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Autumn 2024



Extensive descriptions and images available on request.

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Dutch trade, whaling, herring fishery, etc., with magnificent views of the harbours of the Netherlands and the Dutch East Indies ca. 1772–ca. 1781, including a wide variety of boats and ships

I. AA, Cornelis van der (illustrated by **Dirk de JONG & Hendrik KOBELL jr.**). Atlas van de zeehavens der Bataafsche Republiek, die van Batavia en Onrust.

Amsterdam, Evert Maaskamp, 1805. Large 2° (39.5 × 28.5 cm). With a finely engraved title-page in various styles of decorated lettering and flourishes, executed by Klockhoff, and 31 double-page engraved views (ca. 28.5 × 39.5 cm) showing Dutch harbours with a wide variety of sailing boats and ships, the harbours of Batavia and the island Onrust in the Dutch East Indies (now Djakarta and Pulau Kapal in Indonesia), and 2 views of herring fishing and whaling.

With the loosely inserted "prospectus" (actually an advertisement issued on publication):

[MAASKAMP, Evert]. Berigt aan kooplieden, zeevarenden en verzamelaars van vaderlandsche kunstprinten.

[Amsterdam], [Evert Maaskamp], printed by Paul Etienne Briët, [1805]. 4° (27.5 × 22 cm). Contemporary boards (including a paperboard spine), as issued by the publisher. € 14 500

Rare complete copy of the first (and only early) edition of an account of harbours and roadsteads in the Netherlands and the Dutch East Indies, by the bookseller and historian Cornelis van der Aa (1749–1816), written to accompany the 31 beautiful and luxurious plates drawn (mostly from life) and engraved ca. 1772 to ca. 1781: large engraved views of the harbours, showing a wide variety of boats and ships, with people engaged in fishing or trade and 2 showing herring fishing and whaling ("De haring visschery" and "De walvisch vangst"). Loosely inserted in the present copy is the very rare prospectus (actually a separately distributed advertisement, issued at the time of publication), which gives much detailed information about the publication. The plates were first published as a print series and several single prints ca. 1779 to ca. 1781, but those showing the harbours and roadsteads at Batavia and the nearby island Onrust in the East Indies and those showing herring fishing and whaling do not generally appear in the sets of prints.

The prospectus notes that the book is being published "heden" (today) and is available from Maaskamp and well over fifty book and print sellers throughout the Netherlands and in Emden, all named. It notes that Maaskamp is publishing the book bound, and it is offered in boards for f 21, a very expensive book at that time.

Three plates (herring fishery and the ports of Batavia and Middelberg, the last numbered 22 and the other two unnumbered) have small tears in the foot margin, repaired with tape that has left browned patches, none approaching the image or text, the plate showing Goeree (no. 12) has a small and faint smudge that very slightly affects a bit of the sky, and the tape used to affix the newspaper clipping has left brown patches in the first free endleaf, but otherwise internally in very good condition and hardly trimmed, with many deckles at the head and foot. The marbled paper covering the binding is rubbed, scuffed and has split at the hinge, with much of that on the spine lost, and the hinges have been crudely re-enforced with clear (and later masking) tape, but the boards are still attached to the sewing supports. Magnificent views of the busy harbours of the Netherlands and the Dutch East Indies ca. 1780.

xii, 135, [1 blank] pp. plus engraved title-page, 31 plates and the loosely inserted prospectus. Ron Brand, "Deining in de duinen: maritieme prenten op kasteel Keukehof", in: G. Jaspers, ed., *Zeehelden, ... op kasteel Keukehof = Jaarboek kasteel Keukehof*, 4 (2010), pp. 11–30, at pp. 14–23 (based on an incomplete set of the prints); *Cat. NHSM*, p. 319; *Molhuysen-Blok I*, 3; *Saakes (4)*, 1806, p. 245; *Tiele, Land – en volkenkunde 3*; for the artists and engravers (and Pieter Yver): *Scheen, passim.*; *Eveline Koolhaas-Grosfeld, De ontdekking van de Nederlander: in boeken en prenten rond 1800*, pp. 68–70, citing the prospectus (without location) in note 91 on p. 335; not in *WorldCat*. ↗ More photos & information on our website

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front cover: no. 54 on page 44
front endpapers: no. 94 on page 73
page 2: no. 111 on page 87
title page: no. 168 on page 128
page 4: no. 6 on page 9
back endpapers: no. 61 on page 49
back cover no. 40 on page 31



Rare folio edition with accounts of the most important voyages undertaken by Western Europeans in the early modern period

2. AA, Pieter van der. De aanmerkenswaardigste en alomberoemde zee- en landreizen ... Voornaamenlyk ondernomen tot ontdekking van de Oost- en West-Indiën, mitsgaders andere verafgelegene gewesten des aardryks.

The Hague and Leiden, widow of Engelbrecht Boucquet and sons, Jan van der Deyster, and Boudewijn and Pieter van der Aa, 1727. 8 volumes. Folio. With a general title-page printed in red and black, 8 engraved allegorical frontispieces, 4 engraved dedications, 116 engraved maps, 7 full-page engraved plates, and 502 engravings in the text. Further with 8 title-pages with a vignette, and another 128 separate divisional title-pages with a vignette. Contemporary elaborately gold-tooled marbled calf, with a red morocco title-label lettered in gold on each of the spines. € 75 000

Rare complete set of the folio-edition of Van der Aa's voluminous collection of important voyages to the East and West Indies and other countries, undertaken by all European countries, other than the Dutch. The folio-edition is quite rare, as probably only 332 copies of it were printed. It includes the travel accounts of all of the most important travellers from Western Europe, often translated into Dutch for the first time. The numerous beautiful plates and maps were new and especially designed for the work.

Included are the travel accounts of voyages undertaken by Acosta, Balbi, Cavendish, Chester, Columbus, Cortes, Coutinho, Da Cunha, Drake, Evesko, Frobisher, Da Gama, Garcia, Jenkinson, Harcourt, Herberer, Magallanes, Raleigh, Saris, De Soto, and many others. It was edited and co-published by Pieter van der Aa (1659–1733), known for his ambitious projects. He already started publishing the translated voyages both in small (8°) and large instalments (folio or 1°) in 1706, and a year later he published a 28-volume set of the 8° editions, with the travel accounts arranged chronologically. When this was ready, he proceeded with the folio-edition. For this, he arranged the accounts by country of origin of the travellers, and divided the work into four large divisions of two volumes each. All voyages have their own separate title, with their own index at the end. The present issue is a reissue of these four collections with their own independent title-pages and frontispieces, but now includes a new general title-page and list of subscribers. It also includes the original volume labels, which were often removed.

The work is falsely attributed on the title-page to Johan Lodewijk Gottfried, by Van der Aa, most likely because he made good money publishing Gottfried's "Chronicle" in 1702. In reality, however, Gottfried was not involved in the project.

The first and last few leaves of two of the volumes are slightly frayed at the edges, the work is occasionally slightly browned, with minor water stains at the end of 2 volumes. Otherwise in very good condition.

Cordier, Japonica, p. 32 (note); Cordier, Sinica, 1942f; Muller, America, 1889; Sabin 3 (note); Tiele 10; cf. Hofstijzer, P.G., Pieter van der Aa (1659–1733), Leids drukker en boekverkoper (1999). ➤ More photos & information on our website



Sadeler's renditions of and additions to Marcus Gheeraerts's fable illustrations

3. AESOP and [Henri-François d'AGUESSEAU]. Les fables d'Esop, gravées par Sadeler, avec un discours préliminaire, & les sens moraux en distiques. Edition toute différente de la première.

Paris, Claude-Charles Thiboust, 1743. 4° (25.5 × 20.5 cm). With a frontispiece and 139 half-page fable illustrations in the text, all etched and engraved by Aegidius Sadeler. Contemporary mottled sheepskin, gold-tooled spine. € 6500



The third French Aesop adaptation to use the 140 plates originally etched by Aegidius or Gilles Sadeler (ca. 1568/70–1629) for his *Theatrum morum* (Prague, 1608), here reordered and with a new prose text, probably written by Henri-François d'Aguesseau (1668–1751), Chancellor of France three times between 1717 and 1750. The etching for fable 117 shows an American buffalo (bizon), the earliest image that really looks like the animal familiar to us today. "These added designs by Sadeler are highlights in the history of book illustration" (Hodnett, p. 39).

With a 20th-century bookplate and ink stamps. The copper plate for fable 90 had lost much of its detail and some others show slight degradation, but in general they remained in good condition and are also well printed. The corner of 1 leaf has been torn off, and there is an occasional small marginal tear or faint stain, but the book remains in good condition and has large margins. The binding is chipped and cracked at top of the spine and shows a few smaller defects, but is also in good condition. A late showing of 140 of the best illustrations in the Aesop tradition, etched and engraved in 1608.

[24], 306, [4] pp. *Hodnett, Marcus Gheeraerts, pp. 38–41; Hollstein XXI, p. 80; Smith, Het schouwtooneel der dieren, pp. 39–41.* ➤ More photos & information on our website

Annotated copy of a highly important work on Western occultism, from the library of the infamous Haven O'More

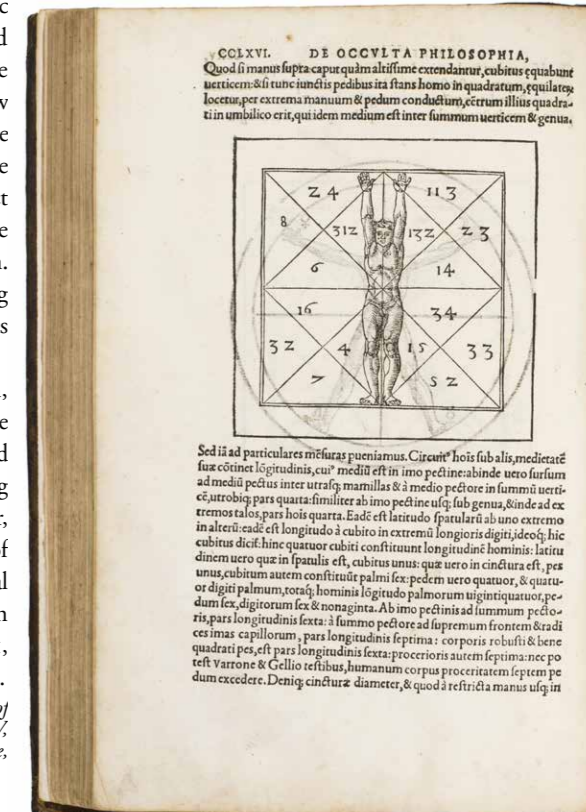
4. AGRIPPA VON NETTESHEIM, Henricus Cornelius. De occulta philosophia libri tres.

[Cologne, Johann Soter], (colophon:) 1533. Folio. With a woodcut portrait of the author on the title page, 12 woodcut illustrations in the text, 28 letterpress tables, numerous symbols in the text, and numerous decorated woodcut initials. Contemporary elaborately blind-tooled brown calf. Kept in a custom-made clamshell box of burgundy cloth. € 12 500

First complete edition of one of the most important works on magic and the occult from the 16th century, considered to be "the indispensable handbook of Renaissance 'Magia' and 'Cabala'" (Yates). The beautifully illustrated work, by Henricus Cornelius Agrippa von Nettesheim (1486–1535), systematically maps the cosmos and explains the connections between the different parts, to teach the reader to manipulate it to their advantage. The work is predominantly Neoplatonic and discusses many different types of magical theory, combining the natural magic of Marsilio Ficino (1433–1499) with the cabalist magic of Giovanni Pico della Mirandola (1463–1494). It consists of three books, which correspond to the three worlds of the cabalists: elemental, celestial or mathematical, and intellectual. The first book is about natural magic, which can be found in the elemental world. It explains how to arrange substances in accordance with the occult sympathies between them to operate the magic. It also deals with the magical properties of the human mind, soul, and words. The second book discusses the symbolism and virtues of numbers and letters, and how to attract and use the influence of the stars. This part contains beautiful woodcut illustrations of the proportions of the human body, which are strongly reminiscent of Da Vinci's Vitruvian man. The third book is about ceremonial or religious magic and sets out schemes for reaching angels and spirits. Here it becomes clear that the work is based on Christian Kabbalah, as it leads up to the name of Jesus as the final mystery.

With the black morocco bookplate of Haven O'More mounted on the front pastedown, contemporary annotations in the margins throughout. The edges and corners of the boards are scuffed, the leather has somewhat cracked around the edges, the bindings has been restored, and the end papers have been replaced in the 18th century. Part of the title-page, possibly containing an indication of a previous owner has been removed and subsequently repaired with paper, without affecting the text. The title-page shows some offsetting of the previous end leaf made of 14th or 15th-century manuscript waste, the work is lightly browned throughout with occasional water stains in the margins, a small tear in the lower margin of page LXIX, a horizontal tear in the lower margin of pages CLXXXVI and CLXXXVII, and the outer margin of page CLXXXVII, slightly affecting the text, lacking the final blank leaf, as usual. Otherwise in good condition.

[12], CCCLXII pp. *BMC German, p. 11; Caillet 93; Durling I, 70; Ferguson, p. 12; Mayer, Bio-bibliography of XVI. century medical authors, 230.1; USTC 661971 (3 copies); VD 16 ZV 15702; Wellcome I, 91; cf. Thorndike V, pp. 127–138; Walker, Spiritual and demonic magic, pp. 90–96; Yates, The occult philosophy in the Elizabethan age, pp. 37–47.* ➤ More photos & information on our website



*Ethnography of the Xhosa people of South Africa,
with the very rare album with four attractive hand-coloured aquatints*

5. **ALBERTI, Lodewyk and Ludwig Gottlieb PORTMAN.** [Drop-title:] Zuid-Afrikaansche gezichten. Amsterdam, Evert Maaskamp, [1810]. Oblong 1° (45 × 60 cm). Letterpress text leaf and 4 large aquatint plates coloured by a contemporary hand, engraved by Ludwig Gottlieb Portman after drawings by Jacob Smies and Christopher Howen. Contemporary stiff, marbled paper wrappers, kept in a modern green half morocco clamshell box.

With:

(2) **ALBERTI, Lodewyk.** De Kaffers aan de zuidkust van Afrika, natuur en geschiedkundig beschreven. Amsterdam, Evert Maaskamp, 1810. 8°. With engraved title-page, aquatint folding plan, with coastal view, of Algoa Bay, and 2 stipple-engraved plates, all but the title-page coloured by a contemporary hand. Contemporary gold-tooled calf; rebounded, with new endpapers.

(3) **ALBERTI, Lodewyk.** Description physique et historique des Cafres, sur la côte méridionale de l'Afrique ... Amsterdam, Evert Maaskamp, 1811. 8°. With the same plan and 2 plates as ad. 2, also coloured by a contemporary hand. 3 works in 3 volumes. Contemporary gold-tooled calf, richly gold-tooled spine. € 25 000

Very rare album with four beautiful hand-coloured aquatint views to Alberti's ethnographic monograph on the Xhosa people ("Kaffers"), of South Africa, together with both the first edition, in Dutch, as the first edition of the French translation of this monograph. Even though the plates are mentioned in the preface of the text volume, they are rarely found together. All the plates are brightly coloured and remarkably fresh and lively, evoking the beauty of the African landscape and the culture of the Xhosa.

Lodewyk Alberti (1768–1812) came to the Netherlands in 1784 as lieutenant in the Dutch army, and left for the Cape in 1802. He successfully kept the peace between Xhosas, Khoisan and European colonists, but conflicts flared up soon after he left in 1806. He describes the situation and climate of Caffria, as well as the appearance and physical strength of the Xhosa, but mainly focuses on their culture.

Ad 1: small tear in the text leaf of atlas, but restored, plates fine except for a tiny blemish on the first plate; ad 2: slightly browned, and recased, as noted; ad 3: some sentences marked in pencil the margins and an occasional annotation, plates slightly browned and binding rubbed along the extremities. Very good set.

[1] I. text + 4 plates; [8], viii, [4], 260, [1], [1 blank] pp.; xii, [4], 255, [1 blank] pp. *Bobins collection 68; Gay 3153 (text only); Mendelsohn I, p. 17–18; Landwehr, Coloured plates 217–218.* ➔ More photos & information on our website



Beautifully illustrated hand-coloured and highlighted in gold album amicorum in an elaborately gold- and blind-tooled binding dated 1590

6. **[ALBUM AMICORUM – EQUESTRIANISM – HERALDRY].** [Late 16th- and early 17th-century album amicorum].

[North-western Europe (specifically the vicinity of Brussels?)], [1585–1615]. 4°. With 45 hand-coloured and highlighted in gold engraved plates of horses and their riders from Europe, North Africa, and the Near and Middle East, numbered 1–50 (skipping nos. 2, 21, 27, 35, and 36), 46 hand-coloured and highlighted in gold engraved heraldic plates (sometimes filled in with manuscript notes), 2 hand-coloured manuscript coats-of-arms on l. 15v, and 1 black and gold hand-coloured manuscript coat of arms on the back paste-down. Contemporary elaborately gold- and blind-tooled mottled calf, with gold lettering on both boards (front: RVB HZC VFB C.; back: 1590). € 35 000



A remarkable album amicorum containing numerous late 16th- and early 17th-century inscriptions, bound in an elaborately decorated binding (dated 1590) and including more than 90 expertly hand-coloured and highlighted in gold engraved plates on equestrianism and heraldry. The engraved plates of horses (and in two cases dromedaries) and the nine pages of explanatory printed text at the beginning of the album were based on a late 16th-century work by the Flemish engraver Abraham de Bruyn (ca. 1539–1587), titled: *Equitum descriptio, quomodo equestres...* (ca. 1575/76). This work was published again in Cologne in 1577 with the following title *Diversarum gentium armatura equestris*; each engraving shows a horseman from a particular country or region, including Germany, the Low Countries, France, Ireland, Italy, Spain, Russia, Romania, Hungary, Poland, Turkey, Persia, Egypt, Arabia, and more. De Bruyn's set of engravings was altered and expanded by the Flemish artist, Caspar Ruts (1530–1607), who later moved to Germany. Ruts (or Rutz) added two different types of plates meant for drawing coats-of-arms and family crests: the first type shows a crest flanked by a woman and a man (signed in the plate "Caspar Ruts excudit") and the second shows a crest in an ornamental frame. This frame is present in several versions: one type contains fruit and insects; a second one contains parrots, squirrels and fruit; a third shows flowers, berries and butterflies. Many blank pages and several engravings are inscribed in ink. Several of these inscriptions are dated, mainly between 1585 and 1615. Most of the contributors to the album are from Northwest Europe (the vicinity of Brussels, the Low Countries and Rhineland). Several belong to the bourgeoisie and minor nobility of the Southern Netherlands.

A detailed list of contents per page is available upon request.

Curiously, the Bayerische Staatsbibliothek holds a very similar work (BSB Cod. icon. 320, 1575–1615), which also includes the equestrian and heraldic plates, but is described as a "studbook" or family book of Hans Lorenz von Trautskirchen and Hans Jörg von Elrichshausen, and their relations in and around Ingolstadt in Bavaria.

The corners of the boards are somewhat damaged, the binding shows some signs of wear and shows remnants of earlier fastenings. The flyleaves have been transformed into paste-downs, partially covering earlier owner's inscriptions, the flyleaves and paste-downs show some brown glue stains. Slightly browned and foxed throughout, but overall in good condition. A beautiful hand-coloured and highlighted in gold album amicorum with many late 16th – and early 17th-century inscriptions.

164 ll. *For De Bruyn: Hollstein IV, p. 7; the BSB copy: urn:nbn:de:bvb:12-bsb00007211-1 (WorldCat 162418399).* ➔ More photos & information on our website

*Beautiful work on ships and shipbuilding in the Dutch Golden Age,
with over 200 hand coloured plates*

7. **ALLARD, Carel.** Niewe[!] Hollandse scheeps-bouw, vertoonende een volmaakt schip ... noch een doorgesnede schip ... voorts allerhande scheeps vlaggen.

Amsterdam, Carel Allard, 1705. 3 parts in 1 volume. 4°. With 208 contemporary hand coloured engraved plates (1 folding, 23 double-page, 184 single page), the title-pages of volume 1 and 2 are printed in red and black. Modern gold- and blind-tooled vellum (mimicking contemporary style), a black paper label on the spine with the title and author lettered in gold, green closing ties, dark blue edges. The work is kept in a marbled paper and brown book cloth clamshell box, with a brown paper label on the spine. € 28 000



Highly important work on shipbuilding showing all facets of this trade, with 208 beautifully contemporary hand coloured plates. It is also one of the first extensive flag books. The treatise was one of the most used sea manuals at the time, but today is very rare, especially in such fine contemporary colouring. Although there are very few copies of it left as is (we have only been able to trace three other copies in sales records and five in libraries), most of them lack the third volume. The present copy, however, is complete.

Nieuwe Hollandse scheeps-bouw is an essential primary source for the terminology and practice of shipbuilding in the Dutch Golden Age. It details everything one would need to know about ships, shipbuilding, rigging and maritime flags.

Carel or Carolus Allard (1648–1709) was a Dutch publisher and engraver. He is primarily known for his maps and atlases. He not only published the present work, but also wrote it and most likely engraved all the plates. The first and second volume of the work were first published in 1695. The present copy is the second edition, extended with the supplementary third volume published in 1705. The work was later also translated into Russian (1708) and French (1719).

The title-page is slightly browned and has been reinforced along the upper margin, the title-page and first leaf have both been reattached with a strip of paper in the inner margin, plate 29 of volume 1 has been restored in the lower outer corner, without affecting the image. Overall in excellent condition.

56; 72; [8] pp. *Cat. NHSM*, p.744; *Hoogendoorn, Bibliography of the exact sciences in the Low countries*, ALLot.1.2; *STCN* 400395371 (5 copies); *WorldCat* 456775227, 740253674 (4 copies).
 ➤ More photos & information on our website

Hand coloured map showing the Dutch in America, including the "Restitutio" view of Dutch New York

8. [ALLARD, Hugo]. Totius Neobelgii nova et accuratissima tabula.

[Amsterdam, Hugo Allard, ca. 1674]. A large engraved map (ca. 50 × 59 cm), coloured by a contemporary hand. Within a passe-partout, in a wooden frame. € 6500

One of only a few copies known of this map, showing the rare "Restitutio" view of New York. The map was originally published by Janssonius Visscher in 1651, and shows almost every European settlement in the area at the time. The map was re-issued by Hugo Allard (1627–1684) in 1656. However, when the Dutch reconquered "New Amsterdam" in 1673, Allard re-issued the map again, replacing the famous view of New Amsterdam with the current "Restitutio" view. The present map is the second state out of seven. It has the letters added to the key that are missing in the first state, but does not have Allard's name printed on the map, as can be seen in later states.

The map is somewhat browned, with a few very small tears in the lower margin, not affecting the image. The center of the map shows a faint folding line along which the map has been expertly restored. Otherwise in good condition.

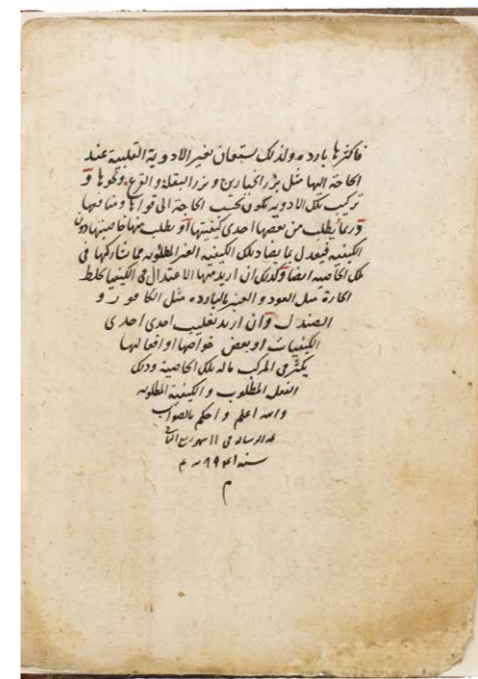
Burden, The mapping of America I, 373; cf. *Koeman I* Al.67 (later state).
 ➤ More photos & information on our website



Exceptionally rare work on Persian heart medicine by a famous 13th-century physician

9. AL-SAMARQANDI, Najib Al-Din. [Arabic title in red]. [Fi-qawanin tarkib al-adwiyat al-qalbiya, minkalam Mawla-na Najib ad-in al-Samarqandi = Rules for the making of heart drugs from the words of our Revered Master Najib ad-Din al-Samarqandi].

[Iran/ Iraq?], (colophon:) ١١ Rabi ath-Thani 894 AH [= March 1489 CE]. 8°. Arabic manuscript written in black ink, rubricated throughout, in a small and neat naskh Arabic hand (19 lines per page with corresponding blind ruling visible in the paper). 18th-century(?) sprinkled brown calf with a gold- and red-tooled arabesque center-piece on both boards, modern reddish-brown calf spine. € 12 000



Exceptionally rare and almost unknown medicinal treatise by Najib Al-din Abu Hamid Muhammad b. Ali b. 'Umar Al-Samarqandi (?–1222), an important Persian physician who lived during the Islamic Golden Age (8th–13th century CE). It discusses different heart medicines, primarily herbs and spices, including their use, composition and dosage. The text is complete and only known in manuscript form. We have not been able to trace any other copies in sales records of the past 100 years.

Al-Samarqandi was born in Samarqand, in current day Uzbekistan, which was then part of Persia. He was an outstanding physician and a prolific medical writer. His most well-known work is *Kitab Al-asbab wa'l -'alamat* ("The book of causes and symptoms"), which was widely read and commentarised in the Arab world for centuries. Little else is known about Al-Samarqandi's, except that he, together with almost 1,5 million other Persians, died violently during the Mongol conquest of Herat, in present day Afghanistan. The Mongols completely sacked Persia in the years after this attack. They destroyed many libraries and cast their contents into the rivers. As a result, many Persian scientific works were lost. Al-Samarqandi's work, however, as one of the few sources left from that time period, preserves the knowledge of drugs and other chemicals known to Persians at the time.

The edges and corners of the boards are slightly scuffed and the spine has been restored. The lower outer corner of the title-page has been restored, without affecting the text. The manuscript is somewhat browned throughout and the edges of the leaves are stained. Otherwise in good condition.

[4] pp. Cf. *Levey, M. and Al-Khaledy, N. The medical formulary of Al-Samarqandi*, 1967, pp. 13–18.
 ➤ More photos & information on our website

Very rare first edition of one of the earliest printed books on Freemasonry including an unpublished late 18th-century manuscript Masonic poem in English

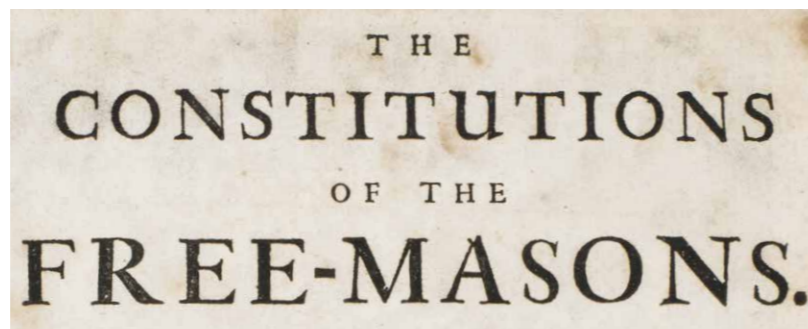
10. [ANDERSON, James]. The constitutions of the Free-Masons ...

London, Printed by William Hunter for John Senex and John Hooke, 1723 ["In the year of masonry 5723. Anno Domini 1723"]. Large 4° (ca. 23 × 18 cm). With the allegorical engraved frontispiece by John Pine, a woodcut vignette on the title-page, the engraved coat-of-arms of the dedicatee John, 2nd Duke of Montagu, 6 pages with printed musical scores, one woodcut tailpiece and 6 historiated woodcut initials. Contemporary dark brown calf, re-backed with a modern ribbed spine with black morocco title-label lettered 'Constitutions' in gold. € 28 000

Very rare first edition of this fundamental work in the history of Freemasonry, one of the earliest printed books on the subject. This codification of rules and regulations of organised Freemasonry (including the behaviour of Freemasons) became the standard reference work until the end of the 19th century. A second, revised edition was published in 1738 and thereafter more than 20 editions appeared, partly expanded and emended. In 1734, it was printed in Philadelphia by Benjamin Franklin (1706–1790), making it the first Masonic book to have been published in America.



On 24 June 1717, the “Grand Lodge of London and Westminster” was established (later renamed as the “Premier Grand Lodge of England”) by merging four Masonic lodges with the one in London as its base. As more lodges were added, the organisation was soon outgrowing and the need for general regulations arose. In 1720, a first compilation of rules was made by the former Grand Master George Payne (1687–1757) which were approved by the Grand Lodge in 1721. This important text has been published here for the first time and of great historical interest. It is the first attempt for structuring the governance of Masonic lodges.

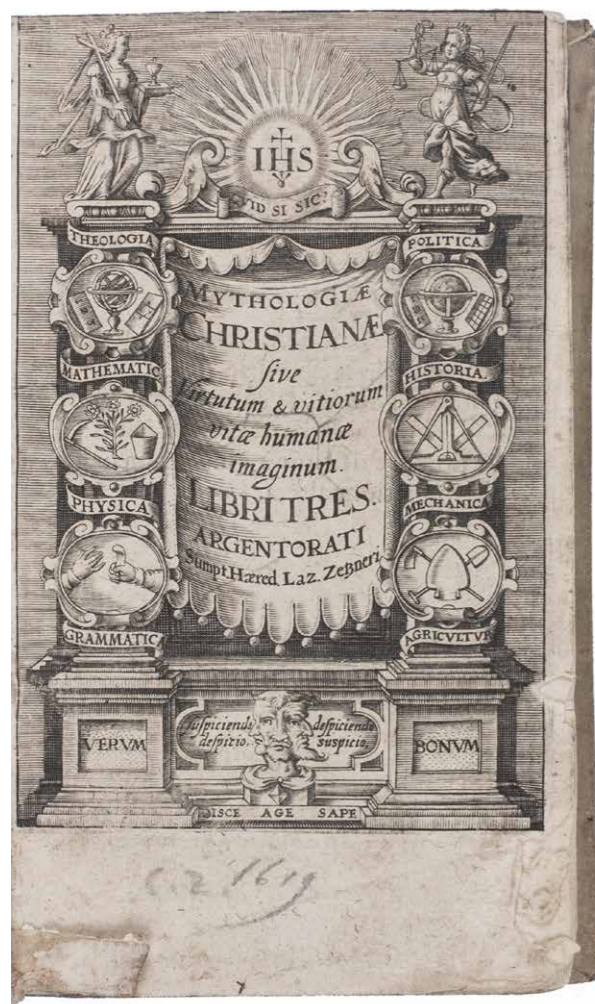


Anderson was asked to produce a revised version of it, which was supplemented by a general history of Freemasonry. The work starts with an extensive introduction (tracing the history of Freemasonry back to biblical times) followed by a set of six Masonic obligations, then Payne’s general regulations, and the work is concluded by several Masonic songs and musical scores with melodies and accompaniment. Bound at the end are 8 blank leaves, of which the first two leaves contain an anonymous Masonic song in English (titled *The fairy song*), written in black ink in a late 18th-century hand and consisting of 10 stanzas with 6 lines each. All stanzas (slightly) differ from the printed versions and the combination of both songs into a new Masonic song seems to appear here for the first time.

Corners of both sides are expertly restored. The title-page and frontispiece are slightly soiled, text-pages occasionally slightly browned. Otherwise in good condition.

[8], [91], [1], [3], [13 blank] pp. *For the paper: Heawood 1829; Laurentius, Watermarks 1450–1850, no. 267–267a.* ➔ More photos & information on our website

Fables for Christians, by one of the founders of Rosicrucianism



11. [ANDREAE, Johann Valentin]. *Mythologiae Christianae sive virtutum & vitiorum vitae humanae imaginum. Libri tres.* Strasbourg, heirs of Lazarus Zetzner, [1619]. With an engraved title-page.

With: (2) [GESSEL, Timan van]. *Synopsis locorum sacrae scripturae patrum, et recentiorum quorundam theologorum.*

Amsterdam, [Joan Blaeu?], 1650. 2 works in 1 volume. 12°. Contemporary vellum. € 7500

Ad 1: First edition of an encyclopaedic work by the German theologian Johann Valentin Andreae (1586–1654), who called it a Christian fable book. It is divided into three “books” which are divided into several “manipuli”. Each “manipulus” combines longer essays with shorter pieces or sentences on various subjects and historical figures, arranged alphabetically. For example, the first manipulus contains brief texts on alchemy, antipathy, the Arabic language, Johann Arndt, astrology, oppression, Tommaso Campanella, cardinals, illiterates, kabbalah, patience, symbols, weeds, etc.

Ad 2: First edition of a theological work by the Dutch Remonstrant Timan van Gessel (Timannus Gesselius, ca. 1591–1664). It contains five chapters, the first dealing with the holy scripture, the second with the “modern” church, the third and fourth with the creed, the fifth with peace.

Ad 1: the engraved title-page is slightly damaged at the fore-edge margin, slightly browned; **ad 2:** with the name of the author added in ink on title-page, a small stain at the foot of title-page, a few faint marginal water stains in the last few leaves. Some faint stains on boards. Otherwise in very good condition.

[24], 352, [7], [1 blank]; [38], 197, [1] pp. *Ad 1: Arnold, Rose-Croix, p. 194; Bibl. der freimaurerischen Literatur II, 42372; Dünnhaupt I, p. 265, 16.11; Gardner, Rosicruciana 37; Hall, Alchemy 9; VD17: 12:105642E; A.E. Waite, Brotherhood of the Rosy Cross, p. 205; Wellcome I, 302; Wolfsteig II, 42372; Yates, The Rosicrucian Enlightenment, pp. 137, 140–44; ad 2: NNBW VI, col. 580; STCN 089516702 (1 copy).* ➔ More photos & information on our website

Strikingly hand-coloured humoristic lithographs of anthropomorphic fruits, nuts, and vegetables

12. ANSINGH, Lizzy; Nelly BODENHEIM (illustrator); Tine BAANDERS (decorated script). *Vn Vruchtenmandje.* Amsterdam, De Spiegel (printed by Dieperink & Co.), 1927. Folio (29.5 × 23 cm). With the classic illustrated front board, a small illustration of a tea set on the title-page, 21 full-page illustrations of anthropomorphic fruits, nuts, and vegetables. All illustrations, including the illustrated front board, are lithographs designed by the illustrator herself on stone and coloured by hand by her as well. The verses by Lizzy Ansingh are written by Tine Baanders by hand in a decorative script. The work is printed on Simili Japon paper of the Dutch “Van Gelder” paper factory. Original half parchment and (hand-coloured lithographed) paper over boards, bound in the Japanese style with green ribbon through 5 holes. € 3500

Limited edition – no. 84 of 100 – of a remarkable early 20th-century illustrative work by the renowned Dutch artist and illustrator of children’s books Nelly Bodenheime. The present work contains the short rhymes (verses) by Lizzy Ansingh together with the striking colourful and humoristic illustrations of anthropomorphic fruits, nuts, and vegetables – including lemons, grapes, a pear, radishes, a red pepper, almonds, blackberries, apricots, cherries, and a leek.

Johanna Cornelia Hermana (Nelly) Bodenheime (1874–1951) was, among other pursuits, a popular book illustrator and designer of costumes for stage performances in the Netherlands in the early twentieth century.



Like in the present work, she often teamed up with Maria Elisabeth Georgina (Lizzy) Ansingh (1875–1959), a Dutch painter. Together, they were part of a group of women artists called the “Amsterdamse Joffers”, who met weekly in Amsterdam at the end of the 19th and beginning of the 20th century. They supported each other in their (successful) professional careers as artists and most of them were students of and/or affiliated with the renowned Rijksakademie van beeldende kunsten (State Academy of Fine Arts).

The present work is beautifully illustrated with hand-coloured lithographs designed by Bodenheime, the verses by Ansingh are written in decorative, ornamental script. While the work is by definition rare, as it is a limited edition – WorldCat records only 4 copies that are held institutionally (3 in the Netherlands and 1 in the USA) and only very rarely appears on the market (Rarebookhub finds only 5 records for the last 100 years).

Signed in black on the recto of the final leaf before the blank flyleaf by the illustrator: “N. Bodenheime”. The boards are slightly browned and stained. Otherwise in very good condition.

[1], [1 blank], [41], [1 blank], [1], [1 blank], [1], [1 blank] pp. *Cotsen, 20th century, 488; Heimeriks and Van Toorn, De hele Bibelebontse berg, p. 563; WorldCat 1340486616 (4 copies).* ➔ More photos & information on our website

Magnificent eighteenth-century atlas of the world, with 30 beautiful maps.

13. ANVILLE, Jean Baptiste Bourguignon d’. [Atlas Général].

[Paris, “chez l’auteur aux Galleries du Louvre”, 1743–1771]. Large 2° (54.5 × 40.5 cm). Atlas comprising 30 maps of the world, most of them engraved by Guillaume de la Haye, (in 2 full-page, 23 double-page, and 21 folding; about 10 maps measuring ca. 100 × 100 cm when put together). Numbers 1–8 and 9–33 have a coloured in outline. Contemporary three-quarter calf, boards covered with marbled paper. € 27 500

Magnificent 18th-century atlas of the world consisting of 30 maps, from antiquity until the third quarter of the 18th century. It was published in Paris, between 1743 and 1771. Most of the maps were engraved by Guillaume de la Haye.

Jean Baptiste Bourguignon d’Anville’s maps of ancient geography, characterised by careful, accurate work, are especially valuable. D’Anville’s published 211 maps in total. This atlas contains 30 of them. Works with all his maps are scarce and were not published until after his death.

A complete list of contents is available upon request.

The binding shows signs of wear, internally some faint marginal soiling. Otherwise very good copy from the library of the Earls of Macclesfield (Shirburn Castle) with two bookplates with coat-of-arms with the motto “Sapere aude”, indicating the shelf mark of the Atlas in the North Library (“116.H.27”).

Without printed title (not always present), but with manuscript index on the recto of the first flyleaf. cf. Shirley, British Library, T.Anu-2a-2d (all without title-pages). ➔ More photos & information on our website



➤ No. 13 on the previous page.

First printed world-corpus of classical inscriptions, with numerous woodcuts including one after Albrecht Dürer

14. APIANUS, Petrus and Bartholomeus AMANTIUS. Inscriptiones sacrosanctae vetustatis non illae quidem Romanae, sed totius fere orbis ...

Ingolstadt, Petrus Apianus, 1534. Folio (31 × 22 cm). Title-page with a large woodcut (15 × 16 cm) by H. Brosamer after Albrecht Dürer, Apianus's woodcut device above the colophon, woodcut coat of arms of Raimund Fugger (who helped finance the publication), and numerous woodcut illustrations, most pages in woodcut borders. 19th-century red half calf, gold- and blind-tooled spine. € 4950

First edition of the first work on classical inscriptions printed in Germany and the first printed world corpus of classical inscriptions. It includes inscriptions on tombs and other stones, but also on ceramics and other objects. The large woodcut on the title-page shows the "allegory of eloquence" after a drawing in Albrecht Dürer's ca. 1514 *Ambraser Kunstbuch*: Hermes with a woman, a soldier, a scholar and a cleric tethered to his tongue from their ears. This allusion to the power of words must have been chosen as especially suited to a book of inscriptions. The book was printed at the private printing office of the great astronomer and geographer Petrus Apianus, at the expense of Raimund Fugger. The latter also provided from his collections the material for the larger part of the illustrations. The inscriptions, some taken from works by Peutinger, Pirkheimer, Choler, Giocondo and others, are arranged geographically. The book includes some obviously fictitious items lifted from the *Hypnerotomachia Polifili* (Venice 1499) and from Ciriaco d'Ancona. It must have been an extremely expensive production, and the famous banking family Fugger may have been better equipped to finance it than many royal families.

Library stamp and early owner's name on title-page. In very good condition, with only an occasional minor smudge or small stain and with generous margins. Inside front hinge cracked, spine faded, corners and spine chafed. A "monumental" milestone in the study of classical Roman inscriptions, preserving important records of many inscriptions now lost.

[40], ccccxii, [8] pp. *Adams A-1291; USTC 666636; VD 16, A 3086.* ➤ More photos & information on our website



Venetian incunable in a contemporary richly blind-tooled (Venetian?) binding with Islamic influences: the 3rd edition (1498) of Thomas Aquinas on the epistles of Saint Paul

15. AQUINAS, Thomas. Sancti Thome de Aquino super epistolas Pauli.

[Colophon:] Venice, Bonetus Locatellus for Octavianus Scotus, 22 December 1498. Folio (32.5 × 22.5 cm). Printed in two columns. Contemporary Venetian(?) blind-tooled, blackened tanned calf over bevelled wooden boards € 7500

Third (and last incunable) edition of a classic work by Saint Thomas Aquinas (1225–1274), in the original Latin, on the epistles of St. Paul, providing a profound explanation of the teachings of one of the most eminent theologians of the Catholic Church. The first edition, edited by Pietro Malduro or Petrus of Bergamo (ca. 1400–1482), appeared at Bologna in 1481 and apparently served as the model for the second at Basel in 1495. The Basel edition is by far the most common, and probably served as the model for the present edition (the prologue appears to be the same, though the "Petrus Bergomensis", explicitly credited in the Basel edition, is not named in the present edition. Drawing from the texts of the New Testament, Aquinas addresses various issues that pertain to the moral conduct of a devout Christian, making this work a valuable resource. Aquinas wrote his commentary on Saint Paul's Epistles near the end of his life. He is believed to have written the explanations for the Epistle to the Romans and the beginning of the first Epistle to the Corinthians himself, while most of the other sections were *reportationes* (transcriptions by someone from the audience of an oral presentation) of Thomas's work, written by Reginald (Raynald) of Piperno (ca. 1230–ca. 1290). Essentially, Reginald "reported" on practically all of Saint Paul, up to and including the Epistle to the Hebrews. It is also believed, however, that Aquinas revised all of the *reportationes* except for the Epistle to the Romans. Reginald documented several of Aquinas's other works, and he was Aquinas's confidant in all of his various activities. He also heard Aquinas's last confession and kept all manuscripts in the authors own handwriting ("habuit omnia scripta sua"). After Aquinas's death, Reginald filled his post as lecturer in the priory at Naples.

The final blank leaf has been cut out and what appears to be a contemporary blank leaf reattached, but it is not the original blank. The first preliminary quire has some restorations, with the title-page attached to the reinforcing and a small dark stain in its gutter margin, slightly affecting the text on the verso. One, two or three small wormholes appear in many leaves, mostly in the margins, but two appear within the text block in the last 20 leaves, with no significant loss. The second half of the book has a faint water stain in the upper outside corner, mostly in the margins but crossing the corner of the text block. The book has been rebacked, as noted, and only a small part of the original backstrip survives (with a cut across it). Internally still in very good condition; in spite of the small defects in the covering, the binding remains in good condition except for the spine and the missing parts of the fastenings.

[12], 260, [1] ll. *Bod-Inc T127; Goff T235; GW M46154; HC 1341; IDL 4357; ISTC it00235000; IBP 5259; Pellechet 943; Polain 3696; USTC 990458; not in BMC.* ➤ More photos & information on our website



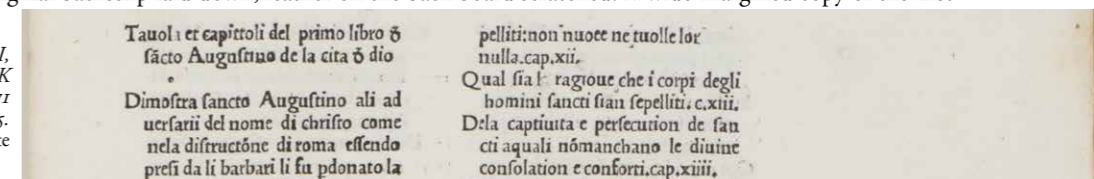
First edition of the first Italian translation of Augustine's "De civitate Dei"

16. AUGUSTINE of Hippo (Saint AUGUSTINE). De la cita d'Dio.

[Venice?, Antonio di Bartolommeo Miscomini, ca. 1477? (not after 1483)]. Folio. Printed in two columns, each 47 lines, with spaces for 3–6 line initials left blank. Early 19th-century gold-tooled calf. € 19 000

Beautiful copy with wide margins of the first edition of the first Italian translation of the most famous work of St. Augustine (354–430), his Latin *De civitate Dei*, the City of God, also known as *De civitate Dei contra paganos* (The City of God against the pagans). Written in the early 5th century, it deals with issues concerning God, martyrdom, Jews, and various Christian philosophies. Augustine wrote the treatise to explain Christianity's relationship with competing religions and philosophies, as well as with the Roman government with which it was increasingly intertwined. He wrote soon after the Visigoths sacked Rome in 410. This event left Romans in a deep state of shock, and many saw it as punishment for abandoning their Roman religion. It was in this atmosphere that Augustine set out to provide a consolation for Christians, writing that, even if the earthly rule of the empire was imperilled, it was the City of God that would ultimately triumph. This magnificent incunable is the "only well authenticated early edition" (BMC) of the Italian translation. With some small, mostly marginal wormholes in the first few and last few quires (some restored), occasionally affecting a letter in the text, but otherwise in very good condition, with wide margins and complete with the 2 integral blank leaves, at the beginning and end, often lacking. Rebacked with the original backstrip laid down, leather on the back board scratched. A wide-margined copy of the first Italian City of God.

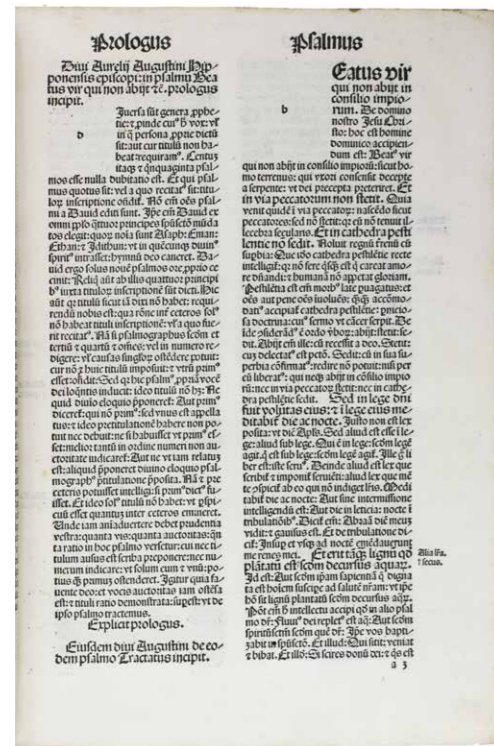
[1 blank], [322], [1 blank] ll. *BMC VII, 1136. V, pp. xvi-xvii, and VI, p. xv; GK 2892; Goff A-1248; Hain-Copinger 2071 & 2072; ISTC ia01248000; Proctor 6145.* ➤ More photos & information on our website



One of the earliest printed editions of Augustine of Hippo's noteworthy exposition of the Psalms

17. AUGUSTINE of Hippo (Saint AUGUSTINE). Explanatio Psalmorum.

(Colophon:) Basel, Johann Amerbach, 1489. 3 parts in 1 volume. Folio (ca. 31 x 21.5 cm). Contemporary blind-tooled pigskin over wooden boards, with 1 brass clasp and remnants of a 2nd. € 25 000



A complete copy of one of Saint Augustine's chief exegetical works. The present Amerbach edition is only the second time Augustine's explanation of and commentary on the Psalms was ever printed. The first time was in ca. 1485, only a few years earlier, and was printed by an anonymous press in the Low Countries.

The work starts with an introduction, which is followed by three parts, or "quingena", containing the explanation of 50 Psalms. *Explanatio Psalmorum* was not written as a single work, but rather is a collection of sermons and treatises compiled by later theologians to form the present work, also known under the title *Enarationes in Psalmos*.

With an owner's inscription on the front pastedown, an annotation in the upper outer corner of the recto of the first blank flyleaf, a (partially) scraped out annotation in the bottom margin of the first text page, and an annotation on the verso of the last text leaf. The boards are rubbed and scraped, strongly affecting the clarity of the blind-tooling, the bottom edges and corners of the boards are scuffed and a tear in the leather at the bottom corner of the back board has been repaired, the edges of the book block are somewhat dust soiled. The gutter between the first two blank flyleaves is cracked, exposing the sewing supports and leather of the binding, a water stain in the bottom corner of the first 4 leaves (including the 2 blank flyleaves), a torn corner on leaf R7 of the 2nd part and leaf (5)6 of the 3rd part, margins foxed throughout. Otherwise in good condition.

[1 blank], [14], [1 blank]; [146]; [192]; [192], [5 blank] ll. *BM, Catalogue of German books*, p. 54; *BM, General catalogue*, p. 530; *Goff A-1243*; *GW 2909*; *Hain-Copinger 1971*; *IDL 519*; *ISTC ia01272000*; *Proctor*; 7582; *USTC 743124*; cf. *McCarthy, An ecclesiology of groaning: Augustine, the psalms, and the making of Church. In: Theological studies, vol.66 (1), p.23-48, 2005*. More photos & information on our website

First edition of the "Divisiekronek", with 239 woodcut illustrations, in an interesting binding

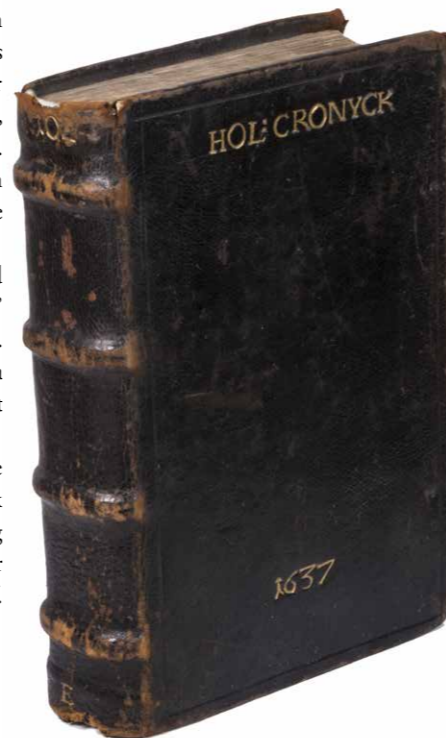
18. [AURELIUS, Cornelius]. Die cronycke van Hollandt, Zeelandt en [de] Vrieslant ...

Leiden, Jan Seversz., 18 August 1517. Folio. With the title-page printed in red and black with a large woodcut between different woodcut borders, and 239 woodcuts in text, including 121 woodcut portraits. Black blind-tooled goatskin (1637), with gold-tooled title and binding date on side. € 45 000

First edition of the famous and beautifully illustrated Dutch national chronicle, known as the "Divisiekronek", because of its publication in 32 devisions. The chronicle contains various narratives of historical, ecclesiastical and hagiographical nature, "cobbled together by an Augustinian canon, Cornelius Aurelius, from late medieval folklore and romances, local fables and chronicles as well as a superficial reading of Tacitus' *Germania*" (Schama). It is profusely and beautifully illustrated with woodcuts of various size and style. Only ten of the woodcuts were specially designed and cut for the "Divisiekronek": apparently the Leyden printer Jan Severszoon used whatever he happened to have in stock.

Of particular interest is the black goatskin binding with gold-tooling on the front side and the spine. There are 21 other volumes known with similar bindings, all with the date "1637" on the side, as well as the name of the author or the (short) title (here: Hol: Cronyck). Most of the volumes, though not all, bear a gold-tooled shelf mark on the spine, with a number at the top (here: "102") and a capital letter at the bottom (here: "E"). The highest number so far is "158", the letters run from A to F.

Professor Jan van Gelder has shown that the volumes originally belonged to the art-collector Pieter Spiering Silvercrona (d. 1652), who was responsible for the uniform black leather bindings. After Spiering's death the collection apparently was dispersed. According to a later inscription on the pastedown, the present copy was acquired by the Dutch engraver Frans Koerten (Coerten; ca. 1603-68), who left a note on the verso side of the flyleaf.



Unpublished letter from Philipp Melanchthon

19. [AUTOGRAPH]. MELANCHTHON, Philipp. [Autograph letter, signed, from Philipp Melanchthon to Sebastian Boetius].

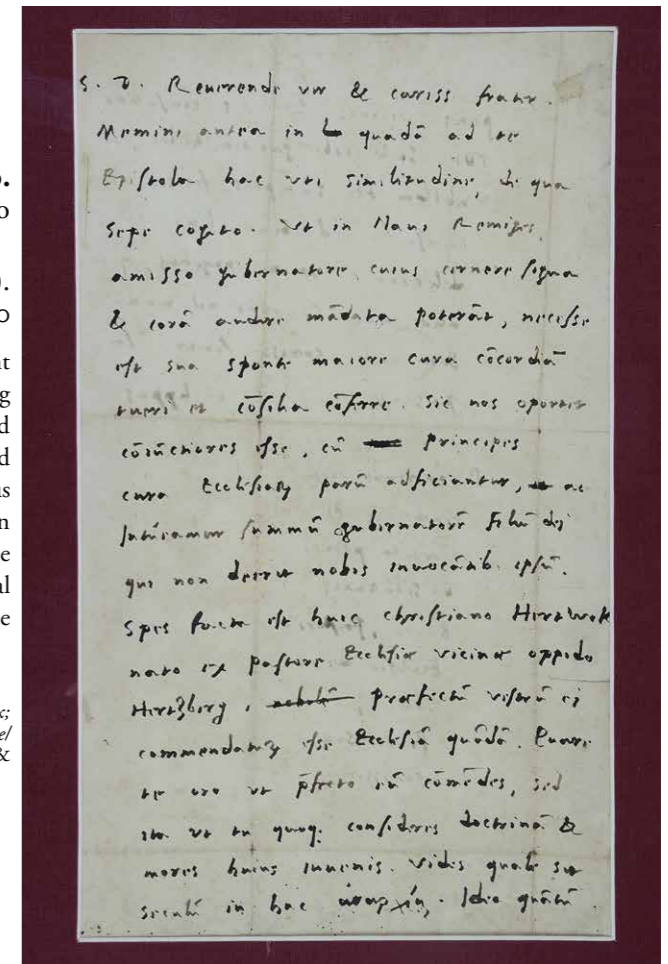
[Wittenberg], Easter [14 April 1555]. Folio (19.5 x 32 cm). In Latin. € 45 000

Autograph letter in Latin, signed by Melanchthon to the Protestant theologian Sebastian Boetius in Halle, to recommend the young priest Christian Hertwig junior. Boetius (1515-1573), who had studied under Luther and Melanchthon at Wittenberg, succeeded Justus Jonas as superintendent of Halle and founded the famous Marienbibliothek, still in existence. In his letter, Melanchthon reminds his former student that their minds often run in the same channel, as their letters show, and describes the role of the ideal pastor. He recommends Hertwig for such a position, both on the strength of his doctrines and on that of his moral fibre. Slightly browned; traces of folds. In fine condition.

[2] pp. *Koehler, Epistolae quaedam Phil. Melanthonis (1802)*, 37 note x; *Melanchthons Briefwechsel (ed. H. Scheible)*, vol. VII, p. 295, no. 7449; *De Wette/Seidemann, Dr. Martin Luthers Briefe VI (1856)*, 646. More photos & information on our website

The auction catalogue of Frans Koerten's book collection (1668), indeed lists two copies of the *Chronijck van Hollandt, Zeelandt en Vrieslandt, van Adams tijden tot 1500*. The other volumes can be found today at the British Museum, the British Library, UL in Amsterdam, F. Lugt collection in Paris, the Cleveland Museum of Art, and one was sold in Bern in 1973. With an owner's inscription on pastedown by Van Meurs (?), who bought the present copy at the auction of the library of Johannes Enschedé. Binding rubbed along the extremities, lower raising band half loose, slightly damaged on spine, without the often lacking index of four leaves, slightly browned, but otherwise in very good condition.

[2], 436 ll. *Adams A2253*; *J. van Gelder & L.Jost, Jan de Bisschop and his icons and paradigmata, classical antiquities and Italian drawings for artistic instruction in seventeenth century Holland (1985)*, pp. 196-211; *Jeudwine*, p. 253, and nr. 388; *Nijhoff & Kronenberg 613*; *S. Schama, The embarrassment of riches: an interpretation of Dutch culture in the golden age (1988)*, pp. 72-74; *Tilmans, Historiography in Holland, passim*. More photos & information on our website



Incunable: first edition of any part of the most important work of William of Auvergne (ca. 1180–1249), printed by Günther Zainer

20. ALVERNUS, Guillelmus (William of AUVERGNE). Libri ... de fide et legibus.

[Augsburg, Günther Zainer, ca. 1475/1476]. Small 2°. Set in a hybrid roman type with gothic elements (a single column of 43 lines per page plus running heads), with the first 3 lines, including the title, in a slightly larger rotunda gothic. With all initials supplied in manuscript in red, rubricated throughout. Contemporary, richly blind-tooled vellum over wooden boards, two brass clasps, blue edges, “Nr. 56” in red ink written at the foot of the spine. € 45 000

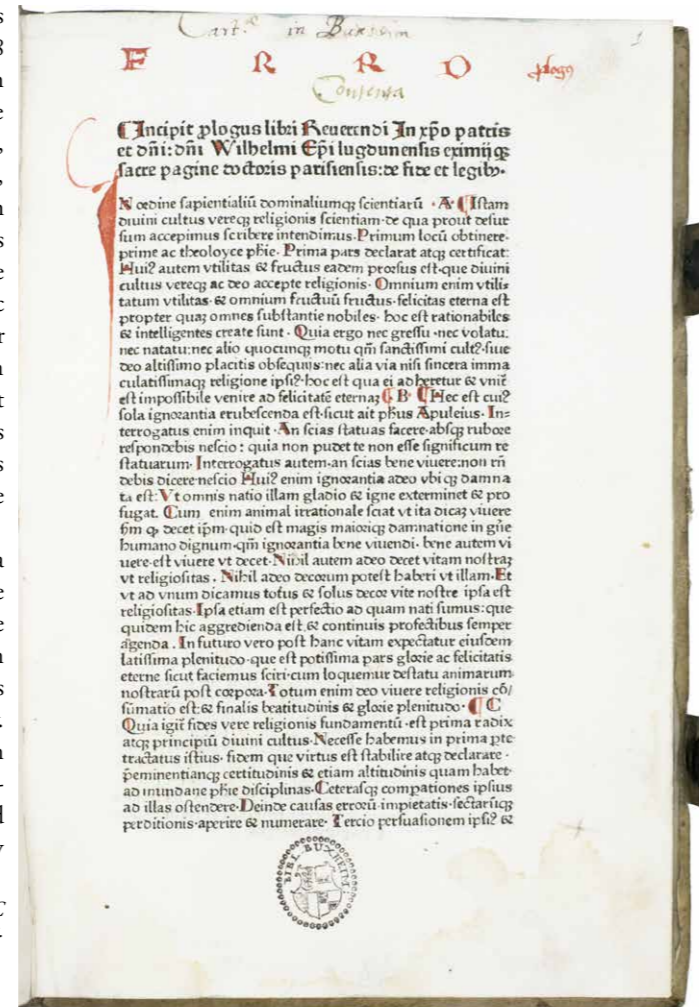
Incunable first edition of *De fide et legibus* (On faith and laws), one of the most important works of William of Auvergne (post 1180 – 1249) and the first of his works to be printed. It forms one of seven parts of his principal monumental work *Magisterium divinale* (The divine teaching), a compendium of philosophy and theology that attempts to explain the whole natural world. The parts were first printed as separate works and no more appeared in print until Georg Stuchs in Nürnberg published the second edition of *De fide et legibus* and two other parts in a collection of Auvergne’s works in 1496, followed by three more parts in 1497.

William of Auvergne was one of the most prominent French philosophers and theologians of the early 13th century. He was Bishop of Paris from 1228 until his death in 1249 and although he was in the very Christian position of bishop, he was one of the first Western scholars to try to integrate classical Greek, Arabic and Jewish philosophy, for example Aristotle, Solomon ibn Gabirol (Avicebron) and especially Ibn Sina (Avicenna), with Christian doctrine. These writings had recently become available in Latin translation. On the one hand this allowed William to oppose errors he considered dangerous for Christian beliefs, but on the other hand he found a large source of philosophical inspiration in these Greek, Arabic and Jewish texts. Although the book bear neither a year of publication nor the name of a printer or publisher, Günther Zainer (1430–1478) listed it in a 1476 advertisement and it is set in his type. Zainer established the first printing office in Augsburg. This beautiful incunable in chancery folio is not only a rich source for medieval philosophy and theology, but also – as Thorndike confirms – a picture of magic, superstition and idolatry in the first half of the 13th century.

With a contemporary inscription: “Cart. in Buxheim. Contenta” and a small stamp of the “Bibl. Buxheim” on the first page. The book therefore originally belonged to the Carthusians at Buxheim in Germany. The publisher Günther Zainer was known for his gifts to the Carthusian monastery in Buxheim and our copy of William of Auvergne’s work was probably one of them. The monastery’s library was sold in the 19th-century. Also with the bookplate of the library of George Dunn (1865–1912), an English bibliophile with an impressive library at Woolley Hall and a particular interest in paleography and early printing. Binding slightly stained and rubbed, first and last leaf somewhat loose, some water stains (especially at the end of the book), but still a beautiful copy in good condition.

[139] ll. *BMC II 323; Goff G 711; GW 11863; Hain-Copinger 8317; IGI 4602; ISTC ig00711000; Oates 883; Polain 1807; Proctor 1556; for the author: Thorndike III, pp. 338–371.*

➤ More photos & information on our website



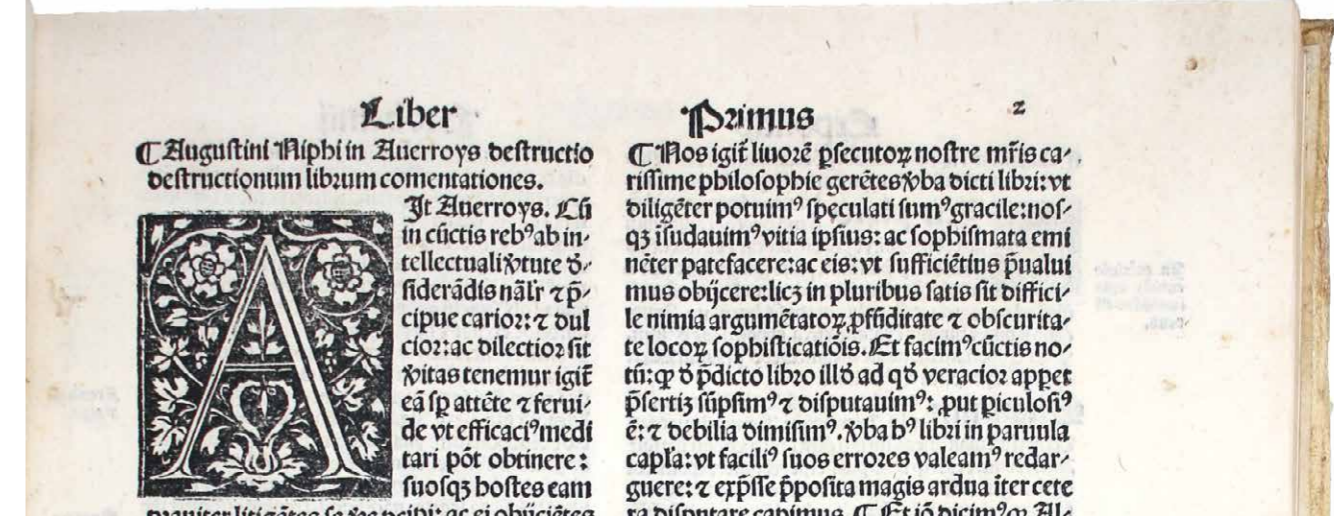
The harmony of faith and logic

21. AVERROES (Muhammad IBN AHMAD IBN RUSHD). [Tahafut al-Tahafut – latine: Destructiones destructionum philosophi Algazelis]. Eutyci Augustini Niphy Philotei Suessani in librum destructio destructionum Averrois com[m]entationes ad Dominicum grimanum cardinalem maximum.

With: NIPHUS, Augustinus. De sensu agente.

[Venice, Bonetus Locatellus] for the heirs of Octavianus Scotus, [ca. 1500]. Small 2°. With numerous woodcut initials. Printed in Gothic type, in 2 columns. Near contemporary limp vellum. € 35 000

One of the great classics of Muslim as well as of Western philosophy, demonstrating that rational thought and theology are not at odds with each other.



In this, his possibly most famous work, Ibn Rushd reacted to al-Ghazali’s “Tahafut al-Falasifa” (“The Incoherence of the Philosophers”), which had dominated Muslim philosophical thinking for the past decades: al-Ghazali’s late 11th-century treatise had denounced Ibn Sina and al-Farabi for their Greek-inflected metaphysics, which he had found contrary to Islam. Himself an avowed Aristotelian, Ibn Rushd refuted Al-Ghazali’s book section by section, showing that there was in fact no conflict between Greek logic and the Qur’an. Ibn Rushd’s apology of Aristotelian philosophy, cleverly named “The Incoherence of the Incoherence”, was translated from Arabic into Latin in the early 14th century by the Jewish philosopher Kalonymus ben Kalonymus, and the translation was first published in 1497 by Locatellus in Venice, as one of Kalonymus’ only efforts to see print. This is the undated second issue of that publication, and much rarer than the first: only ten copies are known in libraries worldwide, one of which (in St Andrews) is severely incomplete, containing only the appendix (“De sensu agente” by Agostino Nifo, the editor, who also provides a lengthy commentary). No copies in America. Auction catalogues list a single, incomplete copy, lacking four leaves. A landmark work of cross-cultural philosophy, reconciling theology and rationalism; of principal importance for sixteenth-century Aristotelian thought.

A fine copy in excellent condition.

130 ll. *Bod-inc A-631; CCIR N-16; Günther (L) 3423; GW M26980; IBE Post-incunables 187; IGI IV,146; ISTC iao1412500; Martin Abad, 112; Proctor 5104; Reichling 643; Sheppard 4247; USTC 761883; cf. Genequand, C., (transl.), Ibn Rushd’s *Metaphysics: A Translation with Introduction of Ibn Rushd’s commentary on Aristotle’s Metaphysics* (Leiden, 1986); Hissette, R., *A propos de l’édition ‘Princeps’ (1497) des ‘Destructiones destructionum’ d’Averroës. Contribution au ‘GW’* (notice 3106), in: *Florilegium mediaevale. Etudes offertes à Jacqueline Hamesse à l’occasion de son éméritat*, eds. José Meirinhos & Olga Weijers (Louvain-la-Neuve, Féd. Int. des Instituts d’Etudes Médiévales, Textes et Etudes du Moyen Âge, n. 50, 2009), pp. 297–322; Khalidi, M. A., *Ibn Rushd, The Incoherence of the Incoherence* (CUP 2015), pp. 155–180.*

➤ More photos & information on our website

Rare account of a journey to the Leti Islands with beautiful descriptions of the local people & nature

22. BARCHEWITZ, Ernst Christoph. Neu-vermehrte Ost-Indianische Reise-Beschreibung ...

Erfurt, Johann Friedrich Hartung, 1762. 8°. With an engraved frontispiece, a full-page map, and 6 engraved plates (5 folding, 1 full-page). Later gold-tooled brown half calf. € 2500

Rare work on the journey of a German officer of the Dutch East India Company (voc) to the East Indies, with a map of the hitherto undescribed Barat Daya Islands (the “South West” Islands) and the Banda Islands, showing New Guinea and “Nova Hollandia” or Australia on the edges of the map. The work contains fascinating descriptions of not only the East Indies, but also the locations the author passed through on his way there, including towns in Germany, the Netherlands and South Africa. Although at least four editions of this work are known, they are all quite rare. The present edition is not mentioned in any of the relevant reference works and is only available in a few libraries, according to WorldCat. We have also only been able to find one other copy in sales records of the past hundred years. German Ernst Christoph Barchewitz (1687–1758) left his hometown Erfurt in 1707 to travel. He eventually reached Rotterdam, where he was employed by the voc. In 1711, he embarked on a journey to the East Indies and became the Governor of the Island of Leti. Barchewitz

reports extensively on his vicissitudes and gives interesting information on the local natural history, inhabitants and their customs. He also makes mention of sightings of mermaids. The illustrations depict views of Cape of Good Hope with pictures of Hottentots, the Island Banda, Leti, buildings in Batavia, Ambon, and trees and fruits. The work also includes a map of the Banda Sea with its islands. Barchewitz returned to Erfurt in 1722, where he wrote his travel account. The present work is the fourth edition. With the blind stamp of the Gulden Passer on the first flyleaf. The edges and corners of the boards are scuffed, the binding is somewhat chafed, with loss of a portion of the top layer of the leather at the foot of the spine. Slightly browned throughout. Otherwise in good condition.

[20], 687, [16] pp. *WorldCat 66973710, 25870258, 1112481646 (6 copies); cf. Mendelssohn I, p. 80 (other ed.); Landwehr, VOC, 332 (other ed.); VDI8 11092440 (other ed.).*

➤ More photos & information on our website



Second edition (the first published in the Netherlands) of a pharmaceutical textbook by the first professor of chemistry at Utrecht

23. BARCHUSEN, Joannes Conradus. Pharmacopoeus synopticus ...

Utrecht, François Halma, 1696. 8°. With engraved frontispiece showing the interior of an apothecary shop by Sluiter after J.G., Halma's woodcut device, head- and tailpieces and initials. Contemporary paper over thin boards. € 1950

Johann Conrad Barchusen (1666–1723) was a pharmacologist, chemist, physician. At the University of Utrecht, he was the first person to teach chemistry as a specific subject (not just as part of medicine). He published four textbooks on chemistry and two on medicine. The *Pharmacopoeus synopticus* is the first, published in 1690 in Frankfurt. Our copy belongs to the second, revised edition, published in Utrecht; the third appeared in Leiden (T. Haak, 1712). In 1694, the city council of Utrecht granted Barchusen the right to teach private chemistry courses which could be attended by students of the university. His courses were so successful that the magistrate in 1695 financed construction of a chemical laboratory in the bastion of what was then the fortress of Sonnenborgh. In 1698, Barchusen was appointed to the position of lecturer. On 3 October 1698, the University Senate agreed to award him a Doctor of Medicine and in 1703 he was appointed extraordinary professor of chemistry, the first person in Utrecht to be given this rank. Boerhaave mentions him as "professor of chemistry at Utrecht, [he] deserves well to be read. He is an honest writer, and sufficiently accurate; he delivers good matter in an excellent style."

Binding a little rubbed and soiled, hinges strengthened at the inner side with linen, text slightly browned and soiled, apparently intensively used. Otherwise in good condition.

[16], 250, [6] pp. Owen Hannaway, "Johann Conrad Barchusen (1666–1723): contemporary and rival of Boerhaave", in: *Ambix*, 14/2 (2013), pp. 96–11; BMN, I, p. 381; Hoogendoorn, *BARCH*, 2 (p. 56); cf.: *Wellcome Library*, II, p. 99. ➤ More photos & information on our website



Important work on landscape gardening

25. BECKER, Wilhelm Gottlieb (editor). Der plauische Grund bei Dresden, mit Hinsicht auf Naturgeschichte und schöne Gartenkunst.

Nuremberg, Frauenholzischen Kunsthandlung, 1799. 2 parts in 1 volume. Folio. With an engraved folding plan, and 24 engraved plates, including 8 hand-coloured. Early 19th-century green half morocco. € 3500

First edition of a work on landscape gardening, including the part on natural history, often lacking, written by Wilhelm Gottlieb Becker (1753–1813). The first part consists of a description of the area around Dresden, its geology, vegetation, villages and the ruins that can be found there. Twelve of the fine views of the first part are made after drawings by the famous Johann Christian Klengel (1751–1824). "Meisterwerk der Dresdner Landschaftskunst des späten 18. Jahrhunderts" (Lanck.-Oehler).

The second part, describing the natural history of the region, contains three texts, each with its own divisional title: *Mineralogische Beschreibung des Plauischen Grundes bis Tharand* by Andreas Tauber, with four hand-coloured plates on geology and minerals, *Verzeichnis der im Plauischen Grunde und den zunächst angrenzenden Gegenden wildwachsenden Pflanzen*, by Friedrich Traugott Pursch and *Verzeichnis der merkwürdigsten Insecten welche im Plauischen Grunde gefunden werden*, by Ludwig Heinrich Freiherrn von Block, also with four hand-coloured plates, displaying various insects. Foxed with some marginal waterstains. Binding rubbed along the extremities. Otherwise in good condition.

xii, 128; [4], 120 pp. Lanck.-Oehler III, 49; Stafleu & Cowan 8403. ➤ More photos & information on our website



Beautiful festival book, published on the occasion of the arrival of Marie de' Medici in Amsterdam

24. BARLAEUS, Caspar (BAERLE, Kasper van). Marie de Medicis, entrant dans Amsterdam ...

Amsterdam, Joan & Cornelis Blaeu, 1638. Folio. With 17 engraved plates, a woodcut coat-of-arms of the city of Amsterdam on the title-page, and two decorated woodcut initials. Near contemporary gold-tooled brown morocco, with the coat-of-arms of the Comte de Calenberg on both boards, a black morocco title label on the spine lettered in gold, gold-tooled board edges, gilt edges, marbled end papers. € 8500

First edition in French of this superb Dutch festival book, celebrating the arrival of Marie de' Medici (1575–1642), queen-mother of France, in Amsterdam. Published simultaneously in French and Latin, it is the first official description of a royal entry in the Northern Netherlands. Marie de' Medici's ceremonial entrance was an important moment in the history of Amsterdam. Although her presence was a politically sensitive issue, she was received with great honour.

The present work, complete with all 17 engravings, is a beautiful visual and textual homage to this event. The beautiful plates were drawn and engraved by different artists. 9 were engraved after Claes Moeyaert (1592–1655), who designed the triumphal arch built for De' Medici's entry, as well as the dramatic tableaux based on her life that were shown to her. These 9 engravings depict these tableaux. The frontispiece, a portrait of Marie de' Medici, is drawn after a painting by Gerard van Honthorst (1592–1656). The remaining 7 plates, engraved by Salomon Savery (1594–1666), represent the festival in exceptional detail. The folding plate, for example, shows the hundreds of boats and ships in the IJ, with the city in the background. The other topographic plates show the old city hall (burned down in 1652) and weigh house (demolished in 1808) on the Dam, and the triumphal arches built for the occasion (1 on an artificial island). All show the enthusiastic crowds gathered to celebrate Marie's arrival. The present copy comes from the collection of Henry, Comte de Calenberg (1685–1772).

With an owner's inscription on the back of the front flyleaf. The corners of the boards are very lightly scuffed, the boards are lightly bumped and rubbed, with a small hole on the hinge on the back. The 17th-century marbled end papers have been repaired in the gutter with 19th-century marbled paper, the title page is somewhat browned and has been reinforced in the inner margin, a small water stain in the lower outer corner throughout, without affecting the text or plates. Otherwise in very good condition.

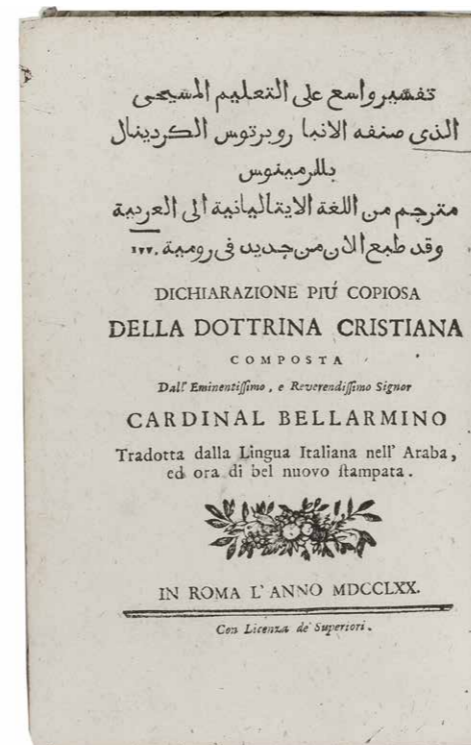
97, [3 blank] pp. Landwehr, *Splendid ceremonies* 109; Lipperheide 2665; Muller, *Ned. hist. platen* 1793 & suppl. 1793; Snoep, *Prual en propaganda*, pp. 39–76; STCN 85007293X (11 copies); Vinet 489. ➤ More photos & information on our website



Bellarmino's Arabic catechism with the rare Arabic instructions for confession and communion

26. BELLARMINO, Roberto. [Title in Arabic] | Dichiarazione più copiosa della dottrina cristiana... Tradotta dalla lingua italiana nell'araba, e dora di bel nuovo stampata.

Rome, [Propaganda Fide], 1770.



With: (2) **BORGIA, Stefano.** Irsad li-ajl al-i'tiraf wa-tanawul al-qurban, ... [= Instructions for confession and communion]

[Rome, Propaganda Fide, 1770?]. 2 works in 1 volume. 8°. Ad 1: with a woodcut of fruits and branches on the title-page and 2 woodcut headpieces. Ad 2: with the title in a decorative border built up from cast fleurons, 1 woodcut headpiece and several further decorations built up from cast fleurons. Except for the bilingual title-page to the Bellarmino and the imprimatur on the last printed page of the Borgia, both works are set entirely in Arabic type. Contemporary half sheepskin, manuscript title on spine, paste paper sides, sprinkled edges. € 4500

Ad 1: Third Arabic edition of the complete text of Bellarmino's immensely popular catechism. The catechism was translated into Arabic for the use of Catholic missionaries. Ad 2: Rare first and only edition of Stefano Borgia's Arabic instructions for confession and communion. Borgia (1731–1804) was appointed secretary of the Propaganda Fide in 1770, the year they published the third Arabic edition of Bellarmino's catechism. He added the present instructions, apparently intending them to be bound with the catechism.

Very good copy, with only a few brown spots and a small hole in p. 337. Binding with a large spot at the first part of the title on the spine and the paper on the sides rubbed, especially at the back cover; but still firm and good.

411, [1 blank]; 109, [1 blank], [1], [3 blank] pp. Ad 1: *De Backer & Sommervogel I*, col. 1190; ICCU (2 copies); *Schnurrer* 303; *WorldCat* (5 copies); ad 2: *De Backer & Sommervogel I*, col. 1190 note; *KVK & WorldCat* (4 copies); ICCU (2 copies); *Schnurrer* 303 note. ➤ More photos & information on our website

Important for modern medicine

27. BERGEN, Heinrich von. Versuch einer Monographie der China.

Hamburg, Hartwig & Muller, 1826. 2 volumes. Text volume 4° & atlas volume in royal 2°. With 8 hand coloured engraved plates by Gustav Andreas Forsmann, and 5 leaves with 10 folding tables in the atlas volume. Uniform original blue boards, the atlas volume is a portfolio with the plates loosely inserted and remnants of blue closing ties. € 7500

First and only edition of this botanical work on cinchona bark, very rare with all ten tables present. Heinrich von Bergen (1792–1836), who was a “Droguerie-Makler” (drug-broker) at Hamburg, gives a state of the art description of the botanical, economic and pharmaceutical history of cinchona bark. The work opens with a 72-page long list of reference literature. Among the publications are those by Pelletier and Caventou, who were the first to isolate cinchonine and quinine in 1820 (*DSB* x, p. 497). The 8 coloured plates depict different types of cinchona bark (seven plates) and a Peruvian mountain with cinchona trees (plate 8) titled “Geographie der Chinchonen” after the plate by Alexander von Humboldt.



Our copy contains all ten tables with test results of the extraction of cinchonine and quinine from different types of cinchona bark. The explanation of the tables with their highly important conclusions (pp. 331–341) was written by Christian Heinrich Pfaff (1773–1852), a renowned professor of medicine, physics and chemistry at the University of Kiel (Poggendorf II, cols. 425–428). It is followed by an article on a procedure to extract cinchona salt from cinchona bark titled *Art der Darstellung der Chinasalze aus den Chinirinden* by H.L. von Santen. With the ex libris book plate of Van der Wiele mounted on the front pastedown of the text volume and an additional manuscript title-label mounted in the upper left corner of the front board of the atlas volume. Both bindings show clear signs of wear, with loss of material around the edges and corners of the boards and the spines, large water stains on the back board of the atlas volume. The text volume is browned throughout. Otherwise in good condition.

x1, [1], 348 pp. *Arnold Arboretum*, p. 76; *BMC NH*, p. 140; *Nissen*, *BBI* 144; *Pritzel* 655; *Wellcome II*, p. 147. ➤ More photos & information on our website

The experiences of the first Jesuit missionaries in India and Japan, and on Hormuz Island and the Moluccas

29. [BERSE, Gaspar and Francis XAVIER, et al.]. Epistolae Indicae et Iapanicae ...

Louvain, Rutger Velpius, 1570. 2 volumes. 8°. With a general title-page and a divisional title-page for the second part, both in a frame built up from typographical ornaments, each volume with a woodcut publisher’s device on final blank, numerous decorated woodcut initials throughout. Modern gold- and blind-tooled speckled brown calf. Volume 1 with brown speckled edges, volume 2 bound in polished calf. € 8500

Two important collections of letters, written by some of the very first Jesuit missionaries. The letters describe the experiences of the Jesuits in India, Persia, the Moluccas, and Japan, including some of the earliest documented encounters between Christian Europeans and Hindus. Since it was part of Jesuit philosophy to observe first and judge later, these letters and travel accounts are relatively objective compared to those of other travellers. As such, the present collection contains valuable information not only on the earliest Jesuit activities, but also on the culture in the regions they visited.



The present work gathers letters written in the 1540s and 50s by eminent Jesuits, including Francis Xavier (1505–1552), Gaspar Berse (1515–1553), Luis de Almeida (1525–1583), Gaspar Vilela (1526–1572), and Enrique Henríquez (1536–1608). The first volume in the present work contains the letters on India and the second on Japan. The letters by Berse in the first volume give an interesting account on the coasts of India from the Arabian Gulf to the Malabar and Coromandel coasts, including Ceylon. They contain detailed information on the mission. These letters were re-published several times and became known as one of the first “modern” descriptions of India. Although Sabin calls the present work the third edition, it is rather a collection of material from *Epistolae Indicae* (1566) and *Epistolae Japonicae* (1569), both published separately. Their contents have been combined and extended for the present edition.

With an ownership annotation on the title-page of volume 1 and a round black library stamp underneath, a green label mounted on the upper outer corner of the front flyleaf of volume 2. Both volumes have been bound in slightly different leather. The joints and the corners of the boards of volume 2 are somewhat scuffed. The lower margin of the title-page of volume 1 has been restored, with the affected portion of the ornamental border filled in with ballpoint pen, both volumes are somewhat browned throughout, with water stains in the lower margin of some of the leaves of volume 1. Otherwise in very good condition.

[24], “361” [=316], [18]; “401” [=399], [25] pp. *Bibliographischer Alt-Japan-Katalog* 468; *Bibl. Belg.* II, p. 267 (E14); *Cordier, Japonica*, p. 52–53; *Sabin* 36082; *USTC* 401453; cf. *De Backer & Sommervogel* I, p. 996 (only *Epistolae Indicae*). ➤ More photos & information on our website

Fascinating large watercolour of an African lion by a well-known 19th-century French nature draughtsman

Mushrooms in and around La Rochelle, France, with 56 plates

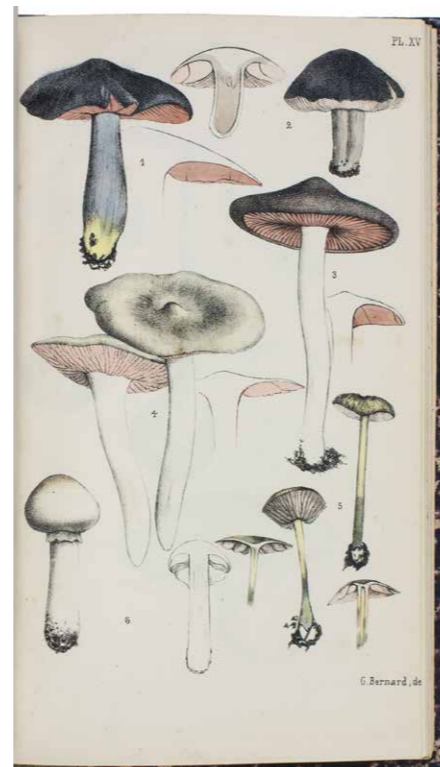
28. BERNARD, Georges Eugène. Champignons observés à la Rochelle et dans les environs.

Paris, Mareschal and Martin (text); Germer Ballière et compagnie (atlas), 1882. 2 volumes (text & atlas). 8°. Atlas volume with 56 lithographed plates (7 partly hand-coloured). Contemporary half cloth, with the original publisher’s printed paper wrappers bound in. € 1500

First edition of an illustrated description of the mushrooms in and around La Rochelle, France, by the French mycologist Georges Eugene Bernard (1835–1925). The text has been published in the annals of the Société des sciences naturelles of the Académie de La Rochelle, no. 18. The first 97 pages include some brief articles relating to different subjects. The main text deals with the mushrooms, arranged according to their taxonomy, and treating their appearance, characteristics, places where you can find them, etc.

Slightly browned, some plates closely trimmed. Binding only slightly rubbed along the extremities. Overall in very good condition.

434. [i], [1 blank]; iv pp. *Stafleu & Cowan* 476; *Schliemann* 90; *Volbracht* 135. ➤ More photos & information on our website



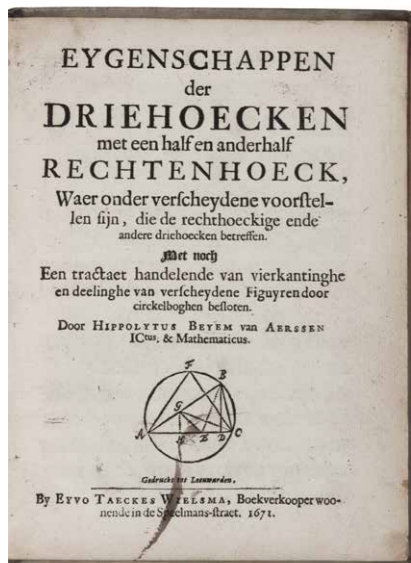
30. BEVALET, Antoine Germain. Lion d’Afrique.

[France], 1839. Ca. 65 × 81 cm. Watercolour and ink drawing on wove paper (with a part of an unidentified watermark [“igant & C”] in the upper right corner). Titled *Lion d’Afrique*, signed “Bevalet” and dated “1839” in black ink in the lower part. € 6500

Captivating watercolour by the French artist Antoine Germain Bevalet (1779–1850) depicting an adult male African lion in a landscape. Bevalet initially studied with his father, the French artist François Noël Bevalet (or Bevallet, active ca. 1780). He gained prominence as a nature draughtsman and illustrator with his contributions to well-known (early) 19th-century French works on natural history, such as those by the French explorers or naturalists Jules Dumont d’Urville (1790–1842), Louis Isidore Duperrey (1786–1865), Jean d’Audebard de Féussac (1745–1815), Louis Claude de Saulces de Freycinet (1779–1841), Joseph Paul Gaimard (1793–1858), José Joaquim da Gama Machado (died in 1862), Félix Édouard Guérin-Méneville (1799–1874), René Primevère Lesson (1794–1849), and Auguste Nicolas Vaillant (1793–1858). As draughtsman, he participated in various scientific expeditions and made in that capacity two voyages around the world (in the period of 1817–1820 and 1822–1825). Slightly discoloured, a few thin spots in the paper, otherwise in good condition.

Bénézit, II, p. 4; *Nissen*, *ZBI*, II, pp. 166–167; *Thieme/Becker*, III, p. 557. ➤ More photos & information on our website





Geometry textbook

31. **BEYEM VAN AERSSSEN, Hippolytus.** *Eygenſchappen der driehoeken met een half en anderhalf rechtehoek ...*

Leeuwarden, Eyvo Taeckes Wielsman (colophon: printed by Schelte Jochems), 1671. 4°. With a woodcut diagram on title-page, numerous woodcut diagrams in text. Contemporary vellum. € 2250

Geometry textbook by the otherwise unknown author Hippolytus Beyem van Aerssen, printed in Leeuwarden. The volume contains two treatises, the first part deals with triangles and some aspects of rectangles, the second treatise is on geometrical figures within circles as well as some remarks on the squaring of the circle. The final leaf contains errata.

Minor ink stain on title-page, page 11 with small holes and some loss of text, diagram on page 62 pasted into text, faint marginal water stain in some parts. Clean and well-preserved copy. [8], 102, [4], 103–117, [3] pp. *Bievens de Haan 306; STCN 056997701 (8 copies); for the author: V.d. Aa, Bijvoegsel, p. 16.* [More photos & information on our website](#)

The famous Elzevier Dutch States Bible in a magnificent contemporary binding, the elaborately decorated gilt edges showing the coat-of-arms of the De Bont family

32. **[BIBLE – DUTCH].** *Biblia, dat is de gantsche Heylige Schrifture, vervattende alle de canonijcke boecken des Ouden en des Nieuwen Testaments.*

Including: De boecken genaemt apocryphe ...

Leiden, widow and heirs of Johannes Elzevier, 1663. 3 parts in 1 volume. Large 2° (44.5 × 28 cm). With 3 letterpress title-pages (the first in red and black, and each with the same Elzevier woodcut tree device, a complete series of 6 double-page engraved maps (the Nicolaes Visscher maps, 5 published ca. 1657 and including the world map added ca. 1663), without the engraved title-page (as usual). Further with numerous woodcut initials and tailpieces. Contemporary elaborately gold-tooled red morocco over bevelled wooden boards, with grand silver fittings (with the hallmarks of an unknown silversmith) dated on the inside of one of the clasps “1665”, the other engraved on the inside “Jeremias de Bont”, gold-tooled board edges and turn-ins. Further with gilt, painted, and elaborately gaufered and decorated edges; the fore edge shows the coat-of-arms of Jeremias de Bont with some floral decorations. € 85 000

The first Dutch “States Bible” to be printed in roman type, printed by the famous Leiden printers, publishers and booksellers Elzevier. The present copy in the splendid binding was made for a high official within the Dutch Republic, Jeremias de Bont. His family’s coat-of-arms can be found on the gaufered, painted, and gilt fore edge and Jeremias’ name is engraved in the inside of the top silver clasp (the bottom one shows a date “Anno 1665”).

The present copy is illustrated with 6 double-page maps published by Nicolaes Visscher; this series includes 5 maps of Jerusalem and the Holy Land published ca. 1657 and 1 world map published ca. 1663 (as usual) all in their first state.

Jeremias de Bont (?–1687) was 17th-century politician in the Dutch Republic. He was a member of the “Vroedschap van Gorinchem” (in/since 1674, city council of Gorinchem, in the present-day province of South Holland), burgomaster in Gorinchem in 1679 and 1681–1683, and member of the Dutch “Raad van State” (Council of State) of Holland on behalf of the city of Gorinchem.

With the signature of J. van der Werve, a city clerk, below the coat of arms of the city of Leiden on the verso of the first title-page,

below the privileges. The binding shows slight signs of wear, browned and foxed throughout, the edges are slightly dust-soiled but still showing the highly detailed decorations. Without the engraved title-page (as usual). Otherwise in good condition, a splendidly bound copy for Jeremias de Bont of the famous Elzevier Dutch States Bible.

[22], “368” [= 370]; [13], “167” [= 168]; [2], 77 ll. *Bijbel tentoonstelling statenvertaling, Amsterdam 1937, 105; Darlow & Moule II, 3321; Delaveau & Hillard, Bibles imprimées, 1200; Le Long, Boekzaal der Nederduytsche Bybel, p. 821; STCN 840822693; Willems 884; for the maps: Poortman & Augusteyn, Kaarten in Bijbels, 27–pp. 179–185; for Jeremias de Bont and his positions within Gorinchem: C. van Zomeren, Beschryvinge der staet van Gorinchem en landen van Arkel (Gorinchem, Teunis Horneer, 1755); for the De Bont family: De Nederlandsche Leeuw 40 (1992) cols. 121–122 “Bondt (de)”. [More photos & information on our website](#)*



The first book on pharmaceutical chemistry published in the Southern Netherlands

33. [BISSCHOP, Jan]. Pharmacia galenica & chymica, dat is: de vermeerderde ende verbeterde apothekeren alchymiste licht ende distilleer-konst ...

Antwerpen, Reynier Slegheers, 1667. 8°. With an anonymous engraved title-page and 2 woodcut illustrations in text. Contemporary tanned sheepskin, gold-tooled spine. € 1500



The fourth edition of a collection of medical distillery recipes, first published anonymously at Ghent in 1653, making it the first book on pharmaceutical chemistry published in the Southern Netherlands. The present 1667 edition for the first time gives the author's initials in the approbation (*5 r): I.B.S.I., meaning the Flemish Jesuit Jan Bisschop (1590–1664). The engraved title suggests that the information in this handbook is an improvement on a previous apothecary's handbook, calling this a new light on the apothecary, alchemist and the art of distillation. This apparently refers to *Dlicht d'Apothekers* by Quiricus de Augustis. The title on the frontispiece does not match that on the title page, and this title was used for a new publication in 1683 that re-published all the recipes under the title *'t Nieuw-Ligt des Apothekers* (Amsterdam 1683). In the *Pharmacia galenica & chymica* the art of distillation is still described as an alchemists' secret. The final ca. 30 pages of the handbook describes confectionery distillation recipes instead of medicine. The engraved title-page shows the interior of an apothecary shop and the two woodcut illustrations depict distilling equipment.

The last two (4th and 5th) editions have the same imprint, the present copy of the fourth edition has the same finger print as the copy in Leuven: 166708 – # a1 *3 st' : # a2 *5 ari – # 1b1 A h : # 1b2 2G erie – # 2b1 A2 ele : # 2b2 E2 ,sge.

With the bookplates of J.W. Six and Van der Hoeven on the pastedown. Binding rubbed and lacking the first flyleaf, but interally in very good condition.

[16], 466, [22]; 70, [2] pp. *Bibliotheca Walleriana* 7382; *Krivatsy* 8899; *Hoogendoorn*, p. 104 no. 4 (1657 ed.); *Jesuit Books in the Dutch Republic*, p. 52 (1657 ed.); *Notaker* 409 (1657 ed.); *STCV* 3198087 (4 copies); *USTC* 1803731 (2 copies, same as STCV); not in *Forbes*. ➤ More photos & information on our website

"The greatest and finest atlas ever published", with 610 maps, plans and views, coloured by a contemporary hand

34. BLAEU, Joan. Grooten atlas, oft werelt-beschryving, in welcke 't aerdryck, de zee, en hemel, wort verthoont en beschreven. Amsterdam, Joan Blaeu, 1664–1665. 9 volumes. Imperial 2° (55.5 × 36.5 cm). With 9 engraved title-pages, an engraved frontispiece and 610 engraved maps, views, plans, etc., mostly double-page (53.5 × 64 cm, plate size ca. 42 × 53 cm), 7 larger folding, a few single-page and a few smaller, many including additional inset maps, plans and views, and decorated with coats of arms, human & mythological figures, animals, produce, etc. With the engraved title-pages, frontispiece, other engravings, woodcut devices on 4 title-pages and 1 woodcut initial coloured by a contemporary hand (the maps mostly in outline but with their decorations fully coloured) and some (mostly the engraved title-pages) with extensive use of gold. Contemporary gold-tooled vellum. € 675 000



First and only Dutch edition of Joan Blaeu's great terrestrial atlas, often considered the greatest atlas of all time, with 610 engraved maps, views, etc., mostly double-page and all coloured by a contemporary hand. Many maps include inset plans and views and coats of arms. Blaeu first published his great atlas in Latin as *Atlas maior* in 1662, but the Dutch edition includes a few maps more than the Latin or French editions. The atlases produced by the Blaeus, especially Willem Jansz (1571–1638) and his son Joan (1598/99–1673) are justly famous for the accuracy, originality and beauty of their maps and for the technical quality of their engraving and printing. The Blaeus had close ties with the *voc* (Dutch East India Company) and Joan was appointed examiner of their navigators in 1658, giving him access to all the latest surveys and other topographic information the *voc* brought back from their voyages throughout the world. The Italian Jesuit Martino Martini (1614–1661), who had lived in China from 1640 to 1651 and was to return in 1658, compiled the atlas of China, printed and published by Joan Blaeu in 1655, the first major atlas of China published in Europe. It remained the most detailed European source for the geography of the Far East far into the 18th century.

