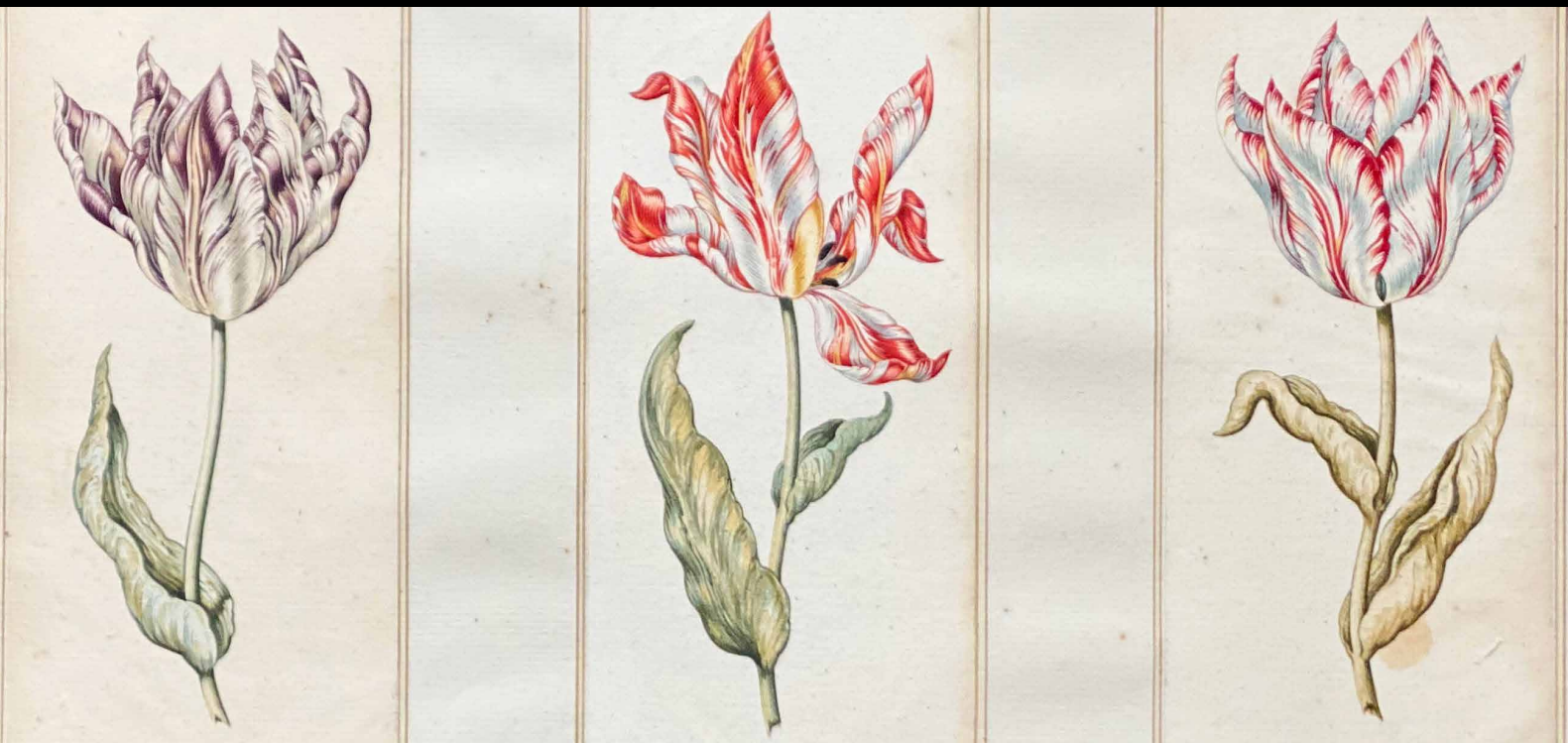


50 RARE & INTERESTING BOOKS



A CATALOGUE FOR THE AMSTERDAM VIRTUAL BOOK FAIR 2020

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1. BASSANTIN [BASSENDYNE], JAMES

Astronomia... Opus absolutissimum, in quo, quidquid unquam peritiores mathematici in caelis observarunt, coordine, eamque; methodo traditur, ut cuius posthac facile innotescant quaecumque de astris ac planetis, necnon de eorum variis orbibus, motibus, passionibus, &c. dici possunt...

Geneva, Jean de Tournes, 1599

Folio (430 x 288 mm), pp [iv] 262 [2, blank], with woodcut printer's device on title and 175 woodcuts and woodcut diagrams, including 37 full-page woodcut astronomical figures of which 18 (one half-page and 17 full-page) have a total of 35 volvelles; a fine complete copy in contemporary calf, gilt fillets on covers, spine with gilt compartments.

£75,000

Splendid Copy of an Extremely Rare Astronomical work, dedicated to the Palatine Count Frederick IV.

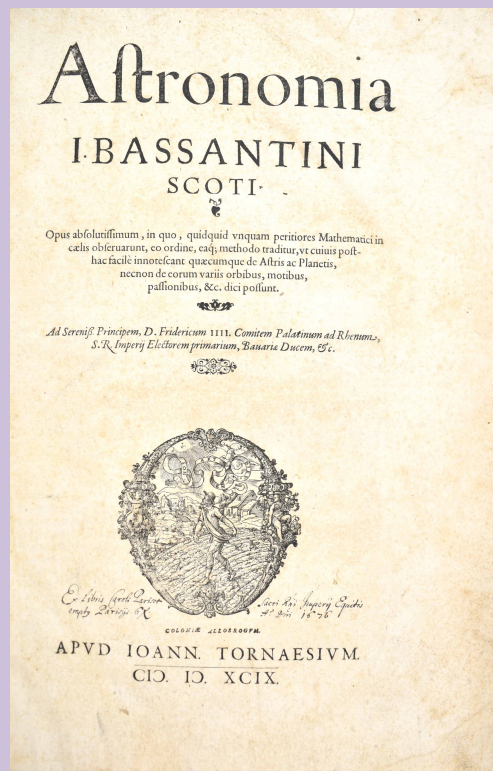
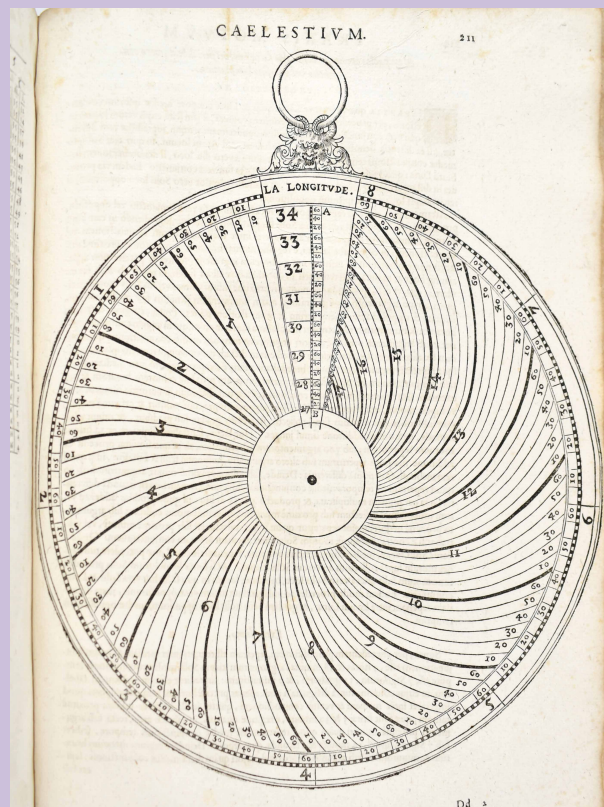
Bassantin's beautifully produced work for calculating planetary positions, largely associated with Apianus' great *Astronomicum Caesareum* 1540. Many of the large woodcut diagrams and volvelles are very similar to that work, including the first volvelle, a full-page celestial planisphere of the northern hemisphere. 'The size of this volume and the extent of its illustration make this an unusually fine example of the attention given to the printing of scientific works at this period' (Mortimer).

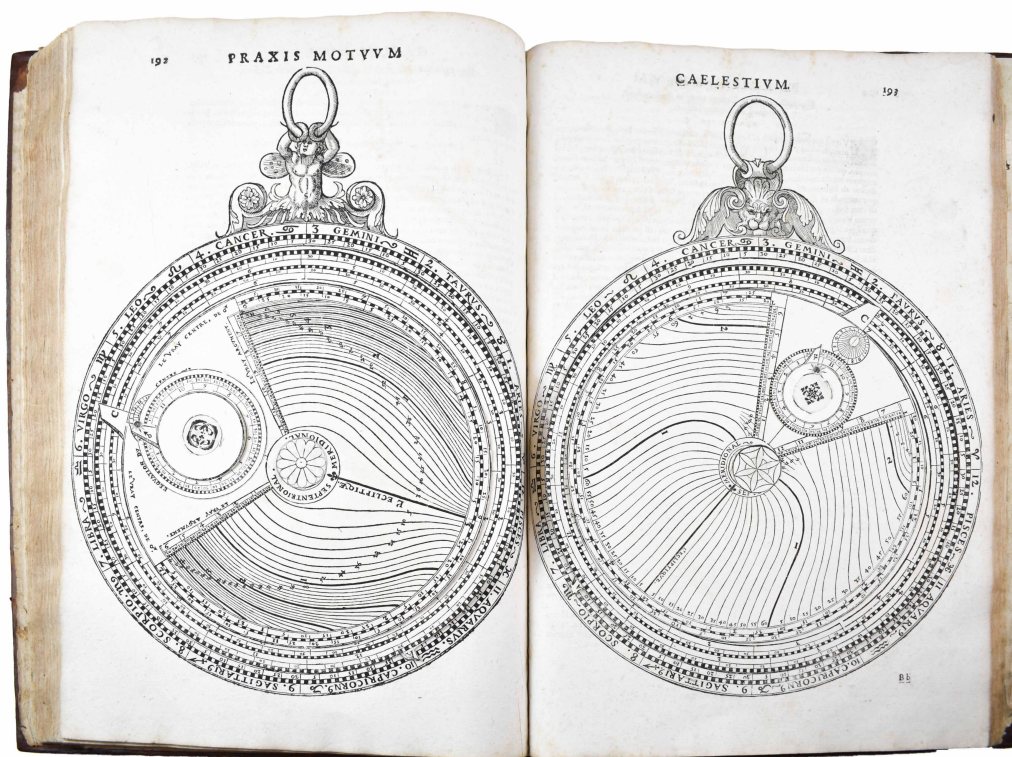
James Bassantin (d. 1568) was a Scots astronomer and astrologer, born in the reign of James IV. He studied at the University of Glasgow, devoting himself to science and mathematics. He continued his education on the Continent in several countries, before settling in France as a teacher of mathematics, first in Lyons and then in Paris.

Bassantin was knowledgeable of advances in German and Italian mathematics and astronomy. He produced a revised edition of Jacques Foucard's *Paraphrase de l'astrolabe* (Lyons 1555), which contained his 'Amplification de l'usage de l'astrolabe', reprinted several times. It demonstrates finding positions in ecliptic latitude of the moon, planets, and fixed stars, as well as the use of the shadow square.

In 1562 Bassantin returned to Scotland. On route, according to Sir James Melville (*Memoirs of his own life* p 203), he met Sir Robert Melville, Sir James's brother, and predicted to him that there would be 'at length captivity and utter wreck' for Mary, Queen of Scots, at the hands of Elizabeth, and also that the kingdom of England would eventually fall of right to the crown of Scotland, but at the cost of many bloody battles, in which the Spaniards would take part. Bassantin was a convinced Protestant and in politics a supporter of the regent Murray (based on the ODNB entry).

Provenance: inscription on title: 'Ex libris Caroli Parisot Sacri Regni Imperii Equitis empt. Parisiis 6R an. dmi. 1676' Cartier De Tournes 704; cf Mortimer 47 and Horblit sale catalogue lot 89; OCLC lists UCLA, and the Smithsonian





2. BLUME, CARL LUDWIG

Flora Javae nec non insularum adjacentium....

Leiden (and Brussels), J. Frank 1828 [-1851]

[with:] Nova Series ... (Orchideae) ... Leiden & Amsterdam, the author and C. G. Sulpke, 1858 [-1859].

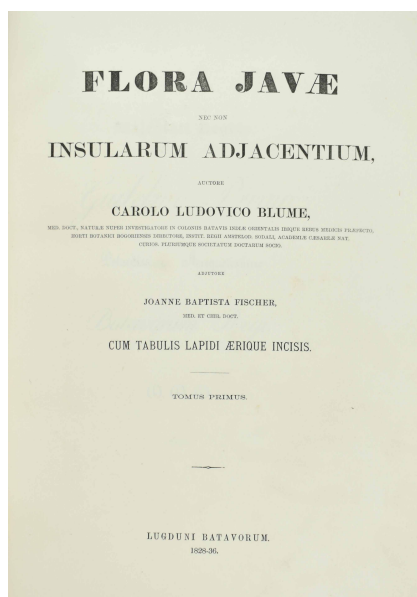
4 vols, folio (425 x 270 mm), with 2 lithographed views and 308 lithographed botanical plates, 280 of which are hand-coloured, some double-page; some very minor marginal spotting of text, a fine copy in contemporary green half morocco, top edge gilt.

£12,500

First edition of this important flora of Java. Karl Ludwig Blume (1796–1862) was a German-born Dutch botanist who travelled and worked in Java, where he was the first director of the Buitenzorg Botanic Garden. He later became director of the Leiden Rijksherbarium. The present copy includes the Nova series, devoted to orchids of the Dutch East Indies; this work was also issued separately under the title *Collection des orchidées les plus remarquables de l'Archipel Indien et du Japon*.

This copy is one issued in 1867 by Bernard Quaritch, who had acquired the stock of the work following Blume's death in 1862. Quaritch had new title-pages printed, and also a contents leaf, including a collation of the complete work, with the imprint: 'Cura Bernardi Quaritch, Londini, 1867'.

Nissen BBI 174 and 175; Stafleu and Cowan 563 and 568; Great Flower Books p 50



3. BOTANICAL MANUSCRIPT

A Very Early Botanical Manuscript with 120 Fine Botanical Watercolours

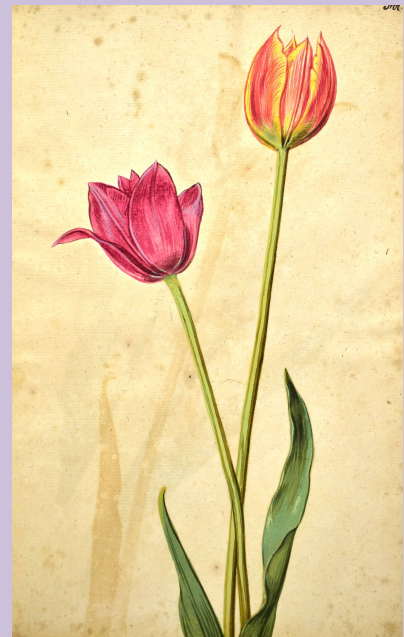
[Saxony 1618], Folio (320 x 210mm), Contemporary Vellum, remains of silk ties, Gilt lettered monograph H. H. and Date 1665 on Upper Cover, with 120 botanical watercolours brightly painted in gouache on 117 leaves, Contemporary Latin names on most leaves, occasional offsetting.

£25,000

This is a very attractive and interesting early botanical album, displaying exotics, perennials and garden flowers in full bloom, when the majority of published works were still concentrating on Herbs.

Seven leaves have representations of tulips (fol. 40-44, 86, 94), at least six others show American plants, including *Ficus indica major* and *Yucca gloriosa*. The remaining plants are mostly of European or Middle Eastern origin.

The paper is the watermarked "Z" or "Zittaw" (thus obviously Zittau) suggesting the origin of the manuscript is the region of Saxony.



4. BRENTON, CAPTAIN JAHLEEL

SAUMAREZ'S ACTIONS OFF ALGECIRAS AND GIBRALTAR

July 6th and 12th 1801

Scarce Set of five aquatint engravings by Hubert & Stadler
from drawings by Captain Jahleel Brenton
London, Published January 1, May 13 & 19, 1802 by E. Harding,

No. 98 Pall Mall, for the Benefit of the Widows and Orphans
of those brave men who fought and fell on that Glorious Occasion.

Image size: 17 x 24 ³/₄ in / 430 x 630 mm, bound in half morocco over cream boards, morocco label.

£7,500

On June 13th, 1801 Rear-Admiral Comte de Linois, with a French squadron of three ships of line and a frigate, put to sea from Toulon, bound to Cadiz to join a fleet of six sail of the line. Having learnt that Cadiz was blockaded by a superior British force, Linois bore up for Algeciras and on July 4th moored off the town.

The British squadron stationed off Cadiz at this time consisted of:

Caesar (80 guns) Rear-Admiral Sir J. Saumarez & Captain J. Brenton
Venerable (74) Captain S. Hood
Superb (74) Captain R.G. Keats
Audacious (74) Captain S. Peard
Pompee (74) Captain C. Stirling
Hannibal (74) Captain S. Ferris
Spencer (74) Captain H. d`E. Darby
Thames (32) Captain A.P. Hollis
Carlotta (Portuguese) Captain C. Duncan
Calpe (14) Commander Hon. G.H. Dundas
Louisa (8) Lieutenant F. Truscott

Informed of the approach of the French ships on the 6th Sir James Saumarez with his squadron waited in anticipation off the Algeciras Roads. Having rounded Cabareta Point, the signal was made to engage and the action was commenced with great fury, the enemy being materially assisted by both the batteries on the shore and fourteen Spanish gunboats. The Hannibal, owing to the strength of the current, swung round on her anchor, was grounded and captured. The partial and failing nature of the breeze, however, prevented the other vessels from entering into full engagement together. Linois thus ordered his ships to run ashore where they were out of range of the guns of the British squadron, which then withdrew and returned to Gibraltar to refit. The British reported losses of 121 killed and 240 wounded, the majority of these being from the crew of the Hannibal. The French casualties amounted to 306 killed and 280 wounded.



After refloating his ships, Admiral Linois was joined on the 8th by Vice-Admiral Don Juan de Moreno with six sail of the line, and together they repaired to the outer road. This movement was observed by Captain Keats of the Superb, who, together with the Thames and Paisley, had continued to watch the port. Back at Gibraltar officers and crew of the British ships had worked day and night to refit their vessels, anxious to share in the expected fight. On the 11th preparations for sailing were observed among the enemy, and on the 12th they began to move. In response at 3 p.m. the flag of Sir John Saumarez was

rehoisted in the Caesar, the signal made to weigh and prepare for battle, and the British squadron bore away in chase. The Superb, the fleetest of the British ships, soon overtook and engaged the St. Antoine, which was obliged to surrender. Night having fallen by now, the San Hermenegildo, mistook the Real Carlos for an enemy, fired into her, and set her on fire. The two ships then proceeded to get foul of each other, whereupon both in a short while blew up with nearly all on board. The British squadron continued the chase but were unable to prevent the remaining ships of the combined fleets standing in for Cadiz.

The total casualties suffered by the enemy were not ascertained, but they had lost three ships, two by fire and one by capture, as opposed to one ship (Hannibal) captured from the British. The action is, nevertheless, always chronicled in French history as a glorious victory for France. Linois's exaggerated report of the engagement whereby the then smaller French force had driven off the sustained fire of the British ships was accepted by the French government as a creditable event. On the British side, however, Sir James Saumarez for his promptitude in striking at a force largely in excess of his own, for the quickness with which he had refitted his squadron, and for the gallantry which he had displayed in pursuing and in beating a numerically superior squadron, was created a Knight of the Bath and had a pension of £1,200 per annum conferred upon him.

Sir Jahleel Brenton (1770 – 1844) was a British admiral born into a loyalist family on Rhode Island, USA. After suffering the loss of their property in the insurrection of the American colonies the family emigrated back to England where Jahleel and his two brothers joined their father in the navy. Jahleel, the eldest child, went to sea first with his father in 1781 and on the return of peace was sent to the maritime school at Chelsea. Promoted to lieutenant but seeing no chance of employment he first served in the Swedish navy against the Russians. In 1790 he received his commission and returned home. Till 1799 he served as lieutenant, or acting commander, mostly under Earl St Vincent, and was present in the battle from which the admiral received his title. As commander of the brig Speedy he won much distinction in actions with Spanish gunboats in the Straits of Gibraltar. In 1800 he was promoted to post-captain followed by the rank of flag-captain to Sir James Saumarez. After commanding a succession of frigates in 1803 he had the misfortune to be wrecked on the coast of France where he remained imprisoned until released in an exchange. He was created a baronet in 1812 and KCB in 1815 but was unable to bear sea service again following a serious injury sustained during an engagement with a flotilla of Franco Neapolitan vessels off Naples in 1801. He became commissioner of the dockyard at Port Mahon, and then at the Cape. Reaching flag rank in 1830 he became lieutenant governor of Greenwich hospital until retiring in 1840.



5. BRUNFELS, OTTO (1488–1534)

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

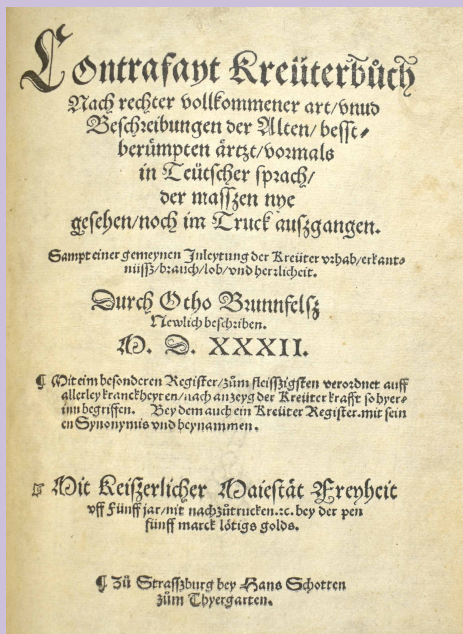
Straßburg: Hans Schotten, 1532-1537, Folio, Full Pigskin, Brass clasps, with woodcut arms and 277 woodcuts of plants by Hans Weiditz, 2 plates of farm and forest scenes, numerous engraved initials. Finely Coloured in a Contemporary hand, some restored tears and a little soiling but a splendid copy in wonderful colour.

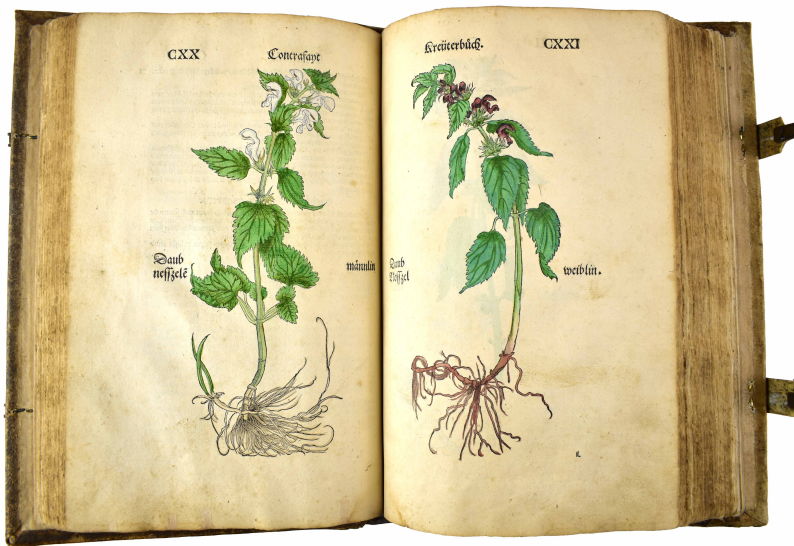
£25,000

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.





6. CASATI, PAOLO

Fabrica, Et Uso Del Compasso Di Proportione, Dove Insegna À Gli Artefici Il Modo Di Fare In Esso Le Necessarie Divisioni, E Con Vari Problemi Usuali Mostra L'utilità De Questo Stromento

First edition.

Bologna, Giovanni Battista Ferroni, 1664, 4to, title with woodcut device, woodcut diagrams, initials, head- and tail-pieces, 4 folding engraved plates, 2ff. errata at end, title with small paper overslip changing "Del Molto" to "Il Molto",

£1,250

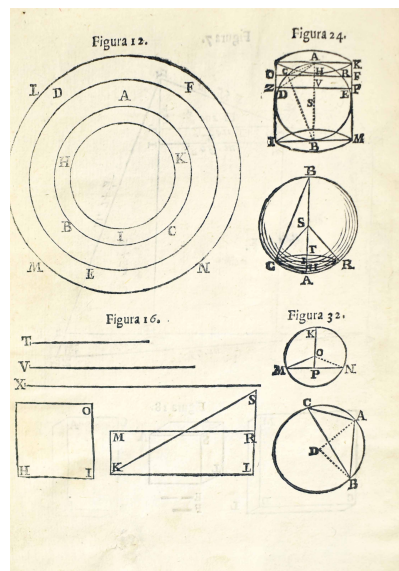
Born in Piacenza to a Milanese family, he joined the Jesuits in 1634.

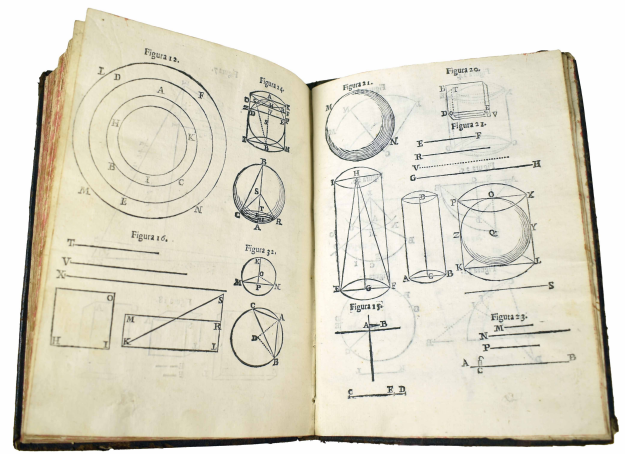
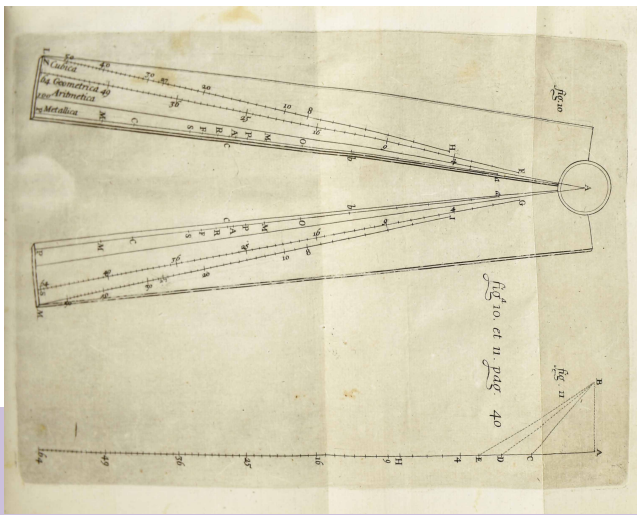
Casati was professor of mathematics at the Jesuit Collegio Romano and then at the university of Parma. This work, one of many that he wrote, is a consolidation of Galileo's work on the compass; it was reprinted three times before the end of the seventeenth century.

"...It not only contains good descriptions of usage, complete with many examples, but also discusses the manufacture of the device with two major foldout diagrams that could be used as patterns for the scales. Unlike many such works that state the method of usage but then give very simple problems involving triangles (for example), Casati provides the reader with realistic problems involving regular shapes" (Tomash & Williams, p.259).

Riccardi i, 271; Tomash & Williams C32],

Provenance: Grigoriu Vivvarellus (early ink signature to title).





7. CHAPMAN, FREDRIC HENRIK AF

Architectura Navalis Mercatoria

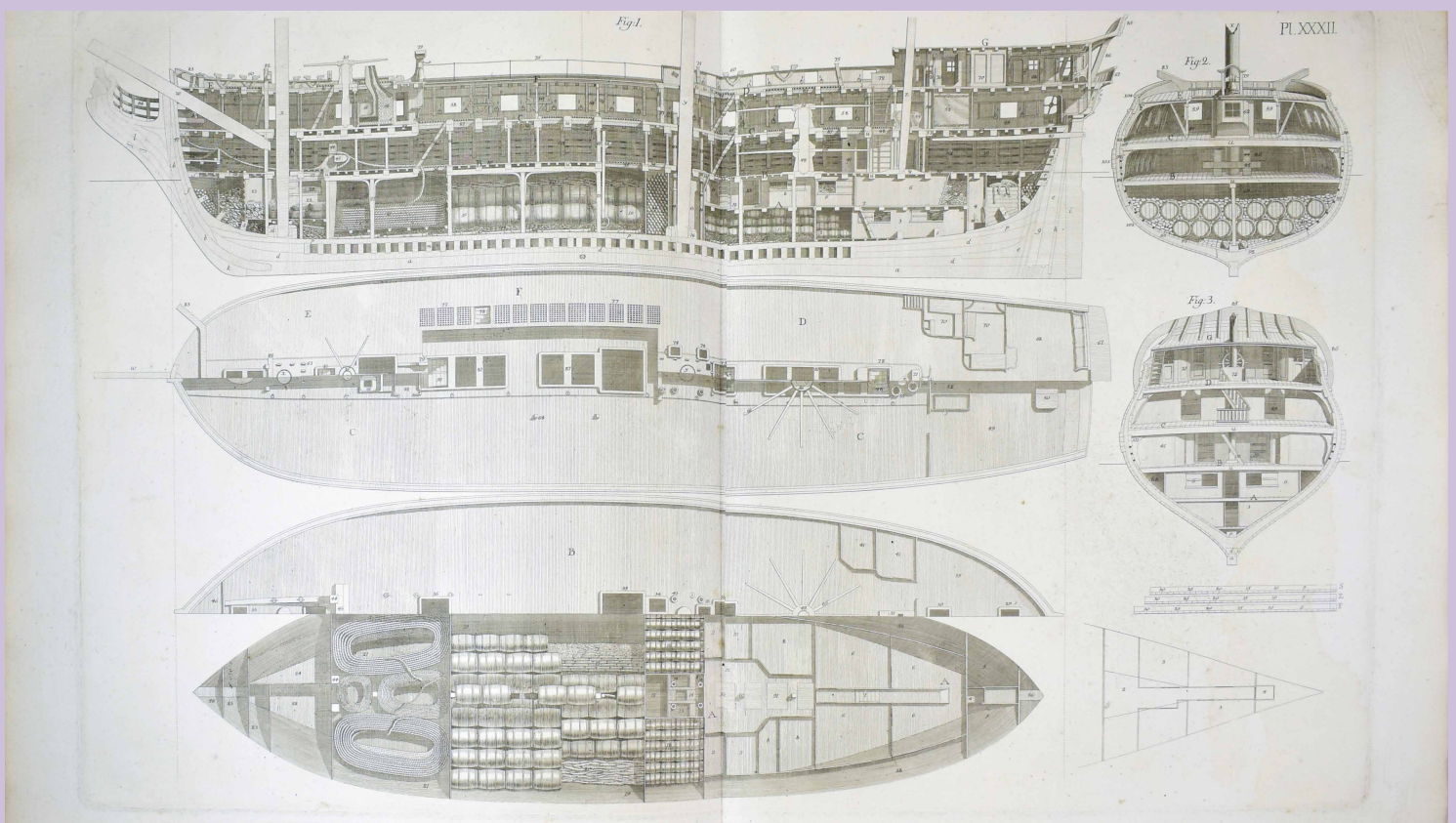
Stockholm, 1768. Large folio, full contemporary calf gilt, double-page letterpress title, engraved double-page title and dedication, and 62 double-page folding plates, a fine copy.

