30 RARE & INTERESTING BOOKS

FOR THE STUTTGART VIRTUAL ANTIQUARIAN BOOK FAIR

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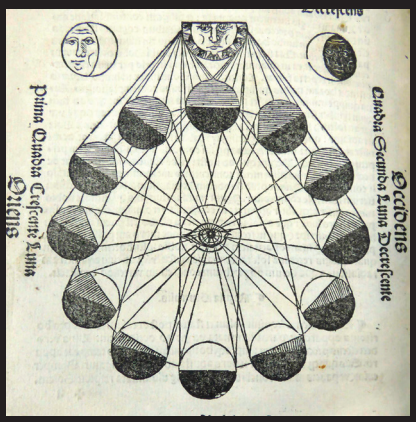
1. APIANUS, PETRUS

La Cosmographia, cerregida y anadida por Gemma Frisio, medico y mathematico...

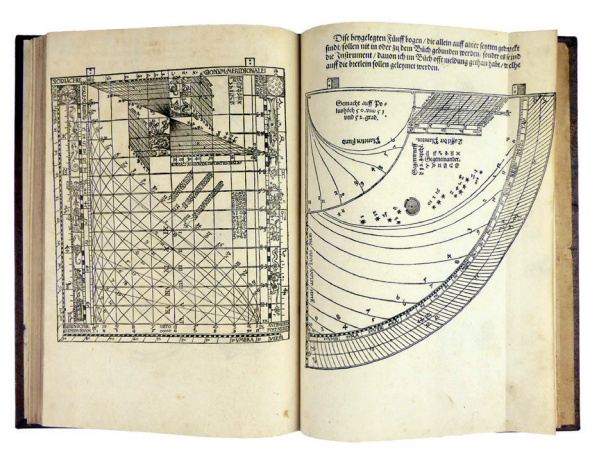
En Anvers, por Juan Bellero al Aguila de Or, 1575, contemporary limp vellum, with numerous woodcuts, including 4 with volvelles, folding woodcut map of the world.
€13,750

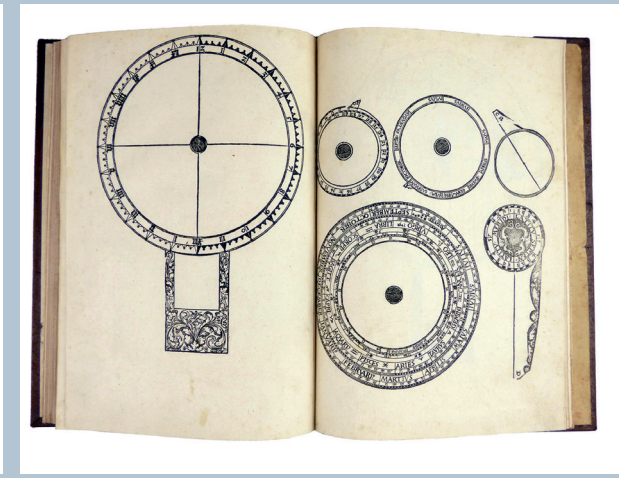
Rare Spanish text edition,
The second of only two Spanish Text Editions, but the First to Include Excerpts from Francisco Lopez De Gomara and Jeronimo Girava, and a long description of Iceland abridged from the 1574 Latin edition.
An important edition by Gemma Frisius with the cordiform world map after Waldseemuller that first appeared in a Frisius edition of 1544.
It was with Frisius' additions that the popularity of the Cosmographia soared. The manual became a highly respected work on astronomy and navigation that was to see over forty reprints in 14 languages and that remained popular until the end of the 16th century. Although one of the reasons for the book's enormous popularity was undoubtedly its discussion of the newly discovered lands in the New World, available in all editions. Another was the book's inclusion of ingenious volvelles or paper devices which enabled one to solve practical mathematical problems relating to time, the calendar, astronomy and astrology.
Apianus manual is divided into two main parts; one discussing the principles of cosmography, the other providing cosmographical data, e.g. a general geographical description of four continents, and a table of 1417 places with their coordinates. Generally speaking it teaches its readers four things: (1) it provides a brief explanation of essential concepts of astronomy and geography; (2) it explains how to find latitude, longitude and time with mathematical instruments, (3) it provides arithmetical methods for converting differences in coordinates to distances, and (4) it explains how to draw a cosmographical map. Among the instruments depicted in the work is an armillary sphere, portable time telling devices, including a diptych and nocturnal, an annulus astronomicus or astronomical rings and an astrolabe.
The Cosmographia also incorporates five volvelles, i.e. paper instruments with moving parts. The first of these is a horizon instrument (Ci verso). This is a simple volvelle demonstrating the relationship between the local horizon, the zenith, the polar axis and the equator. The second volvelle is a circular calendar without moveable parts (Cii verso). The outer scale shows the Zodiac, each sign divided into 30 degrees. The lower left quadrant of the inner disc can be used to tell the time in unequal hours, which were widely used in the 16th century. Because unequal hours divided both day and night into twelve hours each, these hours varied in length with the seasons, as do day and night. The right quadrant shows a shadow square, a proportional measuring device often used to measure heights at a distance. The third volvelle (Civ verso), called Ptolemy's Instrument by Apianus, is an altitude sun dial, which can be used to tell time in any latitude, hence is a universal instrument. It also tells the times of sunrise and sunset and gives the lengths of day and night in any latitude. The fourth volvelle is a terrestrial astrolabe (Hiii) equipped with a geographical or map-plate. This exclusively cosmographical variant of the age-old astrolabe indicated the latitude and longitude of a region, the movement of the sun as seen from the earth, and the relative time in different parts of the earth. The fifth volvelle is a lunar clock (Oi), which in conjunction with a sundial, can be used to determine time at night. In use, the inner disc is set to show the current phase of the moon through the window. After determining the hour angle of the moon (with a sundial used as a moondial) and setting the lunar dial of the volvelle to that hour angle, one can find the location of the sun, hence ascertain the time at night (cf. S. Vanden Broecke, The Use of Visual Media in Renaissance Cosmography: the 'Cosmography' of Peter Apian and Gemma Frisius, in: "Paedagogica Historica", 36/1, 2000, pp. 131-150).
A fine unsophisticated copy in its original binding.
Provenance: J.Peeters-Fontainas collection.
Alden 575/2; Leclerc Bibliotheca Americana, 39; Palau 13809; Peeters- Fontainas 63; Sabin 1756; Van Ortroy 55.



2. APIANUS, PETRUS

Instrument Buch durch Petrum Apianum erst von new beschriben. Zum ersten ist darinne begriffen ein newer Quadrant, dardurch Tag und Nacht, bey der Sonnen, Mon, vnnd andern Planeten, auch durch ettliche Ge – stirn, die Stunden, und ander nutzung, gefunden wer - den. Zum Andern, wie man die höch der Thurn, und anderer gebew, des gleichen die weyt, brayt, und tieffe, durch die Spigel und Instrument, messen soll. Zum Dritten, wie man das wasser absehen oder abwe - gen soll/ ob man das in ein Schloss oder Statt füeren möge, und wie man die Brünne suchen soll. Zum Vierden, sindt drey Instrument, die mögen in der gantzen welt bey Tag und bey Nacht gebraucht wer - den: vnnd haben gar vil und manicherlay breüche, und all geschlecht der Stunden, behalten alle zu gleich ire Lateinischen nämen. Zum Fünfften, wie man künstlich durch Finger der Hän - de die Stund in der Nacht, on alle Instrument erkhen - nen soll. Zum Letzten, ist darin ein newer Messstab, des glei - chen man nenndt den Jacobs stab, dardurch auch die höch, brayt,weyt, und dieffe, auff newe art gefunden wirt.





Ingolstadii [Inglstadt] Cum Gratia & Privilegio Caesareo ad Triginta Annos. 1533.

FIRST EDITION, folio (280 x 190mm.), title printed in red and black with large woodcut showing astronomers, some text leaves folding, 9 woodcut plates (some folding), illustrated with woodcuts throughout, early calf mottled gilt

This copy has three leaves bound at end from Apianus' Folium Populi, printed in 1533.

€12,500

This illustrated work shows the use of over forty different mathematical instruments. It is one of the earliest technical books to use a language other than Latin. Apianus chose German, because his work was intended for practitioners in the field, rather than scholars. "Indeed, in the introduction to the work, Apian calls upon other authors to publish in German so as to encourage the broader dissemination of technical information. This copy contains uncut volvelles, printed on one side of the page, with each part (body of the instrument, major rotating scales, sighting vanes, etc.) separated. Apian intended that readers would cut out the individual items and assemble the instruments" (Tomash & Williams).

The instrument book of Peter Apian of 1533 gives a survey of the amazing variety of instruments. Three instruments are discussed which are important as basic types: Diopter disk, Quadratum Geometricum and the Jacob's staff. The attractive engraved title shows several different types of mathematical instruments.On the right an astronomer is using a 'nocturnal' to determine the time at night. The two in the middle are using different types of quadrant to tell the time from the angle of the sun above the horizon. The astronomer in the middle in the background is using a simple instrument called a 'Jacob's staff' to measure the width of a building, from the angle between its corners (using the principle of similar triangles). Finally, the person on the left is measuring the angle between two stars using the oldest mathematical instrument ever invented: the fingers on our own hands!

The mathematical theme of the picture is emphasised by two huge imaginary mathematical shapes in the front. One is made out of sides with pentagons and is called a regular Dodecahedron. The other has sides made out of equilateral triangles and is called a regular Icosahedron.

Crone Library 18; USTC 669173; VD16 A3111; cf. VD16 ZV 659 and USTC 669172

3. [BAYER, JOHANN].

Die astronomische Spielkarten..

[Nuremberg, Wolfgang Moritz Endter, 1674]

Title card and 52 playing cards (97 x 56 mm), each with engraved plate and letterpress, title-card with engraved celestial hemispheres, 12 court cards each with engraving depicting the signs of the Zodiac with descriptive text beneath, and 40 cards, each suit numbered 1 to 10, with engraving depicting a constellation, the stars numbered with Greek letters, and 8 lines of text in German printed beneath, plain paper backs; a little wear, in excellent condition, with seventeenth-century manuscript annotations and numbered 1-52, preserved in a full vellum box.

€13,750

Extremely rare complete pack of seventeenth-century astronomical playing cards, intended as teaching aids. The wonderful engraved figures are based on the images in Johann Bayer's Uranometria (1603), which was the first accurate celestial atlas.

The text accompanying each image gives a brief description of the constellation, and was intended to be memorised. Such decks were intended as learning-cards ('Lernkarten') and were invented by the Franciscan monk Thomas Murner (1475-1537). Initially intended as a means of teaching his students law and logic, during the sixteenth and seventeenth centuries they became very popular in teaching all kind of subjects. The deck consists of twelve court cards with the signs of the Zodiac: 4 marked with a crown with crossed spears underneath, 4 marked with crossed spades and scythes, and 4 marked with an open book with crossed swords underneath, and 40 cards numbered 1 to 10 for each suit.

A complete pack of this card game is extremely rare. It was first published by the firm of Endter in Nuremberg in 1656 with a text booklet of 60 pages. Only one set of cards, similar to our set, but without the title-card, was present in the Sylvia Mann collection, and exhibited in the Deutsches Spielkarten-Museum in 1991. One single card only is present in the Victoria and Albert Museum in London.

