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Highlights
for the

Boston International
Antiquarian Book Fair

7-9th Novemeber, 2025

Stand 320

A Scarce Printing Of The Trial Of The Only Members Of Avery's Men To Be Brought To Justice

1. AVERY, HENRY

The Tryals of Joseph Dawson, Edward Forseith, William May, William Bishop, James Lewis, and John Sparkes. For Several Piracies and Robberies by them committed, in the company of EVERY the Grand Pirate, near the Coasts of the East-Indies; and several other places on the seas, Giving an account of their Villianous Roberies and Barvarities. At the Admiralty Sessions, begun at the Old Baily on the 29th of October, 1696. And ended on the 6th of November.

FIRST EDITION, 28pp, quarter calf over marbled boards, folio, London, for John Everingham, 1696.

£10,000

Henry Avery, also known as Henry Every, Long Ben, the Arch Pirate and King of the Pirates was Britain's most renowned pirate during the Golden Age of Piracy. An experienced seaman, Avery had served in the Royal Navy, on merchant ships, slave ships and as a buccaneer, before beginning a life of piracy in 1691. Leading a bloodless mutiny against privateer Captain Gibson of the Charles II, Avery sailed the ship - now named the Fancy - for the Indian Ocean. In 1695, after preying on various ships en route around Africa, the Fancy was joined by other pirate ships, and under Avery's command, the small fleet sailed to the mouth of the Red Sea. Luck would have it that the 25-ship Grand Mughal fleet was returning through the Red Sea after its annual pilgrimage to Mecca, laden with royal pilgrims, jewels and gold. The 5 pirate ships captured the Grand Mughals treasure ship, seizing £600,000 worth of loot – equivalent to around £97.1 million today.

Due to the democratic governance instilled on pirate vessels, the principals received over £1000 each, depending on their contribution, with a minimum payable of £110 for apprentices. One of these apprentices had his wages stolen by the accused John Sparkes. He got his revenge by testifying against him during this trial.

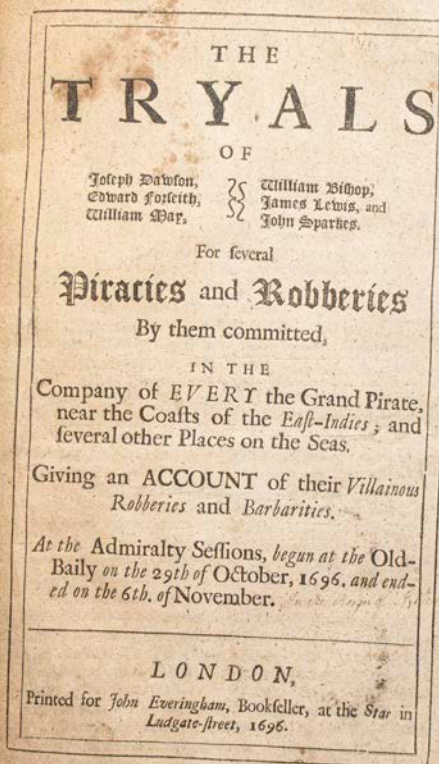
Avery and his fleet sailed on, arriving at the Bahamas where his ships were driven ashore by a storm. The Governor of New Providence allowed them to land in exchange for an enormous bribe. However, the furious Mughal emperor Aurengzeb accused Britain of complicity in the raid and threatened to expel the East India Company from India. The British government, seeking to appease the emperor, launched the first international manhunt, declaring Avery "an enemy of all mankind".

Tipped off about a proclamation newly arrived from England, placing a £500 bounty on Avery's head, the party fled. Many went to America, some stayed within the West Indies, and some to Ireland. A few attempted to return to England and of these some were captured. The main witness for the Crown was pardoned and able to set himself up as a banker. While six of his fellow pirates did hang, the pirate booty was never recovered, nor was Henry Avery ever brought to justice. According to Johnson, but entirely uncorroborated, Avery returned to England but died a pauper in Barnstaple after frittering away his wealth.

The success of his ventures is thought to have inspired an era of piratical activity catalogued by Johnson in 1724/6, and was the model for Daniel Defoe's hero in *Life, Adventures, and Pyracies*. Of the Famous Captain Singleton (1720).

The seizure of the Moghul's bounty strained diplomatic relations to the extreme and the government required scapegoats. These six unfortunates were the only member of his crew (thought to number over one hundred men) to be tried. The eight men named were captured, but two were pardoned for testifying against their crewmates, and another had his sentence commuted. The initial trial resulted in acquittal, but the Crown hastily convened a second on different charges. Sparkes was the only member of the condemned to admit guilt.

[Wing, T2252, Gosse, p.68-69.]



[Beebe, William] Bermuda Deep Sea Expedition

2. BATHYSPHERE, NONSUCH ISLAND - Photo Album 1930-1931

A collection of 163 small format black and white photographs of the research team and their work on land and sea, manuscript captions on verso, preserved in a photo album, 45pp., oblong folio, black wrapper, [1930-1931]

£6,000

The collection was compiled by Jackson Edwin Guernsey (1910-1998), a laboratory assistant on the expedition, while he was an undergraduate at Williams College. The photographs were taken during the third Bermuda Oceanographic Expedition, led by naturalist and explorer Charles William Beebe (1877-1962). William Beebe is regarded as one of the founders of the field of ecology, as well as one of the early 20th century's major advocates of conservation.

The New York Zoological Society funded Beebe's research in developing the Bathysphere, a vessel capable of exploring the ocean at great depths. Beebe's dives in the Bathysphere off the coast of Bermuda were the first time a biologist observed deep-sea animals in their native environment.



Although no descents in the Bathysphere were made during this expedition, due to the lack of extended periods of calm weather at sea, the expedition was still successful. Numerous new species were identified, including a deep sea eel with a scarlet light organ near the tail. An intensive study was made of the characters of sharks, with eleven Bermuda species differentiated. The most important discovery was that the bottom of the deep sea area under investigation was a submerged beach, with many corals, shells and pebbles brought up in the dredge.

The scientists, research assistants, and other contributors to the project are depicted working and socialising in this fascinating album. Almost all contributors, and often the photographers themselves are identified on the backs of the photos. Along with Guernsey and Beebe, we find photographs of Gloria Hollister, who set a world record for the deepest dive performed by a woman, on her thirtieth birthday in the bathysphere; John Tee-Van, a valuable member of Beebe's famed team for over 26 years; Jocelyn Crane, who studied crustaceans and specialized in fiddler crabs; natural history illustrator for the Zoological Society's Helene-Therese Tee-Van; Kathryn Leigh [aka Binx], who served as laboratory secretary; photographer Amos Burg who took 3500 feet of film during the expedition; Patten George, who died in Bermuda, aged 18, of appendicitis; Else Bostlemann, another artist, and many others.

Many interesting visitors were also photographed, including Professor A.L. Treadwell, head of the Zoology department at Vassar College; George Putnam, one of the most successful promoters in the US and widower to Amelia Earhart; and artist Philbrick Crouch. Several of the local people, along with animals and views of Nonsuch Island and Bermuda also appear throughout the album.

"Katherine Leigh (Binx) holding grapsus grapsus, the common land crab, tied to my water-string. On the eastern side of south point, nonsuch, bermuda. "Having nothing else to do" - we had taken a walk. June 29, 1931."

The captions on the backs do more than simply identify the contributor and photographer, they also recount the circumstances in which the photograph was taken: "Happy Hawkins, 16 years of age, dead drunk in front of his tent - the sun helped the whiskey. July 1931. Nonsuch Bermuda."

A charming and unique set of images from the earliest days of the development of the bathysphere.

Provenance: Jackson Edwin Guernsey (1910-1998) was raised in Shavertown, PA. After graduating from Williams College in 1931, he embarked on a career as a science teacher.



3. BRONTE, CHARLOTTE ("CURRER BELL")

Shirley. A Tale

3 volumes, 1st edition, London: Smith, Elder & Co., 1849, half-titles discarded and without 16 pages publisher's catalogue at rear of volume 1, volume 3 with 3 pages of publisher's catalogue present, later blue half morocco, elaborately gilt spines.

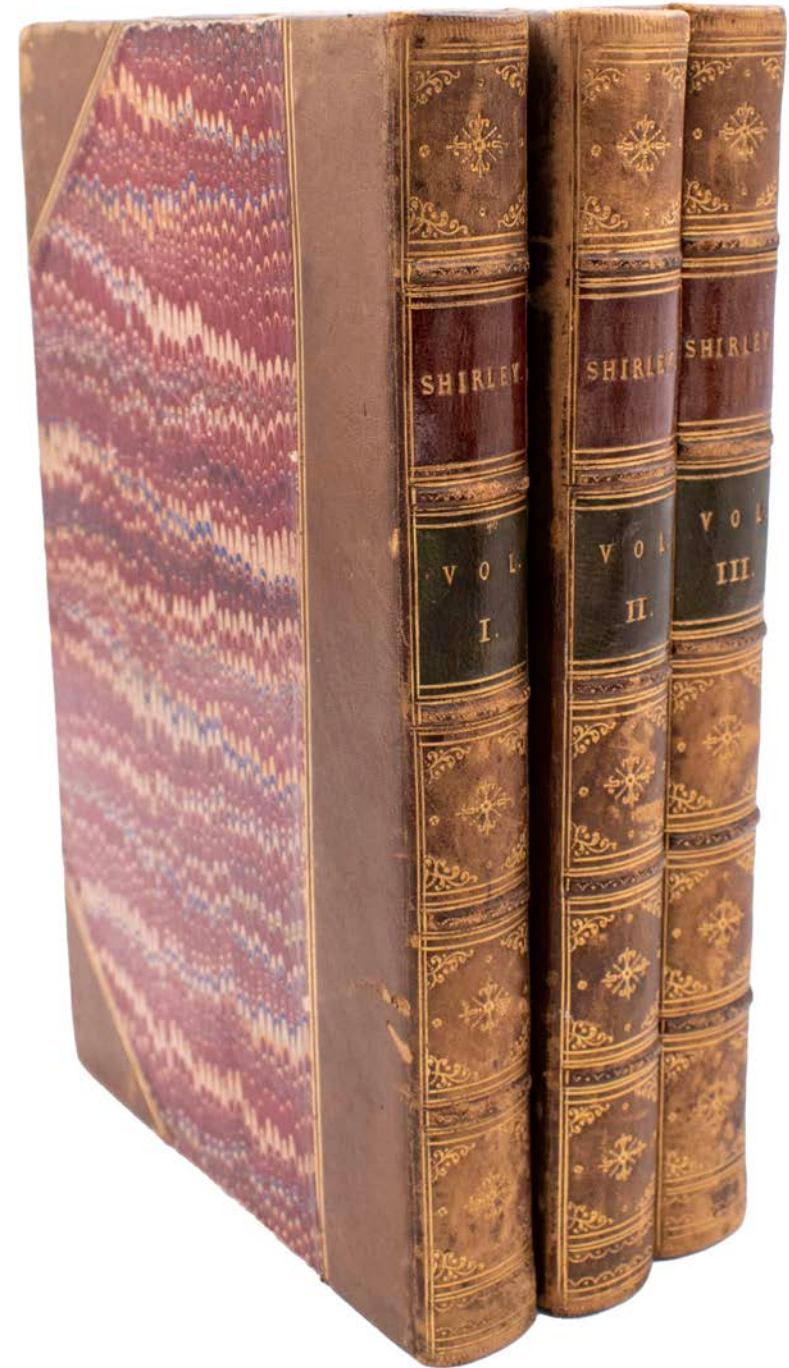
£3,000

Charlotte had begun writing Shirley in the spring of 1848.

Following the tremendous popular success of Jane Eyre, which earned her lifelong notoriety as a moral revolutionary, Charlotte Brontë vowed to write a sweeping social chronicle that focused on "something real and unromantic as Monday morning." Set in the industrialising England of the Napoleonic wars and Luddite revolts of 1811-12, Shirley (1849) is the story of two contrasting heroines. One is the shy Caroline Helstone, who is trapped in the oppressive atmosphere of a Yorkshire rectory and whose bare life symbolises the plight of single women in the nineteenth century. The other is the vivacious Shirley Keeldar, who inherits a local estate and whose wealth liberates her from convention.

A work that combines social commentary with the more private preoccupations of Jane Eyre, Shirley demonstrates the full range of Brontë's literary talent. "Shirley is a revolutionary novel," wrote Brontë biographer Lyndall Gordon. "Shirley follows Jane Eyre as a new exemplar but so much a forerunner of the feminist of the later twentieth century that it is hard to believe in her actual existence in 1811-12. She is a theoretic possibility: what a woman might be if she combined independence and means of her own with intellect. Charlotte Brontë imagined a new form of power, equal to that of men, in a confident young woman [whose] extraordinary freedom has accustomed her to think for herself.... Shirley [is] Brontë's most feminist novel."

Sadlier 348; Smith 5 pp.112-117; Parrish, p. 93; Wise 6 (pp.22-29



4. COLLINS, JOHN

The Sector on a Quadrant. Or, A Treatise containing the Description and life of three several Quadrans; Each rendred many ways both General and Particular. Accomodated for Dyalling, for the resolving of all Proportions Instrumentally, and for the ready finding the Hour and Azimuth universally, in the equal Limb. Of great use to Seamen, and the Practitioners of Mathematicques.

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

£10,000

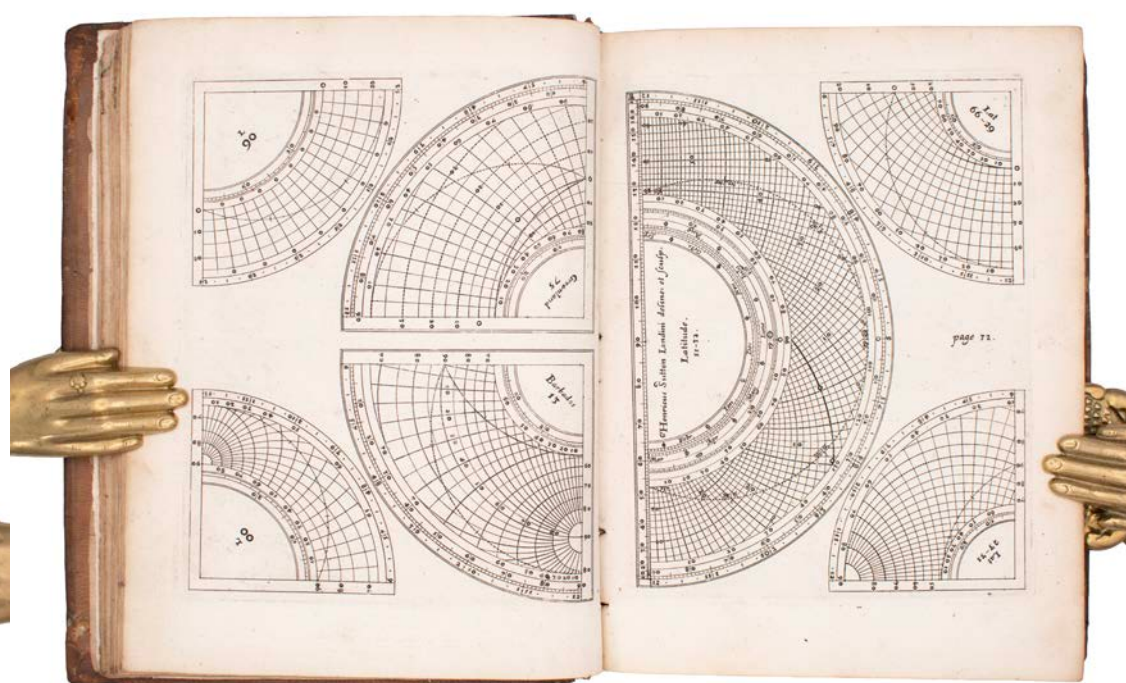
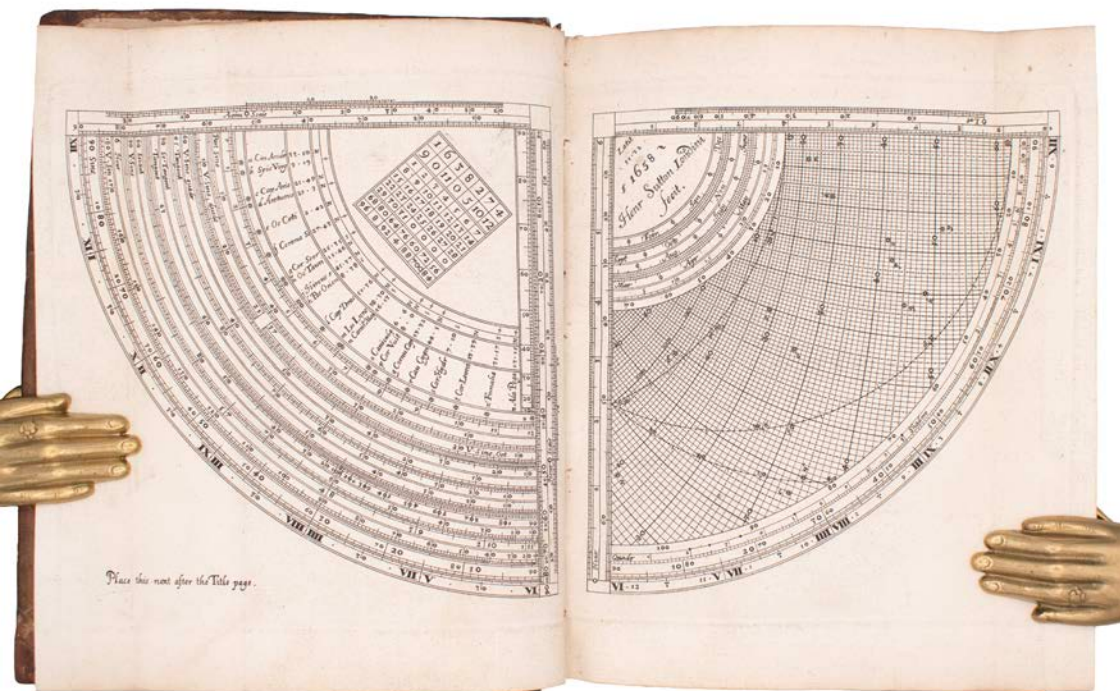
Rarely found complete, in the first issue (with title dated 1658), John Collins (1625–1683), mathematician, was the son of a nonconformist divine, and was born at Wood Eaton in Oxfordshire, 5 March 1625. Apprenticed at the age of sixteen to Thomas Allam, a bookseller, living outside the Turl Gate of Oxford, he was driven to quit the trade by the troubles of the time, and accepted a clerkship in the employment of John Marr, clerk of the kitchen to the Prince of Wales. From Marr he derived some instruction in mathematics, but the outbreak of civil war drove him to sea for seven years, 1642–9, most of which time he spent on board an

English merchantman, engaged by the Venetians as a ship of war in their defence of Candia against the Turks. He devoted his leisure to the study of mathematics and merchants' accounts, and on leaving the service set up in London as a teacher. In 1652 he published 'An Introduction to Merchants' Accounts,' originally drawn up for the use of his scholars. He next wrote 'The Sector on a Quadrant, or a Treatise containing the Description and Use of three several Quadrants.' Also, an appendix touching 'Reflected Dyalling, from a Glass however posited' (London, 1658); and 'The Description and Uses of a general Quadrant, with the Horizontal Projection upon it Inverted' (1658).

Collins built up an extensive network of correspondents spanning the British Isles and continental Europe, through which he disseminated and exchanged mathematical news and procured the latest publications. Among the members of his epistolary circle were to be found John Pell, James Gregory, Wallis, Isaac Newton, G. W. Leibniz, and R. F. de Sluse. Such was the pivotal role he came to play in the scientific life of Restoration England, that contemporaries called him 'Mersennus Anglus'. His extensive collection of letters was seen by the Royal Society as an important source of evidence for establishing Newton's claim in the priority dispute with Leibniz over discovery of the calculus

Wing C5381; Tomash & Williams C122

Provenance: Owen Phillips (ink name on title and B1); "John Carter att ye signe of ye Bible without Compter barr att ye corner of Essex Street" (ink inscription on rear pastedown).



5. DARWIN, CHARLES

Important letter to Sir John Harmer on Carnivorous Beetles

Autograph letter signed, concerning carnivorous beetles. Down, Beckenham, Kent, 13th September, 1881, 8vo (205 x 131mm), horizontal mailing folds, 1pp., in fine condition, signed "Charles Darwin"; with retained copy of Harmer's letter to Darwin, Wick, near Arundel, 1881, 8vo (205 x 130mm), horizontal mailing folds, weak at folds.

£12,500

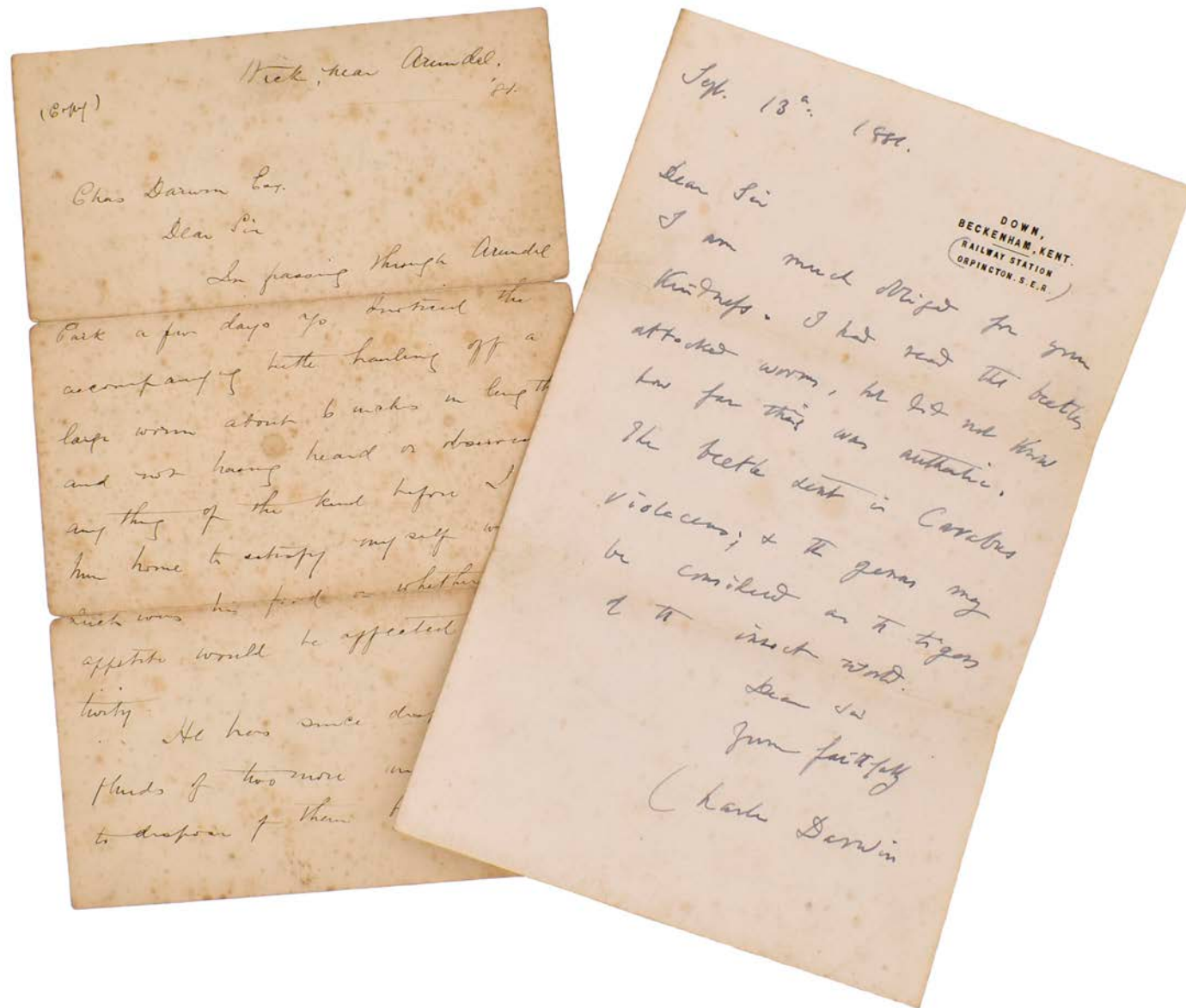
A fine unpublished letter to John Harmer, thanking him for his account of a beetle attacking a six-inch worm, and for the beetle itself, which Harmer had enclosed.