First Edition

£18,000

This is the most important work of naval architecture of the eighteenth century, with detailed and attractive plans for many different kinds of naval vessels. Published in the very year of the sailing of Cook's Endeavour, and just two decades before the First Fleet, it provides an extraordinary summary of contemporary ship-building techniques.

The Swede Fredric Henric af Chapman (1721-1808) was perhaps the greatest naval architect of the eighteenth century. He was promoted vice admiral in 1791, and was manager of the shipyard at Karlskrona, the important base of the Royal Swedish Navy, from 1782 to 1793. Under the direction of King Gustave III it was Chapman who drove the modernisation of the Swedish fleet, and his methods surpassed and perfected contemporary shipbuilding, and were rapidly adopted by all of the main naval nations. Not all of Chapman's plans were built, chiefly because of the imposing scale on which he worked: there are, for example, plans for a privateering frigate, designed as a deep-water commerce raider, 160 feet long, and displacing 750 tons. She was to be armed with forty guns and no fewer than four hundred men: around five times the size of the average privateer of his day, and twice the size of actual French privateers built during the French Revolutionary War (Konstam & McBride, *Privateers & Pirates*, 1730-1830, pp. 31-2).



This has always been a scarce and desirable work: even in 1781, when Vial du Clairbois issued an annotated quarto edition of Chapman's work, he commented 'Il ne se trouve pas en France & coûte 180 livres en Hollande, en feuilles. Il est de nature à occuper dignement une place dans le cabinet des curieux sur cette matière, mais il n'est pas d'un prix à la portée de tout le monde'. As a result, despite being one of the foundations of modern naval architecture, this work is better known from later editions and facsimiles than, as here, in its full glory. Indeed, the scale of the work is significant, as it is now known chiefly from much smaller quarto-sized plates, not the grand folio sizes here.

One of the reasons for the work's scarcity is plausibly said to be its actual practical use in shipyards of the period and few copies survive in the fine condition of this copy.

Brunet, I, 1797; Polak, 1605.

8. CLAVIUS (CHRISTOPH)

In Sphaeram Ioannis de Sacro Bosco. Commentarius Nune quinto ab ipso Auctore hoc anno 1606, recognitus, & perilsq. in locis locupletatus. Accessit Geometrica, atque, Vbetruna de Crepusculia Tractatio.

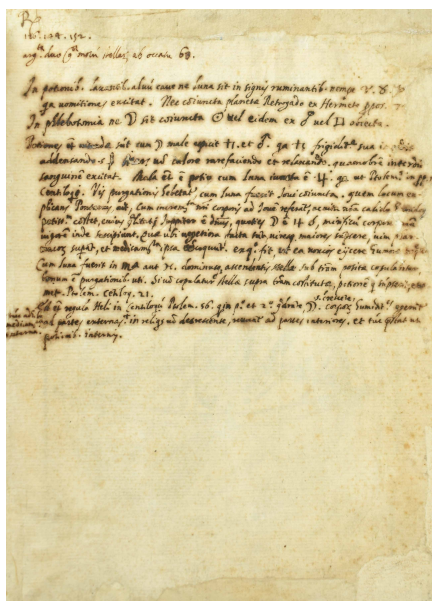
Rome, Zanetti for Joannes Paulus Gellius, 1607, 4to, Contemporary limp vellum, manuscript title on spine, printed title in red and black and with large woodcut of an armillary sphere, woodcut diagrams and illustrations in text, woodcut tail-pieces and decorative initials, contemporary ink marginalia throughout and notes to endpapers, occasional discolouration to text but overall a very attractive copy.

£6,000

Clavius (1538-1612), a member of the Jesuit order, was one of the most respected astronomers in Europe. He was the main architect of the Gregorian calendar (which we use today), and his astronomical textbooks were widely used for over fifty years. His commentary on the "Sphaera" of Sacrobosco, demonstrates his adherence to the geocentric model of the universe.

An Extraordinary Copy with six pages of contemporary notes to the endpapers by the Jesuit Astronomer Orazio Grazzi, mostly relating to the Supernova of 1604, known as '**Kepler's Supernova**'; discussions with the Austrian Jesuit Roman astronomer Christoph Grienberger about his observations of the same Supernova; and the writer's correspondence with Clavius. Numerous annotations throughout the text. References to other Astronomers such as Archimedes; Albumasar, one the most renowned astronomers of the middle-ages and others.

It is fairly certain that the author of the notes was the Jesuit Astronomer Orazio Grazzi of the Collegio Romano, who also had a long running dispute with Galileo.



The Supernova 1604 has long been referred to as "Kepler's Supernova," after astronomer Johannes Kepler, who was one of the first to observe it. "Brighter than all other stars and planets at its peak, it was observed by the German astronomer, who thought he was looking at a new star. What Kepler

saw was actually an exploding star. This supernova posed a challenge to seventeenth-century astronomers, who found themselves observing something that contradicted all conventional wisdom about the cosmos.



the Large Magellanic Cloud was visible to the naked eye. Evidence exists for two Milky Way supernovae whose signals would have reached Earth c. 1680 and 1870 – Cassiopeia A, and G1.9+0.3 respectively. There is no historical record of either having been detected in those years probably as absorption by interstellar dust made them fainter.

The remnant of Kepler's supernova is considered to be one of the prototypical objects of its kind and is still an object of much study in astronomy.

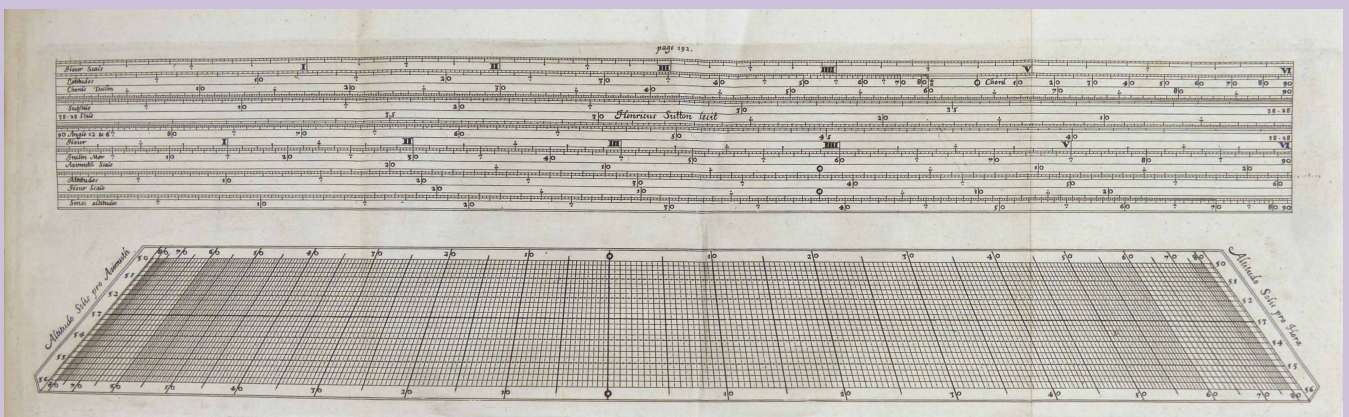
Astronomers of the time (including Kepler) were concerned with observing the conjunction of Mars and Jupiter, which they saw in terms of an auspicious conjunction, linked in their minds to the Star of Bethlehem. However, cloudy weather prevented Kepler from making any celestial observations. Nevertheless, his fellow astronomers Wilhelm Fabry, Michael Maestlin and Helisaeus Roeslin were able to make observations on 9 October, but did not record the supernova. The first recorded observation in Europe was by Lodovico delle Colombe in northern Italy on 9 October 1604. Kepler was only able to begin his observations on 17 October while working at the imperial court in Prague for Emperor Rudolf II. The supernova was subsequently named after him, even though he was not its first observer, as his observations tracked the object for an entire year. These observations were described in his book *De Stella nova in pede Serpentarii* ("On the new star in Ophiuchus's foot", Prague 1606). In Kepler's *De Stella Nova* (1606), he criticised Roeslin concerning this supernova. Kepler argued that in his astrological prognostications, Roeslin had picked out just the two comets, the Great Comet of 1556 and 1580. Roeslin responded in 1609 that this was indeed what he had done. When Kepler replied later that year, he simply observed that by including a broader range of data Roeslin could have made a better argument.

9. COLLINS, JOHN

The Sector on a Quadrant. Or, A Treatise containing the Description and life of three several Quadrans; Each rendred many ways both General and Particular.

Accomodated for Dyalling, for the resolving of all Proportions Instrumentally, and for the ready finding the Hour and Azimuth universally, in the equal Limb.

Of great use to Seamen, and the Practitioners of Mathematices.



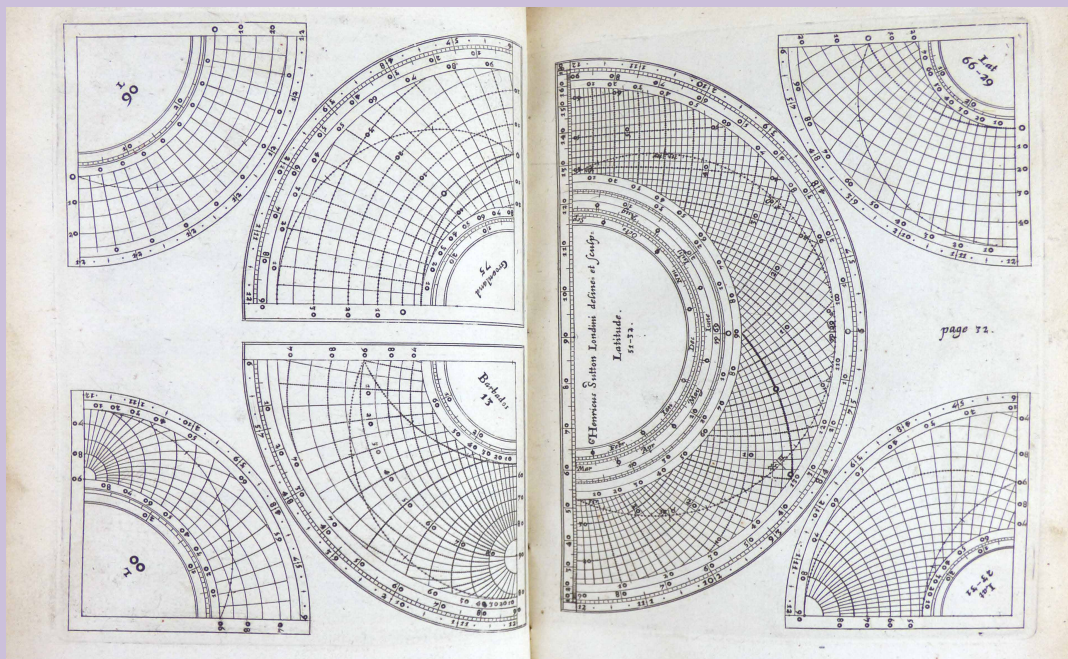
London, Printed by J. Macock, 1658. 4to, First Edition, First Issue, 6 engraved plates, one folding, woodcut diagrams, 4to, 4 parts in 1, Contemporary polished calf.

£10,000

Rarely found complete, in the first issue (with title dated 1658),

John Collins (1625–1683), mathematician, was the son of a nonconformist divine, and was born at Wood Eaton in Oxfordshire, 5 March 1625. Apprenticed at the age of sixteen to Thomas Allam, a bookseller, living outside the Turl Gate of Oxford, he was driven to quit the trade by the troubles of the time, and accepted a clerkship in the employment of John Marr, clerk of the kitchen to the Prince of Wales. From Marr he derived some instruction in mathematics, but the outbreak of civil war drove him to sea for seven years, 1642–9, most of which time he spent on board an English merchantman, engaged by the Venetians as a ship of war in their defence of Candia against the Turks. He devoted his leisure to the study of mathematics and merchants' accounts, and on leaving the service set up in London as a teacher. In 1652 he published 'An Introduction to Merchants' Accounts,' originally drawn up for the use of his scholars. He next wrote 'The Sector on a Quadrant, or a Treatise containing the Description and Use of three several Quadrants.' Also, an appendix touching 'Reflected Dyalling, from a Glass however posited' (London, 1658); and 'The Description and Uses of a general Quadrant, with the Horizontal Projection upon it Inverted' (1658).

Collins built up an extensive network of correspondents spanning the British Isles and continental Europe, through which he disseminated and exchanged mathematical news and procured the latest publications. Among the members of his epistolary circle were to be found John Pell, James Gregory, Wallis, Isaac Newton, G. W. Leibniz, and R. F. de Sluse. Such was the pivotal role he came to play in the scientific life of Restoration



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Wing C5381; Tomash & Williams C122

Provenance: Owen Phillips (ink name on title and B1); "John Carter att ye signe of ye Bible without Compter barr att ye corner of Essex Street" (ink inscription on rear pastedown). This has always been a scarce and desirable work: even in 1781, when Vial du Clairbois issued an annotated quarto edition of Chapman's work, he commented 'Il ne se trouve pas en France & coûte 180 livres en Hollande, en feuilles. Il est de nature à occuper dignement une place dans le cabinet des curieux sur cette matière, mais il n'est pas d'un prix à la portée de tout le monde'. As a result, despite being one of the foundations of modern naval architecture, this work is better known from later editions and facsimiles than, as here, in its full glory. Indeed, the scale of the work is significant, as it is now known chiefly from much smaller quarto-sized plates, not the grand folio sizes here.

One of the reasons for the work's scarcity is plausibly said to be its actual practical use in shipyards of the period and few copies survive in the fine condition of this copy.

Brunet, I, 1797; Polak, 1605.

10. CURTIS, WILLIAM (1746–1799)

Flora Londinensis: or plates and descriptions of such plants as grow wild in the environs of London: with their places of growth, and times of flowering; their several names according to Linnaeus and other

London, for the author, [1775–] 1777–98

2 vols, folio (470 x 285 mm), with two title-pages, two dedication leaves, one leaf of subscribers, 6 leaves of index, 2 leaves of 'Observations on grasses...' and 3 leaves of the 'Catalogue of plants...', and leaf of letterpress description to each plate, with engraved vignette on first title and 432 hand-coloured engraved plates (two double) depicting a total of 434 plants; a few minor marginal spots, a very clean, fresh copy, without offsetting, in contemporary English calf, gilt borders on sides, rebacked preserving original spines, spines elaborately gilt, with red and green morocco labels.

£11,000



First edition, first issue of this 'splendid, complicated, basic, English flora' (Hunt catalogue). It contains some of James Sowerby's first botanical illustrations; other artists involved were Sydenham Edwards, W. Kilburn, and possibly others. The Flora londinensis embraces most of the English flora, as a result of which it should properly be regarded as the first colour-plate national flora of England.

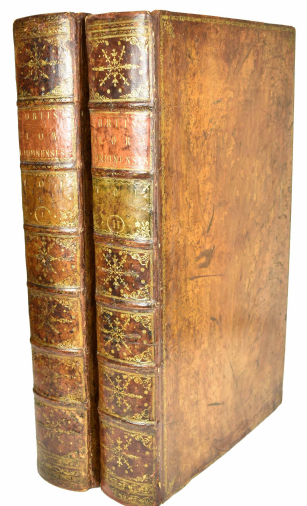
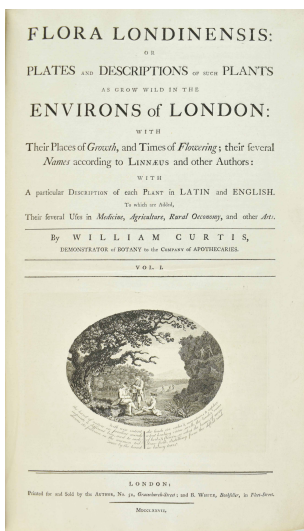
'Curtis was a British pharmacist, botanist, and entomologist. After selling his pharmacy business, Curtis set up a botanic garden of British plants at Bermondsey in 1771. In 1773 he was appointed demonstrator of plants at the Chelsea Physic Garden, a post he held until 1777. In 1779 he moved his London botanic garden to a larger location in Brompton.

'[The Flora londinensis] attempted to portray all the native plants within a ten-mile radius of London, but was cut short for lack of subscriptions. According to Miss Henrey's account, no more than 300 of any single number are believed to have been printed' (Johnston, The Cleveland botanical collections, p 495).

As a result of pressing for binding, this work often has offset from the text onto the plates.

Provenance: Sir Richard Vyvyan, 8th Baronet (1800–1879); In 1826, Vyvyan was made a Fellow of the Royal Society for his 'considerable literary and scientific acquirements especially in the Philosophy of Natural History'; he was also a Fellow of the Geological Society. The family estate in Cornwall, Trelowarren, was famous for its botanical garden

Dunthorne 87; Johnston 532; Henrey 595; Hunt 650; Nissen BBI 439; Stafleu and Cowan 1286



11. DAMPIER, WILLIAM (1652-1715)

A Collection of Voyages.

In four volumes. London: James and John Knapton, 1729. 4 vols. 8. (198 x 121mm). Sixty-three engraved maps and plates, many folding, engraved tail-pieces throughout, with title-pages to the seventh edition of Dampier's *A New Voyage round the World* and the third edition of *A Voyage to New-Holland* in vols one and three respectively. Handsome unsophisticated contemporary mottled calf, with red morocco labels, lettered in gilt.

A PARTICULARLY HANDSOME SET OF THE COLLECTED EDITION OF DAMPIER'S VOYAGES

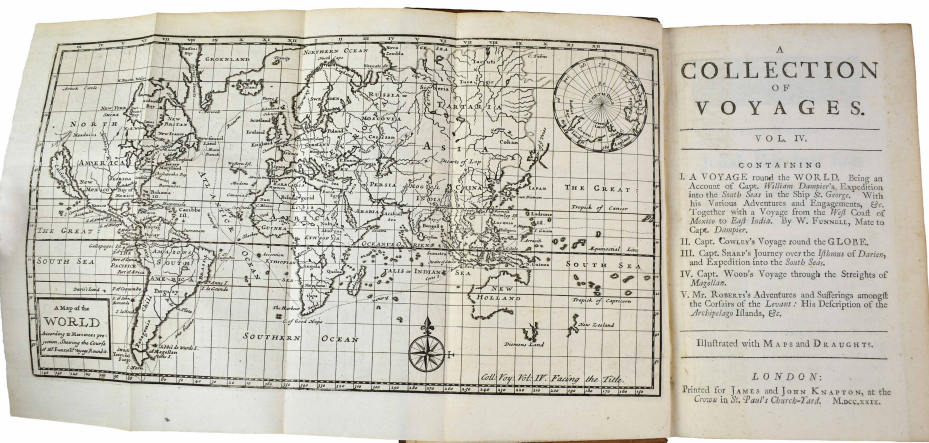
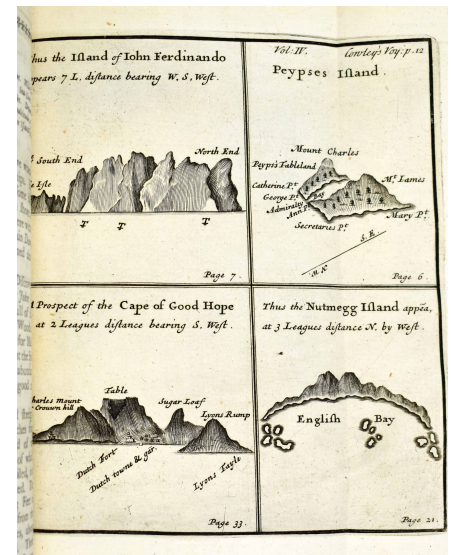
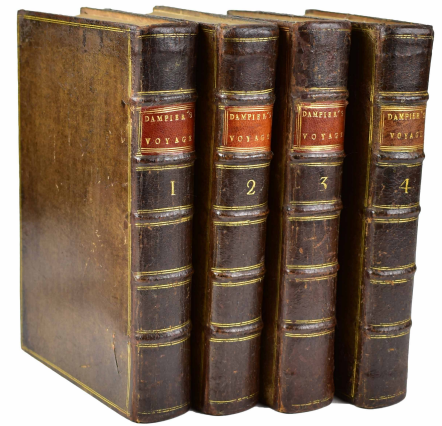
£8,000

'Generally considered the best' (Sabin), including the narratives of Wafer, Sharp, Wood, Funnel and Hacke.

'William Dampier combined a swashbuckling life of adventure with pioneering scientific achievements. In 1676, he started his career as a buccaneer preying on ships on the Spanish Main and struggling through the impenetrable jungle of the Isthmus of Panama in search of gold. He could easily have ended up on the gallows. Poor and obscure yet determined to sail the world to make his fortune, he was to become the first person to circumnavigate the globe three times. Among his many extraordinary achievements, Dampier mapped the winds and the currents of the world's oceans for the first time. He inspired Darwin one hundred and fifty years later with his notes on the wildlife of the Galapagos islands and elsewhere.

His portrait in London's National Portrait Gallery shows a lean, strong-featured man with a thoughtful expression, brown shoulder-length hair and a plain coat, holding a book in his hand. He is styled 'Pirate and Hydrographer' but even that tells only part of his story. He was a pioneering navigator, naturalist, travel writer and explorer, as well as hydrographer who was, indeed, quite happy to seek his fortune as a pirate.' Preston. It was his descriptions of the aborigines at King Sound which probably inspired Swift's 'Yahoos' in *Gulliver's Travels*.

Hill 422; Sabin 18373; cf. Borba de Moraes I, pp242-244.



DARWIN LETTER TO PUBLISHER ABOUT ORIGIN

12. DARWIN, CHARLES.

Important 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.

£30,000

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)

new edition in Stereotype Plates
(or in common type which
would be ^{much} preferable) I gladly
agree to his terms for this
edition & for my next book.
I have long earnestly wished for
a new edition of the *Origin* in
the United States, as it is 92
pages longer than the 2^d edition,
besides endless small though
important corrections. I feel sure
that the continued large sale of
this book in England Germany
& France has depended on my
keeping ~~it~~ up each edition to the
existing standard of science. I
hope I am right in supposing that
Messrs Appleton are willing to
print in some form a new
edition; for though unwilling to
act in a distasteful manner towards
them I had resolved soon to write
to Professor Asa Gray to ask
him to find some publisher who
would print the new edition of
the *Origin*, on condition of my
supplying him with the sheets of
my new book as they were
printed & which book will probably
have a large sale. Will you
be so kind as to let me hear
soon how the case stands; &
I should like to send Mr. S.
half a dozen small corrections
for the *Origin*. I must inform

Down, Beckenham
Nov 24th 1869
Dear Sir
I am much obliged
by your note. You say
that Messrs Appleton
"could also like to have
a set of stereotyped plates of
a new edit of *Origin of Species*
on same terms." I am not
sure that I understand this,
for I have not permitted the
Origin to be stereotyped in Eng-
land. If it means that
Messrs Appleton will print a

you that although Mr. Murray
has inserted a notice of my new
book, I do not suppose it will
be printed for nearly a year, al-
though a considerable portion is
ready for the press.
Dear Sir,
Yours faithfully
Ch. Darwin
You will understand that I
cannot agree with Mr Appleton
about my new book, unless he
is willing to print a new edit
of *Origin*. The price of a letter
might fairly be said to be
1000; as Mr Murray has 800
it is 1000 he should be asked
added to 2000.

DARWIN LETTER ON THE ORIGIN

13. DARWIN, CHARLES (1809–1882)

Autograph letter signed, concerning editions of the *Origin of Species*.

Down, Beckenham, Kent, 17 December [1866]

8vo (178 x 112 mm), on one side of folded black-edged mourning paper (sheet dimensions 178 x 224 mm); fold creases from posting, in fine condition.

£22,500

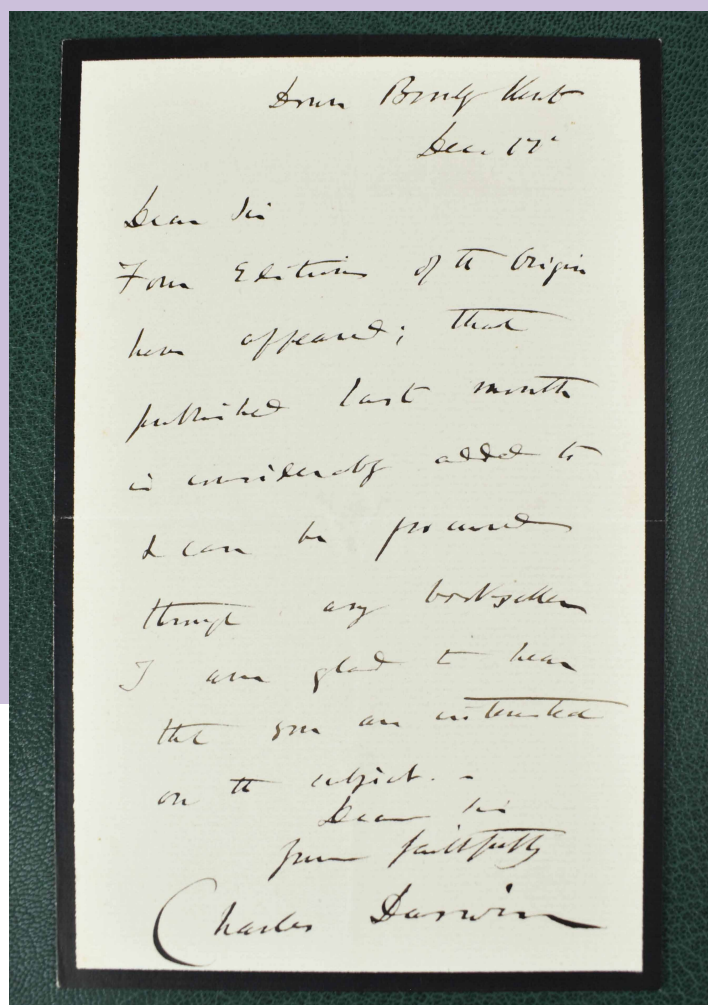
A fine unpublished letter to an anonymous correspondent, concerning editions of the *Origin of Species*. 'Four editions of the *Origin* have appeared; that published last month is considerably added to & can be procured through any bookseller. I am glad to hear that you are interested in the subject.

Yours faithfully, Charles Darwin'.

In November Darwin had copies of the substantially revised and augmented fourth edition of the *Origin* sent to Huxley and Wallace among others, their letters acknowledging receipt and praising the new edition dated November 11 and November 19 respectively.

The mourning stationery reflects the death of Darwin's sister, Susan Elizabeth Darwin, in October;

another sister, Emily Catherine Langton, had died in January that year.
See 'Darwin in letters, 1866; Survival of the fittest', Darwin Correspondence Project (online). Darwin Correspondence Project 5310F (summary only)



14. DARWIN/BEAGLE VOYAGE- MASON, COMMODORE FRANCIS

Manuscript Letter to Edward Harene of HMS Conway to Transfer to HMS Blonde where he is promoted to Lieutenant replacing Lieutenant William McCan discharged through illness. Whereby, Harene found himself involved in the rescue of HMS Challenger organised by Robert Fitzroy, Captain of the Beagle during Charles Darwin's Second Voyage.

Printed Heading 'By Francis Mason, Esq C.B. Commodore and Senior Officer of His Majest's Ships and Vessels in the Pacific.'

£2,500

A Fine Manuscript, Autograph Letter to Edward Harene, Signed with instructions by Mason.

'Lieutenant William McCan, Second Lieutenant of this Ship having been discharged to Sick Quarters on shore.

"You are hereby required and directed forthwith to take upon yourself the Charge and Command of Lieutenant on board His Majesty's Ship Blonde, and to Act in the Station on board her accordingly until further Order – Her Officers and Company subordinate to you being hereby required, and Commanded, to behave themselves jointly and severally to their respective employments, with all due Respect and obedience, unto you their said Lieutenant; and you are as strictly charged, to observe and execute, as well the General Printed Instructions, as what Orders and directions you may from time to time receive from me, or any other Your Superior Officer for His Majestys Service.

Hereof, nor you nor any of you may fail as you will answer to the Contrary at your peril. And for so doing his shall being your Authority Given under my hand on board HM Ship

Blonde at Valparaiso this 20th day of June 1835."

