



Marshall
Rare Books

The Summer Collection

Rare Books, Manuscripts & Original Art

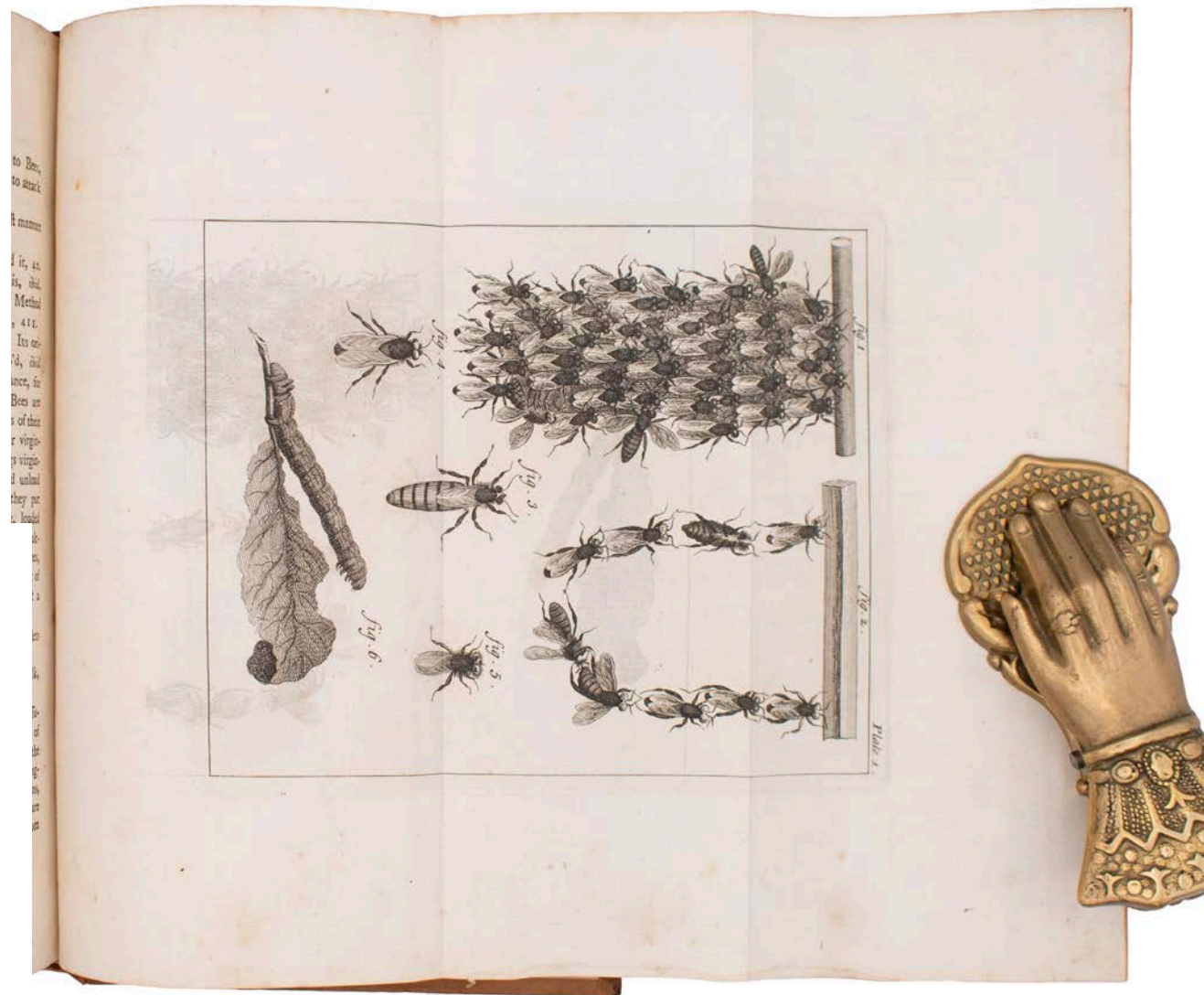
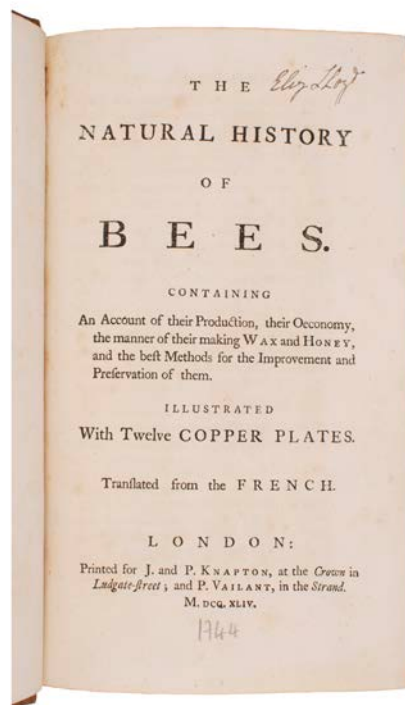
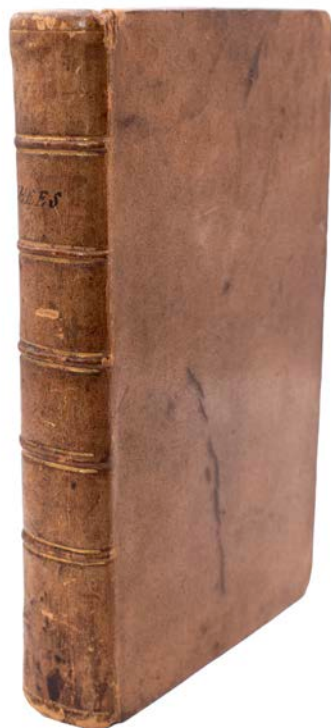
1. [BAZIN, GILLES AUGUSTIN] The Natural History of Bees.
Containing an Account of their Production, their Oeconomy, the manner
of their making Wax and Honey, and the best Methods for the Improvement
and Preservation of them

FIRST EDITION, 12 engraved folding plates, ownership note on title head,
F4 misnamed G4, contemporary speckled calf, "Bees" manuscript to spine,
8vo, London, for J. and P. Knapton, 1744

£1,000

A culturally significant work on honey bees, with the engraved plates
illustrating the anatomy of the bee, the structure of the hive and honeycomb.
This is an altered translation of de Reaumur's 'Mémoires pour servir à l'histoire
des insectes'. Bazin presents his version in the form of a dialogue: 'I shall
content myself with representing Clarissa as the mistress of a family, residing
in the country of her own estate. Eugenio, the other person of the dialogues is
the author; and though he borrows almost all his facts from M. de Réaumur,
though he often copies his expressions, 'tis still Eugenio, who is accountable for
the use he makes of them'.

Provenance: Elizabeth Lloyd



Oxford From The Greatest City Atlas Ever Made

2. BRAUN, GEORG & HOGENBERG, FRANS Views of Oxford & Windsor Castle from Civitates Orbis Terrarum

Augsburg, 1575, Oblong Folio, full bright contemporary colour, in fine condition, framed.

£1,250

“The Civitates orbis terrarum or the ‘Braun & Hogenberg’ is the most famous of the early town atlases. Like Ortelius’s Theatrum, one of the best-selling works in the last quarter of the 16th century. Although it had no comparable predecessor, it immediately answered a great public demand because social, political and economic life at that time was concentrated in cities. Apart from that the pictorial style of the plans and views appealed very much to the uneducated public.” (Van der Krogt)

This work was the most famous of all the town-books comprising over 500 views. It featured views of the majority of the major European cities. The cities illustrated included Amsterdam, Barcelona, Bologna, Brixen, Brussels, Chios, Danzig, Hamburg, Helsingborg, Innsbruck, Istanbul (Constantinople), Cologne, Leiden, Liege, London, Luxembourg, Milan, Moscow, Nuremberg, Ostia, Paris, Pozzuoli, Prague-Eger, Rome, Rotterdam, Seville, Stockholm, Tivoli, Trento, Utrecht, Venice, Weimar, Wroclaw, and Zurich. It also included some illustrations of places in Asia, Africa, and Latin America including: Aden, Alexandria, Cuzco, Casablanca, Jerusalem, and Cairo.





OXONIUM nobile Angliæ oppidum, Septentrionalis Tamesis
eximie elegantissimi: hinc fabrice sive illud fuit



Depictus Georg. H. 1647

VINDESORIVM celeberrimum Angliæ castrum locus
amoenissimus: adfusa magnifica: Arripitque Regum sepulchra
Et illud fuit Garretorum equorum Societas memorabilis existens.



Depictus Georg. H. 1647

Com. Pringle

3. [MURDER] BURKE AND HARE West Port Murders; or an Authentic Account of the Atrocious Murders Committed by Burke and His Associates; Containing A Full Account of All the Extraordinary Circumstances Connected with Them. Also a Report of the Trial of Burke and M'Dougal....

FIRST EDITION, 362 pp., wood engraved frontispiece and 5 plates, some staining throughout, rebounded, original red morocco label to spine, contemporary half calf over marbled boards, slightly rubbed, 8vo, Edinburgh, Thomas Ireland Junior, 1829

£300

A scarce account of the trial of the famous 'body-snatchers', turned murderers.

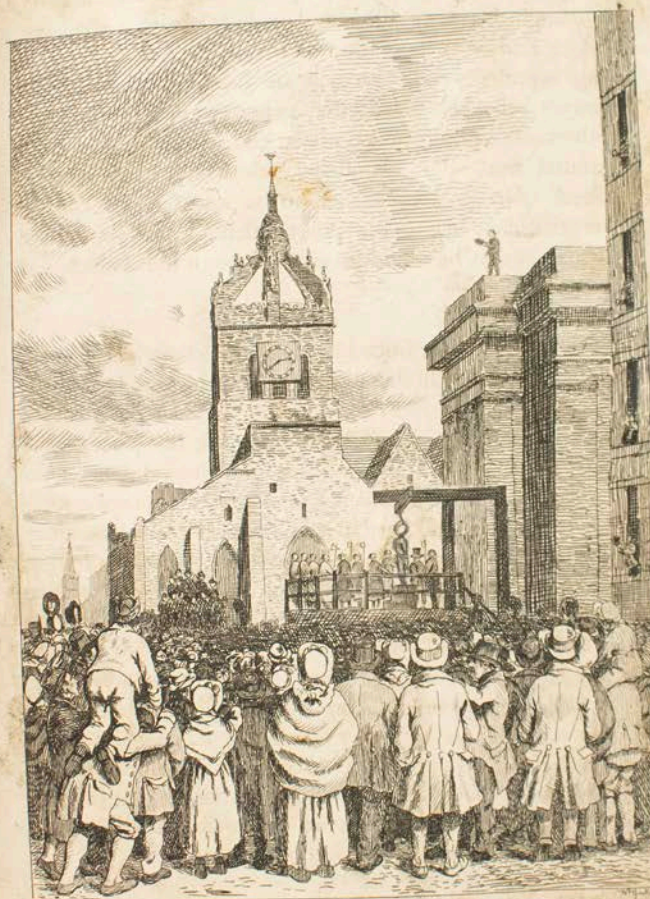
Prior to the Anatomy Act of 1832, Edinburgh University's only legal supply of corpses for teaching purposes were those executed by the courts. This drove unscrupulous people to steal corpses from graves to sell for dissection at anatomy lectures. These 'body-snatchers' or 'resurrectionists' were opportunists who saw an easy way to make good money.

Burke and Hare sold the first body to Dr Robert Knox's assistant and were told that any other bodies they "came across" would be similarly received. Dr. Knox was a leading anatomist at Edinburgh University. He believed that every student should have the opportunity to dissect at least one human body during their studies. However, there were not enough legal cadavers and so this led him to pay large sums of money for bodies and not question where they came from. The easy money was such a temptation that the men soon started to kill people instead of digging up corpses.

In less than a year Burke and Hare murdered 16 people - three men, twelve women and one child. At first they chose their victims well, those who wouldn't be missed or were passing through Edinburgh. However, perhaps in a desperate attempt to keep up supply they chose to kill well-known Edinburgh residents Jamie Wilson and Mary Paterson. Then the body of Margery Campbell was found under Burke's bed by lodgers who were suspicious of Burke's behaviour.

When questioned, Burke and Hare blamed each other for the murders. Margery Campbell was the only victim not already dissected, but as she was suffocated there were no visible signs of foul play. Due to this lack of evidence Hare was given immunity to testify against Burke. Burke was sentenced to death, and hanged on 28th January, 1829.

Over 20,000 people came to watch his execution. Ironically Burke was publicly dissected the following day. Knox's career went into decline and as a result of the case the 1832 Anatomy Act was passed to ensure that there was an adequate supply of cadavers for medical teaching.



EXECUTION of WILLIAM BURKE.
taken on the spot.

Published by Thomas Ireland Jun^r Edinburgh.

Kelmscott Press.

4. BURNES-JONES, SIR EDWARD, [illustrator]. ELLIS, F.S., [editor]. MORRIS, WILLIAM. *Syr Percyvella of Gales.*

Printed by William Morris, Hammersmith: 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.

£3,000

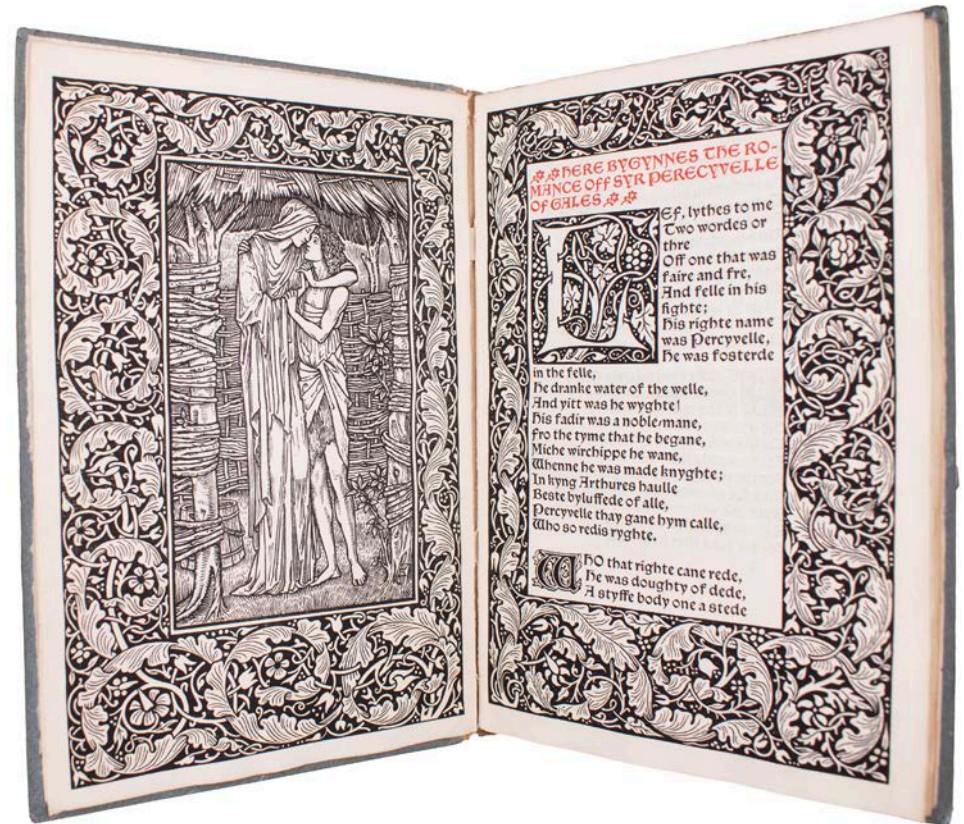
Original pale blue paper boards with linen backstrip. Front cover lettered in black. Plain endpapers. Top edge trimmed, others uncut. Board edges lightly darkened. Overall a near fine copy.

“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 Degrevaunt* (A47) and *Syr Ysambrace* (A 48), was based on the text of *The Thornton Romances: The Early English Romances of Perival, 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.



5. [INDIA] CALVERT, JOHN, Vazeeri Rupi, the Silver Country of the Vazeers, in Kulu: Its Beauties, Antiquities, and Silver Mines. Including a Trip over the Lower Himalayah Range and Glaciers.

First Edition, London, E. & F.N. Spon, 1873. 8vo, half-title, hand-coloured tinted lithographed frontispiece and additional pictorial title, with 32 hand-coloured lithograph plates (25 tinted), large folding lithographed map, hand-coloured in outline, wood-engraved illustrations in text, 2 advertisements ff. at end, original pictorial cloth gilt.

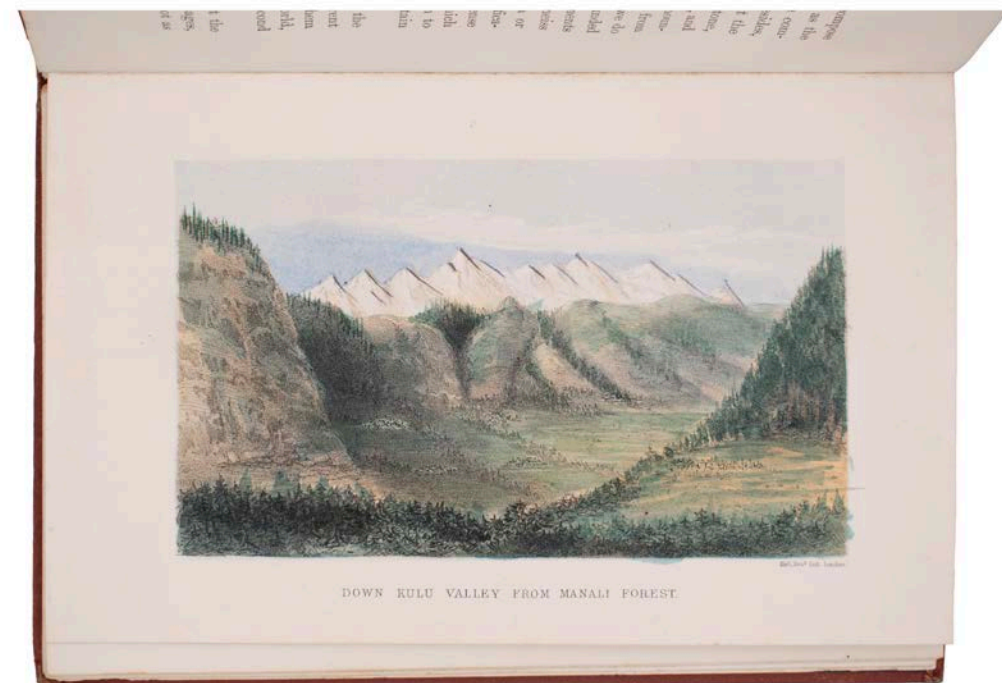
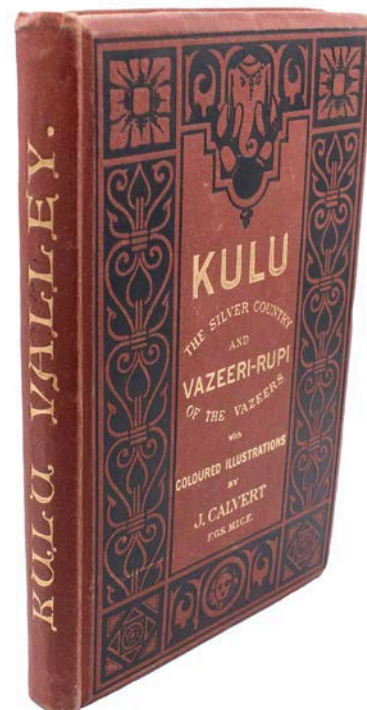
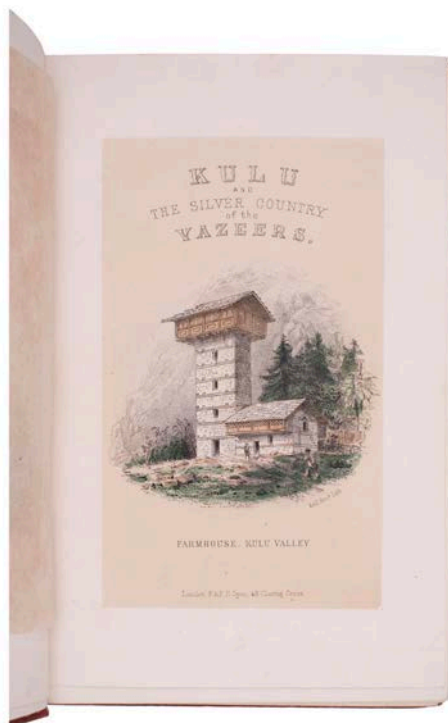
£5,500

Author's own copy, pencil attribution on half title, A bright excellent copy with almost all plates hand-coloured.

This stunningly illustrated book explores the natural beauty and rich cultural heritage of the Vazeeri Rupi region of Kulu India. From the breathtaking Himalayan mountain landscapes to the intricate architecture and artifacts of the local people of northern India.

