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*Dutch translation of a contemporary account of
the King of Sweden's actions during the Thirty Years' War,
abundantly illustrated with hand coloured engraves plates*



1. [ABELIN, Johann Philipp] and Cornelis DANCKERTSZ (translator). Historis oft waerachtich verhael van den gantschen toestant van oorlooge soo die ghevoert is in Duytschlandt door den grootmächigsten en onverwinnelicksten koningh Gustavus Adolphus. Coninck der Sweeden, &c.

Amsterdam, Cornelis Danckertsz, 1642. 3 parts in 1 volume. Folio. With an engraved title-page, 11 (of 12) large folding maps and views, 42 double page engraved plates, 5 full page engraved plates, 51 engraved portraits in the text, and 9 small engraved views in the text. All engravings (except one small engraving of coins in the text) are expertly coloured by a contemporary hand and with the engraved title-page also highlighted in gold. Further with a large woodcut headpiece, a large woodcut tailpiece, and 2 large woodcut decorated initials. Contemporary gold-tooled overlapping vellum with a large lozenge shaped ornamental centre piece within a double fillet frame on both boards, the title in manuscript on the spine, gilt edges. € 38 500

First and only edition of this Dutch translation of Abelin's contemporary account of a part of the Thirty Years' War in Germany, mainly focussing on the actions of the Swedish King Gustavus Adolphus (1594–1632). Johann Philipp Abelin (d. ca. 1636) was a German chronicler, who also worked as a translator with publishers and printmakers in Frankfurt am Main, like Lucas Jennis (1590–1630), Matthäus Merian (1593–1650), and Frederik van Hulsen (1580–1665). Abelin's original works consisted of chronicles compiled from contemporary records and letters relating to the events of the wars of King Gustavus Adolphus of Sweden. He is best known for compiling the first two volumes of the *Theatrum Europaeum*, which contains a detailed history of the German-speaking lands since 1618.

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It was started by the publisher and engraver Matthäus Merian as a continuation of Johann Ludwig Gottfried's *Historische Chronik*, a world chronicle from the beginning of the world to 1619. The *Theatrum Europaeum* would eventually comprise 21 volumes, published between 1633 and 1738, but the main interest of this work are the beautiful copperplate engraved illustrations by Merian. The present Dutch translation, translated and published by Cornelis Danckertsz (1603–1656) who was a Dutch publisher, printer, and engraver, is abundantly illustrated with many beautiful, vividly hand-coloured engravings after Merian illustrating the events between 1629 and 1633. With some annotations in pencil on the front pastedown. Lacking 1 folding plate of the Elbe river, the double page plate depicting Ingolstadt in part 3 has been mis-bound between pp. 16–17 (instead of after p. 67). The vellum is somewhat stained and rubbed, with remnants of ties, the corners and edges of the boards and the head and foot of the spine are slightly bumped, all without affecting the integrity of the binding. The edges of the leaves are somewhat frayed throughout, with some tears in the edges and along the folding lines of the (folding) plates, slightly browned throughout, with some occasional small water stains in the margins. Otherwise in good condition. The rare Dutch translation of a contemporary account of the Thirty Years' War with all engravings vividly coloured by a contemporary hand.

[I], [I blank], [10], 208, 183, [I], 202, [14] pp. *STCN 843544775 (9 copies, incl. 1 incomplete); USTC 1030393 (14 copies, incl. 7 same as STCN (incl. 1 incomplete)).*
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The book by Abraham the Jew that Nicolas Flamel allegedly gained his skill from

2. ABRAHAM ELEAZAR, Rabbi, [Julius Gervasius von SCHWARZBURG (attributed)]. Uraltes Chymisches Werk.

Including: [IDEM]. Donum dei Samuelis Baruch, des Juden Rabbi.

Leipzig, Lankischens Buchhandlung, 1760. 2 parts in 1 volume. 8°. With an engraved frontispiece, 15 numbered full-page engravings, numerous woodcut illustrations in the text, woodcut decorated initials, and woodcut head- and tailpieces at the beginning and end of each part. Modern silver- and blind-tooled greenish-brown leather with a red morocco title label lettered in silver on the spine, red edges. € 3750

Second, enlarged edition of a scarce alchemical work, supposedly copied from the manuscript from which Nicolas Flamel (1340–1418) gained his skill. The beautifully illustrated work discusses the basics of alchemy and the creation of the philosopher's stone. It also contains 156 rules and canons relating to the philosopher's stone, which are exclusive to the second edition. 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 last complete copy being offered in 1998.

In the preface, editor Julius Gervasius von Schwarzburg (dates unknown) states that the present work was transcribed from a highly sought after manuscript, known as *The Book of Abraham the Jew*, which was allegedly owned by Flamel. This manuscript was a principal source on alchemy, as Abraham de Jew, or Abraham Eleazar, had copied the notions and illustrations in it directly from the copper tables of Tubal-Cain, the first blacksmith from the Bible. However, this manuscript has never been found, and the current consensus is that the present work was written by Gervasius himself. Both the first (1735) and second edition of his work are relatively scarce, especially complete. The beautiful alchemical plates capture the imagination and are therefore often removed and sold separately. The present copy, however, contains all illustrations.

The leather is scratched on the back, with a few green stains. The work is somewhat browned throughout, with annotations in the margins of some of the leaves, lacking the final blank leaf. Otherwise in very good condition.

[1], [1 blank], [26], 122, [14], [1], [1 blank], [10]; [1], [1 blank], 104, [12] pp. *Brüning 4844; Caillet I, 31 (part 1) and 32 (part 2); Duveen, p. 1; Ferguson I, pp. 2–3; VDI8 10213538 (part 1); VDI8 1053881X (part 2); WorldCat 493643101, 5043078, 311551310, 1046410976.* [👉 More photos on our website](#)



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Fourth edition of a scientific milestone: Agricola's classic on mining and metallurgy

3. AGRICOLA, Georgius. De re metallica libri XII ...

Basel, Emanuel König, 1657. Folio (ca. 34.5 × 20.5 cm). With a woodcut illustration on the title page (identical to the one printed on p. 176), 2 folding woodcut plates (one depicting a sundial) and 289 woodcut illustrations and diagrams in the text, including 68 almost full-page. Contemporary sprinkled calf. € 6850

Scarce fourth and final Latin edition of a fundamental work on mining and metallurgy by the German scholar Georgius Agricola (or Georg Bauer, 1494–1555), who is generally considered to be the founder of geology as a discipline. He supplied a new scientific classification of minerals based on their physical properties.

The *De re metallica* remained the most authoritative textbook on the subject for more than two centuries, paving the way for further systematic study of the earth and its rocks, minerals, fossils, refinery, and oil. It is lavishly illustrated with 290 striking woodcuts,



including seven are monogrammed “RMD” in the block, generally attributed to the Swiss artist and printmaker Hans Rudolf Manuel Deutsch (1525–1571). These illustrations form a 16th-century graphic account of industrial activity in South Germany, depicting mining installations, utensils, and the different stages of the extraction and transformation of metals.

The first edition was published in 1556 in Basel by Hieronymus Froben (1501–1563) and his brother-in-law Nicolaus Episcopus (1501–1564). Subsequent editions appeared in 1561, 1621, and 1657, together with Agricola's treatise *De animantibus subterraneis* which was first published in 1549 (Basel, H. Froben and N. Episcopus). The present fourth edition is expanded with five smaller Latin works by Agricola, which were partly published between 1533–1546, forming together the first collective edition of almost all his technological writings on geology, metallurgy, mineralogy, palaeontology, and subterranean life. Our copy includes the often missing two preliminary text leaves comprising the dedication by the German theologian Cornelius Martinus (1568–1621) to the German physician and botanist Johannes Sigfridus (1556–1623), dated Helmstedt, 15 September 1612.

With a small leaf containing a short description of the work mounted at the foot of the front pastedown and traces of a book plate that was previously mounted on the front pastedown. The binding shows slight signs of wear, mainly around the spine with a small tear at its head and the corners of the boards are bumped, somewhat foxed and browned throughout. Otherwise in good condition.

[1], [1 blank], [3], [3 blank], [8], 708, [58], [2 blank], [32] pp. *USTC 6139538; VD 17 3:309843V; cf. for the first ed. (1556) Brüning 1345; Caillet 79; Dibner 88; PMM 79; Rosenthal 8589; Sparrow, Milestones of science, no. 4; Wellcome I, 67–69.* [More photos on our website](#)

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*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 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.

Henricus Cornelius Agrippa von Nettesheim (1486–1535), a cabalistic philosopher, was one of the most colourful figures of the 16th century.



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His adventurous life, legendary already during his lifetime, well suited his paradoxical way of thinking. He studied, taught and worked in Germany, the Low Countries, England, France and Italy, but never stayed anywhere long, as he got into trouble wherever he went. Failing to hold a teaching position permanently, he started working as a physician, although he had no medical degree. He became a physician to the mother of the French King, Louise de Savoy (1476–1531), and in 1528 he was appointed historian to Charles v (1500–1558), to whom the present work is dedicated. Agrippa was fairly influential during his lifetime due to his works, and his correspondence with many learned men all throughout Western Europe.

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 on our website](#)

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Rare early edition of a popular book of botanical, mineralogical and zoological wonders, with a large woodcut of the author among his books


5. **ALBERTUS MAGNUS (pseudo)**. Liber secretorum ... De virtutibus herbarum: & animalium quorundam. Eiusdem[ue] liber De mirabilibus mundi: & etiam de quibusdam effectibus causatis a quibusdam animalibus &c. (Colophon: Venice, Johan Baptist Sessa, 12 February 1502). Small 4° (21 × 15.5 cm). With a large woodcut portrait of the author at his desk. Gold-tooled maroon morocco (ca. 1870/90?) for James Carnegie, 9th Earl of Southesk (1827–1905), gilt edges. € 12 500

Rare early edition (one of perhaps four or five early editions with the main text set in a roman type) of two works written ca. 1300 by an unidentified follower of Albertus Magnus concerning the extraordinary properties (magical, astrological, medicinal, etc.) of 16 plants,



45 minerals or gems and 18 animals (including many birds), and concerning the “wonders of the world”. The first includes means to become invisible, feel no pain, arouse love, interpret dreams and make prophesies. The second includes mental manipulation of matter, cures for diseases, magic made with fire or light, means of breaking charms, and seeing the future in dreams. The woodcut is remarkable for its depiction of both numerous books with bosses, clasps, etc., and numerous accoutrements, such as a wedge-shaped book stand, a copy stand in the form of a four-sided pyramid on a pedestal, pens, ink wells and penknives. Senna used it again in 1504 on the title-page of John Pecham’s *Perspectiva communis*. Though this edition, like many others, attributes the works to Albertus Magnus (ca. 1194?–1280) on the title-page and at the end of the texts, the attribution is believed to be spurious. An attribution to his follower Henry of Saxony (d. ca. 1378) has also been challenged.

With a faded inscription in red ink below the colophon, in a 16th-century italic hand. With the engraved armorial bookplate of James, Earl of Southesk, on the front pastedown. With a short worm trail at the head of the last 2 leaves, and a small marginal chip (repaired) and tear, neither approaching the text, but otherwise in very good condition. The binding shows some small minor blemishes and its spine is slightly faded, but it is otherwise fine. A rare early edition of a popular book of botanical, mineral and zoological wonders.

16 ll. *Earl of Southesk sale, Sotheby, 18 October 1954, 255 (this copy); EDIT16 CNCE 29555 (2 copies); Honeyman 51 (this copy); ICCU, LOIE 43699 (1 of the 2 EDIT16 copies); KVK & WorldCat (5 copies); www.minrec.org/libdetail.asp?id=20, 64; USTC (same 2 copies as EDIT16); cf. Adams A539 (ca. 1508 ed.); Brüning, *Bibl. alchemistischen lit., supp. 0054a* (ca. 1500 ed.); Duveen, p. 8 (ca. 1490 ed.); Hunt 4 (ca. 1485 ed.); Sinkankas 56 (1669 ed.); Thorndike II, pp. 720–750 at p. 721 (1509 Sessa ed.); Wellcome 118 (ca. 1500 ed.).*  More photos on our website

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*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.

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Many blank pages and several engravings are inscribed in ink. Several of these inscriptions are dated, mainly between 1585 and 1615. These inscriptions are made by, for example, Rene de Barnaige (an alderman from Kortrijk, or Courtrai), Jeane(?) Dontremont, Odile de Wiltz, Anne de Brecht, René de Chalon, Konstantin I, Freiherr Fugger, Herr zu Zinnenberg (1569–1627), Marguerite de Horion d’Ordenge and many more. 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. René de Chalon (d. 1624) is a grandson of the first Prince of Orange, also named René de Chalon (1519–1544). René de Barnaige owned a fiefdom, his entry is a remembrance “tout se passe ... sans elle ne puis” of Lady Antoinette de Bourgogne (1529–1588). Odile (Marie) de Wiltz was a daughter of Johann Freiherr von und zu Wiltz (1535–1607). Little else is known about her, except that she married Charles de la Hamaïde (1580–1649) and that she was a descendent from Johann I von Nassau Dillenburg and Egbert I van Amstel, therefore, a distant relative of René de Chalon.

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 pastedowns, 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 on our website](#)



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Fascinating album amicorum of a German captain in military service of the Batavian and French Imperial Army

7. **[ALBUM AMICORUM – HEINRICH, Carl Gottlieb]**. [Album amicorum of Carl Gottlieb Heinrich with entries written in Bischofswerda and surroundings, The Netherlands, France, Batavia in the Dutch East Indies, Bengal, and Reading, England].

[Bischofswerda and surroundings, etc., 1802–1818]. 8° oblong (12.8 × 18.2 cm). Richly illustrated with 13 watercolour drawings, some full-page, of tombs, a temple of friendship, vases, hunting scene, nice portraits, basket with fruit, etc., 2 views: washed drawings of Cape Town (folding) and Jamestown, St Helena, 2 drawings of children and an altar, 6 (stippled) engraved small plates pasted down of Amor, the military camp of Wallenstein, children and exotic people, and 3 embroideries. Contemporary gold-tooled marbled calf with a lighter brown leather oval inset as a centrepiece in both boards, gold-tooled spine with red and green morocco labels lettered in gold “Denkmal der Freundschaft” and an initial “H” (= Heinrich) in a gold-tooled laurel wreath, gilt edges, marbled endpapers. € 4500

Fascinating album amicorum of the German Captain Carl Gottlieb Heinrich (b. 1771) from Bischofswerda, east of Dresden in Saxony. Heinrich chose a military career and went – as so many other Germans – to the Netherlands in 1802 to enter into the service of the Batavian, later French Imperial, army. His career can be traced in the “Stamboek” (military registration book) held in



the National Archives in The Hague: he was born 2 April 1771 in Bischofswerda. His father was Johan Christopf Heinrich (b. 1706); his mother Johanna Elizabeth (d. 1771) who died probably in childbirth (in the present album Johanna Magdalena signs as his (step-?) mother on p. 2). He had brown eyes, his nose and mouth were normal and he could speak German and Dutch. In 1804, he was a 1st Lieutenant Light Infantry, in 1805 he was with 2nd Regiment Jagers, in 1808 with the Garde Jagers, and in 1809 he was made Captain. Heinrich had been in the service of the French army since 1792, during which he was stationed in Flanders and Brabant.

The stories of Heinrich’s adventures in later life are told in the 91 entries in the present album, including 22 entries written in Dutch. The first entry on p. 6 was written by his brother F.C. Adolph Heinrich (Bautzen, 29 January 1802).

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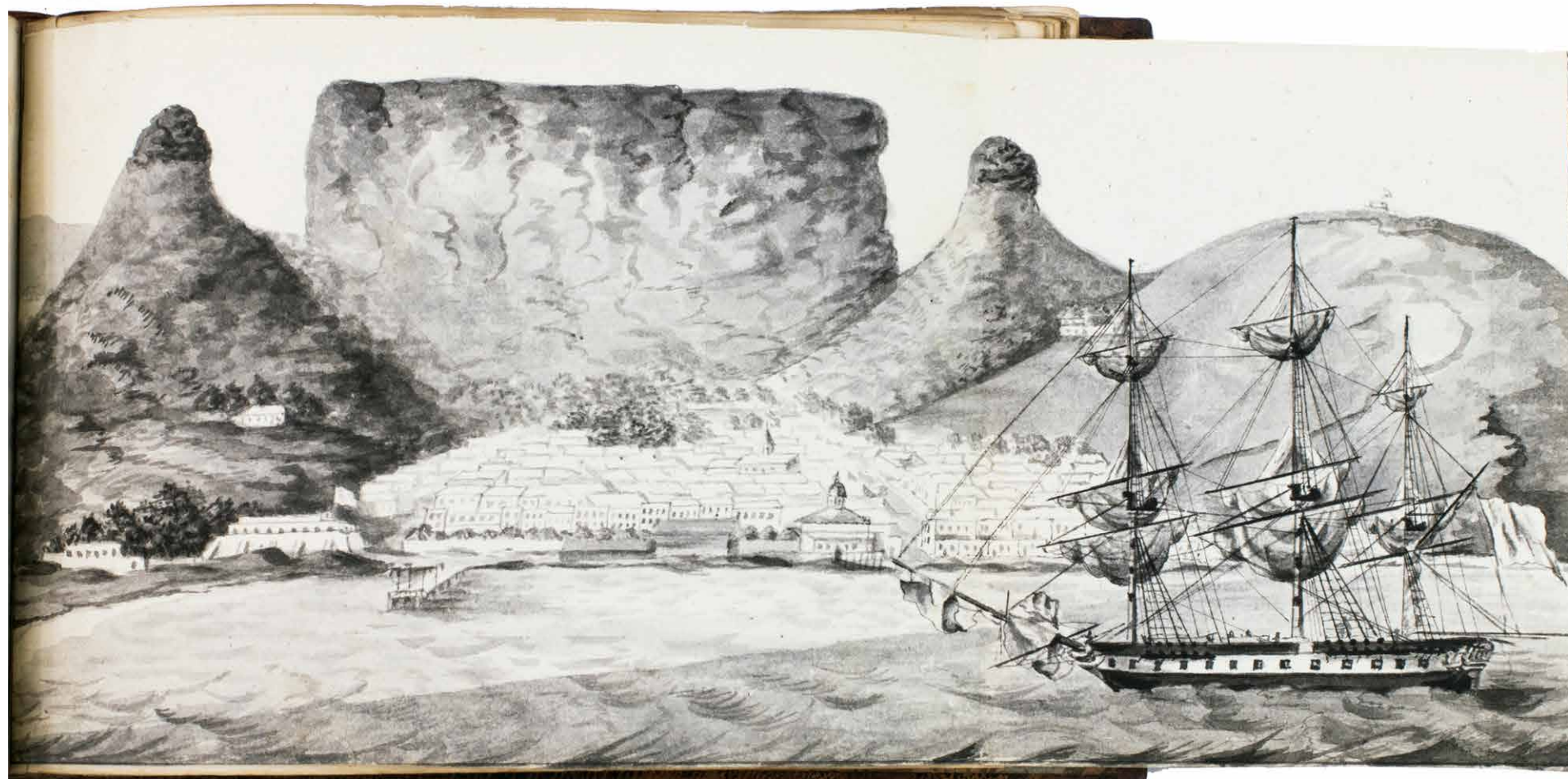
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Apparently he travelled the following months in the surroundings of Bischofswerda to pay ca. 25 farewell visits to family and friends in Bautzen, Dresden, Kamenz, Seeligstadt, Stolpen, and Struppen, before he left for the Netherlands, via Leipzig (19 May 1802) and Zwolle (29 May). He arrived in Kampen at the end June that same year and was garrisoned there until the spring of 1803 (entries from 26 June 1802 till 13 February 1803). Between 1804 and 1810, we find him in Harlingen (May-June 1804), Alkmaar (December 1804), The Hague (April 1806), Breda (July 1806), Overveen (July 1807), Haarlem (August 1807), Amsterdam (October 1807). In July 1810, Heinrich visited members of the Van Oldenbarnevelt (named Tullingh) family at their house Overheijde in Monster. At the end of 1810, he is in Nantes from where he would sail for Batavia in the Dutch East Indies, where he would arrive in June 1811. Once there, he is – together with his regiment – stationed in Weltevreden, just outside Batavia, and he arrived just in time to be ready to defend Java under the new Governor-General Janssen against the English. After the English easily defeated the Dutch, who subsequently lost their colony to England, Heinrich escaped via Surabaya to Bengal in January 1812 and from there he sailed to Europe. The interesting drawing of Jamestown on St. Helena is by J.D. van Schelle in memory of their journey back (Reading, 7 November 1813). In 1814, Heinrich is garrisoned back in the Netherlands, in Steenberg, Zwolle, and The Hague. The last entry in the present album was written in Maastricht and dated 12 August 1818.

Among the contributors – often very difficult to read in the German script (the so-called Fraktur Schrift) – are: F. Krager, G.F. Arentz, J.F. Geisler, Kerkhoff, E. Nieuwenhuis, H.P. de Wolf van Westerode, A.J. Heshuysen, Kruseman, H.M. Eekhout, F.J. Beckmen, Fr. Alberti, J. N.Dibbetz, Schilling, J. van Duynen, O.W. Ross.

With an additional manuscript note (or extra entry) written in German on a separate sheet mounted on the back pastedown. The binding has been professionally restored along the spine, the boards are slightly scratched. Overall in very good condition.

120 ff., irregularly paginated: some ff. apparently cut out, some added. [📷 More photos on our website](#)



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The work that spread Ptolemy's ideas in Europe

8. AL-FARGHANI, Ahmad ibn Mohammad ibn Kathir and Jacob CHRISTMANN (translator). Chronologica et astronomica elementa, e Palatinae bibliothecae veteribus libris versa, expleta, & scholiis expolita.

Frankfurt, Andreas Wechel (heirs of), Claude de Marne, and Johann Aubry, 1590. 8°. With a woodcut vignette on the title page and the final leaf, a woodcut decorated initial, and a woodcut head- and tailpiece. Near contemporary overlapping vellum with the manuscript title on the spine, remnants of ties, red edges. € 17 500

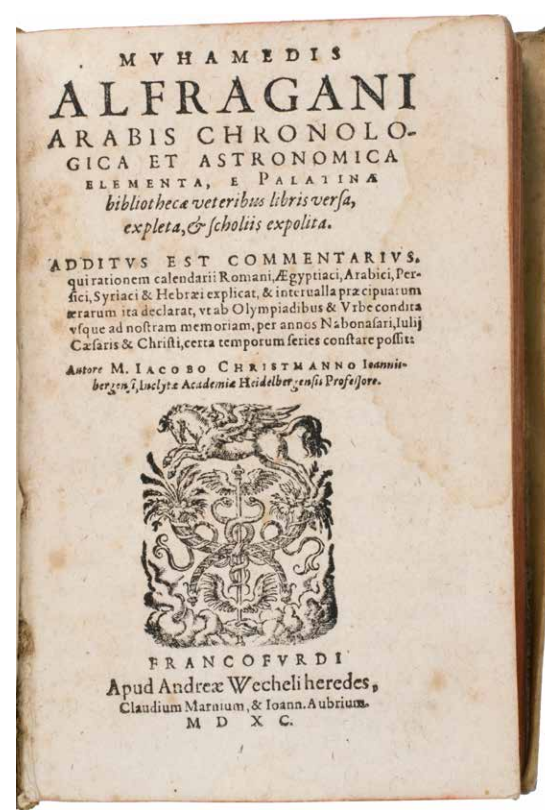
Rare first edition of the Latin translation of a very influential astronomical work, which was in large part responsible for spreading Ptolemaic astronomy in medieval and early modern Europe. Written in the 9th century, it was a summary of Ptolemy's *Amalgest*, but circulated in Europe long before the *Amalgest* itself was first translated into Latin (1496). The work was referenced by numerous medieval authors, and it is known that Dante Alighieri also used it for two of his works (*Vita Nuovo* and *Convivio*). Despite its importance, however, the present edition is quite scarce, as we have only been able to trace one other copy in sales records of the past 100 years.

Ahmad ibn Mohammad ibn Kathir al-Farghānī (also known as Alfraganus in the West, ca. 800–ca. 861) was one of the astronomer-astrologers employed by the Abbasid caliph Al-Ma'mun (r. 813–833) in Baghdad. He composed several works on astronomy and astronomical equipment that were widely distributed in Arabic and Latin for multiple centuries. The present work, however, is his best-known and most influential one. It was known in Arabic under various titles, including *Kitāb jawāmi' 'ilm al-nujūm wa usūl al-harakāt al-samāwīya*, which translates to “Book of generalities of astronomy and bases of celestial motions”. It was written between 833 and 857, and is a summary of Ptolemy's *Amalgest*, but with corrected calculations that were based on the most up-to-date information of the time. Like the *Amalgest*, Al-Farghānī's work describes the movements of the sun, moon and planets, their distance to earth, solar and lunar eclipses, a calculation of the dimensions of the earth, descriptions of the different climates on earth, and zodiac signs. Al-Farghānī also added a chapter with comparisons between different calendar systems. The present Latin translation is by German

orientalist and humanist Jacob Christmann (1554–1613), and was based on Anatoli's Hebrew translation. A second edition appeared in 1618. In the appendix, Christmann mentions his difficulties in editing it while lacking suitable Arabic versions. His lament about the difficulty of printing a scientific work that predates his era by more than 700 years, is a telling detail that highlights the influence that scientific texts produced in the Islamic world had on early modern Europe.

With a crossed out ownership annotation on the recto of the first flyleaf, an annotation on the verso of the first flyleaf, a calculation in an 18th-century hand on page 25, and another annotation in a different 18th-century hand on pp. 531 and 565. The edges and corners of the boards are slightly scuffed and the vellum is slightly stained, with an imprint of a label on the spine, a green ink scribble and partially rubbed off writing in blue ink on the front board. The work is somewhat browned throughout, with a water stain in the outer margin of the first 30 pages, slightly affecting the text, the head margin has been cut slightly short, without affecting the text. Otherwise in good condition.

[1], [1 blank], [12], [2 blank], 565, [1], [1 blank], [1] pp. *De la Lande, Bibliographie astronomique*, p. 121; *DSB 4*, p. 541–545; *Houzeau & Lancaster 1115*; *USTC 676537*; *VD16 A 1203*; *Zinner 3368*. [More photos on our website](#)



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Fables for Christians, by one of the founders of Rosicrucianism

9. [ANDREAE, Johann Valentin]. Mythologiae Christianae sive virtutum & vitiorum vitae humanae imaginum. Libri tres.

Strasbourg, heirs of Lazarus Zetzner, [1619].

With: (2) [GESSEL, Timan van]. Synopsis locorum sacrae scripturae patrum, et recentiorum quorundam theologorum, quibus demonstratur, quanam sint ad salutem creditu necessaria & sufficientia.

Amsterdam, [Joan Blaeu?], 1650. 2 works in 1 volume. 12°. Ad 1: with an engraved title-page, a small woodcut device on the two divisional title-pages and some woodcut initials. Ad 2: with the title-page printed in red and black, a woodcut headpiece and initial. Contemporary vellum with title in ink on spine. € 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.II; *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 on our website](#)



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The Hebrew Old Testament and the Greek New Testament based on the famous Antwerp Polyglot

10. ARIAS MONTANUS, Benito (editor). Novum testamentum Graecum.

[Geneva], Petrus de la Rouière, 1619.

With: **(2) PAGNINI, Sante (translator) and Benito ARIAS MONTANUS (editor).** Biblia Hebraica ...

[Geneva], Petrus de la Rouière, 1618.2 works in 1 volume, both in 4 parts. Folio. With numerous decorated woodcut initials and woodcut headpieces, the work is printed in Latin, Greek, and Hebrew type. Contemporary blind-tooled vellum with remnants of closing ties, red gaufered edges. € 8500


Scarce later edition of the famous Antwerp Polyglot, in a beautiful contemporary binding. The present work contains the New Testament with the Apocrypha in Greek, and the Old Testament in Hebrew, both with an interlinear Latin translation. The Greek work starts at the beginning of the volume and the Hebrew at the end. The Greek work is also supplemented with a correction of the Vulgate. The present edition is quite scarce, as we have only been able to find one other copy in sales records of the past hundred years which contains both the Greek and Hebrew parts.

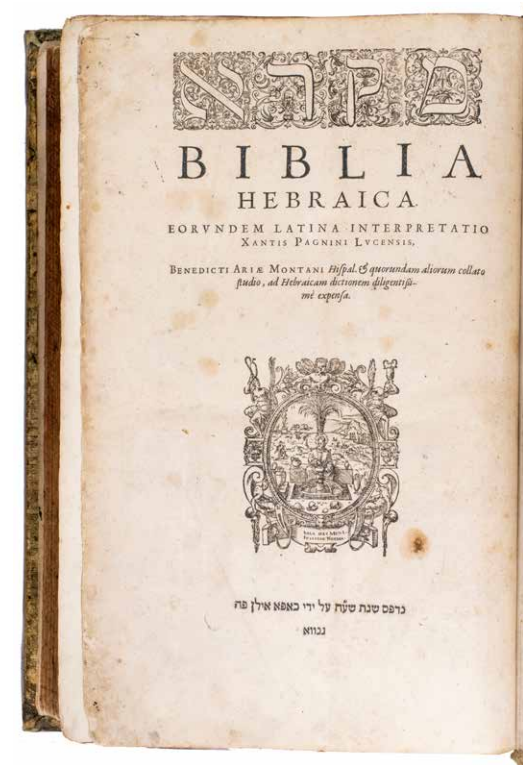
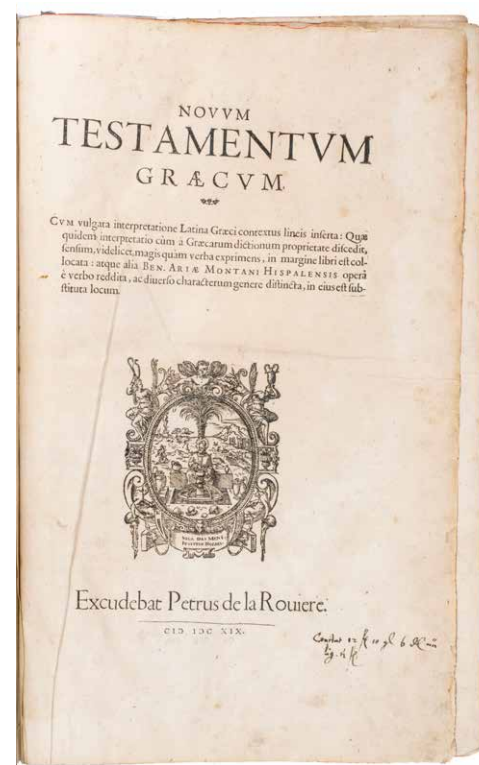
Benito Arias Montanus (1527–1598) was a polymath and one of the most learned Oriental scholars of his time. In the 1560's, he was summoned to Antwerp by King Philip II of Spain to assist Christopher Plantin with his ambitious plan to print a polyglot Bible in five languages (Hebrew, Greek, Chaldean, Syriac, and Latin). The work, titled *Biblia sacra Hebraice, Chaldaice, Graece, & Latine*, was printed in 8 volumes between 1568 and 1572, and required multiple linguists for proofreading. Although the texts were primarily based on the Complutensian Polyglot (1517), the linguists also carefully consulted many manuscripts, printed works, and notes by various scholars to create the best possible translations. Arias Montanus was responsible for the Latin, Greek, and Chaldean parts, but also revised every section of the work before it passed to the printers. Since the finished work was very expensive, it did not sell well,

so Plantin never published a second edition of the whole work. He did, however, print another edition of just volume 7 in 1584, which contained the Old Testament in Hebrew and the New Testament in Greek. The present work is a reissue of this edition.

With the bookplate of German auctioneer and book dealer H. G. Gutekunst mounted on the front pastedown, an ownership's stamp and annotation on the recto of the first free flyleaf, and a contemporary annotation on the title page. The vellum is somewhat soiled and rubbed, affecting the clarity of the blind-tooling on the front board, the corners of the boards have been restored with later vellum. The end papers are slightly foxed, some of the leaves are slightly frayed. Otherwise in good condition.

[8], 271, [1 blank], [50], [2 blank], [4], 70, [2 blank], 167, [1 blank]; 183, [1], 283, [1 blank], 84, 203, [1 blank] pp. *For the complete list of references, see our website.*

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Unpublished letter from Philipp Melanchthon

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

[Wittenberg], Easter [14 April 1555]. Folio (19.5 × 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.

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S. D. Reverendi viri & carissimi fratris.
Mimini antea in L. quada ad te
Epistola hac tui similitudine, de qua
Sap. cogito. ut in Nau. Romipis
amisso gubernatore, cuius cornu signa
& coram auctoritate poterat, necesse
est sua sponte maiorem curam concordiam
tuum in consilio conferre. Sic nos oportet
conscientiores esse, cum ~~in~~ principes
cura Ecclesiarum parum adficiantur, ac
Iubentur summam gubernationem filii dei
qui non daret nobis inuocantibus ipse.
Spiritus factus est hunc Christiano Hertwig
naro ex pastore Ecclesie vicinar oppido
Hertberg, ~~rebus~~ profectum visum ei
commendatum esse Ecclesiam quada. Quare
te oro ut preterea non comedes, sed
ita ut in quocumque confideris doctrina &
mores huius iuuenis. Vides qualem
senti in hac ~~comparat~~. Idcirco quatenus

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Important work on landscape gardening

12. 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).

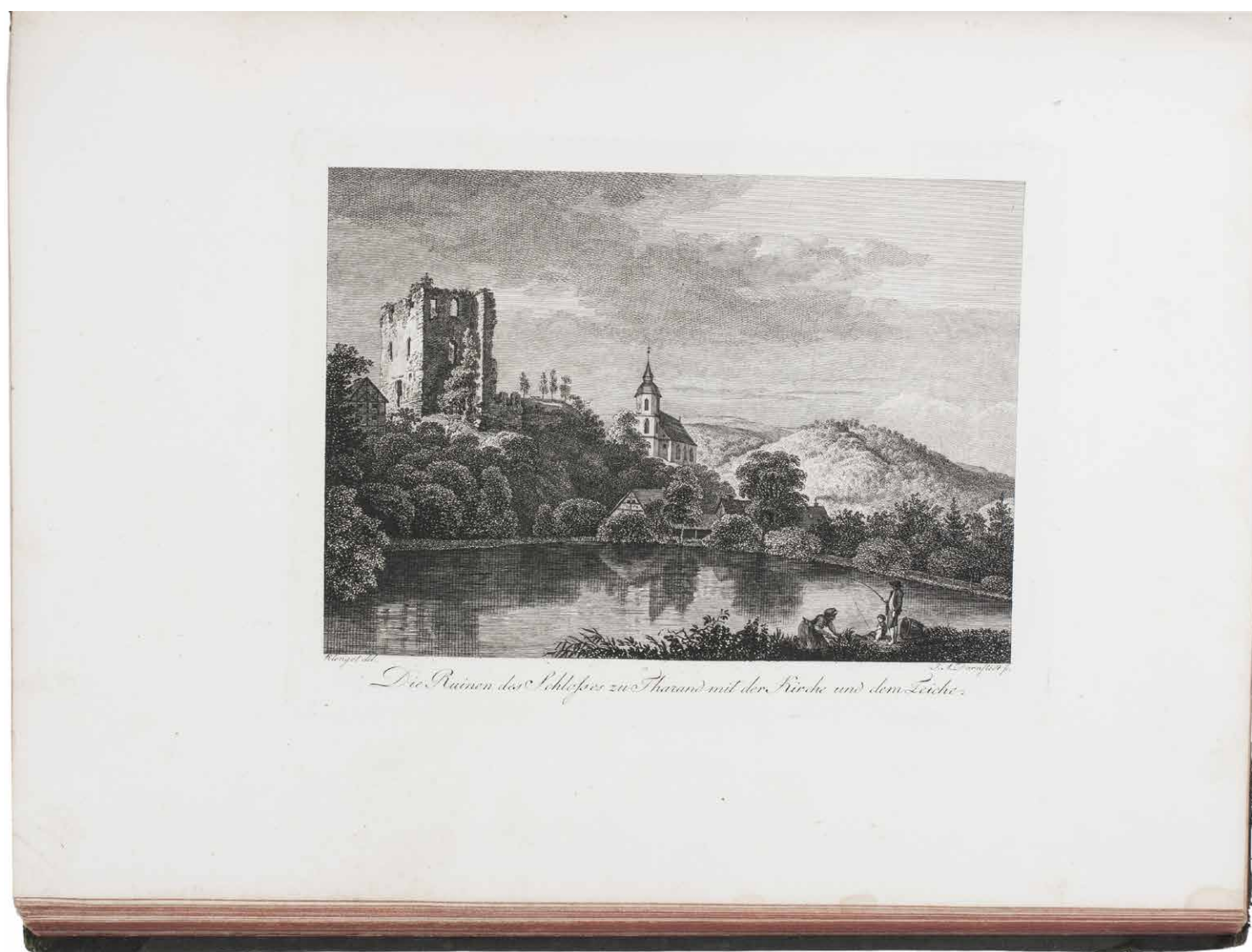
The second part, describing the natural history of the region, contains three texts, each with its own divisional title: *Mineralogische*

Beschreibung des Plauischen Grundes bis Tharand by Andreas Tauber, with four hand-coloured plates on geology and minerals, *Verzeichniss 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.

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Wonderful and very rare nautical atlas for the Mediterranean

13. BERTHELOT, François. [Nautical atlas of the Mediterranean Sea].

Marseille, “se vend chez Benoît”, 1720–1730. Large 2° (40 × 55 cm). With 4 double-page engraved maps, with the first half of the first map as the front paste-down and the second half of the last map as the back pastedown. Contemporary vellum-backed boards, reinforced with light brown leather at the head and foot of the spine. € 8500

Fine example of this exceptionally rare nautical work depicting in detail the Mediterranean, which was a standard reference for French sailors in the region. The four charts are very crisp and clear, and together show every part of the Mediterranean Sea and the coasts of the countries that border it. Maps by François Berthelot (dates unknown) are very scarce, both on the market and in libraries, possibly due to the practical purpose they served. The present collection can only be found in the library of the University of California Berkeley.