On June 14th, 1835 the Beagle returned from Valparaiso, Chile. Darwin being on his inland excursions, There Fitzroy discovered that HMS Challenger, missing since May 19th, had been wrecked in a storm south of Conception and the crew were stranded inland by the Leubu River. Fitzroy proposed taking HMS Blonde to rescue, and after disagreeing, Mason eventually consented. On the day after this document was dispatched, Mason in HMS Blonde set off with Lt. Harene and Captain Fitzroy as Pilot. They anchored at the nearest port, Fitzroy taking a party and provisions to camp. Meanwhile Mason hired a smaller boat the Carmen that might navigate the river, but it overshot the camp, was dismantled in a storm and was eventually towed back to Valparaiso by HMS Blonde. Fitzroy navigated the Blonde into the river. but the weather conditions were so poor that the Challenger crew were not taken off the island until 5th July.

This from Darwin's Letters:

'Darwin's next letter brings out another side of FitzRoy's character. In this episode his rapid decision and rapid action were the means of saving his friend Captain Seymour and the crew of the wrecked Challenger from off the coast of Chile.

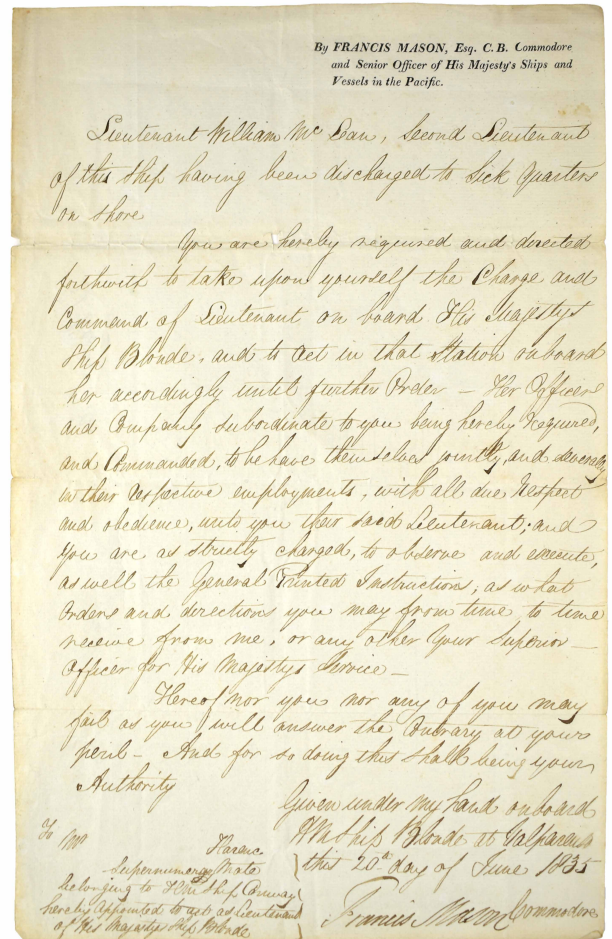
FitzRoy had a desperate ride through many miles of hostile Araucanian Indian country to locate the camp of the wrecked crew, and after his return piloted the Blonde, a frigate under Commodore Mason, to the spot and carried through the rescue only just in time, for disease, starvation and menacing Indians were all threatening the safety of the encampment. We can read between the lines in FitzRoy's own account and get the impression of a splendid and almost ferocious determination to save his friend, all obstacles being hewn away.

Darwin's letter home tells of the stir the event caused.

'Lima, July, 1835.'

'... When I reached the Port of Copiapò, I found the Beagle there but with Wickham as temporary Captain. Shortly after the Beagle got into Valparaiso, news arrived that H.M.S. Challenger was lost at Arauco, and that Captain Seymour and crew were badly off among the Indians. The old Commodore in the Blonde was very slack in his motions—in short afraid of getting on that lee-shore in the Winter; so Captain FitzRoy had to bully him, and at last offered to go as Pilot. We hear that they have succeeded in saving nearly all hands, but that the Captain and Commodore have had a tremendous quarrel; the former having hinted something about a Court Martial for his slowness. We suspect that such a taught-hand as the Captain is, has opened the eyes of everyone, fore and aft, in the Blonde to a surprising degree. We expect the Blonde will arrive here in a very few days, and all are very curious to hear the news; no change in state politicks ever caused in its circle more conversation than this wonderful quarrel between the Captain and the Commodore has with us.'

Charles Darwin.



15, DARWIN, CHARLES (1809–1882)

The Variation of Animals and Plants under Domestication

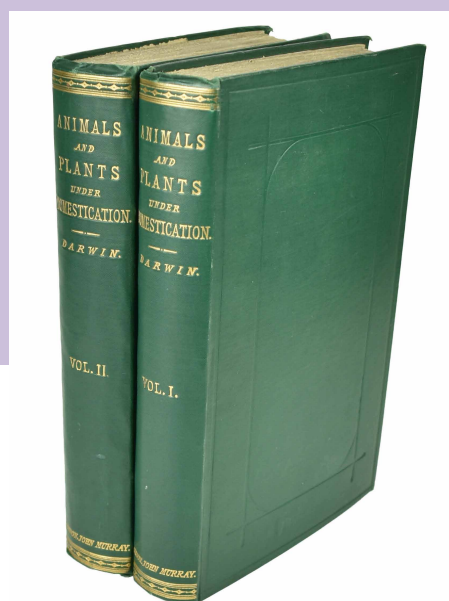
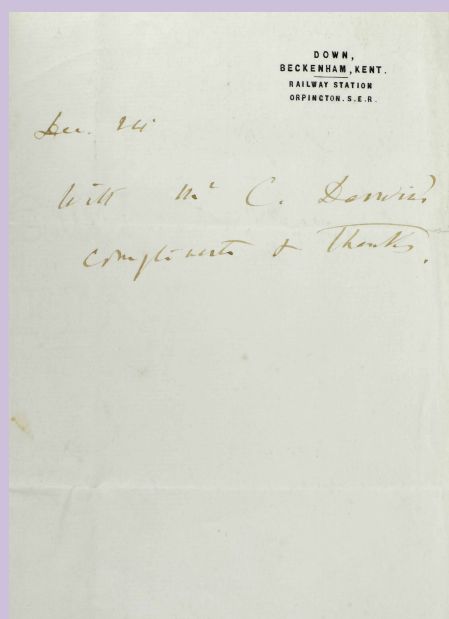
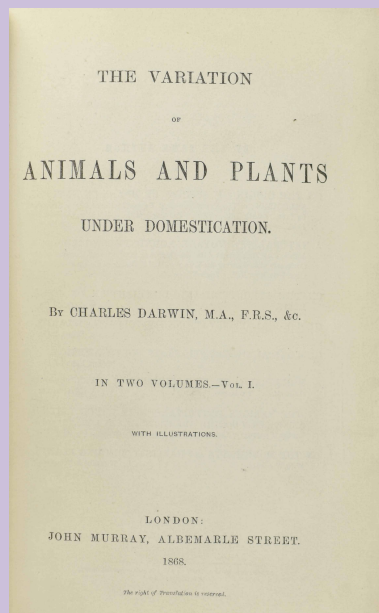
London, John Murray, 1868, PRESENTATION COPY

2 vols, 8vo (221 x 138 mm), pp viii 411 [1], with 4 pp inserted advertisements dated December 1866 (see below); viii, 486, [2, publisher's advertisements, dated February 1868] with the same 4 pp inserted advertisements as in vol I; illustrations in the text; original green cloth (as described by Freeman), a fine, clean, bright copy.

£12,500

First edition, first issues of both volumes, presentation copy to the geologist Sir Joseph Prestwich (see below) with an inserted note on Down Railway Station stationery: 'Dec 24 With Mr. C. Darwins compliments & thanks' in Darwin's hand.

This work is 'the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponding to its first two intended chapters' (Freeman). This work is notable not



only for Darwin's prodigious amassing of facts concerning artificial selection of traits to demonstrate an analogy for natural selection. It also advances his hypothesis of pangenesis and gemmules, as the agents of the inheritance of characteristics. The Variation 'contained his hypothesis of pangenesis, by means of which Darwin tried to frame an explanation of hereditary resemblance, inheritance of acquired characters, atavism, and regeneration. It was a brave attempt to account for a number of phenomena which were beyond the bounds of scientific knowledge in his day, such as fertilization by the union of sperm with egg, the mechanism of chromosomal inheritance, and the development of the embryo by successive cell division. His hypothesis of pangenesis could not therefore give a permanently acceptable account of the multitude of phenomena it was designed to explain. It was, however, a point of departure for particulate theories of inheritance in the latter nineteenth century' (DSB).

The first issue differs substantially from the second issue, which in fact is more a second edition, with major revisions to the text. The first issue was published in January, the second in February 1868. The two issues have considerable textual differences, but the easiest way to distinguish them is by the errata listed on p vi of vol I and viii of vol II: in the first issue five errata are listed in six lines in vol I and nine in seven lines in vol II, whereas in the second a single erratum is listed in vol I only. The publisher's binding also differs, the spines of the first having a one-line imprint, those of the second normally having a two-line imprint.

Provenance: Presentation note in Darwin's hand 'With Mr C. Darwin's compliments & Thanks' dated December 24 loosely inserted in vol I (on 'Down, Beckenham, Kent – Railway Station, Orpington. S. E. R.' stationery); bookplate of Sir Joseph Prestwich in both volumes.

Prestwich (1812–1896) was President of the Geological Society of London (1870–2) and Professor of Geology at Oxford (1874–88). He was also the recipient of a presentation copy of the first edition of the Origin. 'Prestwich had written important papers on the geology of the coalfields of Shropshire and on the water-bearing strata of the south of England. In 1859 and 1860, he turned his attention to a study of the flint implements found in France and England and their significance for the question of the antiquity of man' (Darwin Correspondence Project online). Quentin Keynes (1921–2003), great-grandson of Charles Darwin and notable collector of Darwin and Darwiniana.

There are two inserted leaves in both volumes: 'Illustrated Charts of Natural History' and 'Practical Class Examination Mineralogy and Geology by J. Tennant', the latter dated December 1866, both advertising mineralogical works published by Tennant. These were probably added by Prestwich. The December 24 date of Darwin's note means he had copies in hand by the end of 1867 (or at least of vol I) although the work was not officially available until January 30 of the following year due to delay in preparing the index.

Freeman 877; Norman 597

16. DOPPELMAYR

Globus Coelestis Novus Stellarum fixarum Loca secundum celeberrimi Astronomi Dantiscani IOHANNIS HEVELII, Catalogum ad annum Chr. 1730.. IOH GABR< DOPPELMAIERI.



Celestial Globe, Nuremberg, 1728, 32 cm, two sets of 12 gores from ecliptic to the poles. The axis runs through the celestial poles.

£25,000

This celestial globe by Johann Gabriel Doppelmayr was accurate for the epoch 1730 and drew on the star catalogue of Johannes Hevelius of 1690. Also depicted are the paths of several comets observed by Hevelius, Johann Kepler, Giovanni Cassini and John Flamsteed.

There were other German globe-makers in the early 1700s but Doppelmayr's globes dominated the German market until the end of the 18th century. They were revised in the 1750s and finally in 1792 by Wolfgang Paul Jenig (d. 1805), 42 years after Doppelmayr's death.

Long before he published his first celestial globe in 1728, Doppelmayr had taken a keen interest in astronomy, and he spent some time studying the subject in Leiden, one of the leading universities of the time.

After his studies he returned to his native town of Nuremberg, and, as a teacher, was very active in promoting new scientific ideas. In the early 1700s he had compiled several celestial maps, which had been published in various atlases by his friend Johann Baptist Homann. These maps were later collected and published in 1742 as the *Atlas Novus Coelestis*, for which Doppelmayr became well known.

He also translated several scientific works into German, including Nicolas Bion's *L'usage des globes célestes et terrestres* (1699) and John Wilkins's *Discovery of a World in the Moone* (1638), which advanced the relatively new theories of Copernicus and Galileo.





17. EDWARDS, WH

A Fine Pair of Watercolours of Papaver Somniferum and Convolvulaceae (morning glory).

A Fine Pair of Watercolours of Papaver Somniferum and Convolvulaceae (morning glory). On paper, c. 1800. [470 x 340 & 390 x 330mm].

£1,250

In 1952 Rachel McMasters Miller Hunt acquired 25 gilt-edged watercolors, approximately 30.5×23 cm, trimmed, often cut into the signature “WH Edwards Delt [delineavit], No 15 Southampton Row, Russell Sqr London.” Descriptions of the works (images not yet posted) can be found under accession 0850 on our Web site.

While some of the compositions are of single flowers, others are paired or in bouquets. Nine depict roses, and the collection contains at least two each of Auricula, Crataegus and Ranunculus.

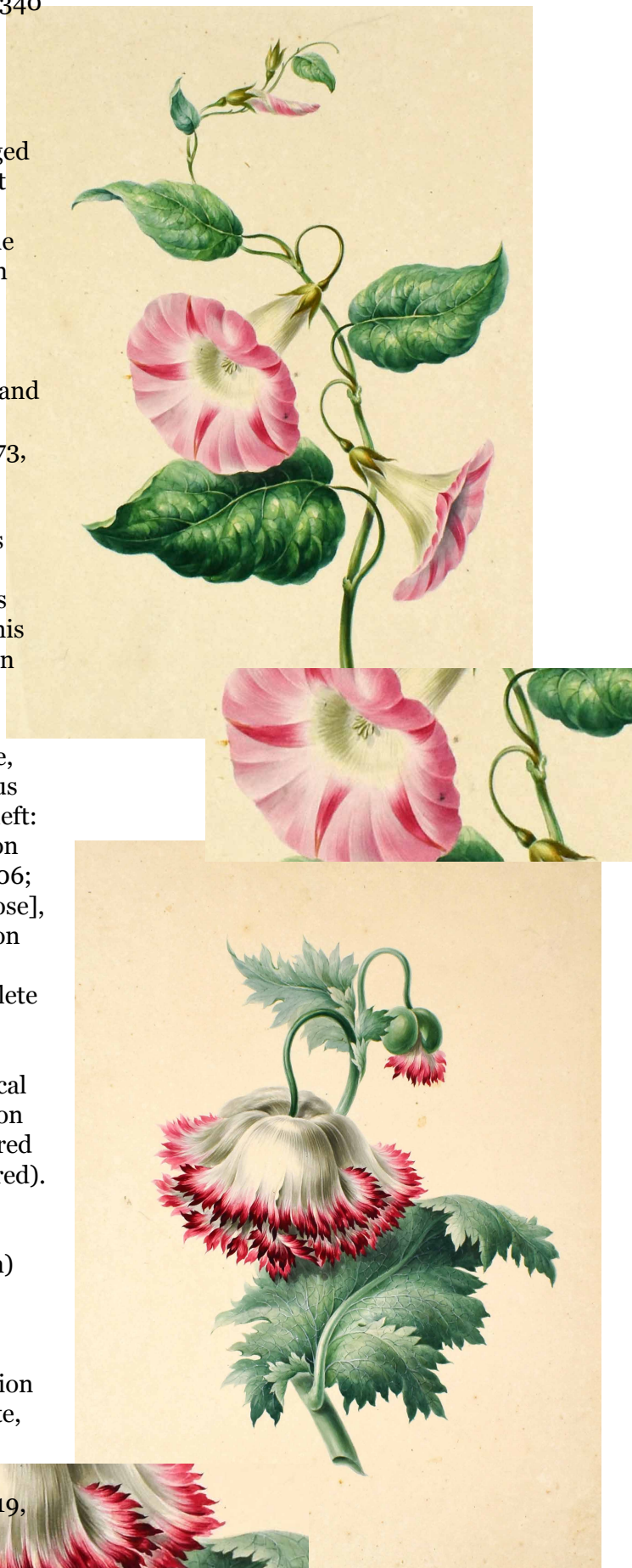
William Henry Camden Edwards (b. Monmouthshire ca.1773, d. Bungay, Suffolk 22 August 1855) exhibited at the Royal Academy (1793–1841) and the Society of British Artists, London (1840–1844). He engraved plates in W. J. Hooker’s *British Jungermanniae* (1812–1816), *Musci Exotici* (1818–1820) and *Muscologia Britannica* (1818) and W. Roxburgh’s *Plants of the Coast of Coromandel* (1795–1820) and wrote his own *Young Artist’s Guide to Flower Drawing and Painting in Watercolours* (1820).

His wife exhibited fruit studies at the Royal Academy and the Society of British Artists in 1847. The information above, from Ray Desmond’s *Dictionary of British and Irish Delectus Huntiana* 43 W. H. Edwards paintings Clockwise from top left: Jonquil & French poppy [*Narcissus* & *Papaver*], HI accession 0850.02; St. Johns Wort [*Hypericum*], HI accession 0850.06; Polyanthus [*Auricula*], HI accession 0850.10; [Briar and Rose], HI accession 0850.18; Ranunculus & Anemone, HI accession 0850.21, watercolors by W. H. Edwards. Botanists and Horticulturists (London, 1994), seems to be the most complete account of Edwards’ work.

The *Young Artist’s Guide*...With instructions and examples, described in Bridson and White’s *Plant, Animal & Anatomical Illustration in Art & Science* (1990), was published in London by J. Watson and contains 11 pages and 23 plates (5 uncolored line, 4 uncolored aquatint, 7 color-printed and 7 hand-colored). Regarding *Muscologia Britannica*, Malcolm Beasley of the Natural History Museum, London, reports five unsigned annotated pen and ink drawings (with occasional gray wash) on paper.

These are by artists identified in the plates engraved by Edwards, who was described by Hooker and Taylor in the introduction as “an artist of high talents.” Further information about the artist is welcome for our archive. —James J. White, Curator of Art

Bulletin of the Hunt Institute for Botanical Documentation
Carnegie Mellon University, Pittsburgh, Pennsylvania Vol. 19,
No. 2 Fall 2007



18. EDWARDS, WILLIAM LT.

Sketches in Scinde.

London: Henry Graves, 1846. First Edition, Folio (570 x 465 mm). Hand-Colourled lithographic title, 10 hand-coloured tinted lithographic plates by Charles Haghe after Edwards, all mounted on card, lithographed dedication, letterpress description leaf both printed in blue, and lithographed plan. Original quarter red morocco portfolio, original silk ties, upper cover pictorially gilt with Shield and Weapons.

£18,000

PRESENTATION COPY TO MRS ROBERT CORNISH of the only colour plate book concerning Scinde, produced shortly after its invasion and annexation by the dedicatee, Sir Charles Napier. Edwards was serving as Napier's aide-de-camp, a Lieutenant in the 86th or Royal County Down Regiment.

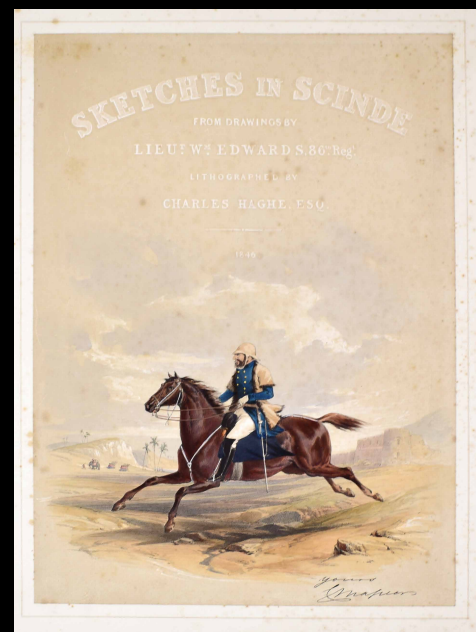
Edwards' Sketches in Scinde, are the only series of folio size plates by a British military artist devoted exclusively to Scinde. They were produced at a critical point in the history of Scinde, after its invasion and annexation in 1843. The artist was at the centre of events as a young officer of the 86th or Royal County Down Regiment, having been appointed aide-de-camp to General Sir Charles Napier, the conqueror and subsequent administrator of Scinde. Edwards' remarkable work was one of the high points in the visual recording of Scinde, and falls within the context of a history of illustration by young military officers begun in the early decades of the 19th century.

Of the ten plates in the album, two illustrate the bleak terrain in which the British troops fought successfully at Truckee. Another five illustrate Hyderabad, successfully captured by the British two years earlier in 1843. The presence of red-uniformed British troops in two plates demonstrated who was now in control. 'Main Guard and Government House, Fort Hyderabad' (plate 5) Despite this, however, the tone of the accompanying letterpress is not triumphalist. Edwards gives a sympathetic picture of one of the former amirs, Mir Nasir Khan, noting ironically that it was his ease in the company of the British that was in part responsible for the ruling family's downfall. The artist admired the impressive appearance of parts of the fort of Hyderabad, and, to establish a rapport with the viewer, noted that the round tower, which formerly housed the wealth of the Talpurs, was likened by the British to the round tower at Windsor.

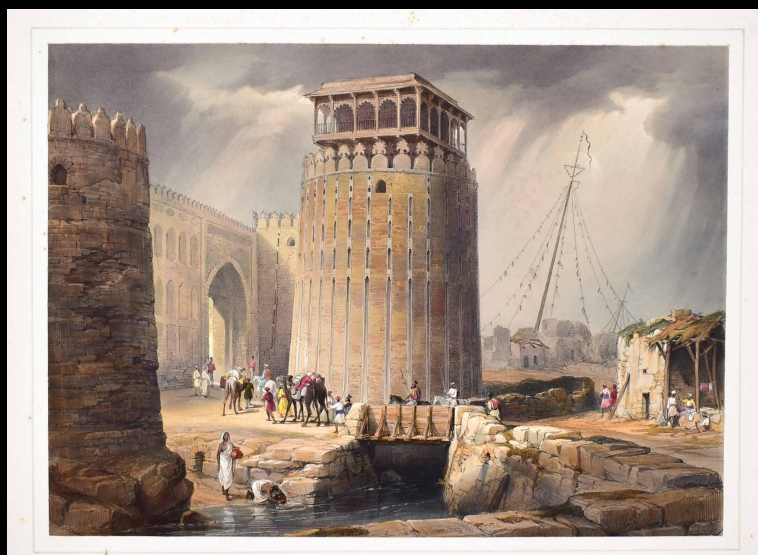
The presence of young officers in Scinde was due to the increasing strategic importance of the area to the British, who feared the expansionist plans of both the French and the Russians. Missions were sent to the court of the ruling family of Scinde, the Talpurs, at Hyderabad in 1808 and 1809, to try to establish British influence

Manuscript presentation label fixed to verso of upper cover.

Abbey Travel 469; Tooley 193.



Presentation copy
~~~~~  
*Mrs Robt Cornish*  
*Hills Court - Exeter -*  
*with William Edwards's*  
*very kind regards.*  
~~~~~



19. 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

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 obverse 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



20. GESSNER, C.

Historiae Animalium liber IV. Qui est de Piscium & Aquatilium Animantium natura. Cum iconibus singulorum ad vivum expressis... Continentur in hoc volumine, Gulielmi Rondeletii... & Petri Belonii Cenomani... de Aquatilium singulis scripta. Editio secunda novis iconibus...



Francofurti, in Bibliopolio Henrici Laurentii, 1620. Folio (370 x 240mm). pp. (40), 1052, 30, with hand-coloured woodcut on title page and over 700 fine contemporary hand-coloured woodcuts, of which many very large or full-page, together with 41 contemporary coloured or plain pen drawings or paintings in the text. (Together with) *Historia Animalium liber V. Qui est de Serpentium natura... adiecta est ad Calcem, Scorpionis insecti historia...* Francofurti, Impensis Henrici Laurentii, 1621. Folio (370 x 240mm). pp. (16), 170, with woodcut on title and 31 woodcuts. Contemporary vellum.

£38,000

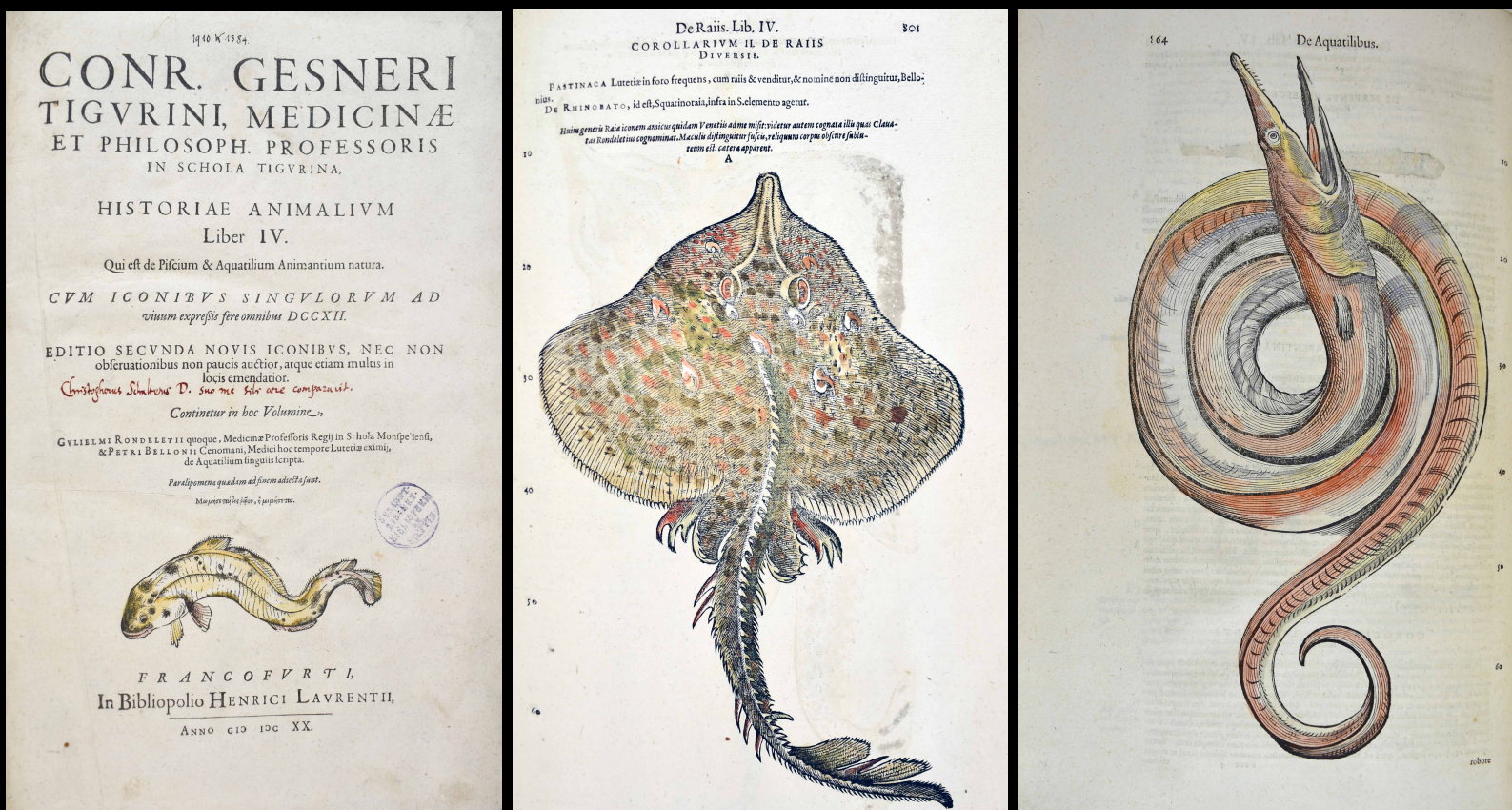
A unique copy with contemporary hand-coloured woodcuts and contemporary coloured- or pen

drawings by Christophorus Schulerus. The drawings have sometimes been pasted in the margin of the text, occasionally drawn on the printed paper, and more frequently inserted as a slip. The format varies, some are small others almost as large as the printed book. The drawings are beautifully executed and have a lot of charm. The copy has numerous annotations and Schulerus makes frequent reference to Aldrovandi's work on fishes, also other works as Schoenfels 'Ichthyologica'. The drawings are in many cases after the woodcuts of Aldrovandi's work. We were unable to find information about Christophorus Schulerus. He must have been a keen ichthyologist.

The title-page, with faint old stamp and insignificant small paper repair on verso, has the following inscription 'Christophorus Schulerus D. suo me sibi comparavit.' The meaning of this sentence is unclear. The name can also be read as Christophorus Schultetus (Stargard 1602 - Stettin 1649) who was a theologian and priest at Stettin, and author of several religious works.

Book V on snakes and insects has not been coloured.

Book IV 'Fishbook' is the third Latin edition, the first edition was published in Zürich in 1558.



Book V 'Snakes' is the second Latin edition, the first edition was published in 1587.

A beautifully contemporary coloured copy, of Gesner's history of fish and aquatic animals, part of his great encyclopaedia of the animal kingdom, and the first systematic treatise on zoology of the Renaissance. These woodcuts form the fourth great series of ichthyological illustrations, after Belon (1551), Rondelet (1554), and Salviani (1554), but are also the first general series of marine illustrations not confined to fish. A number of molluscs, crustaceans, shells, coral, and other marine organisms and products are illustrated.

