

The Winter Collection



First Edition of the First Printed Work Devoted Entirely to Insects

1. ALDROVANDI, ULISSE

De animalibus insectis libri septem cum singulorum iconibus ad viuum expressis ...

Bologna: Giovanni Battista Bellagamba. 1602. First edition. Folio(25 x 35 cm). Contemporary vellum over boards with manuscript title on spine, pp. [12], 767, [45]. With engraved allegorical title, engraved portrait, and 126 (23 full-page) woodcuts in the text. A crisp and unwashed copy.

£2,800

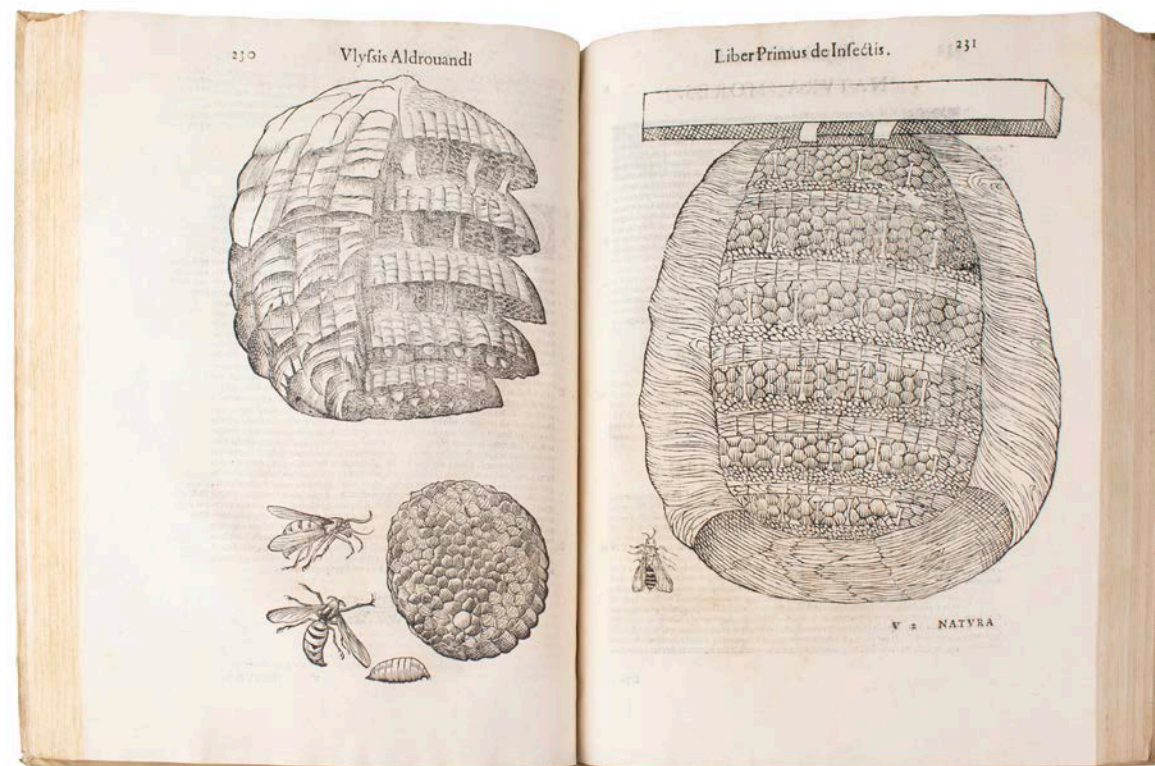
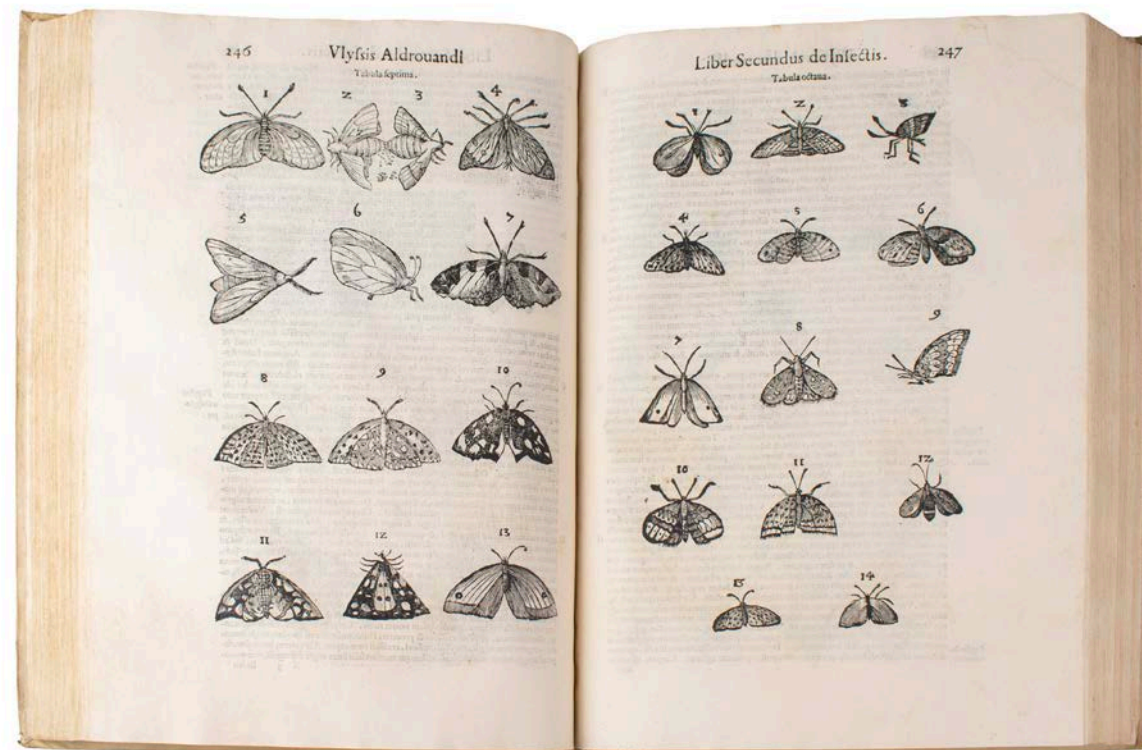
‘So through the drones, Nature (which rightly takes great care over the bee), reveals wonderfully in this portent their origins and in what way lost bees should be at last restored’.

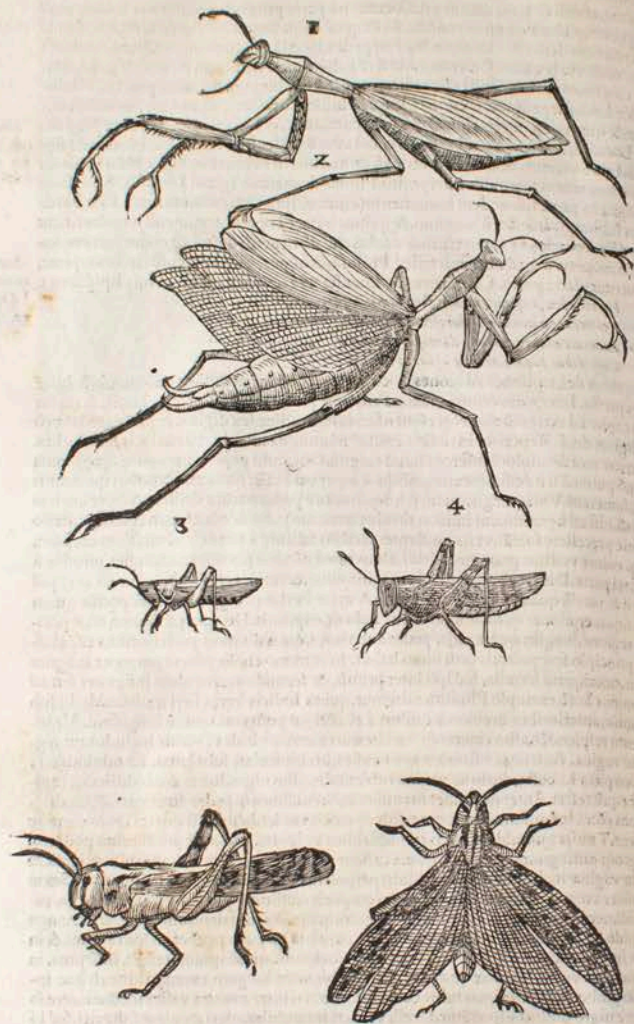
Aldrovandi’s *De animalibus insectis libri septem* (Bologna, 1602), was, like many of his volumes, a compendium of ancient sources and contemporary observations. His work was ‘the first printed book dedicated entirely to insects’ and for this alone he may be considered as ‘the founder of the modern study of insects’

Alongside the “*Ornithologia*”, the insect volume is the only one of Aldrovandi’s major zoological works that was published during his lifetime and remained free of additions and changes made by later editors. In a total of seven books with approx. 720 figures, entomology is treated in detail with descriptions of bees, butterflies, beetles, worms, snails, starfish, etc.

Ulisse Aldrovandi (1522-1605) was the chair of natural history at the University of Bologna. He founded a botanical garden in Bologna. Aldrovandi amassed “probably the largest scientific collection of sixteenth-century Europe,” and his naturalia would go to the city of Bologna after his death, where his widow and students continued work on the natural historical encyclopedia that was his life’s work. *De animalibus insectis* is amply illustrated with woodcuts, many based on drawings executed by Aldrovandi and his assistants after preserved samples gathered throughout his tours of Italy. Aldrovandi’s text gives physical descriptions of the insects depicted but also demonstrates the depth of Aldrovandi’s learning through its citations of classical and biblical sources and commentaries on the iconographic, cultural, and medicinal functions of each insect.

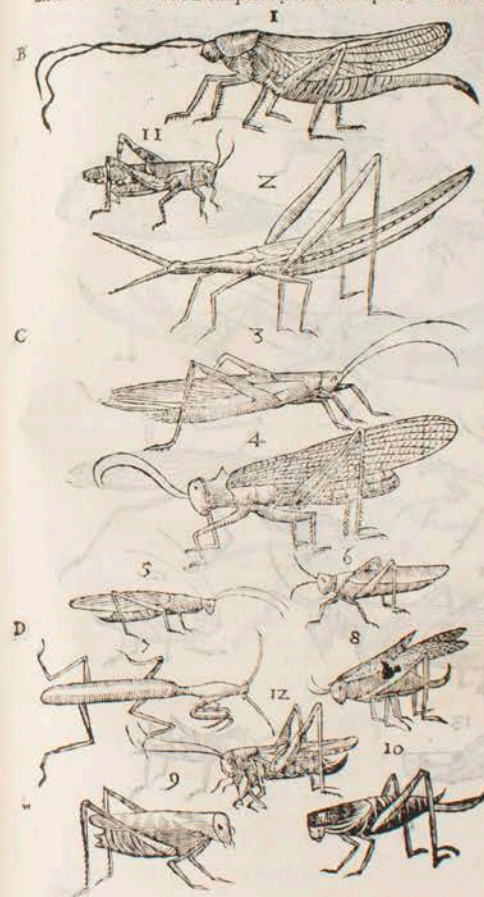
Graesse, I, 65; Nuc 8/44.





verò viridi, & subalbido variat. Tibia ac pediculi instar setæ dentati, dilutè punicea sunt. Alæ media sui parte ultra extremam aluum in longum protenduntur, quaternæ. Harum binæ superiores fusco, & balio maculosæ. Inferiores ex fusco argenti splendore micant, ac à volatus officio cessante insecto, minimè ut illæ simplæ sunt, sed decuplo rugarum ordine in se complicatæ, quomodo mantilia extergendis manibus dicata, & puerorum illæ ex charta lateræ viæ duces, multiplici plicarum serie sibi mutuo incumbentium componi solent; quas cum ad volatum explicat, in trium digitorum latitudinem distensas est intueri.

Secunda Tabula duodecim habet Locustarum diuersas species. Prima è maiorum genere dorsū habet colore ochræ nigris minutis punctis siue guttulis consperso. Alarū tegmen viridescit, & eiusdē coloris & magnitudinis punctulis notatur. Caput, pectus & alius itē pedes viridi ochroq; variat. Aluus in aduncū aculeū ochræ colore definit; capite Perlis similis est. Antennas habet miræ lōgitudinis, & tenuitatis, rubicūdas subritilas. Nu. 2. Locusta capite & antennis Cochleā siue Domiportā emulatur. Capite, nisi oculi id proderēt, carere videretur.



Antennæ crassæ sunt, & crassa quoq; admodū femora posteriorum pedum. Alas habet corpore protensiores. Vndiq; concolor sibi. Color est cinereo flauescens. Num. 3. Locusta est è genere vulgariū, unicolor, viridis, præter antennis quæ lutescunt. Quarta tricolor Locusta vocari potest. Vulgo Frate hoc est monachus nominatur, nō ob colorū diuersitatē, sed quod cucullata est. Caput collū cucullatum, pectus, & femora posteriorum pedū sunt viridia. Tibiæ verò eorundē pedum sanguinei planè coloris: cetera omnia cinerea. Antennæ exiles, sursum erectæ. Quinta ex aculeatarū siue caudatarū genere, ubiq; unicolor, viridis. Num. 6. exatro cinerea. vndiq; sibi concolor est. Septima è *Bruchus* dici potest, fœtū illius maximæ, quæ primo loco in prima tabula spectatur, esse puto: nam etiā gibbosa est, & priores pedes, è pectoris initio è gilli seu tuberculi regione, producit, & viridis est tota. Num. 8. ea videtur, cuius descriptionē supra dedimus ex authore de naturæ rerum: nam aculeum habet pro cauda, ut ille loquitur, & tota viridis est, caput equino capiti simile. Tales Hollandi, ut audio Corennē vocant. Tales ego propriè legitimas

M m 3 10.