Harmer had captured the beetle in Arundel Park in Sussex, after witnessing the beetle attack the worm he writes "not having noticed any thing of the kind before I carried him home to satisfy myself whether such was his food or whether his appetite would be affected by captivity. He has since disposed of the fluids of two more which he cuts up in a very business like manner." Harmer fed it more worms, then sent it to Darwin in case there was "an element of interest in the circumstance".

Darwin's response reads "I am much obliged for your kindness. I had read that beetles attacked worms, but did not know how far this was authentic. The beetle sent is *Carabus Violaceus*; & the genus may be considered as the tiger of the insect world."

The posthumous revised edition of "The Formation of Vegetable Mould, Through the Action of Worms" (1882) notes that "the larger species of *Carabus* and *Staphylinus*... attack... [worms] ferociously". This observation is absent from the first edition of 1881, so it seems Harmer's efforts were put to good use.

Not in the Darwin Correspondence Project, but Harmer's letter to Darwin is (DCP-LETT-13332).



The First Collected And Most Complete Edition Of Drake's Voyages

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

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, 4o (183 x 140 mm). Engraved portrait frontispiece, separate title-pages, the first 3 separately signed and paginated, the last 2 continuously paginated, woodcut initials and headpieces, full later speckled calf gilt, spine gilt

£28,000

"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.

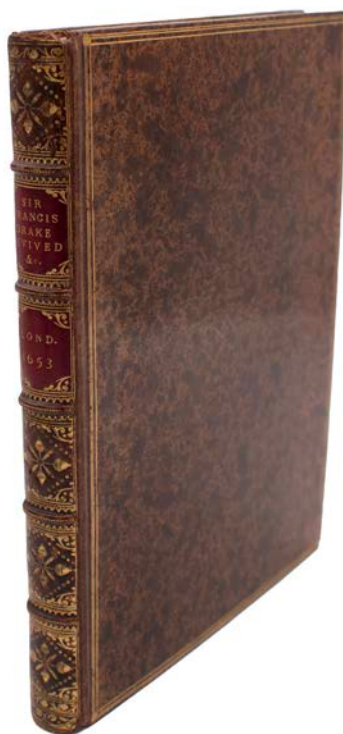
A Full Relation of Another Voyage into the West Indies, made by Sir Francis Drake' Accompanied with Sir John Hawkins, Sir Thomas Baskerfield, Sir Nicholas Clifford, and others. Who set forth from Plymouth on 28. Of August 1595.

'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

Church 526; Hill, pp. 86 and 211; Sabin 20840, 20855, 20843, and 20830; Wing D2122.



Sir Francis Drake Revived.

Who is or may be a Pattern to stirre up all
Heroicke and active SPIRITS of these
Times, to benefit their Countrey and
eternize their Names by like Noble
ATTEMPTS.

Being a Summary and true Relation of foure
severall VOYAGES made by the said
SIR FRANCIS DRAKE to the
WEST-INDIES.

VIZ.

His dangerous adventuring for GOLD and SILVER with
the gaining thereof. And the surprizing of Nombre de dios by
himselve and two and fifty Men.

His Encompassing the WORLD.

His Voyage made with Christopher Carleill, Martin Frobusser,
Francis Knollis, and others. Their taking the Townes of Saint
Jago, Sancto Domingo, Carthagena and Saint Augustine.

His last Voyage (in which he dyed) being accompanied
with Sir John Hawkins, Sir Thomas Baskersfield, Sir Nicholas Clif-
ford, with others. His manner of Buriall.

Collected out of the Notes of the said Sir Francis Drake;
Master Philip Nichols, Master Francis Fletcher, Preach-
ers; and the Notes of divers other Gentlemen (who
went in the said Voyages) carefully compared together.



Printed at London for Nicholas Bourne, dwelling at the
South entrance of the royall Exchange, 1653.

The Greatest Early Book On Buccaneers & Piracy

7. EXQUEMELIN, ALEXANDRE OLIVIER; RINGROSE, BASIL

Bucaniers of America: Or, a true Account of the Most Remarkable Assaults Committed of Late Years Upon the Coasts of The West Indies, by the Bucaniers of Jamaica and Tortuga, Both English and French... The Second Volume Containing The Dangerous Voyage and Bold Attempts of Captain Bartholomew Sharp, and others...

FIRST ENGLISH EDITION, [12], 115,[1], 51, [1], 124, [12]; [16], 212(215), [24], 4 parts bound in 2 vol., small copper engraved portrait of Henry Morgan pasted to frontispiece of volume one, 9 plates (3 folding) and three engraved texts illustrations in volume one, 17 engraved maps and plans (2 folding) in volume two after Bartholomew Sharp, numerous woodcut text illustrations, occasional light spotting, 4to (240 x 185 mm), contemporary calf, morocco title-piece, spine gilt, boards ruled in gilt, marbled endpapers, bookplate of Frank L. Hadley, London, for William Crooke, 1684-1685

£18,500

The First English Edition of Exquemelin with the scarce fourth part by Basil Ringrose describing the Voyages of Captain Bartholomew Sharp. The primary contemporary source in English for the History of the English and French Buccaneers, or more politely "privateers" who harassed and attacked the Spanish colonies chiefly in the Caribbean during the seventeenth century. Exquemelin's account of the adventures, life, morals, looting, plundering, and taking prisoners for ransom or slavery of the pirates roaming the seas in the later part of the seventeenth century, together with a full description of the Caribbean where they mainly operated. Our prevailing image of the pirate is based on the buccaneer, or filibuster, active in the West Indies in the later 17th century. The story of Alexandre Olivier Exquemelin is the earliest first-hand account on these pirates, written by just such a one of these reluctant desperadoes, from which all others seem to spring.

Alexandre Olivier Exquemelin (1646-1717), called Oexmelin by the French, was long considered to be a Dutchman, as the first edition of his seminal and now extremely rare book *De Americaensche Zee-Roovers* (The Buccaneers of America) published in Amsterdam 1678 was in Dutch. But Exquemelin was born in 1646, at the Northern French port of Honfleur, descending from Huguenot apothecaries. He started his eventful life as a chemist before spending several years with the pirates as a ship's surgeon. He took part in their daring exploits, like the expeditions of the notorious English buccaneer Henry Morgan, one of the most famous names in the annals of piracy (called John in the book), including his raid on Maracaibo in 1669, or a year later his attack on Panama. By 1674 Exquemelin had joined the Dutch Navy, serving with De Ruyter's fleet in the wars against the French. Following the Admiral's death in 1667 he returned to Amsterdam, was granted citizenship and gained his qualification as a ship surgeon in October 1679.

During his time in Amsterdam he offered his manuscript containing the description of his

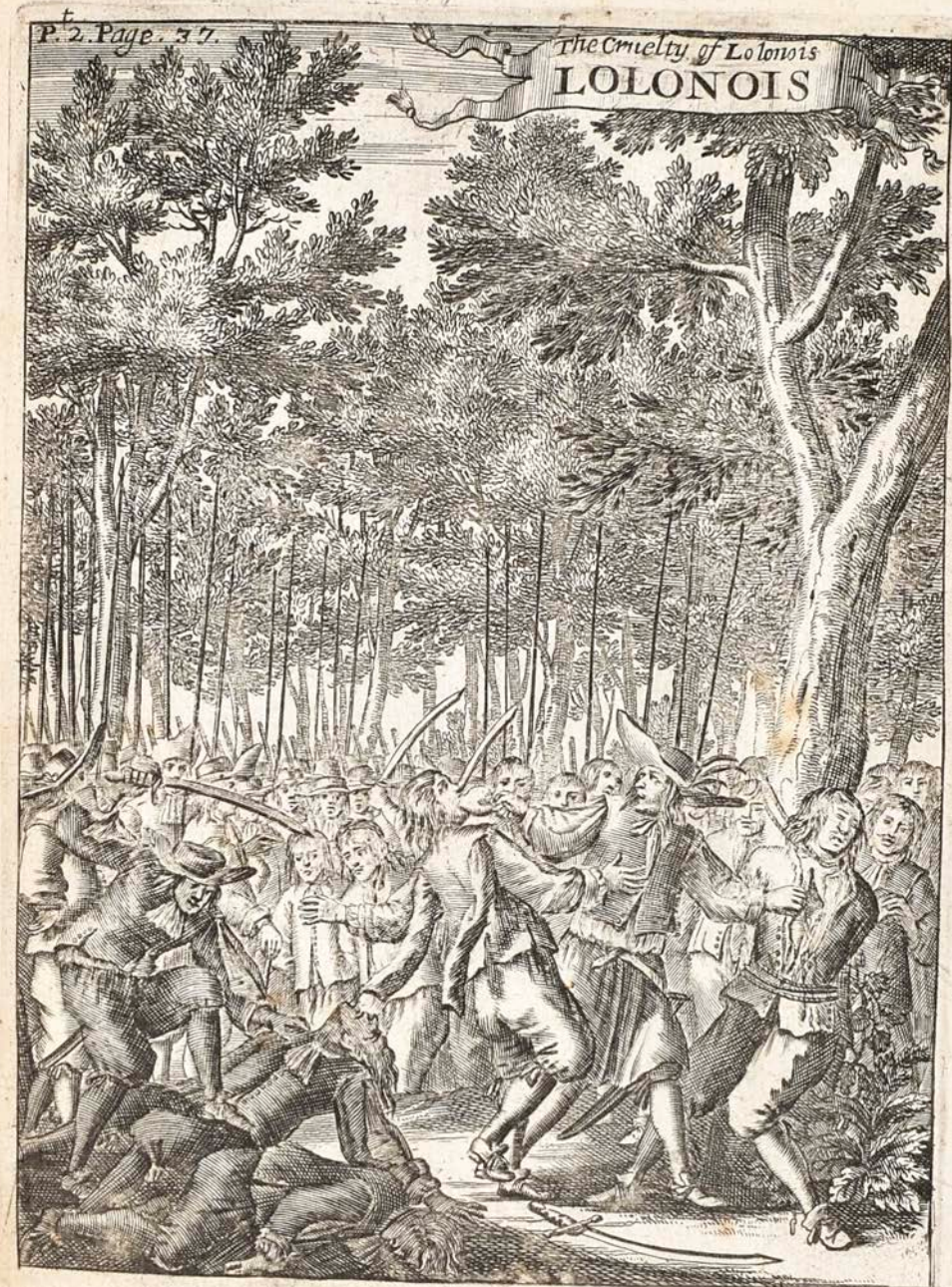


previous life to the publisher's Ten Hoorn, who translated it, adapted it to Dutch standards and printed it in 1678. The book became immediately so popular that editions were published everywhere. Hardly any book in any language became the parent of so many imitations and the source of so many legends, and is still popular today. Jan ten Hoorn also had published the works of Hendrik Smeeks (probably one of the sources of Daniel Defoe's Robinson Crusoe). Both publications were heavily edited by ten Hoorn, explaining the similarities of style, so that once it was believed that Exquemelin was a pseudonym of Smeets. The book quickly took on a life of its own, with numerous editions appearing throughout Europe in the following years, many of them fittingly 'pirated', including the Second Edition of 1679, in German, published in Nuremberg under the title *Die Americanischen See-Räuber*. A Spanish Edition followed in 1681, titled *Piratas de la America*; this too was probably published in Amsterdam and not Germany as the title-page claims. The first English edition, aptly published by one William Crook, appeared in 1684 under the title *Bucaniers of America: Or, a True Account of the Most Remarkable Assaults Committed of late Years upon the Coasts of The West-Indies.... with a heavy emphasis on the 'unparallel'd Exploits of Sir Henry Morgan, the English Jamaican Hero'*. The book was a runaway bestseller and the second edition came out within three months.

Exquemelin set sail in 1681 aboard the 'San Jeroboam' bound for Jamaica. He set up as a surgeon on San Domingo in the Spanish West Indies. Exquemelin became tired of this, and when in 1683 the Spanish tried to capture the slaver 'Martha en Maria' of Ostend, commanded by the notorious buccaneer Van Hoorn, Exquemelin once more took to sea as the surgeon of a flotilla of pirates, including Laurens de Graaf and the French filibuster Grammont. Making contact with the French Vice-Admiral Jean d'Estrès, he was granted the post of surgeon in the flagship; and returned to Brest with the Squadron after eighteen years' wanderings in 1684.

The author had throughout all these adventures kept his original manuscript that was published by the Paris printing house of Jacques le Febvre in a first French edition in 1686, titled *Histoire des Aventuriers qui se sont signalez dans les Indes*. It is marginally less rare than the Dutch one, and being produced in two volumes it contains much additional material, especially botanical descriptions. Managing to return to France in 1687 to find his book a roaring success, he brought out a second edition, but the next sighting reveals him taking part in a French attack on Cartageña in Columbia in 1697. Accepted in his native land at last, Exquemelin spent his final years recording all his experiences since 1678, and these became the third French edition of his book, published in 1699 as *Histoire des Aventuriers Flibustiers*. His book remained a bestseller in France, growing to four volumes over new editions in the years 1744, 1774 and 1775. These editions contain material not by Exquemelin, including:- (Vol. 3) Raveneau de Lussan's tales of his Pacific buccaneers, in which the Scot Alexander Selkirk who is generally regarded as the model for Defoe's Robinson Crusoe, and- (Vol. 4) The elusive Captain Johnson's book published in 1728 and 1728 combined historic fact with such luminaries of pirate folklore as Captains Avery, Kidd and Tew, Black Sam Bellamy, and the female filibusters Mary Read and Anne Bonny.

[Sabin 23478; Church 658 (first Dutch ed. of 1678), and 689 (Engl. ed. of 1684 and 1685); Hill 99-100 (English ed. of 1684 and 1685); Bibl. Diez 1044.]



*The Battel Between the
Spaniards and the pyrats or
Buccaniers before the city of
PANAMA. Part. 3 Page 54*

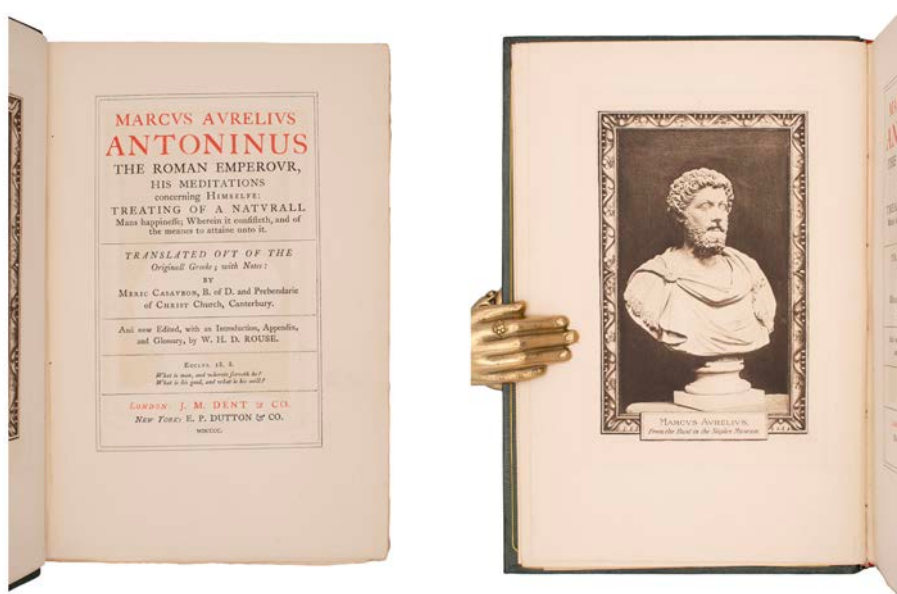
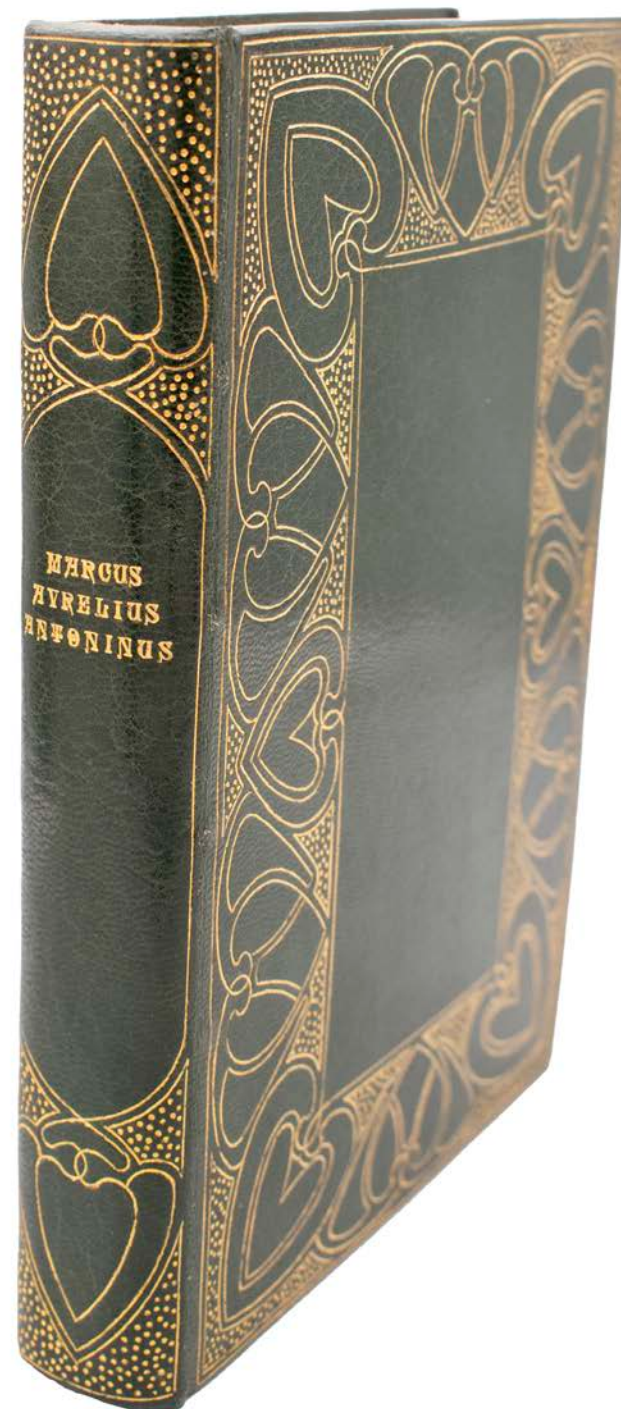


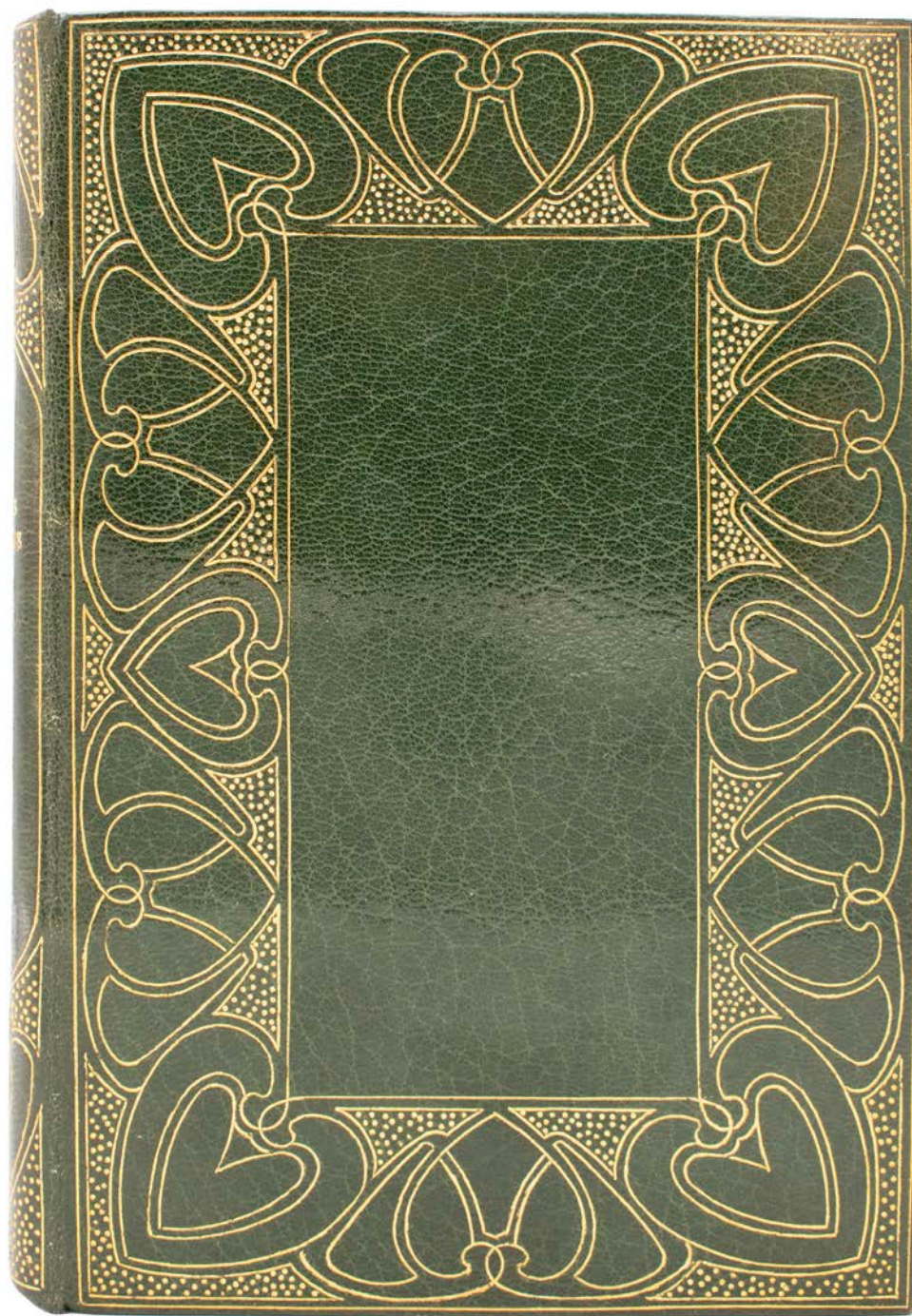
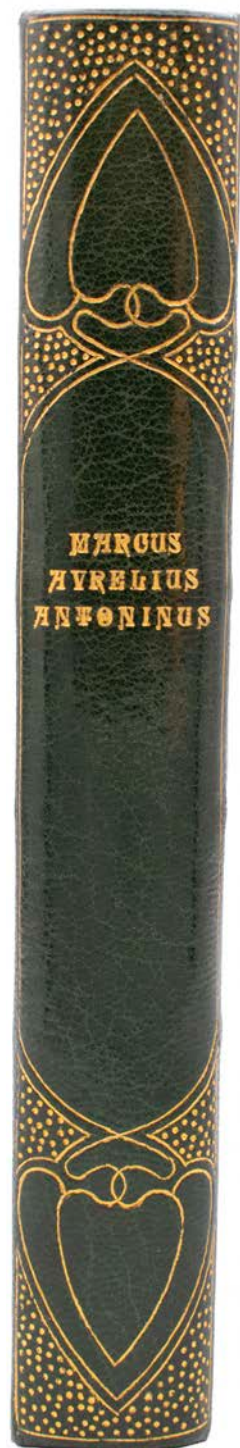
**8. [GUILD OF WOMEN BINDERS] ANTONINUS, MARCUS AURELIUS;
CASAUBON, MERIC (Translator)
MARCUS AURELIUS ANTONINUS, THE ROMAN EMPEROUR, HIS
MEDITATIONS CONCERNING HIMSELFE.**

A VERY FINE COPY, xxv, [i], 217, [1] pp. Translated out of the original Greek, with notes, by Méric Casaubon, and edited, with an Introduction, Appendix, and Glossary, by W. H. Rouse, 6 plates depicting Roman sculptures of Marcus Aurelius, all but the first with tissue guards, ENCHANTING HUNTER-GREEN MOROCCO, GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed “BK” [or “KB”] on rear turn-in) covers with wide gilttooled frame of interlocking strapwork heart shapes on a stippled background, flat spine with similar tooling and with gilt titling in an elongated panel, very wide inner dentelles framed in gilt and with heart-shaped cornerpieces, vellum doublures and rear endleaf (lacking front endleaf), top edge gilt. Preserved in a felt-lined clamshell box. clean and smooth internally, and in an unworn, lustrous binding. 4to (210 x 140mm), London: J. M. Dent & Co., 1900.