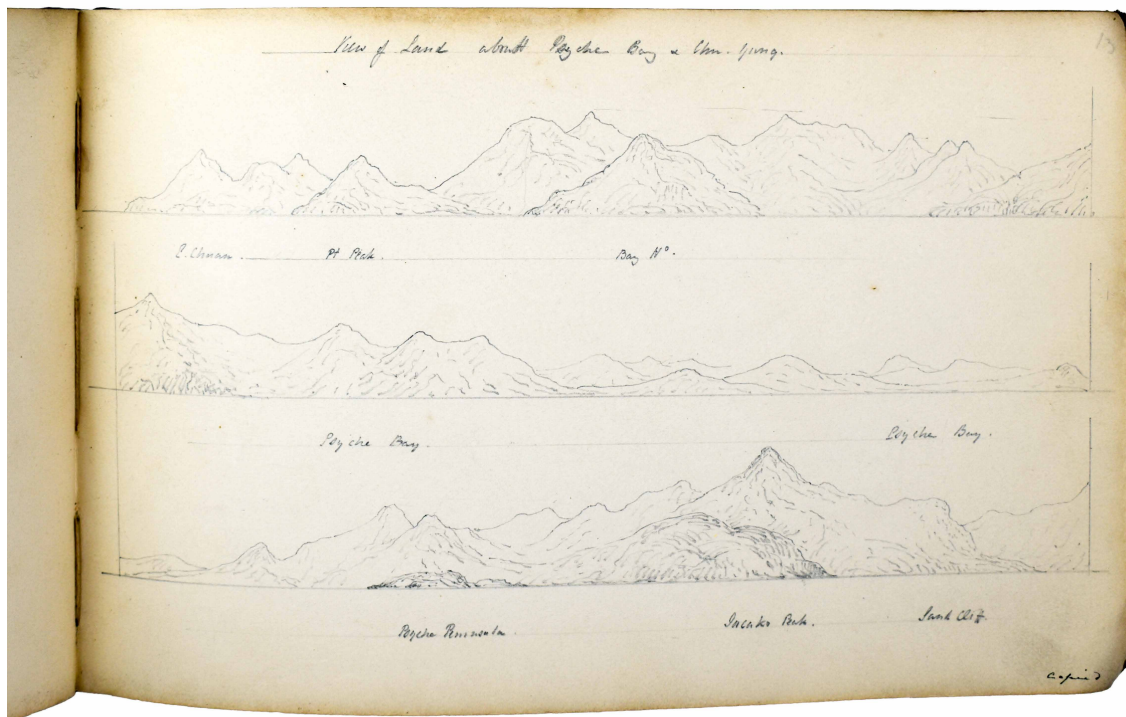
"The fourth book...included much information about molluscs, illustrating with woodcuts many shells from the Mediterranean and the Indo-Pacific region for the first time. It cannot be regarded primarily as a conchological treatise but it deserves an honoured place among the books that advanced the study of Mollusca (Dance, P. Delights for the eyes and the mind, p. 6). The final Book V was published posthumously by Gesner's friends Carron and Wolf from his notes and is mostly missing and rare.

A fine copy without the usual browning. Insignificant marginal worming at the inner margin towards the end.

Wellisch A. 26.3 & A 27.2.; Nissen ZBI, 1553 & 1556.

21. Scarce Survival from The Opium Wars GREENE, AUGUSTUS PERCIVAL(1818-1842)

Chinese Pilot. Drawings of Chinese Coastal Profiles from HMS Cornwallis.



China, On board ship, [1840], Oblong small folio (151 x 235mm.), 21 leaves with 19 pages of drawings of coastal profiles, with accompanying explanatory notes and landmarks, green paper boards over leather spine, untitled.

£2,500

A competent series of coastal drawings for use in navigation on HMS Cornwallis.

Drawings of the pending dangers when navigating Chinese waters, done by A.P. Greene, mate and then officer on H.M.S. Cornwallis. The areas covered are Amoy, Chincheu, Chimmo Bay, Namao and others.

A note on the upper paste-down reads "To accompany Remark Book Vol. 1. Coast of China / In Amoy etc. / Marks for avoiding Dangers, by A.P. Green.

Greene died in action, was buried in China and was posthumously awarded the China Medal in 1842. The Treaty of Nanking (Nanjing) was a peace treaty that ended the First Opium War (1839–1842) between the United Kingdom and China on 29 August 1842. It was the first of what the Chinese later called the unequal treaties.

In the wake of China's military defeat, with British warships poised to attack Nanking, British and Chinese officials negotiated on board HMS Cornwallis anchored at the city. On 29 August, British representative Sir Henry Pottinger and Qing representatives Qiving, Yilibu, and Niu Jian signed the treaty, which consisted of thirteen articles. The treaty was ratified by the Daoguang Emperor on 27 October and Queen Victoria on 28 December. Ratification was exchanged in Hong Kong on 26 June 1843. A copy of the treaty is kept by the British government while another copy is kept by the Ministry of Foreign Affairs of Republic of China at the National Palace Museum in Taipei.

22. A FINE EXAMPLE OF GREUTER'S GREAT TERRESTRIAL GLOBE

GREUTER, Mattaeus. [Terrestrial globe]. In ista quam exhibemus Terreni Globi descriptione omnium regionum juxta et insularum ...

[Rome], Mattaeus Greuter, 1632. Large engraved terrestrial globe (49 cm diameter) on a brass spindle and ebony-stained wooden base, with 2 sets of 12 half-gores running from 80°30'N to 80°30'S and 2 polar callottes over a plaster-covered papier mâché sphere, unstained wooden horizon and meridian rings, both covered with manuscript paper rings. There are 4 cartouches with arms, figures and navigational instruments (and a depiction of the globe itself); 4 compass roses; two mythological figures and a sea monster; and numerous ships. Partly coloured in outline by a contemporary hand.

£85,000

One of the largest and most accurate terrestrial globes produced before 1650, serving to launch Greuter's short career as Italy's leading globe maker. Though mostly based on Blaeu's largest globe (state 1c of c.1618 or state 2 of 1622), it is more than just a copy. Greuter gives a much more detailed and more accurate depiction of Tierra del Fuego and also reflects the 1624 establishment of a Dutch colony in the present-day New England by labelling it "Nieu Nederland." Not intending his globe as a

navigational instrument, he also omitted Blaeu's rhumb lines. Lake Ontario is depicted fairly well, but the other Great Lakes are merged into one enormous body. The Solomon Islands and The Solomon Islands and northern coast of New Guinea, explored by Jacob Le Maire and Willem Schouten in 1616, are depicted (as is "Willem Schouten Eylandt"). Like Blaeu's globe, it indicates the hypothetical coast of the still elusive Antarctica (the ephemeral Dutch sightings of Australia were not to solidify for another decade, but Antarctica shows a northward extension approximately in its place).

In the Pacific, a sea god riding on a spouting whale plays a lyre, while a nearby mermaid blows a shell trumpet. The cartouche around the note to the reader (the text used as the "title" in the present description) is flanked by a man with a spade and woman with a whip, together holding an armillary sphere. That around the note on the determination of longitude is flanked by two Ottomans, one with a quadrant and the other with a cross-staff. They both look up at an image of the globe itself, in its four-legged stand. These two cartouches are mirror image copies of Blaeu's, and the texts are based on Blaeu's (the former slightly revised and latter abbreviated in the middle). The scrollwork cartouches around the note on discoveries and around Greuter's new dedication (to Count Jacobo Boncompagni of Aquino) are new, the former with garlands of fruit and the latter topped by the dedicatee's arms.

The text of the former is partly based on Blaeu's, but rearranged and with additions and omissions (Greuter's reference to "Cathaia et China" is new; both note Henry Hudson's discoveries). The paper on the horizon ring is drawn and lettered in manuscript, as usual. Although smaller than Blaeu's globe (68 cm), Greuter's is nearly as large as Van Langren's (1589) and Hondius's (1613), and larger than any other globe produced in the Netherlands at the time.

Blaeu produced his globe in 1617, but revised it soon after to include Le Maire's new discoveries in Tierra del Fuego and New Guinea. He rendered Tierra del Fuego in three different forms, the last in the globes issued c.1618 and later. While Greuter clearly copied most of Blaeu's globe, he renders Tierra del Fuego more accurately than any of the three Blaeu versions. The closest possible model is Hondius's 1629 map (Koeman & V.d. Krogt II, p. 604, map 9950:2A.1, with a small illustration).

Greuter (1566?-1638), originally from Strasbourg, went via Lyon and Avignon to Rome, where he set up (c.1615?) as a cartographic engraver and, beginning with the present globe in 1632, as a globe maker. No other globe maker of his day successfully competed with the greatest masters of the Dutch Golden Age. He followed the present terrestrial globe with a celestial globe of the same size and a 26.5 cm pair, all in 1636. When he died in 1638, his plates went to the De Rossi family, who revised and reprinted the 49 cm globes in that year. They were still selling them, revised again, in 1695.

The stand has four turned legs supporting the horizon ring, with cross-pieces (without a base plate) connecting them and holding the turned central support for the meridian ring. The horizon ring is round. There is no hour ring or pointer. The manuscript paper ring covering the wooden horizon ring may be an eighteenth-century addition (the literature records copies with brass meridian rings and wooden ones, the latter both plain and with manuscript paper rings). Otherwise the globe and stand appear to be complete and original, though the manuscript horizon ring has an additional note dated 1712. The British Isles, the Holy Roman Empire, Antarctica and several regions in North and South America, Africa and Asia are coloured in outline in orange, also used for the tropics and polar circles and to highlight certain features in the colouring of the decoration.

With a few cracks unobtrusively repaired, but generally in fine condition. An earlier owner had painted over most of the sea and even parts the land in blue, which luckily preserved the surface of the globe remarkably well. This blue and the darkened varnish have now been removed, revealing the globe in its remarkably well-preserved original state. One of the greatest and most accurate globes of the first half of the seventeenth century.

Dekker, pp. 344-347; V.d. Krogt, *Globi Neerlandici*, pp. 211-213; V.d. Krogt, *Old Globes*, Gre 4 & 5; Stevenson II, pp. 54-62, 261-263; *World in your Hands* 4.13; Younge, *Early Globes*, pp. 30-31; cf. *Welt in Händen VII/1* (1695 ed.); not in Fauser, *Ältere Erd- und Himmelsgloben in Bayern*.



23. HARRIS, JOSEPH

The Description and Use of the Globes, and the Orrery, by which is prefixed By way of introduction, a brief account of the Solar System.

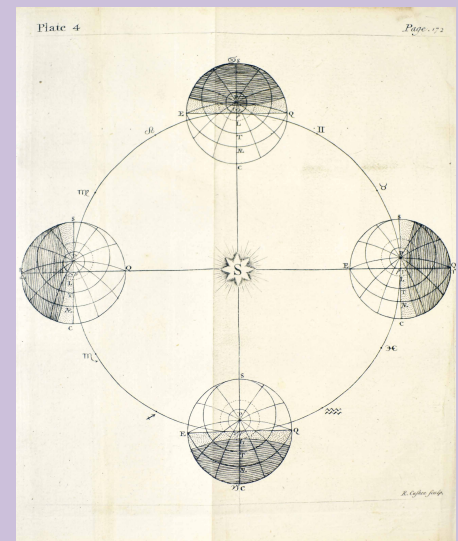
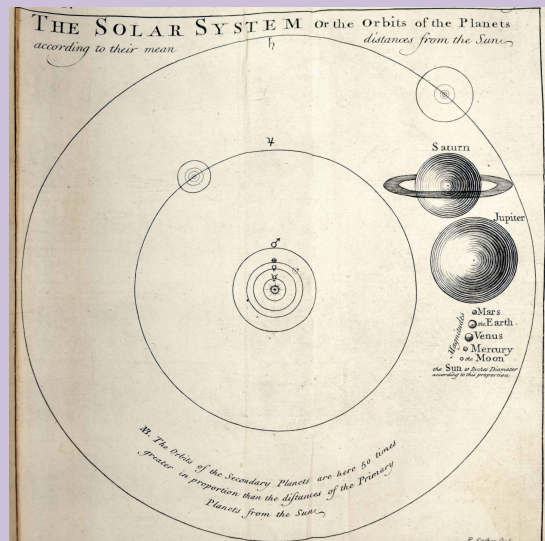
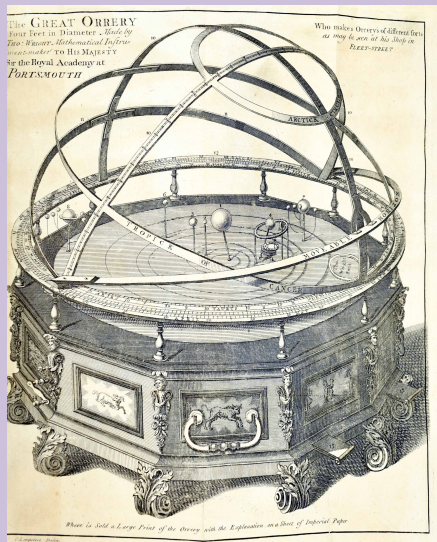
First edition.

Thomas Wright and Richard Cushee, 1731, 8vo, Contemporary panelled calf, with 7 folding engraved plates, woodcut decoration, woodcut initials, head- and tail-pieces,

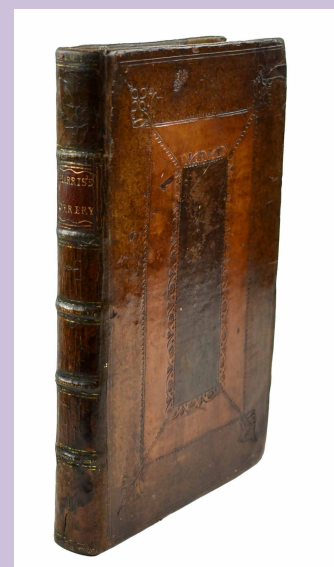
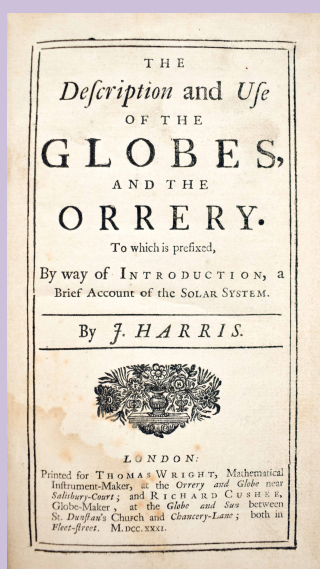
An expansion of Harris's 1703 work, including a lengthy description of the orrery.

£650

In about 1724 Harris moved in with John Senex (1678-1740), notable chart and map-maker. They co-operated to produce at least two star-maps, *Stellarum Fixarum Hemisphaerium Australe* and *Boreale*; in the plane of the equator; Harris name is writ large in the headline text, though the copyright remained in the hands of Senex, after his death his wife sold it. A copy of Harris's chart was in the library of Mme. Emilie du Chatelet, mistress and colleague of Voltaire, which may be the one now in the Bibliothèque Nationale de France and perhaps seized from her son's library when he was beheaded during the French Revolution. Although the pair of star maps in the plane of the equator are well represented in astronomy museums, there may also be a further pair in the plane of the ecliptic. It is likely that production of these charts was related to the premature, much contested and hotly resented publication by Halley and Newton of Flamsteed's long delayed observations of the stars. In the *Australe* chart Joseph commemorates Polish astronomer Hevelius and King Jan III Sobieski's defeat of the invading Ottoman Turks in the 1683 Battle of Vienna, for the constellation Scutum is named Scutum Sobiescanum and



and illustrated with a glowing crucifix and the initials INRI. It is not easy to date the first publication of these charts, partly because the date 1690 too is large in the title and the facile tendency has been to take that as the publication date; but 1690 is before Harris was born and during the childhood of Senex. The most likely period for its creation is when Harris was working for John Senex, from January 1725 until he left on a voyage to Vera Cruz in June of that same year. When he returned from Vera Cruz in April 1728 Harris immediately started work on self-publishing his *Treatise of Navigation* and producing for Thomas Wright, instrument maker, his *Description and Use of the Globe; and the Orrery*. Wolfgang Steinicke in 'William Herschel, Flamsteed Numbers and Harris's Star Maps' says that these star-maps were still being relied on by William Herschel towards the end of the century. [Tomash & Williams H22],



24. HENISCH (GEORG)

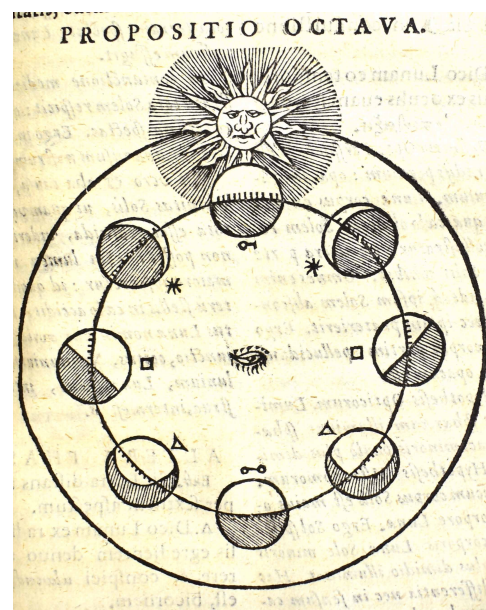
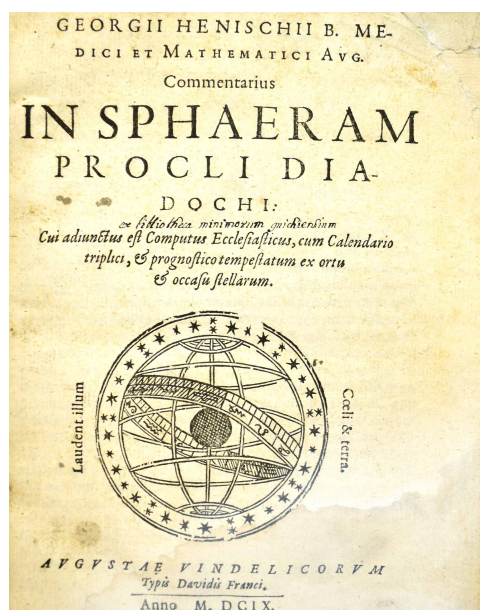
Commentarius in sphaeram procli diadochi Cui adiunctus est Computus Ecclesiasticus, cum Calendario triplici, & prognostico tempestatum ex ortu & occasu stellarum.

Augsburg, David Franck, 1609, 4to, First Edition, text of Proclus in parallel Greek and Latin, title with woodcut device, woodcut initials, 2 folding tables, errata f. at end, Contemporary French Olive Morocco, Gilt, Arms of Charles de Valois, Duc d'Angoulême to covers, and his CC monogram to spine.

£6,500

Henisch's great work on the sphere, astronomy and exploration. Includes several mentions of America, Columbus and Vespucci.

Hieronymus Wolf recommended Henisch for the Protestant St. Anna Gymnasium in Augsburg, where he was professor of logic and mathematics from 1576-1617. He also taught in Hebrew, Greek, Latin and rhetoric, held the office of rector together with Simon Fabricius from 1580-93, was head of the city library at the same time and led a medical practice until his death. Four times he was dean of the Augsburg medical college. He collected and organized the files of the Collegium medicum founded in 1582, thus laying the foundation for Augsburg's rich medical history.



He also published the first printed catalogue of the city library in 1600; it is the oldest printed catalogue of a public library, an exemplary act. Henisch belongs to the late humanist group at the turn of the 16th to 17th centuries, which had an impact far beyond Augsburg. Its patron and moving force was the patrician Markus Welser. He was the mathematician and natural scientist, but also the Germanist of this group, a tolerant nature, whose friendly ties and scientific ties from the Jesuits mainly in Augsburg, Munich and Dillingen to Catholic and Protestant scholars in Germany, France, Italy and the Netherlands were enough. He participated with Welser and Hoeschel in the publishing house "Ad insigne Pinus", which started as a joint venture between the late humanists of Augsburg and ended as a defender of a Christian middle-class humanism in the service of the Counter-Reformation. In the merchant city of Augsburg, humanism was essentially focused on practical knowledge and results. H. met the wishes of the sober, calculating and counting bourgeoisie. His writings are strongly rational, his mind pushed for clear concepts and sensible methods. As a medical writer, he wrote a handbook and edited an edition of Aratus.

The study of the heavenly bodies and the firmament occupied him all his life. Every year he delivered a mathematical-astronomical calendar and published this important commentary on Proclus and the use of the Sphere. He treated geography as historical auxiliary science. The crown of the sciences was mathematics. He introduced arithmetic, geometry and astronomy to the students of the high school, and for practical reasons he enjoyed greater favour with the citizens than the philologists Hoeschel and Wolf.

Henisch is also the author of the first German dictionary that still serves well today. With his diligence and readiness, he managed to complete at least one volume from A-G. It is a comparative dictionary, in 10 languages: German, English, Bohemian (Czech), French, Greek, Hebrew, Italian, Polish, Spanish and Hungarian.

Provenance: Charles de Valois, duc d'Angoulême (gilt arms to covers)

Tomash & Williams H103; VD17 23:28951T

Rare depiction of the Battle Against Pirates off Cadiz

25. HOLLAR, WENCESLAUS

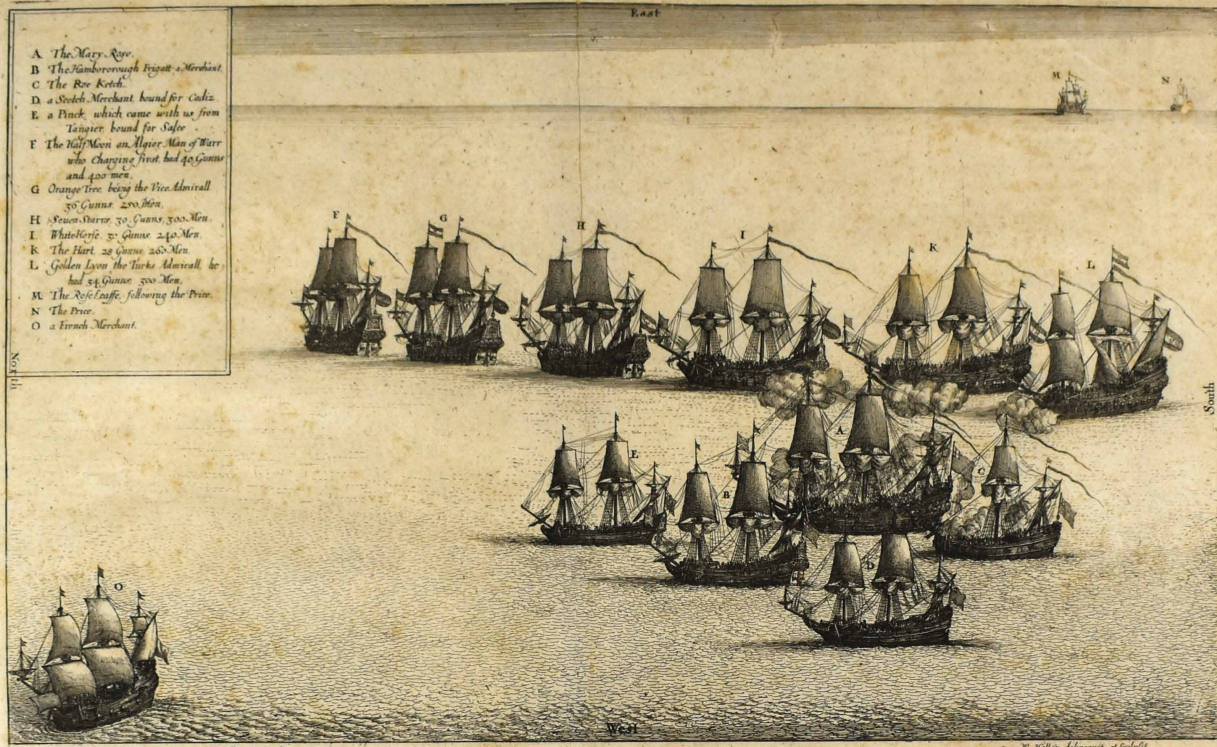
A True Relation of Capt. Kempthorn's Engagement, in the Mary-Rose, with seven Algier Men of War.

[London, c.1669], 375 by 420mm (14.75 by 16.5 inches).

Description

Engraving and etching, list of ships upper left, letterpress text below.

£2,000



A True Relation of Capt. Kempthorn's Engagement, in the Mary-Rose, with seven Algier Men of War. In the beginning of December, His Excellency the Lord Ambassadors Henry Brouncker having obtained from the Emperor of Barbary, Tefelina, a Letter of Security to his content, had resolved to prosecute his Journey to the Court, to which end, he ordered his baggage, and most of his Retinue, to be embarked in the Mary-Rose, which had Transported him from England; and purposed himself, with some few of his Gentlemen and Servants, to the number of fifteen or sixteen, to go by Land, and the ship by Sea to Salé; relaying, as soon as we were under Sail, to begin his Journey also.

Thus accordingly we set Sail on Wednesday the eighth of the said Month at two a clock in the morning, with the Wind at North-East, along the Shore of Barbary; and having sail'd about that Evening, after Midnight, we overtook a great Flyboat of 300 Tons, and finding her to be an English Vessel, freighted with Deal, Malt, Sals, and Tobacco, coming from West-England, on these Parts, and taken by the Alger Men of War off the Cape St. Vincent, being bound for Cadiz, we took, and made Prize of her; and having found 20 Turks aboard her, and three (in Prison, one a Captain, and two Englishmen, we transported them aboard us, and sent other Men aboard her's and having examined the Principal of them, found them to be of the Nation of Alger Men of War, who were Cruising in those Seas: But the Prize being heavy laden, and a bad Sailer (which made us were forced to tow her) did much prolong our Voyage, so that we could not arrive till Saturday at Noon before Salé: Yet that Bonaccia did us a Courteous for that time, though a Discomfort afterwards; for having for the most part of the Forenoon taken notice of a Barque keeping service us and the Shore, and thinking her to be otherwise than the prov'd afterwards, Captain Kempthorn sent his Ketch to speak with her: In the mean time we arriv'd

before Salé; and having handfully trimm'd our Ship with Pendants and other Ornaments, and call Anchor, we Saluted the town with 41 Guns, and receiv'd for Answer, silence. However, we made ready for Landing; and fell the Strand early, in a Peace with another Gentleman, toward towards the Shore; and while that was doing, we saw at a distance that our Ketch had overtake the Barque, and after a little time of Conference let her go with discharging of a Gun, which Barque made with full Sail towards us, to our great admiration; till coming nearer, we perceiv'd that she bore the King of England's Colours, and discharging two Guns; then we concluded, that it was some extraordinary Message from his Excellency, therefore the Captain commanded to discharge a Gun, and to make a Wait for those who were rowing towards the Shore, who being that, turn'd back again, and came aboard: And the Vessel, being a Brigantine belonging to Tangier, having aboard her a Gentleman of Quality, and a Captain, with 40 Soldiers, and 6 Bras Guns, did also approach, and deliver'd his Message, which was, That we should take Land, but rather get aboard us, if we could, all those Men of War, who were before, with the Goods also, matters as Tangier since our departure being much alter'd; and had we not been retarded by the fore-mention'd Prize, this Message would have come too late.

However, we stay'd there till Monday, and seeing there could nothing be effected, in getting those People aboard (because they were decay'd) and a Storm being at hand forcing us from the Shore, we took the Sea; and having fall'd the said Brigantine at our Stern, we Chas'd that night and the day following, in a Storm, far in the Sea, all the Men of the Brigantine being aboard her, and suffer'd much. This evening we for two Turkish Men of War sail'd off; and at night was a very great Storm, so that we were forc'd to take all the Men of the Brigantine aboard us, and suffer her to be call away. Next day at 11, the Weather continued; Toward evening we saw again a Turkish Man of War chasing a Spanish Vessel; but

having perceiv'd us making towards him, he fled: By and by we saw Land, it being La Rata on the Spanish Coast, which we could not reach, the Storm blowing out of the Levant, but were forc'd to keep at Sea further off, and there to be forc'd all that night and the day after. The 17, came to us a French Canary Man, bound for Cadiz; by and by, a Swedish, from the same place: We saw also two Turkish Men of War; therefore those two Ships came to us for Protection. Next morning at break of day we discover'd seven Turkish Men of War; and because their Course was towards us, therefore all possible Preparation was made about us for the Fight, and all that might be hurtful, or hinder us, remov'd, and thrown on board, and our afore-said Prize for a prey, the Men taken aboard into the Mary-Rose, and the Ship lay drive before the Wind. The same day before noon the Turkish sail'd by us; but neither Party attempt'd any thing; yet our Preparation were on to the utmost of our power.

In the mean time, one of the Turkish Ships, being a flow Sailer, and full of Men (being the *Half-Moon*) lag'd about an English Mile behind the rest; so that they were forc'd to stay far her, and to find out two Boats Men'd to row her. Our Captain being that, who was near her, sent them both, first a small Boat with Men to intercept theirs, which caus'd a small Skirmish among them, but when we saw that the Turkish put out another Boat (strongly provided, our Captain commanded to make a Wait for them to come back again: After that, we saw them to stand close together, no doubt, in council what was to be done; and we still preparing, till about three a clock they began to charge, whereupon ensued a hot Service, and much harm done on both sides; but the night being at hand they retir'd a little way, and there lay'd till day, offering our Motion; and because they should not think that we would run away in the dark, Captain Kempthorn commanded Lights to be set on, that they might see where we were; and so having taken some rest the same night, early in the morning we were alarm'd again; and having

perform'd solemn Prayers, immediately every one repair'd to his Station, for they were coming: And all things being well order'd, especially that every other Gun should be fir'd at every Ship, to preserve the rest for the second; by which means, every one of the Turkish Men of War receiv'd a sufficient opposition. We had also, besides our ordinary Ships Crew, about 30 Land-Soldiers of Tangier, and about 40 of his Excellency's Retinue, in all about 250 Men.