As one would expect from an author who was a Fellow of the Geological Society and pre-eminent mining engineer the work has numerous geological references.

Yakushi (1994) C20



One Of The Rarest Of Cameron's Portraits

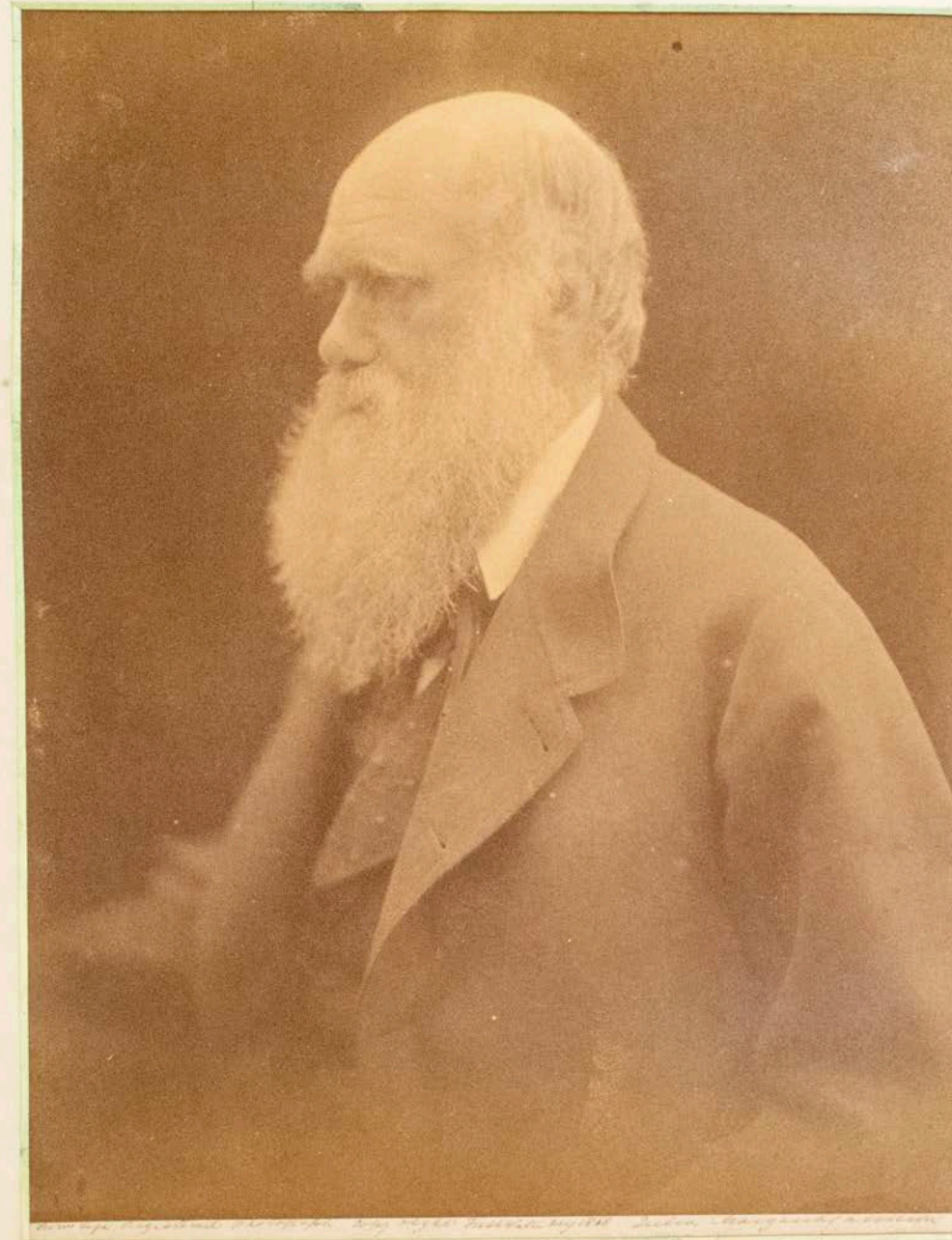
6. CAMERON, JULIA MARGARET, Portrait photograph of Charles Darwin,

Near half-length, facing right, albumen print, signed by the photographer under image "From Life Registered Photograph (Copy Right)/ Julia Margaret Cameron", mounted on card (with embossed stamp of Colnaghi), image size 340 x 280mm., mount size 510 x 407mm., [Freshwater, I.O.W., copyright 23 July 1868]

£45,000

Julia Margaret Cameron took a series of photographic portraits of Darwin when he and his family rented Dumbola Lodge from in Freshwater from the photographer in the summer of 1868 during which time he enjoyed the company of other visitors such as Alfred Tennyson, Henry Wadsworth Longfellow, and Joseph Hooker. "Darwin left the Isle of Wight having been entirely charmed with Cameron's renowned wit and her photographic camera. That week she made four exposures of Darwin, which lend extraordinary depth of tone and detail to Darwin's increasingly well-known beard and penetrating gaze" ('Darwin's Photographic Portraits', Darwin Correspondence Project website).

Darwin was one of only a few sitters who actually paid for the photographs and he believed that Cameron's were the best photographs that had been taken of him.



Ch. Darwin

7. **CLUVER, PHILIP**, *Introductio in omnem geographiam veterem aequae ac novam olim studio & opera Joh. Bunonis ... multis in locis emendata, memorabilibusque aucta ... in multis passim correctior curante J. Reiskio.*

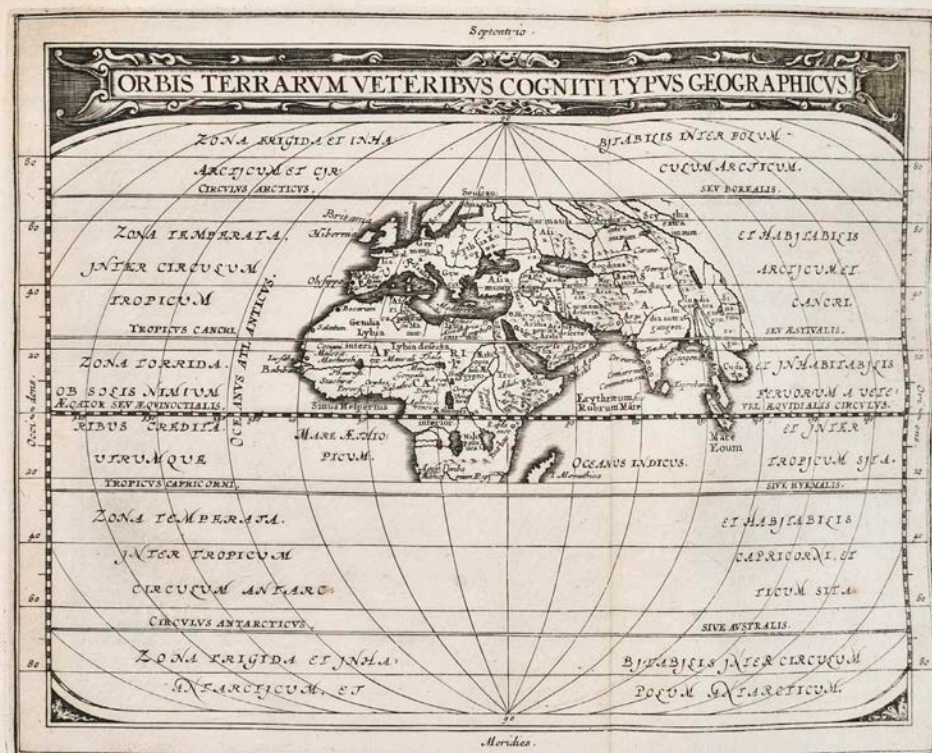
Wolfenbüttel, CJ Bismarck 1694. 4to, (220 x 180 mm), Contemporary Blind-Stamped Pigskin over Wooden Boards with two clasps, Engraved Allegorical and Printed Titles, 3 Engraved plates, 43 folding or double-page engraved maps and 2 folding Tables.

£3,000

The maps are re-engravings of the maps from the 1661 edition, some signed "sculps. H. Mosting" or "Herman Mosting sculpsit Lunaeb.", the latter being documented in Lüneburg around 1685 (cf. Thieme-B. XXV, 192). There are 37 copper-plate engravings including the world map, maps of the continents (America, Africa, Asia, and Europe), and many regional European maps. Compared to the 1661 edition, this edition is supplemented with maps of the East Indies, Prussia, Sardinia/Corsica, and Sicily.

The map of America was derived from the Nicolas Visscher map of 1658, with a Briggs type island of California and no Great Lakes in North America. The interior rivers of South America are all connected to a large, spurious lake labeled Lago de los Xarzyes. A depiction of the discoveries of Maarten Gerritsz de Vries' voyage appears in the waters north of Japan, and Abel Janszoon Tasman's discoveries are shown in New Zealand. The map of Africa, *Africa, Antiqua, et Nova* is an interesting continental map that is very similar to Sanson's *Africa Vetus*. Well engraved with few place names in the south and only the major river systems and mountains shown. The Nile originates from two large lakes well south of the Equator in the Ptolemaic style.

VD 17 23:299253W; Shirley 425; Alden-L. 694/35.



8. COLLINS, CAPTAIN GREENVILLE. Great Britain's Coasting-Pilot: Being a new and exact survey of the sea-coast of England and Scotland from the River of Thames to the Westward and Northward with the islands of Scilly and from thence to Carlyle. Likewise the islands of Orkney and Shetland. Describing all the harbours, rivers, bays, roads, rocks, sands, buoys, beacons, sea-marks, depths of water, latitude, bearings and distances from place to place; the setting and flowing of tides, with directions for the knowing of any place and how to harbour a ship in the same with safety. With directions for coming into the channel between England and France.

London: printed for Mount and Page, 1753, [4], 26 pp. With added engraved pictorial title page; 49 copper-engraved charts & plates, all but a few double-pages, several folding out as well. (Folio) 550 x 310 mm, Full Contemporary Calf.

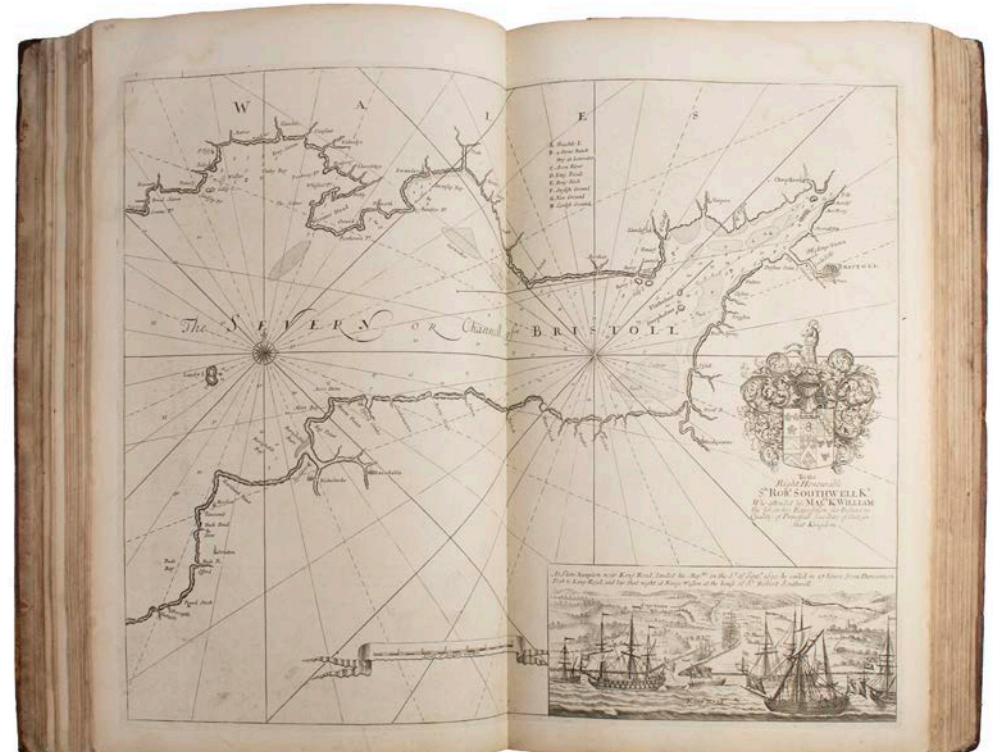
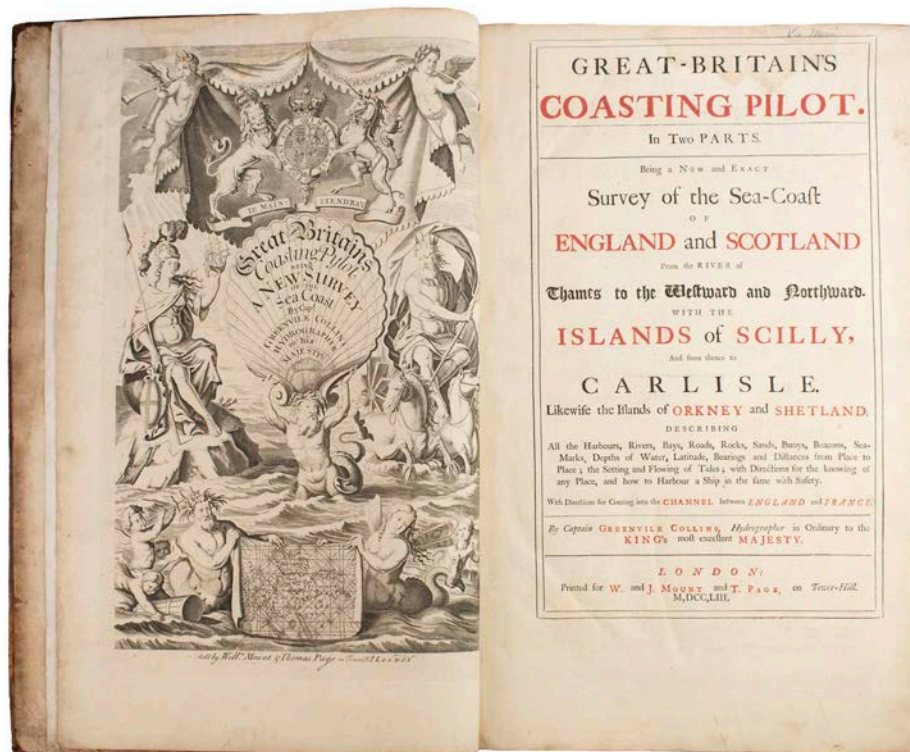
£7,500

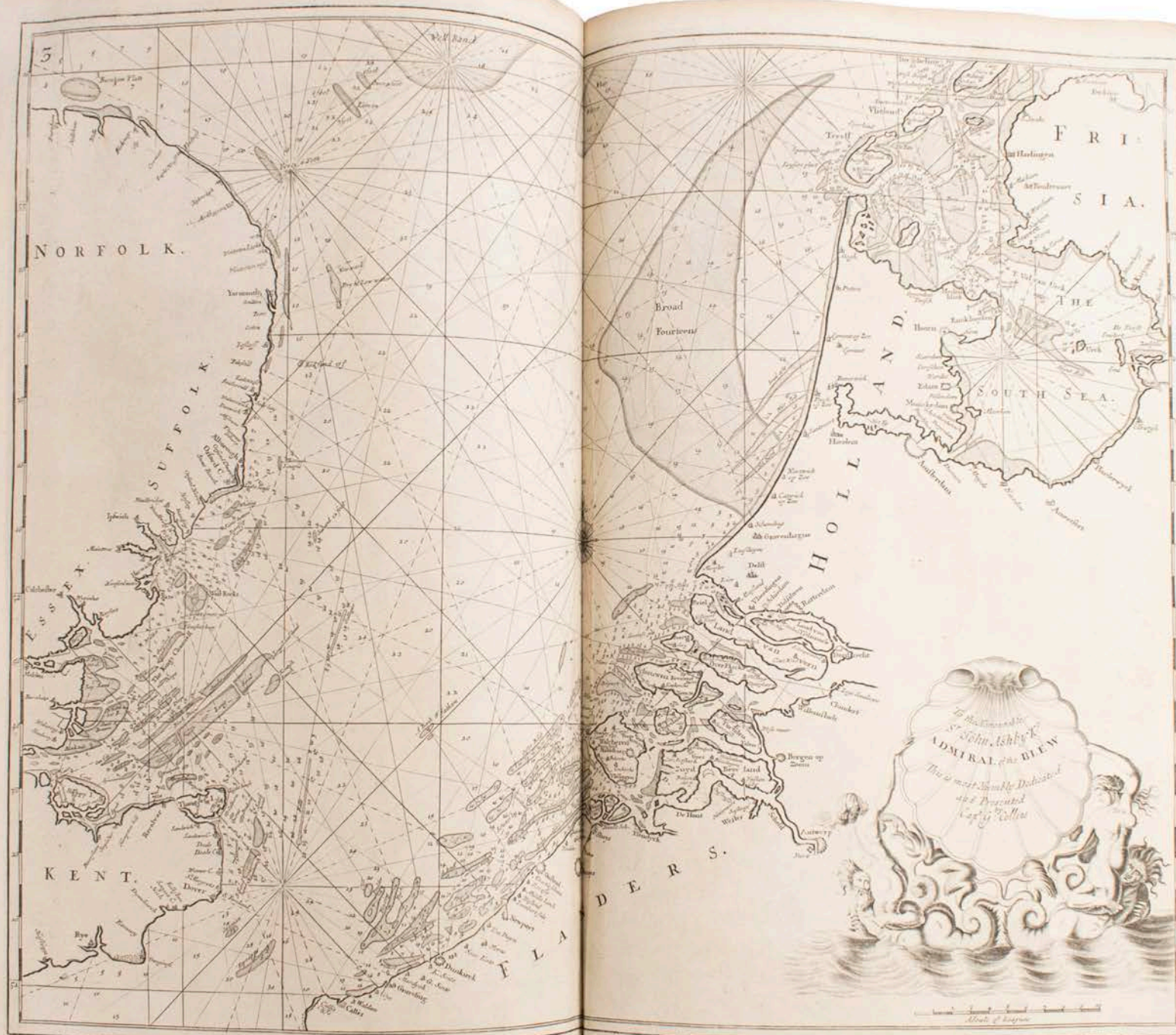
The First and Finest Maritime Atlas of the British Isles and Ireland

Greenville Collins (d. 1694; fl. 1669-1693) served in the Royal Navy with Sir John Narborough in his expedition to southern South America and the Straits of Magellan where he became highly proficient at surveying and chart-making.

In the early 1680s, Collins proposed that he undertake a full-scale survey of the British coastal waters. This was a priority because the majority of existing charts were out of date and were based on earlier Dutch surveys. King Charles II was persuaded of the importance of the project and funding was duly promised, and in 1681 Collins was given command of the yacht 'Merlin' and sent to survey the British coastline. The survey took seven years (between 1681 and 1688) and resulted in about 120 manuscript charts, from which were produced forty-nine engraved charts, covering most of the British Isles and Ireland.

Throughout the production of the 'Pilot' Collins struggled to get paid and eventually resorted to funding part of the project with his own money. Collins' work represents the first systematic survey of the coast of the British Isles created by an Englishman, as well as being the first marine atlas to be engraved and printed in London. As such it stands as a landmark in British chart-making and publishing. It also broke the reliance and dependence on Dutch maritime surveying. The 'Great Britain's Coasting Pilot' remained in print for one hundred years. This example is unusually clean, with wide margins and bound in contemporary calf.





9. [INDIA] - COMPANY SCHOOL, Indian Birds. A Fine Collection of Watercolours in Gouache,

Late 18th Century, Signed in English and Devanagari, Highly attractive and skilfully painted watercolours in gouache. Size of frames 40 x 36 cm. Images in the mount 25 x 20cm .

£18,000

The Birds Illustrated are as follows:

Coppersmith Barbet

The coppersmith barbet, also called crimson-breasted barbet and coppersmith, is an Asian barbet with crimson forehead and throat, known for its metronomic call that sounds similar to a coppersmith striking metal with a hammer. It is a resident bird in the Indian subcontinent and parts of Southeast Asia

Red Avadavat

The red avadavat (*Amandava amandava*), red munia or strawberry finch, is a sparrow-sized bird of the family Estrildidae. It is found in the open fields and grasslands of tropical Asia and is popular as a cage bird due to the colourful plumage of the males in their breeding season. It breeds in the Indian Subcontinent in the monsoon season.

Indian Nightingale

There are about 200 species of bulbuls in the world. In India there are 12 species, red-vented, red-whiskered, white-cheeked, striated, white-browed, yellow-browed, yellow-throated, grey-headed, square-tailed, white-throated, black and flame-throated bulbuls. Out of these, the most common are the red-vented, the red-whiskered and the white-cheeked bulbuls.

