



# 50 Highlights

for the  
New York International  
Antiquarian Book Fair  
April 30th – May 3rd 2026  
*STAND A18*

## *William Bligh's Portable Compass*

### **1. BLIGH, WILLIAM**

*A Cased Mahogany Pocket Surveying Compass relating to HMS Bounty, English, 18th century.*

7.5cm diameter dry compass with blued steel needle marked "N" & "S" and printed card, marked in cardinal points and degrees by quarter, fitted with a brass locking ring, the mahogany case with hinged lid (9x9x2.5cm).

Bearing inside a paper label inscribed in ink:

"Mutiny of the Bounty This compass given to me by the daughter of Admiral Bligh was used by the Admiral in finding his way to Land, when he was turned adrift in the Pacific Ocean by the mutinous crew of the Bounty J.B.Toogood"

£25,000/\$33,000

William Bligh (1754-1817) married Elizabeth Betham on the Isle of Man in February 1781 and had by her six daughters.

On the 28th April 1789, when cast adrift by the mutineers in Bounty's launch, Bligh managed to secure, mostly by the actions of his Clerk, John Samuel, the basic means of navigation to guide the vessel safely to land; a quadrant, a compass, nautical tables and his pocket watch. There is no description in any of the printed works of the type of compass that was employed, but a compass is recorded as part of the instruments that he was allowed to leave with and it is likely to have been this portable one. The pocket watch stopped on the 2nd June, but Bligh successfully navigated the 3618 nautical miles to Timor in 47 days, with the loss of only one crew member.

Provenance

Jack.B.Toogood and family by direct descent.



## [Papal Bull - Conjuring, Witchcraft]

### 2. POPE BONIFACE VIII (1235-1303), et al

*Sextus decretalium liber... in concilio Lugdunesi editus [and:] Clementis quinti constitutiones in concilio vienensi edite... [and:] Extravagantes viginti Joannis vigesimisecondi... [and:] Extravagantes coes Additio ultra priorem impressione... [and:] Constitutiones do domini Eugenii IIII. Pontificis marimi de unione Grecorum Armeno...*

cclxxxviii, cxx, lxiii, lxiii, xi pp., printed throughout in red and black, numerous woodcut text illustrations and diagrams, text in double columns, title foredge expertly restored without loss to text, early ink marginalia throughout, final two parts with light marginal dampstaining and occasional marginal worming, contemporary caf, boards blindstamped with elaborate design, rebaked, 4to, [Venice: Luceantonii de Giunta, 1514]

£4,500/\$6,000

Issued in five parts, this collection of canon law is actually an omnibus of civil laws, researched and written primarily by jurists of the time. Beautifully printed by Giunta, the woodcuts depict church life as well as civil life.

This collection of canon law norms includes Boniface VIII's Sacrosanctae bull from 1298, which integrated the Liber Extra with the newer canonical norms from 1234. It was issued during a period of intense conflict between the Papacy and European monarchs.

Pope Boniface VIII (r. 1294–1303) was a controversial figure due to his involvement in foreign affairs. He became a personal enemy of the poet Dante due to his interference in Florentine politics (ultimately resulting in the poet's exile). Boniface was the target of allegations regarding witchcraft and sorcery, largely propelled by his political enemies, particularly King Philip IV of France. Accusations suggested he kept a familiar demon, practiced magic, and was a “good friend of the Devil”. These charges were, in part, a political weapon to discredit him and a reflection of 14th-century anxieties, with claims that he was a sorcerer, a diviner, and an enchanter who used illicit arts.

The third work, *Extravagantes viginti Joannis vigesimisecondi* (Twenty Extravagants of Pope John XXII) is a specific collection of twenty papal constitutions (decretals) issued by Pope John XXII (1316–1334) that were not included in the official Clementines (constitutions of Pope Clement V) and were therefore considered to be

“wandering” or “outside” (*extravagantes*) the *Corpus Juris Canonici*.

On the verso of fol. 137 is a woodcut depicting an itinerant conjuror performing tricks to an audience, with a caption warning that clerics should not engage with such undignified persons, as conjurors are jokers, fools, and buffoons.





## *Exquisite Series Of Watercolours From The Golden Age Of Tulipomania*

### **3. CLAESZ II, ANTHONY (Amsterdam circa 1607/08-1649)**

*A Superb Series of Eight Watercolours of Parrot Tulips*

This exquisite series of watercolours of tulips from the golden age of tulipomania. These superb studies of Tulip watercolours depict the rarer and, therefore, more valuable varieties of tulip, with their variegated, highly striped petals which were especially sought after.

Watercolours on paper, (28 x 12cm), mounted. (circa 1630).

£18,000/\$24,000

These drawings are almost identical to a group of 56 sheets in the same technique which were with Robert Noortman in 1987 (S. Segal, Tulips by Anthony Claesz. 56 seventeenth century watercolour drawings by Anthony Claesz. (ca. 1607/08-1649), Maastricht 1987).

Segal attributed the group to Claesz. on the basis of a serious comparison with a drawing on vellum, signed 'A.C. fc.', which is part of an album of flower drawings, mostly by Pieter Holsteyn II, from 1640-1641 in the Lindley Library, Royal Horticultural Society, London (inv. 118; *ibid.*, fig. 1).

Anthony Claesz II, Dutch painter. He was active mainly in Amsterdam, but in 1632 he was documented in England. He was the pupil of Balthasar van der Ast but he was also influenced by Hans Bollongier. His main subjects were still-life, flower and fruit pieces.

He was the teacher of Anthony Claesz. III and Gillis Peeters.





# *The First Appearance Of The Adventures And Memoirs Of Sherlock Holmes*

## **4. CONAN DOYLE, SIR ARTHUR**

*The Original Strand Magazine First Edition Issues of The Adventures of Sherlock Holmes and The Memoirs of Sherlock Holmes.*

London, 1891 – 1893, 4to, The Original Twenty-Four Paper Parts all with Original Strand Paper Wrappers, Complete and in Excellent Condition, Housed in Two Uniform Quarter Blue Morocco Cases. A Scarce Survival.

£20,000/\$26,500

### COMPRISING:

#### The Adventures of Sherlock Holmes

1891 July; Vol. 2, No. 7 - A Scandal in Bohemia  
1891 August; Vol. 2, No. 8 - The Red-Headed League  
1891 September; Vol. 2, No. 9 - A Case of Identity  
1891 October; Vol. 2, No. 10 - The Boscombe Valley Mystery  
1891 November; Vol. 2, No. 11 - The Five Orange Pips  
1891 December; Vol. 2, No. 12 - The Man with the Twisted Lip  
1892 January; Vol. 3, No. 13 - The Adventure of the Blue Carbuncle  
1892 February; Vol. 3, No. 14 - The Adventure of the Speckled Band  
1892 March; Vol. 3, No. 15 - The Adventure of the Engineer's Thumb  
1892 April; Vol. 3, No. 16 - The Adventure of the Noble Bachelor  
1892 May; Vol. 3, No. 17 - The Adventure of the Beryl Coronet  
1892 June; Vol. 3, No. 18 - The Adventure of the Copper Beeches

#### The Memoirs of Sherlock Holmes

1892 December; Vol. 4, No. 24 - The Adventure of Silver Blaze  
1893 February; Vol. 5, No. 26 - The Adventure of the Yellow Face  
1893 March; Vol. 5, No. 27 - The Adventure of the Stockbroker's Clerk  
1893 April; Vol. 5, No. 28 - The Adventure of the Gloria Scott  
1893 May; Vol. 5, No. 29 - The Adventure of the Musgrave Ritual  
1893 June; Vol. 5, No. 30 - The Adventure of the Reigate Squire  
1893 July; Vol. 6, No. 31 - The Adventure of the Crooked Man  
1893 August; Vol. 6, No. 32 - The Adventure of the Resident Patient  
1893 Sept; Vol. 6, No. 33 - The Adventure of the Greek Interpreter  
1893 October; Vol. 6, No. 34 - The Adventure of the Naval Treaty 1/2

1893 Nov; Vol. 6, No. 35 - The Adventure of the Naval Treaty 2/2

1893 December; Vol. 6, No. 36 - The Adventure of the Final Problem



## Crescentius & Lonitzer

### 5. CRESCENTIUS, PETRUS DE

*De omnibus agriculturae partibus, & de plantarum animaliumque natura & utilitatibus. XII. non minus philosophiae & medicinae, quam oeconomiae, agricolationis, pastionumque studiosis utiles,*

Basel, Henricus Petrus, 1548, A very attractive binding in contemporary panelled calf, blind tooled borders with arabesque designs, spine gilt in compartments, leather gilt title-pieces. woodcut device on title and final leaf, dedication within woodcut architectural border, over 180 woodcut illustrations in the text, the printer's device

£15,000/\$20,000

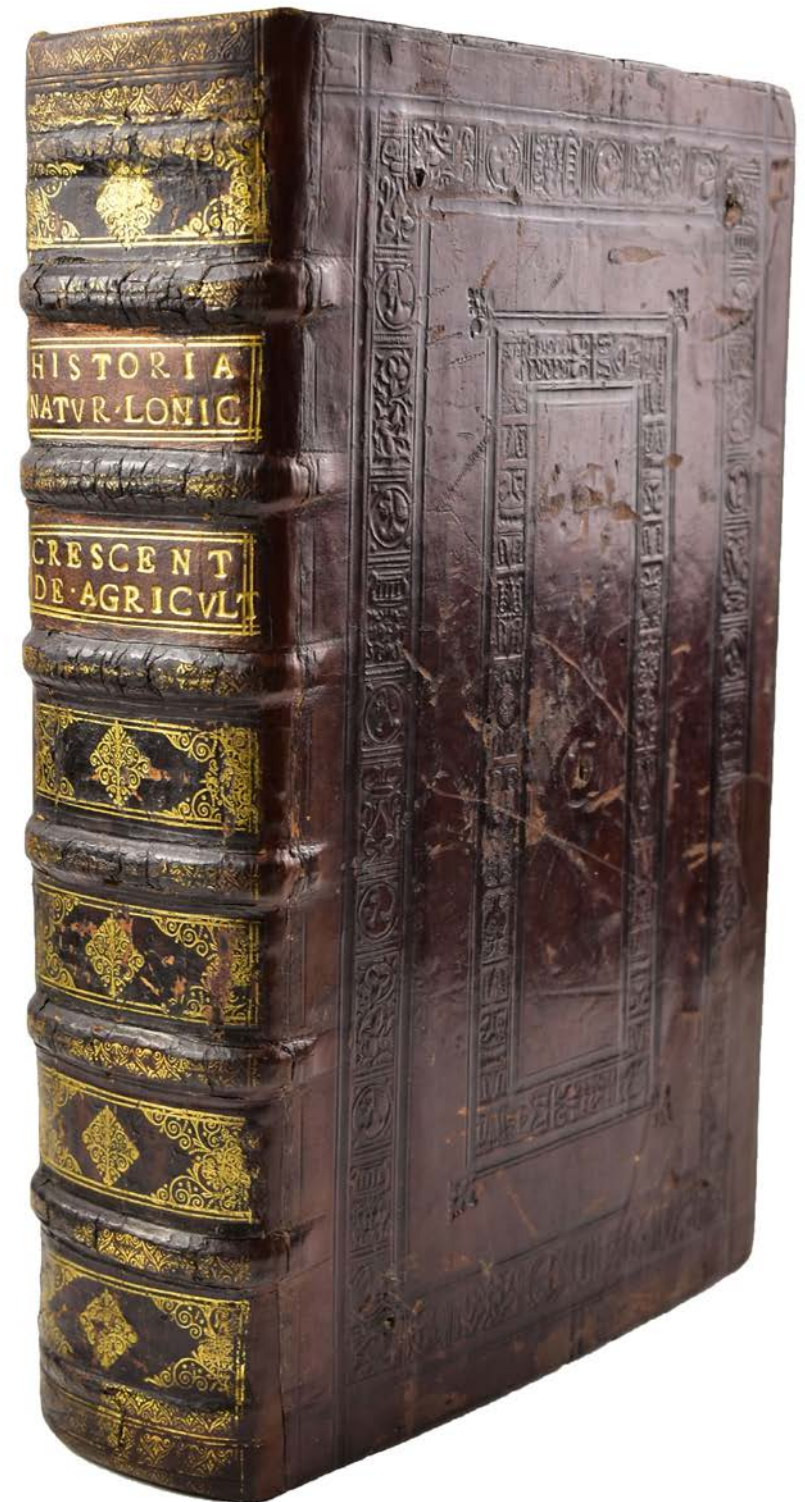
A well-illustrated edition of *Ruralia commoda*, the most important mediaeval treatise on agronomy, the first printed edition of which appeared in 1471. "The woodcuts of plants are finely cut, delicate and lively, and much in the character of the best done by Brunfels and Fuchs, though a good deal smaller" (Hunt).

Pietro de' Crescenzi was born in Bologna in about 1235; the only evidence for his date of birth is the annotation "septuagenarian" in the *Ruralia commoda*, dated with some certainty between 1304 and 1309. He was educated at the University of Bologna in logic, medicine, the natural sciences and law, but did not take his doctorate. Crescenzi practiced as a lawyer and judge from about 1269 until 1299, travelling widely in Italy in the course of his work.

In January 1274 he married Geraldina de' Castagnoli, with whom he had at least five children. She died in or shortly after December 1287. In January 1289 he married Antonia de' Nascentori, with whom he also had several children.

After his retirement in 1298 he divided his time between Bologna and his country estate, the Villa dell'Olmo outside the walls of Bologna. During this time he wrote the *Ruralia commoda*, an agricultural treatise based largely on classical and medieval sources, as well as his own experience as a landowner. It is not known when de' Crescenzi died. His last will is dated 23 June 1320; a legal document dated 25 February 1321 describes him as dead, at the age of almost ninety.

The *Ruralia commoda*, sometimes known as the *Liber ruralium commodorum* ("book of rural benefits"), was completed sometime between 1304 and 1309, and was dedicated to Charles II of Naples King Charles V of France ordered a French translation in 1373. After circulating in numerous manuscript copies, Crescenzi's



treatise became the first printed modern text on agriculture when it was published in Augsburg by Johann Schussler in 1471. Some 57 editions in Latin, Italian, French, and German appeared during the following century, as did two editions in Polish.

The structure and content of the *Ruralia commoda* is substantially based on the *De re rustica* of Lucius Columella written in the first century AD, even though this work was not available to de' Crescenzi, and was known only in fragments until a complete version was discovered in a monastery library of Pollio Bracciolini during the Council of Constance, between 1414 and 1418. While de' Crescenzi cites Columella twelve times, all the citations are indirect, and taken from the *Opus agriculturae* of Palladius. Like the *De re rustica* of Columella, the *Ruralia commoda* is divided into 12 parts.

*Adams C2930; Hunt 58*

BOUND WITH

## Lonicerus, Adam

*Naturalis historiae opus novum : in quo tractatur de natura et viribus arborum, fruticum, herbarum, Animantiumque terrestrium, uolatilium & aquatiliu ...*

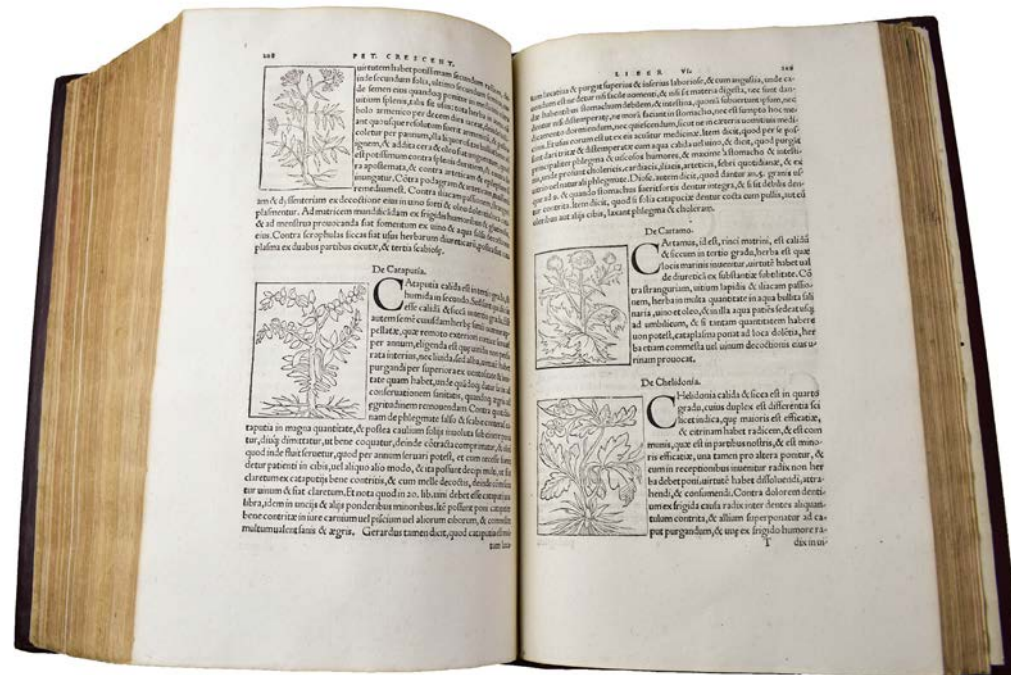
Christian Egenolff, Frankfurt, 1551. Folio, (330 x 240mm), [18], 352, [1] with over 900 woodcut illustrations.

Adam Lonicer (Lonitzer) (1528-1586) had studied in Marburg and Mainz before becoming professor of mathematics at the Lutheran University of Marburg. It was there that he received his medical degree and he later pursued a medical career as the city physician of Frankfurt. In 1554 (the same year as he received his medical degree), he married Magdalena Egenolph, the daughter of the controversial Frankfurt printer Christian Egenolph, who had been involved in one of the first copyright disputes – in this case over Egenolph's pirating of an edition of Brunfels' *Herbarum vivae eicones*. Figala (1973) points out that Egenolph specialized in the publication of herbals and whether it was a result of this or his own professional interests, Lonicer decided to produce one of his own. Lonicer's herbal proved to be the great printing success of the Egenolph firm: though by no means the most innovative of its kind, it proved to be one of the most enduring of all, and editions of it were still being produced in Germany in 1783.

As the title makes clear, Lonicer's herbal did not solely focus on plants but also included some descriptions of animals, birds, fish and metals: The divisions within the book mirrored those in the book of Genesis and it is therefore not surprising that Lonicer began his section on plants with the apple tree. His text was not original but was a version of the *Ortus sanitatis*, a medieval text which had been translated in the fifteenth century by a previous city physician at Frankfurt, Johann de Cuba.

Lonicer's edition was not Egenolph's first venture with this text – he had previously published a version of it by yet another city physician of Frankfurt, Eucharius Rösslin, but it was his son-in-law's which was to prove the most effective. Just as Brunfels and Fuchs had produced the German names for plants, so too did Lonicer.

In Lonicer's *Naturae* is depicted *Paeonia officinalis* or the peony, a perennial herbaceous plant, a member of the Ranunculaceae family, which has been used for medicinal purposes for over 2000 years. Called after the Greek god Paeon or Paieon, the peony was probably the plant Paeon used to heal the war god Ares, wounded by the Greek, Diomedes, in Book V of the *Iliad*. Used by Hippocrates for treating epilepsy, Pliny describes both its magical and medical use: like the mandrake it was supposed to be only uprooted at night and had many mystical associations with the moon; medicinally it was used against insanity though according to John Gerard, Dioscorides recommended it for labour pains and childbirth while Galen added that it was useful in jaundice and kidney disorders. The roots and seeds were used with a necklace of single peony roots being particularly recommended for children to prevent convulsions, a practice which seems to have continued up to at least the end of the nineteenth century in West Sussex. Herbalists divided it into two species, male and female: the male was larger with less divided foliage and appearing to have stronger powers was preferred in most remedies. A recent review (Ahmad et al.



2012) of its medicinal uses and active constituents notes its use in Arab, Indian and Chinese medicine and in homeopathy and references some animal studies suggesting antihypertensive effects. However, severe adverse reactions have also been reported: thus the role of *Paeonia officinalis* L., if any, remains to be scientifically proven.

Lonicerus was the son of Johann Lonitzer, a philologist and professor at Marburg. He received his baccalaureate in 1540 and his master's degree in 1545. In the latter year he began teaching at the Gymnasium in Frankfurt, but he returned to Marburg of disorders caused by war. He studied medicine there and later in Mainz, where he was a private tutor in the home of a Dr. Osterod. In 1553 Lonicerus became professor of mathematics at Marburg, and in 1554 he received his medical degree. Also in 1554 he married the daughter of the Frankfurt printer Egenolph Magdalena; and following the death of Graff, the municipal physician of Frankfurt, in that year, he was appointed to the post. Lonicerus worked as a proofreader in the printing shop of his father-in-law, who specialized in the revision of old herbals (for example, those of Eucharius Röslein and Dioscorides).

Lonicerus wrote extensively in many fields, including botany, arithmetic, history of medicine, and medicine, particularly public health books such as regulations for controlling the plague (1572) and regulations for midwives (1573). His herbals were so influential that in 1783 at Augsburg—almost 250 years after the first edition—KreuterBuch was still published. In addition, Linnaeus immortalized his name in the genus *Lonicera*.

Lonicerus based the first, Latin edition of his herbal on Röslein's revision of the *Onus sanitatis* (1551), which contained many illustrations, most of them borrowed from Bock. The popularity of Lonicerus' herbal is shown by the many, steadily enlarged editions he brought out. Although the provision of plant names in German, Latin, Greek, French, Italian, and Spanish lends the herbal a scientific air, the inclusion of fabulous stories betrays its late medieval character. (For example, the formation of bezoars is attributed to the hardening of the tears of stags!) The herbal also lists animal and metallic medicaments and contains one of the earliest descriptions of local flora. In addition, the book distinguishes the deciduous trees from the conifers; the group composed of the yew, the cypress, the juniper, and the savin is contrasted with that containing the spruce and the fir. Lonicerus' son Johann Adam (b. 1557) edited his father's writings.

## *The Greatest Single Collection Of Material On Early Voyages*

### **6. DEBRY, THEODORE**

*Indiae Orientalis.....*

Frankfurt 1598 - 1607, Seven parts in One Volume. early tan calf, elaborate gilt panelled covers, gilt spine, Folio ( 315 x 215mm).

First seven parts (of 13) of the *Petits Voyages*, the collection of early travel accounts to Africa & Asia including a large, illustrated section concerning the Arctic, by Theodor de Bry & Sons. 10 folding maps & views, 166 plates. Set complete. Excellent condition.

£48,500/\$64,500

Theodore De Bry (1528-1598), was born in Liege in modern day Belgium. Around 1570, when the Spanish invaded the Low Countries he fled to the German city of Strasbourg, where he set up as a goldsmith and engraver. This experience gave him an anti-Spanish outlook. In 1587, de Bry travelled to London to meet with a Frenchman named Jacques le Moyne. When the first accounts of Dutch, Spanish and British explorers to Asia, South and North America began to be published in the 1580s, De Bry became interested in producing illustrated editions of these early travel reports. Living in London in the 1580's, he met the geographer Richard Hakluyt. But it was only after settling in Frankfurt, already in his 60's, that de Bry published his first books, *Les Grands Voyages*, or "The Discovery of America" as well as the similar *Petits Voyages*, or the "India Orientalis" series.

Theodore De Bry began his compilation of early voyages in 1590, and had published six parts at the time of his death in 1598. His widow, two sons, and another family member continued the work, which comprised a total of fifty-four parts when it was completed in 1630. The publication brought to the European public the first realistic visualization of the exotic world opened up across the Atlantic by the explorers, conquerors and settlers" (Alexander).

*Les Petits Voyages*.

This work comprises probably the greatest single collection of material on early voyages to the East Indies, and are unique in their extraordinary wealth of cartographical and visual material on Africa, India, the Spice Islands, and South Asia.



## The Set Comprises

Part I, *VERA DESCRIPTIO REGNI AFRICANI*, 1598. Illustrated with fourteen plates and two maps. Fillipo Pigafetta's description of the Congo, describing Odoardo Lopez' voyage there in 1578 to central Africa.

Part II, *PARS INDIAE ORIENTALIS, IN QU JOHAN. HUGONIS LINTSCOTANI NAVIGATIO IN ORIENTEM*, 1599. Illustrated with thirty-nine plates, three maps, and portrait of Linschoten at the head of the preface. Linschoten's famous voyages to the East of 1583-1592 were published by De Bry the year after they first appeared as a separate book (*Itinerario, Voyage ofte Schipvaert ....*)

Part III, *TERTIA PARS INDIAE ORIENTALIS.*, 1601. Illustrated with sixty plates and three maps. The large folding map, "Descriptio Hydrographica," shows the eastern hemisphere and the routes to the east around Africa. This is a highly important piece of cartography. Included are the rest of Linschoten, Cornelius de Houtman's pioneering voyage to the East Indies of 1595-1597 (instrumental in opening the spice trade to the Dutch), and Gerit de Veer's voyage in search of a northeast passage in 1594-1596. The plates show scenes in the East, as well as Veer's stay at Spitzbergen, where his expedition was attacked by polar bears, including the scarce map of Nova Zembla from DeVeer's voyages to the Arctic with additional map of Nova Zembla.

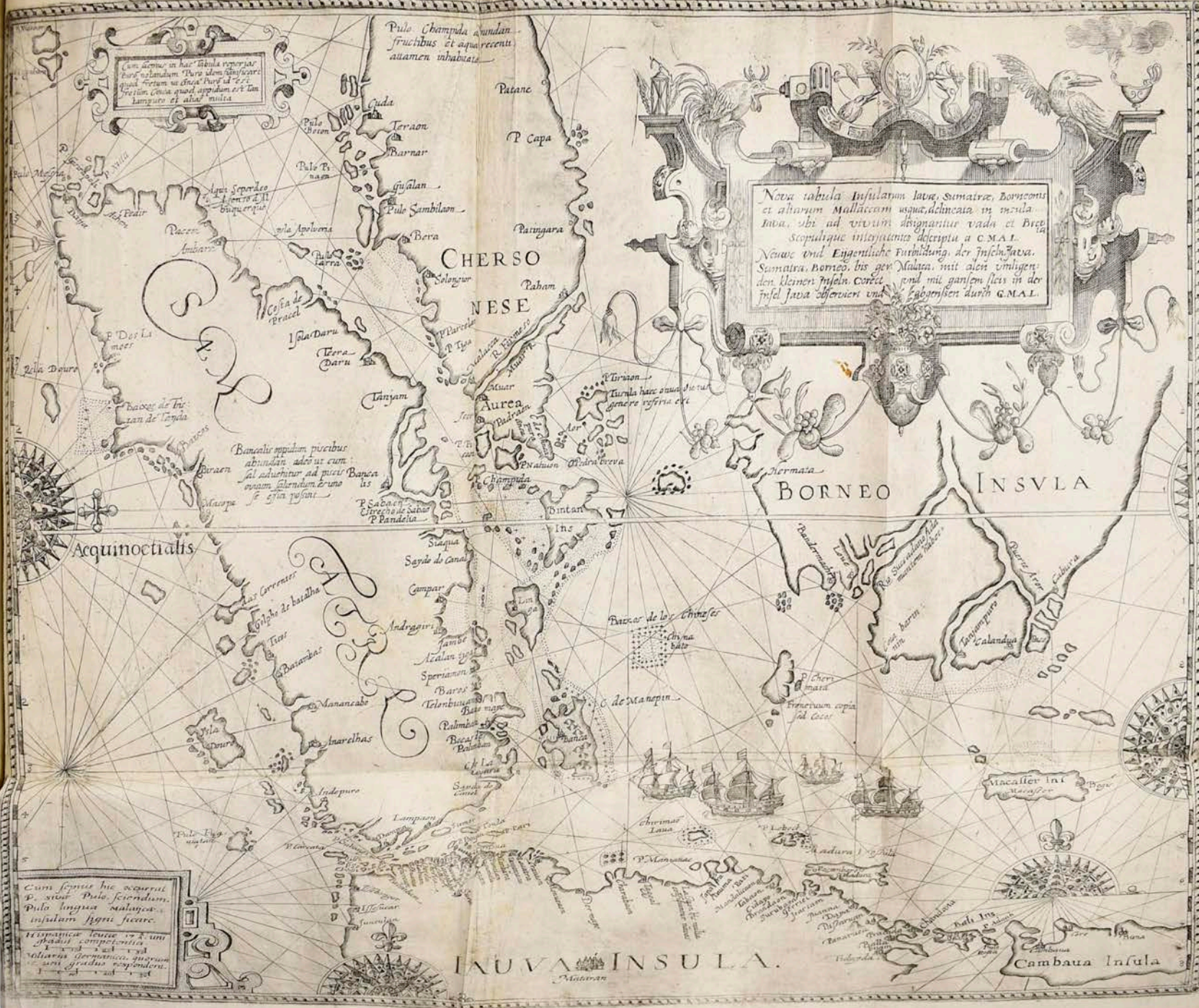
Part IV, *PARS QUARTA INDIAE ORIENTALIS.*, 1601. - Linschoten and Houtman's voyages concluded, and the voyage of Jacob von Neck and Wybrandt van Warwijck to the East Indies in 1598-1599.