Thus began the Fight with a great courage; and they coming in a Line from the South-East Quarter, the *Half-Moon* was the foremost, and having come within Pistol-shot, gave us his Small-shot, and his Broad-side, and receiv'd as much from us, and then having paid, bore off a little toward the Starboard. Next day, the same order kept all the rest, the *Golden-Lion*, or Admiral being in the Rear, with intention to board us: After we had receiv'd their five Broad-sides, even as he was coming up, with more Sails spread than the rest, he receiv'd a Shot between Wind and Water, and another which tore his Main-Sail from end to end, and being thus disabled, flood off: His Companion, seeing this, tack'd about, and compelling him round, went away fore the Wind with all speed, which put an end to the Fight, God be thank'd. The seventh Ship all that while was pursuing our Prize, by which means we had one Enemy left. Thus we follow'd our Course, having lost that day in the time of the Fight our French Ship Companion, and the following night the *Reverend* and the *Pink*, which Pink having aboard a number of *Ten Armes*, and the like Companions, having during the Fight received against the Master of the Vessel, endeavour'd to comply with the Turkish, and having given some Sings, bore towards them: they militating it to be a Fire-ship, began to avoid; but our Captain providence hinder'd that Design. These were kill'd aboard us 11 Persons; wounded, and the Ship much damage'd. The next day in the evening we arriv'd in the Bay of Cadiz, being December 30. 1669.

display in the Queen's Private Dining Room at Hampton Court Royal Palace. A copy with the monogram of Adriaen van Viest inscribed on the reverse was with the Leger Galleries in London in 1973, and another is recorded as being in the collection at Castle Howard, North Yorkshire. This picture was possibly commissioned during Kempthorne's lifetime or by his family: alterations from the original were made to the flags in order to correct them.

26. HONTER, JOHANNES & OTHERS

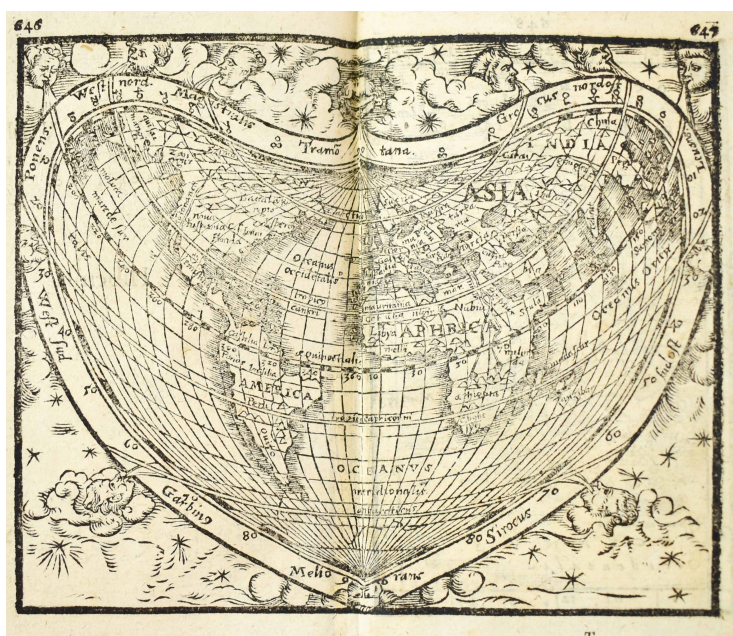
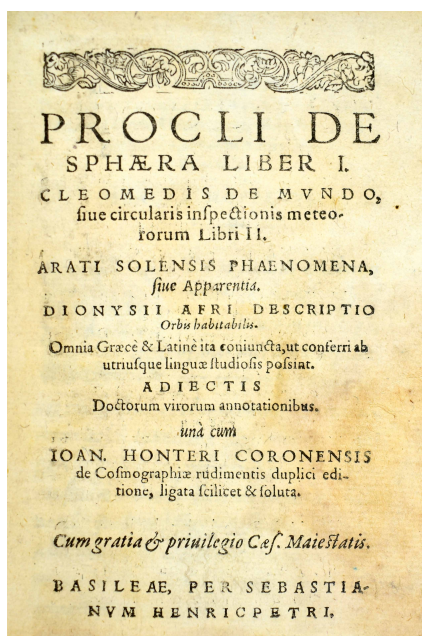
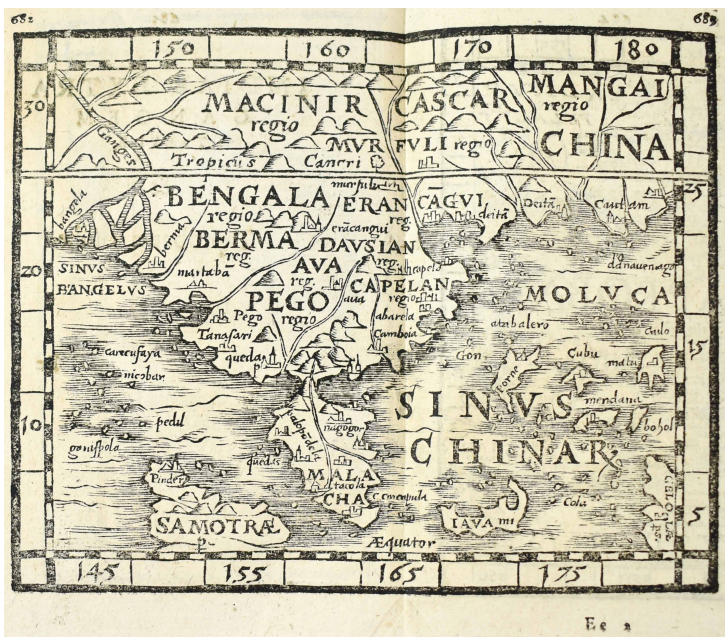
Procli, De sphaera liber I. Cleomedis, De mundo siue circularis inspectionis meteorum Libri II. Arati Solensis Phaeonomena ... Dionysii Afri, Descriptio orbis habitabilis. Omnia Graece et Latine ita coniuncta ... una cum Ioan. Honteri Coronensis De Cosmographiae rudimentis.

£3,800

Basel: Sebastian Henricpetri, 1585, 5 parts in 1 volume, Proclus's work with woodcut illustrations in text including an armillary sphere, astronomical diagrams and a vignette of Proclus teaching, Honter's work with 24 engraved maps, 12 double-page woodcut maps each with additional single-page woodcut map to conjugate leaf verso, complete with the final leaf (blank except for publisher's woodcut device verso), Contemporary vellum, manuscript title on spine, 8vo (15.6 x 10 cm); Second Basel edition of this important compendium of treatises on astronomy and cosmography including Johannes Honter's De Cosmographiae rudimentis, which contains Honter's double-page cordiform world map and maps of Malta, Mallorca, Cyprus, southern Africa, Madeira, Egypt and the Arabian Peninsula (as well as the Persian Gulf), India, Java, Sri Lanka ('Taprobana') and elsewhere.

(Adams P2135 (under Proclus); Houzeau & Lancaster 767; Sabin 65491; Shirley, World 108 & British Isles 69;

VD16 P 4973



27. HOOD, THOMAS. 1556-1620

The Use of the Celestial Globe in plano, set foorth in two hemispheres: wherein are placed all the most notable Starres of heaven

London: [by John Windet] for Thobie Cooke, 1590.

4to (185 x 133 mm). Letterpress title incorporating woodcut printers device, without the two folding star charts (only one set known). Title slightly soiled and lower margin carefully restored not affecting letters, Very light occasional spotting to early leaves. Red levant morocco, gilt, by Sangorski and Sutcliffe, covers with two line gilt ruled border, spine gilt in 6 compartments, gilt inner dentelles, g.e.

£4,850

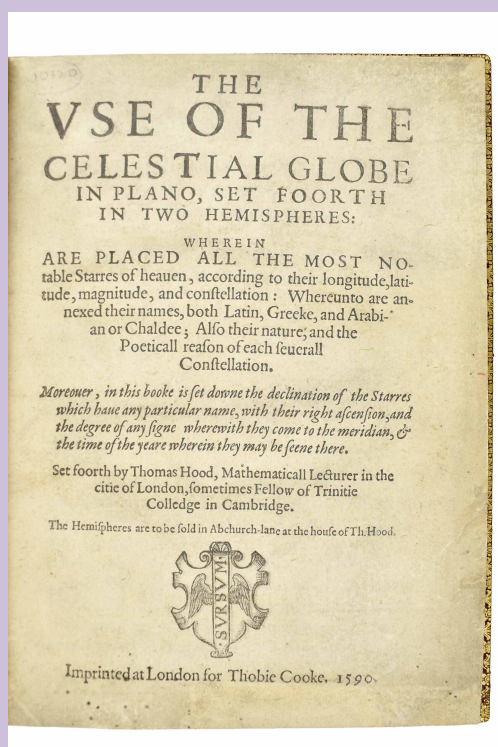
A finely bound copy of one of Hood's rarest works, with just 4 examples appearing at auction in the last 80 years, and all of these copies were without the two folding celestial plates. Thomas Hood was an English mathematician and physician and the first lecturer in mathematics to be appointed in England in 1588. In later life he lived in London and practiced as a physician, selling copies of his celestial charts to add to his living. From 1597 he is known to have made a number of astrological instruments.

VERY RARE, only early edition of this work on the use of celestial globes. The text is in the form of a dialogue between a Scholar and Master and was intended to aid the student astronomer, cosmographer & navigator to recognize the stars and their constellations. It contains a table of stars listing their longitude, latitude, magnitude and constellation. There is also a description of the nova that appeared in Cassiopeia in 1572-4. This event was witnessed across Europe and attracted the attention of the best astronomers of the day, among them Tycho Brahe, who published his account in 1575. This new star initially reached the brightness of Venus. Hood recounts the various theories regarding this phenomenon (that it was one of the stars of Cassiopeia or a comet) with much of the argument centring on whether this new light moved or not. By showing that it remained fixed, Brahe proved that it was not an atmospheric disturbance, such as a comet, but a new star. While Brahe himself was not a supporter of Copernicus' theory, that the sun not the earth is at rest at the centre of the universe, his discoveries in relation to the nova made this theory easier to accept.

Hood (fl. 1582-1598), a graduate of Cambridge, held the first English lectureship in mathematics and was one of the first popularisers of the 'new learning'. This appointment was initiated and financed in 1582 by Thomas Smith, to whom this work is dedicated, and the lectures were given in the city of London. Smith was the first Governor of the East India Company, Governor of the Muscovy Company and Treasurer of the Virginia Company and a patron of science, trade and exploration. Hood's publications, which ranged from an English translation of Ramus' 'Elements of Geometrie' to a guide for mariners, as well as his inventions of mathematical instruments, show the wide scope of mathematics as a discipline in the late C16. He also lectured on geography and navigation. He is credited with popularising astronomy and the Copernican theory in England. This is the first of his two works on the celestial globe; the second was published in

1592 ('The use of both the Globes Celestial and Terrestrial', London). In 1589 Hood was, with Hakluyt, one of the subscribers to Raleigh's Virginia Company; he invented a sector, ancestor of the slide rule and the calculating machine in 1598, the same year as Galileo.

According to the title, one could also buy from Mr Hood himself at his house in Abchurch Lane 'two hemispheres' (22 inch square) to use with the present text. They illustrate the various constellations and stars by human and animal figures. Regrettably, however they were very rarely united with the book and where they have survived, they have generally done so separately. 'There is a copy in the British Museum, the text (without the plates) being in the Library, and coloured impressions of the two planispheres in the Map Department. This is the only copy noted in the STC. Bishop adds three further copies in America, i.e. Washington, New York Public Library and Charlottesville, of these Charlottesville alone has any plate, and then only the South Polar Region' (Hind I, p.142). *STC 13697 (4 libs. + Kraus in US) 'Tp has advt. for the sale of the hemispheres at the author's house in Abchurch Lane. They are eng. by A. Ryther and lacking in most copies'. ESTC s118875. Hind I, p.139. Houzeau and Lancaster 2785. Taylor 'Late Stuart and Early Tudor Geography', 346. Not in Honeyman.*



28. LEVAILLANT, F.

Histoire naturelle des Perroquets...

Paris, Levrault, frères, 1801-1805. 2 volumes. Folio (495 x 312mm). pp. (viii), 135, (1, index); (iv), 112, (1, index), with 145 etched plates printed in colours and finished by hand; a fine copy in contemporary red half morocco, green morocco labels, gilt fillets on sides, gilt edges, green silk page markers, binding signed at foot of spines: J.M. Jacobs, relieur à Anvers.

£110,000

First edition, folio issue (there was also a quarto issue and 12 copies printed in extra-large folio format) of the most beautiful illustrations of parrots ever published and one of the finest bird-books of all time. The outstanding plates were etched after the originals of Jacques Barraband, and printed in colour by Langlois, the great master of French colour printing at the beginning of the nineteenth century and the artist responsible for most of Redoutés important publications. After he had made himself Emperor, it was part of Napoleons deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire. In this manner many glorious books came into being, and it is in this light that we should see Redoutés *Les Liliacées* and his two works on the flowers of La Malmaison. The works of Levaillant owe their sumptuous character to the same impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France (Fine Bird Books). The names of three of the birds commemorate the artists involved in the production of the plates, Barraband, who painted them, Bouquet, who engraved the plates, and Langlois, who supervised the printing of them. This copy has the title of volume one in its first state, with the date An IX (1801). Both Ronsil and Zimmer describe copies with the second state title, dated An XII (1804). Anker 303; Fine Bird Books p 90; Nissen IVB 558; Ronsil 1780; Zimmer 392.



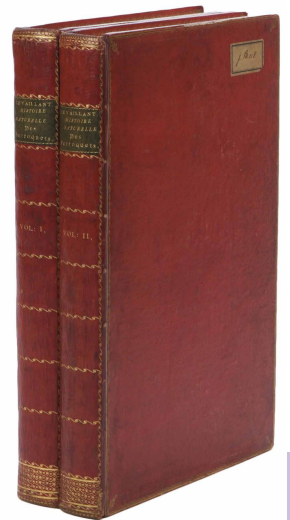
Seconde variété du Perroquet ceruleo. Pl. 100.



Le Perroquet. Acajou-courrou. Pl. 101.



Le Perroquet à face bleue. Pl. 102.



29. LINSCHOTEN, JAN HUYGEN VAN

Itinerarium, Ofte Schipvaert naer Oost ofte Portugaels Indien. Inhoudende een beschrijvinghe dier Landen, Zee-custen, havens, Rivieren, Hoecken ende plaetsen, met de ghedenckwaerdigste Historien der selve. Hier zijn by gevoeght de Conterfeytsels, van de habijten, drachten, so van Portugesen aldaer residerende, als van de Ingeboorene Indianen: Ende van hare Tempelen, Afgoden, Huysingen, manieren, Godes-dienst, Politie, Huys-Houdingen ende Coophandel, hoe ende waer die ghedreven word: Als oock van de Boomen, Vruchten, Cruyden, Speceryen, ende dierghelijcke Materialen van die Landen.

Amsterdam, Jan Evertsz Cloppenburch, 1614, Folio, Contemporary Vellum, Yapp edges, 3 parts in one volume, (8),160; (8),13-147, (1); (82),(2),(8 index)p., 3 engraved titles, one title-page with engraved vignette of a ship surrounded by 4 views of Antwerp, Amsterdam, Middelburg and Enkhuizen, Portrait of the author, with 6 folding engraved maps by J. van Doetecum after P. Plancius (worldmap) and by A.F. and H.F. Langren, and 36 double-page and folding plans, plates and views by J. and B. van Doeticum after Linschoten, Contemporary Vellum, Yapp Edges.

£50,000

Linschoten's highly important work, opening the East and the New World for trade by the Dutch and the English. Until its publication no other book contained any comparable amount of useful information on the East and West Indies and it soon became required reading for all navigators sailing to the East or the Americas. The maps and engravings include a fine World Map after Plancius. This edition includes chapters on the coast of "Arabia Felix" (that is, the southern coast of the Arabian peninsula), the island of Ormus and Islamic India. Included is a detailed map depicting Arabia, Persia and India by Langren. The interior has been taken from Gastaldi after Mercator's World Map of 1569, but has been given interesting improvements: "The surprising fact about the representation of the [Arabian] peninsula is the close resemblance of the outline to that of a modern map when compared with other engraved maps of the time. There is a vague suggestion of the Qatar peninsula, which is not seen again until the nineteenth century" (Tibbets).

The book is divided into four parts. The first treats the East Indies, including eastern Africa and Arabia and extending to regions as far east as Japan. The second book describes the navigation of the coasts of West Africa around the Cape of Good Hope to Arabia, together with the coasts of the New World.



Book three, based on the discoveries of the Portuguese Royal pilot Diego Affonso, contains sailing directions from Portugal to India, and instructions for sailing in the East Indies, from island to island.

Similar instructions are given for the New World, particularly Brazil and Spanish America. Book four contains detailed information on the taxes and other income that the King of Spain extracted from his territories, both at home and overseas.

Muller, America 2185-2187; Sabin 41356; World Map: Shirley 187.

30. LUSSAN, RAVENEAU SIEUR DE

Journal du Voyage fait a la Mer de Sud, avec les Flibustiers de l'Amerique en 1684. & annees suivantes.

Jean Baptiste Coignard, Paris, 1690, 12mo, title with woodcut device, , contemporary sprinkled calf gilt. First printed in Paris in 1689, with the same imprint. According to Brunet's listing of the 1689 and this 1690

edition “C’est cette [1690] edition que, jusqu’à preuve contraire, nous considerons comme le premiere”, the 1693 edition stating ‘second edition’ on the title.
£1,250

Account of the aristocratic author’s two years buccaneering in the West Indies, and the Pacific coast between Guatemala and Chile, presenting both the romantic and bleak sides of the life of a pirate. His principles would not allow him to let his crew molest priests, nuns and churches, and after taking a Spanish town, they would all attend Mass before looting.

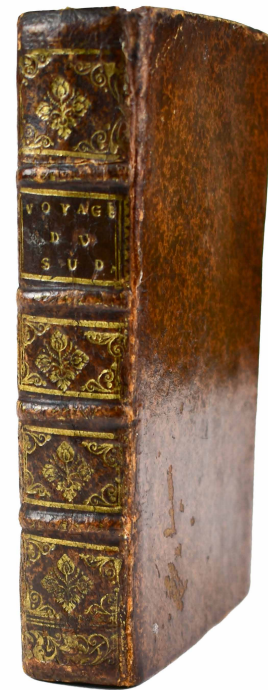
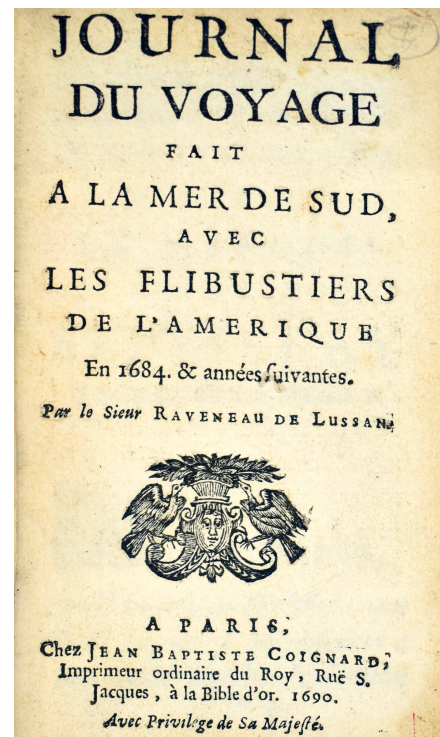
An adventurer of aristocratic descent, Raveneau de Lussan sailed at the age of 22 in 1679 from Dieppe to Santo Domingo. To pay off his debts, he joined a band of buccaneers and sailed for almost two years with them (from November 1684 to February 1686). The relation of his adventures is realistic and even brutal.

This, his only book, was used by Daniel Defoe as a source for the adventures of Robinson Crusoe, according to Gilbert Chinard.

The King, Louis XIV supported the buccaneers, using them against the Spanish galleons. Eight years after the Journal was published, he enrolled them in the French navy for an expedition against Cartagena, allowing them a contractual share of a third of the booty. The King however proceeded to betray the buccaneers as soon as the expedition was completed, and their power thereafter declined rapidly.

‘A rare and charming book [...]. He details both the romantic and bleak sides of the buccaneering profession, interwoven with colourful descriptions of the natives of the region and a clear picture of the Spanish colonies on the Pacific’ (Hill).

Brynkinallt Library bookplate, Sabin 67984; Leclerc, 487. Hill, 1423.



31. LYSONS, SAMUEL

AN ACCOUNT OF ROMAN ANTIQUITIES DISCOVERED AT WOODCHESTER IN THE COUNTY OF GLOUCESTER.

Sold by Cadell & Davies, B.& J. White, Edwards, Payne, Robson, Nicol, Elmsley, and Leigh & Sotheby. London 1797 Large elephant folio, (17½ x 23½ inches). Hand-coloured engraved title + hand-coloured dedication plate to King George III + [ii] + 20 pp. text in English + 20 pp. + [iv] + 21 pp. text in French + 35 finely finished, hand-coloured, etched and/or aquatinted plates, of which 9 are double-page, 5 uncoloured engraved plates, and large engraved head- and tail-piece, 40 plates in total, a Splendid Contemporary Binding of Full Calf Gilt by Kalthoeber with his ticket, hinges repaired.

£8,500

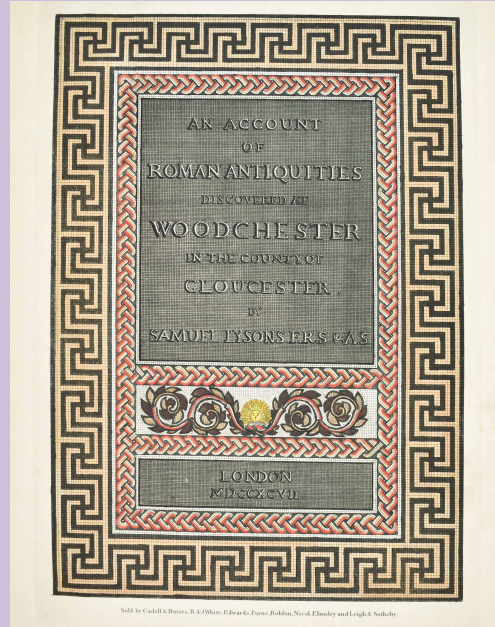
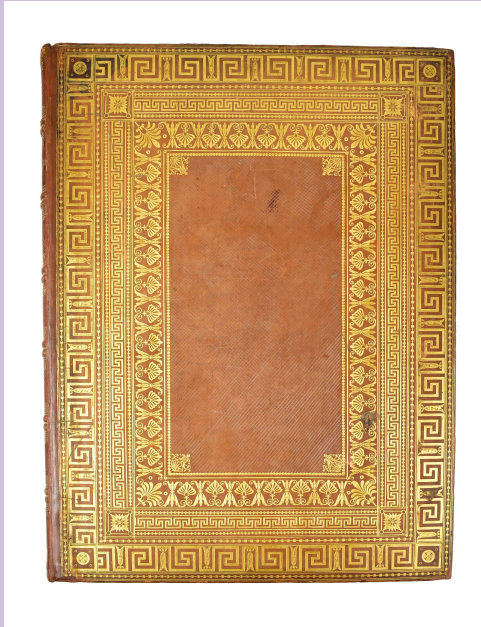
In 1793 Samuel Lyson commenced the extensive excavations which still today are the main source of our knowledge of the villa. These took place over three years and in 1797 Lysons was able to publish the results of his work in this book. He also found a number of very fine marble sculptural fragments, including the headless statue of Diana Luna, with the sacrificial bull at her feet, which are now in the British Museum. The quality of the carving is exceptional for statues

found in British villas and these finds indicate the luxurious character of the villa.

These very fine aquatint illustrations include three coloured aquatint views of Woodchester, two of which are double-page. Samuel Lysons was one of the first archaeologists to investigate the Roman sites in Britain, as well as being a leading intellectual of his time and a benefactor of the British Museum, to which he donated many artifacts. Between 1793 and 1796, he undertook extensive excavations of Roman ruins which were published with his illustrations in 1797.

That year he was made a fellow of the Royal Society and later served as its vice-president and treasurer. He was also an antiquary professor in the Royal Academy 1818.

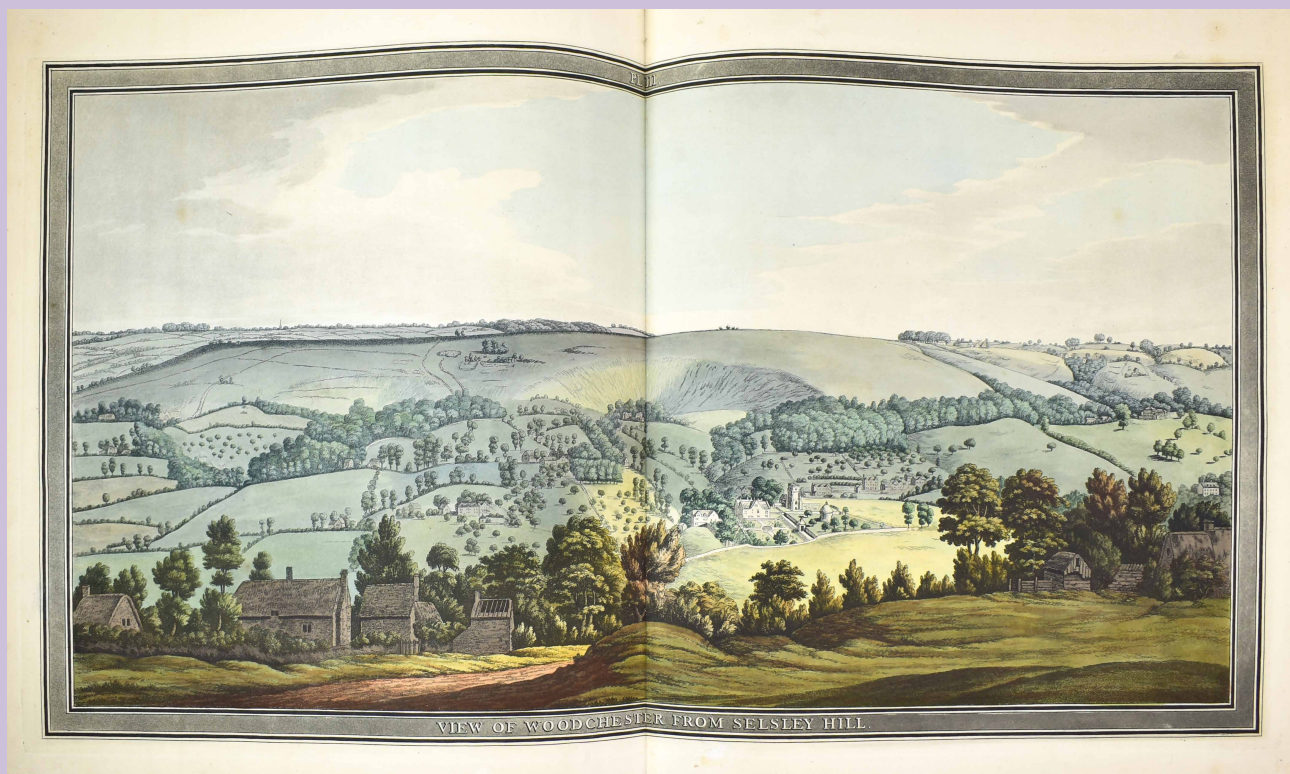
Woodchester is most famous for its magnificent Orpheus mosaic, the largest in Britain and



perhaps the most intricate.

In AD 43 the Emperor Claudius ordered a new invasion of England. His army, led by Plautius was successful and an arch was erected in Rome dedicated to Claudius' victory. 'He subdued eleven kings of Britain without any reverse, and received their surrender, and was the first to bring barbarian nations beyond the ocean under Roman sway.' By the end of the first century England was fully occupied by the Romans - although only the south and east of the country could be described as fully under the Roman thumb.

Woodchester lay within this region, and the Cotswolds had become one of the richest and most valuable parts of Roman Britain.



Building the magnificent Villa in Woodchester probably began during the reign of Hadrian (AD 117-138.) There are a number of theories about the origins and its purpose.

One says it was built as the headquarters for the Romans' protracted campaign against the Silures in South Wales; another claims it was the home of the Roman General, Vespasian. It may even have been the country house of the Roman Governor of the province. Who ever it belonged to, it was a work of great importance covering twenty-six acres.

However, a single 'owner' is of course misleading. The villa was built and rebuilt over two centuries or more. Giles Clarke, writing in *Britannia* in 1982, feels that it was unlikely to have had an 'official' function. He argues that more likely, the villa was built and lived-in by the descendants of the pre-Roman tribal leader at Rodborough. The reason for building the villa on this particular site also has to be a matter of conjecture. Certainly the beauty of the surrounding area is a factor; the villa is sheltered in the valley and there would have been a plentiful supply of stone and wood for building. A constant supply of freshwater from the spring line would have also been a key consideration.

There must have been other considerations as well. If we follow Giles Clarke's reasoning, it may well have been that the site was already the home or settlement of the Dubonni tribe and that Woodchester was of pre-Roman origin.

Interestingly, a recent excavation of another large villa, in Turkdean in the Cotswolds, has also thrown up evidence that it was actually built by the native Dubonni. The Dubonni were a civilized tribe, whose kingdom encompassed southern Worcestershire, most of Gloucestershire and north Somerset. It seemed, rather than resisting the Romans, they quickly adopted all the



benefits of the new Roman civilisation and remained part of the hierarchy. Like the Romans they shared a reverence for nature and natural forces such as springs and, only a few hundred yards away from the villa, was the spring line which provided water for the villa.

Woodchester was also situated a convenient distance from three important Roman cities at Bath, Cirencester and Gloucester and was already on the path of an ancient road that ran between Gloucester and Bath.

The area immediately surrounding Woodchester is remarkably rich archaeologically: there are at least seven other villas within a five mile radius. Also, the Woodchester area is characterized by abundant evidence of religious activity. There have been found a number of alters to Mars in the Nailsworth Valley; there is a temple dedicated to Mercury found near Uley. This all suggests that the area was an important cultural and religious centre even before the Romans arrived.

In the latter half of the fourth century the villa was partially destroyed by fire probably by the Pict or Saxon invaders who had overwhelmed the island. It may have continued to be occupied during Saxon times but was certainly gradually dismantled and the stone reused to build housing and most probably the church.