Scarce Contemporary Coloured Copy Of Camden's Britannia

2. CAMDEN, WILLIAM

Britain, or a Chorographicall Description of the Most flourishing Kingdomes, England, Scotland, and Ireland, and the Islands adjoynin, out of the depth of Antiquitie: Beautified with Mappes of the Several Shires of England...,

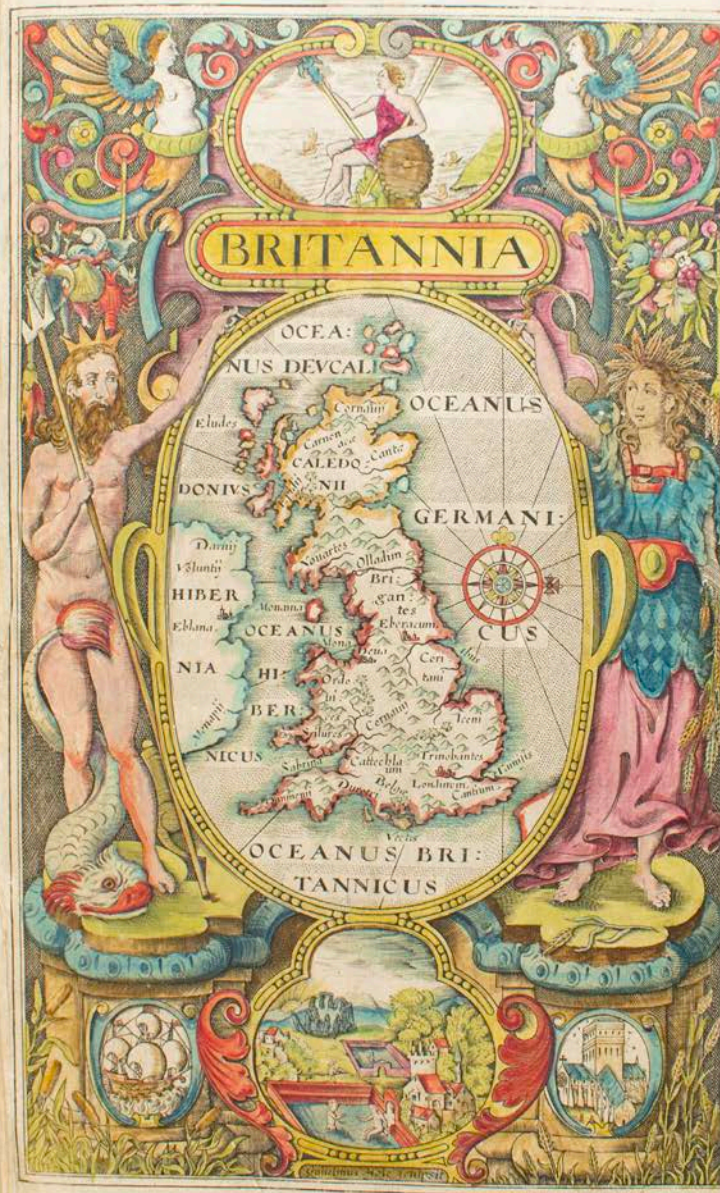
London: printed for F.K.R.Y and I.L for Andrew Hee, 1637, Folio (330 x 230mm), 18th century polished calf gilt with gilt border, rebaked, engraved additional title incorporating a decorative map of the British Isles after William Rogers, letterpress title, eight plates of coins, 55 double-page engraved maps and 2 single page engraved maps be William Kip and William Hole mostly after Christopher Saxton all maps, engravings, embellishments with **Very Fine Contemporary Hand-Colouring throughout**, maps re-guarded, a few minor repairs but a very attractive, rare coloured copy of this important atlas.

£20,000

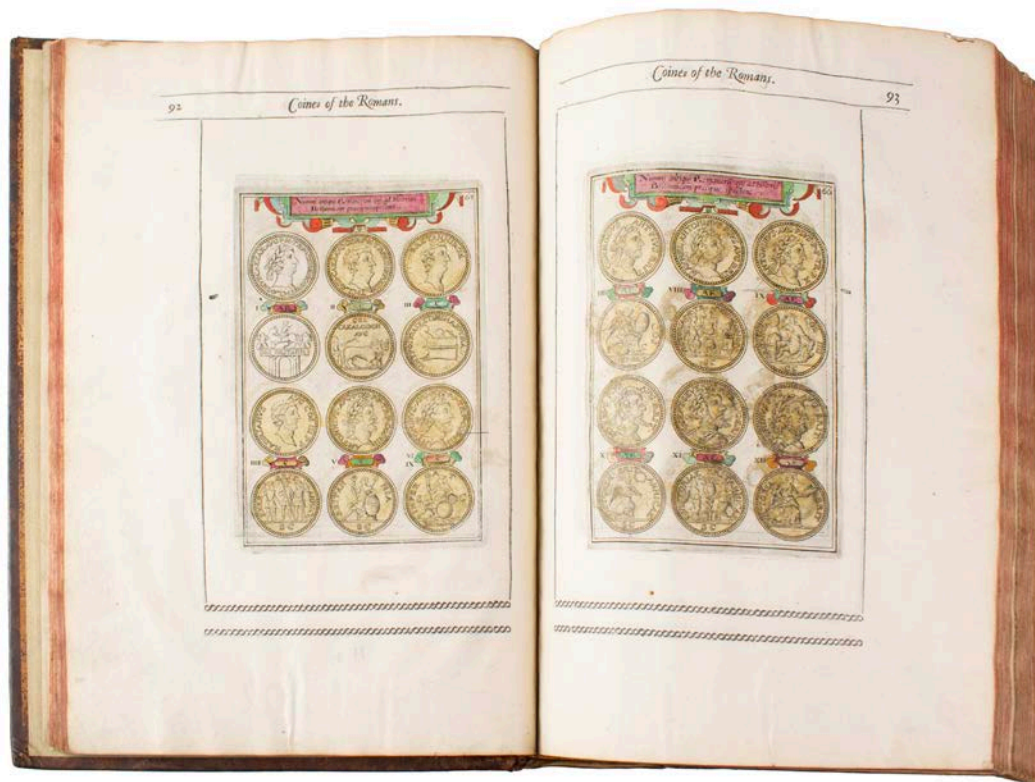
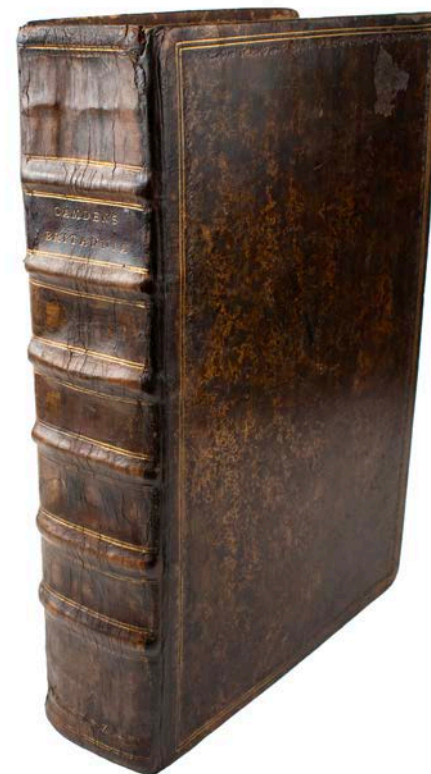
William Camden's "Britannia" (1607) was a landmark chorographical description of the British Isles, featuring the first complete set of county maps for England and Wales, engraved by William Kip and William Hole, based on earlier surveys. This influential work blended geography, history, and antiquarianism, detailing landscapes and past traces, and became a vital Renaissance scholarly text, establishing a new standard for British cartography and historical description.

This is the revised edition of Camden's Britannia with English text, translated from Latin by Philemon Holland, and the second of only three editions with county maps by William Kip and William Hole. The majority of the maps are based on Christopher Saxton's monumental survey of England and Wales. Camden's work was originally published (in Latin) in 1586, but maps were not included until the sixth edition in Latin of 1607. 41 of the maps are after Saxton, six after Norden, one after George Owen and nine maps remain unascrbed.

[Chubb XX; STC 4510], F. Kingston, R. Young, and J. Legat for Andrew Her, 1637]







*An Extensive Collection Of Voyages To America,
China, Turkey, Ceylon, Africa, India, Persia, And
Elsewhere.*

3. CHURCHILL, AWNSHAM; CHURCHILL, JOHN

A Collection of Voyages and Travels, Some Now First Printed from Original Manuscripts, Others Now First Published in English

8 vols., mixed edition - the first volume corresponds to the third edition (published between 1744 and 1747), whereas volumes 2-8, all dated 1752, are part of a later edition, title to vol. 1 printed in red and black, 281 engraved plates, maps and plans (several folding), numerous woodcut and engraved text illustrations, occasional spotting, contemporary polished calf, boards border rolled in gilt, spines gilt with floriated designs, contemporary calf and green morocco labels, neatly rebaked with original spine laid on, folio (359 x 223mm), London, for Henry Lintot and John Osborn, 1744 (first vol.)-1752 (vols. 2-8)

£14,000

First published in four volumes in 1704, A Collection of Voyages and Travels, was one of the most successful publications to be produced by Awnsham and John Churchill, influential and innovative early booksellers in England. For the first time, this exhaustive compilation offered a single definitive publication of the most celebrated and recognised travel accounts documented over the past century. The Churchill's commitment to working from original manuscripts was unusual and deviated from common practice of copying from assorted published translations and editions already in circulation.



The narratives are comprised of personal accounts translated from Dutch, Italian, French, Spanish, and German, covering voyages to the New World, Africa, Asia, and the Middle East. Amongst the dozens of accounts in the collection are Domingo Fernandez Navarrete's account of the Empire of China during his work as a missionary from 1657-1673; Brawern and Herckemann's voyage to Chile in 1642 and 1643; Captain John Monck's voyage in 1619 and 1620 to Hudson Bay, to discover a passage between Greenland and America; and Michele Angelo Guattini's "curious and exact" account of his travels to the Congo. Volume II contains an account by the Dutch adventurer Johan Nieuwhof (1618-1672), who served as an official of the Dutch West India Company in Brazil and East India Company (VOC) in China and India. His narrative of the East Indies encompasses the Arabian Gulf, including such principal locations as Bahrain (Baharen), Sharjah (Sarba), Dubai (Dibei), Ras Al-Khaimah (Rasaelchimes), and Muscat (Muskate), and describes the pearling industry. Another important Middle Eastern narrative is that of Martin von Baumgarten on Egypt, Arabia, Palestine, and Syria, which includes a description of the ruins at Baalbek.

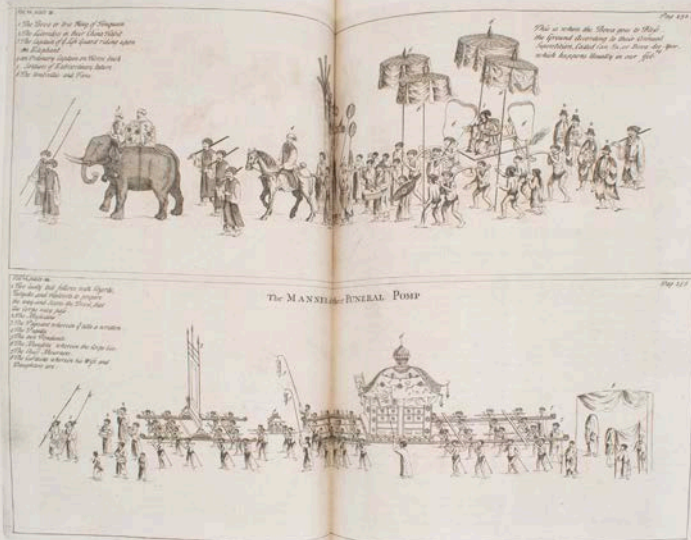
Though this publication became notable and successful, the Churchills were most distinguished in history as the personal publisher for the Enlightenment heavyweight, John Locke. In fact, the introductory discourse to this collection has been attributed to Locke, just prior to his death in 1704.

PROVENANCE:

Jolliffe, eighteenth-century armorial bookplate

[Borba de Moraes pp.181-183; Hill p.52; Sabin 13017]





Manuscript Map Of Gloucestershire & Plan Of The Estate Of William Long

4. COATES, GILES

A Plan of the Estate of William Long, Gent. Situate in the parishes of Swindon, Prestbury, Cheltenham and Badgeworth in the County of Gloucester.

Gloucester, 1778, Large watercolour and Manuscript Estate Plan, 710 x 850 mm, elaborate floriate cartouche, compass rose and rhumb lines, scale of Gunter's Chains surmounted by a pair of inverted dividers, small elevation of 'Mansion House', inset plans of the parishes of Cheltenham and Badgeworth, old folds, wear and slight loss where old folds cross, slight staining and dust soiling, laid on linen.