Provenance: purchase note 51dm in Leipzig, Germany, in 1938

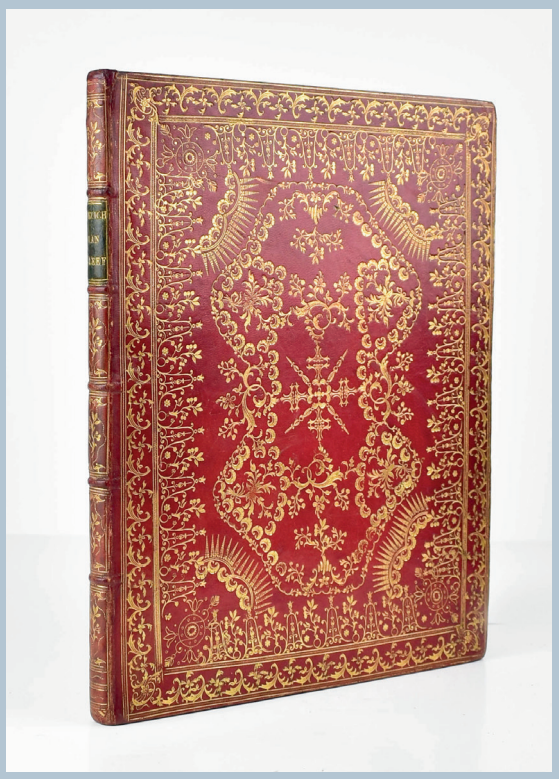
Sammlung Sylvia Mann, no 270 in text vol, and full-page plate on p 262 in plates vol; Cat. Playing Cards, Victoria and Albert Museum, no 87 (1 card only); not found elsewhere

A FINE DUTCH TOWN BOOK IN A SPLENDID CONTEMPORARY BINDING

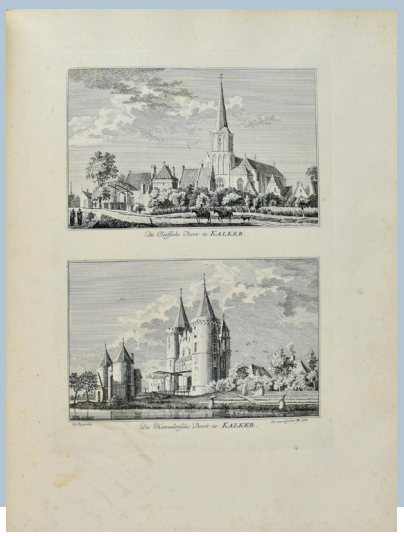
4. BEIJER, JAN DE

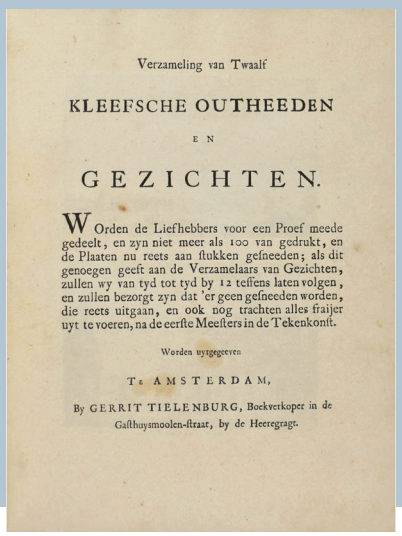
Verzameling van Twaalf Kleefsche Outheeden en gezichten

Amsterdam, Gerrit Tielenburg, 1758-1762
4°, 91 copper engravings by Paulus van Liender after drawing. by Jan de Beijer. Splendid binding in red morocco with acanthus roll border, inner roll border of floral bells, elaborate centre device of floral swags., all edges gilt, decorative endpapers, with floral motifs.
€5,000



A Fine Dutch Town Book In A Splendid Binding
Jan de Beijer (1703 – c. 1780), Dutch draughtsman and painter known for the drawings of towns and buildings in the present-day countries of the Netherlands, Belgium and Germany. In total, he produced some 1500 drawings, over 600 of which were reproduced as engravings by other artists.
De Beijer travelled through the Netherlands in summertime to draw views of cities and towns as well as castles and other buildings. In the wintertime, he would retire to his home to produce colour drawings based on his sketches in the field, as well as drawings that could be used by other artists to produce engravings.
Drawings by Jan de Beijer and engravings based on his work can be found in numerous museums, archives, and private collections.
Storm van Leeuwen, Dutch decorated bookbinding in the 18th century, deel II p. 481 e.v




Verzameling van Twaalf

KLEEFSCHE OUTHEEDEN

E N

GEZICHTEN.

WOrden de Liefhebbers voor een Proef meede gedeelt, en zyn niet meer als 100 van gedrukt, en de Plaaten nu reets aan ſtukken geſneeden; als dit genoegen geeft aan de Verzamelaars van Gezichten, zullen wy van tyd tot tyd by 12 teffens laten volgen, en zullen bezorgt zyn dat 'er geen geſneeden worden, die reets uitgaan, en ook nog trachten alles fraijer uyt te voeren, na de eerſte Meeſters in de Tekenkonſt.

Worden uytgegeven

Te AMSTERDAM,

By GERRIT TIELENBURG, Boekverkoper in de Gaſthuysmoolen-ſtraat, by de Heeregragt.

5. BERINGER,DAVID

POLYHEDRAL SUNDIAL

An early 18th century German polyhedral sundial, with five printed and coloured enamelled paper card dials, one signed D. Beringer; the others decorated in the Neo-Classical manner with floral sprays and geometric borders, two faces depicting expectant lovers, each face with brass gnomon, on wood pillar with compass joint over the horizontal paper plate and compass, the blued-steel needle with brass cap, on four bun feet, 7 1/8 in (18.4 cm) high.
€2,750
The top face of the cube has an engraved paper dial printed with central garland and an hour scale in Roman numerals clockwise from IIII to XII and I to VIII. Each side, North, South, East, and West has a different hour scale in Roman numerals, and different graphic designs, including flowers and people. The North and South faces are labelled Nord and Sud, each with hour scales numbered in Roman numerals along with a central floral garland decoration. The North side is also labeled “D. Beringer.” The West dial displays a diagonal hour scale flanked by cherubs with a garland. The East dial has a similar design as the West.

Polyhedral dials are associated with Renaissance astronomy in the 16th and 17th centuries. They served as ingenious demonstration pieces showing the skill and knowledge of mathematicians and instrument makers who designed them. They were status objects for their owners to show their interest and appreciation of different aspects of math and science. They have been made with varying numbers of faces and shapes, ranging from regular polyhedral with all equal faces, to highly irregular shapes. Some had plumb bobs or inset compasses for orientation.
David Beringer was an instrument maker in Nuremburg, best known for producing polyhedral sundials, which became popular in South Germany in the latter half of the 18th century. According to the National Maritime Museum at Greenwich, Beringer was likely the first person to produce a polyhedral dial with a cube design. According to the Liverpool Museums, the Berringer cube polyhedral dial in their collection is used as follows:
To use this dial first … adjust it for the latitude where it is being used. A small plumb-line … is suspended from a pin near the top. The whole dial [is] tilted until the plumb line crossing the curved scale show[s] the correct latitude. When it is correctly set the straight edges of the gnomons are parallel to the Earth's axis. Next the dial is aligned using the compass in the base. The faces don't show the same hours. Nord (north) shows the hours of 4am-8am on the right and 4pm-8pm on the left. West only shows a shadow from 1pm-8pm. South shows the hour from 6am (on the left) until 6pm (on the right). The East face shows the hours 4am-11pm.

References:

"Cubic Sundial." National Museums Liverpool. http://www.liverpoolmuseums.org.uk/kids/games-quizzes/sun/sd3_moreinfo.html (9 April 2018).

"Polyhedral Dial." Matrix: Maths and Technology Revealed in Exhibition. http://www.counton.org/museum/floor2/gallery4/gal3p2.html (4 April 2018).

"Polyhedral Dial." Royal Museums Greenwich. http://collections.rmg.co.uk/collections/objects/10547.html (4 April 2018).

"Portable cube sundial." Metropolitan Museum of Art. 2000-2018.

The Science Museum have an almost identical cubical sundial but lacks the needle and glass.

6. BLIGH, WILLIAM

A Narrative of the Mutiny on board his majesty's ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat, from Tofoa, one of the Friendly islands, to Timor, a Dutch settlement in the East Indies.

London, Printed for George Nicol, Bookseller to his majesty, Pall-Mall, 1790. Large 4to. Early straight-grained blue morocco gilt. One large folding chart of the track by the Bounty´s launch from Tofoa to Timor by William Bligh 1789, a copy of the draught from which the Bounty´s launch was built, chart of the Bligh´s Islands, which includes also a chart of the northern part of the New-Hebrides and a chart of the north east coast of New Holland. IV, 88 pp.

The original story of the most famous mutiny.

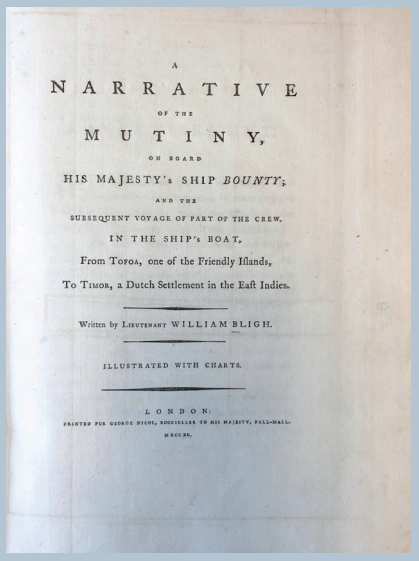
€11,000

Rare first edition of the English naval officer William Bligh's (1754 - 1817) account on the Mutiny of the Bounty.

In 1787, at the instigation of Sir Joseph Banks (1743 -1820) the English naturalist and traveller and inspiration behind many of the British voyages and discoveries of the late eighteenth century and the famous Lord Sydney, Bligh was sent off to the Pacific for the purpose of introducing bread trees from the south sea islands to the West Indies as cheap food for the slaves. The bread trees were first seen by Captain James Cook at Tahiti. Lord Sydney was responsible for the first settlement in Australia. They first landed at Botany Bay but that area was not suitable as a settlement, so they moved north to Port Jackson, one of the best natural harbours in the world. That is where they settled and later named it Sydney after Lord Sydney, who was also responsible for sending the first ships of convicts to Australia.

After spending five months in Tahiti, Bligh sailed west to the Tonga group. It was there that on the morning of April 28th 1789, the famous mutiny and the capture of the Bounty took place. It was led by the masters mate Fletcher Christian and 12 crew members who captured Bligh and 18 of his supporters and set them adrift in the ship's 23-foot launch. Bligh then made one of the most heroic voyages in history. They sailed to Tofoe were the natives were very hostile. Bligh and his men were lucky to get away with only the loss of one man. They then sailed in 48 day's to Timor without loss of life; however, three men died after they arrived at Batavia. What is not so well known is that in the course of this dangerous and adventurous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it. The map Bligh made is also present in this printed narrative. In 1790 Bligh returned to England where he presented his report of the mutiny to the Admiralty. Captain Edward Edwards was sent on the Ship Pandora to search for the Bounty Mutineers. When the Pandora arrived in Tahiti they found 14 crew members, who gave themselves up immediately. Two other crew members had apparantly been murdered. All the captured men were put in a cage on the deck of the Pandora. The Pandora shipwrecked on a reef near Australia and ten of the fourteen Bounty crewmen escaped with the Pandora crew, four drowned in their chains. The surviving Bounty crewmen were tried in court in England in 1792. Three were found guilty of mutiny and were hanged. The others were declared innocent and released.

Howego B107; Sabin 5908a; Wantrup p. 128-29, 61; Ferguson, 70.


A

NARRATIVE

OF THE

MUTINY,

ON BOARD

HIS MAJESTY'S SHIP *BOUNTY*;

AND THE

SUBSEQUENT VOYAGE OF PART OF THE CREW,

IN THE SHIP'S BOAT,

From Tofoa, one of the Friendly Islands,

To Timor, a Dutch Settlement in the East Indies.

Written by Lieutenant WILLIAM BLIGH.

ILLUSTRATED WITH CHARTS.

LONDON:

PRINTED FOR GEORGE NICOL, BOOKSELLER TO HIS MAJESTY, PALL-MALL.

MDCCXC.

7. 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.

€27,500

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.

8. CHINESE ILLUMINATED MANUSCRIPT WITH OVER TWO HUNDRED WATERCOLOUR PANELS

Daoist Religious Ceremony

A Highly Impressive Illuminated manuscript, Brilliant Watercolours and Gouache on Mulberry paper comprising 204 panels, laid onto heavier paper and bound concertina style, depicting an elaborate Daoist religious ceremony, including a procession of musicians, banner bearers, dignitaries, deities and mythical creatures, and Kaigen-kuyo or the ritual of the eye-opening ceremony, the Five Thunder Gods are invoked to dispel demons (the blue figures with flaming red hair), the twelve animals of the zodiac are present representing the blending of religious and secular Chinese beliefs, as well as drawing attention to the importance of the date of the ceremony (the second day of the second division of the second month of winter, in the eleventh year of the reign of Tongzhi, a ren shen year).