Although the atlas contains no indication of provenance, it came from a Dutch noble family and has been in the family since the 18th century. With occasional browning, mostly limited to parts of volume 4, a marginal water stain at the head of the first few quires of volume 9, an occasional small scuff mark, an occasional marginal tear and an occasional small worm hole (mostly marginal), some restored. One map has the outside edge of the left border shaved and a few are slightly dirty or tattered in the outer few millimetres of the margin along one edge. But the atlas is generally in very good condition, most maps and text leaves fine, and the colouring is still bright and clear. The gold tooling is slightly rubbed and there are one or two minor stains on the boards, but the binding is also generally very good. Blaeu's stunning great atlas, with about 610 maps, plans and views, mostly double-page, coloured by a contemporary hand.

Koeman & V.d. Krogt 2.621; *Koeman* Bl 57; cf. *H. de la Fontaine Verwey*, "De glorie van de Blaeu-Atlas", in: *Uit de wereld van het boek III*, pp. 195–225. ➤ More photos & information on our website



One of the very first Rembrandt catalogues ever made, with more than 600 full-page photogravures of his works

35. BODE, Wilhelm and Cornelis HOFSTEDÉ DE GROOT. The complete work of Rembrandt ... Paris, Charles Sedelmeyer, 1897–1906. 8 volumes. Folio. With 622 full-page photogravure plates. Later brown mottled calf, with the title and volume number lettered in gold on the spine, the original cloth front wrappers used as title-pages. € 8500

The complete catalogue of Rembrandt's paintings, compiled by the leading Rembrandt experts of the time. It is the second complete catalogue of his works ever made, a remarkable achievement in the history of art. The 595 different paintings, many of which were here attributed to Rembrandt for the first time, are beautifully reproduced with full-page photogravures. The two largest paintings, *de Nachtwacht* (the Nightwatch) and *de Staalmeesters* (the Sampling Officials), have even been printed on two pages. These stunning volumes are the result of 12 years of research. They were printed in limited number and initially only distributed to subscribers. The present edition, printed on Holland paper, consisted of only 500 copies. The present work is number 196.

The work describes and depicts Rembrandt's paintings in chronological order, with each volume focussing on a different time period of his career. The paintings are all accompanied by a short description. The final volume shows Rembrandt's life as a whole. It starts with a short biography, shows paintings that are only known from etchings, and discusses letters and other documents written by Rembrandt, which are also included in the catalogue as photogravures. The work offers a complete overview of what was known about Rembrandt's life and work at the time. While Bode and Hofstede de Groot attributed almost 600 works (mainly paintings) to Rembrandt, experts now attribute approximately 250 paintings to Rembrandt himself, ascribing many others to his students and working in Rembrandt's atelier. Nevertheless, the present work is of vital importance for the general understanding of Rembrandt and his works.

A few of the volumes have white chalk spots on the front board and the back turn in. The cloth title-pages are somewhat scratched around the edges, the blank leaves at the start and end of each volume are discoloured, the front flyleaves of volume 5 and 8 are creased, the tissue paper protecting each plate has discoloured the surrounding leaves, the upper outer corner of p. 107 in volume 2 has torn, without affecting the text, the tissue paper of plate 486 in volume 7 has detached. Otherwise in very good condition.

[2 blank], [8], 178, [2]; [2 blank], [6], 178, [2]; [2 blank], [6], 202, [2]; [2 blank], [6], 223, [1]; [2 blank], [6], 213, [3]; [2 blank], [6], 206, [3]; [2 blank], [6], 254, [2]; [2 blank], v1, [2], 381, [1], [6 blank] pp. Cf. *Wheelock, A. K., Issues of attribution in the Rembrandt workshop, National Gallery of Art online.*

➤ More photos & information on our website



Very rare first edition of an emblem book illustrated by Theodore de Bry

37. BOISSARD, Jean Jacques. *Theatrum vitae humanae* ...

Metz, printed by Abraham Faber for Theodor de Bry in Frankfurt am Main, 1596. 4°. With the title set in an elaborate engraved frame of ornaments and illustrations representing the four stages of human life (birth, marriage, active life, and death) with short bible verses below, a half-page engraved portrait of the author, and 60 half-page engraved emblems in the text, engraved by Theodor de Bry. Further with numerous woodcut decorated initials, head- and tail-pieces throughout. 17th-century vellum. € 9500



Very rare first edition of a beautifully illustrated emblem book depicting religious, profane, and mythological scenes, by Jean Jacques Boissard (1528–1602). Boissard was a French humanist, antiquarian, poet, and artist from Besançon, who settled in Metz in 1560 after many journeys and stays in Italy. From 1585 onwards, he was in contact with the well-known engraver, illustrator, and publisher Theodor de Bry (1528–1598) in Frankfurt am Main with whom he published the famous *Icones virorum illustrium* in 1597 (a collection of 100 portraits of important men). This work continued to be expanded in later editions, then known under the title *Bibliotheca chalcographica*. The present *Theatrum vitae humanae* was printed in the author's hometown of Metz in 1596 by Abraham Faber, at the expense of the engraver Theodor de Bry in Frankfurt am Main (see the colophon on p. 266). Each of the 60 plates, numbered "1-LX" and depicting biblical, profane, or mythological scenes, is accompanied by a 4-line Latin poem in hexameter, which is then followed by an explanation in prose by Boissard. De Bry published a German translation in 1597 in Frankfurt am Main and some 40 years later a second Latin edition appeared in that same city with the publisher Wilhelm Fritzer.

With the large engraved armorial book plate of James Allardes on the front paste-down, a contemporary manuscript detailed list of engravings on the recto and verso of the first free flyleaf, another manuscript inscription on the verso of the first free flyleaf below the list, by an 18th-century owner of the work named C. B. Lengnich; he refers to Pierre Bayle's *Dictionnaire* (vol. 1, p. 589) and mentions the rarity of the present edition. Further with a few manuscript annotations in the margins (mainly on p. 2) and some manuscript underlining of the text. The

binding is somewhat dust-soiled and shows a brown stain on the back board, the corners of the boards are slightly scuffed, the title-page shows some (dust) soiling, some dust-soiling in the margins and thumb corners throughout, the leaves are slightly frayed along the fore-edge. Otherwise in good condition with clear engraved illustrations in the text.

[1], [1 blank], [14], 266 pp. *Adams, B-2344; Brun, p. 138; Brunet, I, p. 1067; Ind. Aurel., 121.340; Landwehr, French, Italian, Spanish ... Emblems (1976), no. 167; Praz, p. 279; Redgrave, 'Boissard's Emblems', in: Transactions of the Bibliogr. Society (1893); Tchermizine, Bibl. d'auteurs franç., I, p. 815; VD16 B 6465.*

➤ More photos & information on our website

Fountains by the city architect of Nuremberg

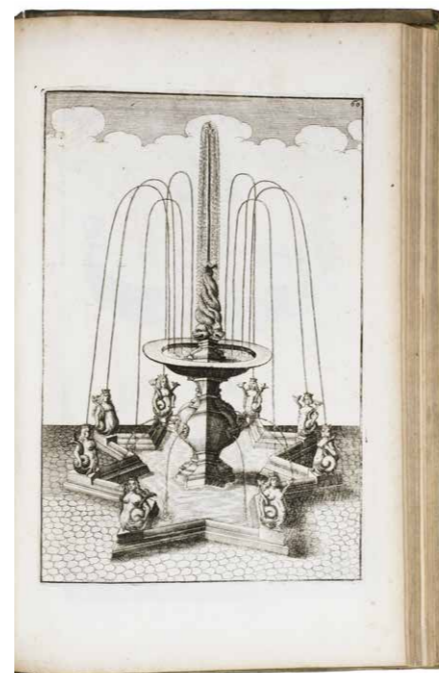
36. BOECKLER, George Andreas. *Architectura Curiosa Nova* ...

Nuremberg, Paulus Fürst, [1664]. 4 parts in 1 volume. Folio. With richly engraved frontispiece, 4 titles within borders, the first printed in red and black, and 200 full-page engraved plates of fountain architecture and hydraulic engineering in fountains. Contemporary vellum with the manuscript title on the spine. € 15 000

First Latin edition of *Die Lustreiche Bau- und Wasser-Kunst*, a richly illustrated text book on hydraulic engineering in architecture by the German engineer and architect to the city of Nuremberg, George Andreas Böckler, who lived and worked in the second half of the 17th century. The work is divided into four parts, the fifth part on title relating to the rich illustration. The first part treats the technical side of hydraulic engineering in fountains, with numerous explanatory figures on 4 plates. The second and third part treat fountain architecture, with respectively 71 illustrations on 44 plates, and 120 illustrations on 116 plates, showing all kinds of more or less elaborately designed fountains and water freezes. The fourth part then is devoted to designing fountains within the larger plans of garden architecture, with views of houses and gardens, several with a garden-plan added, on 36 full-page engraved plates.

Fine copy of a famous work, showing only a few slight traces of use.

[10], 30; [2], 13, [1 blank]; [2], 22; [2], 26 pp. *Berlin Kat. 3579; Thieme-Becker IV, 178.* ➤ More photos & information on our website



First German edition of sermons on human actions and mainly the Quattuor Novissima – the Four Last Things

38. BONAVENTURA (pseudo); [attributed to Durand of CHAMPAGNE]. *Sermo[n]es quattuor novissimorum perutiles et nec[ess]arij* ...

[Colophon: Cologne, Cornelius von Zierickzee, ca. 1502]. Small 8° (ca. 12.5 × 10 cm). With a small woodcut illustration surrounded by woodcut border decorations on the title-page and two full-page woodcut illustrations in the text. The text is set in Gothic type. Later half vellum with marbled paper sides, blue edges. € 6500

First German edition of an early post-incunable with beautiful woodcut illustrations. The work contains 37 sermons, which are divided in five series arranged by subject matter. The first part considers human actions, while the remaining ones centre around the four Last Things (novissima), namely death, judgement, heaven, and hell. The final section reworks ideas of Saint Anselm (1033–1109) about the salvation of the soul. The woodcut illustrations aptly show Christ at the Last Judgement. The work is quite rare, as we have not been able to find the present edition in any sales records of the past hundred years.

The present work was originally an anonymous treatise from the 14th century, called *De consideratione novissimorum*, but was later attributed to Saint Bonaventure (1221–1274). Although the work does contain a few of Bonaventure's favourite phrases, Constant and Zahora think it may instead have been written by Durand of Champagne (late 13th- to early 14th century), the most significant Franciscan preacher at the French royal court at the time. The treatise is part of a way of thinking that considers remembering the Last Things to be essential to pursuing a moral life, as Ecclesiasticus 7:40 states that: "In all thy works remember thy last end, and thou shalt never sin".

Interest in the four Last Things expanded greatly after Gerard van Vliederhoven (c.1340–1402), a key figure in the Devotio Moderna movement in Utrecht, composed the *Cordiale quattuor novissimorum* (c. 1380). Dozens of editions of this text, in both Latin and the vernacular, were printed between 1471 and 1505. It is exactly during this time that Durand's treatise, now republished as Bonaventure's sermons, also became popular. The work was first published with the present title and arrangement in Paris in 1482, and many editions followed. The present work is the 7th edition overall, but the first printed in Germany. There is a nearly identical edition, also printed by Cornelius van Zierickzee in the same year. The only difference between the two is a printing mistake on the title page ("eidti" instead of "editi"). The present work does not contain the mistake and thus is likely the second issue.

With later annotations on the second free flyleaf in two different hands, a crossed out annotation at the head of the title-page, and an oval blue library stamp near the foot of the title-page. The marbled paper on the boards is somewhat rubbed, the foot margin has been cut short, slightly affecting the title page and final leaf, the blank leaf after the introduction is lacking. Otherwise in good condition.

[2 blank], vii, [120] ll. BMC, German, p. 141; BSB-Ink, B-639; GW IV, Sp. 479a; Goff B947; Hain 3525; ISTC ib00947000 (12 copies); Proctor 1514; USTC 693462 (8 copies); VD16 B6579; WorldCat 162367876, 1068412909, 248319224, 1029604289, 734189726 (10 copies); cf. Constant, J. Meus and T. Zahora, Remembering last things and regulating behavior in the early fourteenth century: from the "De consideratione novissimorum" to "The speculum morale". In: *Speculum*, vol. 90 (4), October 2015, pp. 960–994. [More photos & information on our website](#)

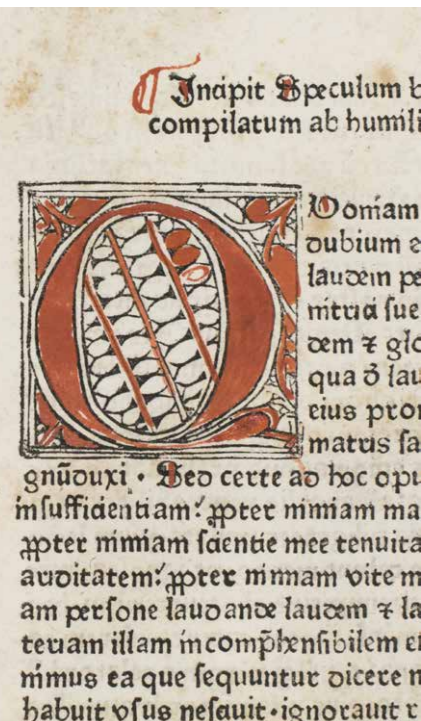


Early incunable from Augsburg with wonderful initials, a famous exegetic work by Holzinger who influenced Dante's "Purgatorio"

39. BONAVENTURA (pseudo) [= Conradus de SAXONIA]. *Speculum beate Marie virginis* ...

Augsburg, Anton Sorg, 1476. Folio (26.5 × 21.2 cm). Set in a Gothic letter in 40 lines to the page, printed in 1 column. Rubricated throughout. With a large Maiblumen woodcut-initial and 16 smaller initials (of which 11 hand-coloured in red). Modern vellum, with a manuscript title on the spine. € 17 500

First edition of this *Speculum beate Marie virginis*, an early work from the presses of Augsburg printer Anton Sorg (active 1475–1493). The beautiful Sorgs type (type 103) used here was taken over from the Augsburg monastery printers St. Ulrich and Afra and used until 1477. The Mayflower initial "Q" from Sorg's largest alphabet is particularly noteworthy and beautiful. gkw attributes the authorship of this commentary on the *Ave Maria* to Konrad Holzinger (Holtnicker) von Sachsen, a Franciscan preacher hailing from Braunschweig. In 1247, he began serving as a lecturer at Hildesheim's oldest "Privatstudium" and was simultaneously appointed as the Saxon provincial of his Order. He continued in this role for 16 years until he resigned in 1263. However, he was re-elected as provincial in 1272 and held the position until his passing in 1279 while en route to the General Franciscan Assembly in Assisi, with Bologna serving as his place of demise. Konrad's work was particularly widespread in German-speaking countries and had a major influence on Middle High German literature. Many others' sermons are based on his work. After the Middle Ages, Konrad's fame declined and his work has often been wrongly attributed to the Italian theologian Bonaventura. His *Sermones* form the bulk of Konrad's work. Today, around 700 of his sermons are known. These were probably written between 1262 and 1272 and have survived in many manuscripts. They are not fully written sermons, but drafts that other clergy could use as the basis for their own sermons. The *Speculum Beatae M. Virginis* was written in the same period as the *Sermones* (1262–1272). The content consists of an interpretation of the Hail Mary and a theological reflection on the belief in Mary. The text has long been regarded as an important work and there are approximately 250 manuscripts known. One of the unique features of Sorg's press was the use of outlined woodcut initials, following the model of medieval manuscripts. A large outlined initial was frequently included at the start of each chapter, with smaller woodcut initials marking divisions within each chapter. Both large and small initials were adorned with colour, as seen in our edition with red. Sorg's utilization of printed outlines for illuminated letters was an unconventional technique.



With the bookplate of the Bibliotheca Philosophica Hermetica on the front paste-down. Several leaves with contemporary handwritten marginals and underlinings. Lacking first and last blank leaves. A few leaves strengthened in the gutter. Some occasional slight soiling and dampstaining. Otherwise in very good condition.

[48] ll. BMC II, 343; Goff B 959; GW 4817 (88 copies); HC 3566; ISTC ib00959000; Pellechet 2681; Proctor 1645; USTC 743574 (71 copies). For Sorg see: Albert Schramm – *Der Bilderschmuck der Frühdrucke*. Vol. 4: *Die Drucke von Anton Sorg in Augsburg* (Hiersemann, 1921). [More photos & information on our website](#)

Rouen Book of Hours: written for the use of a noble woman, with a portrait of the owner

40. [BOOK OF HOURS]. [Book of Hours – use of Rouen].

Rouen, Normandy, France, ca. 1480. Small 4° (14.3 × 19.3 cm). Latin and French illuminated manuscript on vellum. Ruled in red ink for 14 lines per page (16 in the calendar). Gothic textura, major feasts in calendar in burnished gold, others alternately red or blue. Text pages illuminated with panel borders of flowers and plants on gold, and blue and gold stylised acanthus on a plain ground. Calendar has 24 small square miniatures set into panel borders; major text divisions marked by 12 large miniatures; 2 historiated initials; hundreds of smaller initials and line-fillers throughout. 18th-century French gold-tooled red calf over pasteboards, with the title lettered in gold on the spine, gilt edges, marbled endpapers. € 165 000

A Rouen Book of Hours of outstanding quality and in slightly larger than usual format, commissioned by a female patron who is portrayed in the last miniature awaiting the arrival of the Messiah. The style of illumination is typical of that practised in Rouen during the late 15th century. Characteristic features include the profuse use of gold highlights on draperies and hillsides, often cross-hatched; cross-hatching of grassy areas in landscapes; a palette predominantly based on pink, blue, brown and green, and the use of grey for the modelling of facial features, men having rather swarthy flesh, and women very pale skin; the rather peremptory manner of painting hands;

the grey-blue acanthus on flat gold backgrounds for borders. Also the liturgical use points to Rouen as the place of production: the sparse calendar includes St Romanus (23 October) in gold, as well as St Evodius (8 October) and Mellonus (22 October), all three were bishops of Rouen; Romanus and Mellonus also appear in the Litany. Prayers are written for the use of a female supplicant, and a conventional portrait of the original owner appears in the final miniature.

A complete list of contents is available upon request.

Provenance: 1) Purchased in 1949 from William H. Robinson, Pall Mall booksellers, per pencil note on verso of front flyleaf: "From Robinsons, 25/8/49", by 2) William Alfred Westropp Foyle (1885–1963), British bookseller, with his burgundy morocco gilt bookplate to front pastedown. 3) By descent to his grandson William Richard Mervyn Christopher Foyle (1943–2022), aviator and bookseller.

Front board somewhat stained. A few minor blemishes (e.g. slight pigment loss in the lower right corner of the miniature on f. 31r, and slight water-staining in the lower left corner), but generally in fine, clean condition throughout, with ample margins. An erased 17th-century(?) inscription in the lower margin of fol. 2r reads "Mon dieu qui voicy [?] est bon"; the same hand may have been responsible for lightly disguising the nudity that occurs in some marginal scenes, including Aquarius (l. iv), Gemini (l. sv) and Bathsheba (l. 83r).

[160] ll. [More photos & information on our website](#)



The leading work on the history of the first half of the Dutch War of Independence, with 80 plates

41. BOR, Pieter Christiaensz. Oorsprongk, begin, en vervolgh der Nederlandsche oorlogen, beroerten, en borgerlyke oneenigheden ...

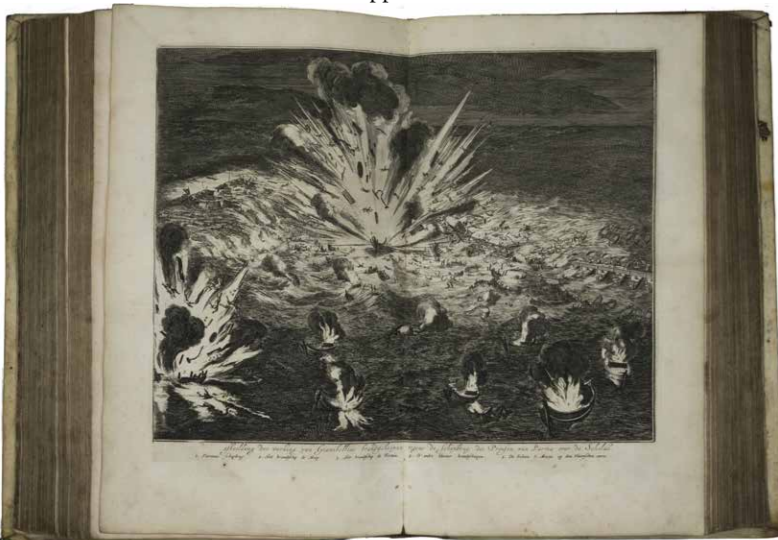
Amsterdam, the widow of Joannes van Someren, Abraham Wolfgangh, Hendrick and Dirck Boom, 1679–1684. 4 volumes. Folio. With the joint device of the publishers (with their initials) on each title-page, four nearly identical engraved frontispieces and a total of 80 engraved plates (including 4 identical portraits of the author and 39 double-page plates). Contemporary blind-tooled vellum with remnants of green ties. € 4850

The most detailed and complete edition of Bor's history of the Revolt against Spain in the Low Countries from 1555 to 1600. Pieter Christiaensz. Bor (1559–1635) was a notary, but he dedicated his life to compiling primary sources, doing historical research, and writing the very detailed, precise and reliable history of the Dutch Revolt during the second half of the sixteenth century. In this edition four supplements (noted on the title-pages) and new registers are added to Bor's chronicle-like account of the Dutch War in 37 "books" in four volumes. The supplements contain even more sources and facts about the period which underline its reputation of the book being

the leading work about the subject. The of the four volumes contains a nearly identical engraved frontispiece, with only the indication of the volume revised. The text is enriched by the addition of 80 plates. These include four identical portraits of the author, other portraits of important historical figures and 39 double-page plates of, for example, the siege of Haarlem (1572–73) in volume 1 or the famous plate of a beached whale in volume 4. These plates were produced by Jan Luyken and Romeyn de Hooghe, among others, and the portrait of the Bor is based on a painting by Frans Hals.

The bindings of volumes 1 and 2 are a bit more soiled than those of volumes 3 and 4. The spines are slightly damaged from use, without affecting the overall integrity of the binding. Volume 1 are slightly browned, the others only very slightly foxed. An impressive, illustrated historical work in very good condition.

[28], 1006, [10], 188; [8], 231, 234–242, 241–672, 679–994, [8], 128; [8], 532, [6], 529–690, 693–896, [8], 28; [8], 419, 432–512, 517–692, 14, 16, [188] pp. *Sloos, Warfare and the age of printing*, 12134; *Van Eeghen & Van der Kellen* 9. More photos & information on our website



At the end of the 17th century, in 1697, a Latin translation by Ludovicus Camerarius was published in Berlin, while a German translation by Georg Friedrich Scharff had appeared a few years earlier (1693), also in Berlin. The present copy contains only one cancel engraving on leaf 91, instead of the 8 cancels noted by Landwehr in the Glasgow University copy and instead of the 6 different cancels noted in the description of the Getty Research Institute copy. With the small bookplate of Arthur & Charlotte Vershbow on the front pastedown, a crossed out (owner's?) inscription on the engraved title-page and a crossed out IHS stamp on ll. A1r, A2r, and 1r (= B1r). The vellum binding is slightly dust soiled and the manuscript title on the spine is slightly faded. The first blank flyleaf is missing, the gutter between the front paste-down and the engraved title-page is fragile, leaves 1 and 101 are nearly detached, the gutters of leaves B3–4 and B4–C1 are reinforced, and some leaves are restored/reinforced in the margins without affecting the text. Leaves 3 and 84 show a hole in the centre of the leaf, affecting text and image and leaf 80 shows a large horizontal tear in head margin, slightly affecting the red frame, otherwise with some small tears in the margins of several leaves, barely affecting the text. Slight browning throughout, mainly to the first few leaves and the last 2/3rds of the work, and leaf 91 contains a cancelled illustration, with its correction mounted over it. Overall a remarkable copy of the very rare first Spanish emblem book, in contemporary colouring.

[2], 101, [3] ll. *Antonio, Bibliotheca Hispania nova*, vol. 1 (1783) p. 663; *Becker, Fact and Fantasy, Illustrated Books from a Private Collection* (Cambridge, MA 1976), no. 41 (this copy); *Henkel-Schöne* (1976) p. CLXXXI; *Iberian Books* 2168 (3 copies); *Landwehr, French, Italian, Spanish and Portuguese emblem books*, 172; *Palau* 33112 ("primera edicion rara"); *Praz* p. 281; *USTC* 342746 (3 copies, same as IB); *WorldCat* 434061521, 181666513, 21936852 (5 copies); cf. *Konečný, "La ilustración de las Empresas morales de Juan de Borja: Erasmo Hornick," in Ars Longa: Cuadernos de Arte* 3 [1992], pp. 9–12; *Reiter, Erasmus Hornick: ein Goldschmied, Radierer und Zeichner des 16. Jahrhunderts* [Regensburg, 2012], pp. 72–77. More photos & information on our website

Beautiful contemporary hand-coloured copy of the very rare first edition of the first Spanish emblem book

42. BORJA, Juan de. *Empresas morales* ...

Prague, Georg Nigrin, 1581. 4° (17.8 × 13.6 cm). With a hand-coloured engraved title-page, incorporating the coat of arms of the dedicatee King Philip II of Spain, 100 hand-coloured engraved emblems, 2 hand-coloured woodcut decorated initials, and numerous woodcut ornamental tail-pieces throughout, all text and illustrations are set within a frame of double red lines. Contemporary overlapping limp vellum with the manuscript title on the spine and remnants of ties. € 49 500

Very rare first edition of the first emblem book, written and compiled by a Spanish author in Spanish with Latin mottos, the first work of this kind to be printed in Bohemia. Juan de Borja y Castro (1533–1606) was a Spanish noble from the renowned House of Borja (Borgia) and was the third son of Saint Francis Borgia, or Francisco de Borja, fourth Duke of Gandía (1510–1572). He was educated by and among Jesuits at the Universidad de Gandía. He was a member of the religious and military Order of Santiago – at that time under the direct control of the Spanish monarchy – and later entered the service of King Philip II of Spain and Prince Carlos. As a soldier, he took part in the Italian Wars (a series of conflicts between 1494–1559). Borja was a distinguished diplomat, first acting as a substitute for the Portuguese ambassador and in 1576 moving to Prague as the Spanish ambassador to Emperor Rudolph II of the Holy Roman Empire, where he stayed until 1581. Upon his return to Spain, he was named head "majordomo" of Maria de Austria, acting as the head of her household staff until 1603. The *Empresas morales* is Juan de Borja's only known literary work. A second edition was published in Brussels in 1680 by Borja's grandson, Francisco, who added 124 emblems claimed to have come from among the original author's papers.



1602 edition of Botero's pioneering physical and political geography of the world, with 4 maps of the continents by Girolamo Porro

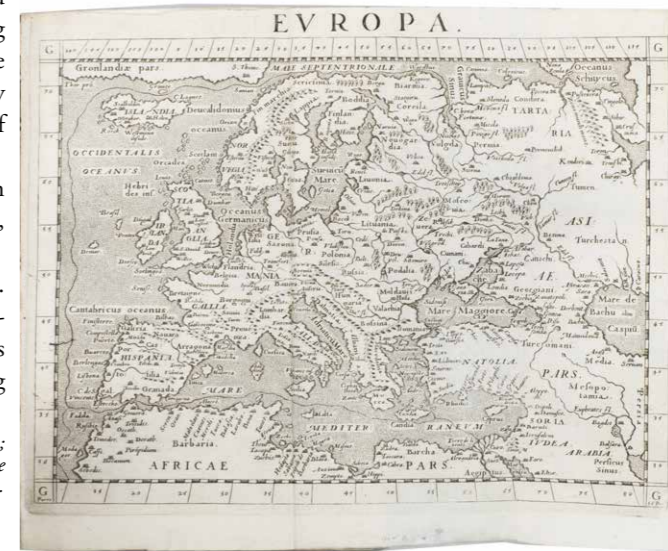
43. BOTERO, Giovanni. *Le relationi universali ...* divide in quattro parti ... Nuovamente ristampate, & corrette. Venice, Nicolo Polo & Comp., 1602. 4 parts in 1 volume. 4°. General title-page and 3 part-titles, all 4 with the same woodcut device, 4 folding engraved maps (ca. 25 × 18.5 cm) showing Europe, Asia, Africa and the Americas, by Girolamo Porro. Contemporary limp sheepskin parchment. € 8500

Corrected 1602 edition, in the original Italian, of a pioneering physical, political and even economic geography of the known world, the most extensive of three landmark publications in the development of Western thought written by Giovanni Botero (1544–1617). Botero is now recognized as one of the greatest economists of his time. In some ways he even anticipated Malthus, predicting that the European population would outgrow its food supply, and paved the way for Humboldt's scientific approach to studying the world as a whole. His present geography enjoyed great fame and influence, in part through translations into almost every European language, and it remained the leading geography of the world for more than a century.

The four maps of the continents by Girolamo Porro (with North and South America together) were probably an optional extra, so many copies do not include them.

With an early owner's inscription struck through on title-page. With mostly marginal worm holes in five quires of part 3, occasionally affecting a few letters of the text, and some faint stains on the title-page, but otherwise in very good condition. Binding slightly rubbed, ties gone.

[32], 240; [20], 152; 183, [9]; [16], 79 pp. *Alt-Japan-Katalog* 212; *Sabin* 6805; cf. *Borba de Moraes*, pp. 113–114 (other eds.); for the maps: *Burden* 86; for Botero: *Diz. biogr. degli It.* 13, pp. 352–362. More photos & information on our website



Four interesting original signed letters by the French explorer Hyacinthe de Bougainville

44. BOUGAINVILLE, Hyacinthe Yves Philippe Pottentien, baron de. [Autograph letters by Hyacinthe de Bougainville].

[France], 18[35?], 1837, 18[38], and 1845. (1) 17.7 × 12 cm; (2) 17.7 × 12 cm; (3) 15.6 × 10 cm; (4) 20.4 × 13.2 cm. All four letters written in French, in an early 19th century cursive in brown ink. With the blind-stamped initials "H.B" in the top right corner of each letter. Folded. € 3750

Hyacinthe Bougainville (1781–1846) was a French naval officer, son of the famous French Admiral and explorer Louis-Antoine, Comte de Bougainville (1729–1811) who had circumnavigated the world in 1766–1779. Hyacinthe sailed around the world from 1824–1826 on board of the *Thétis* and the *Espérance*, sent by the Minister of the Navy and the Colonies, the Duc de Clermont-Tonnerre. It was virtually a diplomatic mission to Réunion, Cochin-China, Pondicherry in the Indian Ocean, Manila and Macao. Hyacinthe returned across the Pacific and after anchoring at Port Jackson for three months he returned to France via Rio de Janeiro. Hyacinthe de Bougainville became Rear-Admiral in 1838.

Ad 1: Autograph letter signed by Hyacinthe de Bougainville to Gaspar, baron Gourgaud. Hyacinthe complained that he had heard nothing from him since their last "réunion gastronomique" 16 days earlier.

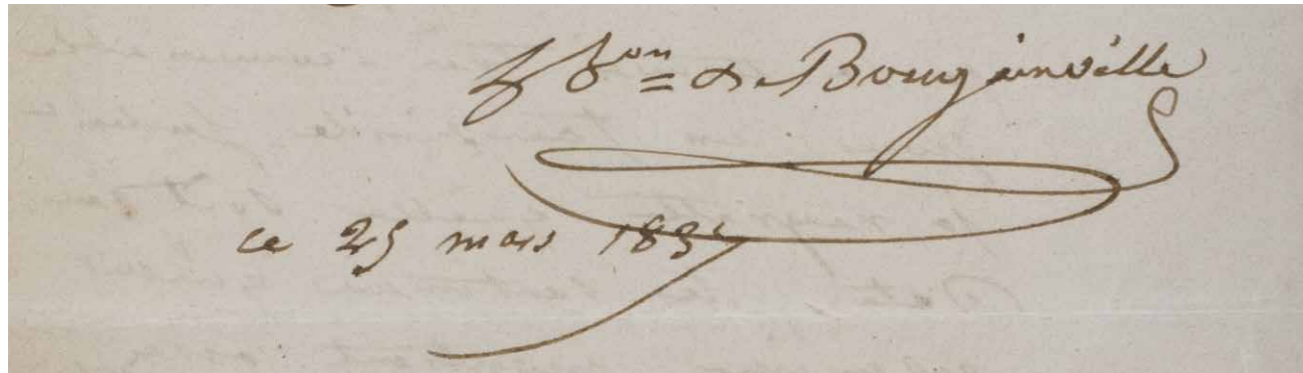
Ad 2: Autograph letter signed by Hyacinthe de Bougainville to Madame Delpeche. She was the widow of François Delpeche, an engraver who made a portrait of Hyacinthe's father Louis-Antoine de Bougainville in 1837.

Ad 3: Autograph letter signed by Hyacinthe de Bougainville to a "Cher ami". He wrote that he had been presented by the Minister, with some others that he didn't know, to the King as an option for being made a c[ontre] admiral (= Rear Admiral). "I am at the head of the list and if I stick to my titles I will be without worry ...". He invokes his deeds since 1830 and says that he wants to retire "if I am not done justice; the name I bear does not allow me to serve any longer as a stepping stone for others". Three days before, he was told that "le travail" was presented to the King, and indeed his appointment followed the same year.

Ad 4: Autograph letter signed by Hyacinthe de Bougainville to a "Cher ami" and his best "comrade". De Bougainville asks him a favour regarding the son-in-law of his "second" on the *Thétis* during his voyage around the globe (in 1824–1826).

All four letters with faint folding lines and pencil annotations; ads 2 and 4 with glue residue on the last leaf, ad 2 with the remnants of a seal and a slight defect to the top corner of the last leaf, where the letter was sealed and reopened. Overall in very good condition.

[1], [1 blank]; [2], [1 blank] [1]; [3], [1 blank]; [2], [2 blank] pp. *Howegeo, Encyclopaedia of Exploration, 1800 to 1850 (vol 2), B50.* More photos & information on our website



Official record of an important French circumnavigation around the world

45. BOUGAINVILLE, Hyacinthe-Yves-Philippe POTENTIEU, Baron de. Journal de la navigation autour du globe de la frégate la *Thétis* et de la corvette l'*Espérance* pendant les années 1824, 1825 et 1826.

Paris, Impr. De Rignoux for Arthus Bertrand, 1837. 2 text volumes (4°) and 1 atlas volume (folio: 54.5 × 35 cm). With 34 full-page lithographed views and costume plates, 12 hand-coloured, full-page engraved plates, a double-page, hand-coloured aquatint, 7 engraved maps (1 folding, 6 double-page), 2 double-page plates, and few steel-engraved illustrations in the text. Later three-quarter red morocco. € 45 000

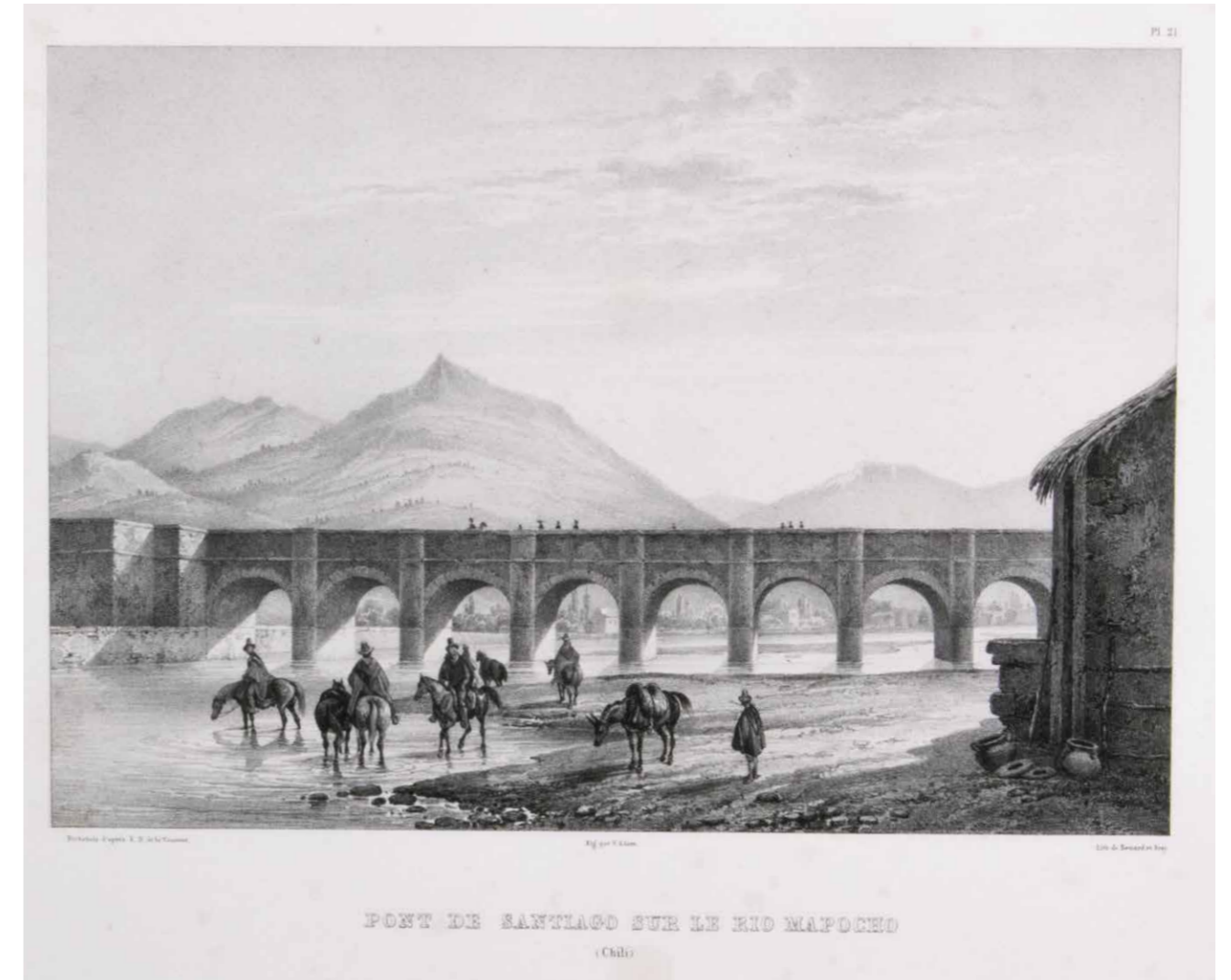
First and only edition of a richly illustrated work on the French circumnavigation of the world under command of Baron de Bougainville (1781–1846), son of the great explorer Louis de Bougainville. The goal of the voyage was to extend France's influence in Indochina. However, Bougainville also visited Pondicherry, Manila, Macao, Surabaya, Sydney, Port Jackson, Valparaiso and Rio de Janeiro. He brought back a collection of natural history specimens from his expedition, which was described as one of the most precious and important that had been seen in France.

After distinguished service in the Napoleonic Wars, Bougainville was promoted to post-captain and given command of the *Thétis*. She was only the second French frigate to be commissioned for a circumnavigation, the first having been his father's vessel, the *Boudeuse*. The voyage took twenty-eight months and the official account was published after a delay of some eleven years. The major purpose of the expedition was political and strategic, and Bougainville's first report of 1826 gave the French government a survey of colonial possessions in Asia and of the military strength of Manila, as well as accounts of Singapore, the Australian colonies, and Spanish America.

Bougainville's advice was taken into account in the development of French strategy and diplomacy in the Pacific during the 19th century. He also spent several months in and around Sydney, where he collected considerable ornithological material. This ultimately resulted in three drawings by Bessa of four species of birds, including superb illustrations of the male and female Gang-gang, or red-crested parrot. The text contains an account of the voyage. The gorgeously coloured engraved plates show plants and animals, including a curious case of Siamese twins, a bat, an Australian kangaroo, a chameleon, a "Gymnodactile Phyllure", a fine plate with butterflies, and two plates of indigenous plants. The double-page maps of places visited include two double-page plates with views of the coast-lines of the Maldives and the Philippines, a folding double-page map of the world, showing the routes of De Bougainville's voyage, as well as the route his father took in 1766–1769, and a beautiful hand-coloured plate with sailing ships and rowing boats in use in the Chinese Sea and Indian Ocean by China, Manilla, the Dutch East-Indies and Japan. The lithographed plates show views and costumes of India, the Philippines, China, Cambodia, Java, Sidney and elsewhere in Australia, Chile, Rio de la Plata and Brazil.

Bound with the original wrappers. The edges and corners of the boards are slightly scuffed, the boards are very slightly rubbed. The text volumes are very lightly foxed throughout, the atlas is somewhat browned and foxed throughout. Otherwise in very good condition.

viii, 742; xvi, 351, 165, [3] pp. *Borba de Moraes, p. 115; Bosch 416; Chadenat 26; Ferguson 2236; Hill 162; Howegeo, 1800–1850, B50; Nissen, ZBL 483; Rodrigues 440; Sabin 6875.* More photos & information on our website



The first children's pop-up book (1831), in the original publisher's binding the engraved title-page and the 12 plates with moving parts all beautifully hand-coloured for the publisher

46. BRÈS, Jean-Pierre. Le livre-joujou.

Paris, Louis Janet, [24 December 1831]. Large 16° in 8s (14.5 × 11 cm). With a letterpress title-page, an engraved title-page and 12 engraved plates, the engraved title-page and all plates with movable parts (moved with tabs), all 13 engravings and their movable parts hand-coloured for the publisher. Further with a wide variety of decorated types. Publisher's original gold-tooled black half sheepskin, original publisher's blue paper sides, printed letterpress, the front and back with the same cover-title, with a wood-engraved vignette, marbled edges. € 22 500

Rare first edition (1831) of what can fairly be called the first children's pop-up book, the engraved title-page and all twelve plates with movable parts and beautifully hand-coloured for the publisher. The present copy is in the original publisher's binding, including the publisher's printed paper on the boards, and lacks only one small (8 mm) piece of one figure in one of the movable parts. The book is even rarer in such good condition, for some copies lack some of the moving parts or even entire plates.

Although Erhard Ratdolt published a book with movable parts in 1482, less than three decades after Gutenberg's Bible, early books with movable parts were largely restricted to a few genres: in the 15th- and 16th-century mostly astronomical or cosmological books with volvelles, calendrical calculators, sundials and other scientific instruments; in the 17th-century also anatomical books, where flaps open to reveal the interior human anatomy. Some late 18th-century books showing theatre decor and costumes, with movable flaps, come a bit closer to the present book, but are not integrated into the story and were intended for adults. So books with moving parts for the entertainment of children was a radical idea in the first half of the 19th-century, and the present edition is frequently cited as the first example. It is a fairytale, certainly influenced by classics of the genre, but written for the occasion of the present publication by Jean-Pierre Brès (1782–1832), a well-known author of children's books. He tells the story of King Sélimour, who goes off to war leaving his children Prince Lindor and Princess Sérine in the care of their uncle Grolino, in fact an evil magician who locks them up and proclaims himself king. The fairy Nira recognises the children's virtue and rescues them after various adventures. Notably, Brès directs his preliminary "avertissement", not to parents, teachers or other adults but to his "jeunes lecteurs" (young readers), urging them to entertain their friends with this magical book with moving pictures. The plates with moving parts are designed to show the magical events of the fairytale in action, and an asterisk in the text tells the child who presents it to friends when to pull or push a tab to transform the illustration. With the contemporary engraved bookseller's and art supplies seller's ticket of Alphonse Giroux (1776–1848) in the corner of the front paste-down (a shield with an ogive foot and a cusp in the middle of the head, 18 × 16 mm, with the text: "A. Giroux & Cie. | Rue du Coq St. Honoré, | No. 7. | A PARIS"). Giroux's firm traded under that name and at that address from 1806 to 1850. That not only the printed paper on the boards, but also the binding itself, comes from the publisher is apparent from a nearly identical binding (Desse, p. [17], upper illustration), but in red rather than black sheepskin. The top of the head (from the mouth up, about 8 mm) of one figure in the plate facing p. 126 has been torn off and lost, but all other parts survive in very good condition, with only some of the tabs slightly bent from use (extraordinary, given the fact that the moving parts are not attached and were often lost or worn out with use), the text leaves are foxed throughout, about 20 leaves seriously, but without affecting the engraved title-page or plates. The outer bifolium of quire 8 has separated at the fold, where the sewing has broken (between p. 114 and the facing plate), but the binding is otherwise in good condition, with only the printed paper on the boards slightly discoloured near the spine (where it overlaps the sheepskin), the corners bumped and some small scuff marks at the head and foot of the spine. Overall in remarkably good condition and nearly untrimmed, with (at the foot) some deckle edges and the neatly torn edges where the sheets were divided to make the half-sheet quires (leaf size 14.0 × 10.5 cm).

[2 blank], "11" [= 6], vii, [1], 157, [3 blank] pp. *La bibliographie de la France*, no. 5974 (24 December 1831; *Cotsen Library (19th-century)* 183015; Jacques Desse, *L'invention du livre à tirettes: Le livre joujou* (https://issuu.com/libraires-associés/docs/le_livre_joujou; 7 or 8 copies, at least 2 and probably more lacking parts); *Gumuchian* 1979; www.themorgan.org/printed-books/65990 & 178322; *Quénard, Littérature française contemporaine* (1846), Brès 9 (vol. II, p. 430); *WorldCat* 493558922 (3 copies); cf. *Pietro Franchi, Aperti libri!: meccanismi, figure, tridimensionalità in libri animati* (1998), (ed. unclear); *Liures animés* (1982), 242 (2nd ed.); not in *Die Bilderwelt im Kinderbuch*; *Göbel, Hundert alte Kinderbücher aus den 19. Jahrhundert*; *Gottlieb/Morgan Library, Early children's books (1975; they later acquired a copy)*; *Haining, Movable books*; *The Osborne collection of early children's books*; for books with movable parts in general, see also *Montanaro, Pop-up and movable books*, (1993 with a 2000 supplement); www.newberry.org/collection/research-guide/movable-books; *Gay Walker, Eccentric books: arts of the book* (1988).
 ➤ More photos & information on our website



Hand coloured battle plan for the 1816 attack on Algiers

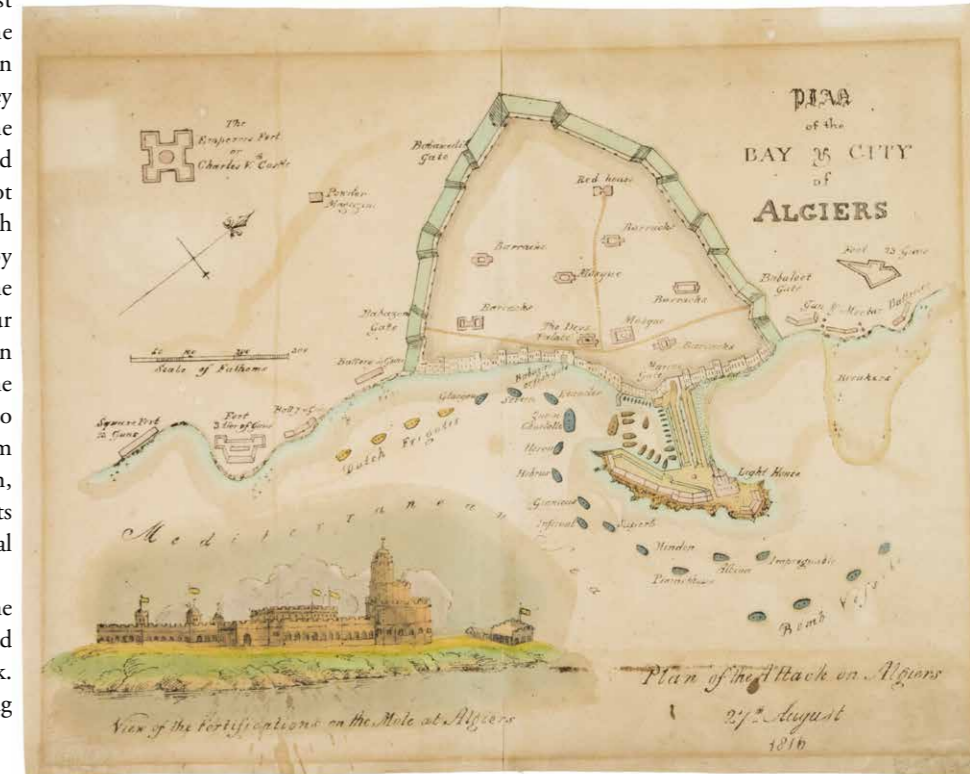
47. [BRITISH NAVY – BATTLE PLAN – ALGIERS]. Plan of the Bay and City of Algiers.

[London?, 1816]. 35 × 44. With an illustration of the plan of attack and a view of the fortifications on the Mole at Algiers. € 1750

Contemporary hand coloured lithographed(?) plate with the plan for the Bombardment of Algiers in August 1816. The attack was instigated and won by Great Britain and the Netherlands, which was celebrated in London. The Bombardment of Algiers was part of a European campaign to end piracy against Europeans by North African countries. The goal of this attack was to free Christian slaves in Algeria and stop Omar Agha (?–1817), the of Dey of Algiers, from enslaving more Europeans. The attack was partly successful. Algeria freed around 3000 Christian slaves after the battle, but did not stop enslaving Europeans until later in the 19th century. The plan for the attack was made by Admiral Lord Exmouth, the commander of the fleet. The largest ships approached the harbour in a column, sailed to the zone where the Algerian guns could not reach them, and bombarded the defences. Other ships blocked the harbour, to attack the Algerian ships and prevent them from joining the battle. On the present illustration, each of the British ships is named and drawn in its planned position, thus giving an interesting visual insight into 19th-century naval tactics.

The sheet is folded in half, with a tear along the top and bottom of the fold, somewhat browned and stained, with remnants of tape on the back. The plan and view remain clear and the colouring remains bright.

➤ More photos & information on our website



First edition of Brodtmann's zoological series containing 144 lithographed plates, seldom found complete

48. BRODTMANN, Karl Joseph. Naturhistorische Bilder-Gallerie aus dem Thierreiche.

[Zurich or Schaffhausen?], Brodtmann, [1816 and later] (title-page of the "ersten Heft": Lindau, 1816). Heft 1–33 including the supplements, bound in 1 volume. Large 2° (46 × 38 cm). With a lithographed title-page and 144 lithographs drawn by Brodtmann himself showing humans, other mammals, reptiles and amphibians, birds, insects, etc. 19th-century brown marbled paper over boards. € 18 500

First edition of the complete series of Karl Joseph Brodtmann's lithographed natural history plates, most showing animals, including the plates in the supplement, not mentioned by Winkler. Brodtmann (1787–1862)



was a Swiss artist, lithographer and printmaker. He is especially known for his beautiful and vivid lithographs of animals, respecting scientific accuracy. The present work contains 6 series with a total of 144 lithographs by Brodtmann, each series separately numbered, opening with a series of 12 plates showing people from all over the world, with their costumes, including East Indians, Sandwich Islanders and Inuits. The second series, forming the largest part of the work with 60 plates, shows other mammals: monkeys, bears, canidae (including wolves and hyenas) and felidae (including lions, tigers and panthers), horses and their riders (including an Arabian horse), mice, rats, bats, sciuridae (squirrels and some other rodents), camels, elephants, giraffes, sheep, deer, rhinoceros, walrus, whales, dolphins and many more. Here as in the other series, many plates depict more than one species, so it covers a large number of mammals.

They are followed by 32 plates of birds, including some exotic ones like parrots, toucans, a pelican, a nightingale and some birds of prey, including vultures and a condor. But Brodtmann also adds more common birds, like geese and galliformes (gamefowl). The work continues with 12 plates of reptiles and amphibians, including turtles, snakes, frogs and crocodiles. He ends his zoological plate collection with 16 plates mostly devoted to insects, depicting several species of beetles, butterflies and caterpillars, termites and flies, but also worms, arthropods, including scorpions, and spiders. Descriptive texts accompany all plates in the 33 Heften. The present copy also includes the 12 supplementary plates, including their texts, adding, for example, proboscis monkeys, lemurs, flying squirrels and several kinds of seals.

The first part ("ersten Heftes") includes the original publisher's wrappers, lithographed on blue paper, bound after the lithographed title-page. Heften 26–33 (birds) are bound between Heft 18 (the last on mammals) and Heft 19 (the first on reptiles and amphibians). Binding professionally restored and reinforced, covers are slightly rubbed and the extremities of the covers are slightly browned. Small brown stain on the top right corner of the outer edges. Edges of some plates a bit frayed and dust-soiled, small tears in a few plates (not or barely affecting the image) have been professionally restored. Overall in very good condition. A very rare complete edition of Brodtmann's beautiful natural historical plates.

[8] (title and index) II; 36 (Heft 1–18); 16 (Heft 26–33); 6 (Heft 19–21); 10 (Heft 22–25); 4 (Supplement) pp. *Winkler 105* (not noting the supplement); not in *Nissen, ZBI*. [More photos & information on our website](#)



Very popular manual for colouring books, prints and maps

49. BRUGGE, Geerard ter, and Willem GOEREE. Verlichterie-kunde, of, regt gebruik der water-verwen ...

Amsterdam, Daniel van den Dalen, 1697. 8°. With an engraved title. Modern half sheepskin parchment, marbled paper sides. € 1250

Third edition of Goeree's revision of Ter Brugge's popular treatise on painting and colouring with watercolours. Most of the book is based on the treatise by the otherwise unknown Geerard ter Brugge or Gerard ter Brugghen (described as a an outstanding master of the colourist's art) sometimes thought to be a pseudonym for Marcus Gheeraerts the elder or younger), originally published as *Verlichtery kunst-boeck* in 1616, which went through further editions in 1634 and 1667. The Middelburg publisher Willem Goeree revised and expanded Ter Brugge's treatise and published it under Ter Brugge's name in 1668, further revising it for his second edition, still under Ter Brugge's name in 1670 and again for the present third published by Van den Dalen in 1697. Goeree also integrated most of the contents into his own *Het nieuw toneel der konsten* (first edition 1679), published under the pseudonym Simon Witgeest.

With the bookplate of antiquarian bookseller Simon Emmering (1914–1999) on the paste-down. Binding very slightly worn at the extremities, two black stains on pages 14–15, bleeding through to pp. 13 and 16. Otherwise in good condition.

92 pp. *STCN* (6 copies) cf. *Goedings, Afsetters en meester-afsetters*, p. 25. [More photos & information on our website](#)

Rare pocket handbook of practical herbal medicine

50. BRUNFELS, Otto. Epitome ex gravissimis authoribus, totius rei medicae summam complectens, ... congesta: nuper verò emendata et locupletata.

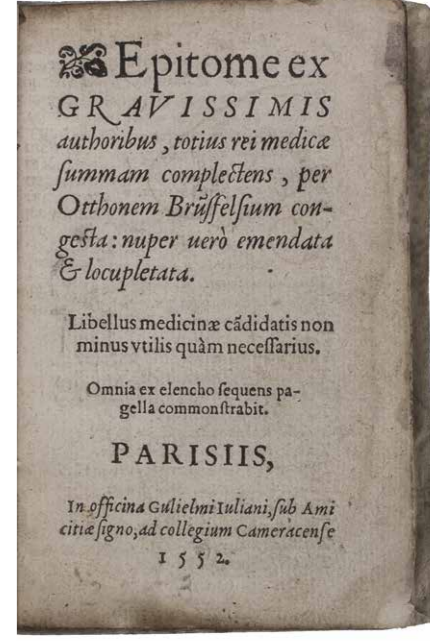
Paris, Guillaume Julian, 1552. 16° (11.5 × 7.5 cm). Old limp parchment. € 2500

Fourth(?) edition of a rare pocket handbook of practical herbal medicine, in Latin. The tiny separately published editions probably served as simple handbooks for many practicing doctors and clerics who tended the sick. It includes numerous, often alphabetical lists of plants, each covering a different category according to their botanical or medical characteristics or the ailments they can ameliorate.

Otto Brunfels (ca. 1464?–1534) took an interest in the healing powers of plants, moved to Switzerland and became a physician and one of the most important fathers of modern botany.

With several early owners' inscriptions, a bookplate and a library stamp. With 2 letters in 1 note very slightly shaved, a corner of a couple leaves torn off, and a few marginal stains, otherwise still in good condition.

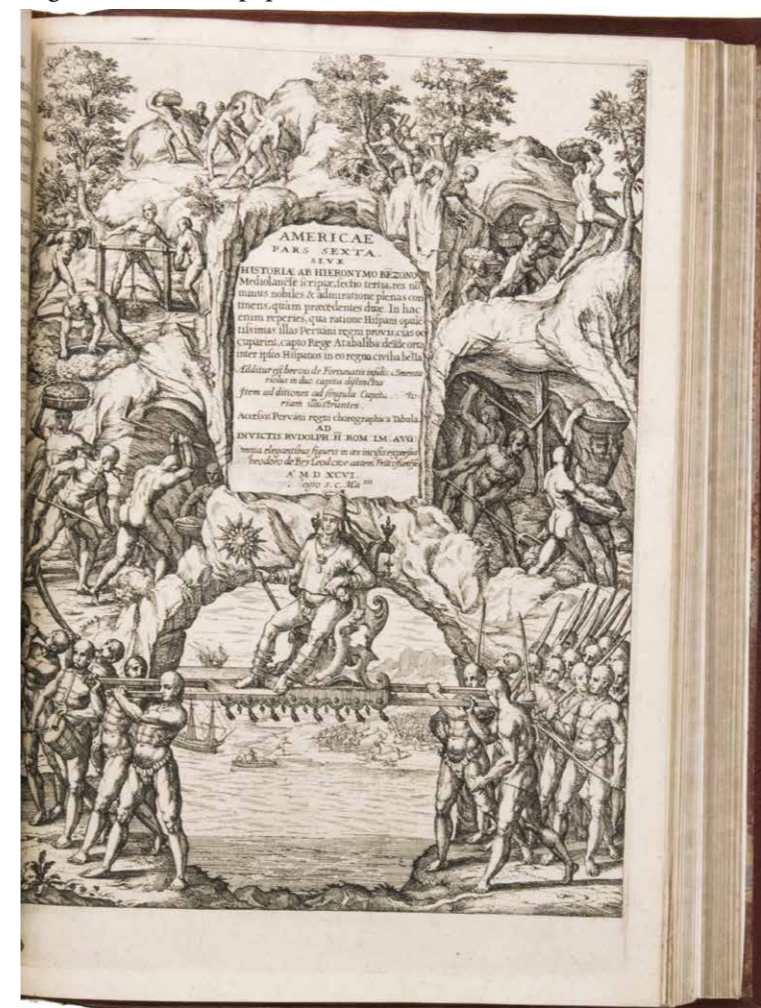
104 ll. *Adams B2922; USTC 151110; for Brunfels: Greene, Landmarks of botanical history II*, pp. 241–270. [More photos & information on our website](#)



The greatest collection of travel writings on the Americas assembled in early modern Europe

51. BRY, Theodor de. [The great voyages in Latin].

Frankfurt am Main and Oppenheim, Johann Wechel, Matthias Becker, Johann Feyrabend, Hieronymus Galle and Johannes Hofer, 1590–1620. 11 parts in 3 volumes. Folio (ca. 33 × 23.8 cm). With 11 maps (mostly folding), 300 engraved plates (double-page, full-page and in text), engraved title-pages to each part, numerous decorated woodcut initials, and numerous woodcut head- and tailpieces. 18th-century gold-tooled Dutch red morocco, bound by the Double Drawer Handle Bindery in Amsterdam, gold-tooled spines, with green morocco title-labels lettered in gold, marbled edges, marbled endpapers. € 375 000



Exquisitely bound set of the Latin edition of one of the finest works on the Americas. The work is very rare. It is especially exceptional to find a set that contains multiple parts. The present set, however, contains eleven parts, including hundreds of beautifully engraved maps and plates. The beautiful binding was made by the so-called Double Drawer Handle Bindery, active in Amsterdam between 1697 and 1742(?), which was known for binding many multi-volume and large-size works.

This remarkable work is responsible for shaping the European image of the New World in the 16th and 17th centuries. Although travel narratives were incredibly popular at the time and were published at a staggering pace, very few of them were illustrated. The present work, which is a collection of multiple important travel accounts on the Americas, allowed readers to see for the first time what these travellers described. The plates depict the Native American people and their culture, shaping European iconography of them for more than a century after.

The first two parts of the work are devoted to Virginia, the Carolinas, and Florida. They provide an account of the first attempts of the British and French to colonise the New World. The engravings are some of the best ethnographic documents of Native American life in the 16th century. The third part is made up of two accounts related to Brazil and includes one of the first detailed accounts of South American indigenous peoples.

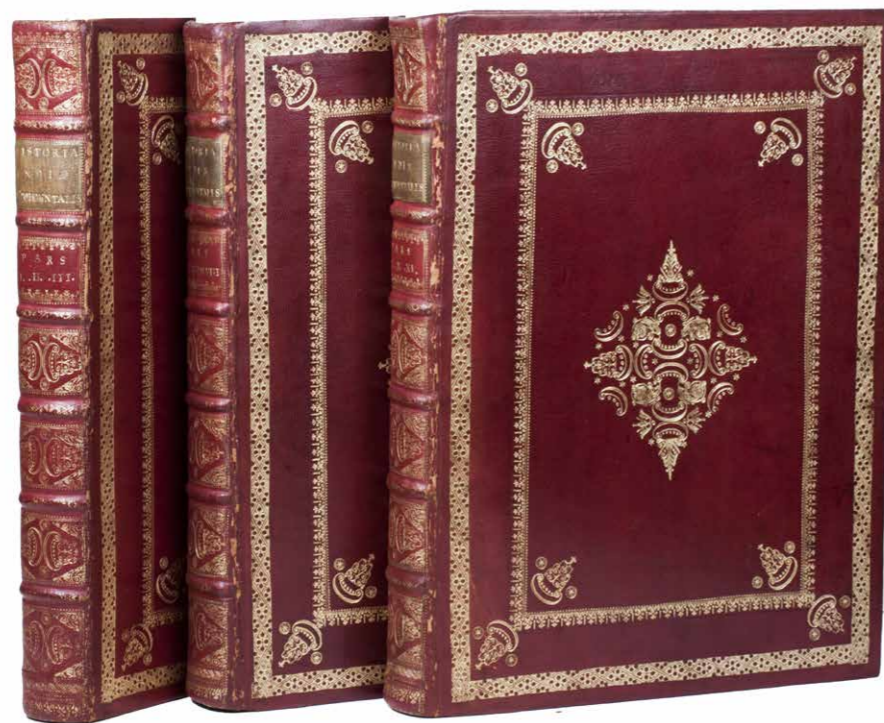
Parts 4, 5, and 6 are made up of Girolamo Benzoni's *Historia de Mondo Nuevo* (1565), an important history of the Spanish conquest of the West Indies. Part 8 includes travel accounts by Francis Drake, Walter Raleigh, and Thomas Cavendish. Part 9 consists of important accounts relating to Latin America and the Pacific, including the work of José de Acosta and the Pacific voyages of Olivier van Noort and Sebald de Weert. The final two parts include travel accounts by Amerigo Vespucci, and Willem Schouten, who discovered the Le Maire Strait and Cape Horn.

The maps in the work show various parts of North and South America. The map of Virginia in the first part is considered "One of the most significant cartographical milestones in colonial North American history. It was the most accurate map drawn in the sixteenth century of any part of that continent. ... This is the first map to focus on Virginia (now largely North Carolina), and records the first English attempts at colonisation in the New World" (Burden 76). The map of Florida, in the second part, is remarkable because it was based on native sources rather than French ones. Although it is not very accurate, it became quite influential, because Hondius used it in his atlas in 1606. The other maps in the work show South America, the West Indies, Mexico, the Americas, Guiana, the Strait of Magellan, and Tierra del Fuego.

The different parts of *The Voyages* were published over the course of nearly half a century. Because of this, the first parts of the series ran out of print while the later parts were still being issued. New editions of the earlier parts were then quickly republished, often assembled from remnants of earlier issues. As a result, no two sets of the work are the same. Each set is a combination of languages, editions and issues, and none of them can be said to be "complete". The title pages and engravings of the present set mostly correspond to the second issue of the first edition. It is largely in Latin, but contains a German map in part 8. It contains all the engraved plates that are present in other copies. The digitised copy of the University of Genève includes three maps (in part 10 and 11) that are not present in our copy. However, they seem to be missing from other copies as well.

With the bookplate of Gladys Robinson mounted on the front pastedown of the first volume, and a Dutch manuscript message to the binder on the back of the map in part 8. The work is slightly browned throughout, with some leaves affected more than others, small brown stains on some of the leaves, the corners of some of the leaves have been restored, wormholes in the lower margin on the first few leaves of part 8, not affecting the text. Overall in very good condition.

Cat. of John Carter Brown Library, I, p. 382–414; *Church* p. 316–404; *Huth* p. 404–418; *Camus, A. G., Mémoire sur la collection des Grands et petits voyages*, p. 1–181; *Sabin* 8784; *Stillwell, M., Incunabula and Americana* p. 76–77; cf. *Alexander, M., (ed.), Discovering the New World, based on the works of Theodore de Bry*; *Burden* 76, 79, 80, 83, 91, 130, 131 (maps); *Storm van Leeuwen* I, pp. 228–284 (binding). ➤ More photos & information on our website



Highly important collection of travel writings on African and Asia, in a contemporary binding

52. **BRY, Theodor de.** [The small voyages in Latin].

Frankfurt, Wolfgang Richter, Matthaeus Becker, 1598–1613. 10 parts in 2 volumes. Folio. With an engraved title page for each part, 11 maps (folding and double-page), 243 engraved plates (double-page, full-page and in text), and numerous decorated woodcut initials and head- and tailpieces throughout. Contemporary vellum with overlapping fore edge, the manuscript title on the spine, remnants of closing ties. € 350 000

The greatest single collection of material on early voyages to the East Indies. The work is considered unique in its extraordinary wealth of cartographical and visual material on Africa and Asia. It includes the first European work of substantial scope on the Congo, the first Dutch description of the Gold Coast and the Kingdom of Guinea, and the first Latin translation of a ground-breaking account of the Middle East. This copiously illustrated work seldom appears on the market. Copies that contain multiple parts are especially difficult to find. The present copy, however, contains the first ten. *The small voyages*, published between 1598–1628, is a collection of travelogues of voyages to various parts of Africa, the East Indies, India, the Spice Islands, northern Europe, and the Antarctic. The collection was very up-to-date, as these voyages were all undertaken in the late 16th and early 17th centuries. Some of the travel accounts were even published here for the first time, specifically the accounts in part 8 (on the East Indies) and part 9 (on the Spice Islands). Interestingly, the publication of the different parts of *The small voyages* coincides with the start of the Dutch East India Company (voc, 1602–1800). As such, the travel accounts document the rise of the voc in the East Indies.



The collection was published in Latin and German and consisted of twelve parts and two supplements. The present copy contains ten parts and one of the supplements. Of particular interest is the first part, which covers the voyage of the Portuguese merchant Duarte Lopes (dates unknown), who explored Central Africa, from the western coastline of the Congo to the banks of Lakes Tanganyika, Victoria, and Albert. Replete with documentary information, the text provides especially detailed descriptions of places, habits and customs, and the natural resources of the area. The information it provides would be frequently used by historians and voyagers for nearly two centuries. Also noteworthy is part seven, which includes Gasparo Balbi's account of the Middle East. Balbi (dates unknown), sailed from Venice to Aleppo, proceeding to Bir and from there overland to Basra, where he embarked for India. He was the first to record the place names along the coast of modern Qatar, the United Arab Emirates and Oman. Practically "none of the names of places on the coast between Qatar and Ras al Khaima occur in other sources before the end of the eighteenth century" (Slot).

In addition, parts 2–4 contains the travel account of Jan Huygens van Linschoten to the Far East, which provided the voc with useful information about the resources and administration of this region. Part 5 contains the narrative of Iacob Cornelisz. Neck's expedition to the East Indies. Part 6 includes Pieter de Marees' expedition to West Africa, which was the first Dutch description of this part of the world and stirred Dutch interest in Africa. Part 8 contains multiple accounts of Dutch voyages to Southeast Asia and China, which each demonstrate the growing power of the voc in this region. Part 9 follows an expedition to the Maluku (or Spice) Islands, in order to capture them from the Portuguese. The supplement to this part includes a narrative which describes the aftermath of the Dutch attacks on the Portuguese. The final part includes voyages to the far north and south of the globe.

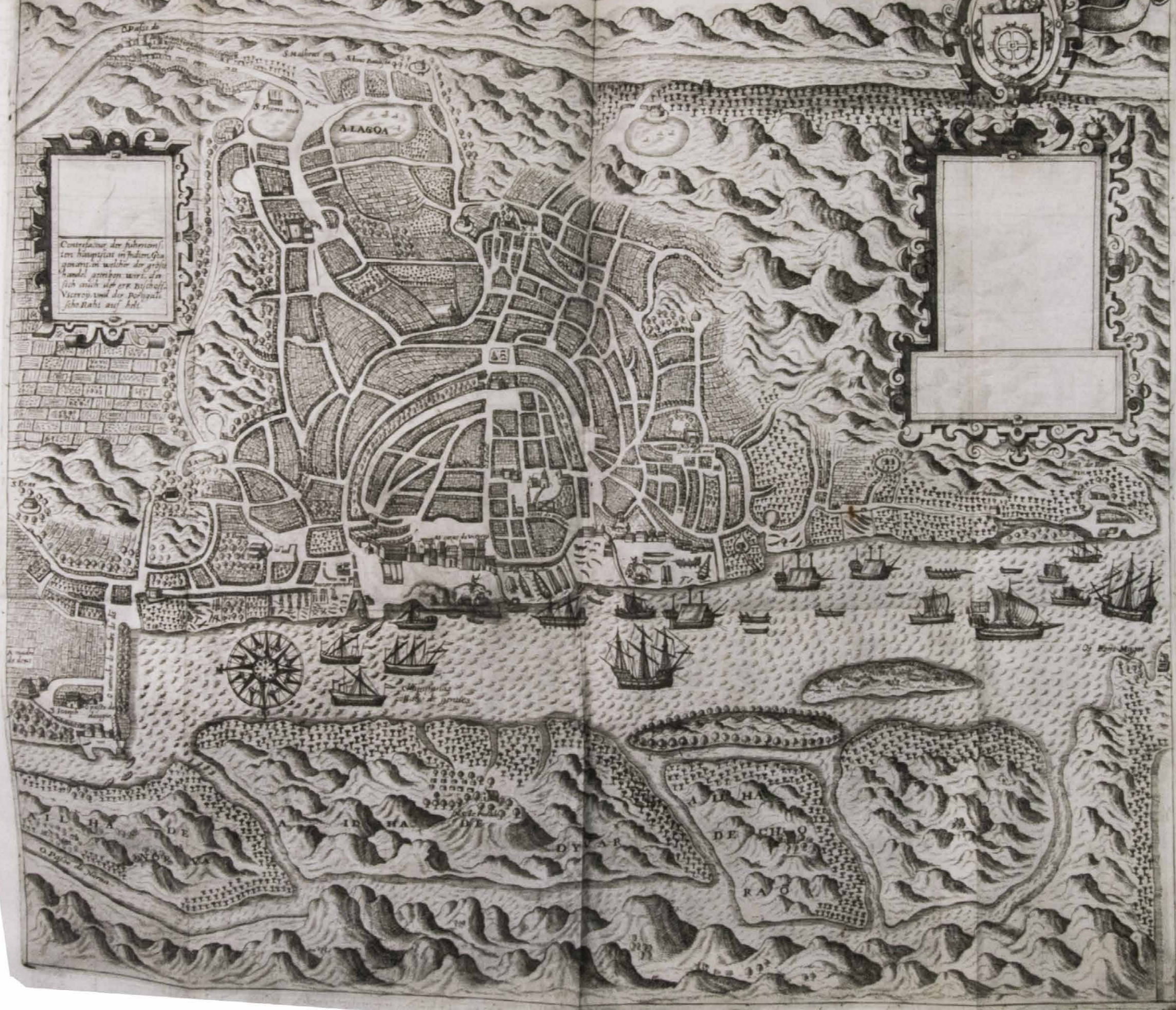
The different parts of *The Voyages* were published over the course of nearly half a century. Because of this, the first parts of the series ran out of print while the later parts were still being issued. New editions of the earlier parts were then quickly republished, often assembled from remnants of earlier issues. As a result, no two sets of the work are the same. Each set is a combination of languages, editions and issues, and none of them can be said to be "complete". Although the present copy is technically lacking the final two parts and a supplement, these parts were published much later than the other parts, so the present copy had most likely already been bound by then. It is also missing the second plate in part 6, while the third plate has been added twice, but this peculiarity happens in other copies as well. In comparison, the map of the East Indies in the third part seems to be quite rare, as it does not appear in other copies of this work that we have found.

With two different bookplates from the library of Boies Penrose ("Old East India House") mounted to the front pastedown of both volumes. The front joint of both volumes is slightly weakened, without affecting the structural integrity of the binding, the vellum is somewhat stained and scratched, with a tear on the spine of both volumes. The work is slightly browned throughout, with occasional small tears in the margins or torn lower corners, not affecting the text or images. Otherwise in very good condition.

Brunet I, 1334; *Church* 205, 207, 208, 211, 212, 214, 216, 218, 220, 222; cf. *Howgego*, to 1800, B7; *Slot, The Arabs of the Gulf (Leidschendam, 1993)*. ➤ More photos & information on our website



A ILHAE CIDADE DE GOA METROPOLITANA DA INDIA PARTES ORIENTAIS QUE ESTA EN 15 GRAOS DA BANDA DO NORTE



Contestador da feitoria
 tem habilitado em fadon
 goa em qual do gres
 havel amon uer. de
 sich auch um erk Bischoff
 Viceroy und der Portugali
 scho Raths auf hat.

No. 52 on the previous page.

*Complete first series (humans, mammalian quadrupeds, apes)
of first edition of Buffon's seminal work*

53. BUFFON, Georges Louis Leclerc. Histoire naturelle, générale et particulière, avec la description du cabinet du Roi.

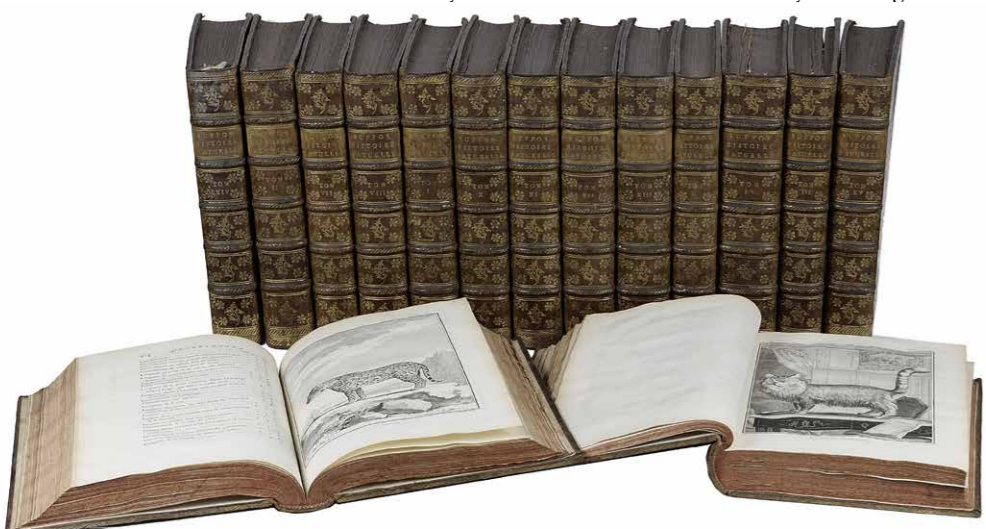
Paris, Imprimerie Royale, 1749–1767. 15 volumes. 4°. With engraved frontispiece portrait of Buffon, 19 engraved headpieces, 2 folding maps, 579 engraved plates (full-page and folding, including 1 unnumbered and 1 bis). Contemporary uniform mottled calf, gold-tooled spine and board edges. € 5000

First edition of the first 15 volumes of Buffon's justly famous *Histoire naturelle*, the complete first series, covering the formation of the earth, humans, mammalian quadrupeds and apes, and also describing the royal collection of Louis xv. Buffon's work presents "for the first time a complete survey of natural history in popular form" (PMM). Buffon opens the first volume with an essay called "Théorie de la terre", where "for the first time he outlines a satisfactory account of the history of our globe and of its development as a fitting home for living things" (PMM). In the second volume, Buffon offers a short treatise on general biology. In his treatise on humans, found in volumes II and III, Buffon "studied the human species by the same methods that he applied to animal species, including the psychological, moral, and intellectual life of man. From his exhaustive research for the *Histoire naturelle des quadrupèdes*, [volumes IV-XV] Buffon came to the conclusion that it was necessary to reintroduce the notion of family. Breaking with the spirit of his time, Buffon attempted to separate science from metaphysical and religious ideas.

As a disciple of Locke he denied idealistic metaphysics, stating that mental abstractions can never become principles of either existence or real knowledge; these can come only as the results of sensation" (DSB).

The bindings show some scratches and minor wear but are structurally sound. A fine set of the first 15 volumes of this key work on natural history in uniform bindings written by "the first to present the universe as one complete whole and to find no phenomenon calling for any but a purely scientific explanation" (PMM).

Bertin et al., Buffon (Paris, 1952), especially pp. 233–234; DSB II, pp. 576–581; Nissen, ZBI 672; PMM 198. ➔ More photos & information on our website



*Rare, finely hand-coloured set of Buffon's Histoire naturelle
in its rarest and most luxurious form*

54. BUFFON, Georges-Louis Leclerc de. Histoire naturelle, générale et particulière, avec la description du cabinet du roi. Nouvelle édition.

Dordrecht, Abraham Blussé, 1766–1799. 38 parts in 21 volumes. Large 4°. With more than 1100 hand-coloured engraved plates, 10 maps, 1 folding engraved table, and an engraved portrait of Buffon (by Houbraken, with an extra-added uncoloured portrait pasted on the verso). Contemporary, uniform half tanned sheepskin. € 125 000

Finely hand-coloured copy of the 1766–1799 Netherlands edition (in French) of Buffon's justly famous *Histoire naturelle*, the complete first series, covering the formation of the earth, humans, mammalian quadrupeds and apes, reptiles and amphibians, birds, fishes and even minerals, also describing the royal collection of Louis xv. Buffon's work presents "for the first time a complete survey of natural history in popular form" (PMM). The present set, in the work's rarest and most expensive form, is exquisite. The subscription notices periodically mention copies printed on fine paper, but they do not mention hand-coloured copies. Landwehr, discussing the first Dutch-language edition (no. 46, by the same publisher) cites contemporary sources referring to four forms of publication: on regular paper, on large paper, with hand-coloured plates and (most expensive of all) with hand-coloured plates and vignettes.



With the owner's name "Sir G[eorge]. Murray" (1772–1846) on the half-title of most volumes. He was a Scottish soldier from a noble family, who served in Flanders, the West Indies, Egypt and elsewhere, eventually becoming quarter master general of Wellington's staff in Spain and Portugal and reaching the rank of General. He was Knighted in 1813, held governorships of several colonies and the military college at Sandhurst, along with leading posts at the Colonial Office (where he helped establish the colony of Western Australia) and served from 1823 as a member of the British parliament. With the bookplate of the German entrepreneur and bibliophile Hans Dedi (1918–2016). Lacking a few half-titles (for example in the bird volumes 1 and 2), but otherwise in very good condition (most of the plates fine), with occasional stains and spots, a few tears and repairs, the binding also with some minor wear and repairs. A splendid copy of a seminal monument of natural history.

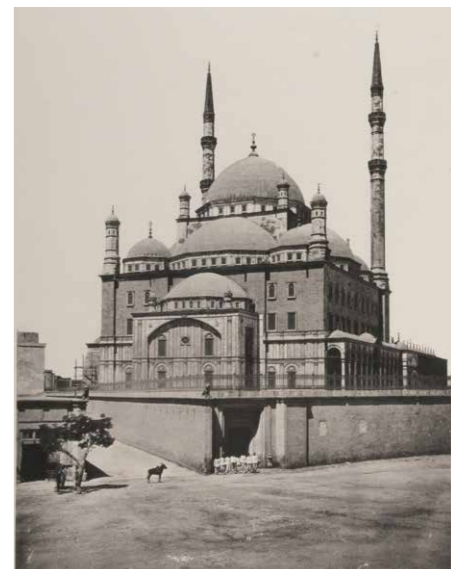
Landwehr, Coloured plates 45 (and 46, Dutch ed.); Nissen, ZBI, 678. ➔ More photos & information on our website

The ever-alluring aspects of Egypt's landscape and monuments in the late nineteenth-century

55. BÉCHARD, Émile. L'Égypte et la Nubie. Grand album monumental, historique, architectural...

Paris, André Palmieri & Émile Béchard, 1887. Large 2° (45.5 × 63 cm). With 150 collotype photographic plates, all signed, numbered and captioned in the wide margins of each plate. The half title-page and divisional half title-page for the explanation of the plates are printed in red, the typographical title-page shows a small vignette of an Egyptian mask. Loose leaves. € 35 000

Grand collection of collotype photographic plates of monuments, views and other scenes in Egypt and Nubia by the French photographer Émile Béchard. Each of the 150 plates is accompanied by a short description, based on the works of renowned Egyptologists, Orientalists, and other scientists like the philologist Champollion who deciphered Egyptian hieroglyphs. Notable plates in the present series include views of Cairo, the pyramids, the valley of the kings, the Karnac temple complex and many other monuments. The original photographs of the present collection by Béchard has won the "medaillé d'or" at the "Exposition Universelle 1878", also known as the third Paris World's Fair, as proudly stated in the preface. A loose translation reads: "However, with regard to the photographs that we have had reproduced by the unalterable processes of collotype, let us recall here that the jury of the awards at the Universal Exhibition of 1878 judged them worthy of a first class gold medal awarded to their author, Mr. Émile Béchard" (p. 5). Émile Béchard (1844–?) was a French photographer, active during the 1860s, 1870s and 1880s. "Working in Egypt from 1870 to 1880, the photographer Émile Béchard (1844 – ?) is above all known for his genre scenes and cunningly composed Egyptian views, as well as his carefully constructed versions of Egypt's cultural heritage, ancient or medieval..." (M. Volait, *Emile Bechard. The New Cairo in 1874.*).





Émile and Henri Béchard together with Hippolyte (Délié) are often thought to be 3 different photographers, related by a family- and/or business-connection (see the *Encyclopedia of nineteenth-century photography*, p. 131). The Met Museum suggests another theory, in which Émile and Henri are the same person, namely Émile Henri Béchard, and Hippolyte was a distributor of Béchard's work in France.

The present album is not bound, the half title-page is somewhat browned and scuffed, the edges of the leaves are very slightly browned and frayed. The margins leaves show some occasional very slight foxing, but the plates remain very clear. Overall in good condition.

23, [1 blank], [3 (numbered [175]-177)], [1 blank], [1], [1 blank], [1], [1 blank] pp. and 150 plates. *Encyclopedia of nineteenth-century photography* p. 131; *WorldCat* 759756036, 9198318, 252011877, 922071449, 80534462; 1179187662, cf. for the photographer(s): *The BnF*: <https://heritage.bnf.fr/bibliothèquesorient/en/emile-bechard-new-cairo-article>; *The Met Museum*, <https://www.metmuseum.org/press/2015/04/2015-04-14-01>
 ➤ More photos & information on our website

Beautiful 19th-century prize binding commissioned by the drawing academy in Middelburg, containing Petrus Camper's final, posthumously published work on cephalometry

56. CAMPER, Petrus. *Verhandeling van Petrus Camper, over het natuurlijk verschil der wezenstrekken in menschen van onderscheiden landaart en ouderdom ... Gevolgd door een voorstel van eene nieuwe manier om hoofden van allerleye menschen met zekerheid te tekenen.*

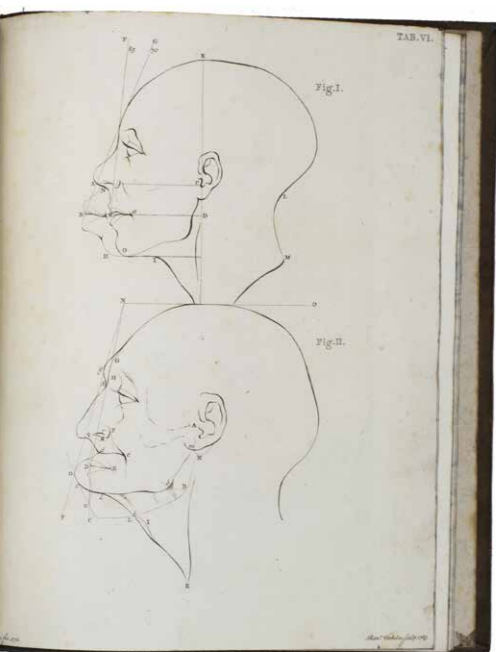
Utrecht, B. Wild and J. Altheer, 1791. Large 4° (ca. 26 × 20 cm). With 10 engraved plates: 5 folding double-page plates, 4 full-page plates, numbered I-IX and all dated ca. 1768–1786 in the plates, depicting heads and skulls of humans and apes, and 1 unnumbered plate depicting a geometric figure. 19th-century mottled calf, with a circular green morocco inlay lettered in gold, within a gold-tooled laurel wreath as a centre piece on both boards. € 12 500

Splendid early 19th-century prize binding commissioned by the drawing academy in Middelburg for one of its students Jacobus Geijp (1814–1902), a painter from a Middelburg family of painters and artists. The present work was presented to Geijp as an honorary award after his drawings had been judged by the direction of the academy. This 1834-binding contains the first edition of Camper's famous work on cephalometry, or the study and measurement of the head. While the present work was published posthumously by Camper's son, it has probably contributed more to Camper's fame as a renowned anatomist and artists than any of his other works.

Petrus Camper (1722–1789) laid the foundation for all work using craniometrical methods. "Camper's line" is the line running from the inferior border of the ala of the nose to the superior border of the tragus of the ear. According to the author the varieties of the human species could be distinguished by a precisely measurable characteristic, the so-called "facial angle". The pluriformity rested in the extension of the jaw and had nothing to do with superiority or inferiority of the various races, who are all descendants of Adam and Eve. It was the first real attempt of systematically measuring the human cranium.

Set in the front board behind the centre piece, but only visible from the inside of the front board, is a circular red wax seal of the "Teeken Akademie" in Middelburg (including the motto "Vernunft en Vlyt"). The third blank free flyleaf contains an elaborate manuscript dedication, the present work is gifted as an award by the direction of the Middelburg drawing academy to Jacobus Geijp, for some of his drawings; it is dated 3 September 1834 and signed by the Academy's secretary Pieter Herklots. Loosely inserted are 5 original drawings by Jacobus Geijp (signed "Geijp fecit") of farm animals, the verso of the final blank flyleaf shows pencil sketches of an eye.

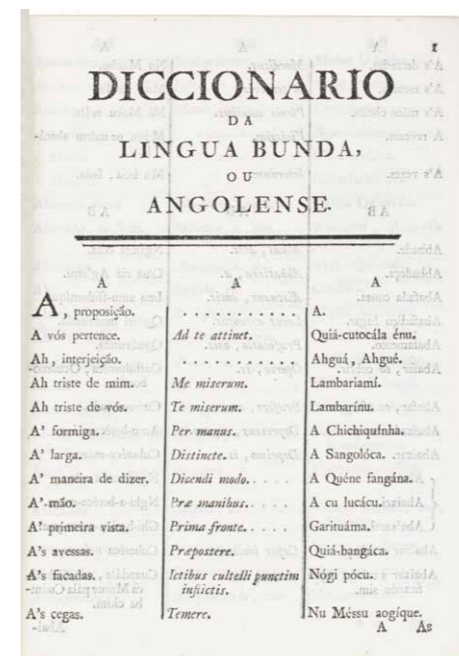
"VIII" [= x], 108, [1]. [1 blank] pp. *A.J. van Bork-Feltkamp, 'Antropological research in the Netherlands. Historical survey', in: Verhandl. Kon. Akad. v. Wetensch., afd. Natuurkunde, 2e sectie, dl. 37, no. 3, pp. 1–166 (esp. pp. 8–12); Chouhant/ Frank, p. 286; Carl Niekerk, 'Man and orangutan in 18th-cent. thinking. Retracing the early history of Dutch and German anthropology', in: *Monatshefte*, 96/4 (2004), pp. 477–502; NNBW, I, cols. 552–556; Vaderl. Letteroef. (1791), pp. 391–398; Waller, no. 1740; *Wellcome Libr.*, II, p. 293; on Jacobus Geijp: K. Heyning & G. van Herwijnen [eds.], 'Om prijs en plaats: de Middelburgse Teeken Akademie, 1778–2003 (Middelburg, Stichting Zeeuwse Katernen, 2004. Grote Zeeuwse katernen, no. III). ➤ More photos & information on our website*



The Portuguese in West Africa: Angolan-Portuguese-Latin dictionary for merchants and missionaries

57. CANNECATTIM, Bernardo Maria de. *Diccionario da lingua Bunda ou Angolense, explicada na Portugueza e Latina...*

Lisboa, na Impressao Regia, 1804. 4° (15.5 × 20.5cm). With a small woodcut vignette on the title-page, the majority of the text is set in three columns per page. Contemporary tree calf. € 8500



A fine copy of the rare first edition of this tri-lingual dictionary of the Mbunda language as spoken in Angola, together with translations into Portuguese and Latin. The compiler Fr. Bernardo Maria de Cannecattim, an Italian Capuchin missionary from Palermo, was prefect of the missions to Angola and the Congo. His preface notes the work of the Capuchin order in Angola for more than twenty years, commenting on the necessity of communication in Mbunda for advancing the Roman Catholic faith amongst the Angolan population. He also refers to the political and mercantile utility of mastering the language.

The establishment of Portuguese settlements in Angola began in the 16th century, driven by the development of the slave trade. Many slaves from Angola were shipped to Brazil to work on plantations. At the time of publication of this dictionary, the slave trade was still ongoing, as it would be abolished in 1836. It appears that this is the first dictionary of the Mbunda language to have been printed. Cannecattim followed with a Mbunda grammar in a subsequent publication: *Collecao de observacoes grammaticas sobre a lingua Bunda, ou Angolense* (Lisbon, 1805).

With the blind stamp of the library of the British and Foreign Bible Society in the first free flyleaf, with a shelf mark in pencil on the verso of that leaf. The spine shows very slight signs of wear. Otherwise in very good condition.

[1], [1 blank], [3], [1 blank], ix, [1 blank], 720, [2] pp. *Innocencio I*, 381–298; *Zaunmüller* 36.
 ➤ More photos & information on our website

6th edition (the last in the author's lifetime) of sermons by a rabble-rousing preacher of 15th-century Italy in richly blind-tooled Bavarian pigskin (ca. 1500), the 5th known binding by this workshop

58. CARACCILO, Roberto. *Sermones per adventu[m] domini cu[m] multis aliis inclusis ... [= Sermones de adventu, Sermo de S. Joseph, Sermo de Beatitudine, Sermones de divina caritate, Sermones de immortalitate animae].*

Including: BOLLANI, Dominico (Dominicus BOLLANUS). *De co[n]ceptione gloriosissime Virginis Marie [= De conceptione Beatae Virginis Mariae].*

[Strasbourg, Martin Schott, 1484]. Small (Chancery) 2° mostly in 8s (28.5 × 20.5 cm). Printed in 2 columns, set in 2 sizes of rotunda gothic type that Schott used for the first time in the present publication. With spaces left (without guide letters) for perhaps a hundred 3-line and dozens of larger manuscript initials, not filled in in the present copy. Near contemporary (ca. 1500?), richly blind-tooled pigskin over square-edge boards. With the remains of one strap-fastening, blue-green edges. Vellum manuscript waste used for reinforcement, showing bits of *Isaias* 5:8–26 from a Vulgate Bible in a large textura hand. € 7000

The last of six incunable editions, all in the original Latin, of a collection of about 70 sermons by the celebrated Italian Franciscan bishop and preacher, Roberto Caracciolo da Lecce (ca 1425–1495), published together with Dominico Bollani's treatise (also in the form of a sermon) defending the doctrine of the immaculate conception of the Virgin Mary, as usual in the early editions, the whole probably first published at Venice late in 1474 (Bollani dedicated his treatise to the Doge of Venice, Niccolò Marcello, who died on 1 December 1474). Caracciolo, a popular preacher and theologian, was appointed Bishop of Aquino (and later of his native Lecce, both in the Kingdom of Naples). Caracciolo, one of the most famous preachers of his time, earned the nicknames "the second Paul" and "the prince of preachers". His catchy writing style made him the most printed Italian preacher of the 15th century and a best-selling author. A more extensive and detailed description is available upon request.

With contemporary marginal manuscript notes, most extensively in the Bollani. Although the binding workshop is said to have been active for a decade before the publication of the present edition, it bound editions of 1498 and 1500, and the present book seems likely to have been used unbound or in a temporary binding for a few years, because the binder shaved some of the manuscript notes at the head and fore-edge. The title-leaf at has stains at the head, and creases and tears in its gutter margin, where it has been reinforced with a paper slip.

Further with occasional minor marginal wormholes, not affecting the text. Otherwise in very good condition (most leaves fine), clean and only slightly trimmed, leaving generous margins. Two or three holes in the pigskin covering the boards were probably defects already present at the time of binding and perhaps also three cuts in that of the back board. The tooling on the spine is difficult to see, but that on the boards is crisply impressed and generally in good condition.

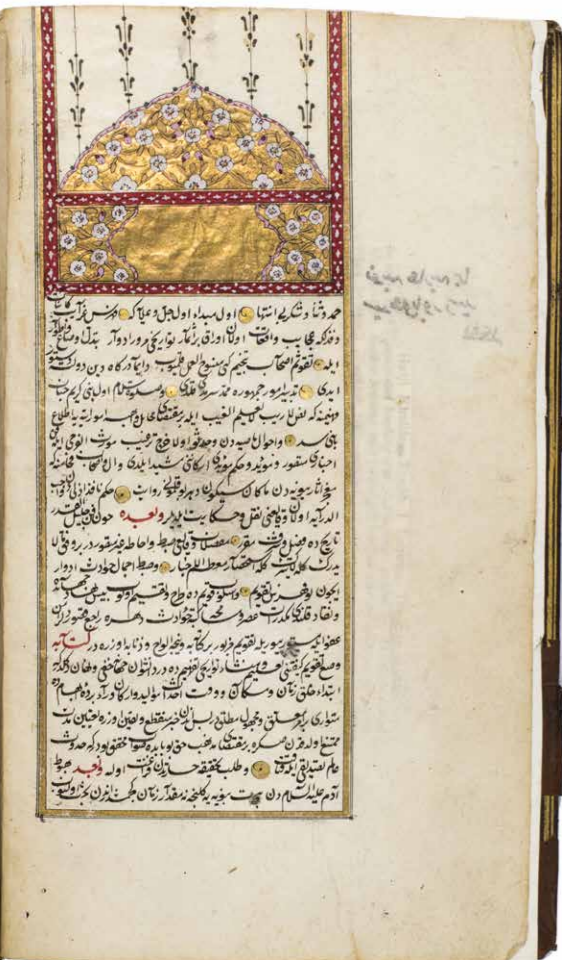
[100], [17], [1 blank] ll. *BMC* p. 95; *Borm, Incunabula Guelferbytana* 690; *BSB-Ink C113; Catalogo general de incunables en bibliotecas espanolas* 1446; *Collijn Katalog der Inkunabeln der Kgl. Universitäts-Bibliothek zu Uppsala* 407; *Goff Incunabula in American libraries* C-142 and Suppl.; *GW 6050* (87 copies); *Hain 4471; Incunabula quae in bibliothecis Poloniae asservantur* 1407; *ISTC ic00142000; Madsen Katalog over det Kongelige Biblioteks inkunabler 1018–1020; Oates, A catalogue of the fifteenth-century printed books in the University Library Cambridge* 169; *Ohly-Sack Inkunabelkatalog der Stadt – und Universitätsbibliothek und anderer öffentlicher Sammlungen in Frankfurt am Main 784–786; Polain Catalogue des livres imprimés au quinzième siècle des bibliothèques de Belgique* 995; *Proctor 405; Sack Die Inkunabeln der Universitätsbibliothek und anderer öffentlicher Sammlungen in Freiburg im Breisgau und Umgebung* 914; *Sajó, Soltész Catalogus incunabulorum quae in bibliothecis publicis Hungariae asservantur* 906; *Thienen Incunabula in Dutch libraries* 1129; *Voullième Die Inkunabeln der öffentlichen Bibliothek und der kleineren Büchersammlungen der Stadt Trier Trier* 1380; *Voullième, Die Inkunabeln der Königlichen Bibliothek und der anderen Berliner Sammlungen* 2243, 2243.2; *Walsb: Harvard A catalogue of the fifteenth-century printed books in the Harvard University Library* 147; *Yukishima Incunabula in Japanese Libraries* 120; *Zehmacker Catalogues régionaux des incunables des bibliothèques publiques de France XIII* 620. [More photos & information on our website](#)



The Ottoman Turkish calendar of histories: a rare, 18th-century manuscript of one of Katip Çelebi's most important works

59. ÇELEBI, Katip. Taqwim al-Tawarikh.