£1,500

A fine decorative manuscript map of a large estate in Gloucestershire by the renowned Surveyor Giles Coates of Chedworth (active 1760-82).

'This article is the result of research into Cromhall Colliery and the Yate Coal workings. The name Long appears in connection with both these sites and with many of the woollen mills in the Wotton-under-Edge area, as well as with local chapels and schools. There is also a mining connection to the Forest of Dean. The name of Samuel Long appears most frequently in the records but since there was both an elder and a younger, it is often difficult to be certain to which one the records refer. William Alexander Long's son was also called William Alexander and to confuse things further the name Walter Long appears several times.

Therefore, there were three different people with the same initial. Further confusion exists because the coalmines in Yate extended into the parish of Iron Acton. The manorial (and mineral) rights at that time were with the Long family from Rood Ashton near Trowbridge in Wiltshire, with the resulting Royalties being due to another Long Family. This family was also involved in the woollen trade and there is evidence to also suggest a link to mining in the Somerset Coalfield.' David Hardwick, *Glos. Soc. For Industrial Archaeology Journal*.





SWINDON PARISH

Prebbery

Cheltenham Parish

Badgeworth Parish



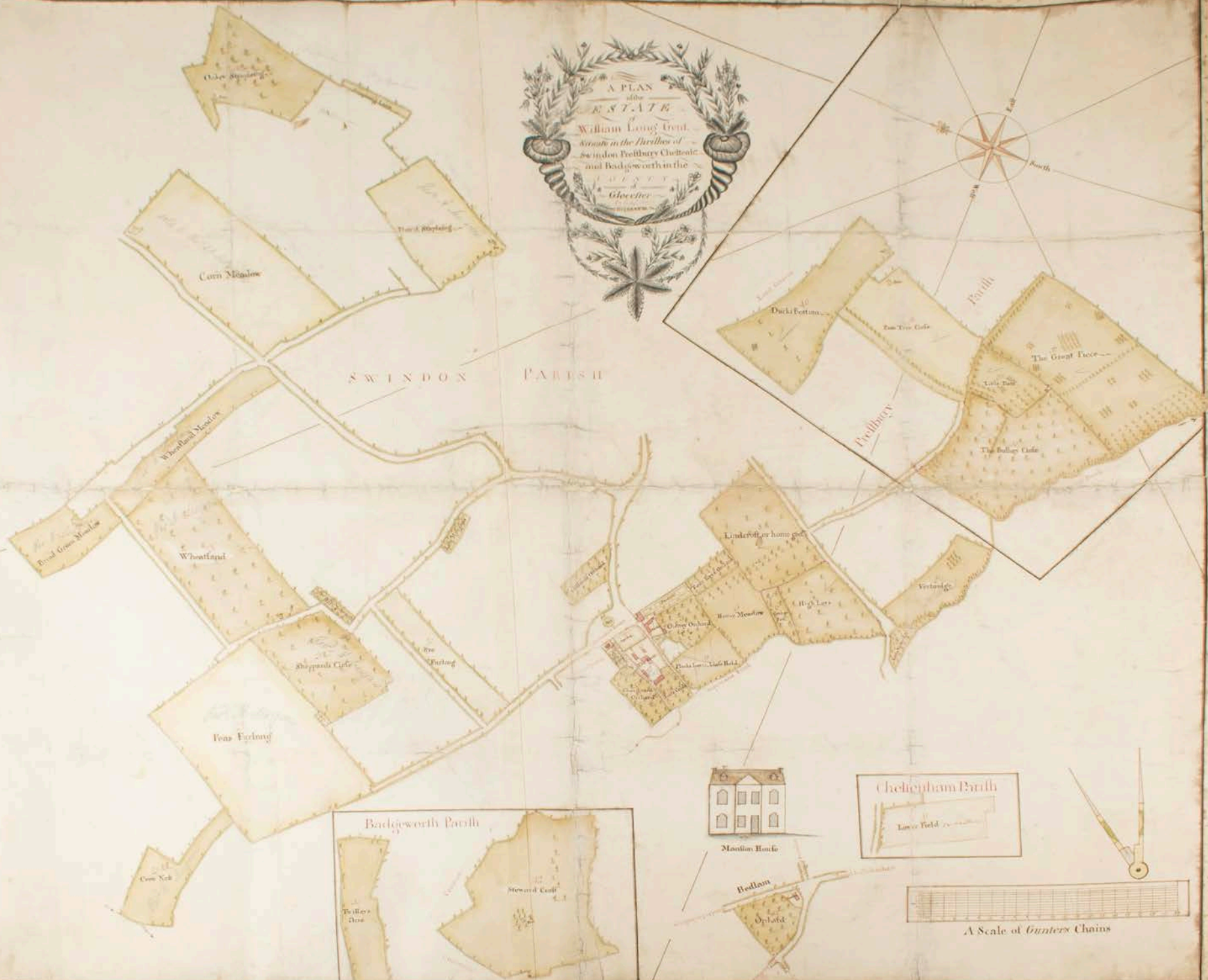
Manor House

Bedlam

Orchard



A Scale of Gunter's Chains



A Very Attractive Late 18th Century French Ptolemaic Armillary Sphere

5. DELAMARCHE, CHARLES FRANCOIS Ptolemaic Armillary Sphere.

[Paris: c.1790], The armillary structure: diameter 12 inches (305mm), mounted on an ebonised wooden stand with central column and turned wooden base. Overall height (460 mm). With a small 2 inch diameter terrestrial globe at the centre surrounded by sun and moon discs on metal quadrants and a series of pasteboard circles (the equator tropics and plane of the ecliptic), each with a green painted face, the reverse with an engraved papered surface, all joined by a equinoctial and solstitial colure and surrounded by a planar zodiac band.

£10,000

A very attractive late 18th century French Ptolemaic armillary sphere (with the earth at the centre of the cosmos).

Charles-François Delamarche (1740-1817) founded his workshop around 1770 and, in a few years, he became the most famous French cartographer and globe maker between the 18th and 19th centuries. After having acquired the laboratory of the late Didier Robert de Vaugondy (1723-1786; himself a renowned cartographer who continued the family business founded by his grandfather Nicolas Sanson in the seventeenth century) and after having purchased, between 1788 and around 1800, the businesses of Jean-Baptiste Fortin (1750-1831) and Jean Lattré (around 1750-1800), he began to call himself “Successeur de MM. Sanson and Robert de Vaugondy, Géographes du Roi and de M. Fortin, Ingénieur-mécanicien du Roi pour les globes et les sphères.”

At the end of the eighteenth century, Delamarche possessed the warehouse stocks, as well as the manufacturing skills of the globes of his main rivals in Paris. In addition to this aggressive acquisition policy, the key to its success also lay in the combination of high-quality cartography combined with extremely attractive globes and armillary spheres; and of course, its famous red paint finishing touch. His workshop was located on Rue de Foin St Jacques “au Collège Me. (or “Mtre”) Gervais” in the Latin Quarter of Paris until around 1805, when he moved to rue du Jardinnet No. 13. On the death of Charles-François in 1817, the reins of the company passed to his son

Félix (1779-1835), who continued to publish, often in collaboration with the engraver Charles Dien, Sr. In 1835 the company first moved to rue du Jardinnet No. 12 and a little later to rue du Battoir No. 7

Dekker, Elly, et al. *Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum, Greenwich*. London: Oxford University Press and the National Maritime Museum, 1999. p. 321.

Van der Krogt P, Old globes in the Netherlands, 1984, 98-99.





The Most Famous Treatise On Papal Prophecies And Divinations

6. FIORE, JOACHIM da

Vaticinia seu praedictiones illustrium virorum.

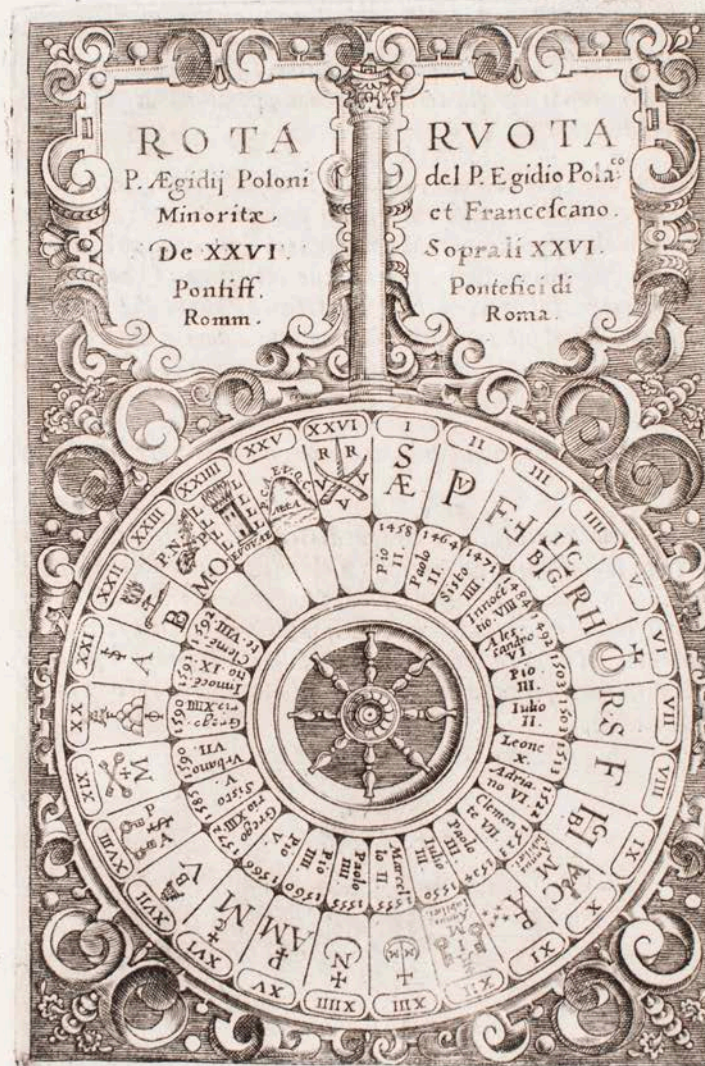
Second edition, elaborate architectural copper-engraved title with the prophets in medallions (Gioacchino da Fiore, to whom the work was and still is sometimes ascribed; Anselmo, bishop of Marsico; Giodoncho Palmerio; Giovanni abate; friar Egidio Polacco) and at the base the publisher's brand (pilgrim, with staff and fluttering cloak), woodcut initials, headpieces and endpieces and six full-page copper-engraved prophetic wheels by Girolamo Porro in 1589, lacking E1, occasional light staining, wormtrail to title and first two text leaves, text unaffected, lacking rear endpapers, contemporary vellum over boards, front hinge repaired, 4to, Venice, Giovanni Battista Bertoni, 1605

£2,500

An unusual collection of medieval papal prophecies, falsely attributed to Joachim of Fiore, modeled after Byzantine prophecies. The work consists of six groups of prophecies by Joachim of Fiore, Anselmus of Marsico, Giodocho Palmerio, Joannes Abbas and the Franciscan Aegidius Polanus, with commentary by Girolamo Giovanni, a beautiful engraved prophetic wheel by Girolamo Porro and the corresponding "Declaration of the Wheel". The first two groups are an early 14th-century text, also known as *Vaticinia de summis pontificibus*, *Vaticinia de apostolicis viris* or *Vaticinia pontificum*.

Girolamo Giovannini was a Dominican theologian active in the Veneto, where he was, among other things, inquisitor in Vicenza.

Provenance: Library of Petri Buoninsegni
[Caillet 5542.]