Part V, *QUINTA PARS INDIAE ORIENTALIS...*, 1601. - More material on Von Neck, and the establishment of Dutch power in Bantam.

Part VI, *INDIAE ORIENTALIS PARS VI...*, 1604. - Pieter de Maree's description of Guinea in 1600, and other early voyages to Guinea by the Portuguese, Dutch, and French. Relating to the Gold and Slave coasts of Africa and the growing European trading presence there, which laid the foundation for the trans- Atlantic Slave Trade.

Part VII, *INDIAE ORIENTALIS PARS SEPTIMA...*, 1606. - Joris von Spilbergen's voyage to Ceylon in 1601-1604 and Gasparo Balbi's voyage to Pegu via Syria in 1579-1588. Mainly devoted to India and Ceylon.





Cum sit in hac insula reperta  
etiam aliam Pulo idem significat  
quod rectum in hac Pulo id est  
rectum, quia quod appudum est tan  
longum et alia multa

NOVA TABULA INSULARUM IAVA, SUMATRAE, BORNEONIS  
ET ALIARUM MALLACAM USQUE, ACUMINATA IN INSULA  
IAVA, ubi ad vicum designantur vada et Bree  
Scopulique insularum descripti a G.M.A.L.  
Nouve und Eigentliche Furbildung der Inseln Java,  
Sumatra, Borneo, bis per Malacca, mit allen umliegenden  
den kleinen Inseln Corée und mit ganzem Streich in der  
Insel Java abgetrennt und abgetrennt durch G.M.A.L.

Cum sit in hac insula reperta  
etiam aliam Pulo idem significat  
quod rectum in hac Pulo id est  
rectum, quia quod appudum est tan  
longum et alia multa

JAVANICA INSULA.

Cambaua Insula

## An Early Edition Of One Of The Best Known Treatises On Witchcraft

### 7. DEL RIO, MARTIN,

*Disquisitionum Magicarum Libri Sex, Quibus Continentur Accurata Curiosarum Artium...*

3 books in one, [11],276,[8],[2],268,[10],[2],250,[6]pp., engraved title with 11 vignettes from Exodus, 1 folding table, woodcut initials and head-and-tail pieces, occasional light foxing, occasional slight toning, later half velum over marbled boards, later endpapers, folio, Mainz, Johann Albin, 1603

£3,000/\$4,000

The Greatest Counter-Reformation Compendium of Magic and Witchcraft.

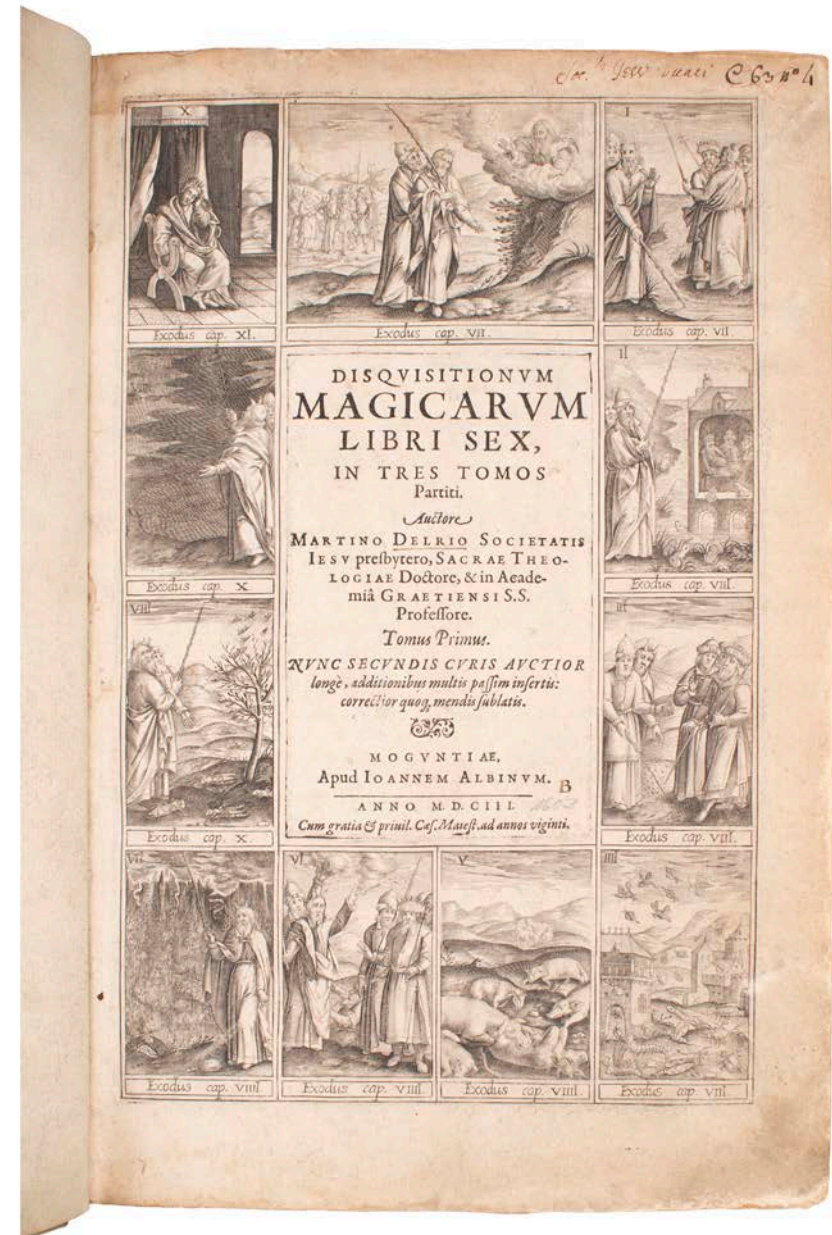
Jesuit theologian Martin Del Rio was one of the chief advocates of the witch trials, credited with importing the beliefs of the *Malleus Maleficarum* into the Low Countries. As a Catholic, Del Rio was concerned by the issues that witchcraft raised about the nature of the magic that lay at the heart of religious identity.

Del Rio studied or taught at Jesuit colleges across Catholic Europe, including at the College of Clermont in Paris where he was taught by the Spanish demonologist Juan Maldonado. Maldonado's passionate writings against witches deeply influenced Del Rio.

Based on Del Rio's knowledge of the classics and familiarity with Church history, *Disquisitionum magicarum libri sex* summed up a vast knowledge about demons and witches. Del Rio's work sets out in considerable detail the range of contemporary practices of magical healing and diving as a compendious assault on popular superstitions. He questions the validity of entire sciences such as natural magic, astrology, mathematics and alchemy, as well as whether characters, sigils, words and charms have any intrinsic power. Yet he also maintained that the Church had an arsenal of sacred objects, blessings and pious practices which were effective against witchcraft. As a Catholic, Del Rio was forced to define central features of his faith and the nature of the divine. It was difficult to know where to draw the line. To Del Rio's annoyance, sceptics seized on the work's more moderate comments.

However the work was very successful, being cited as authoritative by demonologists well into the eighteenth century.

[USTC:2100266; Palau 268269; De Backer-Sommervogel, II, 1899; Robbins 283; Graesse, *Magica*, 47; Coumont, *Demonology and Witchcraft*, D45.3.; *Witch Craze*, Roper, 2004; *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*, 2013]



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

### 8. DRAKE, SIR FRANCIS

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

FIRST EDITION, 4 parts in one, engraved portrait frontispiece, separate title-pages, woodcut initials and headpieces, the first 3 separately signed and paginated, the last 2 continuously paginated, full later speckled calf, spine gilt, 4to (183 x 140mm), London: for Nicholas Bourne, [1652-] 1653.

£28,000/\$37,000

FIRST COLLECTED EDITION of Drake's voyages, the four parts comprising: *Sir Francis Drake Revived*, the voyages of 1570-71 and 1572-73 describes Drake's privateering expeditions to the West Indies, the raid on Nombre de Dios in 1572, when he captured a fortune of Spanish silver from the centre of the Spanish New World empire.

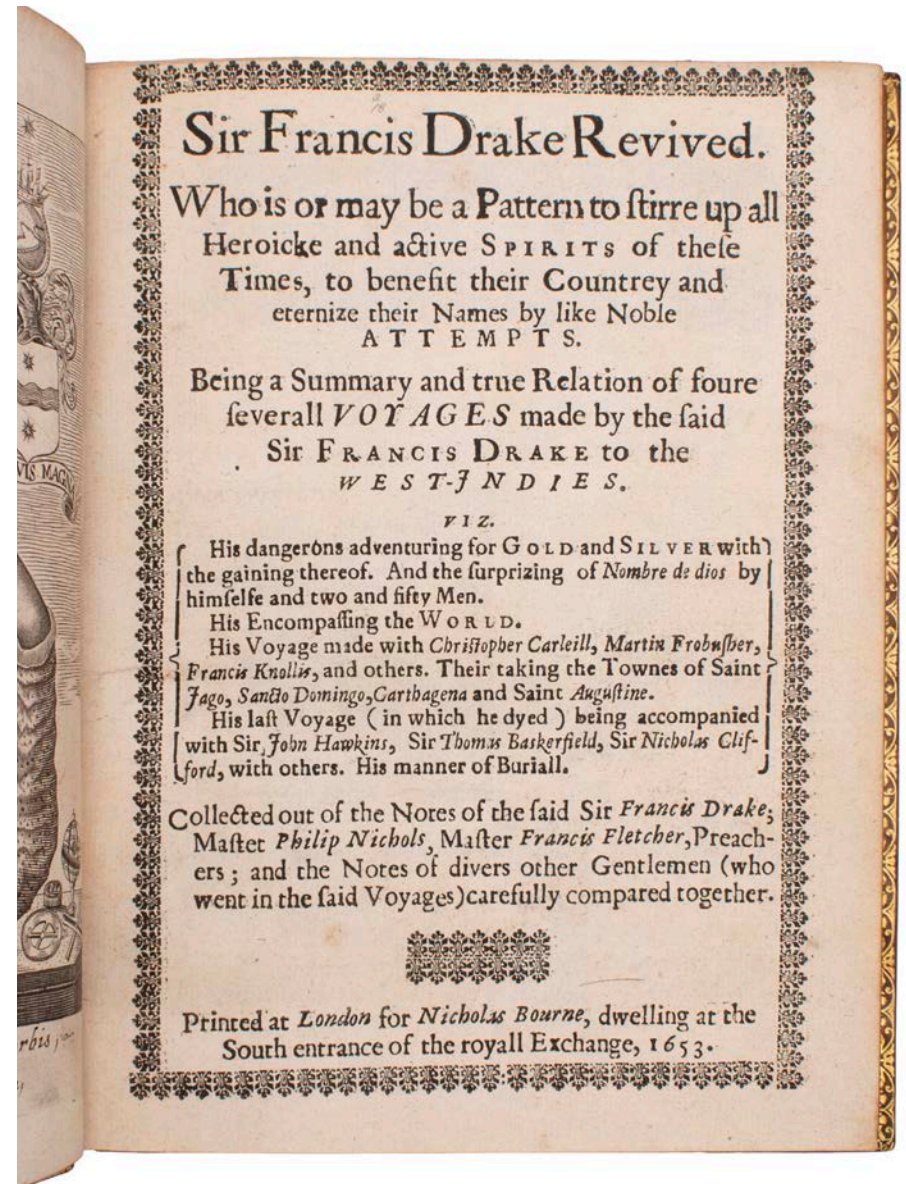
*The World Encompassed*, the voyage of 1577-80. Compiled by Francis Drake, nephew of the late explorer, it narrates Drake's memorable voyage, in which his five vessels raided Spanish outposts and supply routes on the Pacific coast, claimed California ("New Albion") for the British crown and returned via the Pacific and Indian Oceans, making Drake the first English captain to circumnavigate the globe.

*A Summarie and True Discourse of [his] West Indian Voyage*, the voyage of 1585-86 that was begun by Bigges, an officer under Drake, and finished after his death, probably by his lieutenant, Master Croftes. Drake's expedition to the Spanish Indies was the first major British naval foray into the Caribbean and was sanctioned by a commission from Queen Elizabeth with letters of marque. As well as capturing and sacking a number of cities he also rescued the 103 colonists remaining on Raleigh's Roanoke Island Virginia colony and returned them to England along with a shipment of potatoes and tobacco.

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

'Sir Francis Drake, the greatest of the naval adventurers of England of the time of Elizabeth, was born in Devonshire about 1540. He went to sea early, was sailing to the Spanish Main by 1565, and commanded a ship under Hawkins in an expedition that was overwhelmed by the Spaniards in 1567. In order to recompense himself for the loss suffered in this disaster, he equipped the expedition against the Spanish treasure' Philip Nichols

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



## One Of Three Major Monographs Published By Dresser

### 9. DRESSER, HENRY EELES.

*A Monograph of the Meropidae, or Family of the Bee-Eaters.*

London, For the Author, 1884-1886.

34 fine hand-coloured plates, a little foxing contemporary half morocco gilt, hinges repaired, large folio (470 x 390mm).

£10,000/£13,500

*The Meropidae* was published by the author in five parts between 1884 and 1886. The descriptive text of 144pp by Dresser also included introductory notes by Frank E. Beddard mainly on the anatomy of the species.

An important monograph, 'The Meropidae' is one of three major monographs published by Dresser. The others 'History of the Birds of Europe 1871-96' still the largest and most complete work on this subject, and 'A Monograph of the Coraciidae 1893'. All have illustrations by Keulemans.

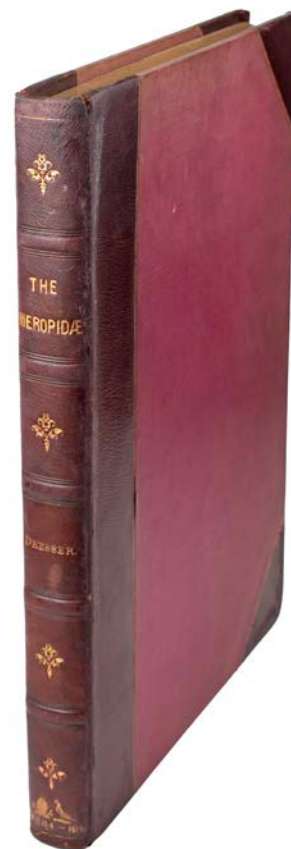
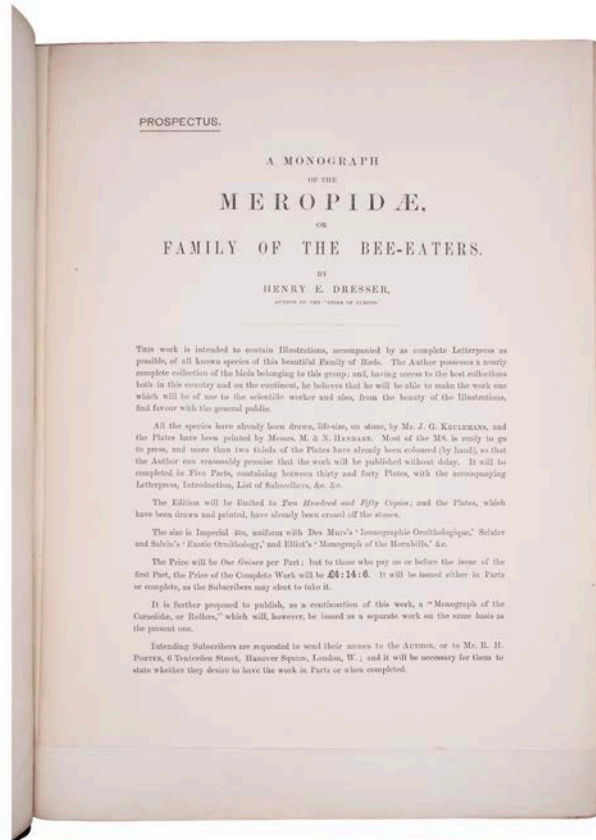
Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His *Manual of Palearctic Birds* (1902) was an important contribution to the delimitation of the ranges of Palearctic birds.

The artist of these fine watercolours 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 1865-66. 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. He 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* (1876-80), William Vincen Legge's *Birds of Ceylon*



WHITEFRONTED BEE EATER  
*MELTOTHORAX BULLOCKII*



(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), Osbert Salvin's Biologia Centrali-Americana (1879-1904).

A leading figure in ornithological circles Henry Eeles Dresser was elected as a Member of the British Ornithologist's 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 Ornithologist's Union. He was a close friend of Professor Alfred Newton, Baron Lilford and of Sir Alfred Russell Wallace and 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 development of a close time for British birds when they could not be hunted during the 1860s, an early part of the development of the bird conservation movement. In spite of his prominence as an ornithologist, this activity had to come second to his business which, from 1870 until 1910, was in the iron business, with premises at 110 Cannon Street in The City.

Dresser left England in 1912 in order to live in Cannes for the benefit of his health; he died in Monte Carlo. His collection of birds had been in the Manchester Museum since 1899 and was purchased for the museum by JP Thomasson (a Bolton businessman). Dresser's egg collection was acquired by the museum in 1912. The museum also contains some of Dresser's correspondence and diaries.

The Bee-Eaters are a group of near passerine birds in the family Meropidae. Most species are found in Africa but others occur in southern Europe, Madagascar, Australia and New Guinea. They are characterised by richly coloured plumage, slender bodies and usually elongated central tail feathers. All are colourful and have long downturned bills and pointed wings, which give them a swallow-like appearance when seen from afar.



# The Greatest Early Book On Buccaneers & Piracy

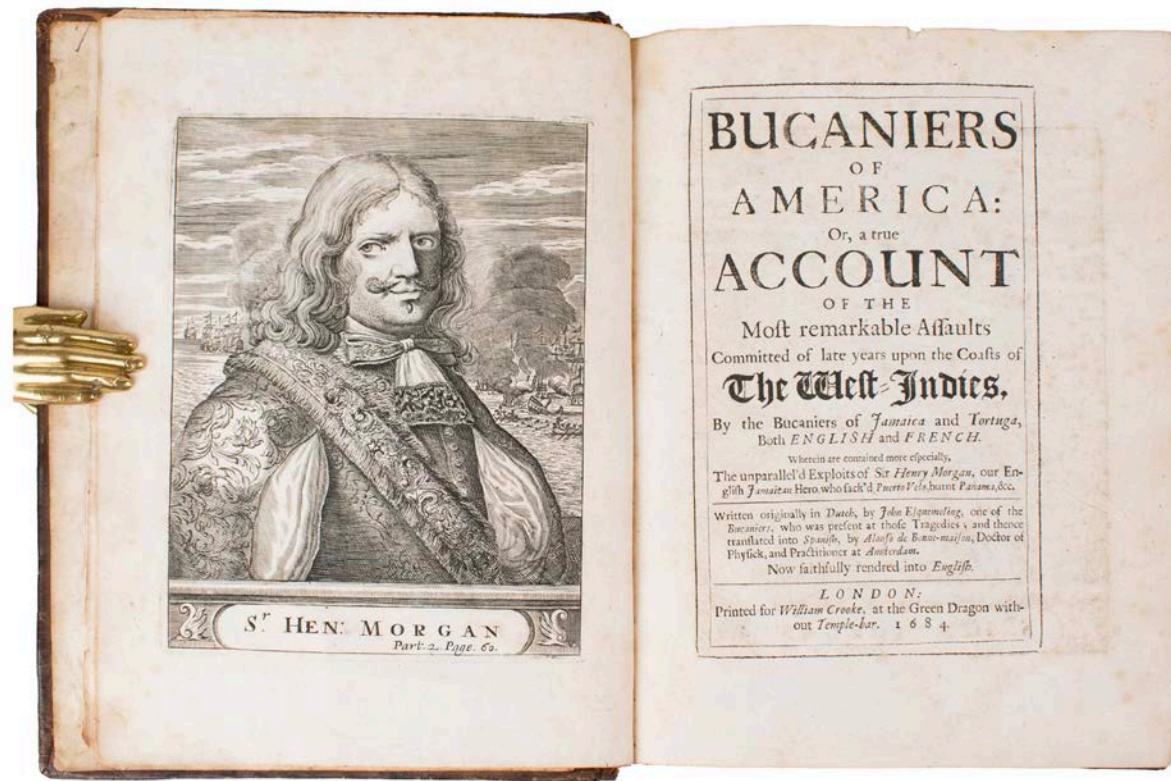
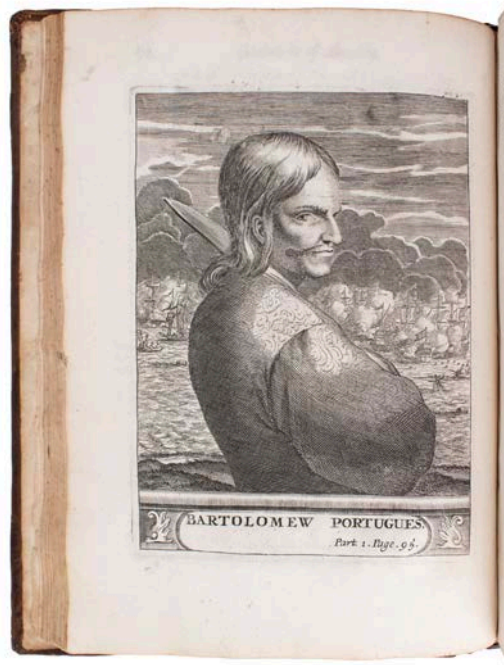
**10. EXQUEMELIN, ALEXANDRE OLIVIER; RINGROSE, BASIL**  
*Bucaniers of America: Or, a true Account of the Most Remarkable Assaults Committed of Late Years Upon the Coasts of The West Indies, by the Bucaniers of Jamaica and Tortuga, Both English and French... The Second Volume Containing The Dangerous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

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

£18,500/\$24,500

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

Alexandre Olivier Exquemelin (1646-1717), called Oexmelin by the French, was long considered to be a Dutchman, as the first edition of his seminal and now extremely rare book *De Americaensche Zee-Roovers* (The Buccaneers of America) published in Amsterdam 1678 was in Dutch. But Exquemelin was born in 1646, at the Northern French port of Honfleur, descending from Huguenot apothecaries. He started his eventful life as a chemist before spending several years with the pirates as a ship's

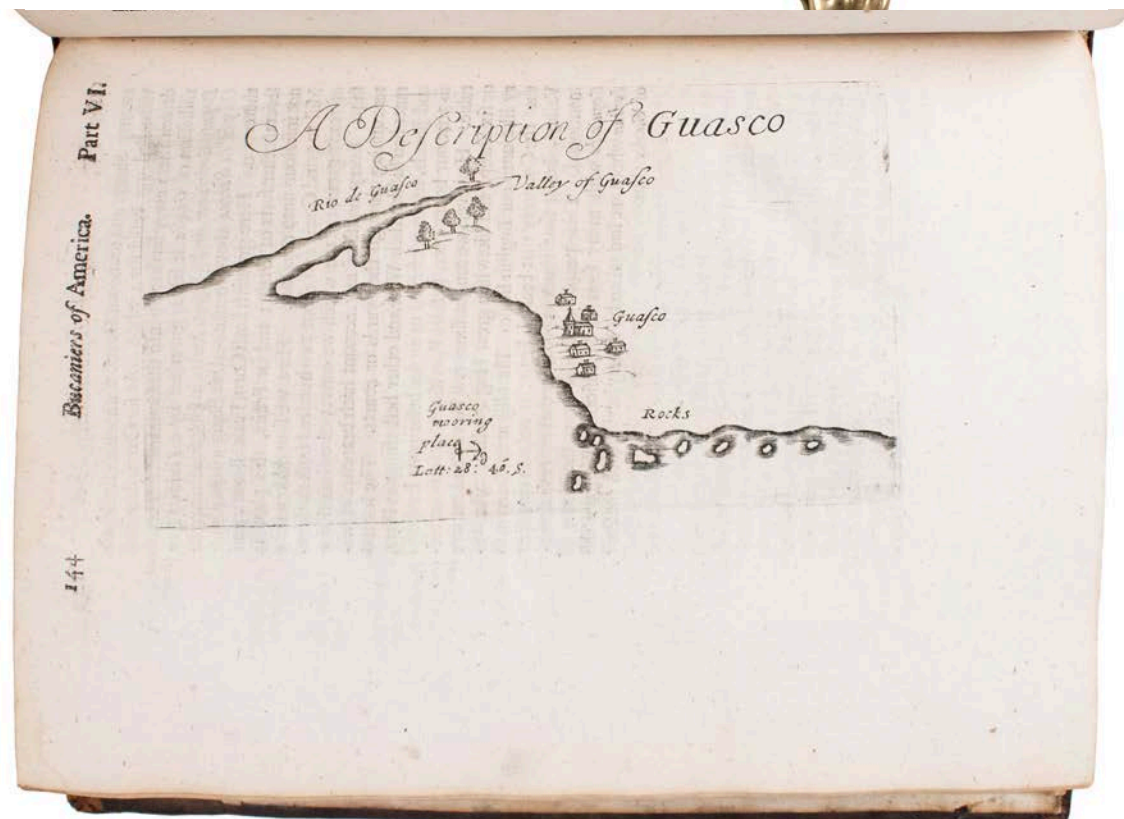


surgeon. He took part in their daring exploits, like the expeditions of the notorious English buccaneer Henry Morgan, one of the most famous names in the annals of piracy (called John in the book), including his raid on Maracaibo in 1669, or a year later his attack on Panama. By 1674 Exquemelin had joined the Dutch Navy, serving with De Ruyter's fleet in the wars against the French. Following the Admiral's death in 1667 he returned to Amsterdam, was granted citizenship and gained his qualification as a ship surgeon in October 1679.

