCH FOR A PASSAGE TO CATHAY.

THE FIRST FOREIGN SHIP TO ARRIVE AT THE WHITE SEA WAS THE ENGLISH SHIP EDWARD BONAVENTURE COMMANDED
BY RICHARD CHANCELLOR IN 1553. TOGETHER WITH TWO OTHER SHIPS UNDER THE COMMAND OF HUGH WILLOUGHBY,
HIS CREW HAD SOUGHT A NORTHERN ROUTE TO THE INDIES, ESPECIALLY CATHAY AND CHINA. THE EXPEDITION, SPONSORED
BY KING EDWARD VI OF ENGLAND AND A GROUP OF ABOUT 240 ENGLISH MERCHANTS, HAD LONDON'S AUTHORISATION TO
ESTABLISH TRADE CONNECTIONS.

THE SHIPS OF WILLOUGHBY WERE SEPARATED AND THE OTHER TWO WERE LOST AT SEA, BUT THE EDWARD
BONAVENTURE MANAGED TO PASS THE WHITE SEA AND STRUGGLED IN THE ARCTIC CONDITIONS TO Kholmogory, FROM
WHERE CHANCELLOR WAS ESCORTED TO MOSCOW TO MEET THE RUSSIAN TSAR, IVAN IV. RETURNING FROM RUSSIA IN
1554, CHANCELLOR BROUGHT BACK A DETAILED DESCRIPTION OF MOSCOW AND THE RUSSIAN NORTH, WHICH WERE LARGELY
UNKNOWN TO EUROPE, AS WELL AS A LETTER FROM THE TSAR EXPRESSING DESIRE TO ESTABLISH TRADE RELATIONS WITH
ENGLAND. IN 1555 QUEEN MARY ISSUED A CHARTER AUTHORISING THE MUSCOVY COMPANY TO TRADE WITH RUSSIA VIA THE
WHITE SEA ROUTE.

THESE ADMIRALTY CHARTS OR HYDROGRAPHIC CHARTS WERE PRODUCED BY THE BRITISH ADMIRALTY AND THE GENERAL-
DEPOT DE LA MARINE. THE HYDROGRAPHIC OFFICE WAS ESTABLISHED AS A SUB-DEPARTMENT OF THE ADMIRALTY IN 1795
AND ISSUED ITS FIRST OFFICIALLY PUBLISHED ADMIRALTY CHART IN NOVEMBER 1800.

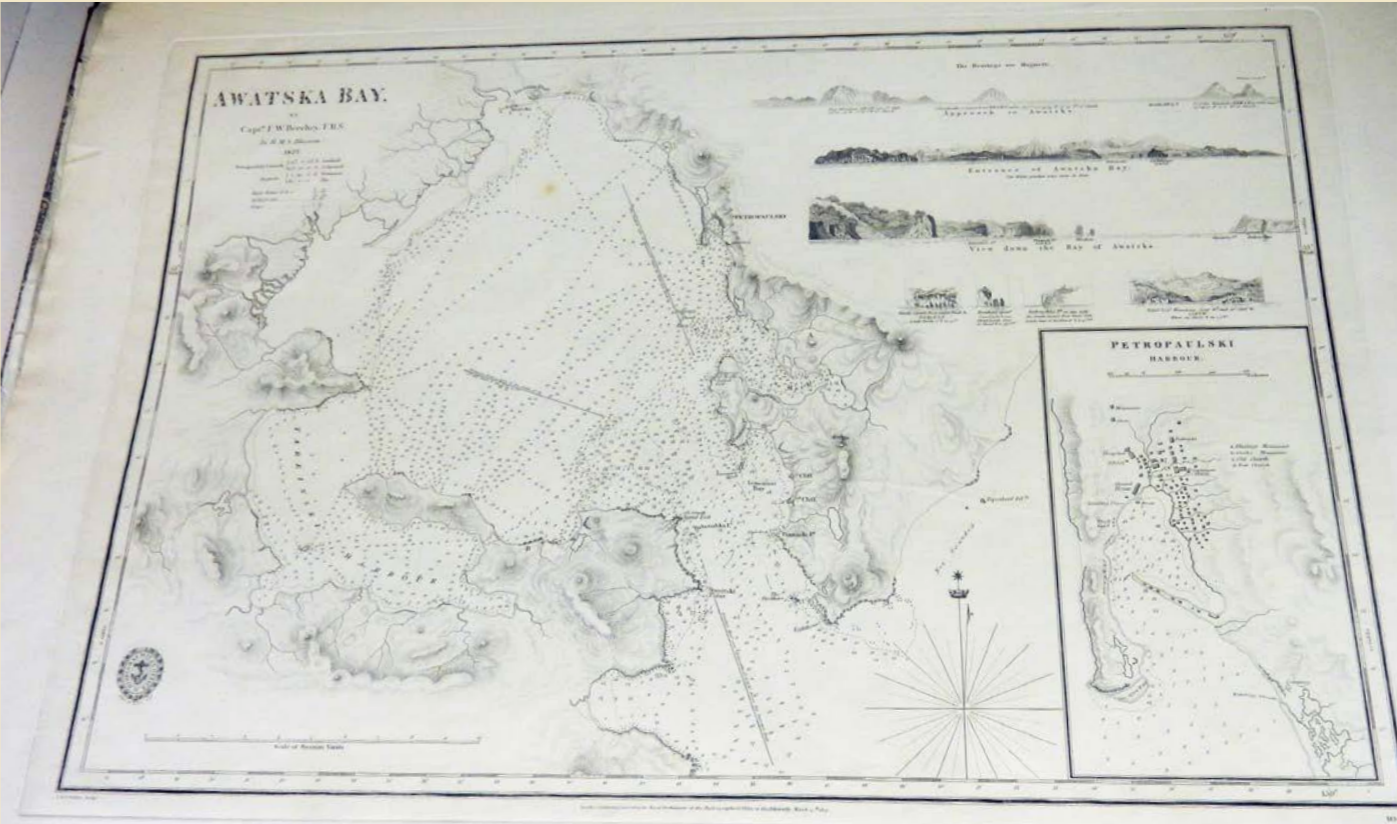
DEPOT DES CARTES ET PLANS DE LA MARINE (FL. 1720 - PRESENT), OFTEN CALLED THE DEPOT DE MARINE, WAS A FRENCH
HYDROGRAPHIC MAPPING ORGANIZATION FOUNDED IN 1720. MUCH LIKE THE U.S. COAST SURVEY, THE BRITISH ADMIRALTY,
AND THE SPANISH DEPOSITO HYDROGRAFICO, THE DEPOT WAS INITIATED AS A STOREHOUSE AND DISTRIBUTION CENTER OF
EXISTING NAUTICAL AND MARINE CHARTS. EVENTUALLY THE DEPOT INITIATED ITS ON MAPPING ACTIVITIES IN AN ATTEMPT TO
IMPROVE AND EXPAND UPON EXISTING MATERIAL. SOME OF THE MORE PROMINENT FIGURES IN THE DEVELOPMENT OF DEPOT
WERE JACQUES NICHOLAS BELLIN AND ROBERT BONNE.

MOST ADMIRALTY CHARTS DELINEATE THE COASTLINE AND HIGH AND LOW WATER MARKS, AND RECORD THE DEPTH OF WATER
AS ESTABLISHED FROM SOUNDINGS. THEY RECORD NAVIGATIONAL HAZARDS SUCH AS REEFS AND WRECKS, AND NAVIGATIONAL
AIDS, SUCH AS LIGHTS, BUOYS AND BEACONS. MOST CHARTS HAVE A COMPASS INDICATOR, OFTEN AN ELABORATE COMPASS ROSE.
THEY ALSO HAVE SOME INDICATION OF SCALE, EITHER A SCALE BAR OR REPRESENTATIVE FRACTION, OR A BORDER SHOWING
DEGREES OF LATITUDE AND LONGITUDE.