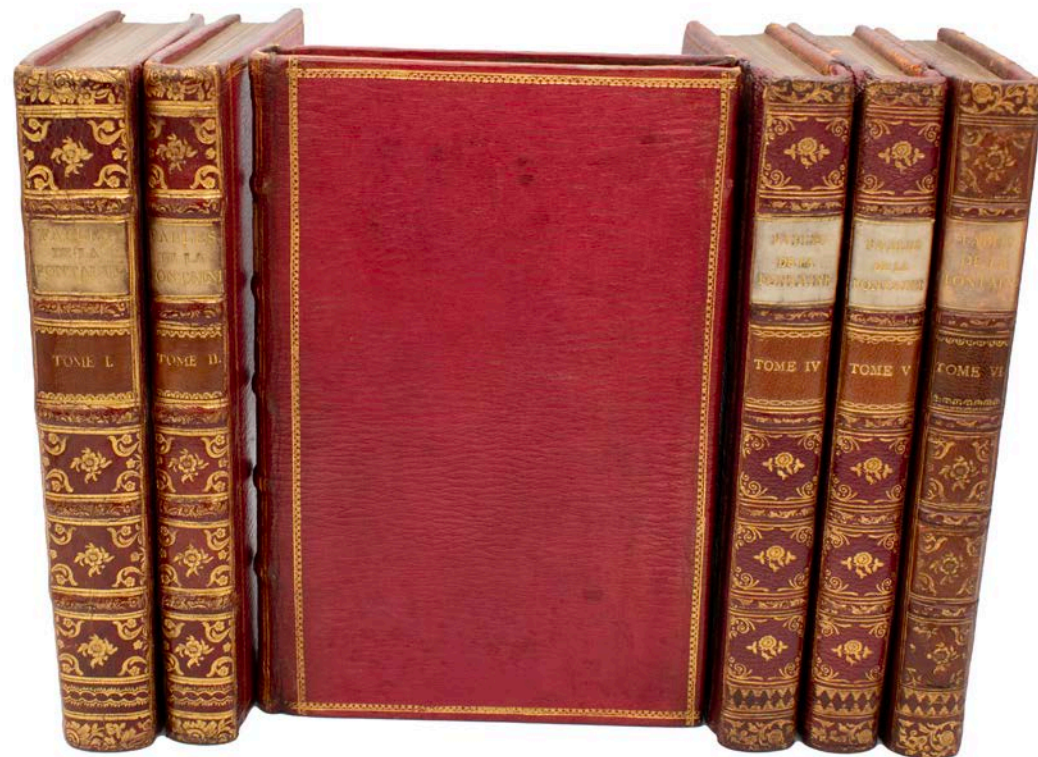


Splendid Illustrated Edition of La Fontaine's Fables

7. LA FONTAINE, JEAN DE.

Fables choisies, mises en vers par J. La Fontain, nouvelle edition gravée en taille-douce, les figures par le sr. Fessard, le texte par le sr. Monular, dédiées aux enfans de France

FIRST ISSUE, 6 vol., first issue with “chez l’auteur” in the imprint, engraved throughout by Fessard with frontispiece, 6 pictorial titles, 243 plates and text with 243 head-pieces and 226 tail-pieces by Bardin, Bidault, Caresme, Desrais, Houel, Kobell, Leclere, Leprince, Louthembourg, Meyer and Monnet, text engraved by Montulay and Drouet, vol. 5 & 6 with ink inscription “Harriet Warwick 1792” to front free endpaper, book-label of Viscount Monsell, a lovely clean set in handsome early nineteenth century red grained morocco, covers with gilt roll-tool border, spines gilt in compartments with



floral ornaments and five raised bands, cream and tan labels, g.e., a little rubbed and marked, some spotting (particularly vol.3), vol.IV-VI slightly darker and coarser leather with corners a little worn and rebaked to style, vol.VI preserving old spine and with small gouge to upper cover, preserved in modern cloth folders and 2 slip-cases, 8vo, Paris, 1765-75.

£1,800

Very fine illustrated edition of the Fables de la Fontaine.

The finest illustrated edition of La Fontaine's Fables printed in the 18th century, along with the illustrated edition by Oudry published 10 years earlier in folio format.

[Cohen-de Ricci 551; Ray 61]

*Unusual English Brass Universal Equatorial
Dial - In the Style of John Fowler*

8. [FOWLER, JOHN?]

Unusual English Brass Universal Equatorial Dial

English, 18th century, brass compass, central bridge with double pin-hole gnomon sliding over calendar and zodiacal scales, outer meridian ring engraved with latitude scale 0-90-0-90-0 degrees, hours engraved in Roman numerals, 127mm diameter, original leather bound case (worn).

£3,000

An Extremely Unusual Fine 18th Century brass universal equatorial dial. No examples found at the Royal Maritime Museum or the British Museum.



Early Watercolour of the Coastline of Tenerife

9. HENDERSON, REAR ADMIRAL GEORGE

A Fine Watercolour Panorama of the Coastline of The Isle of Teneriffe naval vessels in the foreground, mountains and the town of Puerta de la Cruz in the background.

At Sea [1815], Watercolour on Paper (480 x 270mm), large fleur-de-lis watermark.

A fine Watercolour of the Coastline of Tenerife with 3 Ships of the Line and numerous other coastal vessels.

With an Early Label in Manuscript on verso 'Isle of Teneriffe by Admiral G Henderson about 1815.

£750

George Henderson is son of the late John Henderson, Esq., many years Secretary to Admiral Lord Bridport; and brother-in-law of Capt. W. W. Henderson, R.N., C.B.

This officer entered the Navy, 1 March, 1794, as part of the Admiral's retinue, on board the Royal George, Capt. Wm. Domett, on the books of which ship, bearing the flag in the Channel of the late Lord Bridport, then Sir Alex. Hood,

In May, 1799, he rejoined the Royal George, still the flag-ship of his patron, Lord Bridport, from which, in Nov. 1800, he removed, as Midshipman, to the Belleisle, Capts. Wm. Domett and Chas. Boyles, bearing the flag afterwards of Hon. Wm. Cornwallis.

Proceeding, in the summer of 1802, to the West Indies as Master's Mate of the Ulysses, Mr. Henderson served in that frigate, under the broad pendant of Sir Sam. Hood, at the capture of Tobago, 1 July, 1803. On rejoining the last-mentioned officer, after having gone to England for the purpose of passing his examination, he was promoted by him to the rank of Lieutenant 28 Jan. 1804, and appointed to the Alligator, armée en flûte, Capt. Chas. Richardson, part of the force employed at the ensuing reduction of the Dutch colony of Surinam, where he was severely wounded. During the year 1805 Mr. Henderson presents himself to our notice as serving with Capt. Murray Maxwell, on board the Centaur, the Galatea and Hyena frigates, in the first named of which ships he accompanied Rear-Admiral Hon. Alex. Cochrane in his pursuit of the celebrated Rochefort squadron.

On his rejunction, in the early part of 1806, of Sir Sam. Hood in the Centaur, he cruized for some time off Rochefort, where, on 25 Sept. 1806, he assisted, in company

with the Mars and Monarch 74's, at the capture of four heavy French frigates, whose resistance was not overcome until the Commodore had lost an arm.

Mr. Henderson, who was sent with the despatches announcing the latter event to the fleet off Brest, next accompanied Lord Gambier's expedition to Copenhagen.

On the surrender of Madeira in Dec. 1807, being at the time the Centaur's First-Lieutenant, he was again entrusted with Sir Sam. Hood's despatches, and sent with a strong recommendation to England, where, on his arrival, he was presented with a Commander's commission bearing date 22 Jan. 1808. After an interval of half-pay he was appointed, 13 July, 1809, to the fire-vessel division of the expedition then fitting for the Walcheren, during the operations connected with which we find him frequently distinguishing himself, in particular, however, by the highly satisfactory nature of his conduct, at the destruction, under Capt. Nicholas Tomlinson, of the basin, arsenal, and sea-defences of Flushing on its evacuation by the British. Capt. Henderson, it appears, next, in the course of 1810, joined the Eclipse and Hecate sloops, and Néréide frigate; the latter of which vessels he brought home, after having assisted at the reduction of the Isle of France, and put out of commission in May, 1811.

Attaining Post-rank on 1 of the following Aug., he was further appointed, on the East India station – 23 June, 1813, to the Acorn 20 – 20 April, 1814, to the Minden 74, bearing the flag of his friend Sir Sam. Hood – and 14 Jan. 1815, to the Malacca 42. The latter ship, the last he commanded, he paid off in the ensuing July. He accepted Flag-rank 1 Oct. 1846.

The Rear-Admiral married, first, 26 Nov. 1817, Frances, eldest daughter of Edm. Walcott, Esq., of Winkton, near Christchurch, Hants, and sister of Capt. J. E. Walcott, R.N., by whom (who died 1 Dec. 1836) he has issue four sons and two daughters; and, secondly, in 1842, Rachel, relict of R. P. Cazalet, Esq., and only daughter of the Rev. H. Davies, of Ringwood.

Isle of Tenerife.

by Admiral G. Henderson,
about 1815.



Rare First Edition of this Early Popular Manual on Graphology

10. [HOCQUART, EDOUARD?]

L'ART DE JUGER DE L'ESPRIT ET DU CARACTERE DES HOMMES DE DES FEMMES

FIRST EDITION, [ii], 52pp., 10 bookseller's catalogue; coloured engraved frontis piece, 24 engraved plates showing 45 facsimiles of handwriting samples, occasional light foxing, pages uncut, near contemporary wrappers, printed paper label to spine, ownership note to inner cover "acheté au havre le vendredi 15 7. bre 1815", spine cracked, 12mo, Paris, Chez Saintin, c.1812

£1,200

Rare First Edition of this early popular manual on graphology by the printer and bookseller Edouard Hocquart (1789-1870).

Graphology is the analysis of handwriting in an attempt to determine the writer's personality traits. Although graphology had some support in the scientific community before the mid-twentieth century, more recent research rejects the validity of graphology as a tool to assess personality and today it is considered a pseudoscience.

However, in the early nineteenth century Hocquart uses it as evidence to support his own prejudices. The author, in his introduction, confines himself only to the observation that the handwriting of the Italians 'est remarquable par une délicatesse et une souplesse particulières; ne sont-ce pas les traits les plus prononcés du génie de la nation?'; but it is clear that he might consider the less delicate hands of other nations as signifiers of less delicate morals. He also discusses the innate differences between men's and women's hands, the latter being allegedly marked by a lack of strength, delicacy, etc.

Among the 43 specimens, many of which are not attributed with any named character, there are examples of someone who shows the traits of lack of education, frivolity, a love of order, and a desire to please without being coquettish. There are also samples taken from manuscripts by Mazarin, Racine, Frederick the Great, Rousseau and Ben Franklin. Nobody's hand exhibits more the grandeur and noblesse of the age of Louis XIV than that of the King himself; Voltaire's hand, as with all else he did, indicates firmness but also a lightness of touch, while d'Alembert's is clearly that of a mathematician, and Lavater's (a clear influence) that of a phlegmatic melancholic. Also juxtaposed are two contemporaries: Elizabeth I: the hand of this Protestant queen is deemed stiff and ostentatious, in contrast with the supposedly gentle and noble script

of Mary Stuart, a Catholic.

The work went through several editions in the following few years, but this first is especially uncommon.

Although undated, we can say with certainty that it was not published before October 1812, when Saintin received his brevet de libraire.

Outside Continental Europe, OCLC records copies at Yale, NYPL, Columbia, the Morgan, Chicago, Birmingham and the National Library of Australia.

[*Barbier, Anonymes I: 289.*]



N^o 18.

Paroles de Desportes

Douces brébis^{G.} mes fidelles
compagnes,
Vergers, buissons, forêts, prés,
et montagnes
soyez temoins de mon
contentement.

Et vous, ô Dieux! faites, je
vous supplie,
que cependant que durera
ma vie
Je ne connoisse un autre
changement.



N^o 12.

Vostre hie Affectionnée
H. Elizabeth

N^o 13.

your own selfe
frind and cnsignes
mariez

The Finest Early Work On Fossils

11. KNORR, G.W. & WALCH, J.E.I.

De natuurlyke historie der versteeningen, of uitvoerige afbeelding en beschryving van de versteende zaaken, die tot heden op den aardbodem zyn ontdekt: ... Uit het hoog- in 't nederduitsch vertaald door M. Houttuyn, met verscheide aanmerkingen.

Amsterdam, J.C. Sepp, 1773. 3 volumes (bound in 4). Folio (260 x 420 mm), later half calf over contemporary decorated paper sides, pp. (4), xiv, 64; (4), 1-184; (2), 185-484; (4), 236, with 1 double-page hand-coloured engraved plate 'Marmer-Groeve na by Solnhofen', some engraved head- & woodcut tail-pieces and 272 hand-coloured or colour-printed engraved plates.

£28,000

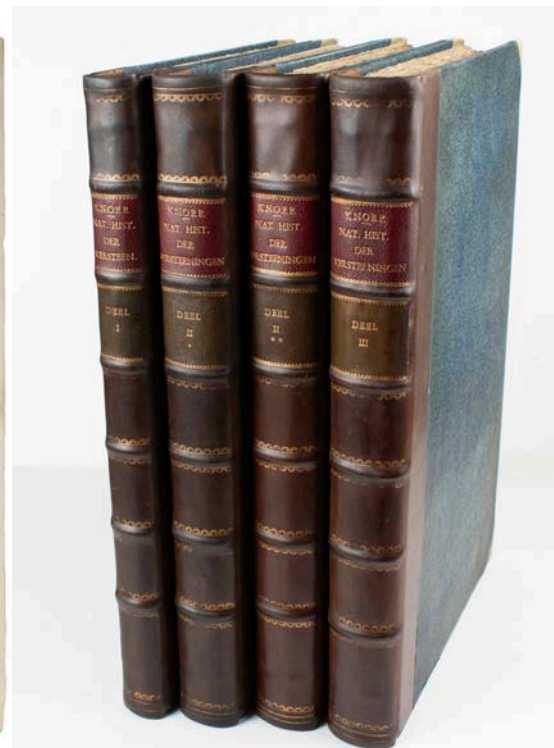
A fine copy of 'one of the best illustrated and most complete accounts on fossils...' (Landwehr 95).