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

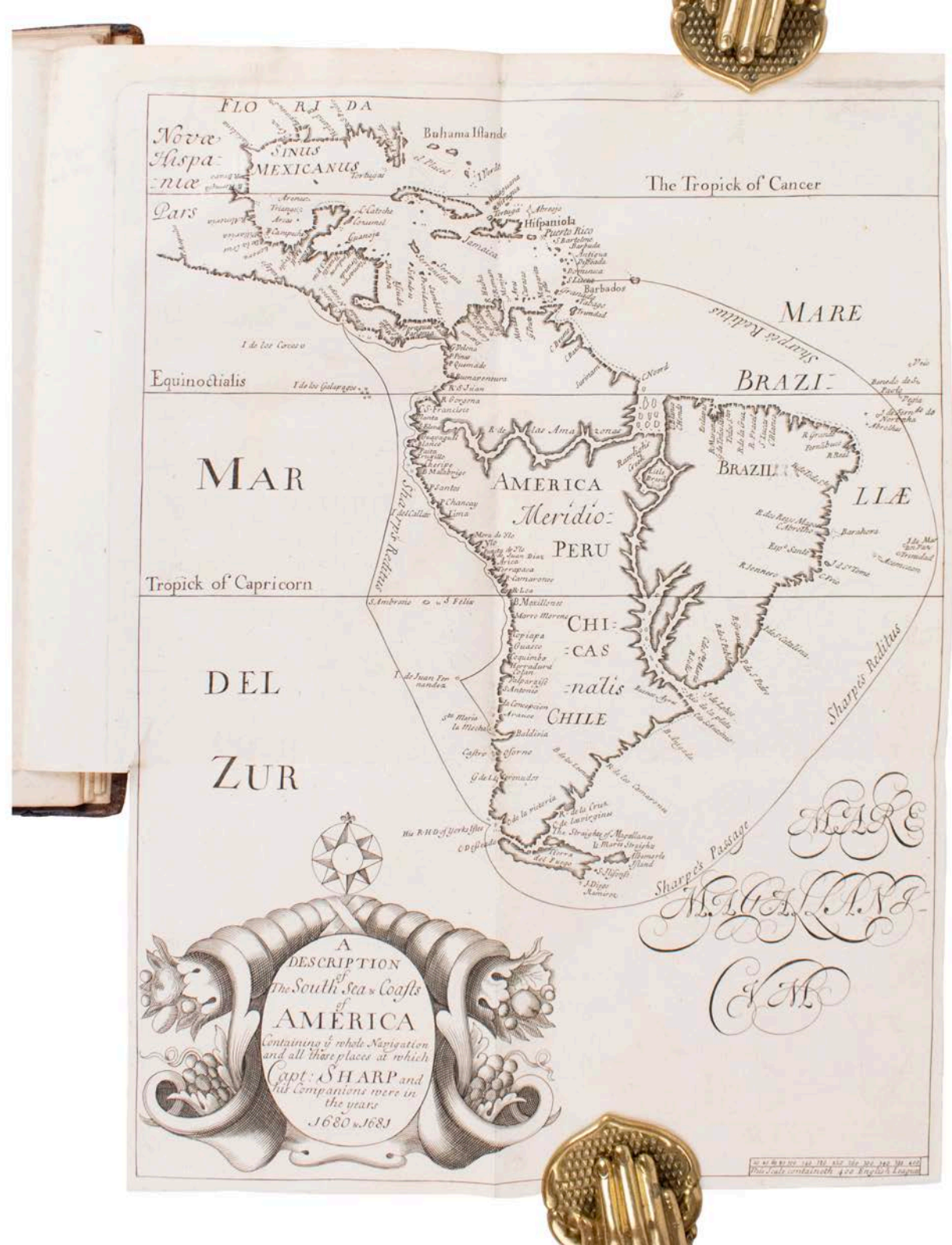
Exquemelin set sail in 1681 aboard the 'San Jeroboam' bound for Jamaica. He set up as a surgeon on San Domingo in the Spanish West Indies. Exquemelin became tired of this, and when in 1683 the Spanish tried to capture the slaver 'Martha en Maria' of Ostend, commanded by the notorious buccaneer Van Hoorn,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

The author had throughout all these adventures kept his original manuscript that was published by the Paris printing house of Jacques le Febvre in a first French edition in 1686, titled *Histoire des Aventuriers qui se sont signalez dans les Indes*. It is marginally less rare than the Dutch one, and being produced in two volumes it contains much additional material, especially botanical descriptions. Managing to



return to France in 1687 to find his book a roaring success, he brought out a second edition, but the next sighting reveals him taking part in a French attack on Cartageña in Columbia in 1697. Accepted in his native land at last, Exquemelin spent his final years recording all his experiences since 1678, and these became the third French edition of his book, published in 1699 as *Histoire des Aventuriers Flibustiers*. His book remained a bestseller in France, growing to four volumes over new editions in the years 1744, 1774 and 1775. These editions contain material not by Exquemelin, including:- (Vol. 3) Raveneau de Lussan's tales of his Pacific buccaneers, in which the Scot Alexander Selkirk who is generally regarded as the model for Defoe's Robinson Crusoe, and- (Vol. 4) The elusive Captain Johnson's book published in 1728 and 1728 combined historic fact with such luminaries of pirate folklore as Captains Avery, Kidd and Tew, Black Sam Bellamy, and the female filibusters Mary Read and Anne Bonny.

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



## Important Expanded Edition Of Glanvill's Witchcraft Treatise

**11. GLANVILL, JOSEPH; MORE, HENRY; HORNECK, ANTHONY**  
*Saducismus Triumphatus: or, Full and Plain Evidence Concerning Witches and Apparitions. In Two Parts. The First treating of their Possibility. The Second of their Real Existence.*

Second Edition, in seven parts, [16], 52, [12], 86, [2], 89-162; [6], 78; [14], 273; 67; 5-45, [1]; [16], 22pp., each with separate title pages but continuous register, woodcut frontispiece, woodcut second title, two woodcut frontispieces, one woodcut plate, woodcut floriated initials and text illustrations, occasional light spotting, three leafs with minor surface dirt, rebound in later calf, boards tolled in blind, red morocco label to spine, 8vo, London, Thomas Newcomb for S. Lownds, 1681-82

£4,500/\$6,000

The expanded edition of Glanvill's magnum opus on witchcraft, first published posthumously in 1681. This second edition is the first to include topical material on witchcraft in Sweden, supplied by Anthony Horneck (from a Dutch pamphlet of 1670).

*Saducismus Triumphatus* was the final work published in the exchanges between Joseph Glanvill and John Webster. These works epitomised the exhaustive debate in Restoration England, between the supporters of the new 'mechanical philosophy' and their detractors concerning the existence of witchcraft.

Glanvill, with the support of his Cambridge colleague Henry More, sought to provide empirical evidence for the existence of spirits, poltergeists, apparitions and related stories about witchcraft in order to prove the existence of God. The work's title refers to the Sadducees, a Jewish sect which denied the existence of spirits and the immortality of the soul. Glanvill did not appear to be so much concerned about witchcraft being a serious threat to life and limb, especially after his careful investigations revealed rather feeble examples, but instead that a denial of the witch was a big step towards the denial of all religion. As Henry More put it: 'No spirit, no God'. Crucially, such sentiments were also shared by the vast majority of Glanvill's informants, mostly fellow clergy, who supplied Glanvill and More with large numbers of instances of witchcraft and related phenomena for publication.



The bulk of *Saducismus Triumphatus* comes from Glanvill's earlier "*A Blow at Modern Sadducism*" first published in 1666. In 1677 John Webster published his response "*The Displaying of Supposed Witchcraft*", which attacked Glanvill in an effort to deflect from his own participation in "natural science". Webster goes as far as suggesting that the bible has been mistranslated to support the belief in witches.

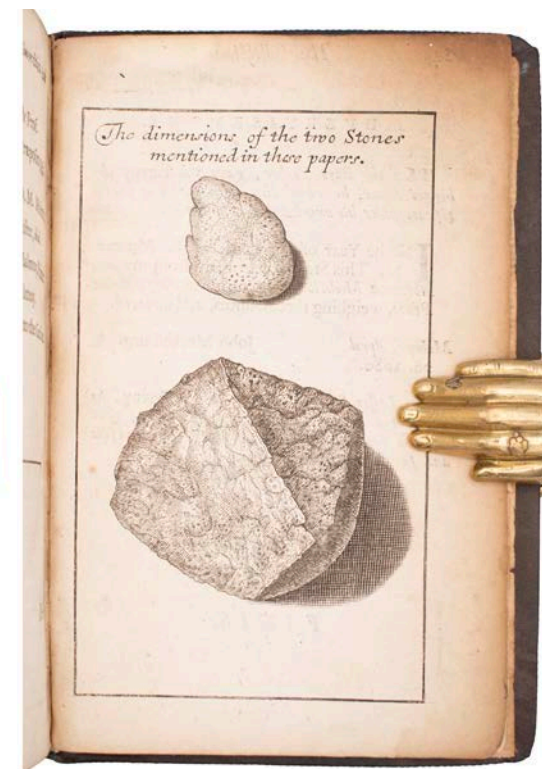
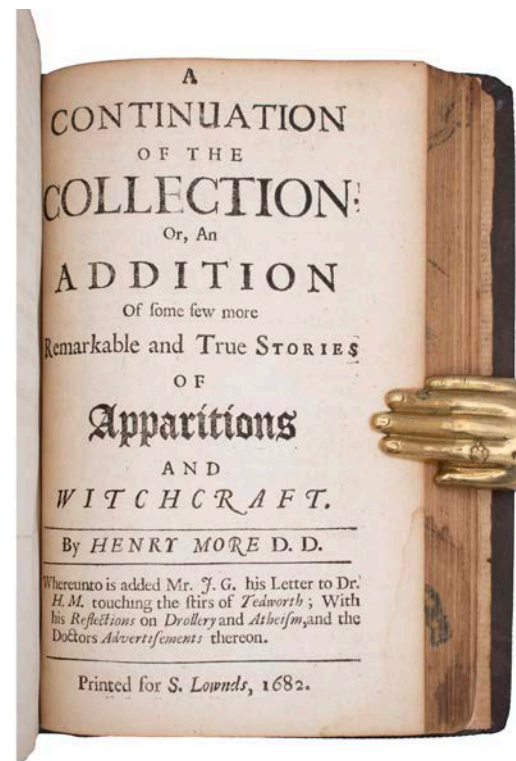
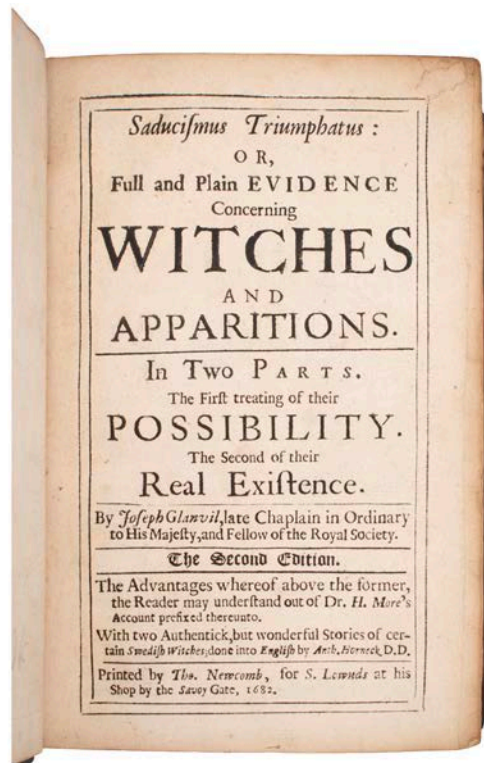
In response, Glanvill wrote a characteristically calm and reasoned refutation of Webster's scriptural interpretations entitled "*A Proof of the Existence of Apparitions, Spirits and Witches, out of Holy Scripture*," which remained unfinished at his death in 1680. Undaunted, More hastily assembled Glanvill's unfinished work and added it, along with a chapter from his own '*Enchiridion Ethicum*' and other materials, to "*A Blow at Modern Sadducism*". The new collection, *Saducismus Triumphatus*, represented Henry More's final effort to silence the 'Hag-Advocates'.

The frontispiece shows six examples of evidence for witchcraft. Clockwise from the top left: the drummer of Tedworth; the Somerset witch Julian Cox; rendezvous of witches at Trister Gate; a celestial apparition in Amsterdam; the Scottish witch Margaret Jackson; and the levitation of Richard Jones at Shepton Mallet.

The work was well received, with a fifth edition appearing as late as 1726. The book strongly influenced Cotton Mather in his *Discourse on Witchcraft* (1689) and the Salem witch trials held in 1692–3 in Salem, Massachusetts.

*Provenance: L. S. C. (initials dated 1853); Travers B. Wire (letterpress booklabel); Robert Gathorne-Hardy (bookplate); the collection of Bill Nesheim.*

[ESTC: R233939; Brian Levack, *The Devil Within*, 2013; Thomas Harmon Jobe, *The Devil in Restoration Science: The Glanvill-Webster Witchcraft Debate*, 1981; Peter Elmer, *Witchcraft, Witch-Hunting, and Politics in Early Modern England*, 2016]



## *A Stunning Copy of Gould's Second Monograph*

### **12. GOULD, JOHN.**

*A Monograph of the Trogonidae, or Family of Trogons.*

London, Richard and John E. Taylor, [1836-] 1838.

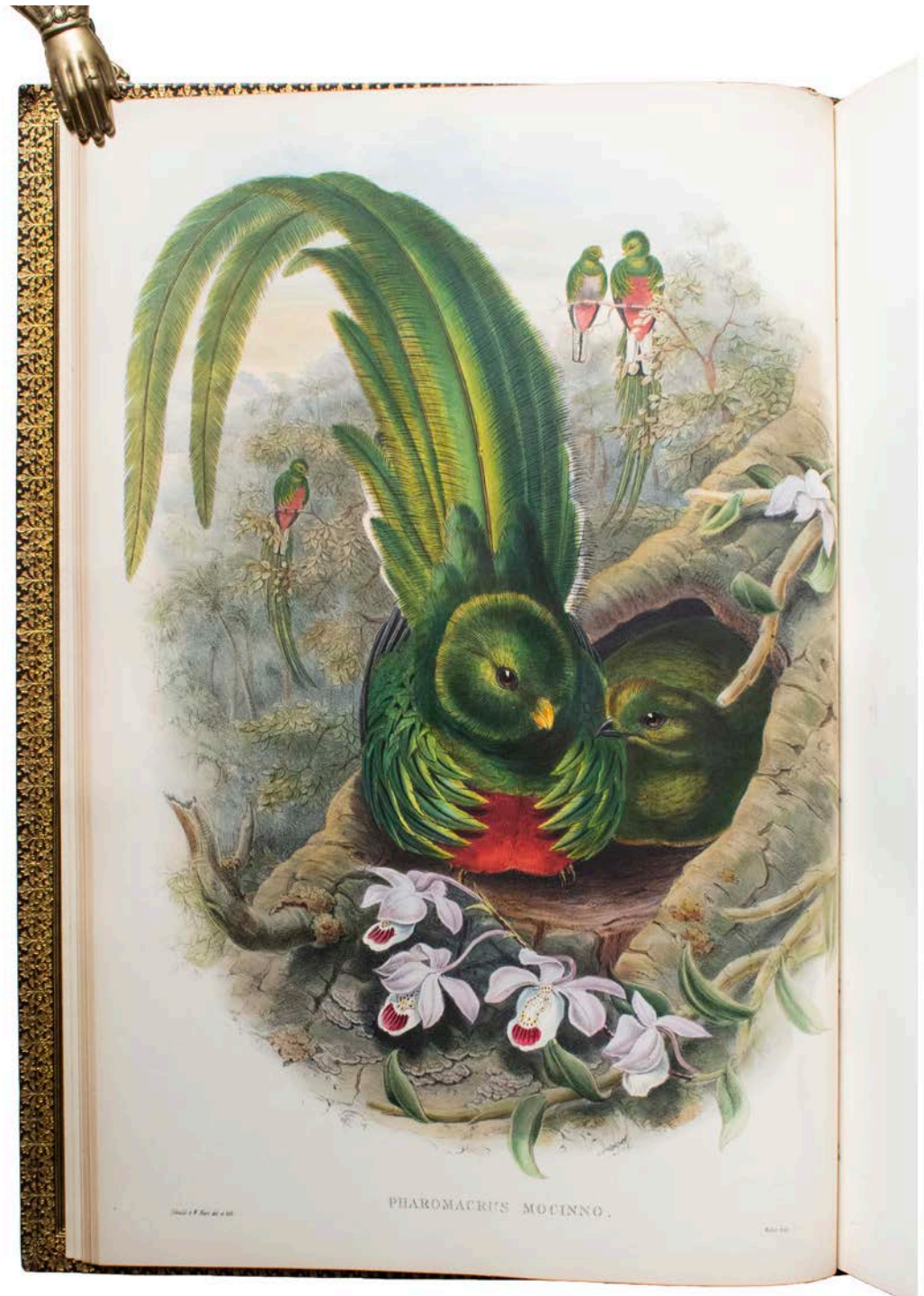
FIRST EDITION, dedication leaf, list of subscribers, list of plates, 36 finely hand-coloured lithographed plates by John and Elizabeth Gould, heightened with gum arabic, nineteenth-century green morocco gilt by Clyde, spine with raised bands in six compartments, gilt edges, yellow endpapers, some light spotting.folio (545 x 365 mm).

£35,000/\$46,500

#### Stunning Copy

Gould's second monograph was published in three parts and contained four species of trogons, twelve more than had hitherto been known to science; the majority were inhabitants of America and its islands, although ten were of the Indian islands and India, and one of Africa. These vividly coloured birds were among Gould's favourites: 'Denizens of the intertropical regions of the Old and New World, they shroud their glories in the deep and gloomy recesses of the forest... dazzled by the brightness of the meridional sun, morning and evening twilight is the season for their activity' (Introduction).

*Anker 171; Fine Bird Books, p77; Nissen IVB 381; Zimmer p253.*



PHAROMACRUS MOCINNO.

# The First Complete Lunar Atlas

## 13. HEVELIUS, JOHANNES (1611-1687)

*Selenographia: sive Lunae descriptio; atque accurata, tam Macularum eius delineatio Addita est, lentis expoliendi nova ratio; ut et telescopia diversa construendi, et experiendi modus.*

Gdansk: Andreas Hünefeld, 1647, Folio ( 345 x 215 mm), Contemporary mottled calf, gilt decorated spine, hinges repaired, with half-title, engraved title by Jeremias Falck after Adolf Boÿ with portraits of Alhasen and Galileo, title printed in red and black, engraved portrait of Hevelius, 111 engraved plates on 91 leaves of which 20 printed recto and verso, 3 double-page and one with volvelle and original string pointer, numerous engraved illustrations in text, including an additional plate not mentioned in the index,

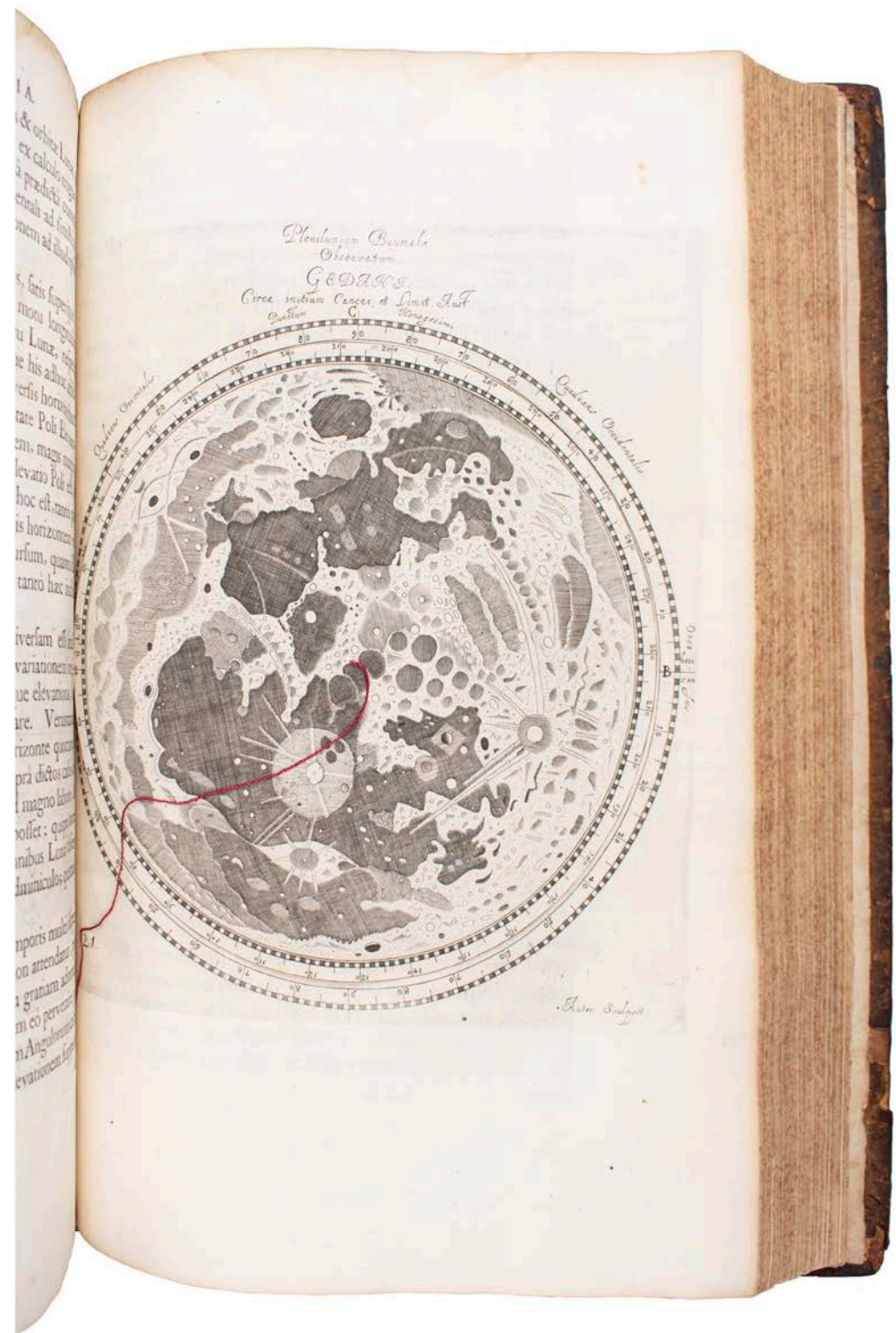
£55,000/\$73,000

FIRST EDITION of the First Complete Lunar Atlas, the result of observations conducted by Hevelius regarding the surface and phases of the moon in Gdansk over a period of four years.

The *Selenographia*, printed in 1647, is perhaps Hevelius's most important work. "No finer book on the moon has ever been published. In scores of illustrations, drawn and engraved by the author himself, Hevelius tracked the moon through every phase of an entire lunar cycle, and then incorporated the information gained into three large moon maps. The best-known of these three introduced a complete lunar nomenclature--unsuccessfully, as it turned out (see item 7 for the successful nomenclature). But the two other maps, though less often reproduced, are much more splendid examples of lunar cartography. One shows the full moon as it actually appears through the telescope--that is, with no shadows. The other is uniformly (and artificially) shadowed to show the craters as they appear at mid-morning on the moon." (Ashworth).

Following the invention of the telescope earlier in the seventeenth century the moon, being the closest planet to earth and the one which could therefore be seen most clearly, had become a favourite object of study for many astronomers wishing to take full advantage of the potential for detailed observation offered by the new invention.

In *Selenographia* Hevelius set about creating an authoritative atlas and study of the moon, derived from his own observations. The book contains 133 engraved plates, many of them depicting the moon and its phases. Hevelius assigns names to the geographical features observable on the moon's surface (seas, mountains, etc.)



frequently borrowing the nomenclature of terrestrial geography; thus, there is an island of Sicily (complete with a Mount Etna) and an island of Corsica, both in the Mediterranean Sea. A few of these names - the Alps, the Apennines and the Caucasus - are still used today in lunar topography, but on the whole Hevelius's nomenclature was supplanted later in the seventeenth century by that of Giovanni Battista Riccioli. Hevelius engraved all the plates himself, with great skill. The level of detail attained testifies both to the power of his telescopes and to his accuracy as an observer. Hevelius was renowned for his sharp eyesight; he could see stars of the seventh magnitude with his naked eye. *Selenographia* contains a number of depictions of the instruments constructed by Hevelius.

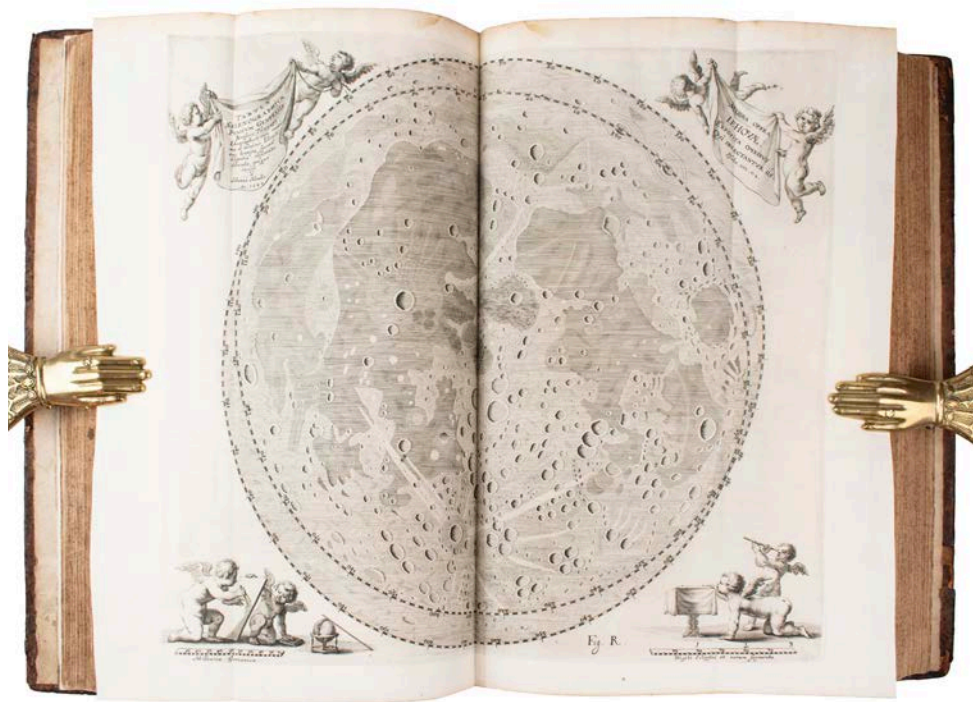
BOUND WITH

### HEVELIUS, JOHANN

*Epistola de utriusque luminaris defectu.*

Gdansk: Andreas Julius Müller, 1654.

A difficult work to find in which Hevelius also analyzed the two eclipses of 1654, with engraved vignette on title, 7 engraved plates including a double-page plate from *Selenographia*.



### FIRST EDITION

Hevelius's definitive mapping of lunar libration.

'Hevelius' descriptions of a librational cycle of shadow changes in the lunar details, his method of judging the libration by means of changes in the apparent (telescopic) separation of a pair of lunar details, and his introduction of rudimentary lunar coordinate systems provided a sound basis for the work of subsequent astronomers' (DSB). Following upon his 1647 lunar atlas, the *Selenographia*, Hevelius published these four scientific papers, presented as correspondence: on the solar eclipses of 1649 and 1652, on lunar libration, and on the double-eclipses of 1654. New engraved plates graphically reproduced the astronomical events that had occurred in the intervening years.

The title and the collation of this second work do not fully correspond to the work "Epistolae II. Prior: De motu lunae libratorio.. Posterior: De utriusque luminaris defectu", but it mostly coincides with "Epistolae IV. I. De observatione deliquii solis anno 1649 habita.." (see the digitized copy of the Biblioteca Nazionale of Florence); the collation is as follows: x1 π4, A-I4.

*Brunet III, 150; BYU/Hevelius 1; Houzeau and Lancaster 1252; Honeyman 1672; Wardington 1030. Ashworth, The Face of the Moon, Linda Hall 5; DSB VI, 360.*



# Rare First Edition Of Hevelius' Star Atlas

## 14. HEVELIUS, JOHANNES.

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

Danzig, Johann Zacharias Stoll, 1690. Folio [39.2 x 22.9 cm], double page engraved frontispiece displaying an Observatory with a scene of a meeting of Hevelius and other astronomers including Ptolemy, Tycho Brahe, Riccioli, and others, (10) ff. (including general half-title and title), engraved portrait of Hevelius 142 pp, single-page engraved plate A\* bound opposite p. 96 as usual, engraved headpiece and initial, woodcut headpieces, tailpieces and initials, with the double-page engraved title to the Firmamentum, Contemporary polished calf gilt.

[Bound with:]

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

[And with:]

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

One chart has some colour on one of the celestial figures.