ONE OF THE CHARACTERISTICS OF AN ADMIRALTY CHART IS THAT IT IS CONTINUALLY UPDATED AND CORRECTED. OBSOLETE
CHARTS WERE REGARDED AS DANGEROUS AND WERE TO BE DESTROYED BECAUSE THEY PRESENTED A POTENTIAL NAVIGATIONAL
HAZARD. DATES OF SURVEY AND COMPILATION ARE MINUTELY RECORDED, AS ARE THOSE OF THE CORRECTIONS CONTINUALLY
MADE TO MAINTAIN THE ACCURACY AND UTILITY OF THE CHART. THESE CORRECTIONS WERE OFTEN MADE BY AMENDING THE
EXISTING COPPER PLATES ON WHICH THE CHART WAS ENGRAVED AND RE-PUBLISHING IT AS A NEW EDITION; IN OTHER INSTANCES
THE CHART WAS COMPLETELY RE-DRAWN. HOWEVER IN THE EARLY YEARS OF THE HYDROGRAPHIC OFFICE, PUBLISHED
ADMIRALTY CHARTS WERE DRAWN ON EARLIER SURVEYS. IN EXTREME CASES THIS MEANS THAT SOME CHARTS MAY BE BASED ON
SURVEYS MADE MORE THAN A CENTURY EARLIER. FOR EXAMPLE, ADMIRALTY CHART 751, THE CHART OF MACULLA BAY WHICH
WAS LISTED IN THE FIRST PUBLISHED CATALOGUE OF 1825, BEARS A SURVEY DATE OF 1703. THEY ARE ALSO NUMBERED IN
MANUSCRIPT TO RECORD WHEN THEY WERE UPDATED.

SOME ADMIRALTY CHARTS CONTAIN LITTLE INFORMATION ON AREAS INLAND OF THE FORESHORE OTHER THAN THAT REQUIRED
TO ASSIST IN MAKING A LANDFALL. OTHERS INCLUDE EXTENSIVE REPRESENTATIONS OF LAND FEATURES, AND MAY ALSO HAVE
COASTAL ELEVATIONS AND TOPOGRAPHIC VIEWS AS INSETS. NINETEENTH-CENTURY CHARTS IN PARTICULAR MAY INCLUDE
GROUND PLANS OF SITES OF ARCHAEOLOGICAL INTEREST, OR DETAILS OF COASTAL FORTS AND OTHER DEFENCES, AS WELL AS
PICTURES OF NATURAL FEATURES. SOME INSETS CONTAIN DETAILED CHARTS OF HARBOURS. ADMIRALTY CHARTS RECORD NAMES
GIVEN TO COASTAL FEATURES AND INCLUDE MANY NAMES NO LONGER IN USE TODAY. IN MANY INSTANCES THEY ALSO PROVIDE
THE BEST AND MOST EASILY ACCESSIBLE MAPS OF SMALL OCEANIC ISLANDS. SOME CHARTS RECORD SURVEYS OF NAVIGABLE
RIVERS.

THIS COLLECTION OF CHARTS RECORD THE DATE OF THE SURVEY, THE CAPTAIN, OFFICER AND IN MANY CASES THE SHIP OR SHIPS
THAT TOOK PART.



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 SHAND THIS ANIMAL SEEMS TO BE THE SAME WITH ONE FIGURED BY PETER VAN DER AAL 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 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 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.

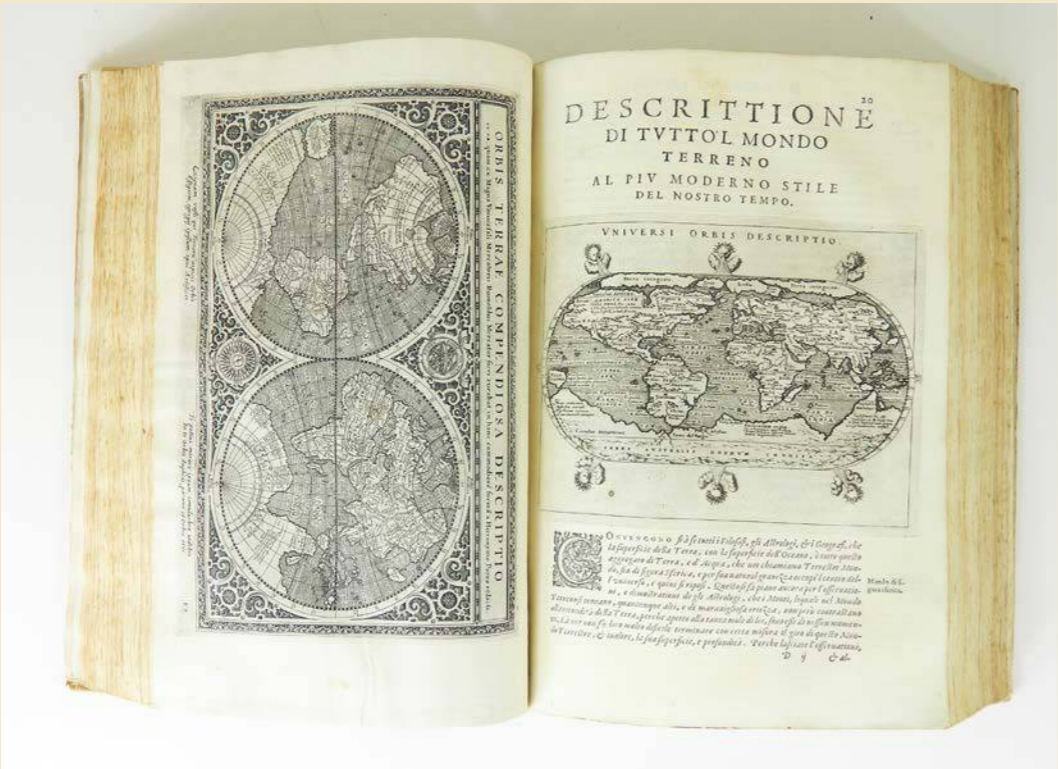
ENGRAVED BOOKPLATE OF GEORGE EDWARDS AS LIBRARIAN TO THE COLLEGE OF PHYSICIANS, LONDON.
HILL 350; COX VOL. I, PAGE 286



4. CLAUDIUS PTOLEMAEUS, & LEONARDO CERNOTI.

GEOGRAFIA CIOE DESCRITTIONE UNIVERSALE DELLA

Venice: Gio.Battista & Giorgio Galignani Fratelli, 1598 - 1597. - 2 parts in one volume. 4to., bound in 6s (12 x 8 4/8 inches). Two vignette title-pages. One full-page engraved double-hemisphere map of the world “Orbis Terrae Compendiosa Descriptio” by Girolamo Porro after Rumold Mercator to D1v, and 63 fine engraved half-page vignette maps, numerous woodcut diagrams and vignettes in text including two of the armillary sphere and woodcut initials, Contemporary vellum, head and tail of spine restored.
£7, 500



FIRST EDITION IN ITALIAN, EDITED AND CORRECTED BY GIOVANNI ANTONIO MAGINI AND TRANSLATED FROM HIS LATIN EDITION OF 1596, ALSO PRINTED IN VENICE, INTO ITALIAN BY LEONARDO CERNOTI. ALL THE MAPS, 27 OF THE ANCIENT WORLD, AND 36 OF THE MODERN WORLD WERE FIRST PUBLISHED IN MAGINI’S EARLIER LATIN EDITION, EXCEPT FOR GIROLAMO PORRO’S FOUR SMALL FORMAT WORLD MAPS BASED ON VALGRISI’S 1561 EDITION. THE DOUBLE-HEMISPHERE WORLD MAP [ORBIS TERRAE COMPENDIOSA DESCRIPTIO] IS A REDUCTION OF RUMOLD MERCATOR’S WORLD MAP, AND IS DESCRIBED BY SHIRLEY AS [AN EXCEPTIONALLY FINE ENGRAVING IN ITS OWN RIGHT]. THE OTHER THREE ARE AFTER MERCATOR AND ORTELIUS, EACH AND THE MAP OF AMERICA IN CHAPTER XXXIIII (18 PAGES), SHOW CHILI WITH A DISTINCTIVE BULGE.

FOLLOWING THE DESCRIPTIONS OF THE ZENO BROTHERS, THE MAPS SHOWING THE ARCTIC AND THE NORTH-WEST PASSAGE HAVE BEEN ENLARGED AND INCLUDED IN THE WORLD MAP, AMERICA AND ASIA. THEY SHOW THE STRAITS OF ANIAN AS A LARGE WATERWAY BETWEEN THE AMERICAN CONTINENT AND THE ARCTIC. THE ARCTIC IS A SERIES OF ISLANDS.

PTOLEMY’S GEOGRAPHY, ARGUABLY THE MOST INFLUENTIAL CARTOGRAPHIC ACCOUNT OF THE ANCIENT WORLD, WAS THE POINT OF REFERENCE FOR ALL RENAISSANCE MAPMAKERS. HIS COMPILATION OF WHAT WAS KNOWN ABOUT THE WORLD’S GEOGRAPHY IN THE ROMAN EMPIRE DURING HIS TIME (CA 90-168 AD). HE RELIED ON THE WORK OF OTHERS, IN PARTICULAR AN EARLY GEOGRAPHER, MARINOS OF TYRE, AND ON GAZETTEERS OF THE ROMAN AND ANCIENT PERSIAN EMPIRE. PTOLEMY WAS A ROMAN CITIZEN OF EGYPT WHO WROTE IN GREEK.