Titled and dated on opening leaves, approximately 30metres (100ft) long, 27cm (10.5ins) high, blue calf covers, silk floral fitted case.
Account of a Daoist religious ceremony, Chongfu Altar, Shanxi Province, Northern China, 12 December 1872 but earlier.
€27,500
An astonishing illustrated manuscript account of a complex ceremony, the present work appears to be in tradition of the manuscript histories of the Yao people, and the blending of Buddhist, Daoist and traditional motifs appears to correspond with the history of the Yao and their migrations across Asia.
Whilst the British Library and other institutions in the West, hold collections of Yao manuscripts, we have been unable to locate any comparable document either in terms of length or density of illustration.
The date referred to in the title of the text is described as “very auspicious” and it is likely that this document was prepared before this date to serve as an instruction manual for the performing of rituals like the eye-opening ceremony and the exorcism of evil spirits.
For many centuries, the Yao have developed and tailored their unique religion, incorporating Han Chinese-influenced Daoism as well as pre-Daoist folk religion and animism. To the Yao people, Daoism is laced with magic, prophecy and the supernatural.

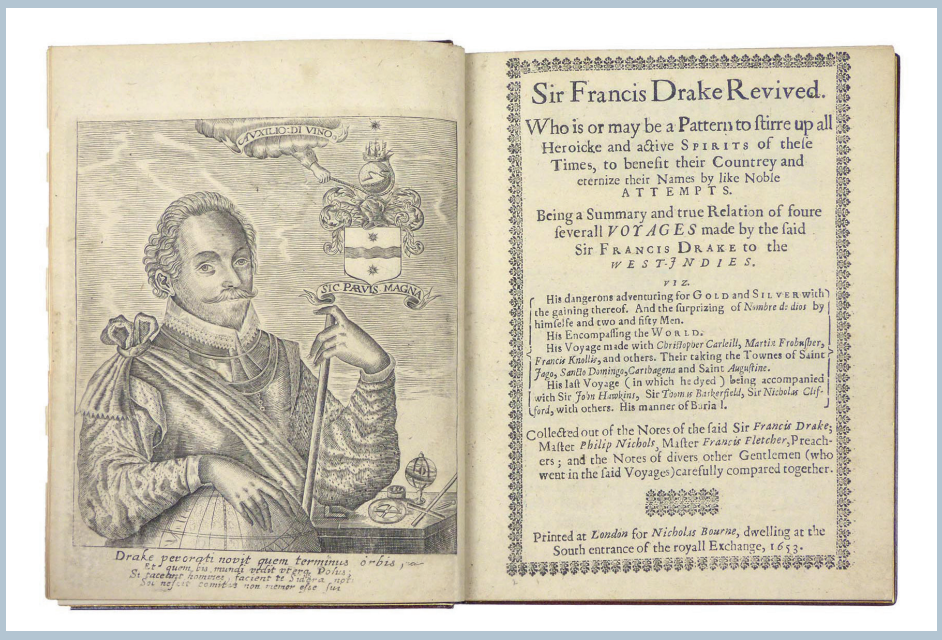
9. DRAKE,SIR FRANCIS (1540-1596).

Sir Francis Drake Revived. Who is or may be a Pattern to stirre up all Heroicke and active Spirits of these Times... being a Summary and true Relation of foure severall Voyages made by the said Sir Francis Drake to the West-Indies.

London: for Nicholas Bourne, [1652-] 1653.
4 parts in one, 4too (183 x 143 mm). Engraved portrait frontispiece, separate title-pages, the first 3 separately signed and paginated, the last 2 continuously paginated, woodcut initials and headpieces, Early 20th-century gilt- and blind-ruled levant, edges gilt, by Riviere; half red calf slipcase.
€33,000
“THE FIRST COLLECTED AND MOST COMPLETE EDITION OF DRAKE’S VOYAGES” (Church).
FIRST COLLECTED EDITION of Drake’s voyages, the four parts comprising: Sir Francis Drake Revived, the voyages

of 1570-71 and 1572-73 describes Drake's privateering expeditions to the West Indies, the raid on Nombre de Dios in 1572, when he captured a fortune of Spanish silver from the centre of the Spanish New World empire.
The World Encompassed, the voyage of 1577-80. Compiled by Francis Drake, nephew of the late explorer, it narrates Drake's memorable voyage, in which his five vessels raided Spanish outposts and supply routes on the Pacific coast, claimed California ("New Albion") for the British crown and returned via the Pacific and Indian Oceans, making Drake the first English captain to circumnavigate the globe.
A Summarie and True Discourse of [his] West Indian Voyage, the voyage of 1585-86 that was begun by Bigges, an officer under Drake, and finished after his death, probably by his lieutenant, Master Croftes. Drake's expedition to the Spanish Indies was the first major British naval foray into the Caribbean and was sanctioned by a commission from Queen Elizabeth with letters of marque. As well as capturing and sacking a number of cities he also rescued the 103 colonists remaining on Raleigh's Roanoke Island Virginia colony and returned them to England along with a shipment of potatoes and tobacco.
A Full Relation of Another Voyage into the West Indies, made by Sir Francis Drake' Accompanied with Sir John Hawkins, Sir Thomas Baskerfield, Sir Nicholas Clifford, and others. Who set forth from Plymouth on 28. Of August 1595.

'Sir Francis Drake, the greatest of the naval adventurers of England of the time of Elizabeth, was born in Devonshire about 1540. He went to sea early, was sailing to the Spanish Main by 1565, and commanded a ship under Hawkins in an expedition that was overwhelmed by the Spaniards in 1567. In order to recompense himself for the loss suffered in this disaster, he equipped the expedition against the Spanish treasure–house at Nombre de Dios in 1572, the fortunes of which are described in the first of the first two narratives. It was on this voyage that he was led by native guides to "that goodly and great high tree" on the isthmus of Darien, from which, first of Englishmen, he looked on the Pacific, and "besought Almighty God of His goodness to give him life and leave to sail once in an English ship in that sea." The fulfilment of this prayer is described in the second of the voyages here printed, in which it is told how, in 1578, Drake passed through the Straits of Magellan into waters never before sailed by his countrymen, and with a single ship rifled the Spanish settlements on the west coast of South America and plundered the Spanish treasure–ships; how, considering it unsafe to go back the way he came lest the enemy should seek revenge, he went as far north as the Golden Gate, then passed across the Pacific and round by the Cape of Good Hope, and so home, the first Englishman to circumnavigate the globe. Only Magellan's ship had preceded him in the feat, and Magellan had died on the voyage. The Queen visited the ship, "The Golden Hind," as she lay at Deptford and knighted the commander on board. Drake's further adventures were of almost equal interest. Returning from a raid on the Spaniards in 1586, he brought home the despairing Virginian colony, and is said at the same time to have introduced from America tobacco and potatoes. Two years later he led the English fleet in the decisive engagement with the Great Armada. In 1595 he set out on another voyage to the Spanish Main; and in the January of the following year died off Porto Bello and was buried in the waters where he had made his name as the greatest seaman of his day and nation'. Philip Nichols



Provenance: C. L. Robinson, Newport R.I. (bookplate); Emily Meredith Read Spencer (b.1863) descendent of William Bradford (armorial bookplate).
Church 526; Hill, pp. 86 and 211; Sabin 20840, 20855, 20843, and 20830; Wing D2122.

10. GESSNER, CONRAD

Icones Avium omnium, quae in historia avium Conradi Gesneri describuntur ... Editio secunda, novis aliquot eiconibus aucta ... Die Figuren und Contrafacturen der Vögeln. [With:] Icones Animalium Quadrupedum Viviparorum, quae in historiae animalium Conradi Gesneri ...

Editio secunda ... Die Figuren und Contrafacturen von allerley vierfüssigen Thieren. [With:] Nomenclator Aquatilium Animantium. Icones animalium aquatilium in mari & dulcibus aquis ... Figuren und Contrafacturen von allerley Fischen und anderen Thieren/ die im meer und süssen wassern gefunden werden ...

Zurich, Conrad Froschauer, 1560.

Folio (396 x 245mm), I. pp. 137, 11, with contemporary hand coloured woodcut printer's device and a separate handcoloured woodcut of a bird on title and 229 contemporary handcoloured woodcuts of birds, last leaf with handcoloured woodcut portrait of Gesner; II. pp. 127, [9], with contemporary handcoloured printer's device on title and 149 contemporary handcoloured woodcuts; III. pp. [xxviii], 374, [2], with 737 contemporary handcoloured woodcuts; the first few leaves with old creases and a few minor repairs to marginal tears, a fine copy in contemporary calf, both covers gilt with large centre- and corner gilt cartouches, fleurons at corners, richly floral gilt spine with gilt animal ornaments (spine rebacked preserving original spine), gilt edges.

€95,000

A finely coloured set of the complete 'Icones Animalium', which comprises the complete series of woodcuts from Gesner's 'Historia Animalium' (1551-1558), along with some that appear in this edition for the first time. This was the greatest zoological encyclopedia of the sixteenth century and the greatest pictorial assembly of zoological illustration of its time. The 'Icones' utilizes the entire assembly of woodcuts, but largely eliminates the text, apart from the nomenclature.

I. The 'Historia animalium de avium' woodcuts are the second important suite of ornithological iconography, being roughly contemporary with those of Belon published the same year. They are the precursors of many of Aldrovandi's illustrations, many of which were copied from Gesner.

II. The 'Historia animalium de quadrupedium viviparis' was the first of Gesner's great encyclopedias of the animal kingdom, and the first systematic treatise on zoology of the Renaissance. The illustrations are the first original zoological illustrations and the first naturalistic representations of animals to be published. As such they herald the birth of zoological book illustration. They are the archetypes of much subsequent animal illustrations, even into the eighteenth century.

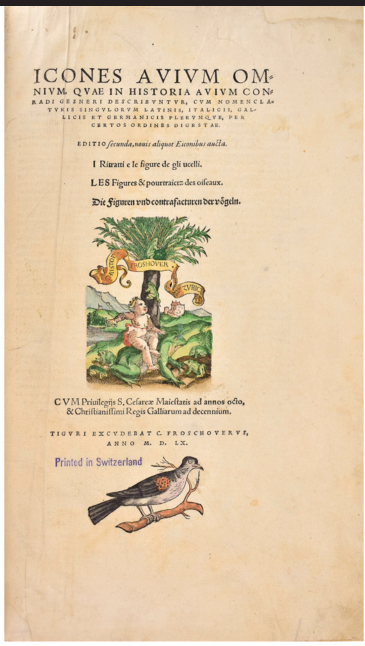
III. The 'Historia animalium de piscium & aquatilium' was Gesner's history of fish and aquatic animals. The woodcuts form the fourth great series of ichthyological illustrations, after Belon (1551), Rondelet
(1554) and Salviani (1554), but are also the first general series of marine illustrations (including conchology), not confined to fish.

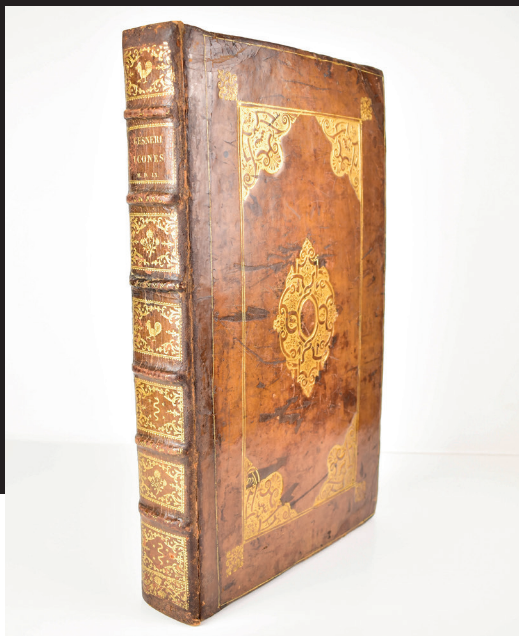
All of the woodcuts in outstanding contemporary publisher's colouring, executed by a professional book illuminator; the palate is rich and varied, using a lot of body colour. Gesner in his preface states that a number of copies with hand-coloured woodcuts were issued 'for customers who are not deterred by the higher price'. Their number was very small indeed, and they scarcely ever appear on

the market. This is in a very attractive contemporary richly gilt decorated binding, with gilt edges, and must have been commissioned by a wealthy customer. The ‘Icones Animalium’ is the most suitable edition of Gesner’s works to be coloured as the woodcuts dominate the pages, making this work particularly attractive. The woodcuts were cut after paintings by Lukas Schan, some of which survive as part of the Felix Patter collection in the Basle University Library. This suite of woodcuts contains the first naturalistic representations of the animal kingdom, and effectively heralds the birth of zoological book illustration. They are the archetypes of much subsequent animal illustrations, even into the eighteenth century.