[Turkey, early 18th century]. 8°. Ottoman Turkish manuscript written in red and black ink, in a small and neat nastaliq hand within a gilt frame (ca. 27 lines to the page). With a hand-drawn gilt floral headpiece at the start of the work. Contemporary(?) Ottoman gold-tooled brown goatskin, with an oval medallion (şemse) within a decorative frame (zencirek) on both boards, a gold-tooled front flap. € 15 000



Beautifully heightened with gold, very rare Ottoman Turkish manuscript of the “Calendar of histories” by Katip Çelebi (1609–1657), who is also known as Hajji Khalifa. He was one of the most important 17th-century Ottoman authors and scholars. The work is an annalistic chronicle from the creation of Adam until 1648, when it was written. Originally written in a combination of Turkish and Persian, it is one of the rare historical works in Persian to have the form of a chronology, as most others are histories of dynasties or general histories. Eighteenth-century manuscript copies of this work are very difficult to find and rarely as luxuriously executed as the present manuscript.

Taqwim al-tawārikh was intended as an index to *Fadhlakat al-tawārikh* (“Compendium of history”), written in 1639 by the same author, but as the index was written almost a decade later, it was expanded to cover important figures and events up to 1648. The calendar contains numerous chronological tables, which are preceded by an introduction. There are tables of the pre-Islamic and Islamic dynasties, Ottoman sultans, Sheikhs and grand viziers, and important events from every year. These are followed by an afterword. It became incredibly popular as a reference work and it was continued after Çelebi's death by several 18th-century authors. It was later translated into Latin, Italian and French.

Çelebi was born as Mustafa ibn Abd' Allah in Istanbul. He served in the army and took part in many military campaigns during the 1620s and 30s. However, he is mostly known for his academic accomplishments and received the sobriquet Katip Çelebi (learned scribe) because of it.

With the bookplate of Otto Oren Fisher mounted on the front pastedown and the bookplate of Josephine H. Fisher on the last free marbled endpaper. The binding has been restored with reddish brown goatskin around the spine and the fore-edge of the backboard and flap, the binding shows some signs of wear, with some loss of material at the foot of the spine. The top outer corner of leaf [20] has been restored, wormholes in the bottom margin of leaves [55–70], without affecting the text, minor (ink) stains on some of the leaves. Otherwise in very good condition.

[89], [2 blank] ll. [More photos & information on our website](#)

8 popular stories in one binding

60. [CHAPBOOKS – FRENCH]. Histoire de la belle Heleine de Constantinople, mère de St. Martin de Tours en Touraine, & de St. Brice, son frère.

Troyes, Pierre Garnier, [ca. 1738].

With:

(2) [FORTUNATUS]. Histoire des aventures heureuses et malheureuses de Fortunatus ...

Troyes, chez Jean Garnier, [ca. 1760].

(3) [JEAN DE PARIS]. Histoire de Jean de Paris, Roi de France.

Troyes, la veuve Garnier & Fils, [ca. 1740].

(4) [JEAN DE CALAIS]. Histoire de Jean de Calais.

Troyes, la veuve Garnier & Fils, [ca. 1760].

(5) [ROBERT LE DIABLE]. La terrible et merveilleuse vie de Robert le Diable ...

Troyes, la veuve Garnier, [ca. 1740].

(6) [RICHARD SANS PEUR]. Histoire de Richard sans Peur ...

Troyes, la veuve Garnier, [ca. 1740].

(7) GARGANTUAS, La vie du fameux Gargantuas ...

Troyes, la veuve Jacques Oudot, 1715.

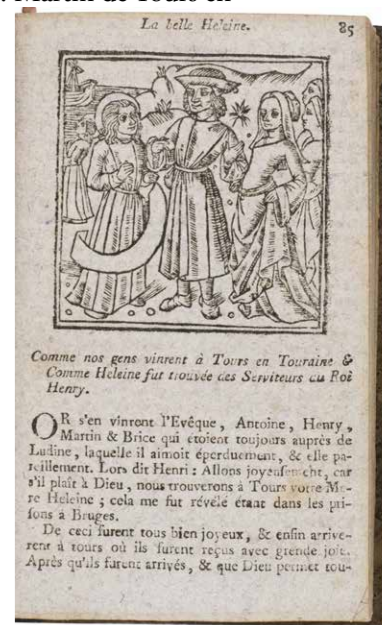
(8) [TIJL UILENSPIEGEL]. La vie joyeuse et recreative de Tiel Ulespiegle ...

Troyes, la veuve Garnier, [ca. 1765]. 8 works in 1 volume. 8°. 19th-century half dark blue morocco, decorated paper sides, gold-tooled spine with “Bibliothèque bleu” lettered in gold, marbled edges, marbled endpapers, bound by Vanette in Paris. € 6500

Fine collection of 8 French chapbook editions, all “Bibliothèque bleue” printed in Troyes, and all but one (ad 7) published by members of the printer-family Garnier. Although these popular works, mostly dating from the Middle Ages, were many times republished – up till the present time – only a few copies survive, making each work in this collection rare. The present copy belonged to the 19th-century architect Viollet Leduc, the restorator of the Notre Dame Church at Paris.

With a small purple binder's ticket and the white ex libris book plate of Viollet Leduc on the front paste-down. The spine and the edges of the boards are slightly scuffed, pp. 21–22 shows a large tear in the bottom margin, slightly browned throughout.

95, [1]; [1], [1 blank], [6], 154, [5], [1 blank]; 47, [1]; 46, [1], [1 blank]; 46, [1], [1 blank]; 46, [1], [1 blank]; 48; 46, [2 blank] pp. Ad 8: *Koopmans-Verhuyck* 52; none of these editions in Oberlé, *La Bibliothèque Bleue*: cf. 86; 275; 109; 103; 92; 105; 264; 269–271; cf. *Nisard II*, p. 459; 435; 450; 485; 495; I, 535; 544. [More photos & information on our website](#)

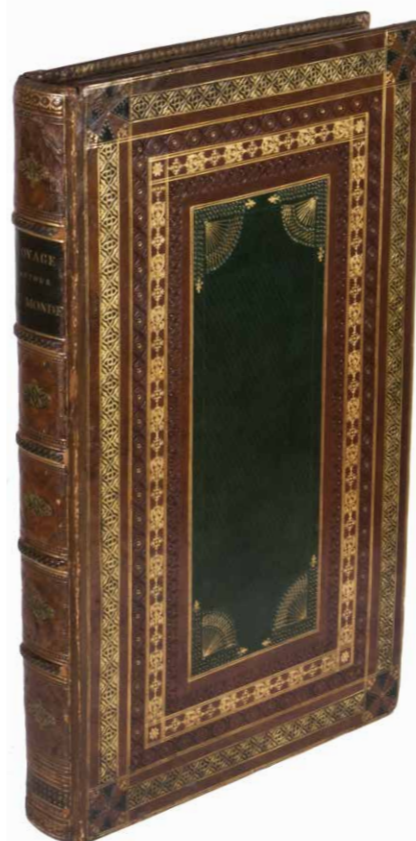


One of the finest books on the North Pacific

61. CHORIS, Louis. Voyage pittoresque autour du monde ...

Paris, Firmin Didot, 1820–1822. Folio. With a lithographed portrait of Count Romanzoff as a frontispiece and 104 lithographed plates, including 25 natural history plates in fine contemporary hand-colouring. Further with 1 folding map and 2 plans. Contemporary elaborately decorated Russia leather(?) binding, ornately gold- and blind-tooled decorated boards with a gold- and blind-tooled green straight-grained morocco panel, with dark-blue/black morocco inlays on the gold-tooled spine, gold-tooled board edges and turn-ins, gilt edges, blue marbled endpapers, the blank free endpapers with a Russian watermark dated 1824. € 180 000

One of the most beautiful of all Pacific voyage plate books, and one of the rarest. Often, there is considerable foxing to the text leaves and browning to the plates, but there is almost no evidence of this in the present copy, which is in a superb contemporary Russian binding. Unsigned, it is in the style of lavish French bindings of the 19th century, and is the work of an unknown Russian binder of considerable skill. Choris, a Russian of German stock, was only 20 when he was appointed as draughtsman on the Kotzebue expedition of 1815–1818. This, his great work, was first issued in 22 parts between 1820 and 1822, most of the views do not appear in the later official accounts of the expedition published in Germany and Russia. The many beautiful plates include views and scenes of native life, artefacts, plants, shells and animals.



They show California (several views of San Francisco), Hawaii (including the first view of Honolulu), Alaska, and various parts of Micronesia.

Three issues of the plates were published. (1) Without any colouring, (2) with 25 natural history plates coloured (as here), and (3) with all plates coloured. Moreover, the book itself seems to exist in two issues, the earlier (as here) with an 1820 title-page as well as another dated 1822, and the later issue with only an 1822 title-page. A number of plates were later reworked by Choris and exist in variant states. The present copy appears to consist entirely of first states, and we are certain that the plate of the dancing women in Hawaii (plate xvi) is in its first state, identified by Lada-Mocarski with the plain back background.

The list of subscribers accounts for only 188 copies, including the Emperor of Russia, and the King of France. 57 copies were made for subscribers in Russia, including 10 for the Emperor and 20 for Prince Gallitzin, one of the emperor's ministers. The lavish binding indicates that this copy may have been for presentation purposes and thus may well be one of these 30 "official" copies.

The most beautiful book on the north Pacific, this has more early views of Hawaii, Alaska, and California than any other. It is "one of the valuable and fundamental works on Alaska, California, and the Hawaiian Islands" (Lada-Mocarskia) and "one of the most beautiful books of travel in existence" (Hill).

With the book plate of Frederick E. Ellis, Shaw Island on the front paste-down, the binding shows slight signs of wear, mainly around the hinges, some occasional slight browning and foxing. Otherwise in very good condition. A remarkable work on the Pacific with beautiful plates, in a magnificent Russian binding.

Cowan, I, 47; Forbes, Hawaiian National Bibliography, 541; Forbes, Treasures, 29; Hawaii One Hundred, 27; Hill 290; Lada-Mocarski 84; Nissen, ZBI, 881; Sabin 12884; Soliday I, 592a (extremely rare); Streeter 2461; Wickersham 6676. ➤ More photos & information on our website



Splendid views of Brazil, Chile, Hawaii and Polynesia

62. CHORIS, Louis. Vues et paysages des régions équinoxiales, recueillis dans un voyage autour du monde. Paris, Paul Renouard, 1826. Folio (ca. 45 × 30 cm). With 24 hand-coloured, full-page, numbered lithographic plates. Contemporary blind-tooled quarter brown goat leather, with the title and author lettered in gold on the spine, brown marbled paper sides, marbled end papers. € 28 000

First edition, and one of only 50 large paper copies, of a remarkable collection with 24 beautifully hand-coloured views of locations and people in South America and the Pacific islands, made by Louis Choris (1795–1828) during his voyage round the world. Choris published the majority of his drawings in his 1821–1822 account of the trip, *Voyage pittoresque autour du monde*. However, the present work, originally published in six issues of four plates each, reproduces the drawings not included in the larger work. The lithographs in the present work show views of Brazil, Chile, Hawaii, Easter Island, and other islands in Polynesia and Micronesia.

In 1815 Choris joined Otto von Kotzebue's (1787–1846) expedition aboard *Le Rurik* as the official artist. This three-year voyage was the first Russian circumnavigation devoted exclusively to scientific purposes. Choris made many drawings, and after his return in 1819 he settled in Paris where he was greatly encouraged to publish his work, since many of the drawings were portraits of people never seen before.

In 1822 he published these drawings in his well-known *Voyage pittoresque autour du monde*, edited by Georges Cuvier. But when he later found another 24 interesting drawings, he decided to publish them in the present work, intended as an appendix to the *Voyage pittoresque*. He dedicated the work to the famous Alexander von Humboldt, and added extensive commentaries and explanations to the plates.

Choris's work is original and the lithographs are faithful representations of his original drawings. His sketches show us views from the traditional ways of life from the period when the feudal order was still in full force. The Hawaiian natives admired Choris's skills of rapidly drawing portraits with extraordinary likenesses. Choris also was – as becomes apparent from his art – very curious about scenes of daily life. He observed the way houses and temples were constructed, plant life, etc. Choris's illustrated works are essential for an understanding of Hawaii before its traditional social and religious systems broke down.

Lada-Mocarski, repeating Sabin and Graesse, states that there were "50 copies on large paper, with color plates" and adds that the "copy described in this bibliography belongs to the last variant". Unfortunately, he gives no sizes of regular copies, but since our copy is several centimetres larger than the one described by him ("40.5 × 27.2 cm"), it would certainly qualify as a large paper copy.

The edges and corners of the boards are scuffed and the front and back board are lightly scraped. The work is somewhat foxed throughout, the edges of the leaves are somewhat frayed, lacking the printed dedication to the Russian emperor. Otherwise in good condition.

[6], 32 pp. *Borba de Moraes I, p. 180–1; Forbes, Hawaiian National Bibliography, 632; Lada-Mocarski 90; O'Reilly & Reitman 786; Sabin 12885; cf. Forbes, Encounters with paradise, p. 23–4.* ➤ More photos & information on our website



One of the great voyage collections

63. CHURCHILL, Awnsham and John CHURCHILL. A collection of voyages and travels ... London, printed by assignment from Messrs Churchill, 1732. 6 volumes. Folio. With 164 engraved plates (folding, double-page and full-page), 2 portrait frontispieces, 2 engraved titles, numerous illustrations in text, and engraved arms of 28 named subscribers. Contemporary gold-tooled brown calf, with a red morocco title label on the spine. € 30 000

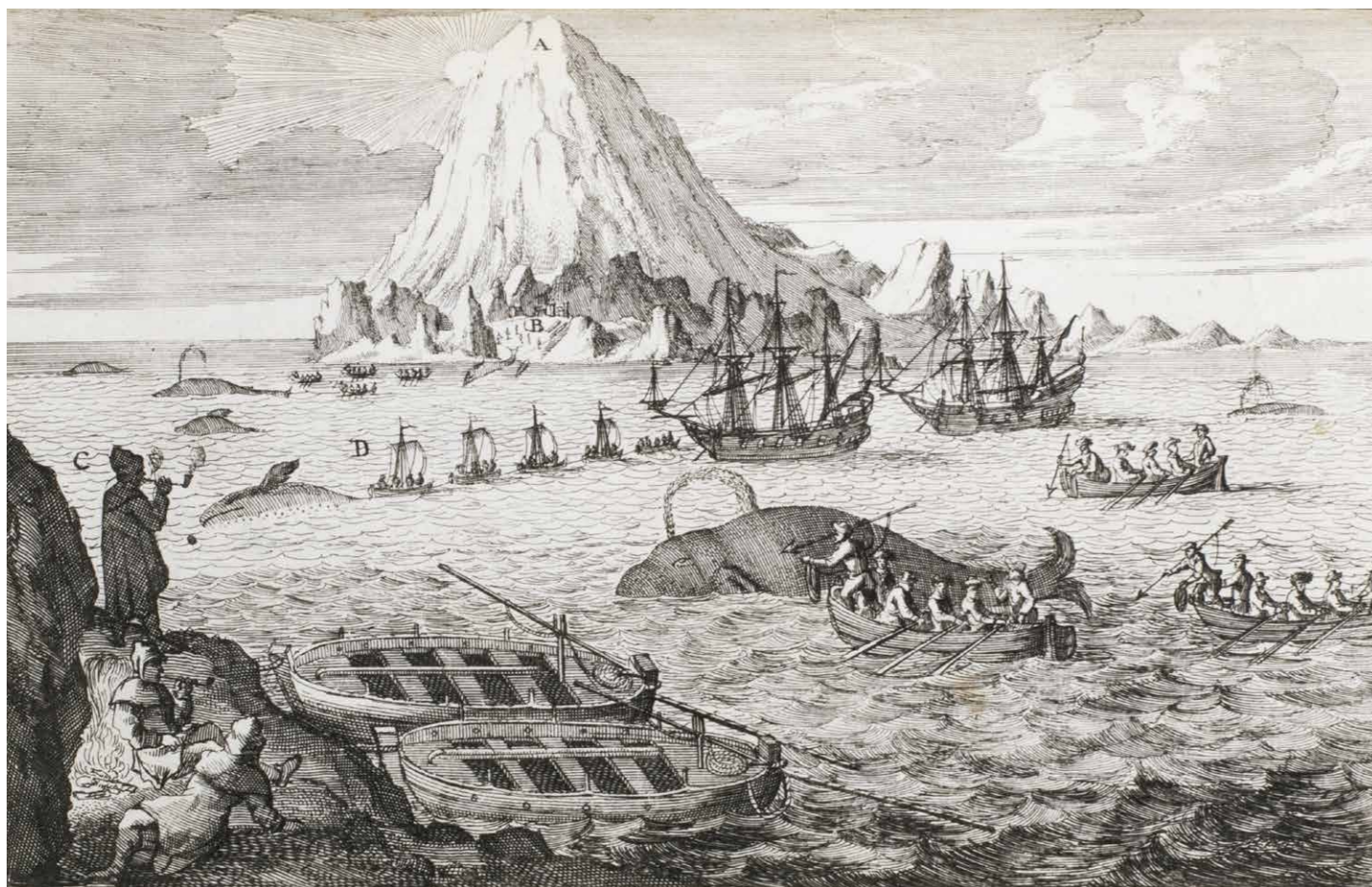
Second, enlarged edition of this important and profusely illustrated collection of travel reports, with accounts of voyages to every part of the globe. Many of them appeared here in English, or even in print, for the first time. The work is noteworthy because it included the original, unedited accounts. While the first edition, published in 1704, consisted of four volumes, this second edition consists of six, and includes many important accounts not present in the first edition.

Compiled by the brothers Awnsham and John Churchill, the work includes the narratives of Martin Baumgarten (Egypt, Arabia, Palestine, Syria), Thomas Roe, Philipp Balde and Johan Nieuhoff (East Indies, including a detailed account of the north-eastern coast of Arabia), Giovanni Gemelli Careri (Turkey, Persia, India), Nicholas Rolamb (Constantinople), John Barbot (West Africa, with a chapter on "Mahomet and his Alcoran"), as well as of Yemen and various journeys to China, Korea, Greenland, Iceland, Africa, North and South America (including Columbus). The introduction of Churchill's work is attributed to John Locke (1632–1704).

The timing of publication of the *Collection* was not a coincidence. After a 1694 Act of deregulation, Parliament passed the East India Company Act in 1697. This removed the Company monopoly on trade with the East Indies, and allowed any firm to trade so long as the Company had no presence in a given port. Other companies rushed in and interest for travelling grew. Travel accounts, once purely academic, now had real value to speculators and entrepreneurs to whom Asia and India in particular were now open. By gathering together nearly two centuries of voyages, the Churchills appealed to the newly-burgeoning market of those interested in the prospects of exploration.

The work has been re-backed, with the original spines laid down. The end papers are somewhat browned, the first few leaves are slightly foxed. Otherwise in very good condition.

Borba de Moraes, pp. 181–5; Hilmy I p. 135; Hill 295; Sabin 13016. ➤ More photos & information on our website



➤ No. 63 on the previous page.

Appealing heraldic manuscript on the English nobility with more than 1050 beautifully executed coats of arms showing heraldic craftsmanship

64. CLEMENTS, Joseph and J. GOLDING. (title-page:) Heraldry.

[England (Kent?), ca. 1775–1795]. Large 4° (ca. 27 × 21 cm). Manuscript in English on paper, mostly containing coats of arms with captions and a hand-written index. Completely written in brown ink in a neat 18th-century hand. With a hand-drawn and contemporary hand-coloured title-page, 108 contemporary hand-coloured smaller coats of arms showing motives on the crest and 1050 contemporary hand-coloured larger coats of arms of English noble families. Contemporary sheepskin, blind-tooled boards and spine, marbled endpapers. € 9000

Interesting and beautifully finished heraldic manuscript on the English nobility, showing the coats of arms of important 16th-, 17th- and 18th-century English noble families. The present manuscript contains more than 1050 coats of arms, all finely hand-painted with a close attention to detail. They are almost all painted on a plain background, with exception of three pages. The work opens with a hand-painted title-page, followed by an heraldic ordinary which helped the reader to interpret the subsequent family crests, illustrated with a six-to-six grid filled with 36 coats of arms. The succeeding pages are the main body of the manuscript, which are all divided in to a grid formation of six shields to a page. They contain the heraldic shields of 1050 English noble families, all having some important family members from the 16th till the 18th century. On three pages, the coats of arms have a coloured or decorated background, making them visually very appealing. The manuscript concludes with a detailed handwritten index. The title-page contains two monograms reading “JC” and “JG” and the two coats of arms on the title-page of the Kentish Clements (left) and Goulding (right) families. A note in pencil on the facing page states that this manuscript was made by Joseph Clements and J. Goulding in ca. 1795.

With some loosely inserted small leaves with notes upon the manuscript, all in later 20th-century hands. Also with a loosely inserted small card reading “Mrs. George Boudier. Ewhurst Rectory”. George Boudier (1820–1899) was rector of Ewhurst, Sussex. It is likely that his wife obtained this manuscript in the 19th century. Binding a little worn: head, bottom and hinges of the spine slightly damaged, a few spots on the sheepskin, tooling (likely silver-tooling) on the boards and spine faded. Internally only a few very minor spots throughout, but overall in very good condition.

[2], 183 ll. ➤ More photos & information on our website



Hitherto considered unobtainable: the spectacular, complete series of more than 200 photographs of the Middle East and Spain by Louis De Clercq, uniformly bound

65. CLERCQ, Louis De. Voyage en Orient – Voyage en Espagne, 1859–1860

[Paris, France], J. Blondeau et Antonin, 1860. 6 volumes bound in 5 albums. Oblong 1° (ca. 45 × 60 cm). With 222 photographs, albumen prints from waxed paper negative, including 23 panoramas, all mounted on cardboard, each plate with a lithographed number and caption. Album I contains photos of cities, monuments, and other picturesque views of Syria; II: castles from the time of the Crusaders in Syria; III: views of Jerusalem and holy places in Palestine; IV (bound together with III): the stations of the cross along the Via Dolorosa in Jerusalem; V: monuments and picturesque sites in Egypt; VI: cities, monuments, and other picturesque views in Spain. The sizes of the albumen prints vary from ca. 20 × 27 cm. to ca. 112 × 20 cm. Uniform, original red leather-grained cloth with the title and name of the author lettered in gold on the front board. € 850 000

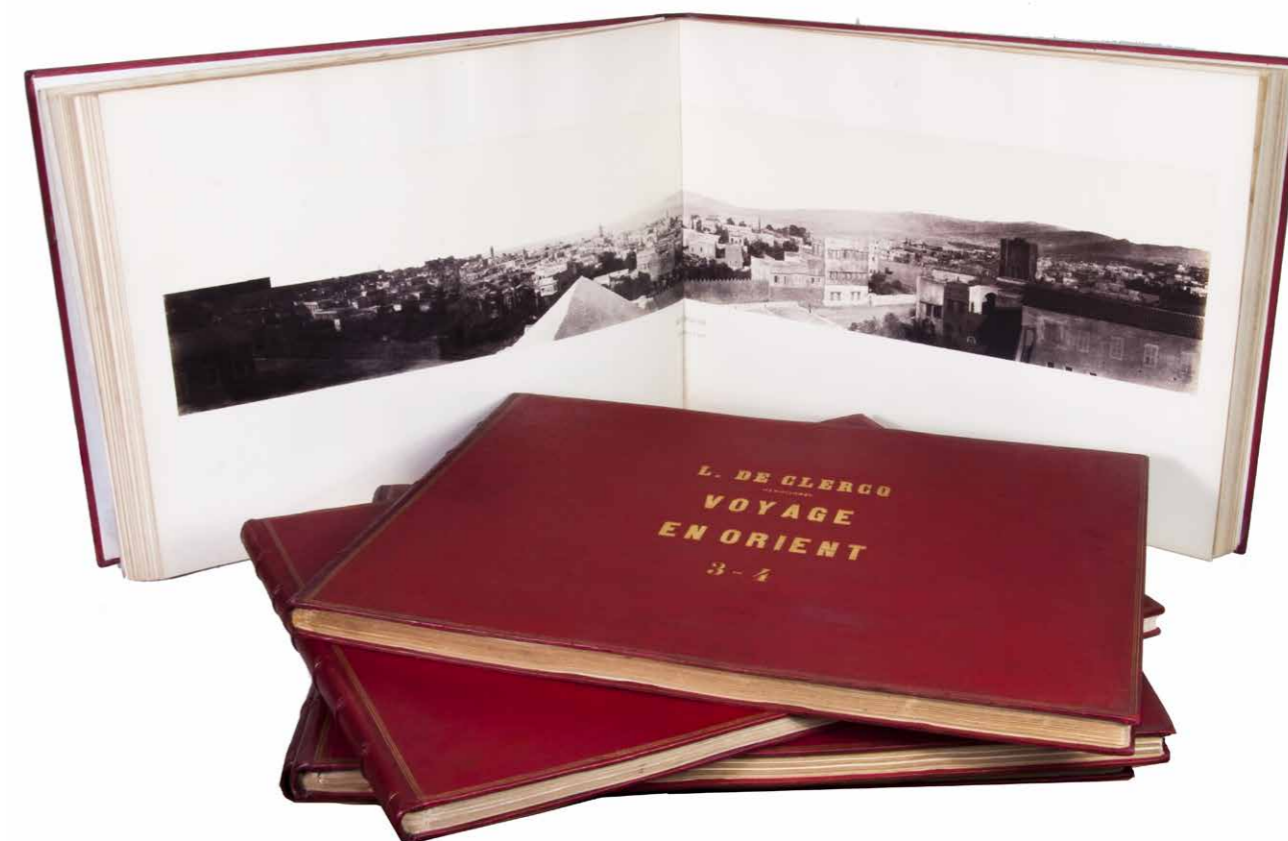
Exceptional, tremendously rare complete series of Louis De Clercq’s renowned (panorama) photos of the Middle East and Muslim Spain in 5 magnificent, uniformly bound, original albums. This is without question the pre-eminent 19th-century photobook of the Middle East. “Louis de Clercq’s six-volume *Voyage en orient* (Journey to the Orient), containing a grand total of no less than 222 prints, can be said to be the culmination of a tradition, the last of the ‘first generation’ of travel photobooks, that is, the ‘amateur’ generation. ... Those who know these rare volumes, however, regard him [De Clercq] as at least the equal of Du Camp, Salzmann, Teynard and other French pioneers of Middle Eastern photography using the paper negative. His vision is characterized by its precision and assuredness. ... And he stands out in another respect: he was an excellent maker of photographic panoramas. Using two or three negatives, he solved both the aesthetic and technical problems of the panorama, and his combination prints are remarkably seamless and artfully constructed.” (Parr & Badger, p. 27).

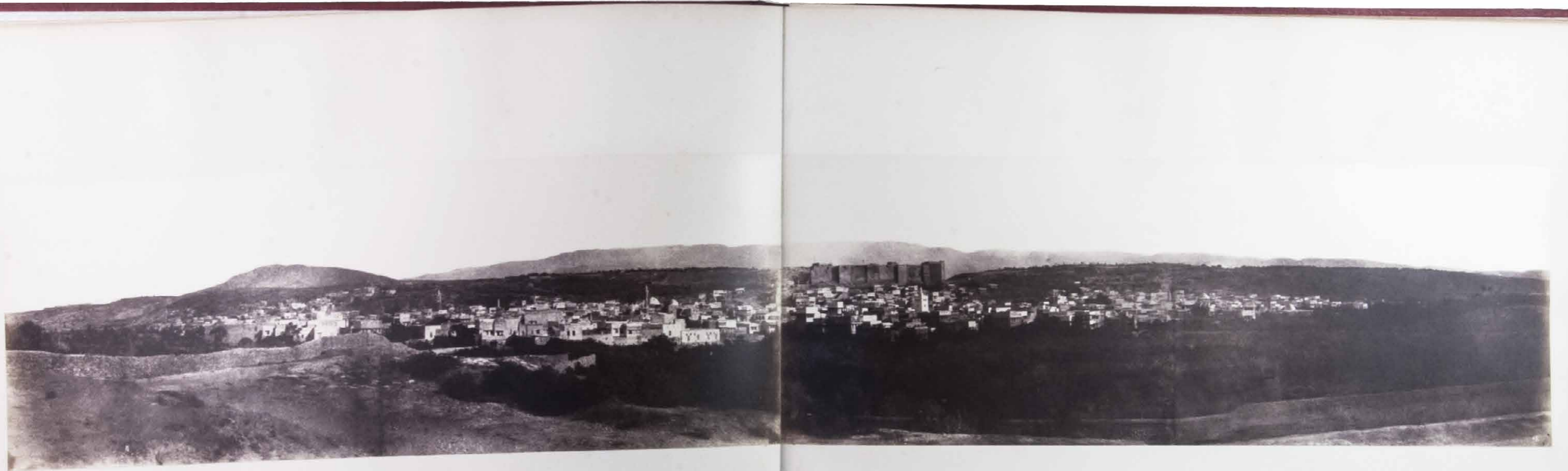
Several volumes have since been dispersed into single photographs which have repeatedly appeared at Sotheby’s, Ader, and other auction houses, and separate volumes command record prices, while complete sets in their original bindings – as here – have been unknown to the market for more than a century (cf. records in Rare Book Hub and ABPC). Since 1915, when Anderson in Paris offered a presentation copy (sale 1156, lot 114), no complete set has become available to collectors. We have traced only 7 other complete copies of the present work in public institutions world wide, in the: Bibliothèque nationale de France (Paris, France), Musée du Louvre (Paris, France), Det Kongelige Bibliotek (Copenhagen, Denmark), Canadian Centre for Architecture (Montreal, Canada), The Metropolitan Museum of Art (New York, USA), The Gilman Paper Company (New York, USA).

A more extensive description is available upon request.

All albums are in exceptionally fine condition.

Aubenas, La photographie en 100 chefs-d’oeuvre (Paris, BnF, 2012); El-Hage, Damascus. A photographic journey 1840–1918, pp. 42–43 and in passim; Mayer, Louis De Clercq. Voyage en Orient (fasc. 1989); Parr & Badger, The Photobook: A History, volume 1, p. 27. cf. Sezer & Tartarin, Previously unknown photographs by Emmanuel-Guillaume Rey Syria, 1857–1859. ➤ More photos & information on our website





TRIPOLI

➤ No. 65 on the previous page.

First German edition (2nd issue) of a great masterpiece of Dutch fortification

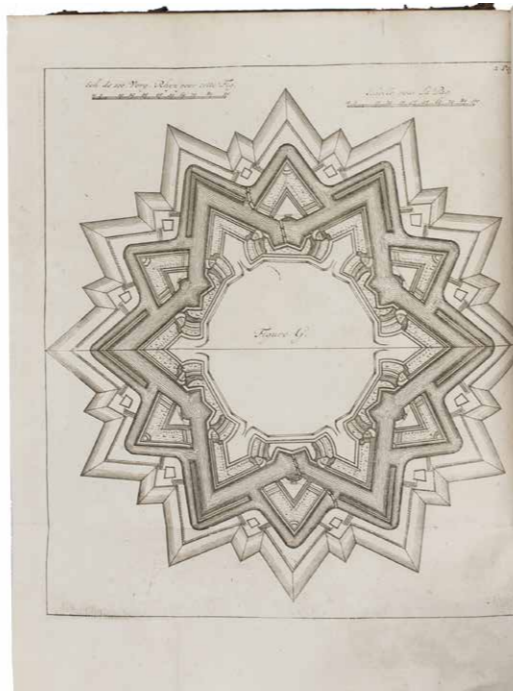
66. COEHOORN, Menno van. Neuer Vestungs-Bau.

Düsseldorff, Jacobus von Wesel (colophon: printed by the heirs of Johann Kattepoel), 1709. 4°. With 14 (of 15) folding engraved plates. Contemporary tanned sheepskin. € 2250

First German edition (second issue) of one of the greatest classics of the art of fortification, by the Inspector General of Dutch fortifications and Master General of the artillery, Menno van Coehoorn. While the Dutch had established themselves as the greatest masters of fortification during the Eighty Years' War for Dutch independence from Spain, the art did not stand still after peace came temporarily in 1648. Although a few Dutch engineers spoke out for reform, the Frenchman Sébastien Le Prestre de Vauban (1633–1707) was to dominate the field with his fortifications, defensive and especially offensive strategies, and publications on the subjects from the 1670s. Van Coehoorn (1641–1704), Vauban's only major rival, took a very different approach, more practical than theoretical, with his great fortification manual in 1685. He deployed troops more actively in the defence of fortifications and tailored his designs and strategies to the particular features of the site. This made them especially important for fortifications and siege warfare in the marshy flat lands of the Low Countries, circumstances less familiar to Vauban.

With library stamp. With a blank leaf pasted over the instructions to the bookbinder on (4v). The plates are quite lightly inked, so that they show a great deal of detail. Lacking 1 folding plate, with a small tear and some wrinkles in 1 folding plate (fig. 1) and an occasional minor spot, but otherwise in very good condition. The binding is scuffed and shows some worm damage, with the head and foot of the backstrip chipped and the front hinge cracked, but with the sewing structure still sound. First German edition of a classic of Dutch fortification.

[38], 203, [1] pp. plus plates. *Jähns*, p. 1383; *Jordan* 745 (3 copies); cf. *Sloos, Warfare* 8076. More photos & information on our website

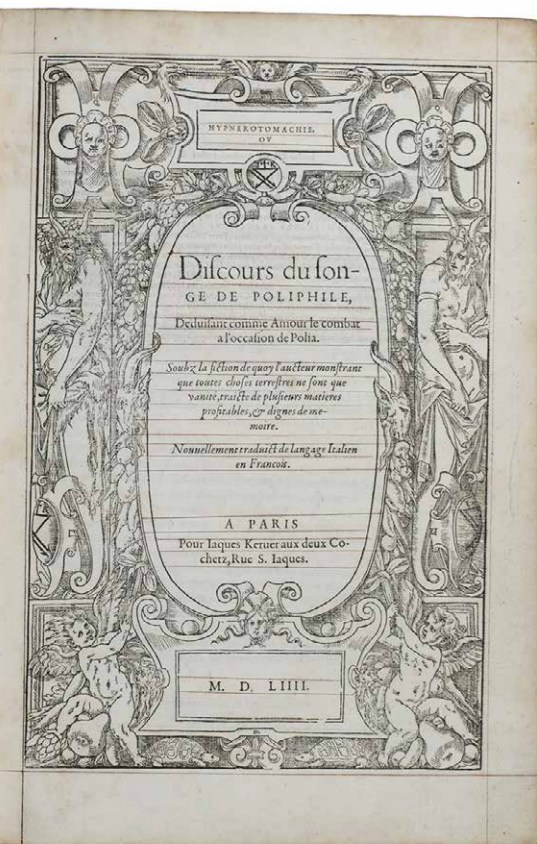


A princely book: the "Bible of the Renaissance" from the library of William of Orange

67. [COLONNA, Francesco]. Hypnerotomachia ou Discours du songe de Poliphile ...

Paris, Martin Massellin for Jaques Kerver, [1553–]1554. Folio. With the title set within a detailed allegorical woodcut border. Further with 181 woodcuts in the text, including 13 full-page, 107 half-page, and 61 smaller cuts by Jean Goujon, or Jean Cousin; 2 foliated headpieces, 4 foliated woodcut initials (4–6 lines) in the preliminaries and 40 large (9 lines) arabesque woodcut initials, of which two in the preliminaries and 38 opening the 38 sections of the text forming an acrostic: "POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT" (Brother Franciscus Columna loved Polia dearly): the reason why the text is attributed to Francesco Colonna. Also with Kerver's device on the verso of the last leaf; all text is delicately framed and sometimes underlined (title-page) in manuscript using reddish-brown ink. Original light brown calf, with the abridged title lettered in gold on the front board above William of Orange's princely coat-of-arms in the centre, coloured with wax-paint, gilt edges. Stored in a custom-made quarter red leather and red cloth case, with the title and brief description of the binding lettered in gold on the spine. € 650 000

Second edition of the first French translation of the famous and intriguing *Hypnerotomachia Poliphili*, one of the most beautiful books ever printed and "one of the most revealing documents in the study of man's state of mind in the late fifteenth century" (Polizzi). The *Hypnerotomachia Poliphili* is in many respects a mysterious and intriguing book that has fascinated readers and scholars over five centuries. Superlatives like "The Bible of the Renaissance", "the most famous of all illustrated books", or "le plus beau livre du monde" have often been used to describe the work. The book is written in the form of a curious dream narrative, containing the allegorical, esoteric love story of Poliphilo searching for his beloved Polia. The romance is of the traditional medieval type, like the *Roman de la Rose*, and is based, more directly, on Dante's *Divina comedia* and the *Amorosa Visione* of Boccaccio. The *Hypnerotomachia* proved to be a goldmine for painters, illustrators, architects, silversmiths, and other artists.



Provenance: (1) It was this copy of the 1554 edition that was bought – in Paris, in 1559 – by William of Orange. The present work can be seen as the most interesting and prestigious book known to have been part of the library of William. It hardly ever happens that books from that library appear on the market. In 1567 – in the chaos of the Dutch Revolt – William was forced to leave his castle in Breda in April 1567. In the shipping lists drawn up at that moment, there is a chest of books which included 48 volumes "with the Prince's arms". The inventory does not give the titles, but by chance at least five of them have survived since the Prince's library was removed from his Breda castle, in addition to the 16 bindings which were recently rediscovered in the Staatsbibliothek in Berlin. Although in different formats (our copy is the only folio book), these five books are bound uniformly in light brown calf.

Furthermore, the present work was part of the collections of (2) Bibliotheca Harleiana; (3) Lionel Murray, 4th count of Dysart (1707–1770); (4) Auction Sotheby's of Lord Dysart's library in May 1938, lot 90 (bought by Maggs). (5) Lucius Wilmerding. (6) Wilmerding Sale, New York, 1951, lot 185 (bought by Pierre Berès). (7) Librairie Pierre Berès, 1951, nr. 62. (8) Private collection, Europe.

With a small manuscript note on paper mounted on the recto of the first free flyleaf and some small parts of the (medieval?) manuscript fragments used in the binding process are visible in the front gutter and through the paper of the pastedowns. The binding has been professionally and discreetly restored, the boards are slightly scuffed. With some minor browning in the head margin of the first half of the work (1 cm. at most, never affecting the text), and some small tears in leaves 114 and 145, not affecting the text. A gorgeous copy of this incredible book with an extraordinary provenance.

[6], 157, [1] ll. *H. de la Fontaine Verwey*, 'Boekbanden uit de Oranje Nassau-bibliotheek', in: *Het Boek*, 29 (1948), p. 329–47; id., 'Parijse banden van Willem van Oranje', in: *Festschrift Wyse Hellinga* (Amsterdam 1980), p. 179–92; id., 'The bookbindings of William of Orange', in: *Quaerendo*, 14 (1984), p. 81–124, with illustr. of our binding; id., 'Boekbanden van Willem van Oranje', in: *Uit de wereld van het boek IV* (1997), p. 113–54; A.D. Renting & J.T.C. Renting-Kuijpers eds., *The Seventeenth-Century Orange-Nassau Library* (Utrecht 1993), p. 26–7; C. de Wolf, 'De bibliotheek van Willem van Oranje: eigentijdse gedrukte werken', in: *Boeken van en rond Willem van Oranje* (Exhibition catalogue, Royal Library, The Hague, 8 June – 26 July 1984), p. 29–32; J. Storm van Leeuwen, 'An unknown book of William of Orange discovered', in: *Quaerendo*, 28 (1998), p. 296–300; cf. Fairfax Murray, *French books 99*; Mortimer, *French 16th century books 146*; Beaujon, *Garamond types*, p. 159–60; Gilles Polizzi, *Le songe de Poliphile. Traduction de l'Hyp. Pol. par Jean Martin* (1546). Présentation, translittération, notes, glossaire et index (1994); review by B. Guthmüller, in: *Romanische Forschungen*, 108 (1996), p. 568–9; Liane Lefèvre, *Leon Battista Alberti's Hypnerotomachia Poliphili, re-cognizing the architectural body in the early Italian Renaissance* (Cambridge 1997); Ant. Blunt, "'Hypnerotomachia Poliphili' in 17th-century France", in: *Journal of the Warburg Institute*, 1 (1937), p. 117–37; Patrice Alexandre ed., *Hypnerotomachia Poliphili, ou, le songe de Poliphile: le plus beau livre du monde: Venice 1499 – Paris 1546* (Exhibition catalogue Auxerre Bibl. Mun., 2000). More photos & information on our website



Very rare first account of the death of Captain Cook

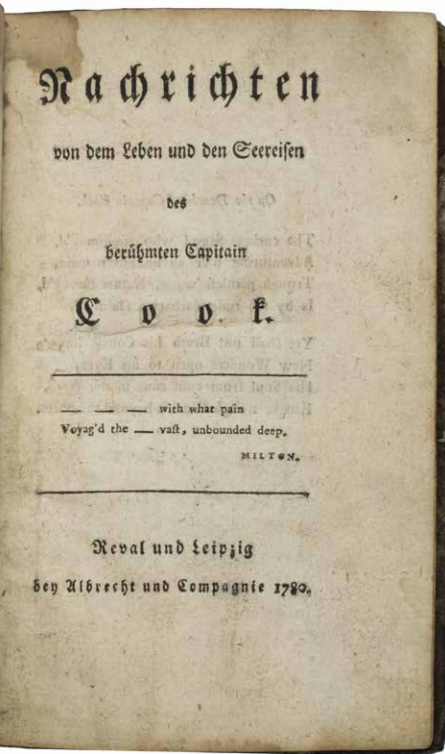
68. [COOK, James (subject)]. Nachrichten von dem Leben und den Seereisen des berühmten Capitain Cook.

Reval [= Tallinn, Estonia] & Leipzig, Albrecht und Compagnie, 1780.

With: (2) Briefe aus England historisch-statistisch und artistischen Inhalts. 1s Heft.

Reval [= Tallinn, Estonia] & Leipzig, Albrecht und Compagnie, 1780. 2 works in 1 volume. 8°. With a woodcut ship on the title-page of ad 2 and woodcut headpieces in both works. Contemporary half calf, brown sprinkled paper sides, brown morocco spine label with title in gold. € 148 500

Extremely rare German account of Captain Cook's death, published in Tallinn in Estonia, "undoubtedly the first account of Cook's death to be published in book form" (Beddie), together with a letter concerning the 1775 Spanish voyage to the west coast of North America by Bodega y Quadra (1744–1794), also in German, with many references to Cook. The first work opens with a short poem on the death of the English navigator and hydrographer James Cook (1728–1779), who died during a scuffle with the Hawaiian natives on 14 February 1779, after his relations with them had deteriorated. It is followed by a foreword and "a short account of Cook's life, his voyages and his death, with many inaccuracies on his early career" (Beddie), also in German. Much of the information in this small booklet comes from a letter, *Auszug des Briefes von Kensington den 4ten Febr. 1780 die Nachrichten von Capitain Cook betressend*.



This letter “includes paraphrases of passages in Captain Charles Clerke’s letter to the Admiralty, written at Kamchatka on June 8, 1779, announcing the death of Cook at Hawaii” (Forbes). Beyond the book’s importance as the first published account of Cook’s death, it also includes many passing references to the Hawaiian Islands. It ends with a laudatory poem on Cook’s death, “An elegy on the death of the late Captain Cook”, followed by a German translation.

In addition to the present edition in the original German, Albrecht published a French translation more or less simultaneously: *Précis de la vie & des voyages du Capitaine Cook. Écrit de Kensington ce 4 février 1780*. The author of this account of Cook’s death is uncertain, though it has been attributed to Georg Forster (1754–1794) or Johann Reinhold Forster (1729–1798), German natural scientists who accompanied Cook on his second voyage.

The second work in this volume, by the same publisher in matching format in the same year, is a letter concerning the 1775 voyage to the west coast of North America by the Spanish voyager Juan Francisco de la Bodega y Quadra. It contains many references to the voyages of Cook and is even rarer than the *Nachrichten*.

Both works on Cook and the Pacific are rare, the *Briefe* (with only 1 copy in WorldCat) even rarer than the *Nachrichten*. We have found only one other copy of either in auction record (in fact the two works bound together).

Binding slightly rubbed, especially around the spine and along the extremities. Some leaves slightly browned, some occasional stains, slightly dust-soiled, a small wormhole in the outer margin of pp. 15–26, but overall an extremely rare work in good condition.

48; [14], [2 blank] pp. *Ad 1: Beddie 241; Forbes 18; Howgego C176; VD18 11228342; WorldCat (12 copies in 4 entries); cf. Du Rietz 1060 (French & German eds.); not in Hill. Ad 2: WorldCat (1 copy); not in VDI8.* [More photos & information on our website](#)

First edition of an important historical work on Macaronesia, especially the Azores

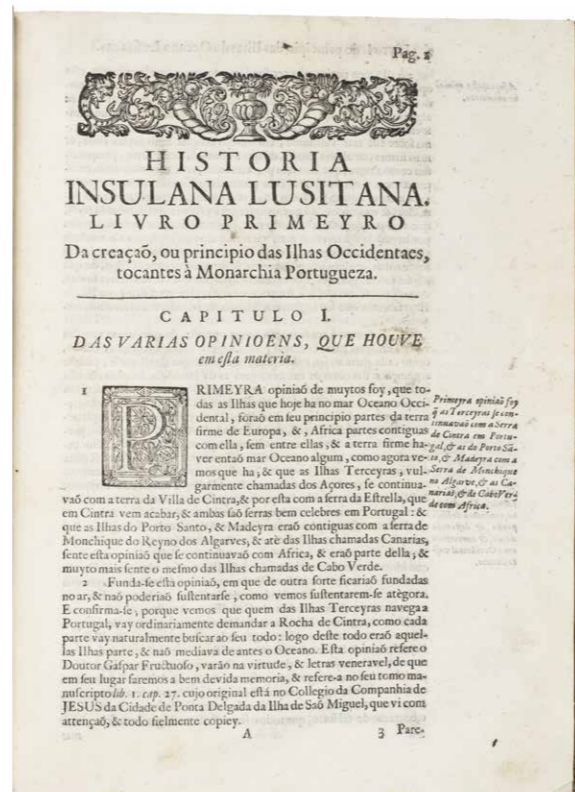
69. CORDEIRO, Antonio. *Historia insulana das ilhas a Portugal sugeytas no oceano occidental.*

Lisboa occidental, Na officina de Antonio Pedrozo Galram, 1717. Small 2° (ca. 28 × 21 cm). With a woodcut printer’s device on the title-page, woodcut decorated initials, and woodcut head- and tailpieces. Gold-tooled brown calf from the first half of the 19th century. € 7500

First edition of a history of the collection of four archipelagos in the North Atlantic, off the coasts of Africa and Europe, called Macaronesia, and the Azores in particular, written by a native of Terceira. The work describes each island separately, focussing on its history, discovery, natural resources and inhabitants. It also gives important information on prominent Azorean families, including the author’s own. These parts are preceded by shorter parts about the history of Portugal, the Canaries, Cape Verde and Madeira, with references to Brazil and the Americas. This work rarely appears on the market. Antonio Cordeiro (1641–1722) was a Jesuit priest, born on Terceira. He based his work on one of the most important pre 17th-century sources on Macaronesia, *Saudades da terra*, by historian Gaspar Frutoso (ca. 1522–1591). Until its publication, the manuscript was kept in the library of the Jesuit College of Ponta Delgada (on the island São Miguel in the Azores), where Cordeiro probably found it. Cordeiro’s work closely follows the structure of the *Saudades*. Furthermore, he used it as a main source for the 16th-century history of the region, including the description of the sugarcane industry in Madeira. After sugarcane was introduced there in the 1430s, Madeira soon became the most important location for the production of sugar for the Portuguese, producing 20000 arrobas (a unit of measure similar to 10–15 kg’s) of the finest grade sugar per year. Unfortunately, due to diseases in the sugarcane crops, the industry started to decline in the second half of the 16th century. Initially neighbouring islands took over, before the production of sugar was eventually moved to Brazil.

With a manuscript number on the front pastedown (“6770”), a round sticker underneath (“66”), and remnants of a paper label. The edges and corners of the boards are somewhat scuffed and creased. The binding is somewhat scratched, with some loss of material on the back board. The first few leaves are slightly browned. Otherwise in very good condition.

[1], [1 blank], [14], 528 pp. *De Backer/Sommervogel II, 1436; Innocencio I, pp. 114; Leclerc 632; Porbase 765570 (10 copies); Sabin 16759; Schäffer, Portuguese exploration to the West, p. 14; not in USTC.* [More photos & information on our website](#)



Ironclad ships on the frozen Dnieper at the Battle of Kinburn in the Crimean War

70. [CRIMEAN WARS]. PARIS, [Edouard?], Adolphe BAYOT, Eugène CICÉRI, Antoine Léon MOREL FATTO. *Nos souvenirs de Kil-Bouroun pendant l’hiver passé dans le liman du Dnieper 1855–1856. ...*

Paris, Arthus-Bertrand, [1856]. 1° (63 × 46 cm). An album of views, most including ships on the river, from the Battle of Kinburn in the Crimean War, comprising 17 plates: 1 tinted lithographed title-page, 15 tinted and double-tinted lithographed views (image size 30 × 46 cm) and a lithographed map. Many views also coloured by hand. Later half blue cloth portfolio. € 7500

A rare lithographic print series commemorating the Battle of Kinburn (Kil-Bouroun) on the south bank of the Dnieper River near the Crimea. On 17 October 1855, during the Crimean War, the French and British navies attacked the Russian outpost there with a fleet of ironclad ships, destroying the fortifications within hours and suffering only light damage. This decisive success, seven years before the famous battle of the Monitor and the Merrimack in the American Civil War, heralded the demise of the traditional wooden warship. Though made from the land, mostly after the battle itself, nearly all show maritime scenes, with large and detailed depictions of the ironclad ships on the ice-bound river. They also show the ruined fortifications in great detail.

With some marginal tears repaired but still in very good condition, with only an occasional minor spot. The portfolio is also very good, with a couple small water stains on the silk of the front board. A lovely series of views of ironclad ships on the frozen Dnieper River during the Crimean War.

[17] lithographed ll. *Collection De Vinck 17202–17206, 17209, 17211–17221; WorldCat (4 copies).* [More photos & information on our website](#)



Ancient and modern Sweden in 355 engraved plates

71. [DAHLBERG, Erik]. *Suecia antiqua et hodierna.*

[Stockholm, 1769? (engraved ca. 1670–ca. 1750)]. 3 parts in 1 volume. Folio. With 355 engraved plates (including 3 engraved title-pages and the large view of the Swedish Church in London, often lacking); most plates double-page, several folding. Only the index is printed letterpress. Contemporary mottled calf, richly gold-tooled spine. In a modern slipcase. € 20 000

A magnificent series of hundreds of plates showing Sweden’s (and Finland’s) cities, gardens, palaces, churches and antiquities, executed by such prominent artists as Willem Swidde, Jean Marot, Adam Perelle and Jan van Avelen. Erik Jönsson Dahlberg (1625–1703) was a military engineer and subsequently Director of Fortifications to King Karl x of Sweden. He spent three years in Frankfurt am Main, where he became acquainted with the brothers Matthaeus and Conrad Merian, then working on their epoch-making *Theatrum Europeaeum* and their famous topographies, which greatly impressed Dahlberg. Indeed, his *Suecia antiqua et hodierna* “was modelled closely upon the format of *Topographia Galliae* (published 1655) but Dahlberg was also to improve upon his models in making *Suecia* more exhaustive than they” (BAL).

Bookplate on pastedown. A few plates browned, one mounted on another leaf. Front hinge and head and foot of spine expertly restored. A “kunstgeschichtliche Quelle von unschätzbarem Wert und ausserdem eine ganz hervorragende künstlerische Leistung” (Thieme-Becker).

13, [1 blank] pp. plus 355 plates. *BAL 772; Berlin Kat. 2256; Lipperheide 1037; Warmholtz, Bibliotheca Historica Sueo-Gothica 207; for Dahlberg: Thieme-Becker VIII, p. 276.* [More photos & information on our website](#)



Stichter's comptoir almanac for 1788 in an Amsterdam VOC binding

72. DAM, Meyndert Dirksz. van. D'erven Stichters comptoir almanach, op 't schrikkel-jaar onses heeren Jesu Christi, 1788 ...

Amsterdam, the heirs of the widow of Cornelis Stichter, [1788]. 4°. With the title-page and 23 calendar pages printed in red and black, a half-page woodcut vignette on the title-page and 12 half-page woodcut illustrations for the 12 months (each ca. 7 × 11 cm), nearly all signed in the block. Contemporary gold-tooled brown mottled calf, bound by the so-called Acorn-and-Foliage Tool Bindery in Amsterdam (Storm van Leeuwen). Both boards show the large gold-tooled monogram of the Amsterdam chamber of the VOC as a centre piece sandwiched between the gold-tooled date "Anno 1788", all within a gold-tooled floral frame with floral corner pieces in the inside corners. € 7500



Popular Dutch almanac for the year 1788 in a remarkable contemporary Dutch East India Company (VOC) binding. The work was bound by the so-called Acorn-and-Foliage Tool Bindery (Storm van Leeuwen) and shows the large monogram of the Amsterdam Chamber of the VOC sandwiched between the date "Anno 1788" on both boards. As noted by Storm van Leeuwen, in the 18th-century this VOC A stamp "... was apparently used on almanacs that were given as gifts to persons important to the VOC. Examples from the Acorn-and-Foliage Tool Bindery ... are known, containing almanacs from 1777 and 1784." (p. 175). We are certain that the present binding is by this Acorn-and-Foliage Tool Bindery, as it is practically identical to their 1777 VOC A binding (see Storm van Leeuwen 1, p. 614, no. 200). Interestingly, this means that the present binding is the latest Acorn-and-Foliage Tool Bindery now known; Storm van Leeuwen noted that the bindery was active between c. 1760 and c. 1784 but it clearly continued for a few years after.

The present almanac was compiled by Meyndert Dirksz. van Dam (1730–1812), a Dutch mathematician and astronomer who calculated the tides and phases of the sun and moon for almanacs, who is mainly known for his contribution to more than 230 editions of almanacs since 1774. Van Dam did not only contribute to "comptoir" almanacs for the VOC and similar organisations, he was also directly linked to the VOC as an examiner (of helmsmen etc.) for the Hoorn Chamber of the VOC. This copy is interleaved with 24 blank leaves including 12 containing several 19th-century manuscript annotations in

black or red ink (a few are crossed out in red ink). These inscriptions detail the birthdays and other personal information, presumably, of relatives and acquaintances of an unidentified owner. Thus, it was more a birthday calendar and notebook than an almanac for one specific year, meaning that the owner(s) could make use of the work in its remarkable binding for years to come. Most of the inscriptions seem to refer to dates of birthdays etc., but only a few include a clear mention of a year; one is "10 juni 1859" and the other is "23 januari – 30 augustus } 1891". This suggests that the 1788 almanac was most heavily used during the second half of the 19th century. With 19th-century annotations on the interleaved blank leaves and on the recto of the first free flyleaf. The binding is somewhat rubbed and the hinges show signs of wear, without affecting the integrity of the binding. Internally only very slightly browned along the edges of the margins. Otherwise in very good condition.

[16] ll. interleaved with 24 blank (except for manuscript annotations) ll. *Landwehr/Van der Krogt, VOC, pp. XXVII-XXVIII; STCN 292197853 (2 copies); Storm van Leeuwen 1, pp. 174–176 (for the almanac) and p. 196 (VOC A stamp) and pp. 612–616 (the bindery).* More photos & information on our website

Watercolour on vellum by a pupil of Redouté

73. DELARUE, Claire. [Watercolour with flowers and fruits on vellum, signed].

[Paris, ca. 1840]. (43.5 × 35 cm). With peaches, raspberries and blue flax. Framed. € 17 500

Delicate watercolour drawing by Claire Delarue (1821–1906), a pupil of Pierre-Joseph Redouté. Redouté had a class of talented upper-class female pupils, among them Queen Hortense, the wife of Louis Napoleon. They specialized in gouaches of flowers and fruits on vellum in the same manner as Redouté, but signed their works mostly with their first names only. In her work on Redouté, E. Hardouin-Fugier describes the master and his pupils, one of them named Claire Delarue. Although not much is known about her, and no other works by her have been traced, she was a gifted artist, painting every detail with refinement, using subtle colours, with the result near tangibility.

In fine condition.

Cf. *Hardouin-Fugier, The Pupils of Redouté, p. 39.* More photos & information on our website



Copiously illustrated, important botanical work on flowering plants from North-Africa

74. DESFONTAINES, René Louiche. *Flora Atlantica* ...

Paris, L. G. Desgranges, Imprimerie Panckoucke, 1798–1799 (anno sexto). 3 parts in 2 volumes. 4°. With "261" [=263] numbered, full-page, engraved plates. Late 19th-century black morocco. € 6950

First edition of an important and richly illustrated botanical work on flowering plants from Algeria and Tunisia, with 300 genera that were completely new to science at the time. The highly detailed engravings are incredibly crisp and clear. These plates have been described as: "Very fine and beautiful work, representative of the best line engraving" (Dunthorne).



The work was written by French botanist René Louiche Desfontaines (1750–1833), who was one of the first to make the important distinction between monocotyledonous and dicotyledonous plants. He collected all the genera described in the work during a two-year research expedition to Algeria and Tunisia (1783–1785). The first volume of the work describes the 1520 different plant species and genera he found and divides them into 24 classes, according to Linnaean taxonomy. The second volume contains 263 beautifully engraved plates of many of the described plants. The work was originally issued in 9 parts between April 1798 and August 1799. The present copy contains all parts, including all the plates. The engravings in *Flora Atlantica* are all signed. They were all engraved by François Noël Sellier (1737–?) and designed by various artists, including painter and botanist Pierre-Joseph Redouté (1759–1840) and his brother Henry-Joseph Redouté (1766–1852). With a white, round label with a number on the front pastedown of both volumes, an ownership annotation of the previous owner, botanist Bernard de Retz (1910–2004) in pencil on the free flyleaf of the first volume and 3 printed leaves with a table of contents for the plates mounted on the back flyleaves of the second volume. The edges and corners of the boards are somewhat scuffed and the leather on the spine is somewhat scratched. Some of the leaves are lightly foxed. Otherwise in very good condition.

[6], xx, 444; 458 pp. *Dunthorne 92; Nisen, BBI 475; Pritzel 2176; Sitwell, S., Great flower books, p. 89; Stafleu & Cowan 1392; Stearn, W., Dates of publication of some floras of North-west Africa. In: Journal of the society for the bibliography of natural history, 1, 1938, pp. 147–148.* More photos & information on our website

A British diarist on the Arab-African slave trade

75. DEVEREUX, William Cope. *A cruise in the "Gorgon"* ...

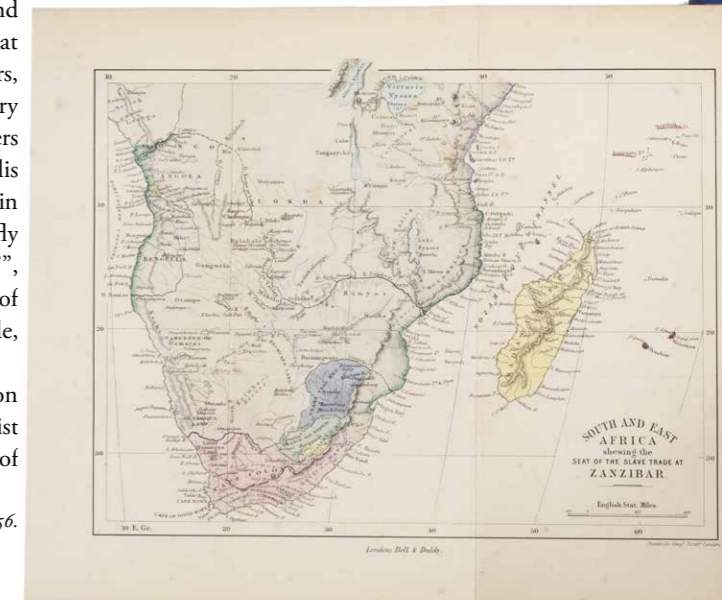
London, Bell and Daldy, 1869. 8°. With a hand-coloured folding map. Original publisher's blue cloth. € 4500

First edition in its original binding; a scarce and desirable work. "The Gorgon was a paddle-wheel sloop dispatched to the east coast of Africa to stop the illegal slave trade in the region. The vessel made its way up the Zambesi to meet the famous missionary explorer David Livingstone" (Czech). In doing so, it so happened that the sailors aboard the Gorgon bore witness to many major political players and forces along the Eastern coast of Africa: David Livingstone (1813–73) breakfasts aboard the Gorgon in the midst of his infamous Zambesi Expedition; the first Sultan of Zanzibar Majid bin Said (1834–70) demands a gun salute from the British; the exiled cousin of the Sultan of Anjouan is encountered attempting to maneuver his way back home.

Devereux, an unsympathetic but detailed diarist, describes the history of Zanzibar and its Arab rulers, including how "in 1698 the Portuguese were driven out of Mombasa by the Sultan of Oman" (p. 98) and how "the islands of Zanzibar, Pemba, and Monfia fell under the Imaum", that is Said bin Sultan (1791–1856) of Muscat and Oman. In numerous encounters, Devereux describes firsthand the slave trade as he witnesses it, including very detailed scenes of the inspection and sale of enslaved people. He encounters the grave of Mary Livingstone, and witnesses the tensions between Swahilis and Arabs and between the European colonial powers vying with each other in the Scramble for Africa. Pulled from Devereux's diaries and written "chiefly amid the noise and bustle of the gun-room of Her Majesty's ship 'Gorgon'", the work is not a nostalgic reverie but rather a detailed and immediate series of impressions, and a significant primary source on the East African slave trade, especially as it affected the Arab world.

With the ownership signature of L. C. Spencer of Saybrook, Connecticut, on the front free endpaper. Latterly in the collection of the U.S. conservationist E. B. Martin (1941–2018), long a U.N. special envoy for the conservation of rhinoceros. Spine sunned, binding a touch delicate. An attractive copy.

xv, [1], 421, [3] pp. including 2 pp. of adverts. *Czech (Africa), p. 48; Gay 156.* More photos & information on our website



40 years of correspondence between two leading orientalists in Russia, often concerning Georgian matters

76. DORN, Bernard. [21 autograph letters, signed, to Marie-Félicité Brosset].

Saint Petersburg, ca. 1840–1879.

With: (2) [Manuscript chronological numbered list of 34 publications by Dorn, 1843–1865].

[Saint Petersburg, ca. 1865]. 8° (letters, mostly 21 × 13.5 cm) and 2° (list of publications). Letters in French with an occasional (Persian?) word in Arabic script, written in black ink on paper, some with the address on the outside and one with Dorn's (Persian?) red wax seal in Arabic script. € 7500

Signed autograph letters written over nearly 40 years by the German-born orientalist in Saint Petersburg, Bernard Dorn (1805–1881) to (or in one case for) his Paris-born colleague Marie-Félicité Brosset (1802–1880), mostly while Brosset was at the Hermitage Museum and Dorn at the Asiatic Museum, both in Saint Petersburg. The letters revolve around their mutual professional interest in oriental languages, particularly in Georgia (Tiflis is explicitly mentioned), and in numismatics. Dorn and Brosset were nearly the same age, came to Saint Petersburg at nearly the same time, and the present letters show that they also developed a close personal friendship, sometimes referring to their families. Some letters with embossed stamps. Some of the letters were sealed and therefore have small tears where Brosset broke the seals, but all are in good or very good condition. In 3 letters the ink has bled through a bit.

20 letters [4] pp. each (some including blanks); 1 letter [1, 1 blank] pp.; list of publications [4] pp. [More photos & information on our website](#)



Finely engraved wall map of the Rijnland water district, coloured by a contemporary hand

77. DOU, Jan Jansz., Steven van BROECKHUYSEN and Melchior BOLSTRA. 'T Hooge Heemraedschap van Rhyndland.

[Amsterdam, Isaak Tirion], 1746. Very large engraved wall map of the Rijnland water district in 12 map sheets and 1 title-sheet, the title-sheet divided into 3 strips, the whole mounted on cloth (measuring 185 × 169 cm as assembled). Coloured and shellacked by a contemporary hand, with gold for the lettering of the title and the coat of arms. With the water board's coat of arms, and two decorative cartouches listing the members of the water board in 1687 and 1746. Framed. € 7500

Third state (extensively corrected and updated) of a finely engraved wall map of the Rijnland water district in Holland, including the cities of Amsterdam, Haarlem, Leiden and (on the district border) The Hague. At a scale of about 1:30,000 it shows the entire district and some surrounding land in great detail, with the fortifications and (outside the cities) the individual houses, windmills, churches and other buildings shown, besides the roads, paths, waterways, and the individual parcels of land in the polders. In 1745 the Rijnland waterboard ordered the surveyor Melchior Bolstra to correct the outdated map of Dou and Broeckhuysen of 1647, which had been slightly revised in 1687. The results of Bolstra's new survey were engraved on the original plates by David Coster.

Evenly browned, except along the edges of the sheets, and some small smudges. Good copy of a large wall map of the Rijnland water district.

Donkersloot-De Vrij 715. [More photos & information on our website](#)

17th-century Chinese drawings (some in colour) and a Japanese(?) woodblock print

78. [DRAWING – CHINA – JAPAN]. [A series of 8 Chinese drawings plus a watercolour drawing and a woodblock print].

[China, the main series ca. 1660/75?]. A series of 8 Chinese drawings (ca. 24 × 14.5 cm: 5 coloured, 1 also highlighted in gold), showing scenes from a Chinese novel, many military or diplomatic, plus a Chinese watercolour drawing and a Japanese(?) woodblock print. € 3950

A series of 8 pen and ink drawings (5 coloured, 1 also highlighted in gold), drawn from Chinese books, possibly the 14th-century *Sanguo yanyi* or *Romance of the Three Kingdoms*. All mounted on European paper (6 on 3 different patterns of decorated paper). The paper of the drawings ranges from 23.5 × 14 cm to 24 × 15 cm. They show the following (outdoor and indoor scenes):

- 1) 2 warriors on horseback, one of whom has just beheaded the other and carries his head away (the beheaded warrior has not yet fallen from his horse), while his superior watches on horseback with 2 attendants.
- 2) a man standing with a spear in the prow of a boat, while 2 men and a woman sit at a tea table in the boat, which flies a flag and pennant.
- 3) 5 people on 2 boats, one flying a flag and pennant.
- 4) 4 soldiers bringing a woman to a dignitary at his house.
- 5) a delegation visiting a dignitary.
- 6) 2 men playing go, with 4 attendants and a guard.
- 7) a dignitary at a writing table, with attendants and visitors.
- 8) a seated dignitary with 6 standing figures, 1 with a document at a table.

In the backing paper of number 7 one can make out an Amsterdam coat of arms watermark. It is difficult to see clearly but seems to follow the general style of Laurentius 71–95 (1662–1675). The 3 patterns of decorated backing paper show: a flower pattern printed in gold on green; 2 patterns with more abstract decorations in a diamond pattern printed in gold on white. With this series, we include a watercolour drawing and a woodblock print:

- 9) watercolour drawing of irises along a stream with hills in the background (17 × 22.5 cm).
- 10) rectangular woodblock print of a Samurai at a tea ceremony (14 × 10 cm), possibly derived from a Japanese book.

Some edges of the drawings a little frayed, but otherwise in very good condition.

[More photos & information on our website](#)



Under the skin: a set of unusual Dutch anatomical flap drawings

79. [DRAWINGS – ANATOMY]. [Collection of anatomical “flap” drawings].

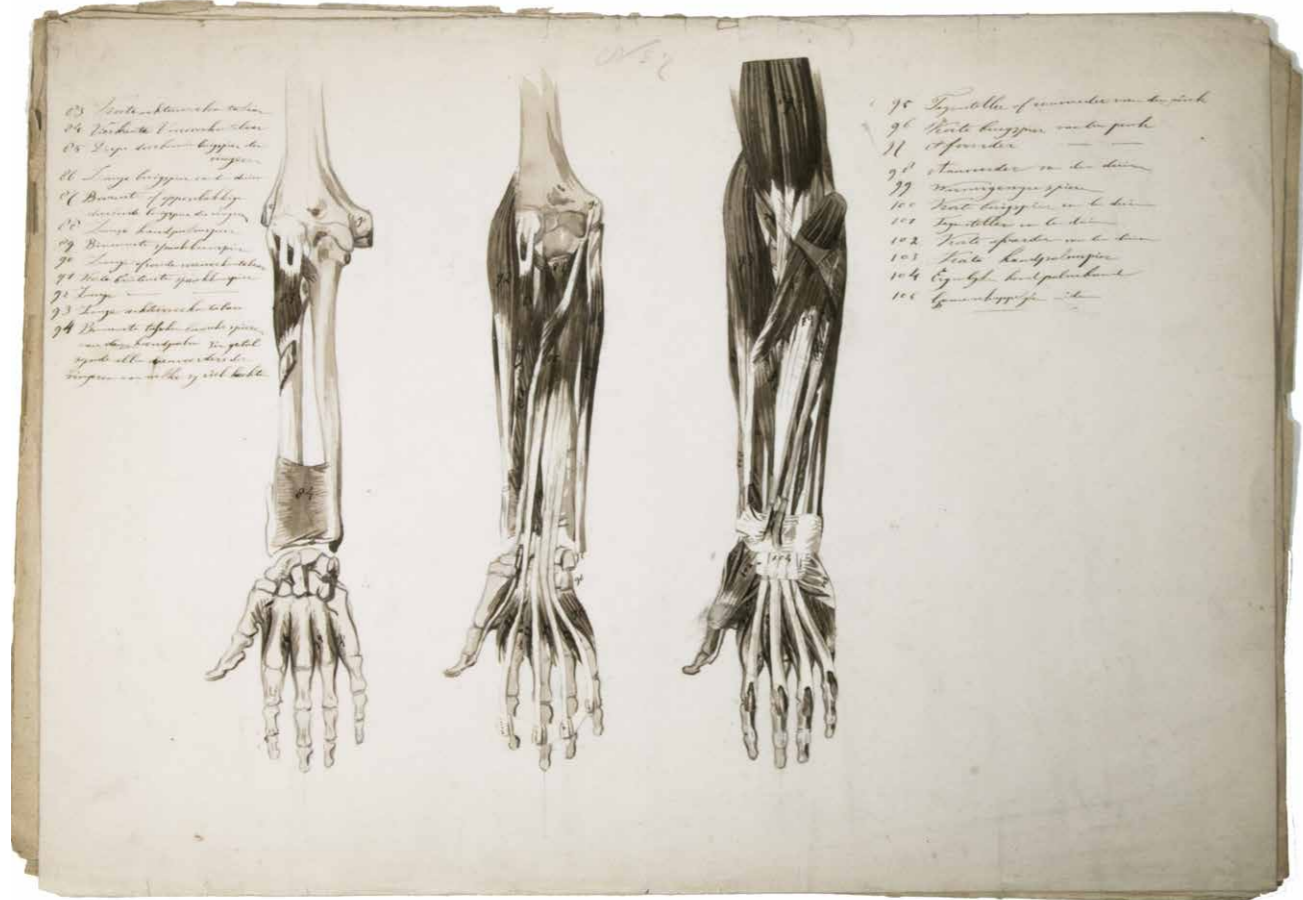
[The Netherlands, last quarter of the 19th century]. Each leaf ca. 55 × 38 cm. With 20 ink drawings, most with flaps. Kept in a white paper folder. **RESERVED**

Remarkable collection of large anatomical ink drawings with moveable flaps. They show every part of the human body, with leaves dedicated to the head, the torso, the arms, the legs, and the hands and feet. At first sight, the drawings only seem to depict the muscles, but lifting the flaps reveals the layers underneath. The different parts of the body are numbered, with captions in Dutch. Although numerous printed flap anatomies exist, handmade versions are very unusual, especially in Dutch. We are not aware of any other examples. The first flap anatomies, which are known as “fugitive sheets”, were printed in the 16th century. During this time period, it was illegal to dissect cadavers, so it is believed that the fugitive sheets were meant for barbers and surgeons. They were rarely bound in books, but circulated mostly as loose sheets. One of the first flap anatomy books was *Catoptrum microcosmium* (1613) by Johann Remmelin (1583–1632), which was of a larger size than the fugitive sheets, and included far more flaps. Although it was mostly intended for students and professionals, the work became incredibly popular and was translated into multiple languages. Other publishers then began to print flap anatomies as well. Owing to new printing techniques, these works became increasingly more complex. In the 19th century, the flaps could be printed double-sided and in colour. Another new technique was the attachment of the flaps. Whereas in Remmelin's work they were all glued onto the same spot on the page, they could now be attached onto different spots, which allowed them to interlock. This technique can also be seen in the present work.

The present work was most likely made in the late 19th century, which is sometimes called “the golden age of flap anatomies”. It is signed by P. A. Kramer, who is otherwise unknown. Regardless, the vivid drawings are a delight. The composition is reminiscent of Leonardo Da Vinci's (1452–1519) anatomical drawings, and the design, with multiple interlocking flaps, is quite complex. The work also appears to be medically accurate. Since the leaves are all numbered, the work may have been a draft for a publication.

All leaves are numbered in pencil or ink at the head, and most are signed at the bottom right corner ("P. A. Kramer (?)"). The leaves are slightly browned, the edges of most leaves are creased, with small tears in the margins, occasionally with some loss of material, but without affecting the image, most leaves with small holes in the corners (where they were pinned onto a drawing table), lacking leaf nr. 8 (leaf nr. 9 was once numbered 8, but the 8 has been overwritten), two flaps are detached, but still present. Otherwise in good condition.

[12] ll. Cf. Brown, M., *Flip, flap, and crack: The conservation and exhibition of 400+ years of flap anatomies*. In: *The book and paper group annual*, 32, 2013, pp. 6–14. More photos & information on our website



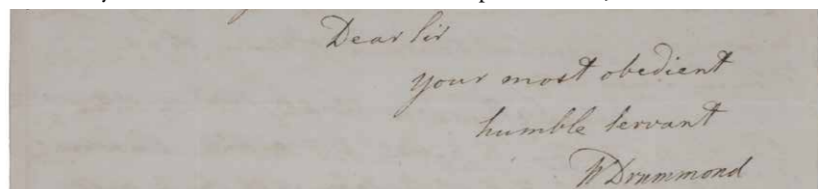
Letter on the Mamluk-Ottoman power struggle in Egypt that would bring Muhammad Ali to power in 1805

80. DRUMMOND, William. [Letter on the fighting between the Ottomans and Mamluks in Egypt].

Bucharest, 13 December 1803. 4° (23.5 × 18.5 cm). Autograph letter in English, signed, written in brown ink on laid paper. € 1950

A signed autograph letter by William Drummond (1770–1828), Scottish classical scholar, poet and British ambassador to the Ottoman Empire, written in Bucharest en route from Constantinople (Istanbul) to Berlin.

The British had taken Alexandria from Napoleon's troops on 2 September 1801, but abandoned it in March 1803, disappointing the Mamluks and their leader Muhammad Bey al-Alfi, who had supported the British against the French and Ottoman forces and remained in Alexandria. The Ottomans, facing financial troubles, disbanded their non-Turkish forces without pay, and their Albanian captain Muhammad Ali (1769–1849) and his troops in Cairo mutinied and wrested control of the city from the Ottoman governor. Although this put the Albanians on the British and Mamluk side against the French and Ottomans, the Mamluks were not prepared to leave Cairo in Albanian hands. Drummond therefore notes in the present letter that the latest news when he left Constantinople was that the "Beys" (Mamluk forces under Muhammed Bey al-Alfi) had raised the siege of Alexandria and returned to Cairo due to "a mutinous spirit" among their "new allies", the Albanian troops, and he regrets that the "French interest" among the Mamluks "has taken a decided ascendancy." In the event, Muhammad Ali was to prevail in 1805 when Sultan Selim III in Istanbul recognised him as his viceroy in Egypt.



In fine condition. A letter on the power struggle that was to bring Muhammad Ali to power in Egypt in the aftermath of the French Revolutionary War.

[2] pp. More photos & information on our website

Censored copy of works on the language of the Holy Scripture by the orientalist Johannes Drusius

81. DRUSIUS, Johannes. *Opuscula quae ad Grammaticam spectant, omnia, in unum volumen compacta.*

Franeker, Gilles van den Rade, 1609.

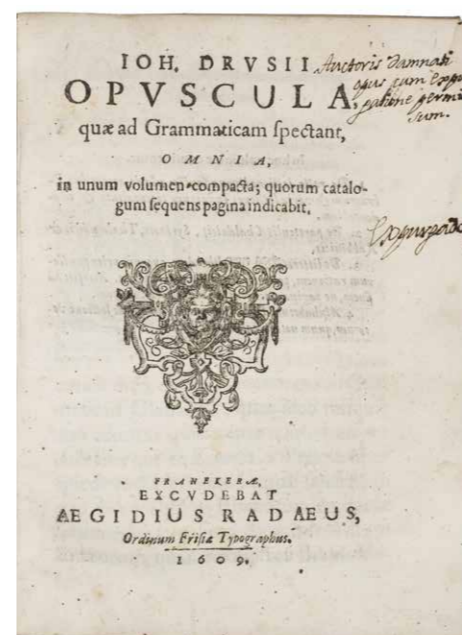
With:

(2) **DRUSIUS, Johannes.** *De litteris mosche vechaleb libri duo.*

Franeker, Gillis van den Rade, 1608.

(3) **DRUSIUS, Johannes (junior).** *Lachrymae, Iohannis Drusii Iunioris, tribus carminum generibus expressae, in obitum illustriss. et incomparabilis Herois Iosephi Scaligeri.*

Franeker, Gillis van den Rade, 1609. 3 works in 1 volume. 4°. Each title-page with a woodcut vignette (ad 1 and 2 the same, ad 3 different) and with some woodcut decorated initials (3 series). The text is set in roman and Hebrew type. Contemporary limp vellum, with the author and title in manuscript on the spine, remnants of ties. € 6000



Ad 1: Re-issue under a joint title of two works on the Hebrew and other languages of the Holy Scripture by the Franeker professor and orientalist Johannes Drusius (1550–1616). Drusius had first published these works for the benefit of his students in Franeker where he was a professor of Oriental languages from 1585 onwards. Apparently the book was purchased and bound in Italy, where an initial censor first made certain sentences illegible by crossing them out in brown ink, due to the heterodoxy of the author.

Ad 2: Third, much enlarged, edition by Johannes Drusius on Hebrew orthography, edited by his son Johannes Junior (1588–1609), who died in the year of the work's publication at an early age. The work is dedicated to Guilielmus Thornus – better known as William Turner (1509/10–1568), an English "divine" (early clergy of the Church of England), reformer, physician, and natural historian.

Ad 3: Mourning the death of the famous Leiden professor in Oriental languages Iosephus Scaliger in three poems, each written using different kinds of verse and printed using Hebrew type.

With a manuscript annotation on the front board, remnants of two labels on the front paste-down, some contemporary ink and later pencil annotations on the recto of the first free flyleaf, some contemporary brown ink annotations on the title-page (about the author and his work being condemned, the work has been expunged (censored) – "Auctoris damnati opus cum expun. patione permit sum." and "expurgado"), and with the start of the preface of ad 1 censored with brown ink. The binding is slightly dust soiled, the front hinge is broken, very slight foxing throughout, and a wormhole in the inner margin of ad 1 p. 109 – ad 2 p. 22. Otherwise in good condition.

[8], "152" [= 160]; 55, [1 blank]; [8] pp. *Ad 1:* NNBW 1, cols. 753–7; Simoni p. 173; STCN 840508921 (11 copies); USTC 102908; *Ad 2:* Simoni, p. 173; STCN 840508956 (13 copies); USTC 102908; *Ad 3:* NNBW 1, col. 757; Simoni, p. 176; STCN 84050909X (11 copies); USTC 1029087 & 1547954. More photos & information on our website

Rare second French edition of an influential pharmacopoeia

82. DUBOIS, Jacques (Iacobus SYLVIUS), translated by André CAILLE.

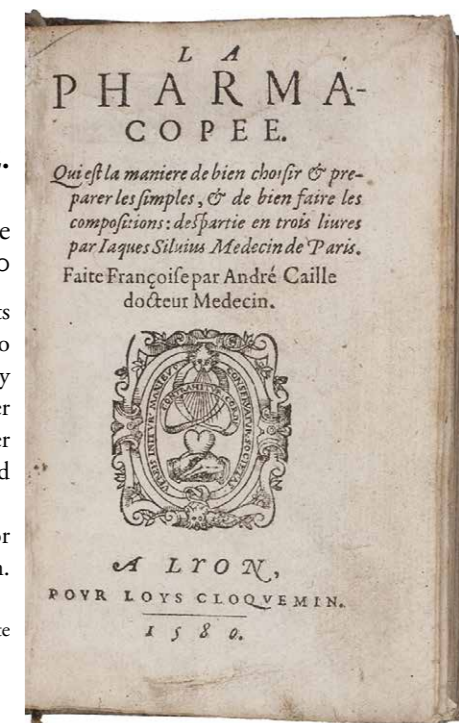
La pharmacopée. ...

Lyon, Louis Cloquemin, 1580. 16° (12.5 × 8 cm). With Cloquemin's woodcut device on the title-page. Recased in contemporary(?) sheepskin parchment. € 3750

Rare second French edition of a pharmacopoeia first published in Latin and reaching more-or-less its completed form with the Latin edition published at Lyon in 1548, but with predecessors going back to 1541. The present first French translation was first published at Lyons in 1574. The book was compiled by the Paris Galenist physician and professor of anatomy, Jacques Dubois or Sylvius (1478?–1555), teacher of Vesalius, and translated by the Lyons physician André Caille (1515–1580). The three "libri" cover collecting simples, preparing simples and preparing compound medicines. The 1548 edition introduced the title *Pharmacopoeae*, which many later pharmacopoeia followed.

With 2 early owners' inscriptions and an occasional contemporary ms note (1 extensive). With a minor water stain at the head of the page, occasionally touching the running heads, but still in good condition. The binding has been extensively reworked but is structurally sound.

[26], 686, [6], [2 blank] pp. *Durling 1248; USTC (8 copies); Waller 2588.* More photos & information on our website



Rare first Dutch translation of a landmark in the development of naval architecture

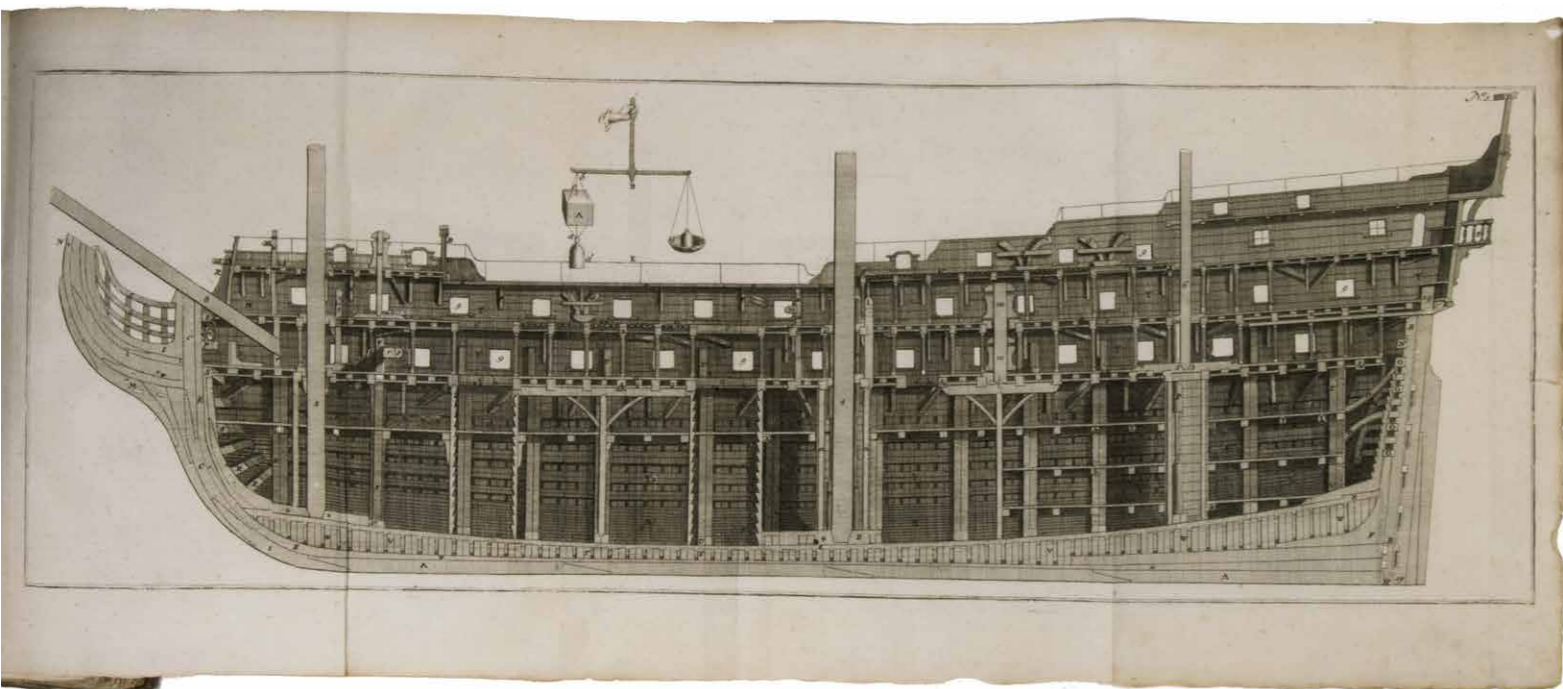
83. DUHAMEL DU MONCEAU, Henri-Louis. Grondbeginselen van den scheepsbouw, of werkdadige verhandeling der sloopstimmerkunst.

The Hague and Amsterdam, Ottho van Thol and Gerrit de Groot, 1759. 4°. With an engraved frontispiece, the title-page is printed in red and black with a woodcut vignette, 24 folding plates on 23 leaves, 7 folding letterpress tables, 9 engraved headpieces (1 at the start of each chapter), a woodcut illustration as a vignette on the title-page, and numerous woodcut tailpieces. Contemporary gold-tooled half brown calf. € 3250

First Dutch translation of an important work on shipbuilding with large plates depicting the construction of ships. It was the first manual for students of naval engineering, written by the founder of the school for naval engineering and architecture at the Louvre. The work rarely appears on the market, as we have only been able to find four other copies in sales records of the past hundred years. The present work is a translation of *Éléments de l'architecture navale; ou traité pratique de la construction des vaisseaux* (Paris, 1752) by Henri-Louis Duhamel du Monceau (1700–1782), which discusses shipbuilding. The text includes many tables and calculations concerning, for example, the proportions of a ship, the number of canons most convenient for the various types and sizes of ships, and the resistance and displacement of the water. The plates show fascinating cross-sections and transverse sections of various parts of a ship, a plan of the principal deck, detailed figures showing the dimensions and shapes of the various beams and joists, with extended tables of the various measures. The present work is a re-issue of the first Dutch edition, published in 1757. Apart from the title-page, the two editions are identical.

The edges of the boards are slightly scuffed, with some loss of material at the head and foot of the spine. The work is uncut, the outer margins of the plates are slightly frayed and soiled, with a tear in plates 14 and 22, slightly affecting the image, water stains in the margins of some of the leaves, not affecting the text. Otherwise in good condition.

[2], x, 11–38, [2], 359, [1], xx pp. *Cat. NHSM II*, p. 748; *STCN 176936017* (6 copies); cf. *Bierens de Haan 1895* (1757 issue); *Polak 2859* (French ed.); *Pritchard, J., From shipwright to naval constructor. In: Technology and culture*, 28:1, p.16. [More photos & information on our website](#)



Rare first edition of this important manual on baroque painting

84. DUPUY DU GREZ, Bernard. Traité sur la peinture pour en apprendre la théorie, & se perfectionner dans la pratique.

Toulouse, Widow of J. Pech, and A. Pech, 1699. 4°. With a woodcut vignette on the title-page, 4 full-page engraved allegorical plates after A. Rivatz, the first dated 1694, and 8 engravings showing perspective, 2 of which are full-page. Further with large flowered and emblematic woodcut head – and tailpieces. Contemporary calf. € 7500

Rare first edition of this manual on the theory of baroque painting, composition and colours, by Bernard Dupuy du Grez (1639–1720), a celebrated Toulouse scholar. After his education and a Grand Tour in Italy, Dupuy de Grez became a lawyer at the parlement of Toulouse, but soon he abandoned his career for a life devoted to art and science. In 1683, he founded a public drawing school, the Ecole des Baux-Arts at Toulouse, which later, in 1751, became the famous Royal Academy of Painting, Sculpture and Architecture. His model was the Royal Academy of Painting and Sculpture in Paris, founded in 1648 to free artists from the hold of the old corporations.

Most of Dupuy's written work, including a history of Toulouse, remained in manuscript, but the present manual was published especially for use in his drawing school. The work consists of four main treatises, each preceded by an allegorical engraving: (1) *Traité sur la peinture. Contenant sa définition, sa division, & sa noblesse* (Painting, theory, definition and history, including a comparison between painting and sculpture); (2) *Qu'est-ce que le dessin, & des moyens de s'y avancer* (The art of drawing, the basic art for many other arts, including the rules and principles of perspective and proportion. This part has a supplement discussing the proportions of the human body, with references to Vitruvius, Dürer, Gauricus, Lomasse, etc., as well as the latest opinions on perspective); (3) *Du coloris, en quoy is consiste, & du choix qu'on en peut faire* (Colours and the perspective of lights and shadows, also with a supplement added, discussing the practical use of colours in frescos, in working with crayon, or oil paints, in miniatures, etc.); (4) *De la composition* (Composition of a drawing or painting, with emphasis on perspective, including the teaching of an easy method of perspective). Following this 4th treatise is the *Traité d'optique. Pour supplément à la quatrième dissertation sur la composition*, illustrated with 8 engravings showing perspective.

The book is very well produced and beautifully illustrated with finely etched plates after Antoine Rivalz (1667–1725), a Toulouse painter and etcher, who in 1726 also founded a school for drawing, inspired by the Ecole des Baux-Arts founded by Duput. The plates are printed in reverse. In 1972 the book was considered so important that a facsimilé edition was published in Geneva.

Good copy with the engraved coat-of-arms of the Baptist Earl of Gainsborough, dated 1700. With some marginal browning and some repairs in the margins.

[20], 396 pp. *Brunet VI*, 9246; *Cioranescu, 17e siècle* 27820; *Cat. Rijksmuseum Amsterdam I*, p. 192; *Le Blanc III*, p. 339; *Rivalz 5–8*; *Dict. biogr. franç. XII*, col. 602; *Saint-Raymond, 'Un Toulousain critique d'art au XVIIe siècle. Dupuy du Grez et son Traité de la peinture'*, in: *Mém. Acad. Toulouse* (1911), p. 241–78. [More photos & information on our website](#)



1486 edition of the most influential work about Mediaeval liturgy in contemporary blind-tooled pigskin for Georg Waser, a patron of the Scheyern Abbey

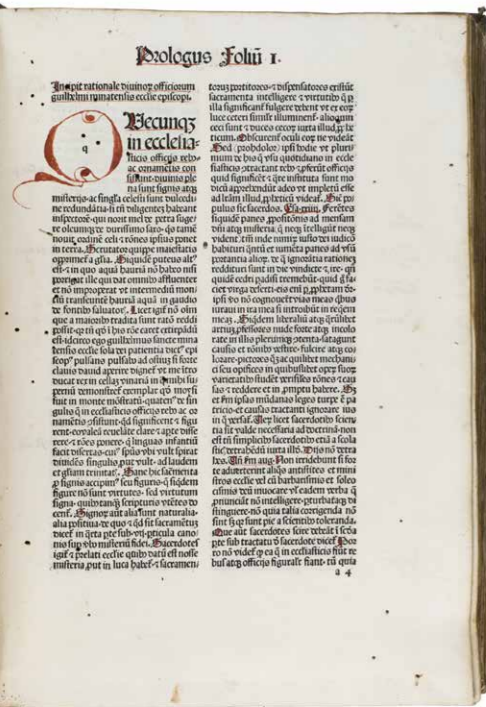
85. DURAND, Guillaume (Guillelmus DURANDUS or DURANTI). Rationale divinatorum officiorum.

Strasbourg, [Johann Prüss], 1486. Chancery 2° (32.5 × 22 cm). Printed in 2 columns, with 48 lines to the column. Set in 2 sizes of rotunda gothic types, with spaces left (some with and some without printed guide letters) for manuscript initials. From the beginning to h3r these spaced have been filled in with manuscript lombardic initials in red and the text has been rubricated (the first fifth of the book). Contemporary blind-tooled pigskin over wooden boards by an Augsburg bindery. € 13 500



Written around 1280, the *Rationale divinatorum officiorum* is considered one of the principal sources for the western church liturgy. It focuses on the allegorical interpretation of the liturgy based on Amalario's work, and Duanti is recognized as an excellent compiler. The book is divided into eight volumes and provides an elaborate account of the laws, ceremonies, customs, and mystical interpretations of the Roman Rite. The first volume discusses religious art and architecture, such as the church, altar, pictures, bells, churchyard, and more. The second volume is dedicated to the ministers, while the third volume focuses on vestments. The fourth volume discusses the Mass, the fifth covers the canonical hours, the sixth volume is about the Proprium Temporis, the seventh is about the Proprium Sanctorum, and the eighth covers the astronomical calendar, the manner of finding Easter, Epacts, and more. The *Rationale* is considered the most comprehensive medieval treatise of its kind, serving as a significant authority on medieval Latin liturgy. It had at least 44 editions during the incunabula age since its first printing in 1459 by Johann Fust and Peter Schöffer in Mainz. Even today, it remains the standard authority for rituals, clothing, and symbolism from the thirteenth century.

Guillaume Durand, Bishop of Mende was an important liturgical author and canonist. Born in 1237 in Puimisson, Provence, a Canonist and prominent liturgical writer of the medieval period, Durandus earned the nickname "Speculator" from his work, *Speculum Judiciale*. After studying law under Bernard of Parma at Bologna, he went on to teach law at Modena before being summoned by Clement IV to Rome.



