Firsts London Highlights

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1. CASTANHEDA, FERNAO

The First Booke of the Historie of the Discoverie and Conquest of the East Indias, Enterprised by the Portingales, in their Daungerous Navigations...

London: Thomas East, 1582, Small quarto (194 x 137 mm). 170 leaves, woodcut border device surrounding title,early ms on verso, woodcut initials throughout, an early but later calf binding with elaborate gilt drops, central gilt device on both covers, a very attractive binding.

£27,500

First English edition of one of the first works in English on World Exploration.

Dedicated to Sir Francis Drake.

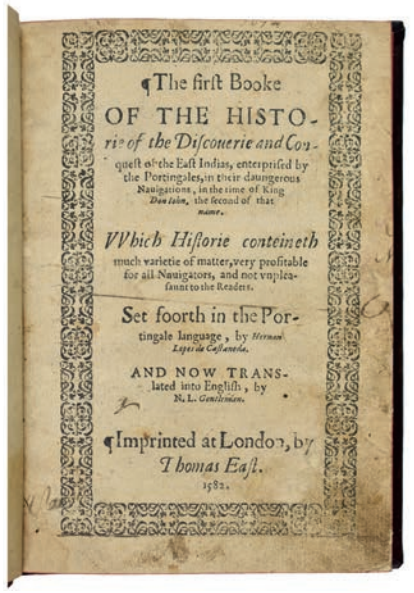
Originally published in Coimbra in 1551, the present text represents one of the most important historical works of the first great age of discovery. Translated by Nicholas Lichfield.

Most of the ...Historie... is devoted to the great Portuguese thrust into Asia in the early 16th century, chronicling their epic expansion to India, the East Indies, and China between 1497 and 1525. Castanheda himself spent some two decades in the Portuguese colonies in the East, and so was well equipped to write this account. It is one of the primary sources for the early Portuguese trading empire, a model that the British were beginning to emulate at the time of publication. Penrose says of the author: "...he wrote an impartial book of outspoken sincerity which was the fruit of years of residence in the East." This work is equally important, however, for its American content, being the first to describe in detail the voyage of Cabral and his discovery of Brazil in 1500, while on his way out to the East Indies. Cabral's landing is the first recorded there, recounted in Chapters 29-31 of the present work.

Castanheda was the natural son of a royal officer, who held the post of judge in Goa. In 1528, he accompanied his father to Portuguese India and to the Moluccas. There he remained ten years, from 1528 to 1538, during which he gathered as much information as he could about the discovery and conquest of India by the Portuguese, in order to write a book on the subject. In 1538, he returned to Portugal, having collected from written and oral sources material for his great historical work. In serious economic difficulties, he settled in Coimbra, where he held a modest post of bedel in the University of Coimbra.

"This English edition is very rare" (Hill). "A most interesting and rare book" (Sabin). Not in Church. Scarce.

European Americana 582/54; Hill 1035; Borba de Moraes 166-67; Penrose, Travel and Discovery in the Renaissance 274-79; STC 16806; Sabin 11391; Streeter Sale 26


¶The first Booke
OF THE HISTO-
rie of the Discouerie and Con-
queſt of the Eaſt Indias, enterpriſed by
the Portingales, in their daungerous
Nauigations, in the time of King
Don Iohn, the ſecond of that
name.
Which Hiſtorie conteineth
much varietie of matter, very profitable
for all Nauigators, and not vnplea-
ſaunt to the Readers.
Set foorth in the Por-
tingale language, by Hernan
Lopes de Caſtaneda.
AND NOW TRANS-
lated into Engliſh, by
N. L. Gentleman.
¶Imprinted at London, by
Thomas Eaſt.
1582.

2. CELLARIUS, ANDREAS.

Harmonia Macrocosmica sev atlas universalis et novus, totius universi creati cosmographiam generalem, et novam exhibens.

Amsterdam, Johannes Janssonius, 1661.
First edition, second issue. Folio (505 by 330 mm), [14], 125, [1b.] pp.; 219 pp. Engraved allegorical frontispiece by F.H. van Hoven and 29 double-page astronomical maps, all finely coloured by a contemporary hand, publisher's Dutch vellum, gilt-panelled with large central arabesque, smooth spine in seven compartments, yapp board-edges, gilt edges, recased in original binding.
First edition, second issue – the first being dated 1660 – of the only celestial atlas published during the Golden Age of Dutch cartography, and probably the finest celestial atlas ever realized.
£230,000

The first 21 sumptuous Baroque style charts beautifully represent the three competing astronomical models of the day: the Ptolemaic, Tychonic and the Copernican. The Ptolemaic, named after the second century A.D. astronomer Ptolemy, was the oldest of the celestial theories, and, until the beginning of the sixteenth century, was the accepted doctrine on planetary motion. Ptolemy proposed a geocentric solar system with the sun and planets and fixed stars born on concentric spherical shells orbiting a stationary earth. The theory was endorsed by the church, that saw it reinforcing Man's position at the centre of God's universe, and its emphasis on the dichotomy between the ever-changing sinful earth and the immutable motion of the heavens. The theory was giving some scientific credence by the church's reference to the 'father of physics': Aristotle. By the turn of the sixteenth century and the dawn of the Age of Discovery, the model was beginning to show signs of age. The star charts and tables used for navigation on the high seas, by the likes of Columbus and da Gama, were soon found wanting. This led men to seek new and more accurate observations of the heavens. One such man was Nicholas Copernicus (1473-1543), whose observations led him to publish 'De Revolutionibus Orbium Coelestium' ("On the