A MATHEMATICIAN, ASTRONOMER, GEOGRAPHER, ASTROLOGER, AND POET. HE LIVED IN EGYPT UNDER ROMAN RULE, AND IS BELIEVED TO HAVE BEEN BORN IN THE TOWN OF PTOLEMAIS HERMIU IN THE THEBAID. HE DIED IN ALEXANDRIA. THE EARLIEST KNOWN MANUSCRIPTS OF PTOLEMY’S GEOGRAPHIA DATE TO ABOUT 1300. THE FIRST PRINTED VERSION WAS PUBLISHED IN 1477, THEN 1488, AND IN ULM IN 1482. THE PRESENT EDITION, PUBLISHED AT THE END OF THE 16TH CENTURY, REFLECTS THE MOST IMPORTANT DISCOVERIES OF THAT ERA.

SABIN 66506; PHILLIPS, ATLASES, 405; ADAMS M-118; SHIRLEY 193-96

5.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.



6.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 PENG LAI 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. LU 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.



7. 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.



8. JOHN HEAVISIDE CLARK

VIEWS IN SCOTLAND: DRAWN ON THE SPOT BY I. CLARK

First Edition

Smith, Elder & Co., London 1824 - 25, Large Folio [650 x 480mm], a fine binding of contemporary blue marbled boards, later half blue morocco gilt, with gilt morocco title label, 35 fine hand-coloured aquatints and an Original Watercolour by Clark for the Town of St Andrews, one of the aquatint views.

£35,000

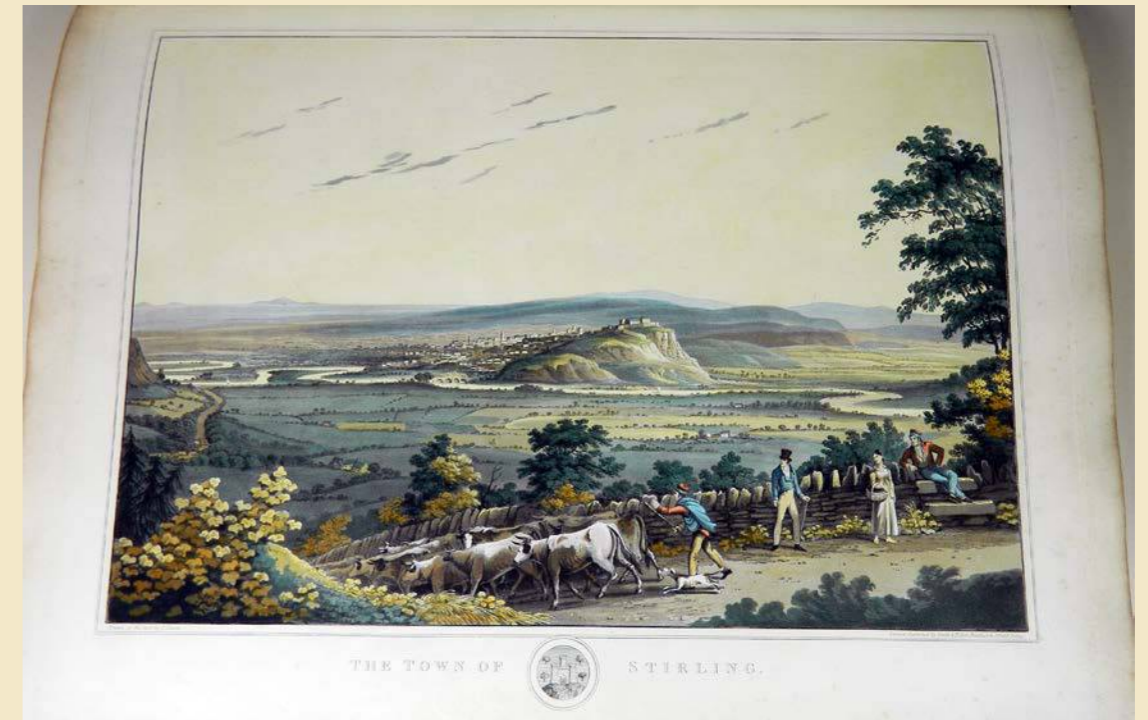


A SPLENDID COPY OF ONE OF THE SCARCEST COLOUR-PLATE BOOKS EVER PUBLISHED. THE MOST BEAUTIFUL BOOK OF SCOTTISH TOWNS. THIS COPY INCLUDES AN ORIGINAL WATERCOLOUR BY CLARK FOR THE PUBLISHED AQUATINT OF THE TOWN OF ST ANDREWS AND AN UNRECORDED AQUATINT OF THE TOWN OF FORRES.

THE PLATES ARE SIGNED I. CLARK BUT IT IS GENERALLY ACCEPTED THAT THESE VIEWS ARE THE WORK OF THE SCOTTISH ARTIST JOHN HEAVISIDE CLARK, 1771-1836. HE WAS A PROLIFIC ARTIST, AQUATINTER AND ENGRAVER, SOMETIMES KNOWN AS WATERLOO CLARK DUE TO THE SKETCHES HE MADE ON THE FIELD DIRECTLY AFTER THE BATTLE OF WATERLOO.

HIS FINEST WORK, HOWEVER IS VIEWS IN SCOTLAND, PROBABLY PUBLISHED IN PARTS WITH A POSSIBLE TOTAL OF 36 OR 37 PLATES. THESE LARGE HAND COLOURED AQUATINT ENGRAVINGS ARE OF EXCEPTIONAL QUALITY.

DARWIN CORRESPONDENCE PROJECT 7007 (PARTIAL TRANSCRIPTION)



AN IMPOSSIBLY SCARCE BOOK AND ONLY PART OF A COPY WITH 17 PLATES HAS APPEARED AT AUCTION IN THE LAST 60 YEARS.

THIS IS ALSO AN EXTRAORDINARY COPY TO HAVE THE ORIGINAL WATERCOLOUR AND AQUATINT ENGRAVING FOR ONE OF THE VIEWS AND ALSO TO INCLUDE AN UNRECORDED AQUATINT VIEW. THE NATIONAL GALLERY OF SCOTLAND RECORD ONLY ONE DRAWING BY CLARK, EDINBURGH FROM THE NORTH IN ITS COLLECTION AND THERE ARE NO DRAWINGS RECORDED IN ANY OTHER INSTITUTIONS.

THE PRINTED TITLE AND VIEWS OF KIRKCUDBRIGHT AND BANFF ARE NOT PRESENT IN THIS COPY BUT DUE TO THE COMPLEXITIES OF THE PUBLICATION, IT IS LIKELY THAT CERTAIN VIEWS WERE ISSUED IN A VERY SMALL NUMBER.

THERE ARE NO COPIES RECORDED THAT INCLUDE THE TOWN OF FORRES.