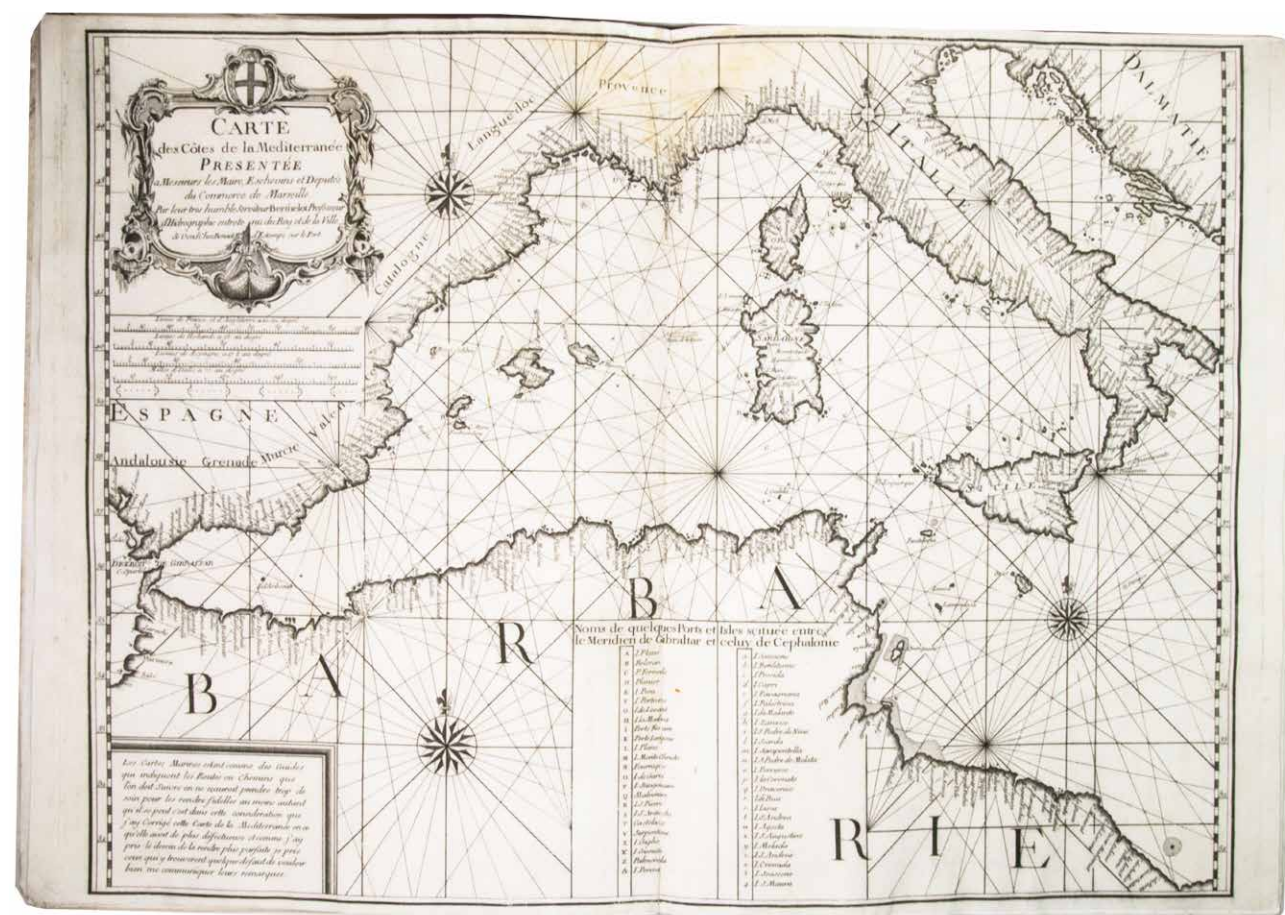
The first chart is called *Nouvelle carte de partie des cotes de terre Ferme et isles situees sur l’ocean*, and shows the entrance to the Mediterranean, with the coasts of Spain, Portugal, France, the United Kingdom, and the north-west coast of the African continent, with the Azores, Madeira, and the Canary Islands. The second and third chart together form one large chart, titled *Carte des Cotes de la Mediterranée*. They show the east and west side of the Mediterranean sea respectively. The final chart is called *Carte de l’archipel* and shows the Aegean Sea, the part of the Mediterranean between Greece and Turkey, and the numerous islands in that region, in more detail.

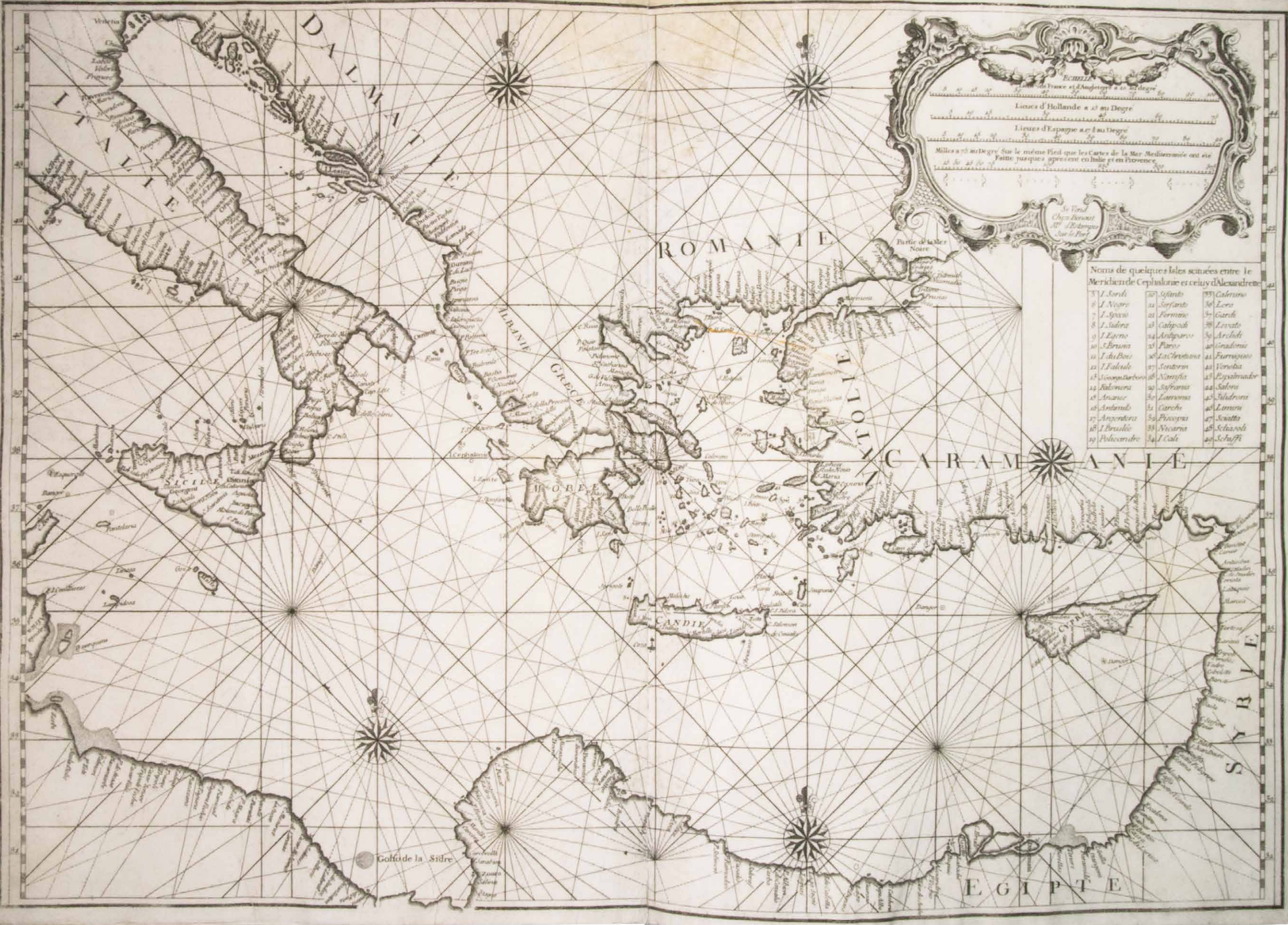
The collection of charts was first published in 1693, and continued to be updated and issued until the 1750s. Many of the editions are undated, but can be dated due to variations in the cartouche. The present collections was likely published in the 1720s.

Berthelot was a French cartographer, hydrographer, and professor, according to the cartouche of one of the charts. He was one of a group of cartographers who created accurate and reliable maps of the Mediterranean at the end of the 17th and beginning of the 18th century. Berthelot also published a book on sailing in 1691.

The corners of the boards are lightly scuffed. With a light brown stain at the top of the gutter in maps 2–4, slightly affecting the image, and small, brown stains around the gutter of map 1. Otherwise in very good condition.

4 nautical maps on [8] pp. *WorldCat* 21023723 (1 copy); *Zacharakis* 215 and 216. 📷 More photos on our website





ESCALLE

Lignes de France et d'Angleterre à 45 Degrés

Lignes d'Hollande à 25 au Degré

Lignes d'Espagne à 30 au Degré

Milles à 75 au Degré Sur le même Pied que les Cartes de La Mer Méditerranée ont été
Faites jusques à présent en Italie et en Provence

*Se Voud
Chez Benoit
à Paris
Sur le Port*

Noms de quelques Isles situées entre le Meridien de Cephalonie et celui d'Alexandrie

1 I. Sardi	27 I. Sifanto	53 Calariss
2 I. Niavo	28 I. Sifanto	54 Lero
3 I. Spurio	29 Formio	55 Gardi
4 I. Sidera	30 Calipso	56 Levato
5 I. Egno	31 Antiparis	57 Archadi
6 I. Brion	32 Pano	58 Gradona
7 I. Ibi Bani	33 La Cleonata	59 Faraparis
8 I. Falado	34 Sotom	60 Virota
9 I. Sotom	35 Nympha	61 Epistimada
10 I. Sotom	36 Sifanto	62 Saloni
11 I. Sotom	37 Larcina	63 Siderona
12 I. Sotom	38 Carchi	64 Lemni
13 I. Sotom	39 Pano	65 Scythi
14 I. Sotom	40 Nicaria	66 Schasodi
15 I. Sotom	41 I. Cal	67 Schiffi

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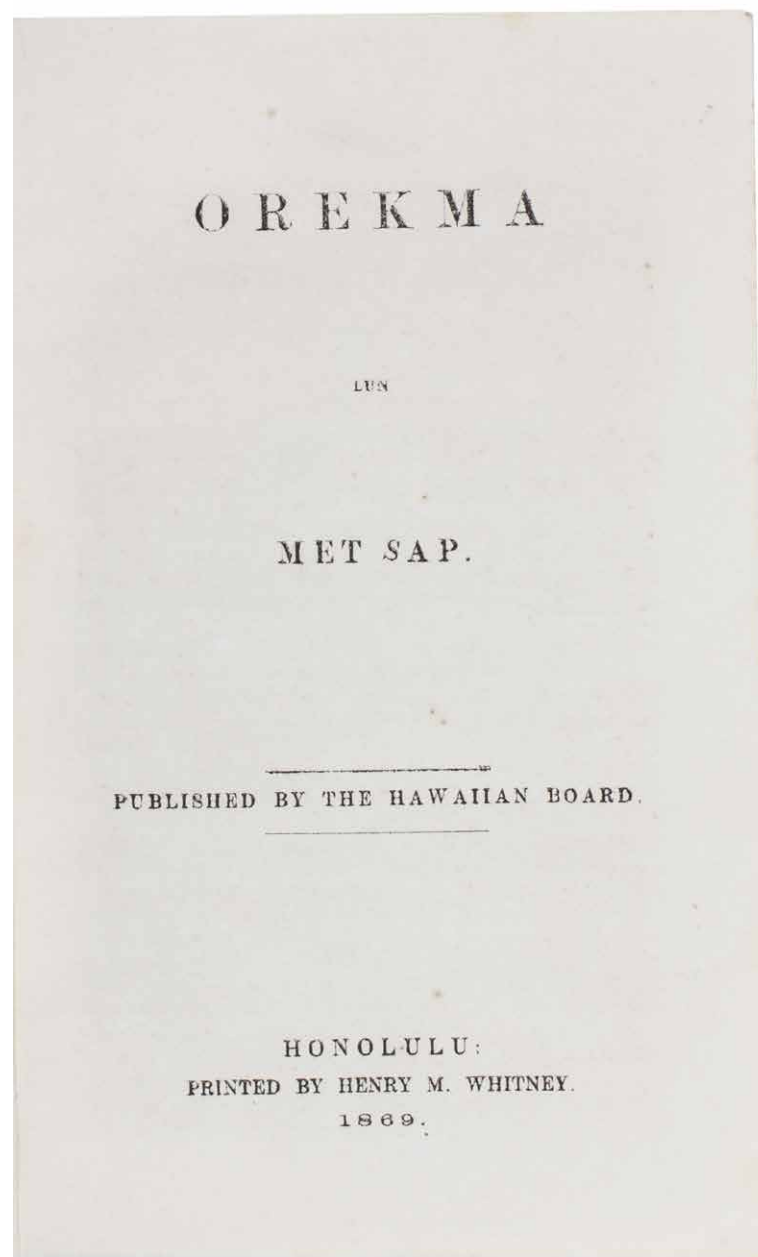
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*The Acts of the Apostles in Kosraean translation,
printed at Honolulu*

14. [BIBLE – KOSRAEAN]. Orekma lun met sap. Published by the Hawaiian Board.

Honolulu, Henry M. Whitney, 1869. 12°. Contemporary marbled wrappers. Rebacked with brown cloth. € 2500

Rare edition of the Acts of the Apostles in Kosraean (Kusaian), spoken on the islands of Kosrae, the Caroline Islands and Nauru. The translation is by Benjamin G. Snow, a pioneer of Micronesian Mission. He settled in Kosraea in 1852 and published several translations of parts of the New Testament from 1862 until his death in 1880, all printed at Honolulu.

The printer of the present booklet, Henry M. Whitney, was born at Waimea in 1824. He was educated in the United States, where he became acquainted with the printing trade, working as foreman in the printing office of Harpers & Bros, New York. Upon his return to Hawaii, Whitney became the editor of the newspaper *Polynesian*. He later founded an independent newspaper at Honolulu and imported the first power press to Hawaii.

In very good condition.

63, [1 blank] pp. *WorldCat 950951212 (2 copies)*; cf. *Darlowe & Moule 6036–6045 (other Kosraean translations by Snow)*; for Whitney: *The Independent vol. XVIII, no. 2894, August 18, 1904.* [📷](#) More photos on our website

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*Pocket-sized Hebrew bible
printed by Raphelengius in Leiden*

15. [BIBLE – OLD TESTAMENT – HEBREW]. Hamisah humse Torah ... Nevi'im rishonim ... Nevi'im aharonim ... Sefer Ketuvim ...

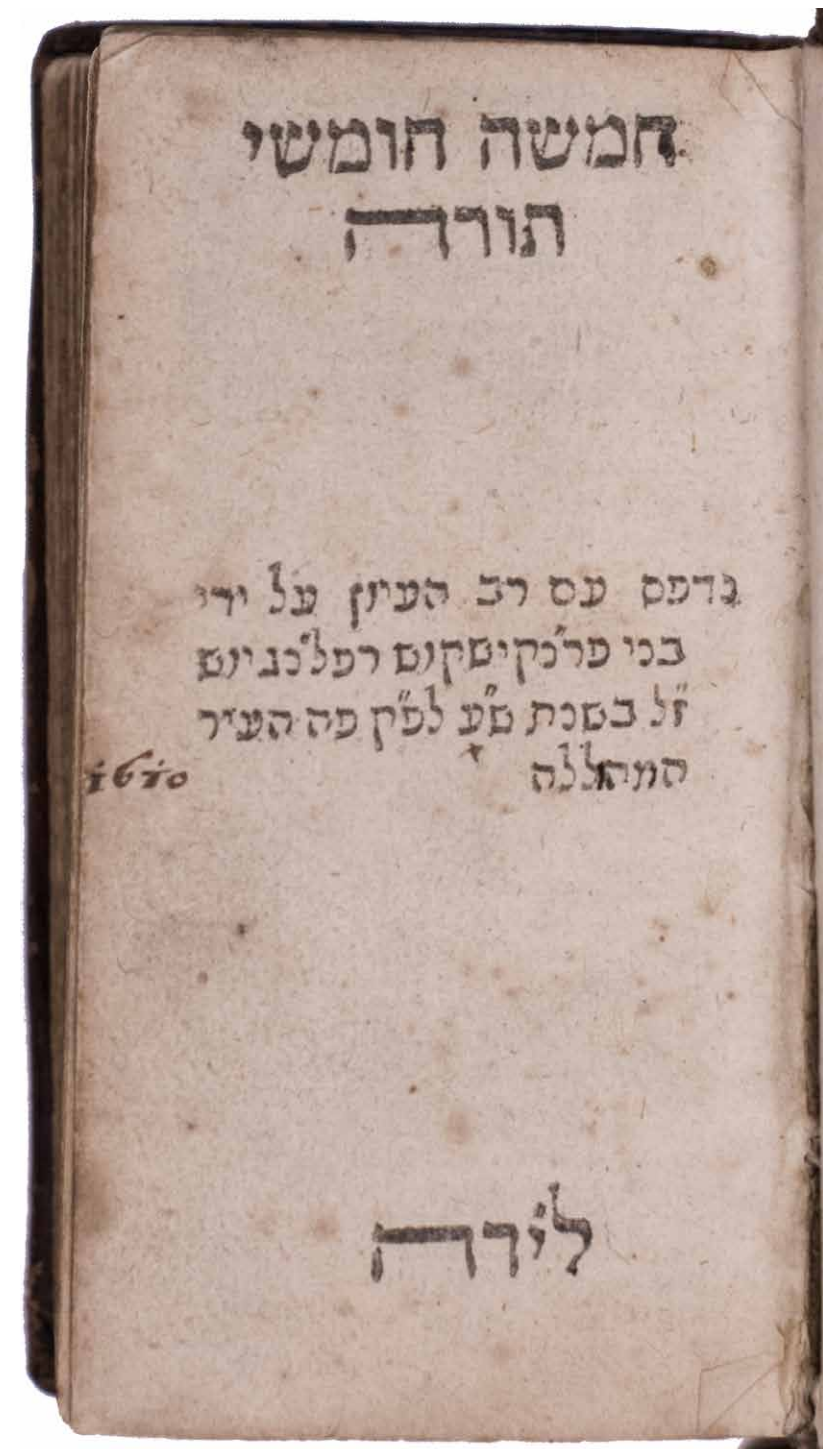
Leiden, Franciscus II Raphelengius, [5]370 [= 1610]. 4 volumes bound as 1. 24° in 8s (11 × 6 cm). Set in sephardic meruba Hebrew types (unpointed), with the imprints in semi-cursive (rabbinical) but the place of publication in meruba. Gold-tooled mottled calf (ca. 1720?). € 8500

A pocket-sized edition of the Hebrew Old Testament in four volumes, volume 1 containing the Pentateuch or Torah, volume 2 the early prophets (Joshua, Judges, Samuel, Kings), volume 3 the later major (Isaiah, Jeremiah, Ezekiel) and minor prophets, and volume 4 the Psalms, Job, Song of songs, Ruth, Lamentations, Ecclesiastes, Esther, Daniel, Ezra and Chronicles. It was produced by Franciscus II Raphelengius, grandson of Christoffel Plantin and son of one of Europe's first great Hebrew scholars, Plantin's son-in-law Franciscus I Raphelengius (1539–1597), who helped prepare Plantin's magnificent 1572 Polyglot Bible, succeeded to the Leiden branch of Plantin's printing office and became professor of Hebrew at Leiden University. Plantin himself had produced the Dutch Republic's first Hebrew book there in 1585 and Raphelengius produced many more beginning in 1588.

With occasional very minor foxing or faint discolouration but otherwise in very good condition. The spine and joints are worn, with superficial cracks, a repair at the head and a small tear at the foot, and the sewing is slightly loose. A charming little Hebrew Bible from the first Dutch printing office to produce Hebrew books.

264; 227, [1 blank]; 238, [2 blank]; 287, [1 blank] pp., vols. 1–2 with arabic numerals, 3–4 with Hebrew. *aleph.nli.org.il 001366023 (4 copies); Darlow & Moule 5114; Fuks 25 (2 copies); Steinschneider 386; WorldCat (8 or 9 copies).*

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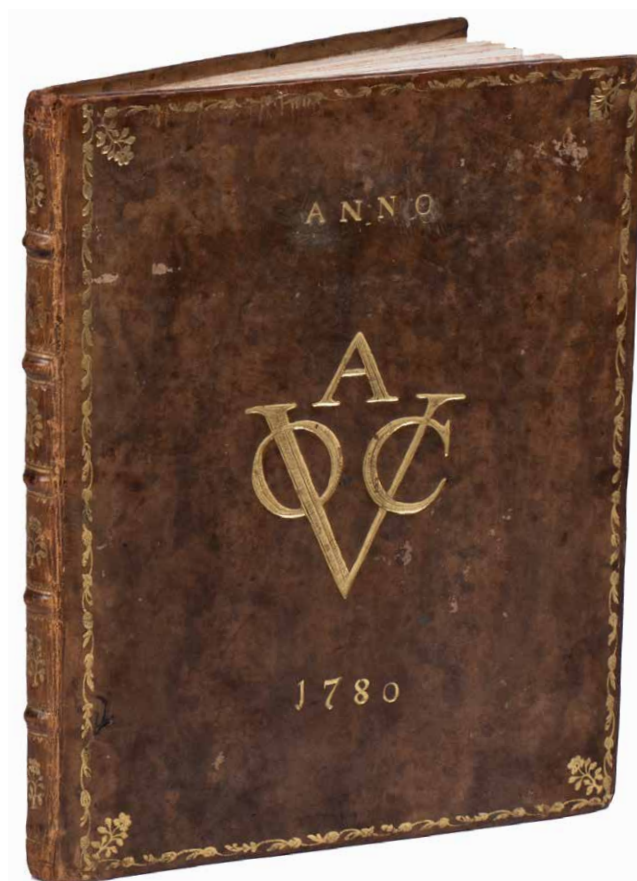
Late 18th-century manuscript copy of a French children's catechism, in an Amsterdam VOC binding dated 1780

I6. [BINDING VOC – MANUSCRIPT – FRENCH – VERNET, Jacob]. [Instruction chrétienne, ou catechisme familier; avec quelques prières a l'usage des petits enfans].

[The Netherlands?, ca. 1780?]. 4° (ca. 19 × 15 cm). Manuscript in French, written in black ink on paper, in a neat cursive script by one hand. With chapter divisions (numbered 39–75) and headings. The text is written upside down in relation to the binding. Most leaves show an identical watermark, depicting a lion rampant on a pedestal with “Vryheyt” in a crowned ring with “Pro Patria Eiusque Libertate” and the letters “CR” below, which is very close to Heawood 3149 (date: 1753). Late 18th-century gold-tooled brown mottled calf, sewn on 5 supports, 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 1780”, all within a gold-tooled floral frame with floral corner pieces in the inside corners, spine gold-tooled in six compartments, red sprinkled edges. € 8500

Late 18th-century manuscript copy of a French children's catechism by the Swiss theologian Jacob Vernet (1698–1789), bound in a remarkable late 18th-century binding, originally produced for the Amsterdam Chamber of the Dutch East India Company (VOC) by the so-called Acorn-and-Foliage Tool Bindery which was active between ca. 1760 and ca. 1784 (Storm van Leeuwen). It shows the large monogram of the Amsterdam Chamber of the VOC sandwiched between the date “Anno 1780” on both boards. These bindings were usually commissioned as gifts to persons important to the VOC, often containing an almanac for the relevant year but possibly also produced as blank notebooks. The present work comprises chapters 39–49 and 58–75 of Vernet's work, which form almost the second half of printed editions. The chapters included in the present work are complete and exactly follow the order of the printed text in the Geneva 1742 edition (pp. 75–140, checked using a digital copy) with a slightly different spelling and replacing some words. For unclear reasons, chapters 50–57 (dealing with the fourth through tenth commandment) have not been copied and several leaves between the end of chapter 49 and the beginning of chapter 58 have been left blank. Vernet's religious text was first published in 1741 under the title *Instruction chrétienne, ou catechisme familier; avec quelques prières a l'usage des petits enfans ...*. In 1742, a revised edition appeared with a slightly different title. Both works were printed in Geneva for the Swiss bookseller Emanuel Du Villard (1693–1776) and subsequently reprinted several more times until 1769. With the book block showing the remnants of 12 removed leaves, probably already removed before the manuscript was finished. Both pastedowns partly detached, an old annotation in black ink on the lower pastedown, some foxing. Otherwise in good condition.

[28] ll. For the binding: Landwehr/Van der Krogt, VOC, pp. XXVII–XXVIII; Storm van Leeuwen I, p. 175, p. 196 (VOC A-stamp) and pp. 612–616 (the bindery); for Vernet's work: Google Books digital copy of the 1742 ed. (title: *Instruction chrétienne [! ou Catechisme familier; physical copy at the Biblioteca Universitaria di Torino]; WorldCat 951908419 (1 copy, 1767 ed.); WorldCat 1040828976 (1 copy, 1769 ed. (no author noted)); for the watermark: Heawood 3149. 📷 More photos on our website*



Buno's extraordinary mnemonic engravings in their first edition

17. [BUNO, Johannes]. [Historische Bilder, darinnen Idea Historia Universalis, eine kurtze summarisch Abbildungen der fürnehmsten Geist- und Weltlichen Geschichte durch die vier Monarchien...]

[Lüneburg, printed by B. Elers for the author, 1672]. 4°. With 21 copper-engraved plates of multiple different sizes. Each plate depicts the history of a century or millenium. Contemporary half vellum, with marbled paper sides. € 9500

The 21 striking plates of the first edition of a remarkable mnemonic work by Johann Buno (1617–1697), which rarely appears on the market. The present work shows the history of the world in 21 plates, from 4000 BCE until roughly 1670.

Buno was a German philologist and Protestant theologian. He was rector of the Latin School in Lüneburg and later became professor in history, geography and theology. During the course of his life, he developed his emblematic teaching method to help his students better remember difficult concepts. His ideas were not new, as the mnemonic techniques Buno's teachings were based on were already used by Simonides of Ceos in the 5th century BCE. Using images in schoolbooks had also been done before, by John Amos Comenius (1592–1670) shortly before Buno. However, Comenius used images to make learning easier, not to remember concepts better. It was Buno's invention to combine images, in the form of emblemata, with mnemonics.

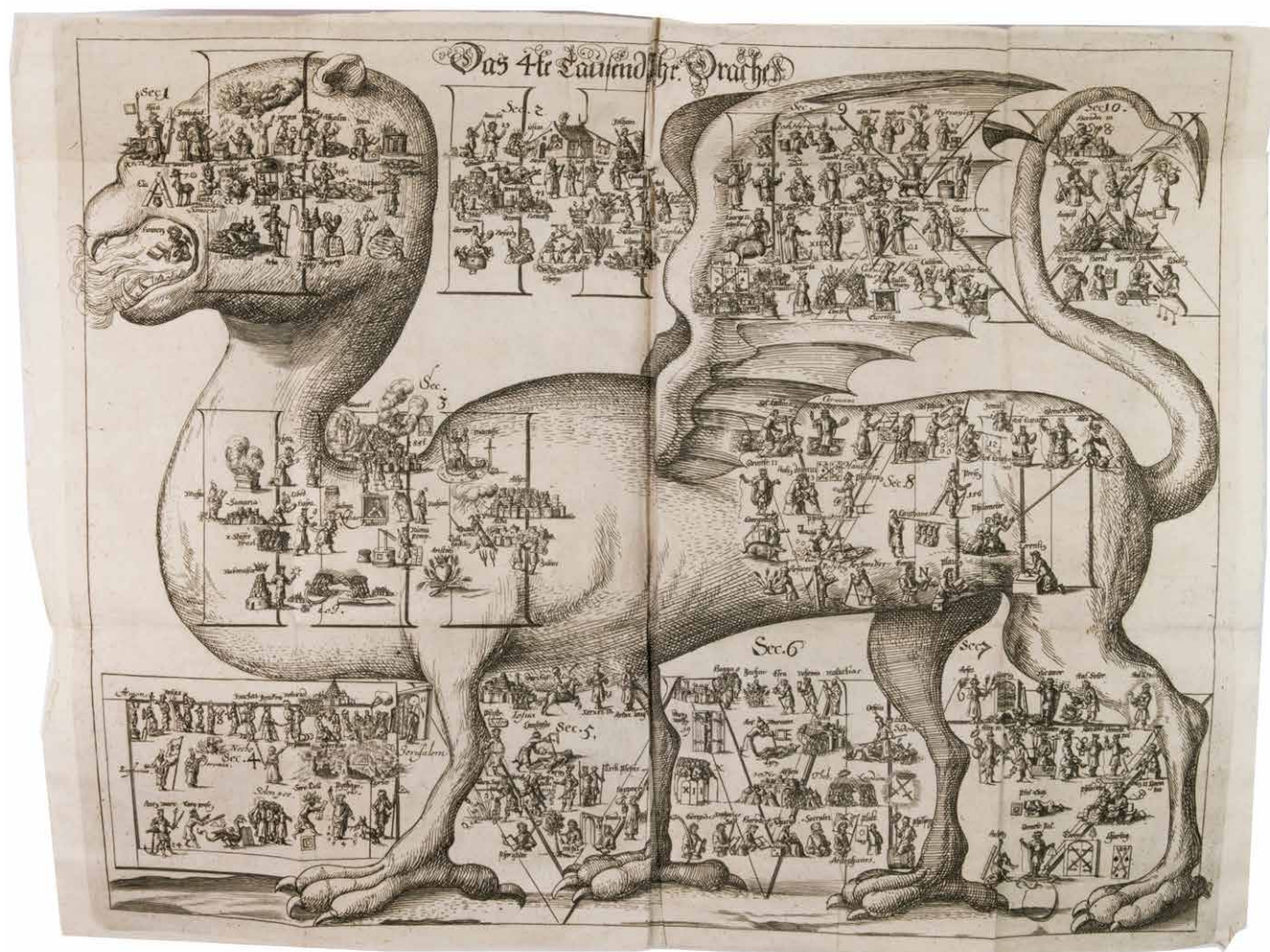
The detailed images make the historical events they depict easily recognisable, especially if you are already familiar with them. This

unique history book is still useable today, but also offers an interesting insight into the knowledge and teaching methods of the late 17th century.

With an owner's inscription on the first flyleaf ("F. Stern: conf: 3 jyl:"). The present copy only contains the plates, not the text. The edges are scuffed, small ink splatters on the front, remnants of tape on the front board near the head of the spine, remnants of a label on the back pastedown, the endpapers are slightly foxed. The top margin of many of the plates is cut somewhat short, without loss of image. The plates are fine and clean. Overall in good condition.

[21] plates. *BM General catalogue*, vol. 4, p. 836; *VD17* 3:313263C; cf. *Allgemeine Deutsche biographie*, vol. 3, pp. 540–541; Dorn, N., *New Acquisition: Justinian's Institutes in emblemata, Johannes Buno's Memoriale Institutionem Juris*. On: *Library of Congress blogs*, 2021.

[More photos on our website](#)



*The classic book of Biblical travels:
the first edition to be accompanied by the complementary
Lower Saxon chronicle in contemporary, richly blind-tooled Saxon pigskin*

18. BÜNTING, Heinrich and Matthias HASAERT. Itinerarium Sacrae Scripturae, das ist Ein Reisebuch uber die gantze Heilige Schrifft ...

Including:

[**BÜNTING, Heinrich**]. Itinerarium Novi Testamenti. Das ist: Ein Reisebuch over das Newe Testament.

BÜNTING, Heinrich. De monetis et mensuris sacrae scripturae. Dass ist: Ein eigentliche ausrechnung und beschreibung aller Müntz und Masse in heiliger Schrifft. ...

Magdeburg, Paul Donat for Ambrosius Kirchner, 1585. With 3 title-pages, 7 double-page and 2 full-page woodcut maps

With: **(2) BÜNTING, Heinrich.** Braunschweigische und Lüneburgische Chronica.

Including:

Das ander Theil Braunschweigischen Chronica, gehet auff das Land Lüneburg

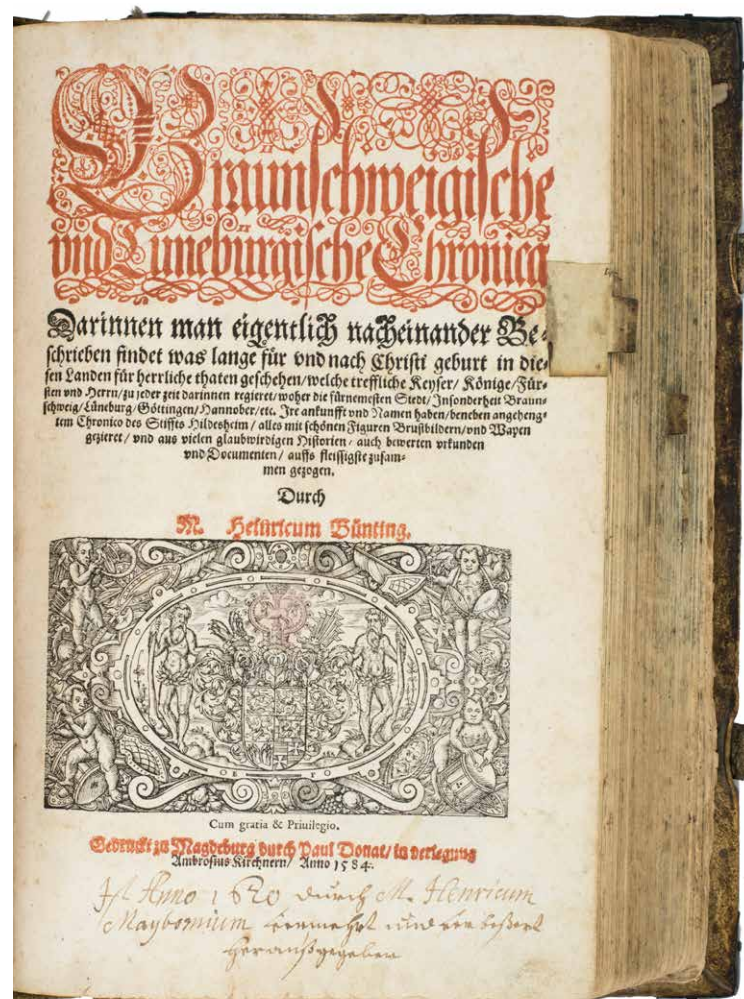
Das dritte Theil, der Braunschweigischen und Lüneburgischen Chronica, ...

Das vierte Theil dieses Buches, gehet insonderheit auff das Fürstenthumb Grubenhagen, füret ... den geburts Stam des fürstlichen Hauses Braunschweig und Lüneburg.

Magdeburg, Paul Donat for Ambrosius Kirchner, 1584–1585. General title page in red and black with the woodcut coat of arms of Julius of Braunschweig-Wolfenbüttel, further with numerous finely detailed woodcut illustrations

2 works in 3 and 4 volumes, bound as 1. Folio. Contemporary, richly blind-tooled pigskin, possibly by Nikolaus Müller in Wittenberg. With a matching pair of panel stamps in the central fields: portraits of Martin Luther (front board, 83 × 44 mm) and Phillip Melanchthon (back board, 81 × 45 mm), each with the date 1556 and text below. € 27 500

Rare third(?) edition, in the original German, of a classic account of Biblical travels, the *Itinerarium sacrae scripturae*, written by the Hannover (in Lower Saxony) Lutheran pastor and theologian Heinrich Bünting (1545–1606), first published by Jakob Lucius the elder at Helmstedt in Lower Saxony in 1581, with the third volume, *De monetis et mensuris sacrae scripturae*, added in 1582.



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It is here bound with the first edition of Bunting's complementary *Chronica*, a chronical of his native region made to accompany the present third edition of his *Itinerarium*. These editions therefore brought Bunting's work largely to its definitive form. Both proved extremely popular, and most later editions were produced as matching sets of the *Itinerarium* and *Chronica*, which appeared in almost 80 editions (in seven languages) into the 18th century. "However much a work of the study, this book [the *Itinerarium*] could be easily taken and read as a travel book. Bunting, although he had never actually visited Palestine, produced an original work by recasting sacred scripture into a Reissbuch" (Noonan); "the most complete summary of the knowledge of that day concerning the geography of the biblical events" (Van der Heijden, p. 55).

The *Chronica*, matching in format and produced by the same printer and publisher at the same time, contains a wealth of historical, military, heraldic and genealogical information, beautifully illustrated with finely detailed woodcuts, with a special emphasis on the regions around Braunschweig and Lüneburg in Lower Saxony.

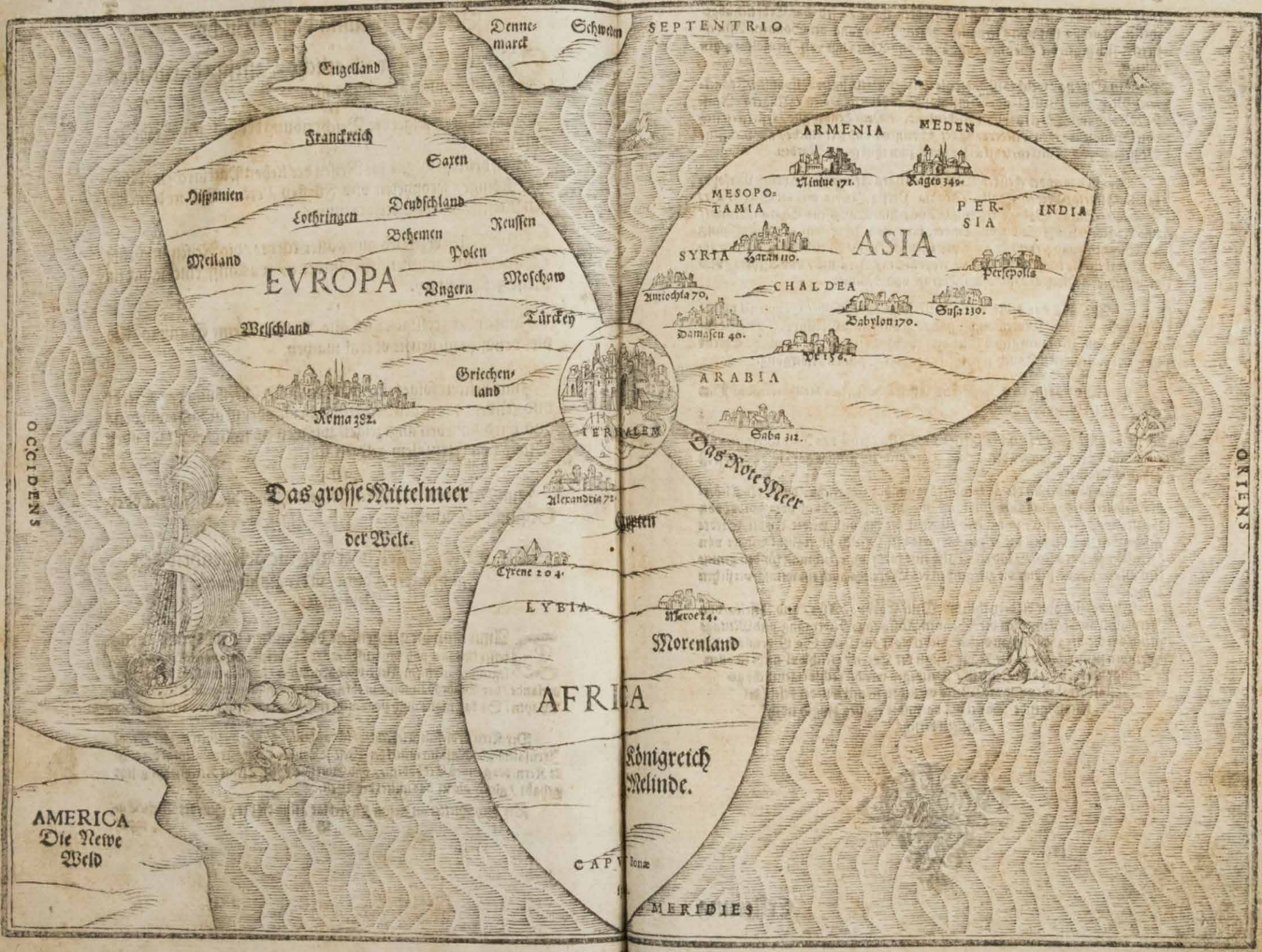
The contemporary binding of the present copy is spectacular and remarkable, almost certainly produced in Saxony and possibly by Nikolaus Müller in Wittenberg, where Bunting studied. It gives the date of the binding itself (the year after publication), the initials of the owner who commissioned it, and shows a rare pair of dated panel stamps (portraits of Luther and Melanchthon, both 1556), and one of the three rolls is dated 1563.