Rosefinch

The term "Indian rosefinch" most commonly refers to the pink-browed rosefinch (*Carpodacus rodochroa*), which is a migratory bird found in the Himalayas of the Indian subcontinent. The male is characterized by a bright raspberry pink color with a distinct facial pattern and faint streaking on the back. Females are brown with buffy underparts, broad white eyebrows, and pale, streaked cheeks and throat. They inhabit various habitats like boreal forests, shrublands, and grasslands



Black Hooded Oriole

The black-hooded oriole is a member of the oriole family of passerine birds and is a resident breeder in tropical southern Asia from India and Sri Lanka east to Indonesia. It is a bird of open woodland and cultivation. The nest is built in a tree, and contains two eggs.

Indian Golden Oriole

The Indian golden oriole is a species of oriole found in the Indian subcontinent and Central Asia. The species was formerly considered to be a subspecies of the Eurasian golden oriole, but is now considered a full species.

Provenance Lady Weymouth Collection (19th Century)



10. DRESSER, HENRY EELES, A History of the Birds of Europe, including all the species inhabiting the western Palaearctic Regions.

London Taylor & Francis For the Author 1871- 1896. First edition, 9 volumes, including supplement, large 4to, additional vignette title and 723 lithographed plates (721 hand-coloured), after and by J.G. Keulemans, J. Wolf, E. Neale, uniformly bound in full green morocco gilt, elaborate bindings, a very attractive set.

The Preface, Introduction, List of Subscribers and Index bound as volume I. 2 uncoloured plates, some illustrations in the text, after J.G. Keulemans, Joseph Wolf and E. Neale, the colouring by Smith and W. Hart.

£18,500

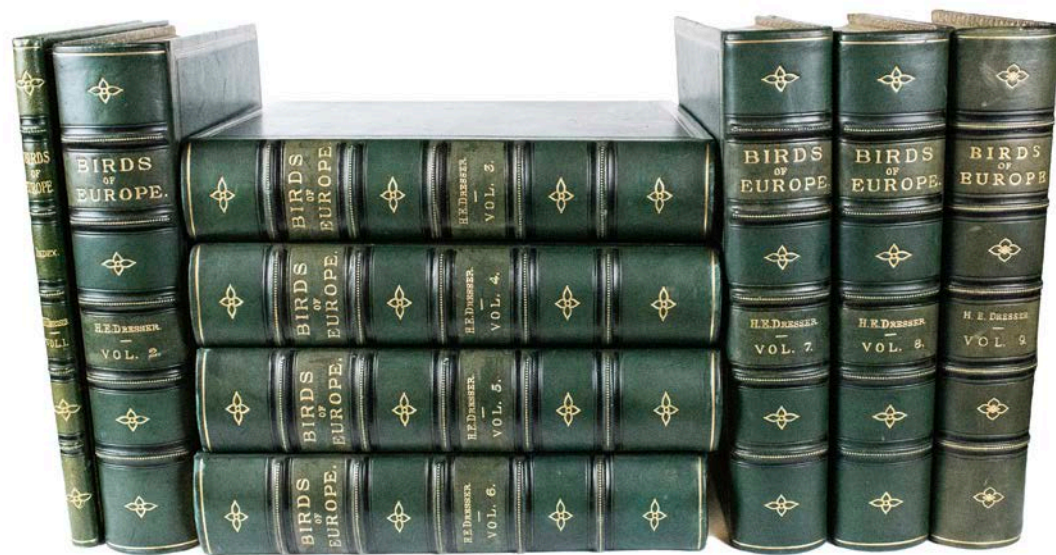
An important monograph, "A History of the Birds of Europe" is one of three major monographs published by Dresser. Still the largest and most complete work on this subject. The others are his "A Monograph of the Meropidae, or Family of the Bee-Eaters", 1884-1886, and "A Monograph of the Coraciidae", 1893. All of these works contain illustrations by Keulemans.

Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His "Manual of Palaearctic Birds" (1902) was an important contribution to the delimitation of the ranges of Palaearctic birds. The principal artist Johannes Gerardus Keulemans (1842-1912), began his career as a taxidermist providing stuffed birds to the State Museum of Natural History at Leiden. The director of that museum encouraged Keulemans to pursue his love of natural history, where he obtained a scientific appointment after an expedition to West Africa in 1865 and 1866. His accomplishments in illustration came to the notice of Richard Bowdler Sharpe, later a director of the British Museum, who encouraged him to move to England. Keulemans quickly achieved wide recognition and established himself as the most popular bird artist of the late Victorian period. He regularly provided illustrations for "The Ibis" and "The Proceedings of the Zoological Society". He illustrated many important bird books as well as those by Dresser, including Buller's "A History of the Birds of New Zealand" (1873), Shelley's "Monograph of the Sun-Birds" (1876-1880), William Vincent Legge's "Birds of Ceylon" (1880), Daniel Giraud Elliot's "Monograph of the Hornbills" (1887-1892), Richard Bowdler Sharpe's "Monograph on Kingfishers" (1868-1871), Henry Seebohm's "Monograph on Thrushes" (1902), and Osbert Salvin's "Biologia Centrali-Americana" (1879-1904). Keulemans has painted remarkable pictures of extinct birds, like the Choiseul Crested Pigeon, Kangaroo Island Emu, Huia, Stephens Island Wren, Hawaii Oo, Hawaii Mamo, Oahu Oo, Guadalupe Petrel, and the Laughing Owl.

A leading figure in ornithological circles Henry Eeles Dresser was elected as a Member of

the British Ornithologists' Union in 1865 and served as its secretary from 1882 to 1888. He was also a member and fellow of the Linnean and Zoological societies of London and an honorary fellow of the American Ornithologists' Union. He was a close friend of Professor Alfred Newton, Thomas Littleton Powys, 4th Baron Lilford and of Sir Alfred Russel Wallace. He knew all of the leading ornithologists of the day. He was particularly well-known to European, American and Russian ornithologists. He worked with Alfred Newton on the promotion of a "close time" for British birds, a period, during 1862, when birds could not be hunted. This early effort aided in the commencement of the bird conservation movement. In spite of Keulemans' prominence as an ornithologist, this activity had to come second to his business which, from 1870 until 1910, was in iron, with premises at 110 Cannon Street in The City.

Anker 120; Fine Bird Books p.92; Nissen IVB 267





Il B. Maculosa del m. 1811.

EGYPTIAN EAGLE-OWL.
BUBO ASCALAPHUS.

Richardson. Sculp. 1877.



J.H. Endemann del.

FLAMINGO.
PHENICOPTERUS ROSEUS.

Holberton sculp.

11. [INDIA] EWART, DR JOSEPH, The Poisonous Snakes of India for the use of the Officials and others Residing in the Indian Empire.

London, J & A Churchill, 1878, 4to, (260 x 200mm), Publisher's Red Cloth Gilt, a little rubbed and hinges repaired, (viii), 64, with 21 plates, including 19 fine chromolithograph plates, (one double-page) and 2 uncoloured plates.

£3,500

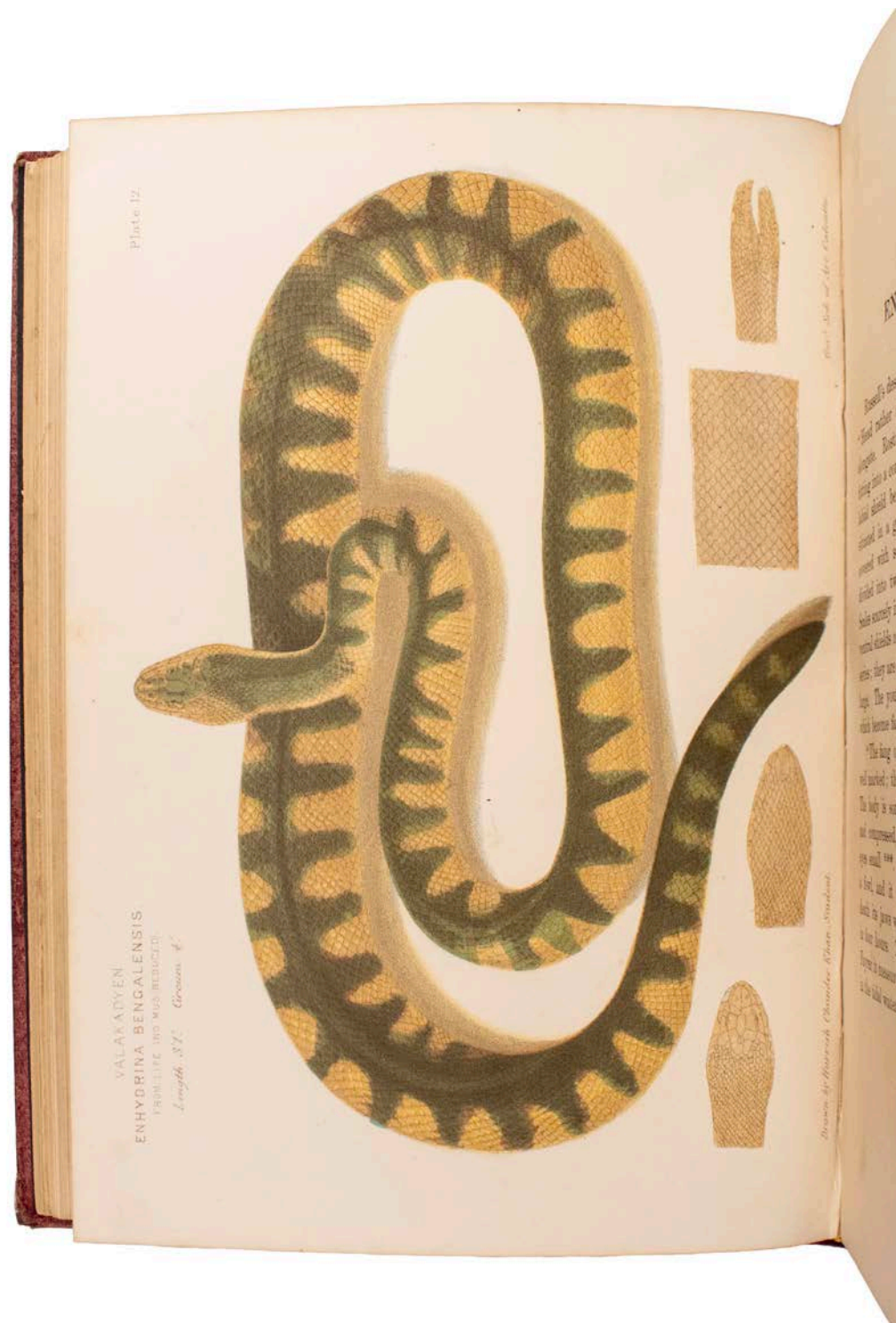
The plates are from drawings by Annanda Prosad Bagchee and others who were students at the Government School of Art in Calcutta.

A subscription list shows that 1000 copies were printed 900 of which were for the various Indian states but 100 were for the Cape of Good Hope. Printed by the Ballantyne Press, Edinburgh and London. 'The object contemplated in publishing this small work (which may be viewed as a supplement to Sir Joseph Fayrer's magnificent 'Thanatophidia of India') has been to place in the hands of the busy officials of India a handy-book, by means of which they may easily recognise any of the poisonous reptiles of the Peninsula.

Sir Joseph Fayrer, K.C.S.I., when applied to, generously sanctioned the use of the beautiful plates figured in his Thanatophidia.' (Preface.)

Dr Ewart's qualifications were impressive, the following are listed on the title page: JOSEPH EWART, M.D., M.R.C.P., Lond. SURGEON MAJOR IN THE BENGAL ARMY; PROFESSOR OF PHYSIOLOGY IN THE MEDICAL COLLEGE; SURGEON TO THE GENERAL HOSPITAL, AND FELLOW OF THE UNIVERSITY OF CALCUTTA; PRESIDENT OF THE SNAKE POISON COMMISSION; FELLOW OF THE ZOOLOGICAL SOCIETY, LONDON; PRESIDENT OF THE BENGAL SOCIAL SCIENCE ASSOCIATION; LATE ACTING PRINCIPAL AND PROFESSOR OF MEDICINE, AND SENIOR PHYSICIAN, CALCUTTA MEDICAL COLLEGE AND HOSPITAL.

Bookplate of Kanwar Singh. Old label: Maria Brothers, 78 The Mall, Simla (H.P.), India. Rare Books, Maps, Old Prints etc.



12. [INDIA] FAYRER, JOSEPH, SIR. 1824-1907. The Thanatophidia of India. Being a Description of the Venomous Snakes of the Indian Peninsula with an Account of the Influence of their Poison on Life and a Series of Experiments.

London: J. and A. Churchill, 1874. Folio (446 x 319 mm), half blue straight-grained Morocco gilt, marbled boards, [xii], List of contents misbound 178 pp. with 28 coloured lithographed and 3 uncoloured lithographed plates, small repair to one plate (no loss). An attractive copy of a scarce book that is difficult to find in nice condition.

£11,000

Second and Enlarged Edition. The plates were drawn by students at the Calcutta School of Art, after original sketches by Fayrer.

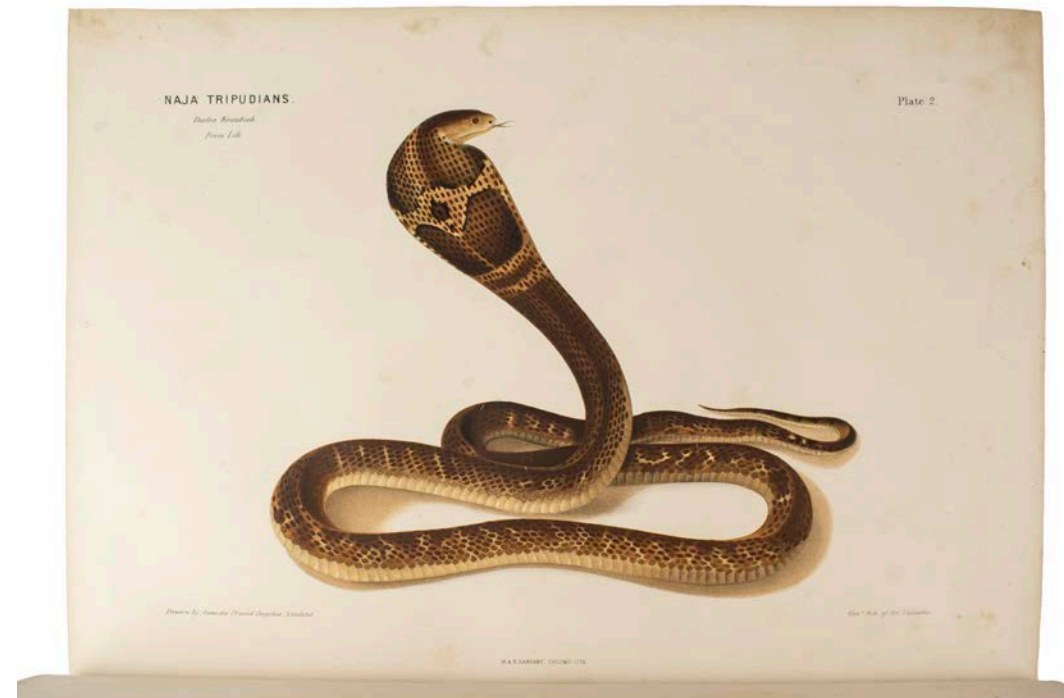
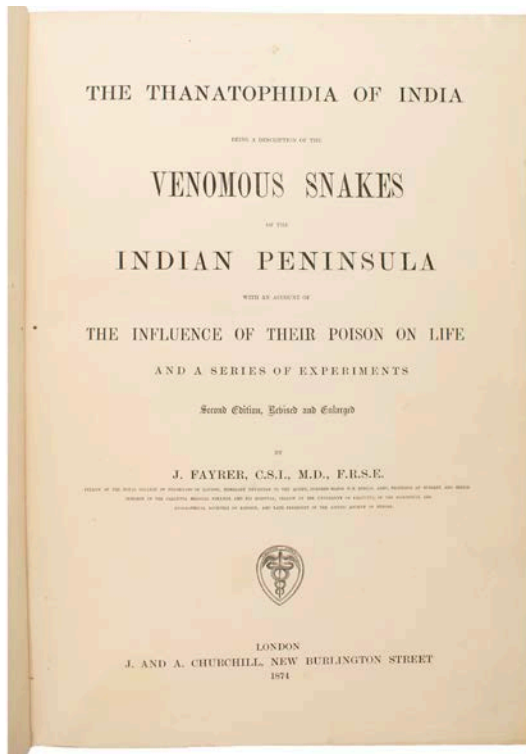
Sir Joseph Fayrer, first baronet (1824–1907), surgeon and physician. In 1843 Fayrer accompanied his father to Bermuda, where an outbreak of yellow fever turned him towards medicine. After entering the Charing Cross Hospital in October 1844, where his fellow pupils included William Guyer Hunter and Thomas Henry Huxley, he was appointed at the end of his second year house surgeon at the Westminster Ophthalmic Hospital. On 29 June 1850 Fayrer left England for Calcutta to become assistant surgeon in Bengal. His connection with the Indian Medical Service (IMS) lasted for forty-five years, half of it in England.

Despite official and professional calls upon his energies, Fayrer was a prolific writer on Indian climatology, the pathology of Indian diseases, sanitation, and above all on venomous snakes. The Thanatophidia of India is a classic contribution to the literature of snakes and snake bites. Printed by the Indian government it was illustrated with admirable coloured plates from life by local members of the Calcutta School of Art. The book embodies all Fayrer Experiments and researches, accounts of which were forwarded from India to Dr F. C. Webb, who put them into literary shape. From Fayrer's enquiries came the permanganate treatment of venomous snakebites. But his main conclusions were that there then existed no absolute antidote, and that safety was to be attained only when the bite was in such a position as to make the application of a ligature between it and the heart possible, together with the use of cautery. These opinions were somewhat modified after some later experiments by Fayrer, Brunton, and Rogers (PRS, 73B, 1904, 323); it was there

shown that recovery might be expected if a ligature were applied within half a minute or even a longer period after a bite, the site of the injury being then incised and solid permanganate of potassium rubbed in.

“[O]ne of the classics on venomous snakes ... The double-page illustration of the king cobra is one of the most imposing drawings of a snake ever published” (Adler II p 97).

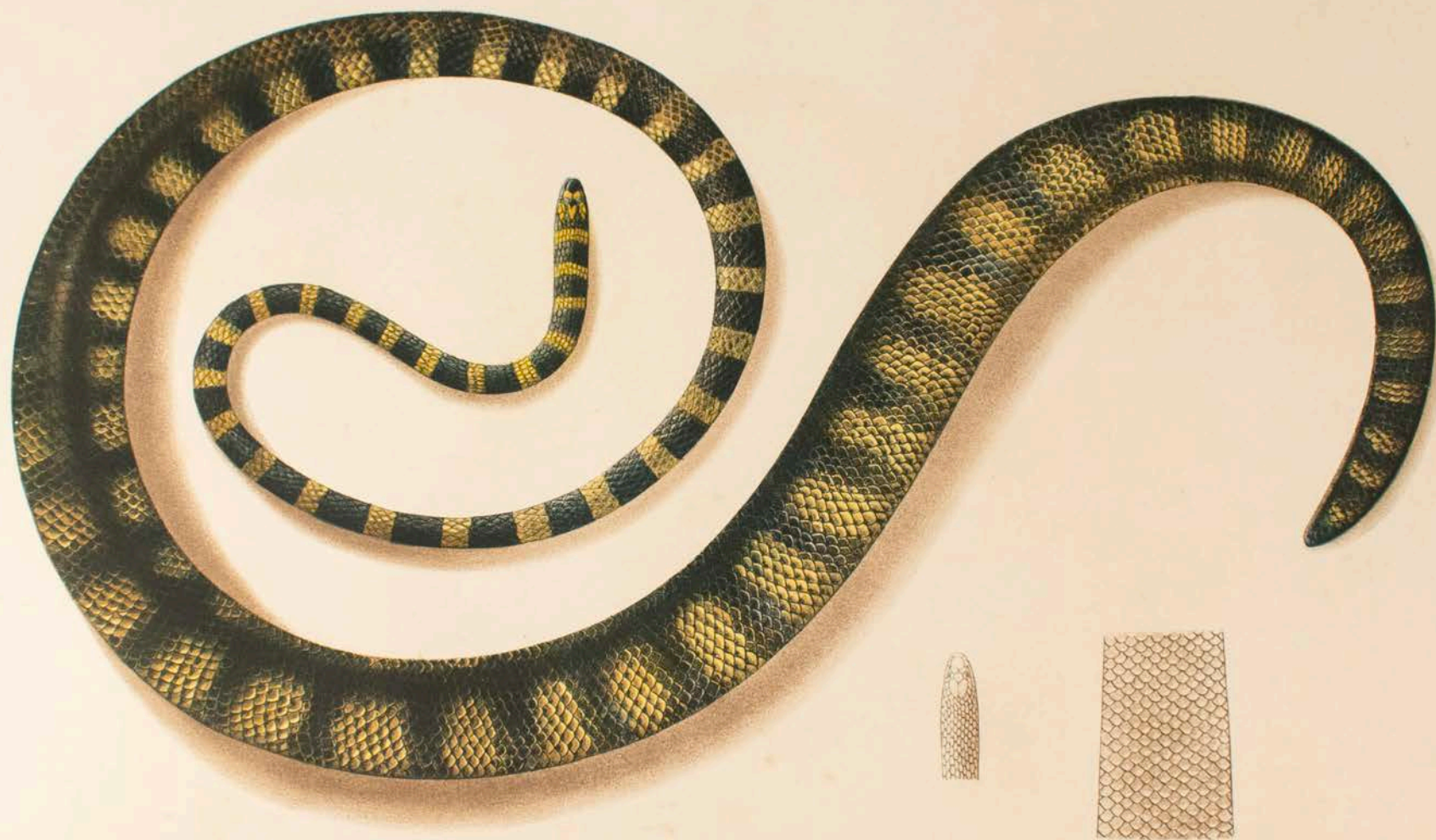
Nissen ZBI 1339; BMNH p 560



HYDROPHIS CORONATA

Length 3' 24 Circum 3"

From Life



13. [FEARNE, CHARLES] The Trial of the Honorable Admiral BYNG, at A Court-Martial held on board His Majesty's Ship the St. George, in Portsmouth Harbour, Tuesday, Dec. 28, 1756, For An Enquiry into his Conduct, while he commanded in the Mediterranean...