Lacking the final blank leaf L10. The leaves in the central part of the book (h4-E2: about 160 leaves) show only one or two small worm holes, but in the leaves before and after (about 60 leaves each) the worm holes gradually multiply as one approaches the beginning and end. In general the bookworms were kind enough to tunnel straight through rather than turning to the side, so that only a handful of leaves show trails and those are few and short (in the worst leaves 2 trails of 1 and 1.5 cm). They did continue through the paste-downs, boards and hinges, leaving numerous very small holes in the pigskin, though the spine remains almost untouched. The bookworms appear not to have grown fat from their feast, because their holes measure only about 1.5 mm in diameter. Aside from the worm holes, the book is internally in very good condition, with only minor marginal stains in the last 5 leaves and an occasional small marginal tear or chip (4 of the 7 leather tabs have torn off, sometimes also affecting the leaf before or after), but none of these few minor blemishes comes close to the text. One can see where two catchplates were once attached to the fore-edge of the binding, and remnants survive of the two leather straps that would have held the clasps. The boards are somewhat rubbed, making it difficult to see details in some of the tooling but thanks to the numerous repetitions of the three stamps and one roll (or possibly two rolls side by side), the binding provides some clear impressions of most and all can be identified. An early edition of an important book on church liturgy, in contemporary blind-tooled pigskin with an interesting provenance and nearly untrimmed, several leaves preserving deckles at the foot (quires b, c and others), fore-edge (quires s, y, z and others) and head (quire K and others).

[3], 272 ll. *Collijn, Uppsala 514; GW 9131; Goff G431; Hain-Copinger 6491; ISTC id00431000; Pellechet 4508; Polain 1379; USTC 744525; for Scheyern Abbey, its bindery, its library and Georg Waser, see John Thomas McQuillen, In manuscript and print: the fifteenth-century library of Scheyern Abbey, PhD thesis, University of Toronto, 2012 (mcquillen_jobn_t_2012nov_phd_thesis.pdf), pp. 27–35, 220–229 & 309. ↗ More photos & information on our website*

Famous limited edition leaf book “Ege portfolio”, containing 15 beautiful oriental manuscript leaves including texts in Arabic, Persian, and Ethiopic

86. EGE, Otto F (compiler & author of the annotations). [Drop-title:] Fifteen original oriental manuscript leaves of six centuries.

[Cleveland, Ohio?], [Cleveland Institute of Art or Western Reserve University?], [ca. 1952]. 15 manuscript leaves of various formats and sizes, some glazed, 7 written on straight-forward laid paper (European and non-European), 6 more problematic (probably all non-European), 1 on straight-forward wove paper (no. 14, supposedly made in Russia) and one on vellum (no. 7), most rubricated and/or decorated in various colours, some decorated or highlighted in gold. Each manuscript leaf is mounted (hinged on one edge to allow access to both sides of the leaf) in a passe-partout (46.5 × 33 cm) and each has a letterpress slip (10 × 18 cm) with explanatory text tipped onto the foot of the passe-partout. The publication has no title-page but includes a letterpress 2° leaf that serves as a table of contents and has the drop-title given above. Publisher’s original portfolio (48.5 × 34 × 4.5 cm) covered with black cloth with on-lays in black and red on the front and the author’s name in white and title in red on the spine, with three pairs of black ties (one on the inside) and a label on the inside of the right black flap giving information about the limited edition: “Edition limited to forty numbered sets of which this is No 33”. € 18 000

Copy number 33 (from a limited edition of 40) of Ege’s famous portfolio containing a collection of 15 leaves from oriental manuscripts, written between the 12th and 18th centuries. The press run had to be limited because some of the manuscripts probably had no more than about 40 leaves. Otto Frederick Ege (1888–1951) was the dean of the Cleveland Institute of Art, a lecturer on the history and the art of the book at Western (later Case Western) Reserve University in Cleveland and a famous (or infamous) biblioclast. He was one of the key figures in creating a market for medieval manuscript leaves in America during the 20th century. Between 1917 and his death in 1951, Ege acquired, broke up and subsequently dispersed hundreds of medieval and other interesting manuscripts and early printed books, wanting to give as many private collectors and public institutions as possible the opportunity to own these individual leaves. He was convinced that his purpose of inspiring as many people as possible by bringing them in contact with historical and artistic heritage, justified the means of scattering the manuscript leaves. In fairness to Ege, these were almost certainly incomplete manuscripts to begin with, though one could wish he had provided a detailed description of each manuscript before breaking them up and disburasing them, and his publications did make them available, albeit in the limited form of a single leaf, to a much greater audience than could have hoped to see, let alone own original manuscripts of this sort.



Fortunately, people are now more reluctant to break up early manuscripts, but that also means that similar publications are less likely to appear in the future. Beginning in the 1940’s, Ege compiled his most famous portfolios as two limited editions in press runs of 40 copies each: one portfolio with western medieval manuscript leaves and the present one with 12th to 18th century oriental manuscript leaves.

The present portfolio includes leaves from 15 manuscripts produced from the 12th to the 18th century, in Egypt, Iran, the Byzantine/Ottoman Empire, Persia/Iran, Russia, Tibet and other places. These mainly religious texts were written in several different languages, including Arabic, Syriac, Armenian, Ethiopic, Persian, Tibetan, Greek and Church Slavonic. Two of the fragments, one in Greek and one in Church Slavonic, even include music notation (neumes). Although the publication names no publisher and gives no date of publication, Ege compiled it himself and wrote the notes about each manuscript leaf, but it is said to have been published after (probably soon after) his death in 1951 (the description of Ege as “late dean of ...” is slightly ambiguous, but may indicate that he had died). His brief notes on the manuscripts lack many details and are often not reliable (particularly the dating), so we have tried to make some additions and corrections in our detailed list of the contents. One of the Cleveland institutions where he worked probably published the portfolio. It is listed in the National Union Catalog of pre-1956 imprints. As Ege intended, many of his portfolios and other fragments were sold and distributed worldwide. Beinecke Rare Book & Manuscript Library at Yale University acquired his personal collection, including 50 unbroken manuscripts, for their special collections in 2015. A detailed list of contents is available upon request.

The portfolio, the two copies of the contents leaf and the 15 passe-partouts with the manuscript leaves are in very good condition. A detailed condition report of the 15 manuscript leaves included in the detailed list of contents, available upon request.

[1] leaf (plus a duplicate) plus 15 original manuscript leaves mounted in white passe-partouts. *WorldCat 15372178 (7 copies), 78768040 (2 copies), 1322443218 (1 copy).* ↗ More photos & information on our website

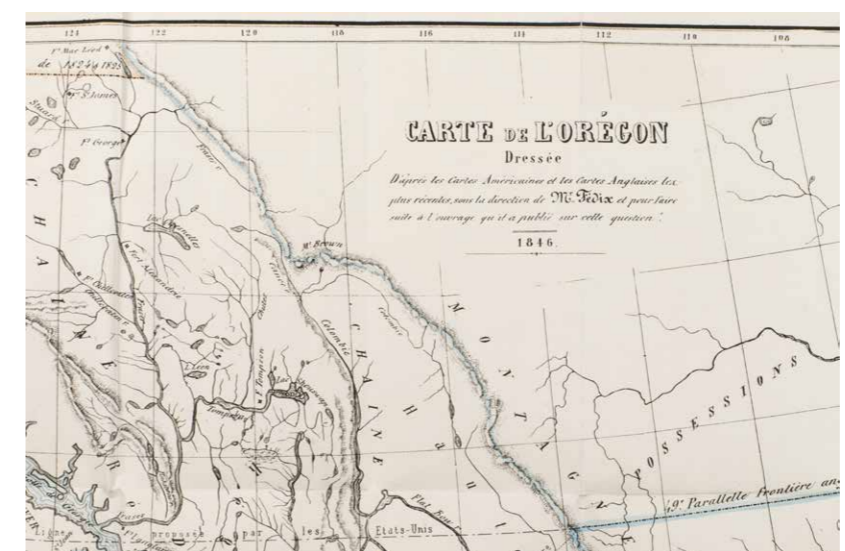


The division of Oregon Country between Britain and the United States of America

87. FÉDIX, P.A. L’Orégon et les côtes de l’Océan Pacifique du Nord, aperçu géographique, statistique et politique, avec une carte du pays d’après les documens les plus récents.

Paris, Librairie de Amyot (printed by Éd. Proux et Cie), 1846. 8°. With a large folding map (40 × 52.5 cm) depicting what the United States called Oregon Country, dated 1846 and partly coloured in outline. Modern maroon half morocco. € 9500

First and only separately published edition of a detailed account of the geography, history and especially diplomacy of the northwest American region that the United States called Oregon Country, written and published during the negotiations to divide the region between Great Britain and the United States. The British called it the Columbia District. The folding map shows the “ligne proposé par les Etats-Unis” at the 49th parallel, which was the final dividing line in the 1846 treaty except that the whole of Vancouver Island went to Great Britain. In 1848 the United States part officially became the Oregon territory and was later the States of Washington, Oregon, Idaho and parts of two others, while the British part became the southern part of what is now British Columbia in Canada.



The map has some irregular folds and several tears, some repaired, but all are marginal. The book is otherwise in very good condition.

258 pp. *Eberstadt 134:563; Howes F70; Sabin 24000; not in the Graff Collection.* ↗ More photos & information on our website

Spanish artillery manual for the Low Countries, with 9 folding plates

88. FERNÁNDEZ DE MEDRANO, Sebastián. El perfecto artificial, bombardero y artillero, que contiene los artificios de fuegos marciales, nuevo uso de bombas, granadas, y practica de la artilleria, y mosquete, &c.

Brussels, Lambert Marcht, 1699. 8°. With an engraved frontispiece and 9 numbered folding engraved plates. Contemporary vellum with a later black spine label lettered in gold, red edges. € 2800

First edition, in the original Spanish, of a rare manual for artillery warfare by the military engineer and general Fernández de Medrano (1646–1705), incorporating material from his 1691 *El perfecto bombardero y práctico artillero* and his 1680 *El práctico artillero*. The Verdussen printing and publishing office in Antwerp brought out a second and third edition in 1708 and 1723, which are equally rare. The charming plates, drawn by some of de Medrano's students, were engraved by the Dutch artist Jacobus Harrewijn (1660–1727), active in Brussels from 1695 to 1714. They depict ordnance and munitions, as well as towns under heavy artillery fire. Late 18th-century owner's inscription by the artillery officer António Henrique Banazol de Ataíde e Campos on the half-title. Later in the famous Ashburnham library assembled by Bertram Ashburnham, 4th Earl of Ashburnham (1797–1878), with his purple ink shelfmark ("26.E") and note "Catal. M 1859" on the inside of the front board. The collection was dispersed by the 5th Earl and this book acquired by Thomas Fremantle, 3rd Baron Cottesloe (1862–1956), commander of the Territorial Army and president of the Society for Army History Research (purchased from Pickering & Chatto, 25 August 1899), with his armorial bookplate pasted on the front paste-down. Boards slightly bowed. Minor marginal tears in plates professionally repaired. The paste-downs have lifted from the boards, and an early owner has used the underside of that at the back to make a pencil sketch of a church.

[1], [1 blank], [1], [2 blank], [13], "66" [= 196], [4] pp. Palau 89222; Peeters Fontainas 449 (3 copies); STCV 12912060 (1 copy). [More photos & information on our website](#)



1640 edition of a classic hunting book, with 57 woodcuts

90. FOUILLOUX, Jacques du. La venerie ... de nouveau reveuë, & augmentée du Miroir de fauconnerie.

Paris, Pierre David, 1640. 4°. With 57 woodcut illustrations (plus 1 repeat) on integral leaves, including 1 on the title-page (3 full-page, further mostly 11 x 12 cm); woodcut music notes. Lacking part 2 on hawking (38 pp.). Contemporary limp sheepskin parchment. € 3750

The 1640 Paris edition of Fouilloux's classic and beautifully illustrated work on hunting, first published ca. 1560, here with the numerous additions first included in the Paris editions of 1573 and 1585, but lacking the second part on hawking (noted on the title-page) that was also added in the 1585 Paris edition. It discusses and illustrates numerous hunting dogs, the hunting of stags, wild boars, hares, foxes and badgers, tools (illustrated both separately and in use) and other equipment, and the medication of dogs. In addition to the main work, it includes the two poems also included in nearly all editions ("l'Adolescence de Jacques du Fouilloux, ..." and "Complaint du cerf, a Monsieur du Fouilloux", the latter by Guillaume Boucher) as well as further material added in 1573 and 1585 (a 1573 letter to the princes of France, Gaston de Foix's poem for lovers of the hunt, Jaques du Fouilloux's "Du rangier ou ranglier ...", the "Adjonctions à la Venerie" and more).

With an early owner's name blotted out on the title-page, leaving a small stain on the next 3 leaves. Lacking the much shorter part 2 on hawking, but with the main part on hunting complete. With the title-page somewhat worn, but otherwise in good condition, with only a minor defects. Binding with minor wear and a few stains, but also good. An extensively and beautifully illustrated edition of a classic hunting book.

[4], 124, [4] ll. Bibl. Mun. Rouen, *Histoires de chasses*, 1992, 132; *Schwerdt*, p. 153; *Souhart*, cols. 154–155; *Thiébaud I*, cols. 306–307. [More photos & information on our website](#)



Very rare Dutch Hermetic work teaching alchemical and occult knowledge to a medical audience

89. FOLLIN, Herman (Hermanus FOLLINUS). Den Nederlandsche sleutel van t'secret der philosophie ...

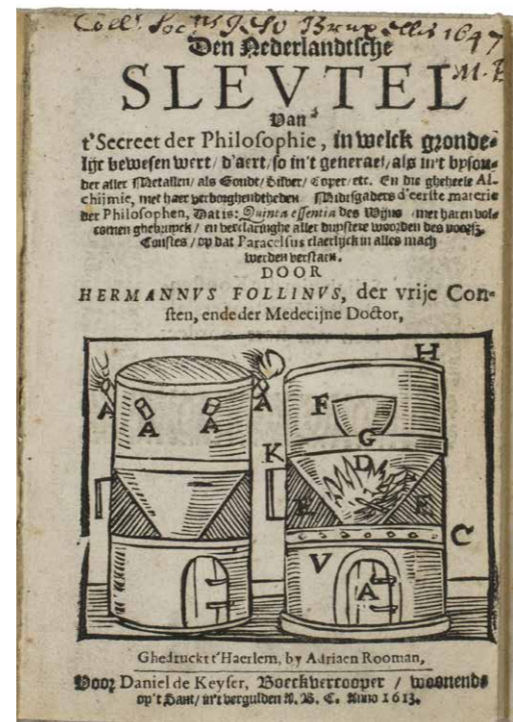
Haarlem, Adriaen Rooman for Daniel de Keyser, 1613. Small 8°. With 3 half-page woodcuts in the text, one repeated on the title-page, all showing distilling equipment. Modern vellum. € 5000

Rare first (and only early) edition of a Dutch Hermetic textbook by the medical doctor Herman Follin, who was born in Friesland at the end of the sixteenth century and died of the plague in Cologne around the middle of the 17th century. Follin had a successful medical practice at 's-Hertogenbosch and became professor of medicine at Cologne. His present work in Dutch, one of his first publications, presents alchemists' and occult knowledge in clear and easy language for pharmacists and physicians. It is composed like a schoolbook, treating each subject succinctly in short chapters. The first chapter is devoted to alchemists' knowledge of metals, presented in short propositions followed by their proofs. The second chapter, "Die const Hermetis, ofte chymie", treats chemistry. In the third chapter, "Van de eerste materie der filosofhen, en van sijn ontallijcke vruchten", Follin gives a survey of the Hermetic-philosophical thought concerning the quintessence of matter.

Den Nederlandsche sleutel is a rare book, not recorded in the standard occult-chemical subject bibliographies, but found in some medical collections. It is a great example of how a medical doctor spread alchemical and occult knowledge among medical practitioners by presenting it in an understandable manner.

With an owner's inscription of the Jesuit College at Brussels, dated 1647, at the head of the title-page. In good condition.

76 ll. BMN, p. 528; Krivatsy 4149; Simoni F47; STCN (4 copies); not in Brüning, Caillet; Duveen; Ferguson; Wellcome. [More photos & information on our website](#)



Tolerant comparison of world religions

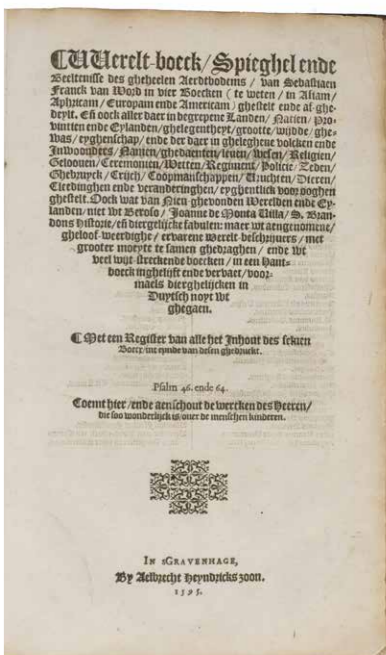
91. FRANCK, Sebastian. Werelt-boeck, spiegel ende beeltenisse des gheheelen aerdtbodems, ...

The Hague, A. Heyndricxz., 1595. Folio. 17th-century parchment, new endpapers. € 8500

Fourth Dutch edition of a description of all lands and peoples of the world and particularly their customs and religious beliefs, with chapter 4 devoted to America and chapter 3 on Asia giving extensive coverage to Syria, Arabia and the Middle East, including a description of Mecca and the Kaaba. Franck (1499–1542/43) studied at Heidelberg, became a priest and in 1527 a Lutheran minister, but was critical of Catholics, Lutherans, Zwinglians and Anabaptists, and found common ground with heretics such as Michael Servetus. His *Weltbuch*, first published in German in 1534, a remarkable early example of comparative religious studies, came under attack from the established church and he was accused of Anabaptism. It was translated into Dutch in 1560 and proved very popular among Dutch Lutherans and especially Anabaptists, forming a keystone in the thought and writings of Menno Simons and the Mennonites.

With some mostly marginal worm holes in the first few pages, occasional browning and water stains (one sheet rather severely browned) and an occasional marginal tear. Binding slightly dirty and wrinkled. A seminal work with a wealth of information about world religions that still speaks to our time.

cxxxiiii, [4] ll. Kaczerowsky, *Franck A60?*; STCN (3 copies); cf. Alden & Landis 595/29; Sabin 25470. [More photos & information on our website](#)



Coloured plates of skin diseases

92. GALÈS, Jean Chrysanthe. Mémoire et rapports sur les fumigations sulfureuses appliquées au traitement des affections cutanées et plusieurs autres maladies.

Paris, Imprimerie Royale, at the author, 1816. 8°. With the wood-engraved arms of France on the title-page, 11 folding engraved plates (8 showing patients with skin diseases, coloured by a contemporary hand, and 3 with construction drawings of fumigation compartments and other equipment, uncoloured). Contemporary gold-tooled grained red morocco, blue-glazed endpapers; gilt edges. € 2400

Rare first edition of a magnificent series of armed riders in action, commissioned by Prince Maurice of Orange

95. GHEYN, Jacob II de. [The riding school or exercise of cavalry].

[Leiden, workshop of Jacob II de Gheyn, 1599]. Oblong 2° (25 × 32 cm). With 22 numbered engraved plates, including the engraved title-page. The illustrations are designed by De Gheyn and possibly engraved by him or by Zacharias Dolendo. Contemporary gold-tooled calf with the large gold-tooled coat-of-arms of the Stuart Princes of Wales within a gold- and blind-tooled double fillet frame on both boards, gold-tooled spine and board edges. € 38 000



Very rare first edition of this magnificent series of cavalymen and lansquents in various positions, bound for Henry Frederick, Prince of Wales (1598–1612) with his coat-of-arms on the boards. All plates are signed by Jacob II de Gheyn (“IDGheyn in. et ex.”) and engraved either by De Gheyn himself, or by Zacharias Dolendo after De Gheyn. Hugo de Groot supplied the eight lines of poetry for the frontispiece of *The Riding School*. The series of 22 plates of *The Riding School*, which illustrate the handling of the various arms used by cavalymen, was in all likelihood commissioned by Prince Maurice of Orange (1567–1625), and Count Johann II of Nassau-Siegen (1561–1623) in 1597 or 1598 as the counterpart to their commission of the 117 plates devoted to the infantry in the *Wapenhandelinghe van roers, musquetten ende spiessen* (*New Hollstein, The De Gheyn Family*, vol. 2, pp. 159–207, nos. 340–457) which was published eventually in 1607 after a deliberate delay to prevent the Spanish enemy from taking advantage of the information it contained.

A complete description is available upon request.

With a small engraved book plate showing a CR monogram of Richard Cosway, and a 19th-century inscription “Bought at Mr Cosway’s sale 1822 for Lord Harrington”

(probably referring to Charles Stanhope, 4th Earl of Harrington), both on the front paste-down. The binding has been re-backed, with the original back strip laid down, and the leather on the boards is somewhat scratched and rubbed, but still leaving the coat-of-arms centre-piece quite clear. All plates show a vertical fold line in the middle, the leaves are slightly dust soiled and the upper outer corner of the leaves are somewhat water stained, without affecting the plates, otherwise the engravings remain fine and clean. Overall in very good condition. The complete collection of De Gheyn’s “Riding School” plates in a royal binding.

[22 engraved plates]. *Biblioth. Hippologica Johan Dejager* (2014), pp. 780–781, no. 011; *Hollstein VII*, 263–284; *New Hollstein, The De Gheyn Family*, vol. 2, 190–211 (descriptions and illustrations of all plates); *Polman, De ruiterseer van Jacob de Gheyn* (1998); *Rechteren Altena, Jacques de Gheyn, Three generations* (1983) vol. 1, p. 54, vol. 2, pp. 62–64, nos. 200–321; for the coat-of-arms on the binding see: *UofT – British Armorial Bindings – Henry Frederick, Prince of Wales (1594–1612)* (Stamp 01) https://armorial.library.utoronto.ca/stamps/IHEN004_001. ➤ More photos & information on our website



Presentation copy to the first Earl of Salisbury of the rare first English edition of a famous illustrated military manual, magnificently coloured by a contemporary hand

96. GHEYN, Jacob II de. The exercise of armes for calivres, muskettes, and pikes ...

The Hague, [1607]. 3 parts in 1 volume. Folio (ca. 37 × 27 cm). With engraved title-page with at the head of the page the coat of arms of the dedicatee and 117 (including one repeat) expertly engraved plates. All engravings including the engraved title-page are magnificently coloured and highlighted in gold and silver by a contemporary hand. The plates show exercises with the arquebus (part 1), musket (part 2), and pike (part 3). Mid-19th-century gold-tooled half (faded) red morocco and red cloth sides, gilt edges, marbled endpapers, bound in 1840–ca. 1860 by the celebrated British bookbinder Robert Riviere (1808–1882) with his stamp “Bound by Riviere” in the bottom outer corner of the verso of the first flyleaf. € 165 000

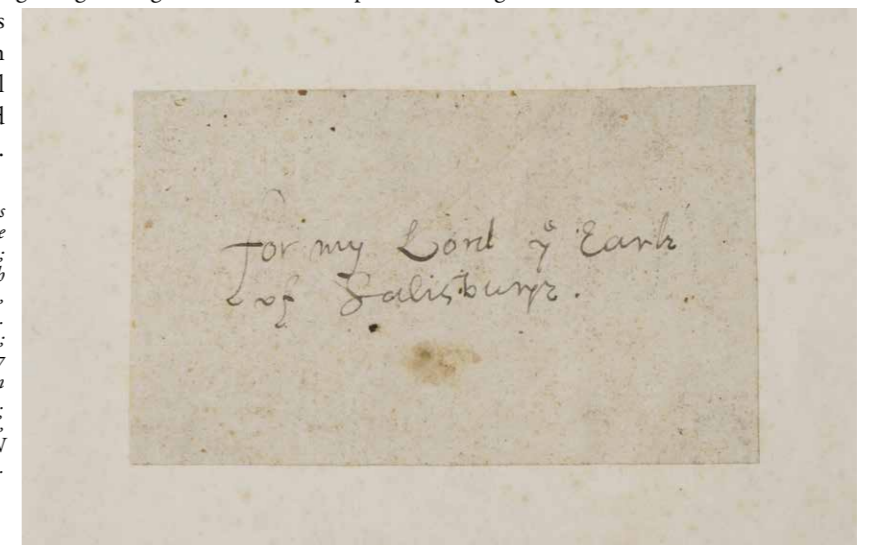
Splendid copy of this very rare English edition of De Gheyn’s illustrated major military manual, with the plates in their first state, before they were numbered and with some details added during the colouring stage instead of being engraved (several puffs of smoke in the illustrations). The present copy is one of the three “presentation copies” of the first English edition (*New Hollstein, The De Gheyn family*, II, p. 159, 1b). Fully coloured copies like the present were produced largely for princes and other important persons and were probably coloured by De Gheyn himself who was certainly responsible for the high standard of the colouring. In our copy the title is in the first undated state. All the early editions use the same main plate for the title-page, so the text and arms for the editions in various languages and with various dedications were engraved on three separate slips of paper to be pasted over blank spaces: for the coat of arms (above), the engraved title (centre), and the imprint and privilege (below).

The book met immediate success and makes a considerable contribution to our knowledge of military history. The large format editions like the present were followed in 1609 and 1619, by smaller quarto editions with woodcut copies of the original engravings. The present copy varies slightly from other similar copies, in that the compiler of this particular copy added plate 34 in part two twice (unfortunately omitting part 2 plate 2 in that process) and adding 2 plates with minor variants to this copy (part 2 plates 29 and 35). Arguably, this makes the present copy even rarer.

The provenance of the present copy is impressive to say the least. It was most likely the presentation copy from De Gheyn for Robert Cecil, first Earl of Salisbury (1563–1612), judging by the paper slip mounted on the recto of the second flyleaf which contains in early 17th-century manuscript the following text: “For my Lord ye(?) Earl(e) of Salisbury”. This note is accompanied by a later, more extensive annotation below the slip of paper reads: “This appears to have been a presentation copy to Robert Cecil, Earl of Salisbury. The above inscription was on the fragment of a flyleaf, and is probably the autograph of the author – De Gheyn. [signature]”. Robert Cecil was Secretary of State to Queen Elisabeth I of England and King James I of England. In 1608, around the time the present work was published, Cecil was appointed Lord Treasurer. Furthermore, the splendour of the expert and strictly contemporary colouring of all engravings including the title-page prove that the present copy was made for a very important person like a nobleman or high statesman. Other bookplates show that the present work was, at least, part of two other collections. The first of the two is Christopher Turnor (1809–1886) with his bookplate on the front pastedown, who was an English Conservative Party politician, MP for South Lincolnshire between 1841 and 1847, founder of Stoke Rochford Hall, and the son of English antiquarian, author, and politician Edmund Turnor (1755/56–1829). The second of the two is Hermann Marx (1881–1947), a famous German-born stockbroker and banker, and a noted book and print collector. His “very choice and valuable library” was auctioned by Sotheby’s in 1948.

With the book plate of Christopher Turnor on the front pastedown, the book plate of Hermann Marx on the recto of the first flyleaf, and the paper slip with the 17th-century dedication to the Earl of Salisbury (with the 19th-century(?) note below) on the recto of the second flyleaf. The numbers of the plates are added in a contemporary hand, since the plates here appear in their first (unnumbered) state. The first plate of each part also contains Gheyn’s signature (“J. De Gheyn. in.”) in manuscript instead of as part of the engraving. The binding shows some signs of wear (some rubbing along the edges, corners and the spine and fading of the leather and cloth on the front board and spine), plate 2 in plate in part 2 has been replaced by a duplicate of plate 34 from the same part, internally some minor marginal browning or staining, but the coloured and highlighted engravings remain fine and clean. Overall in very good condition.

[4]; [2]; [3] II. *Cockle* 79; *Keynes*, ‘New observations on Jacques de Gheyn’s “The Exercise of Arms”’, in: *The Print Collector’s Newsletter*, 13 (1983), pp. 211–212; *Kist*, *Commentary to the facsimile of the Dutch edition* (1971); *Lipperheide*, nos. 2057–2060; *Meij*, *Jacques de Gheyn II als tekenaar*, p. 12, nos. 15–20 (pp. 45–47); *Muller*, *Historieplaten*, no. 1117 (cf. *Suppl.*); *New Hollstein, The De Gheyn family*, nos. 340–457 (descriptions and illustrations of all plates); *Rechteren Altena, Jacques de Gheyn, Three generations*, vol. 2, pp. 64–78, nos. 342–464; *Simoni*, ‘A present for a Prince’, in: *Ten studies in Anglo-Dutch relations* (1975); *STCN* 85107989X (3 copies); cf. *Jähns*, pp. 1005–1007 (other eds.). ➤ More photos & information on our website





➤ No. 96 on the previous page.

The art of navigation for aspiring VOC helmsmen

97. GIETERMAKER, Klaas Hendriksz. *'t Vergulde licht der zee-vaard, ofte konst der stuurlieden.* Amsterdam, Johannes II van Keulen [frontispiece: Gerard van Keulen], [not before 1742, ca. 1747?].

With:

(2) [VOOGHT, Claas Jansz.]. *De taeffelen der sinuum, tangentium en secantium ...*

Amsterdam, Johannes II van Keulen, [late 17th, early 18th century].

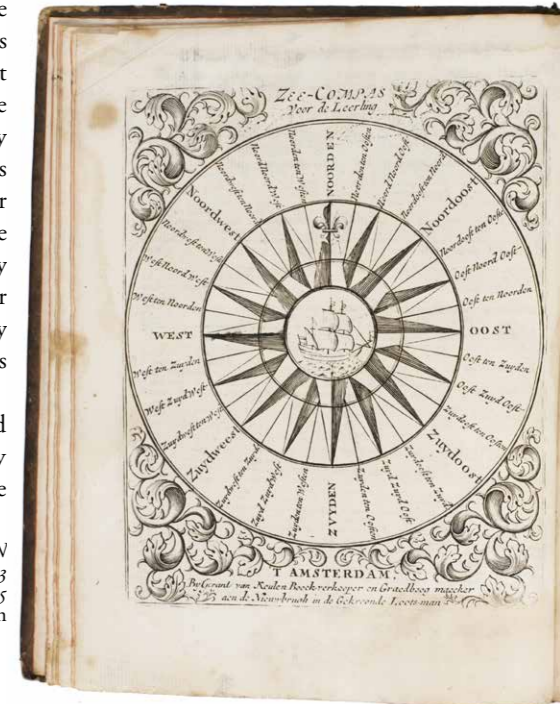
(3) [Drop-title:] *De tafel des aardryks breeten en langten, der voornaamste zee-plaatsen des bekenden aardbols.*

Amsterdam, Johannes II van Keulen, [late 17th or early 18th century]. 3 works in 1 volume, the first in 4 parts. 4°. Contemporary gold-tooled mottled brown calf. € 6500

Rare, improved edition of probably the most popular work on the art of navigation, complete with the volvelles. It was intended for young sailors and explains everything aspiring mates and helmsmen had to know in order to pass their exams in navigation and steering. The work is quite rare, as any edition rarely appears on the market. It is usually combined with two other works on navigation and mathematics, which differ per edition. The third work added to the present edition appears to be very rare, as it has only been recorded in one other copy. *'t Vergulde licht der zee-vaard* was written by Dutch mathematician Klaas Hendriksz Gietermaker (1621–1699), who was employed as examiner for new helmsmen for the Dutch East India Company (VOC). He was a prolific author and wrote multiple works on the art of navigation, but the present work is considered to be his most important. It was first published in 1660 and stayed in use for almost 150 years. It was revised many times in order to provide the students with the most up-to-date information. Fourteen editions of it are known; the present copy is the 8th. The work is richly illustrated with mathematical figures, tables, and images of navigational tools. It also includes two circular figures with volvelles, which help one determine when the tide will come in, or when the next new moon will be. The work also contains tables for the “difference in time between the sun and the moon”, which give the exact time difference for every day of every month, for the years 1748–1759. The work is undated, but because the tables start with the year 1748, it was most likely printed in 1747. The second work in the compilation consists completely of engraved logarithmic tables, to help determine one's position, and the third work contains the longitudes and latitudes for important ports all over the world.

The bindings shows signs of wear, with some loss material of around the corners and edges, and a spot of white paint at the head of the back board, the morocco title label has almost completely disappeared. Internally somewhat browned, with (water) stains around the edges of some of the leaves, pages 27–30 in part 1 were bound in twice. Otherwise in good condition.

[12], 106, [2]; 152, 8; 120; [2], 70, [66]; 16, [2 blank] pp. *Ad 1:* Crone library 508; Hoogendoorn, *GIEos.19.1*; STCN 297008005 (3 copies); this edition not in Bierens de Haan. *Ad 2:* STCN 107282976 (14 copies); WorldCat 69359933 (2 copies); this edition not in Crone library; Hoogendoorn; Bierens de Haan. *Ad 3:* Crone library 493; STCN 297001035 (1 copy); WorldCat 1154808295 (1 copy); not in Hoogendoorn; Bierens de Haan. ➤ More photos & information on our website



The Thomas Christians on the Malabar coast

98. GOUVEA (or GOVEA), Antonio and Aleixo de MENEZES. *Histoire orientale des grans progres de l'eglise Cathol. Apost. & Rom. en la reduction des anciens Chrestiens ...*

Brussels, Rutger Velpius, 1609.

With:

(2) GLEN, Jean Baptiste de and Aleixo de MENEZES. *La messe des anciens Chrestiens, dicts de S. Thomas, en l'évesché d' Angamal és Indes Orientales ...*

Brussels, Rutger Velpius, 1609. 2 works in 1 volume, the 2nd in 2 parts. 8°. With a small woodcut vignette on both title-pages, some woodcut head- and tail-pieces, and woodcut decorated initials. *Ad 1* with an engraved illustration depicting a Biblical scene mounted as a frontispiece on the verso of the second free flyleaf. Contemporary brown calf, sewn on 4 supports with corresponding raised bands on the spine, gold-tooled spine with the title lettered in gold in the second compartment, red sprinkled edges. € 9500

Ad 1: First French edition of António de Gouvea's account *Jornada do Arcebispo de Goa Dom Frey Aleixo de Menezes*, first published in Portuguese in Coimbra, 1606. It details the Jesuit-Portuguese success in aligning the St. Thomas Christians of Malabar with the Latin Church, which was related to the trade struggles in the 16th and early 17th century between the Portuguese and their European and Indian rivals. The original Portuguese text was translated into French by Jean Baptiste de Glen (1552–1613), an Augustinian theologian.

There are two issues of this edition with two different imprints: one published by J. Verdussen in Antwerp, and one (our copy) published in Brussels by R. Velpius. The text was also translated into Spanish by Francois Munoz, but remained in manuscript.

Ad 2: Published under a separate title, these two texts do, in fact, belong together. The *Historie orientale* and the two texts in *La messe des anciens Chrestiens* form a single book. Following the dedication to Abbot Gilles de Sprimont, is the *Remonstrance Catholique* by Jean Baptise Glen. He expands on the *Histoire Orientale* and presents the edifying lessons the inhabitants of the Southern Netherlands can draw from it, including interesting remarks on the Christian Syro-Malabar ritual and liturgy, purified from the influence of Nestorianism, a Christian heresy that held Jesus to be two distinct persons. The subsequent part is by Aleixo de Menezes on the Mass of the first Christians, *La messe des anciens Chrestiens* on pp. 77–123 in which he deals with the content of the Mass and in which he gives the full Latin text. These two parts together, published as one book, are considered as a major contribution to the history of Christianity in India in general and the St. Thomas Christians on the Malabar Coast in particular.

With a contemporary manuscript inscription on the recto of the second free flyleaf and a contemporary manuscript inscription on the title-page of ad 1. The binding shows some signs of wear, second free flyleaf, the title-page and the the first page of the dedication to ad 1 are restored in the upper outer corner, the top margin is cut rather close to the text, without affecting it. Otherwise in good condition.

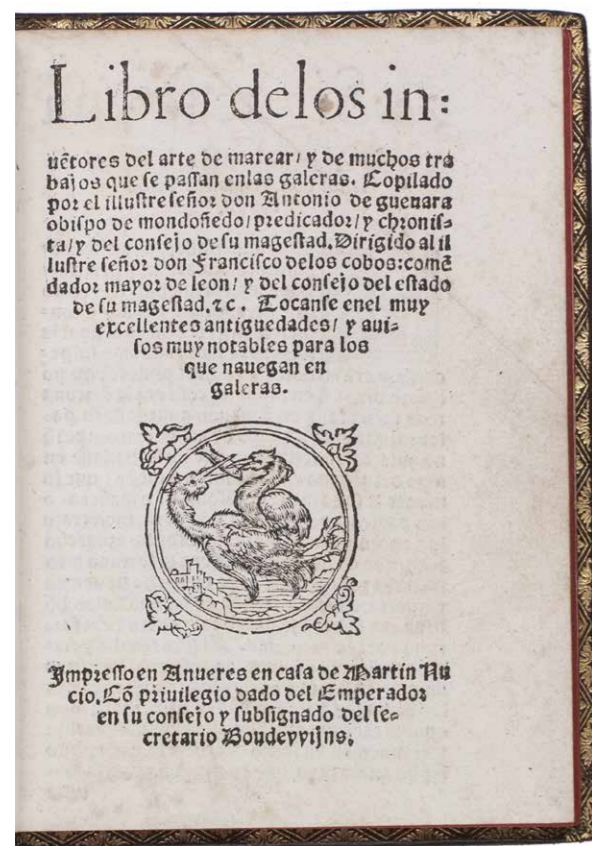
[1], [1 blank], [42], 748; [1], [1 blank], [10], 123, [1] pp. *Bibl. Belg. III, G3; Cioranescu, 33232, 33233; Lach, Asia in the Making of Europe, III, I, pp. 320–1, 395; USTC 6167300 (7 copies); cf. STCV 6689348 (1 copy, other issue).* [More photos & information on our website](#)



Early work on navigation and a primary source for seamen's "barbaric" language

99. GUEVARA, Antonio de. Libro de los inventores del arte de marear, y de muchos trabajos que se pasan en las galeras. ...

Antwerp, Martin Nutius, [ca. 1545/46]. Small 8° (13.5 × 10 cm). With Nutius's woodcut device on the title-page. Set in rotunda gothic type with a few words in a large roman. Blind-tooled brown goatskin (1920s?) in 16th-century style by Victor Arias (1856–1935) in Madrid, gold-tooled turn-ins. € 12 000



Rare (first?) separately published edition of an early discourse on the art of sailing and navigation, in the original Spanish, first published as part of *Libro llamado Menosprecio de Corte*. The book discusses the invention and use of the galley, mariners of classical antiquity, the dangers of the sea, pirates, the sea and its properties, and of special interest a chapter on the barbaric language spoken in Spanish galleys: a primary source for their lost maritime dialects. Although it covers sailing from classical antiquity onward, most of the text focuses on Guevara's own era. He includes often humorous descriptions of the horrendous food aboard the galleys, and lists, with tongue in cheek, 58 "privileges" reserved for those who live a life at sea. Ultimately, sailing separates men from beasts, for beasts flee danger while men willingly sail into unknown waters. The present work was later translated into English, French and Italian, the first as *A book of the invention of the art of navigation*.

With the bookplates of the famous collector Harrison D. Horblit (1912–1988) and Frank S. Streeter (1918–2006), an important collector of voyages of discovery, but also the son of the great Americana collector, Thomas W. Streeter. Trimmed close to the running heads, but with no loss, in very good condition and complete with the two final blanks. The binding shows a small tear as the head of the spine and a bit of wear at the extremities generally, but otherwise very good.

xxix, [1], [2 blank] ll. *Belg. typographica 1353 (1 copy); Iberian Books 9931; Palau 110393; USTC 440510 (4 copies).* [More photos & information on our website](#)

Over forty plates of East Africa based on daguerrotypes

100. GULLAIN, Charles. Documents sur l'histoire, la géographie et le commerce de l'Afrique orientale. Paris, Arthus Bertrand, [1856–1857]. 3 text volumes and 1 atlas volume. Text volumes: 8°; atlas volume: 2°. With 55 tinted plates. Contemporary leather-backed marbled boards. € 35 000

Complete in three volumes and a folio atlas, this work traces the expedition of Charles Gullain (1808–75) along the eastern coast of Arabia and Africa, from Oman to Madagascar, and features several innovations in its maps and plates, including lithographed portraits based on daguerreotypes.

In the 1850s, the French Ministère de la Marine was anxious to publicize their outstanding advances in the field of coastal mapping, especially as France appeared to be losing ground in the colonial scramble for overseas conquests. Gullain's expedition was a perfect combination of cartography and ethnology with which to do just that, and no expense was spared in publishing the attractive atlas volume, containing extensive maps and quite beautiful plates. The portraits of Arabs and Africans are drawn from early photographs, including a portrait-sitting which took place in the courtyard of the governor's mansion in Zanzibar, where Gullain was often hosted on his travels. The first to sit was the governor's great-niece, an eight-year-old named Aziza dressed in her finest clothes. This persuaded the governor himself, Syed Seliman Ben Ahmed, to have his own portrait taken; subsequent daguerreotype sessions were made in the houses of Khamis Ben Osman, a prominent Zanzibar citizen, and Abdallah Ben Ali, a trader. Other plates include as "Soldats Irréguliers du Sultan", showing Omani Arab soldiers of the "Beni-m'-hhacen" tribe, the sheikh "Abdallah Ben Naceur ben Mohhamed, Membre de la tribu des M'zara" in Mombasa, and "Arabes de Zanzibar".

The maps provided from the expedition are, alongside the lithographs, its crowning achievement, and the largest traces coastlines from Bahrain to Madagascar, including the coasts of what are now the modern states of Saudi Arabia, the UAE, Oman, Yemen, Somalia, Kenya, Tanzania, and Mozambique. Smaller maps and plans show the city of Zanzibar and its palaces and fortifications, the layout of Mombasa, and the island of Abd al Kuri, now part of Yemen.

Exterior wear with chipped spines. Light foxing, otherwise quite well preserved.

xxx1, [1], 628; xx111, [1], 556; [4], 527, [1 blank] pp. Atlas volume: [4] pp. and 55 plates. *Brunet III 1816; Gay 236, 2715.* [More photos & information on our website](#)



Large paper copy of the original edition of the most comprehensive survey of China printed in the 18th century

101. HALDE, Jean-Baptiste du. Description géographique historique, chronologique, politique, et physique de l'Empire de la Chine et de la Tartarie Chinoise ...

Paris, P.G. le Mercier, 1735. 4 volumes. Folio (ca. 43 × 28 cm). With 43 engraved maps (folding, double-page and full-page), 21 engraved plates (folding, double-page and full-page), numerous decorated woodcut initials and head- and tailpieces. Contemporary gold- and blind-tooled mottled calf. € 50 000

First edition of this unsurpassed encyclopaedic description of China, with extensive descriptions of all aspects of Chinese life, religion, customs, trades and professions, language, music, arts and sciences, especially astronomy and medicine. The work is richly illustrated with newly engraved maps, plans, and folding engraved plates. It is often regarded as the most complete and most valuable history of the Chinese Empire to have appeared up to the time of its publication.

The engraved plates show costumes, smaller town plans, scenes from court life and other subjects. The maps were based on the Jesuit surveys carried out between 1708 and 1718. The work also includes descriptions of Korea, Siberia, and Tibet. Added at the end is the account of Gerbillon's travels into Western Tartary, undertaken in 1688–1689 by order of the Chinese Emperor, as well as Ferdinand Verbiest's accounts of his two journeys into Manchuria and Mongolia, both made in the train of the Emperor Kang-hi in 1682, and Engelbrecht Kämpfer's famous description of Japan, complete with the added Japanese diary by J.G. Scheuchzer, from 1673.

This encyclopaedic survey by the Jesuit Jean-Baptiste du Halde (1674–1743), based on the reports of seventeen Jesuit missionaries, was the prime source for the new fashion of chinoiserie in the eighteenth century. It was also an important source of information for many authors, including Voltaire who considered China in 1765 as an enlightened Utopia, basing himself on the work of Du Halde. At least during the entire century following its publication in 1735, Du Halde was 'Pflichtlektüre' for all discussions and conversations relating to China. With two versions of the bookplate of the library of the Earls of Macclesfield mounted on the front pastedown and first endleaf of each volume. The edges and corners of the boards are scuffed, the front and back boards are somewhat scraped and rubbed, the hinges are slightly weakened, without affecting the structural integrity of the binding. Some light spotting and browning on some leaves, a few water stains at the foot of volumes 2–4. Otherwise in very good condition.

[4], VIII, LII, IV, 592; [4], IV, 725, [1]; [4], IV, 564, IX–XII; [4], II, 520 pp. *Cordier, Sinica* 46–47; *Lust* 12; *Sommervogel IV*, 35, II. More photos & information on our website



Unveiling Australia and the New World

102. HERRERA Y TORDESILLAS, Antonio de. Descriptio Indiae Occidentalis. Nieuwe werelt, anders ghenaeamt West-Indien.

Amsterdam, Michiel Colijn, 1622.

With:

(2) **ORDONNEZ DE CEVALLES, Pedro.** Eyghentlijcke beschryvinghe van West-Indien ...

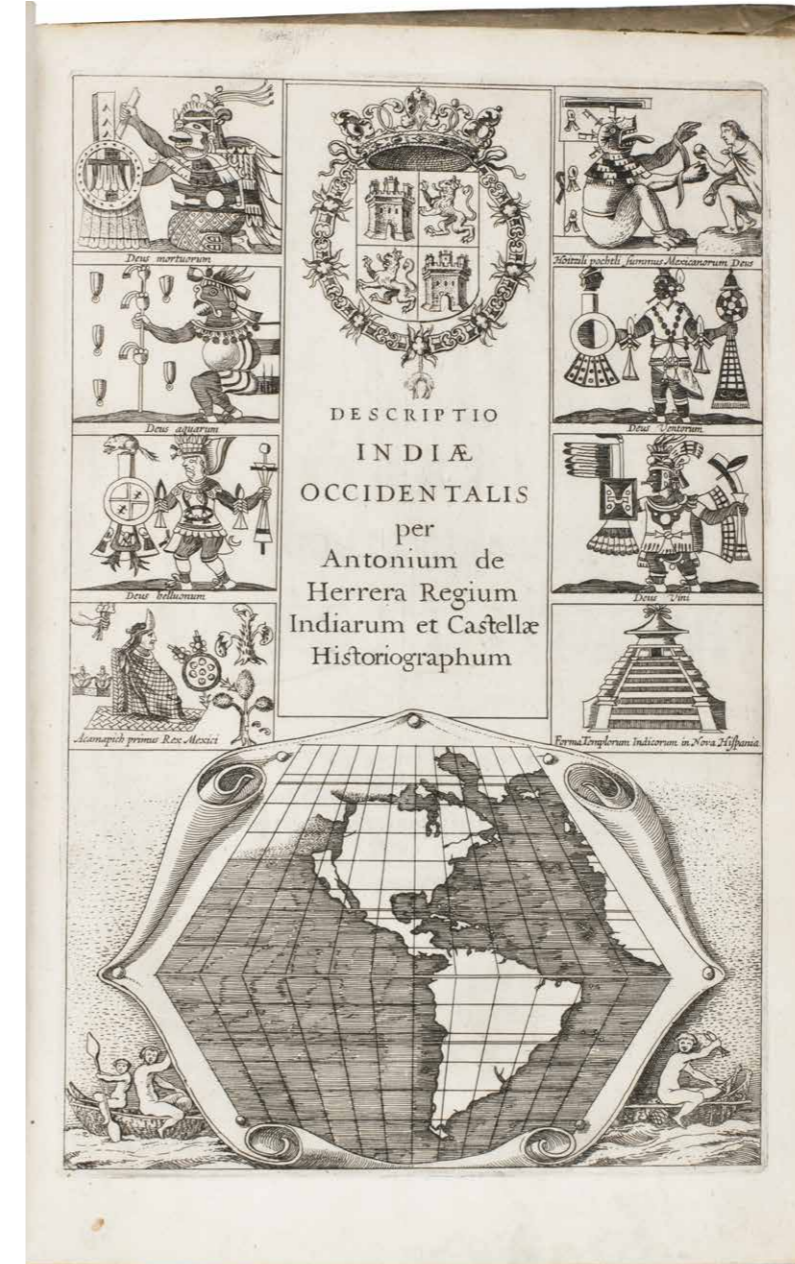
Amsterdam, Michiel Colijn, 1621.

(3) **[LE MAIRE, Jacques].** Spieghel der Australische navigatie ...

Amsterdam, Michiel Colijn, 1622. 3 works in 1 volume. Small 2°. With an engraved title, 17 engraved folding maps, an engraved portrait, 5 engraved plates in text, and woodcut head- and tailpieces. Contemporary vellum, with the manuscript title on the spine. € 35 000

First Dutch edition of Herrera's *Description of the West Indies*, with fine maps of Central and South America, together with a description of the West Indies by Pedro Ordoñez de Ceballos (1556–1636), and the journal of Jacob Le Maire (1585–1616) on his voyage in search of Terra Australis. This Dutch translation contains the same plates as the Latin translation, published in the same year, which significantly expanded the first edition from 1601.

The present copy contains the first Dutch edition of Herrera's *Descripcion de las Indias occidentales*; the first Dutch edition of Cevallos's *Eyghentlijcke Beschryvinghe van West-Indien*, and the first edition of Le Maire's *Spieghel der Australische Navigatie*. Together they form a collection of the then available accounts of the New World. The Latin title page to Herrera's work is decorated with the first



map to show California as an island. This work focuses on discoveries in the New World and is illustrated by famous maps of regions in North and South America. It also contains the first official description of the voyage of the great Dutch navigator Jacob Le Maire in 1615–17. His account was not published earlier because the Dutch East India Company (voc) initially refused to release his journals.

Michiel Colijn simultaneously issued collected editions in Latin, French and Dutch, all in 1622. The heirs of Theodore de Bry reprinted Herrera's work in Frankfurt in 1623 as the twelfth part of their "Great Voyages," with reduced versions of the plates. Herrera (1549–1625) was official historian to Kings Philip II, III, and IV, and his *Nieuwe Werelt* is essentially an introductory work to his magnum opus *Historia general de los hechos de los castellanos en las islas Terra Firme del mar oceano*, which eventually covered eight decades of voyages and travels, published in 1601–1615. Le Maire's discovery of and voyage around Cape Horn relieved the trading monopoly of the East India Company by finding an alternative route to the East Indies that did not violate the Company Charter, which prevented other Dutch trading companies from using the existing routes of the Straits of Magellan and Cape of Good Hope.

With a contemporary ownership annotation on the back pastedown. A few wormholes on the back board. The book block is partly detached from the binding, the pastedowns are detached, but still present, some of the maps are slightly browned. Otherwise in very good condition.

[6], III, 29; [16], 98 pp. *Borba de Moraes I*, 400; *JCB II*, 166; *Kroepelien*, 561; *Medina, Hispanic America*, 455; *Palau* 114296; *Sabin* 14348, 31542, 14352 and 14353; *Schilder, Australia unveiled*, pp. 32–36 and *passim*; *Tiele* 479; *Tiele, Mém.*, pp. 314–316 and 56–7. More photos & information on our website

The first complete account of the Le Maire-Schouten expedition

103. HERRERA Y TORDESILLAS, Antonio de. Novis orbis, sive descriptio Indiae Occidentalis ...

Amsterdam, Michiel Colijn, 1622. Folio. With an engraved title, 17 engraved maps (1 folding, 16 double-page), a full-page portrait, and 4 half-page illustrations in the text. Later three-quarter vellum, with the manuscript title on the spine, sprinkled paper sides, red edges. € 40 000

First complete (and official) account of the first expedition to successfully round Cape Horn. It is also the first Latin edition of Herrera y Tordesillas's *Descripcion de las Indias Occidentales*, expanding the Madrid edition of 1601 with three extra maps and a translation of Jacob Le Maire's journal. The present copy includes the portrait of Le Maire, which is often absent. The work was translated by the famous Neo-Latin poet and first professor of the University of Amsterdam, Caspar Barlaeus (Kaspar van Baerle; 1584–1648).

The first part of the work focuses on discoveries in the New World and is illustrated by famous maps of regions in North and South America. Of primary importance, however, is the second part containing the description of the great Dutch navigator Jacob Le Maire's voyage in search of Terra Australis in 1615–17. Le Maire (1585–1616) sailed aboard the *Eendracht* captained by Willem Cornelis Schouten. Their passage through the Lemaire Strait and the rounding of Patagonia via Cape Horn would impact future navigation in a myriad

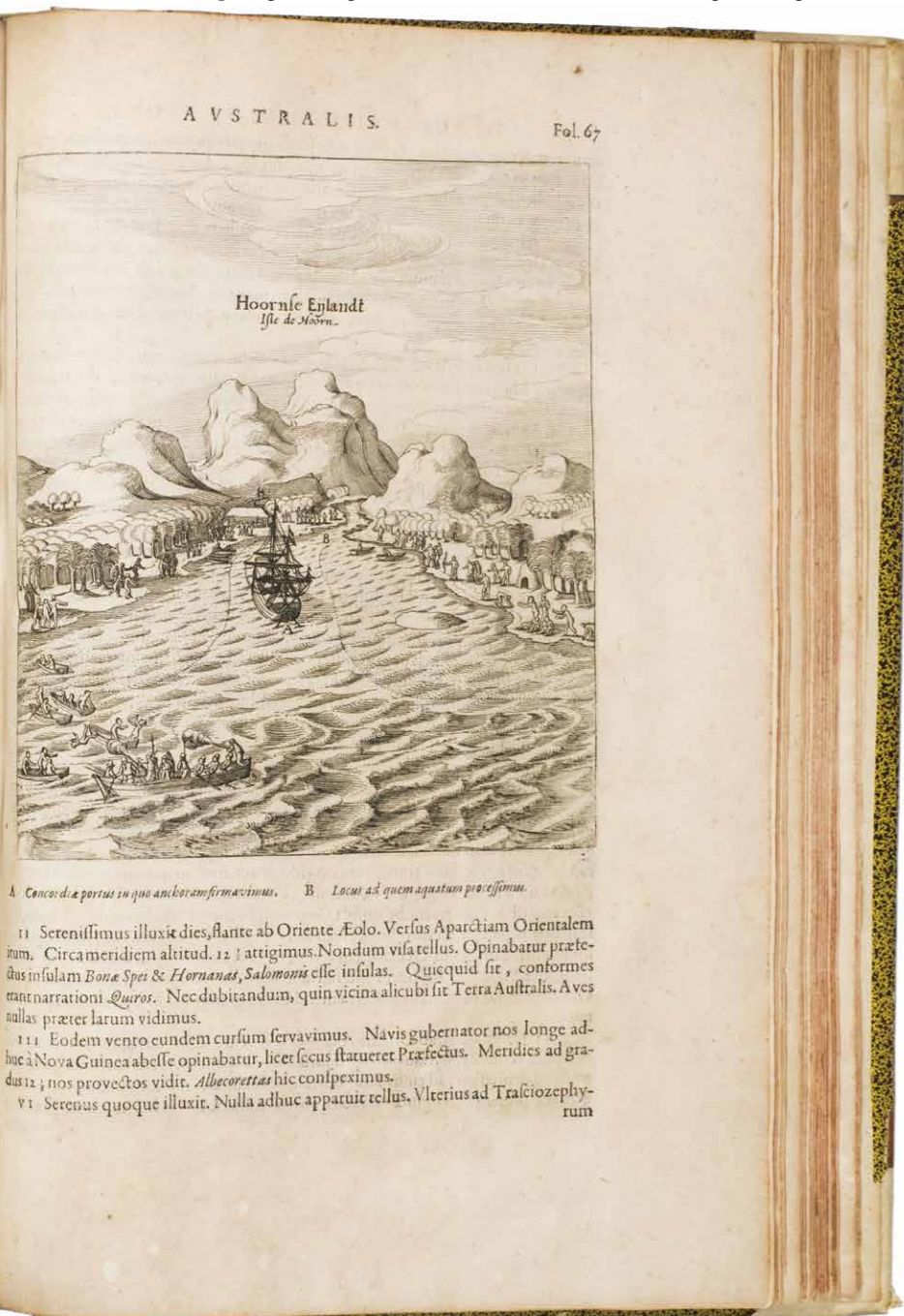
of ways, but principally in dispelling the idea of an imaginary Southland. The Le Maire voyage was the last of the 17th-century expeditions to search for the unknown continent from the east, and made extensive discoveries in the Pacific.

Herrera's *Description of the West Indies* is published in the first volume of his *Historia general de los hechos de los castellanos en las islas Terra Firme del mar oceano*, a cornerstone for the study of the conquest and colonisation in the Spanish realms of the Americas. A Dutch translation, *Nieuwe werelt, anders genaempt West-Indien* was published also in 1622 by Michiel Colijn. The present translation in Latin made the *Description of the West Indies* accessible for the international learned world for the first time.

Antonio de Herrera y Tordesillas (1549–1625) was a Spanish historian who studied in Spain and Italy. He became secretary to Vespasiano Gonzaga, a brother of the Duke of Mantua, who was afterwards Viceroy of Navarre and Valencia, and who recommended him to King Philip II in the last year of his reign. Philip appointed him grand historiographer (cronista mayor) of America and Castile, and he filled that office during part of his royal patron's reign, the whole reign of Philip III, and the beginning of that of Philip IV. At his death his body was conveyed to Cuellar, and interred in the church of Santa Marina, where his tomb is still to be seen.

With the bookplate of the library of Rodney Davidson mounted on the front pastedown. The edges and corners of the boards are somewhat scuffed, and the boards are somewhat rubbed, with some loss of paper around the edges. The lower blank margin of the title page has been repaired, the work is slightly browned throughout. Otherwise in very good condition.

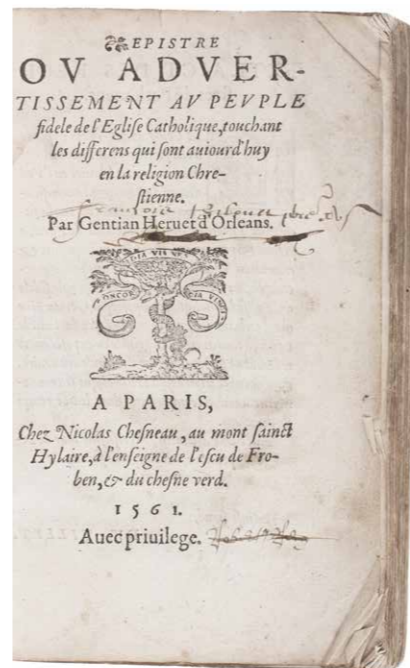
[4], "81" [=84], [2], "9" [=10], II, [1 blank] ll. Tiele 477; Tiele, *Mém.*, pp. 312 and 57–63; Worp, 'Caspar van Baerle', in: *Oud Holland*, 4 (1886), p. 175; cf. Burden 196–198, 201–206 (maps). More photos & information on our website



5 rare polemical works: 3 epistles by a leading French Counter-Reformationist, a Protestant reply and the defence against the reply

104. HERVET, Gentian. Epistre ou advertissement au peuple fidele de l'Eglise Catholique, touchant les differens qui sont aujourd'huy en la religion Chrestienne.

Paris, Nicolas Chesneau, 1561.



With:

(2) **HERVET, Gentian.** Deux epistres, aux ministres, predicans et supposts de la congregation ...

Paris, Nicolas Chesneau, 1562.

Including: (3) **HERVET, Gentian.** Seconde epistre aux ministres, predicans & suppostz de le nouvelle eglise ...

Paris, Nicolas Chesneau, 1561.

(4) **[TOUSSAIN, Daniel?]**. Response a une certaine epistre envoyee par M. Gentian Hervet ...

[Paris?], [publisher unknown], 1561.

(5) **HERVET, Gentian.** Apologie ou defense, contre une response des Ministres de la nouvelle eglise d'Orleans ...

Paris, Nicolas Chesneau, 1561. 5 works in 1 volume. 8°. 18th-century(?) sheepskin parchment. € 7500

Five rare French polemical works on the Counter-Reformation, all first published in 1561, here with three or four in their first editions: 3 barbed anti-Protestant "Epistres" by the translator, patristic scholar and defender of the Catholic faith Gentian Hervet (1499–1584), with the third known copy of the first and only edition of an anonymous Protestant *Response* to one or both of the *Deux epistres* and the first edition of Hervet's *Apologie* defending his views against the claims of the *Response*. Hervet states in his

Apologie that he does not know the name of the author of the *Response* and therefore addresses him as "Monsieur l'Un pour Tous", but the *Response* was addressed to "fideles de l'Eglise Reformee d'Orleans" and the *Apologie* title-page supposes the *Response* came from the "Ministres de la nouvelle eglise d'Orleans", so it may have been written by Daniel Toussain (1541–1602), ordained in the Orléans Reformed Church in 1561. The first epistle (ad 1) is addressed to the devout Catholics, warning them of the Protestants, but the next two (ads 2 & 3) are more provocatively addressed to the ministers and supporters of the new Protestant Church. This provoked the *Response*, which in turn provoked Hervet's *Apologia*. All five editions are rare, but especially the anonymous *Response* (ad 4). The *USTC* records only 2 copies, and records no other edition.

With 3 contemporary or near contemporary inscriptions on the title-page, 2 struck through and the third by "Francois Thiboult", this last repeated on the *Response* title-page. With contemporary ms. annotations in ink in all 5 works. First title-page slightly soiled and some light, most marginal waterstains in the last work, but still in good condition. Five rare works by and responding to the French Counter-Reformationist Gentian Hervet.

28; 24; 8; [44]; 127, [1] ll. J.N. Bakhuizen van den Brink, "De seconde epistre van Gervien Hervat", in: *Ned. Archief v. Kerkgesch.*, 48 (1968), pp. 169–212 (discussing all 4 Hervet works); *USTC* 45253 (cf. 88267, barely distinguishable), 4528, 20245, 41867, 740 (ads 1–5); cf. Brunet III, 137–138; *STC French* p. 224; none in Adams; for Hervet: *Nouv. Biogr. Gén.* 24, cols. 536–40; G. Wylie Sypher, "Faisant ce qu'il leur vient a plaisir: the image of Protestantism in French Catholic polemic on the eve of the religious wars", in: *Sixteenth century journal*, 11/2 (1980), pp. 59–84. More photos & information on our website

Fine work illustrating the cities, ports, and factories of the Dutch East India Company in Asia and Africa

105. HEYDT, Johann Wolfgang. Allernewester Geogranebphtisch und Topographischer Schau-Platz, von Africa und Ost-Indien.

Nuremberg, C. Tetschner, 1744. Oblong 2° (31 × 36.5 cm). With 115 numbered engraved maps and plates, an engraved frontispiece, and an engraved title-page. Contemporary vellum, with the author and title lettered in gold on the spine, red edges. € 17 500

First, complete edition of an exceptional work showing the ports and bases of the Dutch East India Company (VOC) in Asia and Africa. It is one of the finest executed and illustrated publications of a voyage from Europe to the East Indies. The work is illustrated with 115 large and handsome full-page plates and maps. Together are one of the richest iconographic renderings of the Dutch settlements and colonies in Asia and Africa, all beautifully drawn and engraved. Complete copies of this work, with the frontispiece and all the plates, are quite rare.

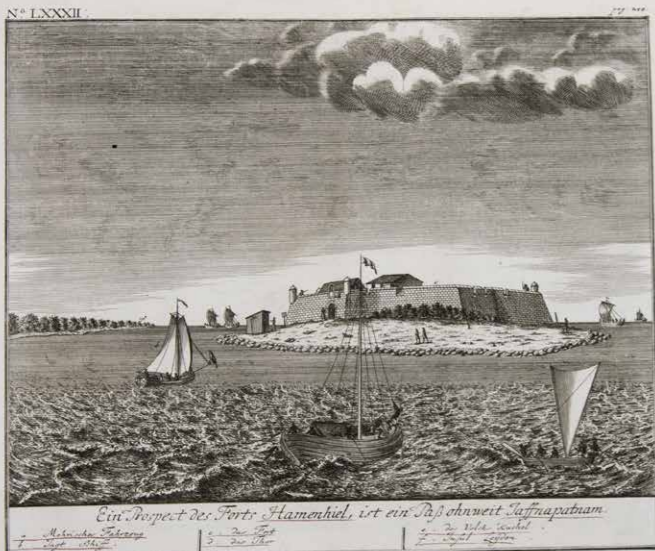
The illustrations show the influence of the VOC in Africa and Asia (ports, cities, factories, etc.), and are engraved after Johann Wolfgang Heydt's (1702–1750) original drawings, which he made during his voyage to the East Indies. The plates are of great topographical and ethnological value. Heydt accompanied them with an account of his journey, which also contains much important information.

Johann Heydt was a German engraver, surveyor and traveller, who was employed by the VOC. He travelled to the East Indies in 1734 and stayed until 1740. His drawings caught the attention of Adriaan Valckenier (1695–1751), Governor General of the VOC, who appointed Heydt in 1738 as artist and architect of the VOC. In this function, he made many views and plans of fortresses, towns, and hamlets. Many of which were included in the present work.

With remnants of a shelfmark label at the foot of the spine, some lines of text have been underlined with brown pencil on a few leaves. The boards are somewhat scratched, with a few small, brown stains, lacking the front blank flyleaf, the work is somewhat browned throughout, with water stains in the lower margin of the first few leaves, very slightly affecting the text, the first and last few leaves are slightly creased and soiled around the edges. Otherwise in good condition.

[24], 345, [4] pp. *Kainbacher 174; Landwehr VOC 469; Mendelssohn I, pp. 709–710; Rajpal Kubar de Silva and Willemina G.M. Beumer: Illustrations and views of Dutch Ceylon, 1602–1796; not in VDI8.* ➔ More photos & information on our website

[24], 345, [4] pp. *Kainbacher 174; Landwehr VOC 469; Mendelssohn I, pp. 709–710; Rajpal Kubar de Silva and Willemina G.M. Beumer: Illustrations and views of Dutch Ceylon, 1602–1796; not in VDI8.* ➔ More photos & information on our website



Ein Prospect des Forts Amboina, ist ein Dörckhwest Saffraputnam.

17th-century Dutch watercolour of two grape hyacinths

106. [HOLSTEYN Pieter the younger]. Druyven hyacinthen.

[Netherlands, ca. 1650]. Watercolour (ca. 13.5 × 13 cm) on laid paper (31.5 × 21 cm), with caption below. € 12 000

Delicate watercolour of two grape hyacinths by the Dutch watercolour painter and engraver Pieter Holsteyn de Jonge (1614–1673). Holsteyn made many drawings of plants, birds and insects which were often composed in albums. Some of those albums are still intact and supplied with a title-page by the artist himself and as a result many of the drawings in those albums were not signed. These grape hyacinths were in such an album, which was later taken to pieces.

With certificate from Dr. S. Segal, Amsterdam. In very good condition.

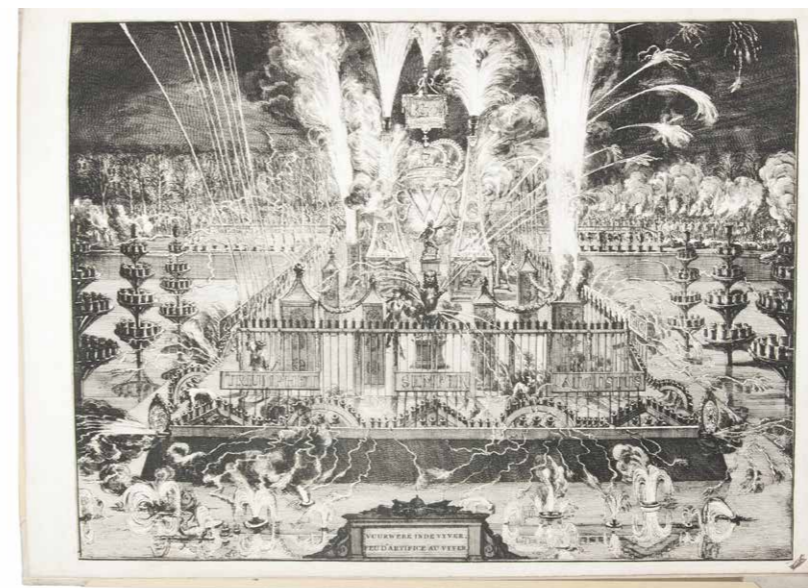
➔ More photos & information on our website



Romeyn de Hooghe's stunning etchings of royal festivities in The Hague

107. HOOGHE, Romeyn de. Voyage de sa Majesté Britannique en Hollande.

The Hague, Arnout Leers, 1692. Large 2° (49.5 × 36 cm.). With an engraved portrait of King William III by Pieter van Gunst after J. Brandon, 11 full-page engraved plates (32.5 × 44 cm) and 4 half-page engraved plates (32.5 × 21.5 cm., including the engraved title-page) all finely engraved by Romeyn de Hooghe. Later half vellum and yellow paper side, with a brown leather title-label lettered in gold on the spine. € 3975



A complete set of the magnificent plates from the first French edition of one of the finest Dutch festival books, produced to commemorate the 1691 visit of the Dutch Stadtholder and English King William III of Orange to The Hague. The work was first published in Dutch in 1691 as *Komste van Zyne Majesteit Willem III*, comprising a text-volume by Govert Bidloo and an atlas-volume. King William III came to the Netherlands to attend a meeting of the allied forces at war with King Louis XIV of France. The city governors of The Hague made elaborate preparations, building four large triumphal arches covered with allegorical paintings and statues. The arch at the town market was accompanied by two obelisks, and painted walls that encircled the entire square.

Romeyn de Hooghe participated in the planning of the decorations and recorded the festivities

at their height in the present brilliant series of engravings. They show the splendid arrival in The Hague, associated ceremonies, the enormous triumphal arches, their paintings and sculptures, the nightly illumination of the town hall, fireworks, etc., with most of the plates measuring 32.5 × 44 cm. De Hooghe's engravings are accompanied by a portrait of King William III, engraved by Pieter van Gunst after Johan Brandon. The only plate that differs in the French and Dutch editions is the engraved title-page, the captions of the other engravings appearing in both Dutch and French, and that of the portrait in Latin.

Bidloo's book was published in folio format, with the etched title and the three smaller engravings as full-page plates and the portrait and eleven larger engravings as double-page plates. Here the larger engravings are bound unfolded and the other four pasted together creating two large folio leaves.

All leaves with the manuscript initials in brown ink, probably of an unidentified, 18th-century(?) collector. One plate with three thin creases (printing flaws); a small tear repaired in another, slightly affecting the caption. A good, complete set of plates.

[14] ll. *Berlin Kat. 2953; Hollstein (Dutch & Flemish) II, 652–667; Landwehr, De Hooghe Book Illustrator, 80; Landwehr, Splendid Ceremonies 147; Verkruijse 1692.03; for the portrait of William III: Van Someren, Cat. Portretten 371; cf. STCN 851446663 (with text).* ➔ More photos & information on our website

Beautiful 19th-century illustrations for all of Victor Hugo's plays, printed on silk

108. [HUGO, Victor]. [Théâtre. Gravures sur soie].

[Paris, J. Lemmonyer, G. Richard and Cie, E. Testard, between 1885–1895]. 4° (ca. 27 × 24.5 cm). With 30 full-page engravings on silk. Contemporary gold-tooled red morocco, with the title and author lettered in gold on the spine, gold-tooled board edges and turn ins, marbled end papers. Bound by the French bookbinder Louis Guétant (1848–1936), signed in the bottom turn in of the front board. € 6500

Remarkable suite of plates for the plays of Victor Hugo (1802–1885), printed on silk and luxuriously bound. The engravings are beautifully drawn and capture the light in an entrancing way because of the sheen of the silk. The work starts with a portrait of Hugo by Achille Devéria (1800–1875), a painter and lithographer known for his portraits of famous authors. The other plates illustrate all 13 of Hugo's plays, including his unfinished *Les jumeaux*, and were made by various different artists.

The plates were engraved for the "Edition nationale", a 43 volume work containing Hugo's complete oeuvre, printed between 1885–1895. Five of the volumes were dedicated to his plays. This national edition was illustrated by some of the most important French artists of the time, including Maurice Leloir (1853–1940), Adrien Moreau (1843–1906), and Georges Antoine Rochegrosse (1859–1938). The work was limited to a 1000 copies, only available to subscribers. This included a luxury edition, printed on Japanese paper, which was limited to just 250 copies and came with an extra suite of plates printed on silk. The present work is most likely this extra suite of plates from the theatre volumes of the luxury edition.



Victor Hugo was a French poet, novelist, and dramatist of the Romantic movement. He is considered one of the greatest and best-known French writers. His most well-known works are the novels *Les Misérables* (1862) and *Notre-Dame de Paris* (1831). He also earned respect as a campaigner for social causes, such as the abolition of capital punishment. The present work comes from the library of Henry Baudet (1891–1921), a Dutch mathematician and chess player.

With the bookplate of Henry Baudet mounted at the head of the front pastedown. The corners of the boards are very lightly scuffed, the leather on the front and back is lightly scratched. The silk leaves are frayed at the head and foot margin, not affecting the images, the first engraving of the play *Hernani* has somewhat browned, some engravings are slightly creased, mostly in the margins. Otherwise in very good condition.

[30] silk ll. ➤ More photos & information on our website

Extremely rare collection of three treatises on scientific instruments by Levinus Hulsius

109. HULSIUS, Levinus. Tractatus primus instrumentorum mechanicorum ...

Frankfurt am Main, Wolfgang Richter for the author, 1605.

With:

(2) **IDEM.** Tractatus secundus. Instrumentorum mechanicorum. Quo dilucide exponitur usus baculi...

Frankfurt am Main, Wolfgang Richter for the author, 1605.

(3) **IDEM.** Tractatus tertius. Instrumentorum mechanicorum. Quo traditur descriptio atque usus circine proportionalis Iusti Burgi ...

Frankfurt am Main, Wolfgang Richter for the author, 1605. 3 works in 1 volume. Small 4°. **Ad 1:** with a large engraving on the title-page, 14 engraved plates (including 2 folding), 40 numbered illustrations in the text (35 woodcuts and 5 engravings). Further with 2 woodcut decorated initials, 2 woodcut head-pieces, and 1 large woodcut tail-piece. **Ad 2:** with a large engraving on the title-page, 8 illustrations in text (7 woodcuts and 1 engraving). Further with 1 woodcut decorated initial and 1 woodcut head-piece. **Ad 3:** with a large engraving on the title-page. Further with 2 woodcut decorated initials and 2 woodcut head-pieces. Contemporary limp vellum with 2 sets of leather closing ties. € 9500

Extremely rare collection of three treatises in Latin by Levinus Hulsius (1550–1606) dealing with instruments for surveying (**ad 1**), canons (**ad 2**) and Jost Bürgi's compass of proportion (**ad 3**). Some copies are reported to have 15 more plates at the end of part 3, which are not present in this copy. The treatises were originally published in German in 1603. It was supposed to be a series of 15 parts, giving an overview of the then known scientific instruments. Only the present three parts and a fourth part titled "Vierder Tractat" were published, but the fourth part was never translated into Latin. Hulsius, who came from Gent, published many works spanning a wide range of subjects like navigation, maritime history, astronomy, travels, and linguistics. He also traded in scientific instruments. The *Tractatus Primus* deals, along with other surveying instruments, with the traditional geometrical quadrant, and the folding plates illustrating its use, seek to place surveying within the general context of waging war.

Ad 3: Jost Bürgi (1558–1632) developed the proportional compass, calling it "Proportional Circkel", a forerunner of the Galilean compass, one of the first mathematical calculating instruments. In time, it became part of the standard equipment of geometers and remains in use until the present day. The compass consists of two arms with points at the end. The arms are slotted at part of their length and graduated with a scale. By means of a clamp sliding along this graduation, it was possible to adjust the ratio of the distance between the two pairs of points. The compass allowed volumes of solids to be calculated and surfaces of given shape to be multiplied or reduced, pi to be approximated, shapes to be transformed into other shapes of equal surface area, and spheres and the regular 5 solids to be transformed. A German edition appeared at Frankfurt am Main in 1603, *Beschreibung und Unterricht des Jost Bürgi Proportional Circkel*. With some (crossed out) manuscript inscriptions on the front pastedown and the recto of the first free flyleaf. The vellum is dust soiled, the book block is nearly detached from the binding, browned throughout with some occasional larger stains and a light water stain in the head margin. Otherwise in good condition.

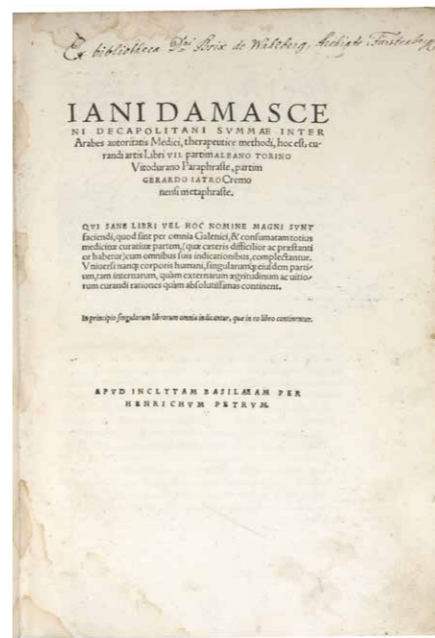
[1], [1 blank], [6], 121, [1], [2 blank]; "16" [= 17], [3 blank]; 29, [1 blank] pp. *ADB XIII*, 335; *BL STC German H1849*; *Libri rari 142*; *VD17 39:121618V (1 copy)*; *Zimmer 393*. ➤ More photos & information on our website



Greek and Arabic physicians on pathology and therapeutics

110. IBN SARABIYUN, Yahya (SERAPIO the elder). Therapeutice methodi, hoc est, curandi artis Libri VII.

Basel, Heinrich Petri, (colophon: March 1543). Folio (20.5 × 29 cm). 17th century black vellum, made from an earlier liturgical music manuscript. € 18 000



Important Latin edition of an Arabic medical compendium (first printed, also in Latin, in 1479), with additions by Gerard de Cremona. It provides a collection of opinions voiced by Greek and Arabic physicians on pathology and therapeutics. "No Arabic printed edition exists so far" (Choulant). The ninth-century Christian physician, perhaps in or near Damascus, Yahya ibn Sarabiyun, son of a Bagarma physician, wrote his great medical work *Al-Kunnas* in Syriac, but it was soon translated into Arabic by scholars such as Musa Ibrahim al-Haditi and ibn Bahlul. Manuscripts survive in twelve and in seven books. "The seven-book edition was frequently printed in Latin translations as 'Breviarium' and 'Practica therapeuticae methodus' [or here Therapeutice methodi]. Albanus Torinus, the editor of the Basel 1543 edition, called [the author] Janus Damascenus, for which reason he has been confused with the well-known theologian of that name. He is also often mistaken for his younger namesake, Serapio junior" (GAL). Some catalogues even ascribe this work to the Baghdad physician Abu-Zakariya Yuanna Ibn-Masawaih.

Minor water stains; some unobtrusive worming to front board and flyleaves. Binding rubbed; extremities bumped with chipping to spine-ends. A wide-margined copy. With a 1677 owner's inscription of the pharmacist and medical student Joseph Franz König on front paste-down; later owner's inscription on the title-page, of Bonifacius Brix von Wahlberg (1726–1776), court physician to the Princes of Fürstenberg.

[24], 491, [1] pp. *Adams I14*; *BM STC German*, p. 932; *Choulant, Handb.* p. 347; *Durling 4778*; *GAL I*, 233 & *S 417*; *USTC 606427*; *VD16, Y11*; not in *Waller*. ➤ More photos & information on our website

Dutch-language book of hours, being the earliest and hitherto unknown example (1488) of a manuscript richly illuminated by the Master of the Brussels Hours of the Bezborodko Group, "the best among the Masters of the Dark Eyes"

111. [ILLUMINATED MANUSCRIPT – BOOK OF HOURS (DIOCESE OF UTRECHT)]. [Incipit, A2r:] Alst my gaet niet nae mij[n] syn / Soe wil ic my liden en[de] swyghe stil ...

[Diocese of Utrecht, the County of Holland], 1488. Large 8° (19 × 13.5 × 4 cm). Written in Dutch on vellum by 2 gothic textura hands in 1 column. Richly illuminated by the Master of the Brussels Hours of the Bezborodko Group, with 6 full-page miniatures, 2 historiated initials and 4 larger decorated initials, several smaller decorated initials, and many 1-line lombardic initials in blue and red. Contemporary blind-tooled calf over rounded wooden boards. With the original brass catch- and anchor-plates, the latter with remnants of the leather fastenings, and the later silk red ribbon markers loosely preserved. € 140 000

An extensively and beautifully decorated Dutch-language book of hours, written on good quality vellum and dated 1488, and illuminated by the Master of the Brussels Hours of the Bezborodko Group, being one of the stylistic groups of the famous Masters of the Dark Eyes. The present book of hours was hitherto unrecorded as manuscript of these famous illuminators of medieval manuscripts and it appears to be the earliest example of a manuscript decorated by the Master of the Brussels Hours of the Bezborodko Group. The Masters of the Dark Eyes are considered to be the "most important and most prolific illuminators working in the County of Holland" (Broekhuijsen, *Masters and miniatures*) and were named after their most prominent feature: the heavy shadows around the eyes of their figures. They were responsible for the illumination of many works of which an unusually large number of over seventy manuscripts are left and they are known for the lavishness and extent of their decoration programmes. On stylistic grounds, the Masters of the Dark Eyes are divided into seven groups, all flourishing between ca. 1490–1510, of which one is called the Bezborodko Group, "the best among the Masters of the Dark Eyes in terms of quality" (Broekhuijsen, *Masters and miniatures*). Features of the Bezborodko Group are a refined use of colour, their specific border decoration, and moreover their use of engravings and woodcuts as models for the compositions of their miniatures. A complete description is available upon request.

The present manuscript was long time unrecorded as a manuscript illuminated by one of the Masters of the Dark Eyes because it circulated for years in private collections. We know that the manuscript was formerly part of the library of the Old Catholic Clergy of Sts. Gummarus and Pancratius in Enkhuizen



(based upon the 19th-century inscription on the verso of the front endpaper). In May 1909 the manuscript was at auction (Frederik Muller, nr. 814) and again a year later, on 16–17 June 1910 (nr. 1736), where it was bought by the jurist W.H. Köhler, living in Maarsse. The manuscript was sold again on auction at Van Huffelen on 7 February 1946, where it was bought by W.A. Hofman. From then on, the present manuscript remained family property, obtained by the current owner by inheritance.

Binding slightly worn and professionally restored around the spine. Fastenings (2) and 1 anchor plate lost. Some marginal dust-soiling of the leaves, some marginal spots and stains, a few very minor marginal tears (never affecting the miniatures or text), two small wormholes in the last quire (not affecting the text) and some more worming on the last endpaper, endpapers browned and chipped, a few marginal creases, some miniatures, initials and border decoration show signs of wear, but overall the book of hours, being a beautiful and curious example of book illumination by one of the Masters of the Dark Eyes, is still in good condition.

144 ll. including 6 inserted leaves with miniatures and 2 blank endpapers used as paste-downs. *The description made by Willem de Vreese of the present manuscript can be found in the Bibliotheca Neerlandica Manuscripta, 856. For the Masters of the Dark Eyes and the Brezborodko group: Klara H. Broekhuijsen, The Masters of the Dark Eyes. Late medieval manuscript painting in Holland (2009); Klara H. Broekhuijsen, Masters and miniatures. Proceedings of the congress on medieval manuscript illumination in the Northern Netherlands (Utrecht, 10–13 December 1989), pp. 403–412. [More photos & information on our website](#)*



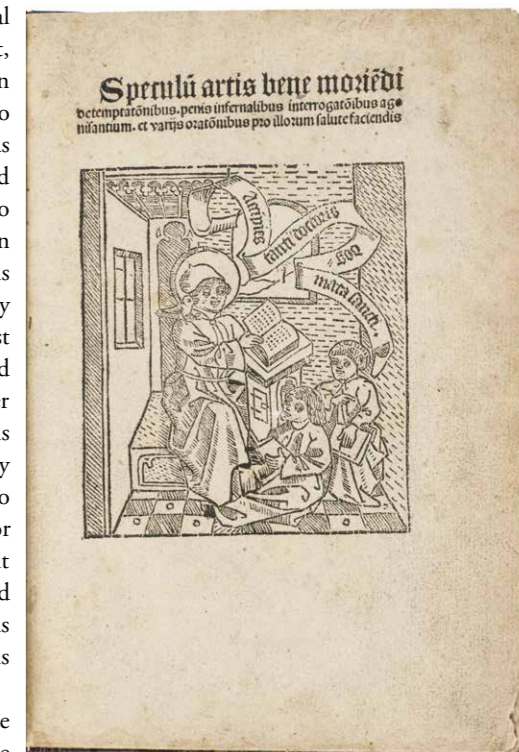
*ca. 1493/97 Cologne edition of The art of dying,
with a woodcut of Gregory the Great teaching in a classroom*

112. [INCUNABLE – COLOGNE EDITION OF THE ARS MORIENDI]. Speculu[m] artis bene morie[n]di. [Cologne, Heinrich Quentell, ca. 1493/97]. Small (Chancery) 4° (20.5 × 14.5 cm). With a large woodcut on the title-page. Set in a single column, with 36 lines to the page, in a rotunda gothic type, with a larger textura gothic for the first line of the title. With spaces left for manuscript initials with manuscript guide letters in black ink. Most pages with a few words underscored in black ink. Recent marbled paper over boards by the Geneva bookbinder Jean-Luc Honegger, the marbled paper in an antique spot pattern, black morocco spine label with the title in gold roman capitals, reading up the spine. € 8500

Quentell's second quarto edition of the well-known manual on the art of dying, in the original Latin, matching his ca. 1493 quarto edition almost line for line and using the same woodcut, quite different from any used with this text before that date. Quentell's quarto editions contain the original long version of the text, known as *Speculum artis bene moriendi*, often attributed to Matthaeus de Cracovia or Albertus Magnus (editions in Italian are often attributed to Dominicus de Capranica, Cardinal of Fermo). The *Ars moriendi* was one of the earliest incunabula printed and consists of two related Latin texts written around 1415 and 1450, offering guidance on how to have a good death according to Christian beliefs of the late Middle Ages. The texts were written in response to the Black Death and social upheavals of the 15th century, with the earliest versions likely composed in southern Germany. The highly popular *Ars moriendi* was translated into many West European languages, and was the first in a tradition of guides to death and dying. The first edition in the original Latin appeared ca. 1474, but was preceded by a German edition in 1473 and perhaps by an edition in Italian described as ca. 1471/75. Quentell published the Latin text together with other works in a folio edition described as ca. 1484/89, but he published four quarto editions of the *Ars moriendi* alone, described as ca. 1493, the present ca. 1495, ca. 1498 and another probably after 1500. He published no *Ars moriendi* editions in vernacular languages. His first three quarto editions have the same collation, but the present edition matches the ca. 1493 edition almost line for line and uses the same woodcut, while the ca. 1498 edition differs considerably and uses a different woodcut. All Quentell's *Ars moriendi* editions are undated and the present one used his types 7 and 10 and initials e, which all appeared in his books in the period 1488 to 1500. The present edition is probably dated ca. 1495 in the literature because it appears to fall between the two quarto editions thought to date from ca. 1493 and ca. 1498.

The bookbinder Jean-Luc Honegger, still active today, is best known for his bindings for the Bibliothèque Nationale de France in Paris and the Bodmer Foundation near Geneva. With the bookplate of the Bibliotheca Philosophia Hermetica (Joost Ritman) in Amsterdam and probably bound for them. Slightly browned, water stains at the foot of a few leaves (not approaching the text), some smudges in the margins and on the blank final page. The binding slightly worn at the extremities and with a few unobtrusive scratches on the back board. Otherwise in very good condition and only slightly trimmed (about 5 mm at the head and probably no more at the fore-edge and foot), giving generous margins (about 2, 3 and 4 cm at the head, fore-edge and foot respectively) and some leaves with tranchefiles at the foot.

[31], [1 blank] pp. *Bibliothèque Nationale, Catalogue des incunables A598; BMC I, p. 294; Bod-Inc A449; Bohonos Szandorowska, Incunabula quae in bibliothecis Poloniae asservantur 562; BSB-Ink A766; Buffévent VIII 45; Goff A1098; Günther, Wiegendrucke der Leipziger Sammlungen 781; GW 02610; HC 14911; ISTC iao1098000; Madsen, Kongelige Biblioteks inkunabler 352; Obly-Sack 274; ÖNB-Ink A483; Pell 1339; Polain 972; Proctor 1425; Sack Freiburg 306; Sallander Uppsala 2046; Schramm VIII 484; Schreiber, Manuel de l'amateur de la gravure sur bois et sur métal au XVIe siècle 3671; Thienen, Incunabula in Dutch libraries 425; UBL-Ink A354; USTC 739947; Voullième, Die Buchdrucker Kölns 305; Voullième, Inkunabeln der Königlichen Bibliothek 1011; Voullième, Trier 697. [More photos & information on our website](#)*



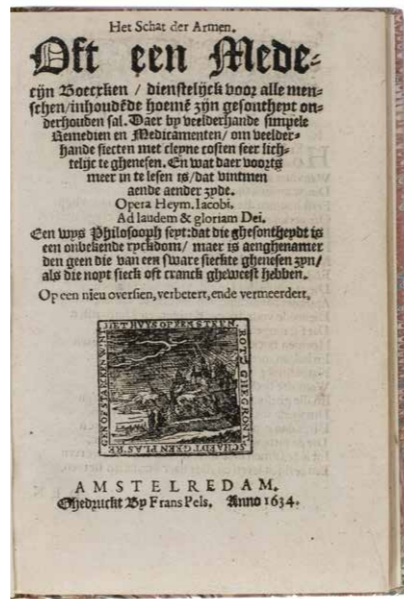
Extremely rare early edition of a Dutch medical and pharmacological handbook for the poor

113. JACOBS, Heyman. Het schat der armen. Oft een medecijn boecxken, dienstelijck voor alle menschen, ... Amsterdam, [Cornelis Lodewijksz. vander Plasse?], printed by Frans Pels, 1634. 8°. Modern boards covered with marbled paper. € 3500

Second copy located of an early edition of a small and inexpensive medical guide intended for the poor and therefore both giving advice for a healthy life style and suggesting herbal and other medicines, including many they could prepare themselves, rather than paying a doctor or apothecary. The main text gives recipes for medicines to treat more than 100 ailments, ranging from bad breath to the plague. It is followed by a list about 100 household medicines one can prepare one's self to administer to sick friends and neighbours for various ailments named, and an alphabetical list of about 150 medicines one can buy from an apothecary for various ailments named. "One of the simplest and most popular ... health manuals" (Simon Schama, *Embarrassment of riches*, p. 517).

With the corner of 1 leaf cut off, and some even smaller marginal defects, one restored, but still in very good condition. Binding also very good. A remarkably well-preserved copy of an extremely rare edition of a medical handbook for the poor.

[4], 177, [1], [2 blank] pp. *Hombé*, "Geneeskundige volksboeken", in: *Oostvlaamse zanten*, 47 (1972), pp. 127–138, at p. 126; *KVK & WorldCat (Utrecht UL copy)*; *STCN (Utrecht UL copy)*; cf. *Krivatsy* 619–6194; *Waller* 864 & 865. [More photos & information on our website](#)



Rare first editions of two important spiritual works by the controversial Anabaptist David Joris

114. [JORIS, David]. Die eerste sullen die laetste, die laetste die eerste sijn.

With: (2) [JORIS, David]. Een twesprake tusschen man unde wijff, namelick Christus un[de] de gemeente oder verlorene mensch.

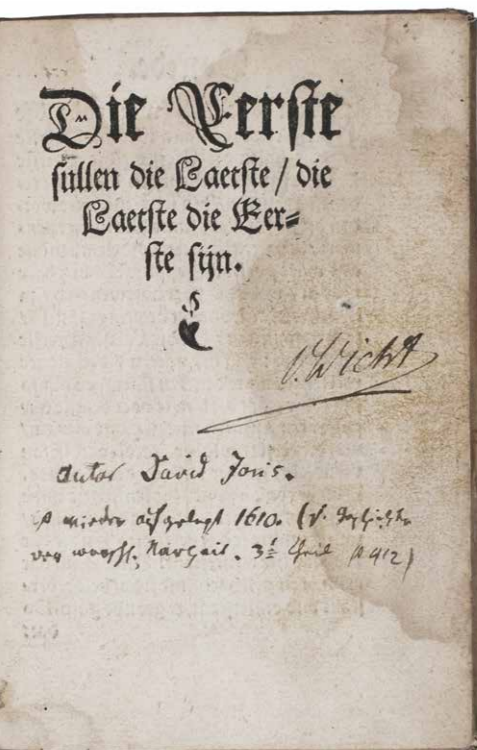
[Rostock, Ludwig Dietz, ca. 1550/52]. 8° (15.5 × 11 cm). With gothic initials and a vine-leaf ornament. Set in schwabacher types with incidental and fraktur. Vellum (ca. 1680?). € 17 500

Rare first editions of two important works by David Joris, in the original Dutch, his *Die eerste sullen die laetste ... sijn* being his most extensive work except for his famous *t'Wonder boeck*. The title alludes to Matthew 19:30: "many that are first shall be last; and the last shall be first", a message that no doubt appealed to the poor and oppressed. The social critic John Ruskin made a similar allusion (to Matthew 20:14) in the title of his 1860 *Unto this last*.

Probably born in or near Bruges, Joris moved in 1524 to Delft, where he quickly gained notoriety as a dangerous religious radical and joined the Anabaptists in 1533, but in the wake of the disastrous Anabaptist rebellion at Münster in 1534/35 he spoke out against radicals in the movement and urged non-violence. In the 1540s and 50s he wrote and published extensively, mostly short spiritual and mystical works, but continued to arouse controversy and had to flee in 1543/44 to Basel where he lived the rest of his life. He devoted himself to writing, emphasizing personal, internal faith above dogma and ceremony, inspiring a broad public as well as leading figures such as Michael Servetus.

With an owner's name on the title-page, with a further note in a different hand. With some water stains in the first 32 leaves and some small worm holes in the upper inside corner of the last 9 leaves, slightly affecting the text, but otherwise in very good condition. The spine is dirty but the binding is still good and the paste-downs have not been pasted down. Rare first edition of one of Joris's most extensive works: a guiding light and comfort for oppressed or impoverished Anabaptists.

[211], [1 blank]; [71], [1 blank] pp. *Hillerbrand* 3137 & 3149; *KVK & WorldCat* (2 & 5 copies); *STCN* (3 copies of each); *TB* 1715 & 4996 (6 copies of each, incl. the 3 in *STCN*); *Valkema Blouw*, "Printers to the 'arch-heretic' David Joris", in: *Quaerendo*, 21 (1991), pp. 163–209, items 191 & 193 at p. 207; *VD16* ZV31372 & ZV31373 (1 copy of each). [More photos & information on our website](#)



Most important work of the mysterious and controversial Anabaptist David Joris

115. JORIS, David. t'Wonder-boeck: waer in dat van der wereltd aen versloten gheopenbaert is.

[Vianen, printed by Dirck Mullem and distributed via a merchant in Emden, 1584]. 4 parts in 1 volume. Folio. With a half-page engraving of the Lamb of God in part 1, a spectacular full-page engraving of the nude bride of Christ in part 3 and an engraved landscape with the way to eternal life in the sky in part 3. Blind-tooled calf over wooden boards (ca. 1645), each board in a panel design with three ornamental rolls, 2 brass clasps and catchplates with engraved decoration. € 12 500

Second edition of David Joris's famous *Wonderboeck* (Book of miracles), extensively revised and enlarged by the author in 1551 but not printed until almost thirty years after his death.

One of the most important and most extensive works of the well-known Dutch Anabaptist David Joris, it was revered like a Bible by his followers.