The "1581" and "1582" versions of the *Itinerarium* published in Helmsted also seem likely to be issues of a single edition. If so the present *Itinerarium* is the third edition, after 1581/82 Helmsted and 1583 Wolfenbüttel.

With the unidentified initials AP of the first owner on the 1586 binding, a 1681 owner's inscription, "H. de Veltheim permuta Dn. J Haltmeier Ao 1681", perhaps meaning the late minister of the church Johannes Haltmeier (1590–1664) of Markt Alvensleben in Sachsen-Anhalt. Also with an early drawing in the margin of the *Chronica* LI. The binding shows some minor abrasions, mostly on the back board, but the panel stamps and tooling are generally well-preserved. A rare and important set of Bunting's *Itinerarium*, the first edition to be accompanied by the *Chronica*, together in contemporary (1586), richly blind-tooled pigskin with Luther and Melanchthon panel stamps (1556).

Ad 1: [16], "141" [= 242], [18]; [6], 110, [9] [3 blank]; [6], "34" [= 33], [1 blank] pp.; ad 2: [14], "150" [= 151], [1 blank]; "46" [= 47]. [1 blank]; [1], 47–82, [1 blank]; [1], "82"–"113" [= 83–109] ll. Ad 1: BMC STC German, p. 164; H.A.M. van der Heijden, "Heinrich Bunting's *Itinerarium* ...", in: *Quaerendo*, 28 (1998), pp. 49–71, no. 7 (3 copies); *Index Aureliensis* 5 (1964); USTC 668397 (3 copies, incl. 1 in Van der Heijden); VD 16, ZV2668 (same 3 copies as USTC); cf. Adams B3156 (1597 Magdeburg ed.); for the maps: Laor, *Maps of the Holy Land 139–146, 968 (maps in various eds., 1582–1648); not in Karrow; for the author and text: F.T. Noonan, The road to Jerusalem: pilgrimage and travel in the age of discovery (2007), pp. 158–160. Ad 2: BMC STC German, p. 164; USTC 616928 (8 copies, vol. 2 dated 1584) & 616927 (6 copies, with vols. 2 & 3 dated 1584); VD16, B9152 (same 8 copies) & B9151 (same 6 copies); cf. Adams B3156 (1597 Magdeburg ed.). For the panel stamps: Einbanddatenbank p000339 & p000338; Weale, *Bookbindings and rubbings ... (1894), rubbings 760 & 761.*  More photos on our website*





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One of the most important textbooks on logic, highly praised by Melanchthon

19. CAESARIUS, Johannes. *Dialectica ... nunc recens Hermanni Raiani Welsdalii fructuosis scholiis illustrata, & in multis locis emendata. Accessit huic Ioanni Murmelii Isagoge in decem Aristotelis Praedicamentas.*

Venice, Giovanni Maria Leni, 1579. 8°. With Leni's woodcut device on the title-page (a figure holding a set square up to the sun, in a scrollwork cartouche with motto, "In eo qui fecit me omnia possum") which has the letterpress title "Dialectica" in a woodcut factotum with scrollwork and putti at the head, and woodcut decorated initials. Set in roman and italic type with occasional Greek. Contemporary vellum. € 2500

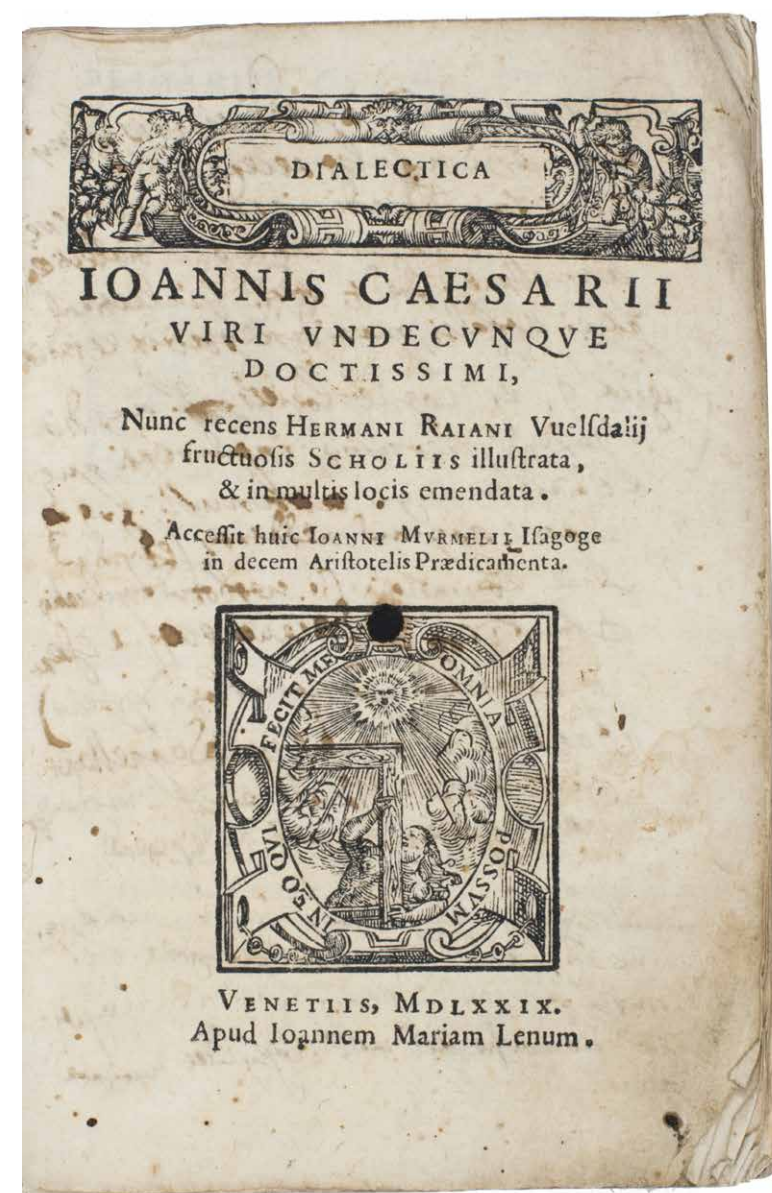
Rare edition of a popular school textbook on dialectics (logic) by the important German humanist Johannes Caesarius (Jülich ca. 1468–Weidenbach near Cologne 1550). Here edited and enlarged with notes by his student Hermann Rayanus (Welsdalius, fl. 1555–1577), also a celebrated German humanist teacher, and with the introduction to Aristotle's rules on rhetoric by Johannes Murmellius (1480–1517), famous Dutch humanist, poet and teacher, author of one of the most popular Latin primers, the *Pappa puerorum*. These additions appeared in Gabriel Cotier's 1556 Lyon edition, which others appear to have followed, including Leni's 1573 and present 1579 editions (both with the present device and factotum). We haven't seen the 1540 Paris edition by Colines, but we doubt Buisson's claim that it includes Rayanus's notes.

It quickly joined the earlier and influenced the later standard textbooks on the subject by Rudolph Agricola (1515), Philip Melanchthon (1520) and Petrus Ramus (1543), each of the four approaching a hundred editions in the 16th century. Melanchthon praised Caesarius' highly in his 1533 *Rhetorices elementa* and urged all to read it (Bary, pp. 48 & 51, citing Mack for the numbers of editions ranging from 73 to 90, though the actual numbers must be somewhat higher). Caesarius himself revised his text many times up to his death in 1550, notably for the 1526 edition and Colines's Paris edition of 1537, and his students added to it after his death.

Together with Murmellius and Hamelmann he established humanist curricula for both public and private education. Erasmus dedicated his translation of Gaza's Greek grammar to Caesarius. There are some letters to and from Erasmus preserved, but it is obvious that they continued to write to each other as good friends.

With early manuscript notes in Latin on blank verso of title and last blank. Slight traces of use, some minor stains, vellum slightly wrinkled, but still in good condition.

"189" [= 179], [1 blank] ll. *Contemporaries of Erasmus I*, pp. 238–239; Scardilli et al., *Incunaboli e cinquecentine della Biblioteca comunale di Troina 50*; USTC 817541; cf. Buisson, *Répertoire des ouvrages pédagogiques*, p. 103 (similar 1556 Lyon ed.); BMC STC German p. 727 (similar 1559 Cologne ed.); this edition not in Adams; BMC STC Italian; for the author and text: Corien Bary, *De Dialectica van Johannes Caesarius (ca. 1468–1550), Dutch master's thesis, Catholic University Nijmegen, 2004.* [👉 More photos on our website](#)



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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

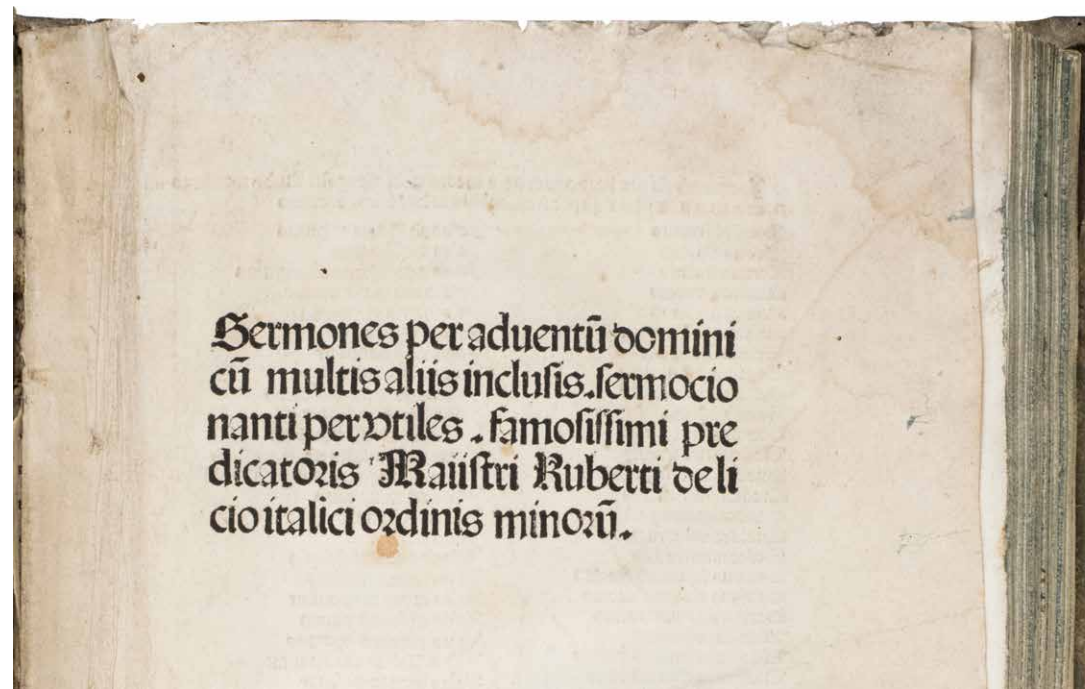
20. CARACCIOLO, Roberto. Sermones per adventu[m] domini cu[m] multis aliis inclusis. sermocionanti per utiles. famosissimi predicatoris Maiistri Ruberti de Licio Italici ordinis minoru[m]. [= Sermones de adventu, Sermo de S. Joseph, Sermo de Beatitudine, Sermones de divina caritate, Sermones de immortalitate 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 (Eindbanddatenbank workshop woo2296, active in Bavaria ca. 1473(?)–1502). With the remains of one strap-fastening (brass anchor-plate, remnants of the alum-tawed leather strap, but catchplate and clasp lost), 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 sermons, enlivened when he delivered them in public by his great skill as a mimic, unleashed the enthusiasm not only of the crowds but also of popes (Nicholas v, Callixtus III, Sixtus IV) and sovereigns (Cosimo de' Medici, Francesco Sforza, Ferdinand II of Aragon). Fifty years of preaching earned him the reputation as a model popular pulpit orator, so that his temperamental, sometimes trivial way of preaching found many imitators. His several published collections of sermons, the first at Venice in 1472, quickly caught on with the book-buying audience of Early Modern Europe.



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All together they went through 80 editions from 1472 to ca. 1500: 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 libraries³ 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 Cambride 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; Voulliéme Die Inkunabeln der öffentlichen Bibliothek und der kleineren Büchersammlungen der Stadt Trier Trier 1380; Voulliéme, Die Inkunabeln der Königlichen Bibliothek und der anderen Berliner Sammlungen 2243. 2243.2; Walsh: Harvard A catalogue of the fifteenth-century printed books in the Harvard University Library 147; Yukishima Incunabula in Japanese Libraries 120; Zehnacker Catalogues régionaux des incunables des bibliothèques publiques de France XIII 620. 📖 More photos on our website*



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Very rare first account of the death of Captain Cook

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

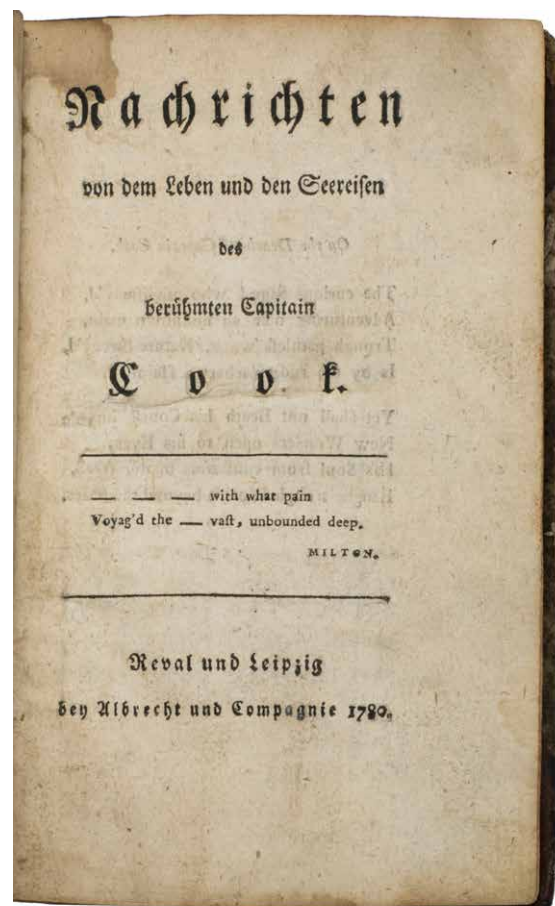
Reval [= Tallinn, Estonia] & Leipzig, Albrecht und Compagnie, 1780.

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 Kapitain 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; VDI8 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 on our website

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A magnificent and extremely rare contemporary hand-coloured suite of 115 numbered plates of the protagonists of the Austrian Succession wars

22. [COSTUMES – MILITARY – EUROPE]. ENGELBRECHT, Martin & C.P. MAJ. [115 contemporary hand-coloured engraved plates picturing 18th-century European military life].

Augsburg, Martin Engelbrecht, ca. 1742. Folio. 115 engraved and magnificent hand-coloured plates, highlighted with gold and silver, drawn by C.P. Maj and executed and printed by the Augsburg engraver and art publisher Martin Engelbrecht (1684–1756). With separately printed engraved captions consisting of a (sometimes 2-line) title and a poem of 4 or 5 lines in French below each plate (except plates 55–56 which have a German caption printed below and a French caption in the plate), pointing out the characteristics of the man depicted. Modern red morroco, marbled sides. € 65 000

Extremely rare suite with 115 hand-coloured plates of the protagonists of the Austrian Succession wars. This collection of costume plates is very rare: neither Lipperheide nor Colas records it and we find only a few separate plates on the market and in libraries. We find only 7 sets recorded in the last 100 years with varying make-up and number of plates. The work was apparently also published and sold with the title *Theatre de la milice etrangere: Schau-Bühne verschiedener bisher in Teutschland unbekant gewester Soldaten von ausländischer Nationen*, also published by Engelbrecht (ca. 1746?), but with other, bilingual French and German captions printed below the plates. The plates show us lively pictures of the protagonists, especially of the foreign mercenaries, in action – often fiercely and ruthlessly – on the battlefields of 18th-century Europe during the War of the Austrian Succession and the first and second Silesian

wars (ca. 1740–1748), the last Great Power conflict with the Bourbon-Habsburg dynastic conflict at its heart, and marked by the rise of Prussia as a major power.

30 engravings are devoted to the Habsburg monarchy's military border, including a portrait of their famous commander Colonel Baron Francis von der Trenck (1711–1749), while fifteen more show Scottish Highlanders ("Montagnards d'Ecosse"), eleven Hungarian foot soldiers ("Tolpatches"), six Prussian Hussars from the regiment of Baron Johann Daniël von Menzel, including a portrait of him, six Fantasins (infantry from Carlstadt (Karlovac, Croatia), Uhlanen (light Polish-Lithuanian cavalry), Hajduk (irregular infantry), Dalmatians (Morlachs), Serbs and Croats (Varasdin). There are plates of officers and commanders as well as common soldiers, many fighting on horseback; some soldiers waving the flag of their unit, or playing the flute, trumpet, drums or bagpipes. Some are depicted with their wives (or mistresses) and children, including a plate of a sutler (someone who sold provisions); many appear against an interesting background picturing camps, cities, fortresses and soldiers cooking or being punished.

Paper edges slightly soiled, otherwise in very good condition. A set of 115 very rare numbered plates of military costumes.

115 plates. Cf. Friedrich Schott, *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger: ein Beitrag z. Gesch. D. Augsburger Kunst- und Buchhandels von 1719 bis 1896 (1924)*, 2354–2474 (3 sets with 95, 20 & 6 ll.); *WorldCat* (2 copies of the *Theatre de la milice etrangere*); not in *Catalogue de costume militaires. Autriche-Hongrie (Paris 1928)*; Colas; Hiler; Lipperheide. 📷 More photos on our website





112.
 2 Fourriers de Sclavonie en Marche.
 Ces Fourriers engagés au corps des Sclavoniens,
 Font les grands empresés, devant toute leur troupe,
 Ce n'est point pour chercher de la paix le Soudien,
 Mais bien leurs Ennemis, ou ce qu'ils portent en croupe.
 Mart. Engelbrecht excud. A.V.

C. P. Maj.



112.
 Un Tolpatsch à Cheval pour suivant ses ennemis.
 Un Tolpatsch à Cheval avec grande vitesse
 Pour suit les ennemis et les défait souvent,
 Il les scait attaquer avec beaucoup d'adresse,
 Et quand il les à tué, il en est bien content.
 Mart. Engelbrecht exc. A.V.

C. P. Maj.

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German translation of Croll's standard work on iatrochemistry

23. CROLL, Oswald. *Basilica chymica oder alchymistisch königlich Kleynod: ein philosophisch durch sein selbst eigne Erfahrung confirmirte und bestätigte Beschreibung und Gebrauch der aller fürtrefflichsten chimischen Artzneyen so auss dem Liecht der Gnaden und Natur genommen in sich begreiffent. Beneben angehengtem seinem newen Tractat von den innerlichen Signaturn oder Zeichen der Dinge.*


Frankfurt am Main, printed by Caspar Rötel for Gottfried Tampach, [1629]. 2 parts in 1 volume. 4° (ca. 21.5 × 16.5 cm). With a richly engraved title page designed by Aegidius Sadeler, with circular alchemical diagrams at the top and below (the one below surrounded by alchemical equipment) and portraits of 6 famous alchemists in oval scrollwork cartouches (3 on either side), further with 5 small woodcut illustrations in the text (depicting alchemical instruments). All text is set within a printed single or double fillet frame. Contemporary blind-tooled vellum. € 3500

Rare fourth edition of an anonymous German translation of the most important work by the German chemist, alchemist, and physician Oswald Croll (or Crollius, ca. 1563–1609). The *Basilica chymica* is considered the standard work on iatrochemistry, a branch of both chemistry and medicine, rooted in alchemy and seeking to provide chemical solutions to diseases and medical ailments.

According to Brüning the first Latin edition of the *Basilica chymica* was published in 1608 (Frankfurt am Main, G. Tampach) and re-issued many times between 1609 and 1624. The first French translation appeared in 1624, the first English translation in 1670. The richly decorated title page was engraved by the Flemish printmaker Aegidius Sadeler (1570–1629) and first published in the Latin edition of 1609, but apparently it has been reworked or newly engraved for our edition (with the name of Sadeler erased from the plate and with differences in the scrollwork cartouches and the lettering).

The first part contains the privilege (printed in Latin) granted by the Austrian Holy Roman Emperor Ferdinand II (1578–1637). The divisional title page of the second part is titled *Tractat von den innerlichen Signaturn, oder Zeichen aller Dinge. Oder von der wahren und lebendigen Anatomia der grossen und kleinen Welt ... nunmehr aber auff das fleissigst und trewlichst verteuscht* (Frankfurt am Main, printed by Caspar Rötel for Gottfried Tampach, 1629).

With an owner's inscription on the recto of the first free flyleaf in black ink and an owner's inscription on the engraved title page in brown ink. The binding is soiled, the boards are slightly warped and show some scratches, with a cut in the vellum along the fore edge of the back board, all without affecting the structural integrity of the binding. Minor wormholes in the first blank leaves and the engraved title page, slightly browned throughout, occasionally lightly foxed. Otherwise in good condition.

[8], 248, [15], [1 blank]; 72, [7], [1 blank] pp. Brüning 1495–1496; Duveen, p. 150; Partington II, pp. 174–177; Rosenthal 249; Thorndike V, pp. 649–651; USTC 2169435, 2524534 (5 copies); VD17 23:290265D (3 copies); WorldCat 26026464, 1426901737, 813721806, 633203525 (14 copies); cf. Caillet 2702 (1622 Latin ed.); for the title-page: Hollstein XXI, Aegidius Sadeler, no. 391.  More photos on our website



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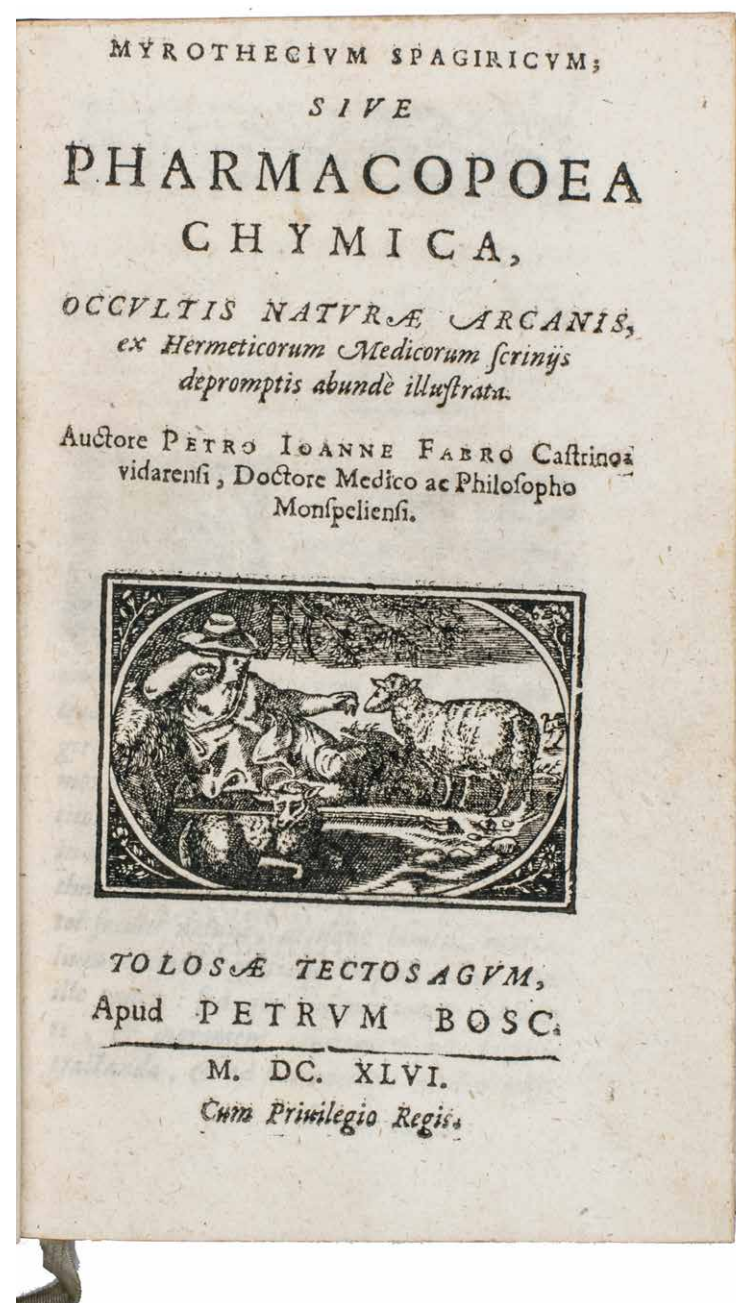
Religion & Devotion

Science & Technology

Very scarce collection of spagyric remedies

24. FABRE, Pierre Jean. Myrothecium spagiricum; sive pharmacopoea chymica, occultis naturae arcanis, ex Hermeticorum medicorum scrinijs depromptis abundè illustrata...

Toulouse, Pierre Bosc, 1646. 2 parts in 1 volume. 8°. With a woodcut vignette on the title page and the divisional title page of part two, 9 woodcut headpieces, 4 headpieces built up from typographical ornaments, a woodcut tailpiece, and numerous decorated woodcut initials. 20th-century blind-tooled brown morocco. € 7500



Exceptionally scarce work on spagyric medicine, with the often missing second part included. It is known that Isaac Newton (1642–1726/27) owned a copy of it, as Pierre Jean Fabre (1588–1658) was one of his favourite alchemical authors. The work, and especially the present edition, is very scarce. We have only been able to find one other copy in sales records of the past hundred years. It has also only been recorded in four libraries worldwide, and is not mentioned in most of the relevant reference works.

The work is a collection of spagyric remedies and formulas. Spagyric medicine was developed by Paracelsus (1493–1541) and his followers, and flourished until the middle of the 17th century. The method was thought to improve the efficacy of medicine by separating it into its primordial elements and then recombining them. This was done via alchemical processes such as fermentation, distillation and extraction. The present work contains recipes that follow this method. It is divided in two parts. The first contains various remedies. It explains how to create and use the quintessence of human blood to prevent ulcers, leprosy and paralysis; the quintessence of the human skull to cure epilepsy, migraines and vertigo; and the quintessence of urine to protect oneself against contracting the plague. The second part contains case studies of patients Fabre had treated.

The corners of the boards are slightly scuffed, the leather on the front and back is slightly scratched, with small wormholes in the front joint. The lower outer corner of the leaves is slightly creased throughout, a small tear in the lower margin of page 157, not affecting the text, the upper and inner margins have been cut somewhat short, with occasional annotations in the margins. Otherwise in very good condition.

448, [22], [2 blank] pp. *Krivatsy* 3795; *Partington II*, p. 181; *USTC* 6810512 (2 copies); *WorldCat* 14312222, 1068184285 (4 copies); cf. *Caillet II*, 3766 (other ed.); *Duveen*, p. 201, 202 (other eds.); *Ferguson I*, p. 260 (mentions other ed.); *Rosenthal* 283 (other ed.); not in *Brüning*. [More photos on our website](#)

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The most important Mediaeval work on hawking

25. FREDERICK (FRIEDRICH) II, Holy Roman Emperor. Reliqua librorum Friderici II. Imperatoris, de arte venandi cum avibus, cum Manfredi Regis additionibus. Ex membranibus vetustis nunc primum edita.

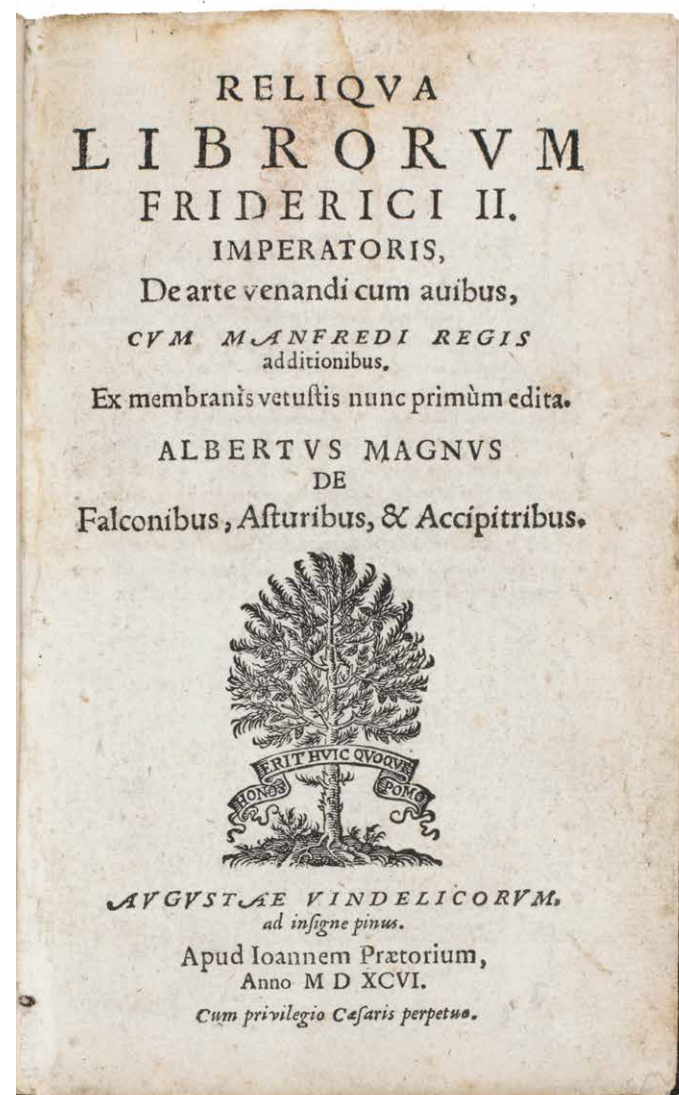
Including: **ALBERTUS MAGNUS.** De falconibus, asturibus & accipitribus.

Augsburg, Johannes Praetorius (Hans Schultes), 1596. 8°. With a woodcut printer's device on the title-page and on the otherwise blank last leaf, and a double-page woodcut illustration showing emperor Frederick II seated on his throne with beside him two attendants on their knees holding hawks. Further with two small woodcut decorated initials and 2 woodcut tailpieces. Later brown leather with 3 gold-tooled small stars in the centre of each board and the title lettered in gold on the spine, decorated endpapers. € 18 000

First edition of the most important Mediaeval work on hawking, “still one of the best” (Harting), and an important ornithological and zoological work in general, written by the Holy Roman Emperor Frederick II (1194–1250). He developed an enthusiasm for falconry in Italy and brought experts back from the Middle East when he returned from the crusades in 1239. His treatise discusses the capture, care and feeding, training and use of hawks, as well as the equipment, and was largely responsible for the spread of Middle and Near Eastern falconry through Europe. “By far the greatest contribution to zoology was due, mirabile dictu, to the emperor Frederick II. His treatise on falconry, *De arte venandi cum avibus*, was completed by 1248. ... It is an astounding work, taking into account the Greek and Arabic literature on the subject, but essentially based upon the author's own observations and experiments, and upon the information elicited by himself from his Muslim advisers. It set forth a number of new anatomical facts ... and discussed bird migrations and the mechanical conditions of flight. Frederick even instituted experiments to determine how vultures were attracted to their prey. ... I said that Frederick's knowledge was partly derived from Muslim writings. Indeed an Arabic treatise was translated for him by his astrologer and secretary, Theodore of Antioch, and another in Persian was also known to him.” (Sarton). The work is followed by another celebrated 13th-century treatise on falconry: Albertus Magnus' *De falconibus, asturibus & accipitribus*. It was originally part of his *De animalibus*, where it comprised more than half of the text.

With a light blue and copper/gold book plate on the front pastedown (a leopard or jaguar in two parts with three small stars in the middle and H.L in tiny lettering below). With a water stain in the upper inner corners of the leaves throughout, some occasional foxing and staining (mainly in the margins). Otherwise in good condition.

[16], 414, [1], [1 blank] pp. *Ceresoli*, p. 243; *Harting* 308; *Lindner* II.643.01; *Nissen* IVB 333; *Sarton*, *Introduction to the history of science* II, p. 516; *Schwerdt* I, p. 187; *Souhart*, col. 197; *Thiébaud*, cols. 431–432; *USTC* 690572; *VD16 F* 2826 (and *VD16 A* 1339 for second part). 📖 More photos on our website





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Geognostic treatise on the geology and mineralogy of Breisgau, the area around Freiburg and the Black Forest

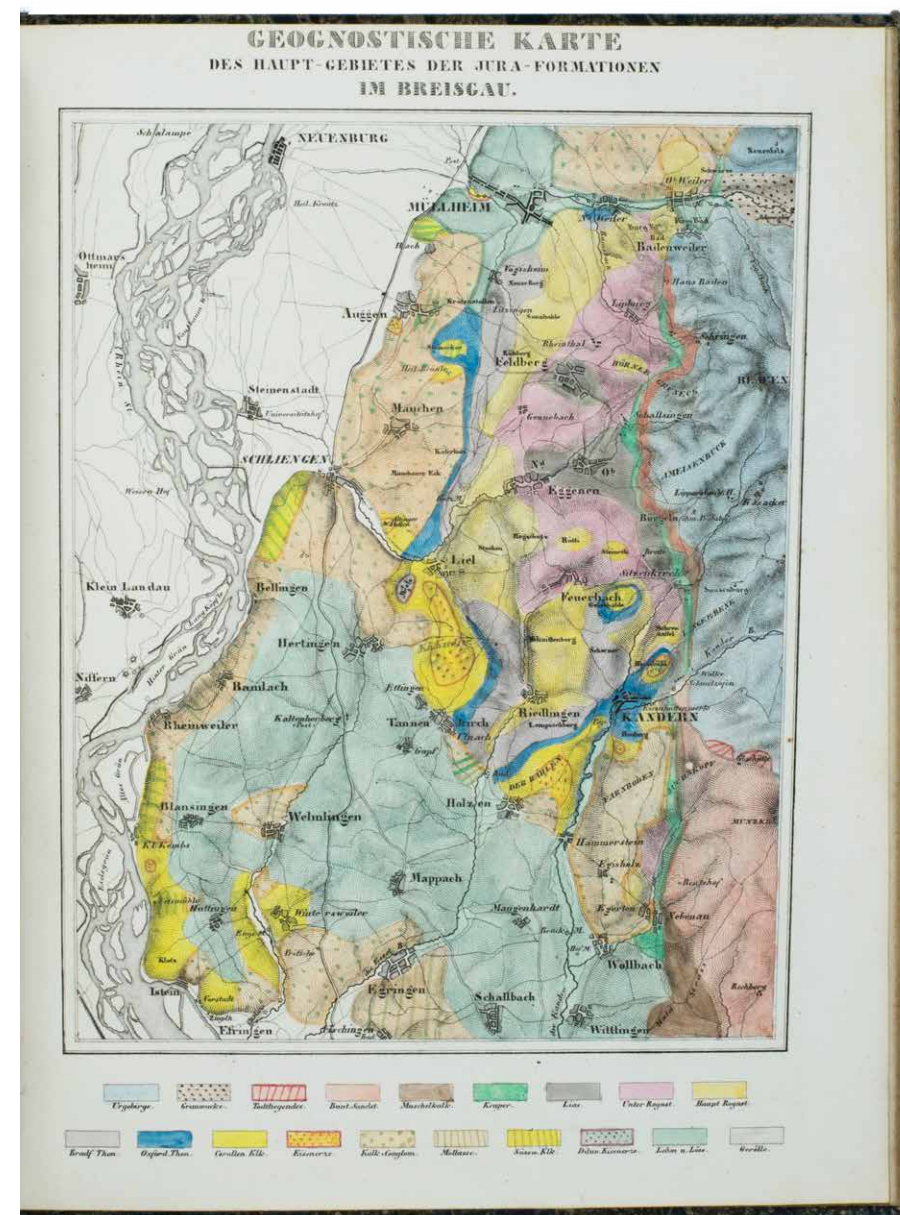
26. FROMHERZ, Karl. Die Jura-Formationen des Breisgaves geognostisch beschrieben.

Karlsruhe, Christian Theodor Groos, 1838. 4°. With 2 hand-coloured lithographed geognostic maps by B. Herder, one of the Schönberg near Freiburg and one of the whole area of Breisgrau with both maps showing the different earth layers and their materials by using different colours. Contemporary marbled boards, red morocco spine label. € 950

Treatise on the geognosy (geology, minerology and subterranean structure) of the German region Breisgau, situated near the Black Forest, written by Karl Fromherz (1797–1854). Fromherz was professor of chemistry and mineralogy at the University of Freiburg and is known for his several works on the geology and mineralogy of the area around Freiburg, the capital of Breisgau. In this work Fromherz dwells on the geological formation of Breisgau's soil in the Jura geological era. He describes the different substances in the soil and also the different effects of this epoch on the formation of the landscape in the region around the Black Forest, both depicted in the lithographed maps bound at the end of the book. On pp. 49–51 he also gives an extensive explanation of both maps.

Binding very slightly worn, some small stains throughout the book (especially on the endleaves), mostly not affecting the text. Otherwise in good condition.

iv, 51, [1 blank] pp. *Poggendorff I*, pp. 810–811. [More photos on our website](#)



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*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*

27. GHEYN, Jacob II de. The exercise of armes for calivres, muskettes, and pikes. After the ordre of his Excellence Maurits Prince of Orange Count of Nassau etc. Governour and captaine generall over Geldreland, Holland, Zeeland, Utrecht, Overijssel, etc. Sett forthe in figures by Jacob de Gheyn. With written instructions for the service of all captaines and comaundours. For to shewe hereout the better unto their jong or untrayned souldiers the playne and perfett maner to handle these armes.

The Hague, [1607 (added in manuscript on the title-page)]. 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, Prince Henry Frederick, eldest son of King James I of England within a wreath of lilies and roses, which – together with the title and the imprint were engraved on 3 separate slips of paper pasted over areas left blank for that purpose; and 117 (including one repeat) expertly engraved plates (ca. 26 × 19 cm): 42 numbered plates in part 1, 43 partly-numbered plates in part 2 and 32 numbered plates in part 3. 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).

The history of the publication of the book is complex. It appears that Count Johann II of Nassau-Siegen (1561–1623) commissioned De Gheyn in about 1596 to publish the work, together with, or with the support of, his nephew, the great military commander and Stadtholder Prince Maurice who had re-organised the army of the Dutch Republic.