FIRST EDITION, [vi], 320, [2], 321-479, 45, 71 pp.; Five engraved folding maps of nautical manoeuvres, a little light foxing and marginal damp staining, engraved armorial bookplate, contemporary calf, neatly rebound, with new red morocco spine label, 8vo, London: Printed for and Sold by J. Lacy, 1757.

[Bound with]

A Candid Examination of the Resolutions and Sentence of the Court-Martial On the Trial of Admiral Byng; As founded on the Principles of Law, Evidence and Discipline. In a Letter to the Gentlemen of the Navy... By an Old Sea Officer.

FIRST EDITION, [2], 38 pp., London: Printed for J. Cooke... 1757.

£800

This is among the best of the period on the prosecution and execution of Admiral Byng, a cause celebre in English naval history.

The successful French invasion of the British held island of Minorca initiated the Seven Years War (or at least the Anglo-French component in the European theatre).

Admiral Byng was scapegoated by the Admiralty, who had sent his squadron out with insufficient men and vessels, leading to a disastrous conclusion. Byng was court-martialed after electing to repair his damaged fleet at Gibraltar rather than relieve a British garrison. The court acquitted him of personal cowardice, but convicted him of neglect of duty and condemned him to death.

The trial and subsequent execution of Admiral John Byng after his failure to defeat a French fleet and then relieve Port Mahon was a low point in British naval history.

The fine large folding plates, rarely present, depict the disposition of the vessels of the French and English during the maritime engagements and were prepared for the present work.

Provenance:
Alexander MacKenzie

THE
T R I A L
OF THE
Hon^{ble} Admiral BYNG,

A T
A COURT-MARTIAL held on
board His Majesty's Ship the *St. George*, in
Portsmouth Harbour, Tuesday, Dec. 28, 1756,

F O R
An ENQUIRY into his CONDUCT, while he
commanded in the *Mediterranean*.

Together with
His D E F E N C E ;
Likewise an APPENDIX, containing all the Papers read
in Court, and several others.

Being much fuller, and more circumstantial, than the Judge-
Advocate's Minutes ; because containing all the occasional
Speeches and Reflections made by the Members of the Court,
or the Prisoner, on what was said, or passed ; and each Mem-
ber's Name prefixed to the Questions he proposed.

P A R T I.

L O N D O N :
Printed for and Sold by J. LACY, the Corner of *St. Martin's*
Court, St. Martin's Lane, near Leicester-Fields.
M D C C L V I I .
[Price Five Shillings.]

14. [INDIA] FINDLAY, ALEXANDER GEORGE, A Directory for the Navigation of the Indian Ocean , with Descriptions of its Coasts, Islands, etc., from the Cape of Good Hope to the Strait of Sunda and Western Australia, including also the Red Sea and the Persian Gulf; the Winds, Monsoons, and Currents, and the Passages from Europe to its various Ports.

London 1876, thick 4to, Original Cloth Gilt, Gilt Title on Upper cover ‘Sailing Directory for the Indian Ocean’ hinges repaired (2) xxxvi, 1215, 16 maps mostly folding, this edition is mispaginated there are no pp xi-xii in any 1876 copy of this work.

£2,250

Third and Enlarged Edition.

In 1876, A Directory for the Navigation of the Indian Ocean by Alexander George Findlay was a comprehensive guide for mariners navigating the Indian Ocean. It detailed coasts, islands, winds, monsoons, currents, and passages from the Cape of Good Hope to the Strait of Sunda and Western Australia, including the Red Sea and Persian Gulf. This third edition, published by Richard Holmes Laurie, provided

essential navigational information for sailors of the time.

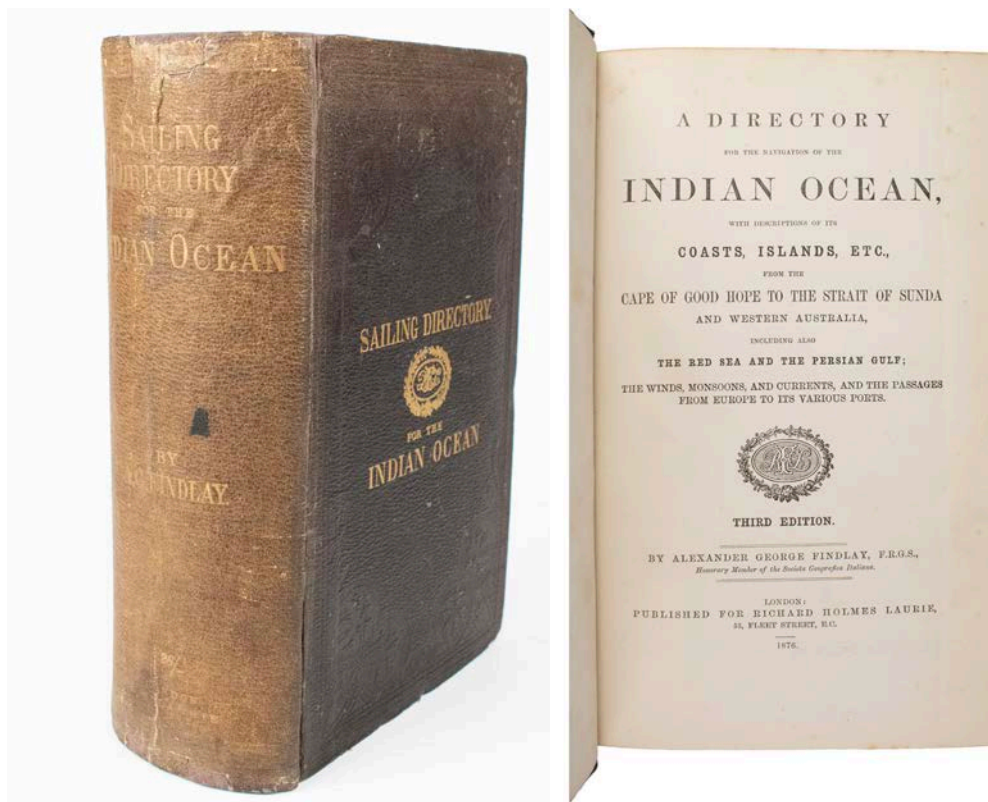
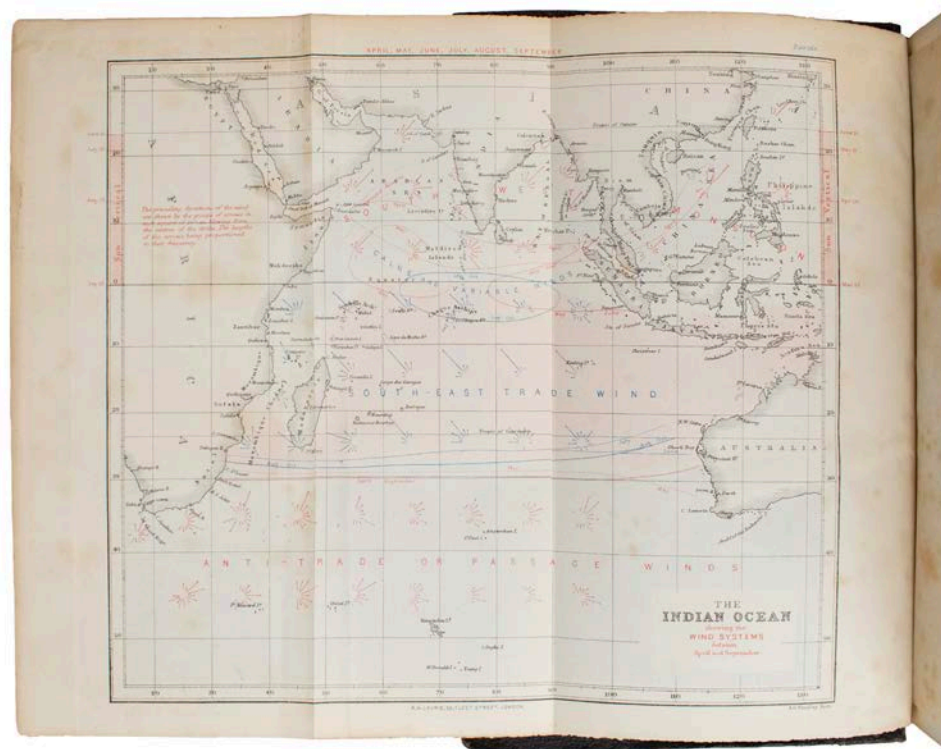
This work described in detail the Bay of Bengal, The Malabar Coast;

‘The Red Sea’, ‘The Southern Coasts of Arabia’ and ‘The Persian Gulf’ Sharjah (‘Shargh’), Dubai (‘Debay’) and Abu Dhabi (‘Abu Thabi’) are all described, as is Al Bida and Doha (‘Doheh’) on the Qatar (‘Kutr’) coast, and there are quite long descriptions of Bahrain (‘Bahrein’) and Kuwait (‘Koweit’).

The general maps of the Indian Ocean depict currents and prevailing winds and monsoon directions. Some of the maps of individual islands derive from earlier surveys: the map of the Keeling Islands is that surveyed by Fitzroy and used in the Narrative of the Voyage of the Beagle.

“Between 1869 and 1875 Findlay [1812-1875] prepared and published six navigational directories which in text, maps, and diagrams documented the winds, currents, coastlines, and other information necessary for navigation in the major oceans of the world. The directories ran to several editions and were regarded as the standard authorities” (ODNB). His Indian Ocean directory was first published in 1866.

A friend of David Livingstone, Findlay took a keen interest in exploration in Africa, mapping routes taken by Burton and others.



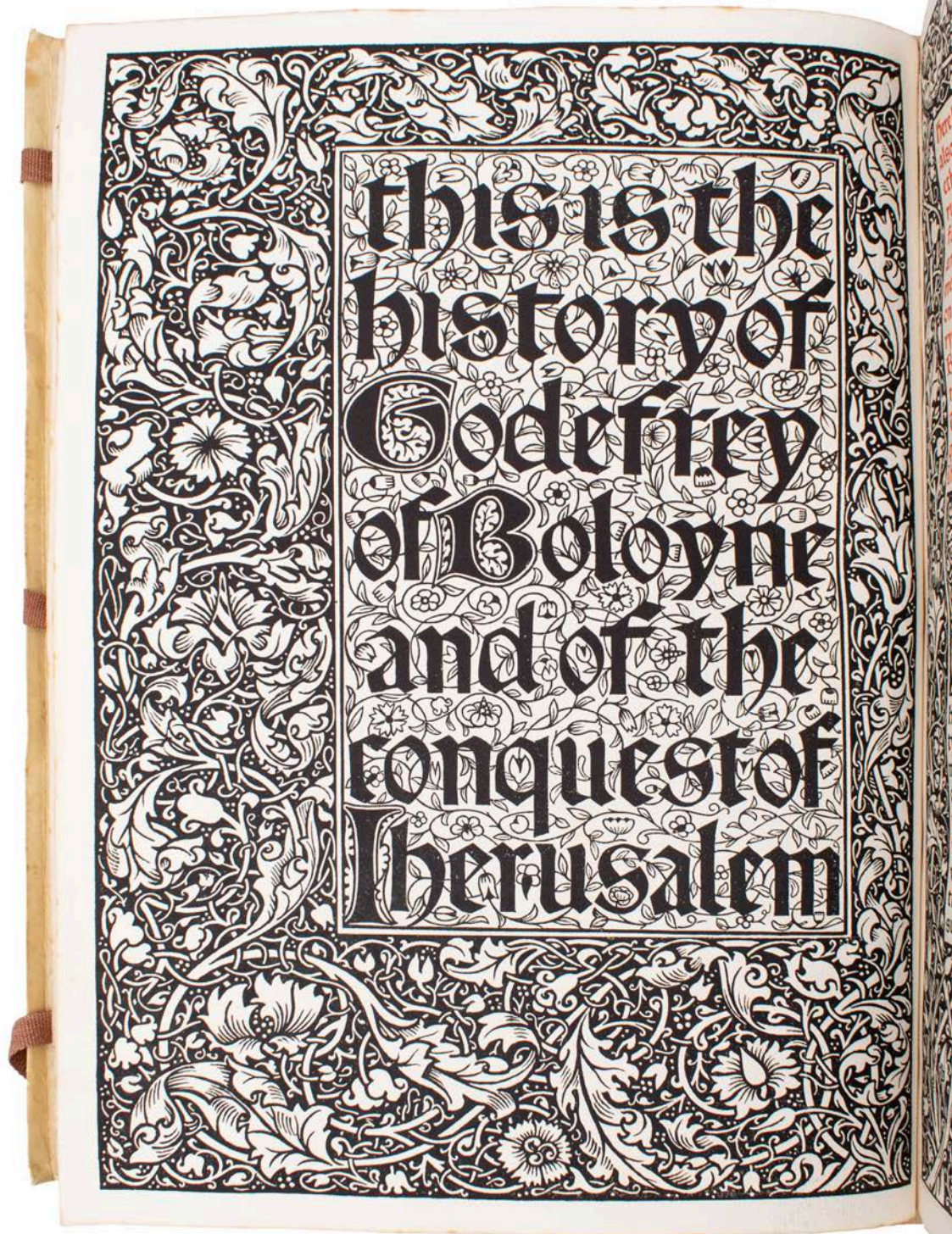
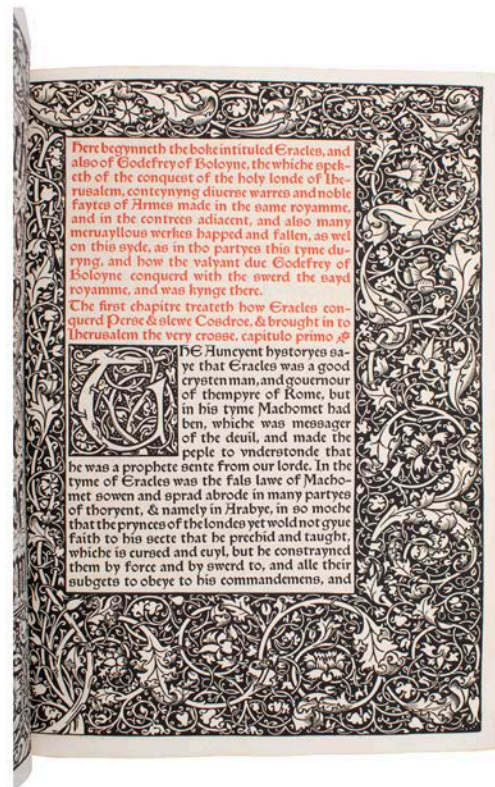
Kelmscott Press

15. [GUILIELMUS, ARCHBISHOP OF TYRE]. The History of Godefrey of Boloynne 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



Linked To The Ridolfi Plot

16. HOWARD, HENRY, EARL OF NORTHAMPTON, A Defensative Against the Poyson of Supposed Prophecies

Second edition, [8], 149 [i.e.151], [1], title within woodcut interlaced strapwork border, printers device, title trimmed along outer margin, reinforced, decorative headpieces, woodcut floriated and historiated initials throughout, occasional light spotting and staining, rebound, later half calf over marbled boards, new endpapers, 4to, [London], John Charlewood and W. Jaggard, 1620

£1,850

Second edition of Howard's book against prophecy and attack on judicial astrology.

Northampton went through periods of disfavour in the court of Elizabeth I due to his links with Catholics. He was imprisoned five times, including for the publication of this work.

In 1571 Northampton was arrested due to his brother, Thomas Howard, 4th Duke of Norfolk's involvement in the Ridolfi plot - the plot to put Mary, Queen of Scots on the throne. Norfolk was executed the following year, and it has been suggested that this is part of the reason for Northampton's book. Evidence was given that the Duke of Norfolk had been misled by a prophecy about a lion (Norfolk) and a lioness (Mary, Queen of Scots), who would overthrow a lion (Elizabeth I).

Northampton attacks prophecy and criticises the authority of "old painted bookes, expositions of dreames, oracles, revelations, invocations of damned spirits, judicials of astrologie, or any other kinde of pretended knowledge whatsoever." He was also prompted by the fantastic prognostications of Richard Harvey from the preceding April.

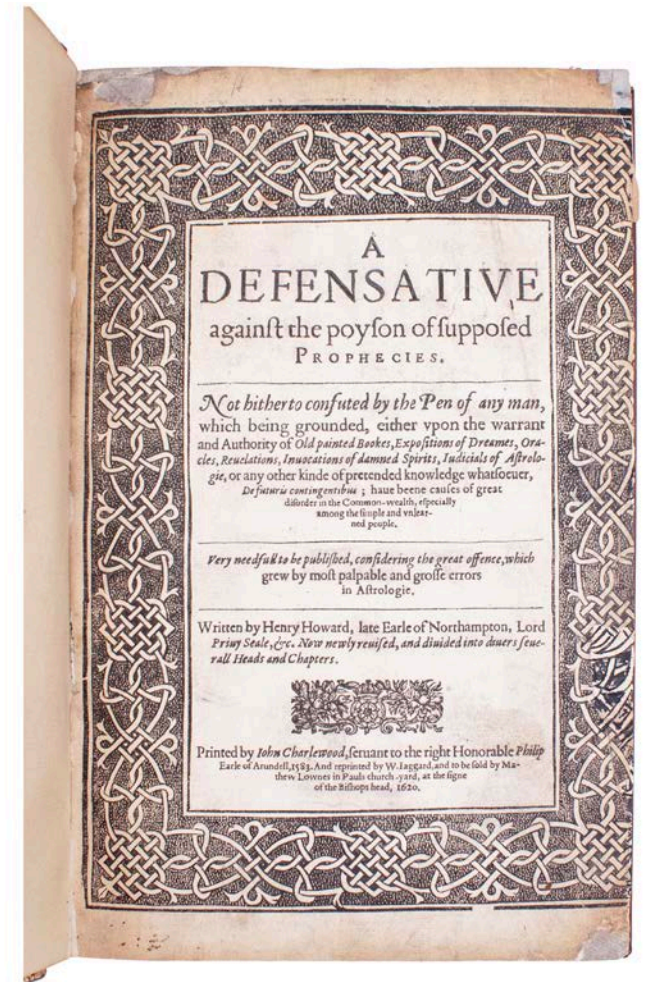
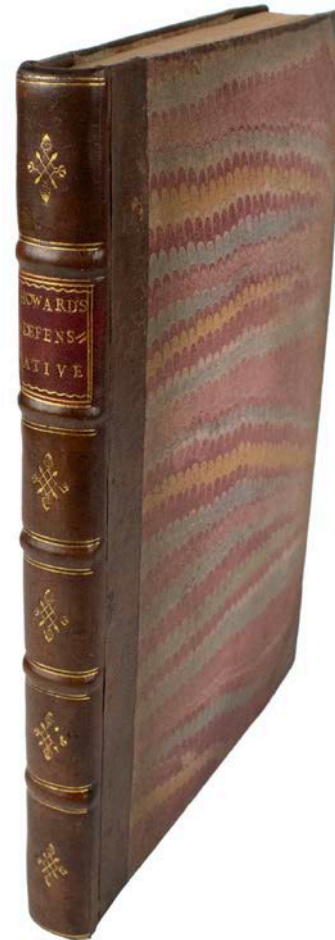
Despite being dedicated to Sir Francis Walsingham, 'Spymaster' for Elizabeth I, on publication the book was regarded as heretical and treasonable and Northampton was sent to the Fleet Prison for about a year.

Though Lord Henry Howard seems to have been in political difficulties during the latter part of Elizabeth's reign, under James I he became a member of council and Earle of Northampton.

Provenance:

From Dr. Michael Stone's Psychiatry Collection.