Revolutions of the Celestial Orbs") in Nuremberg in 1543. In it he placed the sun at the centre of the solar system with the planets orbiting in perfect circular motion. It would, however, take a century and a half for a new physics to be devised, by the likes of Galileo Galilei, to underpin Copernicus's heliocentric astronomy. Tycho Brahe (1546-1601) offered a rather inelegant third theory, which attempted to keep faith with the old Ptolemaic model, whilst embracing aspects of the new Copernican system. His theory kept the Earth in the centre of the universe, so as to retain Aristotelian physics. The Moon and Sun revolved about the Earth, and the shell of the fixed stars was centered on the Earth. But Mercury, Venus, Mars, Jupiter, and Saturn revolved around the Sun. This Tychonic world system became popular early in the seventeenth century among those who felt forced to reject the Ptolemaic arrangement of the planets (in which the Earth was the centre of all motions) but who, for reasons of faith, could not accept the Copernican alternative.

The last eight plates represent celestial hemispheres and planispheres depicting the constellations: they are the most ornate of all, and their level of artistic detail has made these plates very popular.

Andreas Cellarius was born in Neuhausen, a small town near Worms in Germany. From 1625 to 1637 he worked as a schoolmaster in Amsterdam and later The Hague, and in 1637 moved to Hoorn, where Cellarius was appointed to be the rector of the Latin School.

The coloured maps of the present copy are particularly attractive, with the pastiness and the opulence of the colours lending the maps pictorial significance.

Of the various engravers and authors who worked on the plates of the atlas, only two have signed their work: Frederik Hendrik van den Hove, author of the frontispiece, and Johannes van Loon, who engraved ten plates. Moreover, all the designs of the classical constellations were taken from the ones created by Jan Pieterszoon Saenredam.

Brown Astronomical Atlases, pp. 40-41. Biblioteca Civica Bertoliana, Vicenza, Teatro del cielo e della terra, p. 33-34; 36. Brown, Astronomical atlases, pp. 40-42. Honeyman Coll. II, 658; Lalande, p. 248; Lister, p. 48. Poggendorf, I, 409 Koeman, Atlantes Neerlandici, IV, Cel I

27

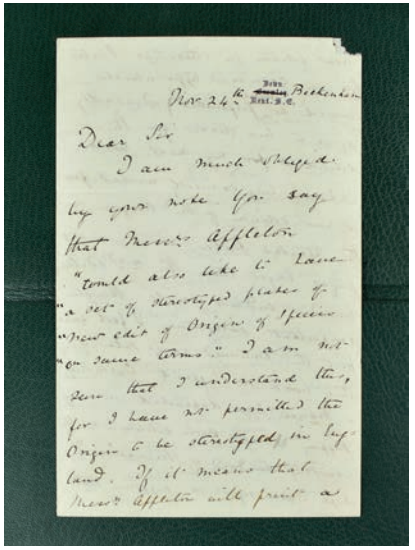

HÆMISPHÆRIUM
AUSTRALE
STELLATUM
ANTIQUUM
SAGITTARIVS
CAPRICORNVS
AQVARIVS
PISCES
ARIES
TAVRVS
GEMINI
CANCER
LEO
VIRGO
LIBRA
SCORPIVS
SCORPIO
AQVARIVS
Ara
Pavo
Indus
Grus
Phoenix
Dorado
Colurus
Tropicus
Hydra
Circulus
Zodi
Crater
Corvus
VIRGO
Centaurus
Cetus
Æquinoctialis
Orion

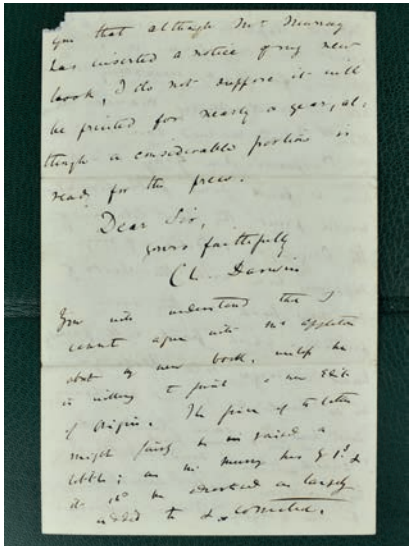
3. DARWIN, CHARLES.

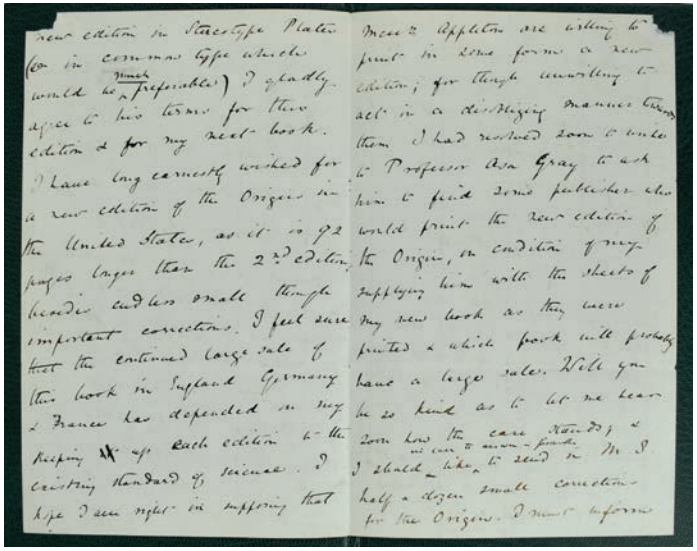
Autograph letter, signed, to Darwin's American publisher Appleton & Co. discussing the need for a new American edition of the Origin, incorporating the latest revisions and additions