Many copies have the engraved date “1607” on the title-page changed to “1608”, suggesting that this may have been the true date of issue. The same “title-border” was used for the various early editions with the engraved texts on slips of paper to be pasted onto the places left blank on the engraved title-page. Different coats-of-arms were used for the different languages. The Dutch issues show for instance the coat-of-arms of Prince Maurice.

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This work is of the highest interest for military history regarding the early 17th century. It constitutes a simple, transparent, and well-illustrated manual for the instruction of recruits in the rapid and skilful handling of “calivers” (an obsolete name for the arquebus), muskets, and pikes, which had proven to be essential for the successful and revolutionary way of warfare introduced by Prince Maurice through reforming the Dutch army by introducing exercises and strict discipline in the past years.

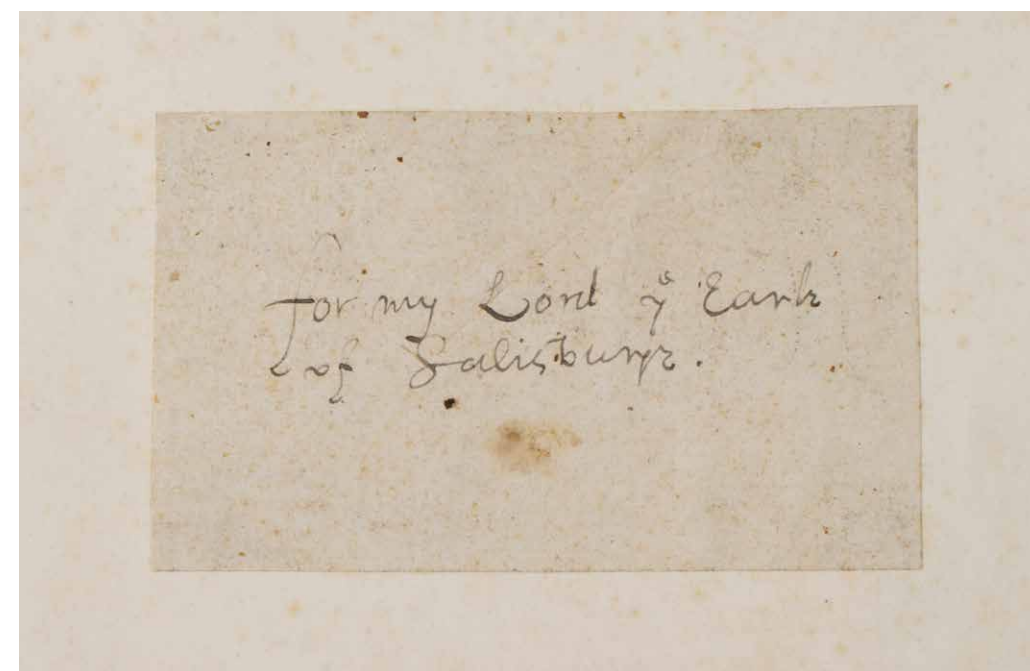
Fully coloured copies like the present were produced largely for princes and other important persons and were probably coloured by De Gheyn himself who was certainly responsible for the high standard of the colouring. In our copy the title is in the first undated state. All the early editions use the 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]”. 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.

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 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] ll. *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. III7 (é Suppl.); *New Hollstein*, *The De Gheyn family*, nos. 340–457 (descriptions and illustrations of all plates); *Regteren 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 on our website](#)





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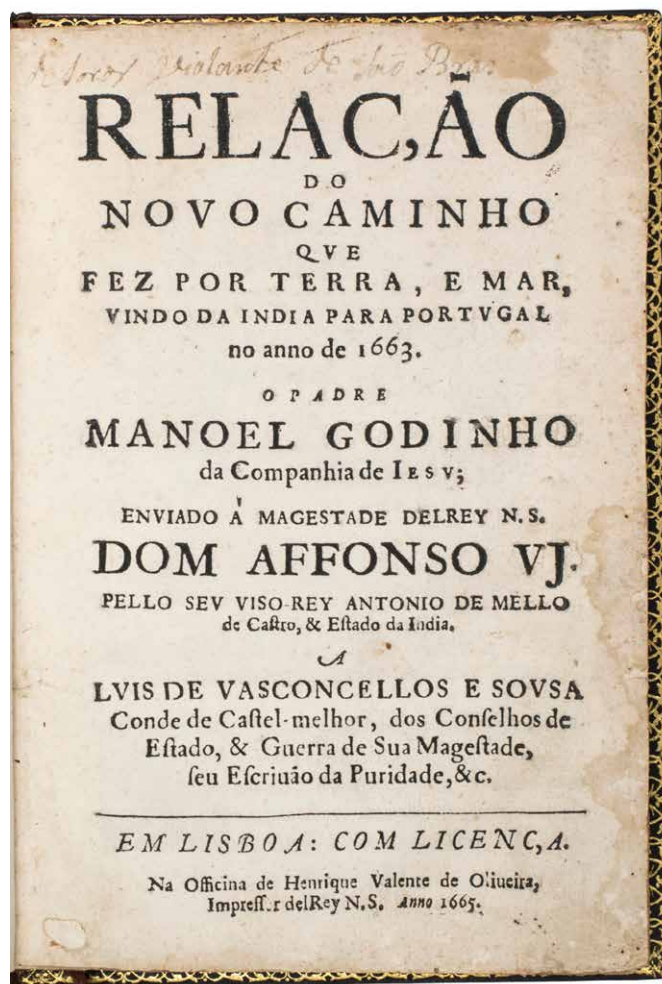
Science & Technology

First edition of Godinho's important account of his journey through India and the Middle East

28. GODINHO, Manuel. *Relação do novo caminho que fez por terra, e mar, vindo da India para Portugal no anno de 1663.*

Lisbon, Henrique Valente de Oliveira, 1665. 4° (19.5 × 14.5). With an engraved coat of arms of the dedicatee Luís de Vasconcelos e Sousa (1636–1720), 3rd Count of Castelo Melhor, at the head of the dedication, and with numerous woodcut decorated initials. 20th-century gold-tooled sprinkled brown calf, bound by the Lisbon bookbinder Frederico de Almeida. € 25 000

Scarce first and only early edition of Manuel Godinho's account of his return trip from India to Portugal in 1664, particularly important for its observations on India and the Middle East. The present copy is bound by the important Lisbon-based bookbinder Frederico d'Almeida, "... Frederico de Almeida que foi o melhor encadernador do século XX" (Frederico de Almeida who was the best [Portuguese] bookbinder of the 20th century; M.C.G. Esteves, *O ofício da encadernação ...*, p. 90).



"Leaving Bassein in 1663, Godinho travelled to Daman and Surat, then sailed to Bandar Abbas, travelled overland to Kung, and then by sea to Basra. Rather than wait for a boat to Baghdad, or a desert caravan, he set off by horse with three companions and three Arabs to Baghdad, then to Ana, Rahab, Thaibe, Aleppo and Alexandretta. After taking a boat to Marseille, he proceeded overland to La Rochelle and there caught another boat to Cascais, at the mouth of the Tagus. His entertaining account of his rush to Europe contains observations of the customs of the Hindus and Muslims, as well as descriptions of the places visited" (Howgego).

With the label of bookbinder Frederico d'Almeida mounted on the recto of the final free endpaper, a near contemporary(?) annotation ("Disoroy(?) violante de Saõ Bras") on the title page, and a late 19th- or early 20th-century manuscript slip bound at the end of the work ("Si este livro por achado onde quer dique por perdodo pa. S. Leon Conhecido L....(?) done a Signore D. Leocadia"). The edges of the boards are somewhat scuffed, the boards are somewhat scratched. The work is slightly browned throughout, with a water stain on the outer margin of the first few leaves and in the lower outer corner of the last few leaves, a small repaired hole in the bottom margin of the first two leaves, not affecting any text. Otherwise in good condition.

[1], [1 blank], [10], 188 pp. *Barbosa Machado, Bibliotheca lusitana* 3, p. 274; *Brunet II, col. 1639*; *De Backer & Sommervogel III, cols. 1522–1523*; *Howgego, to 1800, G54*; *Iberian Books C12141*; *Inocência* 5, p. 442 (no. 650) and 16, p. 219; *Lach & Van Kley III, p. 354*; *Macro, Bibliography of the Arabian Peninsula* 1048, p. 30; *Marinha Impr. séc. XVII* 334 ("1a ed. muito rara"); *Palau* 103032; *PorBase* 367324 (6 copies); *Salvá* 2, 3777; *Slot, The Arabs of the Gulf, p. 414*; *USTC* 5056724; *WorldCat* 7545794 (11 copies); cf. for the binder M.C.G. Esteves, *O ofício da encadernação: estudo sobre a actualidade da encadernação portuguesa (Universidade do Porto, September 2019)*, p. 90. 📷 More photos on our website

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First Dutch translation of the principal source of information about the horrors of the recently introduced “Spanish Inquisition”

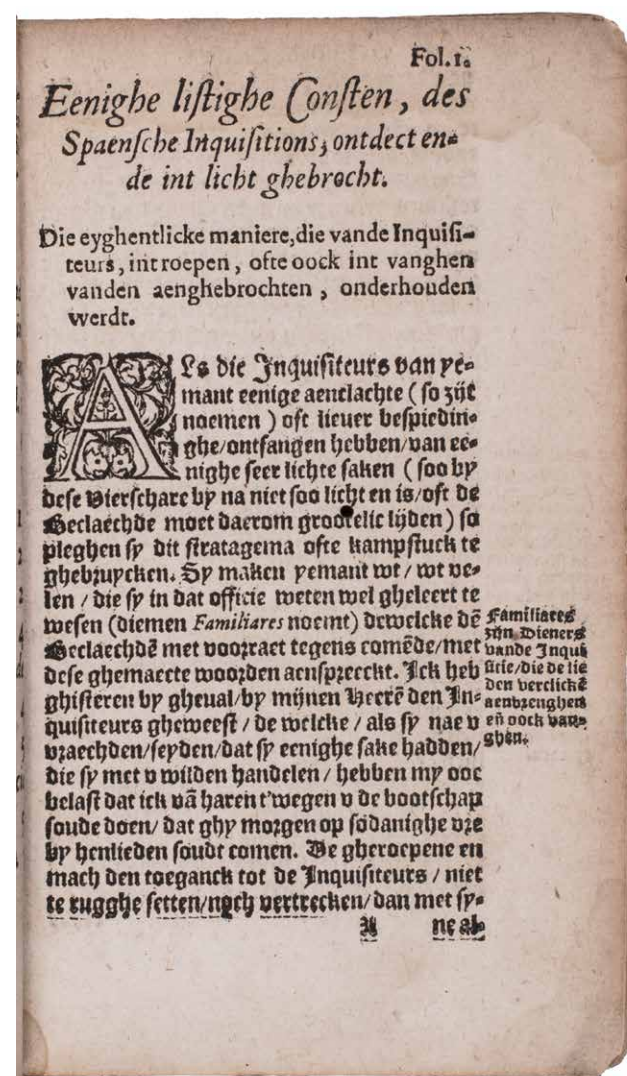
29. GONSALVIUS MONTANUS, Reginaldus [= CORRO, Antonio del?]. Der heyliger Hispanischer inquisitie, etlicke listighe secrete consten ende practijcken, ontdect ende int licht ghebracht ...

[Emden, Willem Gailliart], 1569. 8°. With woodcut decorated initials. (Near-) contemporary vellum wrappers, sewn on 3 supports (previously laced through the joints). € 12 500

Rare first edition of the first translation in Dutch of this propagandistic, highly critical, and very influential book on the horrors of the Spanish Inquisition. It is one of the issues in the so-called “Black Legend” (the other issue being the exploitation and extermination of the native population of the American colonies). The ideas about both matters owed their widespread dissemination to the propaganda-machine of the rebels in the Low Countries during the first years of their liberation war against the Spanish king, the Eighty-years War (1568–1648). Information about the Spanish Inquisition had its origin principally in this work by Reginaldus Gonsalvius Montanus. Its message was quickly incorporated in public opinion and the mainstream of historical writing and collective memory. In view of the highly controversial anti-Roman Catholic content of the book it is not only understandable that the

translations were printed outside the Low Countries and even without mentioning the printers, but also that the work appeared under a pseudonym. The protestant, apparently Spanish author called himself Reginaldus Gonsalvius Montanus (Raimundo, or Reinaldo Gonzales de Montes). In 1865, Rahlenbeck identified him as Jacques van Wesembeke, pensionary of Antwerp and “un chaud partisan du prince d’Orange et ... un luthérien”. Vermaseren, however, has made it more than likely that the author must be Antonio del Corro, a theologian and former monk of the Seville monastery San Isidoro, who lived in Antwerp in the 1560s. The book contains three sections, respectively containing information about the inquisition itself, a number of horrible “exempla”, and an appendix with another 12 case-histories. Our copy is complete with the often lacking last leaf (f. R6) with the poem by the printer to the reader (“De drucker aen den goetwillighen leser”). With three bookplates of (1) Bucknell Library, Crozer Theological Seminary, Upland, Pennsylvania (2) the famous Amsterdam Antiquarian book shop of Frederik Muller, both mounted the front paste-down, and (3) an engraved coat of arms, dated 1776 on the verso of the first flyleaf and with the stamp of the “Ambrose Swasey Library” on the bottom edge of the book block. The binding shows some signs of wear and has been restored at the hinges, the front joint is slightly weakened near the head of the spine, the final endpapers are modern, the front free flyleaf is cut short at the head margin, the title-page shows a small restored hole (very slightly affecting the text), somewhat browned throughout. Otherwise in good condition.

[4], “143” [= 132], [1] ll. *For the references, see our website.* [➤](#) More photos on our website



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Illustrated travel account of the “sights” and sacred places in the Holy Land

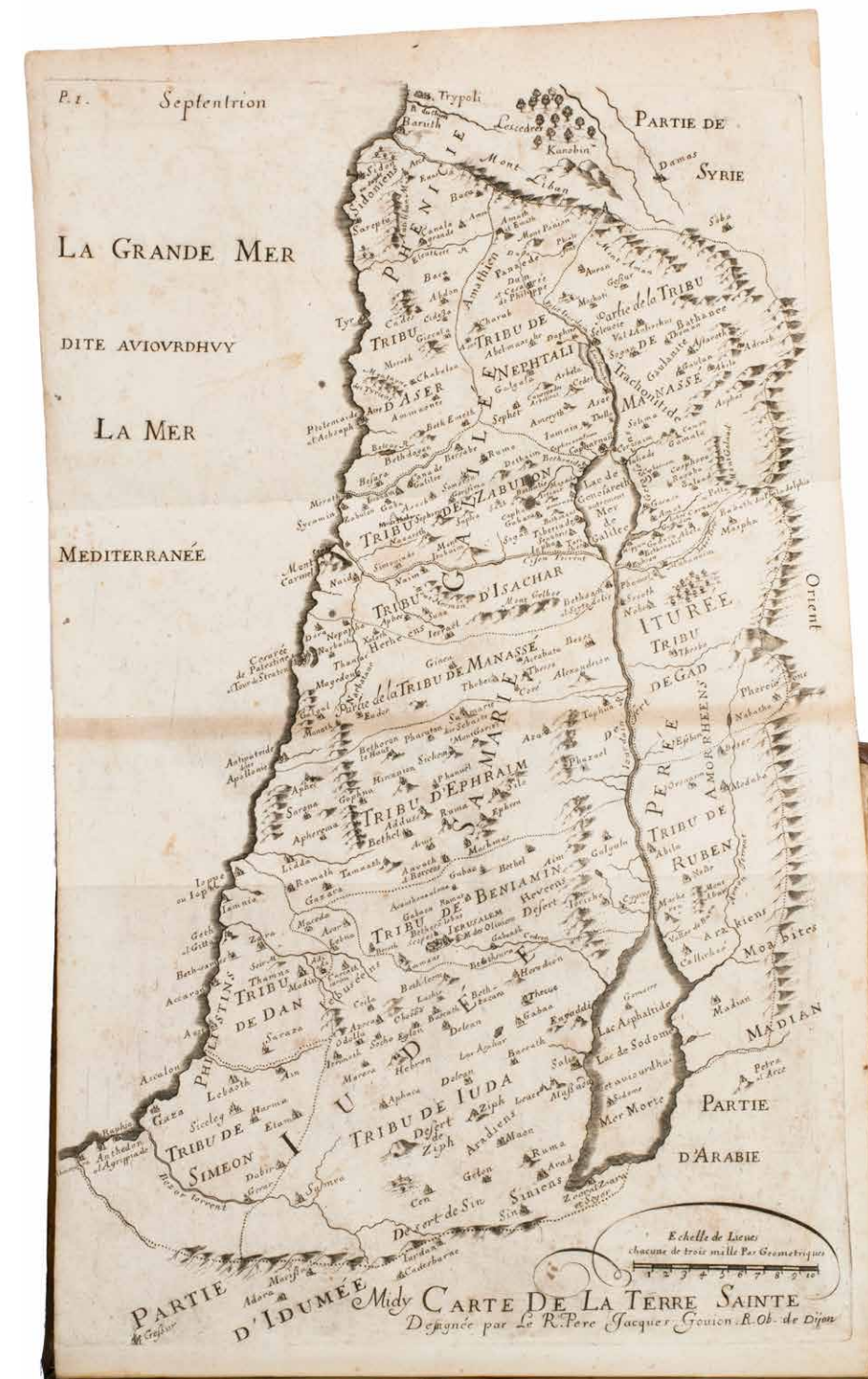
30. GOUJON, Jacques. Histoire et voyage de la Terre-Sainte, où tout ce qu'il y a de plus remarquable dans les saints lieux, est tres exactement décrit.

Lyon, Pierre Compagnon & Robert Taillandier, 1671. 4°. With a woodcut vignette on the title-page and 17 folding engraved plates showing maps, views, and plans of regions, mountains and buildings in the Holy Land, further with woodcut decorated initials, and woodcut head- and tailpieces. Contemporary calf. € 11 500

Rare, nicely illustrated second edition of a work containing extensive information about and documentation on sacred places in the Holy Land, by Jacques Goujon. Goujon (1621–1693), a Franciscan born in Dijon, was initially a fur trader, but took part in a crusade to the Holy Land in 1636. In 1666, he returned there and stayed for a while in Jerusalem. On his way back he was shipwrecked and finally came ashore in Marseille, where he finished the present work. The work contains 17 detailed folding engravings, including a map of the Holy Land before page 1. Also included are engraving of Mount Thabor, Mount Sinai, Old and New Jerusalem, all with a legend detailing the points of interest on and around the mountains and city. 4 other plates depict four parts of the road to Calvary taken by Christ, starting with the palace of Pilatus, followed by an illustration of the arch of Pilatus where the Jews chanted “Ecce Homo”, an illustration of part of the route to Calvary (or Golgotha) – for example showing the house of Lazarus – and a fourth plan giving an overview of the city walls with the arch through which Christ marched to Golgotha, the temple of Solomon, the Mount of Olives and other significant religious places around Jerusalem. The remainder of 9 plates all give plans of buildings, like churches, in for example Jerusalem and Bethlehem.

The binding shows clear signs of wear and has been restored along the joints, with some minor water staining in the head margin and some slight foxing throughout. Otherwise in good condition.

[1], [1 blank], [10], 358, [9], [1 blank] pp. *Röhricht 1142; USTC 6154757 (5 copies); Weber II 718; cf. Chadenat 4754 (1670 ed.).*  More photos on our website



Plan du sacré mont de Thabor



- | | | | | |
|--|---|--|--|---|
| <p>1 Le Mont de Thabor
 2 Les 3 Tabernacles
 3 Ou N. S. descendit a ses Apostres de parler de cette Vision</p> | <p>4 Ou il laissa les autres Apostres
 5 La Ville de Naïm
 6 La Ville d'Endor</p> | <p>7 La Montagne d'Héromon
 8 Les Montagnes de Gelbois</p> | <p>9 Les Montagnes de Samarie
 10 La Montagne du precipice</p> | <p>11 Le Torrent de Cifort et Cadomim
 12 La plaine d'Esdreton
 13 La Vallée de Iezrael
 14 Chemin de la mer Thiberiade</p> |
|--|---|--|--|---|

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Extremely rare and practically unrecorded reissue of a late-18th-century Dutch naval print series, from the library of a 19th-century Belgian marine painter

31. GROENEWEGEN, Gerrit (engraver). Verzameling van vier en tachtig stuks Hollandsche schepen, geteekend en in koper gebragt door G. Groenewegen.

Rotterdam, J. van den Brink, [1829]. Oblong 4° (ca. 17.5 × 22.5 cm). With a letterpress title page and 84 finely designed and engraved views of Dutch sailing vessels (image size ca. 13.5 × 15.5 cm), divided into 7 series of 12 etchings each, lettered A-F (the 7th and last series without a letter) and numbered 1–12 in the plates, all with a Dutch title below. The first plates of the first and second series show the author's name and the original title in Dutch and French in the main sail, the first plates of the other series are signed by Groenewegen in the upper blank part of the plate. Modern vellum with the name of G. Groenewegen written in black ink on the spine. € 6500

Very rare early 19th-century reissue of a very attractive series of etchings by the Dutch artist Gerrit Groenewegen (1754–1826), illustrating the ships and boats that were in use for both inland and maritime shipping in the Netherlands at the end of the 18th century. These maritime prints were first published between 1786–1801 in seven separate series, the first series under its original title *Verscheide soorten van Hollandse vaartuigen geteekent en gesneeden door G Groenewegen ... Plusieurs sortes de batiments hollandoise dessiné et gravé par G: Groenewegen a Rotterdam ...* They were subsequently reissued into one volume (presumably around 1801), with the divisional titles and the dates erased from the plates. The present reissue is very scarce, as it has not been recorded in WorldCat.

Our edition is an undated reissue of this second collected edition, with the address “Noordblaak, D. 295” of the publisher J. van den Brink in Rotterdam on the title-page. This reissue is listed in the *Naamlijst, van uitgekomen boeken, kaarten, prentwerken, enz. 1829–1833. Deel 9* (Amsterdam, C.L. Schleijer, p. 80) for the year 1829, together with a reissue of Groenewegen's maritime print series “Schepen” which was also published by J. van den Brink in Rotterdam. The paper of most plates show parts of the same watermark: a crowned shield enclosing a horn, with a small beehive as appendage under the shield and below the lettering “C & I Honig”, which is identical to Voorn, no. 183 (date: 1824).

With a manuscript ownership entry of Belgian marine painter Louis Jacques Serruys (1820–1873), dated 1847 in pencil crossed out in brown ink and in that same ink also a later annotation “Vente Mr Louis S., Dec: 1873”, both on the first preliminary blank leaf. Further with a manuscript ownership entry of C.H. van Dam, Rotterdam (dated May 1952) in black ink on the recto first free endpaper, stating that this copy was formerly owned by the Dutch artist and curator Cornelis Gerardus 't Hooft (1866–1936), whose collection was sold at auction in Amsterdam in 1952 (Menno Hertzberger, 21–23 April 1952). Additionally with two small annotations in pencil on the title-page. The boards are slightly warped, the first free endpaper has a small hole in the foot margin, the edges of the leaves are very slightly browned, and a few etchings are very slightly soiled in the blank margins. Otherwise in good condition.

[85] ll. *De Groot/Vorstman, Zeilschepen, no. 191–202 (listing only the F-series); Scheen I, p. 404; Thieme/Becker XV, pp. 66–67; Von Wurzbach I, p. 619; cf. for the [1786–1801] ed. Cat. NHSM II, p. 751; STCN 298746026 (2 copies); WorldCat 740253847, 1090204154 and 1121289165 (7 copies); for the watermark see Voorn, De papiermolens in de provincie Noord-Holland, 183 (date: 1824).* [📷 More photos on our website](#)



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First edition of Guicciardini's celebrated 16th-century description of the Low Countries

32. GUICCIARDINI, Ludovico. Descrittione ... di tutti i Paesi Bassi, altrimenti detti Germania Inferiore.

Antwerp, Willem Silvius, 1567. Folio. With the title, the large coat of arms of Philip II, and his portrait set within a woodcut architectural frame with allegorical figures on separate pages, 5 double-page woodcut maps (including 1 folding), 4 double-page woodcut views of cities, 6 double-page woodcut plans of cities, and 2 double-page illustrations of buildings (1 woodcut, 1 engraved). Further with 15 woodcut divisional title-pages for the illustrations and descriptions of the regions and cities set within a woodcut ornamental frame and numerous woodcut decorated initials (at least 4 series) Later overlapping vellum, sewn on 3 parchment tapes laced through the joints. € 7500

First edition of the first illustrated description of the Low Countries. This popular guide to the Netherlands was written by the nobleman Ludovico Guicciardini (1521–1589), an Antwerp-based merchant from Florence, Italy. Most of the cities shown in the plans and views had never before been depicted in a book. Not only was Guicciardini's book a great success, going through dozens of editions in a wide variety of languages, its maps, plans and views were also copied for decades, both for use in other books and for

separate publication.

With some occasional manuscript annotations and underlining of the text in brown ink, foxed and browned throughout, with a tear along the gutter of the view of 's Hertogenbosch (Bolduc) barely affecting the illustration, some small holes and brown spots on some pages, very slightly affecting the text, some wormholes in the inner gutter margins of the last third of the work, the fourth page (blank after the portrait of Philips II) has been reinforced and the plan of Bruges has been reinforced along the gutter. Otherwise in good condition.

[3], [1 blank], [16], "296" [= 339], [1 blank], [19], [1 blank] pp. *Belg. Typ. 1360*; *Deys, Guicciardini illustratus 1*; *Tiele, Bibl. 420*; *STCV 7036217* (2 copies, 1 incomplete); *USTC 405351* (numerous copies); cf. *H. de la Fontaine Verwey, "The history of Guicciardini's description of the Low Countries", in: Quaerendo XII (1982), pp. 22–51.*

[More photos on our website](#)



Luxurious collection of 390 coats of arms of important Flemish, Dutch, and French noble families, mostly hand-drawn and hand-coloured and some painted with gold and executed on vellum

33. [HERALDRY – FLANDERS – NETHERLANDS – FRANCE]. [Album containing coats of arms of Flemish, Dutch and French noble families].

[France, Flanders and the Netherlands, 17th and 18th century]. Folio. With 390 coats of arms (plus another 49 blank shields) of which 13 on vellum, all but 25 contemporary hand-coloured of which 17 painted with gold and 1 with silver and all but 3 drawn by hand. Mostly all coat of arms are captioned in brown ink in contemporary 17th- or 18th-century cursive hands, in which also the sometimes added manuscript text (on the same or another leaf) is written. Coats of arms on paper and vellum in various sizes, mounted on later 2°-sized paper leaves. 18th-century half red roan (sheepskin), brown sprinkled paper sides over boards, manuscript title label on the front board. € 9500




Album containing a collection of 390 coats of arms, almost all executed by hand and mostly contemporary hand-coloured, of many important West-European noble families in Flanders, the Netherlands and France, but also some important members of European royal courts. The coat of arms are sometimes depicted on their own, but sometimes they are part of the 6 genealogical trees, showing the descendants of some noble families. Many of them concern 16th-, 17th- and 18th-century people, although only a few are or can be dated, apart from a few noble persons in this album living in the 14th- and 15th-century. Although the coat of arms are mostly from different families, the album also contains two small collections of families. The album opens with one of these small sub-collections, starting with 4 heraldic documents concerning the Flemish Van der Haeghen family and related families, among others the Van Eesbeke family as well as Van Winterbeke and Van Compostelle, all represented on a genealogical tree. Also added is a formal tract by the herald of arms Jan Boukelier, herald of arms of Namur (Belgium), with two wax seals covered with paper at the bottom of this tract, on the nobility of the Van der Haeghen family. Another family of which the album contains more than one heraldic document is the Dutch family Van der Does, particularly living in Holland, and other families they are related to, for example the De Laignier family, but also Aeyta, Denain and Van der Laen. The album contains 3 family descendants of the Van der Does family and their related families, providing a lot of information on them, including detailed captions on the family members.

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The album also contains some highlights. One of them is the luxurious executed coat of arms of the Spanish catholic royal couple Ferdinand II of Aragon (1452–1516) and Isabella I of Castile, beautifully painted and heightened with gold on vellum, then living in the Habsburg Netherlands. Another highlight is a large descendant of the 14th- and 15th-century Burgundian family, bound at the end of the album. Interesting is that this genealogical tree particularly covers the illegitimate children of the Burgundian court. The descendant starts with John I, duke of Burgundy, also known as John the Fearless (1371–1419). In this descendant the mother of his child, John of Burgundy and bishop of Cambria (1404–1479), is mistakenly identified as his mistress Marguerite de Borsele instead of his other mistress Agnes de Croy. Although he was bishop, his son John of Burgundy had numerous illegitimate children, including Arnold of Burgundy whose mother was Jeanne de Beaufort-Spontin. In this descendant the Burgundian family finally married in to the De Schoore family, and in the end to the famous Spanish-Bruges merchant family Pardo. Other interesting families occurring in the album are the Normanian family Remond, the Flemish Van Winghe family, the Wielant family (Dutch Flanders), the Limburgian Van Eynatten family of which a member was married to the D'Eve family and many more interesting families, including the coat of arms of Samuel Thiens, then mayor of the Dutch city of Amersfoort. Altogether a very rich album on heraldry, containing many coat of arms of some of the most important noble families of the Low Countries and France from the 16th to the 18th century.

Loosely added to the album and stored in a modern small white portfolio is a little booklet on the Van der Haeghen family, titled *Notice généalogique sur la famille Van der Haeghen (Flandre et Brabant)* published in Florence (Antonio Cecchi) and Paris (A. Derenne) in 1883. Binding a little worn, especially around the edges and spine. Some very slight browning and a few spots on the later paper leaves. The quires and loose leaves which are mounted on them are sometimes somewhat stained, browned, foxed, frayed or slightly dust-soiled, sometimes the folded leaves have small tears on the folds, but overall the album is in good condition, containing a highly interesting and varying collection of rare heraldic survivals, including some very luxurious examples on vellum.

All loose leaves and quires mounted/stored on [29] ll, the quires loosely stored in a paper slip mounted on a leaf.  [More photos on our website](#)



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

34. HEYDT, Johann Wolfgang. Allerneuester Geographisch 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

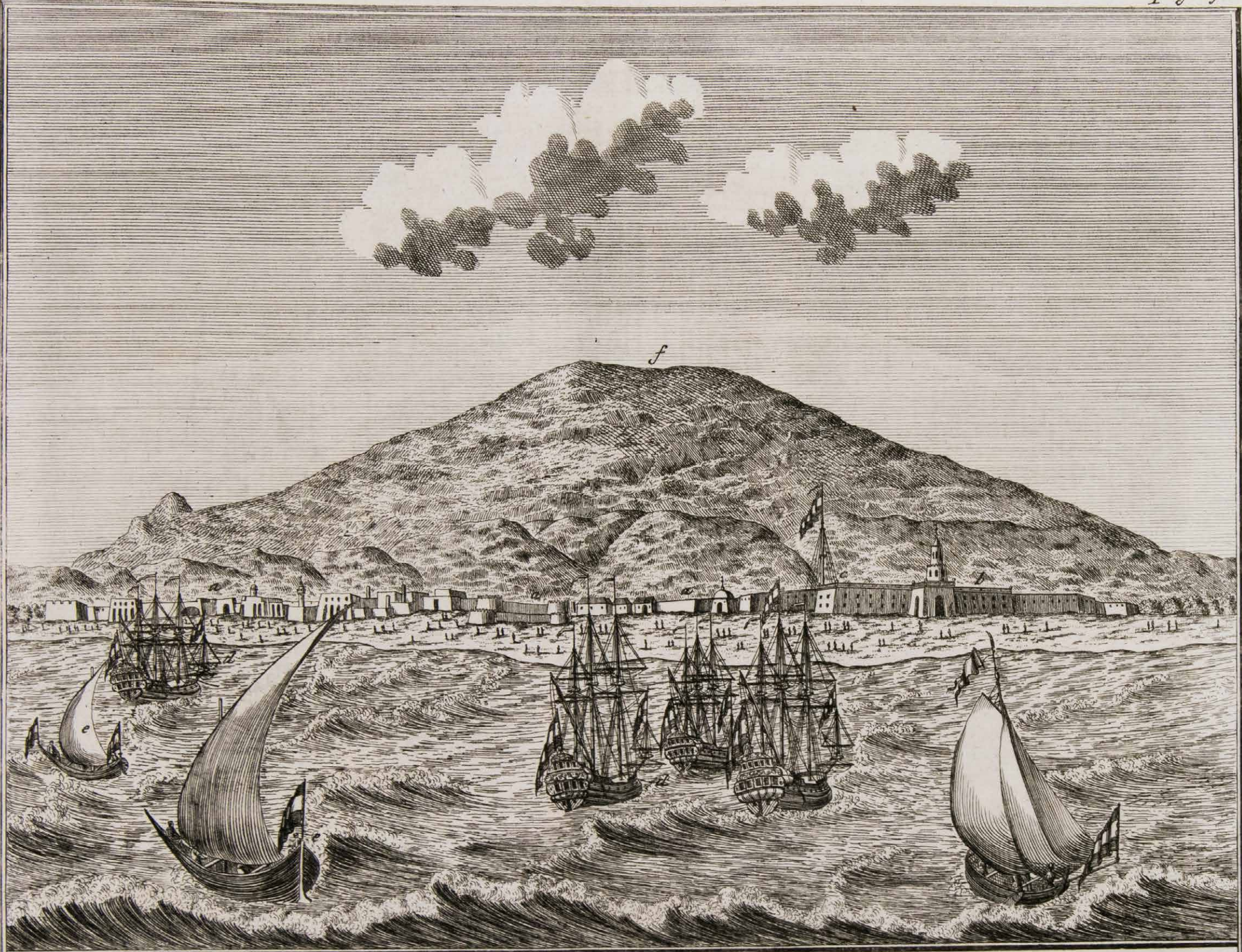
First, complete edition of an exceptional work showing the ports and bases of the Dutch East India Company (VOC) in Asia and Africa. It is one of the finest executed and illustrated publications of a voyage from Europe to the East Indies. The work is illustrated with 115 large and handsome full-page 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 on our website](#)



Ein Prospect der Stadt Gamrom, in Sino-Persico, hinter der Insel Ormus gelegen.

a. die Stadt.

b. Niederländische Logis, oder Packhauser.

c. Niederländische Flaggen-Stock.

d. Holändische Schiffe.

e. Persische Fahrzeug.

f. Hohes Gebürge.

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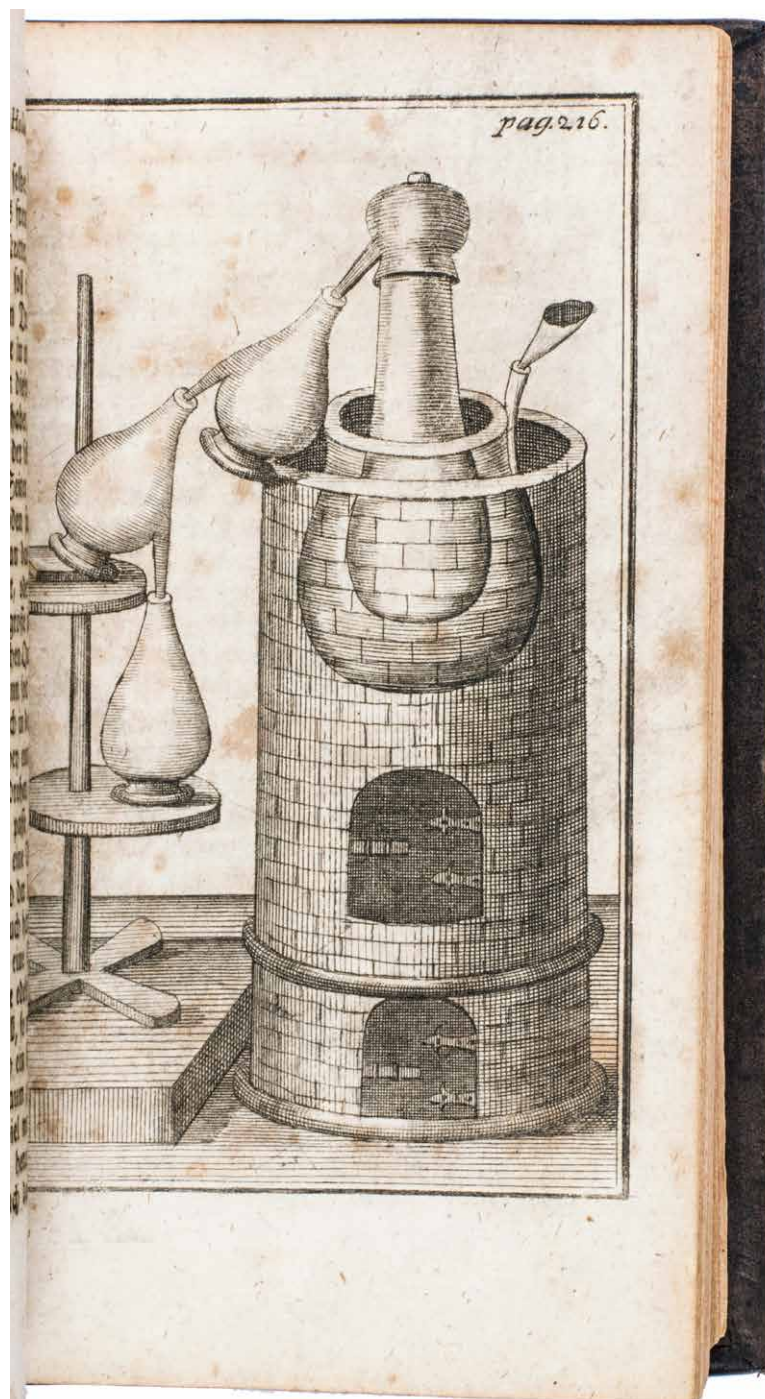
Religion & Devotion

Science & Technology

The author Paracelsus was said to have plagiarised

35. HOLLANDUS, Johan Isaac. Sammlung unterschiedlicher bewährter chymischer Schriften ... Nebst einem Tractat von den Irrgängen derer Alchymisten ... neue und verbesserte Auflage ...


Vienna, Johann Paul Krauss, 1773. 10 parts in 1 volume. 8°. With 16 full-page engraved plates, numerous woodcut illustrations in the text, 13 headpieces built up from typographical ornaments, and 4 tailpieces (2 woodcuts, 2 built up from typographical ornaments). Modern blind-tooled brown calf. € 2500



Scarce collection of alchemical tracts in German by the mysterious Johannes Isaac Hollandus (dates unknown), who was long thought to be the original source of Paracelsus' ideas such as the three principles. Especially in the 17th century, it was believed that Paracelsus (1493–1541) had plagiarised Hollandus' work. Although this idea has since been debunked, Hollandus is still shrouded in mystery, and his writings are difficult to find. The present work in particular is very rare on the market, as we have not been able to find any other copies in sales records of the past hundred years.