The villa's plan is of the courtyard type confirming to typical Italian design. There are comparatively few of this layout in England. It had two large courtyards surrounded by buildings with 65 rooms including a main residence, a farm, a sun terrace, a spa and bath complex, and a large hall that contained the wonderful mosaic, The Great Pavement. This is one of the most complex and intricate mosaic designs found in northern Europe, and is 2,209 square feet and when complete contained one and a half million pieces of stone. This great mosaic was made around AD. 325 by craftsmen from Corinium, with the main design based

around Orpheus and his relationship with nature.
In all thirteen mosaics have been recorded in situ.

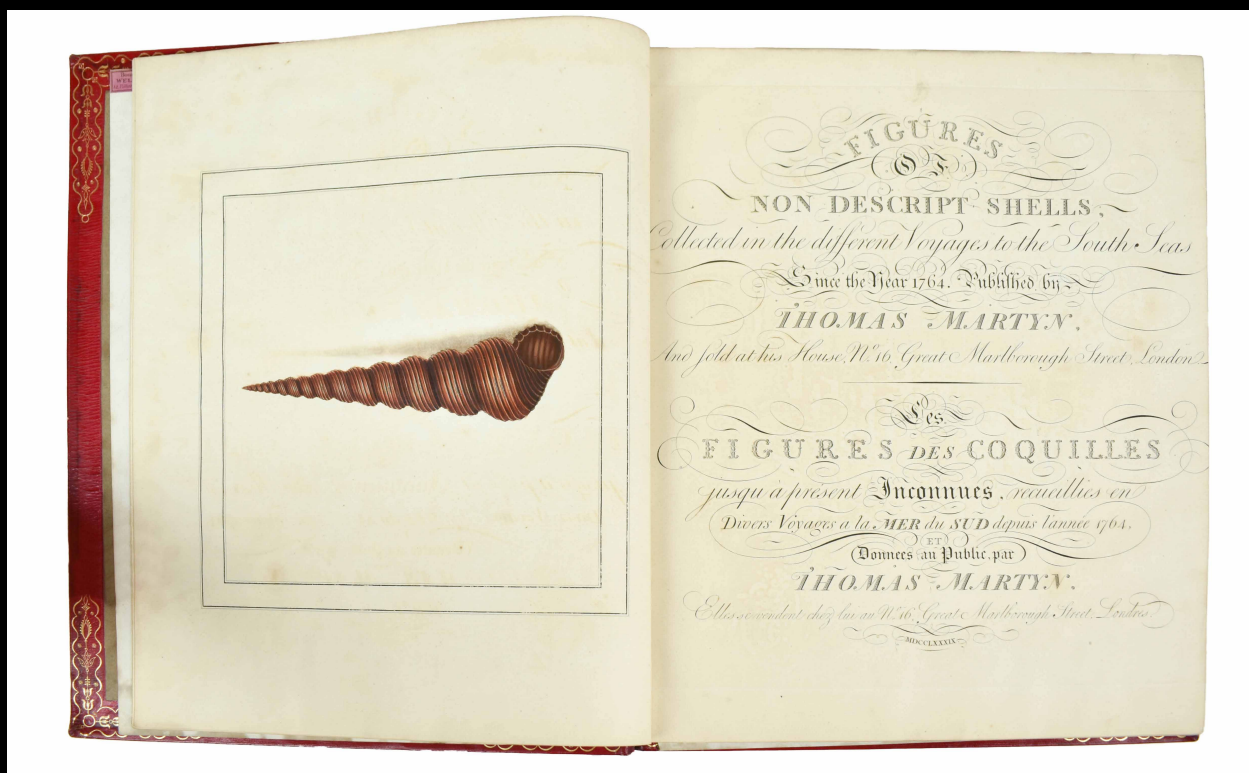


32. MARTYN, THOMAS

***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]***

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.

£70,000



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 abound 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'oeuvre, 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' p 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 sideways, 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.

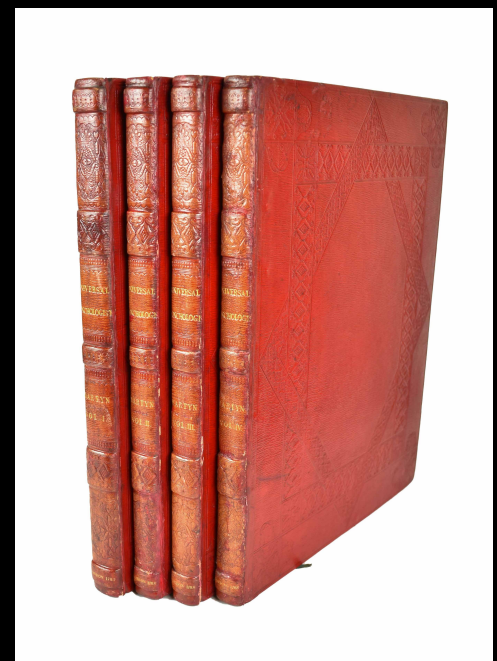
John Harris (1767–1832), watercolour painter and illustrator, was born in London on 5 June 1767, the second son of Moses Harris (1730–c. 1788), the artist and entomologist. He was brought up at Deptford, which gave him a taste for marine subjects. He was articled c. 1780 to the entomologist Thomas Martyn, 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 'J.H. pinx[i]t' 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 émigrés 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



33. MEDINA, PEDRO DE

L'Art del Navegar In Laqual Si Contengonolere gole, declarationi, Secreti, & auisi, alla bon navigation necessarii.

Venice: Aurelio Pincio for Giovanni Battista Padrezano, 1554, 4to (230 x 153mm), Contemporary limp vellum, remains of early paper label with manuscript title on spine, title in manuscript along the top and lower edges

Beautiful large woodcut depicting several different types of sailing vessel on the title-page, repeated on C1r, full-page woodcut map of Europe, Africa and the New World, by G.B. Pedranzo after Medina, on

E1r, numerous woodcut illustrations, including a large woodcut at the beginning of each of the 8 books, historiated initials, with the blanks b4 and

R10.

£12,500

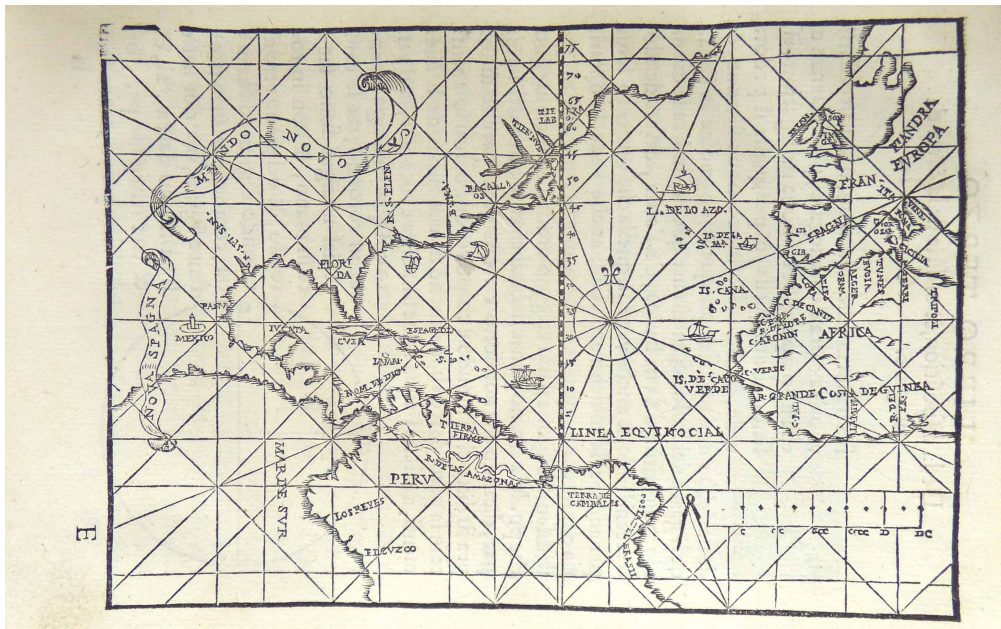
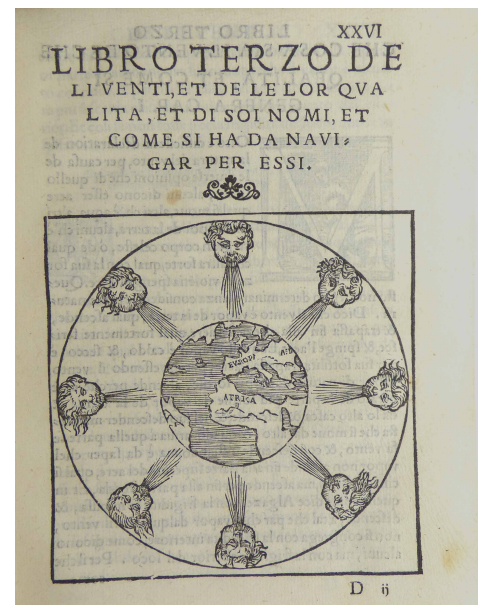
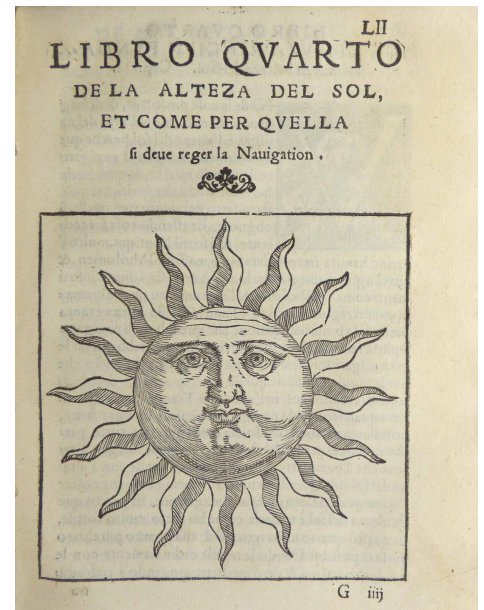
A BRIGHT AND ATTRACTIVE COPY OF THE FIRST PRACTICAL TREATISE ON NAVIGATION PUBLISHED BY THE ROYAL EXAMINER OF SPANISH SAILING-MASTERS AND PILOTS OF THE WEST INDIES.

First Italian edition, first issue with the title-page dated 1554, first published in Valladolid in Spain in 1545, 'Medina's Arte del navegar' was the first practical treatise on navigation, and the first pilot to provide reliable information on the navigation of American waters. The fine and attractive world map is a reduced version of the one first published in 1545 although it extends further to the north, west and south. includes the coastlines of the New World from Labrador in the north to Brazil in the south, with Florida, the mouth of the Mississippi and the area around the gulf of St. Lawrence.

Medina's "knowledge of the New World was first hand, having travelled with Cortes. Later he held the position of debriefing the returning crews from their voyages. The map depicts the trade routes to and from Spain and her possessions by the use of ships heading south westerly on the outward-bound journey and returning via the Gulf Stream to the north-east. The Papal demarcation line dividing the Americas between Portugal (the land to the east) and Spain (to its west) runs vividly through the map, illustrating for the first time the future influence that the former was to have over the country we know of as Brazil. Central America and particularly the Isthmus of Panama are shown remarkably accurately, and the Yucatan is shown correctly as a peninsular" (Burden). The other fine illustrations in the text include a man using an astrolabe in a series of woodcuts showing how to apply the sun's seasonal declination from different parts of the earth's surface (cf. Stimson, *The Mariner's Astrolabe*, p.577). In 1548, Medina was appointed cosmographer to Emperor Charles V. The Institute of Naval Architects was founded 1860 in London "to advance the art and science of ship design".

Provenance: Institute of Naval Architects

Burden 21; Harvard Italian 300; Sabin 47346.



34. MEULEN, ADAM FRANS VAN DER

Collection of Hunting, Genre and Battle Scenes.



Paris [c. 1685] , Large Folio (580 x 470mm), Contemporary Olive Straight-Grained Morocco, with 27 Fine Double-Page, Many Double-Page and Folding, Copper-Engraved Views.

A Fine Collection. £12,500

Van der Meulen was trained by the Belgian court painter Peter Snyders of Brussels. His first work as an independent artist was done in Brussels. He painted genre and history pieces. He joined the painters' guild in his native city, Brussels, in 1651. Focussing his art on representing horses and landscapes, his fame crossed borders and in 1662 was called to Paris by Jean Baptiste Colbert at the instance of Charles Le Brun, to fill the post of battle painter to Louis IV of France. His paintings during the campaigns of Flanders in 1667 so delighted Louis that from that date van der Meulen was ordered to accompany him in all his expeditions. In 1673 he was received into the Academie Royale de Peinture et de sculpture, attained the grade of councillor in 1681, and died full of honours in Paris in 1690.

According to Houbraken, he was famous for his battle scenes (Conquêtes), before being invited to France. After his first wife died, Le Brun's cousin fell in love with him and he dared not refuse her, but her expensive tastes ruined him. It is doubtful today how much of this story is true, since Houbraken mentions also that he earned quite a nice living from his royal protector, and all of his expenses were paid for when he was "campaigning". He was buried in the St. Hippolyte church in Gobelins.



Adam Frans van der Meulen ran a flourishing workshop that assisted him in completing private commissions for patrons that did not belong to the court of Louis XIV. He also designed tapestries for the Gobelins factory that depicted accurate historical details of the battles, and created paintings of hunting parties and landscapes.

The Plates are: 1. Château de Vincennes vu du côté du Parc ; 2. Château de Versailles comme il était cy-devant ; 3. Château de Versailles du côté de l'Orangerie ; 4. Château de Fontainebleau du côté du jardin (triple plate folded in 4) ; 5. La Reine allant à Fontainebleau accompagnée de ses gardes: 6. Vue de la ville de Béthune en Artois (triple plate folded in 4); 7. Vue de la ville d'Ardres du côté de la terre ; 8. vue de la ville et du port de Calais du côté de la terre (triple plate folded in 4); 9. Entrée du Roi dans Dunkerque (triple plate folded in 4); 10. Arrivée du Roi au camp devant Maastricht (triple plate folded in 3); 11. Saint Omer vu du côté du fort de Bournonville ; 12. Arrivée du Prince d'Orange, défaite devant Mont-Cassel ; 13. Vue de Leuve dans le Brabant ; 14. Vue de la ville de Besançon du côté de la Dôle (triple plate folded in 4); 15. Dôle prise dans la première conquête (triple plate folded in 4); 16. Vue de la ville de Gray en Franche Comté ; 17. Vue de Saint Laurent de la Roche et du bourg en Franche Comté ; 18. Vue de Saint Laurent de la Roche du côté du bourg ; 19. Vue du château Ste Anne en Franche Comté ; 20. Vue du château Ste Anne comme il se voit par derrière la montagne ; 21. Vue de la ville et du château de Dinant sur la Meuse; 22. Vue du Luxembourg du côté des bains de Mansfeld ; 23. Le Roy à la chasse au cerf avec les Dames (peint à la demande du souverain) ; 24. Une scène de route non localisée ; 25/ Une scène de bataille non localisée (sans doute la bataille de Rocroi eu égard à la dédicace au Prince de Condé) ; 26. Une vue d'un bassin non localisée ; 27. Une scène cynégétique (hunting scene).



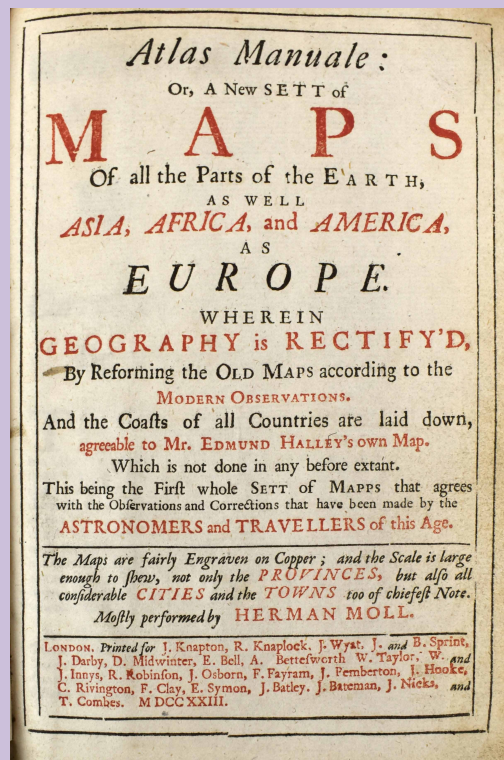
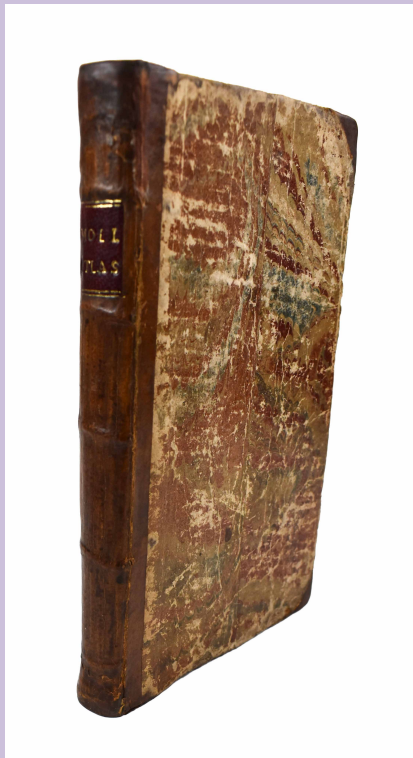
35. MOLL, HERMAN

Atlas Manuale: Or, A New Sett of Maps of all the Parts of the Earth, as well Asia, Africa and America, as Europe.

Folding engraved half title, title in red and black, [3], 44 engraved maps, advertisements, contemporary half calf, marbled boards, contemporary owner inscription to flyleaf, 8vo, J. Knapton, R. Knaplock, J. Wyat et al., 1723.

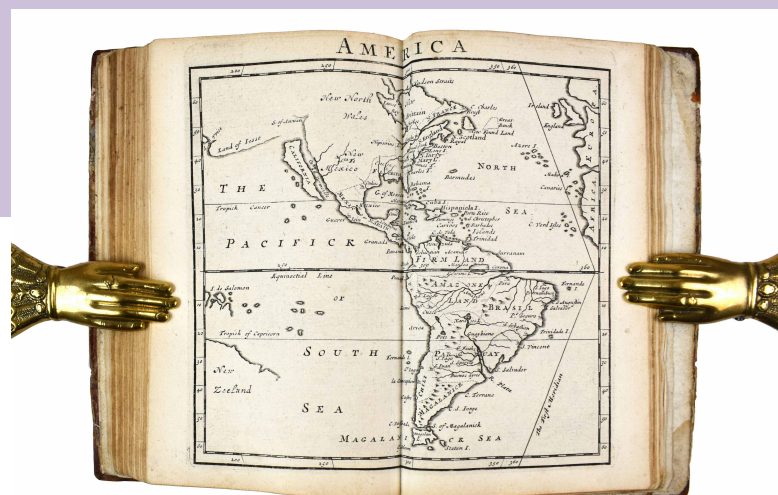
£2,000

Herman Moll's important *Atlas Manuale*, with a double-hemisphere map of the world showing California as an island; a map of North and South America with the same feature; as also "The Isle of California" which includes much of North America; "The English Empire" in America; with other maps relating to the Americas. On his map of South America, Moll marks the 'Island of Juan Fernández' (also known as Más a Tierra, and now called Robinson Crusoe Island), the place where Alexander Selkirk lived alone for four years. Selkirk's experience is thought to have inspired Robinson Crusoe.



There are also maps of the remaining continents, various European, Asian and African nations and regions; etc. The map of Africa shows the western coastal region – here archaically termed 'Negroland' and 'Guinea'. The coastline has been divided into zones labelled 'Grain', 'Ivory', 'Gold' and 'Slave Coast', illustrating how Europeans exploited these regions for trade and classified enslaved Africans as commodities. The atlas represents Britain as a strong colonial power with wide-reaching commercial interests, but also Britain's central role in the transatlantic slave trade.

ESTC N51131



36. PICCOLOMINI, ALLESANDRO (1508-1579)

La Sfera del Mondo ... Di nuouo da lui ripolita, accresciuta, & fino à Sei Libri, di Quattro che erano ampliata, & quasi per ogniparte rinouata, & riformata.

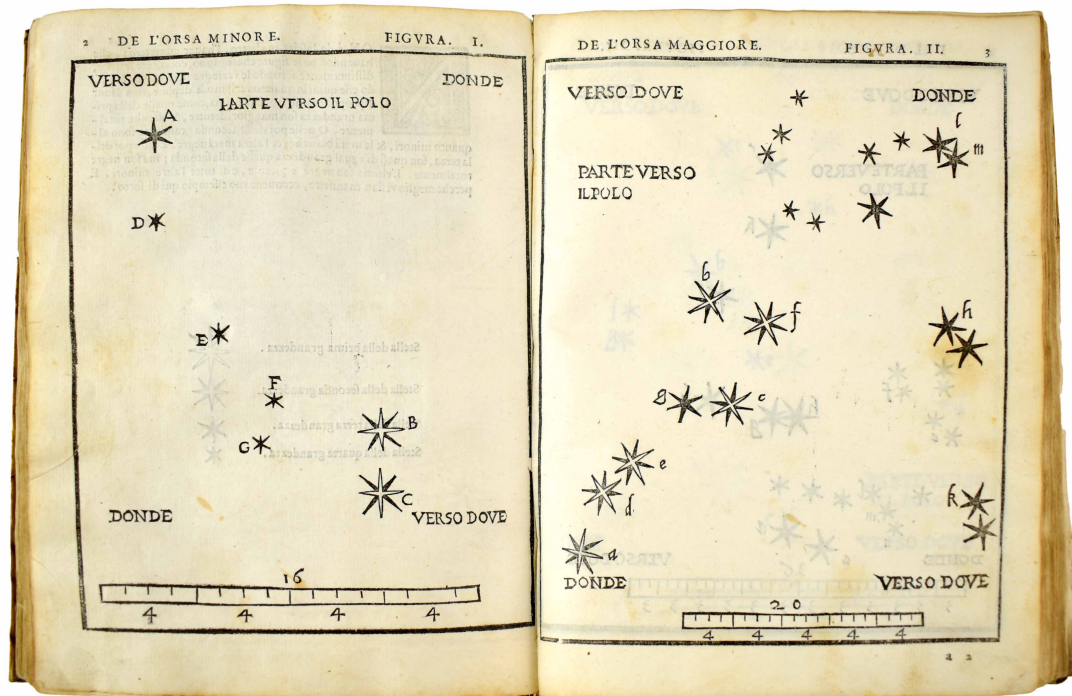
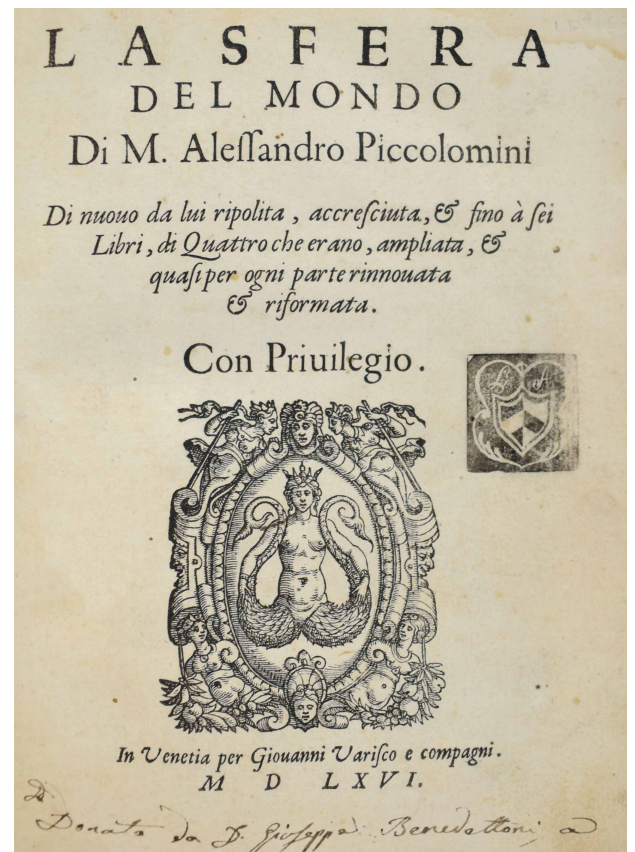
Venice: Giovanni Varisco, 1566. 4to, ([2], [12], 252, 48, [6], [2] pages, 93 [i.e. 69], illustrated with text woodcuts and the forty-seven woodcut full page star charts, small

owners stamp to title, bound in contemporary limp vellum, manuscript title on spine and lower book block, in an excellent state of preservation.

£3,000

This is the first printed star atlas. This early edition marks an important development in the form in which celestial knowledge was conveyed. The work introduced the system of stellar nomenclature, which with the modification subsequently made by Bayer, remains in use today. Stars are identified by lower case letters for a given constellation, with tables conveniently listing magnitudes from first to fourth. The work proved wildly popular, with twelve editions in Italian and Latin within the 16th century. The De le Stelle Fisse is the companion volume to La Sfera del Mondo containing 47 maps of the different star patterns.

Piccolomini used Ptolemy's system of star magnitudes, although he reduced it to four rather than five, and assigned different symbols to each one. The charts show only the shape of the constellations, rather than overlaying them with a pictorial map. The constellations are often not oriented to the north, but shown in their most recognisable position.



37. PINE, JOHN

The Tapestry Hangings of the House of Lords :Representing the Several Engagements between the English and Spanish Fleets,in the ever memorable Year 1588,with the Portraits of the Lord High-Admiral,and the other Noble Commanders,taken from the Life...To which are added...Ten Charts of the Sea-Coasts of England..

London, J.Pine, 1739, First Edition, Folio(560 x 390mm), contemporary mottled half calf gilt, spine restored, with engraved title with allegorical historiated border, printed dedication, 2 pp list of subscribers, 23pp text, 5 double-page plates each with 2 engraved maps,double-page map of the British Isles showing the track of the Armada,

10 double-page engraved plates of the sea battles printed in green and blue, all within highly decorative allegorical borders, incorporating medallion portraits, and 2 double-page engraved maps of Devon and Cornwall and the Thames(not in the Berlin Catalogue and present in only a few subscribers copies), all engraved by Pine after Gravelot and Lempriere.

£18,000

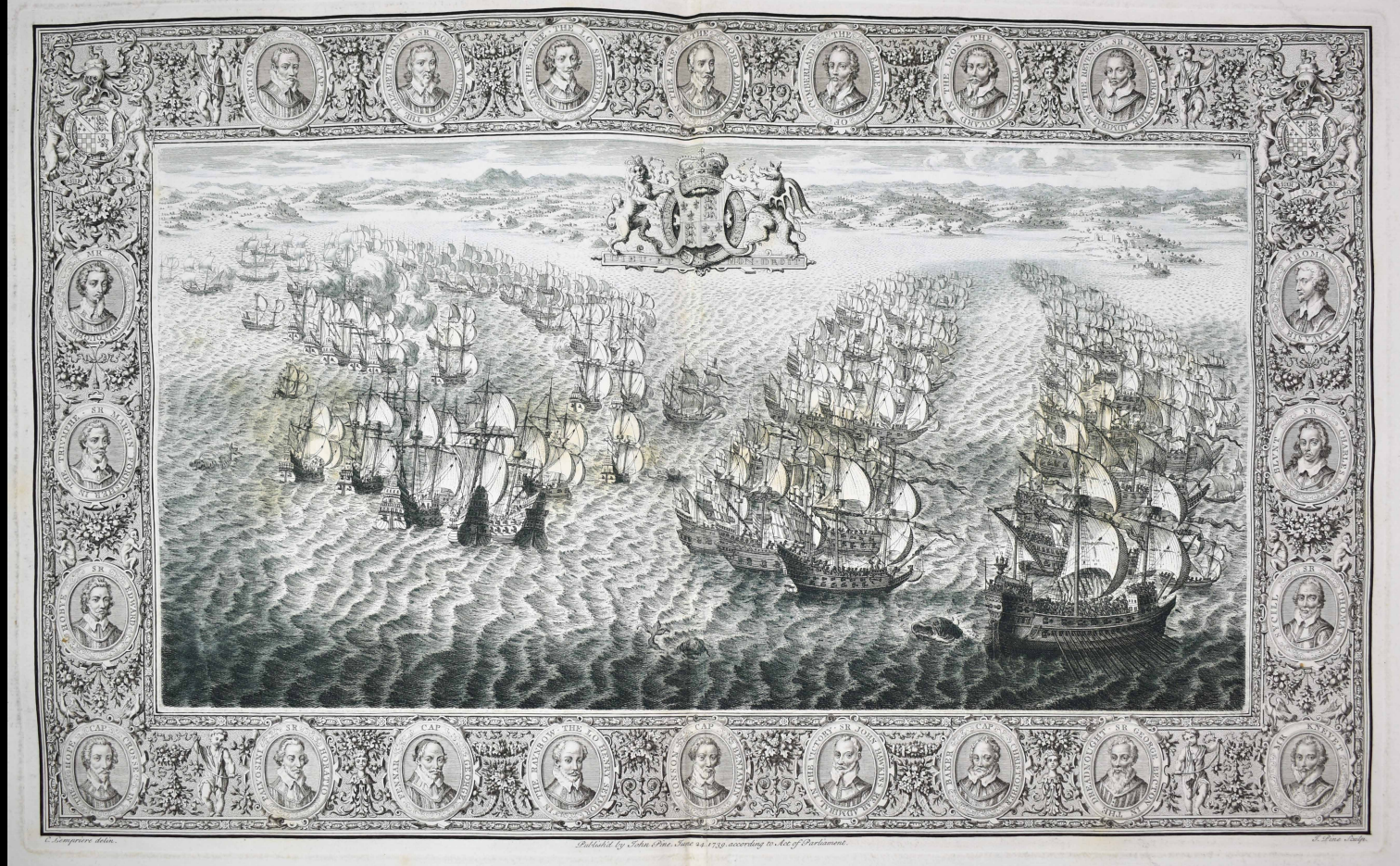
Subscribers Copy of one of the finest naval works ever produced.