4 pages, 8vo (203 x 128 mm), ink on paper, small loss of blank corner margin, creases from posting.
£28,000

A fine and substantial autograph letter to an unnamed person at Appleton & Co., Darwin's American publishers. Darwin is anxious for them to bring out a new American edition of the Origin, incorporating corrections and additions since the second edition of 1860, 'as it is 92 pages longer than the 2nd. edition, besides endless small though important corrections'. He states his belief that 'the continued large sale of this book in England Germany & France has depended on my keeping up each edition to the existing standard of science', and threatens that if Appleton is unable to comply he will ask Asa Gray to find another publisher. He also threatens that he will not give Appleton his 'new book' (i.e. The Descent of Man) unless they agree to a new edition of the Origin. In the event, Appleton published a new edition in 1870 as Darwin had demanded (note that their 1869 edition was just a reprint of their 1860 edition), and published the first American edition of The Descent of Man in 1871.
Provenance: Sotheby's 21 May 1968 to Ralph Colp, Jr
Darwin Correspondence Project 7007 (partial transcription)







4. DARWIN, CHARLES

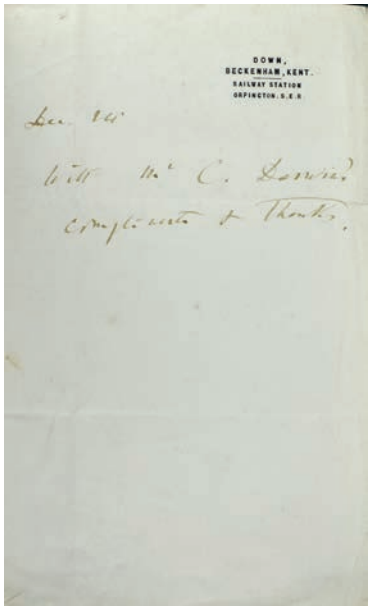
The Variation of Animals and Plants under Domestication

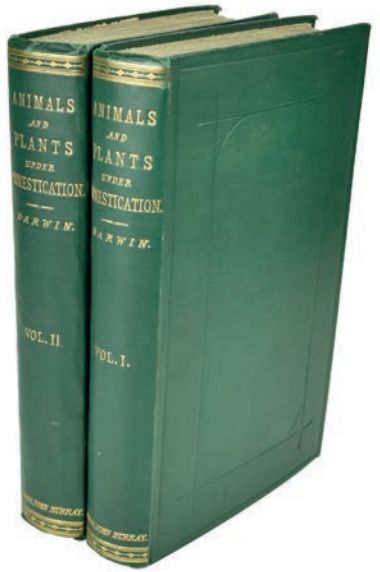
London, John Murray, 1868, PRESENTATION COPY in Darwin's Hand
2 vols, 8vo (221 x 138 mm), pp viii 411 [1], with 4 pp inserted advertisements dated December 1866 (see below); viii, 486, [2,

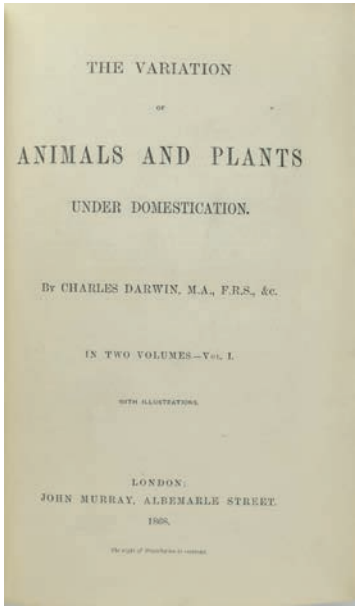
publisher's advertisements, dated February 1868] with the same 4 pp inserted advertisements as in vol I; illustrations in the text; original green cloth (as described by Freeman), a fine, clean, bright copy.
£20,000

First edition, first issues of both volumes, Presentation Copy with page inserted from the publisher with manuscript presentation from the Author.

This work is 'the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponding to its first two intended chapters' (Freeman). This work is notable not only for Darwin's prodigious amassing of facts concerning artificial selection of traits to demonstrate an analogy for natural selection. It also advances his hypothesis of pangenesis and gemmules, as the agents of the inheritance of characteristics. The Variation 'contained his hypothesis of pangenesis, by means of which Darwin tried to frame an explanation of hereditary resemblance, inheritance of acquired characters, atavism, and regeneration. It was a brave attempt to account for a number of phenomena which were beyond the bounds of scientific knowledge in his day, such as fertilization by the union of sperm with egg, the mechanism of chromosomal inheritance, and the development of the embryo by successive cell division. His hypothesis of pangenesis could not therefore give a permanently acceptable account of the multitude of phenomena it was designed to explain. It was, however, a point of departure for particulate theories of inheritance in the latter nineteenth century' (DSB).
The first issue differs substantially from the second issue, which in fact is more a second edition, with major revisions to the text. The first issue was published in January, the second in February 1868. The two issues have considerable textual differences, but the easiest way to distinguish them is by the errata listed on p vi of vol I and viii of vol II: in the first issue five errata are listed in six lines in vol I and nine in seven lines in vol II, whereas in the second a single erratum is listed in vol I only. The publisher's binding also differs, the spines of the first having a one-line imprint, those of the second normally having a two-line imprint.
Freeman 877; Norman 597






THE VARIATION
OF
ANIMALS AND PLANTS
UNDER DOMESTICATION.
By CHARLES DARWIN, M.A., F.R.S., &c.
IN TWO VOLUMES.—Vol. I.
LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1868.