(STC 13859; ESTC S104250; Lowndes IV 1703; Not in Pforzheimer)



17. JARDINE, SIR WILLIAM
(1800-1874), *Lanius collaris* - Collared
Shrike - Female & Young

watercolour laid on board 30.8 x 25.2 cm.
(12 1/4 x 9 7/8 in.)

Paper label to reverse with description.
Gallery Label: Graves Gallery, 44 Cherry
Street, Birmingham. "19th Century
Watercolour c.1820"

£2,500

Jardine was born on 23 February 1800 at
28 North Hanover Street in Edinburgh, the
son of Sir Alexander Jardine, 6th baronet
of Applegarth and his wife, Jane Maule. He
was educated in both York and Edinburgh
then studied medicine at Edinburgh
University.

The first of Jardine's publications was
Illustrations of Ornithology, issued jointly
with P. J. Selby in 1827-1835. He was a
fellow of the Linnean Society and the royal
societies of London and Edinburgh, as
well as a member of several natural history
societies. He was awarded the degree of LLD
by Edinburgh University in 1862 and was
elected an honorary member of the Royal
Scottish Academy in 1826.



18. JONI, ICILIO FREDERICO (1866-1946) A 'Tavolette' Painted and Gilded Folio Panel Binding, imitating a 15th Century Sieneese Book Cover featuring the Madonna and Child

Two bevel-edged wooden boards joined by a leather spine, tempera and gilt on carved wood, both covers gilt with framed panels carved and embellished with gilt foliate decoration over a painted dark-blue background, aged metal bosses to each corner, intentionally lacking one to the rear panel, the upper cover depicting the Madonna and Child flanked by two angels playing musical instruments, with the inscription 'Ave Maria' beneath, the lower cover decorated with three painted armorial shields, one inscribed 'Libertas', within elaborate frames, some flaking and chipping, particularly at the edges (some of which may have been by Joni who was in the habit of distressing his bindings), 390 x 260 mm. The gilt and paintwork remain vibrant and bright. [c.1890]

£6,500

These panels are late-19th-century forgeries by Ilicio Federico Joni of so-called Sieneese Tavolette di Biccherna, which were produced for accounts from the 13th to the 17th century. Joni layered these wooden panels with plaster and painted them with tempera to imitate fifteenth-century bindings.

Known as the 'prince' of Sieneese forgers, Icilio Joni began work in a gilding workshop in Siena as a young man. He started a side business of restoration, which quickly also extended to forgeries, finding the market for these items in Italy. Using tempera and gold on panels, Joni mostly forged panel paintings, triptychs, and wooden caskets, claiming them as fifteenth- or sixteenth-century originals. After reading about the highly decorated Tavolette di Biccherna book covers he started to produce his own. While he sold a number of his imitations as medieval and Renaissance originals, he openly described his forgery work in his autobiography (*Le Memorie di un pittore di Quadri Antichi*, 1932, English trans. 1936).

Joni bindings -- undetected -- have graced some of the greatest book collections, including those of Hoe and Wilmerding. Even recognised as imitations, they had great cachet, as the commission by Lady Wantage for a binding in 1904 demonstrates. At least 14 examples of Joni's work are recorded and more are in circulation.

[H.M. Nixon, 'Binding Forgeries,' *Transactions of the VIth International Congress of Bibliophiles*, 1969, Vienna, 1971, pp. 69-83; and M. Foot, 'A Pair of Bookcovers of the late 19th Century by I.F. Joni,' *The Book Collector*, 1985, pp. 488-489.]





19. KOPPITZ, RUDOLF, Pictures from the Tyng Collection

London: The Royal Photographic Society, June 1931, portfolio of six photogravures tipped onto card, tissue-guards present, without the original loosely inserted printed information sheet, original printed brown card covers with duplicated smaller format photogravure (11.5 x 15cm) mounted to upper cover, tall folio.

£4,000

This portfolio was first published by The Royal Photographic Society in June 1931. It was produced in honour of the Stephen H. Tyng Foundation and was available for purchase by The Society's members.

The first photogravure is *Bewegungs Studie* (Study of Movement) by Prof. Rudolf Koppitz (25.5 x 19cm), one of the most iconic and widely reproduced Austrian photographs of the early part of the twentieth century. The photograph's sophisticated composition contains elements of Modernism, Pictorialism, and Surrealism, and also relates to the Viennese Secession and the Wiener Werkstätte movements in its stylized grace and perfection of craft. Taken in 1925, *Bewegungsstudie* became Koppitz's most famous image during his lifetime and was frequently exhibited and reproduced.

Koppitz (1884-1936), who was actually of Czech origins but is more often credited as Austrian, originally created this masterful photograph in 1925. The nude dancer, credited to be the Russian Claudia Issatschenko, (but is more likely, her daughter, the ballet dancer and choreographer Tatyana Issatschenko Gsovsky b. 1901), is photographed with her head thrown dramatically back and flanked by three dark-robed women, portrayed by dancers from the Vienna State Opera.

Today, Koppitz's work is appreciated but difficult to categorize. Elements of his life and creative development parallel that of his contemporaries. Like Edward Steichen, he served as an aerial combat photographer in World War I. With Heinrich Kühn he shared a belief in the beauty and redemptive value of nature. Like Pierre Dubreuil he achieved fame in his own day as a creator of entirely novel imagery that had no direct corollary in the photography of the time. He shared with these photographers a deep understanding of photographic craft and utilized a repertoire of techniques to execute his photographic ideas. Despite these resemblances, Koppitz's work and his aesthetic are distinctly his own.

The other five photogravures in the collection are: *St Malo* by Arthur W. Burgess (20.5 x 25.5cm); *A Russian Boy* by Alexander Leventon (20.5 x 25.5cm); *Mrs. Violet Gordon Woodhouse at the Harpsichord* by Herbert Lambert (19 x 25.5cm); *Groote Kerke Veere* by John H. Anderson (19 x 25.5cm); and *Muriel Evans* by Arthur F. Kales (25.5 x 20.5cm).



20. MEULEN, ADAM FRANS VAN DER, Collection of Hunting, Genre and Battle Scenes.

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

A Fine Collection.

£11,000

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

According to Houbraken, he was famous for his battle scenes (Conquêtes), before being invited to France. After his first wife died, Le Brun's cousin fell in love with him and he dared not refuse her, but her expensive tastes ruined him. It is doubtful today how much of this story is true, since Houbraken mentions also that he earned quite a

nice living from his royal protector, and all of his expenses were paid for when he was "campaigning". He was buried in the St. Hippolyte church in Gobelins.

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

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



[illegible]

Aconitum *Pinnatifidum* *Castell.* *ficus ad. Rouss.*

pass. present
Future tense



Vente du Ghasteau de Veerulles comme il estoit cy devant.

Prospectus Castellı Verselliani Antiqui



Veu de Chateau de Versailles du vic de Vincennes

Regni Venetiarum Castell. Sicil. ad Curiam Romae
Antoni. Maria. & Catharina. & Helene. successores. & Reges.



La Reine allant à Fontainebleau accompagnée de ses gardes

Regina suo stipata, satellitis ad fontem Oliandi se confert.

21. MOLLOY, CHARLES, De Jure Maritimo et Navali: Or a Treatise of Affairs Maritime and of Commerce. In three books. The seventh edition, carefully corrected, with (...) many modern cases never before printed.

[4], xvii, [3], 479, [17]pp., engraved frontispiece, engraved pictorial half title, ownership mark to title, occasional light toning, modern half calf over marbled boards, London, John Walthoe Junior and J. Wotton, 1722

£650

For many years this was the standard treatise on international, commercial and maritime law, and went through many editions, the first published in 1676, the last in 1778.

Charles Molloy (1640–1690), who was both a civilian and a member of Lincoln’s Inn and Gray’s Inn, summed up the conventional wisdom of centuries of writers on the law of nations by holding that “[a]gainst Pirates and such as live by Robbery at Sea, any Prince hath power to make War.]

The treatise contains extensive citation of common and statutory law and has been referenced by many subsequent legal treatises, including *Lex Mercatoria Rediviva*. The extensive references reduce the likelihood that Molloy included his personal views instead of the principles of maritime law. Nevertheless, the mere nature of common law tradition, which is based on previous jurisprudence, is readily inviting for legal interpretation to which to some undetermined extent Molloy has resorted. In the treatise, Molloy devotes a separate chapter to English, piracy law with all its different provisions depending on the citizenship of the perpetrators, the dominion of the waters, the injury inflicted, and the diplomatic relations of the country’s perpetrators with England.

Molloy argues that pirates should be “executed by the Captors” if “the Judge openly rejects the Tryal, or the Captors cannot wait for the Judge without certain peril and loss.” Molloy’s canonical views on summary execution of pirates were quoted and endorsed in a House of Commons debate in 1699.

Molloy’s popular treatise was frequently cited in litigation in U.S. courts, including in the Supreme Court.

[Holdsworth, Sources and Literature of English Law 210. ESTC T129181.]



22. 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).

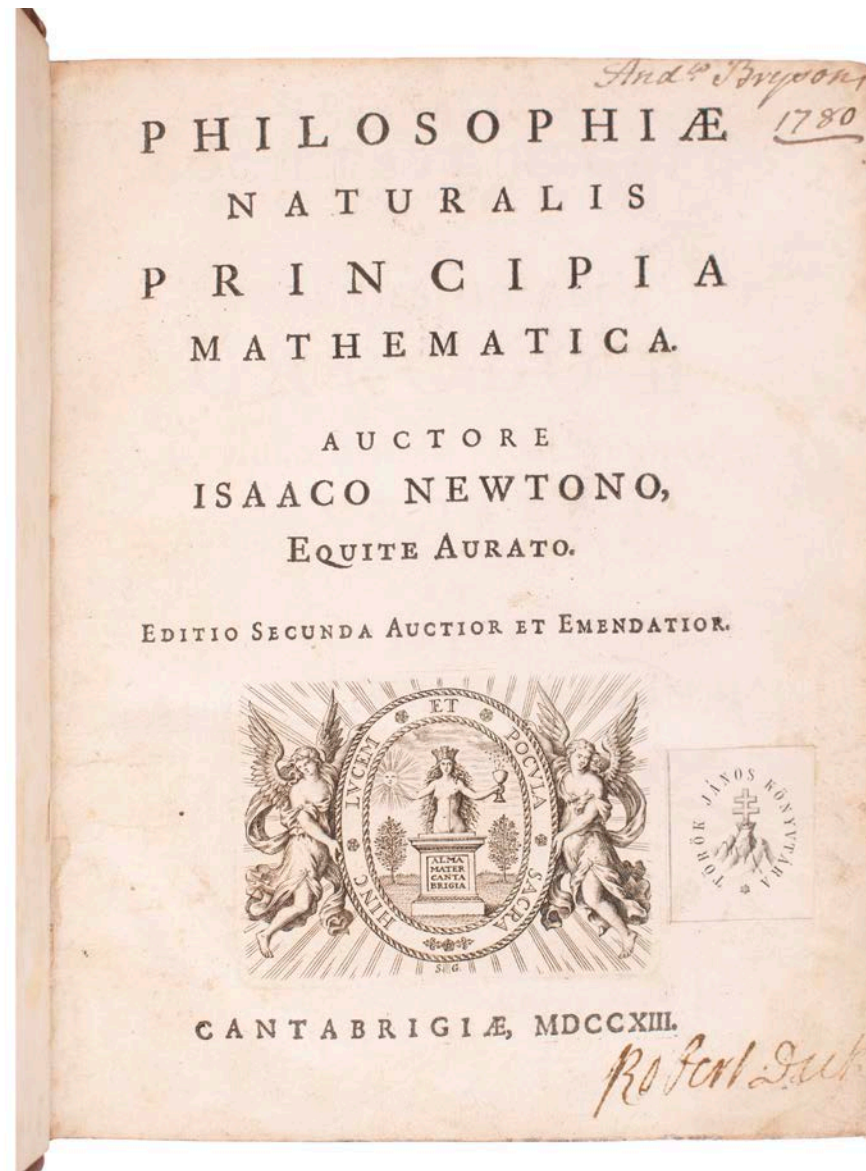
Provenance:

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]



in mente No-
motu Cometæ
id adeo vix
Solem deflex-
ione consti-
rabile deis
aquarum, Fe-
sunt satis ac-
jectoria, non
puere solent
ationes sunt
sini observa-
lanum eclipsi-
cui non in
tipio Capri-
Cometæ
k mense No-
in autum-
vergebat ab
in quibus
to apparente
r observavit
vem, a Vir-
porum, pra-
teri corpus,
partem motu
abilis. Nam
circa quæ-
serunt 10 &
familie, de-
a accelerato,
quam motus
n. iniquabili
casidem ob-
servationis
non esse ver-
tutum ab his
erroribus re-
t. Februaris
tu in Orieli-
tico

Diagram illustrating the orbit of a comet (Orbis Cometae) and the Earth's orbit (Orbis magni sum). The diagram shows the intersection of the two orbits at the line of nodes (Linea nodorum Orbis). The comet's path is marked with dates: Nov. 16, Nov. 21, Nov. 27, Dec. 13, Dec. 21, Dec. 29, Jan. 26, and Feb. 5. The Earth's orbit is marked with Mar. 3. The axis of the comet's orbit is labeled Axis Orbis, and the line of inclination is labeled Linea inclinationis.

23. NICOLAY, NICHOLAS; WASHINGTON, THOMAS [Translator].
The Navigations, peregrinations and voyages, made into Turkie by Nicholas Nicolay
Daulphinois, Lord of Arfueile, Chamberlaine and Geographer ordinarie to the King
of Fraunce...

FIRST ENGLISH EDITION, [4], 161, [5]pp., 60 full page woodcut illustrations,
decorative border to title, title laid down, marginal repair to 1pp. not affecting text, text
block trimmed not affecting text but occasionally clipping pagination, contemporary
green morocco, boards blind tooled, rebacked, original spine laid down, a.e.g., bookplates
to pastedown and front free endpaper, 4to, London, Thomas Dawson, 1585

£12,500

Scarce First English Edition.

The artist, geographer and spy Nicholas de Nicolay left his native France at the age of 25
and for sixteen years travelled through Germany, Denmark, Prussia, Sweden, England,
Scotland and Spain. In 1551 he went to the court in Constantinople as part of the
embassy from Henri II of France to the "Great Turk", Suleiman the Magnificent. Henri's
predecessor had counted the Sultan as an ally and Henri wished to revive that accord.
Nicolay's work, a combination of a travelogue with a survey of the Ottoman Empire, was
first published in French in 1567 and quickly translated into other European languages.
The sixty drawings depicting Turkish costumes were widely influential. His depiction of
the Ottomans is less pejorative than other similar accounts although still interwoven at
times with salacious details of sex, drugs and cruelty. Originally engraved by Louis Danet,
and copied here from the Antwerp edition, the illustrations circulated widely during the
sixteenth and seventeenth centuries.

Provenance:
William Curtis
King Lawrence Parker

Blackmer 1197; USTC:510346



Kelmscott Press

24. 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.

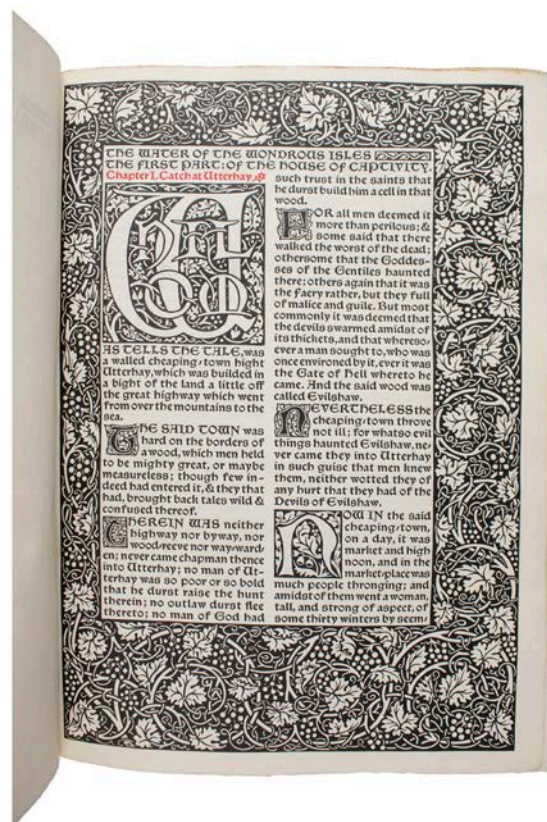


- 25. MORRIS, WILLIAM.** *The Water of the Wondrous Isles* by William Morris. The Kelmscott Press, Upper Mall, Hammersmith, 1897.

£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.

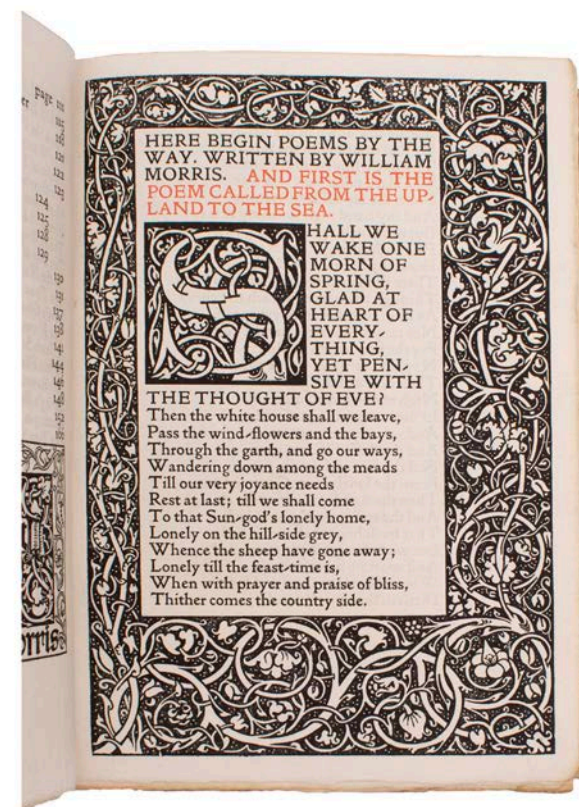


- 26. MORRIS, WILLIAM,** *Poems by the Way*

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.



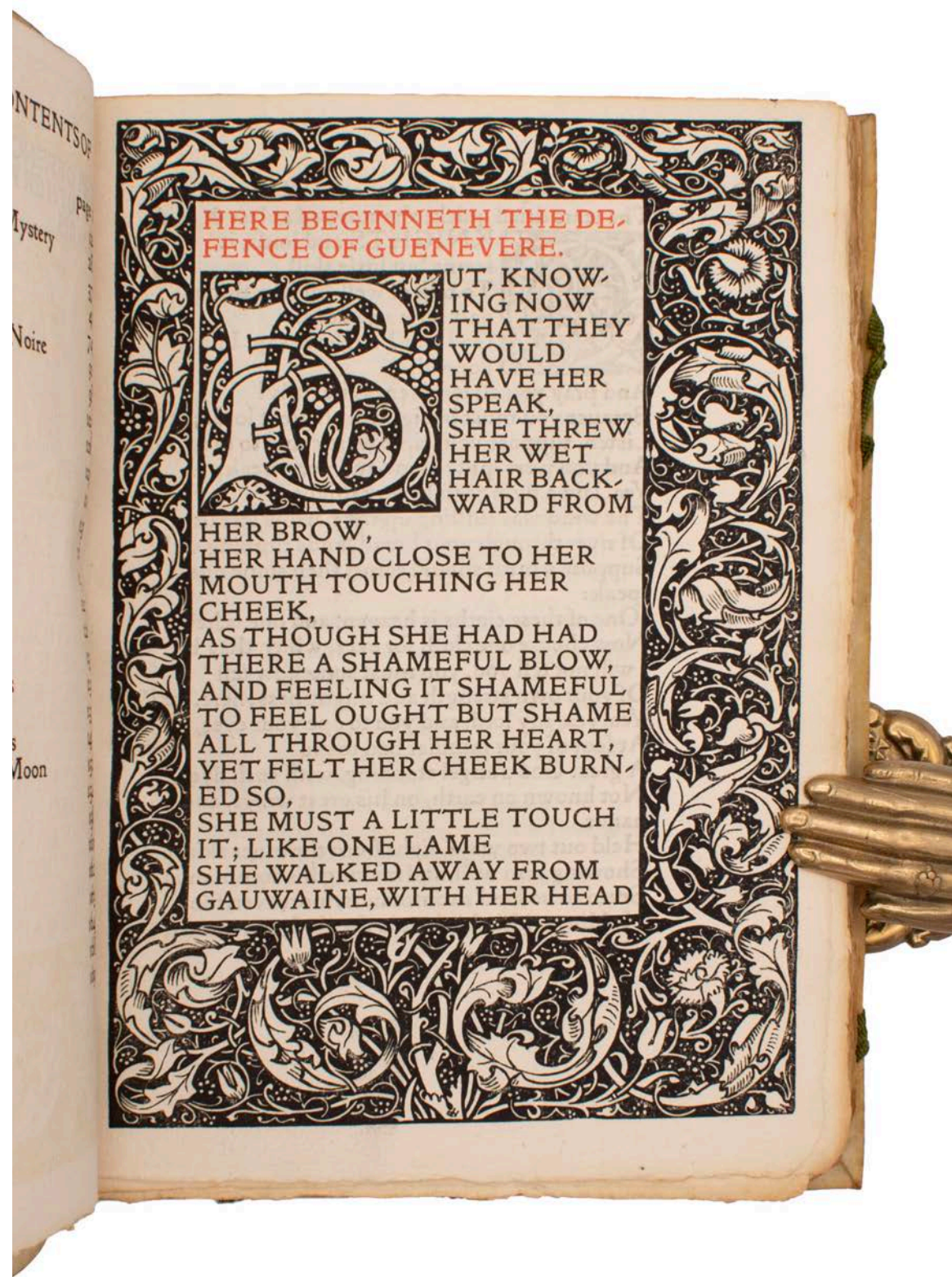
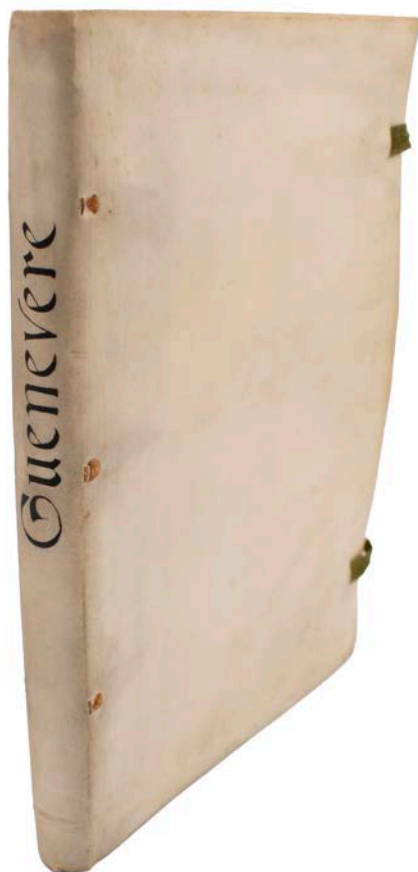
Kelmscott Press

27. 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

28. 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

£8,500

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).