The ‘Icones Avium’ and ‘Icones Animalium Quadrupedum’ are in the second edition, the last volume on fishes in the first edition. ‘The title pages ... bear subtitles in Italian, French and German, probably because they were aimed at a larger market and at people who could no longer read Latin. These are the only title pages of Gesner’s original works with text in vernacular languages. The illustrations themselves also carry captions in all four languages’ (Wellisch, Conrad Gessner. A Bio-Biography p. 69).

Nissen ZBI 1551 and IVB 352; Wellisch A 30.2; A 29.2; A 31.1; see Horblit 39 and PMM 77 for the ‘Historia animalium’ (1551-1558)





11. GUICCIARDINI, LODOVICO

Descrittione di tutti i Paesi Bassi, altrimenti detti Germania Inferiore. Con tutte le carte di Geographia del paese, &c colitratto al naturale di molte terre principali...

Anversa, Christofano Plantino, 1588.
Folio, Full Contemporary Tan Calf, with Blind Tooled Central lozenge of the Allegory of Justice. pp.[24] + 432 + [18 + 2], hinges repaired, Illustrated with allegorical engraving of the Netherlands (Iustitia res conservantur), an engraved title, richly engraved plate with a border of the coat of arms of the 16 Provinces and that of Brabant together with coat of arms of Philip II in centre pasted in, engraved plate with allegorical depiction of the Arts and Sciences within architectural border with portrait of Philip II in centre, large woodcut coat of arms of Guicciardini and 78 (double-page) engraved maps and views.
€38,000
The First City Book of the Netherlands and One of the Finest Dutch Books of the Renaissance.
All Plates and Titles in Fine CONTEMPORARY RICH GOUACHE COLOURING, including woodcut headpieces and initials, extra illustrated with five plates bound in from another edition, also in uniform contemporary colouring.
One of the most important books published on the Low Countries in the 16th century, by Lodovico (or Luduvico) Guicciardini, being the first detailed description of the principalities and cities of the region, which assured the author instant fame.

Italian edition of the first city book of the Netherlands by Lodovico Guicciardini (Florence 1521-Antwerp 1589). The illustrations are the same as in the French edition of 1582. As in that edition, the plates were printed separately so that the owners could decide where to place them.

Lodovico Guicciardini's Descrittione di tutti I Paesi Bassi (1567) is one of the most detailed and best documented contemporary descriptions of the Low Countries. As such its account has become an integrative part of the historical narrative on it's history. It distinguishes itself from other cosmographic sources of the Renaissance through its broadness and analytical approach and the rich and varied sources the author used.
Although being a description of the whole of the Low Countries, his focus is clearly on the cities, and more in particular on Antwerp. Staying in Antwerp, one of the major commercial and cultural centres of the sixteenth century, for his business, Guicciardini spent many years collecting information. He used classical historiographic and geographic works, personal testimonies of merchants, intellectuals, travellers, and members of the Antwerp city council, and even archival sources, which he used with a critical sense that was not at all common in the period. Finally, his own testimony of the extraordinary wealth and economic dynamic of the city gives his work an additional value as a source of economic history. The descrizzione therefore combines the virtues of a travel description with

the erudition of a renaissance intellectual. Thus, as far as the information given in the text it reflects the state of art of 16th-century geography, history, social and political science, art and economy of the Low Countries. Furthermore, it is an authentic reflection of the foreigner's astonishment about the exceptional wealth and success of sixteenth century Antwerp and the Low Countries, together with Northern and central Italy the major urban region of Europe. This reflection of an Italian looking about the Low Countries is of particular interest. Both areas contributed importantly to the development of an urban society in late medieval and early modern Europe. The parallels as well as the distinction can be analysed particularly well from Guicciardini's comments.

Ludovico Guicciardini (1521-1589) was a member of a noble Florentine family active in trade, and he was the nephew of the famous historian Francesco Guicciardini. Sent to Antwerp in 1541 at the age of 20, in order to represent his family there together with his brother, he would stay in the city until his death in 1589. While his career as a merchant was not very successful, he became a well-known writer whose four books sold very well, especially this, his major work, Descrittione di tutti i Paesi Bassi, first published in 1567 . During his stay in Antwerp he not only collected rich information on art, literature, history, geography and science in libraries, but he also established contacts with merchants, noblemen, members of the Antwerp city council and scholars.

This description of the Low Countries is one of the outstanding examples of sixteenth century cosmography. More in particular it is a choreography or description of a particular country, comparable to Braun & Hogenberg's fine city views and Alberti's Descrittione di Italia, which probably served as a model for Guicciardini.

Topography and chorography, as opposed to the more general levels cosmography and geography, can be distinguished through this work.The topographic aspect is the most elaborate and receives the most attention from Guicciardini. Hence the description is at the same time a praise of the Low Countries in general and of the outstanding position of Antwerp as a commercial, financial and industrial as well as a cultural and artistic centre in particular. Guicciardini's original intention was to write only a description of Antwerp, but eventually it grew out to become a description of the whole of the Low Countries.

A splendid coloured example of this famous work

Voet, vol. III, n° 1280. Brunet, vol. II, p. 1806. Belgica Typographica 1362. Guicciardini Illustratus pp. 46-49.

12. HABRECHT, ISAAC II.

Planiglobium coeleste, et terrestre, sive, globus coelestis, atque terrestris nova forma ac norma in planum projectus, omnes globorum circulos, gradus, partes, stellas, sidera, loca, in planis tabulis aeri incisis artificiose exhibens...

Strasbourg, Mark von Heyden, 1628

[with:] Planiglobium terrestre. Strasbourg, Mark von Heyden, 1629

2 parts in one vol, 4to (195 x 150 mm), pp [x] 102; [103-] 206, with engraved title to second part and woodcut diagrams in text, as usual without the two folding planispheres but present in the atlas vol below; some browning, otherwise an attractive copy bound in a contemporary manuscript leaf with decorated and coloured initials.

[with:]

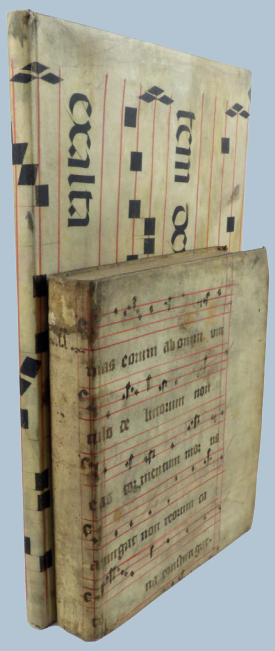
HABRECHT, ISAAC II and JOHANN CHRISTOPH STURM

Planiglobium coeleste, et terrestre....

Nuremberg, Fürst, 1666

Folio (415 x 305 mm), with 14 engraved plates, bound in a uniform manuscript leaf.

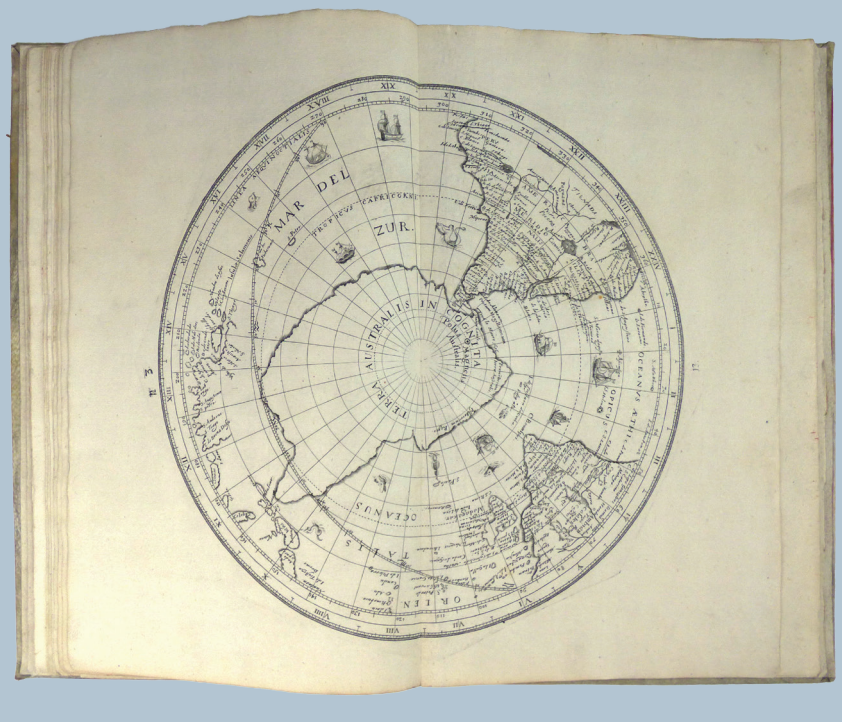
€13,750



First edition of Habrecht's treatise on the construction of celestial and terrestrial globes and planispheres, accompanied by his pupil Sturm's atlas intended to illustrate same. Isaac Habrecht II (1589-1633) was doctor of medicine and professor of mathematics and astronomy at the University of Strasbourg. He was one of a famous family, Swiss in origin, of clock and astronomical instrument makers in Strasbourg; his father, Isaac I, constructed the famous Strasbourg cathedral astronomical clock designed by Conrad Dasypodius and completed in 1574. Isaac II designed a famous celestial globe in 1625, which so impressed Jacob Bartsch, Kepler's son-in-law and coiner of the term 'planisphere', that he modelled his own work upon it. This work was accompanied by two planispheres that are rarely present. Of the several copies in Continental libraries, all but one lack the plates. They are, however, present in the Sturm atlas; one is in fact dated 1628.

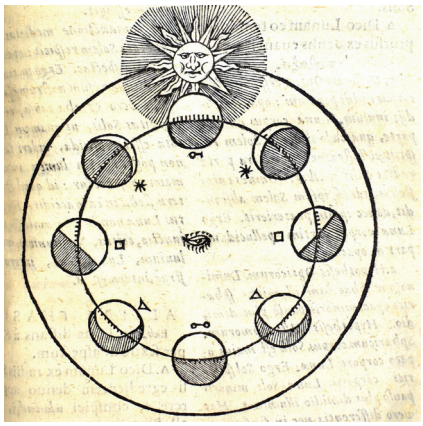
J. C. Sturm (1635-1703) was Habrecht's student. He organized the first scientific academy in Germany, the 'Collegium Curiosum sive Experimentale' at Altdorf in 1672, and introduced the first course in experimental physics in a German university. In 1662, he undertook the task of augmenting Habrecht's original text and adding a number of folding plates. The plates include the two celestial planispheres from the original work, being polar stereographic celestial charts of the northern and southern constellations, printed from the same plates, two handsome polar projections of the world, and ten folded engravings showing the various parts of his 'planiglobiums'. The plates, superbly executed by Jacob von der Heyden, were probably intended to be mounted and assembled to form several instruments, each with a revolving plate measuring 27 cm in diameter and a movable pointer. Each was to be supported on an approximately 12 cm base. The work is one of the most beautiful instrument books published in the seventeenth century and certainly one of the rarest, particularly with the full complement of plates.

Regarding the two planispheres, Warner writes: 'Habrecht derived the bulk of the information for this globe from Plancius. The origin of Rhombus – a constellation near the south pole that as reticulum survives today – is unclear. It may perhaps derive from the quadrilateral arrangement of stars seen by Vespucci around the Antarctic pole. In any case, Rhombus as such seems to have made its first appearance on Habrecht's globe' (The sky explored p 104).

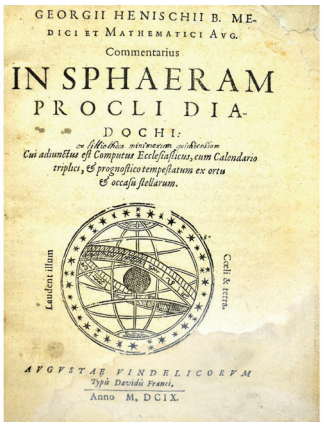


13. HENISCH (GEORG)

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.
€7,000
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.


GEORGII HENISCHII B. ME-
DICI ET MATHEMATICI AVG.
Commentarius
IN SPHAERAM
PROCLI DIA-
DOCHI:
Cui adiunctus est Computus Ecclesiasticus, cum Calendario triplici, & prognostico tempestatum ex ortu & occasu stellarum.
AVGVSTAE VINDELICORVM
Typis Davidis Franci,
Anno M. DCIX.