5. GREUTER, MATTAEUS & GIOVANNI BATTISTA ROSSI

TERRESTRIAL GLOBE

Si Stampa da Gio:Batta de Rossi Milanese in Piazza Nauona Roma.
Excudit Rome 1638 (at end of dedicatory cartouche).
26.5 cms table globe. Twelve copper-engraved full gores in original hand-colour clipped at 70 °. The two polar calottes are laid to the plaster-covered wooden sphere. The globe is mounted in a brass meridian ring, graduated in four quadrants. The wooden horizon ring has a paper ring in An early manuscript hand, with illustrations of the scales of degrees and the Zodiac, the signs of the Zodiac and eight compass points. The original mahogany furniture consists of four turned, tapered legs connected by two fretwork stretchers. The sphere is supported by a turned central column. Missing is the hour ring, commonly absent in globes of this age.
The engraving is clear and the general appearance and condition very good.
Published by Giovanni Battista de Rossi in Rome after 1638.
'Excudit Rome 1638'.
WITH

MATTAEUS GREUTER

TERRESTRIAL GLOBE

Rome, c. 1636, 26.5 cms. Table Globe, Stand is uniform with the Terrestrial Globe, made up of twelve copper-engraved paper gores, two polar calottes, reading in Italian, engraved brass meridian ring divided in four quadrants, horizon parchment plate with degree scales, and signs of the Zodiac, mounted to the quarter-sawn oak panel with delicate beaded outer edge.
On its triangular four-legged wooden stand the globe can be adjusted and rotated. The star map used for this globe is based on the new observations made by the Danish astronomer Tycho Brahe. The celestial globe is a three-dimensional model of the heavens on which the stars are plotted on the outside of a sphere.
The Cartouche on this globe displays the following text in Latin

: “On this celestial globe, are mentioned the fixed stars. Their number is greater than before as greater was the amount of care and the method needed to carry out the work. The new constellations have been added with regard to the students. The constellations, in agreement with Astronomers’ Prince, Tycho Brahé, and, in parallel with others’ observations, have been laid out in conformity with the very degrees of latitude and longitude of the 1636 Anno Domini. Done in Rome by Matthaeus Greuter, 1636 ”

£150,000

A FINE PAIR OF VERY SCARCE EARLY TABLE GLOBES

Only the second known example of Rossi’s re-issue of Greuter’s 1638 terrestrial globe.

One of the earliest printed cartographic depictions of the Great Lakes in more or less their correct form; the first naming of N.Amsterdam (New York) on a globe; the first time Lake Superior is given its current name on a globe.

Not a great deal is known about Matthaus Greuter. He published many religious and mythological scenes and is recognised for his elegant engraving style. Perhaps his most spectacular production was a large twelve-sheet map of Italy, considered one of the finest ever produced of the country. Stevenson (Terrestrial and Celestial Globes) notes that he was born in Strassbourg, but spent his earlier years working in Lyon and Avignon. He appears to have settled in Rome some time before 1632 (the date of his earliest globe) and the excellence of his engraving skills achieved him great recognition and standing amongst his fellow Italian artists. Greuter started globe making relatively late in his career and if we accept his date of birth as 1566, his first globe was published when he was 66 years old. This 50cm globe was of such high standard that Stevenson was prompted to write “So well did he perform his work that he is entitled to rank with the leading globe makers of the Netherlands”. Certainly Greuter was strongly influenced by his Dutch counterparts especially Willem Blaeu, whose globes Greuter copied. Stevenson notes that during the last six years of his life, Greuter went on to produce a 1636 celestial globe and a 1636 re-issue of his 1632 terrestrial globe. Then in 1638, Giovanni Battista Rossi released what Stevenson refers to as a “second edition of his globes of the years 1632 and 1636”. Both globes were the same dimension as Greuter’s earlier globes and both were dated 1636. Following Greuter’s death in 1638, his globes were published firstly by Giovanni Battista de Rossi and later by another Rossi family member, Domenico de Rossi, a number of which are detailed in Elly Dekker’s book Globes at Greenwich and Stephenson’s Terrestrial and Celestial Globes.

Our example of Greuter’s terrestrial globe was published in Rome by Giovanni Rossi following Greuter’s death in 1638. Rossi’s imprint appears on one cartouche while the date 1638 and Greuter’s name are engraved in another. This example is significantly smaller than the other two Greuter globes produced by Rossi that year (noted above). Stevenson, unaware of our example, notes what he refers to as a “unique” example of this 1638 Rossi re-issue in the fine collection of the Hispanic Society of America, the only other known copy. The engraving style, geography and decoration of the Greuter / Rossi globe closely follow that of Blaeu’s 60 cm 1622 terrestrial globe (Stevenson fig.97) with a few significant differences, some of which were not noted by Stevenson.

Recent correspondence with Peter van der Krogt has established that another Rossi / Greuter globe the same size as our example and with the identical imprint, is held by the Maritime Museum of Rotterdam. This globe was first identified in van der Krogt’s 1984 Old Globes in the Netherlands.

Our copy of the globe however differs significantly from both the Rotterdam example and the other larger Rossi / Greuter globes issued in 1638. Firstly Greuter (Rossi) names New York (N.Amsterdam), perhaps the earliest globe to do so and secondly ‘L.Superior’ is named for the first time on a printed globe. Perhaps the most significant difference however between the other Greuter globes and our example, is the latter’s definitive depiction of all five Great Lakes, one of the first clearly recognisable depictions of these great American landmarks and the first on a globe. The other Greuter globes are geographically consistent with Greuter’s 1632 globe and do not show the Great Lakes.