£75,000/\$99,500

Rare first edition of Hevelius' star atlas, along with the Introduction (Prodromus) and the catalogue of stars, together as issued: a fundamental text in the history of astronomy and a spectacular illustrated book. The Firmamentum Sobiescianum is considered the most detailed and influential celestial atlas of its time, both in the formation of subsequent atlases and in the production of celestial globes: "Contemporary globes, such as those by G. C. Einmart, and Gerhard and Leonhard Valk, often

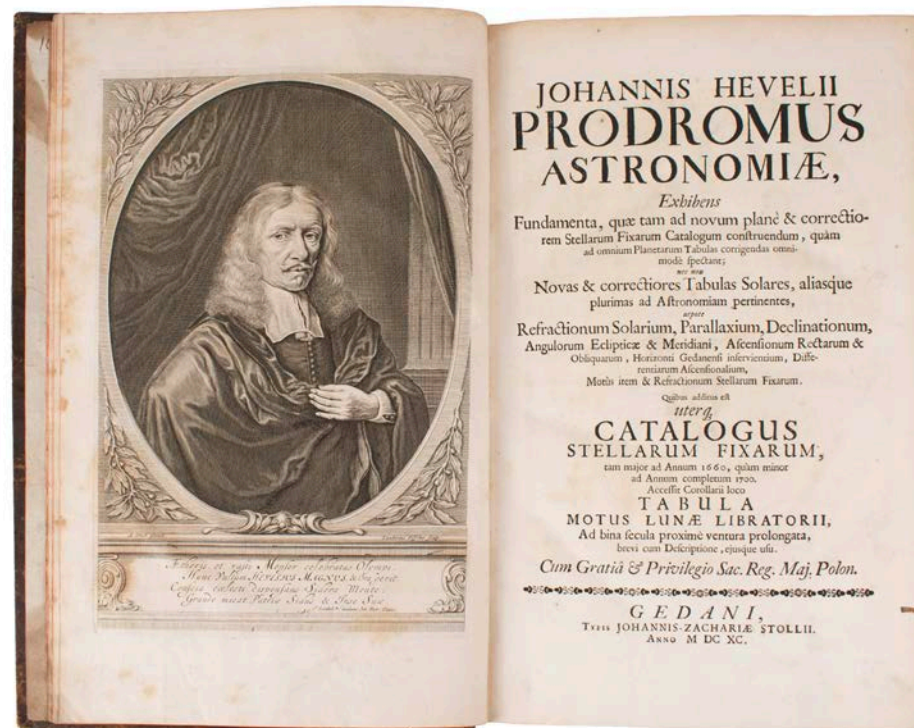


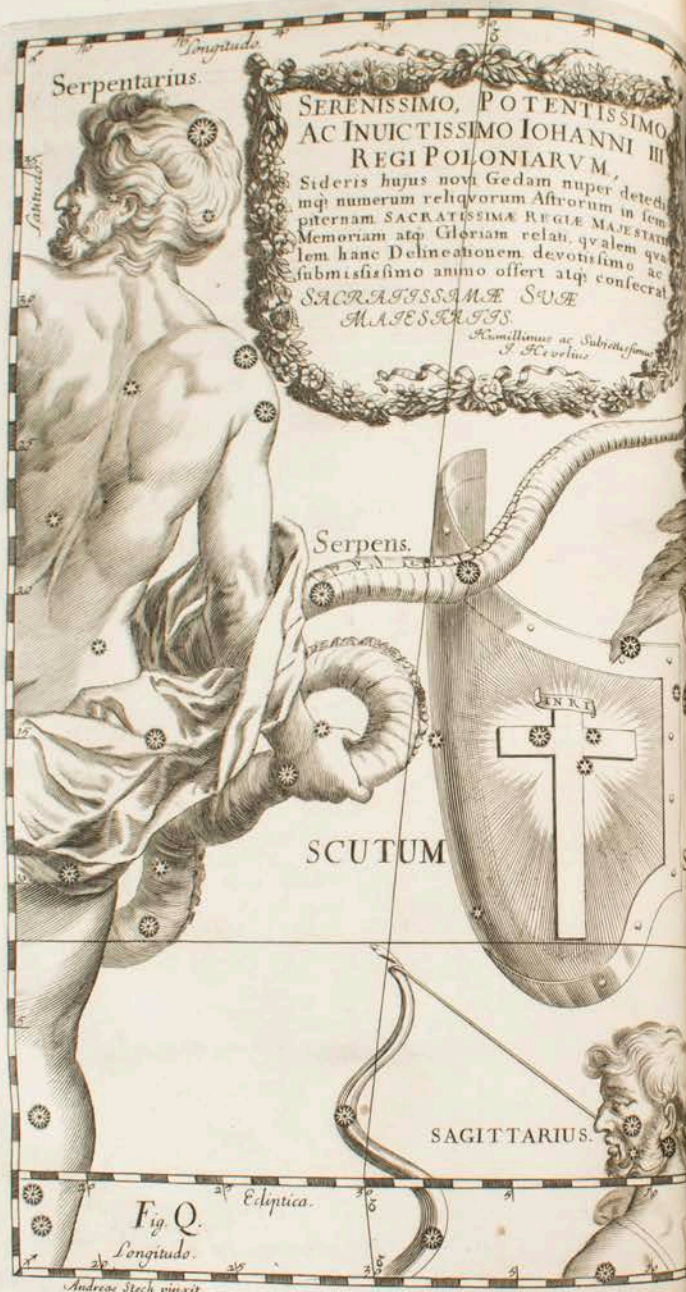
acknowledge Hevelius as their source. Later constellation outlines and draftsmanship also owed much to the *Uranographia*" (North, DSB VI.364).

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

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

*\*Johannes Hevelius and his Catalogue of Stars, 55-58; J.D. North in DSB VI.360-64; Kenney, p. 83; Warner, The Sky Explored, p. 113, n. 8.*





## Important Early Book On Tattooing

### 15. JOEST, WILHELM

*TATOWIREN, NARBENZEICHNEN UND KORPERBEMALEN*

FIRST EDITION, [1], VIII, 128pp., 11 chromolithograph plates, 1 photogravure plate, 30 zinc etchings after original drawings, ownership inscription to front free endpaper, original cloth backed printed boards, corners slightly worn, top board slightly toned, folio (380x260mm), Berlin; for A. Asher & co., 1887

£4,500/\$6,000

“that there is no people, no tribe in the world, among whom the painting or tattooing of the body was not or is not a custom.”/“dass es kein Volk, keinen Stamm in der Welt giebt, bei dem das Bemalen oder Tätowiren des Körpers nicht eine Sitte war oder noch ist.” - Joest

A Scarce First Edition of the fundamental work on tattooing by the ethnologist and natural scientist Wilhelm Joest (1852-1897). He produced this work after travelling extensively through Asia from 1879-1881, spending considerable time in Japan. Unlike many of his contemporaries, Joest didn't limit his understanding of tattoos to “degenerates and criminals” but instead focused on cultural practice. Joest took a neutral, scientific approach that values these body techniques and their origins as an important part of the culture of the respective society, which always sought a connection with European forms of body modification, painting, and tattooing. Joest not only encountered tattooing partially within the context of a broader engagement with a particular ethnic group, but also produced the first monographic writings on this cultural practice. Joest himself had been tattooed during his stay in Japan.

“An extensive treatise on tattooing and flesh-colouring, showing that the practice is widely spread and belongs to all ages. Much reference to New Zealand, and Polynesia generally, its method, and examples, also of carving in wood” (Hocken)

[Taylor, *Pacific Bibliography*, 51 and 81; Hocken 380]





Verlag von A. Asher & Co in Berlin.

Lith. Anst. von C.L. Krüger in Berlin S.

Japanische Tätowirung.



Verlag von A. Asher & Co in Berlin.

Lith. Anst. von C.L. Krüger in Berlin S.

Tätowirter Japaner.

# TÄTOWIREN

## NARBENZEICHEN UND KÖRPERBEMALEN.

EIN BEITRAG ZUR VERGLEICHENDEN ETHNOLOGIE.

VON

WILHELM JOEST.

MIT 11 TAFELN IN FARBENDRUCK, 1 LICHTDRUCKTAFEL UND 20 ZINKATZUNGEN NACH  
ORIGINALZEICHNUNGEN VON O. FINSCH, CL. JOEST, J. KURABY UND F. FREISCHLER.  
NEBST ORIGINAL-ABDRUCKEN VON O. FINSCH UND J. KURABY.

BERLIN,  
VERLAG VON A. ASHER & CO.  
1887.



Verlag von A. Asher & Co in Berlin.

Lith. Anst. von C.L. Krüger in Berlin S.

Eingeborener von Banaha (Gilbert-Inseln).

# *Famous Compilation, Uniting The Most Notorious Names In The Early Eighteenth-Century Underworld*

## **16. JOHNSON, CAPTAIN CHARLES**

*A General History of the Lives and Adventures of the Most Famous Highwaymen, Murders, Street-Robbers, To which is added A Genuine Account of the VOYAGES and PLUNDERS of the most Notorious PYRATES*

FIRST EDITION, engraved frontispiece and 25 engraved plates, most by J. Basire after W. Jett and J. Nicholls., title in red and black, woodcut device, small section of contemporary paper pasted to title without loss, last 2 leaves with extensive marginal repairs without loss of text, occasional light foxing, later red morocco, folio, London, for J. Janeway, 1734

£13,000/\$17,500

FIRST EDITION OF THIS FAMOUS COMPILATION, uniting the most notorious names in the early eighteenth-century underworld. It consists of selections from two works, Alexander Smith's History of the Lives of the Most Noted Highway-men and Captain Charles Johnson's own General History of the Robberies and Murders of the Most Notorious Pirates. Captain Johnson is attributed with creating the modern conception of pirates. He provided a sweeping account of what came to be called the Golden Age of Piracy. He gave an almost mythical status to the more colourful pirates such as Edward 'Blackbeard' Teach, 'Calico' Jack Rackham, and the female pirates Mary Read and Anne Bonny.

So little is known about the life of Captain Johnson, it has been presumed that the name is a pseudonym. In 1932, it was suggested by John Robert Moore that the author was Daniel Defoe (c.1660-1731). It is known that Defoe often wrote under pseudonyms and had written earlier works on piracy. However, recently there have been doubts as to the validity of this claim. The work, although it has similarities to Defoe's writing, also has some notable differences. Most apparent is the excellent knowledge of sea language and of the pirate code, the system by which all pirates are known to have adhered to.

Whoever Captain Johnson was, this book, and its first edition, A General History of the Robberies and Murders of the most notorious Pyrates, provides the best information of the lives and careers of some of the most famous pirates of the late seventeenth and early eighteenth centuries, while its companion, Smith's Highwaymen provides similar, though much more romanticised, information about



some of the most significant highwaymen of the same period. Johnson inspired later generations and film-makers who adapted elements of his stories and gave us the image of the pirate which has become so familiar.

'Best edition of this singular work, seldom found in good condition' according to Lowndes who states that it 'appeared originally in 73 weekly numbers at twopence each, or 20 monthly parts at eightpence'. The present copy is made up of weekly numbers, and the imprint is one of two recorded variants. Lowndes III, 1214.



JOHN FALSTAFF and his Companions at GAD'S HILL

A General  
**HISTORY**  
OF THE *Great*  
**LIVES and ADVENTURES**

Of the Most Famous

**Highwaymen, Murderers, Street-Robbers, &c.**

To which is added,

A Genuine Account of the *VOTAGES* and *PLUNDERS*  
of the most Notorious *PYRATES*.

Interpersed with several diverting *TALES*, and pleasant *SONGS*.

And Adorned with the Heads of the most Remarkable *VILLAINS*, Curiously  
Engraven on Copper.

By Capt. **CHARLES JOHNSON**.

— Little Villains oft submit to Fate,  
That Great Ones may enjoy the World in State.

GARTH.



**LONDON:**

Printed for and Sold by J. JANEWAY, in White-Fryers; and by the Booksellers  
of London and Westminster.

1734



Cap. Hen Morgan before Panama as he look from the Spaniards.

## *The Finest Early Work On Fossils*

### **17. 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/\$37,000

#### THE FINEST EARLY WORK ON FOSSILS

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.*



UR  
February 22 1955

7. gendard  
men hetz gend  
Klopp of her  
in het pag in  
nie dat in sp  
wamen. So  
overgheleese  
ren, in de ve  
in het veld de  
mille kroyen op  
vaden Vacht  
men op in 't

heid, also in  
t. De gebou  
n, van 't Hoof  
e stikken, van  
ven. Iemal,  
n, van angre  
Een hartlyk  
lic, geelyk ik  
was regerende

4 gevuld met  
 smering ver-  
 ver het andere  
 gekrookt was.  
 1 het Oog dicht

2 heiden, en  
 noordgans. Of  
 sta, dan of n  
 et de Egeus  
 weten kome  
 de Verloope  
 is gewent.  
 3 aan denne  
 n de Verloope  
 ten niet en na  
 is of het in Ve  
 gezend, 4 en  
 a bekoome  
 De

Inter-Regional Vase

Tab. XXIX



## Inspiration For Shakespeare's Hamlet

### 18. LAVATER, LUDWIG

*Of Ghostes and Spirites Walking by Nyght...*

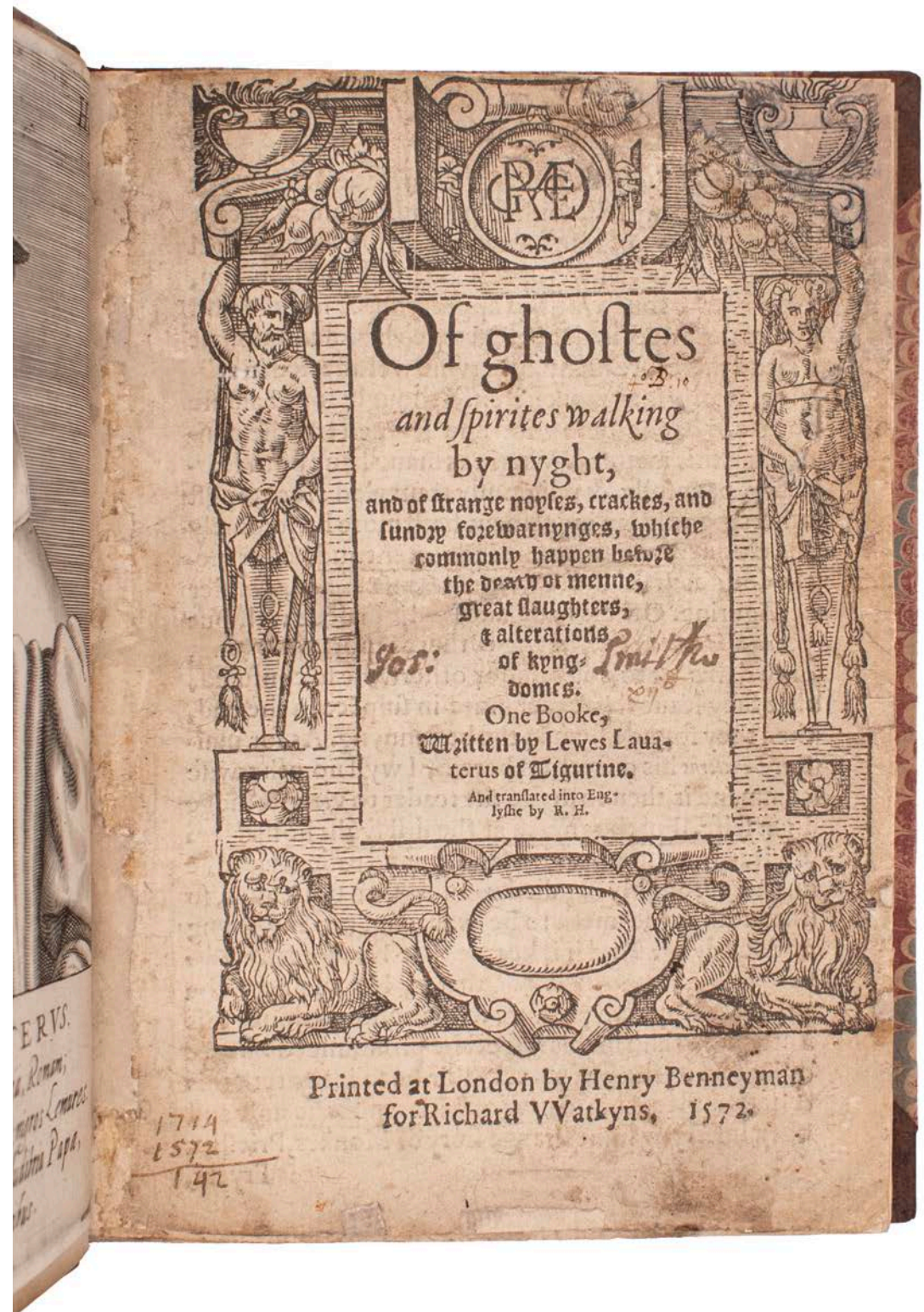
FIRST ENGLISH EDITION, [16], 220pp., pages 31, 194-195 and 198-199 respectively misnumbered 13, 198-199 and 194-195, extra illustrated with portrait frontispiece of author, woodcut title boarder, initials and tailpiece, minor repair to the corner of the first 19 leaves not affecting text, later half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

£30,000/\$40,000

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

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

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





LUDOVICVS LAVATERVS.

*Dum vertunt alii statuas, altaria, Romam;*

*LAVATERE fugas Spectra, nigros Lemures.*

*Candidus es. nigra monstra fugas, ludibria Papæ,*

*Qui totias falsis ludit imaginibus.*

witchcraft.

In 1569, Swiss theologian, Ludwig Lavater (1527-1586) wrote *Of Ghostes and Spirites...* in order to revise common beliefs about apparitions of demons and human spirits in the post-Reformation world. Lavater expresses here what came to be the dominant view in Protestant theology: what people call ghosts are actually demons or angels. The afflicted may be unable to tell if the apparition is angelic or demonic, but those are the only two options. Although Lavater accepted the existence of ghosts, he dismissed many supposedly supernatural apparitions as the hallucinations of women, like both Johann Weyer and Reginald Scot. As such, Lavater has been seen as providing a clear intellectual and pastoral program for his readers, one that was much more difficult in a pre-Reformation or Catholic Reform world where room for ambiguity remained even in some of the most influential theological texts.

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

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

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

[ESTC S108369.]

## Magnificent Cabinet of Shells from Cook's Voyage

### 19. MARTYN, THOMAS

*Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ... [vols. I & II]*

*The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author... [vols. III & IV].*

London, sold at his house no. 16 Great Marlborough Street, [1784–] 1789 [–1812]

4 vols, 4to (335 x 273 mm), vol I with engraved frontispiece of a shell, engraved title, engraved dedication to the King, two engraved plates of medals, pp 27 [1, blank] letterpress text in English and French, engraved 'Explanatory Table' listing the shells and their sources, the three further volumes with engraved title and 'Explanatory Table' for each vol, with a total of 160 hand-coloured aquatint and watercolour plates (not counting the frontispiece) containing 355 figures, mostly depicting two views of a shell within a quadruple-ruled border; a few faint marginal waterstains on a few leaves, some very occasional marginal spotting, generally a very fresh, attractive copy, bound in contemporary full red straight-grained morocco, panelled in blind with interlocking panels on sides, spines tooled in blind, gilt ornaments on the turn-ins, gilt edges, with the bookbinder Welcher's label on free front endleaves.

£75,000/\$99,500

The rare complete series of plates of *The Universal Conchologist*, in the large-format 'deluxe' issue (see below). A fine copy of one of the most attractive shell books ever produced. The first two volumes, devoted to shells of the South Seas, were originally published as a separate work in 1784. Martyn then extended the work to four volumes with an additional 80 plates. 'From the introduction to *The universal conchologist* we learn that it was "to commence with the figures of shells (most of them rare and nondescript) which have been collected by several officers of the ships under the command of Captain Byron, Wallis, Cook, and others made to the South Sea" ... When the *Resolution* and the *Discovery* returned from the third and last voyage in 1780 [the dealer] Humphrey purchased some more shells, but the bulk of the conchological spoils went this time to Thomas Martyn, a knowledgeable dealer, versatile writer and gifted artist ... Unlike Humphrey and other dealers who snapped up the Cook shells Thomas Martyn had more than a pecuniary interest in his purchases. Martyn's reason for wanting to corner the market in South Seas



shells was entirely praiseworthy; although he sold many of the shells he had bought, he illustrated the finest in *The Universal Conchologist*, his magnum opus [and] a work which, for beauty, has seldom been surpassed in the history of conchological iconography' (Dance, *A history of shell collecting*).

Martyn purchased shells brought back from Cook's third voyage, although, as he wrote to Henry Seymer on 9 December 1780, 'I have purchased, amounting to 400 gns, more than 2 thirds of the whole brought home, Nevertheless I do not abound either in the variety of the new or many duplicates of the known ones that are valuable'. As a result, he modified his project and instead of presenting two shells on each plate, presented only one but depicted in two different views. Besides the specimens deriving from Cook's voyages, Martyn included specimens from the collections of the Duchess of Portland, the Countess of Bute, John Hunter, the Forsters, and others.

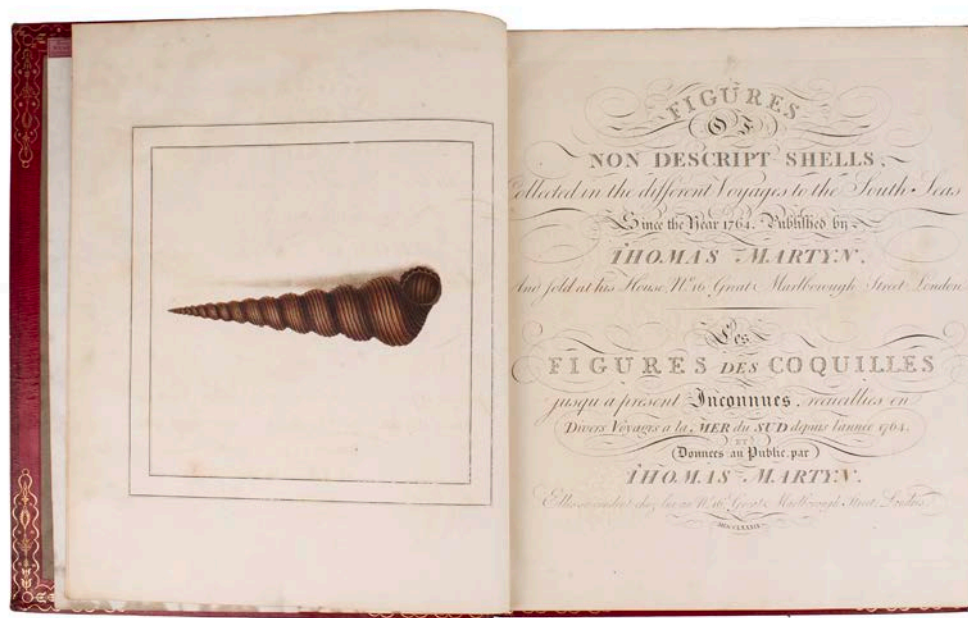
The fine plates were drawn by Martyn and engraved and coloured by his 'Academy' of young men whom he had trained as natural history artists. The plates, each showing a single species in two positions, were engraved in soft aquatint and printed lightly inked, so that when hand-coloured they would resemble watercolours.

Thomas Martyn (ca 1760–1816) was a native of Coventry, who lived in London at

various addresses, most notably 10, Great Marlborough Street, Westminster, where he established his academy for the painting of Natural History. Besides the present work, his chef d'oeuvre, he published works on a dirigible balloon he designed, and various works of entomology, and colour theory.

The complete four-volume work is complicated by various issue points and varieties of format, dating, etc. There are variants amongst some of the plates, some being intended for the standard quarto issue, and others being adapted for the 'select' issue, which is often mounted on large sheets of blank blue-grey paper. Unusually, the present copy contains the 'select' issue plates, but unmounted.

The single shell that serves as a frontispiece usually bears the caption 'Aphrodite' in Greek, and is framed by a gilt Greek key design; here it is uncaptioned and unframed. Several of the plates are also unframed. Otherwise the present copy conforms to the issue points of the 'select', folio issue, with the plates within larger frames. The following differences were first noticed by Dall: Plate 43 has two views of the shell. There is only one view in the quarto. Plate 57 and 59; same remark. Plates 61 and 63, the figures are side by side. In the quarto (owing to the smaller page?) they are placed diagonally' (Dall, 'Supplementary notes' p 186). I have also noticed that the following plates also differ, with the ones in the present copy being placed side-by-side within larger frames: 2, 30, and 35.



The plates are on heavy woven paper, some of it with an undated Whatman watermark. The format of the plates is altered from portrait to landscape, in rectangular rather than mostly square-ruled frames, and with the rules quadruple rather than double. As a result, here they are bound in sideways, with the plate numbers in the upper inner corner.

Nine plates in the present copy (see below) are signed by one of the artists trained by Martin, John Harris, who was an accomplished illustrator of numerous natural history works of the late eighteenth, early nineteenth century.

John Harris (1767–1832), watercolour painter and illustrator, was born in London on 5 June 1767, the second son of Moses Harris (1730–c. 1788), the artist and entomologist. He was brought up at Deptford, which gave him a taste for marine subjects. He was articled c. 1780 to the entomologist Thomas Martyn, whose Academy for Illustrating and Painting Natural History was in Great Marlborough Street. Until about 1789 he also worked for James Edwards, the bookseller in Pall Mall, colouring prints and books. He exhibited landscapes and topographical subjects in watercolour at the Royal Academy from 1797, when he was living at Amelia Street, Walworth, to 1815, by which time he had moved to 27 Mansion House Row, Kennington.

‘... According to a memoir by the son, which is tipped in a Bible now at the Houghton Library, Harvard, “as an Artist in the painting of Subjects of natural History Viz Insects, Shells &c &c He was I Believe, without a rival” (Weimerskirch, 249)’ (Huon Mallalieu in ODNB; see P. J. Weimerskirch, ‘John Harris, sr., 1767–1832: a memoir by his son’, *Book Collector*, 42 (1993), pp 245–52).

Eight of the plates in vols III and IV are signed in ink ‘J.H. pinx[i]t’ and one, plate 144, is inscribed ‘Paintd by J Harris Mansion House Street Kennington 1812’ (plates 86, 87, 94, 119 in vol III and 138, 144 [signed], 150, 151, and 159 in vol IV). This date accords with other evidence that the last volume was not completed until early in the nineteenth century. It also tallies with the watermark date 1811 on the free endleaf of the final volume, indicating that the volumes were bound about that time.

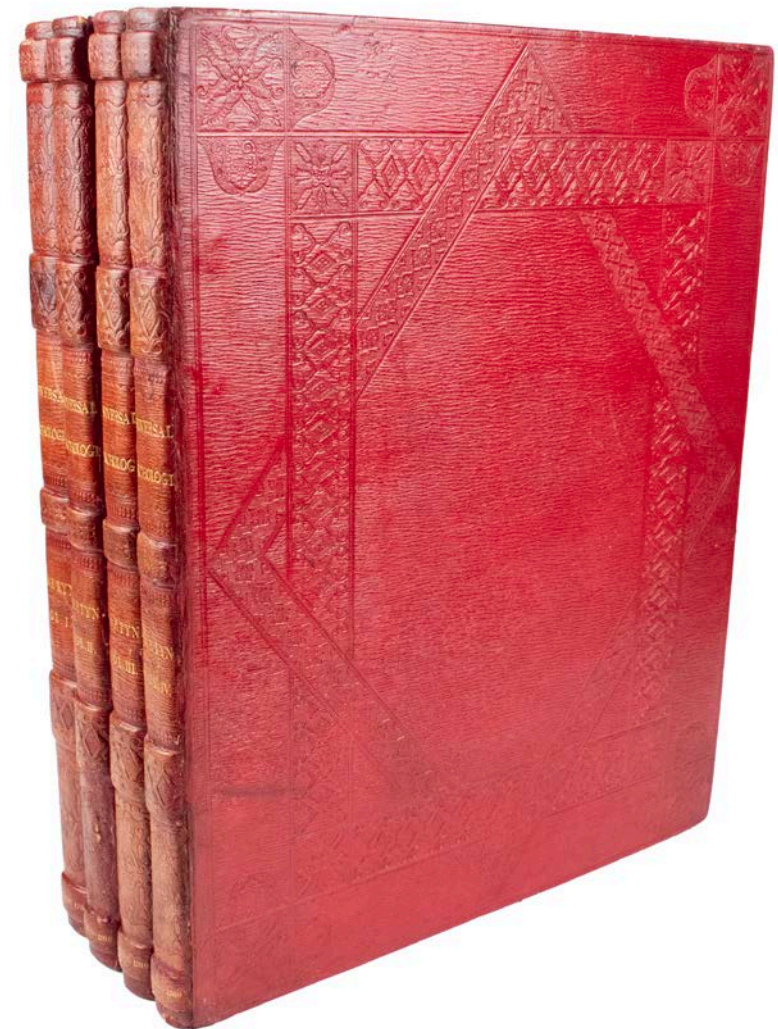
The binder, Samuel Welcher, was partnered with the other binder of ‘select’ copies, L. Staggemeier, at nos 11 and 12 Villiers Street in the Strand. Both were German émigrés and were in partnership as Staggemeier and Welcher from 1799 to 1809, after which Welcher remained at 12 Villiers Street.