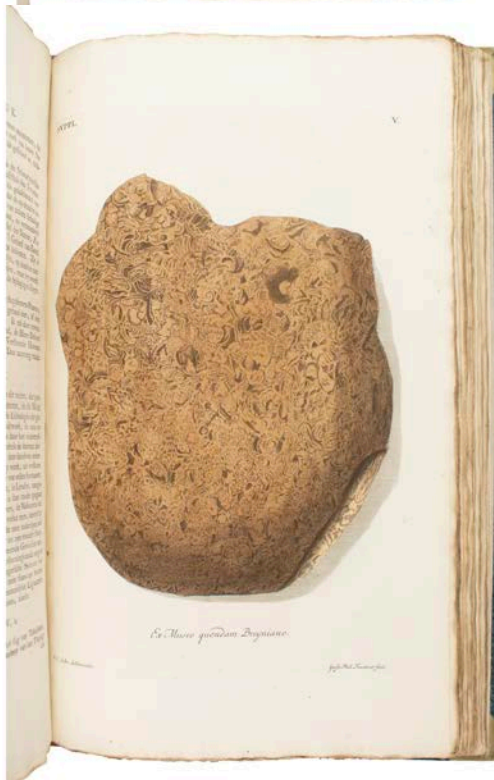
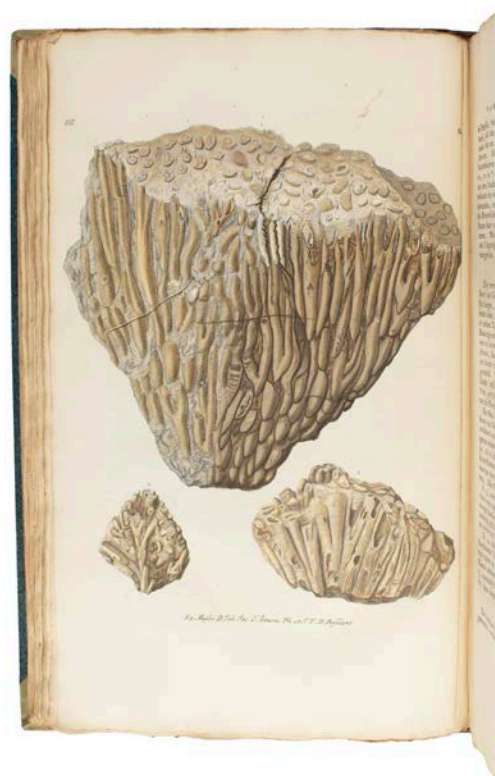
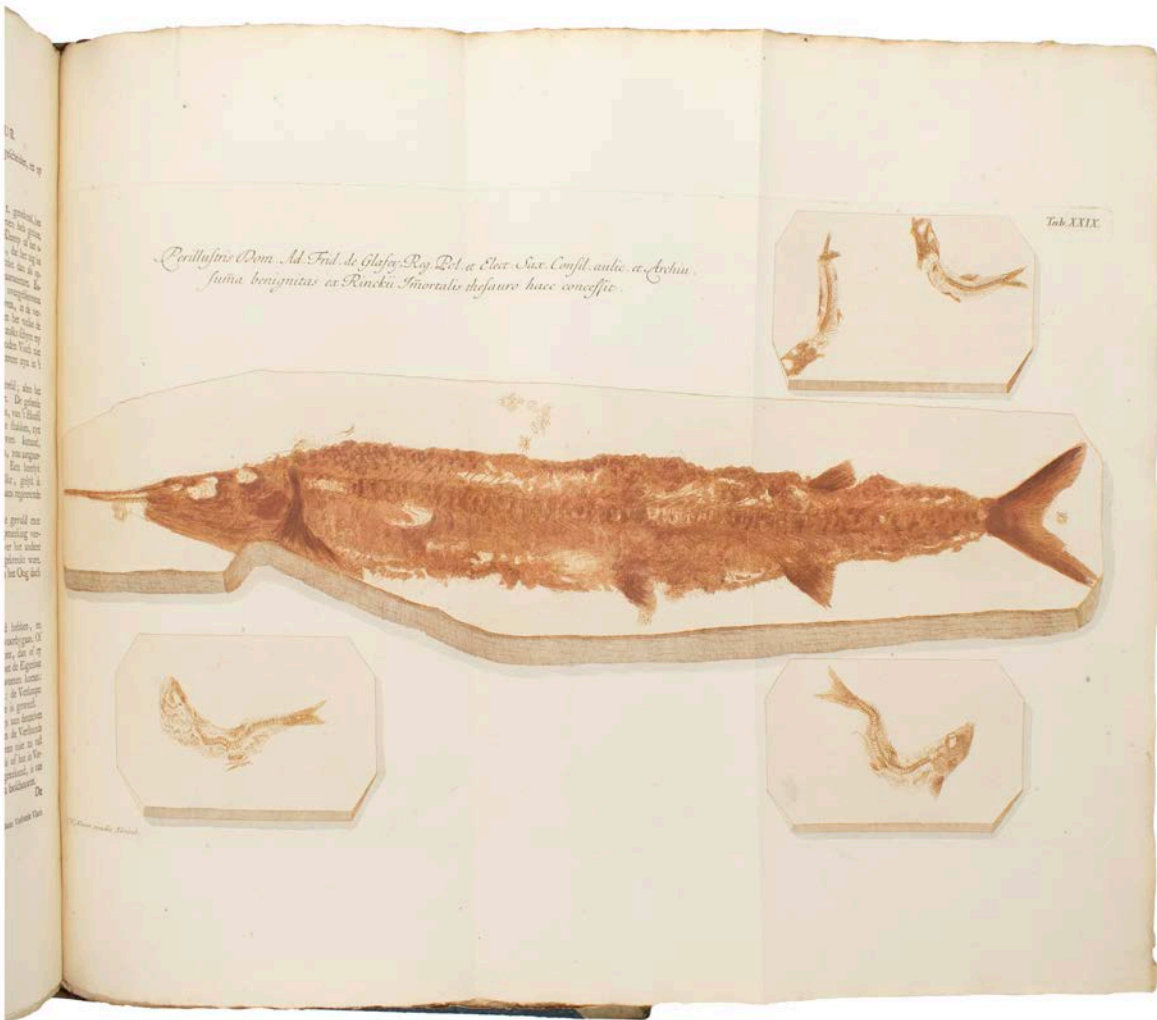
"The outstanding work of this period is undoubtedly that of Knorr and Walch in four volumes ... The first volume was written by the Nürnberg collector and artist, Georg Wolfgang Knorr (born 1705, died 1761), and the other three volumes were prepared after the death of Knorr by Professor Walch of Jena ..." (Zittel pp. 21-22).

The rare Dutch edition of the German original 'Naturgeschichte der Versteinerungen' (Nuremberg 1768-1773) with the same beautiful plates. Volume II almost entirely concerns fossil shells. "It is hardly possible to exaggerate the beauty and fidelity of the representations of the fossils in his plates. No such illustrations had ever before appeared, and they have hardly been surpassed since. By delicate lines on the copper plates the most minute intricacies of structure are reproduced, and by thin washes of colour the tints of the original specimens are represented. His renderings of dentritic markings, landscape-marble, fossil plants, crustacea, crinoids, fishes and other fossils are admirable examples of the union of artistic workmanship with scientific accuracy ..." (Geikie, *Founders of Geology*, pp. 101-102). 'The extraordinary quality of the plates, representing the eighteenth-century continuation of the tradition of Dürer, led to an expansion of the work by Walch, as well as to French and Dutch editions... the detail and accuracy of Knorr's engravings not only made possible zoological classification but firmly established the distinction between fossils of organic and sports of nature' (DSB).

The books illustrates and describes fossils in the cabinets of famous collectors such as Walch at Jena, Adam Hildebrand at Naumberg, Jac. Theod. Klein, Johann Hermannus at Regensburg, S.R. Genzmer at Stargard, as well as the large collection of Casimir Schmidel.

Nissen ZBI, 2233; Ward & Carozzi 1285; Landwehr 95.





Witchcraft And The Supernatural in Britain Between 1638 And 1684

12. LAW, ROBERT; SHARPE, CHARLES KIRKPATRICK

Memorials; or, The Memorable Things that Fell Out Within This Island of Britain from 1638 to 1684. Edited from the MS. by Charles Kirkpatrick Sharpe, Esq.

FIRST EDITION, iii-cxiv, 277, [1]pp., wood engraved frontispiece, some offsetting, occasional light spotting, bookplate of Jame McCosh of Dalry to front pastedown, covering Grey family armorial bookplate, ownership inscription to frontispiece verso, contemporary calf, boards bordered with a blind roll inside double gilt rules, rebacked, contemporary red morocco labels, 4to, Edinburgh, for Archibald Constable and Co., 1818.

£1,250

This work accounts instances of witchcraft and the supernatural as well as other historical events between 1638 and 1684 in Britain.

The first publication of this manuscript compiled by Scottish field preacher, Robert Law (d.1686?). It was edited for publication by Scottish antiquary and artist, Charles Kirkpatrick Sharpe, who is believed to have published the work as an attack on Wodrow and the Presbyterians.

However, Sharpe had a keen interest in witchcraft, writing an informative and lengthy preface which provides much historical context to the work, and of witchcraft in Scotland until the eighteenth century.

He also includes a detailed biography of Robert Law.

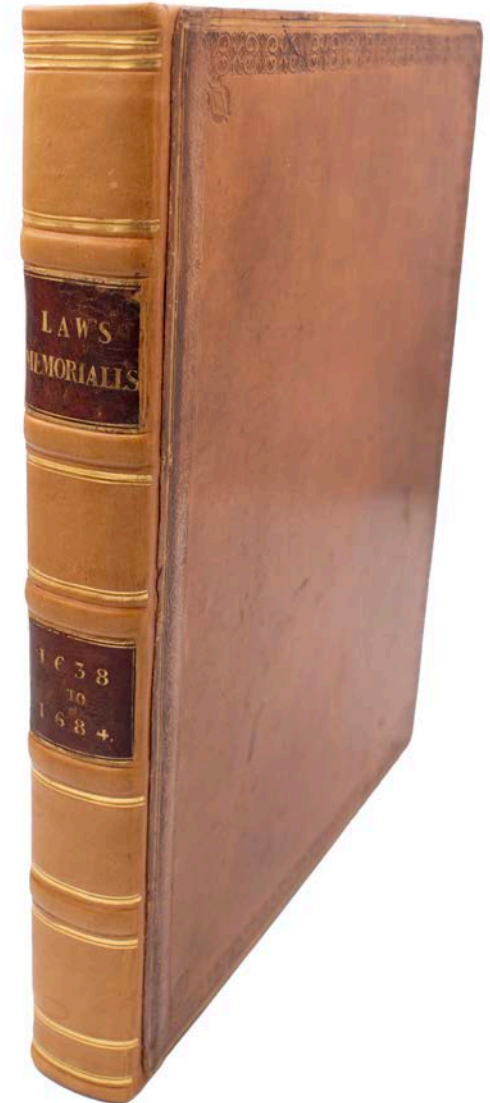
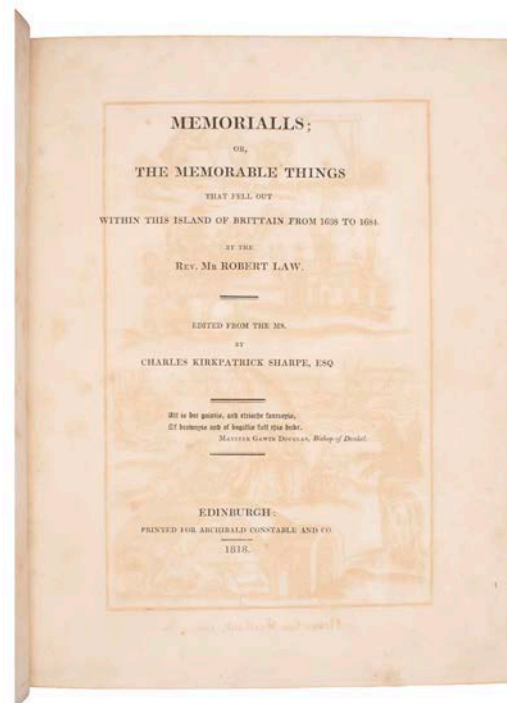
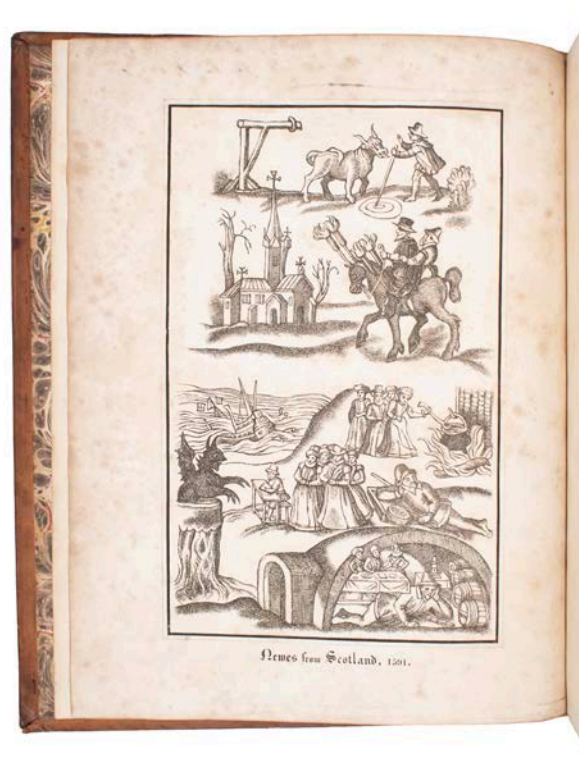
A fascinating insight into the attitudes towards and the history of witchcraft in the seventeenth to nineteenth centuries in Britain.