£5,500

This is a very appealing example of the work produced by the Guild of Women Binders. A pencilled note on the front flyleaf tells us that the present binding was “forwarded by . . . Florence Catherine Moore,” who is listed by Tidcombe as a forwarder for the Guild in 1901. Additional pencilled notes on the recto of the rear endpaper contain the initials “CK” as well as a reference to “Mrs. Knight,” possibly referring to Guild binders Constance Karslake (daughter of Frank) and Mrs. Frances Knight. We have been unable to trace the monogram on the rear board; no one with the initials “K B” or “B K” appears on Tidcombe’s list of Guild associates. The text here is 17th century scholar Méric Casaubon’s enduring translation of the Stoic philosopher-emperor Marcus Aurelius.





King Edward's Christmas Present To His Lover

9. [GUILD OF WOMEN BINDERS] MUSSET, ALFRED DE.
La Mouche. Illustrée de Trente Compositions par Ad. Lalauze. Préface par
Philippe Gille.

Paris: A. Ferroud, 1892. First edition thus, no. 336 of 500 copies, presentation from King Edward vii, 8vo, pp. [iv], xvi, 84, [2] + frontispiece. 28 hand-coloured engravings within the pagination (including head- and tail-pieces), of which 7 are full-page. Contemporary red morocco by the Guild of Women Binders, boards bordered with an elaborate frame of stylised tulips gilt with green inlays also gilt, spine with a vertical pattern from similar tools, vellum flyleaves with small gilt hearts to corners, red and green morocco doublures with further gilt tulip patterns including yellow inlays, hinges repaired. Inscribed 'From Edward R, Xmas 1901' on front binder's blank, calling card printed 'Wishing you a Happy Xmas' additionally signed 'From Edward R' loosely inserted.

£4,500

A fine Christmas present, with distinctly romantic elements, from King Edward vii in the first year of his reign. Though not indicated in the volume, the recipient was the singer Mabel Batten (1856-1916), thought to have been one of the king's lovers - the gilt hearts incorporated into the flyleaves and doublures (but not the outside of the binding) gives credence to this.

Batten, daughter of the Judge Advocate General of North-West India, met Bertie initially in Agra during his 1875 tour of the Indian subcontinent; she was still a teenager and staying with Lord and Lady Strachey, having just married Lady Strachey's brother. They spent much time together there, but she failed to keep an appointment to further their acquaintance in Allahabad later in the tour. Upon her return to England some years later Bertie resumed correspondence with her (various invitations to meet survive), though it is not recorded if they resumed anything more than that.

Certainly this gift suggests affection of some form, though a Mosher Press edition of Michelangelo's sonnets is recorded in a very similar binding, with a Christmas inscription from Edward to Pamela Lytton dated 1903 - that one is in brown morocco, and not known if it contains the same hidden hearts, having been given the year after its recipient's marriage to Lord Lytton.

ALFRED DE MUSSET

LA MOUCHE

ILLUSTRÉE DE TRENTÉ COMPOSITIONS

PAR

AD. LALAUZE

PRÉFACE PAR PHILIPPE GILLE



PARIS

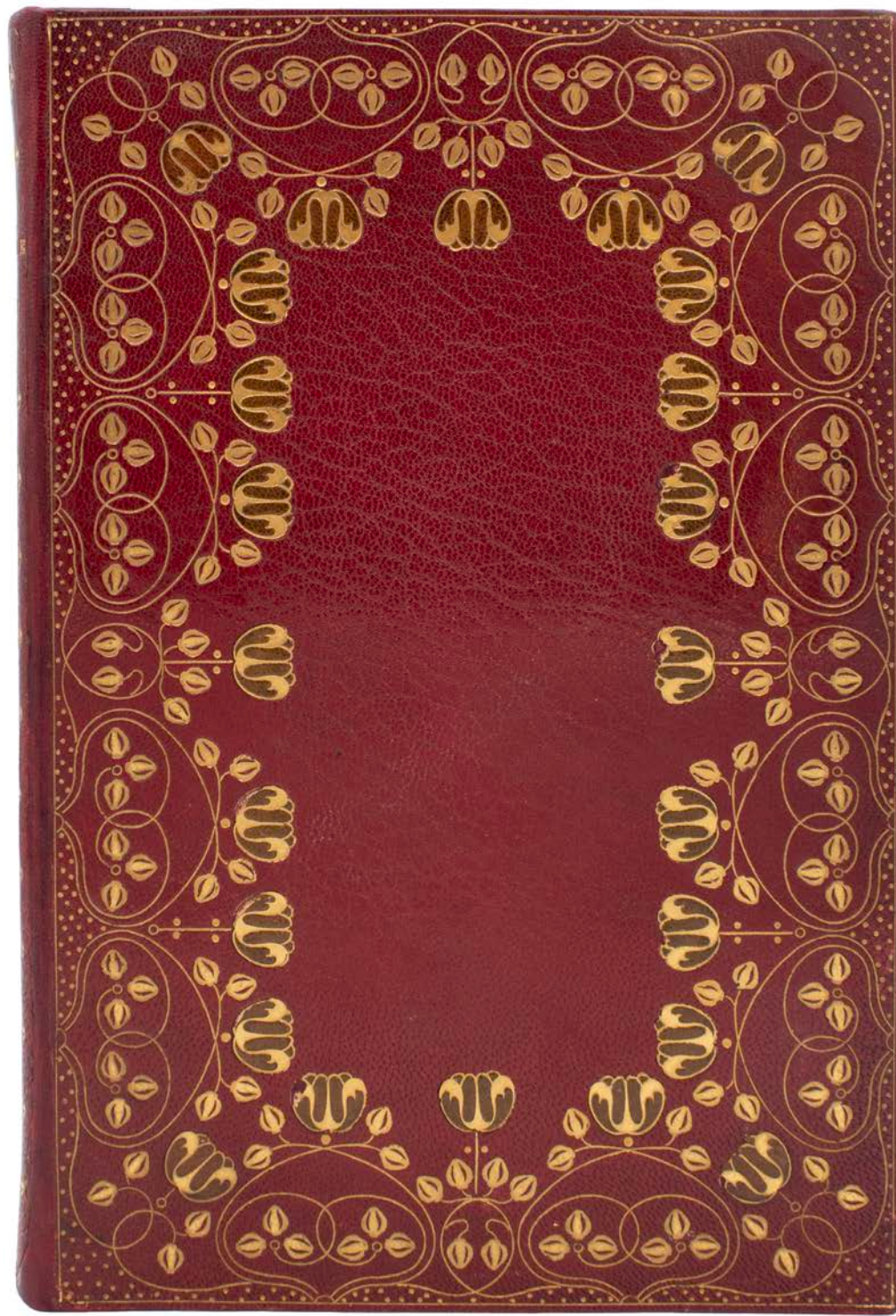
LIBRAIRIE DES AMATEURS

A. FERROUD, LIBRAIRE-ÉDITEUR

127, BOULEVARD SAINT-GERMAIN, 127

1892

From
Edward R
Xmas - 1901.



10. [GUILD OF WOMEN BINDERS] STEELE, ROBERT; BOURCHIERL, SIR JOHN

Huon of Bordeaux

FIRST EDITION, hand coloured printers device to title, 22 full page illustrations by F. Mason, coloured by Miss Gloria Cardew, bookplate of Cardew to front free end paper, stamp of Guild of Women Binders to bottom corner of front free endpaper, binders bookplate at back endpaper, contemporary tanned morocco, expertly tooled by THE GUILD OF WOMEN BINDERS with detailed full-figure depictions of characters from the story, including the titular Knight Huon, among an intricate interlocking strapwork background, very wide inner dentelles framed in gilt and with fleuron cornerpieces, a.e.g., marbled endpapers, preserved in a brown card slipcase, small 4to, London, George Allen, 1895

£4,500

An elaborate, highly-stylized design, the stiff sinuous curves also resemble the conventions of the Glasgow style while suggesting the heraldic art of French medievalism: a typically eclectic design of the period.

The Front free endpaper has a paper label pasted to the interior bearing the inscription "THE ILLUSTRATIONS IN THIS BOOK WERE COLOURED BY HAND BY MISS GLORIA CARDEW". Although Gloria Cardew was not a bookbinder, "many books coloured by her were bound by members of the Guild" (Tidcombe, p. 126). This is largely due to Frank Karslake (1851-1920), who acted as an agent of hers in 1898 (IBIS Journal, 2014, p. 75). Cardew was a prolific hand-colourist of book illustration and often worked for the Guild, as well as the Kelmscott and Vale Presses. Little is known of her and it was thought that her name was a pseudonym, although her photograph was published in the 1898 Guild of Women-Binders exhibition catalogue of 1898.

The Guild of Women Binders was a collective of female artisans who created a variety of fine bindings in the period from 1898 to 1904. The model on which the Guild was based was well-established: founded on the Ruskinian principles developed by William Morris & Co. Karslake established the Guild of Women-Binders in May 1898 at 61, Charing Cross Road, London in the same building as his other bindery, The Hampstead Bindery. The bindery produced lavishly-bound books in the highest quality material and took on many different binders, such as Annie S. MacDonald, Jessie McGibbon, Phoebe Traquair, Florence de Rheims, and Karslake's two daughters, Constance & Olive Karslake. A similar binding held in the National Library of Scotland by Annie S. Macdonald (1849-1924) shows the same technique as the current example in moulded natural morocco. Macdonald, a friend of Traquair, re-introduced the craft of artistic bookbinding in Edinburgh in the mid-1890s and she, Traquair and others were affiliated with not only to the new Edinburgh Arts and Crafts Club but to the Guild of Women-Binders from 1898.

Huon of Bordeaux, a French epic poem, telling the story of Huon, a knight who unwittingly

kills Charlot, the son of Emperor Charlemagne. In reprieve of death he must fulfill a series of tasks, he must travel to the court of the Emir of Babylon and return with a handful of the Emir's hair and teeth, slay the Emir's mightiest knight, and three times kiss the Emir's daughter. Huon eventually accomplishes all these feats with the assistance of the fairy king Oberon. Translated by Sir John Bouchier, an English soldier, statesman and translator. Retold by Robert Steele, an English writer and translator.





A Guild Of Women Binders Volume Of Almost Unheard-Of Size

11. [GUILD OF WOMEN BINDERS] (STUART, PRINCE CHARLES EDWARD). LANG, ANDREW. PRINCE CHARLES EDWARD.

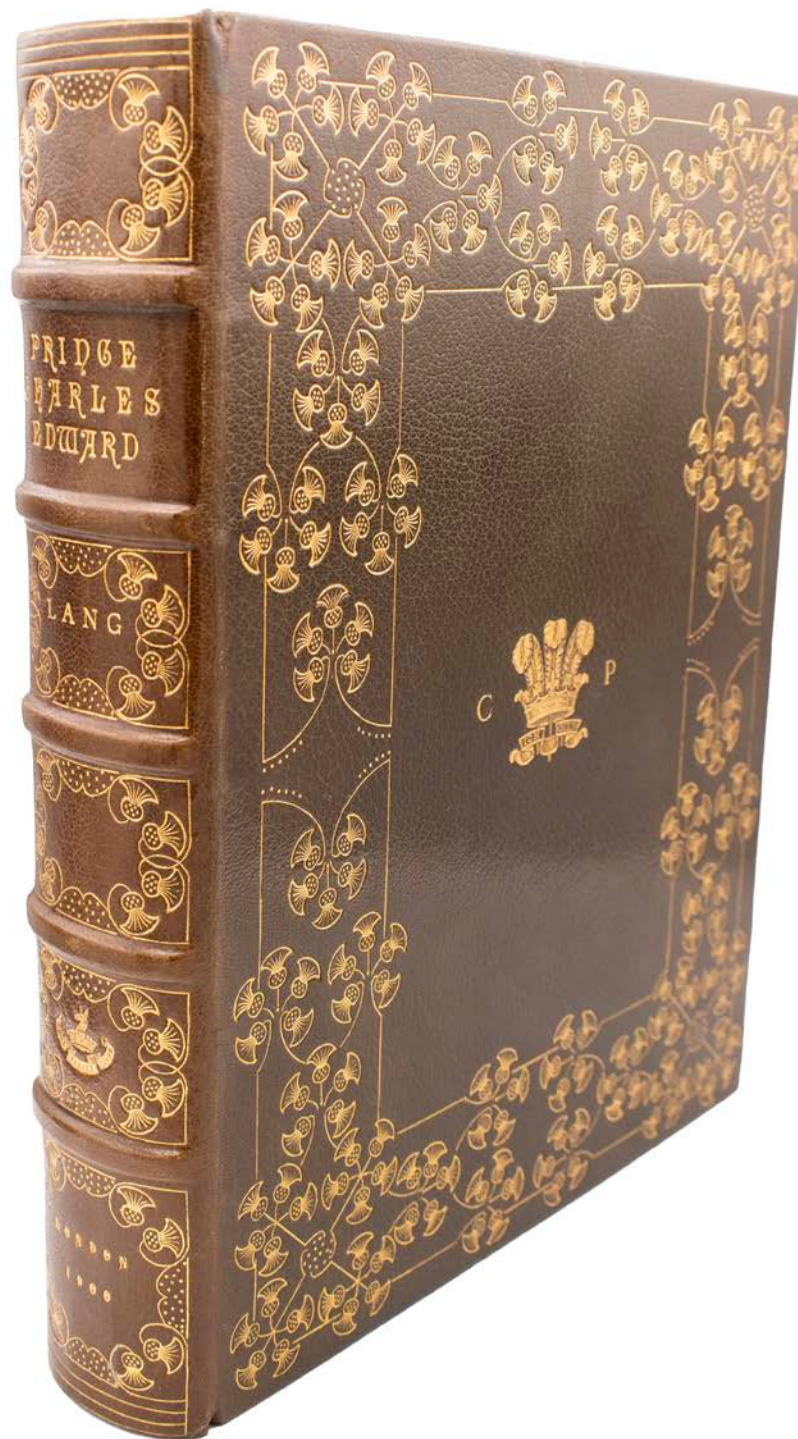
No. 19 OF 350 COPIES, 1 p.l., vii, 300 pp., [1] leaf, 33 engraved plates, all with a second state in bistre, one in colour, all with lettered tissue guards, 3 engraved facsimile letters (one is two-sided), engraved head- and tailpieces, seven of these with an extra state in bistre, IMPRESSIVE OLIVE-BROWN CRUSHED MOROCCO, GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed on front turn-in), covers with a wide frame of elaborately tooled thistles enclosing the badge of Prince Charles Edward at center, raised bands, spine gilt in compartments with tooled thistle frame, one compartment with small heraldic crest at center, three others with gilt titling, very wide turn-ins with sprays of thistles at the corner, vellum(?) pastedowns, top edge gilt, spine evenly sunned to a slightly lighter brown, a hint of rubbing to extremities, but A VERY FINE COPY, Folio (325 x 250 mm), London: Goupil & Co., 1900.

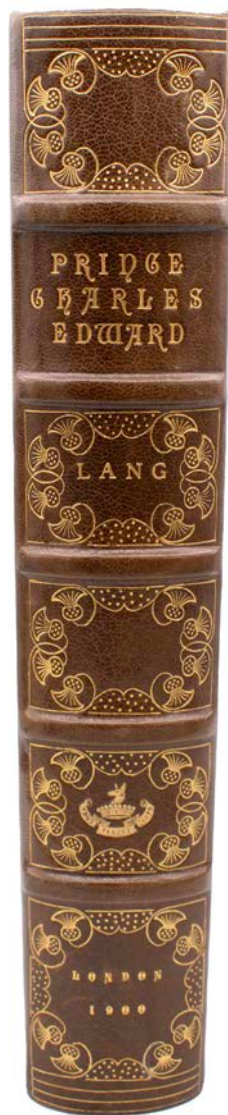
THE GRAND BINDING LUSTROUS.

£7,500

This volume makes an immediate strong impression for two obvious reasons. First, like other examples of the work from the Guild of Women Binders, it is decorated without much concern for traditional patterns of design, featuring floating dentelles that resemble dancing clover leaves enclosing the royal arms in the middle of each board. Second, compared to the typical Guild binding, it is immense! We do not know of another Guild of Women Binders binding approaching the physical size of this volume. The interior of the book tells the story of Charles Edward Louis John Casimir Sylvester Severino Maria Stuart (1720-88), commonly called by the (happily shorter) appellation The Young Pretender (and after his death as Bonnie Prince Charlie). As the grandson of the deposed James II, he claimed the English throne (as Charles III) upon the death of his father James Francis Edward Stuart; he attempted to raise a rebellion in Scotland in 1745-56 to overthrow the reigning English monarch George II, but it failed at the Battle of Culloden.

This account is written by Andrew Lang (1844-1912), the well-known classicist, literary critic, poet, folklorist, and writer of fantasy novels.





12. JAMES, COL. SIR HENRY

Plans and Photographs of Stonehenge, and of Turusachan in the Island of Lewis; with Notes relating to the Druids and Sketches of Cromlechs in Ireland.

[Southampton: Ordnance Survey], 1867, 8 zincographed plates and plans, 8 mounted albumen prints of Stonehenge, Folio,(18.5 x 23.5 cm), 2 further mounted albumen prints from drawings by Henry James, one of these loose, minor dust-soiling, original cloth gilt, rebaked.

£6,000

In his preface, Henry James states that “this short account of Stonehenge and Turusachan, with the few well-known passages from ancient authors relating to the Druids, and to the progress made in the mechanical arts in Gaul and Britain, at, and for some time before the Roman conquest, is circulated for the information of the Officers of the Ordnance Survey, in the hope that it may stimulate them to make Plans and Sketches, and to give Descriptive Remarks of such Objects of Antiquity as they may meet with during the progress of the Survey of the Kingdom” (Southampton, 29th May 1867).

Col. Sir Henry James was the Director General of the Ordnance Survey. In 1855 he created a photographic department for the Ordnance Survey as a means of reducing the scale of maps. He claimed to have invented photozincography, a photographic method for the reproduction of images, manuscript text, and outline engravings on printing plates. It is likely that it was invented by the department he created.

This copy of a scarce and important photographic incunable differs slightly from most copies. The unnumbered illustration titled ‘Turusachan, Callernish, or, the place of pilgrimage on the bleak headland in the Isle of Lewis’ is usually reproduced as a zincograph, as the following illustrations numbered 12 to 15 at the end of the volume. However, the illustration here is a mounted albumen print of the same illustration. The additional mounted albumen print found loosely inserted bears the printed title ‘Stonehenge restored: Druidical sacrifice’.

Gernsheim, 359.



STONEHENGE.

TRILITHON (B) ON THE LEFT OF ALTAR STONE.



STONEHENG.
VIEW FROM SOUTH WEST.

Photographed by the Ordnance Survey Department, Colonel Sir Henry James R.E. F.R.S. &c. Director.
1867.

13. [KELMSCOTT PRESS]; CHAUCER, GEOFFREY.

The Works of Geoffrey Chaucer.

Hammersmith, Kelmscott Press, 1896

One of only 48 copies in the Doves binding. A magnificent copy of the Kelmscott Chaucer; one of only 48 copies, in the pigskin binding designed by William Morris and executed at the Doves Bindery by T. J. Cobden-Sanderson, dated 1896.

Limited edition, one of 48 copies on paper in the Doves binding designed by William Morris, from a total edition of 438; folio (43 x 29 cm); Chaucer type, headings to longer poems in Troy type, printed in red and black, 87 woodcut illustrations designed by Sir Edward Burne-Jones, 14 large borders, ornamental woodcut title, 18 different frames around illustrations, 26 initials designed by William Morris; publisher's full pigskin, toned, over wooden boards designed by William Morris and executed under supervision of T. J. Cobden-Sanderson at the Doves Bindery, Doves Bindery mark to inside rear cover dated 1896, covers tooled in blind, richly decorated in gothic style, with floral ornaments and vine branches, blindstamped lettering to upper cover, all edges gilt, uncut, with original clasps, joints and spine caps expertly restored; housed in modern quarter tan morocco slipcase with cloth chemise, gilt lettering to spine.

£185,000

The most ambitious and magnificent book of the Press, the Kelmscott Chaucer was four years in the making. Morris designed the watermark for the paper, which was copied from an Italian incunable in Morris' collection and made entirely of linen by Batchelor. It took several requests before Clarendon Press granted permission to use Skeat's new edition of Chaucer. The total edition comprised 438 copies: 425 on paper and 13 on vellum. Of these, only 50 copies were bound by the Doves Bindery (48 with paper, 2 with vellum).

Burne-Jones devoted all his Sundays for almost three years to the work, and Morris came to talk with him as he drew. As the artist worked he increased the number of proposed illustrations from 48 to 60 to 72 to 87, and Morris accepted each change. The process of adapting the drawings to the woodblock, and engraving them, was entrusted to W.H. Hooper and R. Catterson-Smith, with Burne-Jones closely supervising every detail.

'The finest book ever printed - if W. M. had done nothing else it would be enough...' (Burne-Jones), 'perfect... both in design and in the quality of the printing... the last and the most magnificent, the Kelmscott Chaucer' (PMM, p.223).

The Artist & the Book 45; Clark Library (Kelmscott and Doves), pp.46-48; Peterson A40; Ransom (Private Presses), p.329, no. 40; Ray (The Illustrator and the Book in England), 258; Sparling 40; Tomkinson, p.117, no. 40.



the works of
Geoffrey
Chaucer
now newly
imprinted

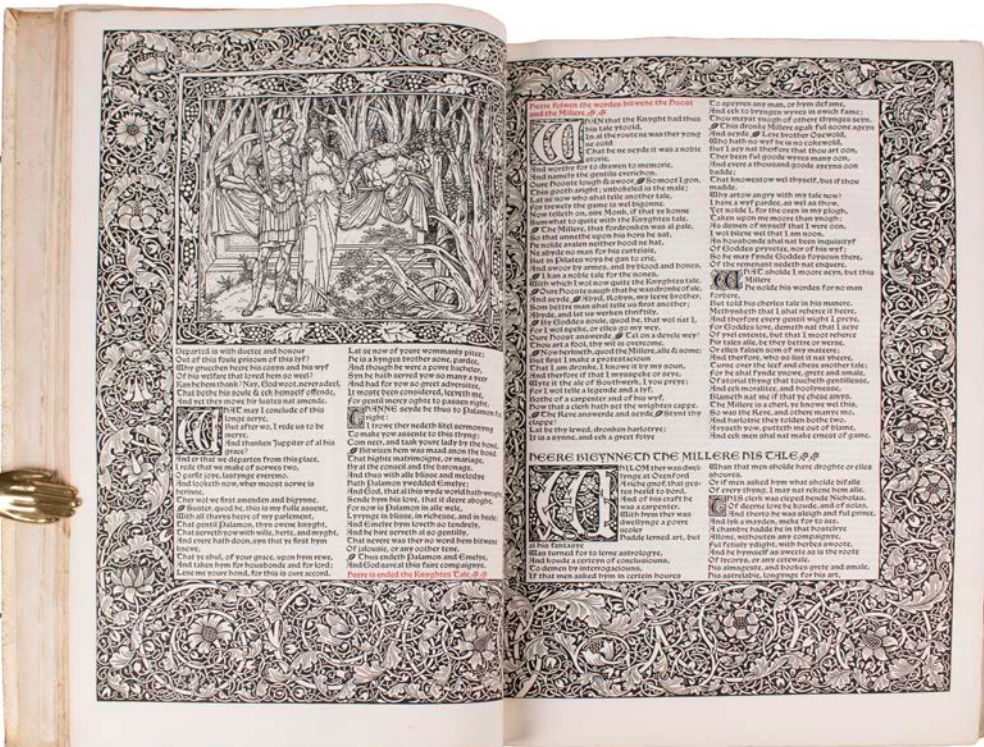
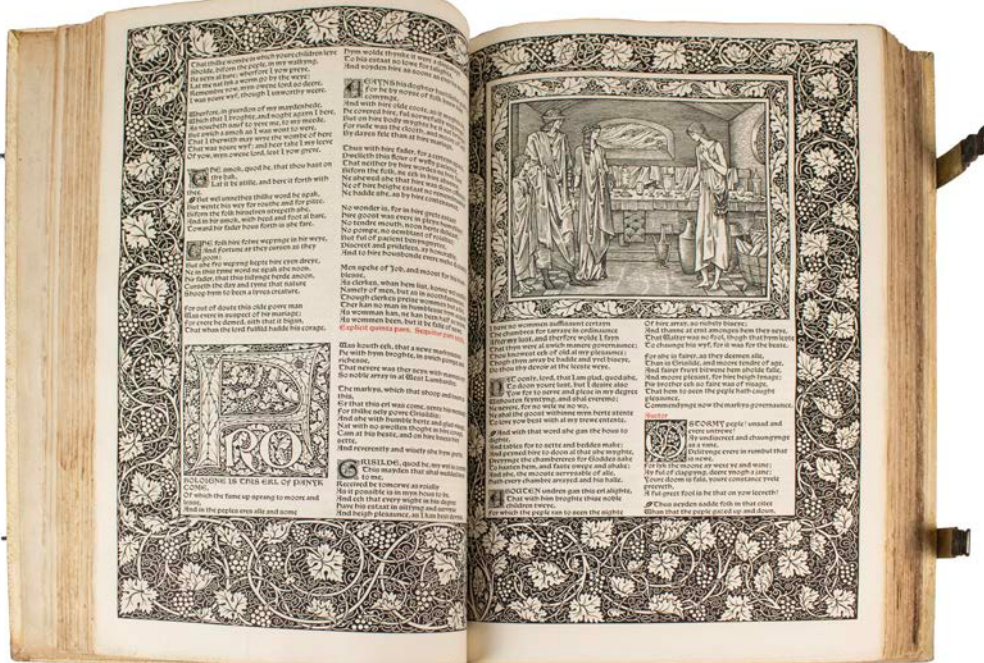
HERE BEGINNETH THE GALE OF CANTER-
BURY AND FIRST THE PROLOGUE THEREOF



THAT Aprille with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour:
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth

The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale foweles maken melodye,
That slepen al the nyght with open eye,
So priketh hem nature in hir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, howthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath helpen whan that they were
seke.