The ‘select’ issue also differs in the letterpress setting and text in volume one, having the half-title ‘The Universal Conchologist’ on p 1, and 27 pages of text; the ordinary issue has 39 pages, divided into ‘Introduction’ and ‘Preface’.

The engraved plate of medals honours noble patrons of the work (the Emperor of Germany, the King of Naples, the Pope). The first is dated 1788. and the second 1792.

see William Healey Dall, ‘Thomas Martyn and the Universal Conchologist’, *Proceedings of the United States National Museum*, vol XXIX, pp 415–432 (Washington 1905), and ‘Supplementary Notes ...’, *idem*, vol XXXIII, pp 185–192 (Washington 1907)

cf *Ferguson* I 4,40; *Forbes* I 79, 80, 175, 176; *Nissen ZBI* 2728



*One Of The Most Important And  
Influential Works On Exorcism By The  
Most Authoritative Exorcist Of Renaissance  
Italy*

**20. MENGHI, GIROLAMO**

*Flagellum daemonum. Exorcismos terribiles potentissimos, et efficaces... Mediolani:  
apud haer.*

[16], 193 [i.e. 229], [3]pp., woodcut printers device to title, light marginal toning,  
contemporary burnished parchment, manuscript title to spine, 8vo (165x102mm),  
Pacifici Pontij, & Ioan. Baptistam Piccaleum, impressores archiep., 1624.

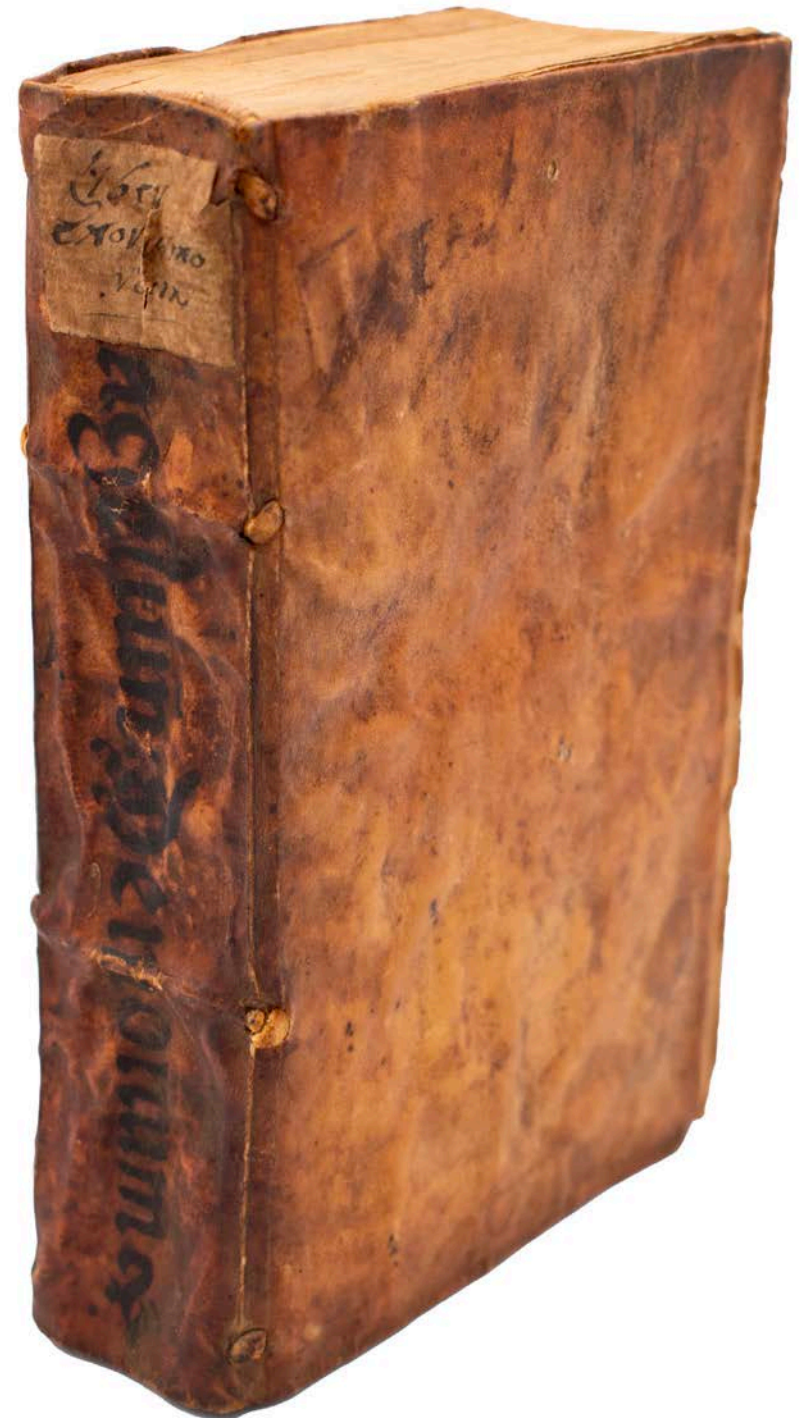
£5,000/\$6,600

Girolamo Menghi's best known work, later included in the authoritative collection on exorcisms the '*Thesaurus exorcismorum*.' He prefaces the *Flagellum* with a vehement defence of exorcism. Dedicating the work to Cardinal Gabriele Paleotto, Menghi advocates a much more aggressive promotion and publication of books of exorcisms.

'*Flagellum Daemonum*' was translated into Italian and published in 1576, as '*Compendio dell'arte essorcistica*' so it would reach the widest audience possible. This work was intended to instruct parish exorcists in the authorised rituals in order to combat the unorthodox practices employed by many exorcists in Italy. This practical approach was due partly to events of the recent past. A deadly infection had spread, threatening innumerable victims. Menghi argued that 'medicina celeste' as it was practised by ecclesiastical exorcists, was the only appropriate means to overcome diabolic power.

"Girolamo Menghi's *Flagellum Daemonum* .. was a collection of seven rites of exorcism with detailed instructions on the preparation of the priest and the victim and what sorts of gestures or paraphernalia the priest should employ....He could use his book of exorcism, holy water, fire, or images of the devil...and there are rites of blessing given in this manual as well" Jane Davidson, 'Early Modern Supernatural: The Dark Side of European Culture, 1400-1700.'

Both *Flagellum Daemonum* and *Fustis Daemonum* were published in one volume from 1598 and soon became popular all over Europe.



[BOUND WITH]

**MENGHI, GIROLAMO**

*Fustis Daemonum Adiurationes.*

220, [10]pp., woodcut printers device to title, light marginal toning, Mediaeval: apud haer. Pacific Pontij, & Ioan. Baptistam Piccaleum, archived printers, 1623.

One of the most important and influential works on exorcism by the most authoritative exorcist of Renaissance Italy, the Franciscan, Girolamo Menghi. A theologian and exorcist, he practised in Bologna, and was known as 'the father of the exorcists' art'. First published in 1584, *Fustis Daemonum* (The Daemon's Bludgeon) followed the widely popular 'Flagellum Daemonum' published eight years earlier.

"The texts consist of both a theoretical treatise and a hands on guide describing actual exorcisms. *Fustis daemonum* lists exorcisms that follow a strict formula: after an initial prayer, signs of the cross are made, followed by incantations, a reading from the Gospels, and repeated orations" Joseph P. Laycock 'Spirit Possession around the World: Possession, Communion, and Demon.'

Menghi was well acquainted with demoniacal literature; the authors he quotes range from Avicenna to Michael Psellus, from Lull to Sprenger. Despite his contemporary fame his works were placed on the index of forbidden books by the Sant'Uffizio in the C18th. "Girolamo Menghi articulated a philosophy of evil that reflected the social and religious culture of his time. .... He tried to arrange devils according to their function, spheres of action and bad habits – just as Pseudo-Dionysius the Areopagite had arranged angels in his 'Celestial Hierarchy'". Gaetano Paxia.

# FLAGELLVM DÆMONVM.

EXORCISMOS TERRIBILES  
POTENTISSIMOS,  
ET EFFICACES.

*Remediaq; probatissima, ac doctrinam singularem in malignos spiritus expellendos, facturaq; & maleficia fuganda de obsessis corporibus complectens, cum suis benedictionibus, & omnibus requisitis ad eorum expulsionem.*

Accesit postremo Pars secunda, quæ *Fustis* daemonum inscribitur.

*Quibus noui Exorcismi, & alia nonnulla, quæ prius desiderabantur, superaddita fuerunt.*

Auctore R. P. F. Hieronymo Mengo Vitellianensi, Ordinis Minorum Regularis Observantiæ.



MEDIOLANI,

Apud her. Pacifici Pontij, & Ioan. Baptistam Piccaleum, Impressores Archiep. 1624.

## *An Extraordinary Coloured Copy Of The Famous 'Dance Of Death'*

### 21. MERIAN, MATTHAEUS

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

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

£8,500/\$11,000

*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.



( 114 )  
**Tode zur Maleri.**  
 Ich Fräulein laßten ewer Klagen:  
 Langen dem Kind nach mit der Wägen:  
 Dann ihr möcht mir hie nicht entziehen:  
 Den Gasthut will ich euch abziehen.



**Die Maleri.**  
 Ich hab mich allezeit ergeben  
 Im Tode, hoff aber ewigs Leben:  
 Bwöl der Tode mich greiffe hart an,  
 Nimpe mich mit Kind, und sampte dem Mann.  
 P 2

Seht

( 115 )  
**Tode zum Bawern.**  
 Du hast g'habt dein Tag Arbeit groß,  
 Freu und spaße ohn Zureißen:  
 Dem Bürde wil ich die abheben:  
 Korb, Flegel, Degen thu mir geben.



**Der Bawer.**  
 Grimmer Tode gib mir mein Hut,  
 Mein Arbeit mir nicht mehr wech thut,  
 Die ich mein Tag je hab gethan,  
 Was zeih st mich armen alten Mann.

Tode

( 117 )  
**Tode hie der Spiegel aller Welt.**  
 Der uns darumb wird f'gestellt:  
 Das wir Anfang, Mittel und End,  
 Betrachten fleißig und behend.



**Der Anfang in dem Paradies.**  
 War herrlich, voll Lob, Ehr und Preis:  
 Darauff folgt bald der leidig Zahl,  
 Und stürzt uns in solch Jammerthal.  
 P 3

Das

**MEMENTO MORI.**



**FINIS CORONAT OPVS**

# WILLIAM MORRIS AND THE KELMSCOTT PRESS

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

*Syr Percyvelle of Gales.*

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

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

£3,000/\$4,000

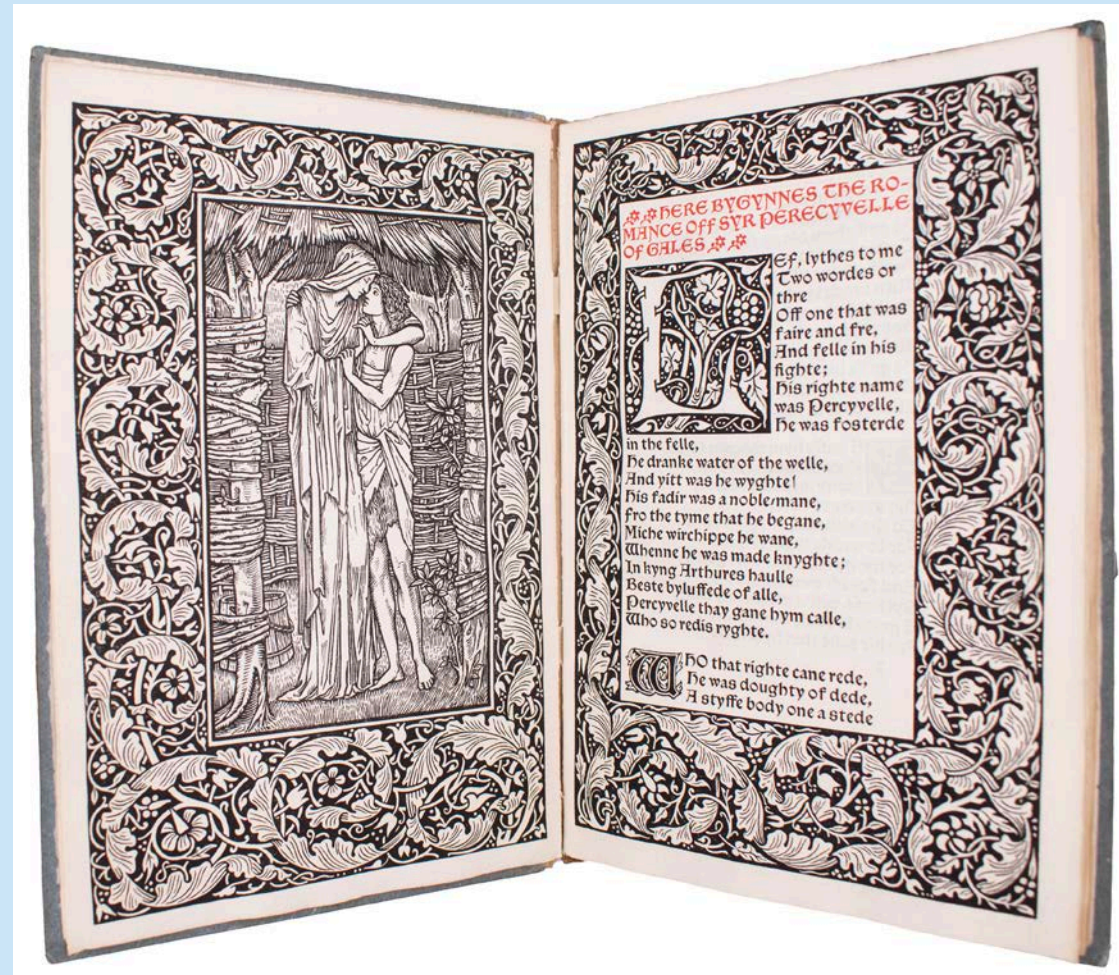
Overall a near fine copy.

“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 Pereval, Isumbras, Eglamour, and Degrevant*, ed. James O. Halliwell (Camden Society, 1844)—‘a favourite with Mr. Morris from his *Oxford Days*,’ according to Cockerell (‘List’). The story of Sir Perceval exists in several mediaeval manuscripts and is referred to by Chaucer in the tale of Sir Thopas” (Peterson).

A lovely copy of this scarce production.

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



**23. CAXTON, WILLIAM [TRANSLATOR].**

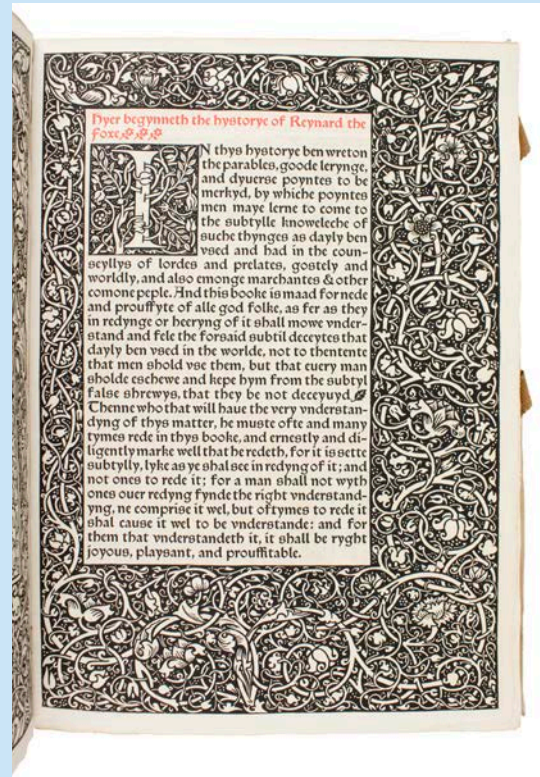
*The History of Reynard the Foxe by William Morris.*

The Kelmscott Press, Upper Mall, Hammersmith, 1893.

£9,500/\$12,600

One of 300 copies on paper, of a total edition of 310 (10 on vellum). 29 x 20.7 x 2.1 cm; pp. [2] + vi + 164. Troy type (glossary in Chaucer type) on Batchelor hand-made paper with (the second version of) the Primrose watermark. Two full-page woodcut borders and title, side, corner, and three-quarter woodcut borders, and numerous woodcut initials; chapter titles and explicit in red. Original full limp vellum, with silk ties, title gilt on spine, Fitted Case

*Peterson A10.*



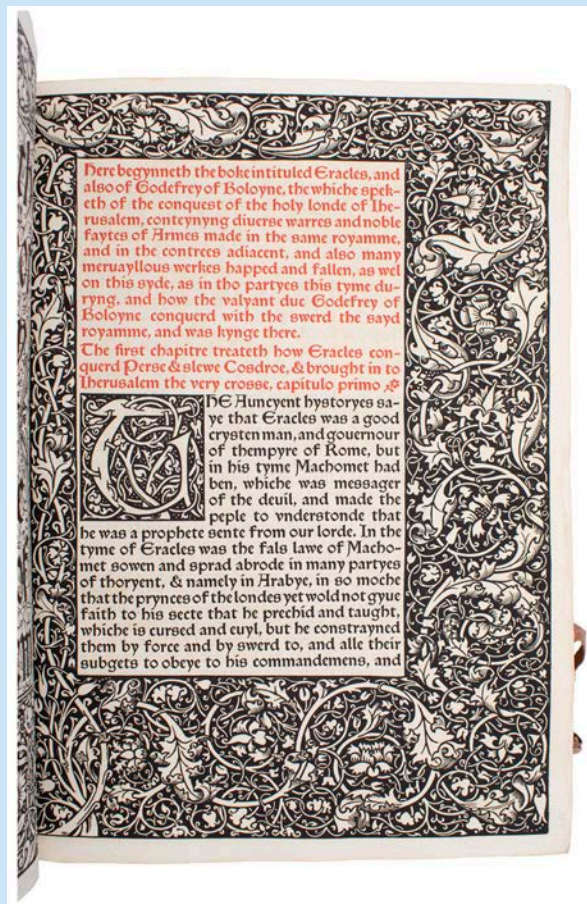
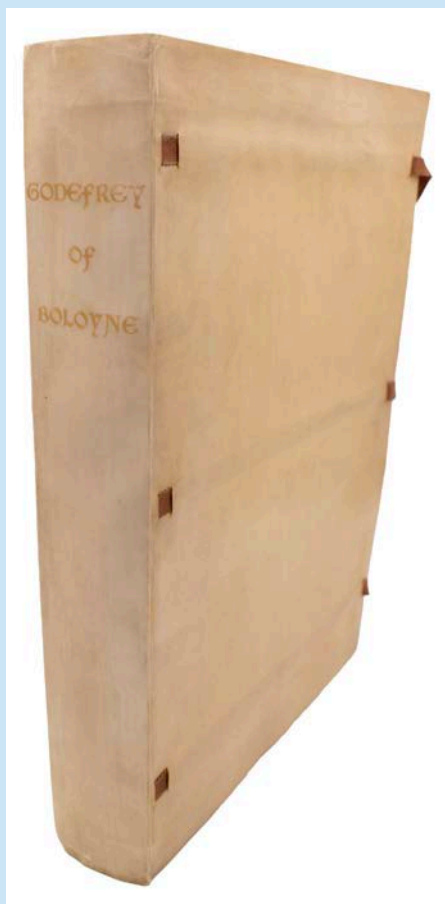
## 24. [GUILLELMUS, ARCHBISHOP OF TYRE].

*The History of Godefrey of Boloyne and of the Conquest of Iherusalem.*

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

£8,500/\$11,300

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



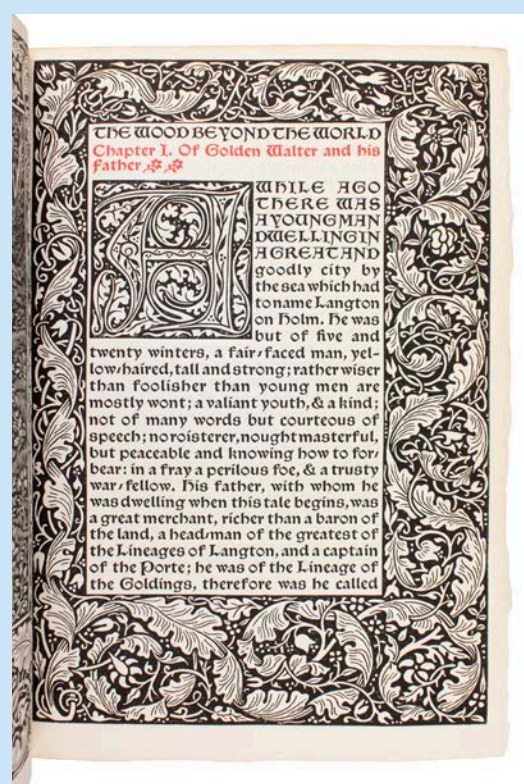
## 25. MORRIS, WILLIAM.

*The Wood Beyond the World. By William Morris.*

The Kelmscott Press, Upper Mall, Hammersmith, 1894.

£6,500/\$8,500

One of 350 copies on paper, of a total edition of 358 (8 on vellum). 20.8 x 14.8 x 3.1 cm; pp. [8] + 264. Chaucer type on Batchelor hand-made paper with (the second version of) the Primrose watermark. Woodcut frontispiece (by Edward Burne-Jones), two full-pages woodcut borders, side, half and three-quarter woodcut borders, and numerous woodcut initials; chapter titles and shoulder-notes in red. Original full limp vellum, with green silk ties; title gilt on spine. Peterson A27.



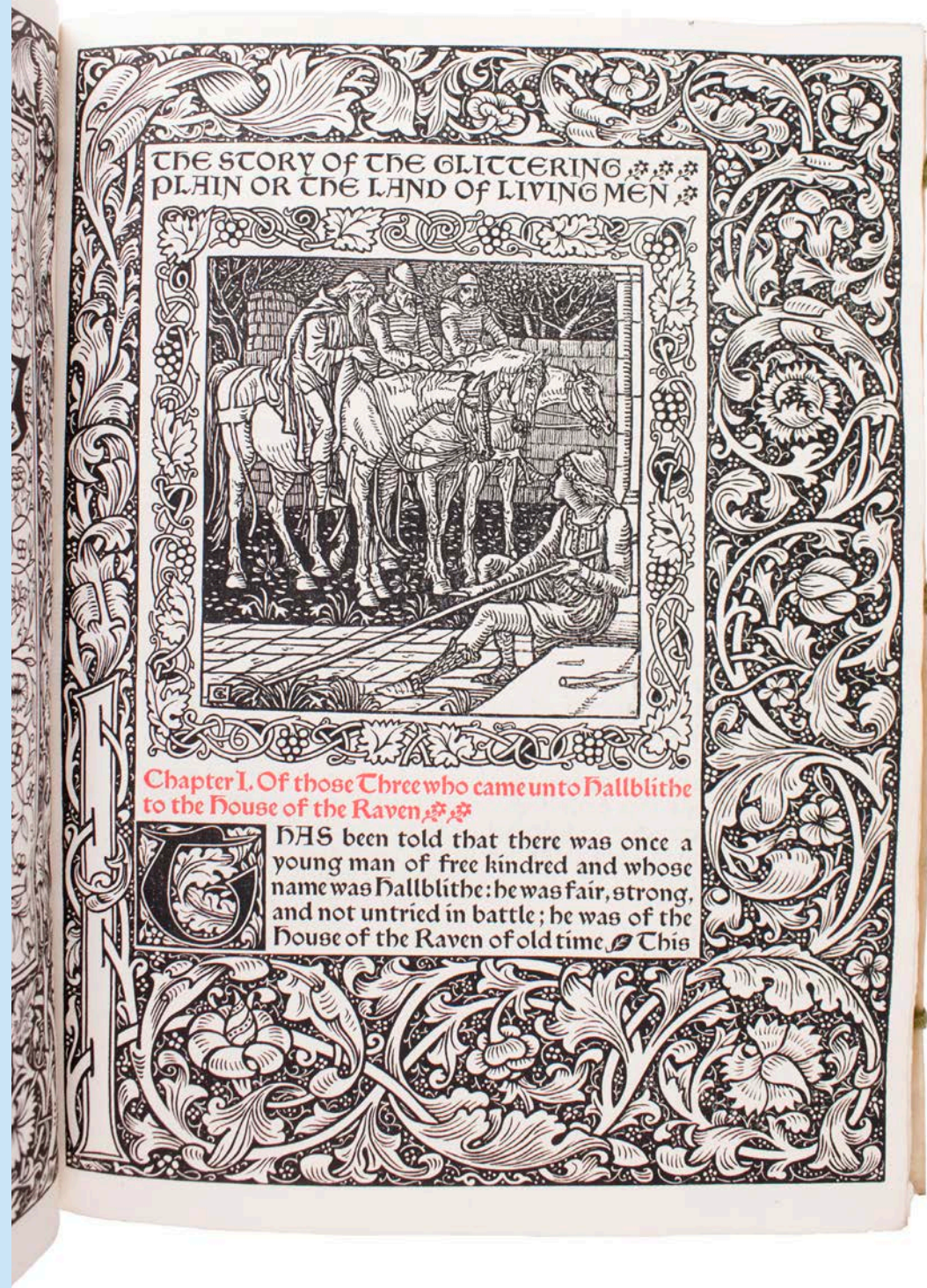
## 26. MORRIS, WILLIAM.

*The Story of the Glittering Plain Which Has Been Also Called the Land of Living Men or the Acre of the Undying.*

Written by William Morris. The Kelmscott Press, Upper Mall, Hammersmith, 1894.

£10,000/\$13,300

One of 250 copies on paper, of a total edition of 257 (7 on vellum). 29.5 x 21.8 x 2.4 cm; pp. [8] + 184. Troy type (table of contents in Chaucer type) on Batchelor hand-made paper with the Perch watermark. Twenty-three woodcut illustrations (by Walter Crane), two full-page woodcut borders and title, side 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. The first Kelmscott edition was not illustrated, but used decorated capitals and Morris's "Golden" typeface (after Nicolas Jenson). This one illustrated by Crane appeared in 1894. Morris increased the size of the book from small to large quarto, and changed the typeface to "Troy" (a more Gothic design). Walter Crane supplied illustrations on a profit-sharing basis: these were designed as woodcuts in accordance with Morris's commitment to techniques typical of 15th and 16th-century European book production. Peterson A22.



## 27. MORRIS, WILLIAM

*The Earthly Paradise*

FIRST EDITION, 8 vols., Vol. 1. pp. [7] + 193 [7]; Vol. 2: pp. [7] + 121 [4]; Vol. 3: pp. [7] + 169 [4]; Vol. 4: pp. [7] + 137 [4]; Vol. 5: pp. [7] + 241 [6]; Vol. 6: pp. [7] + 217 [4]; Vol. 7: pp. [7] + 203 [3]; Vol. 8: pp. [7] + 186 [4], printed in red and black, Golden type on Batchelor hand-made paper with Apple watermark, four full-page woodcut borders in Vols. 2, 6, and 8, six in Vol. 1, and eight in Vols. 3, 4, 5, and 7; three-quarter woodcut borders and numerous woodcut initials; shoulder-titles, speakers' names, and some lines in red, original limp vellum, yapp edges, silk ties, light spotting to edges, light warping to covers of volume three, 8vo (235 x 164mm), Hammersmith: Kelmscott Press, 1896-1987

£20,000/\$26,500

One of 225 copies (on paper) of an edition of 231. The ten borders and four half borders found within this eight-volume set were not used in any other Kelmscott volume. Morris himself oversaw completion of the first two volumes, while the remaining six were printed by the trustees of the estate after his death in 1896.