The present second edition was not only extensively revised and expanded but also took on a new graphic form, Dutch textura types rather than the German fraktur, rotunda and schwabacher types of the first edition, and most of the larger woodcuts were replaced by engravings made for this edition. The stunning full-page bride of Christ by Hieronymus Wierix, a nude female figure, winged and crowned with a sword and a heart in her hands and two captive serpents and a skeleton at her feet, is a high point of the engraver's art.

Lacking 2 leaves, each containing only an illustration, and with a small piece of the foot margin of the title-page cut out and patched to remove most of a library stamp. Leaves +2-+9 slightly shorter and possibly sophisticated (but from the same edition) and a few preliminary leaves with damage in the gutter margin. Otherwise a good copy, with a few marginal waterstains. Second and best edition of a central work in the history of Dutch Anabaptists.

[9 of 10], 125, [3]; [5 of 6], 164, [2]; [4], 50, [2]; [2], 34, [1], [1 blank] ll. *Van der Linde* 57; *Typ. Bat.* 5643; *Bainton, David Joris*, pp. 71–73; *Cat. Mischp. Ned. Letterk.* I, p. 168; *Machiels* J235; *Valkema Blouw*, "Printers to the arch-heretic David Joris: prolegomena to a bibliography of his works", in: *Quaerendo*, 21 (1991), pp. 163–209, esp. 192–196; for the bride of Christ engraving: *Hollstein* LXX, pp. 214–217, no. 38. [More photos & information on our website](#)



Dutch Anabaptist heretic burned in Basel three years after his death

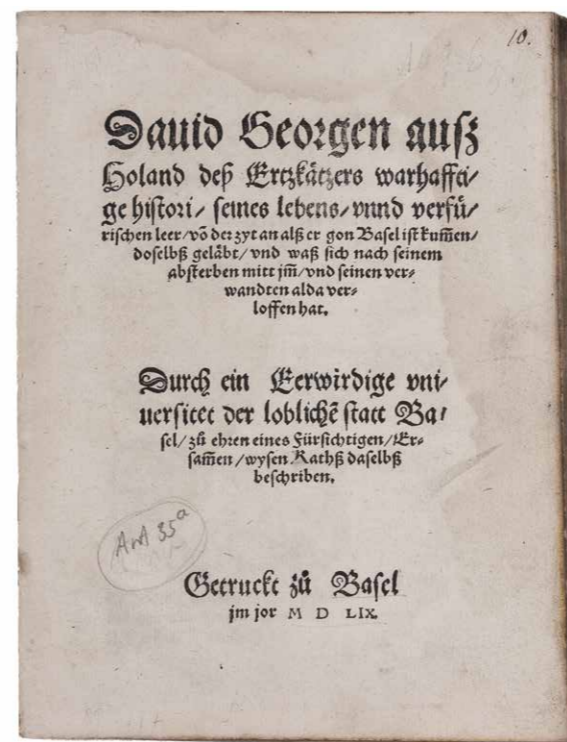
116. JORIS, David (subject). David Georgen ausz Holand deß Ertzkätzers warhafftige Histori, seines Lebens, unnd verfürischen Leer ...

Basel, (colophon: printed by Hieronymus Curio, September 1559), 1559. Small 4°. With 2 large woodcut gothic decorated initials (56 mm). Set in schwabacher types with incidental fraktur and the year of publication in Roman numerals. Disbound. € 3500

First German edition, of a rare and important early biography of the famous Dutch heretic and Anabaptist David Joris. Banished from Holland for his overt rejection of the abuses of the Roman Catholic Church, Joris fled to Friesland, where he met the Anabaptists. He joined them in 1533 after his baptism and tried to appease the disputing parties within the sect. Ecstatic and susceptible to flattery, he declared himself a prophet with a divine mission and supernatural powers. Soon he got many followers, but he and his group were also severely persecuted. In 1554, he came to live in Basle after five years on the run from the Dutch authorities. There he lived with his family as a rich and respected citizen under the name of Jan van Brugge, pretending to be a Reformed refugee while he still kept in touch with his followers in the Southern Netherlands. The present biography is especially valuable for Joris's life in Basle (1554–1556).

With a small hole in 1 leaf, waterstains in the fore-edge and head margins, running slightly into the text, but still in good condition. Disbound and some of the sewing lost, so that 1 quire is detached.

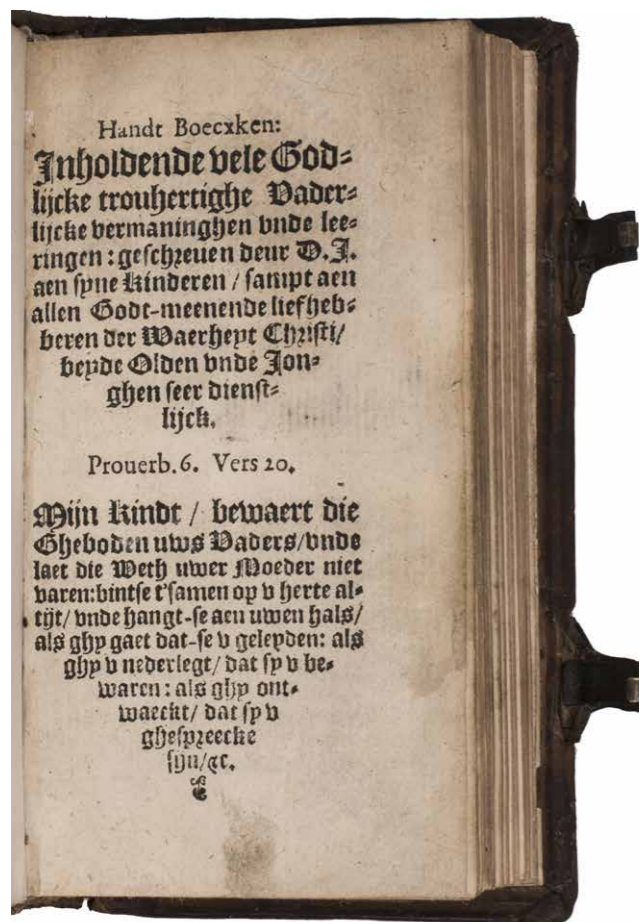
[63], [1 blank] pp. *Cat. der werken over doopsgezinden en hunne geschiedenis*, p. 77; *Van der Linde* 247; *BMC STC German*, p. 70; *USTC* 628444 (citing *VD16*); *VD* 16, D319; cf. *Adams* J-333 (Latin ed.). [More photos & information on our website](#)



2nd known copy of the 2nd edition (ca. 1595?) of David Joris's first spiritual handbook

117. JORIS, David. Handt boecxken: inhoudende vele godlijcke trouhertighe vaderlijcke vermaninghen unde leeringen: ...

[Rotterdam, Dirck de Raeff van Mullem, ca. 1595?]. Small 12° in 8s (14 × 8 cm). With a woodcut spiral printed in the fore-edge margin to illustrate the spiritual workings of God, 11 interlaced gothic initials plus 22 repeats, and 3 vine-leaf ornaments. Set in textura gothic types with an occasional word in roman. Contemporary blind-tooled calf over wooden boards, sewn on 3 double cords, edged inside and out with multiple fillets, two brass fastenings with engraved decoration (each with a clasp on a calf strap, and a catchplate). € 12 500



Second recorded copy of the second edition of the extremely rare first spiritual “handbook”, a posthumous collection of 35 short lessons and advisory texts plus an appendix, all written by the leading Dutch Anabaptist and “arch-heretic” David Joris (ca. 1501/02–1556), the nine dated ones from 1544 to the year of his death. Many remained unpublished until they appeared in the *Handt-boecxken* around 1590, taken from Joris’s manuscripts in the hands of his family. The appendix contains an untitled series of 16 brief advisory texts, each beginning with a different letter of the alphabet in order from A to Q. The book closes with an index, listing the 35 titles alphabetically. Although Joris’s name appears nowhere in the book, the titles page says the texts were written by “D.J.”.

At least four editions of the first *Handt-boecxken* appeared, from ca. 1590 to 1616, but each is known only from 1 or 2 surviving copies or in one case only from a surviving title-page and a lost copy. In the years ca. 1605 to 1626 three further collections of Joris’s short texts appeared in new handbooks that mixed unpublished texts with reprints of texts that had become difficult to obtain. Although the first handbook was designed to stand alone and remains the most important one, the titles of the later handbooks numbered them from two to four as a continuation of the present one.

By trade a glass painter, Joris became one of the most influential figures in Anabaptism, preaching humility and self-denial. He rejected the reliance on scripture, promoted spiritualism and “made a principal of mystical experience” (*Mennonite Encyclopedia*), which brought him into conflict with the authorities. Three years after he died in Basel, the authorities discovered his identity, exhumed his body and burnt it in the market place as a heretic. Many of his writings were published during his lifetime, but after 1559 few if any new Joris editions appeared for 25 years. In late 1582 Joris’s followers

commissioned Dirck Mullem, a Rotterdam printer, to produce a new edition of Joris’s 1551 *Wonderboeck*. The Dutch authorities banished Mullem from Holland for six years (later reduced to three) from 29 March 1583, so he worked in Vianen from 1583 to 1586, completing the *Wonderboeck* there in 1584. Thereafter he printed many works by Joris, including many unpublished manuscripts that had remained in the hands of Joris’s family. He produced most of these after he returned to Rotterdam in 1586, though when he confessed under interrogation to having printed some of them he claimed he had printed them before his return. He remained the principal printer of Joris’s publications until he closed his printing office or turned it over to others around 1598. The first *Handt-boecxken* is one of the most important Joris works he produced.

With some mostly marginal water stains, an occasional minor spot or smudge and a small marginal tear in 1 leaf, but still in good condition and only slightly trimmed (about 2 or 3 mm at the head and fore-edge), retaining deckles at the foot of a few leaves. The spine and straps have been restored and the headbands replaced, but the binding is otherwise in good condition, with the tooling clear. Second known copy of the second edition of a very rare and important posthumous publication of short works by the Anabaptist “arch-heretic” David Joris, in contemporary blind-tooled calf.

[1], 142, [1] ll. J.G. Boekenoogen, *Cat. ... Doopsgezinden* (1919), p. 66 (now at Amsterdam U); Hillerbrand, *Bibl. of Anabaptism* (1962), 3129 (same copy); KVK & WorldCat (same copy plus 1 copy of 1st ed. & 1 lost copy of false “1585” ed.); *Netherlandish books 17243* (same copy listed as 2 copies); STCN (same copy plus 1 copy of 1st ed.); USTC (same copy, listed as 2 copies); Valkema Blouw, “Printers to David Joris”, in: *Quaerendo*, 21 (1991), pp. 164–209 at p. 209 (see also pp. 192–201), reprinted in Valkema Blouw, *Dutch typography*, pp. 495–542, at p. 535 (see also pp. 522–527) (same copy); Valkema Blouw, *Typ. Batava* 2289 (same copy); cf. V.d. Linde, *David Joris* 218 (1st ed. without location); not in Belg. Typ.; *Bibl. Belg.*; for the author: *Mennonite Encyclopedia II*, pp. 17–19. ➤ More photos & information on our website

First edition in its very rare first state of a famous emblem book printed by Plantin, from the celebrated library of Robert Hoe III

118. JUNIUS, Hadrianus. Emblemata, ad D. Arnoldum Cobelium. Eiusdem aenigmatum libellus, ad D. Arnoldum Rosenbergum.

Including: IDEM. Aenigmatum libellus, ad vivum clarissimum, Arnoldum Rosenbergum jurisconsultum.

Antwerp, Christophe Plantin, 1565 (colophon: 15 May 1565). 2 works in 1 volume. 8° (ca. 17 × 11 cm). With Plantin’s woodcut printer’s device on both title-pages, 57 woodcut emblems by Geeraard Jansen van Kampen and Arnout Nicolai after Geoffroy Ballin and Peeter Huys. The text of the entire first work and the title-page of the second work are set within a decorative frame built up from typographical ornaments. Further with two woodcut decorated initials. Splendid late 19th-century elaborately gold-tooled red morocco bound by a French book binder named Allô, possibly Paul Charles Allô (1824–1890) and signed “Allô” in the lower turn-in of the front board. With the title lettered in gold on the gold-tooled spine, gold-tooled board edges and turn ins, gilt edges. € 8500

Rare first edition in the first state of a famous 16th-century emblem book by the Dutch humanist and physician Hadrianus Junius (1511–1575). The present copy is a beautiful example of the first state of Junius’ work, with D8v left blank. Voet mentions only one copy offered in a catalogue by Bernard Quaritch Ltd (London, 1979) and the STCV mentions 6 copies of the first edition including only 1 in the first state (2 in the second, 3 unspecified of which 2 incomplete). During the printing process of this copy, the final woodcut emblem – no. 58, with the motto “Assiduitas duri victrix” and its dedication to Petrus Junius the Younger – apparently was not available or had not been finished in time. This “error” was quickly remedied, resulting in the second state of the first edition, now including emblem 58 and the text in Latin.

All emblems are accompanied by a motto, set in roman type, and a 4-line poem in Latin, set in italic. 19 emblems are dedicated to certain dignitaries, these dedications are set in italic. Junius’ explanatory text to the emblems and his preface to the reader follow after the last emblem, or here directly after the blank page 64. The second part, with a separate title-page with imprint, contains 44 numbered riddles in Latin verse of 2 to 16 lines each. Their solutions, or subjects, appear in the two-page verse dedication to the Antwerp jurist Arnold Rosenberg, with superior numerals referring to the numbered riddles.

Junius was “one of the most creative and influential sixteenth-century pioneers of neo-Latin emblematics. His emblem book of 1565 (*Emblemata*) is a true masterpiece, with regard to both form and content: the epigrams themselves, their woodcut illustrations, and the harmonious layout of the booklet as a whole ...” (Enenkel, who devotes an entire chapter to this book and calls the variety of Junius’ metres “a most spectacular artistic achievement”).

With the gold-tooled blue morocco armorial book plate of the famous American businessman and book collector Robert Hoe III (1839–1909), whose collection was sold at auction in 1911 in New York and with the gold-tooled red morocco book plate of Paul Harth, whose collection was sold at auction in 1985 in Paris, both mounted on the front pastedown. Some minor browning of the first and last free flyleaf (offsetting of the gold-tooled turn ins and the two book plates). Otherwise an exceptional copy in a splendid 19th-century binding.

149, [3]; [1], [1 blank], [13], [1 blank] pp. Belg. Typ. 1662; Karl Enenkel, *The invention of the emblem book ...* (2019), pp. 264–309; Landwehr, *Emblem and fable books* 399; Praz, pp. 37–38 and 384–385; Robert Hoe Library I, no. 1815; STCV 12919774 (6 copies); Vinet 847; Voet, *Plantin press 1476* (variant B) & 1477. ➤ More photos & information on our website



“Whoever makes a design without the knowledge of perspective will be liable to such absurdities as are shewn in this frontispiece”

119. KIRBY, Joshua. Dr. Brook Taylor’s method of perspective, made easy ...

Ipswich, W. Craighton for the author, 1755.

Including: [IDEM]. The practice of perspective: being the second book ...

Ipswich, W. Craighton, 1755. 2 parts in 1 volume. Large 4°. With hundreds of perspectival figures, plans, and designs on 52 full-page engraved plates, including 2 intricate perspectival designs with movable parts, and several beautiful wholly finished perspectival designs. Further with the hilarious frontispiece by William Hogarth drawn without any accurate use of perspective. Contemporary calf, spine ribbed and gilt. € 6500

Second enlarged edition of a famous work on perspective by Joshua Kirby (1716–1774), dedicated to William Hogarth, the author's close friend. Hogarth designed the delightful frontispiece, warning all draughtsmen: "Whoever makes a design without the knowledge of perspective will be liable to such absurdities as are shewn in this frontispiece". Kirby's book represented the first and very successful attempt by an English artist to present Brook Taylor's *New Principles of Linear Perspective*, first published in 1719, in a clear and simple manner for the benefit of artists, as Brook Taylor's mathematical theories had proved rather too abstract for many of them. The first edition of Kirby's work had been published in Ipswich in 1754, also at the author's own expense. It was divided into two parts, the first part concerning the theory and the second part concerning the practice of perspective. The work was sold out almost instantly. Its success caused the author to add an appendix to the work, discussing some additional problems of perspective, illustrated with two extra engraved plates. The list of subscribers includes Thomas Gainsbourough, who contributed a finely etched landscape to the work, one of only three etchings Gainsbourough ever executed. Kirby himself was drawing master to the Prince of Wales, the later King George III. With a manuscript inscription on the front pastedown and one on the recto of the first free flyleaf. The binding shows clear signs of wear: the corners of the boards are bumped, the boards are stained (mainly at the head of the front board) and the front joint is cracked, without affecting the integrity of the binding, the title-page shows some light off setting from the frontispiece, some occasional light foxing. Otherwise in good condition.

[1], [1 blank], [2], IV, XVI, 78; [1], [1 blank], 84, [15], [1 blank], [1], [1 blank] pp. ESTC T133414; Kemp, *The Science of Art*, pp. 151–153, et passim; Vagnetti EIVb34; WorldCat 561644765, 882164484, 642374837, 842530705, 46193993 (11 copies); cf. Brunet III, 665 (later ed.); not in Berlin Kat., Fowler, etc. More photos & information on our website



World atlas including one 6-sheet and eleven 4-sheet wall maps

120. KITCHIN, Thomas and others. *Kitchin's general atlas, describing the whole universe.*

London, Robert Laurie, James Whittle, 1808. Imperial 2° (53 × 39.5 cm). With 28 engraved maps (numbered in 41 parts) assembled from 67 sheets. Most include elaborate cartouches with pictorial decoration. With the maps coloured in outline. Contemporary half calf. € 18 000

Rare revised and enlarged edition of an English world atlas. Eleven of the maps are made from 4 sheets each, each numbered and bound in 2 parts, and the map of Asia with the islands of the Indian Ocean, Arabia, the East Indies, Australia and the Southwest Pacific is made from 6 sheets numbered and bound as 3 parts. The 4-sheet maps include the world in 2 hemispheres, Europe, England & Wales, Scotland, Ireland, the Holy Roman Empire, the East Indies, Africa, North America and South America. The extraordinary 4-sheet map of the world by Samuel Dunn, with the routes of various voyages of discovery (the main map after D'Anville), includes an inset map in Mercator projection, celestial hemispheres, the solar system (with orbits of comets) and even a map of the moon, hence the atlas title's reference to "the whole universe". Kitchen was a cartographer, engraver, and hydrographer to King George III.

In very good condition. The marbled sides are badly rubbed and the spine cracked, chipped, and restored at the head and foot. A magnificent world atlas with one 6-sheet and eleven 4-sheet maps.

1 leaf plus maps. Phillips & Le Gear 6027 (one 4-sheet map lacking & another incomplete); WorldCat (3 copies); not in David Rumsey Map Collection (www.davidrumsey.com). More photos & information on our website



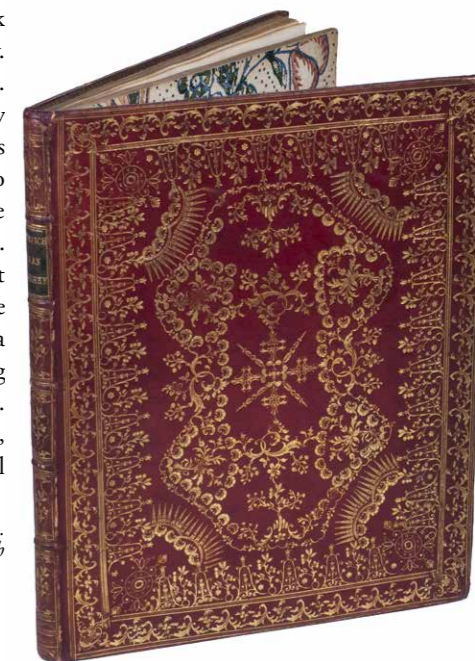
Incredibly rare collection of views by De Beijer and Van Liender of the castles, houses, churches and towns surrounding the city of Kleve in a spectacular 18th-century Dutch binding

121. [KLEEFSCHE OUTHEEDEN – VIEWS]. BEIJER, Jan de (draughtsman) and Paulus van LIENDER (engraver). *Verzameling van twaalf Kleefsche outheden en gezichten.*

Amsterdam, Gerrit Tielenburg, (signed in the plates:) 1758–1762. Large 4° (29 × 23 cm). With 50 leaves showing 46 engravings containing a total of 91 views. All views are captioned beneath the illustration. Near contemporary (ca. 1778) elaborately gold-tooled red morocco, with a green morocco title-label lettered in gold on the spine, gold-tooled edges and turn-ins, floral decorated paper end leaves, gilt edges. € 12 500

Splendidly bound, incredibly rare collection of views of the castles, houses, churches and towns surrounding the city of Kleve in present-day Germany near the Dutch border at Arnhem and Nijmegen. Here in their first edition, these views were published in instalments by Gerrit Tielenburg in Amsterdam from 1758 to 1762 or shortly after. The present work gives an incredible insight into the Dutch-German countryside in the middle of the 18th century. The views were drawn by the Dutch master draughtsman of (city-) views, Jan de Beijer (1703–1780). In total, he produced some 1500 drawings, over 600 of which were reproduced as engravings by other artists. One of these other artist was Paulus van Liender (1731–1797), who engraved De Beijer's drawings for the present publication. In addition to being an expert engraver, De Liender was also draughtsman and painter of Dutch landscapes. Drawings by Jan de Beijer and engravings, for example by De Liender, based on his work can be found in numerous museums, archives, and private collections. The present splendid near contemporary (ca. 1778) binding has coincidentally been described in great detail by Storm van Leeuwen his acclaimed work on 18th-century Dutch decorated bookbinding (see vol. IIA p. 481–483). It almost certainly is a Dutch binding, and it might even have been made in a Rotterdam bindery. It contains similar rolls and stamps to 4 gold-tooled red morocco bindings covering a set of works printed in Rotterdam in 1778, which were dedicated and given to Stadtholder William v. With blind-stamped initials at the head of the second free flyleaf. The title page is slightly browned, and with some very light foxing throughout, but the engraved views remain fine and clean. Overall in very good condition.

[1], [1 blank] pp. and 50 leaves showing 91 engraved views. Not in STCN; WorldCat; 1 copy in the BnF <https://gallica.bnf.fr/ark:/12148/btv1b8452138v> (93 views on 50 leaves, 4 double page engraved ll.); for the binding: Storm van Leeuwen, *Dutch decorated bookbinding in the 18th century, part IIA p. 481 etc.* More photos & information on our website



The original and best edition of an important circumnavigation and Russian expedition to the Bering Strait during the years 1815–1818

122. KOTZEBUE, Otto von. *Entdeckungs-Reise in die Süd-See und nach der Berings-Strasse zur Erforschung einer nordöstlichen Durchfahrt ...*

Weimar, Hoffmann Brothers, 1821. 3 parts in 1 volume. Large 4°. With 6 engraved maps, 4 folding double-page etched aquatints, 4 hand coloured full-page engraved portraits of indigenous men and women, 11 hand coloured full-page engraved plates (numbered 1–11 in the plate) of butterflies, 1 full-page engraved plate of skulls, 2 folding printed tables, and several tables and schemes in the text. With a divisional title-page for parts 2 and 3. Contemporary half marbled leather. € 18 500



First edition of this important exploration report in its original presentation, written by the Russian-Estonian navigator Otto von Kotzebue (1787–1846) as commander of the second Russian voyage around the world between 1815 and 1819 on board of the brig *Rurik*. "This edition is in many ways superior to the subsequent editions, including the English translation. The three volumes are rich in early original source material on Alaska. The third volume is very important, as it has considerable scientific data, comparative vocabulary of the native languages and other pertinent, often unique, information. The coloured plates of butterflies were not included in the Russian or English translation" (Lada-Mocarski).

The voyage was financed by the Russian Count Nikolai Petrovich Rumyantsev (1754–1826) and was organised to find the “North-West Passage” from the Atlantic to the Pacific (this time however entering from the east) and of course the exploration and mapping of parts of the northern Pacific. A first exploration concerned Kamchatka, Bering Strait, and Alaska (1816). Passing the Cape Prince of Wales, Kotzebue discovered and entered the Kotzebue Sound. In November–December 1816, he visited the Sandwich Islands and California. During a later stage of the exploration, he visited Hawaii and the Marshall Islands. Otto von Kotzebue was a naval officer and explorer in the service of Russia. He was born in Reval, now Tallin, in Estonia. Between 1803 and 1806, he sailed the Pacific (visiting China and Japan) under command of the Baltic German admiral Adam Johann von Krusenstern (1770–1846).

The edges and corners of the boards are somewhat bumped and scuffed, the front hinge is weakened (the front board is only attached at the sewing supports), foxed throughout (mainly in the margins), a small tear in one of the maps. Otherwise in good condition.

[1], [1 blank], [1], [1 blank], 91, [1 blank], [1], [1 blank], [93]–168 pp.; 176 pp.; [1], [1 blank], “240” [= 241], [4], [1 blank], [1], [1 blank], xviii pp. *Borba de Moraes*, no. 428; *Adelbert von Chamisso, Reise um die Welt mit der Romanzoffschen Entdeckungs-Expedition in den Jahren 1815–1818 auf der Brigg Rurik* (Leipzig, Weidmann, 1836, 2 vols.); *Chavanne*, no. 4111; *Forbes*, no. 525; *Henze*, III, no. 69; *Hill*, no. 164; *Howes*, K. 258; *Howegeo*, *Encycl. of exploration 1800–1850* (2004), K 20; *Lada-Mocarski*, no. 80; *Lipperheide*, La 7; *Nissen*, ZBl, no. 2297; *Sabin*, no. 38284; *Streeter*, no. 3511. [More photos & information on our website](#)



On Ibn Khaldun's cultural history

123. KREMER, Alfred von. Ibn Chaldun und seine Culturgeschichte der Islamischen Reiche.

Vienna, Karl Gerold's son (back of title-page: Adolf Holzhausen), 1879. 8°. With 4 leaves with Arabic text. Contemporary paper wrappers. € 1750

Offprint of an essay on the cultural history written by the Arab historian Ibn Khaldun (1332–1406), written by the German Orientalist Alfred von Kremer (1828–1889). It opens with a brief introduction on Ibn Khaldun's works and life. Other chapters deal with the cultural aspects in Ibn Khaldun's works: basic needs, customs, societies, etc. Included at the end are four brief texts in Arabic type transcribed from manuscripts. The essay was originally published in the same year in the *Sitzungsberichte der philosophisch-historischen Classe der kaiserlichen Akademie der Wissenschaften* and here published with its own title-page.

With some pencil underscoring, otherwise in very good condition.

62, [2 blank] pp. *S.F. Alatas, Applying Ibn Khaldun* (2014), p. 194; *W.J. Fischel, Ibn Khaldun in Egypt* (1967), p. 192. [More photos & information on our website](#)

The first Russian circumnavigation

124. KRUSENSTERN, Adam Johann Crusius von. Voyage autour du monde, fait dans les années 1803, 1804, 1805 et 1806 ...

Paris, Librairie de Gide et Fils, 1821. 2 text volumes and 1 atlas. 8° and 2° atlas. With 30 engraved plates (21 views and portraits, 9 maps and charts, of which 3 folding). Contemporary blind-tooled dark green goatskin, with a dark green morocco title label and volume label on the spine, dark green buckram sides, marbled end papers. The atlas in contemporary gold- and blind-tooled dark green quarter goatskin, with the title lettered in gold on the spine, blue green cloth sides, marbled end papers. € 40 000

Very scarce first French edition of the very important and significant account of the discoveries of Krusenstern. Borba de Moraes writes: “The expedition became famous as the beginning of Russian exploration in the North Pacific, on the Asian coast as well as the American. Krusenstern explored the northern part of the Sakhalin Island, concluding erroneously that it was a peninsula. This mistake was only corrected fifty years later by Nevelskoi. Besides its geographical interest, Krusenstern's account is also valuable for the study of the fur trade in the extreme north. From the Brazilian point of view the interest lies in the description of the expedition's stay in Santa Catharina.”



The descriptions of the Marquesas Islands, Hawaii, and Japan are of great scientific importance. The views in the atlas show, among others the Marquesans, with five plates concerning Japan and two of the Ainu people. Among the charts are those of the Washington Isles, Port Ana Maria at Nukuhiva, Port Tschitschagoff, Nagasaki, Sakhalin, the Kuriles, and Awatscha Bay.

With a paper label on the front pastedown of volume 1 and the atlas, a manuscript shelf mark on the first flyleaf of the two text volumes. The edges and corners of the boards of the text volumes are slightly scuffed. Some of the leaves are somewhat foxed around the margins. The joints of the boards of the atlas are slightly weakened, without affecting the structural integrity of the binding. The first and last few leaves are browned, with a water stain in the lower outer corner of the first few leaves, not affecting the images. Otherwise in good condition.

xii, 418, [2 blank]; [2 blank], [4], 531, [1 blank]; [4] pp. + 30 plates. *Borba de Moraes I*, 442; *Forbes I* 530; *Hill* 167–168; *Sabin* 38332; *O'Reilly and Reitman* 732 & 4728. [More photos & information on our website](#)

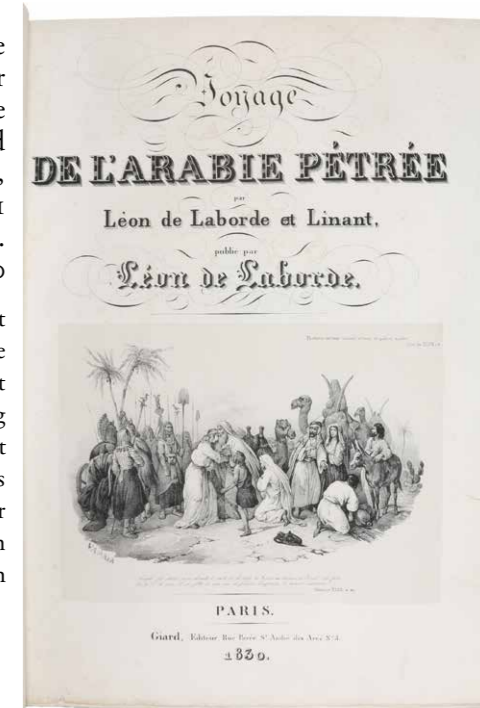


Explorations in Arabia and vicinity, with 69 spectacular plates

125. LABORDE, Léon Emmanuel Simon Joseph de. Voyage de l'Arabie Pétrée.

Paris, Giard, 1830[–1834]. Royal 1° (42 × 59.5 cm). With lithographic title-page (with a large lithographed title vignette separately printed on “India” paper and mounted on the title-page) and lithographed coat of arms of the dedicatee Wilhelm II of Hesse printed directly on dedication leaf, 69 lithographed plates (3 double-page and 1 larger folding) showing views, maps and plans, most separately printed on “India” paper and mounted on the leaves. With 1 zoological plate (of a marmot and young: “El Oueber”) subtly coloured as published. Period-style half calf with gilt title to spine. € 45 000

First edition of “an important work” (Blackmer) of a stunning and beautifully illustrated account of some of the earliest explorations in the Sinai, southern Jordan and northwest Arabia, complete with all the magnificent views in extremely large format, the double-page plates measuring about 58.5 × 83 cm and the folding map of the Sinai about 74 × 102 cm. All subsequent editions, including the English one, were published in octavo and contained only a few plates based on the present first edition, all in drastically reduced format. The plates show maps, plans of ancient sites, views of ruins and other buildings, coastal and other topographic views, costume plates, hieroglyphic and other inscriptions, flora and fauna. Laborde journeyed to the ancient city of Petra in what is now Jordan with the engineer Linant de Bellefonds in 1828, travelling from Suez via St. Catherine's and through Wadi al-Araba to Akabah.





The topographic term Arabie Pétrée derives from Ptolemy's division of Arabia into three. The maps in the present book show it as the Sinai peninsula, the southern part of what is now Jordan and the northwestern part of the Arabian peninsula. The city of Petra itself is extensively documented in many of the present beautiful plates.

Slight browning and foxing, occasional waterstaining and tears to folds; a small tear in the map repaired, but in all a good, wide-margined copy in loose sheets, apparently never bound. Rare: the last complete copy came up for auction in 2009 (Christie's, 3 June, lot 120: £23,750).

Blackmer 929; Brunet III, col. 714; Gay, *Bibl. de l'Afrique et l'Arabe* 929; Henze III, 101; Vicaire IV, cols. 758–759; cf. Macro, *Bibliography of the Arabian peninsula 1386* (2nd ed.); not in *Atabey*. ➤ More photos & information on our website

Order of the day given by the Commander of the Havana Naval Station to the Spanish soldiers and sailors for recovering Mexico

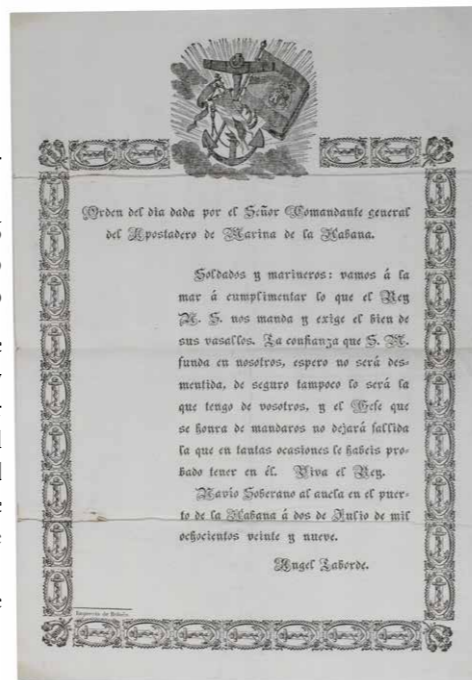
126. LABORDE Y NAVARRO, Ángel. Orden del día dada por el Señor Comandante general del Apostadero de Marina de la Habana.

[Havana], Imprenta de Boloña, [1829]. Folio (ca. 30.5 × 21 cm). Broadside with 16 lines of Spanish text set in a decorative woodcut border with a large woodcut at top depicting an anchor and the flag of Spain (ca. 6.5 × 6.5 cm). € 2500

Very rare broadside published in Havana by José Severino Boloña, the official printer of the Spanish Royal Navy, presenting an order by the Spanish naval commander Ángel Laborde y Navarro (1772–1834) to his men on 2 July 1829. That year, Spain made a final attempt to reconquer Mexico. To do so, Spain sent a fleet, under the command of Admiral Ángel Laborde, to land troops at the port of Tampico on the north bank of the Pánuco River. But Mexico's army defeated Spain's army under General Isidro Plácido Del Rosario Barrada y Valdés (1782–1835) in the Battle of Pueblo Viejo on 11 September 1829. The battle was a major victory for Mexico and marked the final major battle between Spain and its former colony.

One vertical and three horizontal folds, two tiny wormholes in lower blank corner. Otherwise in good condition.

[1] l. ➤ More photos & information on our website



Very rare work about a remarkable invention for the military

127. [LA CHAPELLE, Jean-Baptiste de and Cornelis van ENGELEN (translator)]. De zee tot land gemaakt ... Amsterdam, J. W. Werlingshoff, 1805. 8°. With 4 engraved plates on 2 folding leaves. Later quarter vellum, blue decorated paper sides. € 2500

Exceptionally rare Dutch edition of a remarkable work about life jackets. The work, written by mathematician and inventor Jean-Baptiste de la Chapelle (ca. 1710–1792), contains a description of the manufacture and use of a life jacket made of cork, which La Chapelle invented himself. This jacket, called a "scaphandre", could be used by those who had fallen into water and were unable to swim, but also by soldiers who were invading enemy territory over water. The present edition is very rare. It has only been recorded in one library worldwide (University of Amsterdam), and we have not been able to find any other copies in sales records of the past hundred years. La Chapelle was one of the contributors to Diderot & D'Alembert's *Encyclopedie*. He invented the word "scaphandre", derived from the Greek word "scaphos" (boat) and "andros" (man). According to La Chapelle, his floating suit was a big improvement on earlier inventions by Thevenot, Digby, Wynman, Gelaci, and especially on the more recent invention by Wilkinson. La Chapelle's invention consisted of a sleeveless jacket and a pair of trousers, the jacket comprising floats to transform the wearer into a "human boat". The floats could be altered to allow the wearer to submerge. The floating suit was originally designed for military purposes, and was accompanied by a special hat in the shape of a swan. This hat served both to disguise the person in the water in order to enable him to approach the enemy unnoticed, and to provide a dry compartment to store ammunition when crossing water. The plates beautifully depict the floating suits, both in detail and in full use.

The present work is a translation of *Traité de la construction théorique et pratique du scaphandre ou du bateau de l'homme* (1774). The Dutch translation was made by Cornelis van Engelen (1722–1793) and first published in 1777 as *De scaphander of de konst om in de diepste wateren dryvende te gaan* by G. Warnars in Amsterdam. Although the present work could be seen as the second edition, it is actually a republication of the first. It has a different title-page and introduction, but is otherwise identical. Both versions are equally rare.

The front board has been very slightly rubbed. The work has been tightly bound and is uncut, the first few leaves are somewhat browned, a tear in the fold of the second folding leaf has been repaired with tape, slightly affecting the image. Otherwise in very good condition.

iv, 139, [1] pp. Bierens de Haan 845; WorldCat 922514250 (1 copy); cf. Poggendorf I, p. 1338 (French ed.). ➤ More photos & information on our website



Horse anatomy in contemporary colour

128. LAFOSSE, Philippe-Étienne. Cours d'hippiatrique, ou Traité complet de la médecine des chevaux ... Paris, Pierre Poiré, 1772. Large 2° (ca. 51 × 35 cm). With 65 (mostly numbered) engravings, including 2 frontispieces, 56 hand-coloured plates (including 19 folding), and 7 engraved headpieces. Further with an engraved title vignette and an engraved armorial head piece on the dedication leaf. Contemporary gold-tooled mottled calf. € 25 000

First edition of this remarkable book on horse anatomy: the famous "Veterinary Course, or Complete Treatise on Equine Medicine", the principal work of the French veterinarian Philippe-Étienne Lafosse (1738–1820). Lafosse had considerable anatomical skill, coupled with a profound knowledge of horses and equitation, and his work ranks with Stubbs in the artistic realisation of equine anatomy. "Ce livre est un véritable monument élevé à l'hippologie. Papier, impression, dessin, gravure sont également soignés. Il coûta, dit-on, plus de 70,000 livres à l'auteur" (Mennessier de la Lance). The plates, rendered with great skill by B. Michel Adam, F. A. Aveline, C. Baquoy, Benard, Ch. Beulier, L. Bosse, Prevost, and others after Harguinier, Lafosse, and Saullier, earned the production a long-standing reputation as the finest book in this branch of science (cf. Brunet).

With the bookplate of Jean Stern (1875–1962), a Jewish-French fencer whose mother was a the French scion of the Rothschilds, and who competed at the 1908 Summer Olympics for France. The binding shows some slight signs of wear, a few minor closed tears or repairs to folding plates. A fine, wide-margined copy of this magnificent work on equine anatomy.

[6], xi, [1], xvii, [1], 402, vi, [2 blank] pp. Brunet III, 765; Brunet VI, 7727; Cohen/R. 587; Huth 46; Mellon 61; Mennessier de la Lance II, 20f; Nissen 2360. ➤ More photos & information on our website



Lansberge's famous astronomical tables, used to correctly predict the Transit of Venus in 1639

129. LANSBERGE, Johan Philip. *Tabulae motuum coelestium perpetuae ...*

Middelburg, Zacharias Roman, 1632. 3 parts in 1 volume. Folio. With an engraved title-page, an engraved full-page portrait of the author, a divisional title-page for the tables with a small woodcut figure representing the solar system as a vignette, a folding letterpress table (all within collation). Further with numerous figures and tables in the text, several woodcut decorated initials, and woodcut head- and tail-pieces. Contemporary overlapping vellum. € 6500



First edition of the astronomical tables by Johan Philip Lansberge (or Philippus Lansbergius, 1561–1632), one of the most famous mathematicians and astronomers of the Dutch Republic during its Golden Age. His tables were meant to allow the computation of the position of the then known planets. The work was very popular with astronomers due to its ease of use. It consists of three parts which contain theoretical discussions, tables, and astronomical observations. The present copy also includes the folding table.

Lansberge was one of the first defenders of the heliocentric system in the Netherlands and gained international renown for it. His *Commentationes in motum terrae diurnum, & annuum* (1629), in which he presented the Copernican solar system to a popular audience, became a best-seller. Nevertheless, he could not accept Johannes Kepler's (1571–1630) theory of elliptical orbits. After Kepler published his *Rudolphine tables* in 1627, Lansberge set out to create his own based on the epicyclic theory. The present work, which contains these tables, was first published in 1632 and was widely adopted in the 1630's until his projections were found to be generally less accurate than Kepler's. However, the *Tabulae* were used by the English astronomer Jeremiah Horrocks (1618–1641) to observe the Transit of Venus in December 1639, which Lansberge had correctly predicted. This led to a revision of Kepler's tables.

With contemporary annotations in the margins of part 1, and on page 4 and 5 of part 3. The vellum is somewhat rubbed and stained. Both pastedowns are slightly torn along the edges of the turn ins, the title-page has been restored in the inner margin, the lower outer corner of page 29 in the second part has torn without affecting the text, the folding table has browned, some leaves are slightly water stained in the lower margin. Otherwise in very good condition.

79, [1 blank]; 180, [1 folding leaf]; 186, [5], [1 blank] pp. *Bierens de Haan 2672; Hoogendoorn, Bibliography of the exact sciences in the Low Countries, LansPop.1; Houzeau & Lancaster 12758; Poggendorff I, 1373; STCN 83109379X (7 copies).* ➔ More photos & information on our website

Remarkable collection of 40 print series of ornamental architectural designs

130. LE PAUTRE (POUTRE), Jean. [Extensive overview of the architectural and ornamental work].

Paris, F. Jollain, Pierre Mariette, Jean Le Blond, Nicolas Langlois, 1651–1670. 41 parts in 1 volume. Folio. With 40 engraved print-series nearly all by Jean Le Pautre. Further with 1 duplicate series and 6 individual plates not in these series. With a total of 253 full-page engraved plates: 33 complete series of 6 plates, 1 complete series of 12 plates, and 6 incomplete series (lacking 10 of 42 plates) plus an incomplete duplicate of one of the complete series (5 of 6 plates), and the 6 individual plates. About half the series cut down and mounted on blank leaves or on the back of engraved leaves. 18th-century mottled calf. € 22 500

Remarkable collection of 40 print series of ornamental architectural designs nearly all by the most important and imaginative ornament engraver of the 17th century, the famous French architectural designer Jean le Pautre (1618–1682). It includes designs for altars, altarpieces, church portals, tabernacles, gateways, doors, chimneys, wall decorations, wainscoting, cabinets, ceilings, fountains, frames for paintings, armorial ornaments, grotesques, vessels and vases, etc. His work served as models for architects, sculptors, silversmiths, engravers and others, so that the present collection gives an excellent overview of Paris fashions at the beginning of the reign of Louis XIV, not only in architecture and interior decoration but also in the decorative arts in general.

With an owner's inscription at the head of the first plate, by the Antwerp author on gardening, mushrooms and food, Franciscus van Sterbeek, dated 20 February 1670. Binding worn and cracked with the leather flaking and the last quire slightly loose. Interior very good, with only occasional minor stains. A magnificent collection of architectural and other decoration.

[248] engr. ll. *BAL 1833–1863 passim; Berlin Kat. 313–314 passim; Fuhring, Ornament prints in the Rijksmuseum, passim; cf. Guilmar, Maitres Ornemanistes, pp. 70–75 passim (later printings).* ➔ More photos & information on our website

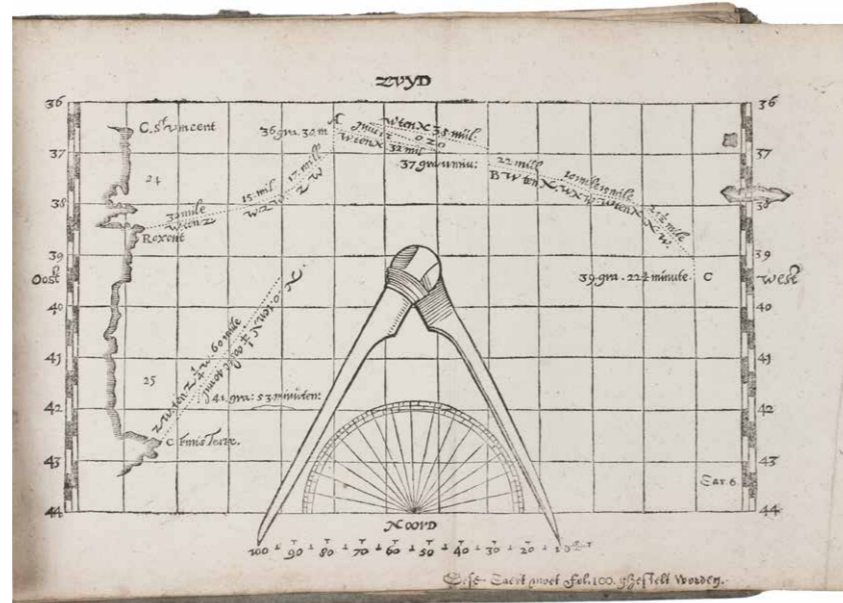


Battle of words over the best practical solution to the determination of longitude before Harrison's chronometer

131. LEY, Jan Hendrick Jarichs van der. Het gulden zeeghel des grooten zeevaerts ...

Leeuwarden, Abraham vanden Rade, 1615. Oblong 4° (16.5 x 22 cm). With an emblematic engraved device/navigational diagram on the title-page and 27 (of 28) woodcut figures: 18 printed on integral leaves and the others on 3 folding plates. 18th-century(?) half vellum, blue-green paper sides, with manuscript author and title on spine. € 55 000

Rare first edition of a seminal work on practical navigation, describing for the first time the method developed by Jan Hendrick Jarichs van der Ley (1565–1639) to estimate longitude at sea. In 1612 the Dutch States General had offered a large reward to anyone who could solve the navigational problem of accurately determining longitude at sea. Van der Ley developed a detailed system for estimating latitude and longitude based in part on estimates of the distance sailed. The estimated latitude could easily be checked by simple astronomical observations, which also helped to correct errors in the estimated longitude, which could not be checked directly. He drew his charted routes on what he called “platte pascarten” in Mercator projection. The method’s greatest disadvantage was that any errors in longitude made for the various parts of a voyage would be compounded in the estimate of the final location. It remained almost the only method in regular practical use among mariners of the seventeenth century, especially on ships of the Dutch East India Company (VOC).



The Earl of Macclesfield’s copy, with his 1860 armorial bookplate on the paste-down and embossed armorial stamp on the first 2 leaves, with two early owners’ names on the title-page: David Goubaud (probably the first owner) and Tobias Dierckens (“No. 35”). Lacking folding plate no. 17. Some water stains in the gutter margin, and a few leaves nearly detached. A good copy of a rare work on the determination of the longitude at sea.

114, [2] pp. Bierens de Haan 2307; Davids, *Zeezeven en wetenschap*, pp. 80 – 85; V.d. Krogt, *Globi Neerlandici*, p. 235; NCC (4 copies); STCN (2 copies); WorldCat (9 copies); not in Carter & Veruliet; Cat. NHSM; Crone Library; for Jarichs van der Ley: NNBW III, cols. 766–767. More photos & information on our website

Unhindered by the censorship that constrained writers from the Iberian peninsula (details of seas and coasts in Asia and the Americas were military secrets), he included such information as sailing directions, physical descriptions of countries, and statistics on commerce and trade. The work was held in such high regard that for nearly a century, every Dutch ship sailing to Africa and Asia carried a copy of a Dutch edition of Linschoten.

With 43, instead of 42, double-page and folding plates including 7 maps: the large world map by Arnold and Hendrik van Langren after Jan Baptist Vrients; the east coast of Africa; the coast around the Indian Ocean; the coasts of China, Sumatra and Java; the west coast of Africa; the Central & South American coasts; and the superb Barentsz. map of the Arctic Ocean (not present in every edition/copy). Although the work contains valuable reconnaissance for the New World, the material on India and the East Indies is the most valuable, being the fruit of the author’s own observation. In the service of the Portuguese, Linschoten spent five years in Goa (1583–1588/89), making numerous visits to other parts of India. He was thoroughly immersed in Indian culture and the complex relations between the Portuguese colonial apparatus and indigenous peoples. Highlights include a first-hand descriptions of the caste system, political structures, business practices of the Banyas, and exotic natural phenomena.

As well as including important travel accounts taken from contemporary Portuguese, Dutch, and Spanish sources, it is the first work to include precise sailing instructions for the Indies, and also includes an account of America as well as secrets about Portuguese sea routes to the east and about how their territories were governed; it was also of special value for its description of spice trees and spice growing areas. About the world map: This double-hemisphere map is notable for several reasons. As Shirley notes, “there are differences affecting the northern seas, and the pictorial scenes forming the outer border have been regrouped with even greater stylistic effect.” It is also the second-known map to depict Korea as a peninsula. Finally, the watermark, that of crossed arrows 90mm in length, is different to the other watermarks found on the other van Langren and van Doetecum maps and plates in the book (bunch of grapes terminating in initials I.S.) The present work contains the most comprehensive account of the East and West Indies available at the end of the 16th century; the work was first published in Dutch in 1595/96 followed by Latin and English translations in 1598, the first French edition appeared in 1610.

With some marginal annotations and underlining in the text. The title-page has been remargined (showing remnants of an inscription at the foot), the front free endpaper shows a large repaired chip, first few leaves are creased at the lower corner, one or two plates with frayed edges, a few tiny holes at creasefolds but without any major loss, some browning and waterstaining, mainly marginal but with occasional encroachment on plates, many plates and some leaves have been reinforced in the gutter with paper, some occasional browning. Otherwise in good condition. A seminal work on navigation to the East and West Indies that opened up exploration to explorers outside Spain and Portugal.

[2], [3], [portrait on p. [6]], 124, 45, [3] pp. Adams L-735; Brunet III, 1091; Howgego L131; Lach, *Asia in the making of Europe*, 1.1.196–204 & 482–490; New Hollstein Van Doetecum IV, 927–984; NHSM cat. p. 171; Sabin 41366; Shirley World 192; STCN 851997155 (4 copies, including 1 incomplete); Tiele 683 & 684; Willems 950. More photos & information on our website

First Latin edition of Linschoten’s seminal guide to the East and West Indies, with 43 double-page and folding plates, including 7 maps

132. LINSCHOTEN, Jan Huygen van. Navigatio ac itinerarium Iohannis Hugonis Linscotani in Orientalem sive Lusitanorum Indiam...

The Hague, Aelbrecht Hendricksz, 1599.

With:

(2) [IDEM]. Descriptio totius Guineae Tractus, Congi, Angolae, et Monomotapae ...

Including:

- Historia trium navigationum Batavorum in septentrionem.
- Breviarium seu elenchus omnium reddituum, canonum ...

The Hague, Aelbert Hendricksz., 1599. 2 works in 1 volume, the second in 3 parts. Folio (31 x 20 cm). With 2 typographical title-pages, each with a large engraved vignette of a ship, a full-page engraving of the dedicatee’s coat-of-arms, a full-page engraved portrait of the author, 7 large folding engraved maps, 31 engraved double-page plates, and 5 large folding plates. Further with woodcut decorated initials. Contemporary overlapping vellum, sewn on 2 supports laced through the joints, blue edges. € 120 000

First Latin edition of Linschoten’s classic illustrated guide for travellers to the East and West Indies, termed by Lach “the most important of the first-hand accounts published independently of the great travel collections” (1.198). No other book contained so much useful intelligence on the East and West Indies.



Rare world atlas with 56 large copper-engraved maps.

133. LISLE, Guillaume de. Atlas nouveau ...

Including: SANSON, Guillaume. Introduction à la Geographie où sont la geographie astronomique qui explique la correspondance du globe terrestre avec la sphere.

Amsterdam, Johannes Covens and Cornelis Mortier, 1730. Folio. With a large allegorical frontispiece and 56 large copper-engraved maps (most 54 × 65 cm and a few larger, folding ones). Previous owners have added one large copper-engraved map of Normandie by Jean Baptiste Nolin from 1742, and 2 smaller etchings by Israel Silvestre with views of du Havre and Chateau Jametz. The original artwork of these views is from the 1670s, but these prints are from a later date. Contemporary blind-tooled vellum, green closing ties. € 45 000

A rare, beautiful and accurate world atlas with 56 large maps, all but one coloured in outline by a contemporary hand. This work was published many times, but this is a very early edition. Many of the maps include fine pictorial decorations, coats of arms or decorative cartouches. The atlas is a re-issue of the atlas by Guillaume de l'Isle (1675 – 1726), the great Paris cartographer. Most maps are by his hand, though they were re-engraved for Covens and Mortier.

The Dutch had pioneered the field of cartography in the late 16th – and the 17th-century, but in 1666 Louis XIV established the Paris Académie des Sciences, in part to advance French cartography for military, administrative and economic reasons. France began to take over the Netherlands' leading role toward the end of the century but reached its peak with the work of De l'Isle in the early 18th-century. He gained much renown internationally for the accuracy and beauty of his maps. The Netherlands nevertheless remained the most important centre of the booktrade, and Pieter Mortier, who had conducted an extensive trade in the French book and map market, began publishing his own versions of De l'Isle's maps in 1708. His successors Johannes Covens I & Cornelis Mortier greatly expanded the range, publishing a De l'Isle world atlas of 50 maps in 1730, along with a Dutch translation of the geographical compendium, *Introduction à la geographie*, by Nicolas Sanson. They continued to add further maps by leading cartographers after De l'Isle's death. In 1741 they advertised a major new version of their atlas and it continued to grow, the later advertisements also noting that those who had already purchased the De l'Isle atlas could buy the newer maps to supplement it. Since Covens and Mortier added maps continuously and encouraged customers to update the atlases they had purchased, and since individual customers might choose to add or omit some maps to suit their own wishes, one rarely finds two copies with an identical make-up.

With an ex-libris mounted on the front pastedown. Scratches and brown stains on the binding. Small tears in the margins of some of the maps. Minor foxing in the first part of the work. Otherwise in very good condition.

[1 blank], [6], 32 pp. *Marco van Egmond, Covens & Mortier*, pp. 139–142; *Koeman 2*, pp. 45–53; *STCN 283581492* (5 copies); *Van der Krogt, Advertenties 848, 882 & 893; Worldcat 43051497, 71429255, 914264492* (9 copies). ➤ More photos & information on our website



One of the first French accounts of the American Revolutionary War for independence

134. [LONGCHAMPS, Pierre Charpentier de]. Histoire imperiale des événemens militaires et politiques de la dernière guerre, dans les quatre parties du monde.

Paris, the widow of Duchesne, 1785. 3 volumes. 12°. With Duchesne's woodcut publisher's device and a different headpiece in each volume. Uniformly bound in contemporary mottled calf. € 2000

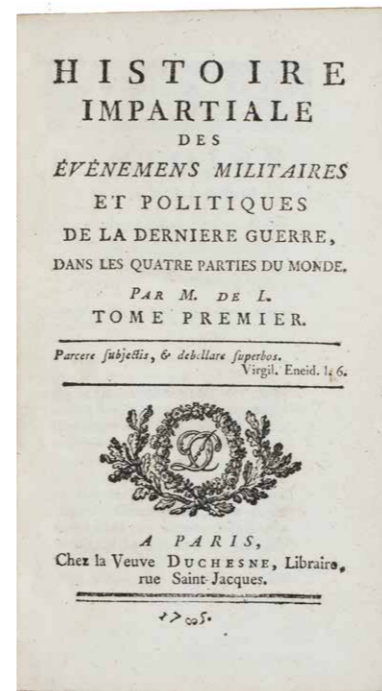
First edition (volume 1 in the present copy with the title-page in a variant state (with the year "1785" misprinted, the numbers 1 and 7 are tilted to the right and the 8 is on its side)), printed and published in Paris, of a famous and important history of the American Revolution, by Pierre Charpentier de Longchamps (1740–1812).

Although the title promises the description of all the wars raging in the four parts of the world, the work concentrates on the American Revolutionary War, or American War of Independence. The larger part relates to the military operations in North America, primarily the French and British activities.

In addition to the war in the North American colonies, the book describes the French attacks on the English in the Caribbean, India and Gibraltar. Variant issue (with the year '1785' misprinted on the first title-page) of the original Paris edition of this famous and important history of the American Revolution by Pierre Charpentier de Longchamps (1740–1812). Another page-for-page reprint appeared in Amsterdam in the same year, followed by several other editions and translations, including a Spanish translation in 1793.

Foot of the spines of the second and third volumes damaged, otherwise a set in very good condition.

558, [2]; 523; [2], 620 pp. *Barbier, II, 812; Chironesque (18th cent.) 40820; Fay, p. 21; Gephart 5702; Howes L-447; Sabin 41905.* ➤ More photos & information on our website



An influential compilation of the works of Ramon Lull

135. LULL, Ramon. Opera ea quae ad adinventam ab ipso artem universalem, scientiarum artium que omnium brevi compendio ...

Strasbourg, sold by the heirs of Lazarus Zetzner, 1617.

With:

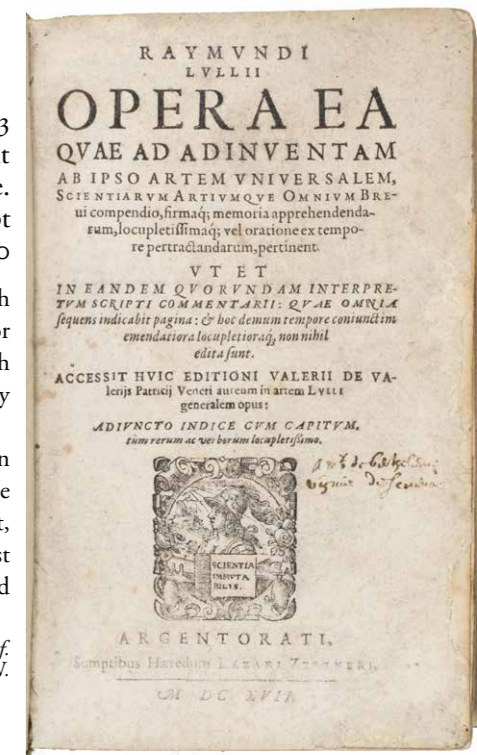
(2) **ALSTED, Johann Heinrich.** Clavis artis Lullianae, et verae logices ...

Strasbourg, sold by the heirs of Lazarus Zetzner, 1633. 2 works in 1 volume. 8°. With 3 folding letterpress tables, numerous woodcut diagrams in the text, a decorated woodcut initial at the start of each chapter, and a woodcut printer's device on the title-page. Contemporary vellum, sewn on 5 supports laced through the joints, with the manuscript title on the spine. € 3500

Scarce edition of the first Latin compilation of the works of Ramon Lull (ca. 1232–1315), together with the most important commentaries on his ideas. This compilation was almost solely responsible for the spread of Lullism in the Early Modern period, and it directly influenced significant thinkers such as Gottfried Wilhelm Leibniz (1646–1716), who was known to own a copy. The present edition rarely appears on the market.

With a contemporary annotation at the head of the front board and another (in the same hand?) on the title-page, a large book plate is mounted on the front pastedown. The edges and corners of the boards are scuffed and the vellum is somewhat stained. The work is somewhat browned throughout, with some leaves affected more than others, especially in ad 2, the outer margins of the first and last few leaves have been restored, minor wormholes in the lower margin of page 957 of ad 1 until the end of ad 2, not affecting the text. Otherwise in good condition.

[16], 1109, [39], [2 blank]; [8], 182; [1], [1 blank] pp. *Ad 1: Palau 143678; USTC 2135618; VD17 23:287653F; cf. Brüning 0716* (other ed.); *Duween 371* (other ed.); *Thorndike II, pp. 862–873; Ad 2: USTC 2048079; VD17 23:287663N.* ➤ More photos & information on our website



Very rare early 19th-century naval prints of the Dutch East Indies

136. [LUTZ, J.A. (engraver) and Haatje Pieters OOSTERHUIS (draughtsman)]. De roemryke overwinning, der Palembangse expeditie op de rivier de Sounsang in de Oost-Indien, door de Nederlandsche land en zeemagt op den 24 Juny 1821.

[Amsterdam, Js. Groenewoud, ca. 1822].

With:

(2) **IDEM.** Het naar boord brengen, van den Sultan Machmoed Badaroedin naar Z: M: Schooner de Johanna op de rivier de Sounsang in de Oost-Indien op den 27 Junij 1821, na de roemrijke overwinning der Palembangse expeditie.

[Amsterdam, Js. Groenewoud, ca. 1822]. Plate size ca. 32.5 × 43.5 cm. Two hand-coloured aquatint plates with engraved Dutch title and "Proefdruk" below the image. In passepartouts and uniformly framed behind glass (ca. 53.5 × 63.5 cm). € 3750

Complete set of two very rare early 19th-century historical prints depicting naval scenes at the Soengsang river (now Musi River) in the former Dutch East Indies at the time of the second Dutch expedition to Palembang in June 1821. This second expedition was a punitive expedition by the Dutch colonial government against the Palembang Sultanate in retaliation for the first expedition in 1819 which had been a failure for the Dutch. Its aim was to re-establish the Dutch authority and to depose Sultan Mahmud Badaruddin II (1767–1852), the ruler of Palembang and instigator of the revolt against the Dutch. "No date of publication is indicated, and there is no evidence that the work was published since only proof plates are known. They must have been executed in about 1822 or 1823, and rank among the rarest of nineteenth century prints of Indonesia, an additional degree of rarity arising from the fact that they are aquatints, a medium of illustration seldom used by early nineteenth century Dutch engravers" (Bastin/Brommer).

Both prints occasionally slightly browned, otherwise in good condition.

Atlas Van Stolk no. 6560; Bastin/Brommer p. 130; Muller, Ned. historieplaten, no. 6160a and no. 6163. On the artists: Haks/Maris p. 174 and p. 202; Scheen, I, p. 732 and II, p. 135; Waller p. 209. ➔ More photos & information on our website



The wisdom of Ibn Sina, Ibn Rushd, and Abu Ma'shar al-Balkhi, received in an early incunable

137. MAGNI, Jacobus [Jacques Legrand]. Sophologium.

[Strasbourg, R-printer (Adolf Rusch), ca. 1468]. Folio (21 × 28.2 cm). With the text set in 35 lines, spaces for initials show tiny guide letters, rubricated throughout, with 3- and 5-line blue or red Lombardic initials. 18th-century gold-tooled red morocco, gilt edges, marbled endpapers. € 75 000

Early undated Latin edition (the first, by the same anonymous printer, was produced around 1470) of the *Sophologium* of the French Augustinian preacher Jacques Legrand (1360–1415). This is a collection of moral maxims and wise passages from poets, orators, philosophers, and theologians, well selected and arranged in three books, containing ten treatises. The collection reflects on human virtue and vice, excerpting passages on morality – as well as the natural sciences – from authors as wide-ranging as the Persian astrologer Abu Mashar (Albumasar) and the Arabic philosophers Ibn Sina (Avicenna) and Ibn Rushd (Averroes), but also Terence, Saint Paul, and Chaucer. Some toning, occasional dampstaining, single wormholes in blank top margin of 1st ff. and black fore-edge margins of final quires; an interior tear in leaves [56] and [133]. Edges of binding rubbed, head and tail somewhat defective. 15th century manuscript note on the author on the original flyleaf (bound within) and a few occasional marginal annotations, corrections, manicules or reader's marks. Old bibliographical notes and catalogue cutting on front flyleaf. A very good rubricated copy with wide margins.

217 (of 218) ff. (lacking the final blank). Roman type, HC 10471*. GW M17665. Goff M-43. Polain 2459. BMC I:62. BSB-Ink M-23. ISTC im00040500. ➔ More photos & information on our website

Incipit tractatus secundus eiusdem qui est de statu ecclesiasticorum. Cuius primum capitulum est quomodo viri Ecclesiastici debent habere curam subditorum in moribus & scientia.

Viri ecclesiastici tanquam ecclesie vigiles atque custodes pro eius munitione certare debent. **Vñ ysaias. lxi. Super muros tuos iherusalem posui custodes tota die & nocte. perpetuo non tacebunt. vñ Bern. super cantica omelia. xlvii. Viris Ecclesiasticis suadetur ut sint vigiles pro dormientibus & pro animabus pro quibus sunt ratione reddituri. Non inquit custodes vigilat atque insidias explorat. consilia malignantium anticipat. laqueos deprehendit: & tenacula emulorum dissipant. Nisi sunt fratrum amatores & populi christiani qui multum orant pro populo &c. Ita quod de ipsis verificari poterit illud primo Cor. iii. dei agriculture estis dei edificatio estis. Et sequitur: ut sapiens architector fundamentum posui. Nunc tamen quod lamentandum est cum beato bern. ibidem Omelia. lxxv. dicere possumus. Quonia pauci sunt qui non querunt quae sua sunt. Ex omnibus caris eius scilicet ecclesie diligunt munera: nec possunt propter diligere christum, quia manus dederunt mamone. Vnde enim estimas talibus rerum affluentiam affluere. ut puta vestium splendorem: mensarum plenitudinem. vasorum argenteorum cogeriem: nisi de bonis spose. Et iude est quod ecclesia inops & nuda derelinquitur. Nec studet ornare sponsam sed spoliare: non custodire sed perdere. Non instruit sed prostruere: non querunt pascere gregem sed mactare & deuorare: dicite domo per prophetam. Qui deuorant plebem meam sicut escam panis. Ideo hiero. epistola lxxxiiii. Obsecro inquit te itere atque iterum: ne officium clericatus genus antiquae militie inuanum assummas: & ne lucra secu**

Rare early edition of a classic commentary on ancient Arabic and Greek pharmacological works

138. [MANLIO, Giovanni Giacomo (Johannes Jacobus MANLIUS or MANLIIS)]. Luminare maius ...

(Colophon: Venice, Gregorio de Gregori, 8 January 1513). Folio (30.5 x 21 cm). With 13 woodcut decorated initials (6 series?) plus 8 repeats, 4-line typographic "Lombardic" initials. Set in rotunda gothic types in 2 columns, with a preliminary note in roman type. With contemporary pen decorations in brown ink added to about half of the initials and occasional similar pen decorations in the margins, an occasional manuscript paragraph mark, some rubrications in brown ink and some initials coloured with a transparent ochre wash. Early 20th-century vellum. € 28 000

Seventh known copy of an early edition of an important treatise on pharmacology and medical botany, by Giovanni Giacomo Manlio di Bosco (fl. 1490–post 1500). It is a commentary on ancient Arabic and Greek pharmacological works, especially the Arabic treatises of Yuhanna Ibn Masawayh (ca. 777–857), a Nestorian Christian physician from Assyria who taught at the academy in Gundeshapur, Iran, and was personal physician to four caliphs. It gives instructions for preparing numerous medicines, indicating the quantities of the ingredients (simples, each derived from a single plant) and describing each ingredient. The present edition includes Manlio's preliminary note addressed to Bernardinus Niger.

The title-page indicates that the book also contains *Lumen apotheciarorum*, a work by Quirico de Augustis de Tortona of Milan (fl. 1486–1497). But it is not present here or in any of the other seven copies we have traced.

With contemporary and later marginal manuscript notes. With the text area of B2.7 somewhat browned, an occasional small and unobtrusive stain, and a few small worm holes in the last few leaves, but generally in very good condition. Some of the manuscript notes have been shaved. The binding is slightly dirty and the boards slightly bowed, but the binding is still good.

77, [2], [1 blank] ll. *Durling 2938; ICCU 29621 (same copy); KVK & WorldCat (5 copies); Emiliano Sordano, Il Luminare maius di Manlio del Bosco, thesis, University of Torino, 2010, p. 41; USTC 84012 (2 copies); cf. Schelenz, Geschichte der Pharmazie, p. 414; Wellcome 4017.* More photos & information on our website

The litany of the Blessed Virgin Mary in Dutch, beautifully illustrated by the Klauber brothers

140. [MANUSCRIPT – RELIGION – DUTCH]. [KLAUBER, Joseph Sebastian and Johann Baptist KLAUBER (engravers)]. [Litanie van de heilige maagd Maria].

[Flanders?, early 19th century]. 8°. With 56 tipped in numbered engraved plates, and a hand-drawn frame in brown ink on every page, in which the text is written. Contemporary gold-tooled mottled calf in a clear plastic protective sleeve, with the title lettered in gold on a black morocco spine label, engravings with red edges. € 3750

Remarkable 19th-century illustrated manuscript with the litany of the Blessed Virgin Mary in Dutch. Each prayer is accompanied by an engraved plate which depicts that particular prayer. These beautiful engravings were made by Joseph Sebastian Klauber (ca. 1700–1768) and his brother Johann Baptist (1712–1787), who both worked in Augsburg. They specialised in Catholic printed art and are considered some of the best artists from Augsburg in their genre. The present illustrations are highly detailed. The numerous allegorical and symbolical elements in them would have inspired hours of study, especially when combined with the prayers.

The litany was originally composed in Latin, but has here been translated into Dutch. This indicates it was probably made by and for a layman. It was likely made in Flanders and used for private devotion. The engravings are older than the text. They were taken from

Litaniae Lauretanae ad beatae virginis (1750) by Fransisco Javier Dornn and reused in the present manuscript. With the exception of the frontispiece, all engravings from this work have been included. The present work does not contain the invocation 'Queen conceived without original sin', which was added to the litany in 1843. The manuscript must therefore have been made before that year.

With a small annotation in ink on the recto of the first free end leaf, the pages are numbered in roman numerals, written in pencil and ink in the head margin of the pages, the engraved plates are slightly smaller than the other leaves. The edges and corners of the boards are scuffed, the joints are somewhat weakened, but the boards are still attached, with some loss of material at the head and foot of the spine. The leaves are somewhat browned around the edges, with a wormhole on the last 5 leaves and the back pastedown. Otherwise in good condition.

[8], [1 blank], "55" [= 90] pp. *Cf. Thieme/Becker 20, p. 411.* More photos & information on our website



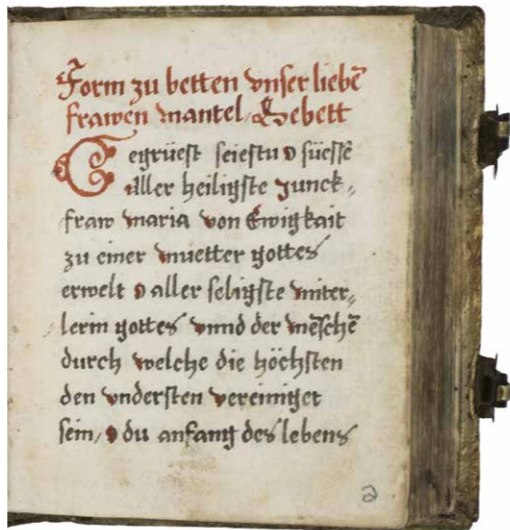
Charming 16° German manuscript prayerbook in contemporary blind-tooled pigskin

139. [MANUSCRIPT – PRAYERBOOK]. [1st rubric:] Form zu betten unser liebe[n] frawen mantel, Gebet.

[Ravensburg?], [ca. 1670]. Small 16° in 8s (10 x 8.5 x 4 cm; leaf: 9 x 7.5 cm). German manuscript in red and black ink on paper, written in an upright, semi-cursive gothic hand, with so-called lombardic initials in red, rubricated throughout. With 11 lines per page, text block 7 x 5.5 cm. Contemporary blind-tooled pigskin over bevelled wooden boards, sewn on 3 double supports. Further with 2 strap fastenings with brass clasps, catchplates and anchor plates, plain headbands, blue edges. With 27 mm roman capital initials "BR" in brown ink on the foot edge. € 8500

A charming little 16° Catholic manuscript prayerbook in German, written in red and black on paper in a contemporary blind-tooled pigskin binding, the manuscript and binding probably made in a monastery in Ravensburg or the surrounding region. It begins with prayers to the Virgin Mary on 19 leaves (a1-c3) and continues with three series of rosary prayers on 47 leaves (c3-ii), further prayers to the Virgin Mary on 28 leaves (ii-m4), prayers for various days from Palm Sunday to Easter on 18 leaves (m4-o5), prayers for the twenty-four hours on 56 leaves (o5-x4), further rosary prayers in five parts on 21 leaves (x4-z8), the litany of all saints on 20 leaves (z8–2c3) and the litany of specific saints, including Augustine, on 10 leaves (2c3–2d4). The manuscript is very regular in its structure, except that a few blank leaves have been removed. One or more early owners of the present manuscript have written 6 pages of further prayers on the endpapers (2 at the front and 4 at the back), most in a single contemporary hand. There is also a 2-line inscription on the back paste-down. Parts of the front paste-down, which probably contained an owner's inscription, have been removed or defaced, but one can still see bits of an early inscription. The manuscript shows some minor and mostly marginal foxing, a hole in 16 and 7, a small marginal tear in 18 and insignificant ones in a few other leaves, but it remains in good condition. The binding has a hole in the pigskin covering the spine, along one of the supports, is slightly soiled and most of the blue colouring of the edges of the leaves is lost. The centrepiece on the front board does not appear to be worn, but its image (probably the Virgin Mary or a female saint) is nevertheless difficult to make out: perhaps the binder did not impress it strongly. The binding also remains in good condition.

[423], [3 blank] pp. More photos & information on our website

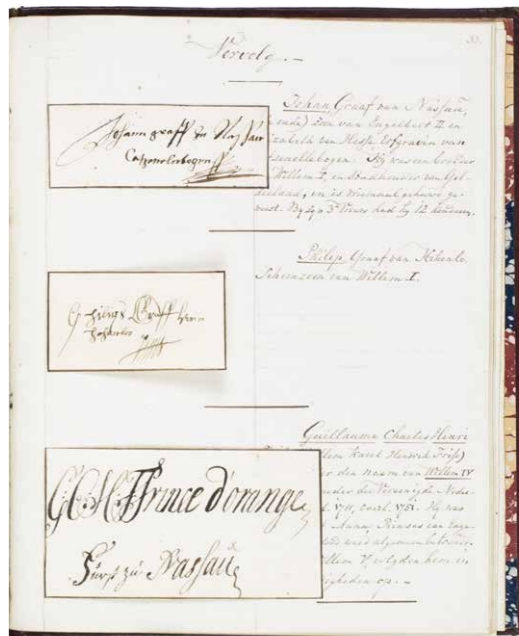


Collecting the signatures of early modern Dutch "celebrities", in a beautifully decorated late 18th-century Dutch binding

141. [MANUSCRIPT – SIGNATURES – THE NETHERLANDS]. Handteekeningen van 1. Gecommitteerde Raden van de Staten van Holland... II. Vorsten, staatsmannen, krijgsbevelhebbers, geleerden enz. ...

[The Netherlands, early 19th century]. Large 4°. With 162 signatures on 160 vellum or paper cuttings (mostly vellum; 16th- through early 19th centuries). Further with some small engravings (mainly small coats-of-arms) mounted on the blank versos of the leaves. Splendid late 18th-century (ca. 1790) gold-tooled red morocco, bound by the so-called Second Dissertation Bindery, with 4 closing loops on the front board connecting to 4 closing knotted buttons on the back board. Further with a gold-tooled spine and board edges, gilt edges, and marbled endpapers. € 18 000

Remarkable collection of 162 signatures of mainly 17th-century (16th- to early 19th century) Dutch and international prominent people – from statesmen like Stadtholder Maurice of Orange, Count of Nassau etc. and Grand Pensionary of Holland Johan de Witt (1625–1672), royals like King Philip II of Spain (1527–1598) and William III of Orange, Stadtholder of the Dutch Republic and later King of England, Scotland, and Ireland (1650–1702), and government officials like "Griffier" to the States General François Fagel (1629–1746, the most important clerk of the Dutch Republic's government), to authors, poets, and scholars like P.C. Hooft (1581–1627) and Nicolaas Tulp (1593–1674). For each individual mentioned in the present work, their signature – on a separate vellum or paper cutting mounted on the recto of the leaf – appears next to a short biographical description. Some biographical descriptions are more extensive than others, but two names appear without any further information. The work was bound by the so-called Second Dissertation Bindery in Leiden, which was active at the end of the 18th-century between ca. 1780–1794 (Storm van Leeuwen). The work was most likely produced as an album with blank leaves, to be used as a notebook or scrapbook album of some sort at a later date.



The present work was part of the collection of A.M. van den Broek (1932–1995), an antiquarian book, print, and art collector from Haarlem. His collection mainly contained works focussed on Haarlem and its surroundings. The present work includes 7 signatures from prominent Haarlem representatives in the “Commons”, the council of the States of Holland, during the 17th- and 18th centuries.

The binding shows very slight signs of wear (two scratches on the front board, some rubbing along the spine and closing knotted buttons on the back board), the gutter of the first and second front flyleaves is slightly exposed (without affecting the integrity of the binding). Further with some minor offsetting on the blank verso of the leaves from the signature cuttings. Otherwise in very good condition. A remarkable collection of signatures from mainly 17th century prominent Dutch and international statesmen and other famous people.

[1], 40 ll. Cf. for the binding: *Storm van Leeuwen IIIA*, pp. 350–358. [More photos & information on our website](#)



A treasure trove of documents about one of the most influential figures in 17th-century Utrecht, and the many people in his circle.

142. [MANUSCRIPT – UTRECHT – STRICK VAN LINSCHOTEN, Johan]. [Fair copies of and extracts from official documents, from 1605 to 1635, concerning Johan Strick van Linschoten (1583–1648), initially Canon and finally Secretary of the Oudmunster chapter church in Utrecht, and influential member of the States Assembly of the province of Utrecht; Prince Maurits and others].

[Utrecht], ca. 1621–ca. 1635. Folio (31 × 20 cm). Contemporary sheepskin parchment, with remnants of leather ties. Manuscript title on the spine and writing on the front board. € 2500

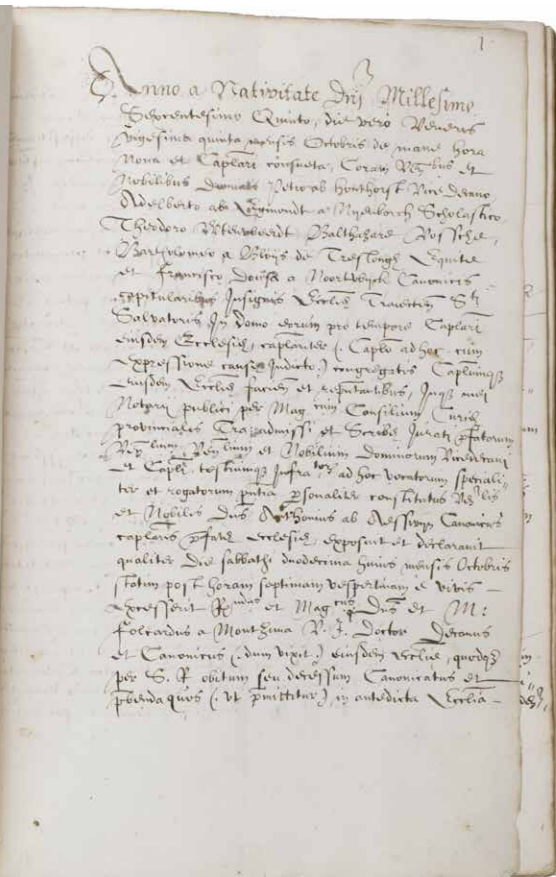
A remarkable and extensive contemporary manuscript in Dutch and Latin, comprising more than 500 written pages from the family of one of the most influential figures in Utrecht during the first half of the 17th century. It not only brings together a wealth of official documents about Johan Strick van Linschoten and his circle of acquaintances, but no doubt provides transcriptions of many documents that would otherwise have been lost, making it an essential source for the history of the city, province, and church of Utrecht in the turbulent period 1605–1635.

Son of the Secretary of States Assembly of the province of Utrecht, Johan Strick (known as “Van Linschoten” after he had acquired an estate near Linschoten in 1633 and was granted arms by King Louis XIII of France) was appointed Canon of the Oudmunster chapter church in Utrecht in 1605 and steadily attained higher posts there, becoming Secretary in 1637. In 1621, after suppressing Oldenbarnevelt and the Remonstrants at the Synod of Dordrecht (1618/19), Maurits Prince of Orange and Nassau, appointed Strick bailiff of Utrecht in place of Johan van Suylen vande Haer, who came from a Remonstrant family. Strick had already gained a seat in the provincial assembly in 1620 and soon became “a man of the greatest influence in Utrecht,” according to Van der Aa.

The documents transcribed in the present manuscript begin in the year Strick was appointed Canon, and include the official record of his 1609 law degree (which we have not found noted elsewhere) from the University of Orléans, where Hugo de Groot had taken his law degree a decade earlier. Most of the documents, however, come from the years 1620–1635, when the manuscript includes many resolutions of the States of Utrecht and of the Oudmunster Chapter, Maurits’ appointment of Strick as bailiff of Utrecht, records of the purchase of land, documents about the inheritance of Strick’s parents’ estate on the death of his mother in 1632, documents concerning Linschoten and Strick’s estate there, notarial documents from Utrecht, Delft and elsewhere, and much more. Among the figures who appear, besides Prince Maurits and the others noted above, are Philips van Merode (1594–1638), Marquis of Westerloo; Adriaen Ploos van Amstel (1585–1639), Lord of Tienhoven; Johann Albrecht (1563–1623), Count of Solms; Bartholomeus van Bloys van Treslong; and the Utrecht notary Willem van Duysen, to mention a few.

The corners of the boards are scuffed and the parchment is somewhat creased and stained, the pastedowns have come loose from the boards. With 2 wormholes through the first 50 leaves and minor water stains in the upper outside corner of the second half of the work. Otherwise in good condition.

[5 blank], “260” [= 263], [1] ll. *Aa, van der, Bibliografisch woordenboek der Nederlanden*, vol. VI, p. 326. [More photos & information on our website](#)



Very detailed manuscript map of the Duchy of Guelders and surroundings (ca. 1580/1600) with 7 provincial coats of arms, the whole in coloured inks and gold on parchment

143. [MAP – GELDERLAND – MANUSCRIPT]. [SGROOTEN, Christiaan]. Gelderlant. [Gelderland?], [ca. 1580/1600]. (36 × 37.5 cm; map image 35.5 × 36.5 cm). Manuscript map in coloured inks (and gold) on parchment (at a scale of about 1:315,000, with north to the left, covering about 51.4–52.8° N latitude and 4.9–6.8° E longitude), with 7 provincial coats of arms (rendered in colour and gold), three different variable scales (presumably intended as miles) in the lower right corner (2 units ranging from 30 to 45 mm) and a 6 cm square-rigged, two-masted ship in the Zuyder Zee. It shows rivers in dark blue, lakes and seas in light blue, hills in brown and trees in green, both highlighted with gold, and political regions both shaded and outlined in various colours. Cities and hundreds of towns and villages appear in red, the cities shown in profile with a gold dot, the others indicated by red dots, and all their names (and the names of regions) written quite clearly in brown ink. The whole map has a border in red ink on all four sides, with “Noordt” (North) lettered in gold capitals and small capitals in the right border. € 32 500

A manuscript map drawn in coloured inks on parchment showing the Duchy of Guelders (mostly now in the province of Gelderland) and surroundings, with north to the left. The Duchy itself is shown in light green with a slightly darker green border, the main (northern) part bounded by the Zuyder Zee (now the IJsselmeer) and the River Lek to the north, the River IJssel to the east and the River Maas to the south. The disjunct southern part of the Duchy is further south, up the River Maas, partly cut off at the right. The map was clearly intended to show the coats of arms (rendered in colour and gold) of the provinces (or before 1588 their predecessors) of Holland (county), Utrecht (lordship), Brabant (duchy), Overijsel (lordship), Gelderland (Duchy of Guelders), Zutphen (county) and Cleves (duchy). In fact, there appear to be two errors: the arms placed in Zutphen show a rampant lion, as expected, but the tinctures (colours) indicate the arms of Jülich rather than Zutphen; and the arms shown in Utrecht are not the arms of the lordship or province, but those of the city of Utrecht. Although the arms of Jülich and Guelders had been impaled for the Duchy of Guelders in 1377, they quickly reverted to the arms of Guelders alone, but from 1543 Karl v used both the arms of Guelders and the arms of Zutphen, and they were sometimes impaled together in the period 1543–1799, but in that period one also finds Guelders impaled with Jülich as in 1377, a form officially adopted by the province in 1802. The present map shows the arms of Guelders alone.

The scale is not entirely consistent, but measurements across the diagonals give figures ranging from 1:260,000 to 1:370,000. This would make the unnamed units in the scales closer to leagues than to miles, but those in a closely related manuscript map (see below) are even larger and are explicitly called miles. The map as drawn has no title, but a contemporary hand has written “Gelderlant” on the back, running up the left edge as seen from the back, and partly trimmed off. An early manuscript note on the back in the upper left corner reads “Westphalen” (the westernmost part of Westphalia/Westphalen appears at the head of the map, coloured in a darker green). Below that is a larger number “44.”, suggesting the map was one in a series or in a manuscript atlas. It and a similar manuscript map (Blonk & Van der Krogt, ill. 8.1 & p. 167) appear to have been based on a large wall map by Christiaan Sgrooten (ca. 1530–1603/08), drawn and engraved in the period 1558 to 1563 and probably first published in or shortly before 1567, though the in earliest state known to survive it is dated 1601 (still with the pre-1580 coat of arms of King Philip II of Spain, so probably not revised except for the publisher’s name and the date (Blonk & Van der Krogt, ill. 3.10 on p. 60). The two manuscript maps cover nearly the same region to the north and east, but the other extends slightly further west (the present just missing Amsterdam and the other just including it) and much further south than the present one. They match each other in style, have north to the right and show a very similar ship in Zuyder Zee, and both show the same error in the arms of Zutphen and show the Utrecht city arms for the Lordship of Utrecht. Sgrooten’s printed map has north at the top and covers the same region to the north, but extends slightly further than either manuscript map to the east and (like the other manuscript map) much further to the south, but it extends much further west than either manuscript map.

Both manuscript maps, however, include the city of Enkhuizen and part of its peninsula, which are hidden by a cartouche in Sgrooten’s printed map. The other manuscript map shows the arms of King Philip II of Spain in its post-1580 form (reflecting the union with Portugal), so it and no doubt also the present one were drawn after 1580. It also shows the arms of the Duchy of Guelders next to King Philip’s and equally large, rather than placing a smaller one in the region itself, as it does with other regions, suggesting that the maps were probably drawn by or at least for someone in Guelders. Major cities in the northern part of Guelders include Arnhem, Nijmegen, Harderwijk and Tiel. Cities outside Guelders that appear on the map include Deventer and Zutphen on the opposite bank of the river IJssel, and Utrecht, Zwolle, Kampen, Enkhuizen, Hoorn, Edam, Monnikendam, Amersfoort, Den Bosch, Cleves, Almelo, Wesel and many more. Apeldoorn, though now one of the largest cities in Gelderland, is represented only by a red dot: a papermaker first set up there in 1593, leading to its flourishing paper industry in the 17th century, but it was only after 1684, when the Dutch stadholder Willem III (the future King William III of England) bought the palace Het Loo in Apeldoorn to use as a hunting lodge, that it rose to prominence. The borders at the head, foot and right probably had the compass directions lettered in gold, like the left border, but they have been trimmed closer to the map image. With a small tear through the left border, running a half-centimetre into the map image, a vertical crease about 8.5 cm from the right edge (so that it hardly touches the Duchy of Guelders), an irregular horizontal wrinkle across the middle and scattered smaller wrinkles, slightly affecting the drawn image, but still in good condition, with the colours fresh. An extremely detailed manuscript map of the Duchy of Guelders and surroundings, in coloured ink and gold, probably from the last decades of the 16th century.

Dick Blonk & Peter van der Krogt, Geldria Ducatus: geschiedenis en cartobibliografie van het Hertogdom Gelderland, 2021, pp. 167–169 & ill. 8.2. [More photos & information on our website](#)



→ No. 143 on the previous page.

Rare 18th-century wall map of the Netherlands

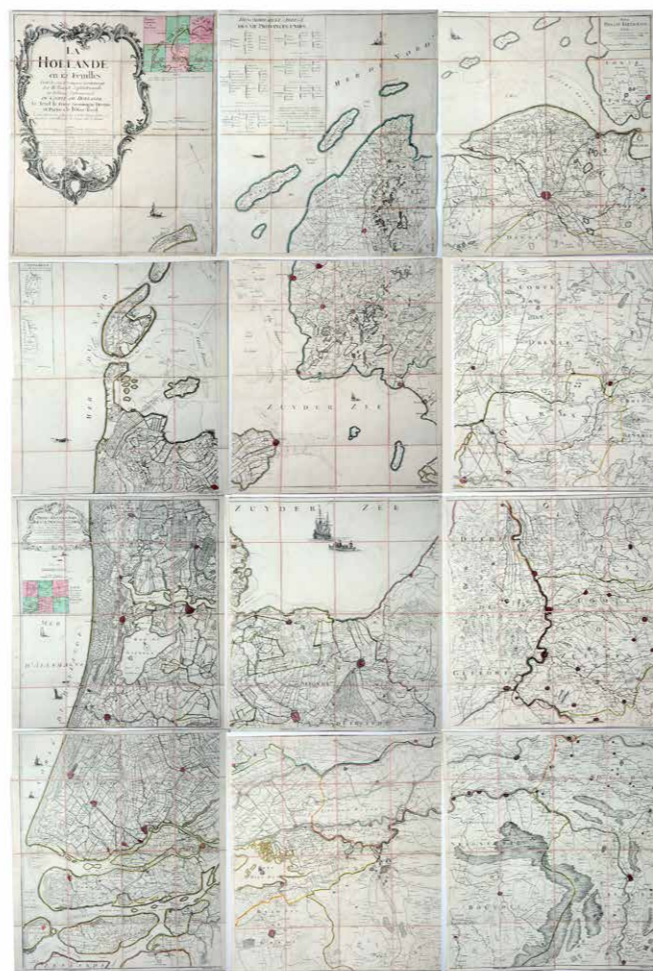
144. [MAP – NETHERLANDS]. [LE ROUGE, George-Louis]. La Hollande en 12 feuilles.

Paris, Jean Dezauche, 1790. Published on 12 sheets, numbered as 48 quarter-sheets. An engraved wall map of the Netherlands (excluding Zeeland), with the main title in a large cartouche at upper left, the Latin title at upper right. Many cities and coastlines, and a few other features, highlighted in colour. Cut, mounted on cloth and folded, in 4 contemporary gold-tooled green morocco boxes. € 8500

Third state of the first map of the Netherlands on such a large scale, mostly about 1:105,000, but with some eastern regions squeezed in at about 1:140,000. Fully assembled it has an image area of about 231 x 152 cm. Then as now, foreigners used the name "Holland" to refer to the entire Northern Netherlands, at this time comprising the seven provinces of the Dutch Republic. Zeeland falls almost entirely outside the borders of this map, however, so it covers the provinces of Holland, Utrecht, Friesland, Groningen, Overijssel and Gelderland (Drenthe was admitted as a province independent of Overijssel only in 1796). Originally published by Le Rouge in 1748, the plates were revised for publication in a second state by Jean Crepy ca. 1770, and in a third by Jean A. Dezauche in 1790.

2 sheets with slight glue stain in blank margins. Boxes a bit rubbed and scratched. Fine, well-preserved copy.

De Vries, "Een Franse wandkaart van Nederland uit 1748", in: Caert-Treoor, 1 (1989), pp. 24–29. [More photos & information on our website](#)



Ottoman map of Iraq, Kuwait and southwestern Iran, used by its army in World War I

145. [MAP – OTTOMAN ARMY]. [Iraq, Kuwait and Iran].

Istanbul, [Erkan-i Harbiye-i Umumiye], 1331 Rumi [= 1915 CE]. Colour-lithographed map of Iraq, Kuwait and southwestern Iran (65.5 x 66 cm) in black, brown, blue and green at a scale of 1:1,000,000, dissected into 12 sections and mounted on contemporary cloth. € 3500

First edition of the first accurate Ottoman general map of Central and Southern Iraq, Kuwait, and Khuzestan (southwestern Iran); the authoritative map used by the Ottoman army for strategic planning during the "Mesopotamia Campaign", where Ottoman-German forces mounted an unexpectedly strong resistance to Britain's invasion of Iraq in World War I. Examples of the present map were used by Ottoman commanders who oversaw the successful Ottoman-German defence of Baghdad at the Battle of Ctesiphon (22–25 Nov. 1915), as well as the capture of the main British army at the Siege of Kut-al-Amara (7 Dec. 1915–29 April 1916). It shows the tip of the Gulf and the Tigris and Euphrates valleys, including, Kuwait, most of Iraq and Khuzestan province in southwestern Iran. Mountain ridges are rendered in brown, with rivers and marshes in blue, permanent bodies of water in green and parallels and meridians at every degree, ranging from about 43.5 to 49.5°E longitude and 29 to 34°N latitude.

With the text entirely in Ottoman Turkish, the map is based on the British War Office's "Lower Mesopotamia between Baghdad and the Persian Gulf" (1911), which was itself in part based on Ottoman sources. Both maps were dramatically superior in all respects to previous efforts, forming the culmination of over three generations of reconnaissance, capped by critical late-breaking discoveries.

Some light stains in the margins and the lower-right quadrant, but generally in good condition. Very rare.

[More photos & information on our website](#)

A fundamental book on Egypt: the first illustrated catalogue of the first Egyptian Museum, with 40 original photographic prints

146. MARIETTE-BEY, Auguste. Album du musée du Boulaq ...

Cairo, Mourès & Cie, 1872. Folio. With 40 original, albumen photographic prints (ca. 24.5 x 18 cm) on stiff paperboard mounted on hinges. Original publisher's half brown morocco, blind stamped cloth over boards, with title and figures in gold, gilt edges. € 35 000

Beautiful photograph album made in Cairo, the first illustrated catalogue of the first Egyptian Museum. The photographs by Hippolyte Délié and Émile Béchard, show the halls and antiques of the Bulaq Museum, founded in Cairo in 1863 by the great Egyptologist Auguste Mariette (1821–1881), who in 1858, following his appointment as head of the Antiquities Service, had moved the banks of the Nile. Mariette obtained permission to settle in Bulaq in the abandoned offices of the River Company. In these dilapidated premises, where he lived with his family, he served as "Director of the Historical Monuments of Egypt and the Cairo Museum", and aided by his faithful assistants Bonnefoy and Floris he converted four rooms of his residence into the Museum's first four exhibition halls. The period photographs published in the present *Album du musée de Boulaq* show the low buildings by the river, which were to be almost completely devastated by the 1878 flood.

In the preface, dated 1 November 1871, Mariette explains the origins of this monumental album: "Mr. Hippolyte Délié and Mr. Béchard requested permission from the Directorate of the Bulaq Museum to reproduce by photography some of the monuments on display in our galleries. Not only was the application ... explicitly welcomed, the Director of the Museum felt he should promote the work of the great photographers from Cairo, opening the Museum's cabinets for them and choosing among the objects it contains those that appeared to him most worthy of inclusion in the proposed album. Mr. Délié and Mr. Béchard have followed, for the classification and arrangement of their proofs, the order adopted in the Notice sommaire, which is for sale at the entrance of the Museum. The three plates showing the interior and exterior of the Museum serve as an introduction to the Album. The monuments are then classified into religious, funerary, civilian, historical, Greek and Roman sections. The photographic Album ... is thus an illustrated catalogue of the Museum. The remarkable execution of the plates allows us also to recommend this album by Mr. Délié and Mr. Béchard to everyone. Travelers will indeed use it as a souvenir of their visit to the Bulaq Museum. Scholars will find the hieroglyphic texts reproduced with such clarity that they will feel they are in the direct presence of the monuments. Finally artists will find no other work on Egyptology as well suited to their study as the beautiful proofs delivered by the apparatus used by Mr. Délié and Mr. Béchard, which will illuminate the difficult problems that relate to the history of art in Egypt".

Spine scuffed, some foxing, but still in good condition.