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 23:289511T

BEAUTIFUL RHINE VIEWS

14. JANSCHA, LAURENZ & ZIEGLER, JOHANN.

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

Vienna, Ataria & Co., 1798. Large Folio, (420 x 550mm), attractive binding of contemporary morocco backed decorative boards, rebacked, with engraved title and 50 fine hand coloured etched and aquatint plates, text in German and French.
€60,000

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

This rare and splendid work is rightly considered to be the most beautiful collection of Rhine Views ever published. (Schmitt 114). “The Viennese landscape painter Laurenz Janscha (1749-1812) and the draftsman and engraver Johann Ziegler (1750-1812) created a rococo-style work of Viennese views probably under instruction from Maximilian Franz, son of the Austrian Empress Maria Theresa “ (Haberland, Illustr. Rheinbücher 24).

15. KYOSAI (Toiku Kawanabe).

Ehon Taka Kagami [or Picture-Book Mirror of Hawks]

[Tokyo, 1866-80],First edition,small 4to,(230 x 160mm.) 5 vols., (part 1, vols. 1-3: part 2, vols. 1-2), stitched Japanese-style into orig. yellow paper wrappers, each vol. with a white paper title-slip printed in red,illustrated throughout with Kyosai's magnificent woodcuts, the pict. woodcut titles of the first and fourth volumes on blue paper, the pasted-down leaves at the beginning and end of each vol. (with the exception of the two blue paper title-pages) being of mica-flecked Washi paper, stitched Japanese-style into orig. yellow paper wrappers, each vol. with a white paper title-slip printed in red, contained in a half tan morocco case.

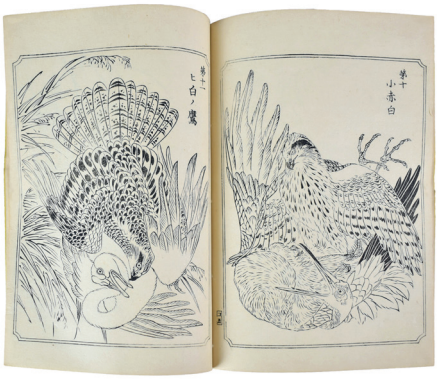
€5,000

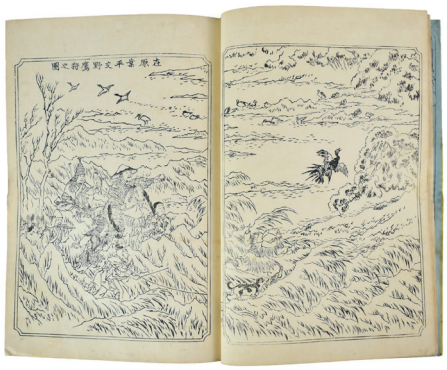
"...The book was published at Tokyo and the editor's name was Nakamura Sasuke... The 'Mirror of Hawks' is certainly a very comprehensive and instructive treatise on falconry. It is rare, only seven complete and incomplete copies having been traced in European libraries".

Kawanabe Kyosai (1831-89) was a Kano painter, printmaker, and illustrator, the son of a Samurai. At the age of six he entered the studio of Utagawa Kuniyoshi, and from the age of nine became a student of the academic Kano school, studying under Maemura Towa and then Tohaku Chinshin, who gave him the name "Toiku". He exhibited at the Vienna International Exposition in 1873, and at the first and second Paris Japanese Art Exhibitions of 1883 and 1884. In the early years of the Meiji period (1868-1912) he attained considerable popularity with his political caricatures, for which he was arrested and imprisoned in 1870. His famous "Kyosai Gadan" (1887), an attempt to show a variety of traditional Japanese and Chinese painting styles, was widely appreciated in Europe, and was issued with English captions for the export market.

Kyosai's "Ehon Taka Kagami" is the major resource on Japanese falconry, with wonderful woodcuts of hawks, field work, breeding, hoods, gloves, and other associated tools and items of equipment. It records the ancient Japanese methods of care, raising, and training of the Siberian Goshawk, considered the best variety for use in falconry since ancient times.

Harting 371. Schwerdt III p. 245

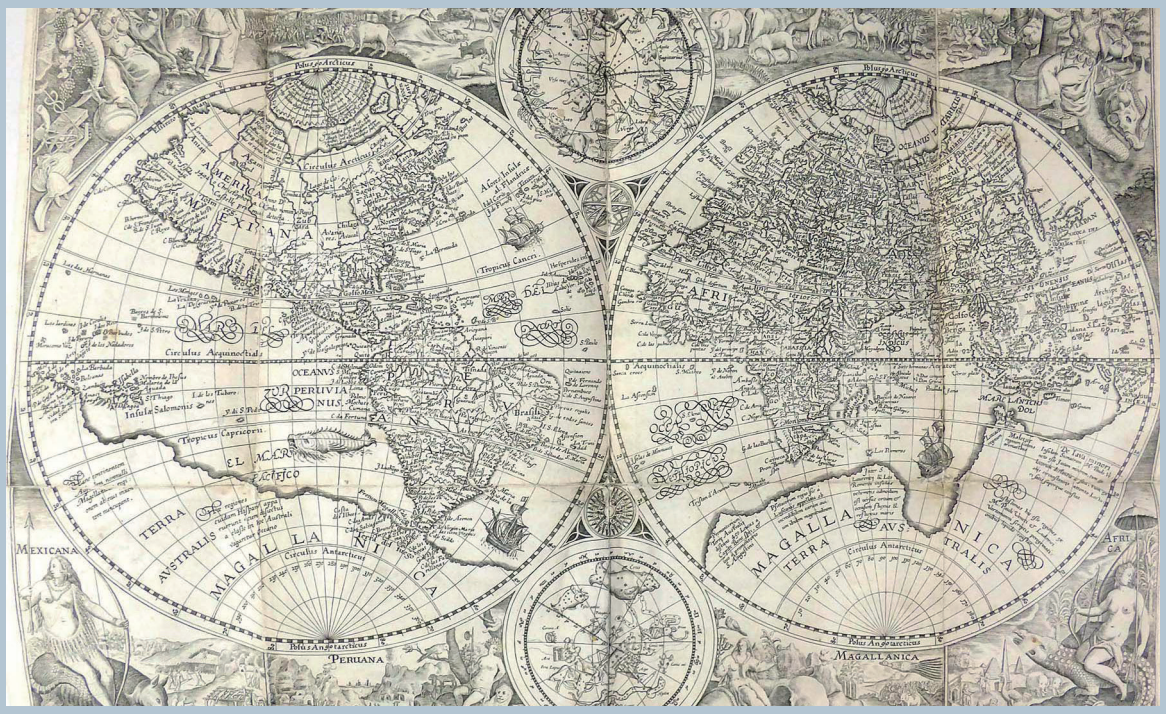




16. LINSCHOTEN, JAN HUYGEN VAN

Itinerarium, Ofte Schipvaert naer Oost ofte Portugaels Indien. Inhoudende een beschrijvinghe dier Landen, Zee-custen, havens, Rivieren, Hoecken ende plaetsen, met de ghedenckwaerdighste 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 wordt: 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.



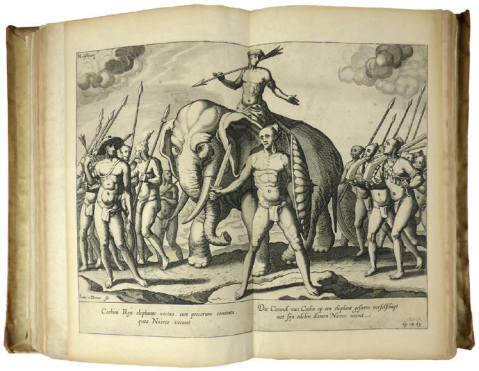
and H.F. Langren, and 36 double-page and folding plans, plates and views by J. and B. van Doeticum after Linschoten, Contemporary Vellum, Yapp Edges.

€55,000

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.


ITINERARIVM,
Ofte
Schipvaert naer
Oost ofte Portugaels
Indien.
TOT AMSTERDAM,



17. LODEWIJCKSZ, Willem

Prima pars descriptionis itineris navalis in Indiam Orientalem

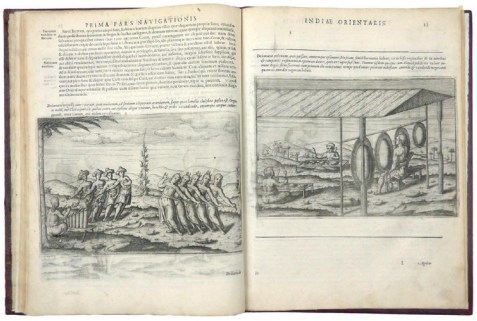
Amsterdam,: Cornelis Nicolaus, 1598. Tall quarto, with a total of 49 inset engravings (including 7 maps), 12 pages featuring woodcut coastal profiles, also bound with the scarce plate depicting a bazaar; generally in really good condition, bound in contemporary red calf, rebacked,First Latin edition of the first published account of the first Dutch trading fleet to the East Indies.

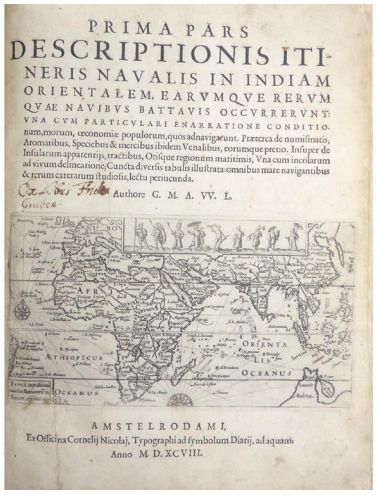
€18,000

This account was written by Lodewijcksz, who sailed under Cornelius de Houtman and Pieter Dirckz on their pioneering trading voyage to South-east Asia in 1595-7, an expedition which saw them trade at the great pepper port of Bantam, quite close to where Batavia was later founded, as well as providing first-hand information about the north coast of Java, Sunda Strait, and Bali.This strategic push ultimately meant that the theories about a Great Southern Land would be tested against the reality of the Australian coast, so it is fitting that the world map on the title-page still carries the last vestiges of Marco Polo, the coastline marked “Beach”, “Lucach”, and “Maletur”. ‘Lodewijcksz depicts the island of Bali in recognizable form for the first time, both on the general map and on a separate map of the island in his book.’ The crew was so delighted with the island that they wanted to call it “New Holland” (Su·rez, Early Mapping of Southeast Asia, p. 183).

The trading fleet of de Houtman and Dirckz comprised four ships, three of which returned to the Netherlands in 1597. Although not a great financial success, this venture confirmed the waning influence of the Portuguese, directly leading to the seventeenth-century Dutch incursions into the region: as Howgego notes, in 1598, the same year this work was published, no fewer than 25 ships were sent out to the Indies, and the Dutch East India Company was established in 1602. It was in 1605 that Willem Jansz and another Lodewijcksz, Jan Lodewycksz van Roosengin, sailed on the Duyfken to Cape York.The most significant geographical achievement of Houtman’s voyage was that by sailing round Java it proved that this island could not be part of the supposed southland (see Schilder, Australia Unveiled, ch. VI). The map on the title-page shows the oceans and coasts navigated between Europe and the East Indies, including the promontory of a southern continent, with the names ‘Beach’, ‘Lucach’, ‘Maletur’, in close proximity to an island, ‘Java Minor’.’Like the English, Houtman’s men suffered so severely from scurvy that they had to put in at the Cape of Good Hope and at Antongil Bay in Madagascar to recuperate.

They then sailed straight across the Indian Ocean to the Straits of Sunda and dropped anchor at Bantam in Java without the loss of a ship. At this port, the center of the Javanese pepper trade, a long time was spent. Both natives and Portuguese showed considerable hostility, and Houtman and some of his men were imprisoned. However, the Dutch succeeded in making a commercial treaty and departed with a good cargo. They proceeded eastward to Bali, and then returned along the south coast of Java, thereby acquiring a more correct impression of the width of the island than had prevailed and laid the ghost of Java’s being the northern part of the Southern Continent... the Dutch skipper had enough to show for his venture to inspire the merchants of Amsterdam with a determination to exploit the trade...’ (Penrose, Travel and Discovery in the Renaissance).





18. MEDINA, PEDRO DE

L’Art del Navegar In Laqual Si Contengonolere gole, dechiarationi, 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.

€12,000

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.