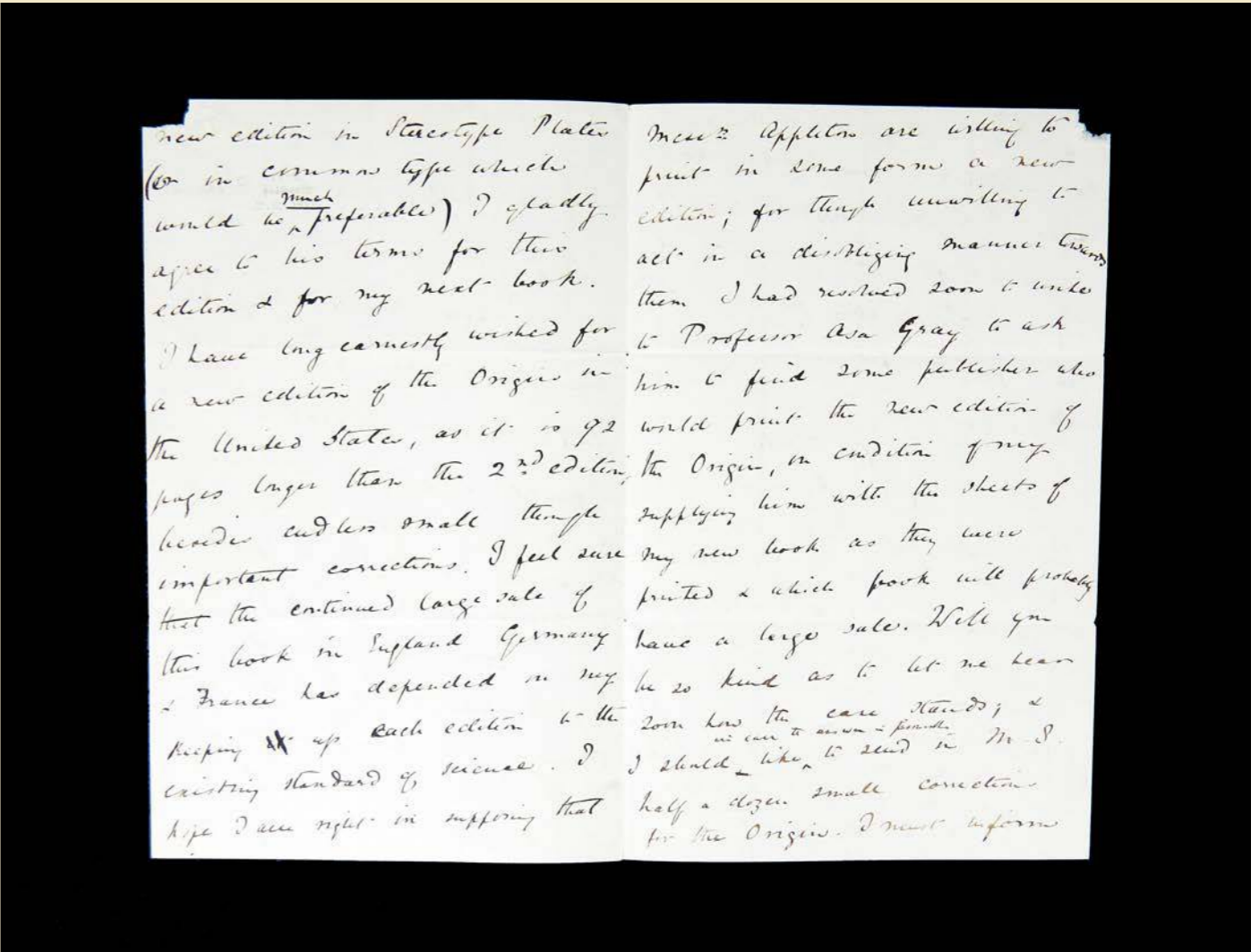
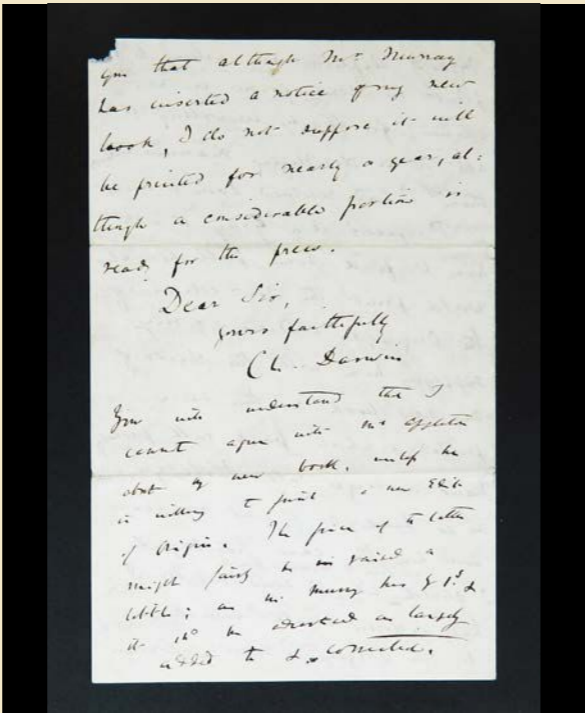
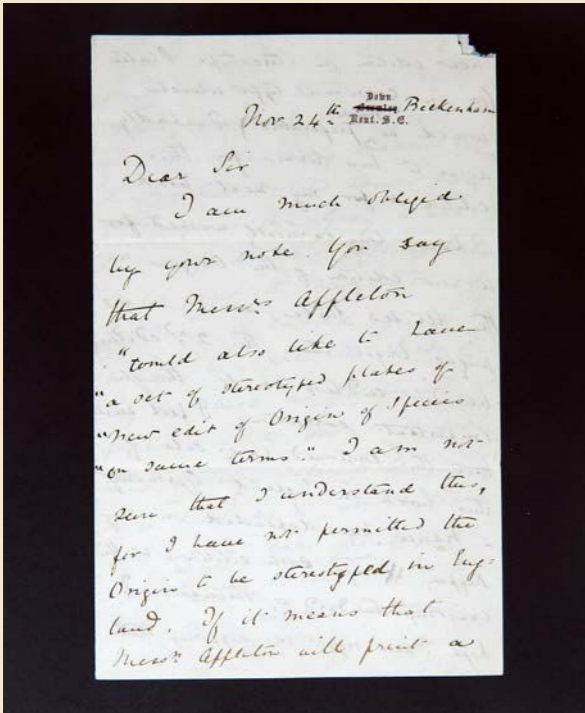
A FINE COPY.
ABBEY, SCENERY 489



9. CHARLES DARWIN

Autograph letter, signed, to Darwin's American publisher Appleton & Co. discussing the need for a new American edition of the Origin, incorporating the latest revisions and additions Down, Beckenham, 24 November 1869

4 pages, 8vo (203 x 128 mm), ink on paper, small loss of blank corner margin, creases from posting.
£37,500



A FINE AND SUBSTANTIAL AUTOGRAPH LETTER TO AN UNNAMED PERSON AT APPLETON & CO., DARWIN'S AMERICAN PUBLISHERS. DARWIN IS ANXIOUS FOR THEM TO BRING OUT A NEW AMERICAN EDITION OF THE ORIGIN, INCORPORATING CORRECTIONS AND ADDITIONS SINCE THE SECOND EDITION OF 1860, AS IT IS 92 PAGES LONGER THAN THE 2ND. EDITION, BESIDES ENDLESS SMALL THOUGH IMPORTANT CORRECTIONS. HE STATES HIS BELIEF THAT THE CONTINUED LARGE SALE OF THIS BOOK IN ENGLAND GERMANY & FRANCE HAS DEPENDED ON MY KEEPING UP EACH EDITION TO THE EXISTING STANDARD OF SCIENCE, AND THREATENS THAT IF APPLETON IS UNABLE TO COMPLY HE WILL ASK ASA GRAY TO FIND ANOTHER PUBLISHER. HE ALSO THREATENS THAT HE WILL NOT GIVE APPLETON HIS NEW BOOK (I.E. THE DESCENT OF MAN) UNLESS THEY AGREE TO A NEW EDITION OF THE ORIGIN. IN THE EVENT, APPLETON PUBLISHED A NEW EDITION IN 1870 AS DARWIN HAD DEMANDED (NOTE THAT THEIR 1869 EDITION WAS JUST A REPRINT OF THEIR 1860 EDITION), AND PUBLISHED THE FIRST AMERICAN EDITION OF THE DESCENT OF MAN IN 1871.

PROVENANCE: SOTHEBY'S 21 MAY 1968 TO RALPH COLP, JR
DARWIN CORRESPONDENCE PROJECT 7007 (PARTIAL TRANSCRIPTION)

10. GIOVANNI PAOLO GALLUCCI

THEATRUM MINDI, ET TEMPORIS...