[3], [42] ll. plus 40 mounted photographic prints. *Nissan N. Perez, Focus East, 1988, p. 123 & passim; for Mariette see also J.-M. Carré, "Voyageurs et écrivains français en Égypte", pp. 223–249.* [More photos & information on our website](#)



The highlights of the siege of Oran by the Spanish in 1732, compiled into two pamphlets for the general public

147. MASCARENHAS, Jose Freire Monterroio. Oran conquistado ou relacam histórica ... Lisbon, Pedro Ferreira, 1732.

With: (2) **MASCARENHAS, Jose Freire Monterroio.** Oran conquistado, e defendido, relaçam historica ... Parte II. Lisbon, Pedro Ferreira, 1733. 2 works in 1 volume. 4°. With a full-page woodcut map of Oran and surrounding forts, a letterpress siege plan representing troops with typographic ornaments. Half mottled calf (ca. 1785?), gold-tooled red morocco spine label. € 1500



First and only editions of two rare Portuguese pamphlets describing the preparations for and the proceedings of the 1732 siege of Oran by the Spanish. The second was clearly designed to match the first, it calls itself “parte II” and they are often bound together, so that some catalogues treat them as two parts of one publication.

In the first pamphlet gives the reader a general introduction to the history of Mediterranean conflicts, with examples including the Roman conquest in northern Africa and the Muslim conquest of the Iberian Peninsula, which they held until the Reconquista (711–1492). After 1492 the tables turned and the Spanish directed their military efforts at North Africa, conquering Oran at the beginning of the 16th century. The rest of the first pamphlet and the whole second pamphlet describe in great detail the day-to-day proceedings of this military campaign, indicating who was in charge and what orders they gave, including a letterpress visual representation of the order of battle and a woodcut plan of Oran and its surrounding forts.

Binding slightly rubbed, with a purple stamp of the library of the Dukes of Palmela in Lisbon. Minor and mostly marginal worm damage to the head and fore-edge margins of ad 2, slightly affecting a few letters of the text at the head, the fore-edge margin partly restored without affecting the text. Otherwise in good condition.

20, [3], [1 blank]; 16 pp. *Barbosa Machado II*, p. 856 (ad 1 & 2 separately); *Inocência 3370 (IV)*, p. 348: ad 1 & 2 together); *Porbase* (6 copies, ad 1 & 2 together); *WorldCat* (4 copies ad 1 & 2 copies ad 2). More photos & information on our website

Annotated copy of an essential work for the history of the Zeeland Chamber of the VOC

148. MATTHAEUS, Christiaan Sigismund. Kort gevat jaar-boek van de edele geotroyeerde Oost-Indische Compagnie der Vereenigde Nederlanden, ter Kamer van Zeeland ...

Middelburg, Jan Dane, 1759. 8°. Contemporary half brown calf, sprinkled paper sides, red sprinkled edges. € 6500

Rare complete first and only edition of a vital source of information on the organisation and functioning of the Zeeland Chamber of the Dutch East India Company (VOC) based in Middelburg, one of the 6 chambers of the VOC. The work is a gold mine for the maritime and economic history of Zeeland during the Dutch Golden Age.

The VOC, one of the first capitalistic trade organisations in the world to issue shares, has been one of the principal organisations responsible for the unique prosperity and wealth of the Dutch Republic in the 17th century. The work lists (often with additional information provided in contemporary handwriting) names of directors, newly built ships including the size and the size of their respective crews, arrival and departure information for any Zeeland VOC ship including the name of its captain, and the dividends paid to VOC shareholders.

The present copy comes from the library of Samuel de Wind (1793–1859), a Dutch lawyer, historian, and member of the Zeeuwisch Genootschap der Wetenschappen.

With an owner’s inscription on the recto of the first free flyleaf, contemporary manuscript corrections and additions in the text, 3 loosely inserted leaves listing arrival and departure information for ships to and from Batavia in 1764, 1765, and 1767, and the manuscript name of the publisher on the verso of the title-page (to authenticate the copy). The binding shows slight signs of wear, very slightly browned throughout. The errata on pp. 141–146 are bound after the supplement (pp. [147]–151, [1 blank]). Otherwise in very good condition.

[7], [1 blank], [5], [1 blank], 151, [1 blank] pp. *Cat. NHSM*, I, p. 505; *Landwehr, VOC*, no. 1489; *STCN 158551680* (9 copies, including 5 incomplete); *WorldCat 966450161, 219447493, 122342190* (11 copies, including 8 also in *STCN*). More photos & information on our website



Manuscript medical manual

149. [MEDICAL MANUAL AND RECIPE BOOK]. Examen: vor ein neuer angehender Chirurgus, der sich will examiniren lassen, daß er in seinem examen bestehet, und wohl erfunden wird, so muß er dieses alles auswendig lernen, daß er antworten kann, über dasjenige was ihm gefragt wird. Anno 1806.

Franconia and Alsace (Augsburg, Nuremberg, Strasbourg), 1800–1826. 4° (17 × 23 cm). German (and Latin) manuscript by various hands. Contemporary boards with vellum corners and modern cloth spine. € 1800



Interesting medical manual beginning with an “examen” on the unnumbered 45 preliminary pages, arranged as questions and answers in the manner of a catechism. The body of the work consists in a copious collection of medical recipes: the first 193 pages contain a “description of my approved recipes, some by myself, as well as by other medical men well versed in practical matters”. The next section (up to p. 223), in a different hand, contains additional “recipes by Mr. Clausing surgeon in Strasbourg” (i.e. the Baden-born surgeon and obstetrician Johann Peter Clausing, 1762–1835); the following section (to p. 242) contains “recipes by Dr. Hessert” (another Strasbourg physician of the early 19th century). Pages 243–286 offer “formularies” (such as Hippocrates, de Arte &c.), but also recipes for ointments, preserves, pills, pastes, rotulae, dicocta, clismata, pulpae, cataplasmata, etc. The final part, again without page numbers contains extensive private notes on domestic economy concerning expenditures and earnings for the years from 1817 to 1826.

Written in dark brown ink by several hands in mostly well-legible German script. A few quires slightly loosened; occasional slight dust-soiling and fingerstaining (title-page and final leaves more so). A well-preserved manuscript on uncommonly strong paper.

[47], “286” [= 285], [47] pp. More photos & information on our website

Vivid Dutch Golden Age landscape painting by Hendrick de Meijer of fishermen on the beach near Scheveningen

150. MEIJER, Hendrick de. [Fishermen bringing in their catch on a crowded beach, with the church of Scheveningen in the background].

[Scheveningen, Hendrick de Meijer, ca. 1670]. 49.5 × 78 cm. Oil on oak panel. Mounted in a wooden frame with gilded stucco (70 × 98 cm). € 48 000

Fine painting by Hendrick de Meijer showing Dutch fishermen offloading their daily catch on the beach near Scheveningen. One looks out on numerous fishing boats on the beach and a few still at sea, people (mostly fishermen) and animals, and an elaborate horse-drawn carriage appears in the foreground with the church of Scheveningen directly behind it in the background. De Meijer (Rotterdam ca. 1620–ca. 1689) was a Dutch Golden Age landscape painter of the “Albert Cuyp School”. The painting is monogrammed in the bottom left corner “HDM”.

Provenance: (possibly) from the collection of Nicolas-Marie Baron Clary (1820–1869) in Paris, probably mentioned in the inventory made just after his death on 27 January 1869: no. 143 “Meyer – Plage de Schevelengen”; later part of a private collection in Paris and after that of a private collection in the Netherlands. In very good condition.

RKDartists: <https://rkd.nl/artists/55733>; *Schadee, Rotterdamse meesters uit de Gouden Eeuw*, p. 288; *Wurzbach, Niederländisches Künstler-Lexicon... vol. 2*, pp. 156–157. More photos & information on our website



The first Dutch protestant martyrologium

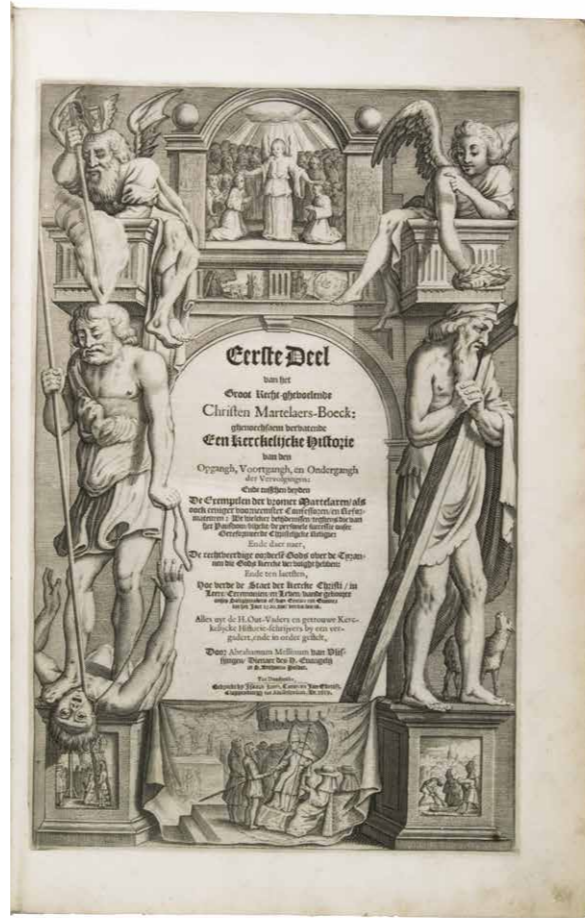
151. MELLINUS, Abraham. Eerste deel van het groot recht-ghevoelende Christen martelaers-boeck ...

Dordrecht & Amsterdam, Isaack Jansz. Canin & Jan Evertsz. Cloppenburgh, 1619. Folio. With an engraved title-page and 106 very vivid woodcut illustrations of tortured and/or executed martyrs (several repeats), the text alternately set in roman and gothic type. 17th- or 18th-century gold-tooled calf, sewn on 6 supports with corresponding raised bands on the spine, with a red morocco title label lettered in gold in the second compartment, with remnants of ties. € 5500

First edition of the first official Dutch Reformed Protestant martyrologium, composed by Abraham Mellinus (ca. 1580–1622). Born at Vlissingen, Mellinus studied at Leyden and became Minister at St. Anthonispolder and Cellartshoek. The present “first” volume of his “History of Christian Martyrs” runs to 1520, it is the only volume ever published. It was dedicated by the author to Prince Maurits of Orange and to the Synode of Dordrecht, who both rewarded the author with a good sum of money. The work showed great learning and was at the time much praised. The author planned to write a second volume but he died before this was really started. In 1622 Balthasar Lydius, Minister at Dordrecht, then was ordered to write the second volume but he also died, so a second volume never appeared. Mellinus’ Martyrologium especially enraged the Roman Catholics.

With the bookplate of Paul Hildebrandt mounted on the front paste-down and an ownership stamp and inscription of “Ds. H.C. Hopkins, militaire kamp, Wynberg, K., 31. 8. 1965.” on the recto of the first flyleaf. The binding shows clear signs of wear, the leather around the corners of the boards is somewhat damaged, showing the paperboard beneath, some loss of material at the head and foot of the spine. Internally fine and clean, except for some very slight thumbing at the start of the work and a tear in one leaf. Otherwise in good condition.

[14], 632, [46] ll. *Bibl. Belg.*, M. 317; *De la Rue*, p. 225; *De Wind*, p. 502; *Knuttel, Ned. Bibliogr. Kerkgesch.*, p. 215; *NNBW*, VII, col. 858; *STCN* 83335423X (8 copies); *USTC* 1028377 (9 copies, incl. 7 also in *STCN*). More photos & information on our website



8 extremely rare sets of French Republican regulations for Egypt, promulgated by General “Abdallah” Menou, printed on the first printing press of the Arabic-speaking world

152. MENO, Jacques-François (“Abdallah”) de Boussay de. Copie de l’ordre du général en chef ... 5 Fructidor an 8 [= 23 August 1800] [and six more to] 16 Brumaire an 9 [= 7 November 1800].

Cairo, Imprimerie Nationale, [23 August – 7 November 1800]. Folio (22 × 31.5 cm). 8 sets of regulations issued in 10 weeks, printed in French and Arabic in two parallel columns, each set with 2 to 24 pages. Each with a drop title with a woodcut vignette (either of 2 different blocks) representing the French Republic personified as Marianne with the motto “Liberté Egalité”. € 28 000

A unique collection of eight exceedingly rare sets of regulations documenting the first months of the administration of the French Republican General Jacques-François “Abdallah” de Boussay de Menou, newly appointed commander-in-chief of Napoleon’s Armée d’Orient to succeed General Jean-Baptiste Kléber after his assassination on 14 June 1800. In contrast to his predecessor, who intended to rule Egypt as an occupied territory, General Menou, though still representing France as a colonial power, had idealistic and egalitarian views and even considered granting French citizenship to all Egyptians. Soon after his arrival in 1798 he married a woman from a noble Cairo family, converted to Islam and took the name Abdallah.

The present regulations cover a wide range of topics such as tax and fiscal matters, fishing and hunting rights, duties of local dignitaries (“cheykhs el-beled”), customs and border regulations, rules for navigation on the Nile, taxation of merchants, craftsmen and workers, as well as the rights of various religious minorities (including Jews and Copts). They offer a vastly more detailed insight into the French administration of Egypt than the more widely distributed single-page broadside summaries of daily orders that were originally issued with them (“Inséré dans l’ordre du jour ...”). We have located only two other collections containing some of the present regulations: 3 of the present 8 sets and 5 sets not in the present collection (WorldCat without location; swisscovery); and 2 of the present 8 sets and 3 sets not in the present set (Bibliothèque Nationale de France, probably from the Silvestre de Sacy set recorded in 1847), but the present collection begins 9 days earlier than these two and ends 26 days later than the former.

The eight sets of regulations are:

- 5 Fructidor 8 [23 August 1800] concerning “Tous les cheykhs el-beled de l’Egypte”
- 16 Fructidor 8 [3 September 1800] Ordre sur les douanes
- 18 Fructidor 8 [5 September 1800] Ordre sur l’impôt du sel
- 18 Fructidor 8 [5 September 1800] Ordre sur les droits de pêche et de chasse
- 7 Vendémiaire 9 [29 September 1800] Ordre sur la navigation du Nil
- 20 Vendémiaire 9 [12 October 1800] Ordre du jour sur les Impositions des nations Copte, etc.
- 20 Vendémiaire 9 [12 October 1800] Ordre sur les droits des corporations
- 16 Brumaire 9 [7 November 1800] – Unbound as issued. In very good condition.

[24]; [16]; [2]; [3], [1 blank]; [4]; [10]; [6]; [2] pp. *Bibliothèque Nationale de France* (2 of the present 8 sets & 3 similar sets); *Bibliothèque de M. le baron Silvestre de Sacy* (1847), vol. 3, pp. 458–460, nos. 20–23, 28, 30, 33, 39, 41 (2 of the present 8 sets & 6 similar sets); *swisscovery.slsp.ch* (3 of the present 8 sets & 5 similar sets); *WorldCat* (same sets as swisscovery, listed with no location); for the Cairo printing office: *D. Glass & G. Roper, The printing of Arabic books in the Arab world, in: Middle Eastern languages and the print revolution* (2002), pp. 177–225, at p. 182. More photos & information on our website



Third copy located of an enormous broadside proclamation by the French Republican government in Cairo in French and Arabic, intended for posting on public walls

153. MENO, Jacques-François (“Abdallah”) de Boussay de. Proclamation aux habitants de l’Egypte.

Cairo, Imprimerie Nationale, 6 brumaire an 9 [28 October 1800 CE]. Folio (141 × 42.5 cm). Five small oblong sheets, printed in French and Arabic in parallel columns, pasted together one above the other to form a single long broadside. € 25 000

An enormous broadside intended for posting on public walls, introducing the newly appointed commander-in-chief of Napoleon’s Armée d’Orient (and therefore ruler of Egypt) and his government to the people of Egypt, in Arabic and French: “Habitans de l’Egypte, écoutez ce qu’j’ai à vous dire au nom de la République Française. Vous étiez malheureux; l’armée française est venue en Egypte pour vous porter le bonheur ...”. Menou, the French Republican General who succeeded General Jean-Baptiste Kléber after his assassination on 14 June 1800, converted to Islam and took the name Abdallah. Unlike most announcements published by his predecessor at the same press, the present proclamation is not headed with the motto of the French Republic, but rather with the Shahada (“There is no deity but God, Muhammad is the messenger of God”) in both languages. In it, Menou sets out his principles for a good government for Egypt, emphasizing his firm stand against abuse and corruption in the local administration of taxation, justice and the police, and finally threatens any attempt at rebellion with severe retaliation.

When Napoleon sent his army on its first Egyptian campaign in 1798, he included a team of printers and typesetters headed by Jean Joseph Marcel, equipped with a printing press and type, including Arabic type. They set up the first printing office in the Arabic-speaking world (though Christians and Turkish-speaking Ottomans had printed some Arabic texts in Istanbul earlier), issuing their first publication in Alexandria, three months after they landed there, and moving the printing office to Cairo in October 1798, where it printed for the French Republican authorities, including the present important large bill for public posting, of the utmost rarity due to its sheer size and ephemeral nature. We have located only two other copies, at the British Library and the Bibliothèque Nationale de France. “The expedition of Napoleon Bonaparte to Egypt from 1798 until 1801 was a prelude to modernity. It was to change permanently the traditional Arab world ... The French brought Arabic typography to Egypt, where it was practised under the supervision ... of Jean Joseph Marcel ... Only a few days after the French troops landed ... they set up the Imprimerie Orientale et Française there. It was an extraordinarily important turning point. For, leaving aside the Hebrew printing presses in Egypt of the 16th to the 18th centuries, until this date announcements and news addressed to Arabs there, as well as in other parts of the Arab-Islamic world, had been spread only in hand-writing or orally, by criers, preachers or storytellers” (Glass & Roper).

With some creases in the paper, but uncut with deckles intact. A surprisingly fresh and rare survival. *WorldCat* 457665343 & 559717647 (2 copies); cf. *D. Glass & G. Roper, The printing of Arabic books in the Arab world, in: Middle Eastern languages and the print revolution* (2002), pp. 177–225, at 182. More photos & information on our website



Peace announcement between Napoleon and Algiers and Tunis from the first printing press in the Arab world

154. MENOÛ, Jacques-François de Boussay de. *Ordre du jour, du 29 nivôse an 9* [19 janvier 1801]. Cairo, Imprimerie nationale, 29 nivôse an IX [= 19 January 1801 CE]. Small 2° (21.5 × 31 cm). Printed in French and Arabic in two columns. € 5800

A rare broadsheet from the first printing press in the Arab world, announcing the peace concluded between Napoleon and the rulers of Algiers and Tunis: “Je vous annonce qu’il nous est parvenu récemment des lettres de la part du Gouvernement de la République Française, et de son premier Consul, l’illustre guerrier Bonaparte. Elles nous donnent avis que la paix a été conclue définitivement entre la République Française et les royaumes d’Alger et de Tunis. Que Dieu en soit loué! [...] Habitans de l’Égypte! Dieu favorise toutes les entreprises des Français et du premier consul Bonaparte, qui ne veulent que justice: la tranquillité, la sécurité et le bonheur des peuples [...]”. Napoleon’s peace treaty was intended to send a strong signal to the Muslim world and pave the way for more ready acceptance of French power in Egypt. “The expedition of Napoleon Bonaparte to Egypt from 1798 until 1801 was a prelude to modernity. It was to change permanently the traditional Arab world [...] The French brought Arabic typography to Egypt, where it was practised under the supervision [...] of Jean Joseph Marcel [...]. Only a few days after the French troops landed [...] they set up the Imprimerie Orientale et Française there. It was an extraordinarily important turning point. For, leaving aside the Hebrew printing presses in Egypt of the 16th to the 18th centuries, until this date announcements and news addressed to Arabs there, as well as in other parts of the Arab-Islamic world, had been spread only in hand-writing or orally, by criers, preachers or storytellers” (Glass/Roper). Folded horizontally. Untrimmed an in excellent state of preservation.

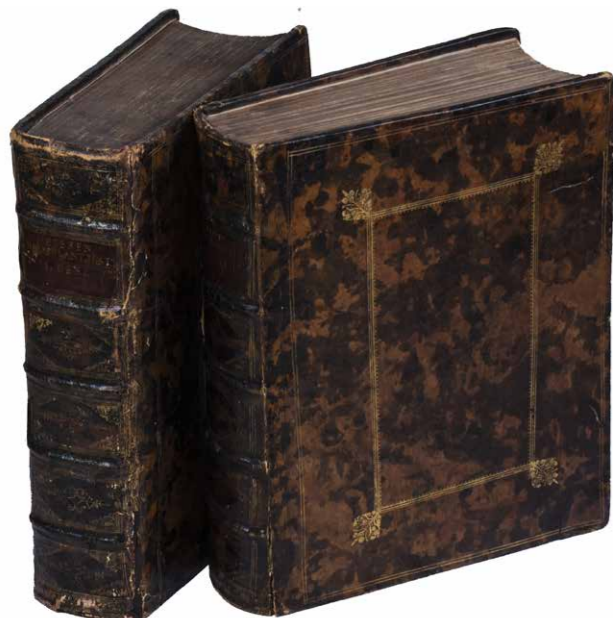


2 pp. Cf. D. Glass/G. Roper, *The Printing of Arabic Books in the Arab World, in: Middle Eastern Languages and the Print Revolution* (Gutenberg Museum Mainz 2002), p. 177–225, at 182. More photos & information on our website

Very rare issue including book 32, earlier incomplete and later censored, of the earliest great work on the Dutch war of independence from Habsburg Spain, introducing the first textura gothic type in the new Dutch style

155. METEREN, Emanuel van. *Nederlantsche historien ...* Including (vol. 2): *Belgische ofte Nederlantsche oorlogen ende gheschiedenissen ...* [Copy imprint to vol. 2:] “Schotland buyten Danswyck” [= Amsterdam], “Hermes van Loven” [= Nicolaes III Biestkens?] for the author, 1611 [–1612]. 2 volumes. 4°. With 2 engraved title-pages, both coloured and highlighted in gold by an early hand. Further with a full-page engraved portrait of Van Meteren, and 21 smaller woodcut portraits in the text attributed to Christoffel van Sichem. Mottled, gold-tooled calf (ca. 1665), gold-tooled spines, 18th-century(?) gold-tooling on the boards. € 12 500

Extremely rare last and most complete issue of the 1611 4° edition (incorporating the author’s last additions to early 1612) of a cornerstone of Dutch historiography, covering the history of the Low Countries from 1369 to early 1612, with a strong emphasis on contemporary history, especially the Eighty-Years War for Dutch independence from Habsburg Spain: “What the States Bible was for religion and Cats for literature, Van Meteren was for our historiography for a whole century” (Van der Heyden quoting Brummel). Emanuel van Meteren (1535–1612), a Dutch Reformed eye-witness to many of the events, took great care to uncover the facts and present them as objectively as possible, without polemics, something that brought him the wrath of both the Spanish court and the Dutch States General. He also wrote while the war was raging, leading him to continue revising and especially updating his text from the first authorized edition in 1599 to his death in 1612. This combined with the extremely complicated publishing history of his politically controversial book to generate a wide array of editions and issues that still demand further study. The present last and most extensive issue of the 4° edition includes material not found in the earlier editions.



Van Meteren’s personal note about his approaching death makes it clear that it comes from the author in one way or another, and the events to 17 February 1612, Van Meteren’s closing note and the note of his death were included (with somewhat different wording) in the authorised folio edition of 1614 edition. Unfortunately, beginning with that 1614 edition, Van Meteren’s work was censored to appease the States General, so the present issue makes important contributions to the history of Van Meteren’s text: as far as is known it is the first edition to include his last additions, and the last edition before his work was censored. Typographically, the most remarkable feature of the present edition is the introduction of a new style of textura gothic type that was to set the standard for the Republic’s texturas, used at this time for most works in the Dutch language. Most of the book is set in the 16th-century Descendiaen textura cut by Hendrick van den Keere in Ghent. But in volume 1, beginning with 4 pages in quire 2A, a new Descendiaen textura appears, clearly modelled on Van den Keere’s but with baroque curls added to several of the letters and a few other distinguishing features. The old and new type appear together not only in the same quire or sheet, but even in the same forme. The printing office apparently acquired the new type while the book was in press but continued using the old one as well. The 6-line note of Van Meteren’s 1612 death is set in a slightly larger Mediaen size in the new style, also its earliest known use. These new types of the 1610s served as the models for the textura types of Christoffel van Dijck and directly or indirectly for nearly all textura types of the Dutch Republic up to and including those of Fleischman in the 1740s and beyond. While the book’s printer certainly had no symbolic significance in mind, it seems poetically appropriate that he set this great work about the birth of the independent Dutch Republic in the first printing type to establish an independent style for the Dutch golden age.

The two title-pages have been interchanged, probably when the binding was revised and repaired. With some browning, a few tears (minor except vol. 2, part 2, 3O2), the running heads of about 4 leaves very slightly shaved and a few minor marginal water stains, but still generally in good condition. The bindings were repaired and revised at an early date, but have since developed some cracks in the hinges, and the mottling of the calf has caused some cracks and flaking, but they are otherwise in good condition. Very rare last issue, with additions and revisions of the first complete 4° edition of a great historical chronicle of the Netherlands at the dawn of its golden age.

A more extensive description is available on request
[6], 568, [20]; [2], 118, [4], 413, [10] ll. *KVK & WorldCat* (3 copies); *STCN* (1 of the same 3 copies); cf. *De Buck* 229; *Van der Heyden*, “Emanuel van Meteren’s History ...”, in: *Quaerendo XVI* (1986), pp. 3–29; *J. Gerritsen*, “Emanuel van Meteren’s Commentariën and STC”, in: *Quaerendo XXX* (2000), pp. 35–50; *Sloos* 12022. More photos & information on our website

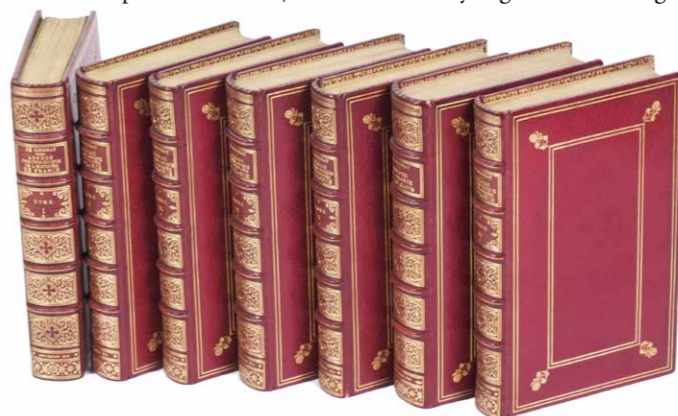


Splendidly bound history of France written by the king’s historiographer

156. MEZERAY, Francois Eudes de. *Abregé chronologique de l’histoire de France. ...* Divisé en six tomes. Amsterdam, Abraham Wolfgang, 1673–1674.

With: (2) **MEZERAY, Francois Eudes de.** *Histoire de France avant Clovis.* Amsterdam, Abraham Wolfgang, 1688. 2 works in 7 volumes. 12°. Ad 1 with woodcut publisher’s device on each of the 6 title-pages, engraved frontispiece-title in the style of Romeyn de Hooghe and full-page engraved portrait of Louis XIV by A. Zylevelt in volume 1, 61 engraved portraits of French rulers in text, woodcut head- and tailpieces, woodcut initials. Ad 2: with engraved frontispiece-title in the style of Romeyn de Hooghe, title-page with woodcut publisher’s device, woodcut head- and tailpieces, woodcut initials. Uniform polished, crushed red morocco, gold-tooled boards, spines and wide turn-ins, fillets on board edges, edges gilt over marbling, marbled endpapers. Each volume signed and dated 1913 on the turn-in by the leading Brussels bookbinder Charles de Samblanx (1855–1943). € 2750

Splendidly bound set of this chronological history of France written by the French historian François Eudes de Mézeray (1610–1683), first published in 1667–1668. The history begins with the reign of Faramond and ends with that of Henry IV. The supplement treats France’s origin and history before the reign of Clovis. The *Abrégé* went through at least 15 editions between 1668 and 1717. “Édition la plus recherchée de l’*Abrégé* de Mezeray” (Willems). With slight browning to a leaf or two in some volumes, but generally in fine condition. Bindings fine. A classic history of France.



Willems 1876 (ad 1 & 2); *Verkruijse*, *Romeyn de Hooghe* 1688.04 (ad 2). More photos & information on our website



Remarkable micrography image of Saint Anthony

157. [MICROGRAPHY]. S. Antonius cortinet si quaeris. [Italy, 17th century]. 11.3 x 7.7 cm. Brown ink, charcoal, and watercolour on vellum. € 4800

What at first glance appears to be a conventional devotional image of Saint Anthony of Padua is actually composed of hundreds of microscopic words, forming both the image of the saint and martyr and the prayer "Si quaeris miracula" ("If, then thou seekest miracles") from the "Officium rhythmicum s. Antonii" that is sung every Tuesday at the Basilica of Saint Anthony in Padua to this day.

The composition of images from text is an old calligraphic tradition dating back at least to the ancient Greek carmina figurata. Micrography is an art form first developed by Jewish scribes in Egypt and Israel around the ninth century as a way to circumvent the prohibition of figurative images in Judaism. In Europe, the earliest known micrographies can be attributed to calligraphers of the late 16th and early 17th century. Although micrographies were prized as artistic curiosities by often princely collectors, micrography would remain a very rare artistic practice that largely fell into oblivion with the general decline of calligraphy in Europe over the 18th century.

Considering that Saint Anthony's main attribute is the book of psalms that he always carried with him and that there is a popular motif of Saint Anthony reading, the micrographic representation is a particularly charming aspect of his iconography. With an old waterstain and a pin hole slightly affecting the image.

➤ More photos & information on our website

Rare 1st edition with 12 large hand-coloured plates of uniforms of Napoleon's Dutch honour guard

158. [MILITARY UNIFORMS]. Uniformes des gardes d'honneur des différens corps dans les sept départemens de la Hollande ... Uniformen van de gardes d'honneur, van de onderscheiden corpsen in de zeven départementen van Holland ...

Amsterdam, Evert Maaskamp, [1811]. Royal 2° (42.5 x 32 cm). With 12 aquatint costume plates (plate size 32.5 x 23 cm), in the publisher's original hand-colouring, with the original tissue guard leaf tipped onto each plate. Recent boards, with the original plain paper wrappers laid down. Kept in a matching green half morocco clamshell box. € 12 500

Beautifully coloured copy (with both a wide variety of bright colours and subtle shading) of the rare first (and only early) edition of a series of large aquatint plates showing the uniforms of Napoleon's honour guards (cavalry, infantry and marine) in 11 Dutch cities, with the letterpress leaves providing both an explanation of the figures in the plates (in French and Dutch) and a list of the names of all the guards for each city. Since each city appears to have developed its own uniforms, the colours and style vary greatly. "Not only visually attractive but also extremely rare" (Legermuseum); "Original est de la plus grande rareté" (Colas).

When the French Revolutionary army toppled the Dutch Republican government in 1795 they found much support in the population and established the nominally independent Batavian Republic under French-sympathisers. After Napoleon declared himself Emperor in 1804 he established his brother Louis Napoleon as King of the Netherlands in 1806, but finding him more partial to his subjects than to the French he recalled him in 1810 and annexed the Netherlands. The honour guard was first set up under Louis Napoleon's reign to receive him when he toured his realm, but it was reconstituted in the form shown here in preparation for the Emperor Napoleon's visit to the recently annexed Netherlands.

Book and binding in fine condition, with only an occasional very minor spot, tiny hole or smudge. The old wrappers mounted on the new binding are tattered.

[48] pp. Colas 2937 note; Landwehr, Colour plates 457 (2 copies); Legermuseum, Boek van de maand, oktober 2011; WorldCat (5 copies). ➤ More photos & information on our website



Charming and finely executed miniature, probably by a German follower of Simon Bening

159. [MINIATURE – GERMAN]. [The Arrest of Christ]. [Flanders (Bruges?), or Nürnberg, ca. 1520]. Miniature painted on vellum (7.8 x 5.6 cm) in numerous colours, highlighted with gold and in a gold border, probably from a book of hours, but with no text. € 7500



A finely rendered miniature showing great detail in bright colours, highlighted with gold, depicting the Arrest of Christ, most likely from a diminutive book of hours. Surrounded by a bustling throng of Roman soldiers carrying spears and wearing halberds, Christ appears calm just at the moment when a soldier takes him captive. An elder of the Jewish Temple stands directly behind him, dressed in red. To the right stands Simon Peter, sword raised, having cut off the ear of the High Priest's servant, Malchus, who sits nursing his bleeding ear in the lower left corner of the composition. An earlier episode, Christ's Agony in the Garden of Gethsemane, when he learns that one of his disciples will betray him, appears in the background at left. A genre scene, with men working the fields and crossing a river on a narrow plank bridge, occupies the middle ground to the left of the main scene, and the towers of a castle or city the middle ground to the right.

The general style recalls the art of the last generation of Ghent-Bruges painters, especially that of the famed Simon Bening. Though the anonymous artist owes much of his style to Bening's model, he was most likely German. The acidic palette, bright yellow juxtaposed with blue and lime green, and the facial types (remarkably expressive, even at this tiny scale) recall Nürnberg painters in the circle of Glockendon. It is worth remembering that Bening himself collaborated with several Nürnberg painters whose presence in Flanders is thus confirmed.

With some fine superficial cracks and an occasional tiny abrasion (mostly near the edges), but generally in good condition. A lovely miniature of Christ's arrest, rendered in remarkably fine detail.

For the general style: U. Merkl, Buchmalerei in Bayern in der ersten Hälfte des 16. Jahrhunderts (1999). ➤ More photos & information on our website

Two noteworthy 17th-century works on sundials, with numerous woodcut illustrations

160. MOGGE, Jacob. Algemeene manier tot de practijck-oeffeningh der sonne-wysers; ... Middelburg, Willem Goeree, 1675 (colophon: Middelburg, printed by Thomas Berry for Zacharias Roman, 1666).

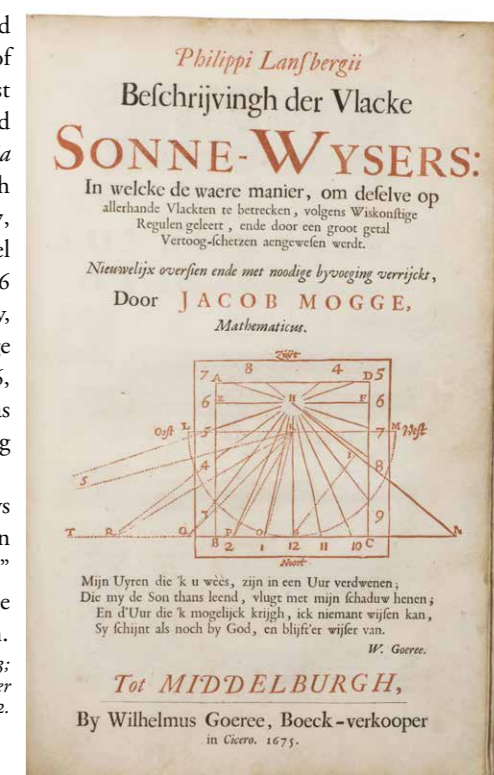
With: (2) LANSBERGE, Johan Philip and Jacob MOGGE. Beschrijvingh der vlacke sonne-wysers ...

Middelburg, Willem Goeree, 1675. 2 works in 1 volume. Small 2° (28.5 x 18.5 cm). With both title-pages printed in red and black, about 150 woodcut diagrams in the text, including a wide variety of sundials, a woodcut headpiece with the Zeeland coat of arms (plus 2 repeats), and woodcut decorated initials. Early sheepskin parchment over paperboards. € 4950

Re-issues by Willem Goeree in Middelburg of the first editions of Jacob Mogge's extensively illustrated general introduction to the making and use of sundials and of his extensively illustrated translation of Lansberge's further account of various sorts of sundials on flat surfaces. Mogge's own work was first published by Zacharias Roman in Middelburg as *Inleydinge der Sonne-Wijsers* in 1666. Roman had published the first edition of Lansberge's posthumous Latin work on planar sundials, *Horologographia plana*, in 1663 and Mogge translated it into Dutch and expanded it for publication together with his own work in matching format and style in 1666. Roman apparently died in or soon after 1667, however, and Goeree must have acquired the remaining stock of these two books, having cancel title-pages printed to re-issue them in 1675. They therefore still include the colophons of the 1666 editions at the end. Mogge opens his work with a general introduction to geometry and astronomy, followed by a description of sundials on a flat surfaces and on the surface of the earth. Jacob Mogge (ca. 1613–1669) was a surveyor and map draughtsman active in Zeeland from ca. 1649 to ca. 1666, describing himself as surveyor to the water district, Vrije van Sluis. Lansberge (1561–1632) worked as physician and pastor in Middelburg, Zeeland, but devoted his last years to writing and publishing several important works on astronomy.

With a faded manuscript inscription on the title-page in blue pencil. The binding is soiled and shows clear signs of wear, the bottom half of the spine has been restored. A previous owner's inscription has been torn from the head of the title-page, which has been restored but slightly affecting the "M" in the title. The edges of the leaves are somewhat browned, slight browning throughout with some occasional light (water) stains, some occasional minor marginal tears. Otherwise in good condition.

[1], [1 blank], [2], 108, [3], [1 blank]; [1], [1 blank], 54, [2] pp. Ad 1: Bierens de Haan 3286; Crone Library 283; Houzeau-Lancaster 11524; STCN 822714299 (8 copies); Ad 2: Bierens de Haan 2676; Crone Library 281; Houzeau-Lancaster 11499; STCN 822714434 (8 copies); cf. for Mogge: Donkersloot-De Vrij, p. 205; for Lansberge: NNBW II, cols. 775–782. ➤ More photos & information on our website



The pinnacle of Coptic church architecture in Egypt: the churches the Red and White Monastery near Sohag

161. MONNERET DE VILLARD, Ugo. Les couvents près de Sohâg (Deyr el-Abiad et Deyr el-Ahmar). Milan, Tipografia Pontif. Arciv. S. Giuseppe, 1925–1926. 2 volumes. 4°. With 222 numbered illustrations on coated paper (photographic half-tone views, and architectural plans reproduced sometimes in line and sometimes in half-tone) bound at the end of each volume, and numerous small line illustrations printed with the text. Contemporary half green cloth, beige paper sides, grey endpapers. € 2500

First edition of a very rare two-part monograph dedicated to the churches of the 4th-century Red Monastery (Deir el-Ahmar) and 5th-century White Monastery (Deir el-Abyad) in Egypt, two Coptic Orthodox monasteries near the Egyptian city of Sohag. The work was written by Ugo Monneret de Villard (1881–1954), one of the leading 20th-century Italian scholars of Islamic, Coptic and oriental art history, architecture and archaeology. The present work is one of the results of his systematic exploration of Egypt from 1921–1928. Monneret de Villard's work was appreciated at the highest academic levels. It was privately printed in Milan under the auspices of the Comité de conservation des monuments de l'art arabe. Both the Red and White Monastery were among the first Christian monasteries in Egypt and are now among the most famous ones. Especially since the 19th-century, there has been a rising interest in their archaeological remains. The present two-part monograph gives a detailed description of the architecture of their churches, including many photographs and new measured plans of them. It is a highly important work in the field of Egypt church architecture, more specifically of Christian antiquities in Egypt and Coptic monasticism and architecture.

The two volumes share a single series of page numbers, volume II beginning on p. 65. Paper sides of the bindings with some minor stains and a little discoloured, paper at lower left edge on the front board of vol. II a little loose, corners slightly bumped, only a few spots and stains throughout, overall in very good condition.

135, [5] pp. Cf. A. Kingsley Porter, "Les couvents près de Sohâg", in: *Speculum* 2 (1927), 3, p. 356. More photos & information on our website



30. COUVENT BLANC. PEINTURE DE L'ABSIDE EST. (Musée de Clèves)

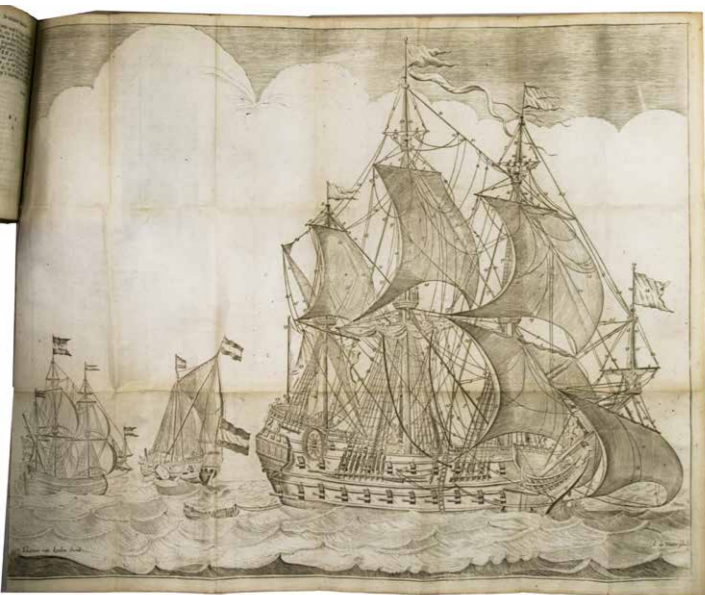
All a boatswain needs to know about his ship, including the various flags used at sea

162. [MOOLEN, Symon van de]. De volmaakte bootsman ... Amsterdam, Widow of [Gerard] Hulst van Keulen, [ca. 1818]. Small 8°. With a large folding plate (42.5 × 52 cm) depicting and noting in numbers all the parts of a 17th-century three-master and two smaller Dutch ships at sea. 20th-century green faux snakeskin, sewn on 4 leather tapes laced through the joints, the extended back wrapper closing on the front side as an envelope, marbled endpapers, red edges. € 3500

Very rare edition of a practical maritime handbook for boatswains and other seamen by the Dutch cartographer, mathematician, and astronomer Symon van de Moolen (1658–1741). The greater part of the work had been already published in 1680: *De nieuwe Hollandsche scheepsbouw: waer in vertoont wert hoedanigh alle sloopstouwen en andere deelen in een volmaectt schip geplaetst zijn* (Amsterdam, Johannes van Keulen, 1680; 3rd ed. 1695). The first edition of *De volmaakte Bootsman* was published ca. 1698, with the fifth edition being published in 1779, including 3 by the Van Keulen firm and 1 (ca. 1730) by the widow of J. Loots & I. Swigers. The present edition was certainly published after the death of Gerard Hulst van Keulen in 1801. Editions with his widow, Anna Hendrina Calkoen (1740–1810), mentioned in the imprint continued appearing for years after her own death in 1810. Printed on the verso of the title-page is a poem, also by Symon van de Moolen: "Aan den Zeeman". After the introduction follow four chapters on the length of the ships, the proportions of the masts for various types of ships, standing rigging, rigging for the nine different charters, and the various pulley blocks. Chapter 5 discusses the size and weight of the various anchors, and the last section is devoted to the use and the handling of flags.

With the bookbinder's label ("Fred Kroon") mounted on the back pastedown. The work is slightly browned throughout, the folding plate with a small tear in the inner margin, not affecting the image. Otherwise in very good condition.

[4], 124 pp. *Cat. NHSM* p. 755; *Hoogendoorn Mooloz*, 5 (pp. 666–667); cf. *Cat. NHSM* p. 749; E.O. van Keulen et al., *In de Gekroonde Lootsman. Het kaarten, boekuitgevers en instrumentmakershuis Van Keulen te Amsterdam, 1680–1885* (1989); not in *Crone Library*; More photos & information on our website



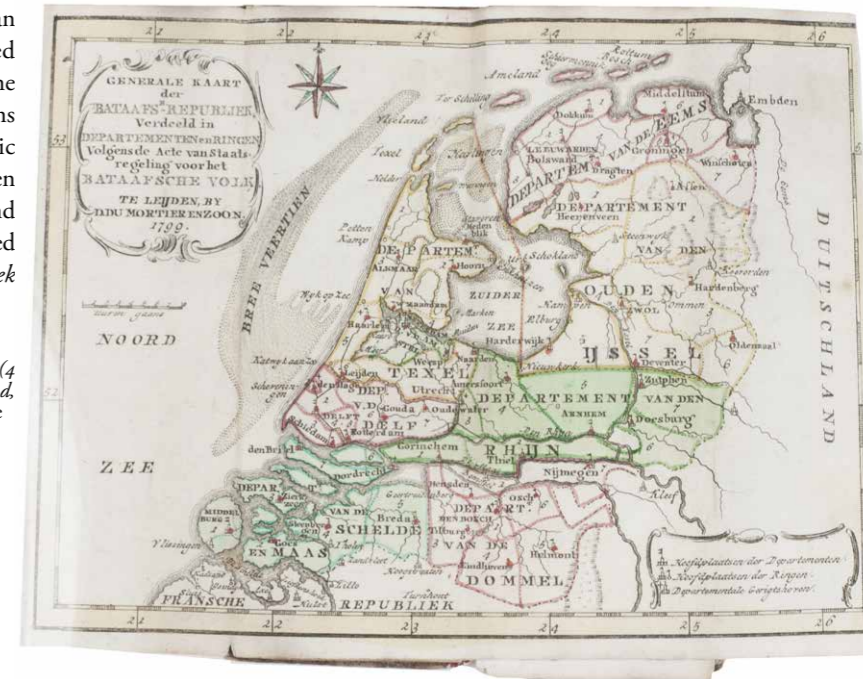
Rare pocket-atlas of the "Batavian Republic", with 9 hand-coloured maps

163. [MORTIER, David du (& son)]. Nieuwe zak-atlas der Bataafsche Republiek ... Leiden, David du Mortier and Son, 1800. Narrow 8° (16 × 6.5 cm). With 9 hand-coloured folding engraved maps (ca. 16 × 20 cm). Contemporary red half sheepskin, sprinkled sides. **RESERVED**

First and only edition of a rare pocket-atlas of the Batavian Republic, the successor of the Republic of the United Netherlands, founded in 1795 with the armed support of the French Republic and lasting only until 1806. The atlas contains 9 folding maps: a general map of the Batavian Republic (dated 1799), and 8 maps of the "departments" Eems, Ouden IJssel, Rhine, Amstel, Texel, Delft, Dommel, and Schelde and Meuse. The maps are reduced versions of the maps published in Mortier's *Nieuwe zak – en reisatlas der Bataafsche Republiek* (1799).

Binding shows some light wear. In very good condition.

[8] pp. text. *V.d. Heijden, De kaart van Nederland in de Franse tijd 19* (4 copies); *Koeman, III, Mor, du I: STCN* (2 copies); for the earlier maps: *Egmond, Covens & Mortier 81–90*. More photos & information on our website



Magnificent 18th-century mosaic binding showing a beautiful floral motif

164. [MOSAIC BINDING – BIBLE]. LEEMPUTTE, Henricus van den (editor). Het nieuwe testament ons salighmaeckers Jesu Christi ...

Antwerp, Hieronymus Verdussen, 1696. 8°. With 39 detailed woodcut illustrations in the text, and woodcut decorated initials and small printed manicules. The text is set in a Gothic letter, with incidental use of Roman type. Exquisite 18th-century gold-tooled multi-colour morocco mosaic binding. Gilt edges and green silk covered end papers. € 12 000

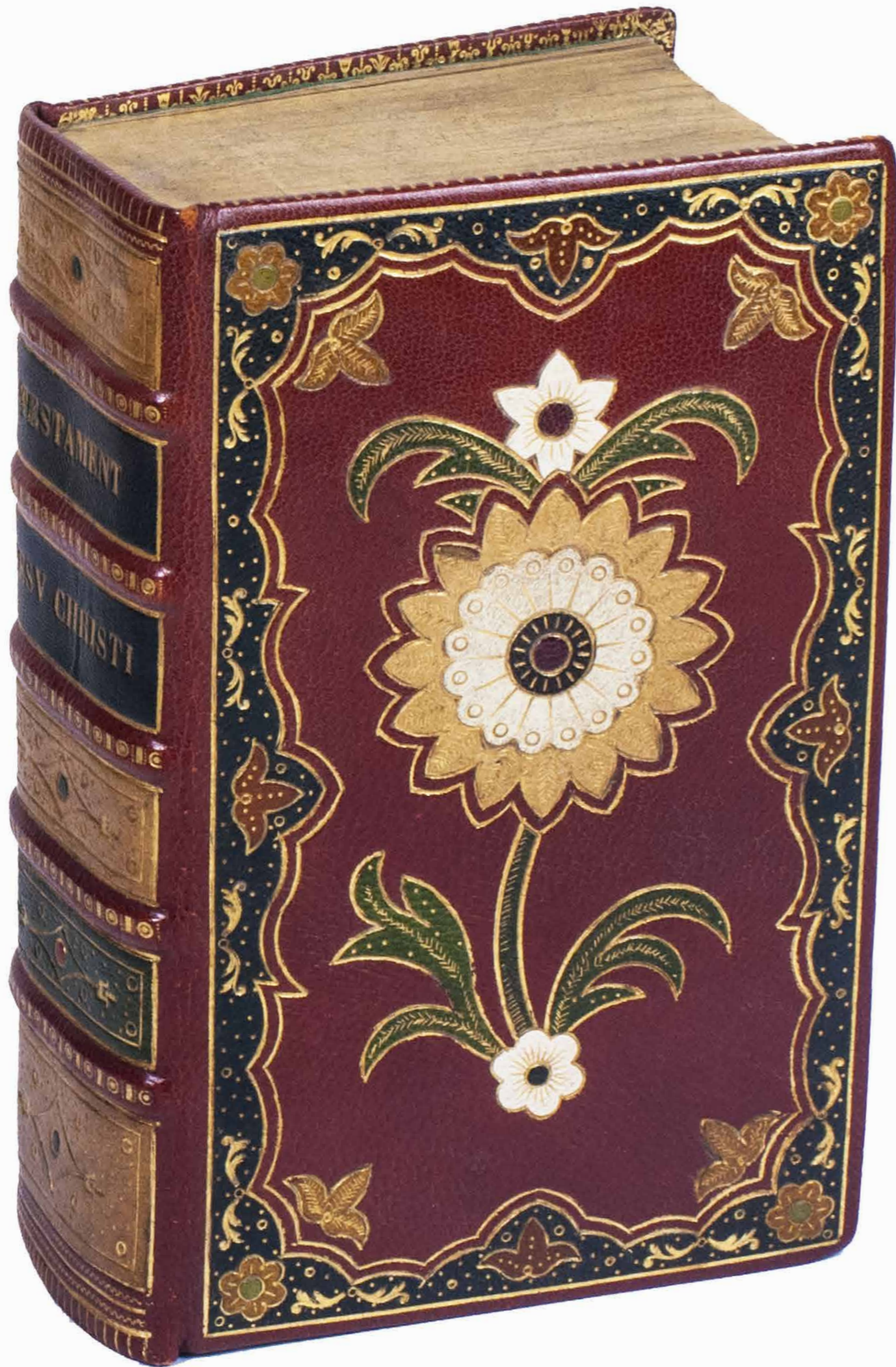
Very rare late-17th-century Antwerp edition of the New Testament edited by Henricus van den Leemputte (1588–1657) in a magnificent 18th-century mosaic binding. The binding is made by or in the style of the French (Parisian) binders Le Monnier. "The delicate construction, finesse of tooling and delineation, and the fantasy of these bindings render them veritable jewels." (see *The History of bookbinding 525–1950 A.D.*, no. 456).

Van den Leemputte was a highly educated cleric from a noble family in the Southern Netherlands. He held high offices within the diocese (bishopric) of 's Hertogenbosch. Aside from the present version of the New Testament (first published in 1622), he wrote several treatises on the Holy Sacraments (published 1624) and edited two works (one manual for explaining the Holy Scripture and one defence of the Catholic church against the Reformed church).

From the library of Carlo de Poortere (1917–2002), a director of the family tapestry business and a Belgian bibliophile with a large collection of 17th – and 18th-century book bindings and illustrated books from the 16th–20th centuries. It had previously been part of the collection of English Baptist minister and book collector Andrew Gifford (1700–1784). The "of the Museum" below his name in the engraved bookplate seems to refer to his position as assistant keeper of books and manuscript at the British Museum from 1757 until his death. Curiously, he bequeathed his collection of books, manuscripts, pictures, and other curiosities, not to the British Museum, but to the Bristol Baptist College. In the 1970s, the Trustees of this college decided to sell all copies of the Gifford collection to pay for renovations to the chapel.

With the gold-tooled red morocco bookplate of Carlo de Poortere on the verso of the blank fly leaf and a near contemporary engraved paper bookplate on the verso of the title-page, possibly of Andrew Gifford (1700–1784). The binding shows minor signs of wear at the outer corners of the boards and spine, otherwise it is in fine condition. The bottom outer corner of the first blank flyleaf and the title-page have been restored, a slight water stain in the bottom margin of the first half of the work, some occasional slight browning. Quire 2*4 has been mis-bound at the end of the work in quire 3H4, but the collation is complete. Otherwise in very good condition. A very rare late 17th-century edition of the New Testament in an exquisite 18th-century mosaic binding.

[1], [1 blank], [14], 837, [27] pp. *STCV 12918655* (1 copy); *USTC 1535523* (1 copy, same as STCV); *WorldCat 66131050* (4 copies, including the STCV copy); cf. *The history of bookbinding 525–1950 A.D. An exhibition held at the Baltimore Museum of Art November 12, 1957 to January 12, 1958, no. 456* (plate XC). More photos & information on our website



➤ No. 164 on the previous page.

Children's book with wonderful hand-coloured moveable dolls

165. [MOVABLE DOLLS, subject]. De weldadige Louize of het meisje in zesderlei gedaanten ...

Amsterdam, Gebroeders van Arum, [1828]. 12°. One paper doll printed on cardstock plate with slits above left shoulder and below feet, into which tabs on six outfits printed on cardstock plates can be placed. Paper doll and outfits are hand-coloured. Rear paste-down functions as an envelope. Contemporary boards, upper board is printed with title and a decorative border. In custom box. € 2500

A rare and wonderful Dutch early nineteenth-century children's book, complete with the moveable dolls of its protagonist Louize. The book comes with the paper doll model of Louize, printed on cardstock plate with slits above the left shoulder and below her feet, into which tabs on six outfits printed on cardstock plates can be placed. Both the paper doll and her outfits are beautifully hand-coloured. The doll's costume follow and augment the storyline of the book. Louize who grows up in a wealthy family of traders in Amsterdam enjoys nothing more than dressing up. We first encounter her in her ball gown with her friends and family in presence to admire the young girl. Next she appears as an old woman, immediately recognised as a dear motherly friend of her parents. Louize undergoes more costume changes, dressed up as a farmer's girl, a busy housewife, a nun, and finally as a Turkish woman in traditional attire. She displays all the good traits associated with the characters she embodies on stage, all done for the entertainment of her guests. Children could pin the separate outfits of Louize to the cardstock plate and visualise her change through the chapters. The book appears to be modelled after *Isabellens Verwandlungen, oder das Mädchen in sechs Gestalten. Ein unterhaltendes Kinderbuch für Mädchen mit sieben beweglichen Kupfern* (Vienna, Heinrich Friedrich Müller, c. 1820). Very good conditions, dolls complete and intact, binding slightly rubbed and some leaves slightly loose. Light water damage to back endpapers.

62 pp. Buijnsters, *Papertoys*, p. 331; Huis Kamp W50; Ki.la.ki.le. 506A; Lust en Leering p. 393; Saakes 8 (1828), p. 392; WorldCat 63937436 (11 copies). ➤ More photos & information on our website



Rare Dutch post-incunable on the value of learning and wisdom

166. MURMELLIUS, Joannus. Joannis Murmelii de discipulorum officiis q[uo]d Enchiridion scholasticon inscribitur ...

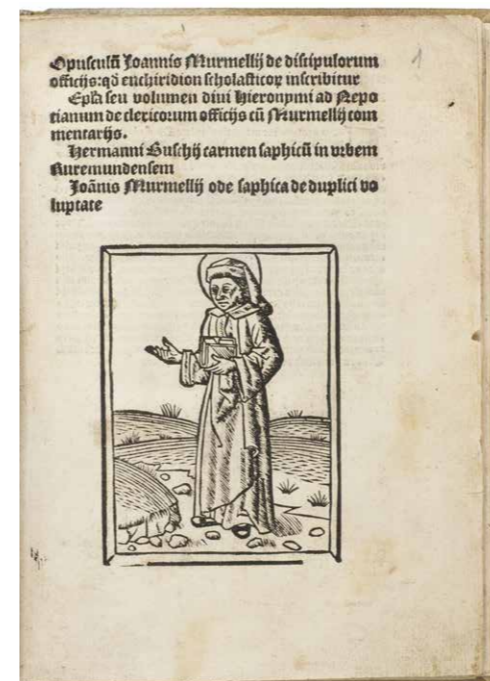
Zwolle, Pieter van Os, ca. 1505. 4°. Woodcut title page illustration of Saint Jerome, woodcut colophon illustration. Later sheepskin parchment, wove paper pastedowns and late 18th-century endleaves. € 12 500

The *Opusculum de discipulorum officiis, quod enchiridion scholasticorum inscribitur* ranks among the rarest yet most influential works of the Dutch teacher and schoolmaster Johannes Murmellius (1480–1517). Murmellius wrote the pamphlet for his own pupils at the Domschule in Münster, whom he wanted to help receive the best possible education. Foundational for this, Murmellius argues, is the good and loving education the young children receive from their loving parents. Murmellius regards the strife for a good education as

the fundamental task of all humans, regardless of their birth and status. In fine Latin verses, Murmellius describes knowledge and wisdom as treasures that have the potential to alleviate even those stemming from the lower ranks of society: an intangible possession that cannot be taken away by a tyrant. In chapter after chapter, he spells out the important character traits he wants his pupils to develop: an eagerness to learn, a sharp mind and good memory, health, peace of mind, and access to a multitude of books. Only six copies are known to survive of this outstanding post-incunable. This is the first edition, printed in Zwolle by Peter van Oss, one of the first printers in Zwolle, active between 1479 and 1510. Murmellius was born in Roermond and received his education at Deventer and the University of Cologne. Following his studies in the humanities he was appointed as assistant headmaster of the cathedral school in Münster, followed by stints as rector at the St Ludgerus School in Münster and eventually rector of the grammar school in Alkmaar. It was in Münster that he began his educational reform, replacing mediaeval schoolbooks with contemporary humanistic works, an effort that characterised the rest of his life. Murmellius wrote about 50 works in the course of his life.

With some contemporary marginal annotations and underlining. In good condition.

[52] pp. BSB-Ink M-589; Campbell-Kronenberg 1275; CIBN II, p. 296; GW M25713; Hain / Copinger 11646; Hellinga II, 493; Hermans, Zwolle 154; IGI IV, p. 122; ISTC im00875500 (6 copies); Pettegree / Walsby II, 21927; Nijhoff / Kronenberg 1564; Thienen / Goldfinch A80; USTC 768073 (same 6 copies). ➤ More photos & information on our website



Colourful set of 3 jigsaw puzzles depicting scenes from the life of Napoleon

167. [NAPOLEON BONAPARTE – PUZZLES]. La veille d'Austerlitz.

With:

(2) La Nuit de Lodi.

(3) Clémence de l'empereur.

Paris, Ulysse, [1814 or 1815]. Three (from a set of four?) jigsaw puzzles (each 19.5 × 24.5 cm), each comprising an engraved print mounted on thin wood, coloured by a contemporary hand and cut to form a jigsaw puzzle, with an engraved caption and short description below the image. Kept in the original publisher's paperboard box covered with green paper, with an etched and engraved sample print for a fourth puzzle mounted on the top, coloured by a contemporary hand and framed with strips of gilt paper embossed with a decorative pattern. Each puzzle with the original pink paper wrap-around slip preserved. € 3000

A nice and colourful set of jigsaw puzzles depicting scenes from the life of Napoleon Bonaparte (1769–1821), 2 of the puzzles and the sample plate with address «Ulysse Paris» engraved in the image. Each puzzle has 20 pieces. The first depicts Napoleon Bonaparte calmly sleeping in a chair after having given orders to his generals on the eve of the battle of Austerlitz (1 Dec. 1805). The second shows a still fresh Napoleon addressing an exhausted soldier, a scene from the terrible battle at Lodi, Italy, 10 May 1796, between French forces under Napoleon Bonaparte and the Austrian rear guard led by Johann Beaulieu. The third shows Napoleon as merciful Emperor, receiving the thankful wife and children of a Prussian lord accused of conspiracy, but whom he nonetheless pardoned.

The puzzle matching the scene mounted on the top of the box is not included; a few pieces cracked at thin spots; box slightly defective with traces of use and browned. A good set.

➤ More photos & information on our website



Beautifully illustrated Dutch flower book, with more than 50 hand-coloured plates

168. [NEDERLANDSCH BLOEMWERK]. Nederlandsch bloemwerk. Door een gezelschap geleerden.

Amsterdam, J.B. Elwe, 1794. 4°. With 54 contemporary hand-coloured engraved plates of flowers, including an engraved title-page signed by Paul Theodor van Brussel and Hendrik Leffert Myling. (Near-) contemporary gold-tooled half calf. € 9500

First edition of a splendid Dutch flower book with 54 vividly hand-coloured plates of flowers, which have been very well preserved. The work clearly demonstrates the superiority of Dutch horticulture at the time. According to Hunt, the plates “effectively illustrate both the beginning of tulip culture and the period when the cultivars of the double hyacinth are said to have numbered one thousand. ... The three double hyacinths of plates 1–3 were no doubt recent varieties, for they do not occur in Saint-Simon's list of 1767.” Other than tulips and hyacinths, the plates also depict roses, auriculas, lilies, crocuses, and many others.

The present copy contains an official parchment document from 1773, which has been loosely inserted. The document details the sale of a portion of land in the village of Stompwijk, near Leiden, the Netherlands. The meeting took place in the presence of Teunis Visser and Dirck van Leeuwen, schepenen (municipal executives) of the Banne of Stompwijk. Although the archives of Stompwijk have been transferred to the city archives of Leidschendam and Leiden, the present document apparently was not a part of it. It is possible that the first owner of the present work was one of the men involved in this sale.

With an official parchment document from 1773 (“Opdragtbrieff ten behoeuen van Van Johannes Langelaen, indato den 20e December 1773”) and a Dutch fine from 1963 inserted in the front of the work. The edges and corners of the boards are scuffed and the paper on the sides is somewhat rubbed. Plate 48 and 49 are bound in the wrong order. Otherwise in very good condition.

[2 blank], [6], [128], [3], [1 blank] pp. Dunthorne 215; Hunt 733; Landwehr, *Coloured plates*, 29; Lindley, p. 323; Nissen, *BBI*, 2219; *STCN* 260360899 (9 copies); Sitwell, *GFB*, p. 70. ➤ More photos & information on our website



Delicately painted 17th-century initial, attributed to the circle of Portugal's finest miniature artist

169. [NETO, Estêvão Gonçalves, circle of (attributed)]. [Historiated initial – Capital “G”].

[Viseu?, first quarter of the 17th century]. Frame: ca. 36.5 × 33.5 cm. Tempera on parchment (ca. 20 × 21 cm), heightened with gold. Mounted in a passe-partout (ca. 28.5 × 25.5 cm), framed behind glass in a later gold frame. € 8500

Beautifully painted historiated initial, attributed to the circle of Estêvão Gonçalves Neto (?–1627), who is often considered to be Portugal's finest miniature artist. The work has been exhibited twice in 2016, in the National Museum of Ancient Art in Lisbon, and the Grão Vasco Museum in Viseu, where it has been examined by experts. It can be found in the accompanying catalogues. The work represents a large capital G, which surrounds Christ and nine of his disciples. It has been delicately painted with muted colours. The halos, edges of the clothes, parts of the capital letter, and the painted frame around the scene are heightened with gold. The initial was likely originally part of a large choir book, as a psalm with musical annotation can be found on the back. The margins have been cut off on the top and bottom of the work. The painting has been strengthened with paper in these areas, but this is hidden by the passe-partout when the work is framed. Neto was a Portuguese priest, and chaplain to the bishop of Viseu. He was also a talented artist, however, and became a notable illuminator. His masterpiece is a Roman pontifical, known as the Missal of the Academy of Sciences (in Lisbon). This profusely illustrated work was commissioned by the bishop of Viseu and is considered to be the finest example of Portuguese miniature art. The work has been scratched in the upper right corner, slightly affecting the image, the parchment has been cut somewhat short on the top and bottom, and has been strengthened with paper in these areas. The frame shows some signs of wear. Otherwise in good condition.

Museo Grão Vasco, *Além de Grão Vasco: do Douro ao Mondego: a pintura entre o Renascimento e a Contrarreforma* (2016–17), nr. 44; Museo Nacional de Arte Antiga, Lisbon, Estêvão Gonçalves Neto – *The Last Illuminator* (2016), nr. 10. ➤ More photos & information on our website



Vibrant 17th-century illuminated initial, which has been featured in two exhibitions about Portuguese art

170. [NETO, Estêvão Gonçalves, circle of (attributed)]. [Illuminated initial – Capital “S”].

[Viseu?], 1617. Frame: ca. 39.5 × 38 cm. Tempera and gold leaf on parchment (ca. 33 × 30 cm). Mounted in a passe-partout (ca. 33.5 × 32.5 cm), framed behind glass in a later gold frame. € 8500

Beautifully painted illuminated initial, attributed to the circle of Estêvão Gonçalves Neto (?–1627), the last illuminator of Portugal. The work has been exhibited in both the National Museum of Ancient Art in Lisbon, and the Grão Vasco Museum in Viseu, where it has been examined by experts. It can be found in the accompanying catalogues.

The vibrant work depicts a capital S made up of two cornucopias and a large chalice, surrounded by various birds. Right above the chalice is a small grisaille image of Christ on the cross, surrounded by a gilt halo. The initial was likely originally part of a large choir book, as there is some text written on the back.

Neto was a Portuguese priest, and chaplain to the bishop of Viseu. He was also a talented artist, however, and became a notable illuminator. His masterpiece is a Roman pontifical, also known as the Missal of the Academy of Sciences (in Lisbon). This profusely illustrated work was commissioned by the bishop of Viseu and is considered to be the finest example of Portuguese miniature art.

The work has been rubbed in the middle and in a few spots around the edges, somewhat affecting the image, with small brown stains around the edges. The frame shows some signs of wear. Otherwise in very good condition.

Museo Grão Vasco, *Além de Grão Vasco: do Douro ao Mondego: a pintura entre o Renascimento e a Contrarreforma* (2016–17), nr. 43; Museo Nacional de Arte Antiga, Lisbon, Estêvão Gonçalves Neto – *The Last Illuminator* (2016), nr. 9. ➤ More photos & information on our website



A critique of Dutch fortification



171. NEUBAUER, Christian. Discoursus et vera architecturae militaris praxis, oder Gründliche Beschreibung, und Nützlicher Unterricht der neu inventirten fortification...

Stargard, Berger Campe, 1679. Small 2° (28 × 19.5 cm). With an engraved title-page and 24 numbered engravings on 7 folding leaves. Contemporary half sheepskin parchment, marbled sides. € 2250

Very rare issue of the first and only edition of a treatise on fortification, written by an engineer in service of the Margrave of Brandenburg and printed in Stargard. This richly illustrated book was written as a critique on Dutch military architecture. Neubauer considered the Dutch manner of building fortifications, and particularly the work of Hendrick Ruse, the most important Dutch military architect of the first half of the 17th century, too costly and time-consuming. In the *Discoursus* he presents a type of architecture which he believed was more readily realized and more practical. Curiously, there are three issues of this edition, differing only in their dedications: to the city magistrates of Breslau, Danzig or, as in the present copy, Frankfurt am Main.

With the sides somewhat worn; paper browned and tears in three of the folding plates and two other plates expertly repaired; engraved title-page shaved; a fair copy.

[12], 67, [1] pp. *Bubke*, „Der Artillerie Ingerieur – und Architectur-Kunst ergeben“, in: *Bremisches Jahrbuch LXXXII* (2003), pp. 68–80; *Jahns*, pp. 1376–1377; *VD17*, 1:073721B (2 incomplete copies); *WorldCat* (14 copies of all three issues). ➤ More photos & information on our website



“Nider was as modern as it could possibly be, since it is a very early testimony to the reception of developments in the French-Italian-West Swiss border area that arose before the trials of Vevey, Friborg and Neuchatel. From this perspective, Nider’s report is even a very good example of the importance that the scholarly-theological discussion of witchcraft had in the ‘invention’ of the witchcraft offense. Heresy and the ideas associated with it may have always existed, but it took the intellectual formulation of the witchcraft offense and – hand in hand – its ‘discovery’ in witchcraft trials to make witchcraft a reality.” (Andreas Blauert, *Frühe Hexenverfolgungen. Ketzer-, Zauberei – und Hexenprozesse des 15. Jahrhunderts*, 1989. p. 59). Nider’s other important works include *Tractatus de contractibus mercatorum*, one of the first printed works on economics.

With at least one and possibly three bifolia sophisticated, with a few worm holes near the edges of the first two and last three leaves (3 printed and 2 blank), a small hole torn in the text area of π3, a marginal tear in l5, a small corner torn off b8 and a few other minor marginal blemishes, a couple small ink spots and occasional minor marginal water stains or browned edges (not affecting the text), a half dozen sheets slightly browned (mostly the sheets with a gothic p watermark) but still internally in very good condition (most leaves fine) and with large margins on all sides and the initial and final integral blank leaves preserved. The spine is damaged at the head and foot (with a few worm holes and the foot chipped) and shows numerous cracks in the calf covering. So except for the spine, the binding is in good condition. An incunable (Ulm 1478/79) especially interesting for its discussion of witchcraft, in contemporary, richly blind-tooled calf with very large margins and with the two integral blank leaves preserved.

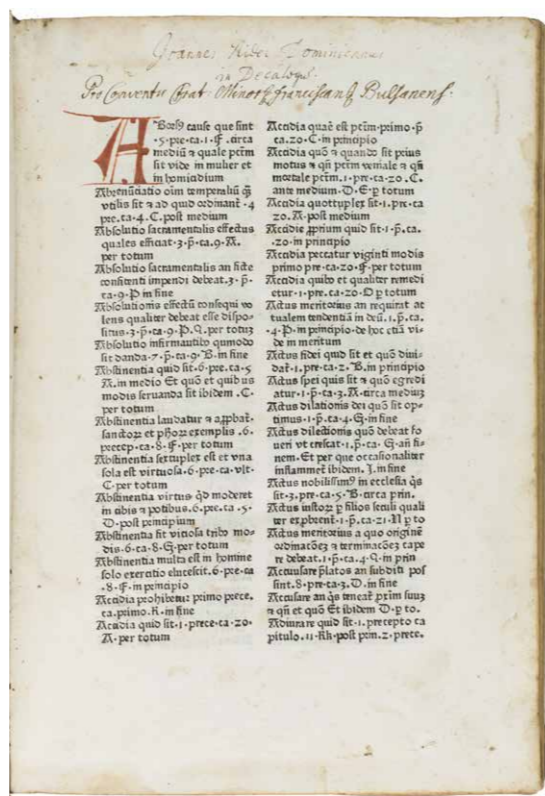
[246] ll. *BMC II 527*, *Goff N-205*; *GW*, M26947; *Hain 11785*; *Hummel/Wilhelmi*, 468; *ISTC* in 00205000; *Proctor 2534*; *USTC*, 747500 (53 copies); *Johannes Wegener*, *Die Zainer in Ulm* (1904), 56; *WorldCat 887432480*; for the *Bolzano Franciscan Monastery library*: www.ehb.it/bibliotheken/bozen/franziskanerkloster-bozen. ➤ More photos & information on our website

Large-margined copy of a classic incunable with sections on witchcraft, by Ulm’s first printer, in a contemporary, richly blind-tooled Augsburg binding

172. NIDER, Johannes. Praeceptorium divine legis [preceded by] Prologus in expositionem decalogi [= Praeceptorium divinae legis, sive expositio decalogi].

[Colophon:] Ulm, Johann Zainer the elder, [1478/79]. Chancery (Foolscap) 2°. Set in a rotunda gothic type, the preliminaries in two columns, with spaces for manuscript paragraph marks and initials, filled in in red ink, the initials Lombardic, one with interior decoration. Contemporary richly blind-tooled calf over square-edged wooden boards (from an Augsburg bindery active 1473–1494: Eindbanddatenbank workshop w002141), sewn on 3 double supports. Further with a brass catchplate on the front board and a brass anchor plate on the back board. The anchor plate still secures remnants of the leather strap that would have had a brass clasp. € 35 000

One of the earliest editions (the first Ulm edition, printed by Ulm’s first printer Johann Zainer, who set up in 1473) of an important and highly esteemed exegetical text on the Ten Commandments, a classic treatise on ethics, with chapters on sorcery, necromancy, witchcraft, perjury, dueling, fraudulent trade practices, contracts etc.: “for a long time the most sought after and most used work on morality ... Herein, after the *Decalogue*, are presented with great clarity, in the scholastic method, the doctrines of Christian morality, the principles clearly developed and illuminated by casus conscientiae.” (Kaspar Erich Schieler, *Magister Johannes Nider, aus dem Orden der Prediger-Brüder*, 1885, p. 382). It proved extremely popular. At least four editions appeared in or around 1472 (Ulrich Zell at Köln produced what is probably the first, published in or shortly before 1472) and at least twenty-two appeared before 1500. Although the present edition is undated, Zainer introduced the large rotunda type used for its headings in 1478 (and the smaller type of the main text in 1477) and a copy at the Bayerische Staatsbibliothek, München, has a purchase inscription dated 1479 (a copy at Upsala University Library has a rubricator’s date 1480). The Dominican Johannes Nider (ca. 1380–1438) is known for his appearance at the 1431–1439 Council of Basel and his mostly successful diplomatic efforts to secure the participation of the Bohemian Hussites in that Council. His writings were widely distributed at the time and were printed several times as early as the 15th century. The present *Praeceptorium divinae legis* is now especially valued for its information on witchcraft and how to deal with it. In the ninth chapter he expressly explains “that something can be achieved by magic, first of all because of the low trust that people have in God, which is why he allows them to be bothered by demons...” (ibid. p. 232). The ideas developed here, together with those from his *Formicarium*, also found their way into Heinrich Kramer’s *Hexenhammer* of 1487.



Choice selection of the 16 most important plays by, or translated by, Johannes Nomsz in 11 volumes uniformly bound in contemporary blind-tooled vellum

173. NOMSZ, Johannes. [A choice collection of 6 original plays written by Johannes Nomsz and 10 plays of French playwrights, together with other texts highly interesting for the history of the Amsterdam stage, and Nomsz’s historical work on the life of Mohammed in 2 volumes].

Amsterdam, I. Duim, J. Smit, D. Klippink, widow of D. Klippink, H. Gartman, J. Smit, heirs of D. Klippink, 1764–1780. 16 plays, 3 essays and 1 biography bound in 11 volumes. 8°. With two portraits of Nomsz, a portrait of Mohammed, and 14 frontispieces by the best engravers of the time. Uniform contemporary vellum with a blind-tooled centrepiece and cornerpieces on each board, manuscript titles on spines. € 2950

Johannes Nomsz (1738–1803) was a very productive Amsterdam author and playwright. He wrote and published no less than 50 plays, essays and historical works. Six of his original plays are present in this collection: *Amosis* (vol. II, 1); *Iemant en niemant* (vol. III, 1); *Zoroaster* (vol. III, 2); *Anthonis Hambroek* (vol. VII, 2); *Marie van Lalain* (vol. IX, 1); and *Ripperda* (vol. IX, 2), which were all performed in the Amsterdamse Schouwburg, the theatre of Amsterdam.

An admirer of the predominant French literature at the time – especially of the work of Voltaire – Nomsz translated or adapted many French plays.

Added are 3 of Nomsz’s essays, concerning the manner of play-acting and about his plays *Amosis*, *Zorvaster* and *Anthonis Hamsbroek*, and his historical work or fictionalized biography of Mohammed, *Mohammed, of de hervorming der Arabieren* (1780), uniformly bound in two volumes, separately numbered I-II.

With the bookplates (?) of “De Witte Raaf” (a house in Nunspeet) and an unidentified owner’s stamp. An uniformly bound set in very good condition.

[8], 76; [8], 64; [8], 56; 14; 62; [8], 54; 12; [74]; [4], 54; [12], 74; [6], 71; [8], 71; [6], 58; [12], 78; [6], 112; [8], 82, [2]; 35; [4], 88, [2]; 43; [10], 113; [10], 67; [12], 73, [2]; xxxvi, 182; [4], 190 pp. For the plays: *NNBW, VII, cols. 911–914*; *Ch. Van Schoonveeldt, Over de navolging der klassiek-Fransche tragedie* (1906); *J.A. Worp, Gesch. van het drama en van het tooneel in Nederland, II* (1908); *B. Albach, Jan Punt en Marten Corver* (1946); *Th.M.M. Mattheij, Waardering en kritiek: Johannes Nomsz en de Amsterdamse schouwburg, 1764–1810* (1980); for the biography of Mohammed: *Rietbergen, “De portretten van Jan Nomsz, Zoroaster en Mohammed”, in: De achttiende eeuw*, (2003), pp. 3–14. ➤ More photos & information on our website



Heralds of a new age: three first editions, including the first Renaissance narrative poetical works in Dutch (with 17 Coornhert illustrations)



174. NOOT, Jan van der. Cort begryp der XII. boeken Olympiados. ... Abregé des douze livres Olympiades.

Antwerp, Gillis van den Rade, 1579. With 1 engraved plate (portrait of the author), 17 full-page engravings (ca. 16 × 11.5 cm.) by Dirk Volkertsz. Coornhert after designs of the monogrammist CVSK and a full-page woodcut of an obelisk at the end, signed with the monogram "HE".

With:

(2) NOOT, Jan van der. Lofsang van Braband. ... Hymne de Braband.

Antwerp, Gillis van den Rade, 1580. With 4 full-page woodcuts.

(3) NOOT, Jan van der. Verscheyden poetische werken. ... Divers oeuvres poetiques.

Antwerp, Gillis van den Rade, 1581. With full-page woodcut portrait of the author, and a full-page woodcut obelisk at the end. 3 works in 1 volume. Folio. All 3 works with text in Dutch and French. Early 18th-century gold-tooled mottled calf. € 45 000

Ad 1: Rare first edition in the original Dutch of one of the most important poetical works by the Dutch Renaissance poet Jan (Baptist) van der Noot (ca.1539–ca.1595) illustrated by the famous engraver and theologian, Dirck Volkertsz. Coornhert (1522–1590).

The 17 finely engraved illustrations show episodes from the 12 books of the poem. Two bear the signature of the engraver Dirck Volkertsz. Coornhert, the latter, depicting

Van der Noot's conversation with Theude, dated 1571. This shows that Van der Noot was already working on his

Olympia epics by that time and that Coornhert, Hendrick Goltzius's master, engraved the plates while living in exile in the German Rhineland. The work was probably largely finished at that time. The woodcut with the allegorical obelisk with "hieroglyphs" (pictorial images in a wholly Western style) is one of the earliest examples of mystical interest in ancient Egypt.

Ad 2: First and only edition of a poem glorifying the Duchy of Braband.

Ad 3: First edition of a collection of laudatory poems in honour of Van der Noot's patrons, originally meant to serve as some kind of prologue to the *Cort Begryp* and *Lofsang* (ad 1 & 2). There are no page numbers or quire signatures, and Waterschoot notes, "For each new buyer Van der Noot arranged the leaves differently" (*E Codicibus Impressisque*, p. 436).

Some occasional minor thumbing, a few spots and a couple small waterstains in the upper margin, otherwise in very good condition. Binding slightly rubbed along the extremities, spine professionally restored, and otherwise good.

[14], 87, [1]; [8], 33, [4]; [40] pp. plus 1 plate. *Belg. Typ.* 4625 (ad 1), 4626 (ad 2); 4632 (ad 3); *Funck*, p. 369 (ad 1); *Hollstein (Dutch and Flemish) IV*, p. 231, 260–76 (ad 1); *Vermeylen, Leven en werken van Jonker Jan van der Noot*, pp. 63–72, 87 ff. & bibliography: p. 147, III, A. 1 (ad 1); IV (ad 2); V, B. 22 (ad 3); *Werner Waterschoot, "Rond een convoluit van Jonker Jan van der Noot"*, in: *E Codicibus Impressisque. Opstellen voor Elly Cockx-Indestege* (2004), vol. II, pp. 425–36.

More photos & information on our website



Most complete set known of the extremely rare series of laudatory poems by the first Dutch Renaissance poet

175. NOOT, Jan van der. De poetische werken van mijn Heer vander Noot. Les oeuvres poetiques du Sr. Jan vander Noot.

Antwerp, Daniel Vervliet and Arnout Coninx (shared printing), "1594" [=1588–1595]. Folio. With the general title-page bearing Vervliet's 1594 imprint, the only part-title (for the Inkomste bifolium) bearing s'Coninx's 1594 imprint, 7 small bust portraits, 2 portraits of the author, 10 small rectangular illustrations, 2 medium illustrations and 8 full-page illustrations (on integral leaves), all woodcut, some (and the 2 title-pages) in architectural and/or arabesque woodcut frames. The text is variously set in 1, 2 or 3 columns, sometimes even mixing them on one page, each page in a frame (made partly from rules) and with the running titles in Dutch and French at the foot of the page. An occasional bifolium includes a woodcut decorated initial. The text, in Dutch, French, Spanish, Italian, German, Latin, and Greek, is set in dozens of roman, italic, textura, civilité, fraktur and Greek printing types plus interlaced typographic capitals and arabesque typographic ornaments. Blind-tooled calf (ca. 1725/30?) by the so-called "Minnewit" bindery in Amsterdam, red sprinkled edges, plain endpapers. € 35 000

The most complete set known of the extremely rare series of laudatory poems – in Dutch, French, Italian, Spanish, German and Latin – written by the Dutch Renaissance poet Jan Baptista van der Noot (1539–post 1595). Van der Noot had each of his poems in the *Poetische werken* printed as a 4-page folio, so a single bifolium per poem (with one exception that required two bifolia). The author himself assembled these in different collections as circumstance, opportunity and his own interest dictated, issuing them with a preliminary bifolium that included a dated title-page and sometimes a second preliminary bifolium. As a result, no two copies are the same. Larger collections, like ours, were most likely compiled for and/or commissioned by very wealthy bibliophiles. They were interested not only in the contents of the poems – which serve primarily to praise them and/or their relatives and prominent acquaintances and at the same time show off the author's stylistic and rhetorical skill – but also in the decorative aspects of the work, which explains the wide variety of highly decorative pages including many woodcut illustrations.

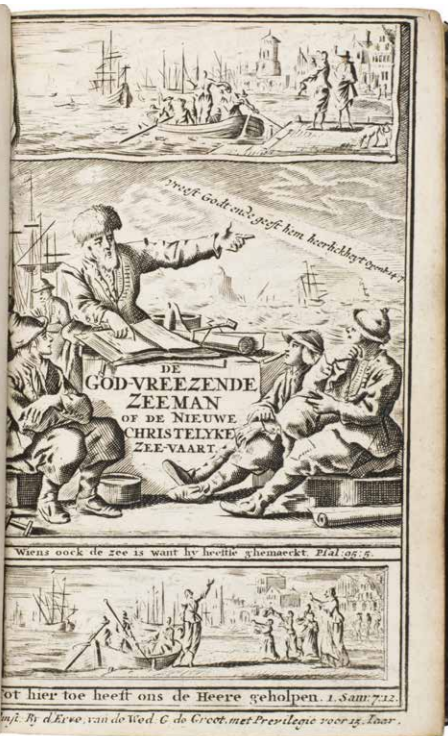
Van der Noot, one of the most prominent poets in the Southern Netherlands during the Renaissance, wrote in the style of French poets like De Ronsard and Du Bellay. Even though he was born to a noble Catholic family, he played a leading role in the 1567 Calvinist revolt in Antwerp. This forced him to flee to England, where one year later he published *Het theatre oft toon-neel* – which also appeared in French and English – a collection of short poems: some translations of works by Petrarch, Du Bellay and others and some original poems by Van der Noot himself, all with prose commentaries attacking the Catholic church. Van der Noot's personal motto "Tempera te temporibus" (adapt yourself to the time) proved to be quite appropriate when he later returned to Antwerp and even, as needs must, returned to the Catholic church. His most notable works, including the *Poetische werken*, were published in Antwerp, including: *Cort begryp der XII. boeken Olympiados* ... (1579) and *Lofsang van Braband* ... (1580). He is also credited with introducing the sonnet into Dutch literature, paving the way for the illustrious 17th-century Dutch poets Constantijn Huygens and Jacob Cats. More information and a full list of the contents of the present copy are available upon request.

The bifolium Chefs [2] is quired in Chefs [1] to make a quire of 4 as intended, but three other pairs of bifolia have been inappropriately quired: Arnesto in Inkomste, Farnetze in Sterckheyt and Euterpe in Langhart. With a small bookplate (ca. 1860/90?) on the front paste-down: "Bibliothèque V[ict]or Quènescourt". With a professionally restored tear in the title-page, and a small stain in 1 leaf, but otherwise internally in very good condition. The binding is rubbed, and the chemicals that the binder used to blacken the spine and outer field of the boards have caused superficial damage, but the binding remains structurally sound and the tooling within the central fields remains clear.

[102] ll. *Belg. typ.* 4631; *Iberian books 19054–19062*; *Palau* 351519; *Peeters-Fontainas* 842; *Pettegree, French vernacular books*, 50378–50384; *STCN* 385907680 (1 copy with 17 bifolia (1590), mistakenly(?) described as 8vo); *STCV* 12925589, 12925593, 12925600 (3 copies with 3 (1588), 19 (1592) & 4 (1594) bifolia); *USTC* 79811, 79816, 80797–80799, 80880, 83007, 349442–349444, 349930, 350699, 440595, 443357 (several of the "24" copies listed are multiple entries for the same copies, 3–20 or 21 bifolia, in spite of erroneous records of "182" leaves); *W. Waterschoot, ed., De "Poetische werken" van Jonker Jan van der Noot. I. Analytische bibliografie, PW 1588–1595* on pp. 64–170 (21 copies with 2–49 bifolia); *WorldCat* 68782943, 902545995, 1153618208, & possibly others (at least 5 copies); for the author: *Vermeylen, Leven en werken van Jonker Jan van der Noot* (1899). More photos & information on our website



Rare fifth edition of a popular Christian work for Dutch seafarers



176. N. S. V. L. [= LEEUWAARDEN, Nicolaas Simon van] and Hieronymus Simons van ALPHEN. De godvreezende zeeman, ofte de nieuwe Christelyke zeevaart ...

Amsterdam, the heirs of the widow of Gijsbert de Groot, 1725. 8° (ca. 15.5 x 10 cm). With the engraved title-page by Jan Luyken (within collation) and a woodcut vignette on the typographical title-page. Contemporary sprinkled calf. € 850

Rare fifth edition of a very popular Dutch work for seafarers written by Nicolaas Simon van Leeuwarden (1648–1730), a prolific Dutch author of mainly Christian works. He was the grandfather of the Dutch playwright and poet Nicolaas Simon van Winter (1718–1795).

The first edition was published in 1709 (Amsterdam, the widow of G. de Groot) and afterwards reprinted many times until the end of the 19th century, the 15th edition appeared in 1865 (Amsterdam, Ten Brink & De Vries). The preface has been written by the Dutch theologian and minister Hieronymus Simons van Alphen (1665–1742).

It contains 26 longer contemplations on various texts from the Old and New Testament, together with edifying verses and prayers for the different times of the day (mainly relating to issues occurring during sea voyages). This work was usually taken by the sailors on their journeys, which most copies did not survive and thus making surviving examples quite rare.

The binding shows signs of wear around the corners, edges, and joints of the boards, with some water staining in the upper outer corner of the boards and the first and last few leaves, internally slightly browned and stained throughout. Otherwise in good condition.

[1], [1 blank], [52], 754 pp. STCN 175746893 (3 copies); Van Doorninck col. 440; Van Eeghen/Van der Kellen 432 (note); Waller 1018; cf. Klaversma/Hannema 830–831 (listing the editions of 1709 and 1714); STCN 17574663X, STCN 297443720 (3 copies, other issues of the 5th ed.). ➤ More photos & information on our website

The only Portuguese manual on the typesetting of Greek, Hebrew and Arabic, for compositors of the royal printing office in Lisbon

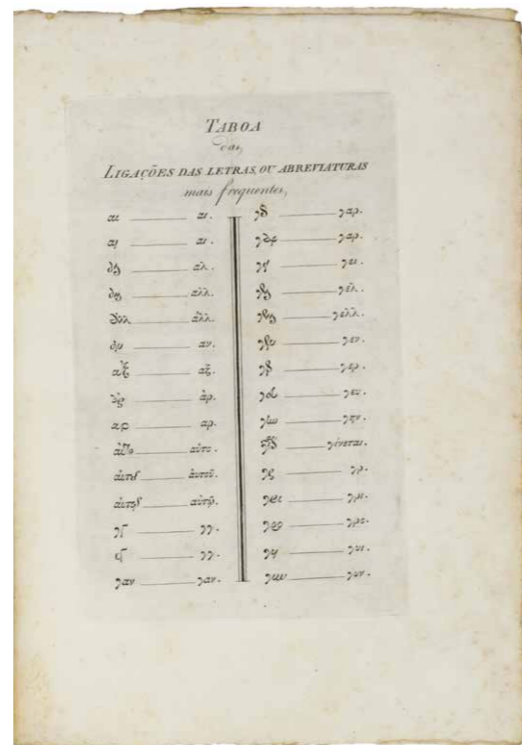
177. OLIVEIRA, Custodio José de. Diagnôse typografica dos caracteres gregos, hebraicos, e arabigos, addiccionada com algumas notas sobre a divisão orthografica da language latina, e outras da Europa, ...

Lisbon, Impressão Regia, 1804. 4°. Text set in roman, Hebrew, Greek and Arabic type. With a small Portuguese woodcut coat of arms on the title-page and 4 engraved plates on 2 leaves bound at the end of the book. Later blue paper wrappers. € 4850

First and only edition of an instruction manual for the compositors of the Portuguese royal printing office on the proper setting of Greek, Hebrew and Arabic type. It was written during the reign of King Pedro III by Custodio José de Oliveira (d. 1812), professor of Greek at the Colégio Real dos Nobres in Lisbon and one of the Directores Litterarios of the Impressão Regia, serving until 1807, for which he wrote the present work. Innocencio calls it “very useful” and the only Portuguese manual on typesetting he knew (“Trabalho mui aproveitavel, para o tempo em que sahiu, e o unico que sobre o assumpto temos até agora escripto orginalmente em portuguez”). Oliveira shows in both the tables and inserts within the text the alphabets and numbers in Greek, Hebrew and Arabic with their roman equivalents. The last four plates (printed on both sides of two leaves) show common ligatures and abbreviations in Greek. The present copy of this very rare work is complete with all plates, the “Prefação aos compositores typograficos” (numbered I-VIII) and the 7-leaf dedication, all bound at the end of the book. An important work on the subject of typesetting and the only work on this topic known in Portuguese.

With the bookplate of Américo Cortez Pinto (1896–1979) on the front wrapper, a Portuguese physician, writer, poet and historian who also wrote some works on the art of printing. Front wrapper partly and back wrapper wholly detached, spine partly gone, wrappers a little frayed, discoloured and slightly stained. Paper edges slightly frayed as it is an untrimmed copy, sometimes with the bolts unopened. Some marginal staining, very minor foxing, but otherwise in fine condition. A very rare work on typesetting and printing.

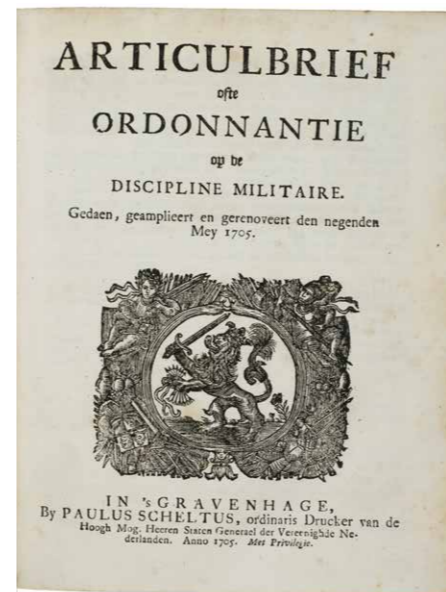
72, [14], VIII pp. plus [2] ll. with engravings. Bignore & Wyman, *A bibliography of printing II*, p. 90; Innocencio II, 461; *The literature of printing: a catalogue of the library illustrative of the history and art of typography, calcography and lithography of Richard M. Hoe*, p. 85; not in Porbase. ➤ More photos & information on our website



92 documents concerning the army and navy of the Dutch Republic during its Golden Age

178. [ORDINANCES – DUTCH REPUBLIC]. Recueil van verscheyde placaten, ordonantien, resolutien, instructien, ordres en lysten, etc. betreffende de saacken van den oorlogh, te water en te lande.

The Hague, Jacob Scheltus, Aelbrecht Hendriksz, the heirs of Hillebrandt Jacobsz van Wouw, Paulus Scheltus, 1591–1716. 4°. With woodcut publishers’ devices, title vignettes and decorated initials. Vellum over boards, manuscript title on spine, remains of green ties. € 2250



Very interesting collection of 92 numbered ordinances, resolutions, instructions, orders, and lists concerning the army and naval forces of the Dutch Republic during its Golden Age, dating from 1591 to 1716. At least seven times over a period of nearly fifty years, the printers to the States General produced similar preliminaries to reissue and/or reprint a series of previously published official documents. The first – with documents 1–72 – by Jacob Scheltus in 1675. Expanded versions followed in 1688 and 1722, the latter by Paulus and Isaac Scheltus. Since Jacob is not otherwise recorded after 1712, the present edition (containing a document dated 1716) may have been printed by Paulus Scheltus under Jacob’s name.

The documents include ordinances on the military discipline, (no.1, 1705), “placaten” (publicly posted documents) on the engaging of soldiers and seamen, orders on armament, payment, instructions for admirals, officers, provost marshal, orders regarding transportation of military forces and goods, quartering, against looting, using bad language, insubordination and desertion (including punishments), forms of oaths, structures of various army units, on drill practices, military clothing, prisoners of war, etc.

Binding slightly soiled, otherwise in good condition. [8], [ca. 780] pp. containing 92 numbered items (2 folding). STCN (2 copies). ➤ More photos & information on our website

Early Portuguese exploration, with accounts of Vasco da Gama and Magellan

179. OSORIO DE FONSECA, Jeronimo. De rebus Emmanuelis regis Lusitaniae.

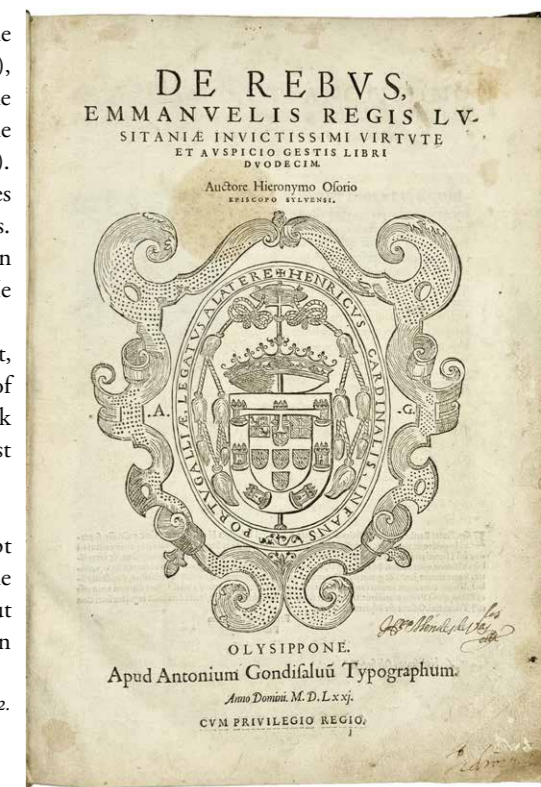
Lisbon, Antonio Goncalves, 1571. Folio (29 x 20 cm). Later speckled calf, gold-tooled spine with a red morocco title-label lettered in gold. € 14 000

First edition of this important history of the Portuguese early expansion to the East and the newly discovered territories, in the form of a chronicle of the reign of King Manuel I (1495–1521), a most productive period of Portuguese exploration and conquest. It contains an account of the early voyages of the Portuguese to the East Indies, the discovery of the sea route to India, the coast of present-day Brazil, and the foundational discoveries in Africa, Asia, and America (Brazil). For his chronicle, Osorio borrows from historians such as Lopes de Castaneda, and includes accounts of the voyages of Vasco da Gama, Magellan, Cabral, Almeida, Albuquerque, and others. “Osorio deserves a word in his own right... he was such a stylist in Latin that he became known as the Portuguese Cicero” (Boies Penrose, *Travel and Discovery in the Renaissance*, p.349). He was later described by Montaigne as the best Latin historian of his century.