It seems highly improbable that Greuter himself issued any globes in 1638. This is evidenced by the fact that Rossi re-issued Greuter’s 1632 and 1636 globes in 1638 as well as producing the Rotterdam edition in 1638 also. Indeed, it would seem from the

1638 date on Greuter's imprint, that the Rotterdam example was ready for publication when Greuter died. Rossi was left to release the globe for publication after Greuter's death, adding his own imprint. It would also seem that the Rotterdam example is in fact the first state of our globe and that some time after 1638 (probably after 1650 following the release of Sanson's 1650 map Amerique Septentrionale), Rossi updated the globe geographically to show the Great Lakes and 'N.Amsterdam' (our example).

Our globe maintains many of the features of Greuter's earlier globes, however the number of location names has been reduced. Furthermore, the dedication to Iacopo Boncompagni, which is present on the earlier globes, is missing here. The Boncompagni family was one of the better known and well-established families in Boglogne. Iacopo's great-grandfather was none other than Pope Gregory XIII, himself famous for his patronage of the Gregorian Calender.

According to Philip Burden in The Mapping of North America, the first map to depict Lake Superior was Samuel de Champlain's 1632 map 'Carte de la Nouvelle France' (Burden 237). Champlain (the founder of the colony of New France) notes three of the Great Lakes referring however to Lake Superior as 'Grand Lac'. Although Champlain himself never sighted Lake Superior, he most certainly obtained information about its existence from the Frenchman Etienne Brule. It is noted that Brule accompanied Champlain to Quebec in 1608 where he was to become one of the most significant young explorers of the region. He is best known for his extraordinary path finding and scouting skills, which he no doubt learned during his twenty or so years of living with the Huron Indians. Brule soon became an invaluable translator and mediator between the Huron and Champlain's French camp.

In 1621, Brule became the first reported European to discover Lake Superior, succinctly described in the writings of the 'Recollet (Fransiscan) missionary Gabriel Segard: "The interpreter Brusle [sic] with several Savages assured us that beyond the Freshwater Sea [Lake Huron] there was another very large lake which empties into it by a waterfall, which has been called 'Saut de Gaston' [Gaston Falls, i.e. Sault Ste. Marie]."
(www.civilization.ca). From its first discovery, the French referred to the lake as 'Lac Superior' or 'lake above', referring to its relative geographical location above Lake Huron. Incidentally, Brule failed to receive the early recognition he deserved. His years of living with the Huron attracted the intense disapproval of Christian Jesuits, who frowned on his immoral ways. Furthermore, his previous mentor Champlain accused him of siding with the British and leading them up the St Lawrence during their 1629 capture of Quebec. Ironically, Brule's life ended unceremoniously at the hands of his former friends, who not only murdered him, but tragically, also ate him!

Burden states that Sanson's 1650 map 'Amerique Septentrionale' '...is, perhaps, most important for being the first printed map to delineate the five Great Lakes in a recognisable form.' In the next paragraph Burden goes on to say that 'Sanson's map is the first to name Lakes Superior and Ontario...' The only challenge to Sanson's depiction of the Great Lakes comes from Jean Boisseau's map 'Description de la Nouvell France', 1643. Boisseau also depicts the Great Lakes, however Lakes Michigan and Eerie are not presented in a clearly recognisable form.

For his information, Sanson relied on the accounts (Relations...) that the Jesuits published annually and disseminated to France and Italy – particularily in this case those of Father James Ragueneau.

From 1632 until 1660, it was customary for the Jesuits in North America to send back to Europe yearly accounts of day to day life with the native Indians.

The representation of the Great Lakes and New York on the Greuter / Rossi globe are the first such representations on a printed globe.

We also see on Greuter's globe an early attempt to delineate the territorial divisions of 'Virginia', 'La Florida','Nuova Mexico', 'N.Amsterdam and 'N.Seutia'.

Another area of significance is Greuter's depiction of the lands north and east of Japan. In a marked deviation from similar maps of the period, Greuter shows 'Estreito de Ieso' between 'Anian Reg.' north of Japan and a large landmass to its east (presumably Nova Albion). This landmass is itself separated from North America by 'Stretto di Anian'. This feature is not found on earlier Grueter globes, each which depicts the Anian Strait separating Asia directly from North America. Greuter's depiction of the Strait of Iesso, precedes the first printed depiction of the Strait on a world map, namely that of Michele Baudrand's wall map of the

world published in Rome 1658 (see cat.???). Of significance is the fact that another Rossi family member Giovanni Giacomo Rossi was the publisher of Baudrand's map.

Another geographical feature that does appear on the 1638 globe as well on his 1632 globe, is the distinctive representation of the island of 'Yezo.r' (Yezo Region?) north of Japan (current day Hokkaido). Greuter's 1632 depiction of Iesso as a distinct single island comes three years before Martino Martini's 1635 map of China and Japan, noted by Lutz Walter as the first such printed depiction on a map (Walter fig.36; see also M.681). This is in contrast to Eluid Nicolai's 1617 world map depiction where 'Ieso' is shown as an island albeit in two distinct parts. The Italian connection regarding this unique Iesso representation is as undeniable as it is understandable, given that the first European to set foot on Ezo and to note its island status was an Italian Jesuit Gerolamo de Angelis in 1618. After returning to the island in 1621, Angelis tabled a report where he provided a manuscript map showing Ezo as a large island (see Walter Fig.83). Walter goes on to note that the first printed map to include the name 'Yezo' was by Christophoros Blancus and based on the "work of Ignacio Moreira, the cartographer who accompanied Valignano." Ed Dahl Sphaerae Mundi notes that Greuter was most probably influenced by Blancus' map, however it should be noted that Blancus does not actually show Yezo as an island.