IFIL that in that season on a day,
In Southwerk at the Tabard as
I lay,
Redy to wenden on my pilgrym-
age
To Caunterbury with ful devout
corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye,
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.



Kelmscott Press

**14. BURNE-JONES, SIR EDWARD,
[ILLUSTRATOR]. ELLIS, F.S., [EDITOR]. MORRIS,
WILLIAM.**

Syr Percyvelle of Gales.

Hammersmith: Printed by William Morris, at the Kelmscott Press, 1895.

One of 350 copies on paper, out of a total edition of 358. Octavo (8 1/8 x 5 3/4 inches; 207 x 145 mm). [2], 98 pp. Printed in red and black in Chaucer type. Ornamental initials. Woodcut frontispiece designed by Sir Edward Burne-Jones. Frontispiece and first page of text in wide woodcut floral borders. Original pale blue paper boards with linen backstrip. Front cover lettered in black. Plain endpapers. Top edge trimmed, others uncut.

Overall a near fine copy.

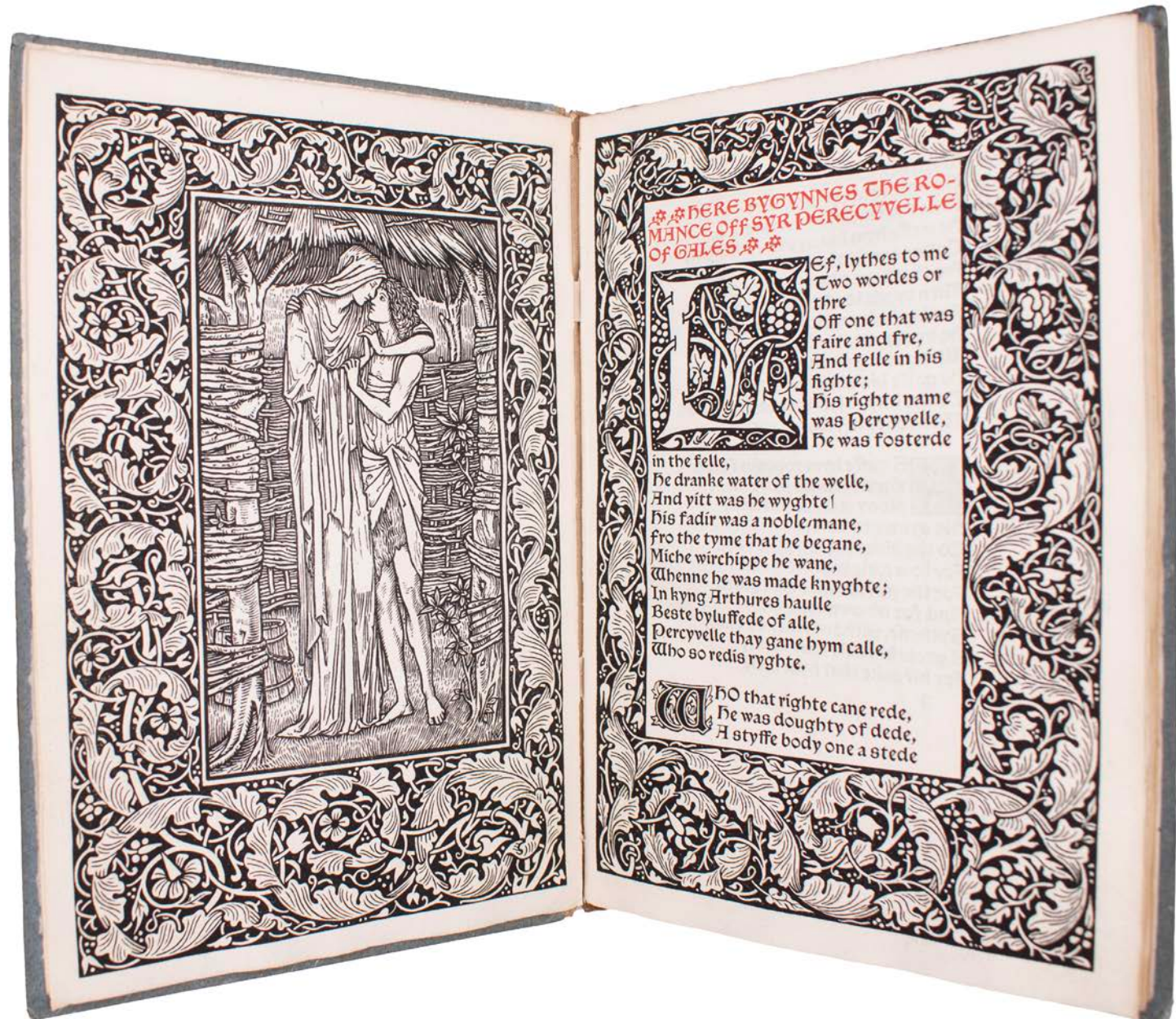
£3,000

"Overseen by F.S. Ellis, after the edition printed by J.O. Halliwell from the MS. in the

Library of Lincoln Cathedral" (colophon). "This volume, like *Sire Degreveant* (A47) and *Syr Ysambrace* (A 48), was based on the text of *The Thornton Romances: The Early English Romances of Pereval, Isumbras, Eglamour, and Degrevant*, ed. James O. Halliwell (Camden Society, 1844) - 'a favourite with Mr. Morris from his Oxford Days,' according to Cockerell ('List'). The story of Sir Perceval exists in several mediaeval manuscripts and is referred to by Chaucer in the tale of Sir Thopas" (Peterson).

A lovely copy of this scarce production.

Clark Library, Kelmscott and Doves, I, p. 41. Peterson A33. Ransom, *Private Presses*, p.328. Tomkinson, p. 116.



Kelmscott Press

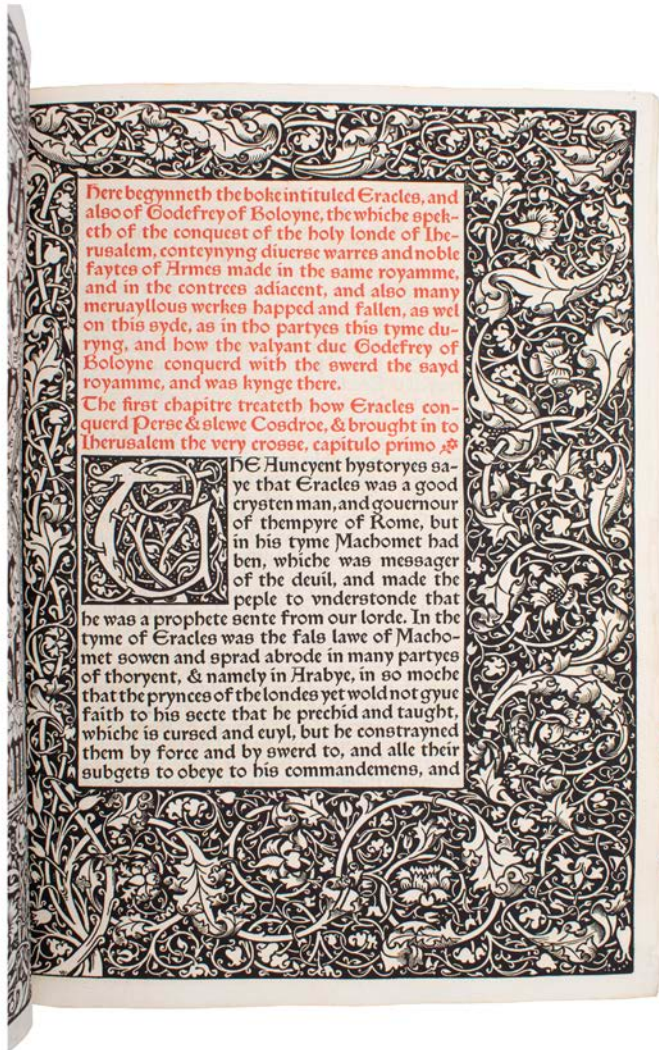
15. [GUILIELMUS, ARCHBISHOP OF TYRE].

The History of Godefrey of Boloynes and of the Conquest of Iherusalem.

The Kelmscott Press, Upper Mall Hammer-smith, 1893.

£8,500

One of 300 copies on paper, of a total edition of 306 (6 on vellum). 29.1 x 21 x 5 cm; pp. xxiv + 452. Troy type (table of contents and glossary in Chaucer type) on Batchelor hand-made paper with the Primrose watermark. Two full-page woodcut borders and title, side, corner, half and three-quarter woodcut borders, and numerous woodcut initials; chapter titles in red. Original full limp vellum, with brown silk ties; title gilt on spine. Peterson A 15



Kelmscott Press

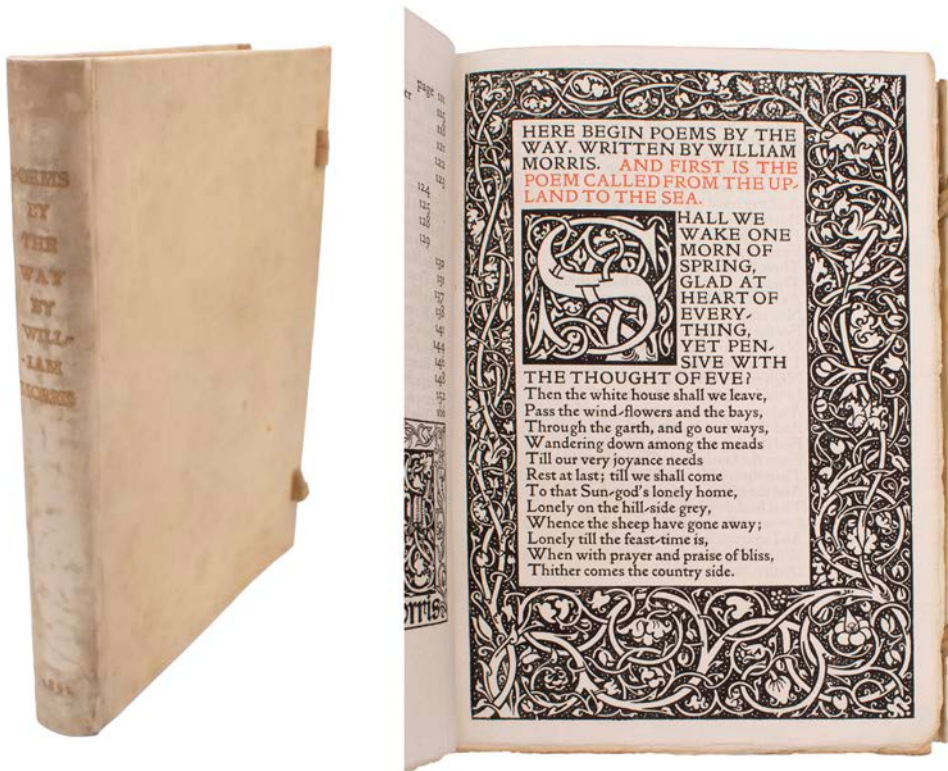
16. MORRIS, WILLIAM

Poems by the Way

One of 300 copies on Flower paper, printed in red and black in Golden type, wood-engraved border and initials designed by Morris, original vellum with silk ties, yapp edges, spine titled in gilt, uncut, [Peterson A2], small 4to, Kelmscott Press, 1891.

£6,500

The first book to feature the famous Kelmscott printer's mark, which in fact appears twice - at the end of the table of contents and on the colophon leaf at the end. This was also the first Kelmscott book to be printed in two colours.



Kelmscott Press

17. MORRIS, WILLIAM

Defence of Guenevere

[2], 169, 1 pp. Woodcut initials and borders designed by Morris. (8vo) 20.5x14.6 cm (8¼x5¾"), original limp vellum, green silk ties, titled by hand on spine. Printed by William Morris at the Kelmscott Press. One of 300 copies on paper from a total edition of 310.

£7,500

The first book by William Morris, first published in 1858 and then reprinted by his Kelmscott Press in 1892. It is the first Kelmscott edition to be issued in the signature limp vellum



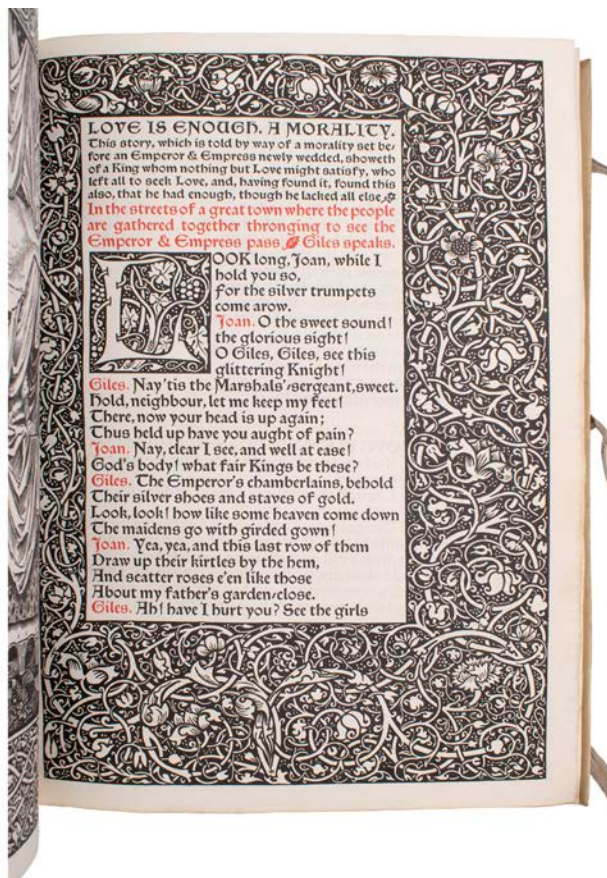
Kelmscott Press

18. MORRIS, WILLIAM

Love is Enough, or the Freeing of the Pharamond: A Morality, by William Morris,

London: Kelmscott Press, 1897, printed in red and black with some initials in blue, wood-engraved frontispiece and one plate by W. H. Hooper after designs by Edward Burne-Jones, ornamental woodcut borders, original limp vellum, spine lettered in gilt, silk ties, complete, 4to Peterson A52; Tomkinson 52. One of 300 copies printed. A fine, clean crisp copy, one of only two Kelmscott Press books printed in three colours (the other being *Laudes Beatae Mariae Virginis*, 1896).

£8,500



Kelmscott Press

19. MORRIS, WILLIAM

The Earthly Paradise. By William Morris.

The Kelmscott Press, Upper Mall, Hammersmith, 1896. 8 volumes,
One of 225 copies on paper, of a total edition of 231 (6 on vellum).

£19,000

1: 23.9 x 16.9 x 2.6 cm; pp. [8] + 200. Vol. 2: 23.9 x 16.7 x 1.9 cm; pp. [8] + 124. Vol. 3: 23.8 x 16.8 x 2.4 cm; pp. [8] + 172. Vol. 4: 23.7 x 17 x 1.9 cm; pp. [8] + 140. Vol. 5: 23.5 x 17.1 x 3.1 cm; pp. [8] + 248. Vol. 6: 23.9 x 17 x 2.8 cm; pp. [8] + 220. Vol. 7: 23.8 x 17 x 2.8 cm; pp. [8] + 204. Vol. 8: 23.9 x 16.9 x 2.5 cm; pp. [8] + 188. Golden type on Batchelor hand-made paper with Apple watermark. Four full-page woodcut borders in Vols. 2, 6, and 8, six in Vol. 1, and eight in Vols. 3, 4, 5, and 7; three-quarter woodcut borders and numerous woodcut initials; shoulder-titles, speakers' names, and some lines in red. Original full limp vellum; title gilt on spine. Ties Complete.

The Earthly Paradise by William Morris is an epic poem. It is a lengthy collection of retellings of various myths and legends from Greece and Scandinavia. It was begun in 1868 and several later volumes followed until 1870. *The Earthly Paradise* was generally well received by reviewers: according to one study it "established Morris's reputation as one of the foremost poets of his day"

Peterson A41.



THE EARTHLY
PARADISE BY
WILLIAM MORRIS
PROLOGUE
THE WANDERERS

CERTAIN GENTLEMEN AND
MARINERS OF NORWAY, HAVING
CONSIDERED ALL THAT THEY
HAD HEARD OF THE EARTHLY
PARADISE, SET SAIL TO FIND IT,
AND SO AFTER MANY TROUBLES
& THE LAPSE OF MANY YEARS
CAME OLD MEN TO SOME WEST-
ERN LAND, OF WHICH THEY HAD
NEVER BEFORE HEARD: THERE
THEY DIED, WHEN THEY HAD
DWELT THERE CERTAIN YEARS,
IN EXCEEDING HONOUR OF THE
STRANGE PEOPLE.

FORGET SIX COUN-
TIES OVERHUNG
WITH SMOKE,
FORGET
THE SNORTING
STEAM & PISTON
STROKE, FOR-
GET THE SPREAD-
ING OF THE HID-
EOUS TOWN;
THINK, RATHER,
OF THE PACK-HORSE ON THE
DOWN, AND DREAM OF LON-
DON, SMALL, AND WHITE, AND
CLEAN, THE CLEAR THAMES
BORDERED BY ITS GARDENS
GREEN; THINK, THAT BELOW
BRIDGE THE GREEN LAPPING
WAVES, SMITE SOME FEW
KEELS THAT BEAR LEVANTINE
STAVES, CUT FROM THE YEW
WOOD ON THE BURNT-UP HILL,
AND POINTED JARS THAT
GREEK HANDS TOILED TO FILL,
AND TREASURED SCANTY
SPICE FROM SOME FAR SEA,
FLORENCE GOLD CLOTH, AND
YPRES NAPERY, AND CLOTH
OF BRUGES, AND HOGSHEADS OF
GUIENNE;

Kelmscott Press

20. MORRIS, WILLIAM

The Tale of Beowulf [Done Out of the Old English Tongue by William Morris & A.J. Wyatt]

Hammersmith, Kelmscott Press, 1895, 4to, Original full limp vellum; title gilt on spine, brown ties.

£8,500

One of 300 copies on paper, of a total edition of 308 (8 on vellum). 29.4 x 21.8 x 1.7 cm; pp. viii + 120. Troy type (shoulder and side-notes, argument, list of persons and places, and glossary in Chaucer type) on Bachelor hand-made paper with the Perch watermark. Two full-pages woodcut borders and title, half and three-quarter woodcut borders, and numerous woodcut initials; section titles and shoulder and side-notes in red.

For Morris Beowulf was "the first and the best poem of the English race". His translation was based on a prose rendering by the Anglo-Saxon scholar Alfred J. Wyatt of Christ's College, with whom he consulted over a two year period.

Peterson A32.

Kelmscott Press

21. MORRIS, WILLIAM

The Water of the Wondrous Isles by William Morris.

The Kelmscott Press, Upper Mall, Hammersmith, 1897.

£8,500

One of 250 copies on paper, of a total edition of 256 (6 on vellum). 4to, 28.9 x 21.3 x 3.8 cm; pp. [8] + 344. Chaucer type (colophon and transitional passage at the end of each part in Troy type) on Batchelor hand-made paper with (the second version of) the Primrose watermark. Seven full-page woodcut borders, side, corner, half, three-quarter and centre woodcut borders, and numerous woodcut initials (and initial words); chapter and shoulder-titles in red. Original full limp vellum; title gilt on spine. Peterson A45.

The Water of the Wondrous Isles is a fantasy novel, and perhaps Morris is the first writer of modern fantasy to unite an imaginary world with the element of the supernatural, and thus a precursor of much of present-day fantasy literature.



22. MORRIS, WILLIAM

The Sundering Flood. Written by William Morris.

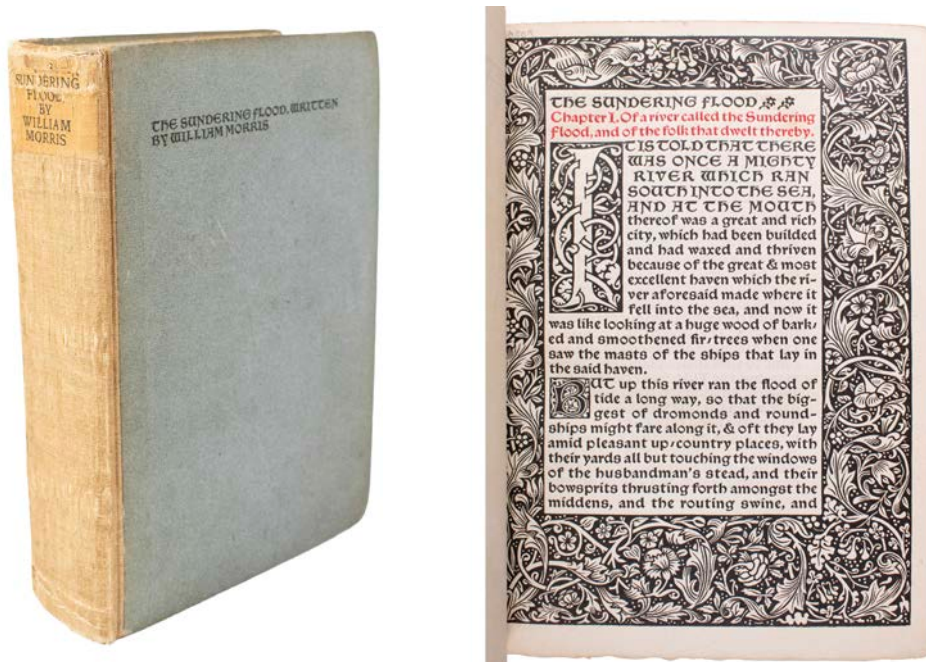
The Kelmscott Press, Upper Mall, Hammersmith, 1898.

One of 300 copies on paper, of a total edition of 310 (10 on vellum). 21.1 x 14.7 x 5.2 cm; pp. [8] + 508. Chaucer type on Batchelor hand-made paper with (the second version of) the Primrose watermark. Line-block map (by H. Cribb), full-page woodcut border, half and three-quarter woodcut borders, and numerous woodcut initials; chapter titles and shoulder-notes in red. Original holland-backed blue paper boards, title printed on the front cover and on the paper spin label, a little wear to spine and hinges but a sound tight copy.

£3,800

This was one of Morris's favourite fantasies. Osberne Wulfgrimsson and Elfhild are lovers who live on opposite sides of the Sundering Flood, an immense river. When Elfhild disappears during an invasion by the Red Skinners, the heartbroken Osberne takes up his magical sword Boardcleaver and joins the army of Sir Godrick of Longshaw, in whose service he helps dethrone the tyrannical king and plutocracy of merchants ruling the city at the mouth of the river. Afterwards he locates Elfhild, who had fled with a relative, a wise woman skilled in the magical arts, and taken refuge in the Wood Masterless. Elfhild tells Osberne of their adventures en route to safety. Afterwards they return together to Wethrmel, Osberne's home, and all ends happily.

Peterson A51.



23. ROSSETTI, DANTE GABRIEL.

Ballads and Narrative Poems by Dante Gabriel Rossetti.

The Kelmscott Press, Upper Mall, Hammersmith, 1893.