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

### PROVENANCE:

*Edward John Power (1858-1916), collector of oriental works of art, books and paintings; thence by descent*

*[Peterson A41; cf. Peterson, Kelmscott Press History (1991), pp.219-221]*



## 28. MORRIS, WILLIAM.

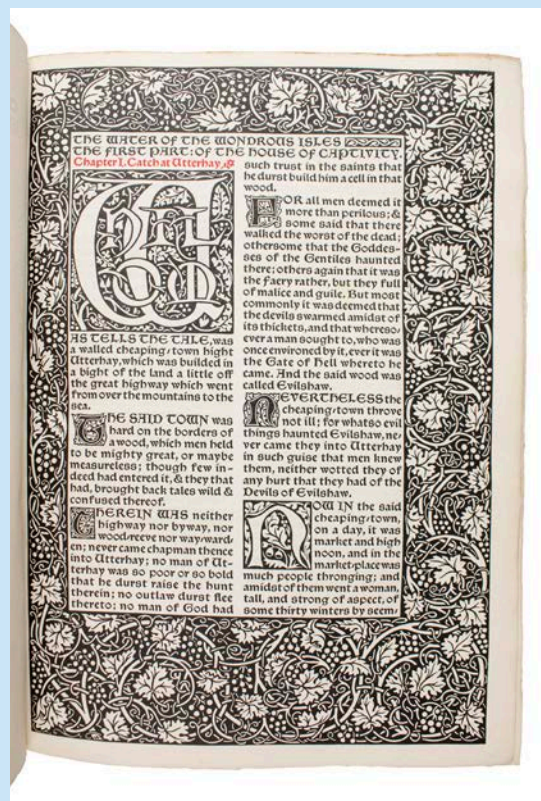
*The Water of the Wondrous Isles* by William Morris.

The Kelmscott Press, Upper Mall, Hammersmith, 1897.

£8,500/\$11,000

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.



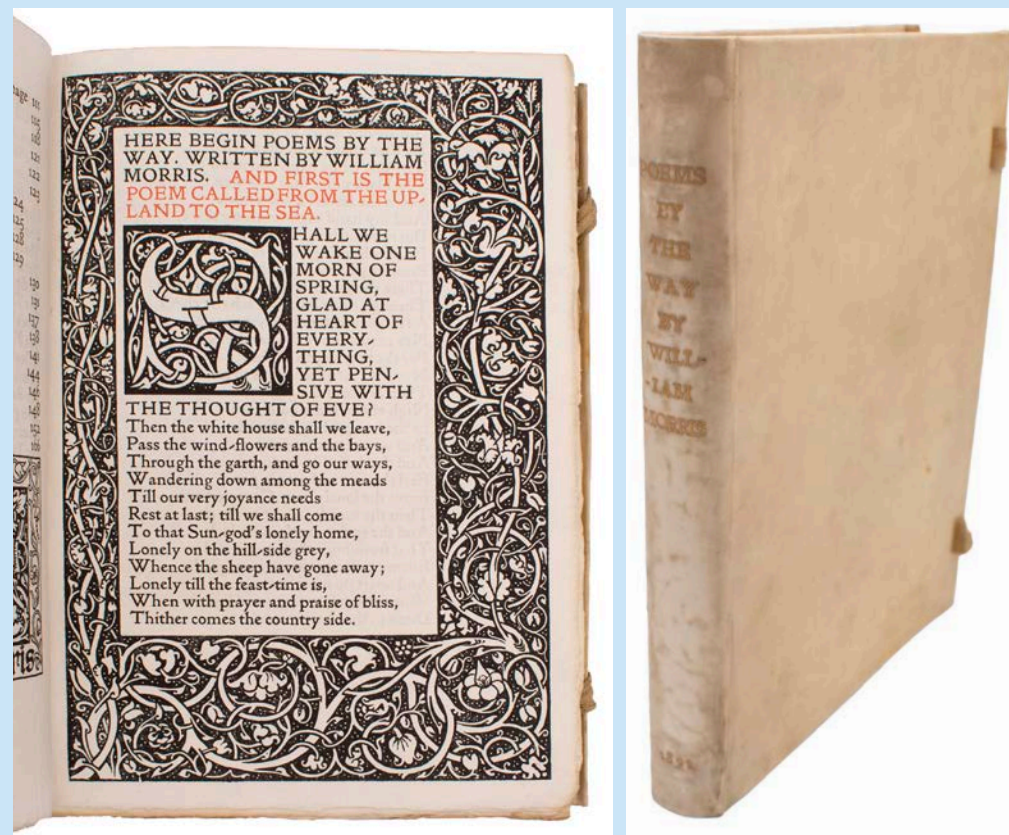
## 29. MORRIS, WILLIAM.

*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/\$8,500

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.



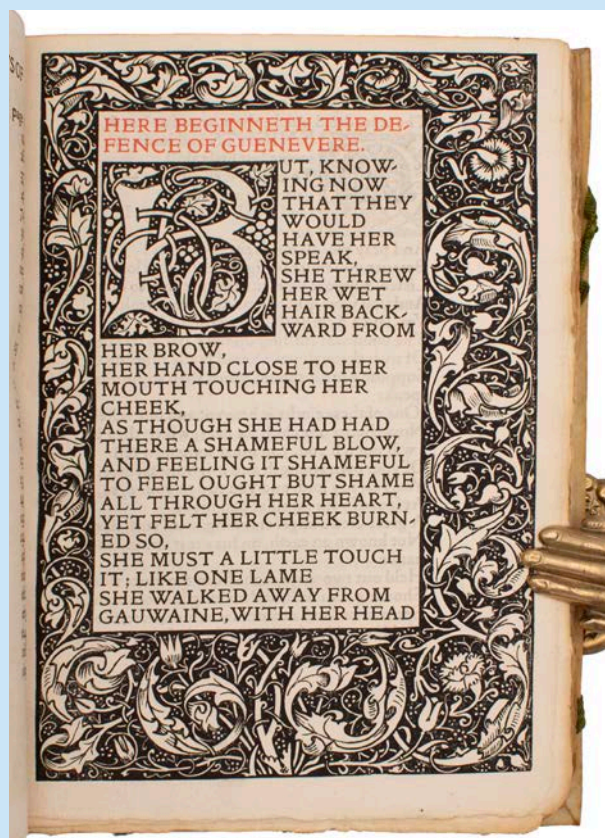
### 30. MORRIS, WILLIAM.

*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/\$10,000

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



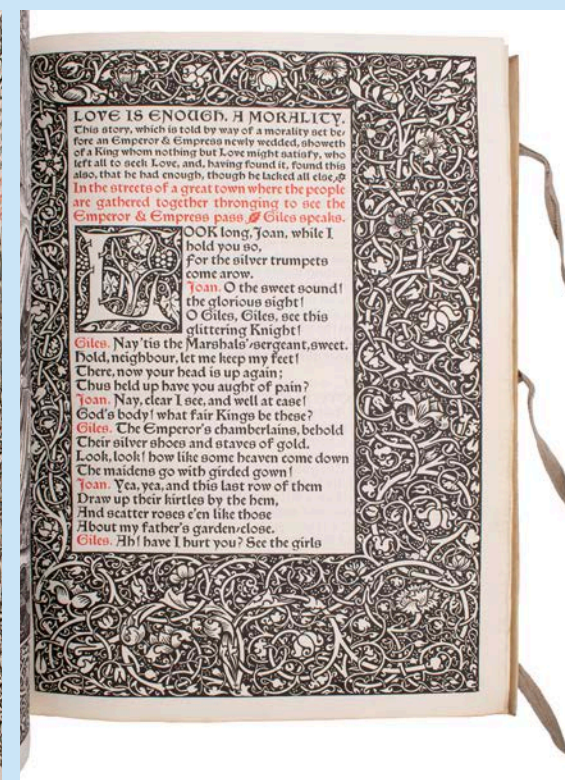
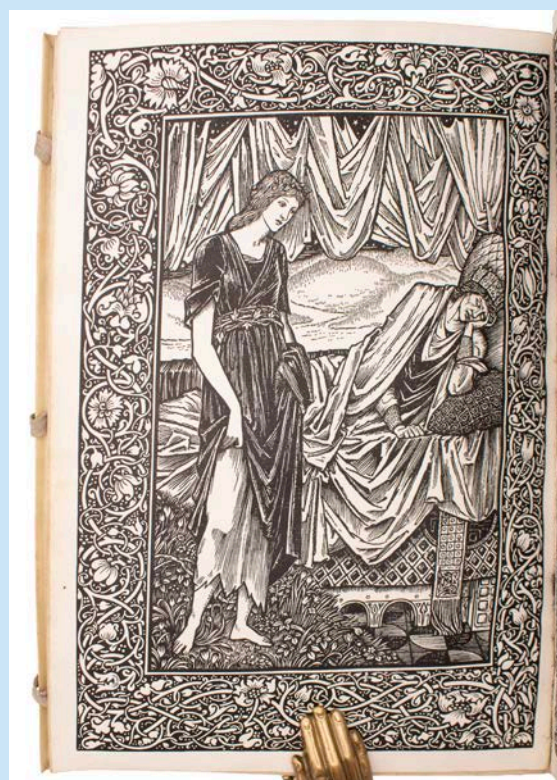
### 31. MORRIS, WILLIAM.

*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/\$11,000

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).



### 32. MORRIS, WILLIAM.

*The Sundering Flood. Written by William Morris.*

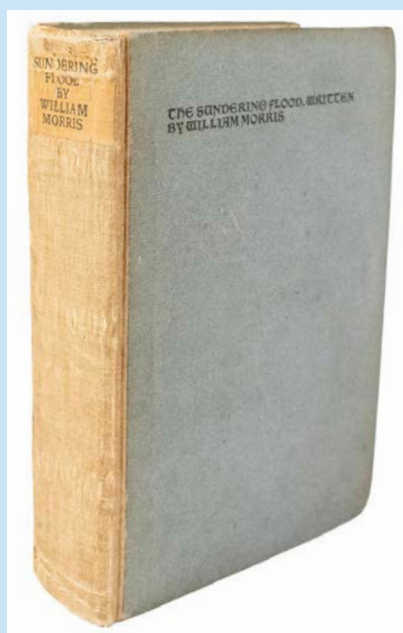
The Kelmscott Press, Upper Mall, Hammersmith, 1898.

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

£3,800/\$5,000

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

Peterson A51.



### 33. ROSSETTI, DANTE GABRIEL.

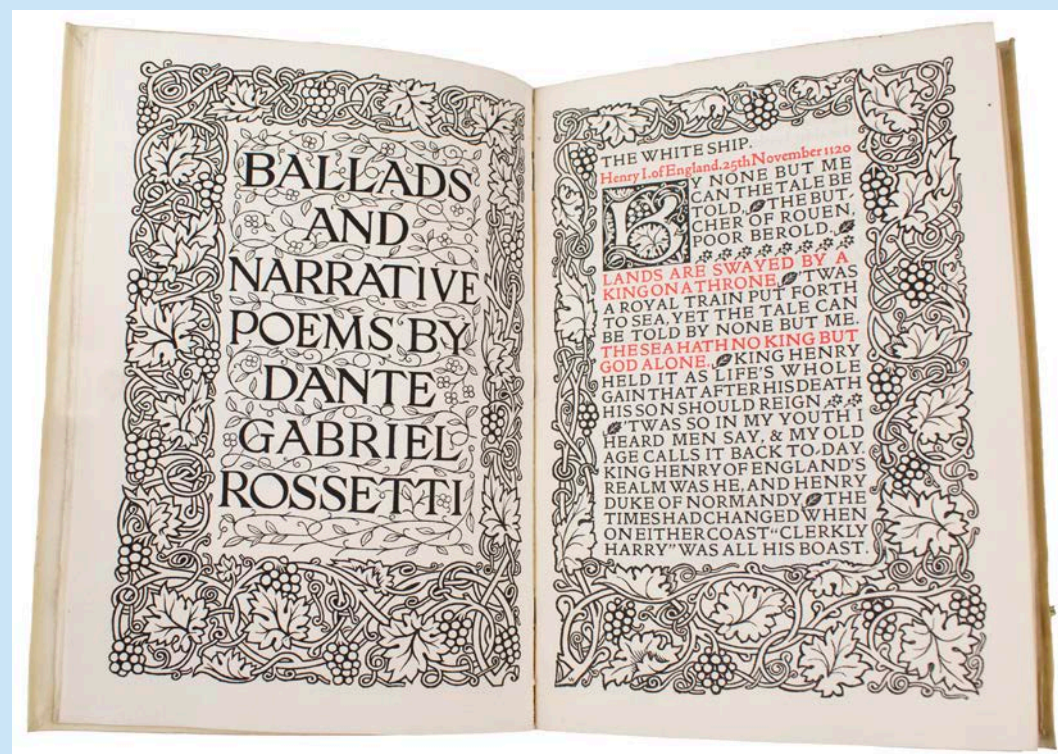
*Ballads and Narrative Poems by Dante Gabriel Rossetti.*

£6,500/\$8,500

The Kelmscott Press, Upper Mall, Hammersmith, 1893.

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.



### 34. ROSSETTI, DANTE GABRIEL.

*Sonnets and Lyrical Poems by Dante Gabriel Rossetti.*

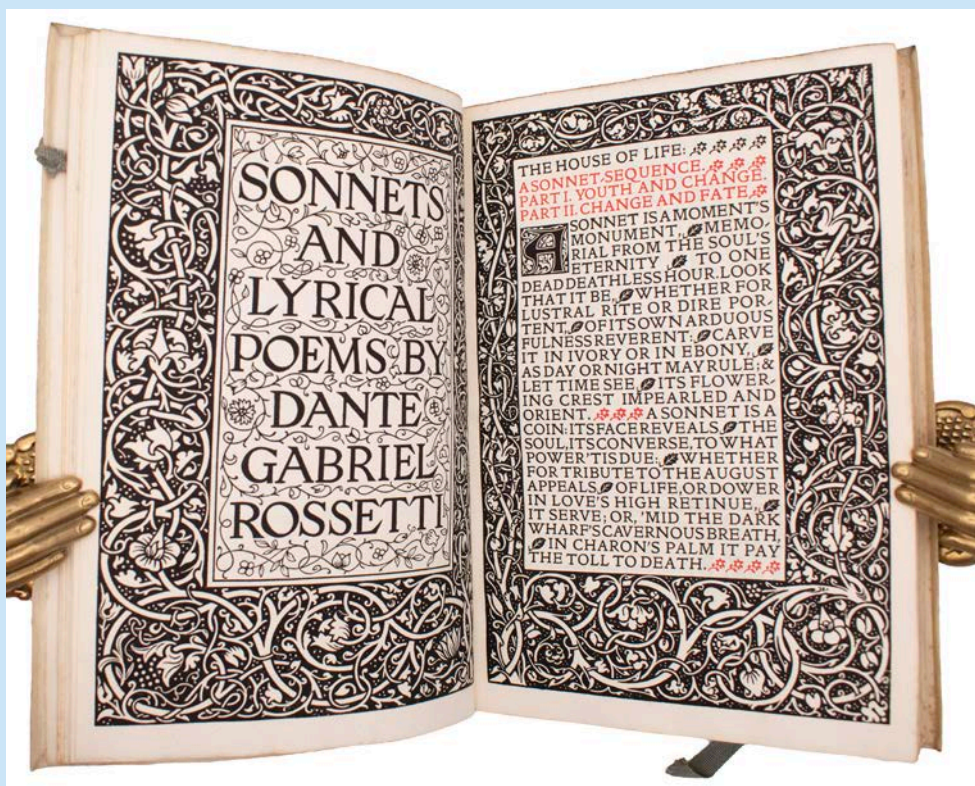
The Kelmscott Press, Upper Mall, Hammersmith, 1894.

£5,500/\$7,500

A splendid copy

One of 310 copies on paper, of a total edition of 316 (6 on vellum). 20.7 x 14.7 x 2.5 cm; pp. [8] +xii + 200. 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; sonnet numbers woodcut, footnotes, shoulder-titles, and some lines in red. Original full limp vellum, with green silk ties; title gilt on spine.

*Peterson A20a.*



### 35. RUSKIN, JOHN.

*The Nature of Gothic. A Chapter of the Stones of Venice. By John Ruskin.*

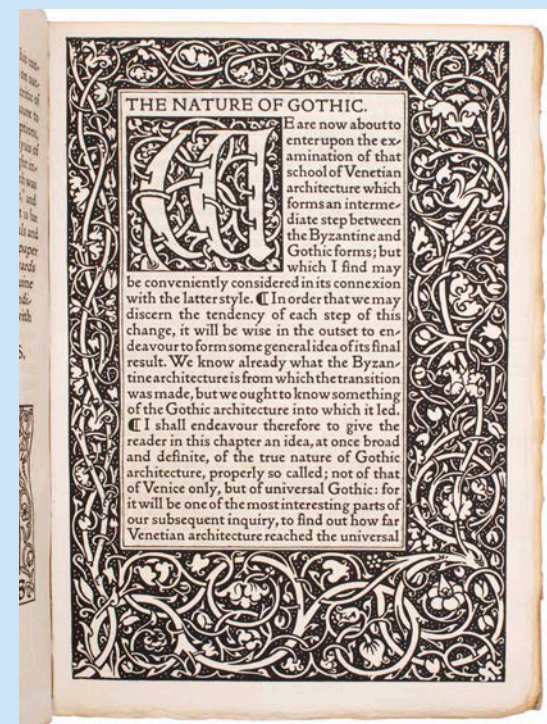
The Kelmscott Press, Upper Mall, Hammersmith, 1892.

£3,750/\$5,000

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

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

*Peterson A4.*



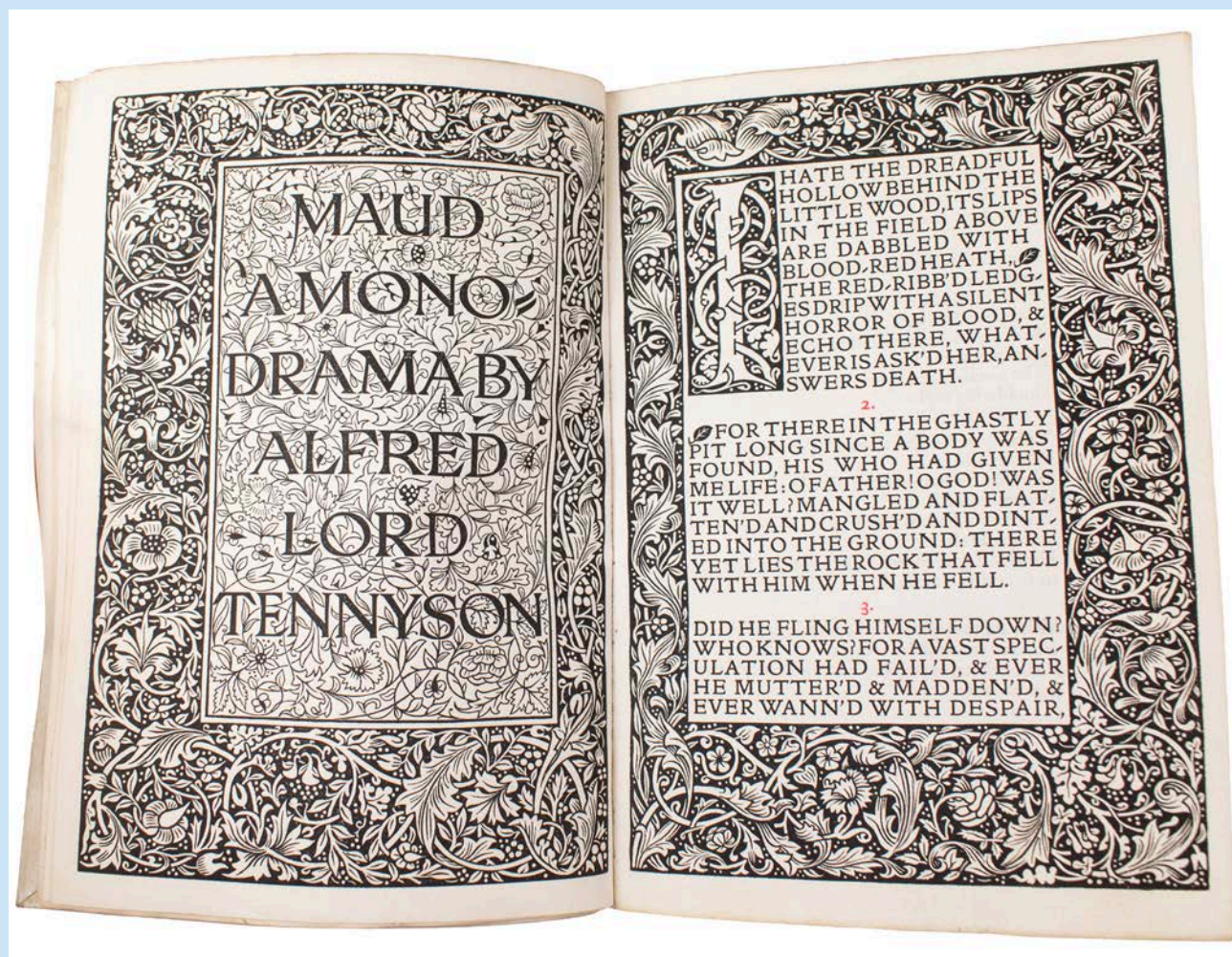
### 36. TENNYSON, ALFRED LORD.

*Maud, a Monodrama, by Alfred Lord Tennyson.*

The Kelmscott Press, Upper Mall, Hammersmith, 1893.

£3,000/\$4,000

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.



### 37. VORAGINE, JACOBUS DE.

*The Golden Legend of Master William Caxton.*

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

£4,850/\$6,500

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

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

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

Peterson A7.



the Golden  
Legend  
of master  
William  
Caxton  
donr new

OF THADUENT OF OUR LORDE.

**T**HE tyme of thaduent or comyng of our lord in to this world is halowed in holy chirche the tyme of iiij wekes in betokenyng of iiij dyuerse comynges. ¶ The i was whan he came and apierid in humayn nature and flessch. The ii is in the herte and consyence. The iii is at the deth. The iiij is at last Jugement. The last weke may vnnethe be accomplished.

For the glorie of the sayntes whiche shal be yeuen at the last comyng shal neuer ende ne fynyshe. And to this signyfy- aunce the first responce of the first weke of aduent hath iiij verse to rekene ¶ Gloria patri & filio for one to the reporte of the iiij wekis, and how be it that there be iiij comynges of our lord, yet the chirche maketh mencion in especial but of tweyne, that is to wete, of that he came in humayne nature to the world, and of that he cometh to the Jugement & dome, as it apperith in thoffyce of the chirche of this tyme. And therfor the fastynges that ben in this tyme, ben of gladnes and of joye in one partie, & that other partie is in bitternesse of herte. By cause of the comyng of our lorde in our nature humayne, they ben of joye and gladnes. And by cause of the comyng at the day of Jugement, they be of bitternes and heuynes.

**A**stowchyng the comyng of our lord in our bodyly flessch, we may conside thre thynges of this comyng. That is to wete thoportunyte, the neces- syte & the vtylyte. ¶ The oportunyte of comyng is taken by the reson of the man that first was vanquysshid in the lawe of nature of the defaulte of the knowledge of god, by whiche he fyll in to euyl errours, & therfore he was constrayned to crye to god ¶ Illumina oculos meos, that is to saye, lord gyue lyght to myn eyen. After cam the lawe of god whiche hath gyuen commandement in which he hath ben overcome of Impuissance, as first he hath cryed ther is non that fulfilleth, but that comandeth. For ther he is only taught but not delyuerd fro synne, ne holpen by grace, and therfore he was constrayned to crye, ther laketh non to comande

# The Magnificent First Colour Plate Book Of Fish

## 38. RENARD, LOUIS.

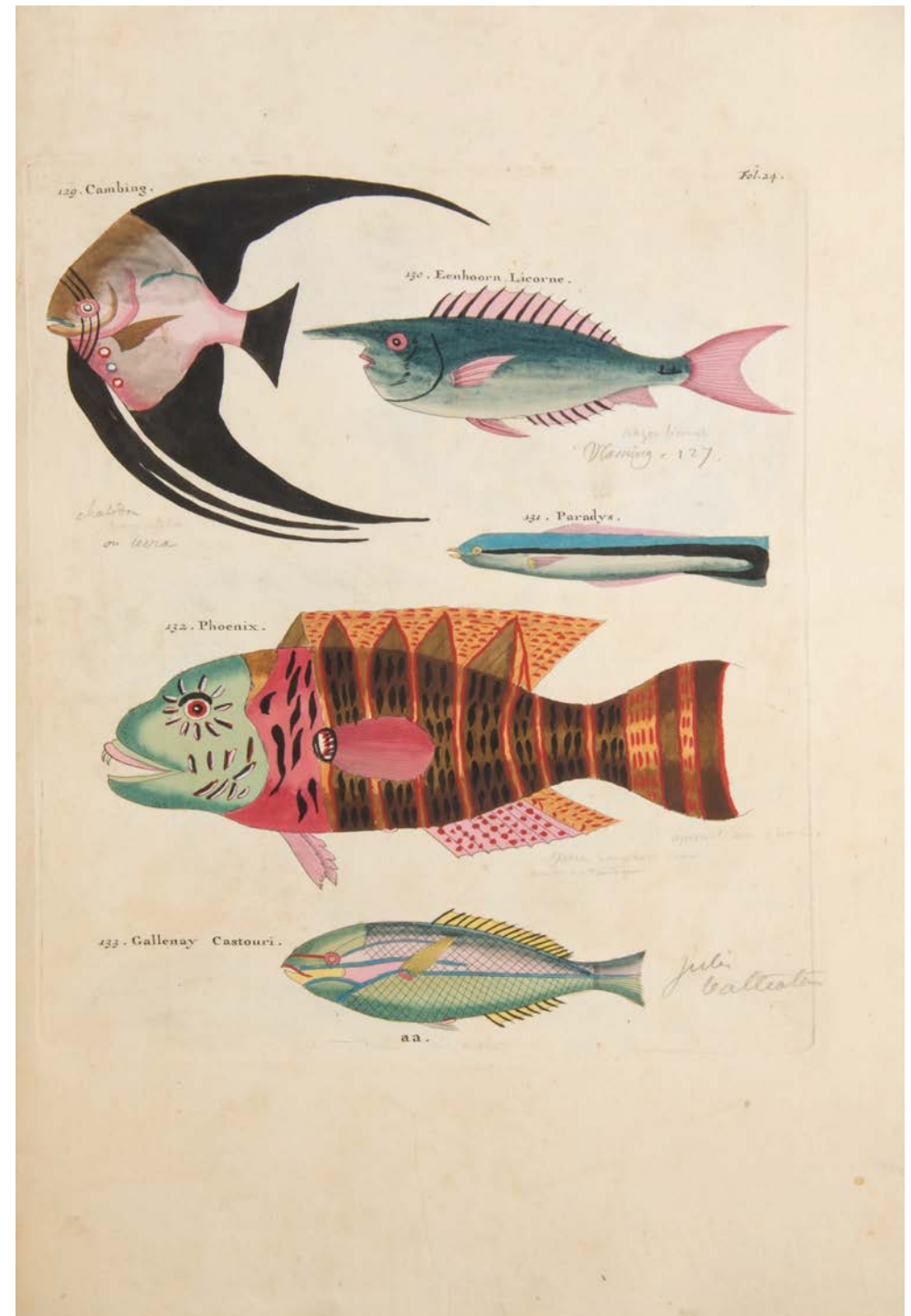
*Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires, que l'on trouve autour des Isles Moluques, et sur les Côtes des Terres Australes...*

Amsterdam, Reinier & Josué Ottens, 1754.

Second edition; 2 volumes bound in 1, folio (41.5 x 26.5 cm); 100 hand-coloured engraved plates of which 1 is folding, title printed in red and black, engraved dedication leaf, divisional title, printed 19th century bookplate of Dr. Henry Petit, later pencilled notes identifying species, short closed tear to plate 22 not affecting the image, some spotting primarily to the front matter and index but plates overall clean; later paste-paper boards in red, blue, and yellow, marbled paper backstrip in tree-calf pattern, manuscript title to spine, some wear, hinges and spine professionally conserved, a very good copy housed in a custom marbled slipcase with chemise.

The first colour plate book on ichthyology, among the rarest and most beautiful of all works of this type. One of only approximately 35 remaining copies of the second edition.