Of further note is the graphic portrayal of California as an island on the 1638 Rossi globe. This is a new feature for Greuter globes and quite possible the earliest such representation on a globe.

In stark contrast to Greuter's up-to-date work in North America, his representation of Terra Australis Incognita is anachronistic. Ignored totally are the recent discoveries in Australia, discoveries that had already started emerging on maps by both Hendrik and Jodocus Hondius, Jan Cloppenburgh and Danckerts/Tavernier (see cat. nos.).

New Guinea's northern coastline runs parallel with the coast of Terra Australia Incognita as it slopes to the southeast towards South America. Greuter shows it extending far beyond the Solomon Islands. The 1616 voyage by Schouten and Le Maire is noted in several locations from Cape Horn to New Guinea including a notation south of 'Terra del Foco' and the charting of 'Staten Land', while above New Guinea 'Willem (Schouten) Eyland' is noted.

Other features of Greuter's globe include a graphic depiction of the Great Wall of China and the proliferation of sea monsters and galleons.


MAIUS
IUNIUS
IULIUS
AUGUSTUS
SEPTEMBER

6. HEVELIUS, JOHANNES.

Prodromus Astronomiae, exhibens fundamenta, quae tam ad novum plane & correctiorem stellarum fixarum catalogum construendum.

Danzig, Johann Zacharias Stoll, 1690. Folio [39.2 x 22.9 cm], double page engraved frontispiece displaying an Observatory with a scene of a meeting of Hevelius and other astronomers including Ptolemy, Tycho Brahe, Riccioli, and others, (10) ff. (including general half-title and title), engraved portrait of Hevelius (here bound at front of volume), 142 pp, single-page engraved plate A* bound opposite p. 96 as usual, engraved headpiece and initial, woodcut headpieces, tailpiece and initials,bound without the engraved title to the Firmamentum, Contemporary polished calf gilt, rebacked, replacing the original decorated spine, with gilt swirls and arabesque designs.

[Bound with:]

_____. Catalogus stellarum fixarum ex observationibus multorum annorum. Danzig, Johann Zacharias Stoll, 1687. 143-350 pp., (1) f.

[And with:]

____. Firmamentum Sobiescianum, sive Uranographia, totum coelum stellatum. Danzig, Johann Zacharias Stoll, 1690. (1) f. title, 21 pp., (1) p. circular engraved vignette, with engraved headpiece vignette, (2) oversized folding plates of planispheres & 54 double-page engraved plates of the constellations in excellent fresh impressions.

£75,000

Rare first edition of Hevelius' star atlas, along with the Introduction (Prodromus) and the catalogue of stars, together as issued: a fundamental text in the history of astronomy and a spectacular illustrated book. The Firmamentum Sobiescianum is considered the most detailed and influential celestial atlas of its time, both in the formation of subsequent atlases and in the production of celestial globes: "Contemporary globes, such as those by G. C. Einmart, and Gerhard and Leonhard Valk, often acknowledge Hevelius as their source. Later constellation outlines and draftsmanship also owed much to the Uranographia" (North, DSB VI.364).

The star atlas contains 73 constellations, of which 12 are introduced here by Hevelius himself. His discoveries include the Scutum Sobiescianum (the shield of Sobieski, i.e., the shield with which King Jan III of Poland defended Europe against the Turks, and which Hevelius so named to acknowledge the latter's financial support); the "Lynx", a grouping of very faint stars named because one needed the sharp eyes of this animal in order to see them; and the "Sextans", which he called after one of the many astronomical instruments he designed. These names as well as several others coined by Hevelius are still used by astronomers today. The 57 star maps were drawn by the Polish artist Andreas Stech and engraved by Charles de la Haye, though on the basis of his known involvement in making the plates for other works, North has suggested that Hevelius had a hand in these as well.

The publication history for these works is somewhat unclear, as is typical with posthumous publications: Hevelius died in January of 1687, and the work was seen through the press by his widow. Two dates are associated with the Firmamentum: 1687, which appears on the handsome engraved title, and 1690, which appears on the printed title page. The title page of the Catalogus Stellarum is also dated 1687. The printed title page of the Prodromos, however, is dated 1690. This disparity in dates has led some to hypothesize that the star atlas and the Catalogue may have been issued separately for limited distribution in 1687. See the Brigham Young Catalogue, #18, which cites the Harvard copy in its defence: that copy has a frontispiece and plates but does not possess the printed title page nor text leaves. This theory is corroborated by a letter written two months after Hevelius's death by his assistant Christoph Colbe, indicating that the star atlas was already printed, but publication was delayed until after the Catalogus went to press. It is plausible that all three titles circulated separately as early as 1687. By 1690, however, they were joined (reference is made to "the book"). Most often the three parts circulate together.
* Johannes Hevelius and his Catalogue of Stars, 55-58; J.D. North in DSB VI.360-64; Kenney, p. 83; Warner, The Sky Explored, p. 113, n. 8.

7. LEVAILLANT, FRANCOIS.

Histoire naturelle des Perroquets...