Hollandus was probably a glassmaker who lived in Flanders in the late 16th and early 17th century. He was certainly also a practicing alchemist as his writings reveal a detailed knowledge of the various alchemical processes and procedures. His written work is quite similar to that of Paracelsus. Hollandus believed that "each metal contains in its interior the principle of the tincture of gold and silver and when the elixir is projected on the metal this principle comes to the surface and colours the metal yellow or white" (Partington). The present work gives recipes for the creation of saltpetre, vitriol, and an elixir made of urine. It also discusses the creation of the philosopher's stone. The work is a German translation of various tracts in Latin by Hollandus, and one by Michael Sendivogius (1566–1646), first published in the 17th century. The first German edition was published in 1667 as *Die Hand der Philosophen, mit ihren verborgenen Zeichen*. The present edition is a re-issue of the second edition from 1746.

With the bookplate of the Bibliotheca Philosophica Hermetica mounted on the front pastedown. The edges and corners of the boards are slightly scuffed. The work is somewhat browned throughout, some occasional foxing, a water stain in the outer margin of the last six leaves, not affecting the text, the introduction and index are printed on a different type of paper than the rest of the work, but are most likely original. Otherwise in good condition.

[1], [1 blank], [14], 762 pp. *Brüning* 5122; *Caillet* 542I; *Mellon* 157; *VDI8* 124977II; cf. *Ferguson* I, p. 413 (*other ed*); *Partington* II, pp. 201–208; *Stillman* pp. 368–371.  More photos on our website

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One of the most famous medical texts ever written

36. IBN SINA (AVICENNA) and Gherardo da CREMONA (translator). Liber canonis totius medicine.


(Colophon:) Lyon, Jacques Myt, 1522. 4°. With the title printed in red, set within an elaborate woodcut architectural frame, 115 metal cut decorated initials. Later blind-tooled brown calf, with the contemporary richly blind-tooled brown calf laid down on both boards showing 6 horizontal panels alternating 2 different rolls within an elaborate multi-fillet frame, sewn on 4 supports with corresponding raised bands on the spine, the leather on both boards shows small holes once containing closing ties. € 45 000

One of the most important medical works of the Middle Ages. The work includes all parts of *al-Qanun*, the most authoritative medical text from the Islamic world, written in Arabic by Ibn Sina (known in the West as Avicenna, ca. 980–1037). The present work contains the Latin translation of Gherardo da Cremona (ca. 1114–1187), which formed the basis of medical training in the Western world from the early 13th- to the mid-17th century. The present Lyon edition appears to be scarce, as we have only been able to find four other copies of it in sales records of the past hundred years.

Completed in 1025, the *Qanun* (also known as the *Canon of medicine*) is divided into five books, which discuss the basic principles of medicine, the materia medica (listing about 800 drugs), pathology, diseases affecting the body as a whole, and finally the formulary. It was first printed in Latin translation in 1472 and went through many editions. The present work is the second complete Lyon edition. The first was printed in 1498 by Jean Trechsel, and an abridged version appeared in 1508. The present edition has the same contents as the Venice 1505 edition, but with the addition of *The life of Avicenna* by Franciscus Calphurnius and *Annotationes errata et castigationes in Avicenne opera* by French physician Symphorien Champier.

Ibn Sina was physician to the ruling caliphs. The influence of his *Qanun* can hardly be overestimated. Translated into Latin in the 12th century, it became a standard textbook of Galenic medicine, influencing many generations of physicians. “One of the most famous medical texts ever written, a complete exposition of Galenism. Neuburger says: ‘It stands for the epitome of all precedent development, the final codification of all Graeco-Arabic medicine’. It dominated the medical schools of Europe and Asia for five centuries” (Garrison & Morton).

With a 17th-century ownership annotation of the Jesuit College in Fribourg in the upper margin of the title page (“Collegii S.J. Friburg Buisy 1664”), surrounding a crossed out annotation (“Ex”), identical owner’s stamps on the verso of title and the verso of the final leaf (the monogram “VF” within a laurel wreath, and an unidentified university library stamp). Further with 16th-century annotations in the margins of several leaves. The work has been professionally restored, with the contemporary leather laid down on both boards. The contemporary leather has somewhat cracked, the head margin has been cut somewhat short, affecting a few annotations, occasionally foxed in the margins, brown spots on the first and final few leaves, a water stain in the lower inner margin of the final few leaves, worm holes in the top margin of the final leaf, lacking the free end papers and the final blank leaf. Otherwise in good condition.

[8], 453 ll. *Durling* 380; *USTC* 145535; *WorldCat* 14317589, 491089236, 1061910264, 181712519; cf. *Carter & Muir, Printing and the mind of men* 11; *Garrison & Morton* 43; *Lilly library, notable medical books*, p. 53; *not in Baudrier*.  More photos on our website

ad q. S. J. Freiburg. Suis. 1609.



Auicenna.



Hypocra.



Galenus



Auicenna

Liber canonis totius medicine ab

auicenna arabū doctissimo excussus. a gerardo cresmonēsi ab arabica lingua in latinā reductus. Et a petro atonio rustico placētino ī pbianō me diocriter erudito ad limā ex omni pte ab errorib⁹ ⁊ omni barbarie castigatus:

Recenō a dño symphorizō cāperio lugdunēsi fecit dis annotatōib⁹ terminisq; arabicis ⁊ eorū expositiōib⁹ nup illustrat⁹:

Una cū ei⁹ vita a dño francisco calpburnio nō min⁹ de q̄elegant ex cerpta.

1522



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"

37. [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 (20 lines/page for the first hand for the main text and calendar; 22 lines/page for the additions written by the second hand). All leaves are numbered in pencil in the upper margin of the rectos by a 19th- or 20th-century hand. Richly illuminated by the Master of the Brussels Hours of the Bezborodko Group, being one of the stylistic groups of the Masters of the Dark Eyes, 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. Also with a 6-line blue penwork initial on a red penwork ground, being a contemporary addition. Also with three- and four-marginal border decoration (an uncoloured background filled in with small dots or short tendrils in black, show acanthus leaves in different colours, various flowers and several brightly coloured birds and fabulous beings, with gold and black/white dots among them). Contemporary blind-tooled calf over rounded ("cushioned") 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.

With regards to the text, the present manuscript can be considered as a quite common book of hours, as it contain texts often present in these books (the Hours of the Virgin, the Long Hours of the Cross, the Hours of the Holy Spirit, the Hours of Eternal Wisdom, the Office of the Dead and the Seven Penitential Psalms, including a litany) and some other suffrages and prayers. However, with regards to the decoration program, the present manuscript is notorious, as it was a yet unrecorded example of a manuscript illuminated by one of the Masters of the Dark Eyes, more specific the Master of the Brussels Hours of the Bezborodko Group. Many thanks to dr. Klara Broekhuijsen for conforming this and for providing us the material to study this manuscript in relation to other manuscripts 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.



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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 (acanthus leaves in various colours, flowers and fabulous beasts with gold or black dots among them, leaving the bare vellum visible) and moreover their use of engravings and woodcuts as models for the compositions of their miniatures.

The present manuscript is the earliest dated example of a book of hours illuminated by the Master of the Brussels Hours, being signed 1488. Five other manuscripts of the Bezborodko Group are dated (two date from 1489, one from 1490, two from 1491). It is quite hard to say precisely where the manuscript must have been made, as it is for almost every manuscript illuminated by the Masters of the Dark Eyes, but we can assume that the present book of hours is illuminated in the former County of Holland. 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 Maarssen. 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.

A more extensive description is available upon request.

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 Bezborodko 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.*

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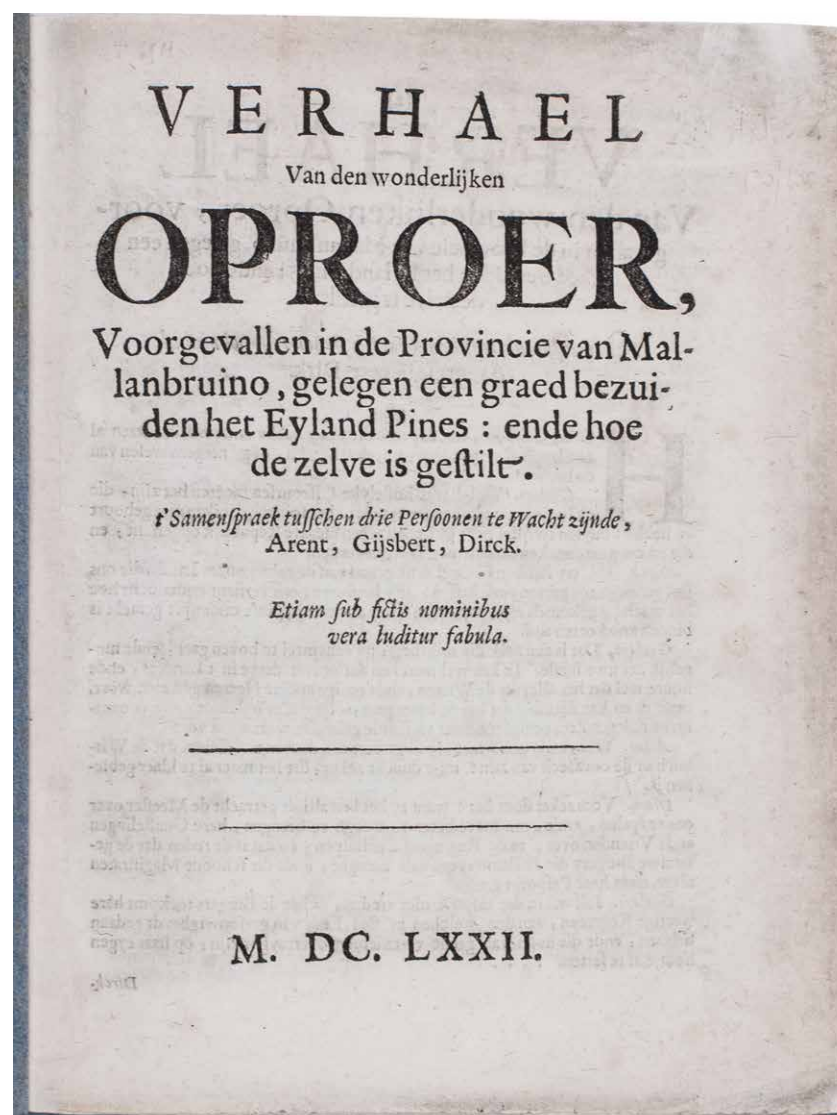
Science & Technology

First and only edition of a radical political pamphlet built around an imaginary voyage. A spin-off from Neville's 1668 "Isle of Pines"

38. [IMAGINARY VOYAGE]. Verhael van den wonderlijken oproer, voorgevallen in de provincie van Mallanbruino, gelegen een graed bezuiden het eyland Pines: ende hoe de zelve is gestilt. t'Samenspraek tusschen drie persoonen te wacht zijnde, Arent, Gijsbert, Dirck.

[Holland?], 1672. 4°. Later blue/grey paper wrappers.

€ 6850



First and only edition of a 1672 political pamphlet in the form of a spin-off from Henry Neville's very popular 1668 story of a voyage to the imaginary utopian/dystopian *Isle of Pines*. The present story is written as a conversation between three militia men on watch discussing the turbulent politics of 1672. One tells of his (fictitious) voyage and several years residence on a (fictitious) utopian island called Mallanbruino in the South Pacific. He says it is one degree south of the Isle of Pines. On Mallanbruino, the industrious people were oppressed by an emperor but rose up and defeated him with help from a prince, who also replaced the evil regents. They note the remarkable similarities to events in the Dutch Republic. The island then set up a new and fairer democratic representative political system, bringing peace and happiness to the island. The three men conclude that the Dutch Republic should introduce such a system.

Some spots and a small restoration to the extremities of the title-page, otherwise in good condition. A fascinating but little-known pamphlet building political propaganda around a story related to the popular imaginary voyage to the Isle of Pines.

8 pp. Knuttel 10600; M. Reinders, *Printed pandemonium*, pp. 195–199; STCN 863300III; not in Gove, *Imaginary voyages*; Van Doorninck, *Vermomde en naamlooze schrijvers*; Ford, *Isle of Pines (1668) (1920)*; Scheckter, *Isle of Pines 1668 (2011)*. [More photos on our website](#)

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Eyewitness report of the dramatic shipwreck of the Dutch East Indiaman Arnhem and the survival of its castaways on Mauritius

39. KERCKHOVEN, Johannes van [= Simon van den KERCKHOVEN]. Wijtloopig breede en waerachtige beschrijvinge van de ongeluckige voyage van 't schip Aernhem; van Batavia vertrocken den 23 December 1661 in compagnie van noch ses andere schepen, onder 't commando van de heer Aernout de Vlamingh van Outshoorn ...

Amsterdam, Jacobus van der Fuyck, 1664. 4°. With a woodcut vignette on the title page and 2 decorated woodcut initials. Disbound, loosely inserted in 20th-century plain brown paper wrappers. € 2500

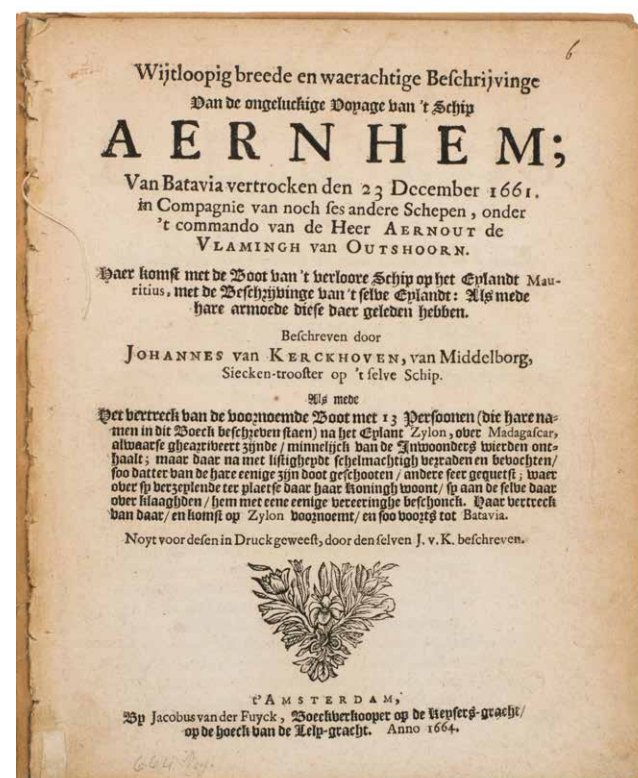
Rare second edition, under a different title, of an eyewitness report of the dramatic shipwreck of the “Arnhem”, a Dutch East Indiaman built in 1654 for the VOC. The report was written by Simon van den Kerckhoven, a religious comforter to the sick (“Siecken-trooster”) on board and one of the shipwreck’s survivors. The “ziekentrooster” was a religious office within the Dutch Protestant church in the 16th- to 20th centuries. Generally, the person fulfilling its duty was not an official member of the clergy, but when in service of the major trading companies (VOC & WIC) they received a special status which permitted them to perform clerical duties like administering the sacraments. The account of the shipwreck of the *Arnhem* was first published in Middelburg by Jacques Fierens in 1663 under the title: *Historisch verhael, der wonderlike ende seer zeldsame voor-vallen ...* The present second edition claims on the title page that the name of the author is Johannes van Kerckhoven, this appears to be a mistake as both the first edition, the present preface and the signature at the end of the account in the present pamphlet mention Simon van den Kerckhoven. Another difference between the two editions can be found in the preliminaries: the dedication to the directors of the Zeeland chamber of the VOC is replaced by a rhymed preface in Dutch, titled and signed “Aen den leser, door Simon van den Kerckhoven, van Middelburgh; secken-trooster”.

On 23 December 1661, the Dutch East Indiaman *Arnhem* left Batavia in the Dutch East Indies (now Jakarta, Indonesia) and set sail for the Low Countries, together with 6 other ships under the command of the Dutch Admiral Arnold de Vlamingh van Oudtshoorn (1618–1662). In February 1662, on their way to Cape of Good Hope, the fleet was caught in a storm and was scattered. Three ships disappeared without a trace, while the *Arnhem* ran aground on the Cargados Carajos shoals in the Indian Ocean. Most of the crew managed to leave the ship in a small boat carrying 12 and a larger vessel carrying about 100 both headed for Mauritius, many died on that journey and once back ashore the group further diminished and scattered in their attempt to survive. The surviving crew were able to leave Mauritius in small groups by boarding ships calling at the victualing station on the island. Curiously, the surviving crew members of the *Arnhem* are now presumed to have been the last people to have seen live dodos.

The paper wrapper is damaged along the fold of the spine, internally occasionally slightly browned. Otherwise in good condition.

“28” [= 24] pp. *Cat. NHSM*, p. 188; *Knuttel* 8912; *Landwehr*, VOC 421; *Petit* 3299; *Roeper & Wildeman*, *Reizen op papier*, p. 66; *STCN* 853473501 (6 copies); *Tiele*, *Land- en volkenkunde* 1055 note; *USTC* 1801551 (6 copies, same as *STCN*); *WorldCat* 46304175, 223757294, 561184366, 993578567 (8 copies); cf. *Knuttel* 8760 (1st ed, different title).

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*Sumptuously bound for the author for presentation to G.P. Oliva,
Superior General of the Jesuit Society, on Royal paper*

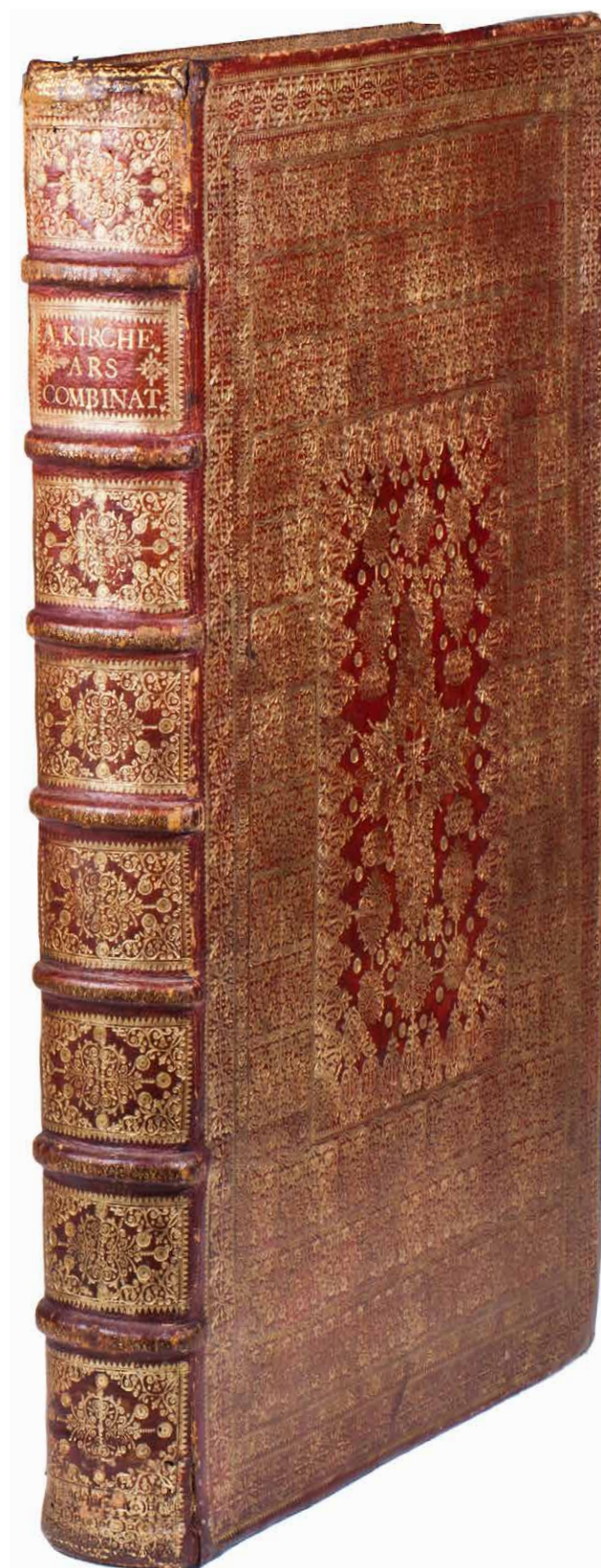
40. KIRCHER, Athanasius. *Ars magna sciendi*, in XII libros digesta, qua nova & universali methodo ... [vol. 2 half-title:] *Artis magnae seu combinatoriae sciendi*, ... [titles on the frontispieces:] *Ars magna sciendi sive combinatoria* [vol. 1] *Artis magnae combinatoriae* [vol. 2].

Amsterdam, Johannes Janssonius van Waesberge and the widow of Elizaeus Weyerstraten, 1669. 2 volumes bound as 1. Royal 2° (46 × 30 × 5.5 cm). With 2 richly engraved allegorical frontispieces, an engraved plate with a full-page portrait of the Holy Roman Emperor Leopold I, an engraved plate showing all knowledge of the universe organised as a tree, 2 engraved volvelles (with 4 rotating dials), 20 further engravings on integral leaves and a couple dozen woodcut figures in the text. Contemporary richly gold-tooled red goatskin morocco decorated *a petit fers*, gold-tooled turn-ins, board edges and raised bands, giving a total of more than 1500 impressions of about 14 stamps and 3 rolls, edges gilt over red and blue squiggles. Janssonius van Waesberge, who published Kircher's books in Amsterdam from 1664/65 to 1682, arranged to have copies of several luxuriously bound for Kircher to present to leading figures and this is almost certainly one of them, presented to Giovanni Paolo Oliva, Superior General of the Jesuit Society. € 50 000

First edition of a seventeenth-century attempt to organise all knowledge of the universe into a classified system with nine primary categories (represented by icons made for the present edition) and to discover an underlying universal language, the most ambitious work (and one of the most extensive) of the great eccentric Jesuit genius Athanasius Kircher (1602–1680): a bizarre mixture of philosophy, science, religion and fantasy.

On 29 July 1661 Kircher contracted to have the Amsterdam bookseller Johannes Janssonius van Waesberge (1616/17–1681) publish his books including new editions of some previously published works as well as works he had not yet written. Kircher also had Van Waesberghe arrange for some copies of the books to be luxuriously bound for presentation to various luminaries.

No expense was spared to produce the present binding and it bears the owner's inscription of Giovanni Paolo Oliva (1600–1681), Superior General of the Jesuit Society, who granted the privileges for both volumes. He is an obvious candidate for a presentation copy. Moreover, the binding is nearly identical, using the same tools in a nearly identical arrangement, as that of the Morgan Library's copy of the same edition. So a single binder made at least two virtually identical and extremely luxurious bindings for the same edition, strongly supporting the notion that they were made for Kircher's presentation copies.



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In a 1948 Sotheby's catalogue, Anthony Hobson attributes the binding of the copy now at the Morgan Library to the most famous Dutch binder of all time, Albert(us) Magnus (1642–1689), Miner merely notes his attribution and the Library still attributes it to Magnus, but Nixon, discussing other Kircher books bound by Magnus, writes "I am less certain that ... the *Ars magna sciendi* in the Landau-Finally sale ... does come from the same workshop", De la Fontaine Verwey calls the attribution to Magnus "doubtful" and Foot writes that the binding "is decorated ... with closely massed tools, which I have not found on any other Dutch binding of the period".

High quality Dutch bindings in richly gold-tooled morocco from the 1660s to the 1690s were once almost invariably attributed to Magnus, but Foot distinguishes about a dozen different Dutch workshops finishing bindings in this style and notes that some "show the same high level of craftsmanship and are decorated with tools very closely similar to those used by" Magnus. The fact that few of these groups of bindings have so far been linked to named bookbinders takes nothing away from the quality of the work. The present

binding represents a workshop of the highest order that has so far been barely studied, and its large number of tools, with more than 1500 impressions of about 14 stamps and 3 rolls, gives a good overview of the workshop's equipment. The paper is of Royal format, probably indicating a large-paper copy, since many copies seem to be 37 to 40 cm tall.

With the contemporary owner's inscription of Giovanni Paolo Oliva at the foot of the title-page and the armorial bookplate of the Bibliotheca Philosophia Hermetica in Amsterdam. Browned and foxed as usual, a few leaves severely, with the ink of both the letterpress text and the engravings sometimes leaving a browned offset or showing through on the reverse, but otherwise in good condition. The foot of the spine has a crack in the front hinge and a few worm holes and repaired tears in the backstrip (all in the lowest 4 cm); the head of the spine also has a few worm holes but only minor damage. The binding is otherwise in very good condition, with only minor scuff marks around the extremities and with nearly all of the tooling clear and well-preserved. The turn-ins have browned the outer edges of the marbled paste-downs, and the free endleaves are more severely browned than the leaves of the book itself.

[18], 482, [10] pp. (including 2 integral frontispieces), plus 4 inserted tables & 2 plates. *De Backer & Sommervogel IV*, cols. 1066–1067 (Kircher 28); *Breslauer cat.* 107 [1984?], p. 188 (the present copy); *Caillet* 5771; *Dünnhaupt, Bibliogr. Handbuch*, Kircher 23; *Ferguson I*, p. 467; *Findlen, Athanasius Kircher*, pp. 7, 35, 83–85 & *passim*; *Fletcher, Athanasius Kircher* (2011), pp. 415–417, 495, 557–558 & 567 (no. 24); *Honeyman 1827* (incompl.); *Merrill, Athanasius Kircher 22* (2 copies, 1 lacking 1st frontispiece & 1 lacking portrait); *Thorndike VII*, p. 567; for the Morgan Library copy in a nearly identical binding: *H. de la Fontaine Verwey, "The binder Albert Magnus ..."*, in *Quaerendo*, 1 (1971), pp. 158–178, at p. 163, note 3; *Mirjam Foot, Henry Davis gift I* (1978), p. 246; *Dorothy Miner/Walters Art Gallery, History of bookbinding* (1957) 434 (ill.); *Howard Nixon, Broxbourne Library* (1956), p. 154; *Sotheby's London*, 13 July 1948 (Baron Horace de Landau coll.), lot 69; *Sotheby's London*, 13 March 1956 (J.W. Hely-Hutchinson coll.), lot 391 (ill.); for Van Waesberge: *Van Eeghen, De Amsterdamse boekhandel IV*, pp. 257–163.

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Incredibly rare collection of views of the castles, houses, churches and towns surrounding the city of Kleve in a spectacular 18th-century Dutch binding

41. [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: 42 leaves with 2 views per leaf, 6 leaves with 2 double page views each, and 1 double page view on 2 leaves. All engraved plates are signed. 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

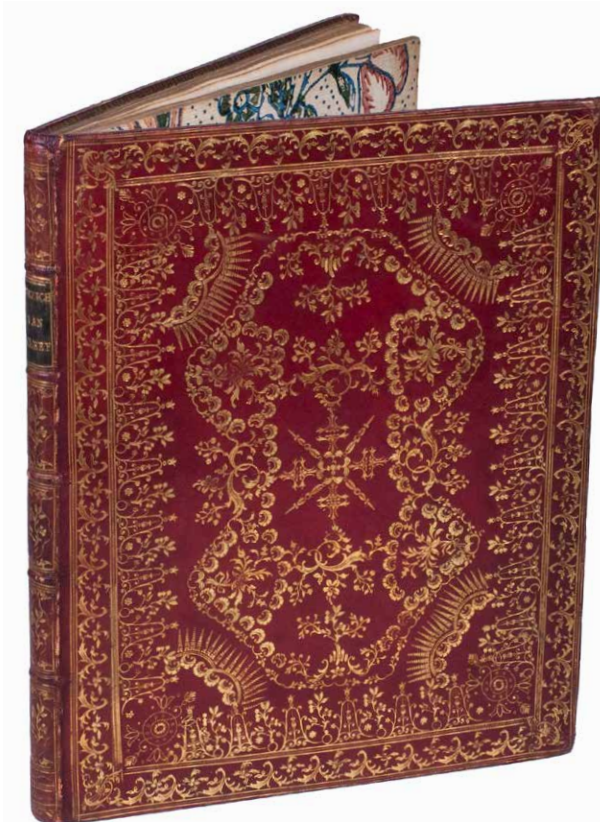
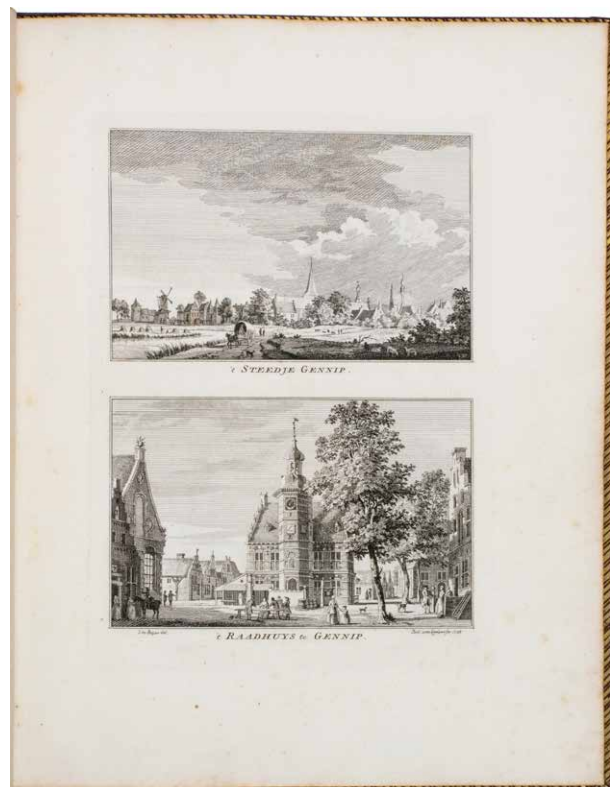
Splendidly bound, incredibly rare collection of views of the castles, houses, churches and towns surrounding the city of Kleve in present-day Germany near the Dutch border at Arnhem and Nijmegen. Here in their first edition, these views were published in instalments by Gerrit Tielenburg in Amsterdam from 1758 to 1762 (see the signatures in the plates) 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 "R.v.L.". 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.**

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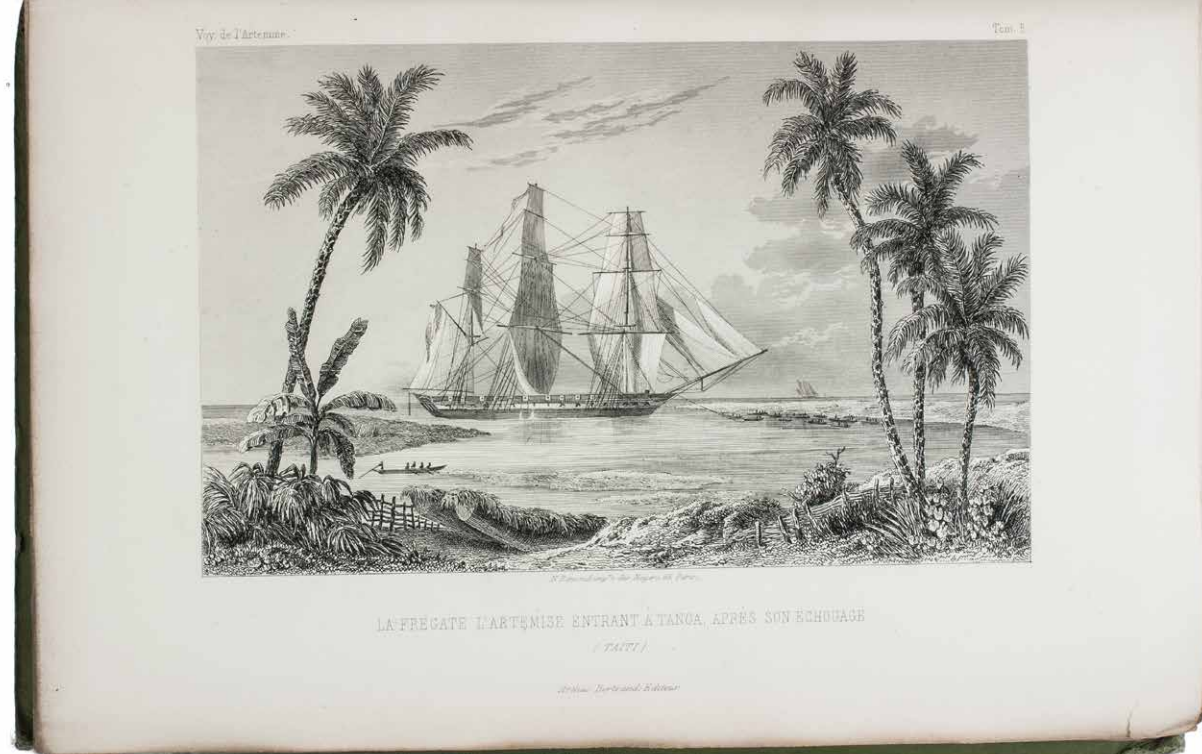
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Around the world in 1180 days, with 2 folding maps and 31 steel-engraved views

42. LAPLACE, Cyrille Pierre Théodore. Campagne de circumnavigation de la frégate l'Artémise, pendant les années 1837, 1838, 1839 et 1840, ... Tome premier[-sixième].

Paris, Arthus Bertrand, 1841–1854. 6 volumes. 8°. With 2 large folding engraved maps and 31 steel-engraved views. With the maps coloured in outline or partly coloured, and with the routes indicated and coloured. Contemporary boards, covered with the publisher's original green printed paper. € 22 500

First and only complete edition, containing about 2800 pages of official reports of one of the most important 19th-century circumnavigations of the globe, especially valuable for its information on Tahiti and Hawaii, and for its detailed view of the political manoeuvrings of the various colonial powers with each other and with the indigenous populations, both in the Pacific and elsewhere. The 31 stunning steel-engravings ("fine quality": Forbes) enrich the account greatly. Besides the well-known Pacific views (Hawaii, Tahiti, Tasmania, the Philippines, Vietnam) they include mosques at Karikal and Kolkotta in India and views of Oman, Mocha, Brazil, Peru, California and much more. Laplace also provides valuable information about trade on the coasts of the Arabian peninsula (including Muscat, al-Muka and Bandar-Abbas) and Iran. This was Laplace's second circumnavigation of the globe, sailing in the ship *l'Artémise*, beginning in 1837, five years after he returned from his voyage in *La Favorite*. The world map shows the routes of both voyages (the second map shows the Indian subcontinent and surroundings in more detail).

With 19th-century (Danish?) Royal stamps. With the 4 plates in vol. VI browned and the text leaves in vol. IV somewhat foxed (plus an occasional quire in vol. V and the beginning of vol. VI), but otherwise in very good condition, only slightly trimmed at the foot and fore-edge and with nearly all bolts unopened, preserving many deckles. A very detailed account of one of the most important circumnavigations of the globe, with 31 stunning steel engravings.

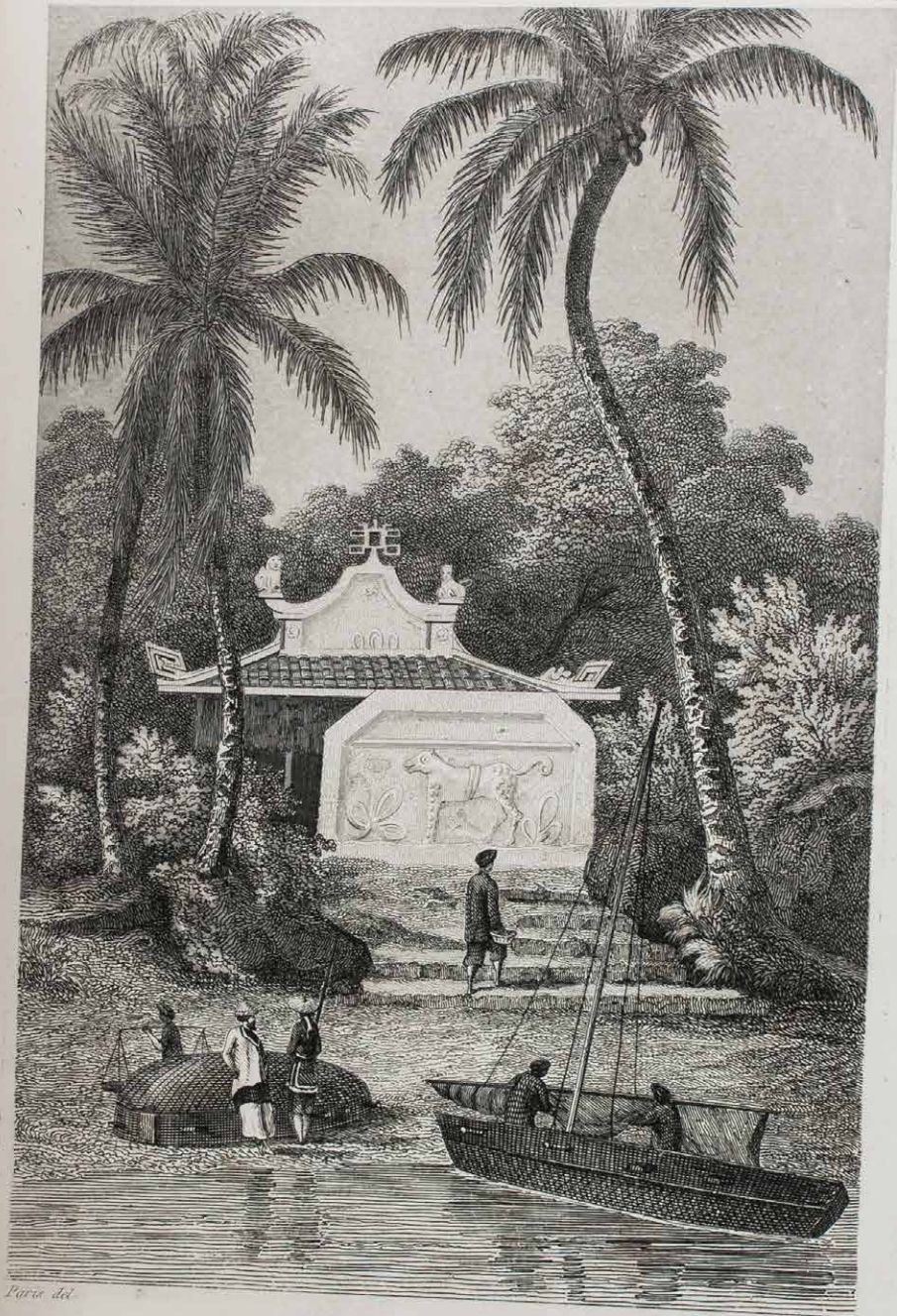
xxxix, [1 blank], 343, [1 blank], [3], [1 blank]; [3], [1 blank], 467, [1 blank], [3], [1 blank]; [3], [1 blank], 548, [1], [1 blank]; [3], [1 blank], 464, [3], [1 blank]; [3], [1 blank], III, [1 blank], 542, [2]; [3], [1 blank], 400 pp. *Dunmore II*, pp. 317–340; *Forbes 1298*; *Hill 981*; *Howgego L13*; *Sabin 38983*. 📷 More photos on our website



Péris del. Binquet sculp. de Laplanche sculp.

VUE DE L'UNE DES PORTES DE LA GRANDE PAGODE DE CHILLAMBARAN.
CÔTE DE COROMANDEL.

Arthus Bertrand, éditeur.



Péris del. Binquet sculp. de Laplanche sculp.

PAGODE COCHINCHINOISE A TOURANNE.
COCHINCHINE

Arthus Bertrand, éditeur.