Provenance:

James McCosh of Dalry

Grey family

Marshall Carritt, with inscription "M.C. will not lend this book to anyone."



The Most Instantly Recognisable of All Baroque Editions of The Dance of Death

13. MERIAN, MATTHAEUS

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

Rare fifth edition, 206-[1]pp. with 42 full-page engraved illustrations of the Dance of Death, a few pages (1 copperplate engraving) with imprints, probably from old inlaid texts, the copperplate engravings are otherwise all in good and strong impressions. contemporary calf, boards double ruled in gilt, spine gilt, red morocco label to spine, 4to (210 x 170mm), Frankfurt, Merian, 1696

£3,500

The rare fifth edition, the second published by Merian.

The Dance of Death series displays a very quick and lively skeleton leading someone away in a dance step. The partner's social station is instantly recognizable, but death is

indifferent to rank: the death figure is just as cheerful leading off the Queen or the Pope as the Merchant or the Beggar. While the conventions may have originated in Medieval Pageants, their popularity grew and flourished in the Renaissance and Baroque periods. Basel in Switzerland hosted a thriving printing industry, and the Dance of Death series painted in fresco in the 15th century on the walls of the Predigerkirche, influenced several printed editions, notably Holbein's.

Yet the copies produced by the printer and engraver Matthaeus Merian are considered the most faithful renderings of the Basel frescoes. The frescoes were destroyed (deemed "an eyesore" by the town council) in 1805. Merian made his drawings from the Basel frescoes in 1616, and published minimal versions of them in 1621 and 1625. Merian augmented each image in the 1649 suite with sky, clouds and background detail. This edition of 1725 is particularly attractive, richly engraved and printed on heavy paper. Merian's Adam and Eve plate, and his famously surreal death's-head self-portrait plate appear here.

This book was frequently reprinted and copied for the succeeding 150 years, becoming the most instantly recognizable of all Baroque editions of the Dance of Death.

[VD17 39:127366X - Wüthrich III, 5, 5 - Massmann III. 1 b/5.]



Earliest Entomological Work Published In England

14. MOFFET, THOMAS (1553-1604)

Insectorum sive minimorum animalium theatrum.

London: Officina typographica Thom. Cotes. 1634, Folio (300 x 190mm), pp. (xx), 1-285, 296-326, (4), (p.48 numbered 52), Contemporary vellum, central device of a wreath on both covers, rebaked at an early date, remains of old label on spine, Large woodcut on title surrounded on three sides by various insects, 4 pages of woodcuts of insects at end, numerous woodcuts in text of hundreds of varieties of insects and small creatures.

£3,500

First edition of the earliest entomological book published in England with the first representation of an American Butterfly

When it appeared in 1634, the *Insectorum* was the most accurate study on invertebrates and set a new standard, by systematically analysing their habits, habitat, breeding and economic importance.

Apart from Wotton's own work, which derived from his direct observation during his European travels, the book relied on the research of three other naturalists: Conrad Gesner (1516-1565) of Zurich, Thomas Penny (c.1532-1588) of Gressingham, Lancashire, and Edward Wotton (1492-1555) of Oxford. When Gesner died, he left among his papers an unfinished book on insects, which was eventually sold to his assistant Penny. Penny also acquired the entomological notes of Wotton and had made some progress in combining Gesner's and Wotton's information before his death in 1589. Penny's manuscript passed to his friend and neighbour Thomas Moffet, who completed it, had an engraved title (dated 1589) made for it by the engraver William Rogers (fl.1584-1604), and began negotiating for its publication at The Hague. Moffet's negotiations apparently fell through, however, and the book was still in manuscript at his death.

The *Insectorum* was published 30 years after Moffet's death by Sir Theodore Mayerne (1573-1655), who having purchased the manuscript (preserved in the British Library) from Moffet's apothecary Darrell, added a dedication to the royal physician Sir William Paddy (1554-1634), but did not alter the text. To reduce costs, the book appeared with woodcuts rather than engraved illustrations, and without Rogers's engraved title. Species were not given names but only differentiated by short descriptive paragraphs; numerous woodcuts, 'crude' but 'perfect intelligible to anyone tolerably skilled in the science of entomology', facilitate the determination (Lisney p.7).

Moffet is often mistakenly said to have used a microscope in his observations, but in fact made the highly accurate woodcuts with the naked eye. The illustration of the American Swallowtail on p 98 is the first printed representation of an American butterfly.

There are three variant imprints, but these variants do not indicate a chronology, simply that the edition was shared among booksellers.

Garrison-Morton 288; Lisney pp.4-9; Nissen ZBI 2852; Norman 1528.



INSECTORVM SIVE Minimorum Animalium THEATRVM:

Olim ab

EDOARDO WOTTONO.

CONRADO GESNERO.

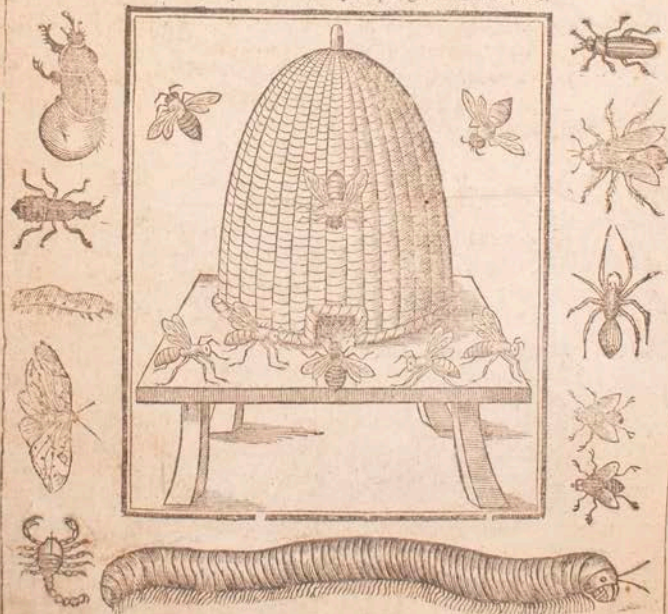
THOMAE PENNIO

inchoatum:

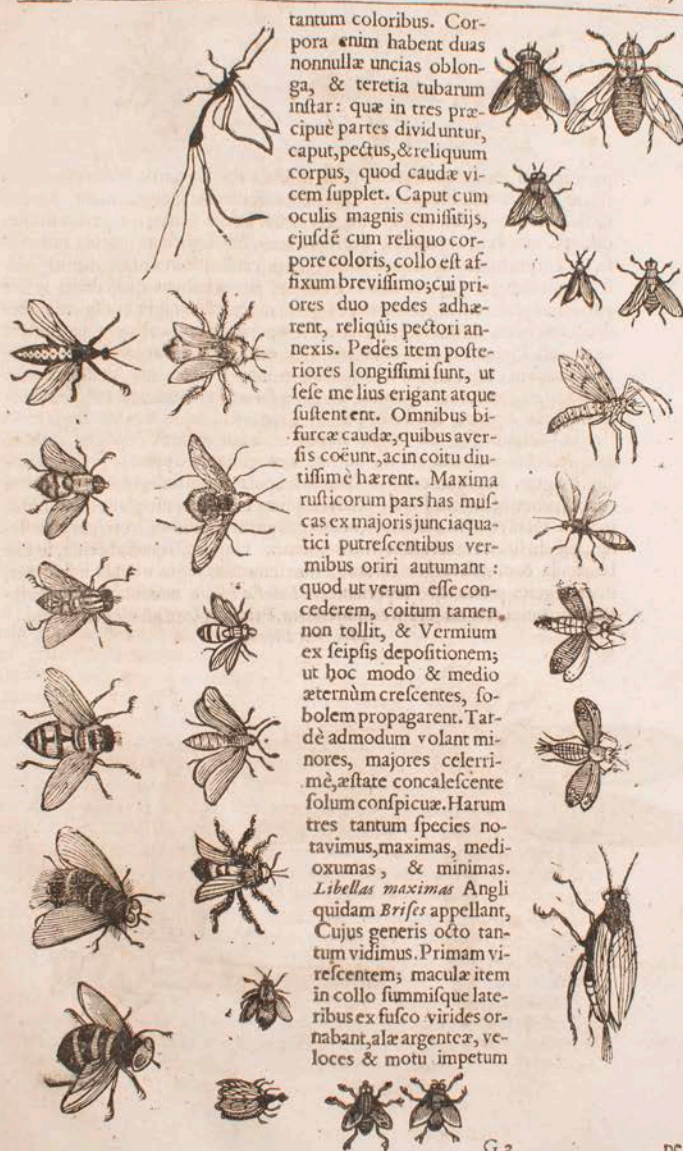
Tandem

THO. MORSE: Londinatis operâ sumptibusq; maximis concinnatum,
auctum, perfectum:

Et ad vivum expressis Iconibus suprâ quingentis illustratum.



Londini ex Officinâ typographicâ Thom. Cotes. 1634.



tantum coloribus. Corpora enim habent duas nonnullas uncias oblonga, & teretia tubarum instar: quæ in tres præcipue partes dividuntur, caput, pectus, & reliquum corpus, quod caudæ vicem supplet. Caput cum oculis magnis emissitij, ejusdē cum reliquo corpore coloris, collo est affixum brevissimo; cui priores duo pedes adherent, reliquis pectori annexis. Pedes item posteriores longissimi sunt, ut sese melius erigant atque sustentent. Omnibus bifurcæ caudæ, quibus aversis coeunt, ac in coitu diutissime hærent. Maxima rusticorum pars has muscas ex majoris juncia quatic putrescentibus vermibus oriri autumat: quod ut verum esse concederem, coitum tamen non tollit, & Vermium ex seipsis depositionem; ut hoc modo & medio æternum crescentes, sobolem propagarent. Tardè admodum volant minores, majores celerissime, æstate concalescente solum conspicuæ. Harum tres tantum species notavimus, maximas, medioxumas, & minimas. Libellas maximas Angli quidam *Brises* appellant, Cujus generis octo tantum vidimus. Primam virulentem; maculæ item in collo summisque lateribus ex fusco virides ornabant, alæ argenteæ, veloces & motu impetum

3. Ferè parilis est forma, absque antennis esset multo longioribus, & sanguineis maculis alio modo aspersis, nam circa extremitatem alarum guttae sanguineae duae tantum apparent; ab exortu verò maculae duae longius tractae conspiciuntur.

Atque de nocturnis Papilionibus sive Phalanis haecenus sit dictum: Nunc ad diurnas sive diurnas transgrediamur.



Diurnae Papilioes eo modo sunt describendae, ut quicquid facunditatem elegantiamque natura hac in parte videre possit atque suspicere. Neque enim minus lusus vel potius sedulo operata est in earum varietate, coloribus, vestibus, patagijs, orbiculis, globulis, clavis, meandris, tessellis, lacinijisque ornandis, pingendis, conficiendis, atque in Phalanis fecerat.

Diurna Papilio Prima, omnium maxima, maximam partem flavescit, ijs locis partibusque exceptis, quae hic attrimento denigrantur. Quinetiam extremi illi internarum alarum globuli coelicolorem spirant: ut geminis saphyris confutum putares. Oculi chrysolithi referunt, magnitudinem formamque adeo ad normam exculptam hic exhibemus, ut plura de ijs attingere non sit necessarium.

2. Præter

2. Præter magnitudinem parum differt à prima, oculos habet nihilominus nigerrimos atque porrectiores antennis ubi album colorem vides, ibi melinum sufficito, exceptis illis quasi oculis majoribus juxta finem alarum interiorum positis, quorum pupillam flammeam, semicirculum vero xerampelinum reddere oportet.



4. Omnium Regina dici potest; nam extremis alis, veluti adamantes quatuor in pala Hyacinthina radiantes, miras opulentias ostendunt, imò fere adamantis & Hyacinthi oculum effodiunt. Lucent enim pulcherrimè (ut Stella) Scintillaque iricolores circumfundunt: his notis ita dignoscitur, ut reliquum corpus describere (licet varijs pictum coloribus) supervacaneum esset.

K 2

5. Caput

3. Non multum colore abludivit, nisi quod internarum alarum exphyses, totaque ipsarum extrema lacinia glauca sit; uti & tres illi spintheres, quos sub concava illarum parte vides depictos.

Three Pamphlets by Prominent English Demonologist William Perkins

15. PERKINS, WILLIAM

A Discourse of the Damned Art of Witchcraft, so farre forth as it is revealed in the Scriptures, and manifest by true experience

[Extract from The Workes], [5], 607-652pp., title with woodcut typographic ornament, woodcut typographic head-and-tail-pieces and decorative initials, contemporary ink marginalia, occasional light spotting. Red morocco bookplate of William Foyle to front pastedown, modern red half morocco, gilt, t.e.g., folio, Cambridge, Printed by Cantrell Legge, 1613

£3,500

A Scarce Pamphlet by prominent English demonologist and Puritan preacher, William Perkins.

William Perkins (1555-1602) wrote numerous and uncompromising works combating Roman Catholicism, maintaining an extreme evangelical position throughout. Discourse of the Damned Art of Witchcraft was originally delivered as a sermon before being published posthumously in 1608. By 1610, Perkins surpassed King James I as the authority on witchhunting in Great Britain. This popularity may have been caused by the King's later defection as a witch hunter, as well as Perkins' refusal to address the European demonologists and his almost exclusive appeal to the Bible.