£6,500

One of 310 copies on paper, of a total edition of 316 (6 on vellum). 4to, 20.6 x 14.7 x 2.5 cm; pp. [8] + 232. Golden type on Batchelor hand-made paper with (the second version of) the Primrose watermark. Two full-pages woodcut borders and title, and numerous woodcut initials; shoulders and some lines in red. Original full limp vellum; title gilt on spine, ties defective. Peterson A20.

Ballads and Narrative Poems was part of a two volume set of works of Dante Gabriel Rossetti. A few months after this first volume was produced, the Kelmscott Press published Rossetti's *Sonnets and Lyrical Poems*. Morris fell under Rossetti's influence in his years at Oxford and the two remained fast friends, and often business partners, throughout their lives.



24. RUSKIN, JOHN.

The Nature of Gothic. A Chapter of the Stones of Venice.

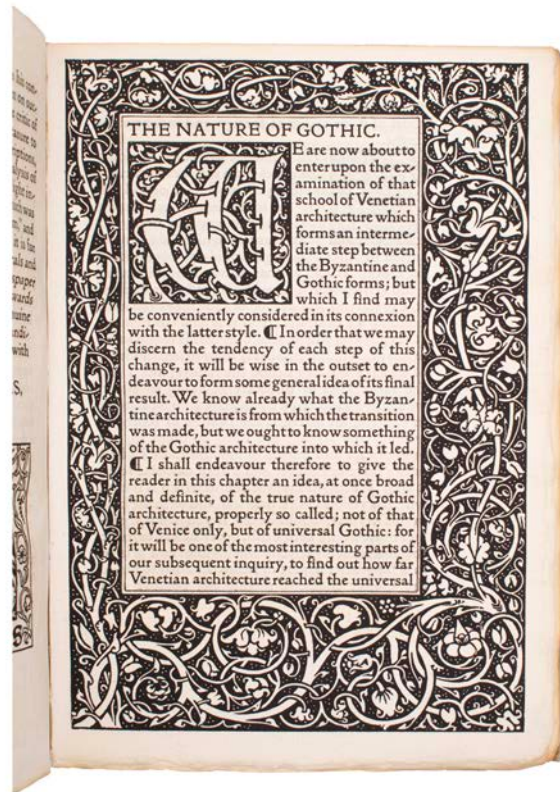
By John Ruskin. The Kelmscott Press, Upper Mall, Hammersmith, 1892.

£3,750

One of 500 copies on paper (no vellum copies). 20.8 x 14.8 x 2.3 cm; pp. (4) + v + 128. Golden type on Batchelor hand-made paper. One full page woodcut border, and numerous woodcut initials. Original full stiff vellum; title gilt on spine. Ties Complete. With the Single-leaf Flyer advertising the book's publication loosely inserted.

The Nature of Gothic...A chapter from 'The Stones of Venice'...Morris, who wrote the preface praising the book, had been greatly inspired by Ruskin whose writings influenced the Arts and Crafts movement by encouraging the revival of Gothic art and architecture.

Peterson A4.



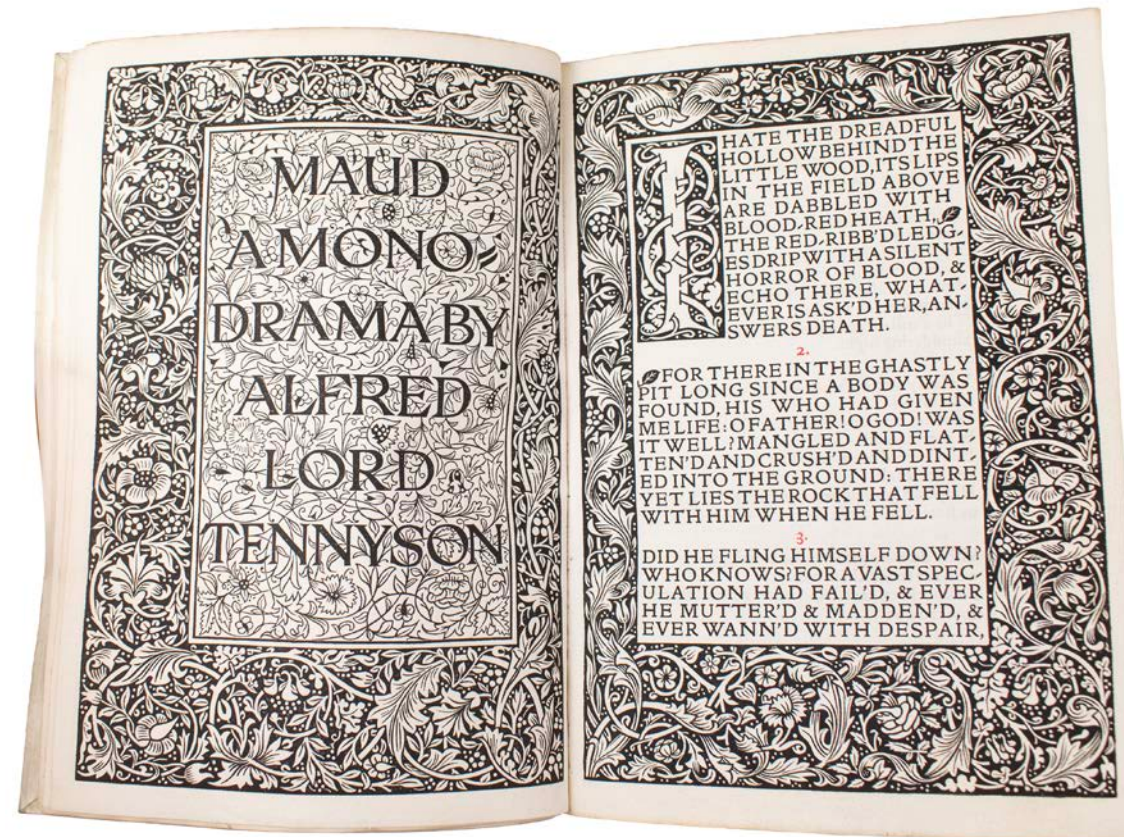
25. TENNYSON, ALFRED LORD.

Maud, a Monodrama, by Alfred Lord Tennyson.

The Kelmscott Press, Upper Mall, Hammersmith, 1893.

£3,000

One of 500 copies on paper, of a total edition of 505 (5 on vellum). 20.9 x 14.8 x 1.2 cm; pp. [8] + 72. Golden type on Batchelor hand-made paper with (the second version of) the Primrose watermark. Two full-page woodcut borders and title, quarter, half and corner woodcut borders, and numerous woodcut initials; stanza numbers in red. Original full limp vellum, with ochre silk ties; title gilt on spine. Peterson A17.



26. VORAGINE, JACOBUS DE.

The Golden Legend of Master William Caxton.

The Kelmscott Press, Upper Mall, Hammersmith, 1892, 3 Vols.

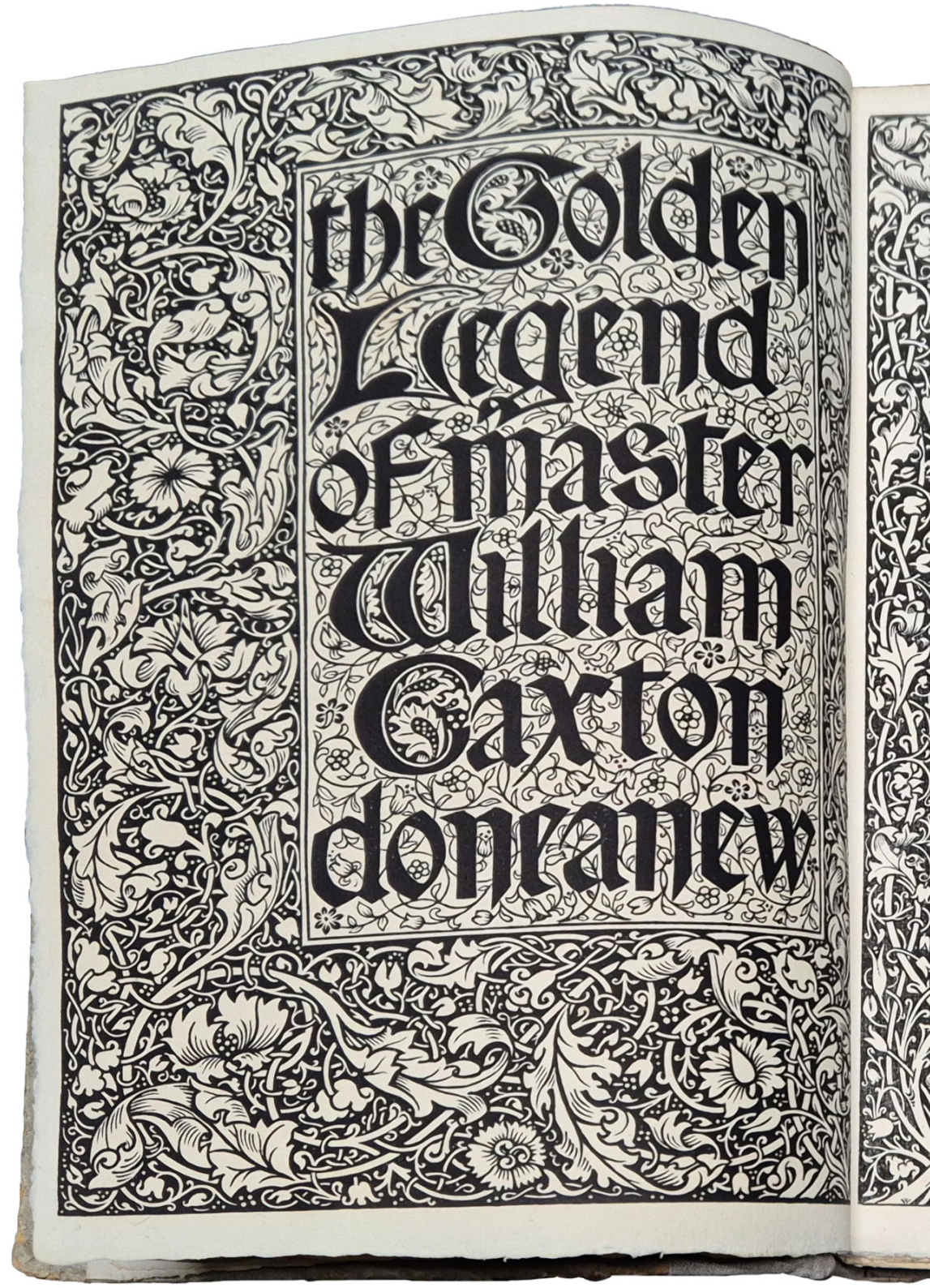
£4,850

One of 500 copies on paper (no vellum copies). The Golden Legend was intended to be the Press's first work, but due to its length and production problems, Morris was forced to publish several shorter volumes before it was completed.

Vol. 1: 30.1 x 21.4 x 5.6 cm; pp. xiv + 470. Vol. 2: 30 x 21.5 x 4 cm; pp. [4] + 400. Vol. 3: 30 x 21.5 x 4.7 cm; pp. [4] + 424. Golden type on Batchelor hand-made paper with the Primrose watermark. Two woodcut illustrations (in vol. 1, by Edward Burne-Jones) and title, six full-page woodcut borders (in vol. 1), woodcut corner borders, and numerous woodcut initials. A large uncut copy, slightly later linen-backed original blue paper boards, paper title-labels.

William Caxton's translation was one of the first books printed in English (1483). Medieval artists found the Golden Legend a storehouse of events and people to be illustrated. Depicting the lives of the saints in an array of factual and fictional stories, The Golden Legend was perhaps the most widely read book, after the Bible, during the late Middle Ages. It was compiled around 1260 by Jacobus de Voragine, a scholarly friar and later archbishop of Genoa, whose purpose was to captivate, encourage, and edify the faithful, while preserving a vast store of information pertaining to the legends and traditions of the church.

Peterson A7.





THE LYF OF SAYNT ANDREW.
AFTER THE FESTES OF OUR LORD JHESU
CRIST TOFOR SETTEIN ORDRE, FOLOWEN
THE LEGENDES OF SAYNCTES. AND FIRST
OF SAYNT ANDREW.

ANDREWE is expowned and is as
moche to saye as fair, or answering
vnto strengthe, & it is said of andor.
that is as moche to saye as strengthe.
Or andrew is said thus, as antipos of
ana, which is to saye hie, & of tropos
ana, which is conuersion, so that andrew
which is a man hyely conuerted, and
is to saye a man hyely conuerted, and
in heuen adressyd vnto hys maker.
He was fayr in his lyf, answering in
He was fayr in payne, and conuerted
wisdom and in doctryne, stronge in achaye wrote his

hic in glorie. The prestes and diacones of achaye were
passyon lyke as they had seen it with theyr eyen.
ANDREW and somme other dyscyples were
called iii tymes of our lord. He called them first
in the knowlechyng of hym, as whan seynt an-
drew was with Johan the baptyst hys maystre
and another dysciple, he herde that Johan said
¶ Lo here the lombe of god, & thenne he wente
anon with another dysciple & cam to Jhesu cryste and abode
with hym all that day. And thenne saynt Andrew fonde
symon hys brother and brought him to Jhesu cryste, and the
next day folowing they wente to theyr crafte of fysshing.
And after thys he called them the seconde tyme by the stagne
of genezareth, whyche is named the see of galylee. He entred
in to the shippe of Symon and of andrew, and ther was taken
grette multitude of fissh, and he called James & Johan, which
were in another shippe, and they folowed hym, and after
wente in to their propre places. After this he called hem fro
their fysshing and saide ¶ Come folowe me, I shall make
you fysshers of men. Thenne they lefte their shippes & nettis
and folowed hym, and after this they abode with hym and
wente nomore to theyr owne howses. And how be it he callid
Andrew and somme other to be apostles, of which callyng

Inspiration For Shakespeare's Hamlet

27. LAVATER, LUDWIG

Of Ghostes and Spirites Walking by Nyght....

FIRST ENGLISH EDITION, [16], 220pp., pages 31, 194-195 and 198-199 respectively misnumbered 13, 198-199 and 194-195, extra illustrated with portrait frontispiece of author, woodcut title boarder, initials and tailpiece, minor repair to the corner of the first 19 leaves not affecting text, later half calf over marbled boards, speckled edges, 4to (185 x 135mm), London, Printed by Henry Benneyman for Richard Watkyns, 1572.

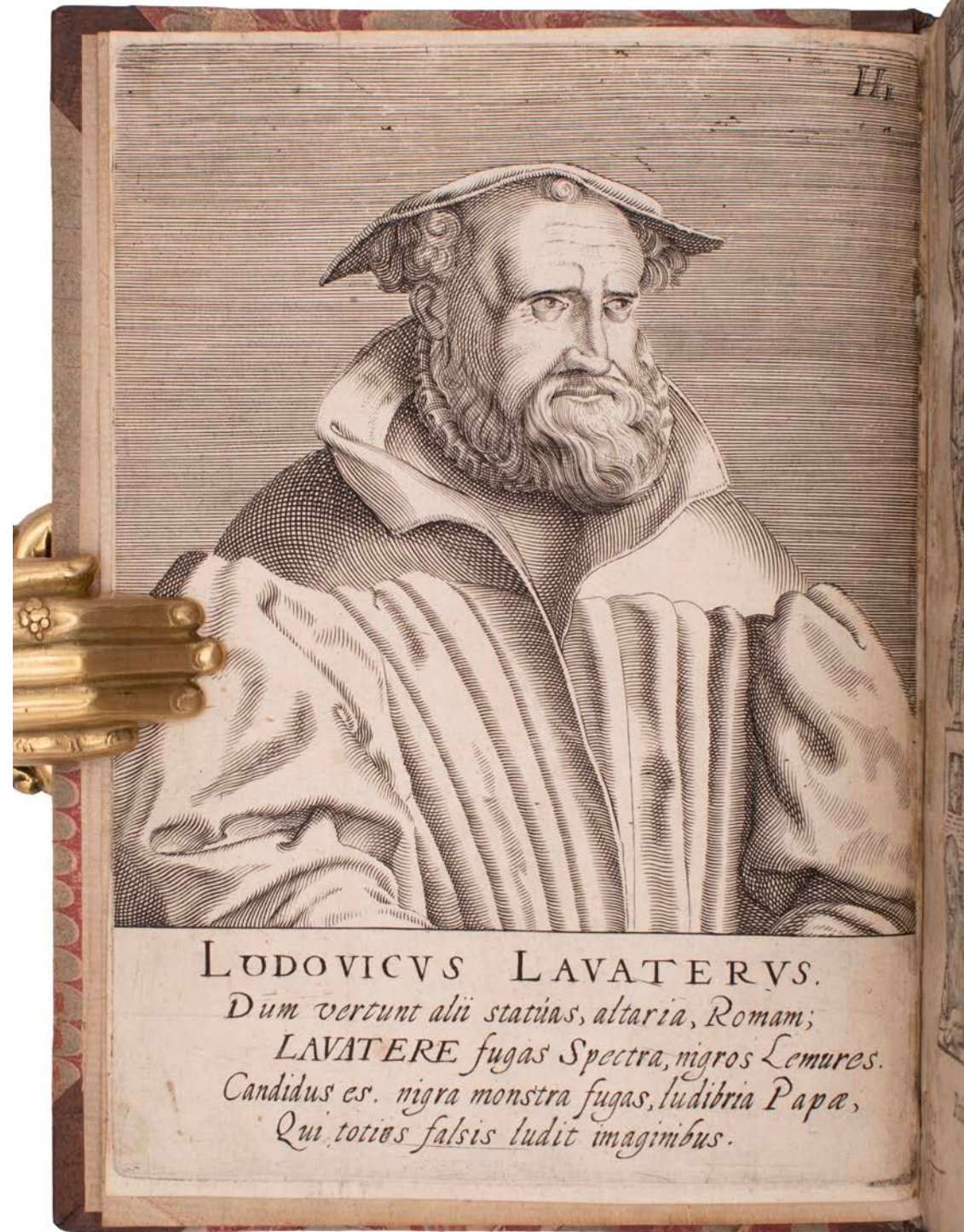
£40,000

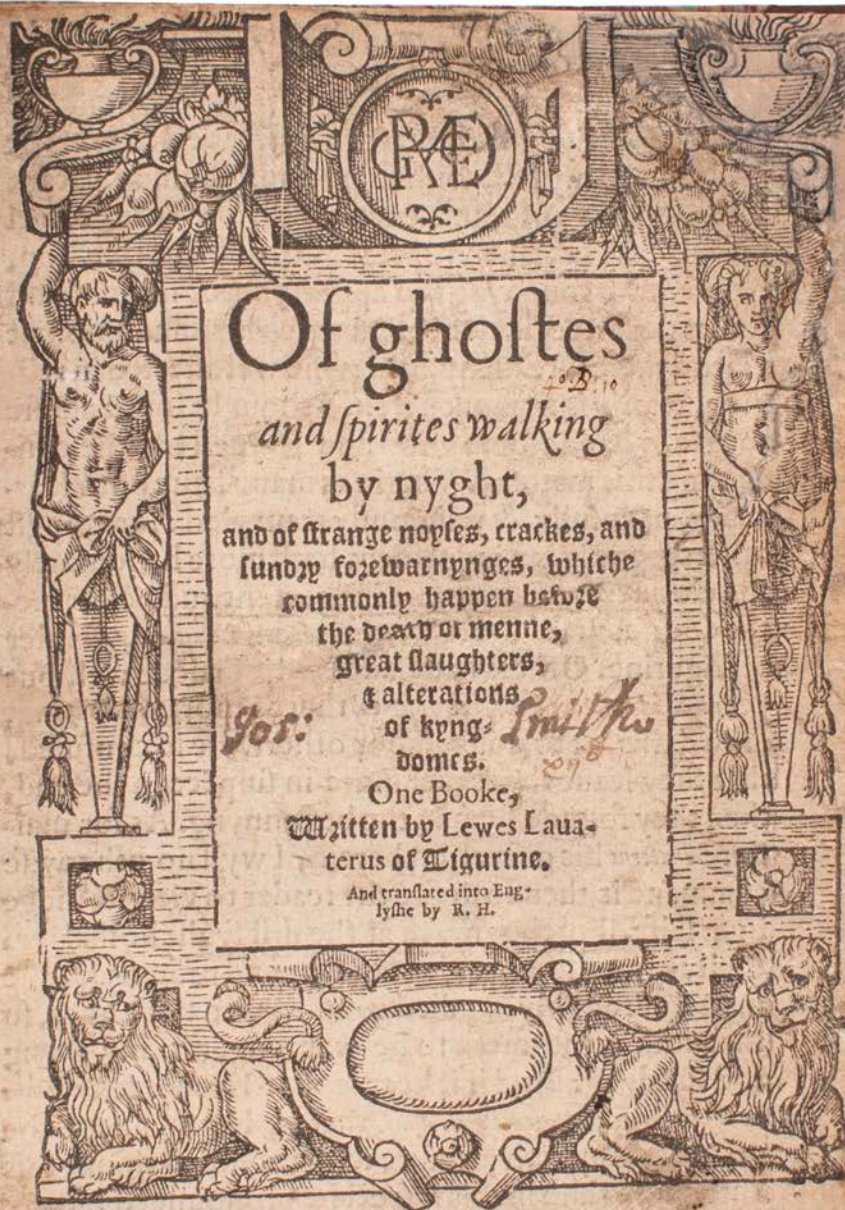
"If it be not a wayne persuasion proceeding through weaknesses of the senses through feare, or some such like cause, or if it be not decyte of men, or some naturall thing... it is either a good or evill Angell, or some other forewarning sent by God."

One of the most important demonological works of the Reformation era, and credited as a source for Shakespear's Hamlet.

The Reformation caused a complex cultural and psychological shift, as the Thirty-Nine Articles of 1563 marked the doctrine of Purgatory as a superstition which was 'repugnant to the world of God'. Given that spiritual visitants could therefore only come from heaven or hell, Protestant ghost-seers were left in the position of having to rule out ghosts of the departed as an explanation. Yet ghosts did not just disappear among Protestants in the absence of a theological place for them. Pre-Reformation pamphlets, sermons and other documents discussing the revenant dead continued to circulate and their stories were told in various settings. Despite not being central to the main theological and ecclesiastical disputes of the Reformation, it did bring forward some key questions that had previously been soothed by the acceptance of familial ghosts; what humans might face after death, and to what extent the natural and supernatural interacted in this world? As such, the preparation of a protestant text which assessed the theological, pastoral, and personal foundations for ideas about the return of the sanctified and unsanctified dead was a pastoral necessity. It was in the context of the refutation of the doctrine of purgatory that reformers began to apply tentative forms of investigation to cases of ghost-seeing, usually with a view to exposing apparitions as the sinister doings of priests and monks. Given that ghost-seeing in sixteenth-century England, or at least the cases considered most worthy of note and dissemination, were explained as the intervention of malevolent spirits, it was inevitable that the issue would become interlinked with demonology and witchcraft.

In 1569, Swiss theologian, Ludwig Lavater (1527-1586) wrote *Of Ghostes and Spirites...* in order to revise common beliefs about apparitions of demons and human spirits in the post-Reformation world. Lavater expresses here what came to be the dominant view in Protestant theology: what people call ghosts are actually demons or angels. The afflicted may be unable to tell if the apparition is angelic or demonic, but those are the only two options. Although Lavater





Printed at London by Henry Benneyman
for Richard VVatkyns, 1572.

accepted the existence of ghosts, he dismissed many supposedly supernatural apparitions as the hallucinations of women, like both Johann Weyer and Reginald Scot. As such, Lavater has been seen as providing a clear intellectual and pastoral program for his readers, one that was much more difficult in a pre-Reformation or Catholic Reform world where room for ambiguity remained even in some of the most influential theological texts.

The original edition was first published in the Netherlands in German, but it was soon translated into French, English and Italian and reprinted frequently well into the eighteenth century. It quickly became one of the early modern period's most popular works on demonology and ghosts. Although written from a distinctly Reformed perspective, Lutheran, Catholic, and Dissenter authors also cited it - and not just to challenge it.

Lavater's *Of Ghostes and Spirites...* likely had influence on Shakespeare's portrayal of the ghost of Hamlet. Lavater says ghosts that are good will confront men in a terrifying way but later will comfort them. In Shakespeare's *Hamlet*, during the ghost's first appearance to the men on guard at night, he frightens them with fear and curiosity. They clamour about the image of the mysterious ghost to Hamlet and bring him outside the castle during the middle of the night. While Hamlet at first was dubious, he was put to ease to see his father again. Though Hamlet ultimately decides to verify the truth of his father's murder without taking the ghost completely at his word, the question of the apparition's origin and purpose still haunt the play. Is Hamlet haunted by a demon or by the tormented spirit of his father? Lavater would certainly argue for the former - and his views would go on to influence the likes of Spencer, Milton, and Elizabeth Barrett Browning.