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Rare French edition of the biography of the national hero of Albania

43. LAVARDIN, Jacques de. Histoire de Georges Castriot, surnommé Scanderbeg, Roy d'Albanie.


Paris, G. Chaudiere, 1597. 8°. With 2 full-page engraved portraits (of Scanderbeg and Mahomet II), numerous decorated woodcut initials and woodcut headpieces, a woodcut printer's device on the title-page. Early 19th-century gold- and blind-tooled brown calf. € 9500

Rare French edition of a famous biography of the national hero of Albania, Georg Kastriota or Castriota, known as Skanderbeg (1405–1468). He became a national hero in Albania as he had been the leader in the struggle with, and the wars against, the Ottoman Empire, fighting for Albanian independence. Skanderbeg became popular in the rest of Europe as a model of Christian resistance against the Muslims. This edition of his biography is quite rare, as we have not been able to find it in any sales records of the past 100 years.

Skanderbeg was born into an Albanian noble family. In 1415, when he was still a boy, he was sent as a hostage to Sultan Murad I. After his return, he again was taken hostage in 1423, by Sultan Murad II in Constantinople. During this stay, he received military training at Enderun school, converted to Islam and took the name Iskender (Skanderbeg is derived from that name). In the 1440's Murad II sent Skanderbeg with the Ottoman army to his native Albania. Once there, he left the Turkish army in November 1443 and abandoned the Sultan to become the leader – and hero – of the struggle for Albanian independence, rebelling against the Ottomans and leading a successful military campaign that expelled them from Albania. He managed to maintain Albania's independence for 25 years, but after his death the country fell back under Ottoman control. The biography highlights Skanderbeg's influence on the political landscape of Albania, the Balkan peninsula, and Europe.

The present work is a translation of *Historia de vita et rebus Scanderbegi* (ca. 1520) by Marin Barleti, the first Albanian historian. This near-contemporary biography of Skanderbeg became very popular throughout Europe and was translated into many European languages in the 16th century. The French translation was made by Jacques de Lavardin (fl. 1575–1585) and was first published in 1576. Nine more editions followed until 1621. The present work is the fourth edition overall and the second by Guillaume Chaudière (dates unknown), who also published the first French edition.

With a small white bookplate from the library of the Duke of Genoa mounted on the front pastedown ("Biblioteca di S. A. R. il duca di Genova"), and a black oval stamp from this same library on leaf 169 and 278. Further with an ownership annotation on the head of the title page ("D. P. L."). The edges and corners of the boards are somewhat scuffed, and the hinge is slightly weakened, but without affecting the structural integrity of the binding. The edges of the end leaves have darkened from the leather, with small ink- or water stains on some of the leaves. Otherwise in good condition.

[20], 447, [13] ll. Göllner, *Turcica*, 2296; Pettegree and Walsby, *French vernacular books*, 33242; USTC 5966 (20 copies); WorldCat 797374690; 1055968425 (3 copies).  More photos on our website



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Very rare pocket atlas of the Rhineland, owned by the commander of the Buffs during the Battle of Fontenoy and containing the original entry in his ledger

45. L'ISLE (DELISLE), Guillaume, and others. Le flambeau de la guerre allumee au Rhin; representee en 36 nouvelles cartes geographiques ... = De fakkel des oorlogs ontstoken aan den Rhyn; verbeeld in 36 nieuwe geographische landkaarten ...

Amsterdam, Petrus Schenk II, 1735. 8°. With a double-page engraved title, two double-page engraved pages of text in Dutch and French, a folding engraved map and 36 double-page engraved maps; all coloured by hand. Original publisher's red sheepskin with a flap and wrapping band. € 7500

Very rare pocket atlas of the Rhine-area between Cologne in the north and Basel, published for use by military officers and civilian travellers and based on maps prepared by Guillaume de l'Isle (1675–1725) during the War of the Spanish Succession (1701–1714). A folding map shows the entire region and identifies the separate maps. The publisher promises in the introduction that all 36 maps combined will result in a “very large map”: ca. 140 × 65 cm.


The present pocket atlas, marketed for travellers, was sold ready bound and coloured, as opposed to the common practice of selling books in loose sheets. Schenk published a second edition in 1744 with several corrections and an extra map.

The British Captain George Howard (1718–1796) bought the present copy on 10 August 1743, probably at the bookshop of Philipp Heinrich Hutter in Frankfurt. Howard served in the 3rd regiment of foot (“The Buffs”) under his father Thomas Howard and had just

participated in the Battle of Dettingen (May 1743) during the War of the Austrian Succession (1740–1748) when he bought this atlas. He would later command the Buffs at the Battle of Fontenoy (1745) and at Falkirk Muir and Culloden (1746). After the wars he became an MP and was ultimately promoted to Field Marshal in 1793. Loosely inserted in a pocket of the atlas is a note in Howard's hand describing on one side the affairs on 10–13 August 1743 and on the other side his expenses in July and August 1743. The pocket atlas is probably noted as “a book of maps” on 11 August.

With the owner's inscription of George Howard on the paste-down and a leaf containing notes in his hand loosely inserted in the front pocket. A later slip of paper containing a manuscript title and shelfmarks is mounted on the back board. Headbands slightly worn, otherwise in very good condition.

Koeman III, Sche 10; Maandelyke uitreksels; of Boekzaal der geleerde waerelt XL (April 1735), pp. 484-485; STCN 413967190 (1 copy); WorldCat 689905773, 1370647664, 844044893, 902555983 (9 copies, incl. 1 incomplete).

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An influential compilation of the works of Ramon Lull

46. LULL, Ramon. Opera ea quae ad adinventam ab ipso artem universalem, scientiarum artium que omnium brevi compendio, firmaq[ue] memoria apprehendendarum, locupletissimaq[ue] vel oratione ex tempore pertractandarum, pertinent.

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

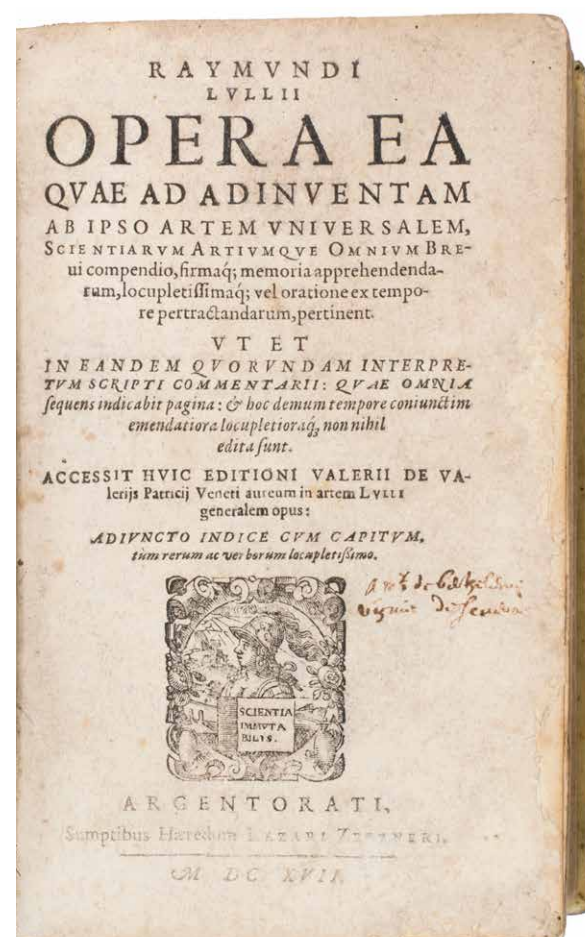
Scarce edition of the first Latin compilation of the works of Ramon Lull (ca. 1232–1315), together with the most important commentaries on his ideas. This compilation was almost solely responsible for the spread of Lullism in the Early Modern period, and it directly influenced significant thinkers such as Gottfried Wilhelm Leibniz (1646–1716), who was known to own a copy. The present edition rarely appears on the market. The *Ars* is included here as *Ars brevis*, the shortened and most widely read version. It explains

Lull's system of universal logic, which could be used to prove the truth of Christian doctrine. The work was meant as a method for the conversion of non-believers, as Lull had found that other methods used at the time mostly lead to endless discussions and therefore did not have the desired effect. Other than *Ars brevis*, the compilation includes *De auditu Kabbalistico seu Kabbala*, *Duodecim principia Philosophiae Lullianae*, *Dialectica seu Logica*, *Rhetorica*, and *Ars Magna*. Added are the commentaries by Giordano Bruno and Agrippa. The work is then closed with Lull's *Articuli fidei*. The second work in this volume, which is commonly included, was written by Johann Heinrich Alsted (1588–1638), who was the initiator for the present compilation. Alsted was an early “encyclopaedist” and a student of Lullism. In his work, here included in its second edition, he explains Lull's ideas further.

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.); Duveen 371 (other ed.); Thorndike II, pp. 862–873; *Ad 2*: USTC 2048079; VD17 23:287663N.

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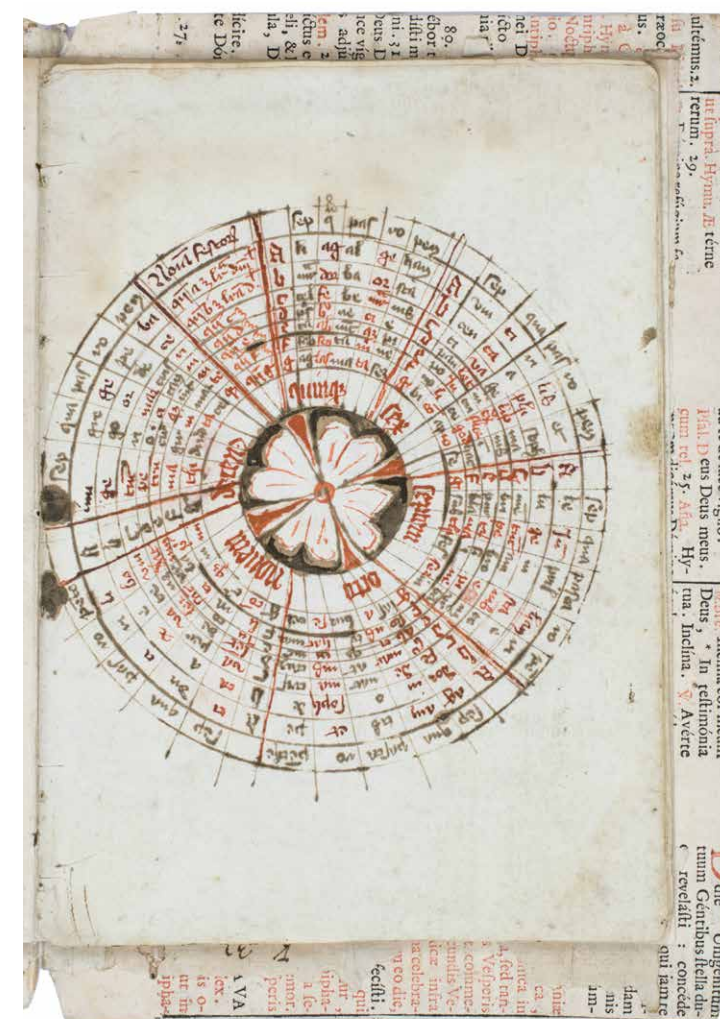
Manuscript calendar for calculating the date of Easter 1400–1440, used and perhaps produced in Auxerre

47. [MANUSCRIPT – CALENDAR]. [Calendar for calculating the date of Easter].

[Auxerre, France?], [ca. 1400?]. Small 4°. Latin manuscript in red, brown and black ink on paper, written in an upright French gothic semi-cursive hand with short texts in a textura hand, with 6 round diagrams for calendrical calculations containing text and 2 more with no text filled in. Leaves A4-A6 (6 pages) written in two columns contain 12 tables for the 12 months (January to December) providing data for each day of the month, and the manuscript includes further data for calendrical calculations in several more rectangular tables. The final blank leaf has holes pricked to form a circle, but no diagram has been drawn using them. Sewn through 3 holes in a (ca. 1550?) paper wrapper, the whole in paperboards lined with printed waste paper from a (17th-century?) Latin Breviary. € 40 000

A Latin manuscript calendar for calculating the date of Easter and other movable feasts for the years 1400 to 1440 based on the solar and lunar cycles, as well as an aid for remembering the fixed feast days. The numerous diagrams and tables give golden numbers, Sunday letters and other data for making calendrical calculations, as well as Cicioianus syllables: a mnemonic device that uses the syllables of a twenty-four-line verse (with one syllable for each day of the year) to remind the user of the fixed feast days of the year, and zodiac signs. There are also indications of favourable and unfavourable days. The calendar is, of course, based on the Julian calendar (Pope Gregory XIII introduced the Gregorian calendar only in 1582). A note in the foot margin on A5r records on “xvii k[a]l. Junii” (16 May) the celebration of the feast of Saint Peregrinus, patron saint of the city of Auxerre in France, so the manuscript was almost certainly used and perhaps also made there. A long marginal note in the same hand indicates that the table in the lower half of that page gives the golden numbers for the years 1400 to 1440, suggesting that the manuscript was produced around the former year. Each column in the six calendar pages gives the days of the month, numbered in arabic numerals 1 to 28, 30 or 31, the golden numbers, the hour of conjunction, the Sunday letters, the Cicioianus syllables (that give reminders for the feast day: they are named after the first words of the verse, “Cisio janus”) and letters indicating the position of the moon in relation to the signs of the zodiac. The Cicioianus syllables are thought to have been introduced in the 12th century but this manuscript seems to be one of the earliest examples of their use in France. Some text has been shaved at the head or foot of a few leaves: the name of the month heading each column on the 3 leaves containing the tables of data for the twelve months (it barely touches the heading for December but that for September is completely lost), the last line of a note in the foot margin of A5r and a single line at the head of A7v. Further with a few small marginal tears (2 slightly affecting one circular diagram) and a few small and mostly marginal smudges and stains, but generally in good condition.

[18], [2 blank] pp. (pp. 2 & 5 also blank).  [More photos on our website](#)



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Attractive 15th-century prayer book, showing influences of the Cult of Saint Joseph

48. [MANUSCRIPT – PRAYER AND HYMN BOOK – LATIN]. [Devotionarium].[Incipit leaf 2r:] Or[at]io deuota q[ue] debet dici[t] i[n] ficem diei ante dormitione[m].

[Northern Germany(?), 15th century]. 8°. Written in Latin on relatively thin parchment (leaf 11.5 × 8.5 cm, text block 7.8 × 5.2 cm), in a gothic hand in one column of 17 lines per page using black/dark brown ink. The manuscript is rubricated throughout, with a 3-line red and blue initial at the start of each part, and 2- or 1-line lombards, alternating in red and blue, at the start of each smaller section, ruled in pencil. Early 19th-century(?) gold-tooled vellum showing a gold-tooled floral frame on both boards, with a leather closing tie on the front, gold-tooled board edges, gilt edges. € 18 000

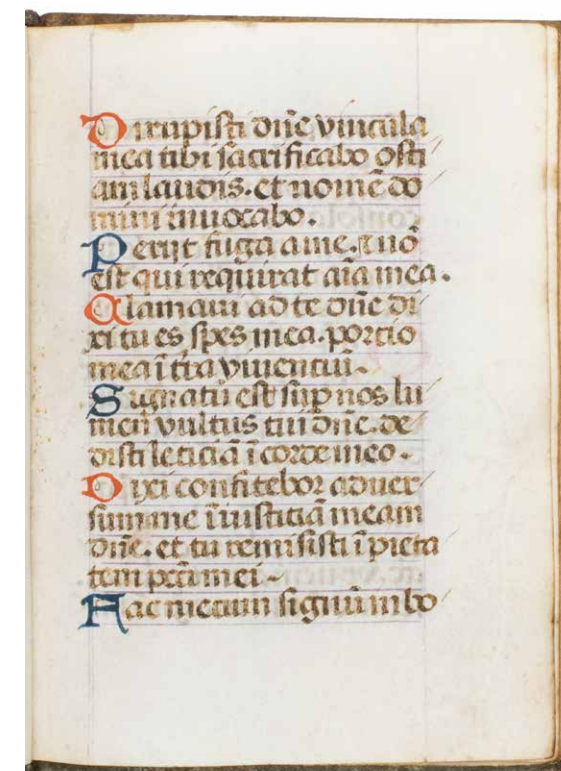
This small prayer and hymn book, which was likely made in Northern Germany, can be related to the veneration of Saint Joseph, which was popular in the 15th century. The manuscript was meant for personal use by a layperson, either during mass or at home. It includes the verses of Saint Bernard, a short text by Jean Gerson (1363–1429), hymns and prayers for the Elevation and the Eucharist, hymns and prayers relating to Easter, Pentecost and the Feast of Corpus Christi, prayers to the archangels, John the Baptist and Francis and Clare of Assisi, and suffrages addressed to various saints, including Saint Joseph, Saint Joachim, Saint Anne, Saint Stephen, Saint Onuphrius and Saint Maurice. Personal prayer books like the present work were very popular in the late Middle Ages, as they allowed laypeople to develop a routine of personal devotion. These works were often adapted to the needs and wishes of the owner and can therefore offer a lot of insight into their beliefs. The present work is somewhat unusual, because it places more focus on Joseph than on Mary. A large portion at the end is made up of the suffrages, or short prayers to various saints. The suffrages were always in order of importance, starting with the Trinity and Mary and ending with female martyrs. However, in the present manuscript, Mary is not included in the suffrages, while Joseph is one of the first to be mentioned, even before the Apostles. In addition, Joseph is described

as “nutritoris domini” (English: nurturer of the Lord), which is what he was called by those who worshipped him.

The present manuscript offers a unique insight into the spread of the Cult of St. Joseph and what his veneration might have looked like in daily life. A complete list of contents is available upon request.

With a manuscript owner’s inscription on the front paste-down, some pencil annotations on the front paste-down, and some loose paper scraps showing manuscript prayers after leaf [131]v. The vellum on the binding is (artificially) darkened and the closing tie on the back board is missing. Quires a-e8, the first three leaves of quire f, and possibly a leaf in quire k are lacking, otherwise the text is complete according to the catchwords between the present quires. With a small hole on leaf [3], with partial loss of one letter, portions of text (primarily rubrication) have been crossed out on leaves [8, 15r, 26, 28r, 33v, 35v and 36r], the ink on some of the leaves is rubbed. Otherwise in very good condition.

[131] ll. [More photos on our website](#)



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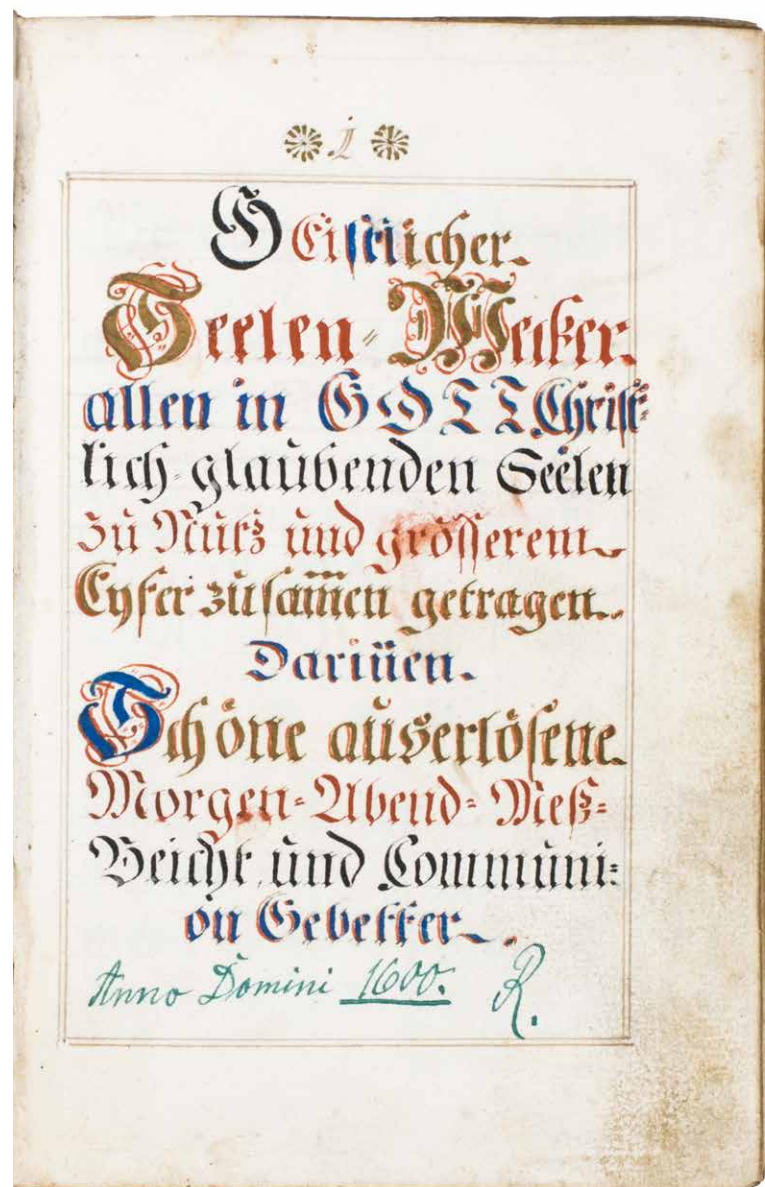
Religion & Devotion

Science & Technology

Beautiful 18th-century German prayer book

49. [MANUSCRIPT – PRAYER BOOK – GERMAN]. Geistlicher Seelen-Wecker. Allen in Gott Christlich glaubenden Seelen zu Nutz[!] und grösserem Eyfer zusam[m]en getragen. Darin[n]en Schöne auserlöseene Morgen- Abend- Mess- Beicht und Communion Gebetter.

[Germany, Franconia, diocese Würzburg?, ca. 1780]. 8° (17.5 × 11.3 cm). Written in a clear German cursive in brown ink with chapter titles and captions in Fraktur script in gold, blue, black, and red with red pen flourishes; the text is written within a manuscript double-lined frame in brown ink. With two mezzotint engravings of Christ carrying the cross and Christ's Vera effigies with a crown of thorns, mounted on p. [6] and p. 7; both engravings show Christ's wounds and blood painted red. The engravings are by Johann Martin Will (1727–1806), engraver and art dealer in Augsburg. Contemporary gold-tooled dark brown leather. € 2500



Beautifully written compilation of prayers, based on the popular “Andachts- and Gebetbuchen” published – often by the Jesuits – in Germany in the 18th and 19th centuries. Examples of these printed prayer books are: Peter Maria Mayr’s *Geistlicher Seelenwecker*, or the anonymous *Geistlicher Seelenwecker ... worin der Kirchen-Kalender, Morgen-, Abend-, Mess-, Beicht- und Kommunion-Gebete, Vesperpsalmen und mehrere Litaneien, dann mannigfaltige Gebete und Gesänge ... erhalten sind*. The present prayer book includes every kind of prayer needed for practicing faith in everyday life.

The title on p. 1 (p. 2 blank) continues on p. 3: “Wie auch vom Leiden Christi zu unser lieben Frauen auch unterschiedliche Heiligen Gottes in allen anligen zugebrauchen. Nebst beygesetzten Gebett zur Heil. Thecla. Cum Licentia Superiorum” and mentions the inclusion of prayers for Saint Thecla of Kitzingen (or Thekla von Kitzingen, d. 790). She was an English-born Benedictine nun, who came to Franconia in the 8th century CE (then the Frankish Empire) to support Saint Boniface in his missions. Thecla was educated at Wimborne Abbey and subsequently joined the Benedictine community of nuns there. Abbess Tetta of Wimborne Abbey received a request for helpers with missionary work from Boniface and Thecla was among the nuns sent to Germany. Upon her arrival in Germany, she joined the convent in Bishofsheim (now Tauberbischofsheim in the north-east of Baden-Württemberg) founded by Boniface himself. Later, she rose to the position of abbess and supervised the abbeys of Ochsenfurt and Kitzingen, both in present-day Bavaria, Germany. Given this history, Saint Thecla of Kitzingen has been venerated in Würzburg and surroundings at least since the Middle Ages when her relics were enshrined at Kitzingen.

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The fact that the present prayer book mentions her in the (sub-) title and that the book includes the “Abläss Gebett von der Mutter Gottes zu Dadelbach” (pp. 280–85, referring to Dadelbach, or now Dettelbach, a place of pilgrimage near Würzburg) make it probable that the present prayer book was compiled in (or at least for use in) the diocese of Würzburg.

With an extensive (contemporary?) owner’s inscription on p. [3] reading: “Hic liber est meus/ Testis est Deus/ Quid illo querit/ Hoc nomen erit/ Augustine natus/ Et Schmidt vocatus”. The title page (p. 1), p. 3, p. 307, and the final page of the register show owner’s inscriptions (erroneously giving the date of the manuscript as 1600) written in 1951, respectively reading: “Anno Domini 1600. R.” and “Anno Domini 1600. Ludwig Robota Miechowice-Bytom. 20.12.1951.” and “Anno Domini 1600. R.” and “Anno Domini 1600. L. R. 20.12.1951. R.”; all written in vibrant turquoise ink. The binding shows some signs of wear, the head and foot of the spine are slightly damaged (with some minor loss of material at the foot of the spine), some minor soiling and thumbing in the margins, mainly affecting the first few leaves. Otherwise in good condition.

[1], [3], 307, [9], [4 blank except for the text frames] pp.  More photos on our website



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Attractively bound & beautifully calligraphed late-18th-century German prayer book

50. [MANUSCRIPT – PRAYER BOOK – GERMAN]. Andachts Eyfer Worinnen enthalten Fruh- Abend- Meess Beicht und Kommunion dann andere heilige Gebether. Geschrieben in Jaht Christi 1791 von Johann Karl Erbes.

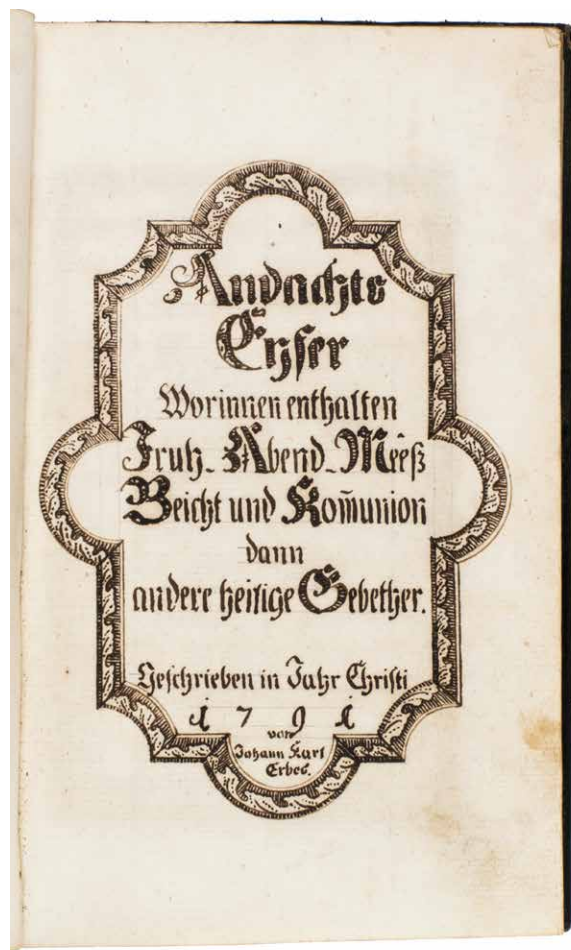
[Germany], 1791. 8° (18.5 × 11 cm). Written in a clear Roman script by Johann Karl Erbes, title in a structured floral frame, all text is written in 15 to 18 lines per page, all within a manuscript floral frame. Contemporary gold-tooled black morocco. The work is kept in a mottled leather and floral paste paper slipcase. € 850

Beautifully calligraphed late-18th-century compilation of prayers based on the popular “Andachts- and Gebetbuchen” published in Germany in the 18th and 19th centuries. The present manuscript was written by Johann Karl Erbes, who clearly took much care in producing this work. It contains every kind of prayer needed for practicing faith in everyday life.

With numerous 19th-century manuscript annotations in German on the first and last few blank pages (dated 1821–1862) reminiscent of notes written in family bibles, including 1 crossed out at the head of the page facing p. 206. Included between the last few

blank pages is a manuscript prayer in German, written in minute cursive script on a folding piece of paper. The edges of the boards are very slightly rubbed, the spine shows clear signs of wear and the foot of the spine is slightly damaged with minor loss of material. A few minor wormholes in the front pastedown and first few leaves, barely affecting the 19th-century annotations, internally somewhat foxed and the pages have browned due to some ink corrosion (not affecting the general legibility of the text, but affecting the inner margins of pp. 197–202). Otherwise the work is in good condition. The slipcase is worn, with loss of material on most sides and with the head of the case completely gone. The work itself is a magnificent example of a late-18th-century manuscript prayer book in German, in a beautiful contemporary gold-tooled binding.

[1 blank], [2], [1 blank], 206, [2], [6] pp. [More photos on our website](#)



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Annotated copy of an essential work for the history of the Zeeland Chamber of the VOC

51. MATTHAEUS, Christiaan Sigismund. Kort gevat jaar-boek van de edele geoctroyeerde Oost-Indische Compagnie der Vereenigde Nederlanden, ter Kamer van Zeeland. Beginnende met de erectie derzelver Compagnie.

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 Zeeuwsch Genootschap der Wetenschappen.

With an owner's inscription on the recto of the first free flyleaf ("... by S: de Wind"), 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 on our website](#)

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Two first editions of theological works by the Portuguese rabbi Menasseh Ben Israel, important for the history of Jewish-Christian relations in tolerant 17th-century Amsterdam

52. MENASSEH Ben Israel. De creatione problemata xxx: cum summariis singulorum problematum, & indice locorum Scripturae, quae hoc opere explicantur.

Amsterdam, the author, 1635.

With: (2) **MENASSEH Ben Israel.** De resurrectione mortuorum libri III. Quibus animae immortalitas & corporis resurrectio contra Zaducaeos comprobatur: caussae item miraculosae resurrectionis exponuntur: deque iudicio extremo, & mundi instauratione agitur...


Amsterdam, the author, 1636. 2 works in 1 volume. 8°. Contemporary calf, rebacked, with the original backstrip laid down. € 6000

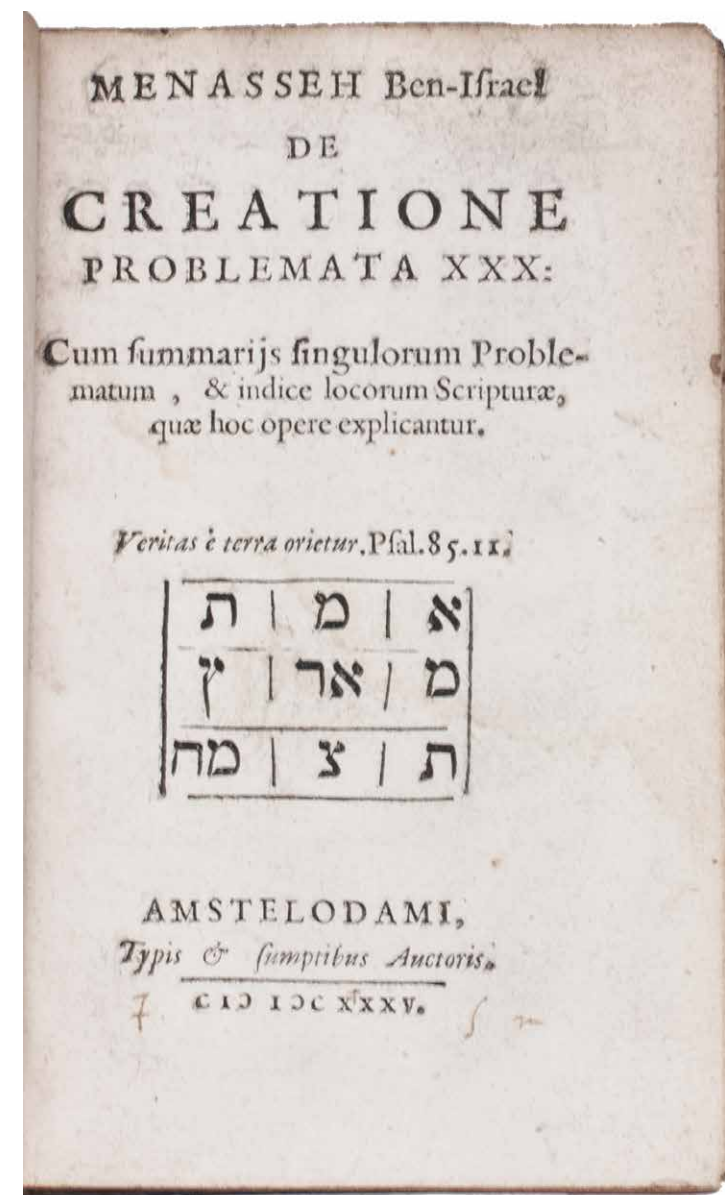
Ad 1: First edition of a work on God's creation of Earth, by the well-known Portuguese rabbi, writer and printer Menasseh Ben Israel (1604–1657), who established the first Jewish printing office in the Netherlands. The work presents 30 questions, or "problems", concerning God's creation of the Earth, which Menasseh tries to answer and explain, citing or referring to passages of the Tenach. Problems include "on which day were demons created?" and "was there another world or earth before God created this one?". The preliminaries including an important poem by Caspar Barlaeus, which caused the Amsterdam authorities to consider the reintroduction of censorship for Jewish publications. As this didn't happen, Barlaeus's poem can be seen as an indicator of the relationship between Jews and Christians, and the religious tolerance in Amsterdam during the Golden Age.

Ad 2: First edition of a work on the resurrection of the dead by the same author. The work is divided into three "books" and opens with several dedicatory letters, an index of the chapters, and 3 laudatory poems. The last page of the preliminaries gives a short list is of books translated from Hebrew into Spanish. The main text deals with the Last Judgment, the resurrection of the dead and the immortality of the soul.

With a bookseller's ticket and bookplate. Title-page of ad 1 slightly smudged, browned throughout, some water stains and small spots, but still in good condition. Binding rubbed along the extremities and sides somewhat scratched, rebacked, with the original backstrip laid down.

[16], 156, [2], [2 blank]; [40], 346, [6] pp. *Ad 1:* Fuks & Fuks-Mansfeld, p. 107; STCN 843242612 (7 copies); *ad 2:* STCN 084840250 (9 copies); for Menasseh in general: Fuks & Fuks-Mansfeld, pp. 99–135; NNBW X, cols. 604–613.

 More photos on our website



The first known printed edition of Marsilio Ficino's Liber de arte chemica

53. MONTE CUBITI, Vigilantus de (pseudonym of translator). Dreyfaches Hermetisches Kleeblatt.

Including:

(1) NUISEMENT, Clovis Hesteau de. Tractat von dem waaren geheimen Saltz der Philosophorum, und von dem allgemeinem Geist der Welt.

(2) NORTON, Samuel. Mercurius redivivus ...; Catholicon physicorum ...; Venus vitriolata, in elixir conversa ...; Elixir seu medicina vitae ...; Saturnus saturatus dissolutus & coelo restitutus ...; Metamorphosis lapidum ignobilium in gemmas quasdam pretiosas ...; Alchymiae complementum, et perfectio ...; Ein Tractätlein welches von den Philosophischen Schrifften handelt ...

(3) FICINO, Marsilio. Büchlein vom Stein der Weisen ...

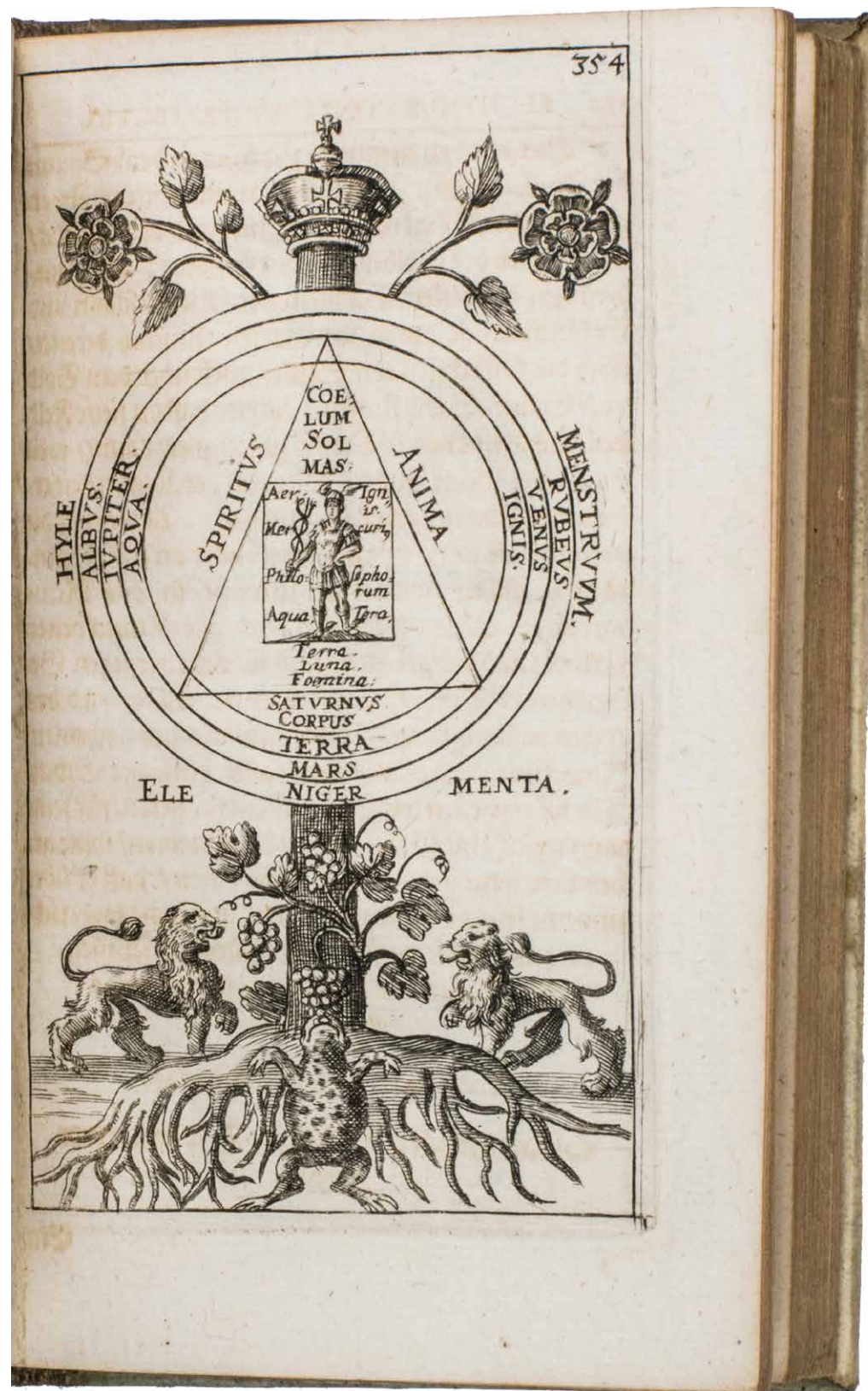
Nürnberg, Michael and Johann Friderich Endter, 1667. 8°. With an engraved title page and 16 full-page engravings. Contemporary vellum, sewn on 3 supports laced through the joints, a (faded) manuscript shelf mark ("313") at the foot of the spine. € 4500



First edition of a scarce compilation of important alchemical tracts, containing the first known edition of a work attributed to Marsilio Ficino (1433–1499) about the philosopher's stone. The other tracts were written by Samuel Norton (1548–1621) and Clovis Hesteau de Nuisement (also known as Jacques de Nuysement, ca. 1550–1623/24), and both appear here in German translation for the first time. According to the title page, the present edition and translation of the texts was the work of a certain Vigilantus de Monte Cubiti (dates unknown), presumably an editor and translator operating under a pseudonym. The work rarely appears on the market, as we have only been able to find four other copies in recent sales records.