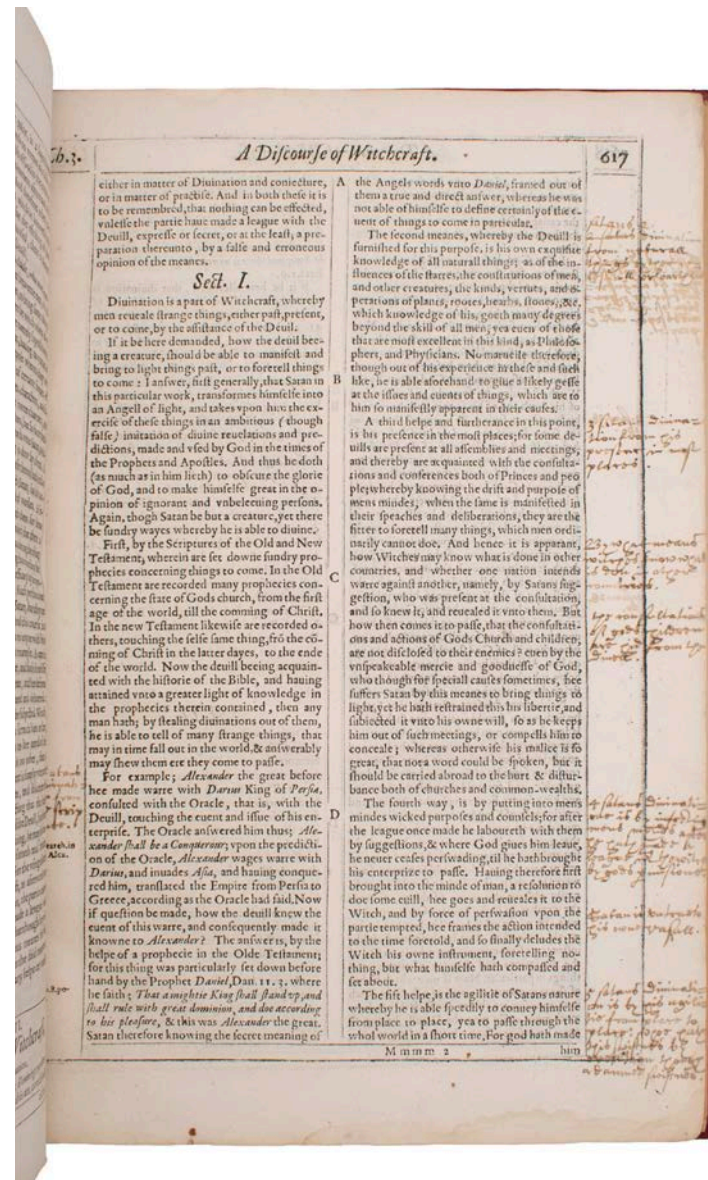
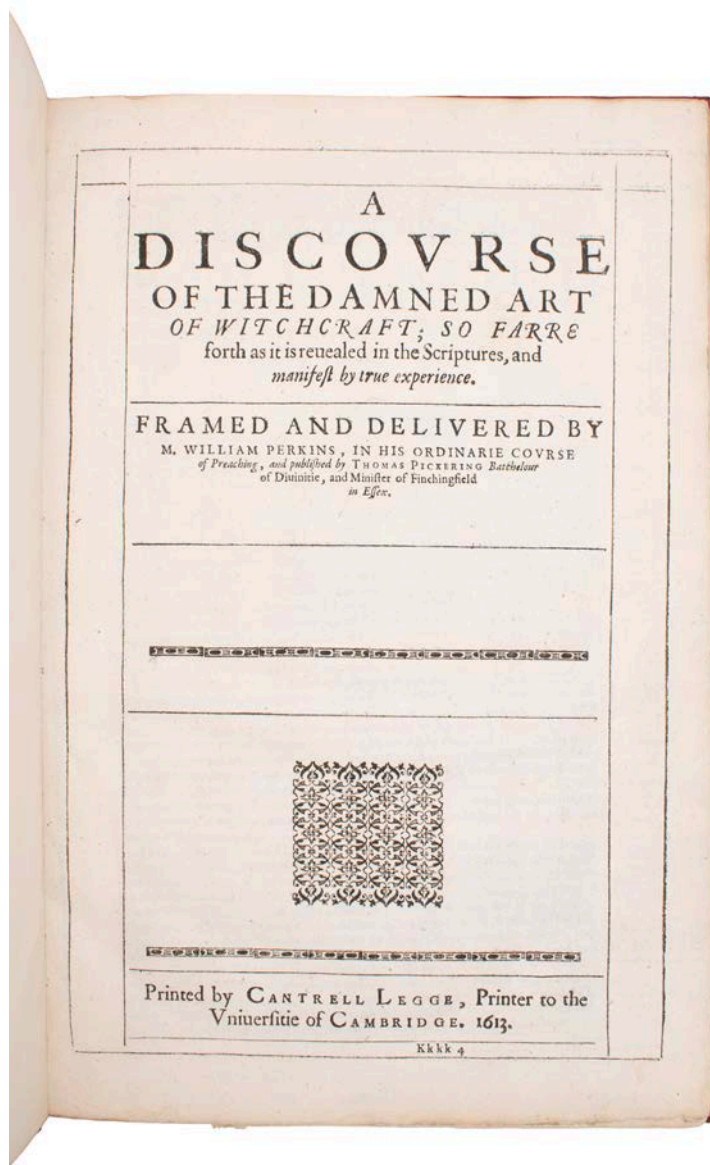
In *A Discourse of the Damned Art of Witchcraft* Perkins affirms the existence of pacts with the devil and urges death for convicted witches. As a Protestant, Perkins was more critical of witchcraft as an act of apostasy, as a denial of the Christian faith through the pledge of allegiance to Satan, than of any real acts of magic perpetrated by the witch.

His work was so persuasive that Robert Filmer, in his *Advertisement to the Jurymen of England* (1653) still thought it necessary to refute Perkins' arguments of half a century earlier. In 1693 Cotton Mather included a summary of *Discourse* in his work *The Invisible World*.

[BOUND WITH]

A Resolution to the Country-man' and 'Christian Oeconomic'.

[Hope Robbins, *The Encyclopedia of Witchcraft and Demonology*]



Astrology Meets Astronomy

16. SCALA, GIUSEPPE; MOLETO, GIUSEPPE

Ephemerides.. Ad annos twelfthim, incipientes ab Anno Domini 1589.

FIRST EDITION, [8],270, [1]pp., richly engraved title by Girolamo Porro, woodcut initials and text illustrations, occasional contemporary marginal annotations, library stamp to A1., on N1 an old correction with a label that corrects “intercalarem” to “communem”, occasional light staining, worm holes to margin of final leaf, text not affected, contemporary parchment, yapped edges, manuscript title to spine, 4to (241x170mm), Venice, Lucantonio Giunta, 1589

£2,000

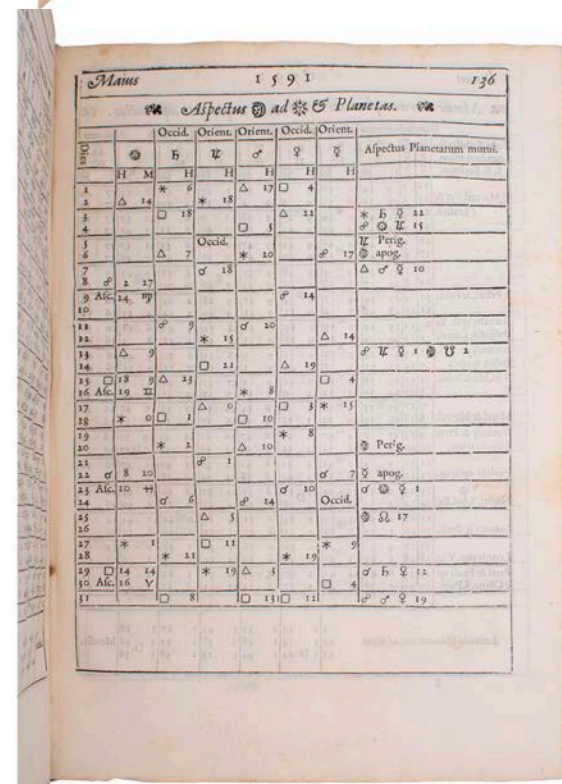
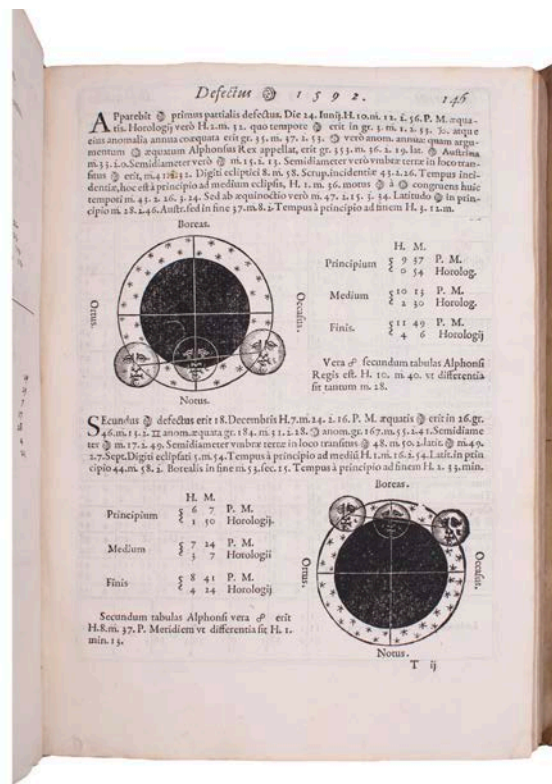
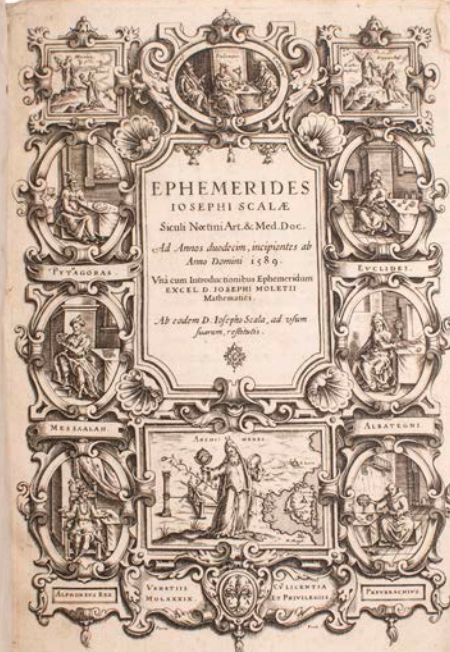
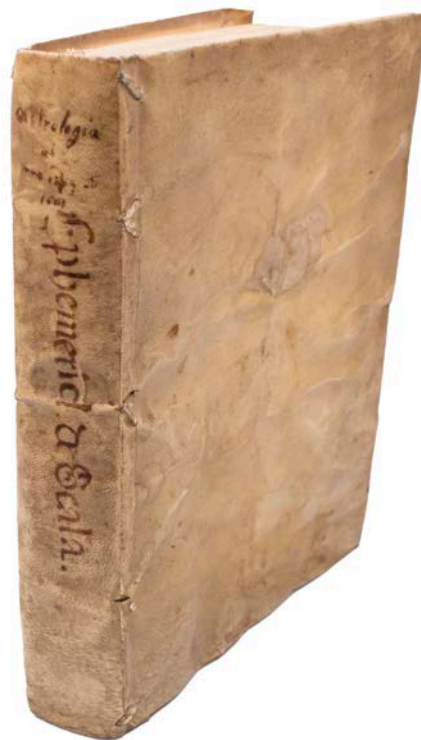
The work contains Scala's ephemerides for twelve years starting in 1589.

Giuseppe Scala (1556-1585), a Sicilian physician, is known for his work in Renaissance science, including this set of astronomical tables which was published four years after his death. These tables were used for calculating the positions of celestial bodies, which were essential for both navigation and astrology.

Scala's Ephemerides... was included on the now famous Index Librorum Prohibitorum (List of Forbidden Books). It was one of a wide range of work that was banned by the Roman Catholic Church between 1563 and 1765. A response of the religious anxiety the Church felt following the Reformation as well as the intellectual flourishing of the Italian Renaissance.

Compared to the collation reported by SBN, our copy has fascicles I and M consisting of 4 leaves instead of 8, but the text appears complete; our copy also matches the digitized copy from the National Central Library of Rome. SBN reports “several errors in the numbering of the leaves.”

A fascinating volume that is extremely difficult to find on the market, having only been auctioned once in 1993 (RBH).



One of Only a Few Complete Sets

17. SCHETKY, JOHN CHRISTIAN.

A Series of Four Views, to Illustrate the Naval Action Fought on the First Day of June, 1813 Between the English Frigate Shannon and the American Frigate Chesapeake.

London: Smith Elder & Co. 1830. Portfolio (615 x 475mm), Contemporary Boards, rebaked with Original Letterpress Title mounted on upper board, with descriptive leaf of text, Four hand-coloured lithographed plates by L. Haghe after Schetky.