Jeronimo Osorio de Fonseca (1506–1580) was a Portuguese learned writer, historian, polemicist, Roman Catholic humanist bishop, and the son of the Ouvidor Geral (Auditor-General) of Portuguese rule in India. After a period studying at Salamanca, Bologna, and Paris, he came back to Portugal where he swiftly gained a name in King John III’s court, tutoring his son. Amongst his most famous works, we find the *De Nobilitate*.

Provenance: the present work was part of the collection of Nicholas Ingleton. With an early manuscript owner’s inscription on the title-page and early manuscript annotations throughout. The binding is slightly scuffed, the front hinge is slightly split at the head of the spine, a (water) stain in the bottom outer corner of the front board and throughout the work (not affecting the text), and some occasional, mainly marginal, stains. Otherwise in good condition.

480, [2] pp. Alden & Landis, 571/29; Borba de Moraes, 120; Brunet, 4, 249; Sabin, 57804; Samodae, 2292. ➤ More photos & information on our website



Austrian commerce under Ottoman law

180. [OTTOMAN EMPIRE]. [Collection of treaty articles relating to commercial transactions of subjects of the Austrian state in the Ottoman Empire]. Avusturya devleti tebaasinin Memalik-i Osmaniyyede ticaretlerine ait mevadd-i ahdiyye mecmuasidir.

Vienna, Dar tiba' al-imberaturiyy (k. k. Hof- und Staatsdruckerei), 1846. Large 8°. Printed in black with red headings, within printed gilt rules. Illuminated head-piece and 'unwan printed in three colours and gilt, in imitation of manuscript illumination. Gilt tail-piece. Contemporary green morocco with a fore-edge flap, gold-stamped boards with an oriental design, gilt edges. € 3500

The full text of 19 trade treaties, in Ottoman Turkish throughout, closed between the Roman/Austrian and the Ottoman Empire between 1110/1699 (Peace of Karlovac) and 1259/1844. An Italian-language edition had appeared in 1844 ("Raccolta dei Trattati e delle principali convenzioni concernanti il commercio e la navigazione dei sudditi Austriaci negli Stati della Porta Ottomana"). Occasional insignificant foxing; altogether very well preserved. A splendidly bound copy.

88 pp. *Zenker, BO II, 80s.* More photos & information on our website

Warmly inscribed by the author

181. PALGRAVE, William Gifford. Personal narrative of a year's journey through Central and Eastern Arabia (1862–63).

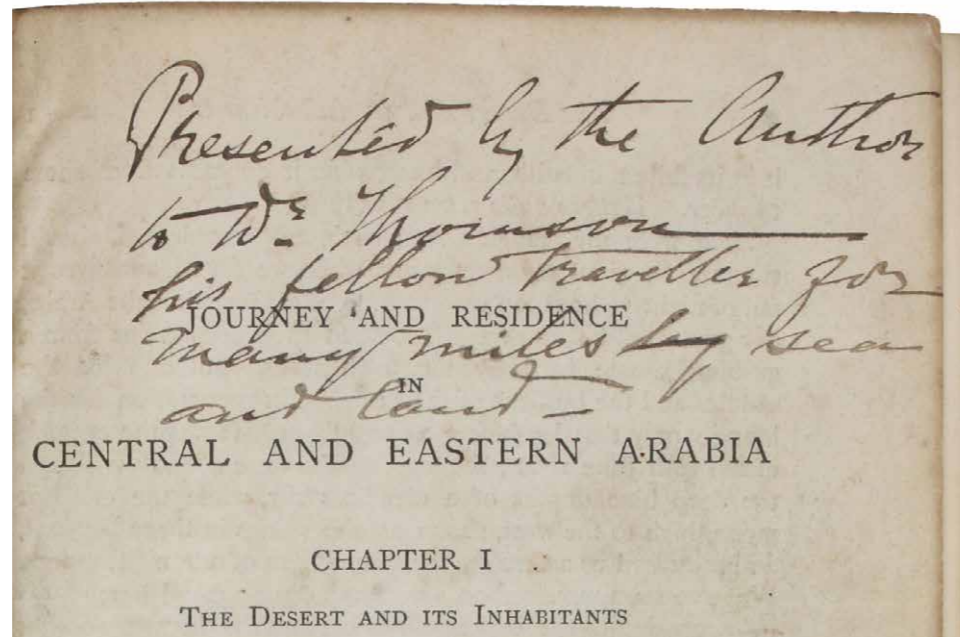
London and New York, Macmillan and Co., 1871. 8° (ca. 13 × 19 cm). With a linen-backed folding map and 3 extending plans. Contemporary half morocco with maroon cloth over boards, gilt, front board stamped with the owner's initials "G.W.T.", marbled endpapers. € 2500

Sixth edition, inscribed by the author to a fellow explorer. This travelogue, recounting a journey across the Arabian Peninsula from Riyadh to the Arabian Gulf, was highly esteemed at the time of its publication, though it is now known to contain fictional passages. Disguising himself as a Syrian doctor, Palgrave visited the Rashidi capital Ha'il and Riyadh, capital of the Al Saud. He spent just over fifty days at Riyadh, where he met members of the ruling family and treated a number of Arab patients. Three chapters describe his time there and another provides a history of Wahhabism and the rise of the Al Saud.

Palgrave then travelled eastward to the shores of the Arabian Gulf, where he first visited Bahrain, which impressed him with its atmosphere of social and religious tolerance. From Bahrain he sailed for Qatar and importantly gives us probably the best 19th century description of that state. Also of value is the chapter on Oman. Palgrave was well read in Arabic literature and was conversant with Arab customs, as well as being a shrewd observer and an accomplished writer. His book often voices his concerns over the future of Arabia,

especially in those passages, of which there are many, that detail the shifting animosities and allegiances between the countries and tribes of the Arabian Peninsula. He was particularly watchful of the advances of the Emirate of Nejd and critical of what he saw as the intolerance and severity of the Wahhabi faith. Inscribed by the author on the first page to the Scottish natural historian and marine zoologist Charles Wyville Thomson (1830–82), "his fellow traveller for many miles by sea and land" and a later inscription to half-title. Well preserved with armorial bookplate of Geo. W. Wyville Thomson on the front endpaper. Lacking the portrait frontispiece. Otherwise in good condition.

[2], vi, [4], 421, [1] pp. Cf. *Macro 1731 (1865 first ed.)*; *Henze III, 693*; *Hougego III, P5 (other eds.)*. More photos & information on our website



Early edition of one of the most influential architectural treatises of the Renaissance

182. PALLADIO, Andrea. I quattro libri dell'architettura di Andrea Palladio ...

Venice, Bartolomeo Carampello, 1581. Folio. 4 volumes bound as 1. With 4 title-pages, each with the same richly decorated woodcut architectural frame, more than 200 woodcut illustrations, Carampello's woodcut device, woodcut headpieces and decorative initials. € 7500

Second edition of a one of the most influential texts on Renaissance architecture, first published (with the same woodcuts) in 1570. It is divided into four books that cover a range of topics, including: the choice of materials, construction techniques and the various architectural orders; a series of architectural projects by Andrea Palladio, including city palaces, villas and other buildings; the construction of streets, bridges, squares and basilicas; and surveys of ancient Roman buildings. This work secured Palladio's as once of the most influential sources for Western architecture, his works being valued for their high Renaissance calm and harmony. The elements of Italian Renaissance architecture had already been used by other architects before Palladio, but his innovative refinements created his own new and distinctive style.

The first book of his present four books of architecture, dedicated to Giacomo Angarano, discusses the selection of materials, construction techniques, and different architectural orders, including the Tuscan, Doric, Ionic, Corinthian and Composite. It also illustrates various architectural elements, such as bases, columns, architraves, arches, capitals, entablatures, vaulted ceilings, floors, doors, windows, fireplaces, roofs and stairs. The second book features a collection of architectural projects by Palladio, including city palaces, villas (13 were completed according to the project and others partially completed or unfinished), and other unaccomplished projects. The third book, dedicated to Emanuele Filiberto di Savoia, describes the construction of straight stone-paved streets, wooden and stone bridges, ancient squares built by the Greeks and Romans, and basilicas, including the basilica designed by Vitruvius in Fano and the Palladian Basilica in Vicenza. The fourth book includes surveys of ancient Roman buildings, among them rectangular temples in various locations, a rectangular Roman basilica, and various central temples or basilicas in Rome and nearby areas. Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook (PMM, p. 55). Thomas Jefferson, a fan of Palladio, referred to this text as "the Bible" of architecture and used it as a reference when designing his own Monticello residence in a neo-Palladian style. The impact of this text on architectural style around the world is said to be even greater than the influence of Palladio's actual buildings.

Text and illustrations in very good condition; binding somewhat worn, with cracks at the head and foot of the hinges, but still good.

67, [1 blank], 78, [2 blank], 46, [1], [1 blank], 133, [1], [2 blank] pp. *Adams Prot; BAL 2384; Berlin Kat. 2594; Cicognara 595; EDIT16 23738; Fowler 213; Millard IV 66; PMM 92; RIBA 2384; Schlosser 377; USTC 846303; WorldCat 939437982.* More photos & information on our website



Extremely rare bound copy of a mid-19th-century panorama cityscape of the Dutch city of Rotterdam

183. [PANORAMA – ROTTERDAM]. Johan Conrad GREIVE jr. (illustrator). Panorama de Rotterdam.

Amsterdam, [printed by R. de Vries for] François Buffa & Sons, [1861]. Oblong (14.5 × 25 cm). The panorama is made up of 6 numbered views, which were originally published on three loose leaves of 2 views per leaf. The viewer looks northward from the river Meuse over the city from the old "sailor's house" (zeemanshuis) in the west along the Willemskade and the Haringvliet to the train station and large warehouse (rijks entrepot) in the east. Original brown blind-stamped wave-grained cloth. € 4950

Extremely rare leporello style-bound copy of a lithographic panorama of Rotterdam, the second largest city (regarding number of inhabitants) of the Netherlands which is at present home to the largest seaport in Europe. The view of the city from the river Maas (or Meuse) was made by the Dutch painter, illustrator and graphic artist (lithography etc.) Johan Conrad Greive (1837–1891). He was mainly known for his depictions of Dutch landscapes, including views of rivers and cityscapes. The present *Panorama de Rotterdam* shows this important Dutch port city from the river, captioning all main buildings, boats and other elements in print in the foot margin. The original lithographs were printed and published as 3 loose leaves showing 2 views each, thus each view is still numbered 1–6 in the top right corner in the illustration. Views 2, 4 and 6 are signed in the lower right corner by Greive "J.C. Greive fec.". Some prominent buildings and places depicted in the present panorama are: steam ships, churches, the former office of the Rotterdam branch of the Dutch East India Company (voc), and the so-called Dutch state's warehouse ("Rijks entrepôt").

It gives a beautiful impression of old Rotterdam, before its cityscape and skyline were irrevocably changed with the bombing of the city at the start of the Second World War and its post-war rebuilding and reconstruction projects.

While other copies of these lithographs are known, it is extremely rare to find them bound together presented as a panorama as other examples often show the illustrations in their original form of two views per leaf. Judging by these 3 loose leaves, our margins have been cut very slightly short – thus omitting the imprint of the printer and publisher beneath each view. On the upside, we can be sure that these views were printed by the Amsterdam-based lithographer and publisher-printer Ruurt de Vries (1813–1874).

The present work is extremely rare: we have located only one other bound copy, which is held at the University of Groningen. Curiously, of a similar publication “Panorama de Amsterdam” – which was also illustrated by J.C. Greive and published by the Amsterdam firm of François Buffa and Sons – only two copies have survived which are both held at the University of Groningen.

With a blue stamp on the blank “first page” (the verso shows the first part of the panorama). The leaves are very slightly foxed, part no. 6 (numbered in the right upper corners of the recto leaves) shows a repaired tear, slightly affecting the image. The gutter of the back end leaves is slightly weakened. Otherwise in good condition. An extremely rare, beautiful leporello style panorama view of mid-nineteenth-century Rotterdam.

6 numbered views folded making 12 pages. *P. Ratsma, Prospecten van Rotterdam: gezichten op de stad, 1500–2000, pp. 103–105 and facsimile 17; Rijksmuseum object no. RP-P-1892-A-17073 & RP-P-1892-A-17075 & RP-P-1892-A-17077 (panorama (uncut) in 3 leaves, 2 views per leaf); Roterodamum illustratum page 141, no. 179; Stadsarchief Rotterdam 4080 prenten en tekeningen 1550–2000, RI-179-1-2 & RI-179-3-4 & RI-179-5-6 (panorama in 6 loose leaves); WorldCat 64777862 (1 copy); cf. for the “Panorama de Amsterdam” WorldCat 64777818 (2 copies).* ➔ More photos & information on our website



*The Pacific in your hand, three famous related voyages
all in their first edition in contemporary uniform bindings*

184. PÉROUSE, Jean Francois de Galaup de la. Voyage autour du monde.

Paris, Imprimerie de la République, An v (= 1797).

With:

(2) LABILLARDIÈRE, Jacques Julien Houton de. Voyage à la recherche de Lapérouse.

Paris, H.J. Jansen, An VIII (= 1799–1800).

(3) ENTRECASTEAUX, Antoine Raymond Joseph de Bruni, chevalier d'. Voyage envoyé à la recherche de Lapérouse.

Paris, Imprimerie Impériale, 1808.

9 volumes: ad 1 in 4 volumes; ad 2 in 2 volumes; ad 3 in 2 volumes, with the atlases of the 3 works bound together in 1 volume. 4° (30 x ca. 23 cm.) and large 2° (ca. 57 x 40 cm.). Ad 1: with an engraved portrait of De la Pérouse and tables in the text. The atlas contains an engraved title-page, 1 large double-page folding map of De la Pérouse's journey, 20 double-page maps, and 48 full-page maps, views, and illustrations. Ad 2: with tables in the text. The atlas contains an engraved title-page, 1 double-page map, and 43 full-page plates. Ad 3: with 33 folding engraved plates and with tables in the text. The atlas contains an engraved title-page, an engraved table of contents, 37 large double-page folding maps, 2 large double-page folding views, and 10 full-page maps and illustrations. The three atlases for ads 1–3 are bound together in a large 2° matching contemporary gold-tooled marbled calf binding. Contemporary uniform gold-tooled marbled calf, richly gold-tooled spines with a red title-label and a small green volume number label, both lettered in gold, gold-tooled board edges, marbled endpapers. € 175 000

Three first editions of descriptions of the rarest and most interesting 18th-century expeditions bound as a set in beautiful contemporary uniform bindings. A milestone set in the history of exploration of the Pacific.

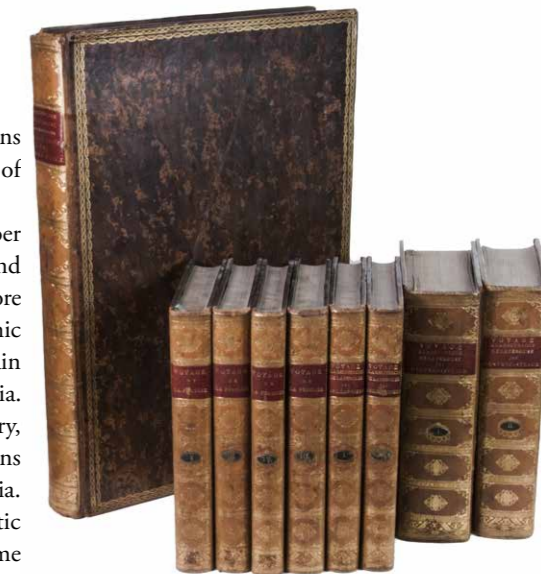
Ad 1: Record of an important French scientific expedition, in which participated a number of scientists and artists. De la Pérouse left France in 1785, with two frigates, the *Astrolabe* and *Boussole*, to explore the Pacific and the west coast of North America. He was sent there to explore the regions not explored by Captain Cook. Furthermore, he was to seek for an interoceanic passage, to scientifically observe the various countries, peoples, and products, and to obtain reliable information about the fur trade and the extent of the Spanish settlements in California. This way, De la Pérouse made a valuable contribution to the history of geographical discovery, particularly concerning the American coast and its natives. The account describes expeditions to Easter Island, Hawaii, Macao, Formosa, the Aleutian Islands, Samoa, Tonga, and Australia. The best results were obtained in exploring and mapping the unknown territories on the Asiatic side of the Pacific. This includes the discovery of the strait – still bearing De la Pérouse's name – between the island of Sakhalin and the northernmost island of Japan. De la Pérouse sent his accounts to France from Kamchatka and Botany Bay. But after the expedition left Botany Bay, it was never heard from again. Two expeditions were sent out to look for him: the first was led by Dillon in 1827, the second by Dumont d'Urville in 1828. Only 39 years later, the remnants of De la Pérouse's two frigates were discovered on the reef of Vanikoro, one of the Santa Cruz Islands, by Peter Dillon. The maps included in the present travel account is a large general map of the journey, detailed maps of different isles, several views, and beautiful illustrations of plants, birds, ships, people, etc.

Ad 2: Account of the naturalist De Labillardière, who accompanied one of the futile searches for De la Pérouse. The present expedition was sent out under d'Entrecasteaux and Huon de Kermadec in 1791–1794. Although the expedition was not successful, it is of considerable importance because of the scientific observations and surveys of the coasts of Tasmania, New Caledonia, the north coast of New Guinea, and the southwest coast of Australia it produced. De Labillardière's account of the Tongans is among the best contributions to their ethnology. The illustrations include views, a portrait of a native, illustrations of jewellery, and 14 engraved botanical plates after Redouté.

Ad 3: Scientific account of a search for De la Pérouse, the same expedition as described in the work mentioned above (ad 2). The expedition did not succeed, but d'Entrecasteaux made important geographical discoveries, and his account is extraordinarily rich in cartographical and astronomical material. The *Recherche* and the *Espérance* were under his command, second captain was Huon de Kermadec, after whom the islands north of New Zealand were named. The d'Entrecasteaux Islands near New Guinea were discovered and named for the admiral, who later died of colic near the north coast of New Guinea. The beautiful large maps in the atlas depict wonderfully detailed illustrations of isles and coasts along the South Sea. The French Revolution divided the expedition: the royalists joined the Dutch on Java, and the Republicans fell into the hands of the British Royal Navy. Also captured were the expedition's journal, charts, and natural history specimens. Sir Joseph Banks ordered that they be delivered to the coast of France under a flag of truce.

With two small book plates on the front endpapers, of Clemens Platen-Hallermund and IvR, in every volume. Occasionally very slightly foxed in the margins and with a few minor tears in the bottom margin of some leaves, otherwise in very good condition. Beautiful copies of an extremely rare and complete set of De la Pérouse's expedition and two descriptions of one of the two expeditions in search of De la Pérouse.

Ad 1: Chadenat 106; Cox I, 67; Hill, p. 173; Lada-Mocarski 52; Nissen, ZBI, 281; Sabin 38960; ad 2: Chadenat 99; Cox I, 68; Nissen, ZBI, 231; Sabin 38420; cf. Hill, p. 168 (English ed.); ad 3: Chadenat 5056; Hill, p. 97 (only 32 plates in text vols.); Poggendorf I, 671; Sabin 22671. ➔ More photos & information on our website



INSULAIRES ET MONUMENS DE L'ÎLE DE PÂQUE.

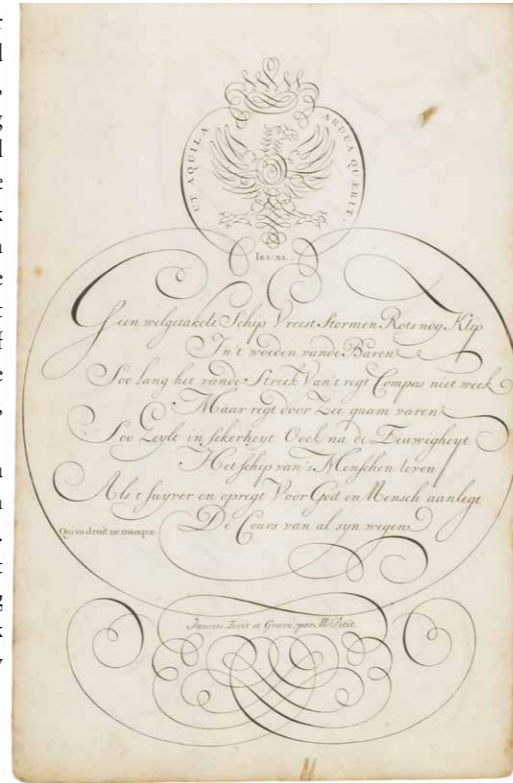
Beautiful example of a 17th-century Dutch writing master's copybook

185. [PETIT, Mathieu]. [Writing master's copybook].

[Arnhem?, The Netherlands, early 18th century?]. Oblong small 2° (32 × 19 cm). With 18 leaves showing engraved writing examples in Dutch and French. The texts vary in subject. The script shows is a very neat and legible cursive with plenty of curling decorations to add onto letters or to frame the text. Leaves [4] and [11] are bigger and folded at all edges, measuring ca. 40 × 32.5 cm). (Early) 18th-century multi-coloured brocade paper over brown paper wrappers, side stitched through 4 holes, with marbled endpapers. The brocade paper shows in relief a floral pattern and has been decorated with a "colour spotting pattern". € 8500

Very rare, beautiful 17th-century writing master's copybook in a contemporary brocade paper binding. The 18 writing examples can be ascribed to Dutch writing master, calligrapher, and glass engraver Mathieu Petit (1681–1721). Petit and others like father and son Boers (Bastiaan, 1650–1715 and Maarten, 1683–1751) produced and published several very neat works containing expertly produced copper engraved examples of "Italian" scripts (the cursive style we now call italics) around the turn of the 18th century (ca. 1700), which were more "scholastic" than those published during the previous century. (Croiset van Uchelen, *Vive la plume* p. 53). Petit's work here is a good example of the more simplified examples of the use of "Italian" scripts, which were used to lay the essential foundation of a student's writing skills. Thus, these works were indispensable in early modern education. Copybooks like the present one by Petit were meant to serve as examples and, most importantly, were to be used as practical guides – the proof can be found in the ink stains present in some leaves. A work like the present one would have been used extensively until they would probably fall apart and would have been thrown away, making surviving examples all the more significant for being so rare. The present work was ascribed to Petit by A. R. A (Ton) Croiset van Uchelen (1936), who is a renowned former (special collections) librarian of the library of the University of Amsterdam. We gratefully based part of the present description of this copybook on his detailed research. The binding shows clear signs of wear: some of the brocade paper covering the wrappers is lost around the spine and edges of the wrappers, the whole work has previously been folded leaving clear creases in the wrappers, slightly browned throughout, and showing some occasional ink stains – probably from having been used by a student practicing their writing. A rare, early 18th-century Dutch writing master's copybook.

[1 blank], [18], [1 blank] ll. ➤ More photos & information on our website



Exceptionally rare, very early Deventer printing of an almost unknown work attributed to Petrarca

186. PETRARCA, Francesco (attributed). *Psalmi confessionales*.

[Deventer, Albert Pafraet, ca. 1514–1517]. 8°. With 2 allegorical woodcut illustrations. Later sheepskin parchment with the title lettered in gold on the spine. € 35 000

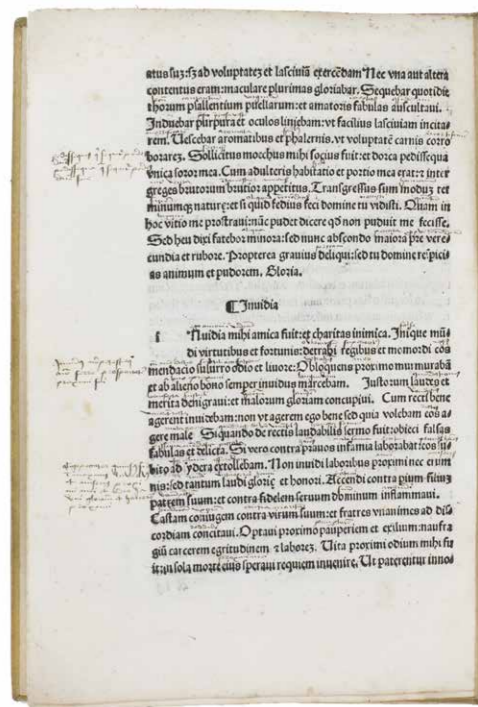
Exceptionally rare, one of two known copies of the *Psalmi confessionales*, attributed to Francesco Petrarca and printed in Deventer, the Netherlands at the beginning of the 16th century. Not to be confused with Petrarca's *Psalmi penitentiales*, a translation of 7 penitential psalms. In several manuscripts and print editions, the present text in 9 parts often follow Petrarca's 7 penitential psalms, which led many to attribute the *Psalmi confessionales* to him as well. M. Vattasso in a study of Petrarca codices and H. Cochin in his 1929 French edition of the penitential psalms both suggest that while the present 9 psalms were written in the style of Petrarca, but that they are not authentic. Cochin also suggests that they could be imitations made in the sphere of influence of the Carthusians and Ludolphus de Saxonia. The present work starts with an introductory psalm in which the author – while (luckily) still alive – calls upon God's mercy and wishes to confess his sins. Seven psalms follow the introduction – one for each deadly sin: "superbia", "avaricia", "luxuria", "invidia", "gula", "ira", and "accidia" – in which the author analyses his own shortcomings. The main text ends with one last psalm, starting with "Miseras tibi domine decantavi..." and is followed by Rudolf van Langen's *Carmen de Septem peccatis capitalibus*. The woodcuts can be attributed to the Dutch Bellaert Master. A set of 9 allegorical woodcuts were used to illustrate the mystical text in the incunable edition of *Vander dochtere van Syon* ("Of the Daughter of Zion"), printed in Antwerp in 1492 by G. Leeu.



Several of these woodcuts were reused at the beginning of the 16th century in the Northern Netherlands and 2 of them can be found in the present work. Our attribution of the publication and printing of this work to Albert Pafraet in Deventer (ca. 1514–1517) we owe to J. Machiels and his 1985 analysis of the *Psalmi confessionales*.

With contemporary manuscript annotations in the text in brown ink in Latin and on the verso of the title-page the woodcut illustration of the wounded Daughter (of) Zion is partially traced in brown ink. The binding is very slightly dust-soiled, minor foxing to the margins of the leaves and the last page. Overall in very good condition.

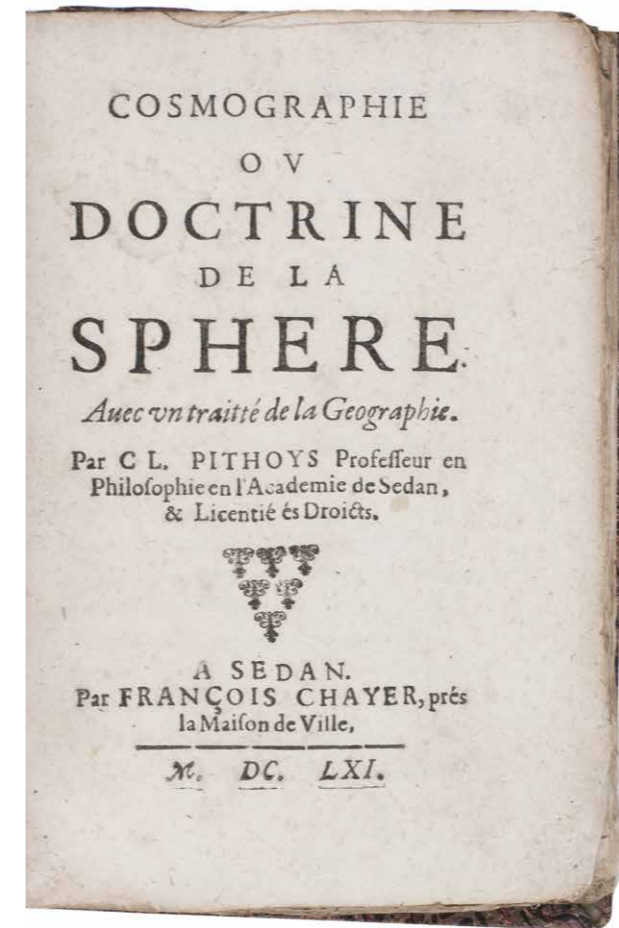
[6] ff, Machiels, *Een Petrarca-druk van Albert Pafraet, in: liber amicorum Leon Voet (1985) pp. 273–283; Stadbibliothek Trier (1 copy); STCN 107511010 (Picaria old record) and USTC 420737 refer to the present copy described by Machiels from a Belgian private collection without seeing it; cf. Pétrarque, *Les psaumes pénitentiaux*, ed. H. Cochin, Paris, 1929; Vattasso, M., *I codici Petrarqueschi della Biblioteca Vaticana, Roma, 1908, Appendice III, Un opuscolo poco conosciuto attribuito al Petrarca, p. 197–206; WorldCat 1143220557 (1 copy 1542 ed.); not in Cornell Petrarca cat.* ➤ More photos & information on our website*



Unrecorded second (and last) edition of a rare book on astrolabes, globes, cosmography and geography

187. PITHOIS (PITHOYS), Claude. *Cosmographie ou doctrine de la sphere. Avec un traité de la géographie*.

Sedan, François Chayer, 1661. 8°. Near contemporary half vellum. € 6500



Apparently the only surviving copy, not found recorded, of the second (and last) edition of a book devoted to astrolabes, globes, cosmography and geography by the French philosopher Claude Pithois (1587–1676). A two-page foreword addressed "a ceux qui le meritent" notes among other things that the book is useful for people compiling almanacs or writing horoscopes, but does not refer to the earlier edition. A four-page "prelude" in XII numbered points follows, mainly defining terms, then IV numbered treatises: "Traité de la sphere en general" (on Ptolemaic astrolabes, the earth and the universe: the "sphere artificielle" and "sphere naturelle"), "Traité de la region celeste" (on the sun, moon, planets and stars, including constellations), "Traité de la region elementaire" (on the earth, subterranean regions, seas and air, associated with the four elements) and "Traité des principes de la géographie" (with special emphasis on globes). It is a simple introduction to the subjects, explaining many different terms and concepts. Until now it was known only from the very rare first edition (1641), printed by Pierre Jannon at Sedan. The deliberate destruction of the books of the Protestant Academy at Sedan in 1681 no doubt contributed to the rarity of Sedan books of this period and this one was probably intended for students, who no doubt wore out most copies. With some minor marginal chips, tears and holes, not approaching the text, but otherwise in very good condition and almost entirely untrimmed. The binding is good, with only a few tiny wormholes in the spine. The apparently unique surviving copy of the second and last edition of a work on astrolabes and cosmography, also very rare in its first edition.

127, [1 blank] pp. Cf. *Barbier 9356 (1641 ed.); Houzeau & Lancaster 10920 (1641 ed.); KVK & WorldCat (3 copies of 1641 ed.); SUDOC (citing WorldCat for 1641 ed.); P.J.S. Whitmore, A 17th-century exposure of superstition: select texts of Claude Pithois (1972) 5 (1641 ed.); not in BN Paris; Goldsmith, BMC STC French; Google Books; Zinner.* ➤ More photos & information on our website

*Illustrated Spanish book on the Sybils,
prophesying the coming of Christ*



188. PORRENO, Balthasar. Oraculos de las doce Sibilas. profetisas. de Christo nostro Señor entre los gentiles...

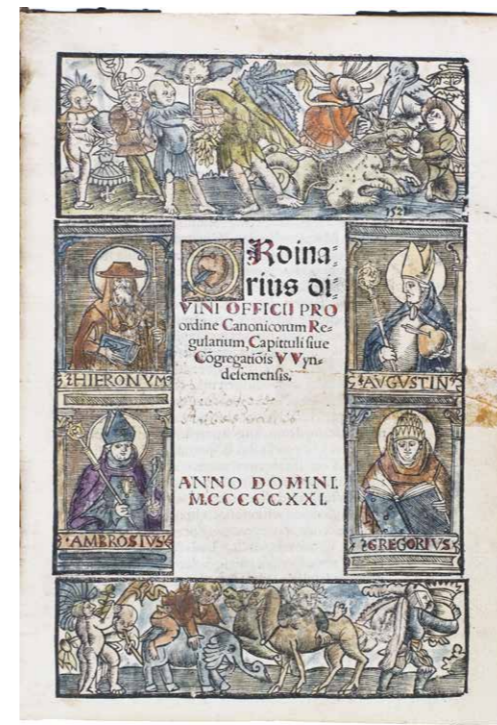
Cuenca, Domingo de la Iglesia, 1621. 4°. With an engraved title-page, 12 full-page woodcuts (on integral leaves), each text page in a frame of thin rules, the text opens with a woodcut decorated initial. Contemporary limp vellum, remnants of ties. € 5000

First edition of a curious Spanish book on the oracles and prophesies of the Sibyls, interpreted in a Christian direction and sense. The author explains every prophesy, announcing the coming of Christ and the foundation of the Catholic church. The original prophesies are printed below the portraits of the Sibyls in four lines of Latin verse in italic type, with the Spanish (Castilian) "translations" (in fact considerably expanded) in italic on the facing pages, followed by the historical, religious and literary interpretations and comments. Balthasar Porreno (1569–1639) also wrote a biography of King Phillip II of Spain, published in 1628.

The descriptions are literary, historical and theological commentaries on the prophesies. The woodcuts are executed in a naive, popular and almost expressionistic manner.

With an owner's inscription on the title-page. Gutter margins of the title-page and the following leaf worn, with some loss of text, otherwise in good condition. An unusual book, of interest both for the texts and its graphic style.

Engraved title-page plus [6], 72 ll. CCPB 000041012–8; Iberian books B8166; Palau 233075; USTC 5032376; Vindel 2241. [More photos & information on our website](#)



The first edition of the Ordinarius, outlining and prescribing the Liturgy and Holy Office, of the Congregation of Windesheim, is bound together in a beautiful contemporary Rooklooster binding with the first printed edition of their statutes and manuscript ecclesiastical letters and bulls concerning the controversial introduction of the "clausura" in the Rooklooster.

Rooklooster is famous for its library and the intriguing catalogue of the books present in Rooklooster, as well as in many other monasteries of the Congregation, compiled by the Canons at Rooklooster. Many of these books are now in the major libraries in Paris, Vienna, and Brussels. A more detailed description, including a list of contents for ad 3, is available upon request.

[16], LXXIV; 63; 17 ll. *Monasticon Windesh. 1*, pp. 109–130 (this copy: p. 115). Ad 1: Acquoy, *Windesheim I* (1875), pp. 209–10, III (1880), pp. 302–5; BCNI 813; Jan van Ruusbroec (Exp. cat. Brussels, 1981), 226; H.M. Franke, *Ordinarius divini officii ... congregationis Windeshemense* (dis. Roma, 1981; and German translation: Leverkusen 1981); Nijhoff & Kronenberg 1649; Vervliet, *Post-Incunabula* (1979), pp. 130–131; S. van der Woude, 'Het Calendarium van Windesheim', in: *Huldeboek Bon. Kruitwagen*, pp. 465–81; *Mon. Wind. II* (1977), pp. 61–70; *Moderne Devotie. Figuren en facetten* (1984), nr. 86. Ad 2: Acquoy, *Windesheim I* (1875), p. 93, nt. 1, 144–224 (esp. 205–9); BCNI 293; Dalm. van Heel, 'Het klooster ... te Den Hem bij Schoonhoven', in: *Archief gesch. aartsbisdom Utrecht*, 69 (1950), pp. 173–9; Jan van Ruusbroec (Exp. cat. Brussels, 1981), 224; W. Lourdeaux & E. Persoons, 'De statuten van de Windesheimse mannenkloosters in handschrift en druk', in: *Archief gesch. Kath. kerk in Ned.*, 6 (1964), pp. 180–224 (with mention of this copy); Jaspers, *Den Hem en zijn drukpers*, nr. 33; Nijhoff & Kronenberg 1950; Vervliet, *Post-Incunabula*, p. 116. Ad 3: Similar manuscript collections are known from other monasteries belonging to the Congregation of Windesheim: Groenendaal (Hoeilaart; Exposition cat. Jan van Ruusbroec (Brussels, Royal Library, 1981), nr. 27) and Zevenborren (St. Genesis-Rode; Huisman, *Cat. middeleeuwse handschriften in de UB Nijmegen*, nr. 67); Binding: Weale, 340–2 (fig. of the 'Roedenclooster'-stamp with nr. 341); 6 stamps and a roll used in the bindery of Rooklooster; cf. Goldschmidt I, p. 11 and 28; *Exposition de reliures* (Brussels, Royal Library, 1930), nrs. 52, 126–7, 173–4, 206 and plate VIII; *Wereldtentoonstelling voor koloniën ... en Oud-Vlaamse kunst*, vol. V Boekbanden, nrs. 210–12; Ghellinck van Vaerneuyck, in: *Annales de l'Acad. roy. d'Archéologie*, 53 (1902), p. 403, with reproduction; *Relieurs belges avant 1800* (manuscript by Hector Dubois d'Enghien), 148; cf. *For the Rooklooster*: P. Obbema, 'Het register van Rooklooster op de weegschaal', in: P. Obbema, *De Middeleeuwen in handen* (1996), pp. 103–120 and W. de Vreese, 'De Dietsche boeken van 't Rooklooster omstreeks het jaar 1400', in: W. de Vreese, *Over handschriften en handschriftenkunde* (1962), pp. 61–70. [More photos & information on our website](#)

*Rare and historically important pamphlet
proclaiming the abdication of the Sultan of Zanzibar in 1911*

The famous Rooklooster and the Congregation of Windesheim: two post-incunables and a 15th century manuscript in an original Rooklooster binding

189. [POST-INCUNABLE – ROOKLOOSTER – WINDESHEIM]. Ordinarius divini officii pro ordine Canonicorum Regularium ...

Deventer, Albert Pafract, April 1521.

With: (2) [POST-INCUNABLE]. Statuta capituli Windeshemensis ...

Den Hem (near Schoonhoven), Regular canon Frater N., 1508.

(3) [MANUSCRIPT – LATIN]. Forma inclusionis.

[Rooklooster, after 1480 (ca. 1490)]. 4°. Ad 1: With the title set within a magnificent woodcut frame and two smaller woodcuts in the text, woodcut initials and a full-page woodcut illustration at the end. All illustrations are beautifully coloured by a contemporary hand. The text is set in roman type (with some occasional Gothic type), rubricated throughout. Ad 2: With a large handcoloured woodcut on the title-page. Ad 3: Latin manuscript written in a neat littera hybrida with the titles written in a littera textualis, rubricated throughout. In a beautifully and richly paneled original and signed binding of the famous Rooklooster (near Brussels): contemporary blind-tooled polished calf, with one brass clasp and catch at the fore edge, brass strips at the edges of the corners; vellum pastedowns. € 75 000

Two very rare post-incunables printed, respectively, in Deventer and in De Hem (near Schoonhoven), and a very interesting manuscript probably written in Rooklooster. All three works are primary sources for the history of the Modern Devotion in the Low Countries in general and the famous monastery Rooklooster at Auderghem in the Zonia forest near Brussels in particular. The works are of the utmost importance for the affiliation of Rooklooster with the so-called Congregation of Windesheim in 1412.



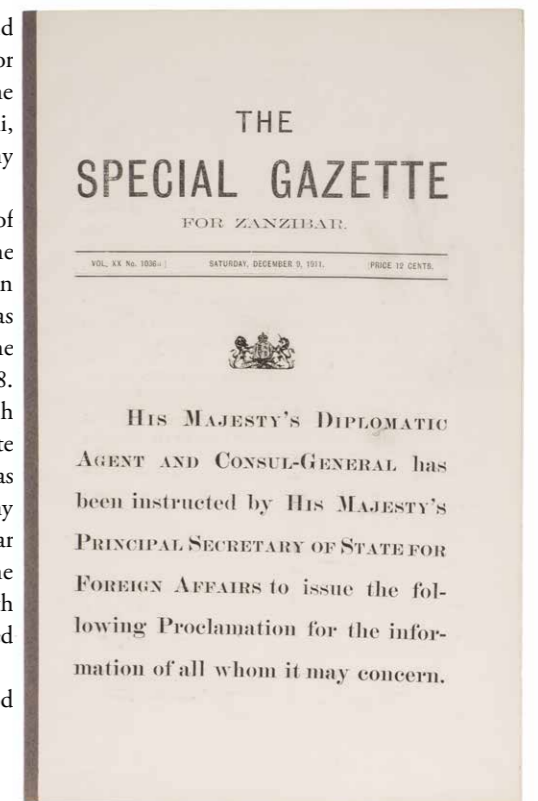
190. [PROCLAMATION – ZANZIBAR]. The special gazette for Zanzibar.

[Zanzibar], Saturday, 9 December, 1911. Ca. 34 × 21.5 cm. With the coat-of-arms of the United Kingdom printed on the front. € 8500

Rare proclamation announcing the abdication of Sayid Ali Bin Hamud (1884–1918), the 8th Sultan of Zanzibar, because of ill health. His appointed successor was Sir Khalifa Bin Harub (1879–1960), who would be one of the last sultans of the country. The proclamation is printed in four languages (English, Arabic, Swahili, and Gujarati). This work is exceptionally rare, as we have not been able to find any other copies of it anywhere.

Zanzibar consists of a few islands located in the Indian Ocean off the coast of Tanzania. Historically, it has played an important role in the trade across the Indian Ocean, between the African Great Lakes, the Somali Peninsula, the Arabian Peninsula, Iran, and the Indian subcontinent. The Zanzibar archipelago was discovered by Vasco da Gama (ca. 1460–1524) in 1498 and became part of the Portuguese Empire, until it fell under the control of the Sultanate of Oman in 1698. Somewhat gradually the power over the islands came into the hands of the British Empire in the 19th century, and Zanzibar became an official British Protectorate in 1890. The present work was printed during this time. The Protectorate was terminated in December 1963 and Zanzibar then became a constitutional monarchy within the Commonwealth. However, just a month later in early 1964, the Zanzibar Revolution began. During this bloody event, the Sultan was deposed and the sultanate replaced by a socialist government. In April 1964, Zanzibar merged with Tanganyika on the mainland, and the names of the two countries were combined into Tanzania. Zanzibar is currently an autonomous region within this country. The leaves have been glued onto a sturdy grey paper spine. Overall in very good condition.

4 pp. [More photos & information on our website](#)



*The De bello Persico
for the first time in print*

191. PROCOPIUS OF CAESAREA. De bello Persico. Liber primus-secundus.

Including: De bello Vandilico. Liber tertius-quartus.

Rome, Eugarius Silber alias Franck, 1509. Folio. With numerous decorative woodcut initials of 4 to 8 lines. 18th-century paper boards.

€ 15 000

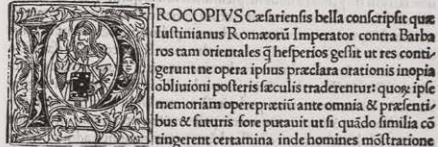
First and only edition of the Latin translation from the Greek by Raffaele Maffei Bishop of Volaterra (1451–1522), a noted humanist and encyclopaedist, of the story of the Persian wars and the wars against the Vandals in North Africa, under the reign of the Roman Emperor Justinianus, written by Procopius (ca. 494–after 562). The original Greek text was first published by Höschelius at Augsburg as late as 1607; an English version by Holcroft followed in 1653. With this edition the text of the *De bello Persico* appears for the first time in print; a Latin translation of the *De bello Vandilico* by Leonardo Bruni had already been printed in 1470. *De bello Vandilico* contains accounts of the early 6th century Byzantine military campaigns against the Persian kings Kavadh and Chosroes Anushirvan, and against the Vandals in North Africa. The colophon is unusual in referring to the editor, Andrea Nucio (= Andreas Muzio), by name. The lengthy privilege by Pope Julius II is in favour of Giacomo Mazzocchi, a learned Roman bookseller, printer, and noted antiquarian, who is first mentioned here.

A complete description is available upon request.

Some occasional minor foxing. Otherwise a very fine copy.

[90] Il. Börm, *Prokop und die Perser* (Stuttgart 2007); Cameron, *Procopius and the Sixth Century* (Berkeley 1985); Isaac 12013; Jähns 143–6; STC Italian p.541; UTC 851420. More photos & information on our website

PROCOPII DE BELLO PERSICO LIBER PRIMVS PER RAPHAELM VOLATERRANVM CONVERSVM.



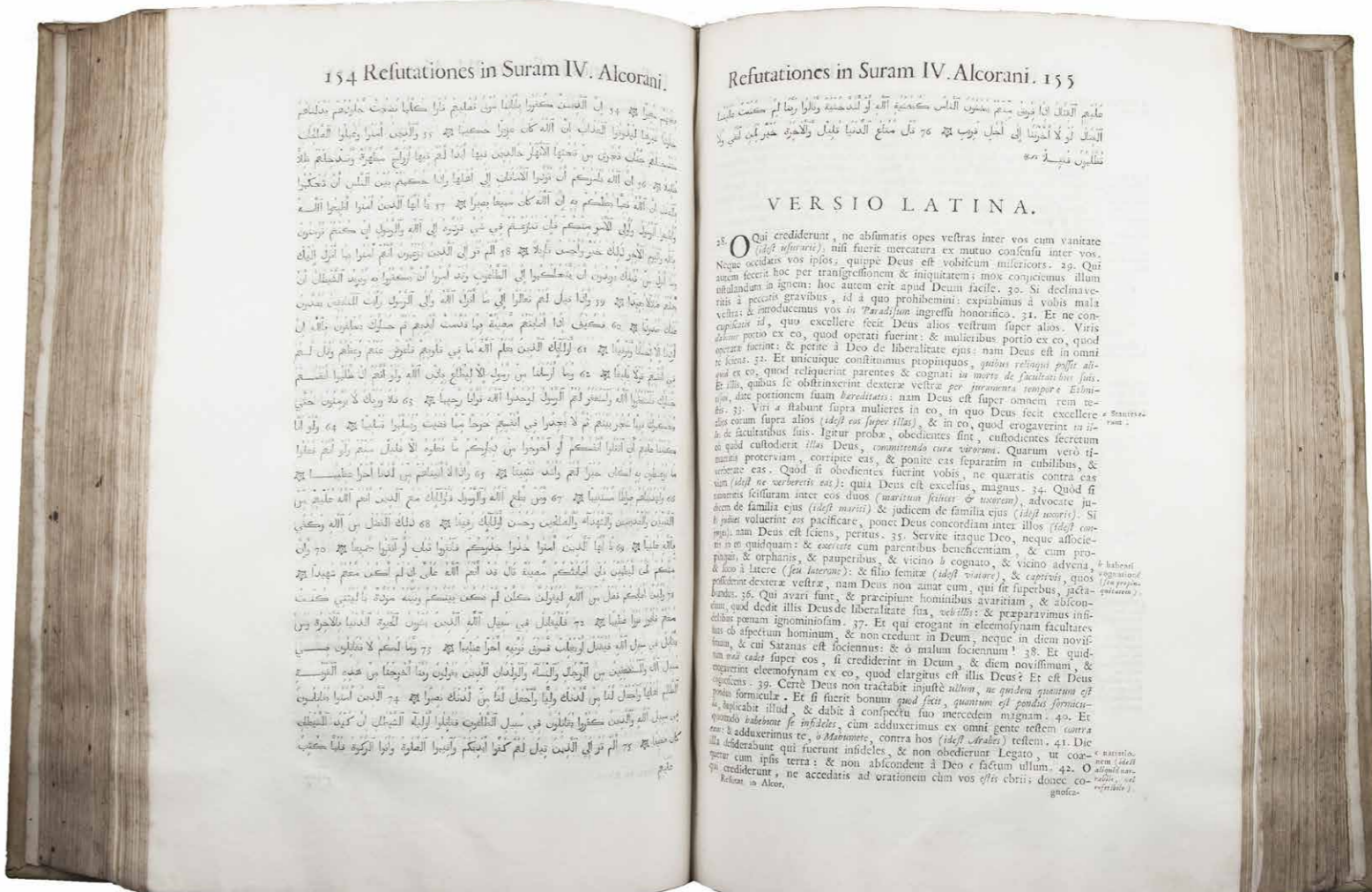
PROCOPIVS Caesariensis bella conscripfit quae Iustinianus Romae Imperator contra Barbaros orientales q̄ helperios gessit ut res contigerunt ne opera ipsius praecelara orationis inopia obliuioni posteris faculis traderentur: quos ipse memoriam operis praetuli ante omnia & praesentibus & futuris fore putauit ut si quaedam familia cōtingeret certamina inde homines mōstratione inuaretur ubi par historia legeretur ex qua rerum finem in consultationibus deliberatis facile deprehendat. Nec moralius ullus ad ea memoranda magis q̄ ipse idoneus q̄ Belisario cōsiliarius adfuit & rebus omnibus dum ageretur interfuit. Nam sicuti Rhetorice dicendi uehementia & poetica fabulofitate: sic historice ueritate conuenire existimauit neq̄ quicq̄ hanc scribendo uel amico: turpe propterea celauit sed quae cuius fieri fuisse bene siue aliter congerunt diligenter expressit: nihil profecto his bellis aut claris aut fortius quodammodum uolentis cōsiderare licet in quibus & magnitudo rerū & utilitas tales euenere ut superiores temporis palenis in hoc genere nō cedant neq̄ illis ulla ex parte inferiores exultimentis. Quod enī antiquitus & sagittariū & lintigeri ac cominus & eminus pugnaes & his similia in ordinibus nomina memorantur: propter quidam corū ad nos uirtutem minime peruentisse putant: opinionem de his longe feliciorum q̄ ueritas habet proculdubio facit: nec eis succurrit ut qui apud Homerum sagittariū ponitur: arte ac disciplina maxime carētes s̄pe decedebant. Nō enim illis equas erat non hasta nō securum aut aliud corporis munimen: tum ex quo in congressu lanitare necesse fuit sub ferentibus scūtis: aut apud aliquam sepulchri columnā: seu alio confugere ubi neq̄ uerentes feruari: neq̄ fugientes persequi hostes poterant. Neq̄ item ex manifestis sed furtim quodammodo pugnare uidebantur. Praeterea arcu tam lente ac imperite utebantur ut sicur apud eundem est Poeta: non uero protrahentes ulq̄ tantum ad mamma sagittam: uero id est inuitem ac frustra emittebant. Ac nunc sagittariū in bellum thoracati procedunt: tibialia usq̄ ad genua induti ab uno latere pharetra: ab altero ense adiacent: Sunt & qui hasta ferant & parum supra humerum scutum ut ora ceruicem: tuetur: Equi

First accurate printed Quran (both the Arabic text and the Latin translation), with extensive valuable notes from Islamic commentaries and anti-Islamic "refutations" of every sura! plus a life of Muhammed

192. [QURAN – ARABIC & LATIN]. MARRACCI, Ludovico (editor). Alcorani textus universus ex correctioribus Arabum exemplaribus summa fide, ... Eadem fide, ... in Latinum translatus; appositis unicuique capiti notis, atque refutatione: ... [vol. 2 title:] Refutatio Alcorani, in qua ad Mahumetanae superstitionis radicem securis apponitur; ... Padova, Typographia Seminaria, 1698. 2 volumes bound as 1. Folio (35.5 × 25 cm). Blind-tooled vellum (ca. 1800?), reusing and retooling vellum from a slightly earlier blind-tooled binding. € 25 000

The first scholarly printed Quran, prepared by the anti-Islamic Catholic Ludovico Marracci, with a much more accurate Arabic text than any previously printed and the first accurate Latin translation, also including extensive notes based on the Islamic commentaries, as well as the editor's extensive "refutations" of each sutra. Each sura is given first in Arabic, then in Latin translation, followed by notes and then the refutation. The entire first volume of about 430 pages is taken up with preliminary matter, including a 24-page life of Muhammad (one of the first detailed biographies ever printed and again more accurate than its predecessors), an 8-page profession of faith with the Arabic and Latin in parallel columns, and additional commentaries and introductory matter. The fact that this edition was produced explicitly as an attempt to refute the views of Islam has naturally led Islamic scholars to dismiss it, but both the Arabic text and the Latin translation were far better than any previously printed and had no serious rival until the Leipzig edition of 1834. The commentaries also made a great deal of Islamic scholarship available to a European audience for the first time and both the Arabic and the Latin text influenced nearly every edition for the next 150 years. With two bookplates and an occasional early manuscript note and a few letters or numbers inscribed in the foot margin of one leaf. With a tear running into the text of one leaf, repaired, but otherwise in very good condition. With generous margins. The boards are slightly bowed and there is a small tear repaired at the foot of the spine. A ground-breaking work of Quranic scholarship, a valuable source for the study of the Quran and an essential source for European views of Islam.

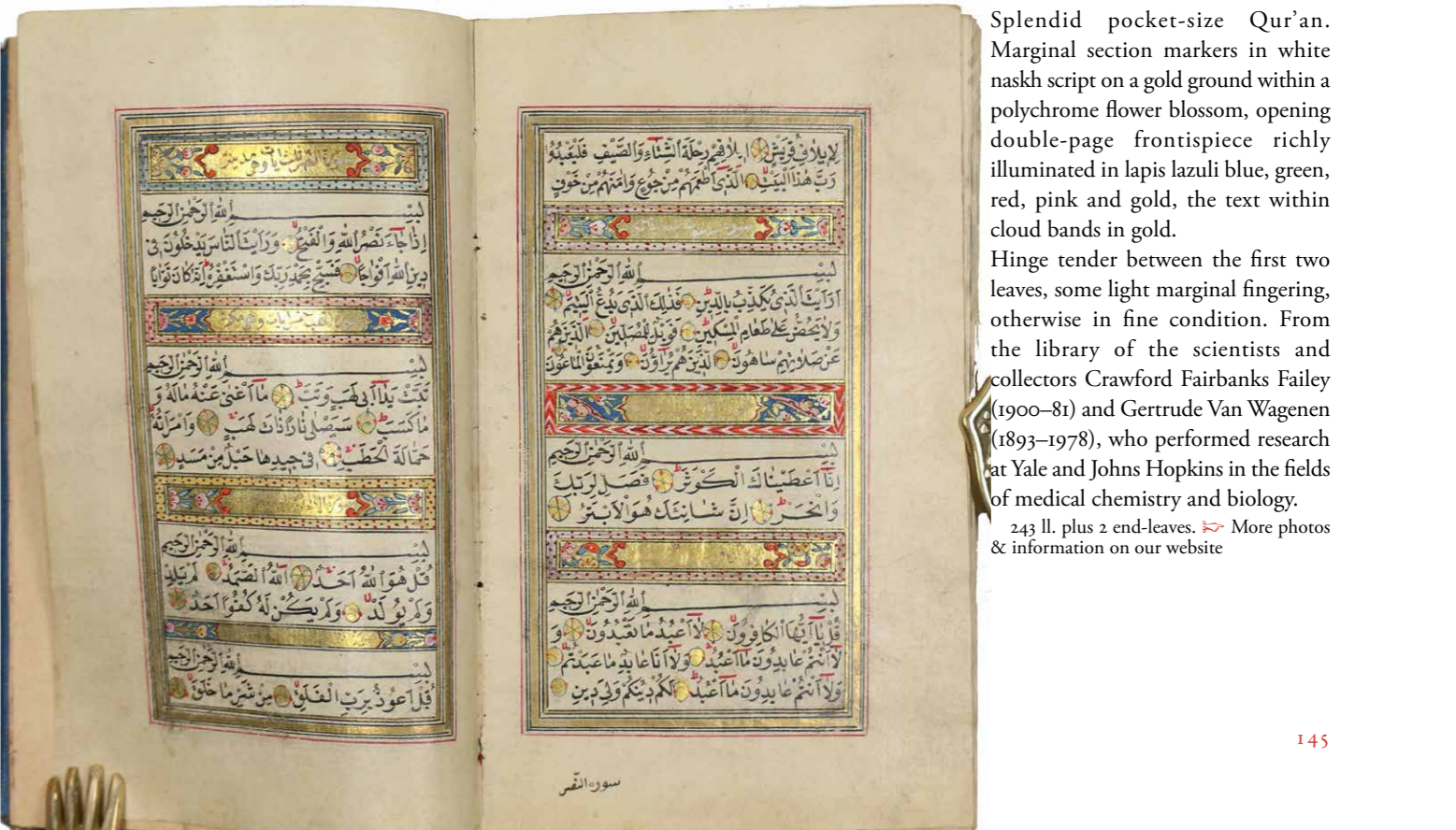
[5], [1 blank], 45, [2], [1 blank], 46, [2], 81, [3], 94, [10], 126, [3] [1 blank] [13], [1 blank]; [8], 17, [3], "838" [= 836], [11], [1 blank] pp. *Cat. Bibl. A.-R. Courboone, dont la vent ... 1er février 1842, 30 (this copy); 34; Schmurrer 377; Sheikh Al-Shabab, "The place of Marracci's Latin translation of the Holy Quran: ...", in: Journal of King Saud University: language & translation, 13 (2001), pp. 57–74.* More photos & information on our website



No. 192 on the previous page.

From a famous private collection

193. [QURAN – MANUSCRIPT]. [A splendid illuminated Quran manuscript]. Iran, AH 1204 [= 1783 CE]. 8° (15 × 9 cm) Illuminated Arabic manuscript on paper, 19 lines per page, written in a neat naskh script in black ink with diacritics in red, margins ruled in gold and colours. Gold discs or florets between verses, sura headings written in white in gold cartouches flanked by panels with alternating floral motifs in gold and various colours. Brown morocco with a flap and gold-tooled borders and central ornaments. € 18 000



Splendid pocket-size Qur'an. Marginal section markers in white naskh script on a gold ground within a polychrome flower blossom, opening double-page frontispiece richly illuminated in lapis lazuli blue, green, red, pink and gold, the text within cloud bands in gold. Hinge tender between the first two leaves, some light marginal fingering, otherwise in fine condition. From the library of the scientists and collectors Crawford Fairbanks Failey (1900–81) and Gertrude Van Wagenen (1893–1978), who performed research at Yale and Johns Hopkins in the fields of medical chemistry and biology. 243 ll. plus 2 end-leaves. More photos & information on our website

Racine's famous play, for the first time in Portuguese

194. RACINE, João and Antonio José de Lima LEITAO (translator). Iphigénia tragédia de João Racine ...

Rio de Janeiro, Impressão régia, 1816. 8°. With a woodcut printer's device on the title-page. Contemporary blue-grey wrappers. € 1950

First and only translation of Jean Racine's (1639–1699) famous play in Portuguese, here in its first Brazilian edition. *Iphigénie*, as the play was called in French, was incredibly popular when it was first produced. Strongly based on the original play by the Greek tragedian Euripides (ca.480–406 BCE), it tells the story of Iphigénia, who has to be ritually sacrificed by her father Agamemnon to allow the Greeks to sail to Troy. All 5 acts of Racine's play are included in this translation. It is one of the earliest works published by Imprensa Regia, the first publishing house of Brazil.

Antonio José de Lima Leitão (1787–1856), the translator of this work, was born in Lagos (Algarve). He studied medicine and served as a physician with the French and Portuguese armies before moving to Brazil. In 1816, he was sent to Mozambique and later India, to work as a physician. He published numerous works on medicine and politics, as well as some poetry.

The edges and spine of the wrapper show signs of wear, with small tears and discolouration around the edges and minor loss of material on the spine. With small ink stains on the bottom margin of page 4, the bottom outer corner of some leaves is slightly creased. Otherwise in good condition.

[8], 53, [3 blank] pp. *Camargo & Moraes I, 496; Innocência I, p. 71 and VIII, p. 204; Porbase 911189 (2 copies); Rodrigues 1413.* More photos & information on our website



Influential book on optics by a noted protégé and colleague of Peter Ramus, based on the work of Ibn al-Haytham (AlHazen)

196. RISNER, Friedrich. Opticae libri quatuor ...

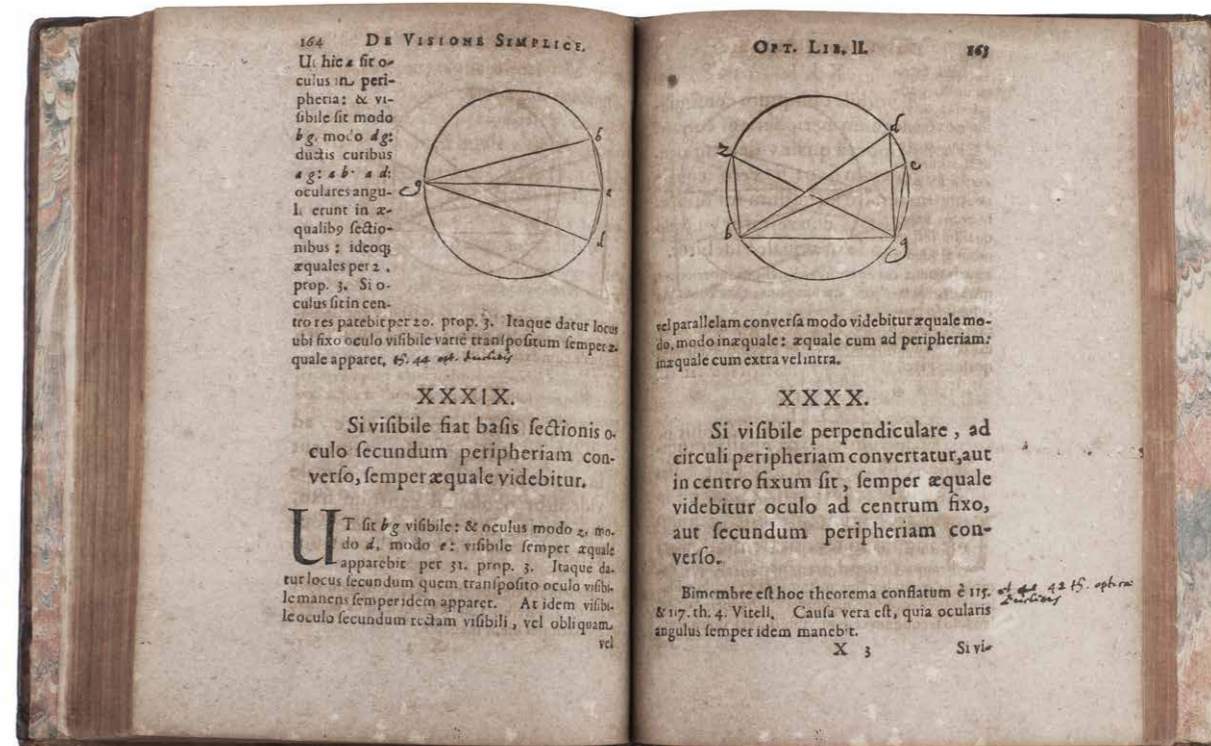
Kassel, Wilhelm Wessel, 1615. 4°. With numerous optical, astronomical and mathematical woodcut diagrams in text, woodcut headpieces, tailpieces and initials, and headpieces built up from cast fleurons. 18th-century tan calf, gold-tooled double fillets, re-backed in sheepskin. € 19 500

Rare work on optics and mathematics by Friedrich Risner (1533–1580), apprentice and colleague of Peter Ramus, the famous anti-Aristotelian humanist and educational reformer. The first edition appeared in 1606.

Risner's mathematical abilities were highly praised by Ramus, who, in his will, even established a chair in mathematics at the Collège Royal de France with Risner as its first occupant. The first major result of the collaboration between Risner and Ramus was Risner's edition (1572) of two manuscripts discovered by Ramus: the first edition of *Optics* by Ibn al-Haytham (in Latin Alhazen), who worked at Cairo in the first half of the 11th century; and a greatly improved edition of *Perspectiva* by Witelo (in Latin Vitello), a Polish scientist of the second half of the 13th century. Alhazen's work preserved all that was known by the ancients in the field of optics, and Risner's edition and his own observations and corrections helped establish the science upon a new foundation. Risner's present *Opticae*, based partly on Witelo, appeared only posthumously, but was probably outlined by Ramus and further developed by Risner during the early years of their collaboration. It exerted a great influence on Snell and others.

Badly browned, but otherwise in good condition, with an abrasion on the title-page and last text page (probably erasing a library stamp), not affecting the text. Re-backed and with some restorations to the boards.

[20], 259, [1 blank] pp. *VD17 12:159504X; cf. DSB II, p. 468; Poggendorff II, col. 648; not in Honeyman; Houzeau-Lancaster.* More photos & information on our website



Garden architecture with 24 aquatint plates in their first printing and subtle publisher's colouring, including early neo-Egyptian sphinxes

197. ROBERTSON, William. Desseins d'architecture, représentans des sièges de jardins, des portes de maisons de campagne, des entrées de parcs, des volières, des temples ...

London, printed by A. Dulau & Co. and Leonardo Nardini, and sold by Rudolph Ackermann there and J.G. Beygang in Leipzig, 1800. Oblong Imperial 4° (28 × 38 cm). With 24 numbered aquatint plates, subtly coloured by hand. Contemporary half calf, gold-tooled spine. € 7950

First edition of a beautiful series of aquatints with plans, elevations and cross-sections of garden architecture, published simultaneously in both an English and the present French edition. Most copies of the English edition are later reissues with the plates reprinted from the original copperplates ca. 1816 or ca. 1822, while at least the present copy of the French edition has the plates in the original printing, giving the best possible images.

The best description and history of The Hague

195. RIEMER, Jacob de. Beschryving van 'sGraven-hage ...

Delft, Reinier Boitet (part 1); The Hague, Johannes de Cros (part 2), 1730–1739. 2 parts in 3 volumes. Folio. With engraved frontispiece, engraved dedication in volume 1 and 3, and a total of 57 engraved plates, mostly folding. Contemporary red half sheepskin. € 2750

First and only edition of an extensive, thorough and lavishly illustrated work on the history and topography of the city of The Hague. The beautiful frontispiece is explained in an allegorical poem by Hendrik Schim on the verso of the half-title. More laudatory poems on The Hague and the author Jacob de Riemer (1676–1762) follow in the preliminaries of the first part by Caspar Barlaeus, Joannes Van Dam, Constantijn Huygens and Hendrik Schim. The main text starts with the foundation of the city, followed by descriptions of different buildings, including several churches and monasteries, the orphanage, schools and much more, most of them are shown in the engraved folding plates as well. The second part (volume 3) of 1739 contains the description of the government of The Hague and its organization.


Binding worn, corners bumped and lacking the paper on the front side of volume three, but the bindings are structurally sound. Text and plates with some occasional spots and a few wormholes, and some of the folding plates are reinforced with tape at the back; a good copy, wholly untrimmed.

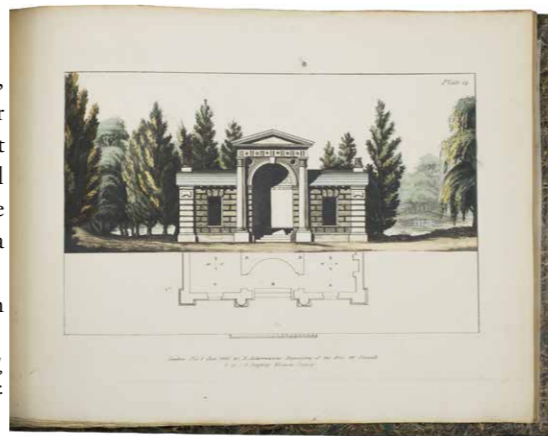
[38], 509, [3]; [2], 511–756, [2], 759–946, [54]; [12], 289, [3], 293–495, [1], 497–520, [2], 3–78, [20] pp. *Nijhoff & V. Hatum 267.* More photos & information on our website



The beautiful designs, by William Robertson, show benches, gates, pavilions, bridges, boat houses, temples, mausoleums, aviaries, arbours, bath houses, etc., all intended for gardens and parks and sometimes shown in a setting with trees, ponds, etc. They still reflect the neo-classical styles of the time and the influence of the 18th-century archaeological excavations at Herculaneum and Pompeii, but they already presage what was to become known in England as the Regency style. The two sphinxes on the bridge in plate 23 are a very early example of Egyptian revival.

Fine copy with only an occasional minor spot or small stain and nearly untrimmed, with many deckles intact. Binding slightly rubbed and spine and corners worn.

[4 incl. 2 blank], 24 pp. plus plates. *Berlin Kat.* 3430; *ESTC* T165019 (4 copies); cf. *Abbey, Life in England*, 63 (ca. 1816 reissue of 1800 English ed.); *BAL* 2803 (ca. 1822 reissue of 1800 English ed.); not in *Springer*.  More photos & information on our website



Extremely rare and finely hand-coloured Dutch early 19th-century children's book


198. ROEMER, Jan. Vruchtmandje voor de jeugd.

Amsterdam, J. Kaal, [1811]. 8°. With a hand-coloured vignette (a fruit basket) on the title-page and 18 hand-coloured full-page plates. Original publisher's stiff brown printed paper boards. € 2500

The very rare second edition of a rare Dutch children's book about botany by Jan Roemer (1769–1838), with 18 beautiful hand-coloured plates. *Vruchtmandje* ("Fruit Basket") contains illustrations and descriptions of almonds, apples, strawberries, currants, cherries, apricots, plums, peaches, figs, grapes, quinces, pears, walnuts, chestnuts, olives, oranges, lemons, and pistachios. This charming work is very rare in libraries, as only three copies have been recorded in WorldCat. We have also not been able to find it in any sales records of the past hundred years. The present work is an adaptation of *Le Panier de fruits ou descriptions botaniques et notices historiques des principes fruits cultivés en France*, published in Paris in monthly instalments between May 1806 and April 1807. This French edition contained rhymes and stories about each fruit, but in the Dutch version these have been replaced by popular scientific reflections on the place of growth, floescence, or leaf shape of the depicted flowers and fruits. The engravings are beautifully drawn and coloured from the plate.

The first Dutch edition was published in 1809 by Maaskamp. The present work, which is equally scarce as the first edition, is either the second edition or a reprint of the first edition, and was published in 1811 by Kaal. According to Buijnsters, the Maaskamp edition contains 18 plates, whereas the Kaal edition has only 16. However, the present work contains all 18 plates, so this information is incorrect. This confusion likely comes from the fact that the index in the Kaal edition only mentions 16 plates; the plum and fig were accidentally omitted. Buijnsters was not aware of this, as he had never seen a copy of the Kaal edition, which is a testament to its rarity.

With a small note in brown ink on the verso of the final free flyleaf, probably referring to the price of the work at some point. The boards browned, the front board shows some water stains, the edges and corners of the boards are slightly scuffed and bumped, the front and back joint have been rubbed, with some loss of material, all without affecting the integrity of the binding. With a small stain in the lower margin of page 13, not affecting the text. Otherwise in good condition.

"xxxii" [= xxx], III, [1 blank] pp. *WorldCat* 922591197 (3 copies); cf. *Buijnsters, Lust en lering; geschiedenis van het Nederlandse kinderboek in de negentiende eeuw*, p. 72.  More photos & information on our website

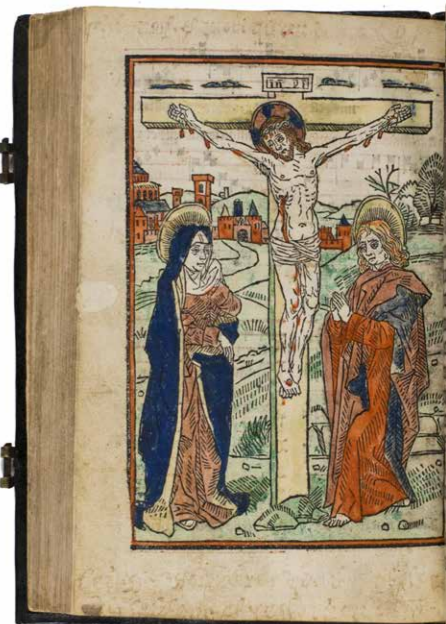
1506/07 missal in red and black, with hundreds of criblée initials and 1 woodcut, all hand-coloured, and double-impression plainchant music: a rare early masterpiece of Kerver's book production from the library of Jean Baptiste III Verdussen

199. [ROMAN MISSAL]. Missale ad consuetudinem Ecclesie Romane; ...

[Paris], Thielman Kerver, [colophon: anno domini 1506. x. kalendas apriles = 23 March 1507]. 8°. Printed in red and black throughout in 2 columns, with Kerver's finely executed criblée armorial device on the title-page, a crucifixion woodcut, hundreds of impressions of at least 28 finely executed lombardic initials with decorations, as well as dozens of spaces left for manuscript initials, about half with printed guide letters, and a two-impression plainchant music type. The capitals are rubricated throughout. The main text is set in a rotunda gothic type, and the Canon in a larger textura gothic. The woodcut crucifixion, Kerver's device and the criblée initials are all coloured by a contemporary hand. Gold- and blind-tooled black goatskin morocco (1st half of the 18th century), the front board dated "ANNO|DOMINI|1506" in gold, and the spine-title "MISSALE|ROMANUM" in gold, marbled endpapers, gilt edges, 2 brass fastenings. € 18 500

The rare first missal for the Roman rite to be printed or published by the great Paris printing and publishing family Kerver, best known for their luxurious liturgical and devotional printing, especially their books of hours. There appears to be no copy in any French library. Kerver's first missal, in 1501, was made for the Paris rite. Kerver's early missals, including the present one, are extremely rare, the USTC recording no more than five copies of any edition printed before 1520.

Caerr, p. 73, notes that Kerver's present first publisher's device is "universally recognised as a master-piece". It has been suggested that Kerver's criblée blocks were metal cuts rather than woodcuts. The crucifixion scene facing the opening of the Canon is a more traditional woodcut. Caerr, p. 51, suggests Kerver reached the pinnacle of his success in his stylistic evolution in or around 1506, fully incorporating Renaissance tastes in the period 1505–1514 and perfecting the criblée technique used for his present publisher's device and initials. The present missal shows all four sizes of his criblée initials including a nearly complete alphabet of the smallest series. Most of these criblée initials show flower and vine decoration, but the 39 mm T opening the Canon (and facing the crucifixion woodcut) shows a crucifixion scene, using the letter T as the cross; and the 28 mm R opening the Easter celebrations immediately after the Canon shows a heron standing on one leg with an eel or snake in its mouth. This is the earliest example we know of the iconography now known from the coat of arms of The Hague, which shows a stork rather than a heron,




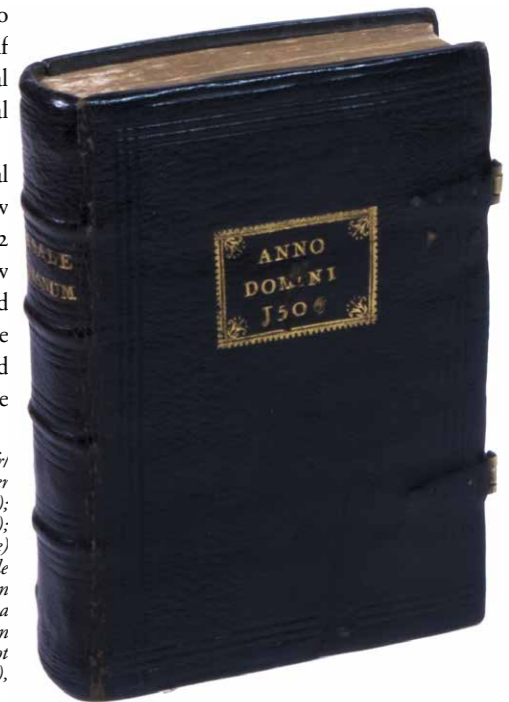
but the present image predates the earliest known examples of the coat of arms, from 1541 and 1553, and is closer to the modern version. The Antwerp printer and publisher Jean Baptiste III Verdussen (see below) may have acquired the present copy of the book because of this initial, for Antwerp printers since Martinus Nutius in 1520 had used an image of a stork feeding an eel or snake to its mate and Verdussen's family had used that image as their publisher's device since his grandfather acquired the house "De Twee Ooievaars" (the two storks) in 1657. The present edition is also a very early example of the use of abstract typographic ornaments. The preliminaries include a calendar of feast days and most of its less common Saint's days printed in red suggest a Franciscan connection.

With an inscription in the head margin of the title-page, partly shaved and difficult to read; the engraved publisher's device of the Antwerp printer and publisher Jean Baptiste III Verdussen (1698–1773) on the front and back paste-down, serving as his bookplate (see above). Also with an 1831 owner's inscription of S.[?] De Ram on a free endleaf facing the title-page. The rubricator or an early owner has added several notes in red in the calendar. Further with an occasional early marginal manuscript note, some shaved.

Four words in the Canon have been deliberately erased as an editorial revision. With an 8 cm tear into one leaf, the running heads of a few others shaved, the title-page slightly soiled, a 3 mm hole in leaf 232 (E4) affecting 2 or 3 words, some tiny marginal wormholes in a few leaves and some water stains in the endpapers, otherwise in very good

condition. The binding shows a few small defects, one slightly affecting the gold lettering on the front board, but is also generally very good. A rare and beautifully produced missal, and the second major display of Kerver's stunning criblée initials, all coloured by a contemporary hand, as are the woodcut and Kerver's device.

[8], 233, [3] ll. *Thierry Caerr, Imprimerie et réussite sociale à Paris ...: Thielman Kerver ...*, 2 vols. (*www.ensib.fr/bibliotheque-numerique*), 117 (4 copies, erroneously described as a folio); *Catalogue ... bibliothèque de feu ... Jean de Meyer (Ghent, 2–5 November 1869)*, lot 33 (8vo, 23 March 1506, not mentioning Kerver, but with "alma Parisiorum Academia"); *Pettegree, French books 68270 (not noting Kerver's name) & 68271 (erroneously described as a folio) (1 of the same 4 copies); Frank Isaac reworked by David Shaw, frenchpostincunables.djshau.co.uk, IS000343; USTC 68270 (not noting Kerver's name) & 180236 (erroneously described as a folio) (same copy as Pettegree); *Catalogue ... de la bibliothèque de M. Jean François van de Velde (Ghent, 1831)*, lot 1360 (with an extra woodcut inserted facing leaf 58); *Catalogus librorum Joannis Baptistae Verdussen (Antwerp, widow of Hieronymus Verdussen, 15 July 1776)*, liturgy lot 45 (the present copy); *Weale & Bohatta, Bibliographia liturgica* (1928), 982 (23 March 1506, 2 copies) & 985 ([11] February 1506, not noting Kerver's name, no copy located), both on p. 147 in the 1886 ed.; *WorldCat* 152428895, 315474570, 843131050, 843131052, 906577964, 1063178422 (5 copies plus 2 ghosts); not in *Adams (no Kerver missal before 1515); Davis, Fairfax Murray (French), (no Kerver missal); Mortimer, Harvard (French), (no Kerver missal before 1574); SUDOC; catalogue.bnf.fr*.  More photos & information on our website*



On French fortification, with 37 engraved plates

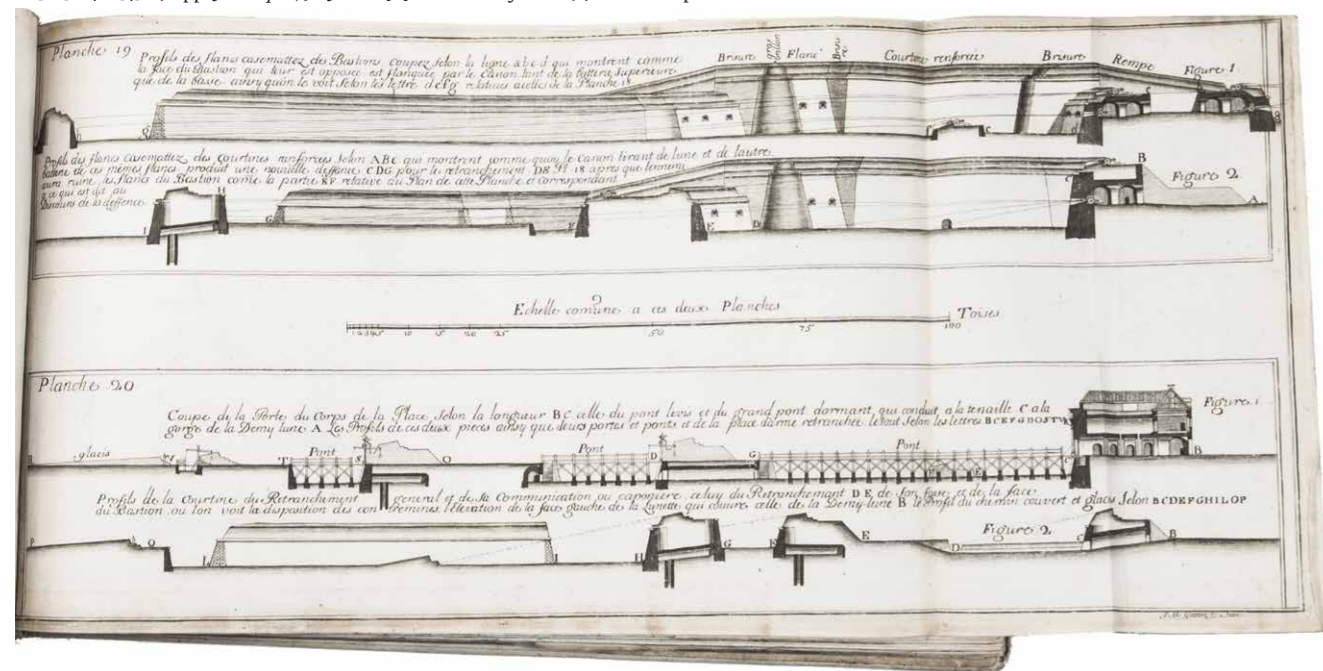
200. ROZARD, Johann Claude de. Nouvelle fortification Française, où il est traité de la construction des places...

Nuremberg, Jean George Lochner, 1731. 2 volumes: text (4°) and atlas (oblong 2°). With an engraved frontispiece, engraved illustration on title-page and some woodcut initials and tailpieces. Atlas volume with 37 engraved plates, including some folding, and 1 letterpress table. Contemporary vellum, text volume with a red title-label on spine. € 1950

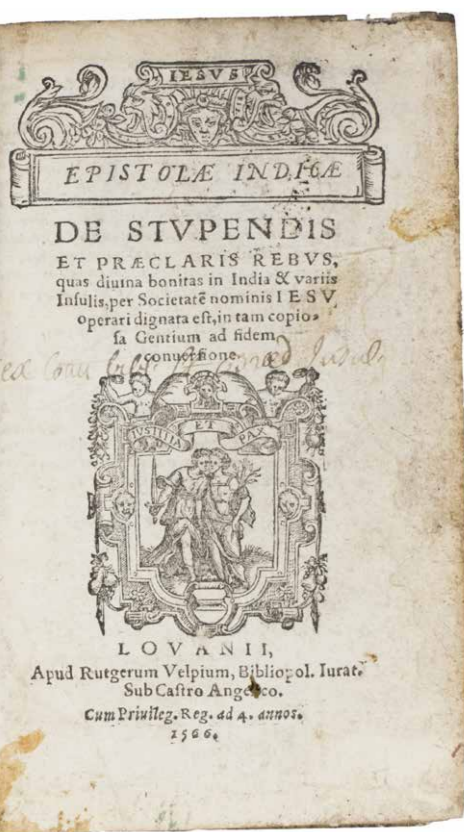
First and only edition of a work on modern French fortification by Lieutenant-Colonel Rozard. He states in his preface that, even though there are many books on fortification, most still present outdated methods, and he tries to present a modern method of fortification, both theoretical and practical. He does, however, include some 17th-century methods as described by Simon Stevin and Blaise Francois Pagan. Other chapters deal with more modern engineers like Vauban and Manesson Mallet. The second part describes how to construct different types of fortresses (square, pentagon, hexagon, irregular, etc.) and the interior of a fortress. The atlas volume contains many ground plans and profiles.

With the owner's inscription of Wilhelm Damian Freiherr von Reigersberg, dated 1746, on title-page. Title-page and a few other leaves slightly browned, some small spots; plates slightly browned and thumbed along the margins. Bindings slightly rubbed along the extremities, worn at the corners. Overall in good condition.

[20], 148; [4], 156 pp. *Jähns, p. 1751; Jordan 3231; Sloos, Warfare 08094.* ➤ More photos & information on our website



Very rare first issue of the first edition of a collection of letters by the 16th-century Jesuit missionaries in the Far East



201. [RUTILIUS SOMBERGIUS, Joannes (editor and translator)]. Epistolae Indicae ... Leuven, Rutger Velpius, 1566.

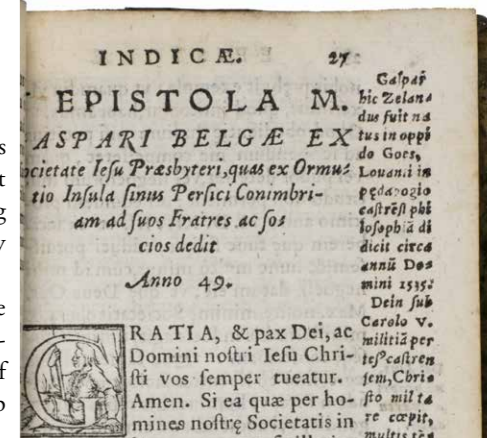
With:

(2) PAYVA de ANDRADE, Diogo de. De societatis Jesu origine libellus. ...

Including: Societatis Jesu defensio adversus obtrectatores, ex testimonio, & literis Pii Quarti Pontificis Maximi.

Leuven, Rutger Velpius, 1566. 2 works in 1 volume, the second in 2 parts. Small 8° (ca. 15 × 9.5 cm). Ad 1: with a woodcut head-piece with the title set in its banner and Velpius' woodcut device on the title-page, woodcut decorated initials throughout, and some woodcut tailpieces. Ad 2: With Velpius' woodcut device on the title-page, the last page of part 1, and the last page of part 2. The divisional title-page for part 2 contains the woodcut coat-of-arms of Pope Pius IV, with several woodcut decorated initials in both parts. Late 19th-century half brown cloth and marbled paper over boards, with a red morocco title-label lettered in gold on the spine, boards covered with marbled paper. € 18 000

Very rare first issue of the first edition of this important collection of letters by Jesuit missionaries in the Far East, who were mainly located in Goa, India. These letters are dated from 1544 to 1560 and written by Francis Xavier (1506–1552), Gaspar Berse (1515–1597), Enrique Henriques (1536–1608), Melchior Nunez Barreto (ca. 1520–1571), and others. The letters were sent from Persia, India, China, and Japan, and primarily concern the Jesuit missions including valuable eyewitness accounts.

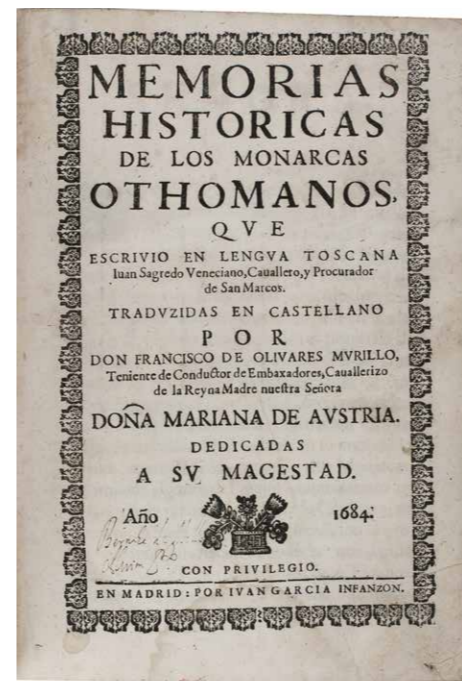


The work is dedicated to the German cardinal Otto Truchsess von Waldburg (1514–1573) and includes a preface written by the German scholar Joannes Rutilius Sombergius (d. 1587) who was a professor at the University of Dillingen and translated most letters in the present collection into Latin. According to the *Bibliotheca Belgica* our copy is the first issue of 2, here with the printed dedication dated 4 July 1565; the printed dedication of the second issue is dated 17 August 1565.

Ad 2: First and only edition of a defence of the Jesuit Order written by the celebrated Portuguese theologian Diogo de Payva de Andrade (1528–1575). Included in this second work, with its own divisional title-page, is the text titled *Societatis Jesu defensio adversus obtrectatores* ... This is a collection of four letters in Latin addressed to Pope Pius IV (1499–1565), including 3 written by the Italian bishop Antonius Florebellus Lavellinus (Antonio Fiordibello, 1510–1574).

With a manuscript owner's inscription on the title-page of ad 1. The binding shows slight signs of wear, with a small scratch on the front board. The title-page of ad 1 is slightly soiled, a small hole in leaves V2 and V7 with loss of a few letters, with some light water staining in the head margin throughout. Otherwise in good condition.

[24], 496; [80]; [32] pp. *Ad 1: Alt-Japan-Katalog 466; Belg. Typ. 1017, 8249; Bibl. Belg. II, p. 266 (E 12); Cordier, Japonica, cols. 49–50; Machiels J 58; Sabin 22704; USTC 409683 (27 copies; collation of our issue, but different digital copy) or 409684 (2 copies; other coll. but with digital copy identical to ours); cf. not in STCV; Ad 2: Belg. Typ. 3950; Cordier, Japonica, col. 50–51; Machiels A 350 (under Andrade); USTC 409707 (25 copies); cf. not in STCV.* ➤ More photos & information on our website



First Spanish edition of a detailed history of the Ottoman Emperors to 1644

202. SAGREDO, Giovanni. Memorias historicas de los Monarcas Othomanos, que escriuio en lengua Toscana ...

Madrid, Juan Garcia Infanzón, 1684. Folio. 18th-century tanned sheepskin, gold-tooled spine. € 5000

First Spanish edition of a detailed history of the Ottoman Emperors, by the Venetian historian and diplomat Giovanni Sagredo (1616–1696), first published in Italian in 1673. It is arranged chronologically, covering the Emperors from 1300 to 1644 and is especially valuable for the later period: from Suleiman the Magnificent (ruled 1520–1566) to Ibrahim (ruled 1640–1648). The translator dedicated it to Mariana of Austria (1634–1696), Queen consort of Philip IV of Spain. With early owner's inscription of Bernate de Mello, "Aluim.", on the title-page and first page of the text. With a tear in 1 leaf repaired and the lost corner of another restored, without loss of text, water stains at the foot of a few leaves and an occasional spot, but generally in good condition and with generous margins. A detailed history of the Ottoman Emperors to 1644.

[12], 552, [8] pp. *CCPB 000040713–5; Palau 284935; cf. Atabey 1079 (1673 Italian ed.).* ➤ More photos & information on our website

Contemporary manuscript describing official diplomatic meetings at the court of King Louis XIV, in a royal binding

203. [SAINCTOT, Nicolas II de]. [Memoires de Mr. de Saintot].

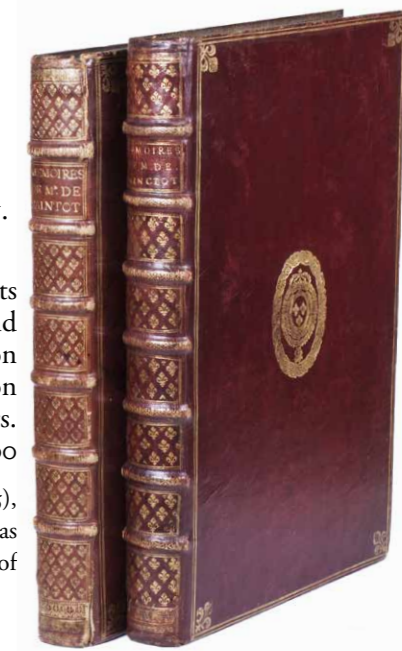
[Paris?, ca. 1710].

With: **(2) [AVICE, Henry].** La pompeuse et magnifique ceremonie du sacre du roy Louis XIV.

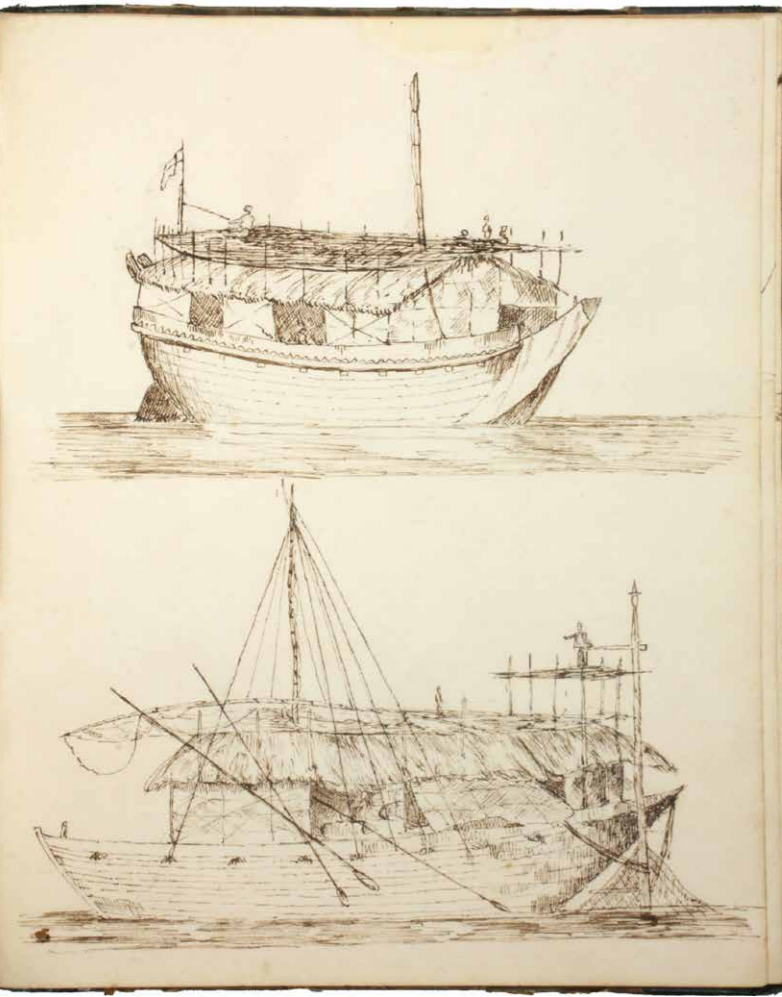
Paris, Imprimerie d'Edme Martin, 1655.

2 works, with the first in 2 parts, in 2 volumes. Folio (44 × 30 cm). With 3 drawings of layouts and seating plans of the king's audience room, and 24 copper-engravings of ambassadors and court scenes. Contemporary gold-tooled red morocco, with the French royal coat-of-arms on the front and back, fleurs-de-lis in the corners and on the spine, the title lettered in gold on the spine, gold-tooled board edges and turn-ins, gilt and marbled edges, marbled endpapers. € 29 500

Fascinating contemporary manuscript about the inner workings of the court of King Louis XIV (r. 1643–1715), which comes from the collection of Princess Marie-Gabrielle de Savoie (1940). The work was written by Nicolas II de Saintot (1632–1713), a powerful and important court official, who worked at the court during most of Louis XIV's reign.