The work starts with a general introduction, which is followed by three parts. Ficino's tract, here titled *Büchlein von dem Stein der Weisen*, makes up the third part. The present edition of this tract predates the first Latin edition (1702), titled *Liber de arte chemica*, by more than 30 years. The tract itself was likely transcribed and translated from a short Latin text found in Manuscript Sloane 3638, which now resides in the British library. The text is anonymous, but was ascribed to Ficino in 1518. Although this attribution is currently disputed, the present German translation is the first known printed edition of this tract in any language.

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The first part of the present compilation is a German translation of *Traitez du vray sel secret des philosophes* (1621) by De Nuisement. This work discusses salt, one of the four basic elements in alchemy. It was seen as a stable, pure element, which could provide the foundation for alchemical transformations. According to De Nuisement, the “true salt” is a secret fire that comes from the sun, which he explains in more detail in his tract. The second part of the work contains all eight alchemical treatises by Norton. They explain various alchemical processes, including the process of creating the vegetable, mineral, animal, mixed and transparent stones, as well as the elixir of life. This part of the work is illustrated with full page engravings of the alchemical processes, depicted schematically in the shape of trees.

The vellum is somewhat soiled, with a brown ink stain on the back board, remnants of a paper label at the head of the spine. The work is lightly browned throughout, pp. 295–298 are detached, but still present. Otherwise in good condition.

[1], [1 blank], [1], [1 blank], [15], [1 blank], [4], 448, [32] pp. *Brüning 2158; Caillet 7686; Duveen p. 410; Ferguson II, p. 102; USTC 2584629 (7 copies); VDI7 3:304753Z (6 copies); WorldCat 14297390, 69152517, 457937950.* [More photos on our website](#)



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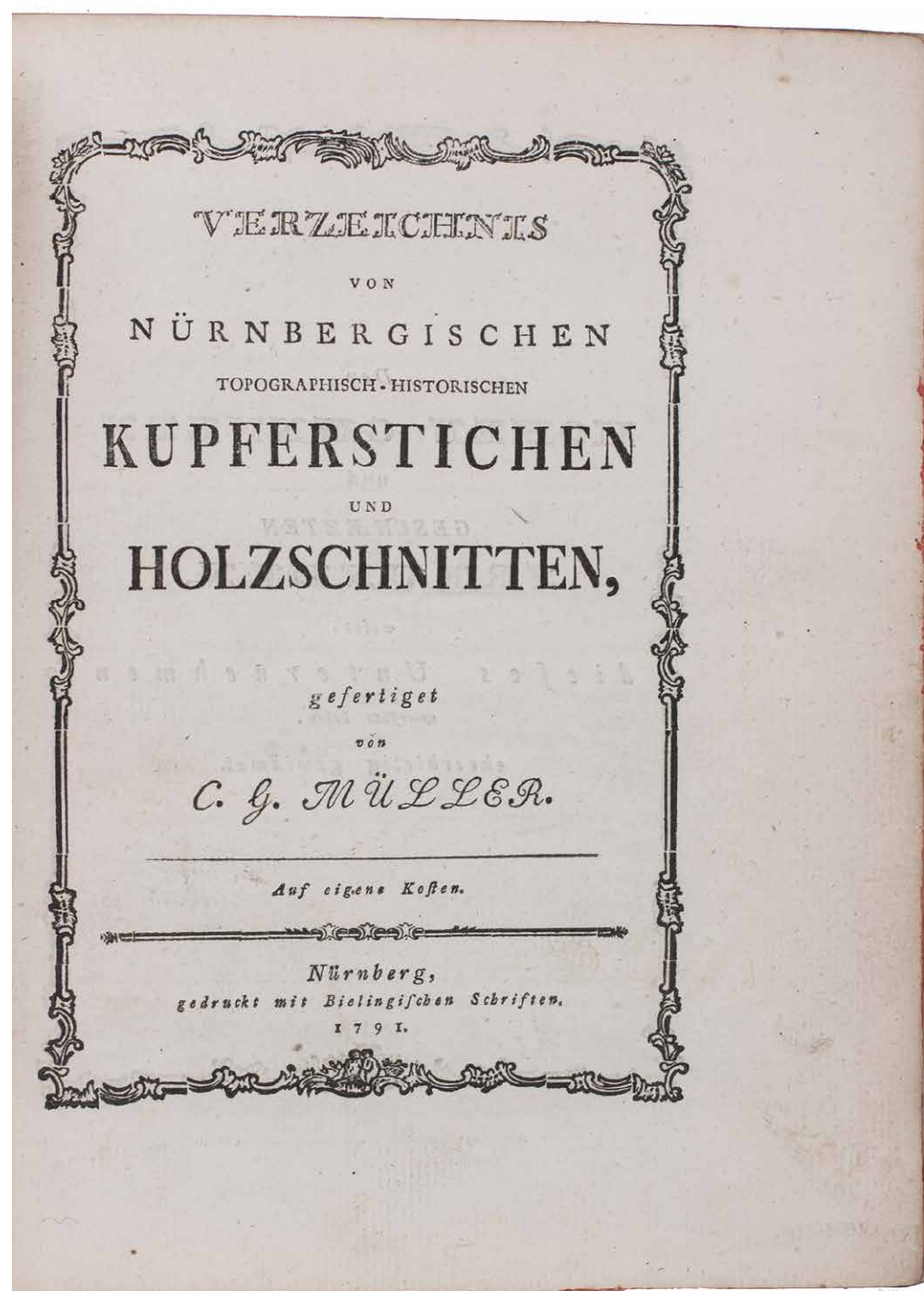
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Early catalogue of woodcuts and engravings depicting Nuremberg

54. MÜLLER, Christian Gottlieb. Verzeichnis von Nürnbergischen topographisch-historischen Kupferstichen und Holzschnitten.

Nuremberg, printed for the author, 1791. 4°. Later boards. € 350

Interleaved copy of the first edition of an early catalogue of woodcuts and engravings depicting Nuremberg and surroundings by Christian Gottlieb Müller. It is divided into 26 chapters, each devoted to a different subject: maps, views, traditional costumes, monuments, coins, war, art, crafts, etc., mentioning the publication in which they appeared and whether the illustrations are signed and dated.

Slightly browned, with some pencil notes and some occasional stains. Binding worn along the extremities, spine slightly damaged. Overall in good condition.

208, [2] pp., interleaved. [More photos on our website](#)

Official publications concerning the British and German claim on Angra Pequena (Lüderitz), Namibia

55. [NAMIBIA – AFRICA]. Angra Pequena. Correspondence respecting the settlement at Angra Pequena, on the S.W. coast of Africa. ... [C.-4190].

With:

(2) Copy of a despatch from the Right Honourable the Earl of Derby, K.G., Her Majesty's high commissioner in South Africa, relative to the establishment of a German protectorate at Angra Pequena and along the neighbouring coast. ... [C.-4265].

(3) Further correspondence respecting the settlement at Angra Pequena on the south-west coast of Africa (in continuation of [C.-4190] ...) ... [C.-4262].

London, Eyre and Spottiswoode, 1884. 3 works in 1 volume. Folio. With a folding map in ad 1 and a full-page map in ad 3. Modern blue paper wrappers. € 750

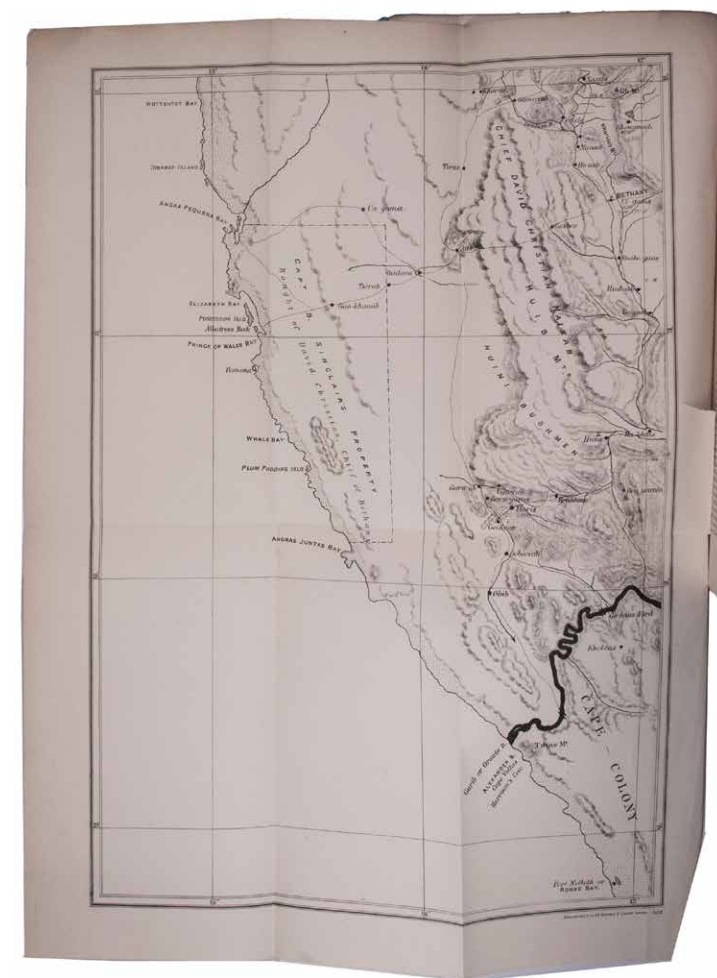
Ad 1: Official publication, presented to the British Houses of Parliament, containing correspondence concerning the German settlement at Angra Pequena or Lüderitz, Namibia. The correspondence starts with four letters written in 1880, the first letter including a translation of a German article expressing the German interest in the region. The following letters and telegrams were written in 1883 and 1884, starting with letters from July 1883, asking whether the rumours that a German trading company has bought Angra Pequena harbour are true. The land had indeed been bought by Adolf Lüderitz (1834–1886), who founded a trading post at Angra Pequena and renamed it Lüderitz. The majority of the following letters discuss the British attitude towards Germany and the new settlement, including evidence of British claim and authority in the area and orders to send gunboats to the bay. The folding map shows a large part of Namibia's coast line.

Ad 2: Official publication, presented to the British Houses of Parliament, containing a letter by the Earl of Derby, Colonial Secretary, concerning Lüderitz, with four appendices, including letters and statements from 1867 and 1868. It becomes clear that Britain doesn't have a solid claim on the territory.

Ad 3: Official publication, presented to the British Houses of Parliament, containing further correspondence concerning Lüderitz from July to November 1884. Some letters deal with the official statement of the German government to treat Lüderitz as a German protectorate: German South West Africa; others with the exact boundaries of the territories belonging to Germany, Portugal and Britain.

With a small tear along the fold of the map, a few small spots, some margins slightly frayed. Overall in very good condition.

x, 60; 13, [1]; x, 75, [1 blank] pp. [More photos on our website](#)



*Dragons, basilisks, hippogryphs and a phoenix:
very rare work on determining the zoological status of some mythical animals*

56. [NATURAL HISTORY – ANIMALS – MYTHOLOGY]. Ausführliche und accurate Beschreibung nebst genauer Abbildung einiger vorhin fabelhafter Geschöpfe welche in der heutigen Naturgeschichte berühmter Schriftsteller ganzlich verändert und ins Licht gestellet sind.

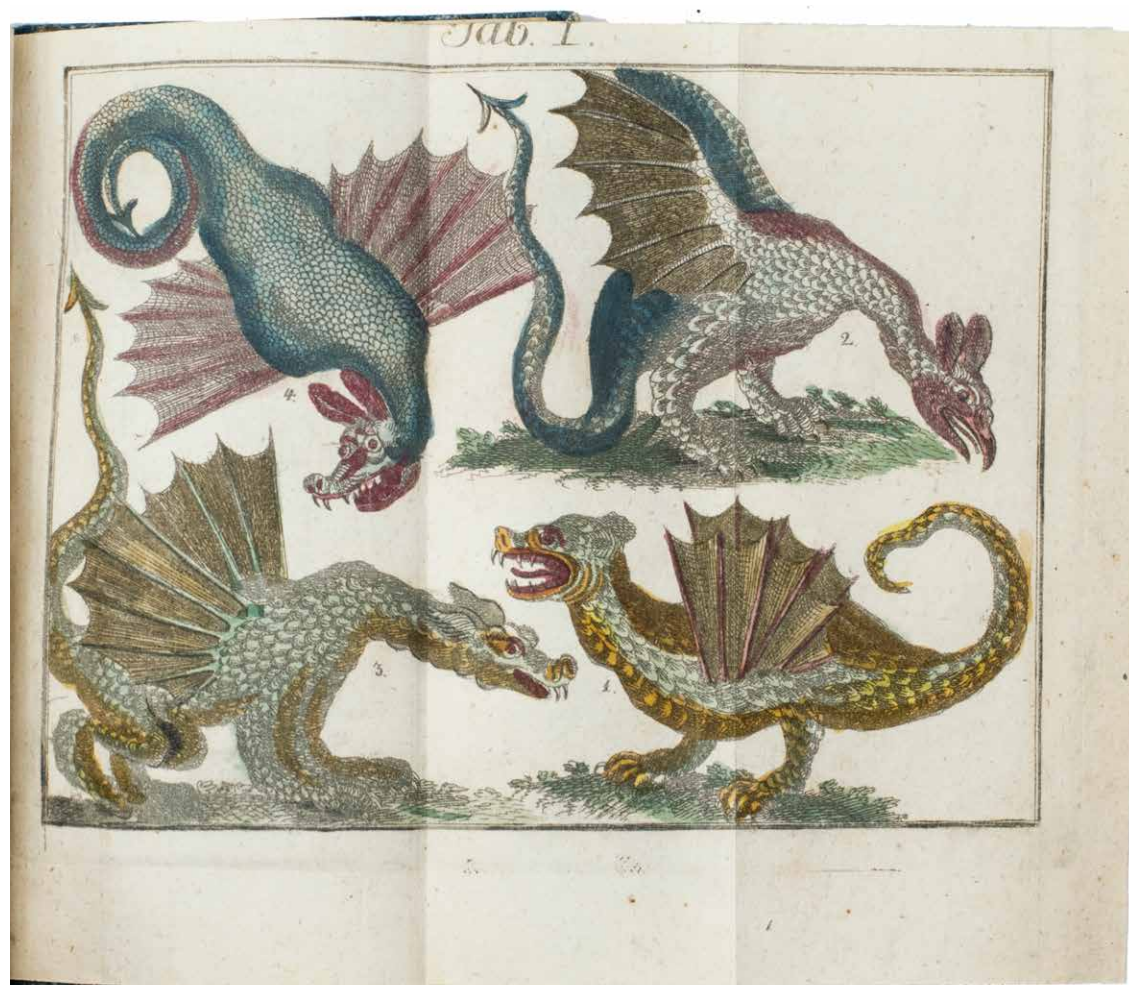
Leipzig, [W. Nauck], 1784. 8°. Set in roman and fraktur type. With 8 contemporary hand-coloured engraved folding plates bound at the end, depicting the fabulous dragons, reptiles, sea-dragons, snakes, unicorn and flying dragons and birds (including a phoenix). Contemporary or early 19th-century blue marbled paper over stiff boards, blue sprinkled edges. € 5800

Rare first and only edition of an anonymously published work on fabulous animals, discussing their zoological status. While describing several of these mythical creatures and their history, the author also tries to determine their zoological status by comparing the mythical animals with real ones. The work draws its information from Linnaeus's taxonomy as well as several Wunderkammer collections (for example those by the Dutch apothecary and zoologist Albertus Seba and the German-Dutch classical scholar and librarian

Johann Friedrich Gronovius). A large part of the work is devoted to reptiles, but it also discusses some species of fish and birds, and in the last chapter some insects, worms, arthropods (for example scorpions) and mammals (for example a cat). In ten chapters, the author not only describes mythical animals, like dragons, basilisks, sea-dragons, a two-headed snake, unicorns, flying dragons, hippogryphs and phoenixes, but also tries to give reasonable explanations of the reports, which might be based on real animals with some features matching these fabulous creatures. Some of these mythical and fantastic figures are beautifully illustrated in the folding plates, here coloured by a contemporary hand.

With the bookplate of Michael Lührs on the front pastedown. Binding very slightly worn and rubbed, with some small spots, paper at some places very slightly discoloured, but otherwise a beautiful copy of a rare work on fabulous animals, seldom offered for sale.

144 pp. Engelmann, p. 290; Nissen ZBI 4577; Rothschild, Schultze & Pellegrini, *Herpetological osteopathology: annotated bibliography of amphibians and reptiles* (2012), p. 375. [More photos on our website](#)



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Extensive commentary on Ovid's *Fasti*, in a sumptuous Jesuit binding

57. NEAPOLIS, Carolus. Anaptyxis ad fastos P. Ovidii Nasonis.

Antwerp, Balthasar I Moretus, 1639. Folio (ca. 31 × 21 cm). With the title page engraved by Jacob Neeffs after a design by Erasmus Quellinus II, Plantin's large woodcut device on the verso of the final leaf, several woodcuts in the text, several woodcut ornamental tailpieces, and numerous woodcut decorated initials. Contemporary elaborately gold-tooled reddish-brown leather, sewn on 4 supports with corresponding raised bands on the spine, with a brown leather title label on the spine lettered in gold, the Jesuit monogram "IHS" central in the large lozenge-shaped centrepiece on both boards, gilt edges, remnants of ties. € 3500

Rare first edition of this extensive commentary on Ovid's *Fasti*, written by the Italian philologist Carolus Neapolis (1614–1644). He was born in Palermo and was employed as chamberlain by Philip IV, King of Spain (1605–1665). A second edition appeared almost a century after the present first edition, it was published in 1735 by Onuphrius Gramignani in Palermo.

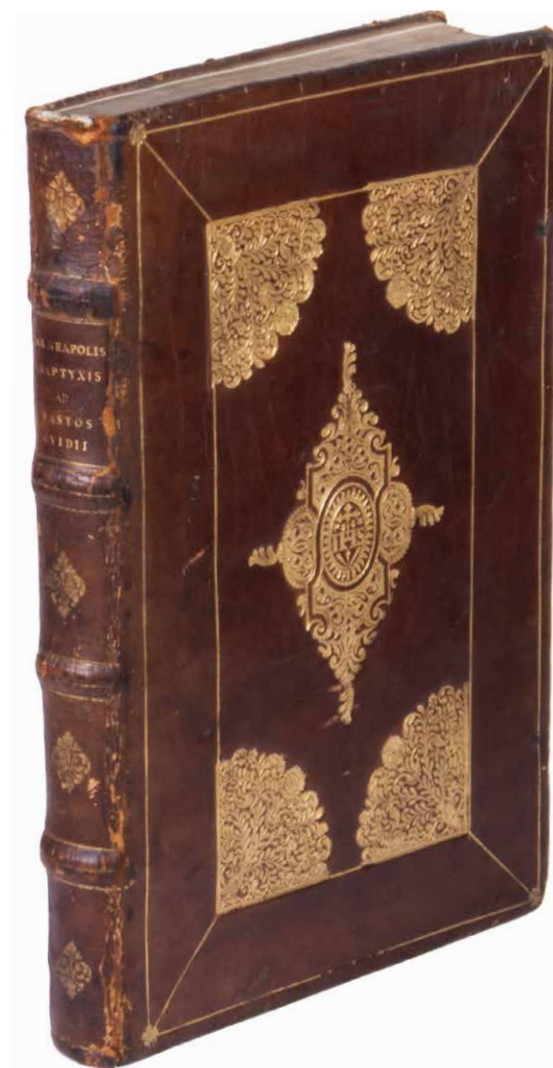
Ovid's *Fasti*, in English also known as *The Book of Days* or *On the Roman Calendar*, is a Latin didactic poem written in elegiac couplets, consisting of six books covering the months of the Roman and Julian calendar. It is structured as a series of

eyewitness reports and interviews with Roman deities, who explain the origins of the Roman holidays and associated customs. It became an important source for the study of the religion in ancient Rome and it inspired many artists in the 15th through 18th centuries to the creation of their mythological paintings.

Our copy includes the final blank leaf (2T4), often lacking in other copies. The allegorical title-page was engraved by the Flemish printmaker Jacob Neeffs (1604–after 1667) after a design by the Flemish artist Erasmus Quellinus the Younger (1607–1678).

With a 20th-century book plate showing the monogram "JE" (from the Evelyn Library) mounted on the front pastedown, an early manuscript annotation in black ink above. The head of the spine is chipped, the binding is slightly worn along the extremities, lacking the blank first free flyleaf, occasional slight spotting. Otherwise in very good condition.

[1], [1 blank], [30], 304, [30], [2 blank] pp. *BM 18*, p. 332; *BM 19*, p. 425; *Graesse V*, p. 78 ('*Commentaire important*'); *STCV* 6687720 (6 copies); *USTC* 1004363; *WorldCat* 258128261, 635166369, 750451146, 901942798, 974116774. [More photos on our website](#)



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Beautifully illustrated Dutch flower book, with more than 50 hand-coloured plates

58. [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 plates are accompanied by detailed botanical descriptions, with notes on classification, breeding and distribution.

The work was originally published in nine instalments, which were issued to subscribers. The present copy is complete. It’s author or



authors are unknown; the title-page only mentions a “company of scholars”. However, the engraving on the title-page is signed, namely by flower painter Paul Theodor van Brussel (1754–1795) and engraver Hendrik Leffert Myling (1757–1821). The delightful plates, nearly all with butterflies, caterpillars, beetles or insects are partly copies of the plates from *Variae ac multiformes florum species* (1665) by flower painter Nicolas Robert. The present work is not a Dutch edition of Robert’s work, however, as the latter has no text.

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 (“Opdragtbrief 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.

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*Delicately painted 17th-century initial,
attributed to the circle of Portugal's finest miniature artist*

59. [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.

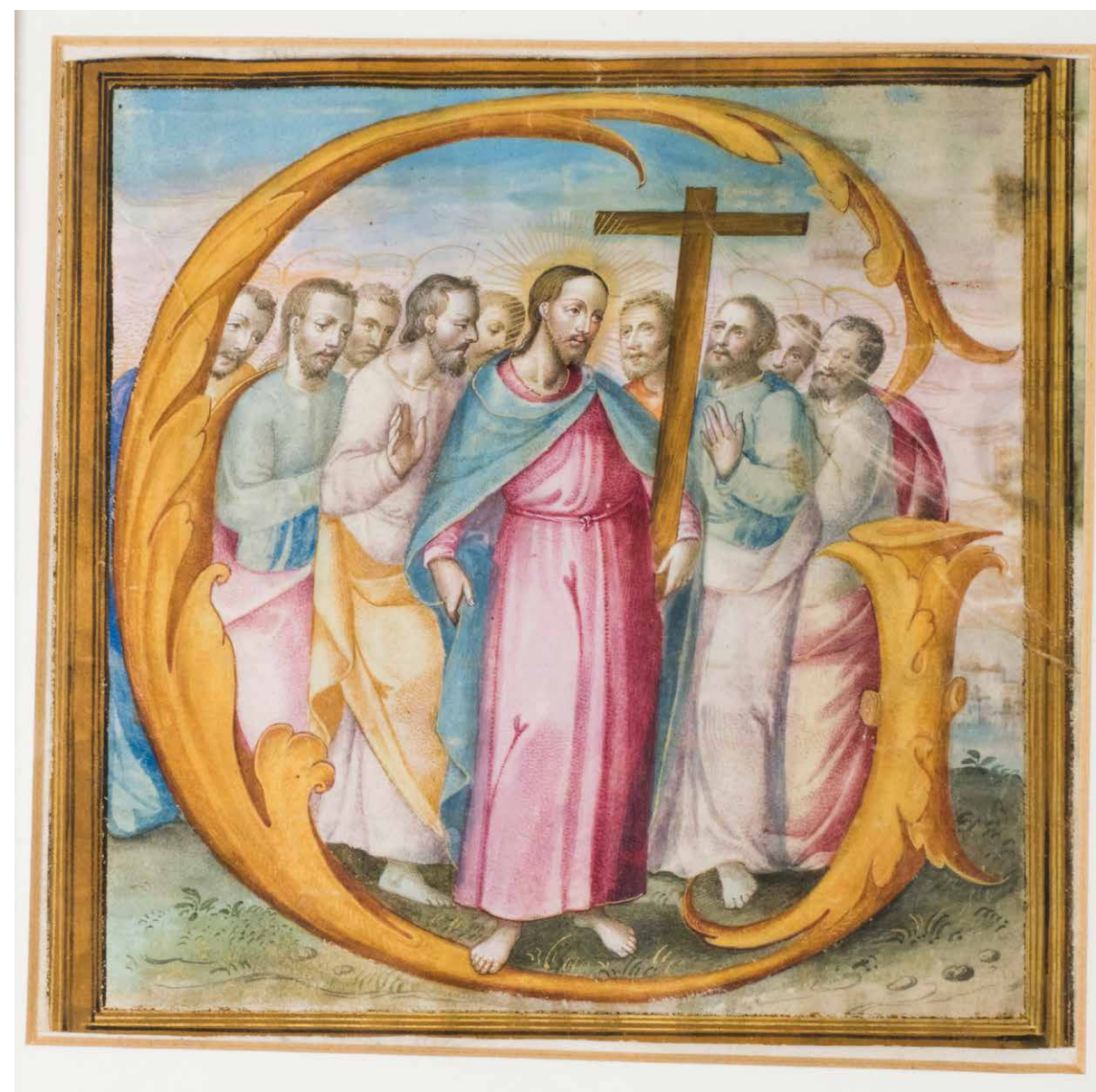
The work represents a large capital G, which surrounds Christ and nine of his disciples. It has been delicately painted with muted colours. The halos, edges of the clothes, parts of the capital letter, and the painted frame around the scene are heightened with gold. The initial was likely originally 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 Grao Vasco, Além de Grao 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.

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*Vibrant 17th-century illuminated initial,
which has been featured in two exhibitions about Portuguese art*

60. [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 Grao Vasco, Além de Grao 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.

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German classic on education

61. NIEMEYER, August Hermann. Ueber Oeffentliche Schulen und Erziehungsanstalten. Nebst einigen Zusätzen zu den Grundsätzen der Erziehung und des Unterrichts für die Besitzer der ersten und zweyten Ausgabe.

Halle, the author, Waisenhaus-Buchhandlung, 1799. 8°. With engraved vignette on title-page. Contemporary boards. € 1650

First edition of a German plan of education, with the additions for the second and third editions of *Grundsätzen der Erziehung und des Unterrichts* bound in at the end and the extra title-page for these additions facing the main title-page. The book proposes an overall plan and program for the organisation of public schools in Prussia and in the whole of Germany; not only for general education in primary schools and for professional education in agrarian, technical, industrial, commercial and art schools, in schools for girls, etc., but also for education in military academies, universities and for special education in orphanages, schools for the blind, deaf-mute children, etc.

A classic in its field. In good condition, with the large armorial bookplate of the library of the House of Sachsen-Eisenach.

xvi, 328, [4] pp. *Lex. der Pädagogik III*, 220; cf. *Cat. Van Rijn 16*; *Kat. Sted. Schoolmuz. Antwerpen*, p. 10 (abridged Dutch ed. of 1863). [More photos on our website](#)

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Detailed and richly illustrated 17th-century description of Brazil and the West and East Indies

62. NIEUHOF, Johan. Gedenkwaardige Brasiliaense zee- en lant- reize ...

Amsterdam, widow of Jacob van Meurs, 1682.

With: (2) NIEUHOF, Johan. Zee en lant-reize, door verscheide gewesten van Oostindien ... en inzonderheit een wijtloopig verhael der stad Batavia.

Amsterdam, widow of Jacob van Meurs, 1682. 2 works in 1 volume. Folio. With an engraved general title page, 2 typographical title pages for the two works with Van Meurs' woodcut vignette, the first printed in red and black. Ad 1 with a full-page engraved coat of arms of the dedicatee Nicolaas Witsen, a full-page engraved portrait of the author, and 14 engraved plates (1 double-page map, 2 double-page plates, 2 full-page, and 9 half-page in the text). Further with 6 woodcut decorated initials. Ad 2 with 69 engraved plates (3 double-page maps, 26 double-page plates, 16 full-page plates, and 16 half-page plates in the text), 6 woodcut decorated initials, and 1 woodcut tailpiece. Contemporary blind-tooled vellum, manuscript title on the spine. € 12 500

First edition of a splendidly illustrated 17th-century account of Brazil and of the East Indies, describing the author's voyages in those regions and describing their topography, flora, fauna, cities, clothing, customs and religion, with a 5-page account of his travels in Africa at the end. Part one covers Brazil (including parts of the West Indies) and part two the East Indies. Nieuhof gives his own graphic



eyewitness account of the 1646 siege of Recife, and his account of Brazil in the years 1644–1647 “is very valuable indeed, being richly documented from the original sources and reproducing much of the official correspondence between the local Dutch and Portuguese authorities” (Boxer). The double-page plates include four maps, ten views of buildings and other sights in Batavia (now Jakarta, Indonesia), several other town views, five plates showing numerous species of fish, and four of plants. The full-page and half-page engravings show a wide variety of animals and plants, natives of various trades and social standings, showing their clothing (or lack thereof) and activities. The introduction, by the author's brother, provides a good deal of biographical information. The preliminaries also include poems by the author himself, and by J. de Lingelbach, P. Ketting, Jacob Steendam and Zacharias Kaheingh.

The binding has been professionally restored, the vellum is creased and somewhat stained, the edges of the boards are very slightly scuffed. The leaves are slightly browned around the edges, the full-page illustration on page 145 of volume 2 comes from another copy and has been added later, the full-page illustration on page 219 has a different title than what it should have according to the “aanwijzing voor den boekbinder” and shows 2 Bougis men, instead of a man and a woman. Otherwise in good condition.

[4 blank], [12], “240” [=246], [2]; [4], “308” [=310], [4], [4 blank] pp. See the complete list of references on our website.

➔ More photos on our website

- 1. t'huys vant Oger hoof
- 2. Myricordia
- 3. S^t. Franciskus
- 4. S^t. tome
- 5. topas
- 6. N^o. Snyoris
- 7. drie water paffen
- 8. Poorten vande Stadt

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The first book ever printed in Setúbal

63. [ORDER OF SANTIAGO – RULES AND STATUTES]. Regra, statutos, e diffinções[!] da ordem de Sanctiagu. (Colophon:) Setúbal, Herman de Kempis, 13 December 1509. Folio. With a xylographic title, 4 woodcut illustrations (3 full-page and partly hand-coloured, 1 in the text), the partly hand-coloured woodcut coat of arms of the order as a tailpiece at the end of the text, a decorative woodcut border on the first page of the prologue, and numerous decorated woodcut initials. The first three leaves and fol. xcvi are supplied in facsimile Late 19th- or early 20th-century gold-tooled quarter brown-burgundy goatskin, burgundy pebble-grained cloth sides, with the title and year of publication lettered in gold on the spine, marbled end papers, red edges. The work is kept in a mottled brown leather slipcase with a front flap, with the title and publication details lettered in gold on the spine. € 15 000

First edition of the rules and statutes of the Portuguese branch of the Order of Santiago, which is the first work printed at Setúbal. The work is exceptionally rare and can only be found in a few libraries outside of Portugal, with many of the copies being incomplete. We have also been able to find only one other copy in sales records of the past hundred years, which was sold more than twenty years ago. The present work is not only the first work to be printed in Setúbal, it is also the first known work of printer Herman de Kempis (or Hermão de Campos, d. ca.1519). Kempis was one of the very few printers working in Portugal in the early 16th century. Kempis became the first officially appointed royal printer in Portugal, introduced new type founts in the country, and worked together with Valentim Fernandes in the latter's printshop, which became famous for publishing the Manueline Ordinances. The present work, however, is considered to be his best and most beautiful (King Manuel).

With the ex libris stamp of Vieira Pinto on the recto of fol. 1 and verso of fol. cxiii. The corners of the boards are slightly scuffed, with a small tear at the foot of the front joint, wormholes in the leather around the joints, and an ink stain on the leather on the front board. The first three leaves and fol. xcvi are supplied in facsimile, the front two flyleaves and two first facsimile leaves are nearly detached, with a repaired diagonal tear in fol. 1, slightly affecting the text, most leaves are creased vertically down the middle, the work is somewhat water stained throughout, the last few leaves are slightly soiled in the margins, lacking the first and final blank leaf. Otherwise in good condition.

[3], cxv ll. *Iberian books* 6464; *Innocencio* 7, p. 61; *King Manuel* 12; *Norton P43*; *Porbase* 323370, 323369 (3 copies); *USTC* 344271; *WorldCat* 715980774, 106436721, 80441004, 956407993 (7 copies); cf. *Norton*, pp. 491–500.  More photos on our website



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From Rio de Janeiro to Batavia: a gripping account of the fastest circumnavigation of the globe of the time

64. ORTEGA, Casimiro de (translator), [Charles CLERKE (attributed)]. Viage del comandante Byron al rededor del mundo, hecho ultimamente de orden del almirantazgo de Inglaterra.

Madrid, Don Francisco Mariano Nipho, 1769. 4°. With a full-page, copper-engraved frontispiece, a large, folding, copper-engraved map of the Strait of Magellan in the back with the coasts highlighted in blue, and ornamental headpieces throughout. Contemporary vellum with the manuscript title and a (later) shelf mark ("143") on the spine. € 6500

Captivating account of John Byron's (1723–1786) secret expedition to establish a permanent British base in the South Atlantic Ocean in 1764–1766. After exploring Patagonia, the Magellan Strait and Tierra del Fuego, Byron set sail to the East Indies before returning to England. By making use of the trade winds (permanent east-to-west prevailing winds flowing in the equatorial region), he was able to circumnavigate the globe in less than 2 years, which had never been done before. This account was probably written by Charles Clerke (1741–1779), a member of Byron's crew. It describes the journey in detail, including unique encounters with "Patagonian giants" and other Indigenous people of South America and Micronesia. The present work is the first Spanish edition and contains notes and a foreword not available in the English version. John Byron was sent on this expedition by the Royal Navy. In June 1764, he set sail from Woolwich to Brazil on the frigate *HMS Dolphin*, accompanied by the *HMS Tamar*. His first task was to find Pepys Island, an island off the coast of South America that had been spotted by another sailor almost a century earlier. He was unable to find it and decided it must have been a phantom discovery, which was indeed the case. His next task was to claim the Falkland Islands, which he did, but he was unaware they had already been claimed by the French a year earlier. His journey continued through the Strait of Magellan, where Byron and his crew encountered a community of very tall Indigenous people. Byron believed them to be the giants mentioned by other travellers and traded with them. After rounding South America, Byron sailed towards Polynesia. He reached the Gilbert Islands in Micronesia and had the first documented European encounter with the Indigenous people of Nikunau. From there, it was a relatively short distance to the East Indies. He replenished his resources in Batavia and returned home via the familiar route. He arrived in England 22 months after departure, completing the fastest circumnavigation of the globe of the time, and the first to do so without losing a ship. With an ownership stamp on the title-page ("AR(?)"). With a small, brown stain on the back board. The gutters of the end leaves show some signs of wear, without affecting the integrity of the binding, a brown stain and small wormholes in the margins of the folding map in the back, slightly affecting the image. Otherwise in very good condition.

[18], 245, [1 blank] pp. *Howgego, Encyclopedia of exploration to 1800, B200; not in Cox; cf. Beaglehole, The exploration of the Pacific, pp. 194–199.*  More photos on our website



*First folio edition of Paracelsus' collected works,
in its original richly decorated binding*

65. PARACELUSUS (= Philippus Aureolus Theophrastus Bombastus von HOHENHEIM) and Johann HUSER (editor). Opera, Bücher und Schrifften, so viel deren zur Handt gebracht ...

Strasbourg, Lazarus Zetzner, 1603.

With: (2) IDEM. Opera ... Ander Theyl.



Strasbourg, Lazarus Zetzner, 1603. 2 works in 1 volume. Folio in 6s (ca. 32.5 × 20 cm). With the title page printed in red and black within an elaborate woodcut border showing a portrait of Paracelsus at the head flanked by two allegorical figures personifying Astronomy and Astrology, the printer's device at the foot flanked by two allegorical figures personifying Pharmacy and Alchemy and full-length figures of Virgil and Hermes Trismegistus on either side of the letterpress title. Further with the woodcut printer's device on the divisional title page for the second work, and numerous woodcut illustrations in the text of the second work. Further with woodcut tailpieces and numerous decorated woodcut initials throughout. Contemporary richly gold- and blind-tooled pigskin, the front board shows the initials "A.B.D." above and the year "1605" below the centrepiece within the inner frame, the manuscript author and title in brown ink on the spine, red edges, remnants of ties. € 4500

First folio edition of the collected works by the Swiss physician and alchemist Paracelsus (born as Philippus Aureolus Theophrastus Bombastus von Hohenheim, ca. 1493–1541), published in Strasbourg by the German printer Lazarus Zetzner (1551–1616). The text is largely based on the monumental quarto edition of Paracelsus' collected works, published in ten volumes in Basel in 1589–1591 by the Swiss printer Conrad Waldkirch (1549–1616), which was edited by the German physician Johann Huser (ca. 1545–1604) making use of the author's original manuscripts. During his lifetime, few of Paracelsus' works had been published due to his controversial views on medicine and science. The present edition, dedicated to the German Prince-Elector-Archbishop Ernest of Bavaria (1554–1612), is expanded with several treatises (for example *Apocalypsis Hermetis*, *Secretum Magicum* and *De lumine naturae*) which here appear in print for the first time.