LII

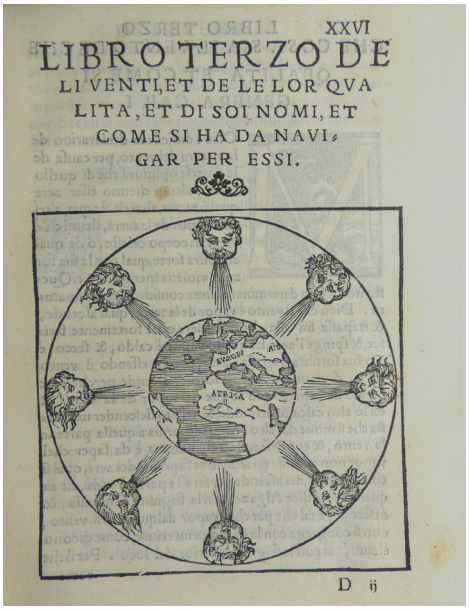
LIBRO QVARTO

DE LA ALTEZA DEL SOL,

ET COME PER QVELLA

si deue reger la Nauigation.

G iiij


XXVI

LIBRO TERZO DE

LI VENTI, ET DE LE LOR QVA

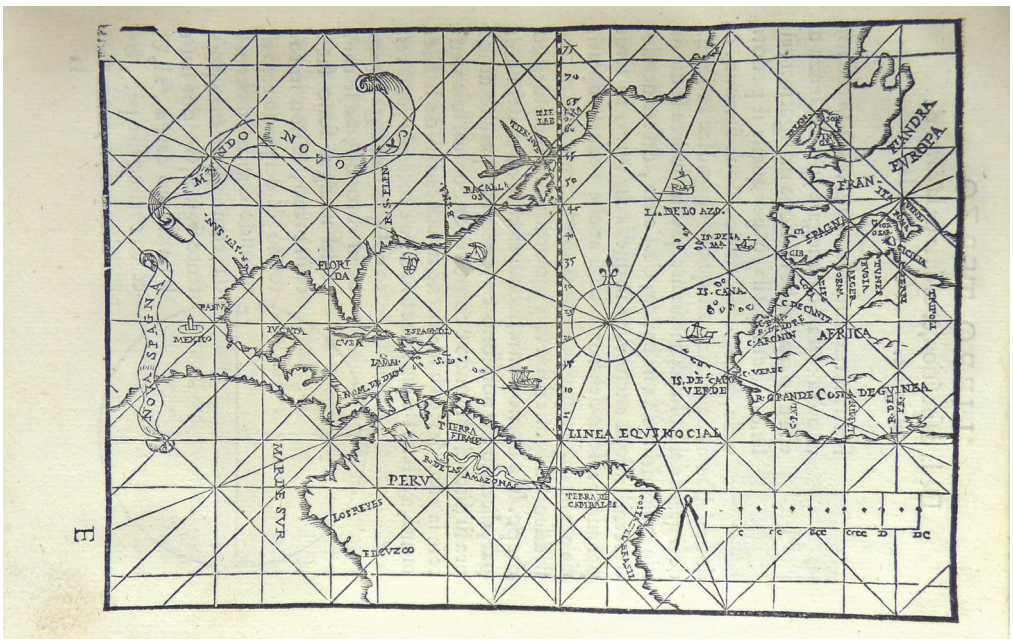
LITA, ET DI SOI NOMI, ET

COME SI HA DA NAVI-

GAR PER ESSI.

AFRICA

D ij




L'ARTE DEL

NAVEGAR,

IN LAQVAL SI CONTENGONO LE RE

gole, dechiarationi, secreti, & auisi, alla bona nauegation ne-

cessarij. Composta per l'Eccel. Dottor M. Pietro da Me

dina, & tradotta de lingua Spagnola in volgar Italia-

no, à beneficio, & vtilità de ciascadun Nauigante.

In Vinetia, ad instantia di Giouanbattista Pedrezano, libraro

al segno della Torre, à pie del ponte di Rialto.

Con Priuilegio del Illustriss. Senato Veneto. Per anni. xv.

M D LIIII.

19. MERIAN, MATTHAEUS

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

Frankfurt, Joh. B. Andrea and H. Hort, 1725, 4to, Contemporary mottled calf gilt, hinges repaired, title within hand-coloured engraved allegorical border, with 42 full-page contemporary hand-coloured engraved illustrations of the Dance of Death, all but 2 with additional watercolour and wash architectural or decorative borders, one uncoloured engraved illustration ("Memento Mori").
€10,000

An Extraordinary Coloured Copy of the famous 'Dance of Death'.
The Dance of Death series displays a very quick and lively skeleton leading someone away in a dance step. The partner's social station is instantly recognizable, but death is indifferent to rank: the death figure is just as cheerful leading off the Queen or the Pope as the Merchant or the Beggar. While the conventions may have originated in Medieval Pageants, their popularity grew and flourished in the Renaissance and Baroque periods. Basel in Switzerland hosted a thriving printing industry, and the Dance of Death series painted in fresco in the 15th century on the walls of the Predigerkirche influenced several printed editions, notably Holbein's.
Yet the copies produced by the printer and engraver Matthaeus Merian are considered the most faithful renderings of the Basel frescoes. The frescoes were destroyed (deemed "an eyesore" by the town council) in 1805.Merian made his drawings from the Basel frescoes in 1616, and published minimal versions of them in 1621 and 1625. Merian augmented each image in the 1649 suite with sky, clouds and background detail. This edition of 1725 is particularly attractive, richly engraved and printed on heavy paper. Merian's Adam and Eve plate, and his famously surreal death's-head self-portrait plate appear here.
This book was frequently reprinted and copied for the succeeding 150 years, becoming the most instantly recognizable of all Baroque editions of the Dance of Death.

20. PERPETUAL CALENDAR

A Brass, Silver and Ivory Perpetual Calendar and Aide-Memoire

Unsigned, German, circa 1700.
The six ivory plates with brass guards well engraved with acanthus scrolls and heraldic motif of three boar's heads, each side mounted with silver volvelle with apertures, 2¾ by 1⅞in (7 by 4.8cm)

€4,500

21. PORCACCHI, THOMASO

L'Isole piu famose del mondo.

Venice: G.Anglieri for Simone Galignani & G.Porro, 1576. Folio (305 x 210mm), Early mottled calf gilt, with engraved architectural title and 47 half-page engraved maps by Girolamo Porro, engraved initials, head- and tail-pieces, with printer's device at end.

A wonderful copy in good state of preservation.

€12,000

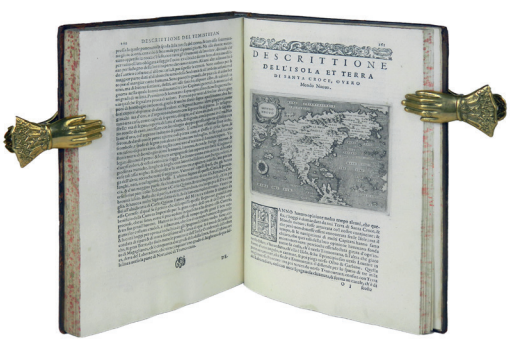
Second Enlarged Edition of Porcacchi's beautifully illustrated 'island book'. The first edition of 1572 included only 30 maps. In this edition , the 'Descrittione dell'Istria' and 'Descrittione dell'isola d'Elandia, isola de Gotti' are added with another map.

Included are 18 maps of the islands of Greece and the Eastern Mediterranean and 8 of the Americas. The American subjects include a general map of North America, Temistican (Mexico), Hispaniola, Cuba, Jamaica and San Giovanni. There are maritime and general maps of the world. The world map is a reduced rendering of the Paolo Forlani map produced in 1565.

Tomaso Porcacchi (1530 – 1585) was an Italian writer, born in Tuscany. He lived in Venice in 1559, where he joined the celebrated printer Gabriele Giolito in making a collection of works from Greek historians and other Greek writers, all pertaining to the nation's history. He also published various works in poetry, history, antiquities, and geography, as well as translations of several Greek authors and improved editions of several valuable Italian works.

His chief original writings are L'Isole del Mondo and Funerali Antichi di Diverdi Popoli e Naziono, con Figure. L'Isole del Mondo was first published in 1572.

Adams P1906; Sabin 64150; Shirley, 127-128.

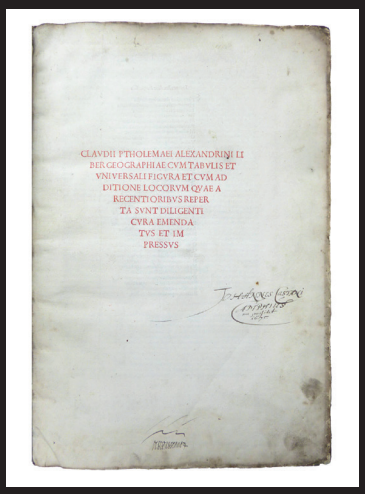


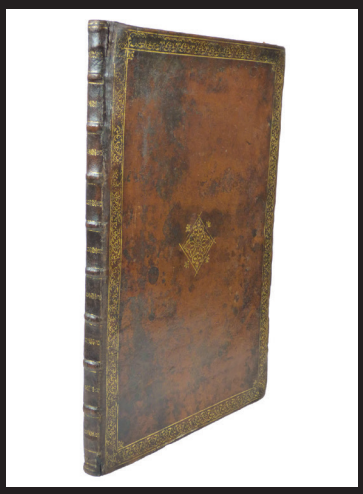
22. PTOLEMAEUS, CLAUDIUS & BERNARDUS SYLVANUS

Liber geographiae cum tabulis et universali figura et cum additione locorum quae a recentiorbus reperta sunt.

Jacobus Pentius de Lencho,Venice,1511.
Folio atlas (425 by 292mm), title in red, poem on verso printed in red and black, 6pp preliminary text printed in red and black, 115pp text printed in red and black with four woodcut and letterpress diagrammatic illustrations, 28 woodcut maps printed in red and black (each double-page with all but the final world map in two sections on facing pages), [4]; A8, B-H6 (first leaf of G unsigned), I8 (first leaf unsigned). Contemporary calf, gilt borders and central gilt device, spine with compartments in gilt, a little rubbed, but a very attractive fresh copy.
€160,000

A very fine example of the Venetian edition of Ptolemy's 'Geographia'. This is the first illustrated edition of Ptolemy's work in which an attempt was made to update the information given on the maps, and the only Italian edition of Ptolemy to feature woodcut maps.
It is also one of the earliest examples of two-colour printing in cartography, with the major regional names printed in red, others in black, using inset type. Woodward suggests that the dual-colour printing style is done to mimic contemporary portolan charts, which used black and red to distinguish toponyms of various importance. The text in the book says that it used the maps of navigators to update Ptolemy's original work, and the influence may also have extended to the aesthetic (Woodward).
Sylvanus had already produced an edition of Ptolemy in Naples in 1490, but this was to be based on different principles. He explains in a preliminary note that Ptolemy's work must be updated, and adds that as Ptolemy himself used the work of navigators, so will he. Sylvanus was trying to tread a delicate line between critics of Ptolemy's work and those who appreciated the framework provided by the classical geographer (Dalche).





The atlas includes two world maps, one drawn to Ptolemy's specifications and the other using contemporary geographical knowledge. The modern cordiform world map is only the second map in a Ptolemaic atlas to show America, and the first western printed map to indicate Japan. Sylvanus uses a cordiform map projection, a style developed through the Renaissance to symbolise the link between inner emotions and the external world (Brotton). Sylvanus' method was subsequently adapted by Petrus Apianus and Giovanni Vavassore. In this projection, the degrees on the central meridian were in correct proportion to those of the parallels. Whereas every other map in the atlas is printed on the reverse of other maps or texts, this is blank on the reverse. This map was Sylvanus' attempt to update the picture of the world presented by Ptolemy. The Americas are shown in three unconnected parts: "terra laboratorum", "terrae Sancta Crucis" (South America) and "terra cube". "Terra laboratorum", or North America, was supposedly named after the labourer who saw it first, according to an inscription on the Wolfenbüttel 1534 world map. The projection used distorts the coastline of South America almost unrecognisably; the words "canibalum romon" appear in the north, a product of common contemporary belief about native cannibalism.
The outline of eastern Asia follows Ptolemy and retains the 'Tiger Leg' used by Martin Waldseemüller and Giovanni Contarini, and the Ptolemaic name "Catigara". Japan appears, named "Zampagu ins", and is shown correctly as an island for the first time. A previous depiction by Ruysch identified Japan with one of the islands discovered by the Spanish in the Caribbean. Asia's coastline is left open to the east, as is the western coast of the Americas, allowing for the possibility that they were contiguous. The map is labelled in the style of Ptolemy; rivers and mountain ranges are shown and named, but very few place names appear.