£90,000/\$119,500



The first edition of *Poissons, Ecrevisses et Crabes* was produced by Amsterdam publisher Louis Renard in 1718 or 1719. This edition and the two that followed it 'each contain 100 color plates, bearing a total of 460 brilliantly colored copper engravings, representing 415 fishes, 42 crustaceans, two stick-insects, a dugong, and a mermaid. With one exception, all of the illustrations represent tropical species of the East Indies, said to have been drawn from nature on the island of Ambon in the South Moluccas by an artist, named Samuel Fallours, in the employ of the Dutch East India Company. The original drawings were obtained by Renard from various individuals who brought them to Holland in 1708 and 1715'. A recent survey by biologist and historian of science Theodore Pietsch determined that of the one hundred copies printed, only sixteen are still known to exist (Pietsch, 'Louis Renard and his *Poissons*' in *Ichthyology in Context*, 2023).

The second edition is 'only slightly more accessible' than the first'. 'It seems that the publishing firm of Ottens took the 30 (or 36) unbound copies purchased from Renard's estate, had the plates colored, replaced the old undated title page of Renard, and added a "Preface" provided by Vosmaer and the 'Declaration sur cet Ouvrage' of Renard. These then, together with some 70 additional copies newly printed from the original coppers (save for the new title page and "Preface"), constitute the second edition', of which around 35 copies still exist (Pietsch).

While the illustrations have been criticised in the past for their 'dazzling' colour and embellishments, they are in fact based on real specimens and were considered a valuable source of information by naturalists, including Georges Cuvier, who in 1828 described them as 'still indispensable'. 'Indeed, fully 91% of the 460 organisms depicted in the book have been identified at least to the taxonomic level of family' (Pietsch).





30

Macolor. Très-bon fort grand, et très-rare. Il pèse quelquefois 30. Livres; mais je n'en ay vu que deux en douze ans à Sula.



31

Sosor. Perche panachée d'Arokoe, commune, délicieuse, et propre à être conservée dans les étangs. Je l'ay dessinée après l'avoir écaillée; car alors elle est plus belle qu'avec ses écailles.



32

Especie de Caracasse dont on a parlé N.º 29.

Sambia. Loep-vach ou Poisson courant d'Amboine. Je l'ay attrapé sur le Sable et l'ay gardé trois jours en vie dans ma maison comme un petit chien qui me suivait par tout fort familière. 33 mois. Mr. Secret, en a un à Amsterdam dans l'esprit de vin.



34

Snavelaar. Très-bon et joly poisson du Mont rouge.



35

## *A Landmark Study Of The Birds Of The Hawaiian Islands*

### **39. ROTHSCHILD, HON. WALTER**

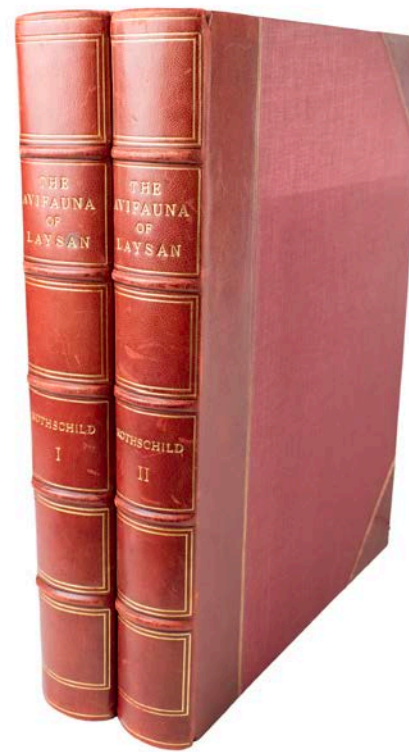
*The Avifauna of Laysan and the Neighbouring Islands: with a Complete History to Date of the Birds of the Hawaiian Possessions.*

London: R.H. Porter, 1893-1900, 2 vols, folio, (380 x 280 mm). later red half morocco, pp[2], xx, xiv, 226; 227-320, 21 pp. With 55 hand-coloured lithographed plates most after J.G. Keulemans, 20 collotype and 8 monochrome plates, with Errata slip and 'Notice (from the author) slip, original pink printed wrappers bound in.

£18,500/\$24,500

Limited to 250 copies. Originally issued in 3 parts, Rothschild's treatise was one of the first illustrated accounts of Hawaiian birds, alongside Wilson and Evans' *Aves Hawaiienses* (1890-99). The work included fifteen new species and several others which are now extinct. This monograph is based on the collecting activities of Henry Palmer, who was engaged by Rothschild to procure all the known resident land birds and most of the sea-birds. Fifteen species were entirely new to science, and several birds new to the islands. Extracts from Palmer's diary on Laysan Island and a summary of his stay in the Sandwich Islands form part of this work, and one of the plates is a lithographed portrait of the ornithologist among the Frigate birds on Laysan Island. Most of the hand-coloured plates are after original watercolours by the prolific John Gerrard Keulemans (1842-1912), perhaps the finest bird illustrator of the period.

*Ayer/Zimmer p 532; Fine Bird Books p 135; Wood p 543.*



*Avif of Laysan etc.*



## One Of Only A Few Complete Sets

### 40. SCHETKY, JOHN CHRISTIAN.

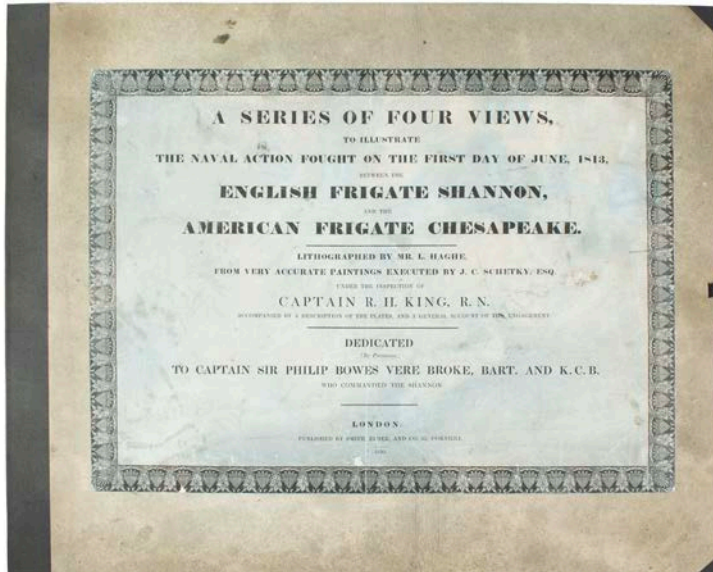
*A Series of Four Views, to Illustrate the Naval Action Fought on the First Day of June, 1813 Between the English Frigate Shannon and the American Frigate Chesapeake.*

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/\$20,000

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. Schetky Esq<sup>r</sup>. & on Stone by L. Hagler

Designed by Capt<sup>l</sup> R.H. King R.N.

To Captain Sir Philip Bowes Vere Biche Bart. and K. C. B.  
 This representation of H.M.S. SHANNON commencing the BATTLE with the AMERICAN FRIGATE CHESAPEAKE, on the 1<sup>st</sup> June 1813.

## The Honeyman Copy

### 41. SCHOENER, JOHANN

*Opera mathematica*

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

£65,000/\$86,000

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

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

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

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



Johann Schoner, astrologer, astronomer, geographer, physician and author of forty-six books on these subjects was born in Carlstadt, Franconia in 1477 and received an education at Erfurt. He later taught at the Melanchthon Gymnasium in Nuremberg where he constructed a celestial globe for the Duke of Saxony, Johann Friedrich the Magnanimous (1503- 1554). This globe was constructed with the help of Georg Spalatin and represents a revision and correction of the known earlier globes. His terrestrial globe of 1515, after Martin Waldseemuller was the first printed globe to name the recently discovered continent of America, and his globe of 1524 was the first to describe Ferdinand Magellan's circumnavigation.

Schoner's celestial globe of 1533 is the oldest surviving printed celestial globe and is on display at the Science Museum in London. He is considered the most influential early globe maker, establishing Nuremberg as the European centre of the craft and creating the idea of pairing celestial and terrestrial globes.

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

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

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

Perhaps the most influential of the Renaissance scholars, he is responsible for sending the Wittenberg professor, Rheticus to visit Copernicus and was instrumental in the publishing of 'De Revolutionibus'.

The first printed celestial globe was made in Schoner's workshop in 1515 and he is remembered as one of the most important sixteenth century astronomers and globe makers. A crater on Mars is named in his honour.

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



includes all the volvelles, some still with their original threads.

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

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



## *Beautifully Coloured Rare Seutter Globe*

### **42. SEUTTER GEORGE MATTHAUS** *Celestial Globe*

Augsburg (1710) (8 inch) diameter. An interesting brightly coloured early globe with twelve hand-coloured engraved gores and two polar calottes, the constellations depicted by mythical beasts and figures with stars shown to six orders of magnitude; inscribed *Globus Coelestis in quo omnes Afterismi accurate delineati cura et impensis Matthaei Seutteri* Chalcogr: Auguft

£12,500/\$16,500

A Very Scarce Beautifully Coloured Globe without the original stand and only the globe on a later plinth.

Although Georg Matthaeus Seutter (Augsburg, 1678--1757) is well known as a globe-maker, surprisingly little is definitively recorded about his life. He began his career in his grandfather's brewery before training in cartography and engraving under Johann Baptist Homann in Nuremberg. By 1707, he had established himself in Augsburg as a cartographer and globe-maker. While his maps and city plans survive in abundance, his globes are much rarer, perhaps due to his effort to avoid competing with leading Nuremberg globe-maker Johann Gabriel Doppelmayr (1671--1750).

Seutter is believed to have issued his first globes, pairs of 8 inch terrestrial and celestial spheres, around 1710. Larger examples (64 cm and 160 cm) are also recorded.

In recognition of his *Grosser Atlas*, dedicated to Emperor Charles VI, he was appointed Kaiserlicher Geograph [Imperial Geographer] shortly before his death. His celestial globes are of particular interest for including rare constellations such as Rhombus, Robur Carolinum, Lilium, Sceptum Regale, and the rivers Jordanus and Tigris, drawn from various sources but uniquely combined in Seutter's work.

*Van Der Krogt Seu 1*



## Presentation Copy Of Shelley's *Sun-Birds*

### 43. SHELLEY, G.E.

*A Monograph of the Nectariniidae, or Family of Sun-Birds.*

London, published by the author, 1876-1880. 4to (318 x 247mm). With 121 hand-coloured lithographed plates by Keulemans. Later Full Blue Morocco Gilt, Original Wrappers Bound In.

£14,000/\$19,000

PRESENTATION COPY FROM THE AUTHOR TO GERALD WALLER

Inscribed Gerald Waller, from the Author 4/10/80"

A very attractive clean copy of one of the most beautifully illustrated works by J.G. Keulemans. "An excellent monograph of an interesting family of birds, with descriptions in Latin and English, critical notes, and discussions of habits, etc., from accounts by many different observers. A total of 138 species of the group

are recognized..." (Zimmer II, 588).

"Keulemans paid particular attention to colour and structure of feathering and his ability to transmit clear, accurate impressions of various plumages was held in much esteem. Overall, his skills for accurate representations are attributable to his detailed study of birds. He was a keen naturalist and to judge from the narratives of his observations, a field ornithologist of note. These attributes often stood him in good stead, as when his specialized knowledge of a particular species made it unnecessary for the author to check anatomical authenticity. As Shelley points out in the Preface to his *Sun Birds*: 'The illustrations, which form such an important portion of my Monograph, have been executed by Mr Keulemans, whose name is sufficient guarantee for the accuracy of the details and for high artistic skill. The latter is rendered perhaps more striking from his being acquainted with this family of birds in their native haunts; and his notes upon the Sun-birds inhabiting Prince Island have been incorporated in my work'" (Keulemans & Coldewey, 'Feathers to Brush. The Victorian bird artist John Gerard Keulemans' p. 42. The feathering is highlighted in places by the application of gum arabic. Without notes for binders slip. Usually missing.

*Provenance: Gerald Waller, from the Author 4/10/80"*  
*Nissen IVB, 873; Zimmer II, 588*



# *The Supreme Work Of British Topographical Mineralogy*

## **44. SOWERBY, JAMES**

*The Mineral Conchology of Great Britain, or Coloured Figures and Descriptions of those Remains of Testaceous Animals or Shells which Have Been Preserved at Various Times and Depths in the Earth*

FIRST EDITION, 6 vol., not including Supplement volume as usual, 611 hand coloured engraved plates, several folding, library stamps to title and frontispiece and plate 352, new end papers, occasional light foxing, later half calf over maroon cloth boards, spines gilt, bookplates to pastedown, 8vo, London: printed by Benjamin Meradith, 1812-1829

£6,000/\$8,000

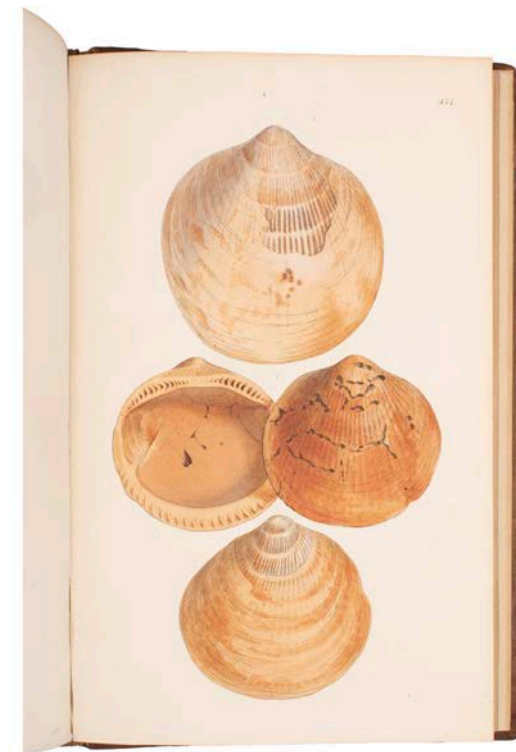
'Still considered the supreme work of British topographical mineralogy' (Conklin, James Sowerby, His Publications and Collections, 1995).

James Sowerby (1757-1822), was an outstanding artist and natural historian, renowned for his discoveries and prodigious output of beautiful, scientific books during the Age of Enlightenment in Great Britain. This work on invertebrate palaeontology contains detailed illustrations of Sowerby's own fossil collection, accompanied by detailed descriptions. The Mineral Conchology of Great Britain was very popular, in part because of the handsome hand-coloured illustrations, but also due to Sowerby's engaging writing style. This work became a classic in the field, as he named numerous new species and palaeontologists still cite his work.

Provenance:

Ex-libris Birbeck College

[Nissen ZBI 3917; Ward & Carozzi 2093.; Conklin, James Sowerby, His Publications and Collections, 1995]



## *A Beautiful Miniature By One Of The Greatest Imitators Of Medieval Book Art In Modern Times*

### **45. THE SPANISH FORGER**

*A Musician with a Music Box Leading a Noble Couple Perhaps Just Wed with an Ladies Attendant and Following of Nobles. Grand House in Background.*

Illuminated Miniature

France, circa 1900. Sheet size 23.5 x 16.5 cm. Miniature in coloured overpainting with gold, framed in a coloured Blue & Pink Border, Gold Sky, white-highlighted border with gold lozenges. Verso square musical notes on four red lines with Latin text and a fleur-de-lis initial. Mounted.

£12,000/\$16,000

A beautiful and characteristic miniature by the so-called Spanish Forger, one of the greatest imitators of medieval book art in modern times.

The artist, whose identity remains unknown, probably lived in France around 1900. For his high-quality miniatures, he mostly used parchment from old manuscripts. Another characteristic is the sweetly cheerful expression of the depicted faces, which is atypical for the serious and pious expression of medieval paintings.

“The Spanish Forger was one of the most skillful, successful, and prolific forgers of all time. Until recently, his numerous panels, manuscripts, and single leaves were appreciated and admired as genuine fifteenth- and sixteenth-century works. Now they are increasingly sold and collected as forgeries “ (Voelkle, p. 9).



## *Two Original Watercolours on Board*

### **46. THORBURN, ARCHIBALD**

*A Hen Harrier and A Marsh Harrier*

Two Original Watercolours, Framed, each watercolour 120 x 130 mm. Marsh Harrier signed with initials, c. 1925.

£5,000/\$6,600

A very attractive pair of Watercolours of these Birds of Prey.

The beautiful, ghostly grey male and the brown, white-rumped female Hen Harrier are birds of wild places, upland moorland in the summer and coastal marshes during the winter.

As a breeding bird the Hen Harrier is affected by both persecution and land management decisions. Harriers feed mainly on voles and Meadow Pipits – which prefer grassland – and upland management for heather or forestry can exclude both the harrier and its prey.

During the winter months Hen Harriers form roosts at traditional sites, often close to favoured feeding areas, coming into roost from late afternoon through to dusk and leaving at first light.

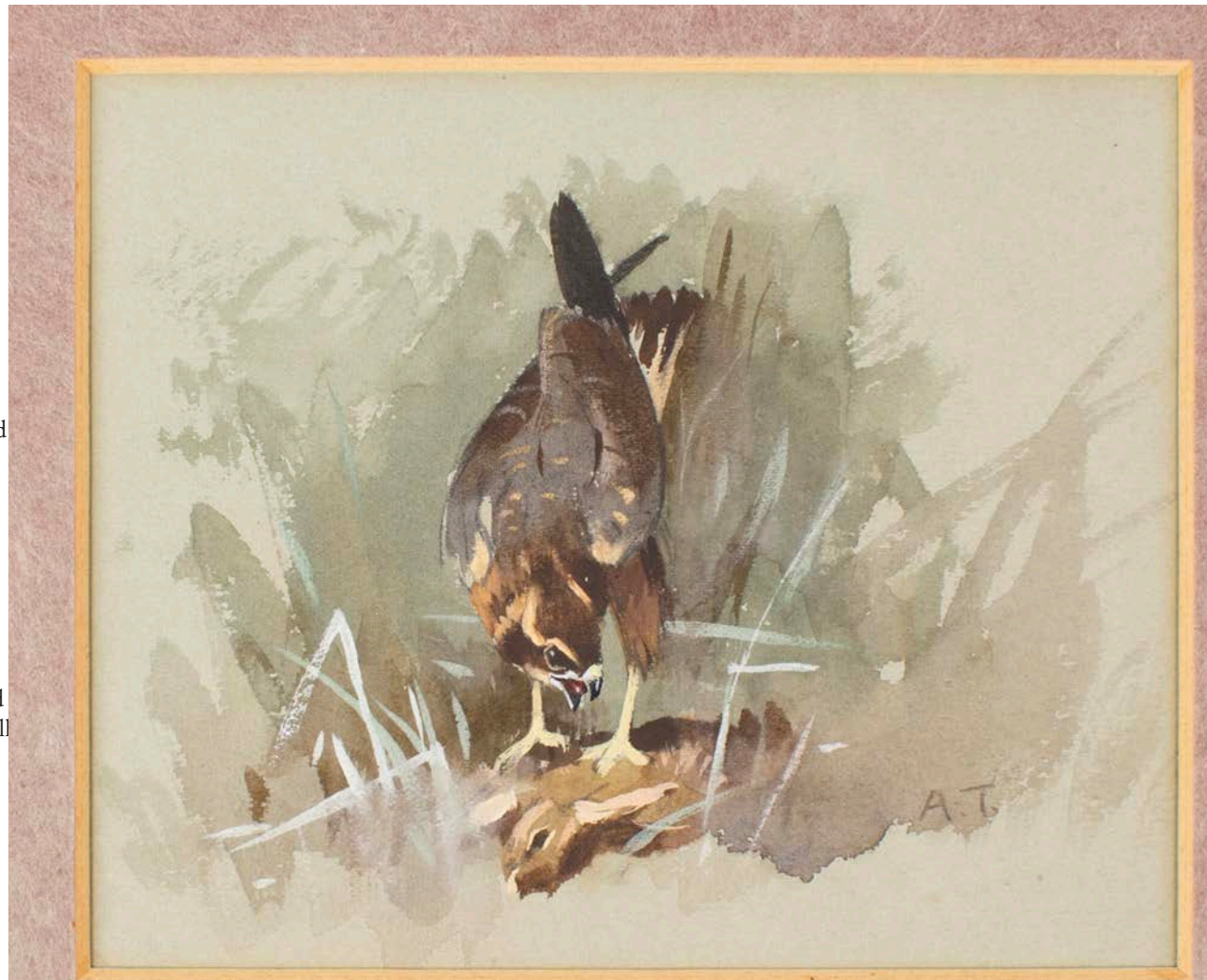
The marsh harrier nests in large reedbeds where it feeds on frogs, small mammals and birds, such as moorhen and coot. Once very rare, it has recently spread from its stronghold in East Anglia to other parts of the country where reedbed habitat is found. Although the marsh harrier is typically a migrant bird, arriving here to breed in April and leaving in October to winter in Africa, an increasing number are choosing to overwinter in the UK. During the breeding season, males perform amazing courtship displays, wheeling at great heights then diving towards the ground while performing a series of tumbles; sometimes the female will join him and they will lock talons mid-air.

Arguably Britain's finest and most popular ornithological artist. Born in Scotland in 1860, Thorburn exhibited widely at the Royal Academy from 1880-1900. He settled in Hascombe Surrey in 1902 but regularly returned to his native Scotland. A keen sportsman turned conservationist his work was reproduced in numerous publications, mostly notably a commission from Lord Lilford 'Coloured Figures of the Birds of the British Islands' which contained nearly 270 prints after Thorburn's

watercolours and was carried out between 1885-1898. He produced his own works as well including British Birds. An extraordinary eye for detail coupled with a wonderful sense of colour and narrative set him apart from his contemporaries and ensured that his work is as popular with collectors today as it was when he was alive.

The following original watercolours come from the collection of his friend Scott Kelly.

*Provenance: Scott Kelly – Edinburgh & Cairngorms. Friend of Thorburn & Antarctic explorer Robert Falcon Scott.*





## *First Editions Of Lord Of The Rings*

### **47. TOLKIEN, J.R.R..**

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

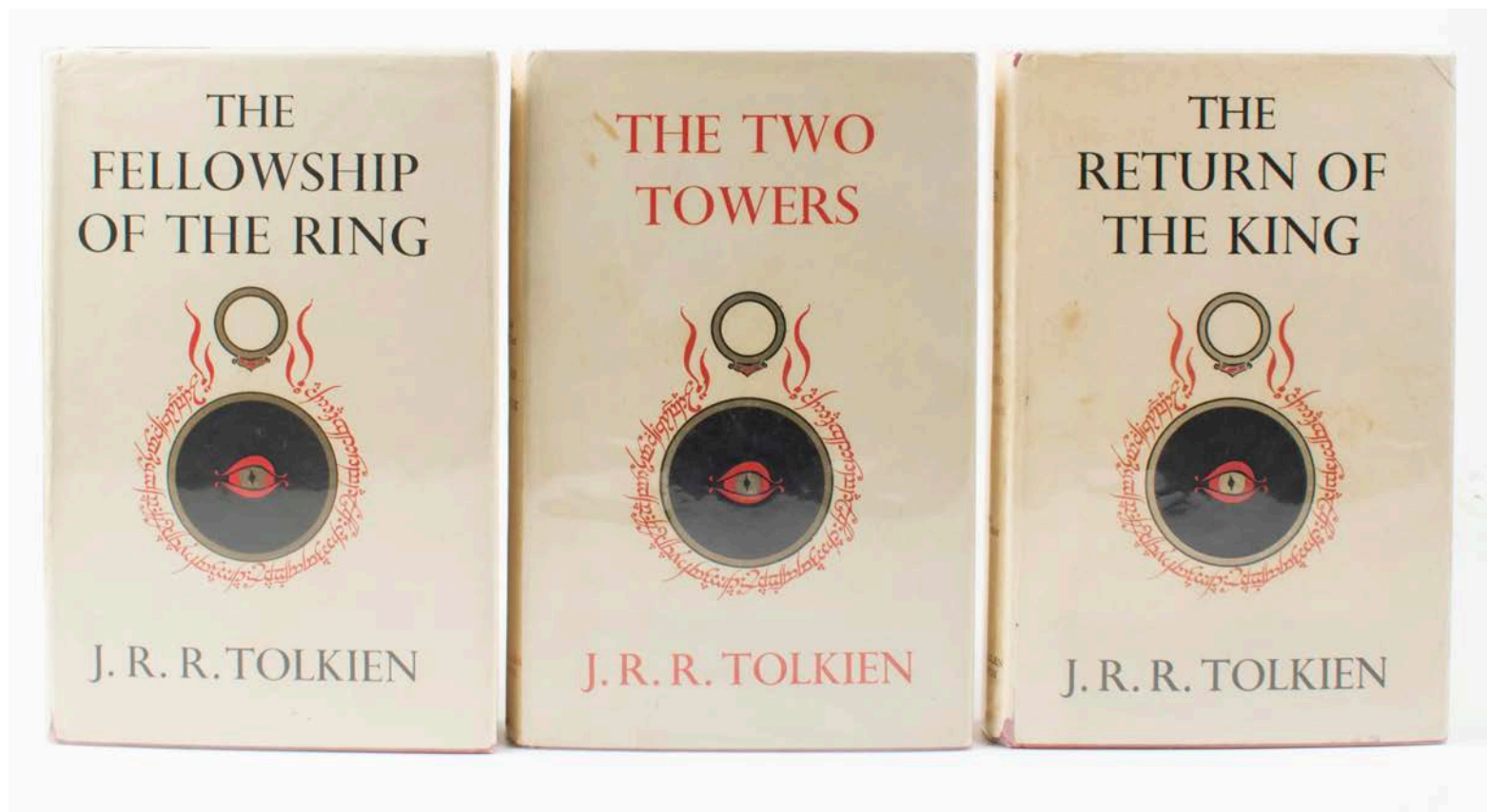
London: George Allen & Unwin, 1956-1957. FIRST EDITIONS: Fifth impression of Fellowship), Fifth impression of Two Towers, Third impression of Return, 3 vols., 8vo, pp. 423, [1]; 352; [3]-416 + folding map in each vol. Original red cloth, spines lettered in gilt, printed dustjackets. Dustjacket spine 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/\$4,500

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



## *The Greatest 18th Century Work On Fossil Fish With Magnificent Illustrations*

### **48. VOLTA, SERAFINO GIOVANNI**

*Ittiolitologia Veronese del Museo Bozziano ora annesso a quello del Conte Giovambattista Gazola e di altri gabinetti di fossili Veronesi con la versione Latina.*

Verona, Stamperia Giuliani, 1796. First and only edition. Two Volumes, Elephant folio (526 x 377 mm), Fine 19th century half vellum gilt over marbled boards, with 76 engraved plates, 19 folding (double-page or larger). The plates were drawn by Leonardus Manzati, Joseph Buffetti and Gio. Batta Grudel and engraved by Jos. ab Aqua and Ang. Guelmi.

£25,000/\$33,000

The first plate is a topographical map: "Carta Topografica di Bolca e Vestena Nuova". The second plate is a beautiful landscape near Verona: "Veduta della Lastrara dalla parte d'Oriente sul confine del Territorio Vincentino col Veronese", the plates displaying fossil fish are outstanding and many fold out to the size of panoramas.

Serafino Volta (1764-1842) describes the fossil fish collection of the Museo Bozziano, including the collection of Count Giovambattista Gazola.