After the defeat of the Spanish Armada in 1588 Lord Howard of Effingham, commander of the British Fleet, commissioned Robert Adams to produce a series of charts representing the various phases of the action during the battle.The Dutch artist H.C.Vroom was then commissioned to produce a series of designs for tapestries,based on the work of Adams.They were woven by Francis Spiring of Haarlem and some years later were purchased by James I, eventually furnishing the walls of the House of Lords in 1616.All the tapestries(except one that was stolen and is now lost) were burned in the fire that destroyed most of the Palace of Westminster in 1834.

Pine's dramatic work depicting this epic naval battle is therefore now of great historical importance.These are the only examples portraying the scenes in the beautiful tapestries now lost.Apart from the remarkable detail of the engraving and the wealth of invention in the various cartouches, the restrained use of coloured ink to print the plate surface produces a strikingly attractive effect, and represents a very early example of the colour-printing of illustrations.

Berlin Catalogue 1677 ; NMM Catalogue 280.





38. ROYAL PHOTOGRAPHIC SOCIETY

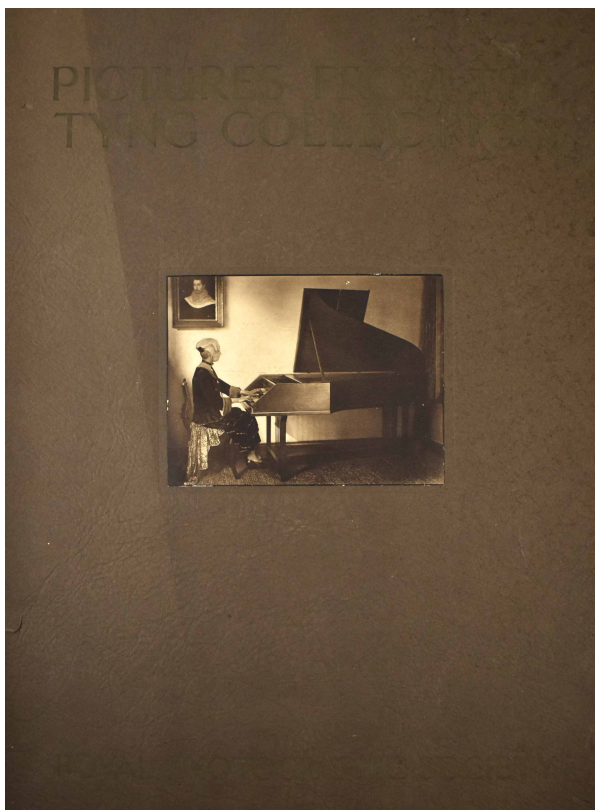
Pictures From the Tyng Collection

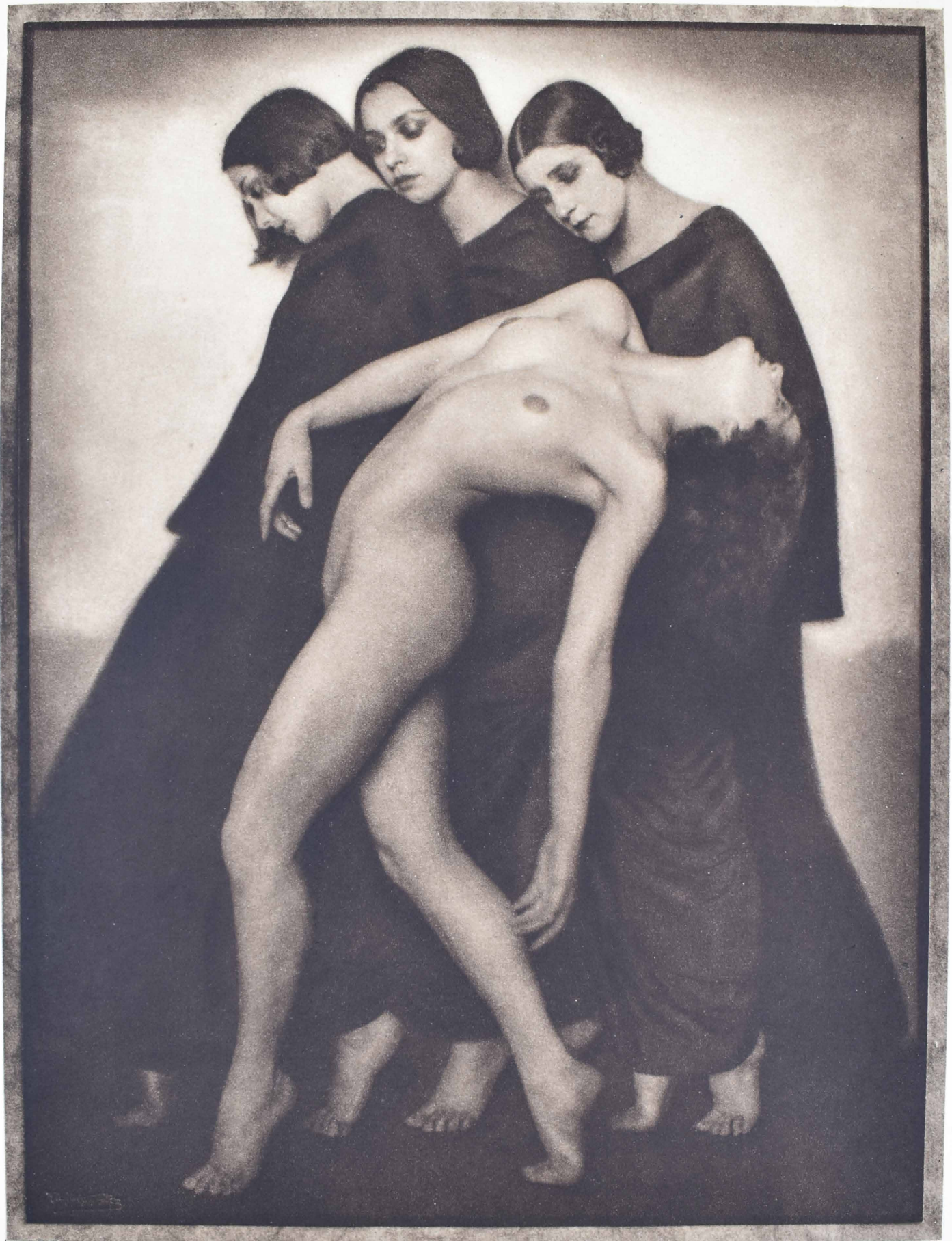
6 photogravures tipped onto card mounts, tissue guards, lacking loose text leaf, publisher's wrappers, gilt lettered with photogravure pasted on upper cover, edges a

little chipped, folio (510 x 360mm.), Royal Geographic Society, 1931.

£3,500

The opening image is Rudolf Koppitz's famous "Bewegungsstudie (Study of Movement)". The other five are "St. Malo" by Arthur Burgess; "A Russian Boy" by Alexander Leventon; "Mrs. Violet Gordon Woodhouse at the Harpsichord" by Herbert Lambert; "Groote Kerke Veere" by John Anderson; "Muriel Evans" by Arthur Kales, of Los Angeles.





Born in Czechoslovakia, Koppitz studied, worked, and taught in Vienna for most of his career. He was a leading art photographer between the two World Wars, and a master of the photographic processes of his day. During Koppitz's lifetime, "Bewegungsstudie" became his most famous image, and his studio produced gelatin silver prints and photogravures of it in a variety of formats. This dynamic and sensual composition captures dancers from the Vienna State Opera Ballet frozen mid-movement. Stylized, graceful, and mysterious, *Bewegungsstudie* has remained Koppitz's best known work. This masterful print represents the ideal presentation of this timeless image.

39. RUSSELL, PATRICK

An Account of Indian Serpents Collected in the Coast of Coromandel; containing descriptions and drawings of each species; together with experiments and remarks on their several poisons,

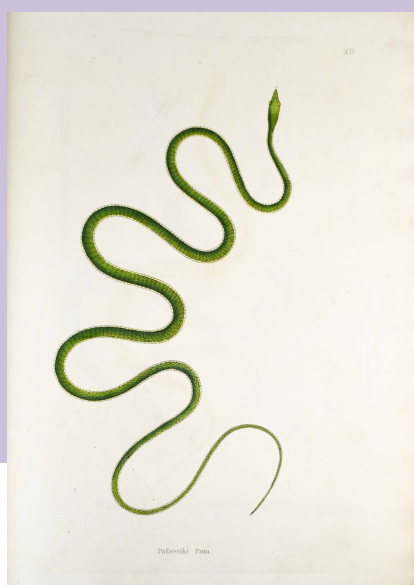
London: Printed by W. Bulmer and Co. for George Nicol, 1796. Folio (488 x 340 mm). vii, 91 pp. 46 engraved plates on 45 sheets, all but two hand-coloured, later half calf gilt.

£7,500

FIRST EDITION OF THE FIRST PUBLISHED WORK ON INDIAN SNAKES.

‘In 1781, after his younger brother Claud had been appointed administrator of Vizagapatam, Russell accompanied him to India, and in November 1785 he succeeded the Dane John Gerard Koenig as botanist to the East India Company in the Carnatic. In this capacity he made large collections of specimens and drawings of the plants, fishes, and reptiles of the country and he proposed to the governor of Madras in 1785 that the company’s medical officers and others should be officially requested to collect specimens and information concerning useful plants of the various districts of India. In 1787 he drew up a preliminary memoir on the poisonous snakes of the Coromandel coast, which was printed officially at Madras ...

[In 1794] he wrote the preface to the *Plants of the Coast of Coromandel* by William Roxburgh, a sumptuous work published at the expense of the East India Company, and one outcome of his own recommendations made ten years before. In 1796 he published on the same scale, at the cost of the company, the first fascicle of his *Account of Indian Serpents* in folio, with forty-six plates, forty-four of which were the product of a huge collaborative enterprise in which Russell enlisted the help of other company servants. Russell’s *Account* also relied heavily on Indian knowledge, although he subjected local wisdom to the trial of experiment and his own observations’ (ODNB).



40. SACROBOSCO, JOHANNES DE; REGIOMONTANUS, JOHANNES & PUERBACH, GEORGE VON

Sphaera Mundi compendium foeliceter inchoat. with Regiomontanus Disputationes and Puerbach Theoricae novae planetarum.

Venice: Published by Erhard Ratdolt, 6 July, 1482, 4to, (220 x 160mm) Early panelled calf, 39 woodcut diagrams in the text, 8 are coloured, some minor text restoration, a very attractive copy of this important work.

£16,000

First printing of this assembly of the most influential pre-Copernican texts on astronomy. Sacrobosco’s *De sphaera mundi* (editio princeps 1472) was the first printed astronomical book, and a fundamental text of medieval and post-medieval astronomy. It is a synthesis of Ptolemy and his

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

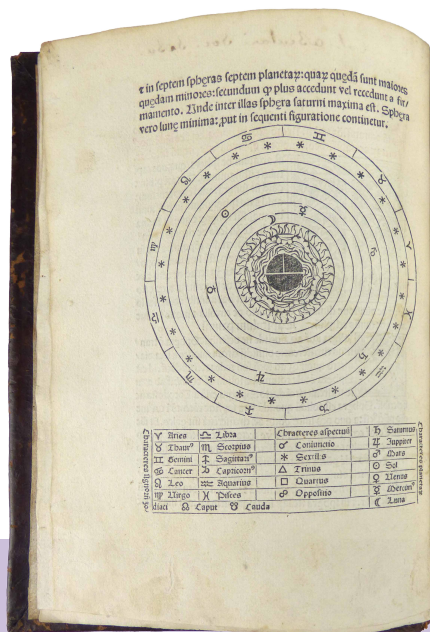
In the final text in this volume, "Disputationes contra Cremonensia deliramenta" (Arguments against the Errors of [Gerard of] Cremona), Peurbach's student Regiomontanus offers a critique of Gerard's aforementioned "Theorica", and demonstrates the superiority of Peurbach's "Theoricae novae." Adopting the form of a dialogue between 'Viennensis' (the "man from Vienna", representing Regiomontanus) and 'Cracoviensis' ("The one from Krakow", representing Martin Bylica of Ilkusch), Regiomontanus used geometrical proofs, often supplemented by diagrams, to refute specific claims in the earlier "Theorica." In the course of his critique, Regiomontanus -renowned for the accuracy of his own predictive tables and calendars- also makes corrections to Gerard's planetary tables. Sacrobosco's "Sphere": "Sacrobosco's fame rests firmly on his 'De Sphaera', a work based on Ptolemy and his Arabic commentators, published about 1220 and antedating the 'Sphaera' of Grosseteste. It was quite generally adopted as the fundamental astronomy text, for often it was so clear that it needed little or no explanation. It was first used at the University of Paris. There are four chapters to the work. Chapter one defines a sphere, explains its divisions, including the four elements, and also comments on the heavens and their movements. The revolutions of the heavens are from east to west and their shape is spherical. The earth is a sphere, acting as the middle (or center) of the firmament; it is a mere point in relation to the total firmament and is immobile. Its measurements are also included. Chapter two treats the various circles and their names- the celestial circle, the equinoctial, the movement of the 'primum mobile' with its two parts, the north and south poles, the zodiac, the ecliptic, the colures, the meridian and the horizon, and the Arctic and Antarctic circles. It closes with an explanation of the five zones. Chapter three explains the cosmic, chronic, and heliacal risings and settings of the



signs and also their right and oblique ascensions. Explanations are furnished for the variations in the length of days in different global zones namely the equator, and in zones extending from the equator to the two poles. A discussion of the seven climes ends the chapter. The movement of the sun and other planets and the causes of lunar and solar eclipses form the brief fourth chapter."

(Dictionary of Scientific Biography).

BMC V 286; Goff J405; Hain-Copinger 14110; Klebs 874.9; Sander 6661



41. SALVIANI, HIPPOLITO

Aquatilium Animalium Historiae, liber primus, cum eorumdem formis, ære excusis.

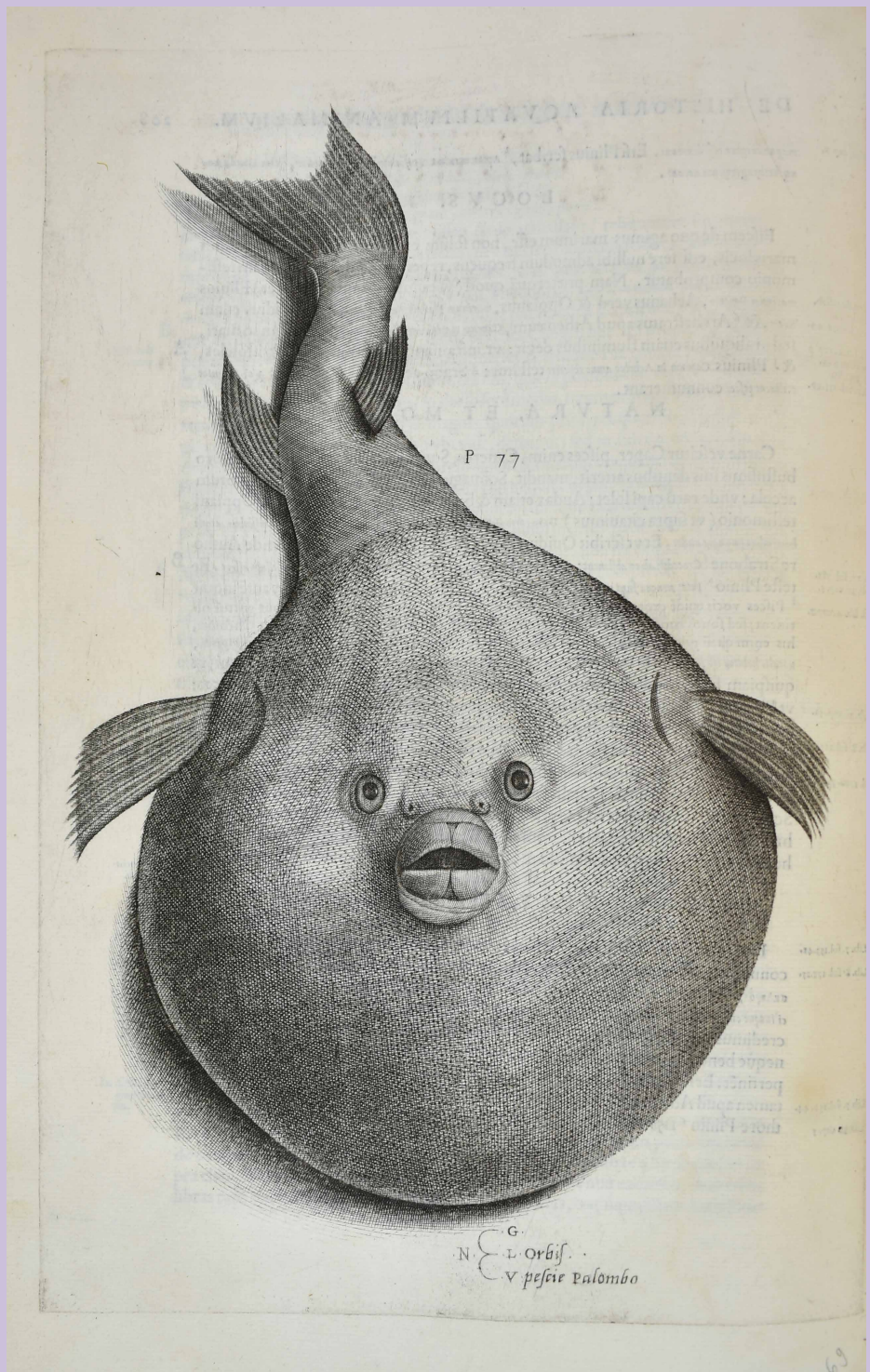
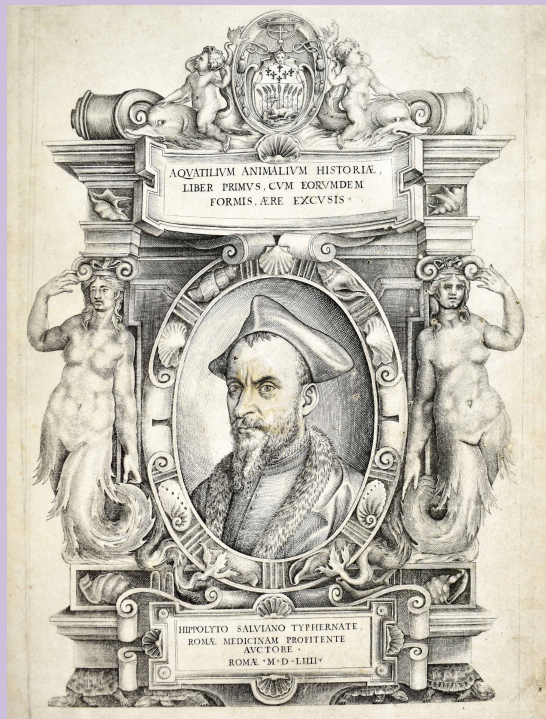
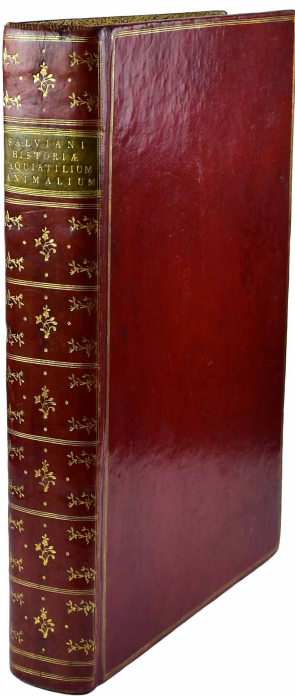
Rome, (colophon: Hippolito Salviani), 1554 (colophon: January 1558). Folio (40 x 26 cm). With an engraved title-page (with a medallion portrait of the author, and the combined coats of arms of Popes Paul III chief and Marcellus II base, in an elaborate scrollwork frame with mermaids, shells, turtles, dolphins and putti) and 98 figures (numbered 1-53, 55-99) on 81 full-page engravings (plate size 33 x 22.5 cm) printed on integral leaves, a woodcut publisher's device on the last page, and about 100 decorated pictorial woodcut initials (2 series) including repeats.

Dutch gold-tooled red morocco (ca. 1810 in a somewhat old-fashioned style or ca. 1780s with endpapers added ca. 1810), the boards with a triple fillet with a rosette on each corner, the spine with asymmetrical flowers and small 6-pointed stars, and the board edges, turn-ins and head-caps with three different rolls. Further with a green morocco spine label, light green Storemont marbled endpapers (with light blue, black, ochre, dark green and red veins, the red sometimes also with Storemont speckles), headbands in pink and green, green ribbon marker, gilt edges (probably by the so-called First Leiden Dissertation Bindery).

£20,000

First edition (2nd issue) of a rare and extremely well-illustrated Latin treatise on Italian fishes ("the plates ... in accuracy and beauty far surpass any figures published in the next 100 years" Dean), with 92 numbered chapters, one for each of 92 varieties of fish, giving detailed notes on their names, characteristics, locality, habitat and culinary use. The engravings are extremely detailed and accurate, giving our best early view of many of these species. 110 pages of tables give numerous cross-references to Aristotle, Pliny and many other mostly classical sources, citing relevant passages for almost every variety discussed, and there are alphabetical indexes of the Greek, Latin and common names. In addition to common fish, the plates include eels, sharks, skates, squids and an octopus. Salviani (1514-1572), personal physician to Popes Julius III, Marcellus II (to whom the present work would have been dedicated had he not died in 1555) and Paul IV (to whom it is dedicated), is best known for the present work. It lost none of its scientific value until the development of Linnean classifications of fish two hundred years later, and it remains one of the great classics of ichthyology.

Although many of the engravings appear on a leaf that is blank on the reverse, they are all printed on the integral leaves of the letterpress quires, and most have engraved leaf numbers that fit into the sequence of leaf numbers for the letterpress text. The 81 plates themselves are not sequentially numbered, but most of the figures are numbered (1-99, omitting 54). This has caused confusion in the literature, so that references erroneously call for anything between 76 and 88 'plates,' but the leaf numbering for the whole book makes it clear that it is complete with the present 81 engravings and that Salviani accidentally skipped number 54 (explicitly noted as omitted in Adams, BMC NH, Mortimer and Nissen). Although the present volume is called "liber primus," no more ever

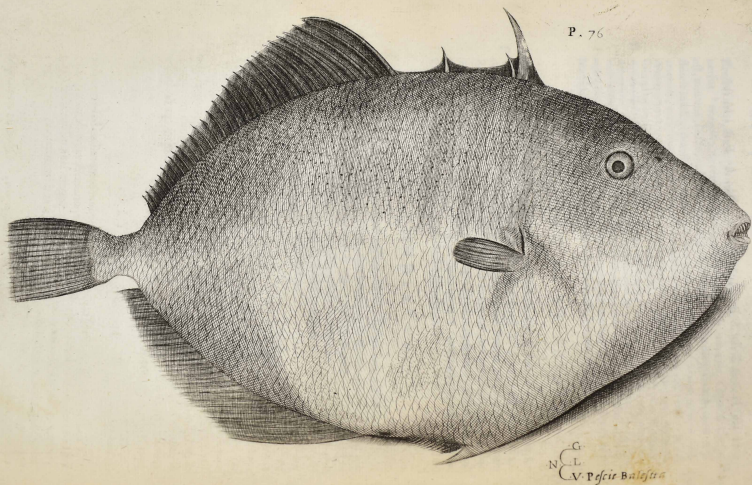
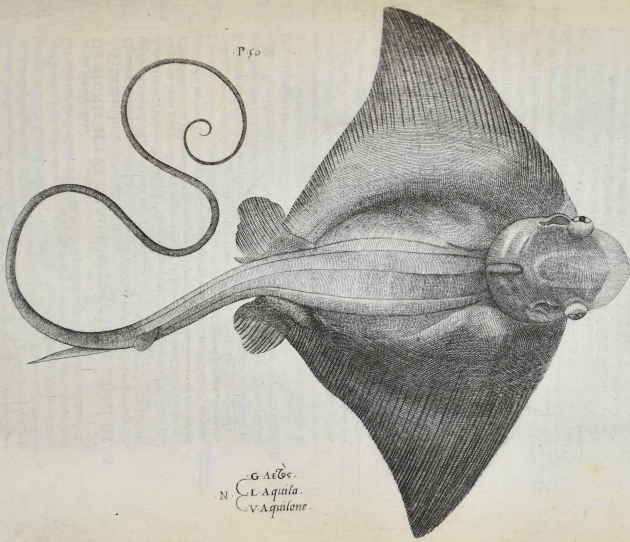


appeared. The present first edition is known in issues with the colophon dated October 1657, dated January 1658 (as here, rarer than the 1557 issue), and with the final leaf containing the colophon cancelled. The present copy includes 4 letterpress slips correcting engraved fish names in some plates: 3 of the 7 noted by Mortimer and one not noted there (on fol. V4v).

With an early nineteenth-century bookplate mostly removed and an early twentieth-century bookplate of Maximillian Krauß. The tooling of the boards follows French work of the 1780s (De Rome le jeune in Paris regularly used similar triple fillets with rosettes stamped on top of the intersections at the four corners from the 1760s to the 1780s) but if the binding is that old, the attractive and unusually colourful Storemont marbled endpapers were added later. Wolfe records no Storemont marbling with coloured veins before 1805 and his closest matches (the less colourful 77 and 82) date from the period 1805-1825. Storm van Leeuwen records the stamp in the centres of the spine compartments in eighteenth-century bindings of what he calls the First Leiden Dissertation Bindery, stamp no. 17 (we are grateful to him for information). The plain endpapers are watermarked with the name of Adriaan Rogge (1732-1816), a papermaker in Zaandam (Holland) whose mills were sold the year after his death, so that they could be late eighteenth or early nineteenth-century.

The binding is very good, with only minor wear around the edges. A finely bound copy of an essential standard work of ichthyology, with 81 beautiful and (for their time) very accurate engravings.

(8), 256 ll. Adams S-190 (3 complete copies); Dean III, p. 311-312; Ekama, p. 245; Mortimer (Italian) 454; Nissen, *Schöne Fischbücher* 112; Wood, p. 549 (issue not specified); Ist. Cent. Cat. Unico (2 copies); BMC NH, p. 1795 (1657 issue); DSB XII, pp. 89-90; for the binding: Storm van Leeuwen II, pp. 334-335.



42. SEUTTER, GEORG MATTHAUS (1678-1757).

Atlas Novus Indicibus Instructus, oder Neuer mit Wort-Registern versehener Atlas... haupt-und Special-Tabellen.



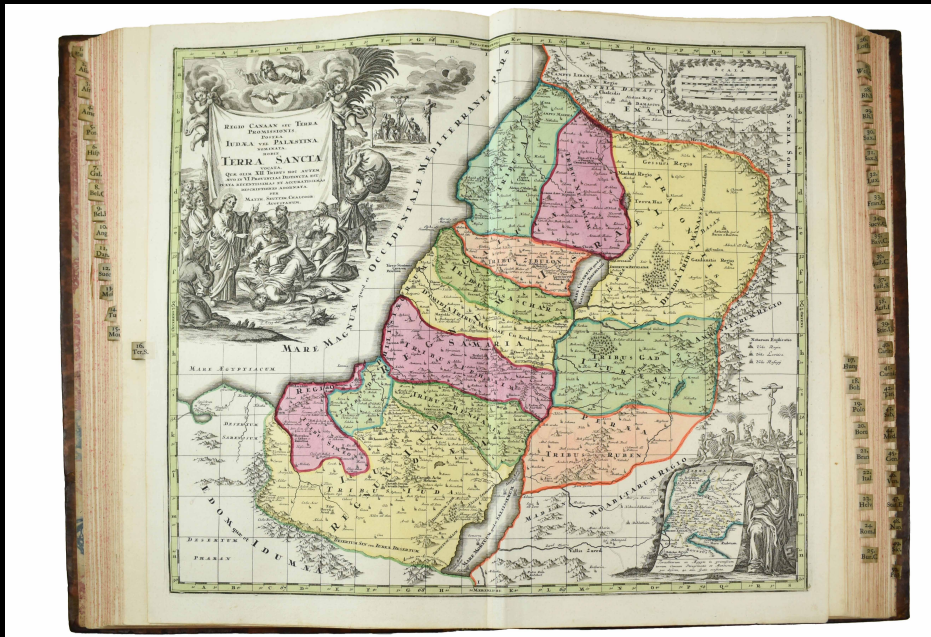
Vienna: Johann Peter von Ghelen, 1730 [-1731], Contemporary panelled mottled sheep gilt, rebaked retaining original gilt backstrip with a contemporary letterpress label and ink manuscript label, red edges (endpapers renewed, expert repairs to extremities of boards), with fully Coloured Engraved Allegorical Title and 52 Hand- Coloured Engraved Maps
£25,000



A Magnificent Copy of Seutter's Atlas Novus, fresh and crisp with large margins and superb contemporary hand-colouring. Originally published in 1720 with only 16 maps, this enlarged edition contains 52 plates including the world and celestial maps and those of Europe, Asia, Africa and America. The dates of the letterpress indices vary from 1727 through to 1731 (map 33).

Folio (560 x 348mm). German and Latin text. Hand-coloured engraved allegorical frontispiece, title printed in red and black, 52 hand-coloured double-page engraved maps all mounted on guards, map of Muscovy folding, each with elaborate allegorical cartouches of titles, interleaved with accompanying letterpress indices, all the maps - except the world and celestial charts - have letterpress numbered vellum tabs, contents listing of maps at beginning corrected with letterpress overslips for maps 32 and 33, woodcut headpieces and initials.

Shirley BL T.SEU-1a.



43. CLAESZ II, ANTHONY (Amsterdam circa 1607/08-1649)

Three parrot tulips (purple, red and white)

An exquisite series of watercolours of Tulips from the Golden Age of Tulipomania.