Venice: G.B.Somasco, 1588, Early vellum backed decorated boards, old decorative initial pasted on title, Decorated initials and tail-pieces, printer's device on title, with 144 astronomical illustrations, 51 engravings with moveable volvelles and 48 celestial charts, also a double-hemisphere world map, a fine complete copy. £12,500

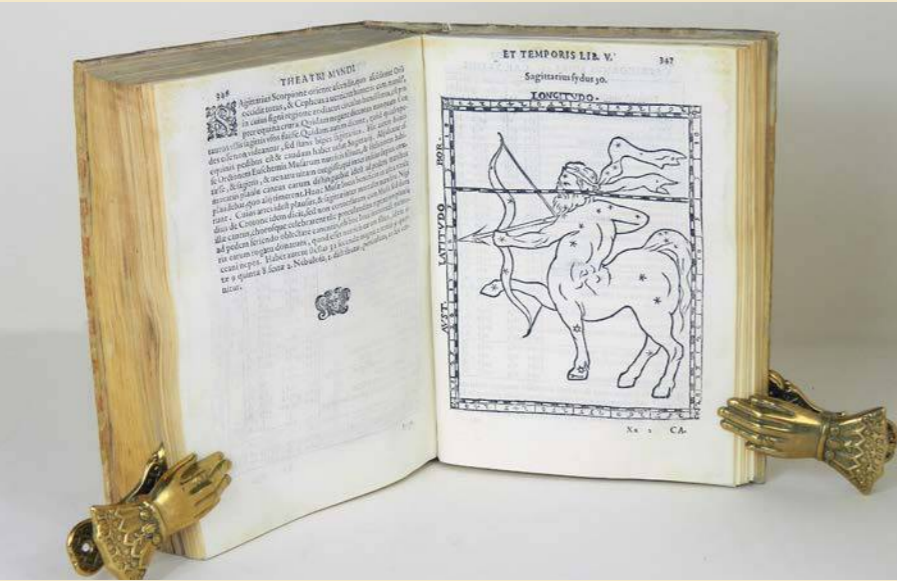


IN HIS NUMEROUS DIAGRAMS AND MAPS, GALLUCCI COMBINED A COORDINATE SYSTEM WITH A TRAPEZOIDAL SYSTEM OF PROJECTION FOR AN ACCURATE DETERMINATION OF THE STAR AND ZODIACAL POSITIONS. ALONGSIDE THE EXTRAORDINARILY INGENIOUS VOLVELLE ILLUSTRATIONS FORMING THE FIRST FOUR BOOKS OF THE THEATRUM MUNDI, THERE ARE DEPICTIONS OF HELL AND ITS CIRCLES AS INNER PORTIONS OF THE EARTH, THE NEW WORLD HEMISPHERE AND THE WIND ROSE, AS WELL AS CALCULATORS FOR TIDES AND DAYTIME AT EVERY LONGITUDE AND LATITUDE. BOOK 5 PRESENTS 48 MAPS OF THE PTOLEMAIC CONSTELLATIONS AND THE RELATED MYTHOLOGICAL ILLUSTRATIONS. THE STAR POSITIONS WERE TAKEN FROM COPERNICUS'S CATALOGUE. SOMASCO PRINTED BLOCKS FOR DIVISION INTO SMALL SQUARES OF WOODCUT ORNAMENT (A FEW WITH GROTESQUE FACES) TO BE PASTED ON THE VERSO OF THE LEAF OVER THE STRING BY WHICH THE SEPARATE PIECES WERE ATTACHED. HE LEFT SPACE FOR THESE SQUARES IN SETTING THE TEXT. ON THE VERSO OF LEAF 0004 ARE INSTRUCTIONS TO THE BOOKSELLER, PRINTED FIRST IN LATIN AND REPEATED IN ITALIAN. THEY STATE THAT THE FOUR LEAVES OF SEPARATE ILLUSTRATIONS WERE NOT TO BE BOUND IN THE BOOK BUT SHOULD BE CUT APART AND THE PIECES ATTACHED TO THE APPROPRIATE ILLUSTRATION [WITH SILK THREAD] . THE ILLUSTRATION ON LEAF QIR HAD SIX DIFFERENT VERSIONS OF ONE PART; THE ONE TO BE ATTACHED DEPENDED ON THE PLACE IN WHICH THE BOOK WAS TO BE USED. MORTIMER, ITALIAN SIXTEENTH CENTURY BOOKS, I, P. 298. A SCARCE WORK. ONLY THREE COPIES RECORDED IN THE US (TWO IN HARVARD, ONE IN ROCHESTER). BM STC It., 288; ADAMS, G 168; GRAESSE, III, 19; MORTIMER It., 206; RICCARDI, I, 568 (BARO . MOLTO IMPORTANTE) CANTAMESSA, 1682; HOUZEAU-LANCASTER, 2725 (BARE) THORNDIKE, VI, 158-159; ALDEN, 588/33. LATIN. BOOKSELLER INVENTORY # L1975



FIRST EDITION OF THIS BEAUTIFULLY ILLUSTRATED STAR ATLAS AND INSTRUMENT BOOK. THIS COPY ALSO RETAINS THE ADDITIONAL FOLDING TABLE CANON SEXAGENARIUS

GIOVANNI PAOLO GALLUCCI (1538-C.1621) PRIVATE TEACHER TO THE VENETIAN NOBILITY AND FOUNDING MEMBER OF THE SECOND VENETIAN ACADEMY. GALLUCCI ENGAGED GREATLY WITH THE VENETIAN PRINTING INDUSTRY: HE EDITED A COLLECTION OF ASTRONOMICAL MEDICAL ESSAYS INCLUDING WRITINGS OF MARSILIO FICINO, PUBLISHED MANY WORKS ON ASTRONOMICAL AND TIME-MEASUREMENT EQUIPMENT AND TRANSLATED INTO ITALIAN PECKHAM'S ESSAY ON PERSPECTIVE, DÜRER'S TREATISES ON BODY SYMMETRY AND ACOSTA'S HISTORY OF THE NEW WORLD. HIS MOST SUCCESSFUL WORK, HOWEVER, WAS CERTAINLY THE THEATRUM MUNDI, A VAST SURVEY ON TERRESTRIAL AND CELESTIAL PHYSICS. IT PROVIDES ALMOST 150 MAPS FOR MEASUREMENTS, EACH ACCOMPANIED BY A BIBLICAL QUOTATION. THE WORK IS DEDICATED TO POPE SIXTUS (1585-1590), WHO HAD JUST BANNED ALL ASTROLOGICAL LITERATURE SINCE 1586. ALTHOUGH GALLUCCI COULD NOT RESIST TO TOUCH ON SOME ASTROLOGICAL IMPLICATIONS OF CONSTELLATIONS, HE QUESTIONED THEIR ALLEGED INFLUENCE OVER HUMAN HEALTH, FATE AND PIONEERINGLY TRIED TO DRAW UP A PURE ASTRONOMICAL TREATISE.



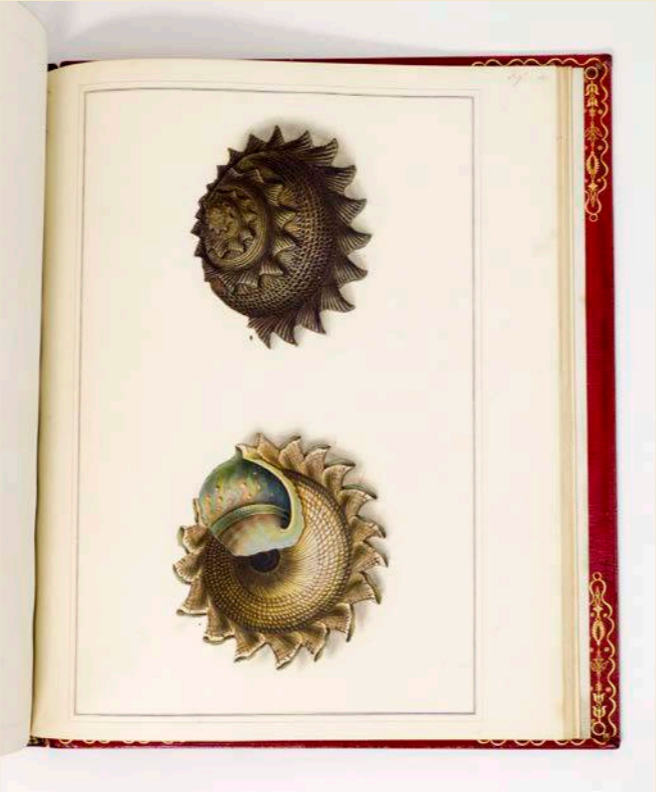
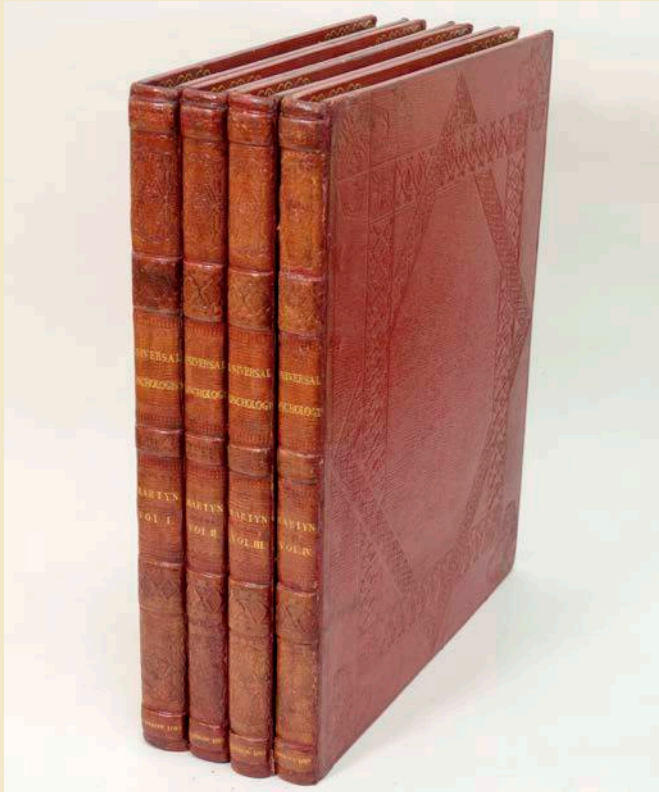
11.THOMAS MARTYN

*Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ...[vols.I &II]
The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature:
with a new systematic arrangement by the Author...[vols. III & IV].*

London, sold at his house no. 16 Great Marlborough Street, [1784-] 1789 [-1812]

*4 vols, 4to (335 x 273 mm), vol I with engraved frontispiece of a shell, engraved title, engraved dedication to the King,
two engraved plates of medals, pp 27 [1, blank] letterpress text in English and French, engraved ‘Explanatory Table’
listing the shells and their sources, the three further volumes with engraved title and ‘Explanatory Table’ for each vol,
with a total of 160 hand-coloured aquatint and watercolour plates (not counting the frontispiece) containing 355 figures,
mostly depicting two views of a shell within a quadruple-ruled border; a few faint marginal waterstains on a few leaves,
some very occasional marginal spotting, generally a very fresh, attractive copy, bound in contemporary full red straight-
grained morocco, panelled in blind with interlocking panels on sides, spines tooled in blind, gilt ornaments on the turn-
ins, gilt edges, with the bookbinder Welcher’s label on free front endleaves.*

£90,000



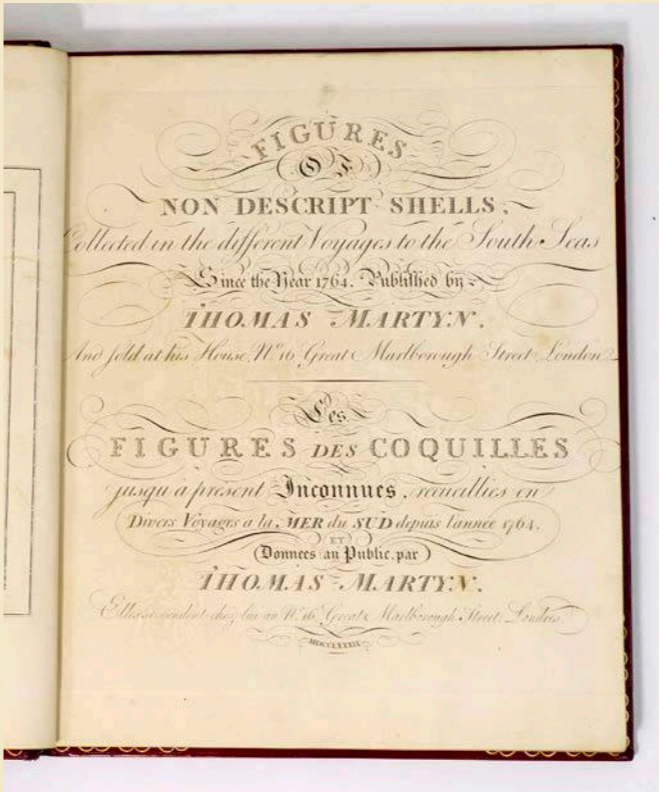
THE RARE COMPLETE SERIES OF PLATES OF THE UNIVERSAL CONCHOLOGIST, IN THE LARGE-FORMAT DELUXE ISSUE (SEE BELOW). A FINE COPY OF ONE OF THE MOST ATTRACTIVE SHELL BOOKS EVER PRODUCED. THE FIRST TWO VOLUMES, DEVOTED TO SHELLS OF THE SOUTH SEAS, WERE ORIGINALLY PUBLISHED AS A SEPARATE WORK IN 1784. MARTYN THEN EXTENDED THE WORK TO FOUR VOLUMES WITH AN ADDITIONAL 80 PLATES. FROM THE INTRODUCTION TO THE UNIVERSAL CONCHOLOGIST WE LEARN THAT IT WAS TO COMMENCE WITH THE FIGURES OF SHELLS (MOST OF THEM RARE AND NONDESCRIPT) WHICH HAVE BEEN COLLECTED BY SEVERAL OFFICERS OF THE SHIPS UNDER THE COMMAND OF CAPTAIN BYRON, WALLIS, COOK, AND OTHERS MADE TO THE SOUTH SEA... WHEN THE RESOLUTION AND THE DISCOVERY RETURNED FROM THE THIRD AND LAST VOYAGE IN 1780 [THE DEALER] HUMPHREY PURCHASED SOME MORE SHELLS, BUT THE BULK OF THE CONCHOLOGICAL SPOILS WENT THIS TIME TO THOMAS MARTYN, A KNOWLEDGEABLE DEALER, VERSATILE WRITER AND GIFTED ARTIST ... UNLIKE HUMPHREY AND OTHER DEALERS WHO SNAPPED UP THE COOK SHELLS THOMAS MARTYN HAD MORE THAN A PECUNIARY INTEREST IN HIS PURCHASES. MARTYN’S REASON FOR WANTING TO CORNER THE MARKET IN SOUTH SEAS SHELLS WAS ENTIRELY PRAISEWORTHY; ALTHOUGH HE SOLD MANY OF THE SHELLS HE HAD BOUGHT, HE ILLUSTRATED THE FINEST IN THE UNIVERSAL CONCHOLOGIST, HIS MAGNUM OPUS [AND] A WORK WHICH, FOR BEAUTY, HAS SELDOM BEEN SURPASSED IN THE HISTORY OF CONCHOLOGICAL ICONOGRAPHY (DANCE, A HISTORY OF SHELL COLLECTING).

MARTYN PURCHASED SHELLS BROUGHT BACK FROM COOK’S THIRD VOYAGE, ALTHOUGH, AS HE WROTE TO HENRY SEYMER ON 9 DECEMBER 1780, I HAVE PURCHASED, AMOUNTING TO 400 GNS, MORE THAN 2 THIRDS OF THE WHOLE BROUGHT HOME, NEVERTHELESS I DO NOT AROUND EITHER IN THE VARIETY OF THE NEW OR MANY DUPLICATES OF THE KNOWN ONES THAT ARE VALUABLE. AS A RESULT, HE MODIFIED HIS PROJECT AND INSTEAD OF PRESENTING TWO SHELLS ON EACH PLATE, PRESENTED ONLY ONE BUT DEPICTED IN TWO DIFFERENT VIEWS. BESIDES THE SPECIMENS DERIVING FROM COOK’S VOYAGES, MARTYN INCLUDED SPECIMENS FROM THE COLLECTIONS OF THE DUCHESS OF PORTLAND, THE COUNTESS OF BUTE, JOHN HUNTER, THE FORSTERS, AND OTHERS.

THE FINE PLATES WERE DRAWN BY MARTYN AND ENGRAVED AND COLOURED BY HIS ACADEMY OF YOUNG MEN WHOM HE HAD TRAINED AS NATURAL HISTORY ARTISTS. THE PLATES, EACH SHOWING A SINGLE SPECIES IN TWO POSITIONS, WERE ENGRAVED IN SOFT AQUATINT AND PRINTED LIGHTLY INKED, SO THAT WHEN HAND-COLOURED THEY WOULD RESEMBLE WATERCOLOURS.