Paris, Levrault, frères, 1801-1805, 2 vols, folio, pp. [viii] 135 [1, index]; [iv] 112 [1, index], with 145 etched plates printed in colours and finished by hand; a fine copy in contemporary red half morocco, green morocco labels, gilt fillets on sides, gilt edges, green silk page markers, binding signed at foot of spines: 'J.M. Jacobs, relieur à Anvers'.
£125,000

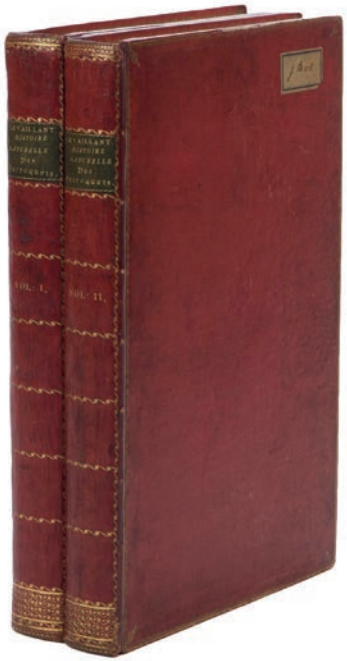
First edition, folio issue (there was also a quarto issue and 12 copies printed in extra-large folio format) of the most beautiful illustrations of parrots ever published and one of the finest bird-books of all time. The outstanding plates were etched after the originals of Jacques Barraband, and printed in colour by Langlois, the great master of French colour printing at the beginning of the nineteenth century and the artist responsible for most of Redouté's important publications.

'After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken to the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire. In this manner many glorious books came into being, and it is in this light that we should see Redouté's Les Liliacées and his two works on the flowers of La Malmaison. The works of Levaillant owe their sumptuous character to the same impetus. His Histoire naturelle des perroquets is, unwittingly, a part of the glories of Napoleonic France' (Fine Bird Books).

The names of three of the birds commemorate the artists involved in the production of the plates, Barraband, who painted them, Bouquet, who engraved the plates, and Langlois, who supervised the printing of them.

This copy has the title of volume one in its first state, with the date An IX (1801). Both Ronsil and Zimmer describe copies with the second state title, dated An XII (1804).

Anker 303; Fine Bird Books p 90; Nissen IVB 558; Ronsil 1780; Zimmer 392



8. MERCATOR, GERARD (1512-1594) AND HONDIUS, JODOCUS (1563-1612).

L'Atlas Ou Meditiations Cosmographiques De La Fabrique Du Monde et Figure Diceluy. Commence En Latin Par Le Tres Docte Gerard Mercator, Paracheve p[ar] Jodocus Hondius. Traduit En Francois Par Le Sieur [Henri Lancelot-Voisin] De La P[opliniere].

Amsterdam: Jodocus Hondius, 1609, 5 parts in two volumes. Folio (480 x 320mm). Engraved allegorical title-page incorporating the figure of Atlas, surrounded by representation of peoples of the world, double-page portrait engraving of Mercator & Hondius, 4 engraved sectional title-pages, double-page engraved world map, and 146 engraved maps, all double-page except one, mounted on guards, with full splendid contemporary hand-colour , contemporary mottled calf over bevelled boards, hinges repaired.
£150,000
A STUNNING CONTEMPORARY COLOURED COPY OF ONE OF THE FINEST ATLASES FROM THE GOLDEN AGE OF CARTOGRAPHY

The First French text edition, translated from the Latin text of 1607 by the historian Henri Lancelot-Voisin de la Popliniere (d. 1608).

In 1604, after the death of Gerard Mercator and his son Rumold, the plates for his celebrated maps were sold to the great Amsterdam cartographer, Jodocus Hondius. He issued the first of his "Mercator-Hondius" Atlas in 1606. Hondius supplemented the original 107 maps with 39 new maps compiled under his own supervision. These new maps, with the most up to date discoveries, for the most part devoted to parts of the world, such as America, that had been neglected by Mercator. The present 1609 edition was only the third of approximately thirty published by the firm of Hondius before the atlas was discontinued in 1641.
The Mercator family of cartographers produced some of the most important maps of the sixteenth century. Gerard Mercator, the patriarch of the family, is famed for the development of Mercator's projection, first demonstrated on his world map of 1569, which allowed any compass course to appear as a straight line. His next project was the creation of a complete world 'Atlas', the first publication to be called by that name. This occupied him until his death in 1594 and the unfinished atlas was left in the care of his son Rumold.
"Jodocus Hondius obtained the copper-plates of Mercator's atlases (Ptolemy's "Geographia" and the "Atlas") on 12 July 1604. He probably bought them at Leiden at the auction of Mercator's library, then in the possession of his grandson, Gerard Mercator, Jr. A partly new text to the maps was written by Petrus Montanus. after [Jodocus Hondius's] death, the widow with her seven children continued publishing the atlases under the name of Jodocus Hondius till 1620. The firm was reinforced by the very welcome help of Joannes Jansonius (1588-1664), who married 24-year-old Elizabeth Hondius in 1612. After 1619 the Atlas was published under the name of Henricus Hondius [Jodocus Hondius's son] (Koeman).
Koeman II, Me 19.