Subscriber's Copy Of The Tapestries Illustrating The Defeat Of The Armada

29. PINE, JOHN, *The Tapestry Hangings of the House of Lords: Representing the several engagements between the English and Spanish fleets, in the ever memorable year MDLXXXVIII.*

A FINE SUBSCRIBER'S COPY OF THE FIRST EDITION.

London: John Pine, 1739, folio (534 x 372 mm.), engraved title, 18 ENGRAVED DOUBLE-PAGE PLATES, including five plates each with two engraved maps, one map of the British Isles showing the route of the Spanish Armada, 10 plates of sea battles printed in dark blue-green ink surrounded by engraved black-and-white borders, and two maps of Cornwall, Devon, and the Thames, Contemporary mottled calf, occasional spotting to margins but a very nice copy of this important record.

£15,000

One of the major productions of John Pine's distinguished career, these magnificent plates reproduce tapestries commissioned in 1591 to commemorate the defeat of the Spanish Armada; in the words of ODNB, they are of the greatest historical value, since the original hangings were destroyed in the 1834 fire that decimated the Medieval parliamentary buildings where they had been displayed. ODNB notes that engraver and publisher Pine (1690-1756) recognized their worth from the beginning of the project, since he used his influence to ensure that the Copyright Act of 1735 gave him the exclusive right to copy the tapestries.

The ten original tapestries were woven from designs by Dutch marine artist Hendrick Vroom (1563-1640) that document the progress of the 1588 naval engagements that would lead to what is generally acknowledged as the greatest naval victory in British history. French artist Clement Lemprière (1683-1746) did the drawings from which these plates were engraved, and the renowned French illustrator Hubert Gravelot (1699-1773) created the elegant borders featuring oval portraits of the battle's heroes, Sir Francis Drake and Lord Howard among them. The tapestry engravings are printed in dark ink with a blue-green tinge, and the contrast to the black ink of the borders increases the impact of the illustrations.

The maps here are taken from charts produced by Robert Adams, cartographer, engraver, and Queen Elizabeth's Surveyor of Buildings. They were first published in the now very 1588-1590 *Expeditionis Hispanorum*. The original tapestries occupied a special place in the national imagination, symbolic of British power and strength, and depictions appear in the background of several historical works, including James Gillray's *Consequences of*

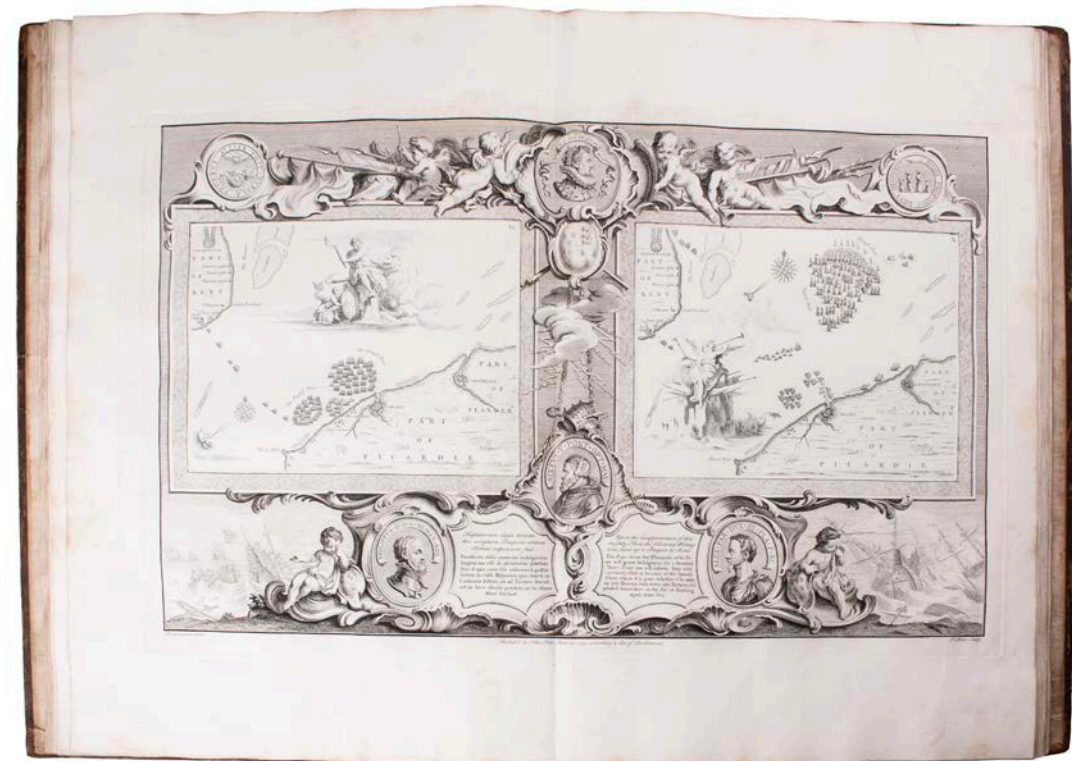


a Successful French Invasion (1798), which shows French troops desecrating the sacred artifacts. When plans were made for the Palace of Westminster following the 1834 fire, they included a scheme to replace the tapestries with paintings duplicating six of the original scenes. Although this vision did not come to completion until 2010, it would have been altogether impossible without Pines' engravings, which were used by the artists involved as the source for their subjects.

Subscriber' Copy with his engraved bookplate.

Sir Robert Grosvenor, 6th Baronet (7 May 1695 – 1 August 1755) was the youngest surviving son of Sir Thomas Grosvenor, 3rd Baronet. Ancestors of the Dukes of Westminster. In 1730 Sir Robert married Jane Warre of Swell Court and Shepton Beauchamp, Somerset. They had two sons (Richard, later Earl Grosvenor, and Thomas) and four daughters. Initially they lived in Somerset, but when Grosvenor succeeded to the baronetcy, they moved to Eaton Hall in Cheshire. Sir Robert became the MP for Chester in January 1733. When he died in 1755 (still MP) he was succeeded by his elder son, Richard. His second son, Thomas (1734–1795), was MP for Chester from 1755 until his death in 1795.

Berlin Katalog 1677; McMurray, Prints, Politics & Peers: John Pines Tapestry Hangings of the House of Lords", Royal Museums Greenwich website (Sept. 30, 2019), <https://www.rmg.co.uk/stories/blog/library-archive/prints-politics-peers-john-pines-tapestry-hangings-house-lords>





Published by John Bland, No. 11, 1799, according to Act of Parliament.

*The Most Important Collection Of Voyages And Travels In
The English Language*

30. PURCHAS, SAMUEL, *Purchas His Pilgrimage. Or Relations of the World and the Religions Observed in All Ages and Places Discovered, from the Creation Unto This Present. In Foure Parts. This First Containeth a Theologicall and Geographical Historie of Asia, Africa, and America, with the Islands Adiacent. Declaring the Ancient Religions Before the Floud... With Briefe Descriptions of the Countries, Nations, States, Discoveries; Private and Publike Customes, and the Most Remarkable Rarities of Nature, or Humane Industrie, in the Same.*

London: William Stansby for Henrie Featherstone, 1613

£3,650

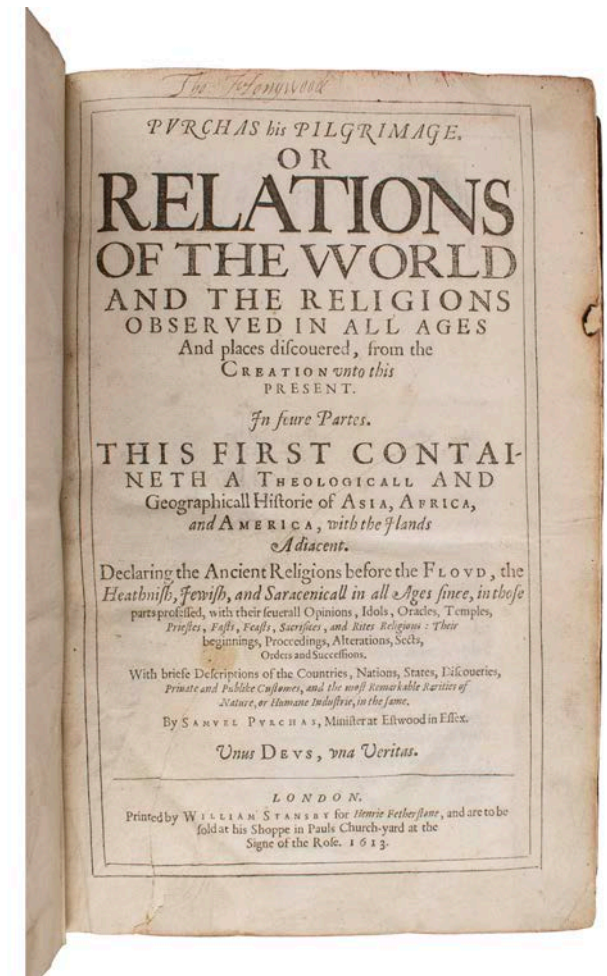
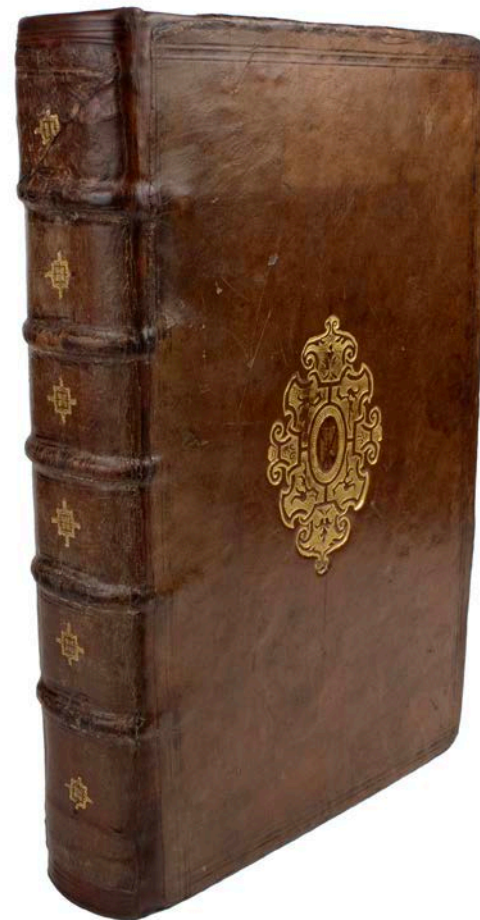
FIRST EDITION, folio (292 x 184mm.), Contemporary Calf with gilt Arabesque Centrepieces, spine with small gilt stamp in each compartment, minor repair to spine caps and hinges, repaired tear to title page.

His chapters on America include "Of the New World and Why it is Named America," "Of the first Knowledge, Habitation and Discoveries of the New World" and "Of the Religion and Rites of the Virginians," and he offers extraordinary descriptions of Native Americans.

Purchas "drew on the notes of hundreds of classical and contemporary travellers to compile this valuable collection. Though some accounts are clearly fantastical and inaccurate, taken as a whole they contain much of value, and are frequently the only sources of information upon important questions affecting the history of exploration" (Britannica).

Thomas Honywood: signature on free end-paper and title page

STC 20505; ESTC S121937; Sabin 66678



**31. RICHTER, HENRY CONSTANTINE for
GOULD, JOHN, Bar Tailed Godwits (*Limosa Lapponica*).
Original Watercolour for John Gould's Birds of Great
Britain 1862-73.**

Original watercolour heightened with body colour, numbered
in pencil to the lower right '4.51', (300 x 450 mm)

£10,000

A particularly beautiful large watercolour of one of the most
attractive winter visitors.

The Bar-tailed Godwit is a long-billed, long-legged wading
bird, which visits UK shores for the winter. Most usually seen
in its grey-brown winter plumage, birds in spring may show
their full rich chestnut breeding plumage. In flight it shows a
white patch stretching from the rump up the back, narrowing
to a point. It breeds in the Arctic of Scandinavia and Siberia.

A fine example of Richter's work. He was one of a small group
of distinguished artists whom Gould employed to work on
his various ornithological works. It is generally considered
that he did his best work for The Birds of Great Britain, op.
cit., for which he made a total of about 280 watercolours. He
was the first artist to draw and lithograph family groups of
British birds with nestlings and fledglings in their appropriate
environments.

In the text which accompanies the published image, Gould
relates that the Bar-tailed Godwit was found during autumn
'wherever a tidal estuary or a low flat beach occurs'. In the
spring large flocks from the south added to the wintering
birds particularly on the eastern coasts. He adds: 'They are
now in the finest dress, having exchanged the grey plumage of
winter for the rich chestnut livery of the approaching nuptial
season...'. The rusty-red male is depicted here in summer
plumage, the larger female in winter plumage.

The *Limosa Lapponica* was previously known as *Limosa rufa*.

Provenance: Frederick Ducane Godman and by descent to Mr.
and Mrs. V.A. G. Tregear, Christie's London, 4 October 1994,
lot 138. Painted for John Gould's Birds of Great Britain, 1862-
1873, volume 4 plate 51.



Kelmscott Press

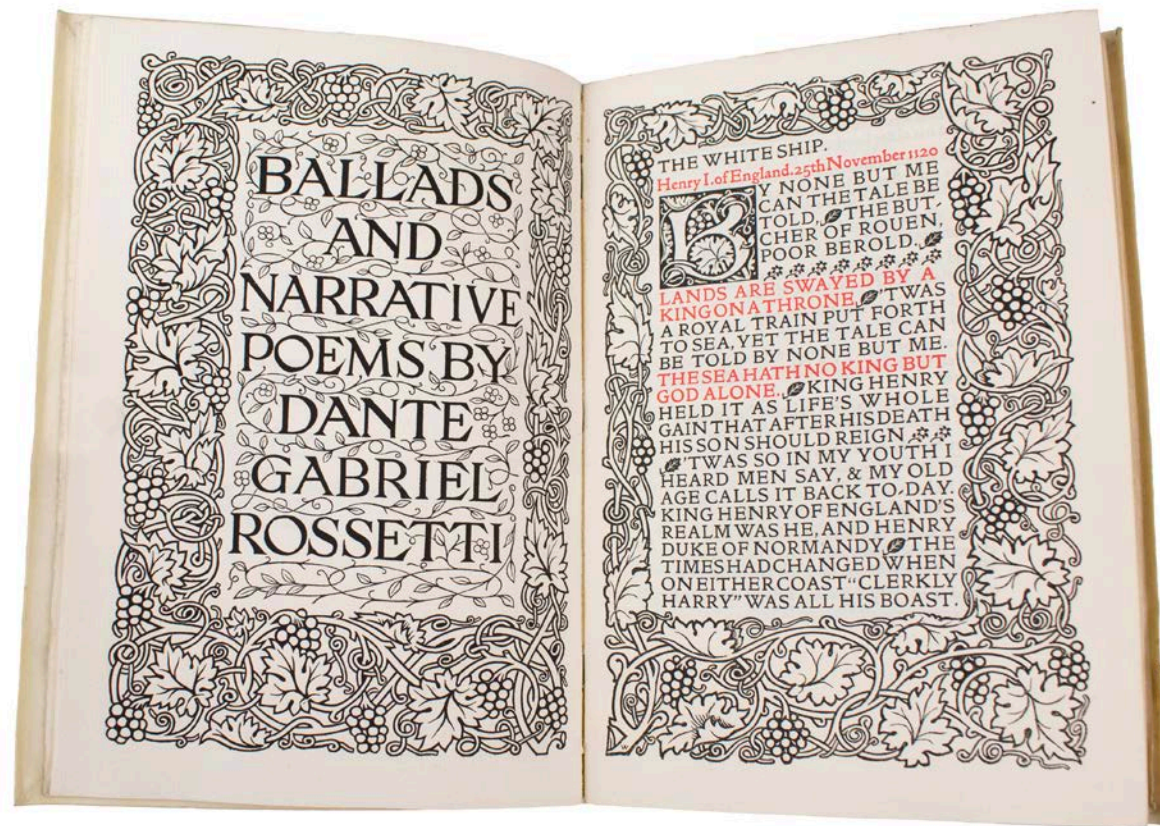
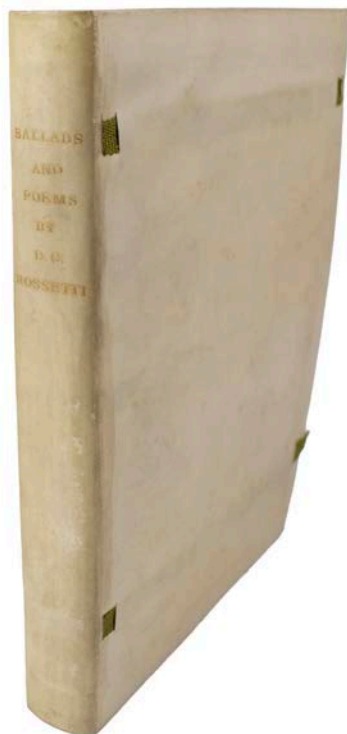
32. ROSSETTI, DANTE GABRIEL. *Ballads and Narrative Poems* by Dante Gabriel Rossetti.

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.



***First-Hand Account Of The Battle Of Trafalgar, Including
A Contemporary Account Of The Death Of Lord Nelson.***

33. [NELSON] SIEVERS, GEORGE (MASTER AT ARMS ON THE BELLEISLE). 1794-1805. A Fine Autograph Letter Signed ("George Sievers") to Thomas Tunnard relaying his observations aboard the Belleisle at Trafalgar, 27 October 1805.

Autograph letter from George Sievers to Thomas Tunnard; 2 pp, bifolium (229 x 185 mm), written on recto and verso of first leaf, with integral address leaf, 'His Majesty's Ship Belleisle at Gibraltar', 27 October 1805, small splits in folds without loss of text, address slightly faded.

A long, detailed letter providing a first-hand account of the fighting at Trafalgar, in particular on the Belleisle, which was dismantled early in the fight. Importantly, the letter also offers great contemporary detail on the Death of Lord Admiral Nelson.

£25,000

**AN IMPORTANT FIRST-HAND ACCOUNT OF THE BATTLE OF
TRAFALGAR.**

'I have the satisfaction to inform you of a most compleat victory gained by our Fleet over the combined fleet of France and Spain on Monday the 21st of October ... When they commenced a most awful fire on us we were at first engaged by Eleven sail of the Line when we were totally dismantled they cut our Bowsprit in Pieces and dismounted a number of our Guns [and] left us a compleat wreck. I am happy to inform you that after three hours in this dreadful situation I had the satisfaction to see one three Decker and two seventy fours strike to the Belleisle and one Frigate we sunk and every soul on board perished in the Ocean All our boats were by the Enemy's shot cut in Pieces, the Royal Sovereign and Victory suffered must dreadfully ... the Gallant Lord Nelson fell by the first Broadside from the Enemy's ship which was a Spanish four Decker ... The French Adm[ira]l Villeneuve is now a Prisoner on board the Mars'.