This work is a great rarity with only four copies of the first English Edition for sale since 1921. Over 100 years. The USTC locates fifteen copies in institutions, with three copies held by the Folger.

[ESTC S108369.]

ERVS.
Reman;
sines Comaroc
ultima Papa,
1572
142

The Single Greatest Travel Account Of The Mediaeval World

28. MARCO POLO

In cui si tratta le meravigliose cose del mondo per lui vedute

Woodcut device to title, collation A-G8, a few marginal markings, modern vellum, yapp edges, preserved in a fleece-lined blue calf box, 8vo (149 x 96mm), Venice, [Matteo Pagano], [1555]

£65,000

Rare early edition of the travels of Marco Polo, the first rich, vibrant picture of Asia to pervade and inspire the Western world. Its descriptions governed the majority of the Western world's perceptions of the Middle East and Asia until quite modern times. This copy is one of surprisingly few early versions published in his native tongue.

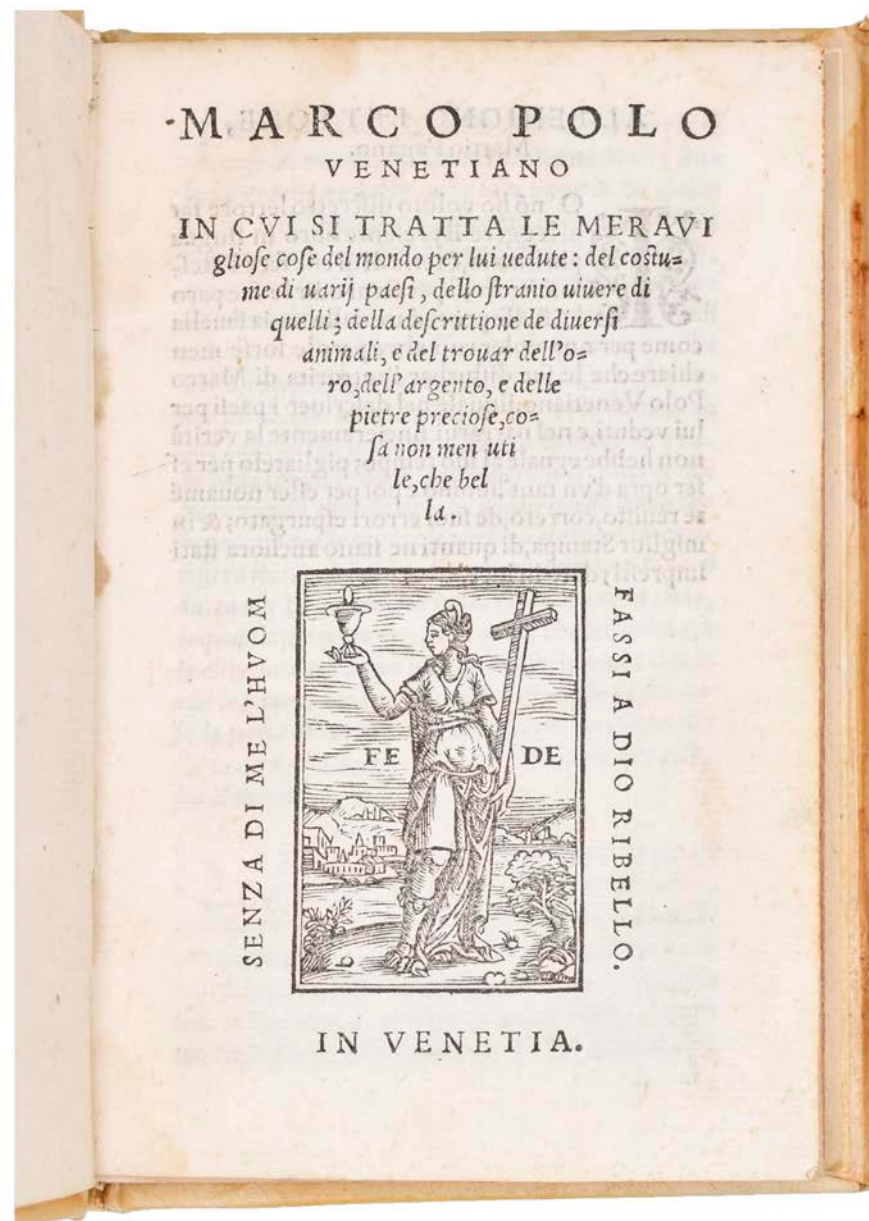
Marco Polo (c.1254-1324) joined his father and uncle on a journey to China, travelling along the Silk Road and reaching the court of Kublai Khan c.1274. The Polos remained in China for about 17 years, and the Mongol emperor sent Marco on several fact-finding missions to distant lands. Marco may also have governed the city of Yangzhou (1282-87). The Polos returned to Venice in 1295 after sailing from eastern China to Persia and then journeying overland through Turkey. Captured by the Genoese soon after his return, Marco Polo was imprisoned along with a writer, Rusticiano (or Rustichello) da Pisa, to whom he dictated the story of his travels, describing places he had visited and heard of and recounting the local customs. He covers much of Asia, including the Arab world, Persia, Japan, Sumatra, and the Andaman Islands, and also East Africa as far south as Zanzibar. He describes paper currency, asbestos, coal, and other phenomena virtually unknown in Europe as well as the precious stones of Asia. "The travels of Marco Polo in the East claim a place in an American collection in consequence of the remarks of distinguished geographers that they were perused by Columbus, and that the revelations made by him of the wonders of Cathay and Zipanga stimulated the great navigator to accomplish through the sea, what the Venetian traveller had by land" (Sabin).

'As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive' (PMM). This milestone of travel writing circulated widely throughout the fourteenth century in manuscript form, captivating readers across Europe: 'Marco Polo was the first to give anything approaching a correct and detailed account of China and the Far East' (PMM), and his text was reliable enough to constitute the basis for much of the portolani and maps produced until the seventeenth century – Columbus having been among the notable readers and annotators of this extraordinary account.

This is one of two issues or editions printed by Matteo Pagano, this containing the imprint with date in the colophon: 'In Venetia per Matthio Pagan, in Frezaria, al segno della Fede, 1555'. This is the fifth edition in the Italian (Venetian) vernacular, preceding editions appeared 1496, 1500, 1508 and 1533. All these editions, including the present and the undated edition by Matteo Pagano, are extremely rare, each surviving in only a few copies and seldom appearing

in commerce. According to Worldcat, there are only 8 copies of this edition in European and American Public Libraries.

[Literature: Adams P1792; Sabin 44498; Cordier, Bibliotheca Sinica, online, Second edition, vol. III, col. 1970; Yule-Cordier, 18; PMM 39. EDIT 16 CNCE 66667. E; Sinica; Western Travellers in China 6]



A Rare Contemporary Coloured Copy

29. MERIAN, MARIA SYBILLA

Erucarum ortus, alimentum et paradoxa metamorphosis, In qua Origo, pabulum, transformatio, nec non tempus, locus, &c proprietates crucarum, vermium, papilionum, phalaenarum, muscarum, aliorumque hujusmodi exsanguium animalculorum exhibentur, in Favorem, atque insectorum, herbarum, florum, & plantarum Amatorum, tum etiam pictorum, limbolarium, aliorumque commodum exacte iniquista, ad vivum delineata, typis excusa, compendioseque descripta.

Amsterdam, Joannes Oosterwyk, per Dictam Mariam Sibillam Merian unquam Composita, (1718). 3 parts, 64 pp. With coloured portrait by Houbraken, engraved title to section I and 150 coloured copper-plate engravings (numbered from 1-50, I-L, 1-50) by Maria Sibylla Merian. 4to, (245 x 195 mm.) Contemporary polished calf gilt, elaborate gilt decoration, corner fleurons and central medallion, a.e.g.

£40,000

A RARE CONTEMPORARY COLOURED COPY OF THE FIRST LATIN EDITION of all 3 parts, bound as often without the frontispiece by Schnyvoet and the two title pages to parts II and III.

This is one of a very few special copies coloured by Maria Sibylla Merian before publication or more likely her daughter Dorothea.

As Landwehr states, 'the work was published uncoloured, as appears from the introduction to Part II, but upon request from the buyer Madam Merian (or her daughter Dorothea) would colour the copy'. The portrait and the title page in the present copy are printed specially for Merian in contra-preuve.

With its wonderful, coloured engravings of various butterflies, caterpillars and other insects with their flowers and plants, this is one of the most beautiful books concerning entomology ever published. "From a purely artistic point of view, her works contain by far the best depictions of butterflies that had appeared up to that time. As a book creator, she has been able to give her works a form that ranks them among the most beautiful and impressive publications of all time, so that they are still the delight of all book lovers and all lovers of nature ..." (Pfeiffer).

Maria Sibylla Merian was the daughter of the printmaker Matthias Merian, and the stepdaughter of the still-life painter Jacob Marrel. She was a talented artist, who was trained in flower painting by Marrel. From an early age, she was fascinated by insects and their life cycles, and undertook research into the phenomenon of metamorphosis, which was then only partially understood. She published her findings in a series of books of which the *Erucarum* is one, illustrated with beautifully composed plates in which each insect life cycle was illustrated on the appropriate food plant.





Erucarum ortus (Latin for "The Birth of Caterpillars") was the post-mortem title given to a collection of Maria Sibylla Merian's engravings of European insects and their metamorphosis, published in 1718 by her daughter, Dorothea. This work, combining her previous publications, illustrated the complete life cycle of butterflies and moths, from caterpillar to chrysalis to adult, showing them with their food plants. Merian's unique approach of depicting the insects in their ecological context, including their food sources, was a significant contribution to the emerging field of entomology.

It was a groundbreaking work that helped lay the foundation for modern entomology by demonstrating insect metamorphosis in a scientific and ecological context. Merian was one of the first to understand and illustrate that insects develop from eggs, not spontaneous generation.

In 1699, having encountered exotic insects in the cabinets of natural history collectors in Amsterdam, Merian and her younger daughter Dorothea set sail for Surinam, in South America, which was then a Dutch colony. There, they studied the life cycles of Surinamese insects until their return to Europe in 1701. Merian published her Surinamese research as the *Metamorphosis Insectorum Surinamensium* (The Metamorphosis of the Insects of Surinam) in 1705. The book was very well-received, and by her death Merian was well-regarded throughout Europe as one of the finest artists of entomology and botany.

Nissen, BBI 1342. Landwehr, Dutch Books with Coloured Plates, 135. Pfeiffer A 7. Wettengl cat. no. 155





*First Parisian Printing Of This Exceptionally Rare Treatise On
Demonology*

30. MOLITOR, ULRICH

Tractatus de Lamiis et Pythonicis...

First French Edition[text in Latin], [1], 40, [1]pp., woodcut printers device to title, woodcut initials, occasional contemporary marginal annotations, later vellum, rebound, new endpapers, 8vo, Paris, Ægidium Corrozet, 1561.

"They are play things of dreams or some powerful illusion... which the Devil has impressed on their minds." - Ulrich Molitor

£10,000

Ulrich Molitor was one of the earliest writers on witchcraft.

Molitor was a jurist and professor at the University of Constance, where his book was first published in 1489. Tractatus de Lamiis was written to convince the Archduke Sigismund of Austria and "the most illustrious doctors" of the reality of witches and in opposition to the Malleus Maleficarum. The heresy of witchcraft was by no means universally accepted, even after the Dominican inquisitors, and authors of the Malleus Maleficarum, Sprenger and Kramer had come to the Tyrol to hunt out witchcraft.

In the dialogue, Sigismund dismisses evidence extracted by torture, and reasons that if sorcerers could produce tempests, princes like himself could disband their armies and maintain a few witches.

According to Molitor, it was only by permission of God that witches were able to make weather, inflict illness, fly to the sabbath, or procreate with demons, as only God could bestow whatever power Satan falsely claimed as his own. Despite his moderate position, Molitor in practice was hostile to sorcerers "suspected of heresy", his overriding belief being the Devil's power to deceive men was derived from God, and those who fell for the Devil's illusion were guilty of heresy for they had abandoned God. He found nothing wrong with a man charged with bewitching a neighbour being burnt at the stake.

Molitor's dialogue instantly became popular, with ten reprints in the 1490s, translations into the German vernacular and a number of other languages.

A very scarce edition, only found in one US institution (Yale).

[USTC:153205; The Encyclopedia of Witchcraft and Demonology, Robbins]

TRACTATUS
DE LAMIIS
ET PYTHONICIS,
autore Vlrico Molitore Con-
stantiensis, ad Sigismun-
dum Archiducem
Austriæ, anno
1489.



PARISIIS,
Apud Ægidium Corrozet, in aula Palatii
Regis iuxta cameram Con-
sultationum.
1561.

31. MOLL, HERMAN

A Correct GLOBE with the new Discoveries

A 3inch (68mm) diameter Herman Moll pocket globe in a fish skin covered wood case with 2 brass swivel hooks and eyes. 12 copper-engraved hand-coloured gores over papier-maché and plaster sphere, case lined with celestial maps of the northern and southern skies. Small crack to case, globe surface slightly rubbed, London, c.1775.

£12,000

The Terrestrial Globe shows Australia and New Zealand, with Leuwens land, Diemens Island, Botany Bay labelled. California is a peninsula, the North West is labelled as Parts Unknown. The track of Cook's first voyage (1770) is drawn in red.

Moll, a German-born cartographer, was quite involved in contemporary intellectual life. He was friendly and acquainted with Robert Boyle, Robert Hooke and William Dampier, both socially and likely through the Royal Society. A pocket globe by Moll and dated 1719 is in the National Maritime Museum collection Greenwich. It is suggested that the gores were republished in about 1775 with alterations to Australia and New Zealand coastline and showing James Cook's voyage of 1760 and California shown as a peninsular rather than as an island.



The Greatest Work In The History Of Science

32. NEWTON, ISAAC

Philosophiæ Naturalis Principia Mathematica

Second Edition, [28], 484, [8]pp., folding engraved plate of cometary orbit, numerous woodcut text diagrams, copper engraved printers vignette to title, bookplate to title (Janos Torok), early ownership inscription to title ("Andw. Bryson 1780" and "Robert Duk[e]"), leaf 3Q2 is a cancel, cannot determine if leaf 2G4 is a cancel, later half calf over marbled boards, marbled endpapers, all edges marbled, 4to, Cambridge, 1713

Preface by Roger Cotes. Tribute by Edmund Halley.

£50,000

Second edition of Newton's Principia Mathematica, "the greatest work in the history of science" (PMM).

The Principia Mathematica is Newton's magnum opus, where he collects his discoveries in mechanics and mathematical calculus and where he exposes his theory of motion and gravitation. This work marked a turning point in the history of science and is considered, by many, as the most important scientific work in history. It is the first to feature Newton's famous additions concerning the theory of the motion of the moon and planets, along with many other important corrections and additions. At the end of 1709 Newton delivered the corrected text to his editor Roger Cotes. This second edition appeared in Cambridge in 1713 and in Amsterdam in 1714, twenty-six years after the first. It had five substantial changes, including additional examples of comets, reflecting Halley's efforts on the subject during the intervening years. This edition was edited by Roger Cotes, "whose preface rigorously attacks the Cartesian philosophy then still in vogue at universities, and refutes an assertion that Newton's theory of attraction is a causa occulta, is of great historical importance" (Sotheran 3257). Newton personally presented a copy from this edition to Queen Anne.

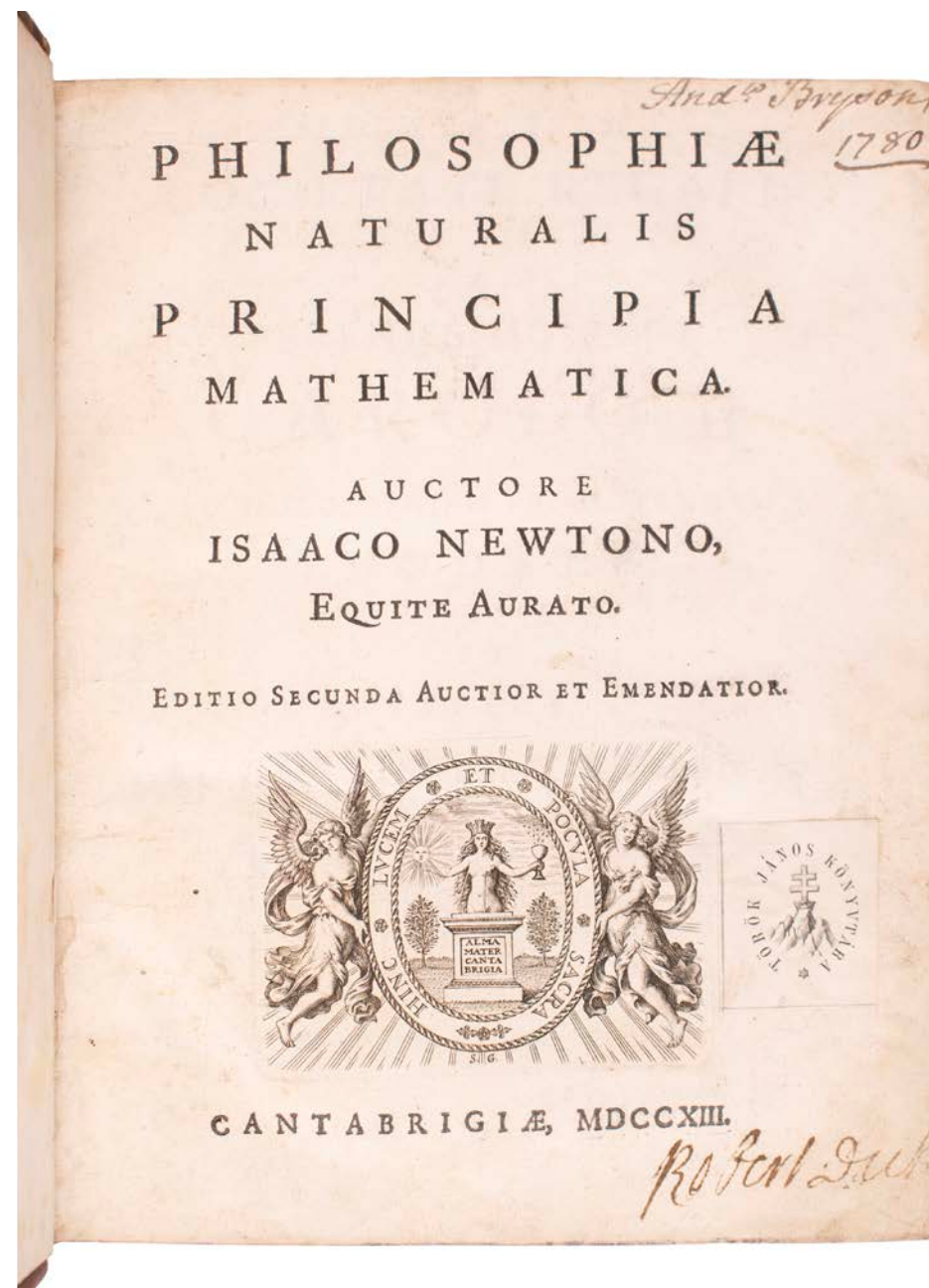
This is one of approximately 750 copies of the second edition printed by Cornelius Crownfield for the University of Cambridge (see Babson).

Provenance:

Janos Torok was an important Hungarian publicist and book collector of the 19th century, primarily gathering books to help establish a "Bibliotheca Hungarica" to shed light on Hungary's role in European intellectual history, focusing on books printed in Hungary, in Hungarian, and about Hungary, along with numerous choice editions of the most important books in history, especially focusing on researchers of natural science. His library consisted of about 8,000 works in nearly 12,000 volumes, in addition to over 2,000 pamphlets and was purchased by Dr. Schlauch Lorincz, Bishop of Szatmar, for 20,000 Hungarian forints in 1874.

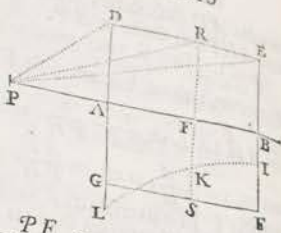
Professor George Starr Collection.

[Printing and the Mind of Man 161 (1st edition); Babson 12; Sotheran 3257]



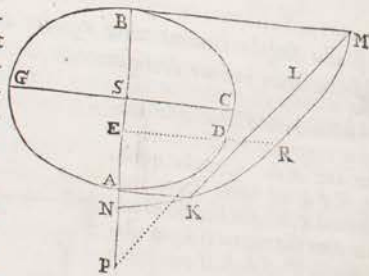
PHILOSOPHIÆ NATURALIS

Corol. 1. Unde si Solidum Cylindrus sit, parallelogrammo $ADEB$ circa axem AB revolutus descriptus, & vires centripetæ in singula ejus puncta tendentes sint reciproce ut quadrata distantiarum a punctis: erit attractio corpusculi P in hunc Cylindrum ut $AB - PE + PD$. Nam ordinatim applicata FK



(per *Corol. 1. Prop. xc*) erit ut $1 - \frac{PF}{PR}$. Hujus pars 1 ducta in longitudinem AB , describit aream $1 \times AB$, & pars altera $\frac{PF}{PR}$ ducta in longitudinem PB , describit aream 1 in $PE - AD$ (id quod ex curvæ LIK quadratura facile ostendi potest:) & similiter pars eadem ducta in longitudinem PA describit aream 1 in $PD - AD$, ductaque in ipsarum PB , PA differentiam AB describit arearum differentiam 1 in $PE - PD$. De contento primo $1 \times AB$ auferatur contentum postremum 1 in $PE - PD$, & restabit area $LABI$ æqualis 1 in $AB - PE + PD$. Ergo vis, huic areæ proportiona-

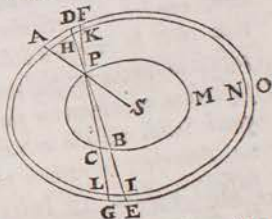
Corol. 2. Hinc etiam vis innotescit qua Sphæroidis $AGBCD$ attrahit corpus quodvis P , exterius in axe suo AB situm. Sit $NKRM$ Sectio Conica cujus ordinatim applicata ER , ipsi PE perpendicularis, æquetur semper longitudini PD , quæ ducitur ad punctum illud D , in quo applicata ista Sphæroidem secat. A Sphæroidis verticibus A, B ad ejus axem AB erigantur perpendiculara AK, BM ipsi AP, BP æqualia respective, & propterea Sectioni Conicæ occurrentia in K & M ; & jungatur KM auferens ab eadem segmentum $KMRK$. Sit autem Sphæroidis centrum S & semidiameter maxima SC : & vis



PRINCIPIA MATHEMATICA

qua Sphæroidis trahit corpus P erit ad vim qua Sphæra, diametro AB descripta, trahit idem corpus, ut $\frac{AS \times CSq - PS \times KMRK}{PSq + CSq - ASq}$

ad $\frac{AS \text{ cub}}{3PS \text{ quad}}$. Et eodem computandi fundamento invenire licet vires segmentorum Sphæroidis.
Corol. 3. Quod si corpusculum intra Sphæroidem, in data qua vis ejusdem diametro, collocetur; attractio erit ut ipsius distantia a centro. Id quod facilius colligetur hoc argumento. Sit $AGOF$ Sphæroidis attrahens, S centrum ejus & P corpus attractum. Per corpus illud P agantur tum semidiameter SPA , tum rectæ duæ quævis DE, FG Sphæroidi hinc inde occurrentes in D & E, F & G : Sintque PCM, HLN superficies Sphæroidum duarum interiorum, exteriori similium & concentricarum, quarum prior transeat per corpus P & secet rectas DE & FG in B & C , posterior secet easdem rectas in H, I & K, L . Habeant autem Sphæroides omnes axem communem, & erunt rectarum partes hinc inde interceptæ DP & BE, FP & CG, DH & IE, FK & LG sibi mutuo æquales; propterea quod rectæ DE, PB & HI bisecantur in eodem puncto, ut & rectæ FG, PC & KL . Concipe jam DPF, EPG designare Conos oppositos, angulis verticalibus DPF, EPG innite parvis descriptos, & lineas etiam DH, EI infinite parvas esse, & Conorum particula Sphæroidum superficiebus abscissa $DHKF, GLIE$, ob æqualitatem linearum DH, EI , erunt ad invicem ut quadrata distantiarum suarum a corpusculo P , & propterea corpusculum illud æqualiter trahent. Et pari ratione, si superficiebus Sphæroidum innumerarum similium concentricarum & axem communem habentium dividantur spatia $DPF, EGCB$ in particulas, hæ omnes utrinque æqualiter trahent corpus P in partes contrarias. Æquales igitur sunt vires Coni DPF & segmenti Conici $EGCB$, & per contrarietatem se mutuo destruunt. Et par est ratio virium materiæ omnis extra Sphæroidem intimam $PCBM$. Trahitur igitur corpus P a sola Sphæroide intima $PCBM$, & propterea (per *Corol. 3. Prop. LXXII*) attractio ejus est ad vim, qua corpus A trahitur a Sphæroide tota $AGOD$, ut distantia PS ad distantiam AS . Q. E. D.