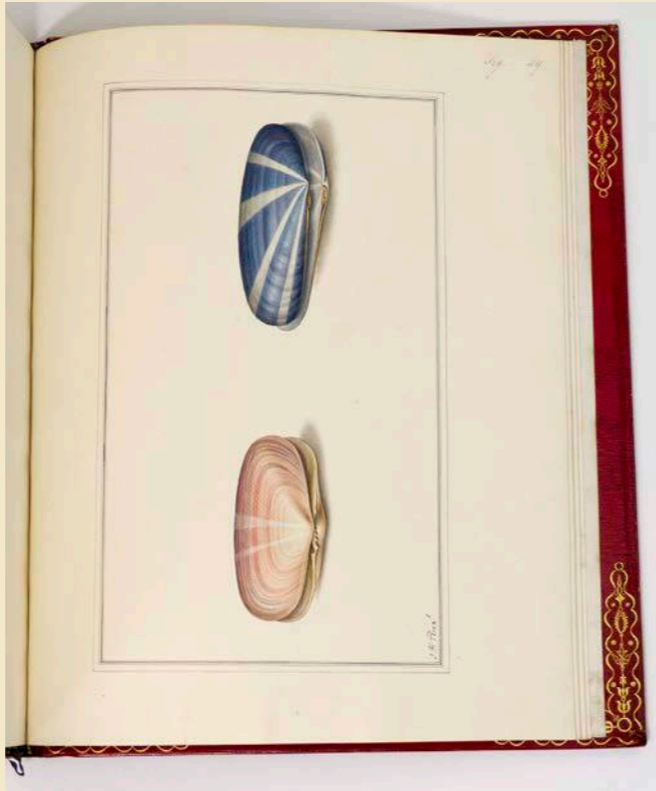
THOMAS MARTYN (CA 1760-1816) WAS A NATIVE OF COVENTRY, WHO LIVED IN LONDON AT VARIOUS ADDRESSES, MOST NOTABLY 10, GREAT MARLBOROUGH STREET, WESTMINSTER, WHERE HE ESTABLISHED HIS ACADEMY FOR THE PAINTING OF NATURAL HISTORY. BESIDES THE PRESENT WORK, HIS CHEF D’ŒUVRE, HE PUBLISHED WORKS ON A DIRIGIBLE BALLOON HE DESIGNED, AND VARIOUS WORKS OF ENTOMOLOGY, AND COLOUR THEORY.

THE COMPLETE FOUR-VOLUME WORK IS COMPLICATED BY VARIOUS ISSUE POINTS AND VARIETIES OF FORMAT, DATING, ETC. THERE ARE VARIANTS AMONGST SOME OF THE PLATES, SOME BEING INTENDED FOR THE STANDARD QUARTO ISSUE, AND OTHERS BEING ADAPTED FOR THE SELECT ISSUE, WHICH IS OFTEN MOUNTED ON LARGE SHEETS OF BLANK BLUE-GREY PAPER. UNUSUALLY, THE PRESENT COPY CONTAINS THE SELECT ISSUE PLATES, BUT UNMOUNTED.



THE SINGLE SHELL THAT SERVES AS A FRONTISPIECE USUALLY BEARS THE CAPTION
APHRODITE IN GREEK, AND IS FRAMED BY A GILT GREEK KEY DESIGN; HERE IT IS
UNCAPTIONED AND UNFRAMED. SEVERAL OF THE PLATES ARE ALSO UNFRAMED. OTHERWISE
THE PRESENT COPY CONFORMS TO THE ISSUE POINTS OF THE SELECT-FOLIO ISSUE, WITH
THE PLATES WITHIN LARGER FRAMES. THE FOLLOWING DIFFERENCES WERE FIRST NOTICED
BY DALL: PLATE 43 HAS TWO VIEWS OF SHELL. THERE IS ONLY ONE VIEW IN THE QUARTO.
PLATE 57 AND 59; SAME REMARK. PLATES 61 AND 63, THE FIGURES ARE SIDE BY SIDE.
IN THE QUARTO (OWING TO THE SMALLER PAGE?) THEY ARE PLACED DIAGONALLY (DALL,
SUPPLEMENTARY NOTES 186). I HAVE ALSO NOTICED THAT THE FOLLOWING PLATES ALSO
DIFFER, WITH THE ONES IN THE PRESENT COPY BEING PLACED SIDE-BY-SIDE WITHIN LARGER
FRAMES: 2, 30, AND 35.

THE PLATES ARE ON HEAVY WOVEN PAPER, SOME OF IT WITH AN UNDATED WHATMAN
WATERMARK. THE FORMAT OF THE PLATES IS ALTERED FROM PORTRAIT TO LANDSCAPE,
IN RECTANGULAR RATHER THAN MOSTLY SQUARE-RULED FRAMES, AND WITH THE RULES
QUADRUPLE RATHER THAN DOUBLE. AS A RESULT, HERE THEY ARE BOUND IN SIDWAYS,
WITH THE PLATE NUMBERS IN THE UPPER INNER CORNER. NINE PLATES IN THE PRESENT
COPY (SEE BELOW) ARE SIGNED BY ONE OF THE ARTISTS TRAINED BY MARTIN, JOHN
HARRIS, WHO WAS AN ACCOMPLISHED ILLUSTRATOR OF NUMEROUS NATURAL HISTORY
WORKS OF THE LATE EIGHTEENTH, EARLY NINETEENTH CENTURY.
JOHN HARRIS (1767-1832), WATERCOLOUR PAINTER AND ILLUSTRATOR, WAS BORN IN
LONDON ON 5 JUNE 1767, THE SECOND SON OF MOSES HARRIS (1730-1788), THE
ARTIST AND ENTOMOLOGIST. HE WAS BROUGHT UP AT DEPTFORD, WHICH GAVE HIM A
TASTE FOR MARINE SUBJECTS. HE WAS ARTICLED C. 1780 TO THE ENTOMOLOGIST THOMAS
MARTYN, WHOSE ACADEMY FOR ILLUSTRATING AND PAINTING NATURAL HISTORY WAS
IN GREAT MARLBOROUGH STREET. UNTIL ABOUT 1789 HE ALSO WORKED FOR JAMES
EDWARDS, THE BOOKSELLER IN PALL MALL, COLOURING PRINTS AND BOOKS. HE EXHIBITED
LANDSCAPES AND TOPOGRAPHICAL SUBJECTS IN WATERCOLOUR AT THE ROYAL ACADEMY
FROM 1797, WHEN HE WAS LIVING AT AMELIA STREET, WALWORTH, TO 1815, BY WHICH
TIME HE HAD MOVED TO 27 MANSION HOUSE ROW, KENNINGTON.



ACCORDING TO A MEMOIR BY THE SON, WHICH IS TIPPED IN A BIBLE NOW AT THE HOUGHTON
LIBRARY, HARVARD, AS AN ARTIST IN THE PAINTING OF SUBJECTS OF NATURAL HISTORY VIZ
INSECTS, SHELLS &C &C HE WAS I BELIEVE, WITHOUT A RIVAL (WEIMERSKIRCH, 249) HUON
MALLALIEU IN ODNB; SEE P. J. WEIMERSKIRCH, JOHN HARRIS, SR., 1767-1832: A MEMOIR BY
HIS SON, BOOK COLLECTOR, 42 (1993), PP 245-52.
EIGHT OF THE PLATES IN VOLS III AND IV ARE SIGNED IN INK JH. PINXIT AND ONE, PLATE
144, IS INSCRIBED PAINTD BY J HARRIS MANSION HOUSE STREET KENNINGTON 1812 (PLATES
86, 87, 94, 119 IN VOL III AND 138, 144 [SIGNED], 150, 151, AND 159 IN VOL IV). THIS DATE
ACCORDS WITH OTHER EVIDENCE THAT THE LAST VOLUME WAS NOT COMPLETED UNTIL EARLY IN THE
NINETEENTH CENTURY. IT ALSO TALLIES WITH THE WATERMARK DATE 1811 ON THE FREE ENDLEAF
OF THE FINAL VOLUME, INDICATING THAT THE VOLUMES WERE BOUND ABOUT THAT TIME.
THE BINDER, SAMUEL WELCHER, WAS PARTNER WITH THE OTHER BINDER OF SELECT COPIES,
L. STAGGEMEIER, AT NOS 11 AND 12 VILLIERS STREET IN THE STRAND. BOTH WERE GERMAN
EMIGRES AND WERE IN PARTNERSHIP AS STAGGEMEIER AND WELCHER FROM 1799 TO 1809,
AFTER WHICH WELCHER REMAINED AT 12 VILLIERS STREET.
THE SELECT ISSUE ALSO DIFFERS IN THE LETTERPRESS SETTING AND TEXT IN VOLUME ONE, HAVING
THE HALF-TITLE THE UNIVERSAL CONCHOLOGIST ON P 1, AND 27 PAGES OF TEXT; THE ORDINARY
ISSUE HAS 39 PAGES, DIVIDED INTO INTRODUCTION AND PREFACE
THE ENGRAVED PLATE OF MEDALS HONOURS NOBLE PATRONS OF THE WORK (THE EMPEROR OF
GERMANY, THE KING OF NAPLES, THE POPE). THE FIRST IS DATED 1788. AND THE SECOND 1792.
SEE WILLIAM HEALEY DALL, THOMAS MARTYN AND THE UNIVERSAL CONCHOLOGIST
PROCEEDINGS OF THE UNITED STATES NATIONAL MUSEUM, VOL XXIX, PP 415-432
(WASHINGTON 1905), AND SUPPLEMENTARY NOTES ... IDEM, VOL XXXIII, PP 185-192
(WASHINGTON 1907)
CF FERGUSON I 4,40; FORBES I 79, 80, 175, 176; NISSEN ZBI 2728