The entire continent of Europe contains only “magna Germa”, “Italia” and “dalma”.
Jerry Brotton, A History of the World in Twelve Maps (London: Penguin, 2012); Patrick Gautier Dalche, ‘The Reception of Ptolemy’s Geography’ in David Woodward (ed.), The History of Cartography, Volume 3 Part 1: Cartography in the European Renaissance (Chicago: University of Chicago Press, 2007); Nordenskiöld Collection 2:204; Phillips, Atlases 358; Sabin 66477; Sander 5979; Shirley, Mapping of the World, 32; David Woodward, ‘Techniques of Map Engravings, Printing and Coloring in the European Renaissance’ in David Woodward (ed.), The History of Cartography, Volume 3 Part 1: Cartography in the European Renaissance (Chicago: University of Chicago Press, 2007).

23.REGIOMONTANUS (Johannes Müller, 1436-1476).

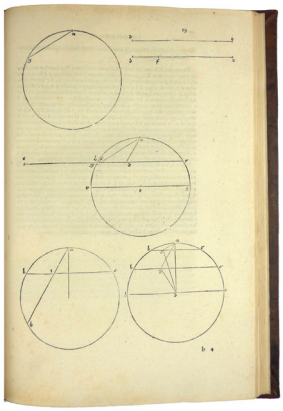
Kalendarius Teütsch.

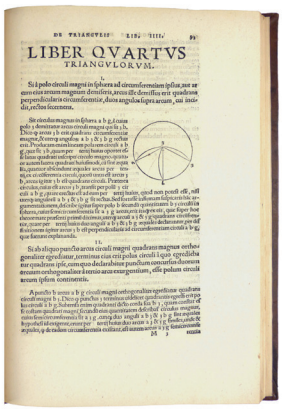
Augsburg: [J. Sittich], January 1514. Quarto (210 x 155mm). Title within four-part woodcut border, 87 woodcuts, 10 of these large including 1 full page lunar figure, numerous initials, all in bright contemporary hand-colour, with working volvelles. Contemporary quarter pigskin over wooden boards.

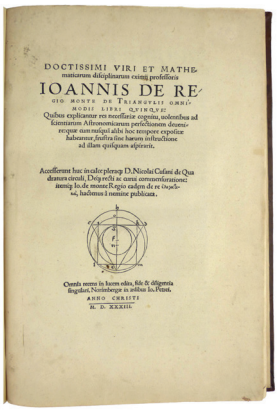
€25,000

A rare, richly illustrated calendar from the Augsburg Renaissance.

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







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

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

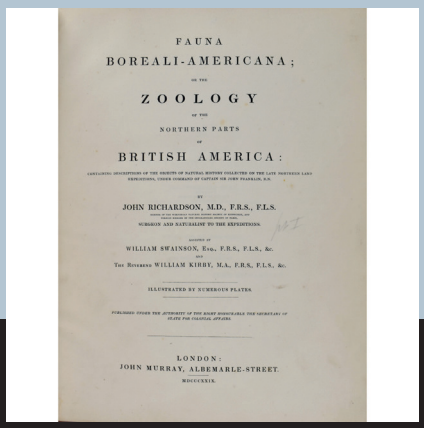
24. RICHARDSON, SIR JOHN, WILLIAM SWAINSON & William Kirby

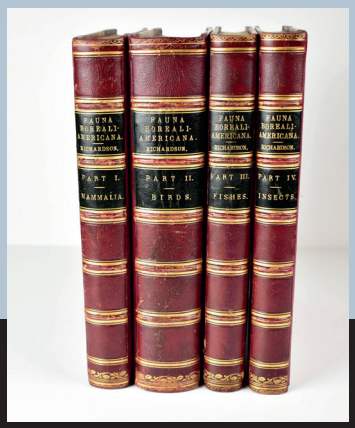
Fauna Boreali-Americana, or, The Zoology of the Northern Parts of British America: containing descriptions of the objects of natural history collected on the late northern land expeditions, under command of Captain Sir John Franklin, R.N.

London: John Murray, Richard Bentley and Josiah Fisher, 1829- 1837, 4 vols, 4to, (275 x 200mm), Contemporary red half morocco gilt, 2 vols rebacked replacing original spines, with 110 engraved plates of which 72 are hand-coloured, a very nice large uncut copy.

€35,000

Scarce Complete Copy of the First Edition of this Rare Work on the Natural History of the Arctic.
Sir John Richardson (1787–1865), surgeon, naturalist and Arctic explorer, went on Sir John Franklin's first two Arctic expeditions as ship's doctor and naturalist, and made observations and collected a large number of plant and animal specimens from the Canadian Arctic.
On his return to England after the second expedition he began to write this four-volume work of natural history, first published between 1829 and 1837. A volume is dedicated to each of the classes of mammal, bird, fish and insect, which are found in the Canadian Arctic. This work is an interesting example of pre-Darwinian natural history, full of detailed descriptions of the appearance, anatomy and behaviour of the different species. Volume 2 was first published in 1831 and focuses on the species of birds found in the Canadian Arctic. It was co-authored with naturalist and illustrator William Swainson (1789–1855) and contains many illustrations.





25.SHONER, JOHANNES

Opera Mathematica ..in unum volumen congesta.

Nuremberg: Johann Montanus & Ulrich Neuber, 1551.
Folio (320 x 200mm) , 3 Parts in one volume, Early Citron Morocco Gilt, Gilt Crest of the Duke of Devonshire on Upper and Lower Covers, title printed in red and black, woodcut ornament on title-page, portrait of the author, preface by Philipp Melanchthon, numerous woodcut illustrations throughout

concerning geographical, navigational and astronomical subjects, astronomical instruments and Schoner's celebrated celestial and terrestrial globes, with 11 woodcut volvelles and 10 leaves with 34 printed discs for use on the volvelles.

A Splendid complete copy of this extremely scarce work.

€75,000

The First Edition of Shoner's most important work, his collected Astronomical works published after his death in 1547. This includes the Aequatorium Astronomicum of 1521 the earliest works to contain moveable discs. This original edition, of which there is only one surviving copy, published on his own press at Bamberg, was the inspiration for Peter Apian's extraordinary Astronomicom Caesareum of 1540.

'Shoner assembled a printing shop in his house in Bamberg. He himself set the type, carved the woodblocks for the illustrations, and bound the finished product. He also made his own globes and astronomical instruments.' DSB

Johann Shoner, astrologer, astronomer, geographer, physician and author of forty-six books on these subjects was born in Carlstadt, Franconia in 1477 and received an education at Erfurt. He later taught at the Melanchthon Gymnasium in Nuremberg where he constructed a celestial globe for the Duke of Saxony, Johann Friedrich the Magnanimous (1503- 1554). This globe was constructed with the help of Georg Spalatin and represents a revision and correction of the known earlier globes. His terrestrial globe of 1515, after Martin Waldseemuller was the first printed globe to name the recently discovered continent of America, and his globe of 1524 was the first to describe Ferdinand Magellan's circumnavigation. Schoner's celestial globe of 1533 is the oldest surviving printed celestial globe and is on display at the Science Museum in London. He is considered the most influential early globe maker, establishing Nuremberg as the European centre of the craft,and creating the idea of pairing celestial and terrestrial globes.

The Opera Mathematica opens with two extensive treatises , 'Isagodes Astralogiae Iudiciariae' and the 'Tabulae Astronomicae'. The four following treatises concern the composition and use of celestial and terrestial globes. Schoner's star catalogue, in the section 'Coelestis Globi Compositio' is an adaptioon of the star list published in 1543 by Nicolaus Copernicus in his 'De Revolutionibus'. The section 'De Usu Globis Terrestris' contains a splendid engraving of the author's globe of 1520.

The text refers to the voyages of Vespucci and mentions that the upper indies had been named 'Americus' after him. The voyages of Columbus, Marco Polo, Ferdinand Magellan are discussed and Schoner also mentions Cuba, Florida, Mexico, Darien, Jamaica and North America, referred to as Parias. Three chapters of this work are given entirely to discoveries in the Western Hemisphere, among them ' Brasiliae novae terrae annotation.'

The Opera Mathematica is Schoner's 'magnum opus' encapsulating all his theories and most important works.

Perhaps the most influential of the Renaissance scholars, he is responsible for sending the Wittenberg professor, Rheticus to visit Copernicus and was instrumental in the publishing of 'De Revolutionibus'. The first printed celestial globe was made in Schoner's workshop in 1515 and he is remembered as one of the most important sixteenth century astronomers and globe makers. A crater on Mars is named in his honour.

This is a particularly splendid copy of the 'Opera Mathematica' , a work that is exceedingly scarce and the few copies that have appeared in the last fifty years have often lacked the important volvelles.

Provenance: Chatsworth House, Duke of Devonshire

Zinner 2033; VD16 S3465; Sabin 77805

26. SIEBOLD, P.F. VON.

Nippon. Archiv zur Beschreibung von Japan und dessen Neben- und Schutzländern: jezo mit den südlichen Kurilen, Krafto, Koorai und den Liukiu-Inseln, nach japanischen und europäischen Schriften und eigenen Beobachtungen bearbeitet

Leiden, Siebold, 1832-1852. 7 parts bound in 7 volumes. Folio (370 x 275mm). With 364 (of 365) plates, many folding or double-page. 19th century half morocco (2 text volumes bound to match).
€65,000

First and only edition of this magnificent publication depicting for the first time on a large scale the ethnography and geography of Japan. The present copy has 29 plates and 227 text pages in the Ernst Wasmuth Verlag reprint of 1930 and has one plate not called for in the collation made by Bernard Quaritch in 1869, however lacks the frontispiece to the first volume as well as the 'Schilling-Cannstadt Denkmahl' plate. The following text is lacking: Abtheilung I one leaf 'Inhalt des ersten Heftes'; Abtheilung V pp. 45-186; Abtheilung VI pages 65-72; Abtheilung VII pp. 165-328.

Not included in the total count of 365 plates are 19 appendix plates of Japanese text (1 plate in Abtheilung 5 and 18 numbered plates in Abtheilung 7), 25 numbered plates of Japanese text Wa Nen Kei "Annales Japonici" as well as 2 unnumbered plates belonging to this section and the lithographed title (Abtheilung 3). All these plates are listed in the Quaritch collation in the section plates 'Stein-tafeln' and for this reason there seems to be some confusion about the total number of plates. A few copies were issued on large paper, our copy is the normal issue, the text in one volume is slightly shorter, but the size of the 7 volumes is uniform. A very attractive set.

The work remained unfinished and 7 parts were published dealing with the following subjects: Mathematical and physical geography of Japan, hydrographical and geological maps, views and tables; People and state, a description of the inhabitants of Japan, their manners and customs, government and administration, with illustrations; Contributions to the history of Japan: mythology, history, archaeology, numismatics, with chronological maps, illustrations and tables; Arts and sciences, in particular the Japanese language and literature, with excerpts from original texts and illustrations; Religion: description of the deities, deified rulers, temples and monasteries, priests, monks and nuns, religious monuments, utensils and dress in Shintoism and Buddhism; Agriculture, industry and commerce with descriptions of related natural products and illustrations of commercial crops, animals, machines and implements; Neighbouring countries of Japan: Ezo with the Southern Kurile Islands, Korea and the Ryukyu Islands. Von Siebold was the most important European scientist who almost single handedly put Japanese studies on the European academic map. In 1823 he was posted to Japan as a surgeon to the Dutch factory on Deshima. He played a significant role in introducing Japan to the West and in his introduction of Western science to Japan. For the illustrations of the present work use was made of Siebold's large ethnographical collection, some 4700 items, which was opened to the public in 1831 and bought by the Dutch government in 1837.