Hand-drawn studies of Indian boats



205. SAWYER, Cornelius, [Drawn studies of Indian boats in an English manuscript notebook].

Bengal, 1834. 4° (ca. 19 × 23.5 cm). With 31 drawings in various inks and pencil, the text is written in a cursive script in ink. Contemporary gold-tooled half dark green morocco, marbled paper sides, marbled endpapers. € 18 000

Finely illustrated manuscript notebook of an 1834 voyage to India with over twenty pages of beautifully drawn Indian boats, carefully sketched from life along the rivers of Bengal. Altogether, 14 large and 4 smaller drawings illustrate indigenous boats and ships of all kinds. Other sketches cover landscapes, and one is signed “Cornelius Sawyer”, who remains unidentified.

Sawyer’s sketchbook in fact begins as a ship’s log, setting out from Portsmouth, England in March of 1834 towards India, and passing the Cape of Good Hope on May 15th. The log, with similar exactitude as the following drawings, mentions the names and destinations of ships encountered along the journey. The log ends rather abruptly prior to arrival on Thursday, June 26th, and two pages of handwritten notes on Russian currencies and measures follow. Alongside this is a transcription from the biography of Reginald Herber, the Lord Bishop of Calcutta (today Kolkata). Between Herber and the notes on Russian currency, one might wonder if the author was planning to do business with Russians in Bengal.

Regardless of his business aims, the true interest of Cornelius Sawyer clearly lay in ships, and his skilled sketches complete the rest of the notebook, of which they are the highlight.

The binding shows slight signs of wear, internally some offsetting in the logbook, but not among the sketches – these remain bright and clean. Overall quite well preserved.

6 pages of text and 21 pages of drawings on 36 ll. ➤ More photos & information on our website

Savary’s literary letters on Egypt, in attractive contemporary binding

206. SAVARY, (Nicolas) Claude Étienne. Brieven over Egypte.

Amsterdam, Martinus de Bruyn, 1788–1789. 3 volumes. 8°. With 4 numbered engraved folding plates, including maps of Egypt and northern Egypt, a plan of Alexandria, and a cross-section of the Great pyramid. Contemporary mottled calf, richly gold-tooled spines and binding edges. € 2500

Surprisingly rare first and only edition of the Dutch translation of a collection of literary letters published after Savary’s travels in Egypt (1777/79). Claude Étienne Savary (1750–1788) was a French Arabic scholar and traveller, known for his translation of the Quran and his posthumously published Arabic grammar. The letters provide, in a polished literary style, a broad overview of the country, treating its rich history, (historical) inhabitants, agriculture, trade, politics, religion, etc. The first two volumes detail his travels, while the third is pure didactic and treats Egyptian mythology, etc. “Savary was the first Frenchman to cite Arabic texts in a work of this nature, and indeed his knowledge of Arabic served him well in his travels at a time when there were many difficulties for the European explorer in Egypt” (Blackmer)

Only the flyleaves and title-pages are slightly foxed, otherwise in very good condition, nearly untrimmed. Bindings only slightly rubbed along the hinges, otherwise very good and attractive bindings.

xvi, 446, [1], [1 blank]; xvi, 364, [2 blank], [1], [1 blank]; “xiv” [=xxiv], 390, [1], [1 blank] pp. *STCN* (2 copies); *WorldCat* (4 copies, incl. 2 the same); cf. *Blackmer 1492/977* (first French ed.); *Gay, Bibl. de l’Afrique et l’Arabe 1622* (1785 first French ed.); *Howeego, to 1800, S53*; *Ibrahim Hilmy* (French & English eds); *Zeinab Abul-Magd, Imagined Empires: A History of Revolt in Egypt* (2013), pp. 47–48; not in *Tiele, Bibl.* ➤ More photos & information on our website



“The Versailles of the Achterhoek”

207. SCHENK, Pieter. Delineatio domus recreatricis adjacentium[ue] prospectuum amoenissimorum extra urbem Zutphaniensem ...

Amsterdam, Pieter Schenk, [1702 or ca. 1720]. Oblong 4° (21 × 27 cm). With an engraved title-page and 16 numbered engraved views (ca. 15 × 19 cm), each with a caption in Dutch and Latin below the border, mostly in two lines. 19th-century grey-brown paste-paper with a wave pattern over boards. € 2750

A magnificent series of 16 views of the house and gardens of “De Voorst”, the country estate of Arnold Joost van Keppel (1669/70–1718), Baron of Ashford, Margrave of Bury and Count of Albemarle, built by the architect Jacob Roman (1640–ca.1716). Each view has a caption in Dutch and Latin below, mostly in two lines.



Van Keppel inherited the estate near Zuthphen in 1686. At the expense of King William III of England (formerly the Dutch Stadtholder Willem III), he replaced the modest buildings and grounds with the lavish palace and gardens that contemporaries dubbed “the Versailles of the Achterhoek”. After the death of Van Keppel’s widow the estate declined, parts were torn down in the 19th century and a fire destroyed the interior in 1943. The estate was restored in the 1950s and 1990s to the present state. Schenk’s present architectural and horticultural series gives a detailed view of the buildings, gardens and fountains soon after they were built during the heyday of “De Voorst”.

The prints are numbered 33–48 in brown ink by a contemporary hand (which would accord with their sequence if issued as part of the *Paradisus oculorum*). With a large patch of the decorated paper on each board badly abraded, boards slightly worn around the edges and spine, endpapers slightly browned, some minor marginal dust-soiling and staining (barely affecting the images), but overall in good condition.

[1], 16, [1 blank] engraved ll. *The Anglo-Dutch garden 74*; *Hollstein XXV, p. 295, nos. 1667–1682*; *Springer, Bibl. overzicht, pp. 43–44*; *STCN* (4 copies). ➤ More photos & information on our website

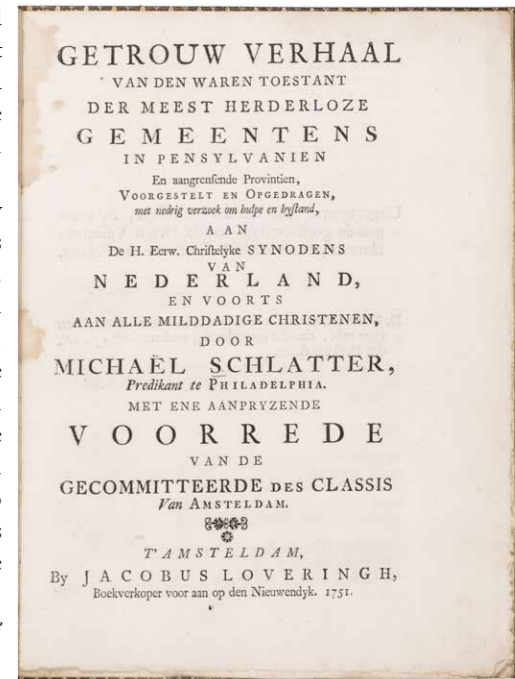
German Reformed congregations in America, with the baptism of a freed slave and report on the Iroquois

208. SCHLATTER, Michael. Getrouw verhaal van den waren toestant der meest herderloze gemeentens in Pennsylvania en aangrenzende provincien.

Amsterdam, Jacobus Loveringh, 1751. 4°. Finely bound in early 20th-century(?) gold-tooled, tan goatskin morocco, green morocco label covering the entire spine, gold-tooled turn-ins, gold fillets on board edges, with the original Dutch-marbled wrappers bound in. € 18 000

Very rare first edition of the report of a mission to aid and bring order to the German Reformed congregations in Pennsylvania and neighbouring areas, prepared by Michael Schlatter at the request of the Holland Synod of the Dutch Reformed Church. King Charles II granted the Pennsylvania territory to the English Quaker William Penn in 1681 and German-speaking Quakers from the Palatine settled there already around 1685. Penn’s strong advocacy of religious freedom encouraged numerous Germans of various faiths to follow, often collectively called “Pennsylvania Dutch” (a corruption of “Deutsch”): Mennonites and several related groups, Lutherans and especially German Reformed, not only in Pennsylvania but also in neighbouring parts. Schlatter also reports his 1747 baptism of a freed slave and devotes two pages to the Six Nations (of the Iroquois Confederacy), giving a more favourable picture than most Europeans of his day, though inevitably viewing them as pagans to be converted and later adding another two pages about helping these “blind heathen”. With a signed artist’s proof of Wim Zwiers’s 1946 etched bookplate for Henri Johan (Hans) de Koster (1914–1992), Dutch entrepreneur and Dutch minister of Defense 1971–73. With some small stains and a small scrap of printed waste paper in the gutter margin of the first quire and a single small worm hole running straight through the foot margin of the entire book and the original wrappers, but otherwise in fine condition and with nearly all deckles preserved. The morocco turn-ins have given the facing endleaves a 1 cm browned border, the original marbled wrappers show minor wear and there is one small scrape on the front board, but the binding is otherwise fine. A beautiful copy of a remarkable piece of Americana.

xxii, 56 pp. *J.F. Bell S137*; *JCB* (18th cen.) 963; *Sabin 77643*; *STCN* (2 copies); *WorldCat* (3 or 5 copies, including the 2 in *STCN*); not in *Church*; *Eberstadt*; *Streeter*; for Schlatter: *Henry Harbaugh, The life of Rev. Michael Schlatter* (1857). ➤ More photos & information on our website



Expanded and illustrated second edition of a classic description of Friesland

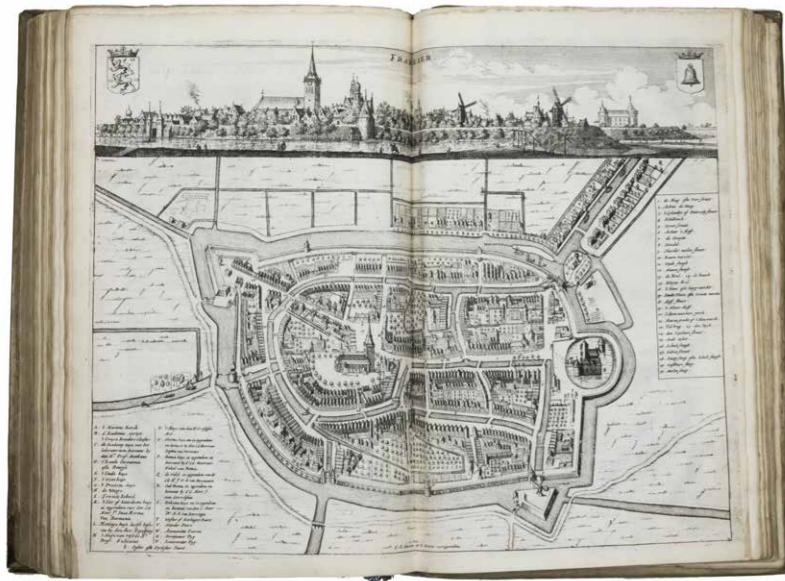
209. [SCHOTANUS, Christiaan]. Beschryvinge van de heerlyckheydt van Frieslandt tusschen 't Flie end de Lauwers. [Franeker], Johannes Wellens, [1664]. Folio. With engraved title-page, full-page engraved coat of arms of the province of Friesland, and 46 engraved maps and plans (4 large folding maps, 31 double-page maps and 11 double-page city plans) by Jacob van Meurs after Bernardus Schotanus à Sterringa. Contemporary blind-tooled vellum. € 5000

Greatly expanded and revised second edition of Schotanus's classic description of Friesland and the Frisian people. The first edition was published in 1655, without engravings, as *beschryvinge ende chronijck vande heerlickheydt van Frieslandt* and included the history from the earliest times to ca. 1500. In 20 chapters, it covered the origins of the Frisian people, the Roman, Frankish, Norman, Saxon and Burgundian eras, Friesland's special status under Charlemagne and his successors from the 9th to the 12th centuries, customs and manners, and the history of the Church. In the present second edition the chapters were rearranged and descriptions and illustrations of the municipalities and cities were added.

Christiaan Schotanus (1603–1671), minister of the Church and professor of Greek, Church history and theology at the University of Franeker, is best known for his publications on the history of Friesland.

Two maps repaired and with some occasional minor spotting. Very good copy.

[8], 280, [1], [1 blank] pp. *Bodel Nijenhuis 2587; Tiele, Bibl. 976.* More photos & information on our website



Spectacular atlas of Friesland, beautifully coloured by a contemporary hand

210. SCHOTANUS VAN STERRINGA, Bernhard. Uitbeelding der heerlijkheit Friesland ... [Leeuwarden], François Halma, 1718. Imperial 2° (54.5 × 33 cm). With an engraved allegorical title-page; 3 full-page engraved heraldic plates; and 37 double-page and 2 larger folding engraved maps. Beautiful cartouches and landscapes on all maps, mostly by Jan and Caspar Luyken, all beautifully coloured by a contemporary hand. Contemporary red half roan, later cloth corners and reinforcing. € 12 500

Second revised and enlarged edition of the first atlas of the Dutch province of Friesland, with the pictorial decoration on 22 of the maps executed by Jan and Caspar Luyken, with all the maps and plates beautifully coloured by hand. It includes an overview map of the entire province and 30 detail maps at scales of about 1:25,000 to 42,000. "The execution of these maps is exceptionally beautiful ... one of the best and most beautiful documents of our old cartography" (Fockema Andreae). Not included in the first edition are eight additional historical maps of the Netherlands, with a special emphasis on Friesland, the first by Schotanus van Sterringa and the others (numbered 1 to vii) by Alting. Some small tears; large tears in 2 maps repaired. Good, beautifully coloured copy of the best edition of the most beautiful atlas of Friesland.

[4] pp. plus plates. *V. Eeghen & V.d. Kellen 332 note; Fockema Andreae, Gesch. kartografie Nederland, pp. 58–59; Klaversma & Hannema 1296; Koeman, Schot 2; Phillips & LeGear 3088; Tiele, Bibl. 978.* More photos & information on our website



Beautifully illustrated early German account of Schouten's discovery of the Cape Hoorn route to the Pacific with 3 nautical charts and 7 views, all in South America

211. SCHOUTEN, Willem Cornelisz. Historische Beschreibung, der wunderbarlichen Reyse, welche von einem Holländer, Willhelm Schouten genandt, neulicher Zeit ist verrichtet worden: ...

Frankfurt am Main, Paul Jacobi for Johann Theodor de Bry in Oppenheim, 1619. Folio. With 2 title-pages, the main one with an engraving showing Magellan and Schouten sitting across from each other with an armillary sphere between them. Loose quires and leaves. € 7500



Second German edition, the first with De Bry's important illustrations, of part 11 of Schouten's journals, published in Frankfurt only one year after Willem Jansz. Blaeu published the first Dutch edition at Amsterdam. Willem Cornelisz Schouten was a Dutch explorer born in Hoorn, Holland around 1567. In 1615, he and his younger brother Jan Schouten set sail on an expedition sponsored by the Australische Compagnie and led by Jacob Le Maire. The expedition, which consisted of two ships, the Eendracht and Hoorn, aimed to search for Terra Australis and explore a western route to the Pacific Ocean to bypass the trade restrictions of the Dutch East India Company in the Spice Islands. During the voyage, Schouten rounded Cape Horn, which he named after the lost ship Hoorn and the Dutch city of Hoorn, and named the strait Le Maire Strait. Jan Schouten died during the voyage and Willem Schouten continued, discovering several atolls in the Tuamotu Islands and the Tonga Islands, as well as the Schouten Islands. He then followed the north coasts of New Ireland and New Guinea before reaching Ternate in September 1616. The Dutch East India Company accused Schouten of infringing on its monopoly on trade in the Spice Islands and arrested him, confiscating his ship in Java. He later returned to work for the company and died off the coast of Madagascar in 1625. Schouten's charts were later used by Abel Tasman during his exploration of the north coast of New Guinea.

De Bry published a German and Latin version in time for the Frankfurt book fair of 1619 and his editions were met with great interest by contemporary readers. The original Dutch edition, titled *Journal ofte beschrijvinghe van de wonderlijcke reyse, gedaen door Willem Cornelisz. Schouten van Hoorn* (Sabin 77920) and penned by the Dutch navigator himself appeared in Amsterdam in 1618. Schouten's contribution to the European knowledge of the geographical, meteorological and nautical conditions of the southern tip of South America was considerable. His journey might not have yielded the desired insights into possible trade stations along the route, but it was one

of the important steps that led the Portuguese captain Ferdinand Magellan to discover the Magellan Strait in 1619. Expertly and unobtrusively restored, especially in the gutter margins, with the loss of a few letters along the gutter side in the lower half of A5 and a tear repaired through part of the text of B4. The restorer has not preserved the original conjugacy in quire A, so that A1 & 2 and A5 & 6 now form bifolia instead of A1.6 and A2.5. Further in good condition, with all illustrations and maps intact (the double-page nautical chart was apparently a fold-out, since its fold shows none of the damage restored in the gutter margin of the other leaves), some minor browning. A very early edition of Schouten's voyage along the coast of South America and into the Pacific, the first to include De Bry's stunning illustrations.

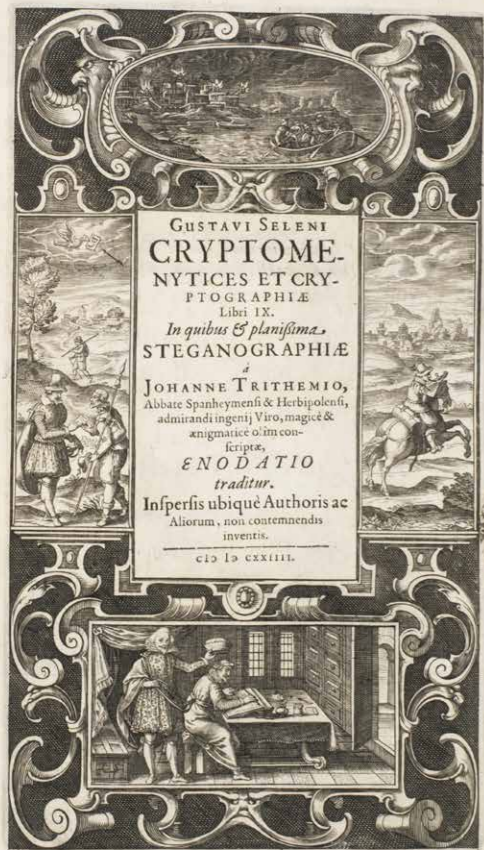
[1], 35, [20] pp. *Alden & Landis 619/112 (7 copies); Church 198, JCB I, pp. 414–415; Sabin 8784; USTC 2109287 (3 copies), VD17 23:232382P (5 copies), WorldCat 254897412 (3 copies), Michiel van Goesen, Changing the image of the southern Pacific: Willem Schouten, his circumnavigation, and the De Bry collection of voyages, The journal of Pacific history, 44, 1 (2009), pp. 77–87.* More photos & information on our website

One of the most famous works on cryptography by the founder of the Herzog August Library in Wolfenbüttel, Germany

212. SELENUS, Gustavus (pseudonym of Augustus II, Duke of Brunswick-Lüneburg). Cryptomenytices et cryptographiae libri ix. In quibus & planissima Steganographiae à Johanne Trithemio ...

(Colophon:) Lüneburg, printed for the author by Johann and Heinrich Stern, 1624. Small 2° (ca. 29 × 18.5 cm). With the title set within an elaborately engraved pictorial border, a full-page engraving, a half-page engraving, an engraved illustration in the text, and a folding letterpress table. Further with numerous woodcut or letterpress diagrams, tables, and musical scores in the text, a woodcut printer's device on verso of the final leaf, woodcut and typographical head- and tailpieces, and woodcut decorated initials. Modern overlapping vellum, sewn on 3 supports laced through the joints, with the manuscript title in black ink on the spine. € 9500

Rare first and only edition of one of the most renowned works on cryptography written by Augustus II, Duke of Brunswick-Lüneburg (1579–1666), founder of the Herzog August Library in Wolfenbüttel, Germany.



This work, dedicated to Holy Roman Emperor Ferdinand II (1578–1637) and printed at the author's expense by Johann Stern (1582–1656) and his brother Heinrich Stern (1592–1665), is a comprehensive survey of various cryptographic techniques and methods of code-breaking, comprising for example steganography (the hiding of a message in a larger text) and encryption in musical scores. It is profusely illustrated with tables and schemes of alphabets and ciphers encoded in numerous variations, occasionally including signs of the zodiac. The text, divided into nine books, is partly based on the famous *Steganographia* by the German Benedictine abbot Johannes Trithemius (1462–1516), which was first published in Frankfurt in 1606. The third book contains the unfinished part of Trithemius' enigmatic text, of which the secret code had only been deciphered at the end of the 20th century.

The intriguing engraved title border is generally regarded as the first pictorial clue in the controversial Baconian theory of Shakespearean authorship, contending that the English philosopher and statesman Francis Bacon (1561–1626) is the true author of the plays written by William Shakespeare (1564–1616). One scene suggests Francis Bacon handing over a text to a man holding a spear (meaning Shakespeare) and one scene suggests Augustus II holding the "Cap of maintenance" above the head of Francis Bacon writing at his desk. Some authors believe this work as a cryptographic twin to Francis Bacon's *De dignitate et augmentis scientiarum* and Shakespeare's First Folio, which were both published in 1623.

Augustus II, born as the seventh child of Henry III, Duke of Brunswick-Dannenberg (1533–1598), studied at the Universities of Rostock, Tübingen, and Strasbourg. After his Grand Tour through Italy, France, the Netherlands, and England, he settled in 1604 in his residence in Hitzacker continuing his studies for the next three decades.

With an unidentified black armorial stamp in the blank margin of the title-page. A few tiny wormholes in the upper part of the inner blank margin (slightly worsening between pp. 231–264 with no loss of text), small portion of the blank margin of leaves H3, K4, Q2 and Kk3 torn off, four oversized leaves (Q3–Q5 and Aa5) folded (as published). Otherwise a complete copy in very good condition, here with the often missing half title and folding letterpress table.

[36], 493, [1] pp. Brunet V, col. 270 (*Ouvrage curieux*); BL German Books A1047; Caillet 10114; Galland, *Bibliography of the literature of cryptology*, S. 166f; Graesse VI, p. 344; VD17 23:285820R. ➤ More photos & information on our website

*Meeting the survivors of the HMS Bounty mutiny:
rare Dutch edition of an engaging account of a voyage to Pitcairn*

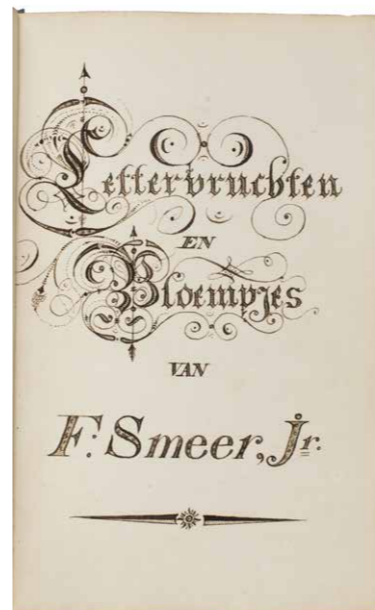
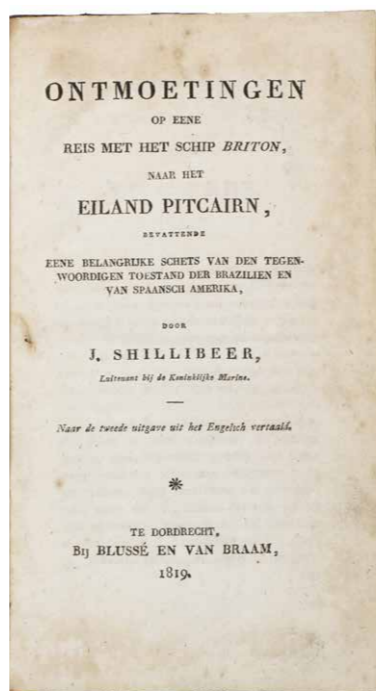
213. SHILLIBEER, John. Ontmoetingen op eene reis met het schip Briton, naar het eiland Pitcairn, bevattende eene belangrijke schets van den tegenwoordigen toestand der Brazilië en van Spaansch Amerika.

Dordrecht, Blussé and Van Braam, 1819. 8°. Contemporary gold-tooled half brown calf, with a red leather title-label on the spine lettered in gold, sprinkled paper sides. € 3950

First Dutch edition of a fascinating account of the voyage of the *HMS Briton* to Brazil and the Pitcairn Islands, including some noteworthy details about the mutiny of the *HMS Bounty* in 1789. Unbeknownst at the time, the survivors of the mutiny had settled on Pitcairn. Although most of them had passed away in the early 19th century, their descendants were still living there. The crew of the *HMS Briton* met them in 1814. The present work includes a rare interview with one of them, which offers a wealth of information about the mutiny and its aftermath.

The edges and corners of the boards are somewhat bumped, with some loss of leather on the bottom corner of the front board, the leather on the spine is slightly scraped and discoloured. The work is foxed throughout, mainly in the margins. Otherwise in good condition.

v1, [2], 180 pp. Ferguson, *Bibliography of Australia*, 767; Sabin 80485; WorldCat 913899597 (6 copies); cf. Borba de Moraes 2238 (*English ed.*); Hill 1563 (*English ed.*); not in Howgego. ➤ More photos & information on our website



*Unpublished manuscript containing early examples
of 19th-century Dutch "minister-poetry"*

214. SMEER Junior, Frans. Lettervruchten en bloempjes.

[The Netherlands, ca. 1820]. 2 volumes. 8°. Contemporary gold-tooled half green calf with a red morocco title-label on the spine, marbled sides, gold-tooled board edges, red decorated edges. € 1250

Unpublished manuscript with early examples of so-called "Domineespoëzie", or moralistic, nationalistic, and pious poetry written by Dutch ministers ("minister poetry"). The work has been beautifully written and bound, and is still in very good condition, so a lot of care must have been taken in its production.

With a folded leaf inserted in volume 2 containing a manuscript index to the work, possibly by the author. The edges and corners of the boards are somewhat scuffed, the spines have somewhat discoloured, the marbled paper is slightly rubbed and has browned around the edges from the leather. The corners of the end leaves have browned from the leather, some leaves are slightly stained in the outer margins, not affecting the text. Otherwise in good condition.

[98]; [112] ll. ➤ More photos & information on our website

*First etymological dictionary of Portuguese words derived from Arabic,
bound together with the texts of letters written to the Portuguese court in Arabic
by kings and diplomats between 1503 and 1528*

215. SOUSA, João de and José de Santo Antonio MOURA. Vestigios da lingua Arabica em Portugal ou lexicon etymologico das palavras e nomes Portuguezes, que tem origem Arabica.

Lisbon, Typografia da Mesma Academia [= Academia Real das Sciencias], 1830.

With: (2) SOUSA, João de. Documentos Arabicos para a historia Portugueza.

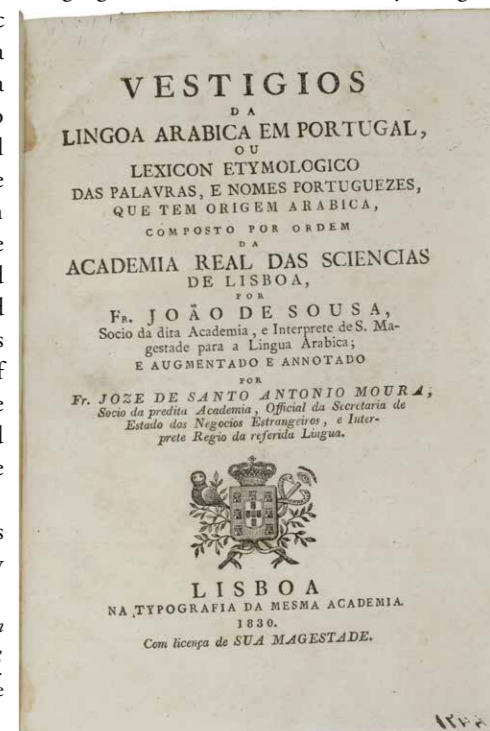
Lisbon, Academia Real das Sciencias, 1790. 2 works in 1 volume. 4°. Ad 1: with the academy's woodcut device on the title-page. Ad 2: with the academy's woodcut device on the title-page. Set in Arabic, roman and italic types. 19th-century half calf, marbled paper sides, titles in gold on spine, blue sprinkled edges. € 4500

Second edition of an etymological dictionary of Portuguese words deriving from Arabic. Each Portuguese word is followed by the Arabic word from which it derives, the transliteration of the Arabic, and a Portuguese definition. The lexicon emphasises the impact that nearly six hundred years of Moorish rule over the Iberian Peninsula had on the Portuguese language and culture. It is the first etymological

dictionary to record Portuguese words derived from Arabic itself, or through Arabic from Hebrew, Greek, Persian or Turkish, first published in 1789 by the Academia Real das Sciencias. This lexicon is bound with the first and only edition of a collection of letters written in Arabic during the reigns of Kings Manuel I and João III of Portugal from the official Portuguese state correspondence, with the original Arabic and a parallel Portuguese translation. Both works were compiled by João de Sousa (1734–1812), who was born in Damascus and brought up by Syrian Capuchin friars. He was encouraged to leave for Europe and reached Portugal in 1750, where he was admitted as a member of the Portuguese Royal Academy of Sciences and appointed as the first professor of Arabic at the University of Lisbon. He also played a diplomatic role as Arabic interpreter to the Portuguese King Joseph I and his ambassadors in delegations to the King of Morocco. The present second edition of the *Vestigios* (ad 1) includes additions and annotations by another member of the Academia Real das Sciencias, José de Santo Antonio Moura (1770–1840). He studied Arabic, became an interpreter and, according to the title-page, even worked for the Portuguese State Secretary for foreign affairs.

Small inscription on the verso of the first flyleaf: "4471". Binding shows slight signs of wear, mainly around the spine, inner hinges slightly worn. Ad 1 very slightly browned, ad 2 internally very clean. Otherwise in very good condition.

[1], [1 blank], [1], [1 blank], xvi, 204; [1], [1 blank], [1], [1 blank], [4], 190, [2] pp. Ad 1: *Aboussouan* 850; *Inocência* IV, 241; *Palau* 320778; *Porbase* (7 copies). cf. *Schnurrer, Bibl. Arabicae* IV, p. 34 (no. 124, 1st ed. 1789). Ad 2: *Inocência* IV, 42; *Macro* 2098; *Palau* 320779; *Porbase* (10 copies); *Schnurrer, Bibl. Arabicae* I, p. 39. *Neither in Atabey; Blackmer; Gay.* ➤ More photos & information on our website



The Seventeen Provinces: a detailed map with additional views of major cities and examples of local dress

216. SPEED, John [and Pieter van der KEERE?]. A new map of ye XVII provinces of Low Germanie. [London], George Humble, 1626. 41 × 53 cm. Engraved map with hand coloured borders, probably by Pieter van den Keere (1571–after 1646). Incorporating a fine compass-rose with 32 rhumb lines and names of the wind-directions, a coat of arms of France, a title-cartouche, a legend (“A catalogue of the cities et [!] villages in everie Province”) and an indication of scale (ca. 1:1.120.000). The map is topped by 8 hand coloured miniature profiles of major cities and bordered by hand coloured figures in local costume at the left (5 male figures) and right (5 female figures). Framed. € 4000

Very fine and attractive map in its first edition, as published in John Speed’s *A Prospect of the most famous Parts of the World* (London, 1627). The very successful map was republished in 1654 (in two different states) and 1674. Its decorative border incorporates profiles of Amsterdam, Antwerp, Ghent, Middelburg, Groningen, Zutphen, Utrecht, and Atrecht, and figures depicting “a Gentle woman”, “a Brabanders wiffe[!]”, “a Hollanders wiffe [!]”, “a Fishers wiffe[!]”, “a Contreywoman[!]”, and their male counterparts. Slightly creased, with restored tears along the head and foot of the central fold. Otherwise a very good copy. *Van der Heijden 88, first state (of 4).* ➤ More photos & information on our website



The first scientific work on Hemiptera, with 70 hand-coloured, detailed plates of insects

218. STOLL, Caspar. Natuurlyke en naar 't leeven naauwkeurig gekleurde afbeeldingen en beschryvingen der cicaden en wantzen, in alle vier waerelds deelen Europa, Asia, Africa en America huishoudende. Amsterdam, J.C. Sepp, [1780–]1788. 2 parts in 1 volume. 4° (ca. 28.5 × 23 cm). With 40 handcoloured plates of insects and a handcoloured floral frontispiece at the start of each volume. Contemporary gold-tooled brown calf. € 4950



First edition of a beautiful, complete set of an important scientific work on insects, with 70 contemporary hand-coloured plates. It describes the Cicadidea and Heteroptera found in all parts of the world, especially in Suriname, Indonesia, South Africa and the Coromandel coast. It is the first serious scientific work ever published on insects of the order of Hemiptera. The illustrations, which show more than 450 insects in great detail, form the main part of the work and are accompanied by descriptions in Dutch and French. These 2 volumes were written by entomologist Casper Stoll (ca. 1725–1793/95) and were later followed by a work about grasshoppers. They were originally published in monthly installments. The present works are commonly bound together. In the present copy, they are preceded by the rare cancelled title-page, with the year 1780, and the general introduction. Stoll was the first entomologist to devote himself to Hemiptera and used Linnaeus’ classification to categorise them. His work was lauded for its accuracy and beauty of colouring. The illustrations were likely made by Jan Christiaan Sepp (1739–1811), who also published the work. He was an artist, entomologist and publisher who specialised in natural history works. He produced some of the finest Dutch natural history colour-plate books of the 18th century. With a small label mounted on the front pastedown, a contemporary ownership inscription on the verso of the first flyleaf, an inscription on the recto of the back flyleaf and numerous small annotations in the indices of both volumes. The corners of the boards are bumped and the leather on the spine and boards has been somewhat scraped and rubbed, the joints have been professionally restored at the head and foot, the front endpapers have been reinforced in the gutter with Japanese paper. Overall in very good condition. 124; 172 pp. *Horn-Schenkling, 21554; Nissen, ZBI, 3999 and 4000; STCN 184649447 (11 copies).* ➤ More photos & information on our website

Print series with beautiful views of one of the most prestigious country houses and gardens of the Dutch Republic

219. STOOPENDAAL, Daniel and Laurens SCHERM. Verscheyde schoone en vermaakelyke gezigten, in de Hofstede van Clingendaal gelegen by 's Gravenhage. [Amsterdam], Nicolaas Visscher, [ca. 1697/1701]. Small oblong 2° (18 × 24 cm). With 32 numbered engraved prints (13 × 16.5 cm), including the title-page, captioned in Dutch, with views of the country house and gardens of Clingendaal near The Hague, designed and etched and engraved by Daniel Stoopendaal, Laurens Scherm and Leon Schenk. Blind- or black-tooled half calf (ca. 1900), marbled paper sides and endpapers. € 2950

A series of 32 prints, including the engraved title-page, by the etcher, engraver and draughtsman Daniel Stoopendaal (1672–1726) and etcher Laurens Scherm (fl. 1689–1701) in their second issue, executed by Leon Schenk and edited and published by Nicolaas Visscher: beautiful views of one of the most prestigious country houses and gardens of the Dutch Republic, Clingendaal near The Hague, including prints showing the construction of the house and plans of both the house and gardens. With the bookplate of H. Boekenooogen on the front paste-down, an owner’s inscription in black ink and a small bookbinder’s label on the second free endleaf. Lacking print 33 by L. Scherm. The binding shows some signs of wear around the corners and the spine, internally slightly soiled, but overall a good copy with wide margins. [32] engraved ll. *The Anglo-Dutch garden in the age of William and Mary (1988), pp. 179–183; Hollstein XXIV, Scherm, 24–29 & 31–32 (= nos. 1, 6, 16, 19–20, 24, 31–32); Hollstein XXVIII, Stoopendaal, 18–41 (= nos. 2–5, 7–15, 17–18, 21–23, 25–30); Springer p. 45; STCN (4 copies).* ➤ More photos & information on our website



A prosecutor’s enquiry into the traumatic 1796 Dutch capitulation at Saldanha Bay near the Cape of Good Hope

217. SPOORS, Jakob. Rapport van Jakob Spoor, als fiscaal van den Hoogen Zee-krygsraad, omtrend het gedrag van den capitein Engelbertus Lucas en verdere commandanten der schepen behoord hebbende tot het esquad in den jaare 1796. Naar de Oost-Indien gedestineerd; benevens de resolutie en sententie ten deze door den Hoogen Zee Krygsraad genomen en geslagen. The Hague, 's Lands-Drukkery, 1798. 8°. With the woodcut great seal of the Batavian Republic on the title-page. Modern blue cloth, title in gold on spine, new endpapers. € 1250

Published report of the prosecutor Jacobus Spoor on the 1796 surrender to the British Royal Navy of a Dutch expeditionary force sent to recapture the Dutch Cape Colony. The affaire sent shockwaves through the Batavian Republic and the stately publication on offer here presents the official printed edition of the report concluding the inquiry into the matter by the prosecutor Jacobus Spoor. In good condition, with only a faint water stain in the first 14 and last 34 pages. [2], 151, [1] pp. *STCN 202114317.* ➤ More photos & information on our website



Rare history of the emperors of the Holy Roman Empire

220. STRADA À ROSBERG, Octavius de. *Neue Keijser Chronick ...*

Frankfurt am Main, Eberhard Kieser, 1629.

With:

(2) IDEM. *Continuation der Keyser Chronick ...*

Frankfurt am Main, Caspar Röteln for Eberhardt Kieser, 1628.

(3) IDEM. *Genealogia, das ist, Geschlecht Register, oder Stammbaum, und Verzeichnusz aller Potentaten, Keyser, Königen, Ertzhertzogen und Fürsten ...*

Frankfurt am Main, for Eberhard Kieser, 1629. 3 works in 1 volume. Folio. **Ad 1:** with the title set in a richly engraved border, a half page engraving of the coat-of-arms of the dedicatee Don Guillermo Verdugo on f. (2)r, and numerous engravings of coins with the portraits of the emperors in the text. **Ad 2:** with 10 engravings of both sides of coins in the text. **Ad 3:** with a large folding engraving (92 × 46.5 cm.) of the genealogical tree of the Dukes and Archdukes of Austria. With numerous woodcut decorated initials and woodcut head- and tail-pieces throughout. (Near?) Contemporary mottled calf with a large gold-tooled armorial centre piece on both arms (with the letters "R. M. F." inside the coat-of-arms), a red morocco title-label lettered in gold on the gold-tooled spine, red and light blue sprinkled edges, marbled endpapers. € 7500



Ad 1: Second German edition of this extremely rare history on the emperors of the Holy Roman Empire from Julius Caesar to Rudolph II and Matthias, originally written in Latin by Octavius de Strada à Rosberg and translated in German by his son Octavius. The first German edition was published in 1618. The original Latin edition was printed in Frankfurt by J. Bringer in 1615.

Ad 2: Original German edition of this "Continuation" of the history of the Holy Roman emperors, with descriptions of the lives of Matthias I and Ferdinand II of Bohmen, until September 1628.

Ad 3: First German edition of this "supplement" to the *Neue Keijser Chronick* with the large folding engraving of the genealogical tree. These 3 very rare and fairly unknown works – *Neue Keijser Chronick*, its *Continuation*, and the *Genealogia*, bound together in 1 volume form a unique set of texts on the history of the Holy Roman Empire.

With the book plate of J. Sejnost mounted in the upper outer corner of the front pastedown, a large ex libris book plate mounted on the verso of the title-page of ad 1, and 4 red stickers of some sort on leaves (including the title-page and on ad 3, p. 37 and its verso), possibly covering a former library stamp. The binding shows minor signs of wear, the title-page of ad 1 is slightly cut short, slightly browned throughout, and with a small tear in the folding genealogical tree. Otherwise in good condition.

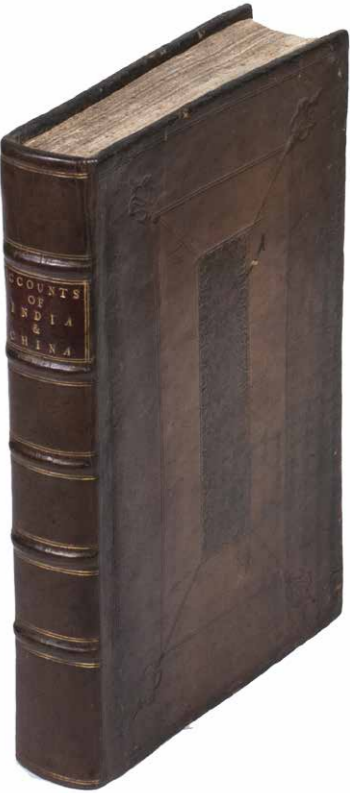
[4], 596, [10], [2 blank]; 87, [1 blank]; 37, [1 blank] pp. *Ads 1–2: Deutsche Drucke des Barock (Wolffenb.) B 10335–6; one further copy in the BSB; not in NUC. Ad 3: 1 copy in the BSB; not in NUC.* More photos & information on our website

The text gives a lively account of life in China and India, with "the first foreign descriptions of tea and porcelain, and a whole panorama of Chinese society, from the Son of Heaven and Confucian ethics down to toilet paper and bamboo urinals" (Mackintosh-Smith). Later Arabic geographers such as Ibn Khordadhbe and al-Mas'udi relied heavily on this work for their information on India and China. "Ces relations sont de la plus haute importance pour la connaissance de l'Inde et de la Chine au moyen-âge" (NBG).

The book includes stories about the Indian Ocean and its fish species, the cities around the Arabian Gulf, whales and other large man eating fish, the religions of China and India. Other sections discuss commercial routes and the most important products of India, Srinadeb, Java, and China, as well as the presence of Muslims in China in the third and fourth centuries.

With the bookplate of "Will[ia]m Markham Esq[ui]r[e] Becca Lodge, Yorkshire" on the front paste-down, covering another bookplate. The boards are slightly scuffed around the edges, slightly foxed throughout. Otherwise in very good condition.

xxxxvii, (1), 260, vii pp. *Cordier, Sinica 1924; Cox I, 335; Lust 297. NBG 41, 997f (Renaudot); cf. T. Mackintosh-Smith & J. Montgomery (eds.), Two Arabic Travel Books (2014).* More photos & information on our website



14 Chinese colour drawings on pith paper, showing 72 fish and seashells, some in metallic colours

222. [SUNQUA?]. [Chinese fish and seashells].

[Guangzhen (Canton)?, Sunqua?, ca. 1845/55?]. Oblong 2° album (26.5 × 34.5 cm). 14 drawings depicting 72 fish and seashells in coloured gouaches, the fish with gold and silver speckles to give a metallic effect to the scales, executed on pith paper (18 × 29 cm), framed with 4 strips of blue silk, and with a loose tissue leaf inserted before each drawing. Contemporary boards, covered with yellow-green silk. € 18 000

Fourteen beautifully executed Chinese drawings showing 25 fish (including 1 eel) and 47 seashells, in coloured gouaches with gold and silver speckles to render the metallic lustre of the scales, drawn on pith paper (sometimes confusingly called "rice paper"). They show a consistent style and were clearly produced as a series. The first 8 leaves contain fish, with 2 to 6 specimens in each drawing; the last 6 contain sea shells, with 6 to 10 specimens in each drawing. In at least most cases, each specimen represents a different species. The fish include a catfish and an eel. The seashells include whelks and conchs, cowrie, clams, snails (many with spectacular spiral cones) and bi-valves with a wide variety of exotic-looking protrusions. The drawings are simple renditions of the specimens, without background scenes or plants, but depicted with considerable detail, so that it would not be difficult to identify the species. This simplicity might suggest the fairly early work of Sunqua rather than Tingqua, but the dearth of well-documented examples makes the ascription tentative. Chinese artists seem to have begun making coloured gouache drawings on pith paper in the 1820s, but the genre flourished after China's defeat in the First Opium War opened the country to foreign trade. Most were produced in the port city Guangzhen (Canton province),

where the leading artists Sunqua and Tingqua established their studios. They mixed Chinese and Western styles, the present seashells having Western-style shadows with the light coming from above (and mostly slightly to the left). They catered largely to the new export market.

One drawing has a crack running into the largest fish and 2 or 3 others have significant marginal cracks or tears, but the drawings are otherwise in very good condition and the colours remain fresh and bright (they are sensitive to sunlight, so most examples outside of albums have faded). The album binding is also very good. A lovely series of large, coloured Chinese fish drawings, interesting both as art and as examples of Chinese ichthyology soon after China opened its doors to Western scholars.

[14] Il. *For pith paintings in general: B. Salmen, Chinesische Bilder (2007); I. Williams, "Views from the West", in: Arts of Asia XXXI (2001), pp. 140–149; I. Williams, "Painters on pith", in: Arts of Asia XXXIII (2003), pp. 56–66.* More photos & information on our website



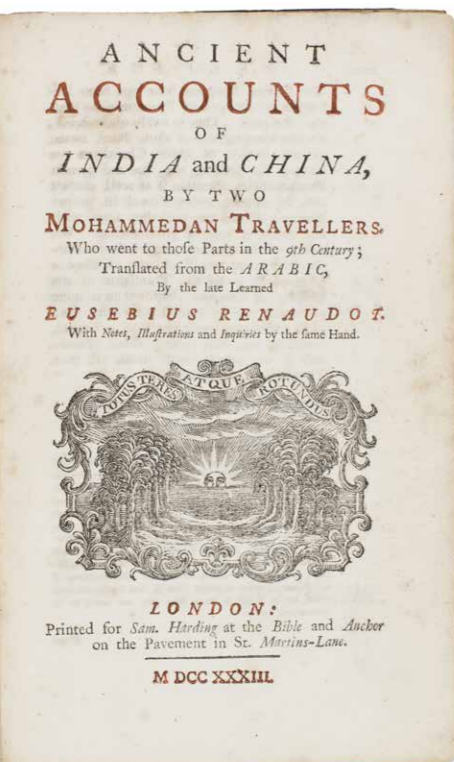
Arabic travel account from the early Abbasid era, concerning China and India: rare English edition

221. SULAYMAN AL-TAJIR and ABU ZAID HASAN IBN YAZID, AL-SIRAFI. (**Eusèbe RENAUDOT, editor.**) [Silsilat al-tawarik – English]. Ancient accounts of India and China, by two Mohammedan travellers, who went to those parts in the 9th century.

London, Samuel Harding, 1733. 8° (ca. 12 × 20 cm). With a wood-engraved printer's device and the half-title-page and title-page printed in red and black. Contemporary blind-tooled panelled calf, sewn on 6 supports creating 6 compartments on the gold-tooled spine. With a red morocco title-label lettered in gold on the spine, red sprinkled edges. € 28 000

First English edition of the famous travel report given by the Arab merchant Suleiman al-Tajir, who had visited China and India in the 9th century. His book is the oldest Arabic account of China, written more than 400 years before Marco Polo. This is augmented by the "Silsilat al-Tawarikh" of Abu Zayd al-Hasan al-Shirafi, written in the early 10th century and based on the account of Ibn Wahb al-Basri, who had visited China shortly after Suleiman.

Translated from the French version by Renaudot. According to Renaudot, the account of events such as the great revolution which swept across China during their second voyage confirms that the journeys were undertaken four centuries prior to Marco Polo. Their travels took place in 851 CE and 877 CE, respectively.



Extremely rare map of Damascus, printed in the field by British and allied troops in 1918

223. [SYRIA – EGYPTIAN EXPEDITIONARY FORCE]. Damascus. [Damascus?], Field Survey Co[mpan]y. R.E., E.E.F., 7 October 1918. Map of Damascus (73.5 × 51 cm) printed in black and tan, on a scale of 1:10,000. € 8500

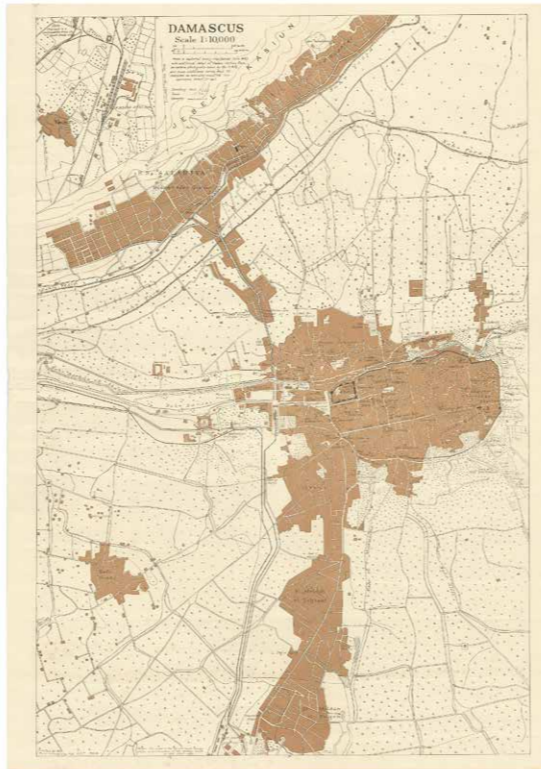
Extremely rare British map of Damascus, with a more detailed inset map of the area around Kadem Station (to the west of the city centre), the northern terminus of the Hejaz railway between Damascus and Medina, especially rare in its present first state, published by the British forces only a week after the fall of Damascus. Drafted by the Royal Engineers “from a captured enemy map (dated June 1918) with additional detail of Kadem Station from aeroplane photographs taken by the R.A.F.” and printed under the surveyors’ supervision in the field, probably in Damascus, on a portable press carried by the Field Survey Company.

The ancient city of Damascus, one of the final prizes taken by the British and allied forces in World War I, was long a great cultural centre, the head of the Syrian Hajj Road, and more recently the northern terminus of the Hejaz Railway and the headquarters of the Ottoman-German forces in the Middle East. In the last months of the war, British forces met stiff resistance in Palestine, and it was only weeks before the end of the conflict that they managed to break into Syria. British forces and their allies captured the Damascus on 1 October 1918. Lawrence of Arabia, who was part of the conquering force, was disappointed not to have been amongst the first allied troops to enter the city, especially as he envisaged Damascus as the future capital of an independent and unified Arab state, and Prince Feisal’s army supported the British and allied forces with that understanding, unaware that the British and French in 1916 had made a secret agreement to divide the Ottoman territories outside the Arabian peninsula among themselves. Although Feisal’s troops did raise their flag in Damascus on 1 October and declare an independent Syrian state, it was in fact to be ruled as a French protectorate until 1945.

All maps printed by British and allied forces in the field in the Middle East during WWI are extreme rarities. The present map would have been issued in only a very small print run for the use of senior British officers, and printed on fragile paper in a large format, its survival rate would have been very low. We can trace only a single other example of the map in its present first state, held by the British Library. The British forces printed the map in a second state, with some revisions, for the Survey of Egypt in 1919, but it is also extremely rare in that second state.

In very good condition, clean and bright, with just some minor creasing from having been rolled for many years.

British Library, Cartographic Items: Maps 48855.11; WorldCat 557017180 (same copy; cf. 557017192: 1 copy of 1919 revision). ➤ More photos & information on our website



A description of Sachsen-Altenburg, with 38 brightly coloured engraved portraits

225. THÜMMEL, Hans Wilhelm von. Historische, statistische, geographische und topographische Beiträge zur Kenntniss des Herzogthums Altenburg.

Altenburg, 1818. Folio. With 38 hand-coloured engraved portraits (a few with signatures of the subjects), 1 uncoloured engraved portrait, engraved map of the area by L. Michaelis after A. Krehan, small engraved map in text showing the districts Paditz and Kotteritz, and 1 engraved text. Contemporary boards. € 2250

First and only edition of a description of the Duchy of Sachsen-Altenburg, Germany, by Hans Wilhelm von Thümmel (1744–1824), a minister in the court of Augustus, Duke of Saxe-Gotha-Altenburg. With 38 beautifully hand-coloured plates, with portraits of dukes of the area and their spouses, all depicted with detailed costumes, including: Ernest, Elector of Saxony (1441–1486); Frederick William I, Duke of Saxe-Weimar (1562–1602), Frederick III, Duke of Saxe-Gotha-Altenburg (1699–1772), Princess Luise Dorothea of Saxe-Meiningen (1710–1729), etc.

The pagination implies that there should be an additional leaf (pp. 1–2) before the title-page, which is a singleton leaf [1]1 (pp. [3]–[4]) preceding 21 (pp. [5]–6), but the book appears to have been published in this form (see the uncoloured copy at the Bavarian State Library), and 111 is also a singleton, so that [1]1 and 111 may have been printed together. If a leaf is lacking before the title-page, it was probably blank, rather than a half-title. With owner’s inscription on title-page, some occasional minor foxing, a few plates slightly browned and the binding rubbed along the edges. Good copy.

3–112, 8, [4] pp. Hiler, p. 845; Lipperheide Da47; not in: Colas; Engelmann; for the author: ADB XXXVIII, p. 176. ➤ More photos & information on our website



Exceptionally rare treaty between the British Empire and the Island of Anjouan to suppress the slave trade

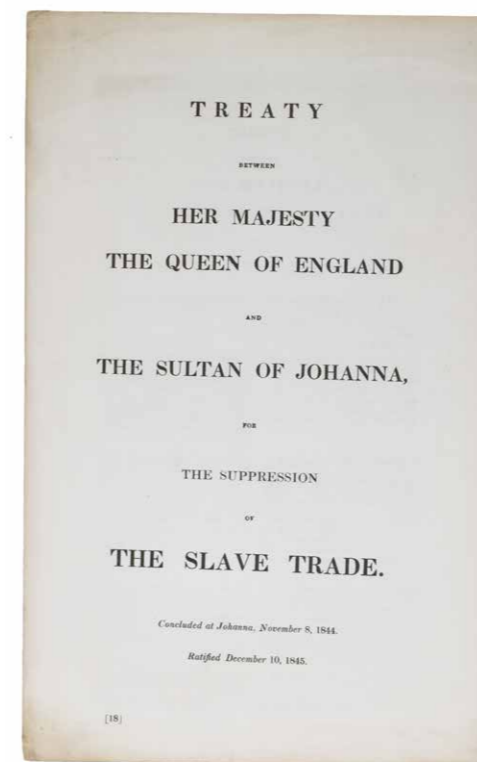
226. [TREATY – SLAVE TRADE]. Treaty between Her Majesty the Queen of England and the Sultan of Johanna for the suppression of the slave trade.

Johanna (Anjouan), 1845. Ca. 32.5 × 20.5 cm. Original paper wrappers. € 3500

Historically important treaty between Queen Victoria of the United Kingdom of Great Britain and Ireland (1819–1901) and Sultan Selim (dates unknown) of Johanna, present-day Anjouan, for the suppression of the slave trade. The treaty was concluded in November 1844. The present work is the ratified version from 10 December 1845, signed by Sultan Selim and Christopher Wyvill (1792–1863), captain of the *HMS Cleopatra* and formation commander of the British Royal Navy in Africa between 1849–1853. The publication is exceptionally rare. We have not been able to find any printed copies anywhere else, either in sales records or libraries. The archives of the UK parliament make mention of the treaty, but it appears to be otherwise unknown. In the present work, the Sultan of Anjouan states that: “There shall be no dealing in slaves in our territory, and no slaves shall be imported to be sold in our country”. He further allows the British to inspect Anjouan ships and take them to an English port if they are found engaging in slave trade. The present treaty, which is of significant historical importance, is an excellent example of the measures that were undertaken across the world to stop the slave trade.

The leaves are slightly creased and browned around the edges. Otherwise in good condition.

5, [1 blank] pp. ➤ More photos & information on our website



The chemistry of Hippocrates, in the Islamic tradition known as Boqrat

224. TACHENIUS, Otto. Hippocrates chemicus, qui novissimi viperini salis antiquissima fundamenta ostendit ...

Hannover, Thomas Heinrich Hauenstein, 1668.

With: (2) **TACHENIUS, Otto.** Antiquissimae Hippocratiae medicinae clavis manuali experiential in naturae fontibus elaborate, quaper ignem & aquam inaudita method, occulta naturae, & artis, compendiosa operandi ratione manifesta fiunt, dilucidè aperiuntur. Seneca in epistola.

Frankfurt, Johann Peter Zubrod, 1669. 2 works in 1 volume. 12°. With a woodcut device on title-page and a woodcut endpiece on last page. Contemporary vellum. € 3500

Ad 1: second edition of Tachenius’s popular work on Hippocratic chemistry. Hippocrates, in the Islamic tradition known as Boqrat, where he is often referred to as “the first codifier of medicine”, is often named together with Galen, and their works mainly survived because of the Arabic translations.

Ad 2: first edition of Tachenius’s work on acid and alkalies which can be seen as an addition to the work above. Heavily influenced by Hippocrates (Boqrat), he claims that acid and alkalies are the two elements of all things, corresponding to the fire and water that according to Hippocrates are in all things.

Binding damaged with some wormholes. Foxing throughout and wormholes in the endpapers. Overall a good copy.

[40], 270, [1]; 286, [2] pp. Ad 1: Krivatsky 11653; cf. A.G. Debus, *Chemistry and medical debate: Van Helmont to Boerhaave (2001)*, p. 114 et passim; ad 2: Krivatsky 11646. ➤ More photos & information on our website



One of 300 copies ever published, from the collection of Baron James de Rothschild

227. VELDE, Charles William Meredith van de. Le Pays d'Israël. Collection de cent vues prises d'après nature dans la Syrie et la Palestine pendant son voyage d'exploration géographique en 1851 et 1852. Paris, Veuve Jules Renouard, 1857. Elephant 2° (44 × 57 cm). With 99 lithographed plates and 1 engraved map. Contemporary half red morocco and brown marbled paper, with the title lettered in gold on the gold-tooled spine, marbled endpapers. € 28 000

First edition of this rare and splendid series of Palestinian views, uncommonly complete with all the plates. The ninety-nine beautiful lithographs, most subtly tinted in blues and warm tones, show magnificent views of Beirut, Sidon, Mount Hermon, the ruins of Hazour, Mellia, Akka, Samaria, Jaffa, Jerusalem, Kidron, Bethlehem, Hebron, the Dead Sea, and Gaza. The final plate is a map of the region with a few hand-coloured lines. All bear the engraved signature of Wilhelm van de Velde (1818–1898) and the blind-stamp of the publisher. This copy includes the often-missing lithographed title-page and is one of only 300 volumes ever published. After this small print run, all lithographic stones were destroyed.

From the collection of Baron James de Rothschild, featuring the distinctive roundel bookplate of the Bibliothèque du Baron James de Rothschild. Born in Frankfurt under the Holy Roman Empire, James Rothschild initially moved to Paris to aid his brother Nathan Mayer Rothschild's business there; shortly, he established himself and his family at the heart of France's industrial revolution, and charted a steady course through the upheavals of 19th century French politics. Elevated to the status of Baron, his interest in art was genuine, and his collection well-respected.

With the armorial bookplate of Baron James de Rothschild and the label of the Château de Ferrières on the front pastedown. The binding shows very slight signs of wear, with some dampstaining affecting the margins throughout.

[1], 88 pp. *Blackmer 1722*. [More photos & information on our website](#)



JERUSALEM ET LE MONT SION VUE D'EN HAUT

A very rare edition of a popular manual on navigation, together with the logarithmic tables and trigonometric functions

228. VEUR, Adriaan Teunisz. van. Zeemans schatkamer, daar in de stuurmans-konst niet alleen als voor deezen beschreeven; maar ook verscheide zaken verbeteret en bygevoegt zyn ... Amsterdam, Johannes II van Keulen, 1755.

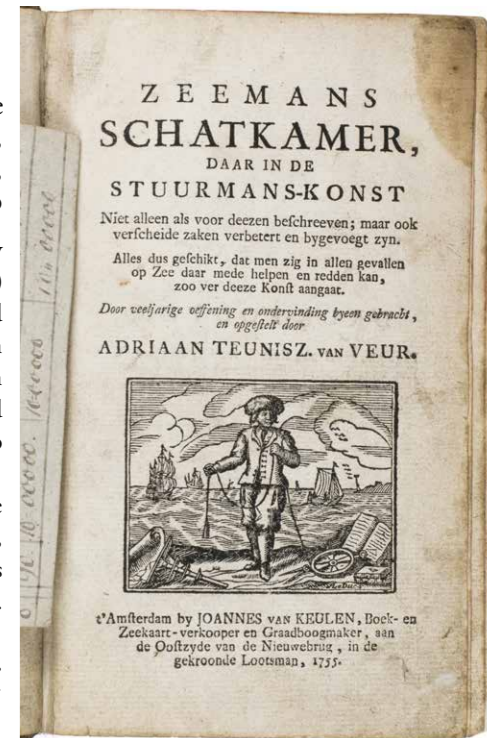
With: (2) De tafelen sinuum, tangentium, en secantium ...

Amsterdam, Isaac Swigers, [ca. 1752]. 2 works in 1 volume. 8°. With a woodcut vignette on the title-page, numerous woodcut mathematical figures, tables, decorated initials, and tail-pieces. Contemporary vellum, sewn on 4 supports laced through the joints, with the manuscript title and author on the spine, red edges. € 4500

An extremely rare edition of a very popular manual on the art of navigation, based on 17th and early 18th century manuals by authors and mathematicians like Klaas Hendricksz. Gietermaker (1621–1667) and Klaas de Vries (dates unknown, an Amsterdam mathematician). These manuals were intended for (young) sailors as it explains everything aspiring mates and helmsmen had to know, not only in order to pass their exams in navigation and steering but also to subsequently put into practice on board of the ships of their employers. The work is richly illustrated with mathematical figures and tables in the text. The second work in the compilation consists completely of logarithmic tables, to help determine ones position.

With an ownership's annotation ("Broder Knudjen. Cevenum, 29 Januari 1812") on the verso of the first fly leaf, and a manuscript table inserted in the front of the work. The vellum is soiled and stained, internally the work shows some thumbing and is slightly stained in the margins throughout, pages 323/324 are printed on one slightly larger sheet of paper and has been folded to fit in the binding. Otherwise in good condition.

[4], 326, [16]; [256] pp. *Ad 1: Crone Library, no. 533 (note); STCN 310802733 (1 copy); WorldCat 95928812 (1 copy, same as STCN); Ad 2: Crone Library, no. 496; STCN 303837977 (1 copy); WorldCat 69359968 (1 copy, other than STCN).* [More photos & information on our website](#)



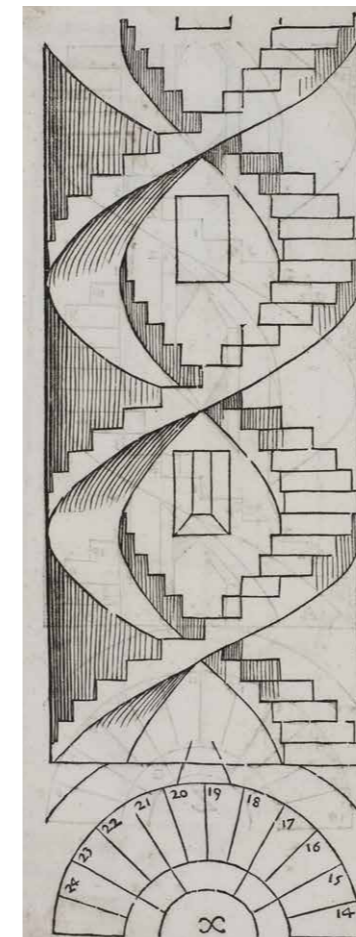
First edition of this important work on perspective

229. VIGNOLA, Giacomo Barozzi da. Le due regole della prospettiva pratica. Con i commentarij del Egnatio Danti.

Rome, Francesco Zannetti, 1583. Folio. With a richly engraved architectural title-page by Cherubinus Albertus, 120 woodcut mathematical illustrations and figures in the text explaining perspective, including woodcuts of anamorphoses and 1 full-page woodcut, designed and cut by Danti, 29 engraved plates showing perspective designs, including 8 full-page, by Vignola. Further with a large woodcut printer's device on verso of the last leaf, and some woodcut decorated initials and head pieces. Later gold-tooled half calf and green decorated paper over boards, red and blue sprinkled edges. € 25 000

Rare first edition of this classic on perspective by the famous Italian architect Giacomo Barozzi da Vignola (1507–1573), published ten years after the author's death by Ignazio Danti, professor in mathematics in Bologna. The coat of arms on the title is that of the dedicatee, Giacomo Buoncompagni, natural son of Pope Gregory XIII. Danti tells in his dedication, dated 1583, that Vignola was working on the copper plates at the time of his death. Danti further illustrated the text with woodcuts. This combination of woodcut and copper-engraved illustrations was maintained in the following Rome editions – of 1611 and 1644 – but abandoned in the Bologna edition of 1682, which contains only woodcuts.

One of the full-page copper-plates by Vignola illustrates the use of a drawing instrument to copy a large female figure. Danti contributed some fine woodcut models for the anamorphoses. The book is well produced, the text by Vignola printed in large Roman type and the text by Danti in Italic and smaller Roman type, with small Italic legenda in the margins. The preliminaries contain a short biography of Vignola, written by the editor. Vignola was one of the great masters of theoretical perspective and he was the first to teach both the "costruzione legittima" of Alberti and the distance-point construction of Pelerin, and to show that both had identical results.



With a few small annotations and markings in the margins, in pencil and in brown ink. The binding shows signs of wear, mainly around the edges of the boards, the leather around the spine and corners of the boards has been restored, the endpapers show some stains, some small tears in the margins have been restored (not affecting the text), internally some thumbing stains in the margins and light foxing throughout, a water stain in the upper outer corner throughout. Otherwise in good condition.

[1], [1 blank], [10], 145, [5] pp. *Berlin Kat.* 4695; *Cicognara* 810; *Fowler* 386; *Ivins, Art and geometry*, p. 77; *Mortimer, Harvard French*, 538; *Riccardi I*, 87, and 392–393; *Vagnetti Ellb8*; cf. *Kemp, The Science of Art*, p. 69, et passim. ➤ More photos & information on our website



Important early work on the history of Siam, with one of the first Western descriptions of Ayutthaya

230. VLIET, Jeremias van. Beschrijving van het koningrijk Siam ...

Including:



(2) [DESFARGES, Marshal]. Aanmerkelijk en naaukeurig verhaal der staats-omkeringen, nu laatst in 't jaar 1688 in Siam voorgevallen.

(3) [ORLEANS, Pierre Joseph d']. Het leven en daden van d'heer Constantyn Phaulcon, eerste geheyme raad van het koningrijk Siam.

Leiden, Frederik Haaring, 1692. 3 parts in 1 volume. 4°. With an engraved title-page, 6 decorated woodcut initials, 6 woodcut headpieces, and a woodcut vignette on the typographical title-pages of all parts. Contemporary vellum. **RESERVED**

Very rare, first edition of a detailed account of the Kingdom of Siam, present-day Thailand, discussing the origins, the political and ecclesiastical environment, the customs of the local nobility, and the commercial relations of the country. The work is especially noteworthy because it includes the first detailed Western description of Ayutthaya, the former capital of Siam which was destroyed in 1767. The work is very scarce, as we have only been able to trace one other copy in sales records of the past hundred years. Ads 2 and 3 have been bound directly after the dedication of ad 1, thus before the main text of ad 1. The vellum is somewhat stained, the boards are slightly warped, the binding has been restored, with later vellum on the back board, the end papers and end bands have been replaced in the 20th-century. The end papers have been repaired in the gutter with brown buckram, the work is slightly browned throughout, the upper margins have been cut, without affecting the text. Otherwise in very good condition.

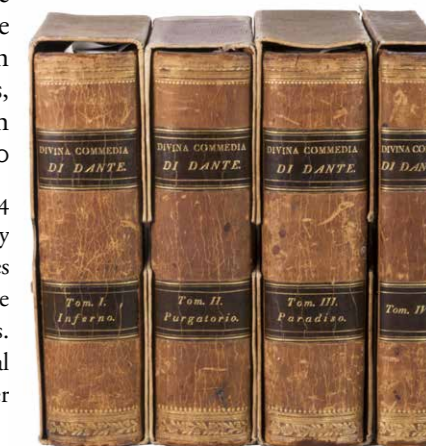
[1], [1 blank], [1], [1 blank], [4], 34, [2 blank]; 12, 103, [1] pp. *Cordier, Indosinica*, 724; *Landwehr, VOC*, 576; *STCN* 833014706 (6 copies); *Tiele* 1169. ➤ More photos & information on our website

Carl Vogel's 108 original drawings for Dante's Divine Comedy

231. VOGEL VON VOGELSTEIN, Carl Christian (artist); DANTE Alighieri. La divina commedia ...

Rome, Stamperia de Romanis, 1815–1817. 4 volumes. Large 4° (27 × 21 cm). With 3 etched illustration plates and an engraved portrait of Dante, all part of the edition. Interleaved copy owned by the German painter Carl Christian Vogel von Vogelstein (1788–1868), with 108 of his original lead pencil sketches, pen and ink drawings, watercolours, some drawn directly on the interleaves, some on separate leaves tipped in and a few on the leaves of the printed book. Further with a few additional images (including an etched portrait of Vogel and 5 sepia albumen(?) photographic prints), along with many letters, clippings and other documents inserted, extensive notes by Vogel on the interleaves and some inserted leaves, and some manuscript notes in pen or pencil in the margins of the printed pages. Uniform half calf (ca. 1850?), each volume with 2 dark brown morocco labels on the smooth, gold-tooled spines, glazed yellow paper sides, green edges, glazed ruddy blue endpapers, each volume with a pink ribbon marker and vols. 1–3 with numerous vellum tabs on the fore-edge and a few at the head and foot. € 85 000

The monumental 1815–1817 Rome edition of Dante's Divine comedy, with 4 plates and 2082 pages in 4 volumes, interleaved by the German painter Carl Christian Vogel von Vogelstein (1788–1868), active mostly in Dresden, who added 108 of his original drawings (pencil sketches, pen and ink drawings, sometimes with ink washes and occasionally white chalk, watercolour drawings, etc.), mostly illustrations for the Divine comedy. A few are hardly more than doodles, but many are carefully finished full-page drawings. The dated ones range from 1813 to 1865, but most date from the 1830s and 40s. In addition to pictorial matter, Vogel added extensive notes on the interleaves and inserted numerous letters, clippings and other documents concerning Dante and the illustrations for the Divine comedy.



When Volkmann wrote about Dante illustrations in 1897, he was aware that Vogel had added illustrations to his copy of this edition, but extensive efforts to find it had failed, so that he lamented that we must consider this important work by Vogel to be lost. He reported 96 drawings in total, with 60, 20 and 16 in volumes I, II and III respectively. This must have included some items in volume I that were not actually original drawings by Vogel and must have omitted some of his smaller sketches in volumes II and III. Counting only the original Vogel drawings, but including even the smallest, we count 56, 29 and 23 in those three volumes for a total of 108. With the edges of a few drawings slightly tattered, a few leaves or quires no longer securely attached to the bookblock, and a few drawings affected by offsets (particularly where they used white chalk), but generally in good condition. The boards are somewhat rubbed and the spines show some superficial cracks, but the binding is also generally in good condition. A remarkable collection of original drawings for Dante illustrations by Carl Christian Vogel von Vogelstein, the “liveliest” (Volkmann) of Dresden artists, long thought to have been lost. Each volume with the armorial bookplate of the German painter Carl Christian Vogel von Vogelstein (1788–1868), the form of his name as he used it from 1831 to his death.

li, [1 blank], 486; vii, [1 blank], 519, [1 blank]; “7” [= 5], [1], 522; viii, 184, 132, 164 pp., plus 3 engraved plates and the extensive collection of original drawings and manuscript material Koch, *Cat. of the Dante collection (1900)*, vol. 1, p. 15; Mambelli, *Gli annali delle edizioni Dantesche (1931)*, 109; Volkmann, *Iconografia Dantesca (1897)*, pp. 129–130 (115–116 in the 1898 Italian ed.; 177–179 in the 1899 English ed.), noting the present copy with 96 Dante illustrations (60, 20 & 16) in lead pencil and pen and ink. ➤ More photos & information on our website



Beautiful contemporary portrait of the famous French astronomer Lalande (1732–1807)

232. [VOIRIOT, Guillaume]. [Portrait of Joseph-Jérôme le Français de Lalande].

Late 18th century (ca. 1780). Oil on canvas (88 × 68 cm). In an elegant contemporary gilt frame with pearled inner border. € 50 000

Beautiful contemporary portrait of the famous French astronomer Joseph-Jérôme (le Français) de Lalande (1732–1807), depicted as a middle-aged man around 1780.

The portrait can be attributed to the famous French portrait painter Guillaume Voiriot (Paris 1713–1799), who studied for a short time in Rome under Lenormant de Tournehem, Louis xv's Minister of Fine Art. In 1752 he exhibited for the first time at the Salon op the Academie de Saint Luc. In 1757, Voiriot was made an associate member of the Academie Royale de Peinture et de Sculpture and in 1759 he submitted his reception pieces: portraits of the artists Jean-Marc Nattier (now in the Musée du Louvre) and Jean-Baptiste Marie Pierre (Musée National du Chateau de Versailles) and was elected to full membership, which gained him the right to participate in the biennial Salons. By 1785, he had achieved the rank of “conseiller” in the Royal Academy. For thirty years Voiriot's studio was located in the Cour des Miracles on the rue Neuve-des-Petits-Champs, but during the Revolution he moved to the Quartier Saint Germain. We would like to thank Mr. Eric Turquin, the most competent specialist of 18th century French portraits, for this attribution.

Lalande is dressed in typical late-18th-century French blue-green dress with a lace collar and cuffs. Lalande is depicted en face, sitting at a table with his hands resting on an astronomical engraving, and holding a pair of compasses in the one and a ruler in the other. A book on astronomy with an unfolded plate jutting out, is laying before him. Further mathematical and optical instruments, including an armillary sphere and a folded astrolabe, are placed on the table; a telescope is installed behind him.

Lalande started his career as a jurist, but changed his focus completely to astronomy as soon as he had attended the first lectures of De Lisle and Le Monnier in Paris around 1750. In 1751, he stayed a year at the court of Frederic the Great in Berlin spending the nights in the observatory to make observations on the parallax of the moon, and the days studying the integral calculus in the company of Euler, Voltaire, and Maupertuis, all gathered at the court in Berlin at the time. Back in Paris, he immediately became a member of the Academy in 1753. During the next years he studied and published on the comet of Halley and on the planet Venus. In 1760, he became professor of astronomy in the Collège de France as the successor of De Lisle, holding the post for 46 years. He published many astronomical works among which his *Traité d'astronomie* (1764), the *Histoire céleste française* (1801) and the *Bibliographie astronomique* (1803), still in use as a reference work, are the most well-known.

Among other portraits of Lalande, the painting by the famous rococo painter Fragonard (now in the Petit Palais, Paris) is the best known. It represents a younger Lalande looking left with his right arm resting on a globe.

Very fine painting in excellent condition.

Nouv. biogr. gén., 27, cols. 948–53. ➤ More photos & information on our website



233. **VORAGINE, Jacobus de.** *Legenda sanctorum al[ia]s Lombardica historia.* [= *Legenda aurea sanctorum*]. [Colophon:] Basel, Nikolaus Kessler, 25 June 1486 Small (Chancery) 2° (28.5 × 22 cm). With Kessler's 1485 woodcut armorial device below the colophon. Blind-tooled tanned sheepskin (ca. 1870/1900), with a hollow back, sewn on 4 recessed cords but with 5 false bands on the spine, gold-tooled black morocco spine-label in the 2nd compartment and "BASEL 1486" in gold at the foot. € 11 000

The third Basel edition, in the original Latin, of the *Legenda aurea* or *Golden legend*, a collection of saints' lives (hagiographies), arranged according to their feast days, with explanations of the church festivals that include the stories of their lives and deaths. The collection originally contained 177 to 182 chapters, but the present edition contains 215 (the running heads give the chapter numbers in 7 mm Roman numerals: the leaves are unnumbered) and Graesse recorded at least 243 in his 1846 edition (Bod-Inc cites Graesse numbers for the chapters in various editions). The previous Basel edition (not after 1479) contained only 185 chapters, while Bod-Inc notes that the texts relating to Marian feasts in the present edition accord with those in Johann Zainer's ca. 1478 Ulm edition, and that the chapters included accord with [Husner's] 1479 Strasbourg edition. Comparing the Graesse numbers strongly suggests Kessler followed the Strasbourg editions of 1479 to 1485, with largely or entirely the same 215 chapters. The *Legenda aurea* was extremely popular already before the introduction of letterpress printing in Europe, but the incunabula period saw it spread even wider with around 230 editions printed between 1468 and 1500, in both the original Latin and vernacular languages. Many of these editions were of German, Low German or Dutch origin. The work's popularity was due largely to its simple Latin and accessible narrative style. Jacobus a Voragine (1228/29?–1298) was a Dominican, like his contemporary Thomas Aquinas. Born in Viraggio (now Varazze), near Genoa, he joined the Dominican Order in 1244 and quickly gained a reputation as a gifted preacher. The present edition is one of the earliest productions of Nikolaus Kessler's printing office and publishing house. He was born in Bottwar, Württemberg, ca. 1445 and received a Baccalaureus artium liberalium degree in Basel ca. 1471. Kessler began working as a bookseller for the printer Bernhard Richel, and later married his daughter Magdalene. He obtained citizenship in Basel on 23 December 1480, and joined the guild of the key in the same year. After Richel died in 1482, Kessler took over his shop in the house Zum Blumen. He printed approximately 100 editions, mainly religious, legal, and historical texts, between 1483 and 1510. Kessler became a guild master and council member in 1496. The title-page is blank except for the two-line title, and in the present copy the watermark appears in this leaf, where it falls below the title, showing it in perfect clarity.

With a 15th- or 16th-century five-line Latin manuscript note above the title, a five-line note in German on e3r and shorter notes on a few other leaves. A slip with a printed description of the present copy, item 82 from a German-language auction catalogue published after 1924, is taped to the front paste-down and probably comes from Paul Graupe, auction 61 (*Inkunabeln deutscher Pressen*), Berlin, 8–10 April 1926, books from a "bekanntem Gelehrten", but we have not seen the catalogue. A paper library label near the foot of the spine gives the shelf-mark. Lacking the blank final leaf, O6. With marginal water stains in a few leaves, not reaching the text, a small slightly browned spot in the text of c1, and an occasional small marginal tear or chip, some repaired, but still in very good condition and with attractive manuscript initials and paragraph signs in red and blue. The binding shows a few scuff marks, but is otherwise also in very good condition.

[255] ll. BMC III, p. 763; Bod-Inc J050; Copinger 6446; Goff J114; GW, M 14015; Haegen, *Basler Wiegendrucke* 18.4; Holtrop, *Libr. Saec. XV Impr.*, p. 477, no. 45; IDL 2568; ISTC ij00114000; Kaufmann-Nabholz 523; Pellechet 6471; Proctor 7655; Sajo 1848; Sallander I, 1789; USTC 746137; Voullieme (B) 510; WorldCat 968326958; not in Hain. More photos & information on our website

234. **VREDEMAN DE VRIES, Jan (Hans), Antonio LABACCO, Giacomo Barozio da VIGNOLA and others.** [Collection of architectural and decoration prints including fortification plans, garden plans and architectural decoration].

Antwerp, Venice, Rome, various publishers, [engraved] 1561–1585, [printed 1580–ca. 1600]. Large 2° & small 1° (38.5 × 27 cm). Collection of 4 separately published prints (3 large full-sheet & 1 small full-sheet), plus 67 prints from 9 series (including 3 double-page prints and a 1½-sheet plan of classical Roman ports printed from 2 copperplates). Contemporary or near contemporary limp sheepskin parchment (ca. 1600?). € 15 000

An extraordinary collection of seventy-one 16th-century architectural prints and prints showing a wide variety of ornamental engraving intended for the use of architects and others. The present states of nearly all prints in the collection date from the period 1561 to 1585 and some plates were modified after the present printings, giving latest possible dates for their printing. In some series it is difficult to identify the watermarks, but most also point to a date around the 1580s.

The prints from the four series by Vredeman de Vries (1527–1609) are especially notable not only for their artistic quality and the high quality of the engraving (mostly by Joannes and Lucas van Doetecum), but also for an extraordinary and detailed print showing about 40 musical instruments and another showing about 50 tools for gardening, farming and building (in wood, brick or stone) both in 1572. Also of special note are four prints that appear to have been separately published rather than forming part of a series, showing important monuments or events in Rome. The series from Labacco, *Artichitettura*, probably the 1584 edition, includes all but one of its 26 prints.

A complete description available on request

[77] engraved ll. containing [71] prints. More photos & information on our website



Late-18th-century view of the Dutch in Japan

235. [WATERCOLOUR – JAPANESE – DESHIMA]. [A bird's-eye view of the Dutch trading post on Deshima, Japan with in the background a Dutch three-master anchored in Nagasaki Bay].

[Japan, before 1800]. Drawing size ca. 34 × 39.5 cm; frame size ca. 46 × 51 cm. Watercolour and ink drawing, partly highlighted with white paint and gouache, on paper. In a passepartout and framed. € 8500



Late 18th-century(?) watercolour drawing depicting everyday life on the island of Deshima in Japan, created by an anonymous artist who seems to be of Japanese origin, possibly originating from the Nagasaki school of painting: the faces of most human figures show remarkable Japanese features despite their reddish-brown hair and Dutch clothing. Judging by a woodcut map of Deshima (published in 1780 by Toshimaya Bunjiemon) the south-eastern part of the island is shown in the present illustration. On the left the warehouse master's residence next to a tall flagpole with the Dutch flag at top; in the centre the important watergate (through which cargo was brought in via ship) with four Dutch merchants (one seen from behind) and two Javanese servants in front of the gate; on the right the warehouse "De Lelie" (The Lily). In the background, lying in the bay of Nagasaki, a Dutch three-master has been depicted with fourteen hoisted Dutch flags and several sailors on deck and in the rigging. This ship closely resembles a transom return ship (in Dutch: "spiegelretourschip") which was used by the Dutch East India Company (VOC) during its whole existence. Based on the depicted style of clothing of the Dutch merchants, we assume that this watercolour could have been made during the second

half of the 18th century. With some traces of varnish in the image, small creases in outer parts, several rubbed spots with minor loss in the image and/or of the paper. Otherwise in good condition.

H. Paul, *Nederlanders in Japan 1600-1854. De VOC op Desjima*, pp. 106-107. [More photos & information on our website](#)

Attractive early 19th-century watercolour illustration of the highest Dutch official on Deshima, Japan, together with his wife Titia, one of the first western women in Japan

236. [WATERCOLOUR – JAPANESE – DESHIMA]. [Portrait of Jan Cocq Blomhoff and his wife Titia Bergsma on Deshima, Japan].

[Japan, ca. 1817 or later]. Drawing size ca. 56.5 × 25.5 cm; frame size ca. 74.5 × 40.5 cm. Watercolour and ink drawing, partly highlighted with white water paint and gouache, on paper. In a passepartout and framed. € 7500

Early 19th-century watercolour drawing of Jan Cocq Blomhof (1779-1853) and his wife Titia Bergsma (1786-1821), by an anonymous Japanese artist. Blomhof was the highest Dutch official at the Dutch trading settlement on Deshima in Japan in the period of 1817-1824.

During their short stay at Deshima, Blomhoff and especially his wife became popular subjects for Japanese artists to depict, most of whom had never seen a foreign woman before. With two exceptions in the 17th century, Titia Bergsma is widely regarded to be the first Western woman to visit Japan. Even today, her iconography still influences Japanese art, in particular Japanese porcelain.

This watercolour is probably created by a Japanese artist originating from the Nagasaki school of painting, of which the painter Ishizaki Yushi (1768-1846) and his pupil Kawahara Keiga (1786-ca. 1860) are the best-known artists at the beginning of the 19th century. Kawahara Keiga was allowed to work at the island of Deshima with permission from the Japanese government and in the period of 1811-1842 he documented the daily life of the Dutch and Japanese inhabitants.

The anonymous artist has depicted this Dutch couple standing outside, Jan Cocq Blomhoff – with almond-shaped blue eyes and reddish-brown hair, wearing a black headgear and holding a wooden walking stick in his right hand – is dressed in a long black coat with red lining embellished with white embroidery, a blue and white striped shirt with long white sleeves, a white neckerchief, white trousers and black shoes. His wife, Titia Bergsma – also with almond-shaped blue eyes and reddish-brown hair, wearing a white headgear adorned with two blue ornaments – is dressed in a red jacket and grey skirt embellished with white embroidery, a white shirt with long white sleeves, a blue belt and blue shoes. With several rubbed spots in the image, some with minor loss of the image and/or the paper, the occasional wormholes have been restored with paper on the verso, slightly soiled around the edges. Otherwise in good condition.

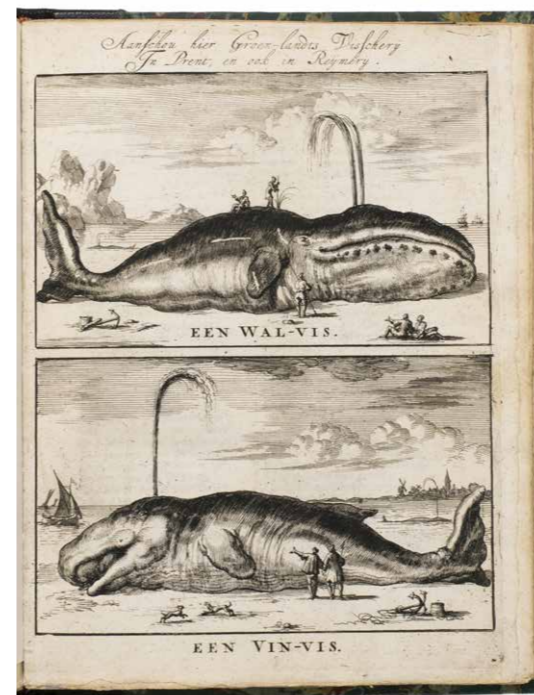
[More photos & information on our website](#)



Remarkable work on whaling in the Netherlands and Greenland, with plates by Jan Luyken

237. [WHALING]. S., P.P. van. De seldsaame en noit gehoorde wal-vis-vangst, voorgevallen by St. Anna-Land in 't jaar 1682. den 7. October. Midsgaders, een pertinente beschrijvinge, van de geheele Groen-landse-vaart.

Leiden, 1684. 4°. With 7 engraved plates (2 full-page and 5 folding), a woodcut vignette on the title-page, 2 decorated woodcut initials, and a woodcut tailpiece at the end of the work. Modern black quarter morocco, with the title lettered in gold on the spine, green marbled paper sides, marbled end papers. € 8500



Rare Dutch work on whaling, complete with all plates. The first half of the work tells the captivating tale of Abraham Jansz. van Oelen (dates unknown), who caught a whale in Tholen, the Netherlands, during a storm in 1682. According to journalist Berthold van Maris, it is possibly the first ever journalistic report in Dutch. The second half of the work explains the practice of whaling in Greenland, including the dangers of it, the rules and regulations, and the necessary equipment. It also gives a list of the Dutch fishing and whaling ships that were present in the waters of Greenland in 1683, with their ports of origin, owners, and captains. This curious work is partly written in verse and the plates depict scenes described in the text. Some of the information in it, especially the story of Van Oelen, is not known from any other source. The work is only available in a few libraries and very rarely appears on the market. The present work is the second improved and enlarged edition. The first was published in 1683 as *Kort en oprecht verhaal van het droevig en avontuurlijk wedervaren, van Abraham Jansz van Oelen*. Both editions are equally rare, but the second edition is longer and contains two more plates. These extra plates, which are the two full-page ones on page 1 and 38, were drawn by the famous Dutch engraver Jan Luyken (1649-1712). Of the remaining plates, only two are signed, namely by engraver Abraham de Blois (1655-1717). However, he most likely made all five.

With modern tissue paper guards bound in with the plates, the work is slightly browned throughout, the upper margin of the plates has been trimmed, without affecting the images, the torn upper corner on page 41 has been repaired with tape. Otherwise in very good condition.

[2], 78 pp. *Sabin* 74630; *STCN* 83222541X (3 copies); *Van Eeghen/v.d. Kellen* 1, 88; *WorldCat* 606478541, 922326742, 747675692 (11 copies); cf. *Maris, B. van, Oude non-fictie teksten #4: De eerste journalist was een bouthandelaar. In: Neerlandistiek, online tijdschrift voor taal – en letterkunde, 2015.* [More photos & information on our website](#)

Beautifully illustrated standard work on German trees and shrubs

238. WILLDENOW, Carl Ludwig, and Friedrich Gottlob HAYNE Abbildung der deutschen Holzarten für Forstmänner und Liebhaber der Botanik, herausgegeben von Friedrich Guimpel ...

Berlin, in der Schüppelschen Buchhandlung, 1815-1820. 2 volumes, the first in 2 parts. 4°. With 216 beautifully handcoloured engraved plates. Contemporary gold-tooled brown half calf. € 7500

First edition of a standard work about German woody plants, richly illustrated with over 200 handcoloured plates of trees and shrubs. The beautiful plates are all signed by Friedrich Guimpel (1774-1839), a German engraver who collaborated with several renowned botanists. The work describes all the trees and shrubs that could be found in Germany. Together with the plates, which show them in great detail, it must have been easy to identify them outside. The work was written by Carl Ludwig Willdenow (1765-1812), one of the most important botanists from Germany. After his death, botanist Friedrich Gottlob Hayne (1763-1832) revised and completed the text. It was published in 36 fascicules between 1810 and 1820. These were combined into two volumes, in 1815 and 1820, and published together to form the present work. It is considered to be one of Willdenow's most beautiful publications.

The bindings of both volumes show signs of wear, the labels on the spine are partly torn, with some loss of material, the marbled paper on the front board of both volumes has discoloured. The leaves in the text volumes are slightly browned and foxed, some of the plates in the plate volume have browned, most plates are foxed around the edges. Overall in good condition.

[4], 147; [2], 149-302 [=154] pp. + 216 plates in volume 2. *Nissen, BBI* 2154; *Pritzel*, 3651; *Sitwell, Great flower books*, p. 152; *Staffleu & Cowan*, 2214. [More photos & information on our website](#)



Contemporary pamphlets about the Loudun possessions and Urbain Grandier's witchcraft trial

239. [WITCHCRAFT]. Factum, pour maistre Urbain Grandier, prestre curé de l'église S. Pierre du Marché de Loudun, & l'un des chanoines en l'église Sainte Croix dudit lieu.

[ca. 1634].

With: (2) [WITCHCRAFT]. Remarques & considerations servans a la justification du curé de Loudun, autres que celles contenuës en son factum.

[ca. 1634]. 2 works in 1 volume. 4° (ca. 18.5 × 24 cm). Modern marbled boards.

€ 15 000

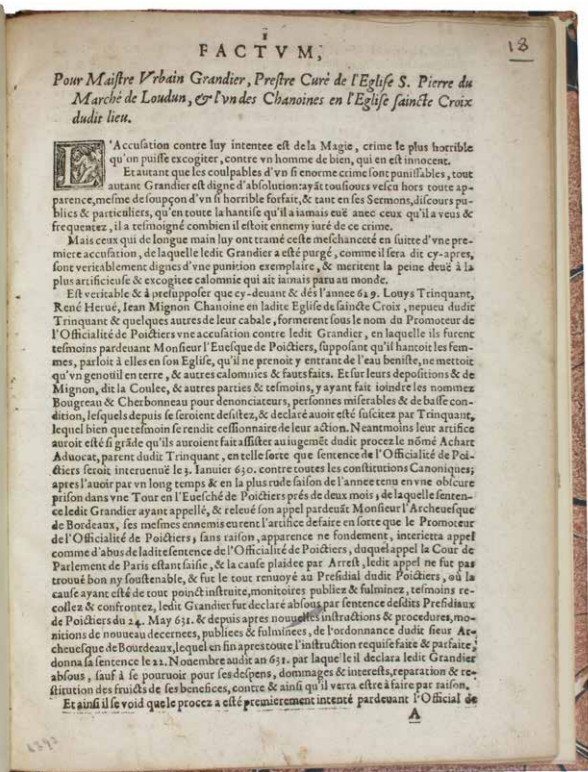
Two exceedingly rare pamphlets about the "Loudun possessions", a case of mass hysteria surrounding the supposed demonic possession of Ursuline nuns that took place in the western French town of Loudun in 1634. The affair led to the trial of a local priest, Urbain Grandier, who was accused of witchcraft. Interestingly, these two pamphlets are by an anonymous partisan of the accused priest.

The possession cases began in 1632 when several nuns at the local Ursuline convent claimed to be possessed by demons. The nuns accused Grandier, a charismatic and controversial figure in Loudun, of casting spells on them and making them his witches. Grandier, who had gained the enmity of the powerful Cardinal Richelieu, was arrested and put on trial, despite a lack of evidence against him. The trial was riddled with corruption and political intrigue, and Grandier was ultimately found guilty and sentenced to death by burning at the stake. His execution took place on 18 August 1634.

While 18th century accounts of the famous trial such as those by De La Menardaye were popular, contemporary accounts are almost unobtainable. Neither pamphlet has appeared in auction records, and there are very few institutional holdings.

The spine and corners of the boards are rubbed, the title-label is slightly chipped. Numbers in the upper corners of the leaves indicate that these two works were likely removed from a sammelband containing multiple works. Internally slightly browned, an older typed description has been mounted with tape to the recto of the first free flyleaf. Otherwise in good condition.

12; 8 pp. *Ad 1: Caillet 4718; Coumont F7.1; WorldCat 467111589, 705771905 (7 copies); Yve-Plessis 1285; Ad 2: Coumont R31.1; WorldCat 1254612433 (2 copies); Yve-Plessis 1286; cf. for more information about Grandier and the Loudun Nuns, see: Robbins, The Encyclopedia of Witchcraft and Demonology, pp. 312–317; Both ads not in Barbier, Dictionnaire des ouvrages anonymes; Rosenthal, Bibliotheca Magica et Pneumatica; Thorndike (Grandier and the Ursulines only mentioned once in general, vol VIII p. 583); Ad 2 not in Caillet.* [➤ More photos & information on our website](#)



Exceptionally rare 17th-century flower book with beautiful engravings

240. WIT, Frederick de. Nieuwt[!] Bloem-Boeck.

[Amsterdam], Frederick de Widt[!], [third quarter of the 17th century]. Folio (31 × 20 cm). With 16 full-page, numbered engravings, comprising the title-page and 15 illustrations of flowers. Modern half-vellum with decorative paper sides (gold, sprinkled red, and with green leaf designs), manuscript title on the spine. € 15 000

Exceptionally rare flower book by Frederick de Wit (1630–1703), in its first and only edition. The work consists of 15 beautifully executed and highly detailed close-up engravings of various flowers, including tulips and roses. The work is very rare: it is only available in 4 libraries worldwide and we have not been able to trace it in any sales records of the past century.

The Dutch and Flemish were enthusiastic about horticulture in the 17th century and excelled in flower still-life paintings and engravings. They also published numerous flower books during this time period, of which the present work is a splendid example. Frederick de Wit, the publisher of this work, usually either commissioned engravings from well-known artists or re-issued them for his own publications. For another flower book, *Recueil de diverses fleurs* (1653), he worked with famous flower painter Jan Davidsz. de Heem (1606 – ca. 1683). The engravings in the present work were clearly made by a skilled artist, but are unfortunately unsigned.

The outlines of some of the flowers in the present copy are punctured by a former owner, which was typically done to transfer the artwork to another surface. A fine powder, called pounce, would be forced through the holes, which created a dotted outline on a piece of paper placed underneath, allowing the artwork to be easily copied.

The outlines of two flowers on engraving 3 and 14 have been almost invisibly punctured, likely in order to copy the artworks. The front paste-down shows traces of a bookplate that has been removed. The work is somewhat browned and slightly stained throughout. The gutter of the first 2 leaves has been restored with brown paper, very slightly affecting the engraved title-page. Otherwise in good condition.

[16] ll. *BM, General Catalogue vol 27, p. 357/770; STCN 203854349 (1 copy); USTC 1833672 (1 copy, same as STCN); WorldCat 504762918, 889837418 (4 copies, including the STCN copy); cf. De Hoop Scheffer, Hollstein's Dutch & Flemish engravings, vol. LIII; not in De Bray; Hunt; Nissen.* [➤ More photos & information on our website](#)







Domine labia
mea aperies.
Et os meum