12. 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

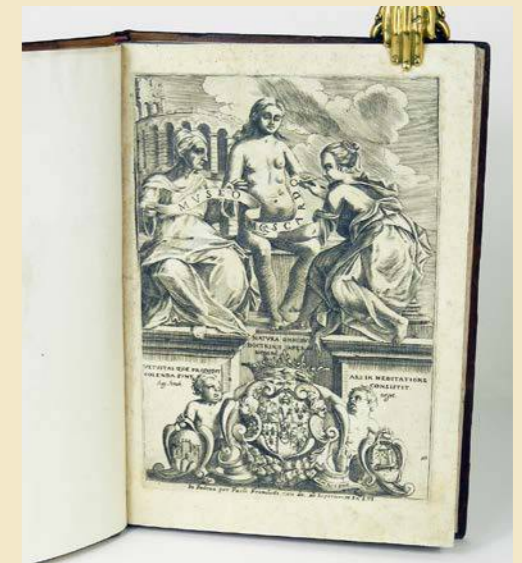
FIRST DUTCH EDITION. ORIGINALLY THIS WORK WAS PUBLISHED AS **DER RAUPEN WUNDERBARE VERWANDELUNG UND SONDERBARE BLUMENNAHRUNG** NUREMBERG, 1679-83 IN 4 WITH 100 PLATES. IN 1730 IT WAS ISSUED FOR THE FIRST TIME AS AN AUGMENTED FOLIO-EDITION WITH 184 ENGRAVED ILLUSTRATIONS WITH TEXT IN DUTCH AND THEN FRENCH, 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



13.COUNT LODOVICO MOSCARDO.

Note overo Memorie del museo del conte Lodovico Moscardo, nobile veronese .
Padua: per Paolo Frambotto, 1656,Folio [320 x 230mm] contemporary panelled calf gilt, engraved and printed titles, engraved illus. throughout, a fine cabinet.
£5,000

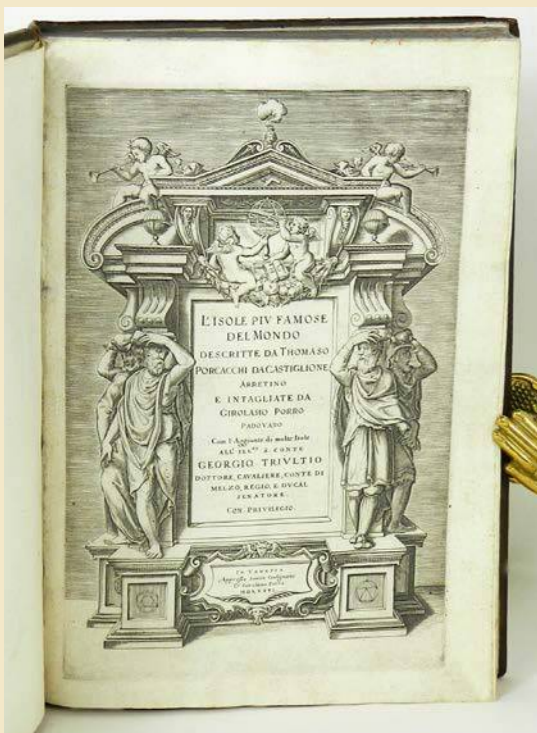
FIRST EDITION OF MOSCARDO DESCRIPTION OF CALZOLARI'S WONDERFUL CABINET. FRANCESCO CALZOLARI (1522 -1609), A WEALTHY PHARMACIST AND BOTANIST, FOUNDED THIS NATURAL HISTORY AND ART COLLECTION. HIS GRANDSON BY THE SAME NAME (BORN C. 1585) EXPANDED IT, AND IT BECAME ONE OF THE MOST EXTENSIVE IN ITALY. THE STRENGTH OF THE COLLECTION WERE THE BOTANICAL AND MINERALOGICAL SPECIMENS. THE DOUBLE PLATE SHOWN HERE GIVES A VIEW OF THE ROOM CONTAINING THE MUSEUM. MOSCARDO ACQUIRED CALZOLARI'S CABINET AND CONTINUED TO COLLECT A VARIETY OF EXOTIC ANTIQUITIES, SHELLS, MINERALS, ANIMALS, FRUIT, INSCRIPTIONS, AND COINS. OVER A THIRTY-YEAR PERIOD HE PAINSTAKINGLY DESCRIBED ALL THESE ITEMS HIMSELF AND PUBLISHED THIS CATALOGUE. THE CATALOGUES OF SEVENTEENTH-CENTURY COLLECTIONS SUCH AS THOSE OF THE VERONESE NOBLE LODOVICO MOSCARDO WERE ALL MODELS OF WIT AND PERSUASION; DWARFS, CHAMELEONS, BIRDS OF PARADISE, AND ABNORMAL TREES FORMED BY NATURE HAPPILY CO-EXISTED ALONGSIDE MATHEMATICAL INSTRUMENTS (P. FINDLEN, POSSESSING NATURE. MUSEUMS, COLLECTING, AND SCIENTIFIC CULTURE IN EARLY MODERN ITALY, BERKELEY, 1994, P. 42).
PROVENANCE: LIBRARY OF SIR ASHTON LEVER WITH HIS BOOKPLATE
GRAESSE II, 613; GRINKE, FROM WUNDERKAMMER TO MUSEUM, NO. 23; NISSEN, 2898



14. 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

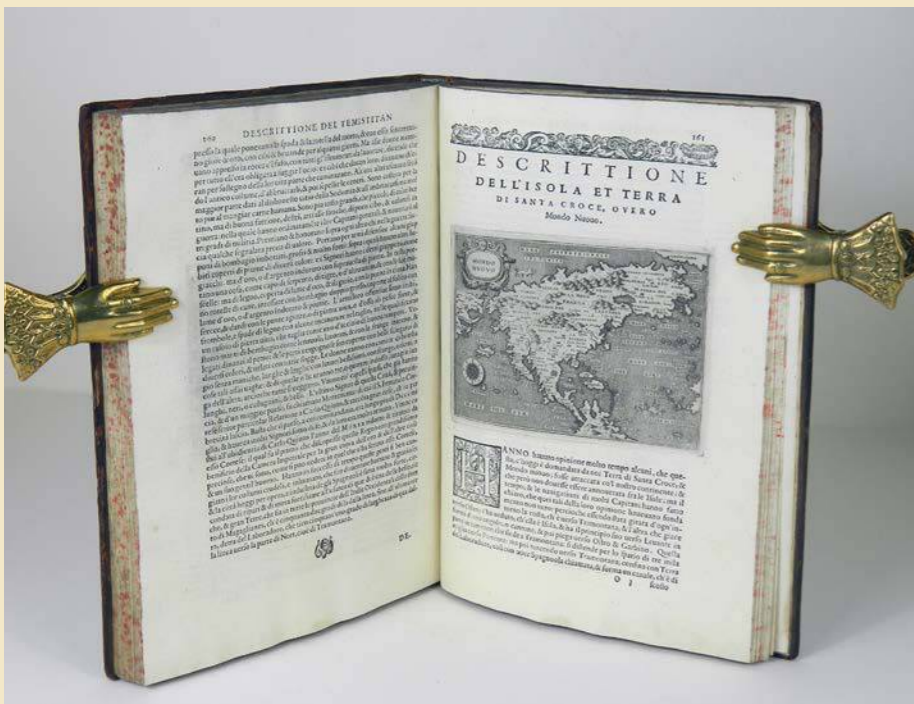


SECOND ENLARGED EDITION OF PORCACCHI'S BEAUTIFULLY
 ILLUSTRATED ISLAND BOOK. THE FIRST EDITION OF 1572
 INCLUDED ONLY 30 MAPS. IN THIS EDITION THERE ARE 47 MAPS.
 THE DESCRITTIONE DELL'ISTRIA AND DESCRITTIONE DELL'ISOLA
 D'ELANDIA, ISOLA DE GOTTI ARE ADDED WITH ANOTHER MAP.
 INCLUDED ARE 18 MAPS OF THE 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.



15. HON. WALTER ROTHSCHILD

*THE AVIFAUNA OF LAYSAN AND THE NEIGHBOURING ISLANDS: WITH A COMPLETE HISTORY TO DATE OF THE BIRDS OF THE
 HAWAIIAN POSSESSIONS.*

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