The Dutch were the only western nation to trade with Japan from 1639 until the opening of Japan by Perry. Von Siebold (1796-1866) was a German surgeon in service of the Dutch East India Company. 'Despite the restrictions imposed on the freedom of movement of the inhabitants, Siebold found life on the settlement quite comfortable... Since the late eighteenth century, when it had become easier to import and read books in Dutch, groups of scholars had started to engage themselves in the study of Western medicine. Dutch became the medium for these 'Dutch Studies', Rangaku. The main activities of these scholars, 'Rangakusha', were centered around the capital Edo, but all over the country was a growing interest in Western sciences during Siebold's time on Deshima... Soon, Siebold started teaching on a regular basis, mainly on the subjects of the natural sciences and medicine. In return, his students taught him Japanese

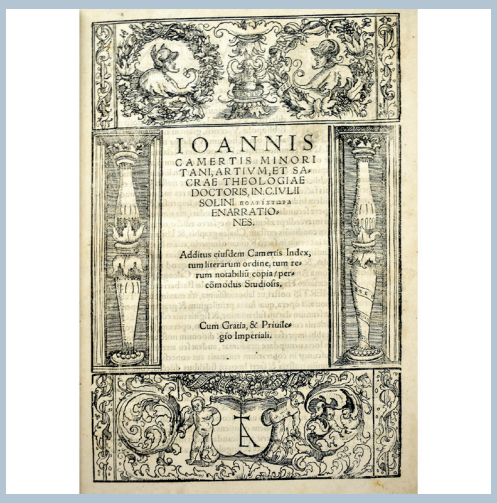
and a little written Chinese. In addition, his students helped him with his botanical research... Siebold had secured the help of the Japanese painter Kawahara Keiga (1786-1865?) to make visual records of landscapes, buildings and other things which were physically impossible to collect" (K. Vos, 'Assignment Japan, Von Siebold pioneer and collector', pp. 10-13). During Siebold's stay in Edo he met the court astronomer Takahashi Sakuzaemon, the famous geographer Mogami Tokunai and Mamiya Rinzo, who provided Siebold with important information, maps etc. Siebold was expelled from Japan in the autumn of 1829 because maps were considered by the authorities as secret. Siebold had managed already to ship his collection to Batavia. However some of his Japanese friends were imprisoned.
Cordier 477-48; Assignment Japan, Von Siebold pioneer and collector pp. 22-25; Nipponalia 1135; Alt-Japan Katalog 1396.

27. SOLINUS, CAUIUS JULIUS & JOHANNES CAMERS

Ioannis Camertis Minoritani, artium, et sacrae theologiae doctoris In C. Iulii Solini Polyistora Enarrationes. Additus eiusdem Camertis Index, tum literarum ordine, tum rerum notabilium copia percomodus studiosis. - de mirabilibus mundi - polyhistor

Vienna: Johannes Singrenius for Lucas Alantse, 1520, Folio (300 x 220mm). Fine folding cordiform woodcut world map by Petrus Apianus, (woodcut title-page borders, historiated initials, printer's mark, 18th Century Polished Calf gilt..
€40,000

This work has the celebrated and EARLIEST OBTAINABLE MAP TO NAME "AMERICA". The world map prepared by Peter Apian is preceded in naming "America" only by and modeled on the large 1507 wall map by Waldseemüller, of which only one example is known.
The "Polyhistora" of Solinus was first printed in Venice in 1473, but this is the first edition with the Apian map and American interest.
The map 'Tipus Orbis Universalis Iuxta Ptolomei Cosmographi Traditionem Et Americi Vespucii' has North and South America represented as narrow strips of land separated by a wide channel. The northern continent is called merely "Terra incognita," but the southern has the inscription: "Anno d 1497 haec terra cum adiacetib, insulis inuenta est per Columbum Ianuensem ex mandato regis Castellae America puincia."
This is Joannes Camers's edition of the Polyhistor, an ancient treatise on natural history by Caius Julius Solinus (flourished ca. 250 AD). After Ptolemy, Solinus was the classical authority whose writings most strongly inspired Renaissance geographical thought.


IOANNIS
CAMERTIS MINORI
TANI, ARTIVM, ET SA-
CRAE THEOLOGIAE
DOCTORIS, IN CIVLII
SOLINI POLYISTORA
ENARRATIO-
NES.

Additus eiusdem Camertis Index,
tum literarum ordine, tum re-
rum notabilii copia/per-
cõmodus Studiosis,

Cum Gratia, & Priuilegio Imperiali.

Apianus' map played a crucial role in the remarkable story of the ultimate acceptance of a form of Amerigo Vespucci's name for the New World. Martin Waldseemuller first suggested the use of the term "America" in his pamphlet Cosmographiae Introductio in 1507, and in the same year, produced a wall map of the world bearing the name. The map was for centuries only known in legend, until a copy was discovered in Wolfegg Castle in Germany at the end of the 19th century.** Remarkably, "America" would not appear on a printed map again until Petrus Apianus published this map in 1520. Fittingly, Apianus' map is a reduced version of the Waldseemuller great wall map of 1507. So not only is Apianus' map the earliest collectible one with the name "America" on it, but it also provides one with the only opportunity to possess a form of the 1507 Waldseemuller map. Even Waldseemuller's own 1513 atlas map of the world is a far different and cruder production. As Amerigo Vespucci's achievements became more suspect, Waldseemuller retreated

from his use of “America” for the New World. For example, his later wall map of the world of 1516, the Carta Marina, did not have the term, nor did his 1513 atlas maps of America and the world. Hence, when Apianus’s map appeared, “America” as a place name was about to fade from use. Since Apianus was a highly regarded scholar and teacher, his map can fairly be said to have reinstated “America” as the place name. An interesting element of this story is that Laurent Fries was a pupil of Apianus and is believed to have been the woodcutter of this map; his initials appear at the lower right.

Fries would go on to publish his own edition of Waldseemuller’s atlas in 1522, and one of the world maps in this edition would indeed include the name “America,” no doubt influenced by this map. To note in passing, although the use of a form of Vespucci’s name for the Western Hemisphere has always been bemoaned as a cruel injustice to Columbus, it is not without a rationale.

Although there is some uncertainty on this point, Columbus appears to have believed to his dying day that what he had discovered was part of the East Indies and not a truly New World. Vespucci, on the other hand, did practically from the first insist that he had found a new continent. So, in a sense Vespucci was awarded by posterity for the correctness of this perception, while Columbus was denied greater glory for his discovery due to his misinterpretation of it.

Although Apianus’ map is modeled almost exactly after Waldseemuller’s, there is a quite startling difference in their depictions of South America. On the Waldseemuller, the southern portion of the continent is not shown. As would be consistent with geographical notions of the time, the presumption embodied in this map was that South America merged with the enormous Southern Continent, then believed to exist. Apianus, however, clearly terminated the southern limit of South America well above the south polar regions. The mysterious part of this is that such a conception of South America was made possible by Magellan’s voyage around the continent through the straits named after him. Magellan, however, was still under sail when this map was published. The explanation may lie in the fact that Apianus was working from a medieval geographic model that insisted on a balance of landmasses in the world. With this change made by Apianus, the southern extremes of South America and Africa now correspond.

**This map was acquired by the Library of Congress in 2003 for ten million dollars after a century-long struggle to obtain it. References: Shirley 45; Nordenskiold, Facsimile Atlas pp. 6-7, 88, 99, 101, 112, pl.xxxvii; The World Encompassed, #61, pl.xxiii.

Provenance: Fort Augustus Abbey Library, Loch Ness, Scotland

28. STRABO

Rerum Geographicarum libri septemdecim. A’Guilielmo Xylandro Augusta…

Basel, ex officina Heinrich Petri, August 1571, Attractive contemporary calf binding, with gilt frame enclosing gilt device, gilt fleurons, spine gilt with central gilt arabesque designs, gilt gauffered edges.

A complete copy of this scarce work, double-column Greek and Latin text, woodcut printer’s device on title and another on verso of otherwise blank final leaf, with 27 double-page woodcut maps by Sebastian Muenster and 7 smaller maps in text, woodcut initials.

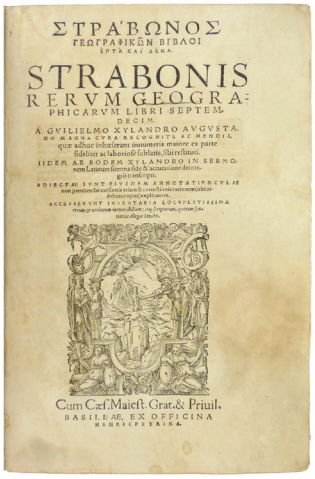
A very good copy in a contemporary binding of this important geographical survey, edited by Xylander.

€9,000

FIRST ILLUSTRATED EDITION of Strabo’s work and first edition of the commentary and Latin translation by the German humanist Guilielmus Xylander, the Greekizing pseudonym of Wilhelm Holtzmann (1532-1576), professor at the University of Heidelberg.

The maps shown here are the work of the cartographer Sebastian Münster, which he engraved for his edition of Ptolemy’s “Geography” (Basel, Heinrich Petri, 1540).

Strabo's vast compilation is drawn in large from indirect sources, but very rich in historical, geographical, political, economic and religious descriptions of all known peoples. It opens with two introductory geographical treatises, Books III-X deal with Europe with particular regard naturally to Greece (whose paper is repeated twice, while almost all the small descritions in the text represent Greek islands); books XI-XVI concern Asia; the seventeenth finally Egypt and northern Africa.
The Greek text of Strabo was printed for the first time by Aldo in 1516, while the Latin text translated by Guarino Veronese appeared in editio princeps in 1469.
A Greek historian and geographer born in Amaseia (Ponto), Strabo was a pupil of the philosopher Senarco, of grammarian Aristodemus and the geographer Tyrannion.
He arrived in Rome in 44 BC to remain there until 31 AD He travelled extensively in Egypt, Ethiopia and Asia Minor, collecting information for this important geographical work.
Adams S1907; Phillips (Atlases) 3390; Nordenskiold 30, 21.


ΣΤΡΑΒΩΝΟΣ
ΓΕΩΓΡΑΦΙΚΩΝ ΒΙΒΛΟΙ
STRABONIS
RERVM GEOGRA-
PHICARVM LIBRI SEPTEM
DECIM
Cum Cæs. Maiest. Grat. & Priuil.
BASILEAE, EX OFFICINA

29. VALK, GERARD AND LEON

Uranographia / caelum omne hic Complectens / Illa pro ut aucta / et ad annum 1700 Completum / MAGNO ab HEVELIO / correcta est / its, ejus ex Prototypis / sua noviter haec Ectypa / veris Astronomiae cultoribus / exhibet et conserant / Ger. et Leon Valk / Amstelaedamenses / Cum Privilegio. 1700

A Fine 31cm Celestial Globe
The sphere applied with printed and hand coloured gores with the stars highlighted in gold, the globe adorned with celestial figures, mounted in original brass meridian divided into four quadrants on the original stained oak stand, with four columns, supporting horizon ring applied with calendar, zodiac, and degree scales.
€30,000

The pageant of resplendent imagery featured on this celestial globe is derived from the celebrated work of the Polish astronomer Johannes Hevelius, the Uranographia (1687). A total of fifty-four stars and celestial groups, beautifully touched in gilt, are labelled, while the forty-eight Ptolemaic constellations and four of the modern constellations are depicted. Three southern constellations are featured, in addition to the Milky Way and the Magellanic clouds. A magnitude table is included, located below Corono Australis within a cartouche surmounted by the Sun.

The Valk family firm was one of the most highly respected and enduring manufacturers of globes and maps in Europe. Gerard Valk, the family patriarch, apprenticed in London in the 1670s under the mapsellers David Loggan and Christopher Browne. Following his return to Amsterdam, in 1687, he formally established his own business, often working in concert with his brother-in-law, Petrus Schenk. Valk and Schenk would famously go on to produce an edition of Cellarius' Harmonica Macrocosmica (1708). While Valk was initially known for his monumental wall maps, he was tutored in the exceedingly difficult craft of globe-making by Pieter Maasz Smit, who specifically praised Valk in his 1698 treatise on globe making.

In 1700, Valk moved his enterprise into the Amsterdam shop formerly occupied by the legendary Jocodus Hondius. Shortly thereafter, Valk published his own globe manual, 't Werkstellige der Sterrekonst, and

issued the first pair of globes under his own name, at 12-inches in diameter. The Valk globes soon met with great acclaim, produced in a variety of issues: 3, 6, 9, 12, 15, 18 and 24-inches in diameter. It was not long before the family captured a virtual monopoly of the globe market. Around 1711, Gerard's son Leonard became a partner, and assumed control of the business following his father's death in 1726. After Leonard's death in 1746, globe production continued for a time under the auspices of Maria Valk. That same year, the company's catalogue advertised a pair of 12-inch table globes at a cost of 33 guilders. This was an immense sum, and indicative of the role of globes as true luxury items, geared to the intellectually sophisticated and culturally refined elite.
Van der Krogt, Val 43.

30. 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 Anfüuhrungen abgebildet. Vornehmlich abder der im gestirne des Adlers jüngsthin entstandene Comet [etc.] (Verzeichnis dere Cometen so vor und nach Christi geburt... beobachtet worden...)

Frankfurt : Thomas M. Goetze, (Jena: 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-Speigel 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.
€7,500

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.
Provenance: Earls of Macclesfield, Shilburn Castle