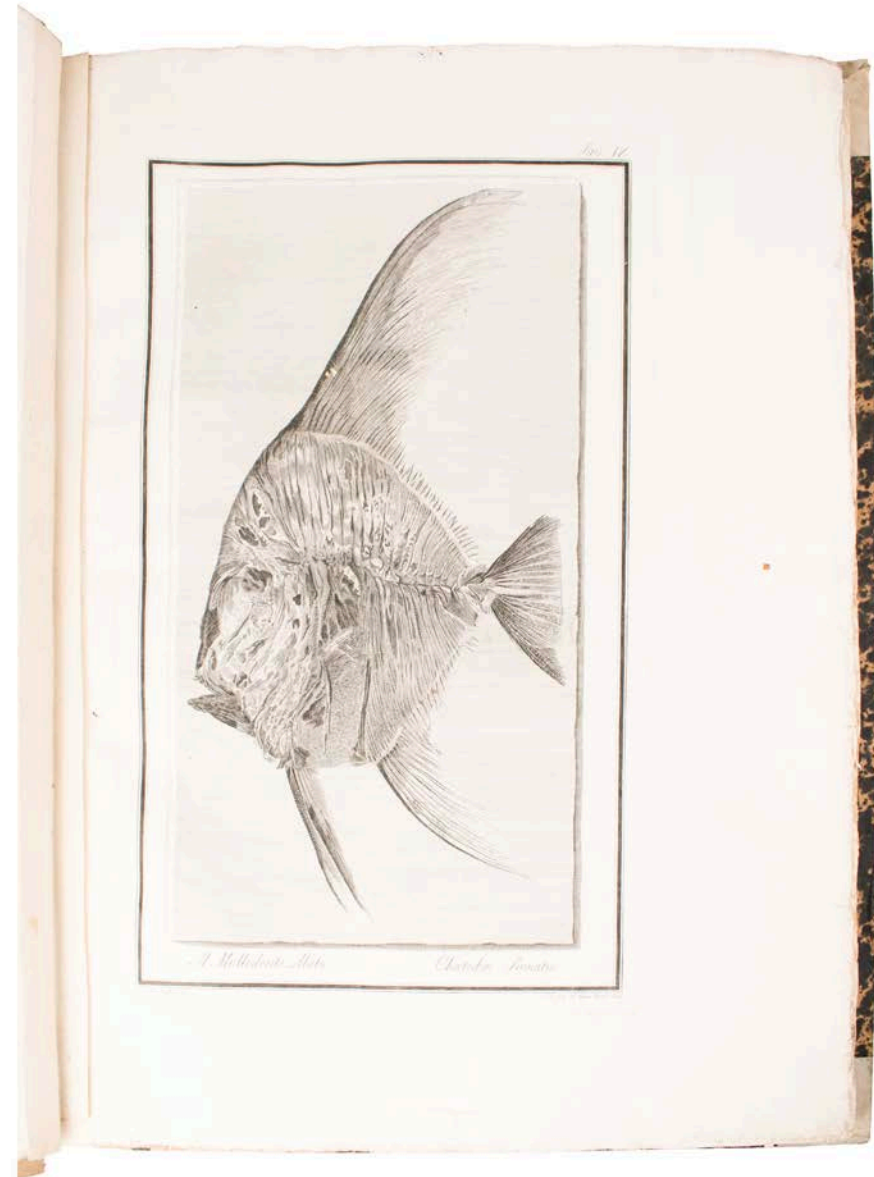
'The Natural History Museum's Palaeontology Section holds rich collections of vertebrate fossils. Of these, one of the most important, historically and scientifically speaking, is undoubtedly the collection of fish fossils from Mount Bolca. This geological layer, which contains mainly fish and plant fossils, formed in the Middle Eocene Age (around 50 million years ago). It is one of the richest, most famous in the world with regard to Tertiary ichthyofauna. In 1782, Lazzaro Spallanzani bought a wonderful collection of 65 fish from Vincenzo Botta, which included the mould and cast of a *Mene rhombea* whose colours are partially preserved. These fossils and the fossils owned by Count Gazola were studied by Serafino Volta, who later published his monumental, *Ittiologia Veronese*, which describes 123 fish species from the Bolca layer.' Museo Bozziano.

There are 74 plates, with 123 fish species, from Monte Bolca near Verona and most of these fossils were displayed in the private museum of Count Gazola. However, when the French conquered Verona in 1797, Napoleon

had the collection sent to the Paris Museum. In 1803, Count Gazola went to Paris and petitioned Napoleon to allow the fossils to return. Today most of this impressive collection is the centrepiece of the Municipal Museum of Natural History in Verona.

The story of these famous fossils, and of Volta's magnificent folio, is told in detail in Frigo and Sorbini, 600 fossili per Napoleone (Verona, 1997).

*Murray, II, p.237 ("75 plates"). Nissen ZBI, 4289. Ward & Carozzi, 2260 (describing a copy with only 11 plates).*





*Il Piatello Aquatica*

*Chondrichthys Squatina*



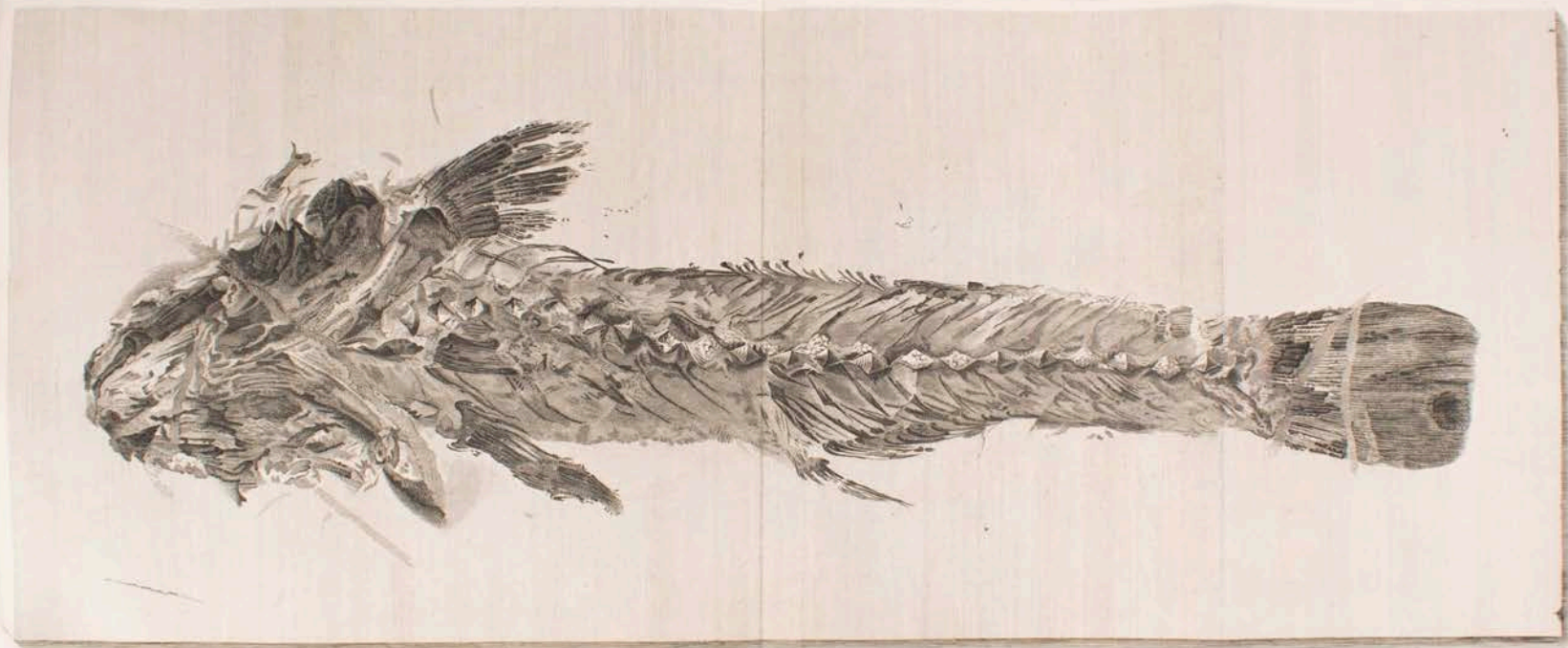
*Il Peco Volo*

*Raja Moriana*



*Il Squalo*

*Squalus Hyacin*



*Il Merluzzo*

*Gadus merluccius*

## One Of The Finest Colour-Plate Books Of The American West

### 49. 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/\$66,000

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.

Scenes include Falls of the Pelos River, the Rocky Mountains, the Dalles on the Columbia River, the Rocky Mountains from the Columbia River, Distant View of the Rocky Mountains, the American Village, Falls of the Kamanis on Taquoih River, Source of the Columbia River, Valley of the Willamette River, Mount Hood from Les Dalles, Fort Garry, Mount Hood, Fort George (Astoria), McGillivray River, Mount Baker, Cape Disappointment, Fort Vancouver, Indian Tomb, Buffalo Hunting on the Western Prairies, and Forcing a passage through the burning Prairie" (Best of the West).

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.*



BUFFALO HUNTING ON THE WESTERN PRAIRIE



FORCING A PASSAGE THROUGH THE BURNING PRAIRIE



FORT GARRY



CAMP SITE



COAST MOUNTAIN



THE ROCKY MOUNTAINS



FALL OF THE PELLOS RIVER



HENRY L. WARD, D.D.

BRISTOL & CO. N.Y.

THE ROCKY MOUNTAINS FROM THE COLUMBIA RIVER LOOKING N.W.

# *The First Defense Of Those Accused of Witchcraft*

## 50. WEIR, JOANNE [WEYER, JOHANN]

*De Praestigiis Daemonum, Et Incantationibus ac ueneficiis,*

Fourth edition, [2], 3-697, [55]pp., woodcut printers device to title, early ownership mark to title, early ink marginalia and underlining, later endpapers, later vellum over boards, hinges repaired, 8vo (183 x 120mm), Basel: Oporinus, 1568.

£7,500/\$10,000

“Those who err should be brought gently home, not incarcerated with punitive ferocity.”

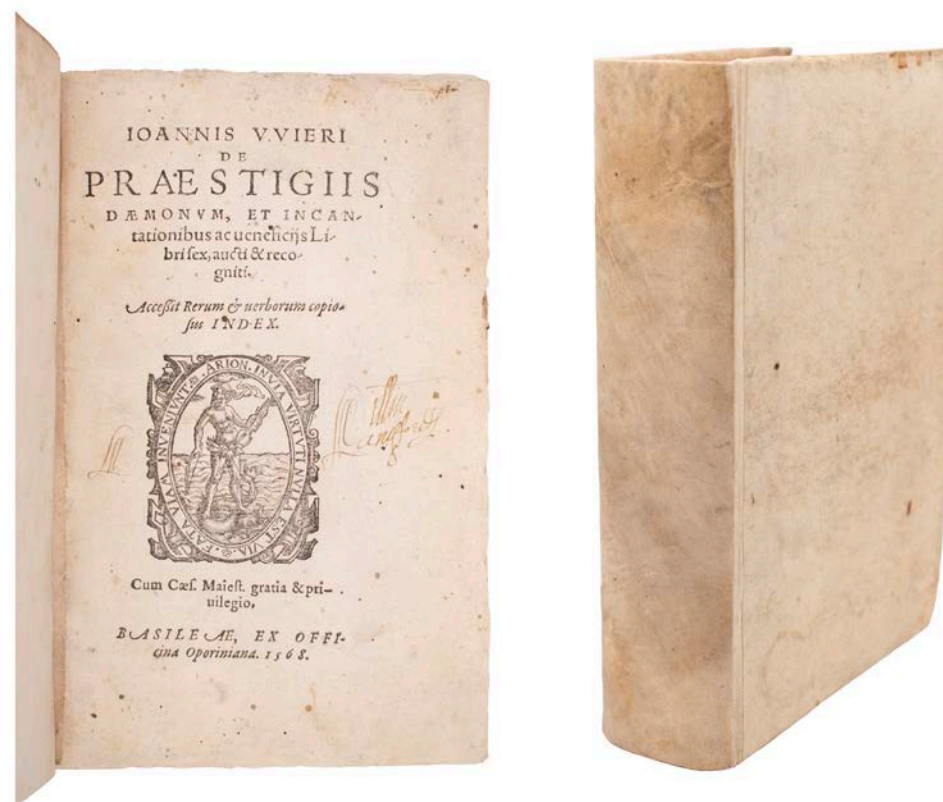
Johann Weyer, a respected Lutheran physician at the court of William III, was one of the first to protest against the persecution of witches. He is considered “the founder of medical psychiatry” (Garrison-Morton), and a human rights defender avant la lettre. He published on rare diseases and sexual abuse. Weyer influenced contemporaries such as Michel de Montaigne and later thinkers such as Victor Hugo, Karl Marx and Sigmund Freud. After studying at the University of Paris, Weyer apprenticed under Agrippa of Nettesheim from 1530 to 1534. The poetic, mysterious and liberal-minded Agrippa was also an outspoken critic of witch persecution.

Weyer sought to derogate the law concerning witchcraft prosecution, using two forms of thinking. He argued that those accused of practising witchcraft were mentally ill - suffering from “melancholia” - and the confessions they made were actually delusions of the mind. By arguing that the moral weakness in women made them easy prey to Satan’s temptations, Weyer started one of the most vigorous and enduring controversies surrounding demonology and the witch in the early modern period. Weyer powerfully argues the case for leniency to the repentant and eloquently rejects the assimilation of witchcraft to heresy. He insisted that women were neither helped nor healed by torture or burning, but that they rather needed the healing power of prayer, religious instruction, medical intervention, and meditative isolation. He bolstered this attack on realist demonology with medical authorities as well as his own clinical experience as a practising physician. Whilst he is right to insist on the relevance of medical diagnosis in many cases of witchcraft, medicine was then too primitive to suggest convincing explanations. Weyer’s most important contribution in the field of medical diagnosis may be the understanding that undernourishment was the cause of much witchcraft melancholia.

Medical and juridical objections often went hand in hand. Weyer challenged demonologists on a legal terrain, attacking the prosecution’s reliance on a confession, the point where demonology’s theoretical and practical endeavours converged. Weyer attempts to demolish various witch confessions, notably he publicly attacked the trials of the Wurttemberg preachers, attesting they were illegal, since the death penalties could be imposed only in cases of maleficent magic, not for mere fantasies. Weyer was careful to specify that he did not doubt the reality of witchcraft, but only its relevance to the majority of prosecutions.

Weyer has become a symbol of courage and lucidity in the face of intolerance and ignorance, but he was not quite as radical as it would seem. Despite Weyer’s appeal for a greater tolerance towards alleged witches, he also wants greater severity towards male magicians, who Weyer perceived as actual practitioners of natural or demonic magic. It has been suggested that in its very conception, this work is an ideological attack on Catholic idolatry and superstition, rather than a radical stand against the cruel persecution of witches.

The reaction to *De Praestigiis Daemonum* was formidable. Weyer had chosen to publish his book precisely at the moment when the witch-craze, after a long lull, was beginning again. That, indeed, was what had provoked him to write. But this



Erasmian Platonist was no longer heard by a generation that had repudiated Erasmus. A fellow physician might hail him as a prophet of enlightenment, but his other readers thought differently. Weyer was told by his friends that his book must be destroyed or rewritten; by his enemies that he was a lunatic.

Yet Johann Weyer shaped opposition to witch hunting for generations. Demonologists who wrote after him took care to demolish his arguments, and Bodin's famous *Demonomanie de sorciers* includes a lengthy rebuttal of De praestigiis. Yet as they engaged with Weyer's ideas, their own thought was shaped by his.

[ADB XLII, p. 266; Garrison-Morton 4916; Robbins (1972), *Encyclopedia of Witchcraft*; Thorndike, L. (1941). *A History of Magic and Experimental Science*, pp. 515-516.; *Witchcraze, Terror and Fantasy in Baroque Europe*, Roper, 2004; *Witches, Devils, and Doctors in the Renaissance: Johann Weyer*, Mora, 1991; *The Oxford Handbook of Witchcraft in Early Modern Europe and Colonial America*, 2013; *Ideas and Cultural Margins in Early Modern Germany*, 2009; *The Damned art : essays in the literature of witchcraft*, 1977]

# *Liber primus.*

75

verò dæmonis iuxta animi sui affectus species colorū mutat, uelut & hominis : sed longè melius, ut quod animæ sit obedientius. Omnia tamen celeriter dilabuntur, ob corporis mobilitatem, tenuitatemque. Sic tanquam uir apparet, & mox occurrit ut fœmina: leonnis more fremit, saltat ut pardalis, latrat ut canis, atque ad utris uasisque formam se aliquando transfert.

Lubet non inelegantem hoc loco historiam aptè interponere. Refert Helinandus monachus, se audiuisse ab Ebaudo patruo suo, qui à cubiculis erat Henrico Remensi archiepiscopo, Ludouici Gallorum regis fratri: quod Henrico archiepiscopo ætate quadam in itinere somnum meridianum capiente, miles quidam inter cæteros aperto & hiantē ore post prandium dormiret, è cuius ore uisa est ab alijs uigilantibus quædam alba bestiola mustelæ similis exiisse, atque ad uicinum ibi riuulum procurrisse. Cumque sursum deorsum in ripa riuuli anxia cucurrisset, nec transeundi uiam inueniret, quidam ex astantibus accedens, euaginatū gladiū riuulo angusto ueluti pontē faciens, imponit. Bestiola ilicò riuulū super gladiū transgrediens, longius procurrit, & sese subduxit. Paulo post redire uisa, cū iterū notū pontē quæreret, atque eo iā sublato discurrens transire non ualeret, idē ille qui antea, rursus riuuli ripas imposito gladio cōiungit, atque abscedit. Tum transiit bestiola, & ad dormientis adhuc patulū os rediens, uidentib. omnib. ingreditur: ac ilicò qui dormierat expergiscitur, rogatusque, num quid in somno passus esset? respōdit, se fessum esse, & fatigatū, tanquā ex difficili & lōgo itinere: in quo bis super potem ferreum, flumen transiisset. Vnde socij collegērūt, eum, quē ipsi uiderant, uerè somniasse. Mihi uerò djaboli ludibrium esse uidetur, qui ut uigilantes socios falleret, aut animam hominis corpoream esse, ideoque interituram cum corpore, ipsis ostēderet persuade.

*Libro Chronorum 13.*

*Mustela semel uis bestiola uidetur ex multis dormientis ore egredi, rursusque ingredi.*

# *The Most Important And Most Influential English Book On The Art Of Navigation*

## 51. 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, rebaked, some marginal damp stains towards the end of the volume, otherwise this is a crisp, unpressed copy.

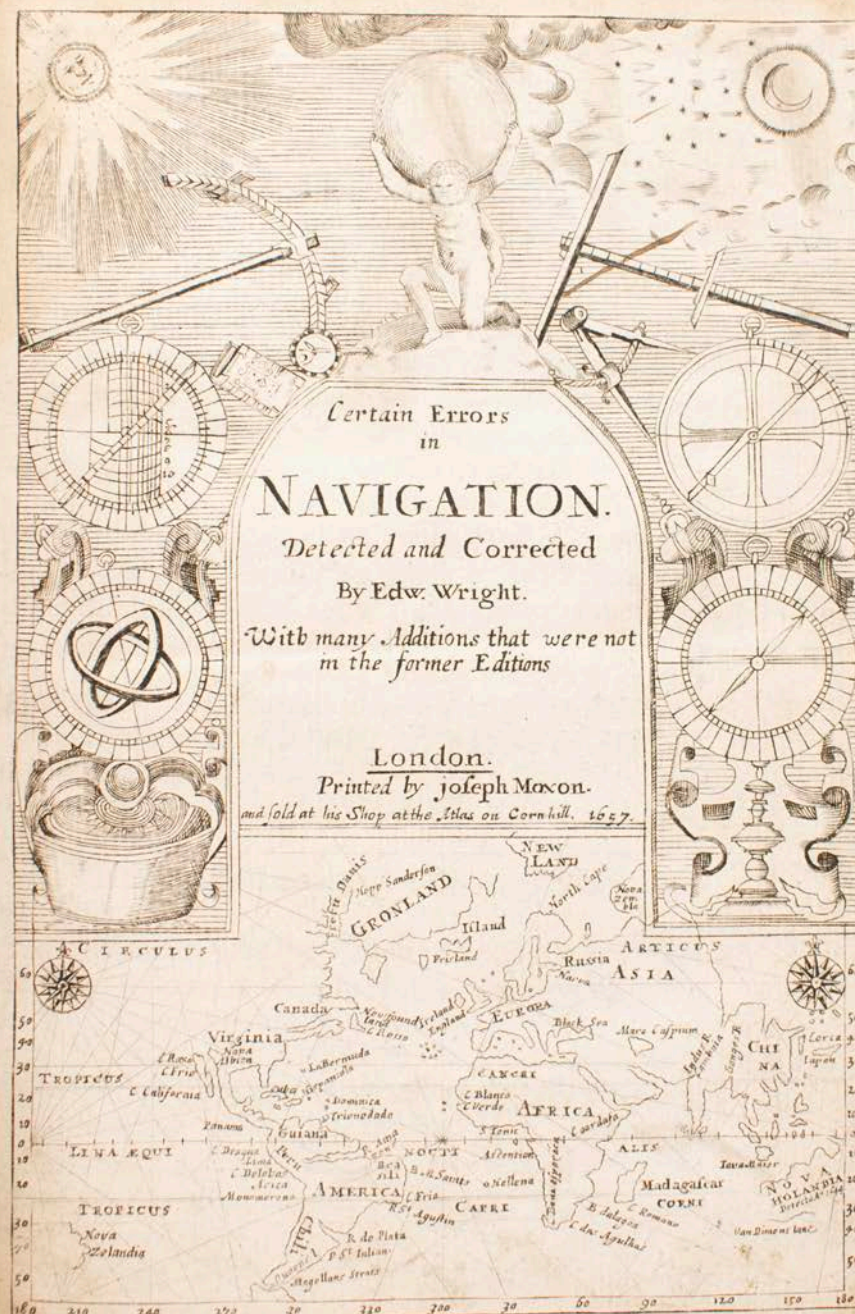
£65,000/\$86,000

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 Naviar.” 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 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.

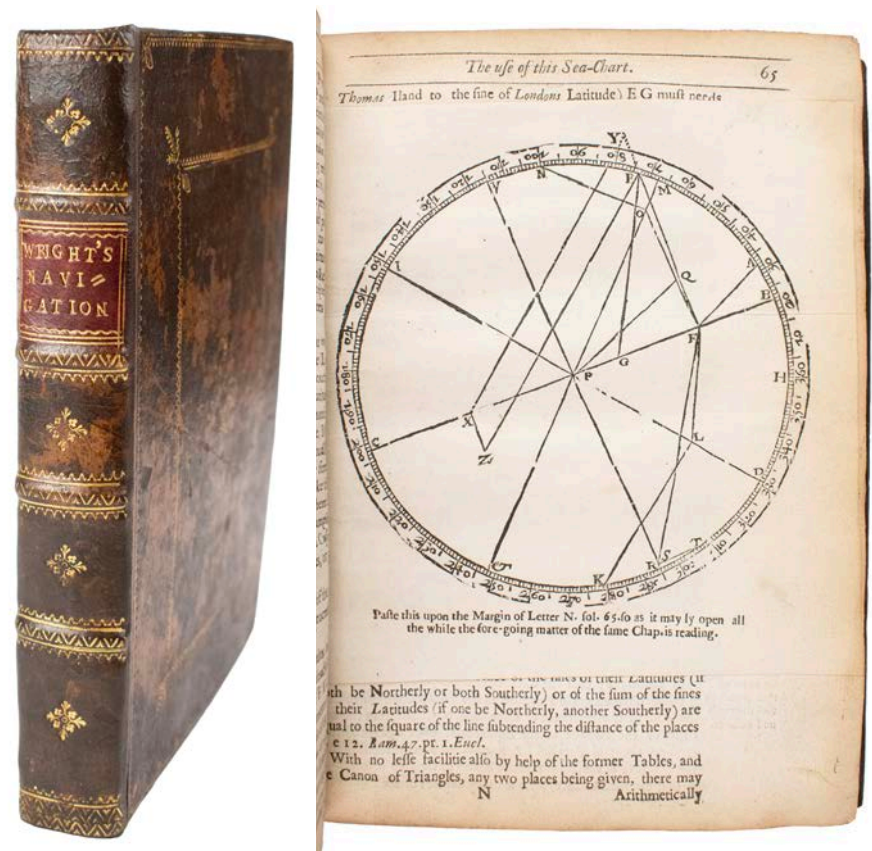
Wright was born at Garveston and educated at Gonville and Caius College, Cambridge, where he became a fellow from 1587 to 1596. In 1589 the College granted him leave after Elizabeth I requested that he carry out navigational studies with a raiding expedition organised by the Earl of Cumberland to the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

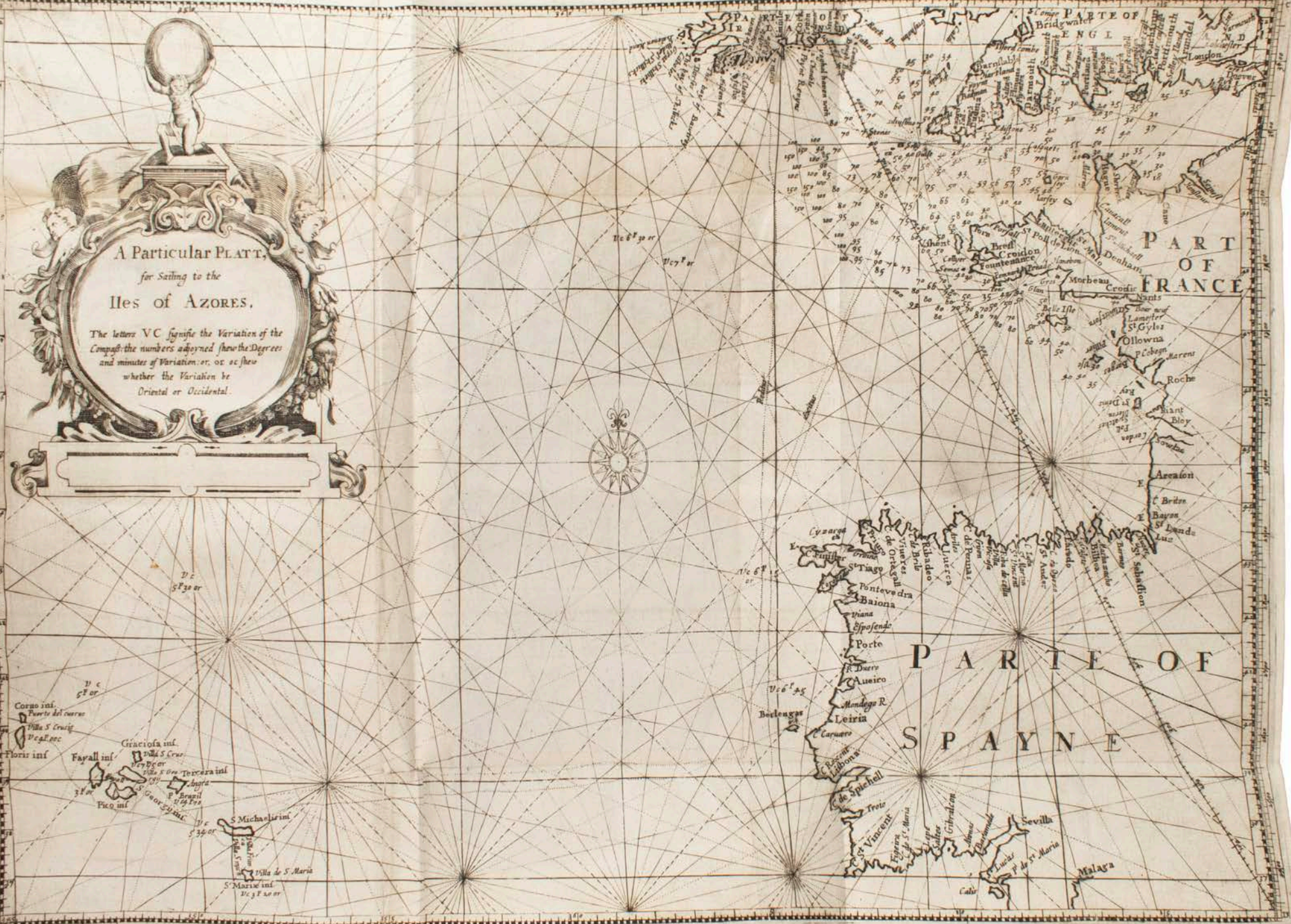
who calculated the length of a degree on a great circle of the earth using a method proposed by Wright.

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.



A PARTICULAR PLATT,  
for Sailing to the  
Iles of AZORES.

The letters VC signifie the Variation of the  
Compass: the numbers adjoynd shew the Degrees  
and minutes of Variation: or, as shew  
whether the Variation be  
Oriental or Occidental.



For all enquiries please contact us:  
E-mail: [info@marshallrarebooks.com](mailto:info@marshallrarebooks.com)  
Telephone: +44 (0)1242 672997

The goods shall legally remain the property of the seller until  
the price has been discharged in full.

Front cover image taken from no.49  
Back cover image taken from no. 40