Sievers, who had been on the Marlborough at the battle of the Glorious First of June in 1794 ('Lord Howe's action of the first of June was but a fool to this'), describes the shot which killed Nelson as coming from a Spanish ship. The Naval Chronicle published a corrected account of this widely circulated report early in 1806, saying that it had at first been understood that Nelson received the fatal shot from the main round-top of the Santissima Trinidad, but information since received from Mr Beatty (Dr William Beatty, the surgeon on the Victory) and Mr Bourke (the purser) indicated that the ball had come from the Redoubtable.

The Belleisle took part in the pursuit of the French to the West Indies and back. At Trafalgar she followed immediately after the Royal Sovereign (Collingwood's ship) in the Lee Division and was totally dismantled. In the action two of her lieutenants and thirty-one men were killed and ninety-three wounded. She then narrowly escaped being wrecked off Cape Trafalgar and Tarifa. Her captain, William Hargood, a protégé of the Duke of Clarence (later King William IV) was himself wounded. As master at Arms Sievers would have been a junior lieutenant, and responsible for teaching the use of small arms, supervising prisoners and the enforcement of rules on board. He was a tenant on the Tunnard estate in Lincolnshire.

Provenance: Thomas Tunnard (Descendants)

His Majesty's Ship Bellisle
at Gibraltar Oct^r 27 1805

Sir

I have the Satisfaction to inform you of a most complete
Victory gained by our Fleet over the Combined Fleet of France and Spain
on Monday the 21st of October - on the 19th of said Month we heard their
fleet were at Sea when Lord Nelson made signal to the Fleet to
stand for the Gut of Gibraltar but shortly after we were informed
they did not stand that Course on the 20th being Sunday we were
informed they were to be seaward of us - on Monday the 21st at 5 in
the morning we saw them to seaward of us amounting to thirty
eight sail of the Line besides a Number of frigates and Sloops
our Fleet consisted of twenty four sail of the Line and two frigates
the Adm^l made our signal and the Royal Sovereign commenced
by Adm^l Collingwood second in Command to break the Enemy's
Line the Royal Sovereign lead the Van and the Bellisle followed
when they commenced a most awful fire ours we were at first
engaged by Eleven sail of the Line when we were totally dismasted
they cut our Bowprit in Pieces and dismantled several of our
Guns left us a complete wreck I am happy to inform you that after
three hours in this dreadful situation I had the Satisfaction to see our
three Decks and two Seventy fours strike to the Bottom and
one Frigate at Sunk and every soul on board perished in the Ocean
all our Boats were by the Enemy's shot cut in Pieces the Royal
Sovereign and Victory suffered most dreadfully Lord Nelson and
the Commander in Chief engaged when the Gallant Lord Nelson
fell by the first Broad side from the Enemy's ship which was a Spanish
four Decks our first and sixth masts fell in the action and a
master's mate another master's mate lost an arm our left
killed is forty eight and one hundred and one wounded and are sent
to the Hospital at 5 in the morning they Enemy were seen
to seaward of us

at 5 in the afternoon seventeen of the enemy had surrendered
and one L. Achille burnt, amongst which is the Ste. Anna, the
Spanish Admiral Don, D. Alvaro mortally wounded and the
Santhissima Trinidad. The French Adm. Villeneuve is now
a prisoner on board the Mars. I believe there is three redoubts
of the seven blind French and Spanish taken. Lord Nelson is
the victory engaged the French Adm. most closely, during
the heat of the action his Lordship was wounded with a grape shot
in the side and was obliged to be carried below. Immediately
on his wound being deep, he insisted on going on being brought
on Deck when shortly afterwards he received a shot through his
body he survived however till the evening; long enough to be
informed of the capture of the French Admiral and of the
glorious victory he had gained. His last words
were "Thank God I have outlived this day and now
I die content." I have been to Egypt and the West Indies
after them but did not fall in with them till this time.
I have nothing more to say at this time but I hope my old
Neighbours are well if you have any gentleman or other
person in the Fleet that you do not know when to direct to
please to write to me. George Lewis Master at Anvers
on board the Hopeful Ship Belleisle but I do
not suppose we shall have this ship long but will get
another ship as she will go into Dock to be repaired. I have
had this ship ever since the Marlborough. Lord Howe's Action
of the first of June was but a fool to this. The Commander
name of this ship is William Baggood Esq.

I have the Honor to be
Sir your very humble
servant
George Lewis

On Her Majesty's Service.

Original Letter to Thomas Tunnard Esquire
from George Lewis Master at Anvers on board the
Ship Belleisle - after the battle of Trafalgar
sent from Gibraltar Oct 27th 1805.

W. Lewis
Lieut. Colonel Commandant,
Royal South Lincoln Militia.

34. THE SPANISH FORGER, Battle Scene: Soldiers Coming down a river fire a canon from their galleon.

A castle on a hill and greenery in the background with a burnished golden sky. the canon ball is aimed at a large castle with archers on the roof toward the river and three noble ladies in between the turrets. on the ground, Knights surround a Queen on horseback with a lady in waiting and banner men. a noble man is kneeling and presenting the keys to the castle with three knights behind him pleading allegiance.

Illuminated Miniature, on vellum. 25.5 x 18.2 cm, Framed, verso with two lines of text with Music on a 4-line stave. rubbed around the edges. circa 1900.

£15,000

A very attractive illuminated miniature of one of the finest medieval scenes by the forger.

Bella da Costa Green, then director of the Pierpont Morgan Library, unmasked the Spanish Forger in the 1930s. He has retained the name “Spanish Forger” because scholars originally believed him to be a Spanish painter of primitives—panel paintings as well as manuscript illumination--working in a northern style in the fifteenth century.

Today he is known as “the most skilful and successful and prolific forgers of all times.” Indeed, he may be the only forger to have enjoyed a one-man retrospective at a major museum with an accompanying catalogue raisonné of his works, and to be collected by museums and private collectors in his own right. The artist was already active in the 1890s, perhaps in the early 1880s, and he was still painting in 1920. He borrowed freely from chromolithographic editions published in Paris for his compositions, which suggests that he may have been employed by one of the Parisian publishing houses (Auguste Firmin-Didot?).

Stuffed inside some of the original frames were remnants of old Parisian newspapers. Scientific analysis of his paintings discloses the presence of green copper arsenate, which was not available before 1814, among other modern pigments, and he applied his gold leaf last, rather than first, in a glaring departure from medieval technique.

William Voelke and Roger Wieck, *The Spanish Forger*, New York, Pierpont Morgan Library, 1978





35. 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





Brilliant Watercolours of Shells

36. SUNQUA, A Fine Chinese Album of Brilliant Watercolour Studies of Shells by Sunqua

[c 1840], Oblong 4to, (310 x 240mm), Original Decorated Silk Binding, Sunqua Label to Endpaper, Twelve leaves with Seventy-Two Watercolours of Exotic Shells on Pith Paper within Blue Silk Borders.

£8,500

Sunqua was one of the most important of the Chinese artists producing pictures and drawings for the European market. He worked and established studios in both Macao and Canton and is more commonly known for his large oil pictures of the shipping and trade into these great Chinese ports. Pith seems not to have been adopted for painting until about 1820. Some European museums claim that their paintings on pith (often erroneously called “rice paper” or “mulberry pith”) come from the end of the eighteenth century but there do not seem to be any dateable examples that are so early. There is a record of the Kaiser Franz of Austria buying some albums from an English Consul-General Watts in 1826. We know of an Italian Count who visited Canton in 1828 and had over 350 paintings on pith in his baggage when he died in Ambon two years later. In the British Library there is a scrap-book containing six pith paintings and a journal entry

by a serving British officer who sent them home from India in 1829. These examples and contemporary accounts by visitors to Canton suggest that there was a flourishing trade in pith paintings by the early 1830s.

Pith presumably came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century. Paintings in oils, on board and canvas were costly and difficult to carry home. Earlier and more prestigious export water-colours had often been on a larger scale and painted on fine Chinese paper or on paper imported from Europe. They may have suited the sea-captains and informed the aristocracy but for the hoi polloi they were too expensive. The albums of pith paintings (and later the little glass-fronted boxes) were inexpensive, light, easy to pack and gave the pictures some protection on the long voyage home. Because many were sold in albums and hence protected from the light, they retain their bright colours to this day.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours. Developed to appeal to the “foreign barbarian” visitors to China, paintings on pith were produced by artisans rather than by the intellectual elite and they were therefore not accepted as Chinese art. Though there is evidence in these paintings of Western influence - derived in part from the presence of European painter Carl Crossman in his book *The Decorative Arts of the China Trade* gives an excellent list of export

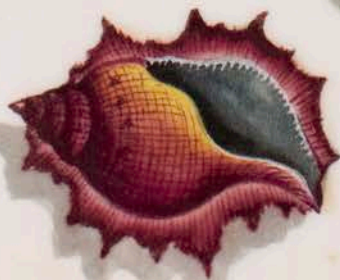
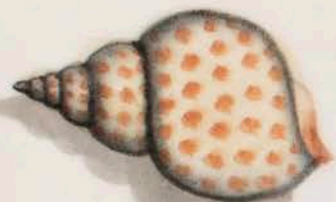


painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton. The whereabouts of one was unknown and the eighth was that of Chou Pai Chuen who was exceptional on two counts, firstly because he was a talented artist still painting on pith at the end of the nineteenth century and secondly because his studio was in Peking.

It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hong' in Canton, where they were produced, were partially burnt during the First Opium War (1839-41) and totally destroyed in a fire of 1856. The foreign trading companies then moved to Honan and subsequently put up splendid new offices on reclaimed land at Shamian Island, a little up river. As the result of the Treaty of Nanking, in 1842 additional Chinese ports were opened up for foreign trade and Hong Kong was established as a major trading centre. Painters like Tingqua and Sunqua opened studios in Hong Kong but by 1846 photography had arrived, China was losing its exotic isolation, Japanese art and design were ousting Chinoiserie and conflicts nearer home were getting more media attention. By 1860 references to China in the Illustrated London News, plentiful three years earlier, were few and far between. Painters on pith did not in general sign their work (the sole exception is Sunqua whose name can be found on much of his work).

There are collections of paintings on pith in such prestigious museums as the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections. Here they appear under a wide range of classifications from economic botany to entomology. Public collections can be found in most of the countries that traded with China in the nineteenth century and in other more surprising places such as Estonia, Italy and Russia. It is rare to see pith paintings actually on display (mainly because of the damage done by prolonged exposure to light), though there have been recent exhibitions in Spain, China and Estonia.





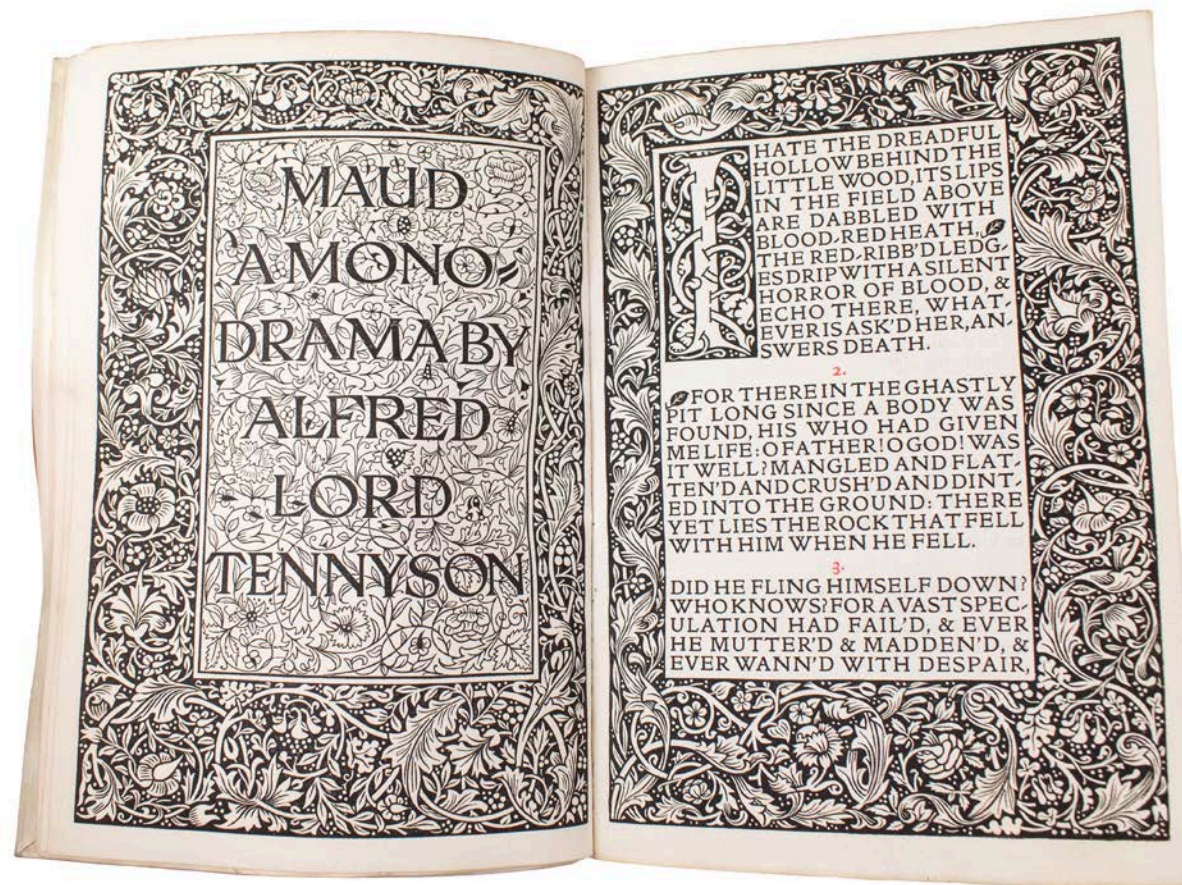
Kelmscott Press

37. 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.



Botanical Manuscript With 245 Watercolours Of Wild And Garden Flowers Of Silesia

38. VOLCKMANN, GEORG ANTON. Sciagraphia et Icones Plantarum Indigenarum, maxime vero Exoticarum turissimo labore collectarum à vivis depicta additis synonymis et locus natalibus singulari industria et penicillo ...

A Very Fine Herbarium and Botanical Folio with 245 Full Page Watercolours with Manuscript Descriptive Text Leaf to Each Drawing.

Finely executed and carefully coloured drawings with manuscript captions and descriptive manuscript text leaf to each watercolour. Extensive manuscript with 245 Watercolours of Garden Flowers; Wild Flowers and Plants of Silesia.

Legnica/ Silesia circa 1690/1700 , Folio (320 x 220 mm). with Manuscript title, 254 Latin descriptions all but 10 on separate leaves, mostly interleaved, 245 watercolours on 245 leaves, Later calf with gilt printed morocco label on cover: "Hr Ct Dubois. Buttes", Title page a little stained and mounted at time of binding, overall in excellent condition. The 245 full-page watercolours executed in gouache and opaque colours are titled in ink with latin names

£50,000

Extensive, yet unrecorded botanical manuscript on the Silesian wild and garden flora by the well - known Silesian physician and naturalist Georg Anton Volckmann (1664 - 1721), who is still known today as the author of the geological work 'Silesia Subterranea', printed in 1720, which includes elaborate sketches of fossils including Carboniferous plants from the Lower Silesia region.

Georg Anton Volckmann was the son of the botanist Israel Volkmann (1636 - 1706), whose fundamental collection 'Phytologia magna' he continued. The series on the Silesian wild and garden flora, comprising a total of 10 volumes was written between 1666 and 1716, but never printed; the manuscripts are now in the Saxon State and University Library (SLUB) Dresden: Mscr.Dresd.B116-125.

The renowned Liegnitz physician Dr. Israel Volkmann and subsequently his son Dr. Georg Anton Volckmann wrote the manuscript in their own hands and illustrated the work with plant depictions, sometimes accompanied by insects, after nature in watercolours and opaque colours. The names commonly used in older botanical literature and the medicinal uses of the plants are recorded on the reverse of the nearly 3.600 leaves. The work was intended for publication but would have been too expensive because of the many copper plates required.



This manuscript might be a condensed or shorter version of these 10 vols. also intended to be published which however never happened.

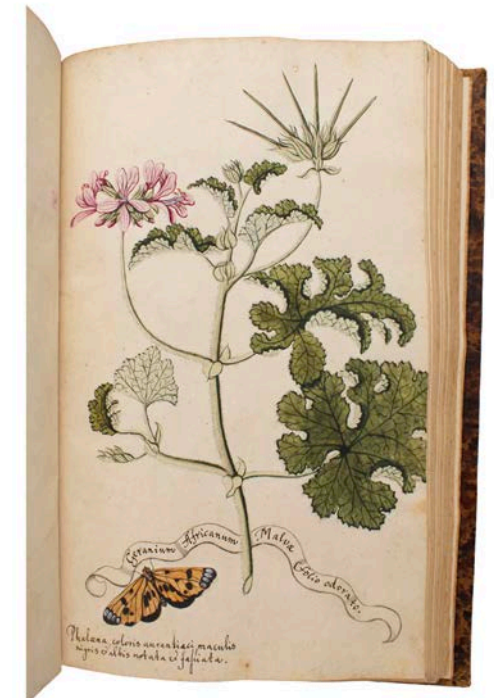
Georg Anton Volckmann was born in Liegnitz/ Legnica in 1663, studied medicine (where is unknown; only his stay in Padua is known) and settled as a doctor in Legnica/ Silesia around 1687. His father was the doctor Israel Volckmann, born on 6 December 1636 in Nikolstadt near Legnica, where his father was a priest from 1630-1633, attended the town school in Legnica, then the Elisabeth gymnasium in Wroclaw, studied medicine and philosophy in Leipzig from 1655 to 1659 and, after a stay in Italy, settled as a doctor in Legnica in 1660 or 1661, his mother was Ursula Marianne née Schultheß. His father introduced Georg Anton to botany at an early stage and, from 1687 onwards, entrusted him with the continuation of his 'Phytologia magna' (vol. I, 1666/68; II, 1668/70; III, 1670; IV, 1671/77; V, 1678/85), a large manuscript work with his own plant drawings, which his son enlarged by a further five volumes (VI, 1678/85). 5 volumes (VI, 1686/89; VII, 1689/91; VIII, 1692/97; IX, 1698/1703; X, 1704/18).

Georg Anton's drawings are more artistic, his locations more varied than those of his father, who died in Legnica on 5 February 1706. This magnificent work came with G. A. Volckmann's collection to Dresden, first to the Zwingers collection of vegetation, later to the State Library. G. A. Volckmann explored Silesia on numerous journeys; he recorded his mineralogical, geological and prehistoric observations in 'Silesia subterranea' (Leipzig 1720). He also produced a handwritten 'Historia Conchyliorum' and an 'Ornithologia' (before 1712, now lost) as well as a collection of Silesian town coats of arms drawn by him. He analysed the water of the Hedwigsbrunnen fountain discovered in the Grüntal valley near Legnica; in 1716, together with Maximilian Preuß, Gottfried David Mayer and Gottfried Ernst Wilhelm, he described the health springs in Skarsine. He undertook excavations at Töpferberg in 1697/98 and 1707, at Simsdorf near Legnica in 1712 and at Großendorf near Steinau in 1716.

Volckmann died on 21 March 1721

Reference: H. Neumann, 'Liegnitzer Naturforscher' in Mitt. d. Gesch. u. Altertums Ver. Liegnitz, Heft 8, 1920/21, Liegnitz 1922, p. 246-262; Heinrich Robert Göppert, Über ältereschlesische Pflanzenkunde als Beitrag zur vaterländischen Kulturgeschichte, Schles. Provinzialbl., 96, pp. 1-27.

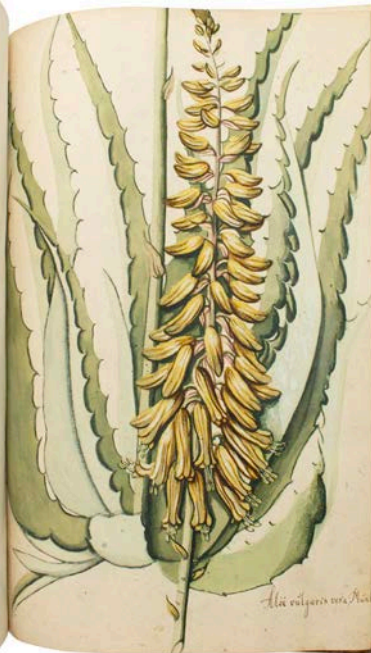
Provenance: Maybe looted property in the Napoleonic Wars, as an ownership note of a French officer 'à l' Etat major du 5 corps d' armée à Breslau, le 12 may 1808 is on the title. Later added ownership note "à Ami Dubois", dated July 1836; since then privately owned in Switzerland.