CUBA INSULA
INSULA IAMAICA
INS. S. IOANNIS
INS. S. IOANNIS
IS. MARGARETA CUM CONFINIIS
IUCATANUS SINUS
HISPANIOLÆ
CUBÆ INSULÆ PARS
HISPANIOLA INSULA
HISPANIOLA
HAITI
QUISQUEYA
Guacayarima
Caiscimu


MAR DEL
ZUR quod et
MARE
PACIFICUM
MAR DEL
NORT
BRASILIA
AMERICA
MERIDIONALIS
Cusco metropolis Peru
TIERRA DEL FUEGO
AMERICA MERIDIONALIS


TIERRA DEL FUOGO
MAR DEL NORT
MAR DEL ZUR
AMERICÆ PARS
SCALA
Germanicarum Miliarium


AMERICÆ PARS
EUROPÆ PARS
AFRICÆ PARS
ASIÆ NOVA Descriptio
MARE ARABICUM
INDICUM
OCEANUS
ORIENTALIS
OCEANUS CINENSIS
MARIS PACIFICI
PARS
NOVA GUINEA

9. THORBURN, ARCHIBALD

Birds of Prey

London: W. F. Embleton, 1919. Small folio (355x253 mm), later green full crushed morocco, boards with double gilt rule and Greek key border, title in gilt on upper cover and on spine.
One of 150 sets of proofs, 12 colour plates by Thorburn, each signed by him in pencil and with small stamp to lower margin as issued, mounted on linen stubs throughout, text leaves with 2 holes punched in upper inner or outer corner as published, previously held together with silk ties.
£12,500
The scarcest of Thorburn's works and one of the rarest British Bird Books

Archibald Thorburn lived in the final phase of the era of great illustrated bird books. He was undoubtedly the most popular bird artist of his generation. He contributed splendid illustrations to publications including Henry Eeles Dresser's A History of the Birds of Europe, Charles William Beebe's A Monograph of Pheasants, Leonard Irby's Ornithology of the Straits of Gibraltar, Lord Thomas Lilford's Coloured Figures of the Birds of the British Isles, as well as his books, notably British Birds and A Naturalist's Sketchbook. This particular example of his work illustrated John Guille Millais's British Diving Ducks. Yet his reputation rests as much, if not more, on his accomplished watercolor compositions.

Thorburn was a Scot, born at Lasswade, near Edinburgh, on 31 May 1860, the son of the miniature painter Robert Thorburn (1818-1885). He was educated at Dalkeith and Edinburgh before being sent by his father to the newly founded St John's Wood School of Art in London. The first important book he illustrated was Familiar Wild Birds by Walter Swaysland, a Sussex naturalist and taxidermist; this work, published in four small volumes between 1883-1888, dealt with all the familiar birds of the English countryside from owls to sparrows, which Thorburn illustrated with one specimen to each plate, setting them with suitable foregrounds. His accomplishment in delineating the bird and

in capturing the detail and texture of its plumage immediately attracted the attention of Lord Lilford. He was in the process of publishing his major work on the birds of the British Isles, to which Thorburn eventually contributed over 250 plates. Unlike most other artists, Thorburn concentrated almost entirely on species native to the British Isles rather than exotic species. A member of the British Ornithologists' Union and Fellow of the Zoological Society, Thorburn was also a keen sportsman. It was in his depiction of game birds and wildfowl that he truly excelled. He died at Hascombe, near Godalming in Surrey, on 9 October 1935.

10. TREW, C.J.

Plantae Selectae quarum imagines ad exemplaria naturalia Londini in hortis curiosorum nutrita manu artificiosa doctaque pinxit Georgius Dionysius Ehret....

Augsburg, J.J. Haid, 1750-73. Large folio (550 x 380mm), pp. (iv), 56, (2), with 10 decades titles in red, gold and black, three engraved portraits bound in, and 100 handcoloured engraved plates, the first word of the engraved captions to each heightened in liquid gold, Contemporary mottled calf, gilt device within frame, rebacked, a fine large fresh copy.

£45,000

First edition, an exceptionally fine and very large copy of one of the most beautiful and distinctive flower books of the eighteenth century, with magnificent plates by Georg Dionysius Ehret. 'The genius of Ehret was the dominant influence in botanical art during the middle years of the eighteenth century' (Blunt). "The distinction of 'Plantae selectae' is that all the hundred plates were drawn by Georg Dionysius Ehret. The artist's career was greatly furthered by the admiration and the patronage of Dr. Trew. Born in Heidelberg, as a young man he tended the gardens of the Elector of Heidelberg and then the Margrave of Baden and began to paint flowers... From 1732 he prepared plates for Dr. Trew, as he continued on his travels. From England he sent back hundred drawings... He married the sister-in-law of Philip Miller and lived in England the rest of his days... He, with Spaendonck, Redouté, and the Bauer brothers, was one of the greatest painters of flowering plants' (Hunt catalogue).

BOUND WITH TREW,C.J.

Plantae Rariores. Nuremberg, 1763, First Edition.

First Part only with Printed Title,descriptive text and 10 Hand Coloured Engraved Plates, one double page by J.C. Keller and A.L. Wirsing after G.W. Baurenfeind (plates 6 and 8), G.D. Ehret (plate 2), N.F. Eisenberg (plate 4), Keller (plates 5, 7 and 9) and M.M. Payerlein (plates 1 and 10). The second part with plates 11- 20 was

published posthumously in 1779.
Extremely Scarce, most collections including Robert De Belder only have the first part.

"Trew was a Nuremberg physician, anatomist, and botanist who at various times served as dean of the medical school at Nuremberg, as an Imperial Counsellor, and as personal physician to the Emperor. He was made a Palzgraf and served as patron of botanical (and anatomical) illustrators, filling roughly the same position in Germany as that occupied by Sir Hans Sloane in England" (Johnston). The plates in the Plantae Selectae were engraved by Johann Jacob Haid. The 3 mezzotint portraits show Trew, Ehret, and Haid; the latter engraved the two former, while his own portrait was engraved by his son Johann Elias. Occasionally a fourth portrait of B.C. Vogel, is found (not present in Hunt and the majority of copies).

Provenance: Montagu R. Waldo Sibthorp; Sir Frederick Evelyn, Bookplates.
Dunthorne 309; Great Flower Books p. 78; Hunt 539; Johnston 429; Nissen BBI, 1997; Stafleu & Cowan 15131.