Watercolours on paper, 11 1/2 x 17 3/4 in. (29.5 x 45 cm) (overall); 7 1/2 x 3 1/2 in. (17 x 8.8 cm) (each)

£9,000

These drawings are almost identical to a group of 56 sheets in the same technique which were with Robert Noortman in 1987 (S. Segal, Tulips by Anthony Claesz. 56 seventeenth century watercolour drawings by Anthony Claesz. (ca. 1607/08-1649), Maastricht 1987).

Segal attributed the group to Claesz. on the basis of a serious comparison with a drawing on vellum, signed 'A.C. fc.', which is part of an album of flower drawings, mostly by Pieter Holsteyn II, from 1640-1641 in the Lindley Library, Royal Horticultural Society, London (inv. 118; *ibid.*, fig. 1).

Dutch painter. He was active mainly in Amsterdam, but in 1632 he was documented in England. He was the pupil of Balthasar van der Ast but he was also influenced by Hans Bollongier. His main subjects were still-life, flower and fruit pieces.

He was the teacher of Anthony Claesz. III and Gillis Peeters.



44. SLEZER, JOHN.

THEATRUM SCOTIAE, CONTAINING THE PROSPECTS OF THEIR MAJESTIES CASTLES AND PALACES :TOGETHER WITH THE MOST CONSIDERABLE TOWNS AND COLLEGES

London: Printed by John Leake for Abel Swalle. 1693. First edition, (450 x 300mm.), 18th Century Red Morocco, Elaborately Gilt Spine, Gilt Panels on Both Covers, title printed in red and black with Scottish Arms, with 57 fine double-page engraved and etched plates, mounted on guards, numerous large armorial vignettes in prelim.

£12,500

One of 25 larger and fine paper copies.

A Splendid Copy in a Fine Binding of the Most Important Illustrated Book of the 17th Century Concerning Scotland. The Theatrum is the first book with town prospects published in Britain.

Slezer, a native of Germany, settled in Scotland in 1671, and combined the professional duties of Chief Engineer for Scotland (also Surveyor of His Majesties Stores and Magazines, and subsequently Lieutenant of Artillery as well), with the ambition of delineating the towns and

great buildings of the country. "The book was a lavish volume of..plates accompanied by written descriptions, and constitutes the first systematic illustrated record of Scotland, showing - as no other documents do - what the country looked like 300 years ago." (Cavers)

It was reprinted several times, the latest in 1880, but the first edition was the only one produced under Slezer's direct supervision, the only one to print the coats of arms, and provides the best strikes of the plates. The text was written with the full collaboration of Sir Robert Sibbald.

This is one of 25 'larger and fine paper copies'

Keith Cavers, *A Vision of Scotland* (H.M.S.O., 1993).

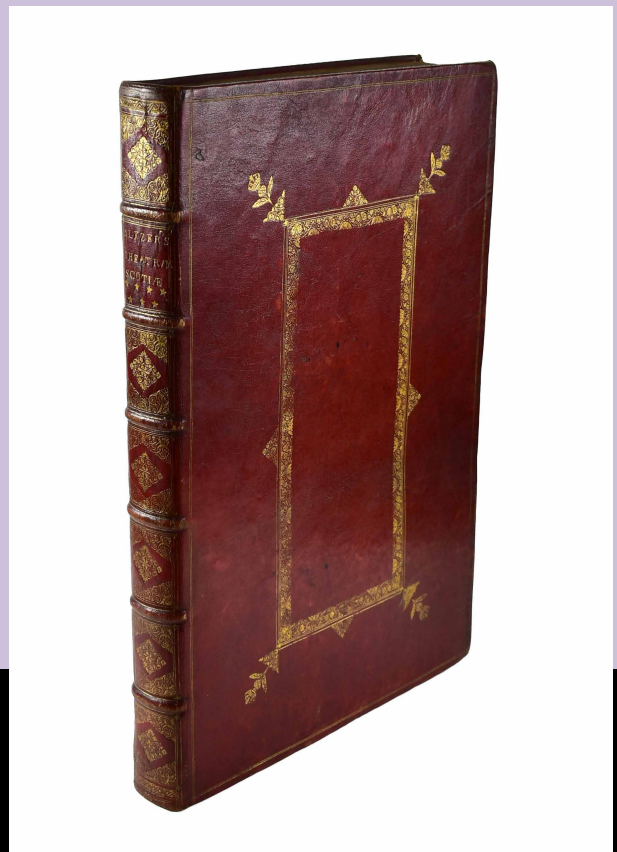
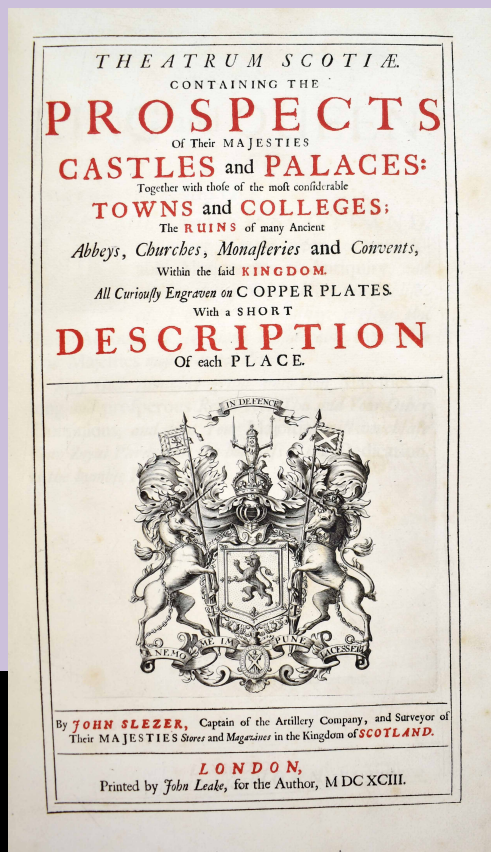
Wing S.3993.



Facies Insulae BASSE ab ora Maris Australi *The Prospect of y^e BASS from y^e South shore.*



Facies Arcis EDENBURGENÆ *The Southside of the Castle of EDINBURGH.*



45. SOYTER, J.M.

A Fine Paper Museum Comprising Watercolours of Antiquities, Reliquaries and other Objects.

Augsburg [first quarter of 19th century], large folio (550 x 350mm), with 64 Exquisite Watercolours on 15 Sheets titled 'Collection Soyter'

£5,000

Soyter built an important collection of medieval and renaissance objects. A publication from 1871 catalogues part of the collection ("Waffenstucke, Rustungen, Kunstwerke & Gerathschaften des Mittelalters und der Renaissance. In einer Auswahl der schönsten Stucke aus der ... Sammlung des Particuliers J.M. Soyter").

His collection of arms and armour was highly important, and the Metropolitan Museum holds a superb Tournament Helmet dated 1510 from Soyter's Collection,

The objects displayed in these drawings are from Soyter's collection and collections of the city of Augsburg. The religious objects are from the 11th century Cathedral Museum and some of its Gothic collection from the 14th century and some from the Municipal Zeughaus, the Town Hall of Augsburg (Augsburger Rathaus) which is the administrative centre of Bavaria, and one of the most significant secular buildings of the Renaissance Style north of the Alps. It was designed and built by Elias Holl, Stadtbaumeister (Master Builder of the town), in 1615–1624. Due to its historic and cultural importance, it is protected by the Hague Convention.

Many of these artifacts included in the drawings are now lost and this is the only record of some of the superb pieces in the collections. Highly skilled watercolour drawings, each is described in manuscript below the drawing.



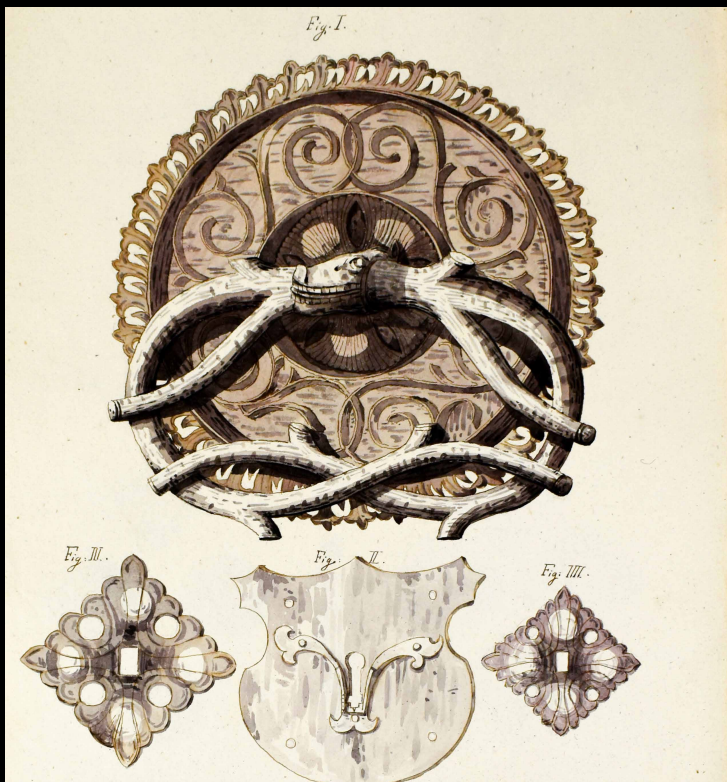
Alte Thirge aus der Sammlung

Des M. J. Sojter zur Ausstellung.
 Fig. I. Bronzener Thirge von Bonn. Fig. II. Des M. J. Sojter zur Ausstellung. Fig. III. Des M. J. Sojter zur Ausstellung.
 Diese Thirge sind aus Bronze gefertigt und haben eine Höhe von 10 Zoll. Sie sind mit verschiedenen Figuren und Ornamenten verziert. Die Thirge Fig. I. hat eine Höhe von 10 Zoll und ist mit einer Figur verziert. Die Thirge Fig. II. hat eine Höhe von 10 Zoll und ist mit einer Figur verziert. Die Thirge Fig. III. hat eine Höhe von 10 Zoll und ist mit einer Figur verziert.



Gothische Kisten aus der Sammlung

Des M. J. Sojter zur Ausstellung.
 Fig. I. Eine Kiste aus Holz mit einer Höhe von 10 Zoll. Fig. II. Eine Kiste aus Holz mit einer Höhe von 10 Zoll. Fig. III. Eine Kiste aus Holz mit einer Höhe von 10 Zoll. Fig. IV. Eine Kiste aus Holz mit einer Höhe von 10 Zoll. Fig. V. Eine Kiste aus Holz mit einer Höhe von 10 Zoll. Fig. VI. Eine Kiste aus Holz mit einer Höhe von 10 Zoll.



2. Deutsche Gegenstände aus der Sammlung des M. J. Sojter zur Ausstellung.
 Fig. I. Ein großer Kessel aus Bronze mit einer Höhe von 10 Zoll. Fig. II. Ein Kessel aus Bronze mit einer Höhe von 10 Zoll. Fig. III. Ein Kessel aus Bronze mit einer Höhe von 10 Zoll.



Abtheilung des Kreuzes aus der Sammlung des M. J. Sojter zur Ausstellung.
 Fig. I. Ein großes Kreuz aus Bronze mit einer Höhe von 10 Zoll. Das Kreuz ist mit verschiedenen Figuren und Ornamenten verziert. Die Höhe des Kreuzes beträgt 10 Zoll.

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

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

Published by Jochem Hasebroek, Amsterdam, [c. 1722]

£12,500

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.

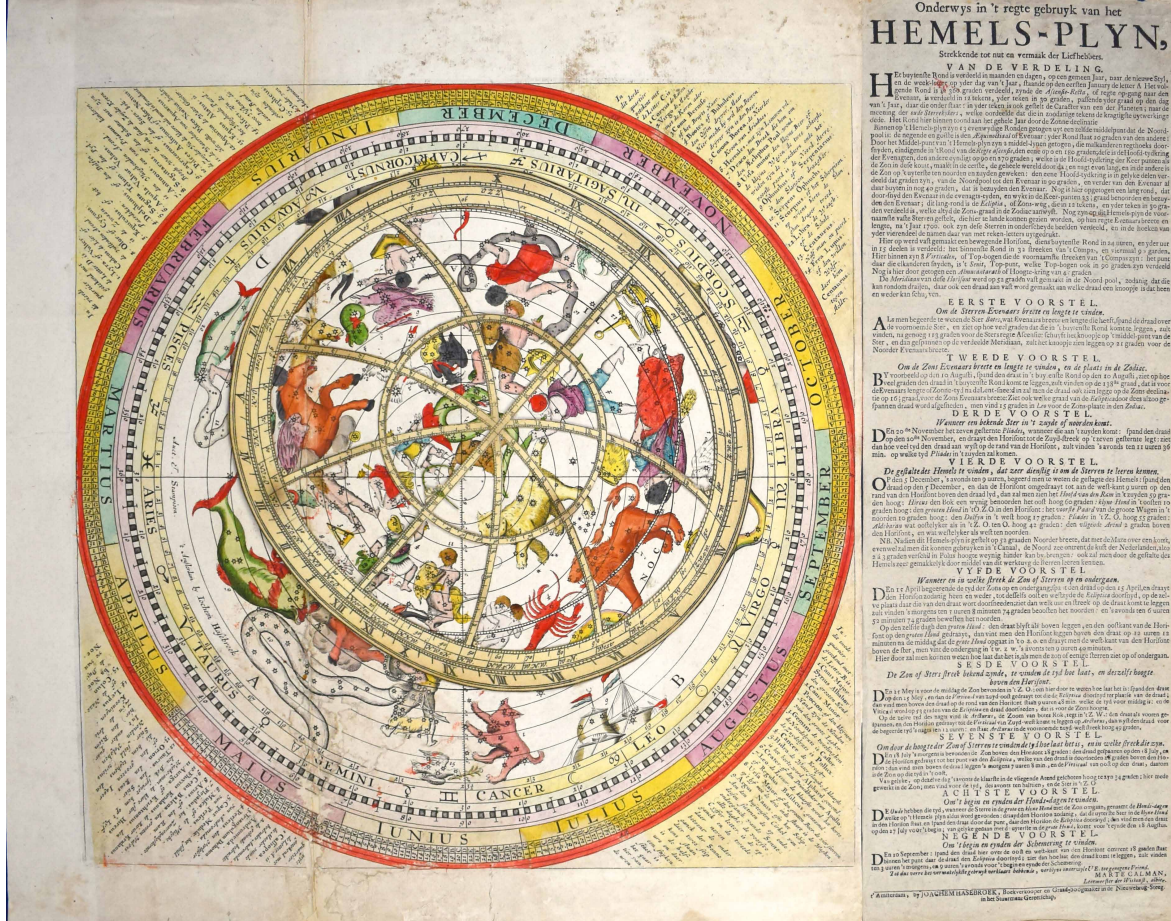
The chart is here in its third state, but we have located no complete example of any earlier version. The Boerhaave Museum in Leiden has the chart without volvelle or instructional text, published by Doncker, but the 1664 edition described in Doncker's advertisement clearly included the volvelle and 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 WorldCat*





47. VINCENT, H.A.

Études de Fleurs et de Fruits, peints d'après Nature, par Madame Vincent et gravés par Lambert aîné. Dédié aux Jeunes Demoiselles.

Paris, chez Bauge aîné, md d'estampes, (c. 1820). Folio (410 x 285mm). pp. (2), 4, with 48 stipple engraved plates, printed in colour and retouched by hand and 4 extra stipple engraved plates, printed in colour and retouched by hand by J.L. Prevost and engraved by Teillard, a fine binding of contemporary cream paper boards, later half red morocco, with red morocco title label on upper cover.

£50,000

First Edition

A Beautiful and Extremely Scarce Work. One of Only Five Complete Copies Known.

According to Dunthorne this work is 'among the most exquisite of all flower prints'. Very scarce suite of plates of floral bouquets by Madame Henriette Antoinette Vincent (1786-1830) pupil of Van Spaendonck and Redouté, the most famous flower painters of the period. This fine suite of plates is very much in the tradition of their best work. The plates are stipple engraved and printed in colours with fine hand-finishing. One of the most highly talented botanical artists in Paris in the early 19th century Madame Vincent exhibited flowers in watercolours at the 1814, 1819, 1822 and 1824 Paris Salon.

Madame Vincent's magnum opus *Études de fleurs et de fruits: Peints d'après nature*. First published in Paris in 1820 with 48 hand-finished colour engravings by Lambert, her brother-in law, it was republished the same year in London with hand-coloured aquatints by T.L. Busby that reversed the images in the original volume, and was dedicated to "young women", presumably those who might follow in Madame Vincent's footsteps. The subjects of the coloured engravings include colourful flowers like tulips, pinks, narcissus, hyacinths, carnations, and anemones; the fruits

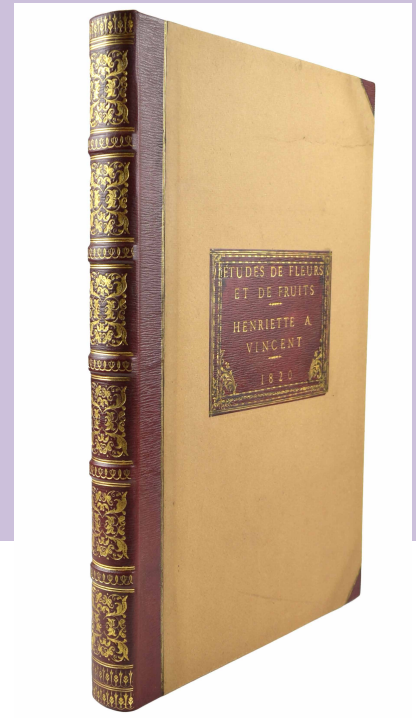
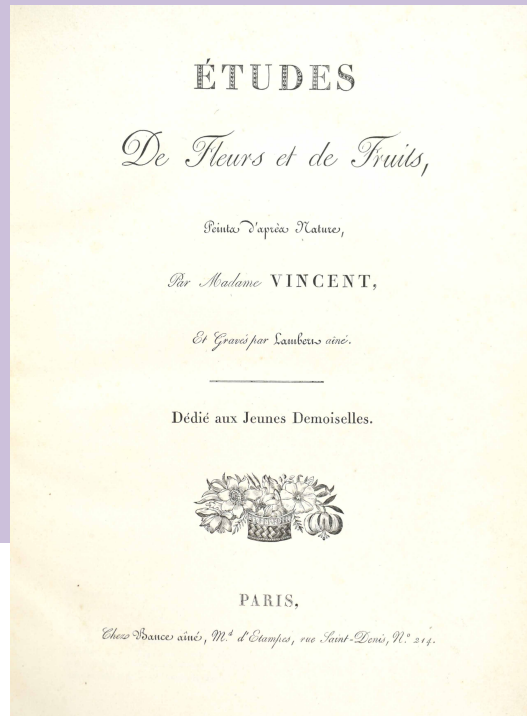


depicted included grapes, cherries, plums, and strawberries; the finely detailed, naturalistic images typically show clusters of flowers and fruits with their leaves against a plain background and many are further enhanced by such details as water droplets, a ladybird sitting on a leaf, or butterflies flitting nearby.

Today Madame Vincent's floral bouquets continue to be appreciated as masterpieces of delicacy and beauty from the heyday of the florilegium. There were no complete copies of the present work in the Plesch or de Belder Collections, the most important botanical collections to have been sold at auction in the second half of the last century.

4 plates with marginal paper repair at the outer margin, and one plate with paper repair at the lower outer corner, all without loss of illustration. A very fine copy of one of the most splendid and rare botanical books. The last 4 plates by Prevost, which do not belong to the work, are equally beautiful.

Dunthorne 319; Nissen BBI, 2066; Great Flower Books p. 71.



48. VOGLER, ANDREAS

A fine Octagonal Equinoctial Brass Dial

Augsburg, German (c. 1740).

signed And Vogler, octagonal dial with hinged latitude arc, hour scale and gnomon, in shaped leather and card case and printed instructions in German and French, the dial 2in (5cm) wide

£1,250

This very rare 18th century brass equinoctial dial, signed on the base Andreas Vogler, with octagonal brass scroll pierced and engraved plate, glazed insert silvered compass with engraved compass rose, blued needle with brass cap, shaped hour ring with Roman chapters and gnomon, latitude arc 00 - 900, glaze cover. The whole brass cover engraved with foliage scrolls, further set with a compass, the hour ring engraved with the Roman numerals I - IX and III - XII, with a brass pointer, the folding latitude engraved for 15-83 degrees, the back engraved 'Elev Poli Augsburg...' , signed And Vogler, Original Leather and Card Fitted Case. With the single text leaf of Vogel's instructions to use the compass written in both German and French. On the verso the co-ordinates of 160 European cities are listed. Slight staining and small holes along fold line, without loss.

ELEVATIO POLI.

Achen	51	Erfurt	51	Linx	48	Pavia	44
Adrianopol	42	Erlingen	48	Lion	48	Pisa	50
Aichstätt	58	Feldkirch	47	Lisabon	39	Pisa	42
Amberg	49	Flon	43	Köthen	51	Preiburg	48
Amsterdam	52	Frankfurt	50	Londen	52	Reiblingarn	47
Andernach	50	Frankfurt	50	Lübeck	54	Ravenna	44
Augsburg	48	Frankfurt	50	Zuerich	41	Reval	61
Anspach	49	an der Oder	52	Lüneburg	54	Reutlingen	47
Anstorf	51	Prüßburg	48	Magdeburg	52	Rom	42
Augsstätt	52	S. Gallen	47	Majorca	39	Rosbach	54
Amberg	49	Gent	45	Malacca	37	Saalfeld	49
Basel	47	Gent	51	Mantua	44	Salzburg	48
Berlin	53	Genoa	44	Marienburg	55	Savon	43
Berlinalon	41	Göpping	49	Marburg	51	Speyer	49
Braunschweig	52	Görlitz	51	Marilia	43	Stettin	54
Bremen	53	Grätz	47	Maynz	50	Stockholm	60
Breslau	51	Grüningen	53	Mecheln	51	Straubing	49
Brüssel	51	Gülich	51	Memmingen	46	Stuttgart	49
Cann	52	Hannover	49	Messina	32	Tarent	41
Candenberg	52	H. überstätt	52	Merx	47	Tibur	42
Carlsruhe	50	Hallstadt	47	Mayland	44	Toloto	39
Cassel	51	Hallstadt	51	Minorca	40	Torney	51
Claußenburg	47	Hamburg	54	Mittelburg	51	Trient	45
Coblenz	50	Halsfurt	50	Neapolis	40	Trier	49
Coburg	47	Heidelberg	49	Neir	40	Turin	45
Cölln	51	Heilbronn	49	Neuburg	49	Venedig	45
Constantinopol	43	Hildesheim	53	Neumark	49	Verona	45
Copenhagen	56	Hoff	50	Nördlingen	49	Villach	46
Coslanze	47	Jena	51	Nürnberg	49	Vim	48
Cracau	40	Jagellstadt	49	Ochsenfurt	52	Ursal	61
Culm	41	Innsbruck	46	Ochsenfurt	52	Utrecht	52
Culmbach	50	Köln	49	Oetting	49	Weissenburg	49
Dam	53	Kempten	52	Olmütz	49	Wien	48
Danzig	54	Kitzingen	50	Olmütz	49	Wittenberg	53
Dresden	51	Königsberg	54	Onabrug	52	Worms	49
Dresdelfeld	48	Krenz	48	Padua	45	Würzburg	49
Edinburgh	57	Landau	49	Palma	30	Zetz	51
Eisenach	51	Leiden	52	Paris	48	Zürich	46
Eisleben	51	Lipsig	51	Parma	43	Zwickau	50
Emden	53	Lignitz	51	Potsdam	49		



Gebrauch dieses Compases.

Man hebet man den Stunden-Ring in die Höhe, schließet solchen dem mittelft des Einschnitts an denselben, mit dem Quadranten einander, der richter schon den Ring auf den beliebigen Grad der Polus-Höhe nach den Quadranten, als zum Beispiel vor Augsburg 48, vor Regensburg 49, vor Prag den 10. Grad, und so ferner; so man drehet man den Compas in der Sonne, so sein so lang, bis die Teil auf die Pfeil steht, oder die bewegliche Magnet-Nadel auf den gestrichelten Pfeil weist, welche unten auf der gestrichelten Linie steht, so wird der Zeiger in dem Ring, welcher von 21. März an bis zum 22. September aufrecht von dar an, oder im Winter unter sich gerichtet seyn, die rechte Zeit und Stunde anzeigen.

Der Perpendicular dienet, den Compas waßrecht oder horizontal zu stellen; auch, so der Compas recht weisen soll, muß er nicht nahe zum Eisen gestellt werden.

Andreas Vogler,
Compas-Macher
in Augsburg.

Usage de ce Compas.

On leve d'abord le Balancier en haut, en le joignant momentanément de la taille avec le quart de nonante, et on dirige ensuite le Balancier sur quel degré de la hauteur de Pole qu'on veut, selon les quarts de nonante, comme par exemple devant Augsburg 48, devant Ratisbonne 49, devant Prague le 10. me degré, & ainsi du reste: alors on tourne le Compas, pendant qu'il fait Soleil, jusqu'à ce qu'on voit flèche sur flèche, on que l'aiguille mobile montre directement sur la flèche gravée qui se trouve au-dessous sur la platine d'Aimant gravée, & l'aiguille du Balancier, qui du 23 Mars jusqu'au 22 Septembre ou en hiver sera dirigé en bas, montrera les véritables tems & heure.

La lentille d'orloge sert pour dresser le Compas horizontalement; & si le Compas doit montrer au juste, il ne faut pas l'approcher trop du fer.

André Vogler,
faiseur des compas
à Augsburg.

49. WATERHOUSE HAWKINS, BENJAMIN

Drawings and Watercolours for J.E.Gray. Gleanings from the Menagerie & Aviary at Knowsley Hall...Hoofed Quadrupeds. (1846-1850).

£9,000

Atlas Folio, (650 x 450mm) later half calf gilt over marbled boards, spine gilt with the gilt crest of the Earl of Derby, with 13 Watercolour Drawings by B.Waterhouse Hawkins of which 10 were used for engravings for the published work, 3 unpublished watercolours of Wild Boar.

This collection of watercolour drawings by Hawkins, was probably intended for a second edition of the work, with the addition of other mammals from the zoo. The second edition never materialised

The drawings of boar carry a watermark dated 1846, and it may be that these drawings were unused trials for Gray's Gleanings, which commences publication in that year.

Lord Stanley became the 13th Earl of Derby in 1834 and until his death in 1851 established the Knowsley Aviary

& Menagerie. The collections totalled 318 species (1272) individuals of birds and 94 species (345 individuals) of mammals, in a zoological garden that covered 100 acres of land and water. There were reptiles and exotic fish as well as birds and mammals, and astonishingly 756 individuals had been bred at Knowsley. At the sale of the collection in 1851 after the Earl had died, it was described as 'the most complete and important private zoological collection in the world'. The sale catalogue was compiled by Thomas Moore, Deputy Superintendent of the living collections at Knowsley.

Lord Derby commissioned Edward Lear, Benjamin Waterhouse Hawkins and Joseph Wolf to paint the living animals in his collection and he privately published the two volumes of *Gleanings*, where the living animals were described by John Gray of the British Museum. The first volume included 17 species (mostly large birds



and small mammals) illustrated by Edward Lear. The second volume covered ungulates, with 62 engraved plates, mostly in colour, and mainly by Benjamin Waterhouse Hawkins. Many of the birds and mammals that had died at Knowsley are now preserved as cabinet skins in the collections of the Liverpool Museum. Amongst Lord Derby's numerous friends, correspondents and visitors to Knowsley were John James Audubon, John Gould, Charles Darwin and the artists mentioned; Edward Lear and Joseph Wolf.



50. WEIGEL, ERHARD (1625-1699).

Speculum uranicum aquilae romanae sacrum das ist Him[m]els Spiegel darinnen ausser denen ordentlichen auch die ungewöhnlichen Erscheinungen des Himmels mit gebührenden Anführungen abgebildet. Vornehmlich abder der im gestirne des Adlers jüngsthin entstandene Comet [etc.] (Verzeichniss dere Cometen so vor und nach Christi geburt... beobachtet worden...).

printed by S. Krebs), 1661, ff. [4], 42, [12]pp., illustration: additional engraved title and frontispiece, 4 woodcut astronomical plates and 2 illustrations in text (white on black), engraved title

Ibid. Fortsetzung des Him[m]els Spiegels darinnen ausser dem andern Theil der teutschen Himmels-Kunst vornehmlich der zu Ende des 1664sten Jahres entstandene und bis zum Anfang des 1665 sten fortscheinenden grosse Comet... beschrieben, [etc.]. Jena: S. Krebs for T.M. Goetze, [1665], [6], 126, [2]pp., illustration: engraved frontispiece, folding leaf with woodcut diagrams on both sides at p.13, frontispiece

Ibid. Speculum terrae, das ist Erd-Spiegel darinnen der Erd Creiss nach seiner Eigenschaften an Land und Wasser: nach denen Völckern und Winwohnern seiner Länder... in gewissen Zonen und Climen: sampt andern geographischen Anmerckungen abgebildet und zugleich der helleuctende neue Comet welcher in Merz und April desd 1665sten Jahrs erschienen... beschrieben wird. Jena: S. Krebs etc., 1665, [6], 100pp., illustration: engraved frontispiece (world map), frontispiece.

£6,500

3 works in one volume, 4to (185 x 130mm.), English eighteenth-century mottled calf, gilt spine, blue marbled edges.

Astronomer and an important figure in German intellectual life in the second half of the seventeenth century, Erhard Weigel was a professor at Jena, author of a very large number of books, a mathematician, astronomer and philosopher, he taught Leibnitz, on whom his influence was to have far-reaching effects. Through him Leibnitz began to understand the importance of the method of mathematical proof for subjects such as logic and philosophy. Weigel believed that number was the fundamental concept of the universe.