Cyclamen
orbiculato folio,
flore.
littorale pariet.



Scarabeus minor novæ hœc
punicus Moufetti.



Alia vulgaris novæ hœc



Anthurium folio hœc,
flore napol. Brœn.

39. VORAGINE, JACOBUS DE. The Golden Legend of Master William Caxton.

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

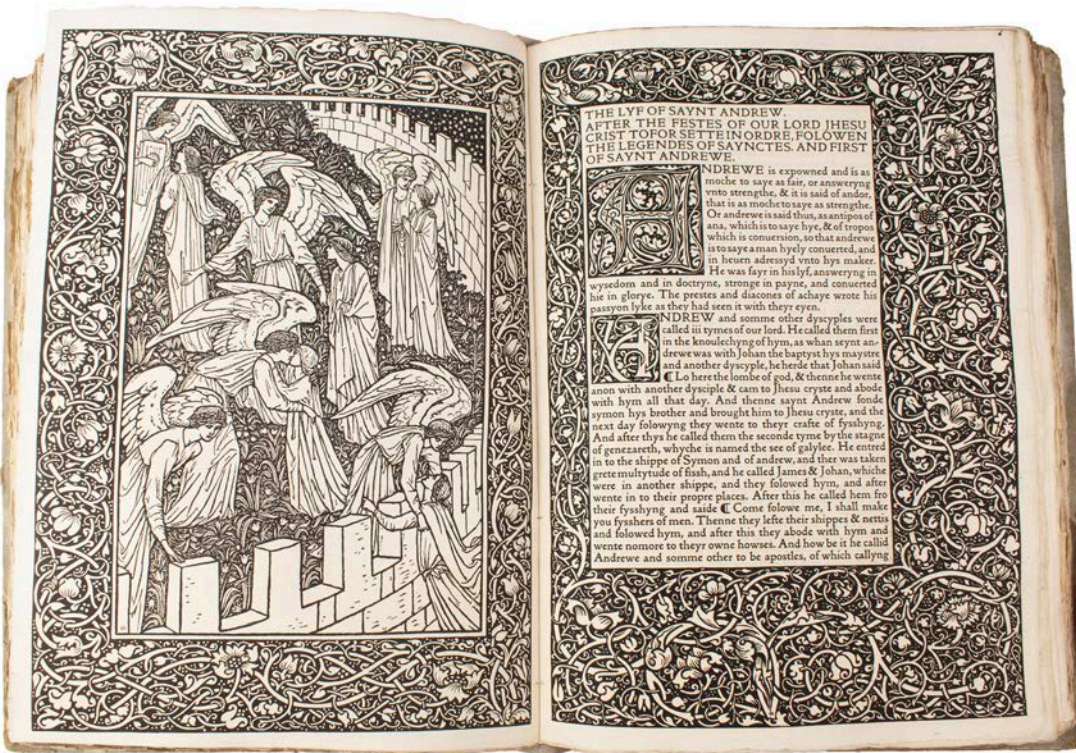
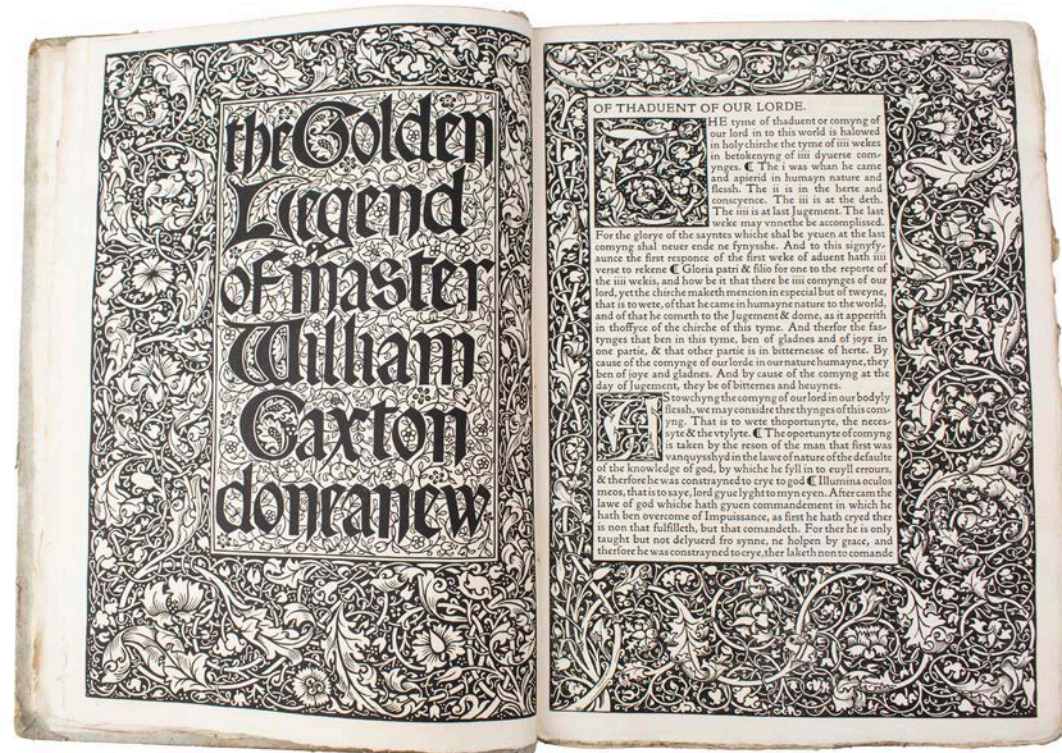
£4,850

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.



40. WRIGHT, EDWARD. *Certain Errors in Navigation, Detected and Corrected by Edw:Wright with many additions that were not in the former editions.*

London: Joseph Moxon, 1657. Small 4to (210 x 160mm) Finely engraved title, incorporating a world map on Mercator's projection; large folding map of the Azores, 4 folding plates of instruments, diagrams etc.& 27 woodcut illus., many of instruments, in the text, pp. (26), 224, 110,(2), Contemporary panelled calf gilt, rebacked, some marginal damp stains towards the end of the volume, otherwise this is a crisp, unpressed copy.

£65,000

Third edition, corrected and enlarged, of the most important and most influential English book on the art of navigation, "a book that set the seal on the supremacy of the English in the theory and practice of the art of navigation at this time. It contained a brilliant summary of all the chief contemporary practices of navigation together with a critical examination of their faults, and either the actual means for eliminating them or else sound guidance on the measures necessary to do away with them...

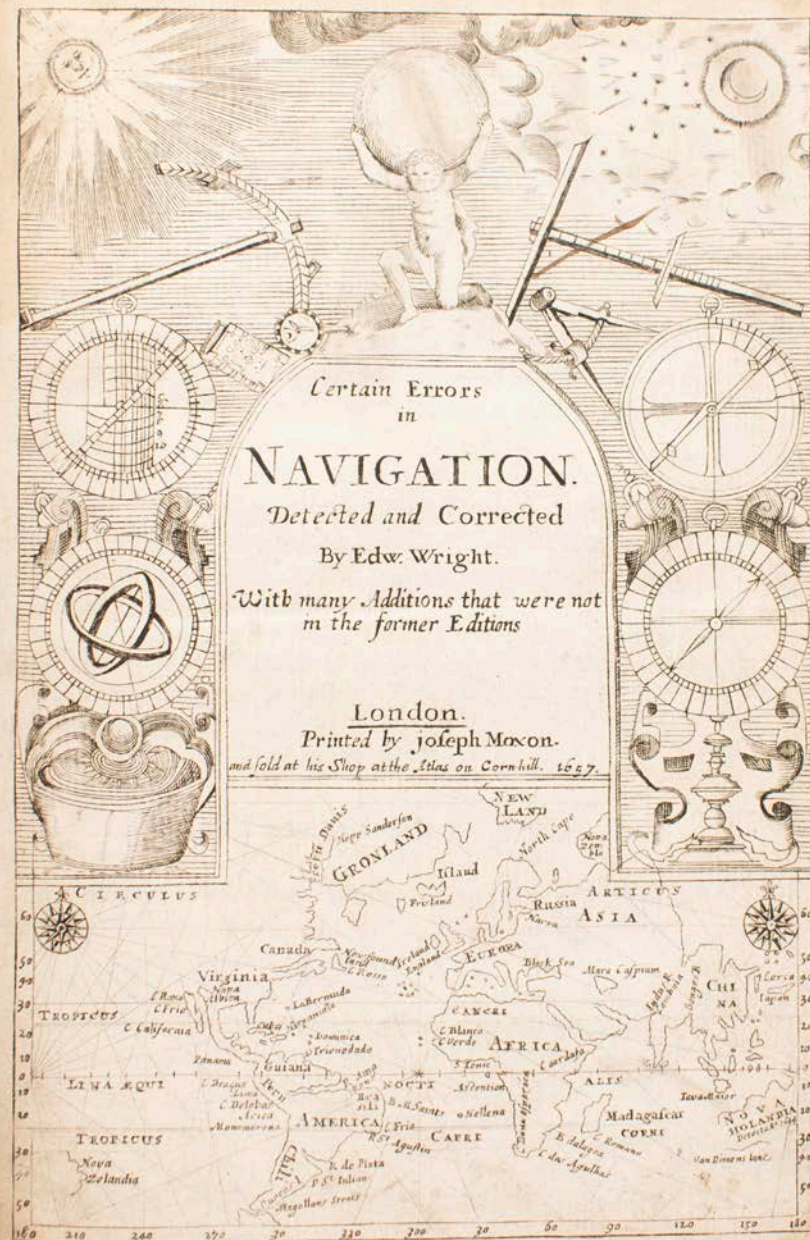
"Wright's *Certain Errors* was so packed with learning, was such an able survey of navigation practice at the close of the sixteenth century, and by its chart projection introduced such order out of the former cartographical confusion, that it and his other work merit fuller attention than can be devoted to it in a survey of this scope." Waters, *The Art of Navigation in England*, pp. 219-20.

The first edition, which appeared in 1599, caused a "revolution in navigational science, which for the first time [Wright] based firmly on mathematical principles...His fame chiefly rests on his tables of the construction of maps using 'Mercator's projection' ... Wright also formulated instructions for the use of the compass and the cross-staff, made improvements in navigational instruments and gave tables of magnetic declinations." *Printing & the Mind of Man* 106-(1st ed. of 1599).

This edition is important: "What made this edition...into a navigation manual suitable for all seamen was the inclusion [for the first time] of a translation made by a friend, of a standard Spanish navigation manual of 1588, Zamorano's *Compendio del Arte de Navegar*." Waters, p. 317.

As usual without the large World map showing Cumberland's route to and from the Azores by William Kip. This map is usually missing. Shirley, in his *Mapping of the World*, 272, speculates that its great size and possible incompleteness could explain why the world map is rarely found bound with the book.

Edward Wright (1561 -1615) English mathematician and cartographer noted for his mathematical basis of the Mercator projection. He set out a reference table giving the



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linear scale multiplication factor as a function of latitude, calculated for each minute of arc up to a latitude of 75°. This was in fact a table of values of the integral of the secant function, and was the essential step needed to make practical both the making and the navigational use of Mercator charts.

Wright was born at Garveston and educated at Gonville and Caius College, Cambridge, where he became a fellow from 1587 to 1596. In 1589 the College granted him leave after Elizabeth I requested that he carry out navigational studies with a raiding expedition organised by the Earl of Cumberland to the Azores to capture Spanish

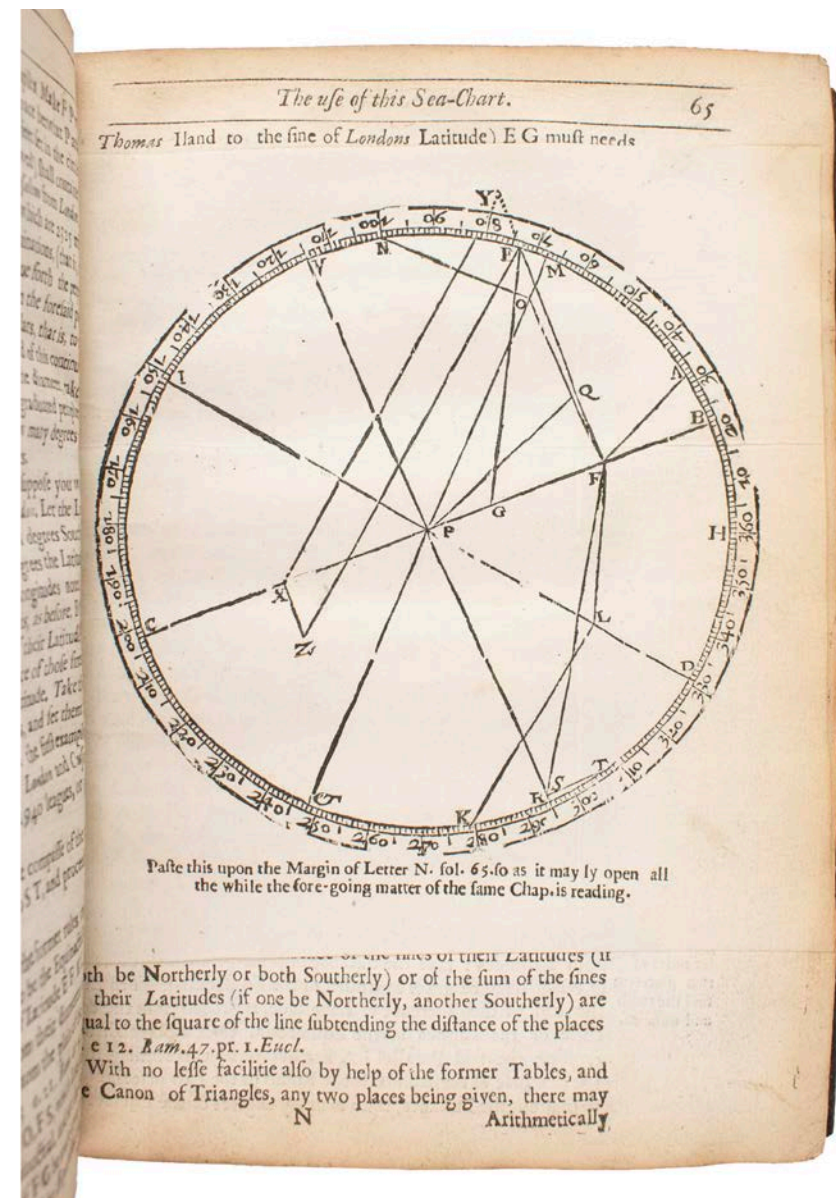
galleons. The expedition's route was the subject of the first map to be prepared according to Wright's projection, which was published in *Certaine Errors* in 1599. The same year, Wright created and published the first world map produced in England and the first to use the Mercator projection since Gerardus Mercator's original 1569 map.

Not long after 1600 Wright was appointed as surveyor to the New River project, which successfully directed the course of a new man-made channel to bring clean water from Ware, Hertfordshire, to Islington, London. Around this time, Wright also lectured mathematics to merchant seamen, and from 1608 or 1609 was mathematics tutor to the son of James I, the heir apparent Henry Frederick, Prince of Wales, until the latter's very early death at the age of 18 in 1612. A skilled designer of mathematical instruments, Wright made models of an astrolabe and a pantograph, and a type of armillary sphere for Prince Henry. In the 1610 edition of *Certaine Errors* he described inventions such as the "sea-ring" that enabled mariners to determine the magnetic variation of the compass, the sun's altitude and the time of day in any place if the latitude was known; and a device for finding latitude when one was not on the meridian using the height of the pole star.

Apart from a number of other books and pamphlets, Wright translated John Napier's pioneering 1614 work which introduced the idea of logarithms from Latin into English. This was published after Wright's death as *A Description of the Admirable Table of Logarithmes* (1616). Wright's work influenced, among other persons, Dutch astronomer and mathematician Willebrord Snellius; Adriaan Metius, the geometer and astronomer from Holland; and the English mathematician Richard Norwood, who calculated the length of a degree on a great circle of the earth using a method proposed by Wright.

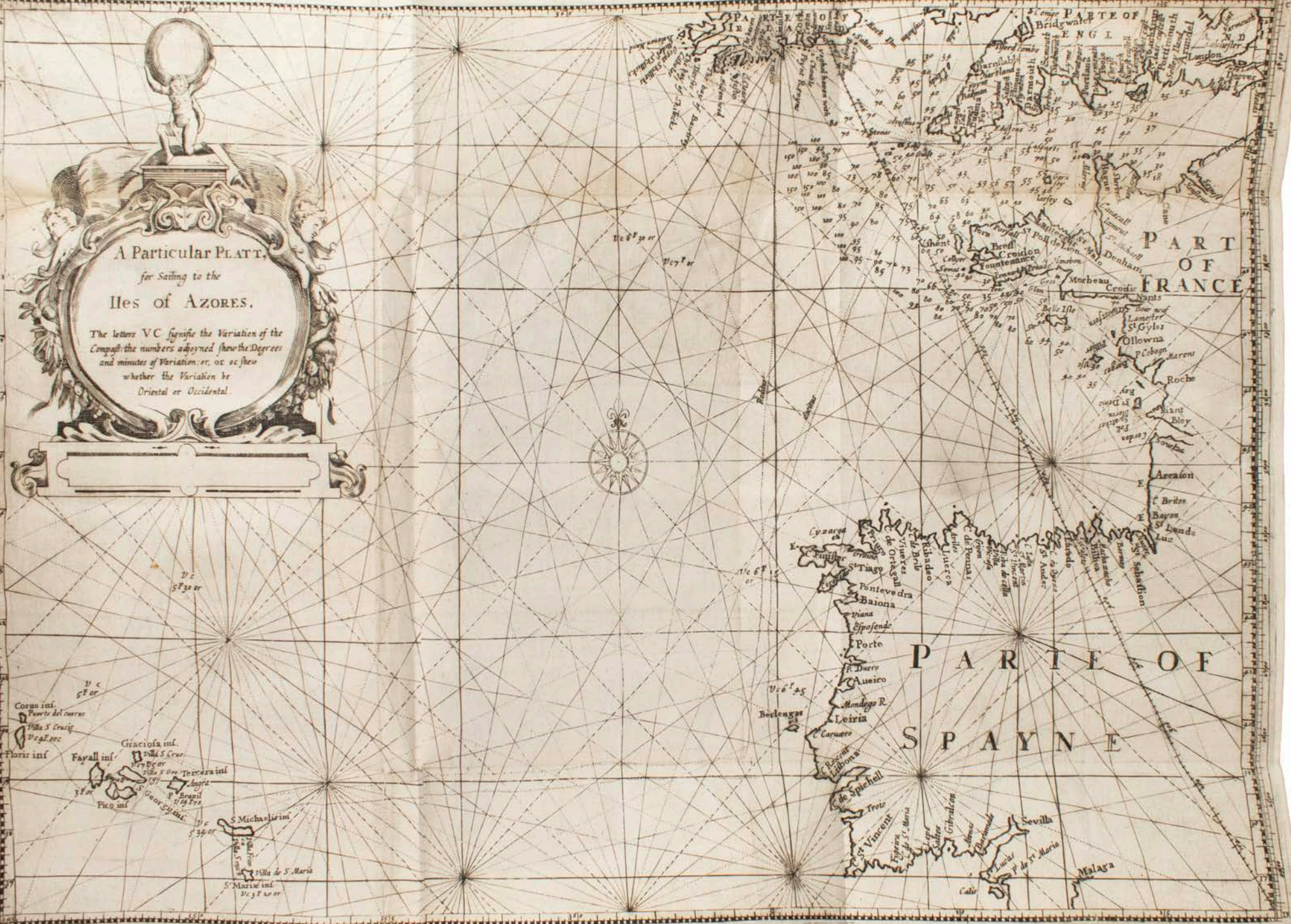
Joseph Moxon (1627-1691) was an English printer and instrument maker. His father was also a printer, and took Moxon to see Bibles being printed in the Low Countries when he was young. Moxon and his brother James became leading printers of mathematical and scientific texts, as well as globe and instrument makers. In spite of his Puritan upbringing, Moxon was appointed Hydrographer to Charles II following the Restoration. He produced the first English language dictionary devoted to mathematics, and in 1678 became the first tradesman to be elected as a Fellow of the Royal Society. Moxon theorized that the Arctic was ice free, and warmed by 24 hours of sunlight in the summer.

He also speculated that Arctic ice was created near land, and that if one sailed far enough northwards, one would be free of northern land masses and, subsequently, ice, which led him to believe that the Northwest Passage would be found by sailing near the North Pole. These views later influenced Daines Barrington and Samuel Engel, whose refinement of Moxon's ideas would in turn influence Captain Cook's Third Voyage in search of the Northwest Passage.



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