PRO.

Finely Decorated Cylinder Dial

33. REIFF, GOTTFRIED

Painted Wood Pillar Dial

Turned wood pillar with removable top for story the hinged brass gnomon, painted with a rural landscape with a seated couple in 18th century dress, hour lines from V-XII and 1-7, lower edge with calendar scale and zodiac signs, signed in manuscript 'Gottfried Reiff fec Nurib', 125 x 40 x 40mm, Nuremberg, mid-18th century.

£5,500

This vertical cylindrical sundial, also known as a travelling dial, pillar dial, or more commonly, the Shepherd's dial, was one of the most widely used dials in the world. It comprises a wooden cylinder covered by a varnished paper. A central cylindrical hole holds the cylindrical capital that carries the gnomon, which folds away. Vertical declination lines, numbered according to date, run along the bottom of the dial. The hour-lines are drawn across the declination parallels from right to left with bold lines for the hours and dotted lines for the half-hours.

Provenance:

Harriet Wynter Ltd. 1995



A Rare, Richly Coloured Illustrated Calendar From The Augsburg Renaissance

34. REGIOMONTANUS, JOHANNES MULLER (1436-1476).

Kalendarius Teitsch.

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.

£28,000

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 Gutenberg, 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).



vnd ist das hie oben sein figur vnd aspect an dem himel

Don Cassiopeia



Cassiopeia ist ain pild des hie-
mels in des fische an dem end/
vnd bey dem Aries vnd hat vil
stern vnder den seind ruy sparsib-
les. Ir schickung wirt also gesage/
An dem haupt ain. auff yeder achsel
ain. auff der rechte prust ain. gross-
sen. an den lendinen ain. grossen.
auff der linken huffszwen. auff
dem knye ain. auff dem gerechte
fuss ain. auff des stul zwen vñ auff
des füs schämel zwen. Wer vñ
der dem zaychen empfange oder
gebom wirt der wirt habe ain hü-
psches antlit vñ ist vnkeusch dur-
ch ain ende soll nemen/ aber er stirbt aines bösen todes also er wirt ermitdet
die kele ab geschnitten oder verdäbt in ainem vngewitter. Vnd ist das da
oben sein figur vnd aspect an dem himel

Don Pesagus oder Zliferas



Zliferas od Pesagus od equus
desperatus das spricht das
abent pferd ist ain pild des hym-
nells in Capricornus vnd hat vil
stern vnder den seind ruy spars-
biles. Ir schickung wirt also gesage.
bey yede nasloch ain. an dem wang
ain. bey yedem oz ain. an dem halß
vier der erst grossen. auff der schul-
tern ain. grossen. auff dem rugle
ain. an der prust ain. bey dem nabel
ain. auff yede knye ain vñ in yeder
kniebüg ain. Wer vnder dem zay-
chen empfange oder gebom wirt
der wirt allwege weit schwaissig
vñ ist düstzig frölich vnreich vñ ist fast glückhaftig vñ im ist wol mit vn-

eischait. vñ er ist ain andend. nistbar. vñ ist wardelich vñ erber vñ rain
vñ ist roemger wort. vñ ob er mit stube so küpt er zu grossen eren vñ würdig-
keit od zu ain ampt. vñ das da oben stat ist sein figur vñ aspect an dem himel

Das ander roß



Quis secundus das ander
pferd ist ain pild des him-
els zwischen Gemini vñ Cancro
vnd hat vil stern vnder den seind
sibenzech sparsibiles die man we-
nig sieht darumb das sy tunckel
seind. Ir schickung wirt also gesa-
get. An dem haupt sind oben zwe
in yedem fligell zwen. an yedem
fuss ain. Wer da empfangen
oder gebom wirt vnder dem zaych-
en der ist allwegen reich vñ nit
arm vñ nit kümpf zu grossen eren
vñ wird igkait vñ wirt weit-
schwaissig vñ lebt zeitlichen wol
vnd wirt allzeit von allen leuten lieb gehabt vnd ist erber vñ schemig. vñ
fidsam. vnd das hie oben ist sein figur vnd aspect an dem himel

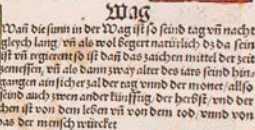
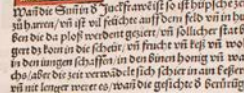
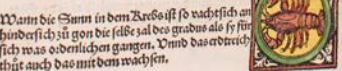
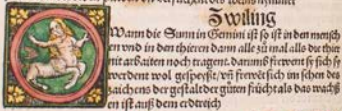
Don dem Andromeda



Andromeda ist ain pild des
himmels in Aquario dem en-
de vnd anfang der vische vnd hat
vil stern vnder den seind ruy spar-
sibiles. Ir schickung wirt also ge-
sagt. An dem haupt ain. schenen
stern. auff yeder achsel ain. an ye-
de slabogen ain. auff yeder hand
ain. an der binst vier. auff der gürt-
tel drey. auff yedem knye ain. vñ
auff yedem fuss zwen
Wer vnder dem zaychen em-
pfange oder gebom wirt der wirt



Wann die Sun in die Stier alheit ist vol arbat dan
 stimal vil beleit and die zeit vil stark herte in
 gutem / wann die leut stimal die guten arbat
 vmb lon / vil das best vil die stier vil reben / vil da-
 von habet si fundlich frucht von ben die vil re-
 ben vmbacht. villicher reben tunden si die selben
 weine. Wer verlihet aber ir gewem vil das frant
 die guten das dagacht oder gewem vil der sun
 wenig die reben sinnes ir nachste. Ir maent also vil die das man vil re-
 fundet die reben parren vil verucht des weins nymmer



P.



Das büchlin behend du billich lernen solt
Vnd es achte für edel gestain silber/ vñ gold
Kalendarius gehaissen zu latein
Leret dich der sonnen höch vnd mones schein
Zwölffzeichen/ vnd baiden liechte finsternus
Zaygt dir auff vil iare mit kurzer gebedt
Guldin zal/ mittel zeit zwischen fastnacht/ baiden
Sontag büchstab/ ostern vñ pfingst schon (clon
Darzu erkennen bruch vnd neuen mon
Arznei pflegen vnd gute zeit zu aderlan
Verkünder auch tages vnd nachtes langdurchsiar
Darzu der sonnen auff vnd nidergang offebar
Quadranten vnd vr stund machen höfflich
Allenhalb zebrauchen gewis vnd maisterlich

Aug 21st 1874

[illegible][illegible]

The Most Detailed Account Of Piracy Known In Any Contemporary Periodical

35. [GOLDEN AGE OF PIRACY] - ROBERTS, JOHN BARTHOLOMEW AKA "BLACK BART" AND SEEGAR, EDWARD "ENGLAND"

The Historical Register, Containing An Impartial Relation of Transactions, Foreign and Domestick. With a Chronological Diary of All the Remarkable Occurrences, viz. Births, Marriages, Deaths, Removals, Promotions, &c. That happen'd in the Year... 1721

London, H.M. and T. Norris, 1721, occasional light foxing and toning, bookplate of George Harrison, contemporary panelled calf, rebacked, 8vo.

£3,500

A rare work containing the most detailed account of piracy known in any contemporary periodical (pp.246-256). The section begins with a report "...from the Governor of Bermudas, giving a melancholy Account of the Havock and Depredations committed by the Pirates about the Leeward Islands...", with the number of pirates active in the Carribean thought to be numbering close to 1500. Following this is an account from Captain Andrew Kingston, concerning the exploits of John Bartholomew Roberts (1682-1722), better known as 'Black Bart'. Kingston writes:

'I hope the ships bound from London to Jamaica, may escape the said Roberts, for he designs to keep that station, and destroy all ships that come to these Islands which may fall into his hands. They left me without any manner of clothing; and Roberts brought my brother (chief mate) to the gears, and whipt him within an inch of his life, by reason he had conceal'd two gold rings in his pocket. This is the dismal account I am to give of the voyage.'

The infamous Bartholomew Roberts is considered the most successful pirate during the 'Golden Age of Piracy', capturing over 400 vessels during three year his career. He also created his own 'Pirate Code' and invented an early variant of the iconic skull and crossbones flag.

Following this account is a proclamation, requested by the Governor of Jamaica, for the suppression of piracy. A bounty is offered for two pirates in particular; Christopher Winter and Nicholas Brown. There is a correspondence between the Governor and the Alcaldes of Trinidad regarding the pirates being harboured

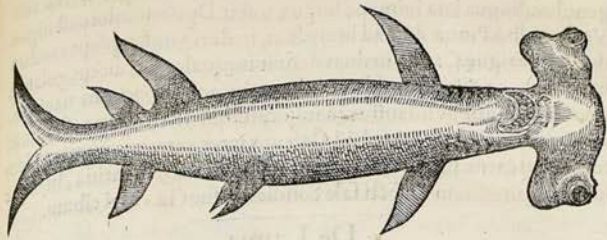
there. "I find the Port of Trinidad a Receptacle to Villains of all Nations." The English demands were refused as the two pirates had been baptised in the Catholic faith.

Next is an extract of a letter from Captain Mackra, who lost his ship Cassandra on his way to the East Indies. Unfortunately for Mackra, the pirates who took his ship were under the command of the infamous Edward England. Edward England (1685-1721) began his career under Henry Jennings and Charles Vane. After they accepted the Kings Pardon, England sailed for Africa spawning the career of Bartholomew Roberts and many other pirates along the way. He sailed under a similar flag as "Black" Sam Bellamy. Like Bellamy, England was known for his kindness and compassion as a leader, unlike many other pirates of the time.

A scarce and important work with first hand accounts of encounters with two of the most successful pirates working during 'The Golden Age of Piracy'.



De Zygaena.



CAPUT XI.

GAZA *Zygæna* libellam interpretatur. Est autem libella fabricarum lignariorum, cametariarumq; instrumentum, quo, non recte parietum lignorumq; facies, ut inquit ille qui de aquatilibus nuper scripsit, sed rerum in plano positarum aequilibrium siue libramentum, & neutram in partem propendens situs exigitur. Gallis *niveau* dicitur. Quo vero recte parietum, lignorumq; facies oculorum nictu pernoſcuntur perpendicularum vocatur, à Gallis *le plomb*. Quo anguli diriguntur, norma *l'équarre*. Quo longitudines, regula siue linea *la règle*. Vitruvius. longitudines ad regulam & lineam, altitudines ad perpendicularum, anguli ad normam respondentes exigantur. Libella igitur ligno transuerso constat, in huius medio aliud erectum est, è cuius summo filum annexo plumbo demittitur. Hanc figuram piscis iste capite transuerso & reliquo corpore in huius medio sito apte refert, quamobrem libella merito dicitur. *Zygæna* verò quia *ζυγόν* transuersum librile significat, ex quo lances dependet. Vel simpliciter *ζυγῶνα* à *ζυγός*, id est, à iugo nuncupatur, quod ut transuersum boum cervicibus imponitur, ita in *zygæna* caput ex transuerso situm est. Eadem de causa *balista* ab Italis vocatur, ab alijs *pescem martello*, quod malleum etiam refert: eamq; ob causam quidam *sphyrænam* esse crediderunt, quod *σφύρα* malleus sit, unde *sphyræna* piscis. Sed hanc opinionem improbauimus, quò de *sphyræna* tractaremus, ubi docuimus *sphyrænam* acui simile esse, cum *zygæna* sit ex galeorum cetaceorum genere. Masſilicenses *pis touzou* appellat non à feritate, sed à tegumeti capitis similitudine, quo olim Iudæi in Prouincia utebatur. Hispani *pis limo*, *limada*, *melandalo*. Non desunt qui lamiæ dentiū similitudine decepti, esse putent. Est igitur *zygæna* piscis cetaceus, galeodes. Brachias detectas habet in lateribus, os in supina parte. Capite ab omnibus differt, quod ex transuerso situm est, libellæ vel mallei, vel arcus balistæ figura. In utroq;

L I

36. RONDELET G.

Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [including] *Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus*.

Lugduni [Lyon], Matthias Bonhomme, 1554-1555. Two volumes in one. Folio (32.0 x 20.4 cm). Title page with an engraved allegorical vignette, [xiv], 583, [xxii] pp.; second title, [x], 242, [ix] pp., for a total of 880 pp., including two with an engraved (frontispiece) portrait of the author; ca 470 woodcut illustrations, including one mounted (as usual). Embossed vellum. Spine with five raised bands and script title. Boards richly blind-tooled, with rolled, floral borders and central oval cartouche with coat of arms dated 1676. Brass clasps. Edges speckled red.

£10,000

This is widely regarded as the most important of the three first works on fishes published almost simultaneously in the 16th century. It covers more species than the works of Belon (1553) and Salviani (1554-1557). As indicated by the Latin title, this work deals with real marine fish: the descriptions and illustrations are not fantasies. This mostly true, but the work does also contain some mythological sea creatures. All are represented in nice, detailed woodcuts.

Apart from fishes, over a hundred molluscs and several other invertebrates, notably echinoderms and crustaceans are illustrated. A few shells are clearly from other locations, notably the West and East Indies. In the rear there is a section on freshwater fishes and invertebrates, as well as some terrestrial species, mainly amphibians and reptiles.

"In his own day Rondelet was almost as well-known as an anatomist as a zoologist. A popular lecturer, Rondelet attracted scholars from all over Europe: ... Gesner and Aldrovandi also studied briefly under him ... For those fish he could inspect on the coast of Languedoc, Rondelet is thorough and usually accurate" (DSB).

This work actually consists of two books; the second, which appeared a year later, is titled *Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus*. The second book includes a long poem and - again - Rondelet's portrait. Usually, these two books are found bound together, as in this copy. Here they are bound in reverse order. A replacement woodcut of a fish is mounted on page 238 of the first book (as usual).

A fine, complete copy with strong impressions, in an attractive 17th century

binding. The spine label is from a later date. Light damp-staining to the lower margin of the last few leaves, stronger on the rear free endpaper; a few, shallow, traces of worming in the inner boards; otherwise, surprisingly clean inside; no foxing and hardly any browning. Skilful repair to the clasps.

Caprotti I, pp. 18-19; Dean III, p. 309; DSB XI, pp. 527-528; Nissen Schöne Fischbücher, 105; Nissen ZBI, 3475.



CAPUT XXI.

MONSTRVM Aliud multò superiore mirabilius subiungo, quod accepi à Gisberto Germano medico, cuius antè aliquoties memini, qđ ipse ab Amsterodamo cum literis acceperat, quibus ille affirmabat anno 1531. in Polonia visum id monstrum marinũ Episcopi habitu, & ad Poloniæ Regem delatum, cui signis quibusdam significare videbatur vehementer se cupere ad mare reuerti, quo deductus statim in id se coniecit. Sciens omitto plura, quæ de hoc monstro mihi narrata sunt, quia fabulosa esse arbitror. Ea est enim hominum vanitas, vt rei per se satis mirabili præter verum plura etiam affingant, ego qualem monstri æconem accepi, talem omnino exhibeo. Vera ea sit an non, nec affirmo, nec refello.

De Nereide.

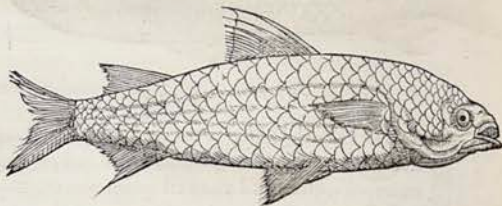
CAPUT XXII.

PRO ET Æ Nereides esse sinxerunt Nerei & Doridos filias, quarum pars nare videtur, inquit Ouidius, Pars in mole sedens virides siccare capillos, Pisce vehi quadam, facies non omnibus vna: Non diuersa tamen, qualem decet esse sororum.

similis, sed magis mucosus, capite minus acuto, carne magis glutinosa. Easdem partes internas habet quas cestreus. Bacchum vocatum fuisse prius diximus, fortasse quia caput quodammodo rubescat circa labia & branchiarum opercula, soleantque bacchos ebriosos vocare, vel quia natando, huc illucque temere feratur ebriosorum more. Locus est Dorionis apud Athenæum. Διαφέρειν τε φησι κεφαλῶν κεφαλήν, ὅν καὶ βλεφάρων καλεῖται, qui quidē locus cū me diutius consules, neque de eo certi quicquam ab illo extorquere potuissim, venit tandem mihi in mentem βλεφάρων mendosē legi, cū nusquam aliū vocabulum hoc pro pisce reperias, neque vlla ratione ab aspectu albigilem vllum βλεφάρων possis appellare. Quare μύξινος dici aspectu dididerim, quod cephalo capitis magnitudine ferē par sit, eoque minus acuto quā cestreus, & pro βλεφάρων legendum βλεπῶν vel βλεπῶν, id est, inertem vel mucosum. Idem enim significat βλέπω, quod μύξινος, ut scribit Galenus. μεγάλη δὲ πῖστις τῆς ἀραιῆς τῆς βλεπῶν, quod μύξινος, κεφαλήν, καὶ ἡ πῖστις γινώσκῃ τῶν ἀνωθεν περιτριμμένων ἀβρῶν, καὶ αὐτὰ ταῦτα μύξινος, ἀπὸ βλεπῶν μὲν οἱ παλαιοὶ καὶ χερύζαν ὀνομάζουσι, μύξινος δὲ οἱ νεώτεροι. Non absurdē igitur βλέπῶν vel βλεπῶν ἀ βλεπῶν. ντμύξινος ἀ μύξινος dici poterit. Si quis tamen certiora, & huic Athenæi loco accommodatiora adferre potuerit, libenter ei assentiar.

Lib. 8. de usu
piscium c. 6.

De Chelone.



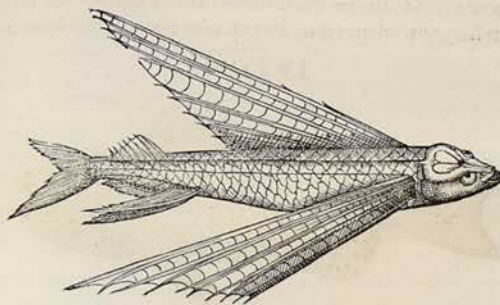
CAPUT V.

EΛΩΝ siue χελών Græcis, labeo Latinis, Ouidio labeus, nostris chalu. Piscis est cephalo similis, capite paulo minore, oculis prominentioribus, sine pellicula illa molli, veluti pituita concreta, quam veluti palpebram habet capito. Lineas nigricantes à branchiis ad caudam æqualibus spatiis distantes, protensas habet, vnde *vergadelle* à quibusdam vocatur. Labra crassa, spissa, prominentia, vnde *vergadelle* à quibusdam vocatur. Labra crassa, spissa, prominentia, vnde *vergadelle* à quibusdam vocatur. Partes internas capiti similes habet, nisi quod capitonis fel magis flauescit. Limo velcitur, nec admodum pinguescit, ut cestreus. Quamobrem ieiuni epitheton non solum cestreo sed etiam

etiam

etiam reliquis mugilibus conuenire potest: omnes enim à carne abstinent. Labeo quantum ad succi bonitatem suauitatemque attinet omnibus posthabetur. Hicestus apud Athenæum καὶ βλεπῶν οἱ πῖστων οἱ χελώνες. Omnium infimi sunt labeones. Quod verò sequitur οἱ λεγόμενοι βάκχοι ὡς χυλοὶ οἱ εἰσι σφόδρα καὶ ἡ πολλὴ ποσὶ καὶ ὡς χυλοὶ. Si ad chelonas qui & bacchi dicuntur referas, locus coltare non potest: si enim chelones omnium deterrimi sunt, qui fieri potest, ut sint & boni succi & excretu faciles? Quare sic legendus locus videtur. καὶ βλεπῶν οἱ πῖστων οἱ χελώνες, οἱ δὲ λεγόμενοι βάκχοι ὡς χυλοὶ &c. ut alij, scilicet vel captones vel myxini dicantur bacchi. Nā autore Plinio myxones dicti sint banchi qui quamuis capitonibus cestreisque postponantur, tamē non sunt deterrimi, ut labeones, sed satis boni succi & excretu faciles. Quanquam bacchi vel banchi nomen in plures competere in superioribus ostendimus.

De Mugile Alato.



CAPUT VI.

POSSET Mugil alatus siue volans, cum hirundine & aliis volantibus depingi & describi. Sed quia & corporis figura, & victus ratione planē mugil est: ideo mugilibus aliis subiunxi. Delatus est ad me frequenter ex ea parte maris nostri, quæ Rhodanum excipit. Misit etiam ad me aliquando Fraciscus valeriola vir optimus, & medicus doctissimus, pro hirundine marina, quod se extra aquam efferrat volētque. Neque me latet Romæ etiam pro hirundine haberi & *Rondola* vocari: quem verò pro hirundine exhibebimus miluum credi & vulgò dici *miluo*. Sed hæc falsa sunt, & à veterum sententia aliena. Nam Speusippus apud Athenæū similes esse ait, cuculum, hiru-

lib. 7.

The Honeyman Copy

37. SCHOENER, JOHANN

Opera mathematica

First Edition, 3 parts in 1 volume, Contemporary blind-tooled pigskin over wooden boards, covers within two blind-stamped rolls, outer roll dated 1541 and depicting the Crucifixion, David, the Resurrection, and St. John, inner roll dated 1556 and showing Lucretia, Caritas, and Justicia, later stamp of Schola Altenburgensis printed in gold in centre of upper cover and in black on lower cover, some minor abrasion to binding, spine slightly chipped at head, corners lightly rubbed, folio (306 x 201mm.), Nuremberg, J. Montanus & U. Neuber, 1551.

£65,000

Collation: 6, 4, A-Z6, Aa-Cc6, Dd-Ee8, Ff-Mm6, Nn8; a-h6, i8, including errata, colophon and final blank leaf, but lacking 2 other blanks, Roman and Greek type, title printed in red and black with two large woodcut ornaments, woodcut printer's device at end, woodcut portrait of the author on 4v, numerous woodcuts and diagrams, 4 full-page woodcuts, including terrestrial globe, celestial globe and planisphere, complete with eleven diagrams with working volvelles (some with original threads), woodcut initials, generally very fine, wide-margined copy, title gutter reinforced.

Rare and important work with a most distinguished provenance, in excellent condition and in its strictly contemporary binding. The Honeyman copy of the first edition of the collected works by Johann Schöner, mathematician, astronomer, cartographer, and scientific instrument maker from Karlstadt, in Bavaria.

The First Edition of Schöner'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 *Astronomicum Caesareum* of 1540.

'Schöner 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 Schöner, astrologer, astronomer, geographer, physician and author of forty-six books on these subjects was born in Karlstadt, 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 Waldseemüller 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 terrestrial globes. Schoner's star catalogue, in the section 'Coelestis Globi Compositio' is an adaptation 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.

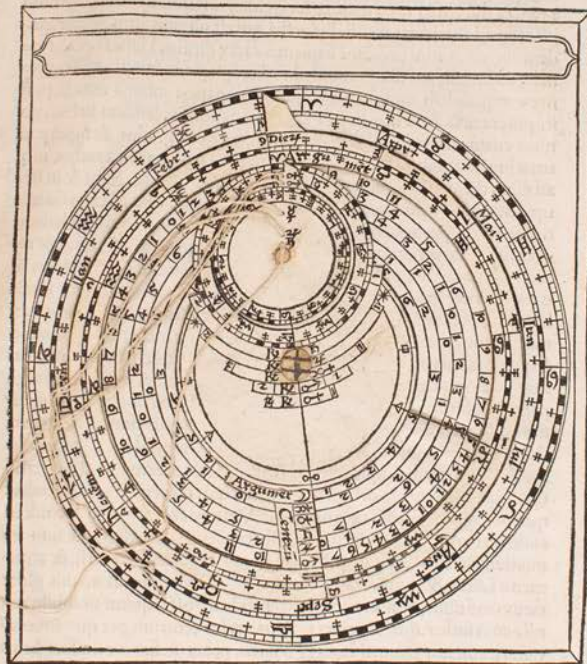
This is a particularly splendid copy of the 'Opera Mathematica', a work that is exceedingly scarce and the few copies that have appeared in the last hundred years have often lacked the important volvelles. This copy is exceptionally complete and includes all the volvelles, some still with their original threads.