£15,000

A very rare set of views depicting one of the best-known frigate actions in history. Only a few complete sets have appeared at auction.

The U.S.S. Chesapeake was one of six original frigates authorized in 1794 to form the United States Navy. She was under the command of James Lawrence when he made the fatal decision to leave Boston on 1 June 1813 to fight the British frigate Shannon, which was offshore challenging the Chesapeake to engage in battle. After a fierce and annihilating battle that lasted all of eleven minutes, according to the documented account by British captain R.N. King, the Chesapeake surrendered. Of her crew,

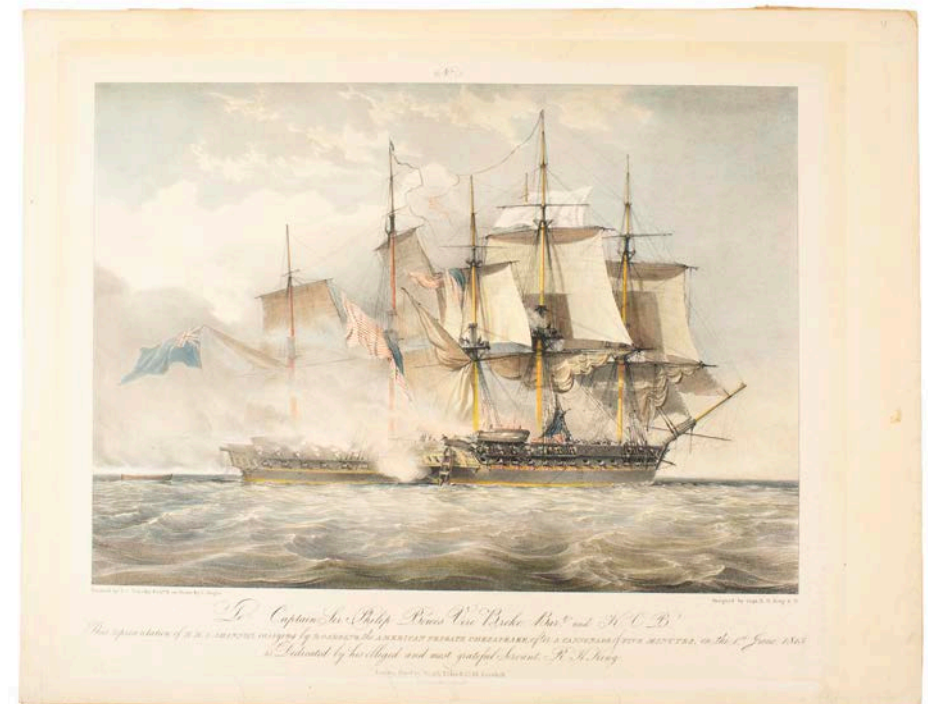
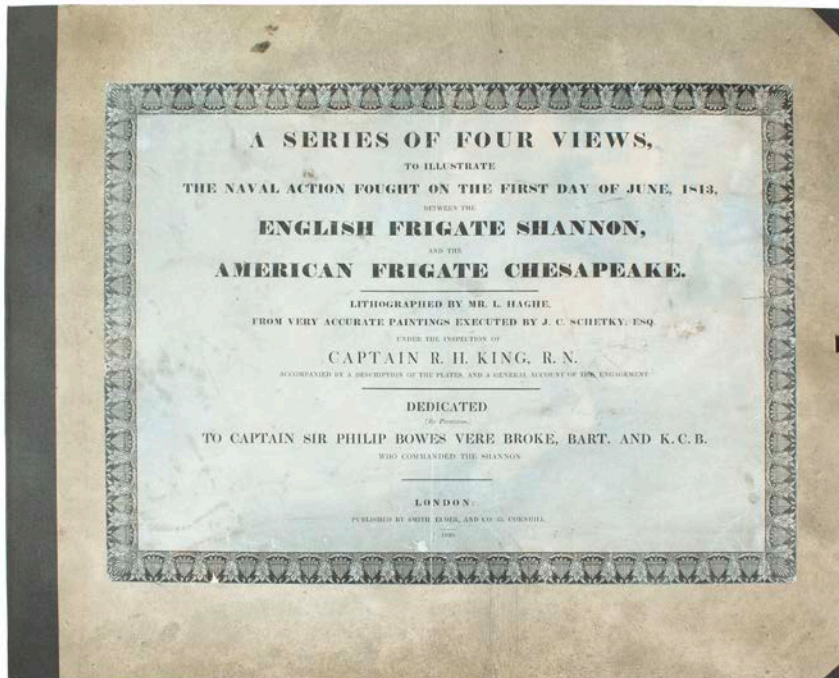
eighty-four men, including Captain Lawrence, were killed or mortally wounded and 115 others severely wounded. The Shannon lost thirty men and counted fifty-six wounded. The Chesapeake was taken to Halifax after her capture and thence to Britain.

During the Anglo-American War of 1812-14 the event which captured the public's imagination more than any other was the celebrated duel between the Royal Navy's frigate H.M.S. Shannon and the new republic's frigate Chesapeake. Cruising off the eastern seaboard Captain Philip Broke of the Shannon spotted the American frigates Chesapeake and Constitution refitting in Boston. Broke immediately challenged Captain Lawrence of the Chesapeake to come out and fight and at about noon on 1st June 1813 the latter weighed anchor and stood out of Boston Roads accompanied by a small flotilla of pleasure craft crowded with spectators anxious to witness the fight. A furious action followed lasting a mere fifteen minutes; Captain Broke was badly wounded leading his boarding party and casualties on both vessels were very high. Soon overwhelmed Chesapeake surrendered and Shannon took her as a prize into Halifax Nova Scotia where on the 6th June the captors were given a heroes welcome.

The descriptive leaf of text is lacking the lower right corner losing a small area of text.

We can trace only 2 institutional copies: Yale University's Sterling Memorial Library and the New York Historical Society.

[unrecorded in the standard bibliographies; no copy recorded on COPAC]





Painted by J. C. Schreyer Esq^r & Engraved by L. Hughes

Designed by Capt R. H. King R. N.

To Captain Sir Philip Bowas Vere Broke, Bart^o and R. C. D.
 This representation of U. S. S. CHESAPEAKE, loading her PRIZE the AMERICAN FRIGATE CHEESAPEAKE, into HALIFAX HARBOUR, on the 6th June 1813,
 is Dedicated by his obliged and most grateful Servant, R. W. King

London, Sold by Smith, Eldon & Co. 11, Cornhill.

Twelve Beautiful Bouquets by Sunqua

18. SUNQUA

Twelve Beautiful Bouquets many with Butterflies in very attractive frames.

China, Circa, 1830-40, 12 Framed Watercolours on Pith Paper, frame size(350 x 270mm).

£6,500

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.



First Editions Of Lord Of The Rings

19. TOLKIEN, J.R.R.

Lord of the Rings: The Fellowship of the Ring. The Two Towers. The Return of the King.

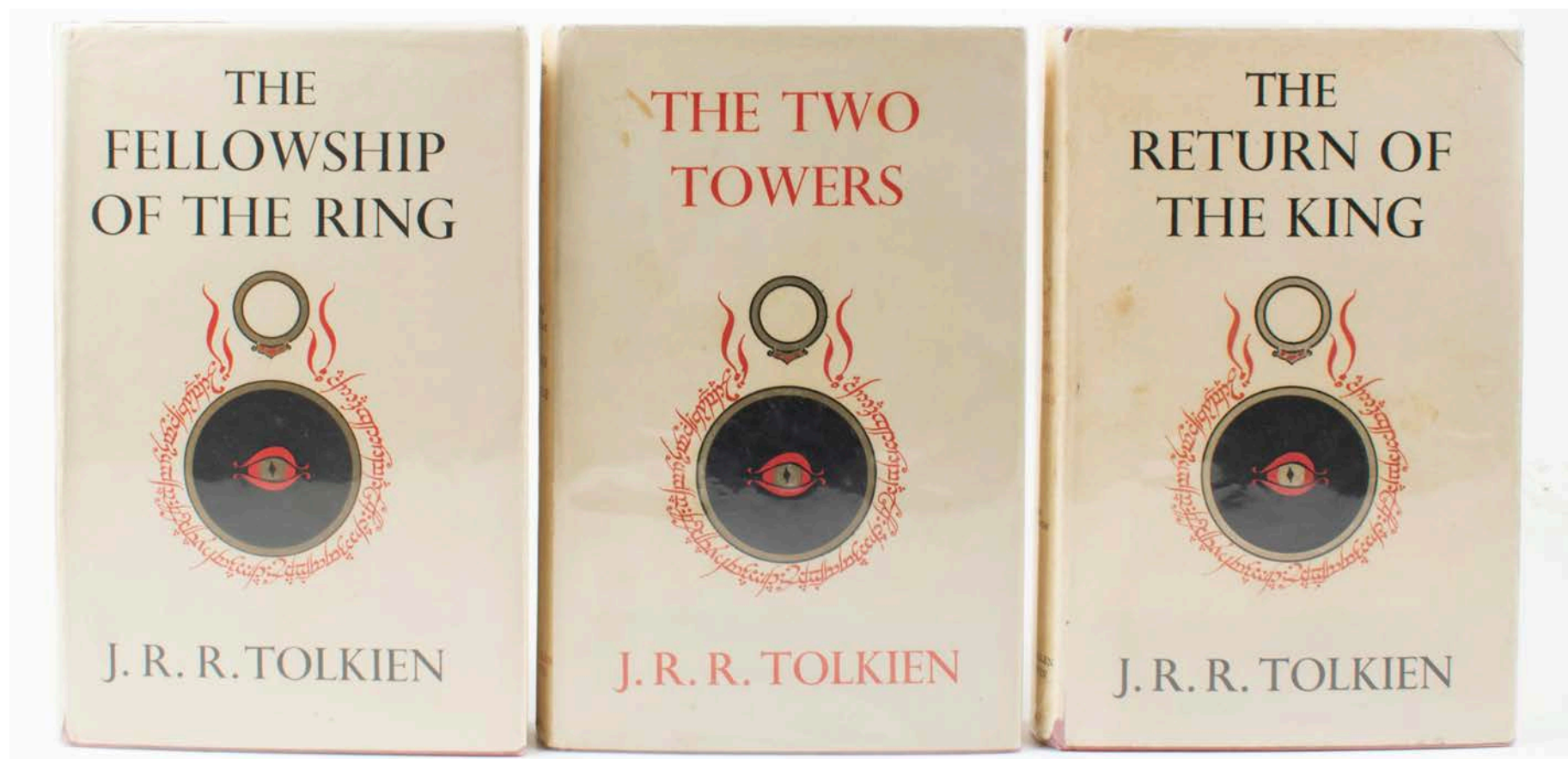
London: George Allen & Unwin, 1956-1957. FIRST EDITIONS: Fifth impression of Fellowship), Fifth impression of Two Towers, Third impression of Return, 3 vols., 8vo, pp. 423, [1]; 352; [3]-416 + folding map in each vol. Original red cloth, spines lettered in gilt, printed dustjackets. Dustjacket spine panels a bit dulled and creased and with some small splashmarks, a little wear to spine panel ends, Two Towers with remains of biro name to flyleaf, an attractive set of First editions.

£3,500

Originally divided for publishing practicality, these three books cover the entire epic tale of Middle-earth and its heroes' quest to destroy the One Ring

This is a very attractive set of The Lord of the Rings considered one of the greatest fantasy books ever written and it has helped to create and shape the modern fantasy genre. Since release, it has been reprinted many times and translated into at least 38 languages. Its enduring popularity has led to numerous references in popular culture, the founding of many societies by fans of Tolkien's works, and the publication of many books about Tolkien and his works. It has inspired many derivative works, including paintings, music, films, television, video games, and board games.

Award-winning adaptations of The Lord of the Rings have been made for radio, theatre, and film. It was named Britain's best-loved novel of all time in the BBC's 2003 poll The Big Read



One of the Finest Colour-Plate Books of the American West

20. WARRE, CAPTAIN HENRY JAMES

Warre's Sketches in North America and the Oregon Territory

London, Dickinson & Co, 1848. Folio (530 x 370 mm), Contemporary Red half Morocco Gilt, Gilt Title to Upper Cover, hinges repaired, 20 hand-coloured lithographs on 16 sheets, one lithographed map, with text and letterpress title.

First edition, A Fine Copy of the Rare Hand-Coloured issue, highlighted with gum Arabic of this magnificent series of Pacific Northwest views. This copy includes the dedication leaf to Hudson's Bay Company, which according to Howes was not issued with all copies.

£50,000

Warre travelled the Oregon territory in 1845 on behalf of the British Government. They sought to settle a territorial dispute with the Americans for which war seemed imminent. Upon his return, the matter was already resolved.

"With Bodmer's atlas and Catlin's Portfolio, this is one of the very few colour-plate books on a large scale to depict the American West.

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General Sir Henry James Warre (1819-1898) was born in South Africa and eventually served as an army officer in British North America. He served as Aide-de-Camp to his uncle, Sir R. D. Jackson, Commander-in-Chief of the Forces.

Abbey Travel 656; Best of the West 105; Graff 4542; Hill 1827; Howes W-114 ("c" = "quite rare"); Sabin 101455; Wagner-Camp 157.



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