Provenance: from the library of the Latin school in Altenburg, Germany (stamp on the binding 'Biblioth. Schol. Altenburgensis'); the English politician and book collector Sir Robert Leicester Harmsworth (1870-1937; his sale at Sotheby's London, 9 February 1953, lot 9605); Robert Honeyman IV (1897- 1987; see The Honeyman Collection of Scientific Books and Manuscripts. Volume vii. Printed Books S-Z and Addenda, Sotheby's New York, 19-20 May 1981, lot 2802A); Astronomy & Science Books from The Library of Martin C. Gutzwiller, lot 175.

Literature: Adams S-678, 685; VD16 S-3465; Alden 551/35; BEA, pp. 1027-1028; Houzeau - Lancaster 2388; Sabin 77806.

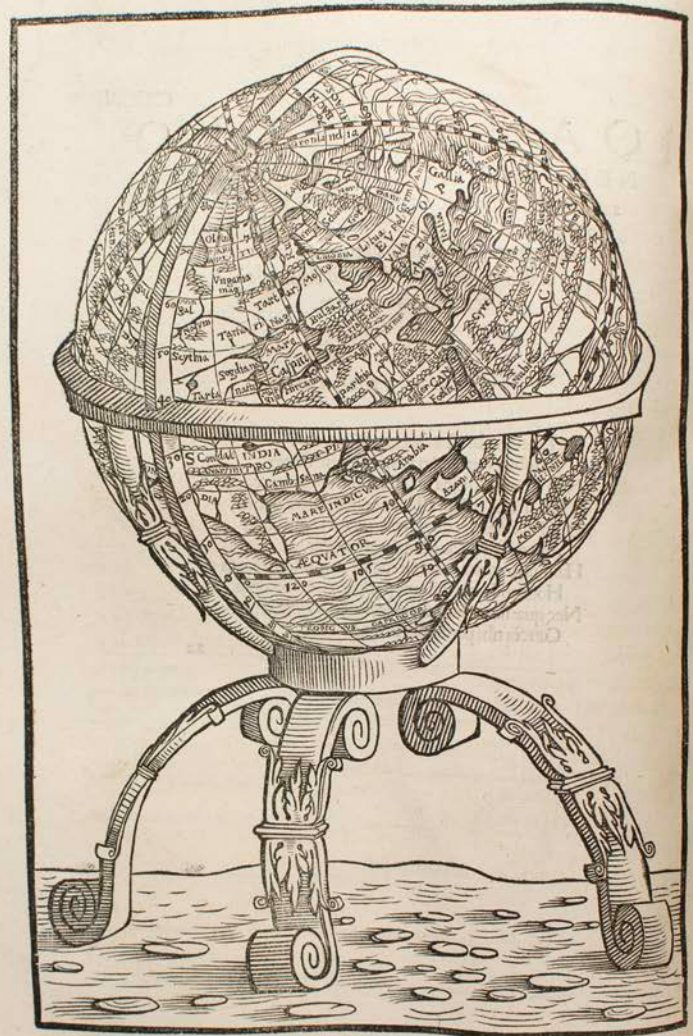


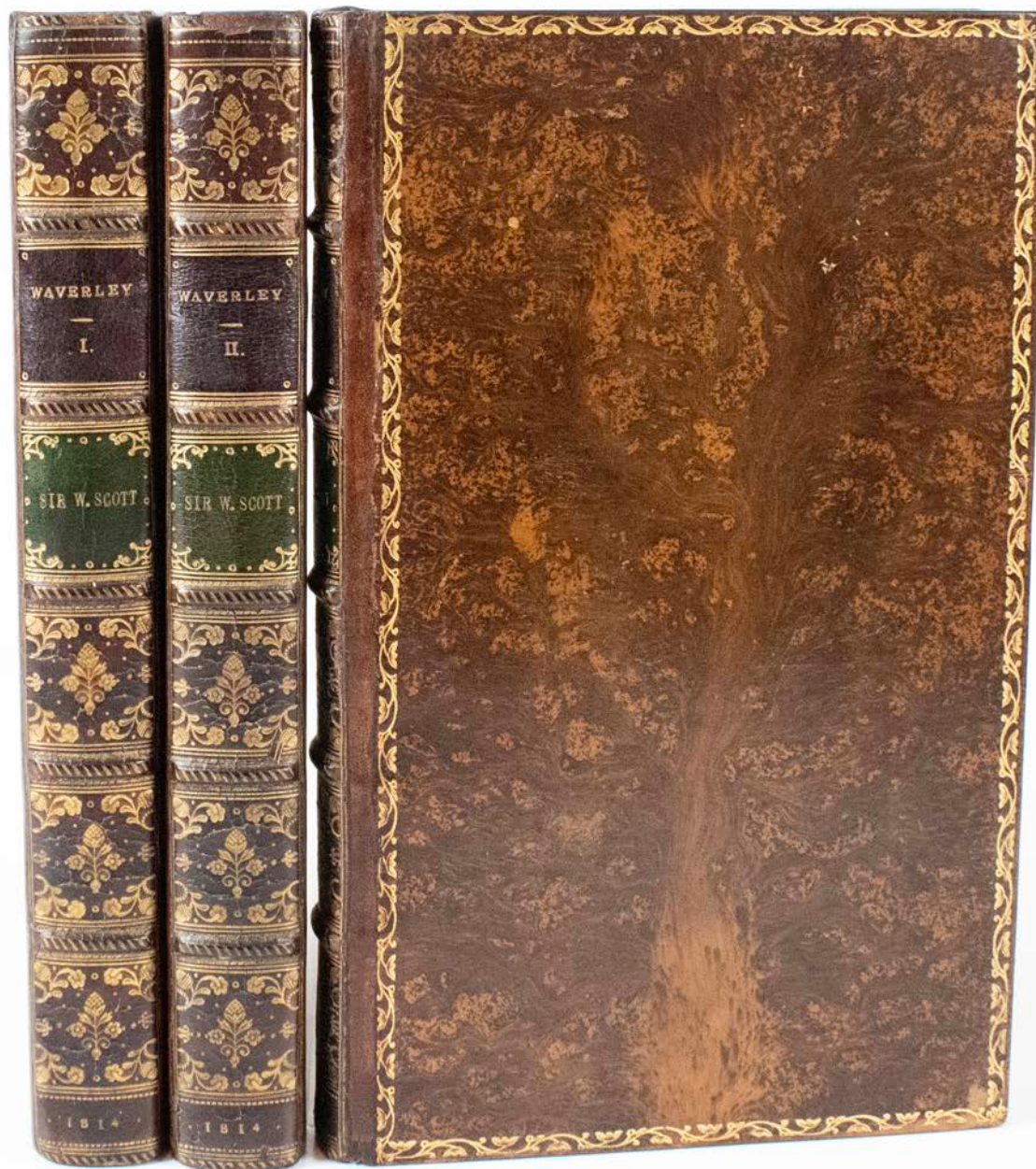
IOANNIS SCHONERI. XLII
ORGANVM VRANICVM
 IOANNIS SCHONERI MATHEMATICI NO-
 ri, è quo facillime absq; scrupulosa supputatione, ueri, medijq;
 planetarum motus propemodum inquiruntur.



¶ Partes instrumenti huius ac tabulae
 eius declarandae sunt.

Composi-





A Remarkably Fine Set with an A.S.L. Bound In

38. SCOTT, WALTER

Waverly; Or, 'Tis sixty Years Since

3 vol., FIRST EDITION, one of 1000 copies only, half titles present, a.l.s. in Scott's hand and Scott's clipped signature bound in front of vol. 1, an original playbill for the 1832 Covent Garden stage production of Waverley; another playbill of the same vintage and a holograph addressed envelope bound into the end of vol 1., occasional light spotting, occasional offsetting, contemporary tree calf, boards ruled in gilt with floriated design, spine gilt, labels in red and green morocco, rebacked original spine laid on, marbled endpapers, ex libris Andrew J. Kirkpatrick with bookplates in each vol., a.e.g., 12mo, Edinburgh, James Ballantyne and Co., 1814

£3,500

The autograph letter to a B. Calvert is bound into the first volume. There are three horizontal fold lines, and it is signed "your humble servant, Walter Scott", dated "Edin. Sunday October 1829". The letter is written in Scott's small fluid handwriting that is notoriously difficult to read and has previously been Scott labelled a "sloppy writer".

Regarded as one of the first historical novels, Waverley follows an English gentleman who is commissioned into the Scottish Regiment shortly before the Jacobite rising of 1745. This was Walter Scott's first foray into prose and he chose to publish it anonymously. It was an open secret that he was "the author of Waverley", and he admitted this at a public dinner in 1827.

The novel was well received by contemporary critics, and well-liked by those who purchased novels in the early 19th century.

Overall, an extremely attractive and remarkably fine set.

Todd & Bowden 77Aa.

Li

I am sorry you should have
lost much on my interest which is
really of a very humble kind I have no
accept to them who naturally feel to pursue
the disposal of military decorations and
should not like to see it for the purpose
of as many figures which would certainly
be refused I am Sir

your humble servant

Walter Scott

Edinb. Tuesday
Oct. 1829

I mentioned that I would be glad to be
of service to you but the opportunity
of doing so is likely to be rare

FIRST NIGHT OF THE
NEW SCOTCH DRAMA,
AND
MR SHERIDAN KNOWLES' MASQUE

Theatre Royal, Covent-Garden.

This present MONDAY, October 22, 1832,
Will be produced a NEW PLAY, (in Five Acts) founded on

Sir Walter Scott's
First celebrated Novel called

WAVERLEY

With new Scenery, Dresses, and Decorations.

The Music composed, selected, and arranged by Mr. A. LEE and Mr. G. STANSBURY.

The Scenery painted by Messrs. GRIEVE, T. GRIEVE, and W. GRIEVE.

The Decorations by Mr. W. BRADWELL.

The Dresses by Mr. HEAD & Mrs. BALDING.

Prince Charles Edward Stuart.

Mr. VINING,

(From the Theatre Royal, Haymarket—his first appearance.)

Fergus M'Ivor

Mr. WARDE,

Captain Edward Waverley,

Mr. ABBOTT,

Baron Bradwardine,

Mr. BARTLEY.

Major Melville,

Mr. EGERTON,

Bailie M'Vebble,

Mr. MEADOWS,

Laird of Balmawhapple,

Mr. STANSBURY,

Laird of Killancure,

Mr. F. MATTHEWS,

Evan Dhu M'Combich,

Mr. HAINES,

(From the Theatre Royal, Haymarket—his first appearance on this Stage.)

Callum Beg,

Mr. MITCHELL,

Mr. EVANS,

Gilfillan,

Mr. PAYNE,

Scotch Officer,

Mr. J. COOPER,

Mr. Arthur

39. SUGAKUDO, NAKAYAMA (active 1850–1860)

A Very Fine Album of Fifty Kacho-E (Bird & Flower Prints).

Japan, (c. 1860) Folio (365 x 250mm), Original Embossed Green Card Covers, with 50 Finely Coloured Prints of Birds and Flowers. Possibly the work (Birds & Flowers of the Four Seasons)

£7,500

A pupil of Utagawa Hiroshige (1797-1858), the Japanese artist Nakayama Sugakudo flourished from the middle of the nineteenth century to the early 1860s. He was a ukiyo-e artist. The exact dates of his birth and death are unknown. The Edo Period was in its final years when Sugakudo produced his art

He is a renowned artist, particularly for his series Exact Reproductions of Forty-Eight Birds (1858) and Birds and Flowers of the Four Seasons (1861). These designs are acclaimed for their realistic rendering of the natural world, as well as their delicacy of colour, fine embossing, and highly technical quality.

Despite being taught by Hiroshige, he focused on kacho-e art rather than copying aspects of his teacher. Sugakudo, for slightly over a decade, became popular for this art form. Therefore, his art shines brightly concerning kacho-e in the middle of the nineteenth century.

These Illustrations of Birds and Flowers include some of his most famous images:

Swallows, Finches, Warblers, Hawks, Cranes and Herons, Parrots and Waders along with Exotic Plants and Flowers





A Unique Copy Of An Important Work On Witchcraft

40. WEBSTER, JOHN

The Displaying of Supposed Witchcraft....

FIRST EDITION, [16], 346, [4], printers notes and errata leaves present, a contemporary manuscript letter bound in, contemporary ownership inscription to title head, contemporary annotations and manicules in margins, occasional light staining to lower margin, original full calf, skilfully rebaked with raised bands, spine gilt with motifs, contemporary marbled endpapers, small folio, London, J.M. [Jonas Moore], 1677

£8,500

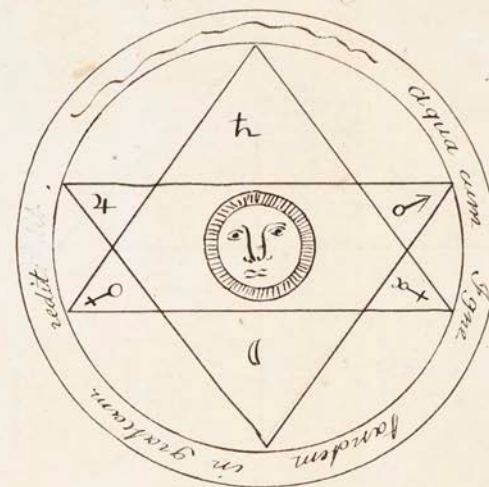
John Webster (1610 - 1682), a physician and cleric, was known for his controversial works. Webster claimed to be educated at the University of Cambridge, and his writing displays a learned style despite no evidence to back this claim. During the First English Civil War, Webster left his position as a teacher in Clitheroe and became a surgeon and army chaplain in the Parliamentary forces. In the late 1650s Webster returned to Clitheroe. He gave up the ministry after he was arrested in 1658 and had his papers seized. He practised as a physician in Clitheroe until he died.

His *The Displaying of Supposed Witchcraft* was a critical and sceptical review of evidence for witchcraft. Webster takes a remarkably similar outlook to Johann Weyer, the best known sixteenth century critic of witch trials. Weyer was completely orthodox in his belief in devils and his condemnation of almost any kind of magical practice, but did not think it was the kind of thing that old ladies got up to. Webster opposed Joseph Glanville and Henry Moore, who defended the belief in witchcraft using learned science and theology. The hermetic systems that became popular during the Renaissance did allow for spirits and angels to be summoned. Learned sceptics were often advocates of a mystical or hermetic point of view and were always vulnerable to accusations of devilry. Webster was keen to deny the existence of witches because he did not want his own 'natural magic' to be confused with witchcraft. In *The Displaying of Supposed Witchcraft* Webster goes as far as suggesting that the bible has been mistranslated to support the belief in witches. Glanville and More were defending the New Philosophy which insists all magic must be supernatural, and that can only mean God or the Devil. The argument was between on one side Aristotelians and their heirs, the mechanical philosophers, and on the other neo-Platonists and Hermetists. It was usually the former, with what we might call the more scientific attitude, who defended belief in witchcraft.

More edited Glanville's earlier works on witchcraft, attacked by Webster, together with material of his own as a reply. This appeared under Glanville's name but after his death as the influential *Saducismus Triumphatus*.

At the front of this copy of *The Displaying of Supposed Witchcraft* are two manuscript leaves. The text on the first manuscript leaf is the same as the inscription on Webster's monument in

*Qui hanc Figuram intelligunt
Nec etiam intellexisse intelligent.*



*Hic jacet ignotus mundo morsusque tumultu
Invidia, semper mens tamen aqua fuit
Nulla tulit vetorum ut sciret secreta Sophorum,
Ac tandem vires noverit Ignis = aqua.*

*Johannes Hypochantes, sive Webster,
In villa Spinosa supermonta in
Parochia Silva cuculata in Agro
Eboracensi, natus 1610 Feb 21^o
Egastulum animae deposuit 1682 June 18th
Annoque ætatis sue 72 currente:
Sicq: peroravit moriens, mundo huic valedicens,
Aurea Pax vivis, requies æterna Sepulchris.*

the chapel of St. Mary Magdalen, at Clitheroe. It reads as follows”

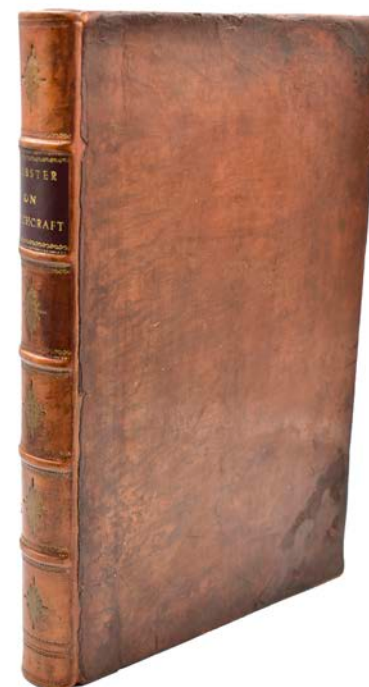
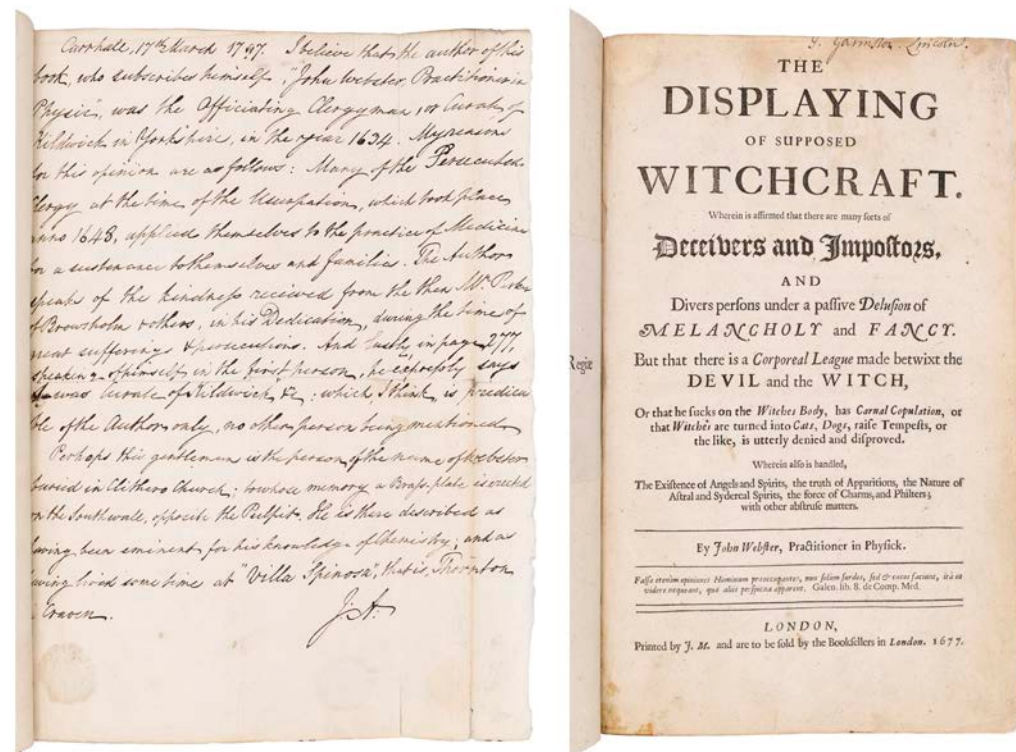
“Qui hanc figuram intelligunt Me etiam intellexisse, intelligent. Hic jacet ignotus mundo
mersusque tumultu Invidiae semper mens tatem aqua fuit, Multa tulit veterum ut sciret secreta
tophorum Ac tandem vires noverit ignis aquae.

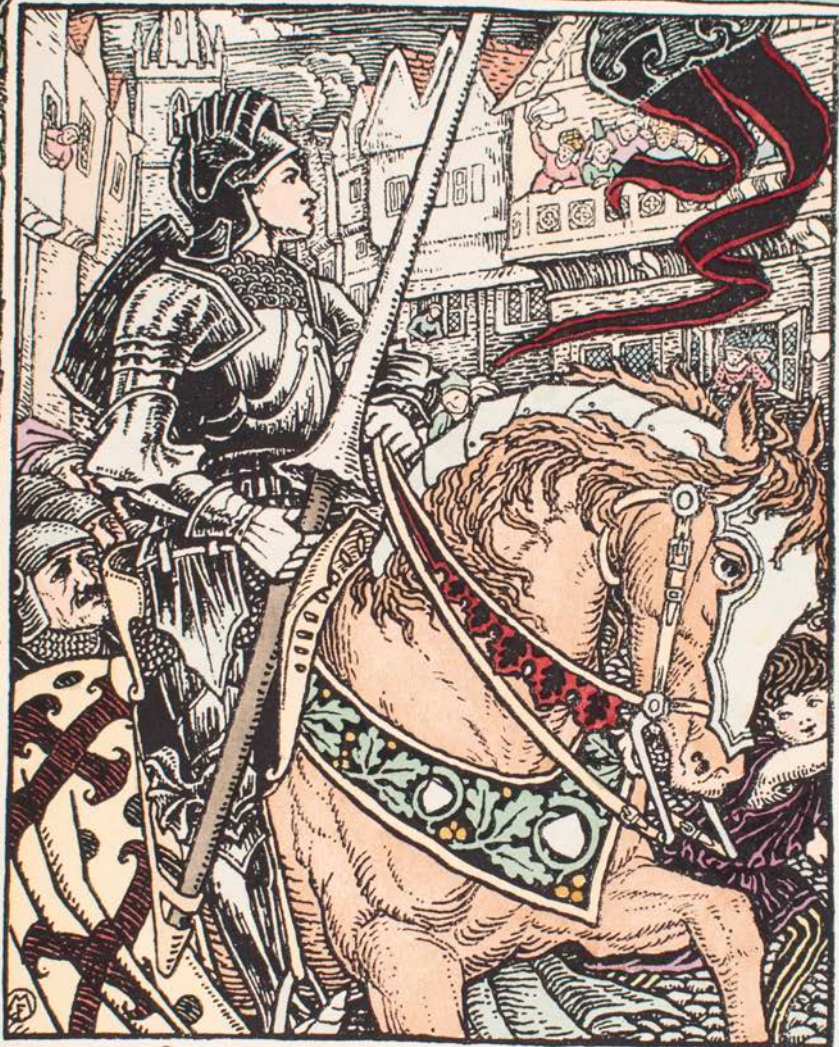
Johannes Hyphantes sive Webster, In villa Spinosa supermontana, in Parochia silcae cuculatae,
in agro Eboracensi, natus 1610 Feb 3, Ergastulum animae deposuit 1682, Junii 18, Annoq.
Aetatis suae 72 currente. Sic peroravit moriens mundo huic vulftdicens, ea pax vivis, requies
aeterna Sepultis”.

This manuscript is illustrated with a witches compass with a unicursal hexagram inside. In
the centre is a sun, each section of the hexagram has a planetary symbol, starting north they
represent Saturn, Mars, Mercury, the Moon, Venus and Jupiter. The surrounding text reads
“aqua cum Igne tandem in grateam redit.”

The second manuscript leaf is a letter bound in, which reads “Carrhale, 17th, March 1797. I
believe that the author of this book, who subscribes himself, ‘John Webster, practitioner in
Physics’, was the Officiating Clergyman or Curate of Kildwick in Yorkshire in the year 1624.
My reasons for this opinion are as follows: Many of the Persecuted Clergy at the times of the
Usurpations, which took places anno 1648, applied themselves to the practice of Medicine for
a sustenance to themselves and their families. The Author speaks of the kindness received from
the then Mr Pisky of Browsholm & others, in his Dedication, during the time of great sufferings
& persecutions. And lastly, in pages 277, speaking of himself in the first person, he expressly says
I - was Curate of Kildwick &; which, I think, is predicable of the Author only, no other person
being mentioned buried in Clitheroe Church; to whose memory a Brass-plate is erected on the
Southwall, opposite the Pulpit. He is there described as having been eminent for his knowledge
of Chemistry; and as having lived some time in ‘Villa Spinosa’, that is, Thornton Craven.’
Signed ‘J. A.’ mailing folds, sealed twice on the bottom of the page. Annotations in a similar
hand are found throughout the book. Some with references such as on pp.245 ‘This story told
in Ye Gentelmen Magazine, June 1750 page 255’, in reference to the condemning of Rouland
Jenkes, Oxford, tried for creating a suffocating mist.

[ESTC: R12517; Norman 2192; Wing W1230]





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