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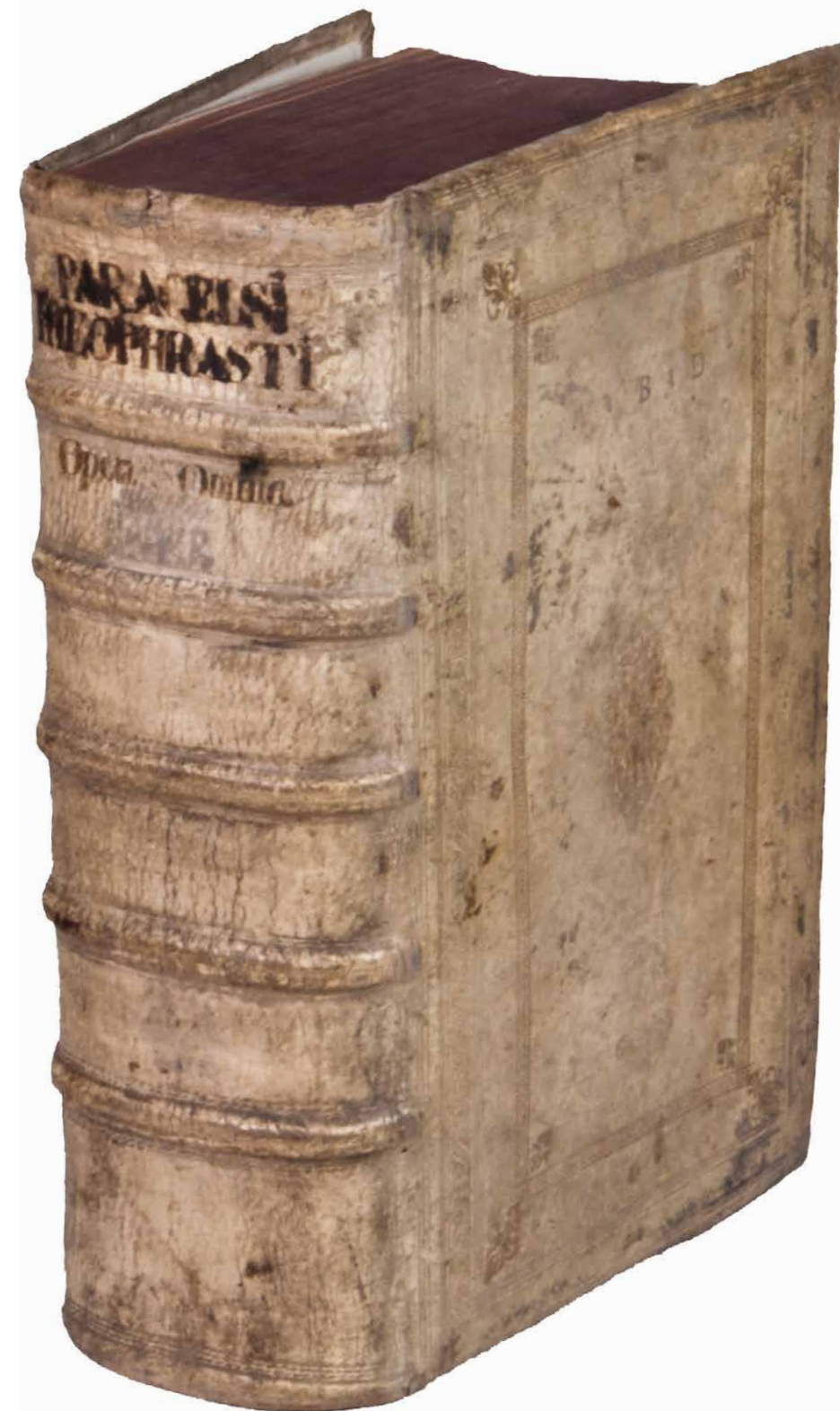
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The first work contains mainly the medical and surgical writings, the second work mainly the alchemical and esoteric writings. Two curious treatises are printed at the end of the second work, respectively *Ein Auslegung der Figuren, so zu Nürnberg gefunden seyn worden, geführt in Grund det magischen Weissagung ...* (a prophecy of the papacy, illustrated with 30 woodcuts depicting mainly corrupt and righteous papal figures) and *Prognostication auff XXIII. [= 24] Jahr zukünfftig ...* (Prophecy for the next twenty-four years, illustrated with 32 emblematic woodcuts).

With the owner's inscription written in brown ink on the title page of part I of the Slovenian physician Johann Baptist Werloschnig von und zu Pernberg (1670–ca. 1750), he probably wrote the annotations in red ink in the margins of part I pp. 326–360, with occasional marginal annotations in brown ink (in another hand than those in red mentioned above). The binding is somewhat soiled and the (gold-) tooling on the boards has slightly faded, the title page has been strengthened on the verso, filling the hole left after a previous owner's inscription had been cut out (just above the imprint). Later pastedowns and flyleaves, occasionally worm holed, occasionally foxed and browned. Otherwise in good condition.

[12], 1127, [53]; [1], [1 blank], [5], [1 blank], 691, [12], [1 blank] pp. *Ad 1: USTC 2026644 (6 copies); VD17 12:168467C (7 copies); Ad 2: USTC 2039536 (9 copies); VD17 12:168390P (6 copies); Both ads: Brüning 809–810; Caillet 8285; DSB X, pp. 304–313; Ferguson II, p. 169; Rosenthal 656; Wellcome I, 4807–4808; cf. Nagler II, 393 and IV, 1072 (no. 6) for the monograms on the woodcut border of the title-page.*

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Collection of beautifully painted Safavid miniatures

66. [PERSIAN MINIATURES – After MOSAVVER, Mo'en and Reza ABBASI]. [Album with 17 Persian miniatures, in the style of Reza Abbasi].

[Persia, ca. 1700]. Ca. 26.5 × 19 cm. With 17 full-page miniatures, painted with gouache and heightened with gold. Late 19th- or early 20th-century quarter red leather, blue decorative paper sides. € 25 000

Remarkable album with 17 beautiful Persian miniatures from the Safavid period (1501–1722), some signed by Mo'en Mosavver (ca. 1610–1693), one of the best students of the great miniaturist Reza Abbasi (ca. 1565–1635). True to the late Safavid style, which was strongly inspired by Abbasi, the vibrant miniatures in the present album depict stylish young people and lovers. They have been very delicately painted, as the fine lines in the faces must have been made with a brush with just a single hair. Although it is not uncommon to find single Persian miniatures on the market, larger collections like the present are not often offered for sale.

Abbasi is considered to be the last great master of Persian miniature art. He spent most of his career working for Shah Abbas I (1571–1629), one of the most important rulers in Iranian history. Abbasi specialised in miniatures painted on single sheets, as these could be easily inserted into an album. Albums were very popular among collectors in the Islamic world, to the point that miniatures on single sheets became the dominant format of miniature painting in the Safavid period. This format allowed Abbasi to be freer in his choice of topic. His work typically depicts one or two idealised young people, stylishly dressed in lavish fabrics, with a background of lightly painted plants. He had a great talent for depicting the mood and emotions of the people he portrayed, which made his scenes speak to the imagination. His work became very popular and greatly inspired other artists of the Safavid period, as well as those of later periods. The 17 miniatures in the present collection were most likely painted onto single sheets, sold separately, and then later compiled into an album. They were directly bought in Persia at the end of the 19th century by the Van der Feltz family, members of the Dutch nobility, who kept them until recently. The miniatures were made by 3 or 4 different hands. Half of them include some calligraphic text with information about the image. The 4th miniature in the album is a portrait of Reza Abbasi at work. The image is quite well known and was originally painted by Mo'en Mosavver in 1673 and 1676. According to the text, the present portrait



was made by Mosavver during the month of Ramadan in the year 1101 (1689/1690), though it is stylistically somewhat different from the earlier examples. The 9th miniature in the album, which depicts two lovers, is also signed by Mosavver and dated to 1107 (1695). However, he died in 1693, so this painting must have been made by someone else. The 16th miniature depicts a young Portuguese man feeding his dog, and is very clearly inspired by a miniature painted by Abbasi, which shows the same scene in mirror image. The other miniatures, although not directly copied after scenes by Mosavver and Abbasi, are strongly reminiscent of their work, and were most likely made by 3 or 4 highly skilled Safavid artists who worked in their styles.

With a late 19th-century owner's inscription ("Van der Feltz") on the front pastedown. The edges and corners of the boards are slightly scuffed, the boards are slightly rubbed. Two of the miniatures are torn in the areas that have been coloured with verdigris (mint green), which commonly happens with this pigment. The miniatures are otherwise in very good condition.

[17] ll. [More photos on our website](#)



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Beautiful example of a 17th-century Dutch writing master's copybook


67. [PETIT, Mathieu]. [Writing master's copybook].

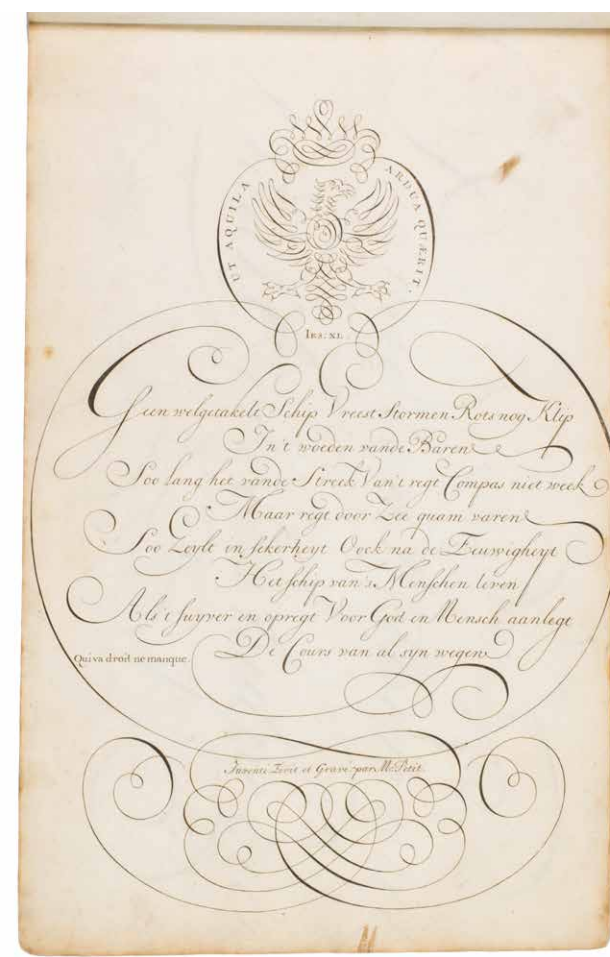
[Arnhem?, The Netherlands, early 18th century?]. Oblong small 2° (32 × 19 cm). With 18 leaves showing engraved writing examples in Dutch and French. The texts vary in subject, so they could also serve as guides for how to write a letter or an invoice, but of course also contains simple poems and proverbs. 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” (see KB Sierpapier & marmering 9.2, 10.14 and illustration 73). € 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).

The paper is clearly watermarked, showing several different watermark designs. The printed leaves show the following watermarks: “vryheyt” similar to Heawood 3146 used in 1711, “IM” identical to Heawood 3027 used in/since 1643, and the coat of arms of Amsterdam similar to Heawood 361 used in 1700. This leads us to believe that the present work was produced in the early 18th-century, in the period that Petit lived and worked in Arnhem. He moved from Leiden in 1696, and continued teaching at his “French school” in Arnhem. (I. W. L. Moerman, *Kalligrafie: echte nationale dilettantenkunst* p. 24). 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. Cf. Bonacini, *Bibliografia delle arti scritte e della calligrafia, 1408* (French ed. Arnhem 1698); Cockx-Indestege etc., *KB sierpapier & marmering* (The Hague: KB, 1994); Croiset van Uchelen, *Nederlandse schrijffmeesters uit de zeventiende eeuw* (The Hague: Rijksmuseum Meermano-Westreenianum, 1978); Croiset van Uchelen, *Vive la plume. Schrijffmeesters en pennekunst in de Republiek* (Amsterdam: Uitgeverij De Buitenkant/Universiteitsbibliotheek Amsterdam, 2005); Heawood, *Monumenta chartae papyraceae historiam illustrantia I Watermarks mainly of the 17th and 18th centuries* (Hilversum: The paper publications society, 1950); Moerman, *Kalligrafie: echte nationale dilettantenkunst*, in *Nieuw Letterkundig Magazijn* 16 (1998) pp. 23–25; Ritsema van Eck, Bastiaan Boers en Mathieu Petit, *schrijffmeesters, schoonschrijvers en glasgraveurs*, in *Bulletin van het Rijksmuseum* 30–2 (1982) pp. 51–62; other examples of Petit's copybooks: STCN 424226448 (1 copy, Dutch); STCN 424226510 (1 copy, French); WorldCat 67816218 (1 copy, Dutch, same as STCN 424226448); WorldCat 1048625570 (2 copies, French, 1 same as STCN 424226510).  More photos on our website



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Of codes and ciphers: one of the most important early modern works on cryptography

68. PORTA, Giovanni Battista della. De occultis literarum notis ...

Strasbourg, printed for Lazarus Zetzner, 1606.

With:

(2) RHUMEL, Johann Conrad. Philosophia animalis vivario, aviario, natatorio ...

Nürnberg, Simon Halbmaier, 1630.

(3) POLO, G. G. and K. von BARTH (translator). Erotodidascalus, sive nemoralium ...


Hanau, printed by the heirs of Andreas Wechelus for Daniel & David Aubry and Clemens Schleich, 1625. 3 works in 1 volume. 8°. Ad 1: with 3 volvelles, and numerous woodcut illustrations in the text. Ad 3: with an engraved title page and 5 engravings (1 folding, 4 full-page). Further with numerous woodcut head- and tailpieces and woodcut decorated initials throughout the 3 works. Contemporary overlapping vellum. € 7500

Ad 1: Enlarged and improved edition of an important work on cryptography, containing the earliest known substitution cipher. The work is complete with the three volvelles. According to Mendelsohn, the author is “the outstanding cryptographer of the Renaissance”, as he, among other things, saw the importance of avoiding using the same term twice in a coded message, and advised to replace it with a synonym when possible. Although it was not the only work on the topic in its time, “in the general field of cryptography, there is nothing before the nineteenth century to compare to it” (Mendelsohn).

Ad 2: The first and only edition of an exceptionally scarce and curious work with short descriptions of different animals, written by German physician and poet Johann Conrad Rhumel (1574–1630). Johann Conrad Rhumel the Elder is easily confused with his sons Johann Conrad the Younger (1597–1661) and Johann Pharamund (dates unknown). Both Johann Conrad the Elder and the Younger were medical doctors, the former was the author of the present work on animals written in verse. Johann Pharamund was a German alchemist, known for works on alchemical medicine and Paracelsianism (or spagyria).

Ad 3: The first Latin edition of Kaspar von Barth’s translation of *La Diana enamorada*. This work is the highly successful continuation of Jorge de Montemayot’s *Diana* (1559), the first pastoral novel published in Spain, and a bestseller in its own time. Barth’s translation is very highly regarded.

With a German inscriptions in blue ink and pencil respectively on the front pastedown and the verso of the first free flyleaf, and an inscription in brown ink on the title page of ad 1. The vellum is somewhat soiled. The work is somewhat browned throughout, with ink stains in the margins of some of the leaves, the outer margins of page [9] and [15] in ad 1, and [11] in ad 3 have been strengthened with a strip of paper, without affecting the text. Otherwise in good condition.

[16], 585, [25]; 101, [1 blank]; [12], 315, [5 blank] pp. *Ad 1:* Caillet 8856; DSB II, pp. 95–98; Riccardi II, p. 309; USTC 2105374; cf. Mendelsohn, C., *Blaise de Vigenère and the “Chiffre Carré”*. In: *Proceedings of the American philosophical society*, vol. 82, 1940, pp. 103–130; *Ad 2:* USTC 2099519 (4 copies); VD17 12:107342X; WorldCat 165085604, 311926037, 103850058, 433632449 (14 copies); cf. Thorndike VII, pp. 192–193; *Ad 3:* USTC 2137762.  More photos on our website



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Jurassic strata in Württemberg

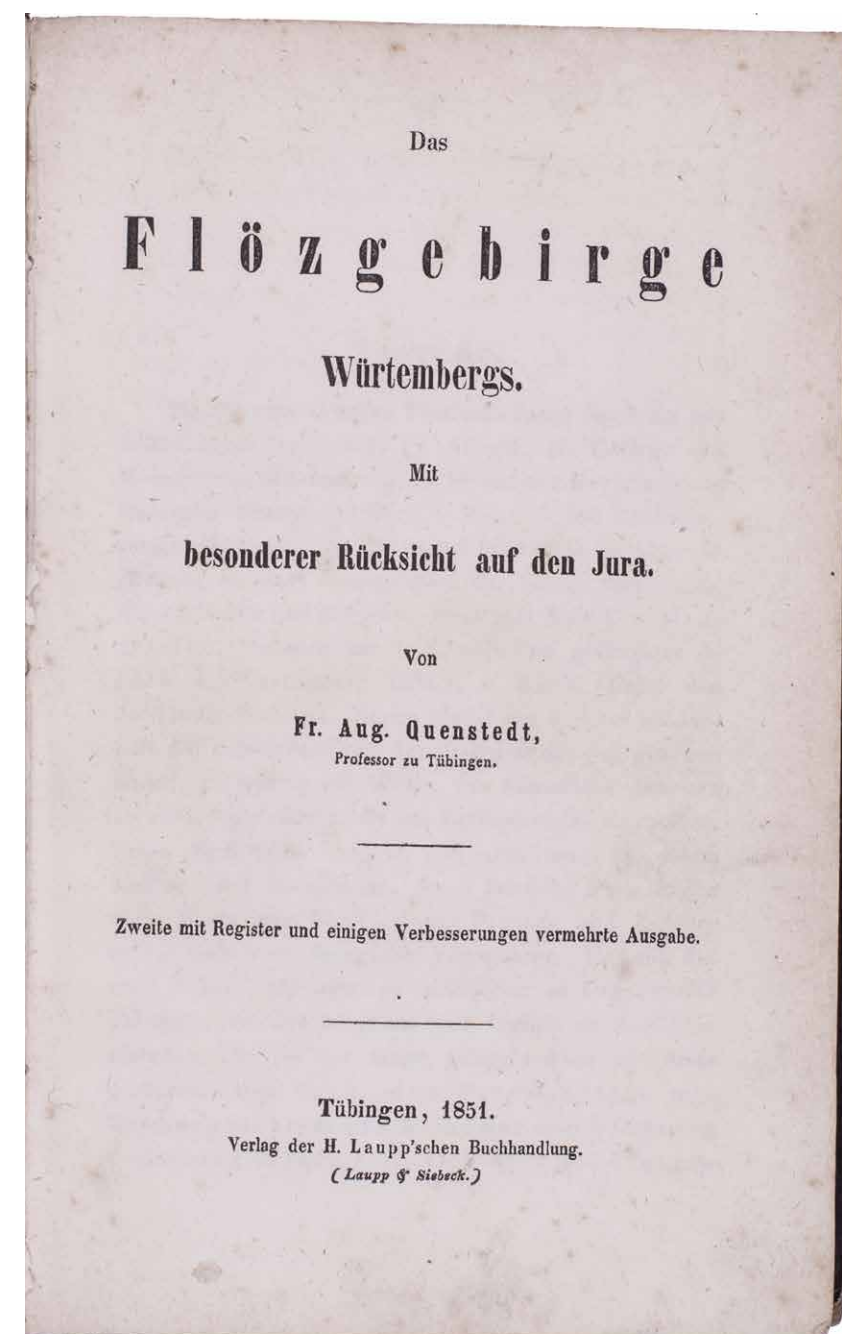
69. QUENSTEDT, Friedrich August von. Das Flözgebirge Württembergs. Mit besonderer Rücksicht auf den Jura.

Tübingen, H. Laupp, 1851. 8°. Contemporary boards covered with paste-paper. € 400

Enlarged second edition of an important treatise on strata from the Jurassic period by the German mineralogist Friedrich August von Quenstedt (1809–1889). The work can be seen as a precursor of Quenstedt's famous work *Der Jura*, published in 1858. Quenstedt distinguished 18 zones from the Jurassic period in the earth of Württemberg based on petrifications and paleontological features. He describes the various stones, petrifications and fossils found in the strata, paying attention to different species and the quantity of fossils in specifying areas and periods. Included at the end is a list of fossils and petrifications.

Lacking first flyleaf. Some minor foxing. Binding rubbed along the extremities. Overall in good condition.

viii, 578, [2] pp. *BMC NH*, 1633; *DSB XI*, p. 235; *Zittel*, pp. 148, 461, 505. [More photos on our website](#)



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The fungi of Germany, Austria and Switzerland

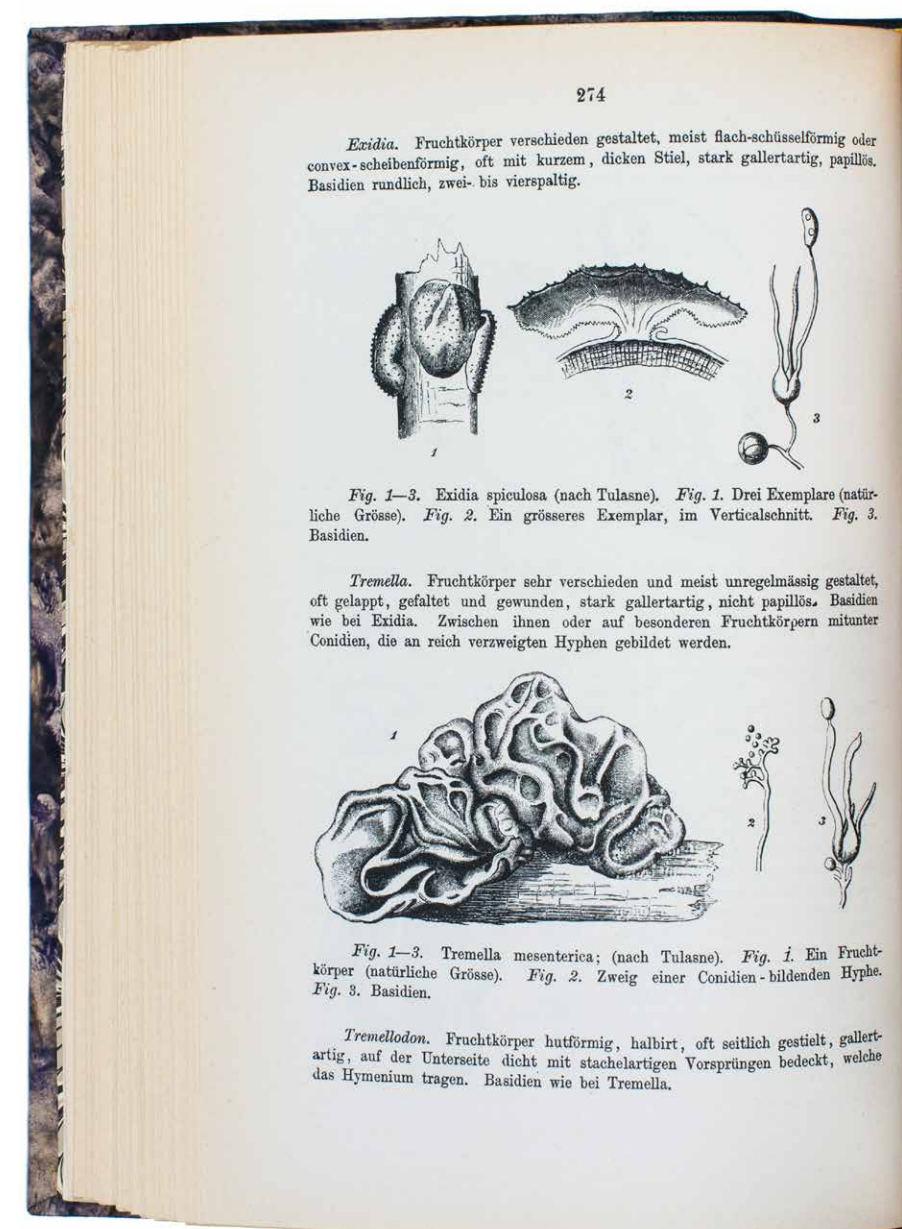
70. **RABENHORST, Ludwig and Georg WINTER.** Kryptogamen-Flora von Deutschland, Oesterreich und der Schweiz. Zweite Auflage ... Erster band: Pilze.

Leipzig, Eduard Kummer, 1884 (Weinheim, J. Cramer, 1963). 8°. Modern black half calf. € 300

Reprint of the second edition of an extensive "flora" of the fungi from Germany, Austria and Switzerland, compiled by Georg Winter and others, being the first volume of a larger work on German Cryptogamae edited by Ludwig Rabenhorst (1806–1881). Listed are 2689 fungi, with brief comments on their appearance and habitat.

In very good condition.

viii, 924, 63, [1 blank] pp. Cf. *Volbracht 1695*.  More photos on our website



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German textbook on zoology, printed in Pottsville, Pennsylvania

71. REUBELT, John Adam. Kurzgefaßtes Handbuch der Naturgeschichte. Enthaltend wissenschaftliche und populäre Beschreibungen von dem Menschen, den Säugethieren, Vögeln, Amphibien, Fischen, Weich- und Gliederthieren.

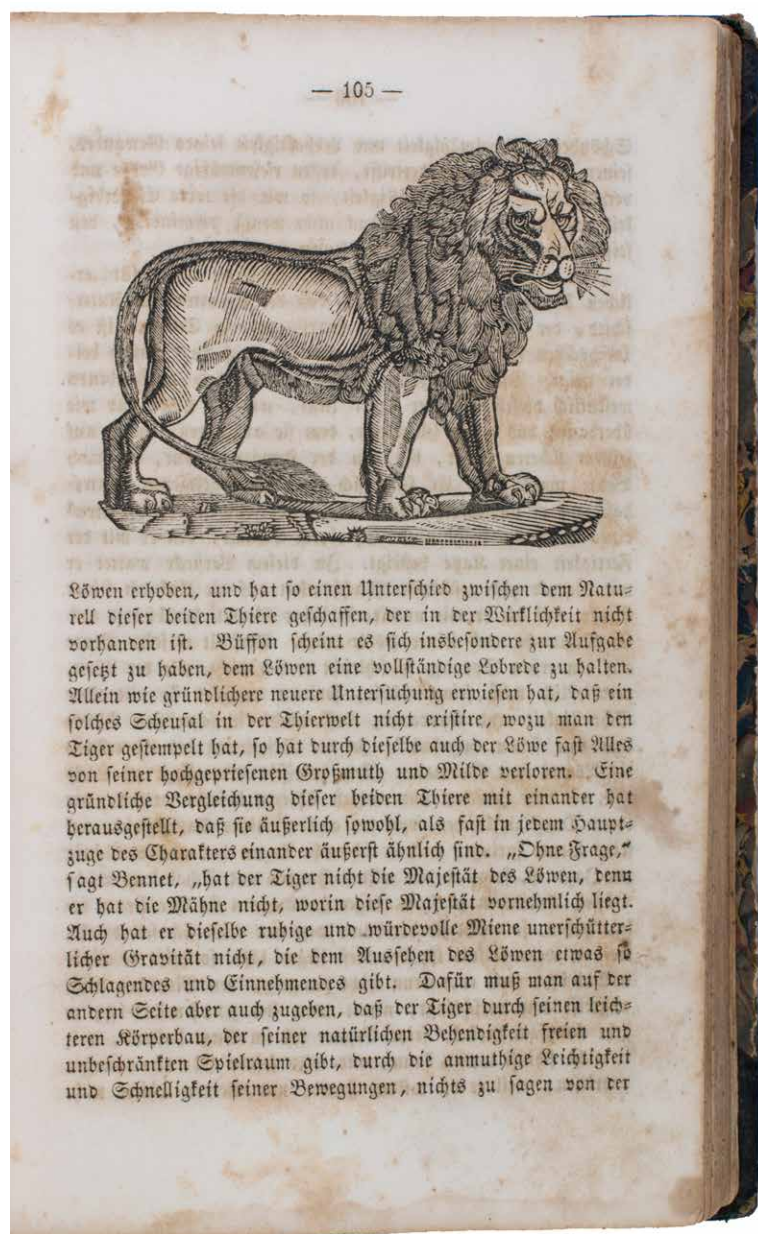
Pottsville [Pennsylvania], C.W. Günther and the author, 1848. 8°. With numerous woodcuts in text, depicting men and animals. Contemporary black half sheepskin. € 375

First and only edition of a zoology textbook written for the German youth in Pennsylvania. The author, John Adam Reubelt (1819–1902), was concerned by the absence of an up-to-date introduction in zoology in German, thus he compiled the present

work based on new English and German studies. The *Kurzgefaßtes Handbuch* deals with man, mammals, birds, amphibians, fish, (in-)vertebrate animals, of which some are depicted in the numerous woodcuts.

With some stamps on flyleaf. Browned and heavily foxed, with some occasional marginal waterstains and tears, not affecting text or illustration, pp. 264–265 slightly loose. Fair copy.

392 pp. *Not in BMC NH; Nissen; Wood.*
[More photos on our website](#)



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The fossil riches of the northwestern German Jurassic




72. ROEMER, Friedrich Adolph. Die Versteinerungen des Norddeutschen Oolithengebirges.

Hanover, Hahn, (colophon: printed by Jänecke brothers), 1836. Large 4° (32.5 × 26 cm). With 16 lithographed plates. Original publisher's printed boards. € 950

First and only edition of a work on North-German oolite, written by the German geologist Friedrich Roemer. “It provided the first insight into the fossil riches (over 250 new species) and stratigraphic subdivisions of the northwestern German Jurassic, as well as a comparison with the southern German and English Jurassic” (DSB). In his extensive descriptions, Roemer distinguishes the oolite rock from other rocks in the area, and describes the different sorts of oolite, where they can be found and what fossils they contain.

Friedrich Adolph Roemer (1809–1869) was a geologist, or geognosist as he called himself, and government official. Although an amateur geologist, his numerous monographs on the Jurassic and Cretaceous in north-western Germany “provided the foundation for knowledge of the faunas and for the present stratigraphy of these geological periods in northern Germany” (DSB).

With library stamp. Binding worn at the edges, spine damaged at the head and foot; some browning and foxing; but still in good condition.

[3], [1 blank], [2], 218 pp. *BMC NH*, p. 1719; *DSB XI*, pp. 501–502; *Richter*, p. 270; *Ward 1894*.  More photos on our website

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22 excellent watercolour views of rocky sea-coasts in New Caledonia & Peru

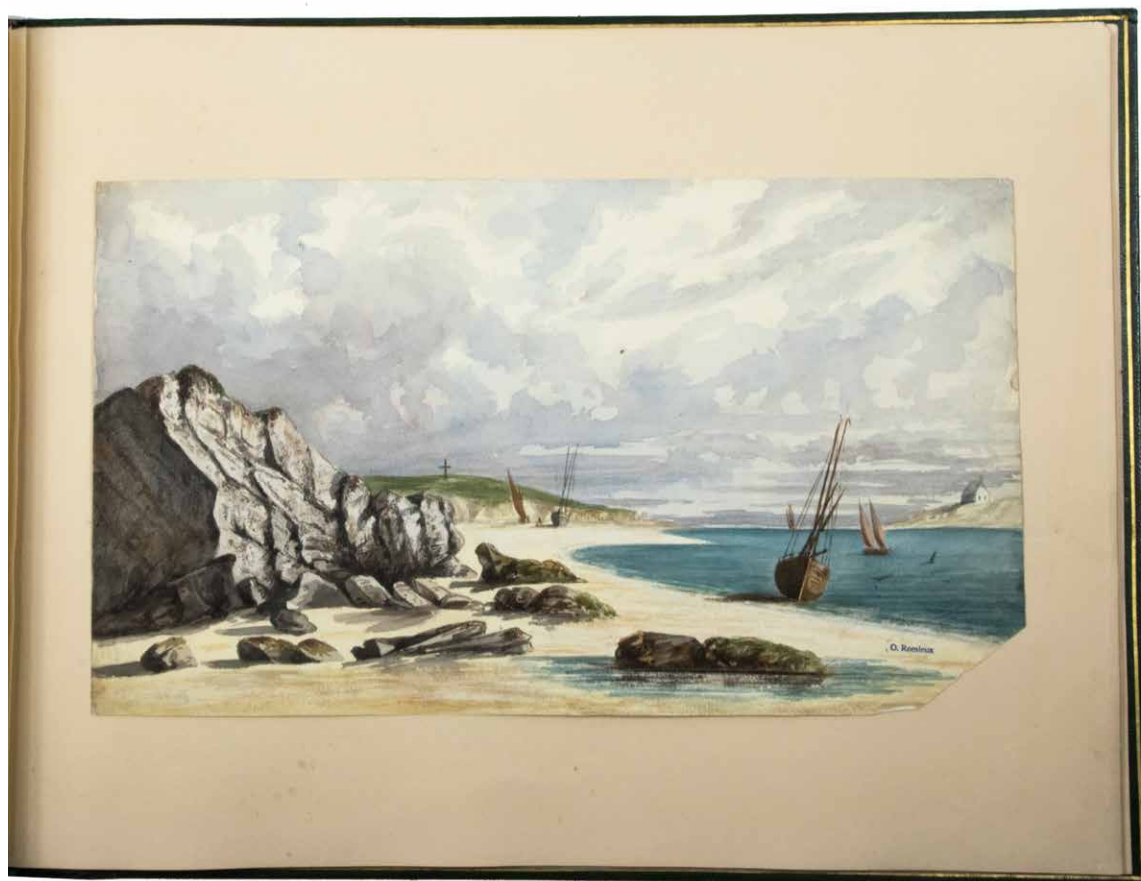
73. ROMIEUX, Osmond. [Watercolour views of sea-coasts in New Caledonia and Peru].

[New Caledonia & Peru], [1855/60?]. Album: full-sheet leaves (oblong 1°) (39.5 × 52.5); drawings: oblong 2° and oblong 4°. An album with 21 watercolour drawings on paper with views of sea coasts from the shore (24 × 31 cm to 29.5 × 46.5 cm), one with a 22nd watercolour drawing on the back with a similar view, and one with about 15 human figure drawings in graphite pencil on the back. All bear the artist's stamp on the front (Lugt 3703) and 4 are signed or initialled by the artist. Richly gold- and blind-tooled green goatskin morocco, white watered silk endleaves. € 18 000

A richly gold- and blind-tooled album (ca. 1850/56) containing 22 excellent and detailed watercolour views of rocky sea coasts, all or nearly all in New Caledonia and Peru (plus 1 graphite pencil drawing of about 15 human figures), the coastal views made from the shore. All were executed by Osmond Romieux (1826–1908), a leading amateur artist who made them during his tours of duty as a French naval officer. At least 18 have a pencil note on the back identifying the location: 15 “Nouvelle Calédonie”, 2 “Pérou” (drawings 18, 20) and 2 “Callao” in Peru (drawings 17, 18). We have found no location indicated on drawings 3 (with views on both sides), 8 and 19 (with figure drawings on the back). Most of the drawings were made from the sea shore, looking out over both the sea and the nearby coasts, nearly all with rocky cliffs or outcroppings and some with trees or other plants. Many were made along bays or inlets where one can see the coast on both sides and the water in one view. Some show fortifications or other buildings, a few show boats in the water or on the shore and several show people on the shore, all or nearly all in European dress. Drawings 2, 8, 15 and 17 are signed or initialled by the artist. We have not identified the “A.L.” who apparently acquired these watercolours and had the album made in

the 1850s: Lugt lists several French collectors with those initials active at the time. One watercolour has a small corner torn off at the lower right, another is slightly frayed along the right edge and the one on thin wove paper is very slightly browned, but the watercolours are otherwise in very good condition. The binding may have been expertly rebacked, preserving the original backstrip, but so unobtrusively that one must wonder if the binding was originally made that way. It is further in very good condition and even the folder is only slightly rubbed. A lovely and finely executed series of large watercolour drawings of the coasts of New Caledonia and Peru, probably made in the 1850s and mounted in a stunning gold- and blind-tooled contemporary album.

21 album ll. with 1 drawing mounted on each recto. *For Romieux:* Lugt (www.marquesdecollections.fr) 3703; http://ecole.nav.traditions.free.fr/officiers_romieux_prosper.htm; *for Giroux:* Fléty, p. 82; Ramsden, p. 94; www.npg.org.uk/research/programmes/directory-of-suppliers/g.
🔗 More photos on our website





O. Romberg

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A colourful mounted Bedouin falconer by a leading orientalist painter

74. ROUSSEAU, Henri-Émilien. [Bedouin falconer].

[Morocco, 1920s]. Oil on wooden panel (21 × 16 cm), signed at the lower left “Henri Rousseau”. Contemporary gilded wooden frame (33 × 28 cm). € 28 000

Colourful panel painting by the leading orientalist painter Henri-Émilien Rousseau of a mounted Bedouin falconer, one of Rousseau's favourite subjects. While the sport of falconry was an important status symbol in the Middle East and Europe generally, for the Bedouins it was a means of survival.

Rousseau (1875–1933) was a Cairo-born French painter who divided his childhood between North Africa and France, where he studied at the *École des Beaux-Arts* under the great Orientalist painter, Jean-Léon Gérôme. He broke from the style of his master, however, and started to paint in a more impressionistic style. Between 1920 and 1930 he travelled extensively through the Rif and Atlas mountains of Morocco, where he befriended the chiefs of several nomad tribes. It was probably here that Rousseau fell under the spell of the Bedouin horsemen, which came to characterize his compositions. In 1927 more than 80 of his works from this period were displayed at the gallery of the influential Parisian art dealer Georges Petit. This was followed by an exhibition at the *Exposition Universelle* of 1931.

The panel is cracked in the length, leading to a 4 cm crack in the paint to the right of the rider's head, a 1 cm crack below the horse's left hind hoof, and a 7 cm crack from the top left to the horse's head, but these cracks are only noticeable on close inspection and no paint has been lost. Some minor craquelure in the dark red patch connecting the rider and the saddle. Otherwise a well-executed and clean painting.

For the artist: Thieme & Becker XXIX, p. 113. [More photos on our website](#)



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*From the library of Empress Marie Louise Duchess of Parma,
the second wife of Napoleon Bonaparte*

75. SACK, Baron Albert von. Beschreibung einer Reise nach Surinam und des Aufenthaltes daselbst in den Jahren 1805, 1806, 1807, so wie von des Verfassers Rückkehr nach Europa über Nord-Amerika. (Vol. 2:) Beschreibung einer Reise nach Surinam und des Aufenthaltes daselbst in den Jahren 1810, 1811, 1812, so wie von des Verfassers Rückkehr nach Europa über Nord-Amerika.



Berlin, in der Haude und Spenerschen Buchhandlung, 1821. 2 volumes. Large 4° (23.5 × 28.7 cm). Volume 1: an engraved title page with a large illustration by S. Middiman after W.M. Craig, an engraved frontispiece, a map of Surinam “nach M.A. de Laveaux entworfen” (here bound in volume 2), and 4 full-page engraved plates (numbered I-IV); plates II and IV by J. Pye after W.M. Craig, from the first English translation which had been published in 1810 in London by Nicol. Volume 2: an engraved title page with a large illustration, an engraved frontispiece, a full-page engraved map of the interior of Surinam by F. Guimpel, and 4 full-page engraved plates, two of which by L. Meyer after W.M. Craig (numbered v-xi); some tables in the text. Contemporary gold-tooled half red morocco and red leather-grained cloth, with the author, title, and volume number lettered in gold on the spines, and with the gold-tooled crowned monogram of Marie Louise as a centrepiece on both boards of both volumes. € 13 500

Second German edition, uncut and with wide margins, of this illustrative account of two journeys to Surinam and, on his way back to Europe, the east coast of America. The first German edition was published in Berlin in 1818. The first part, although originally written in German, was in fact first published in English with the title: *A Narrative of a voyage to Surinam ...* (London 1810, see Sabin 74750). A Dutch translation of this first part was published in Haarlem, in the same year as the present second German edition. The account was written in the form of 17 letters to an unknown addressee.

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It includes also an interesting account of the author's visit to Barbados and the cities on the east coast of America, and an appendix of 18 pages describing the plants, animals, birds, reptiles, etc. of Surinam.

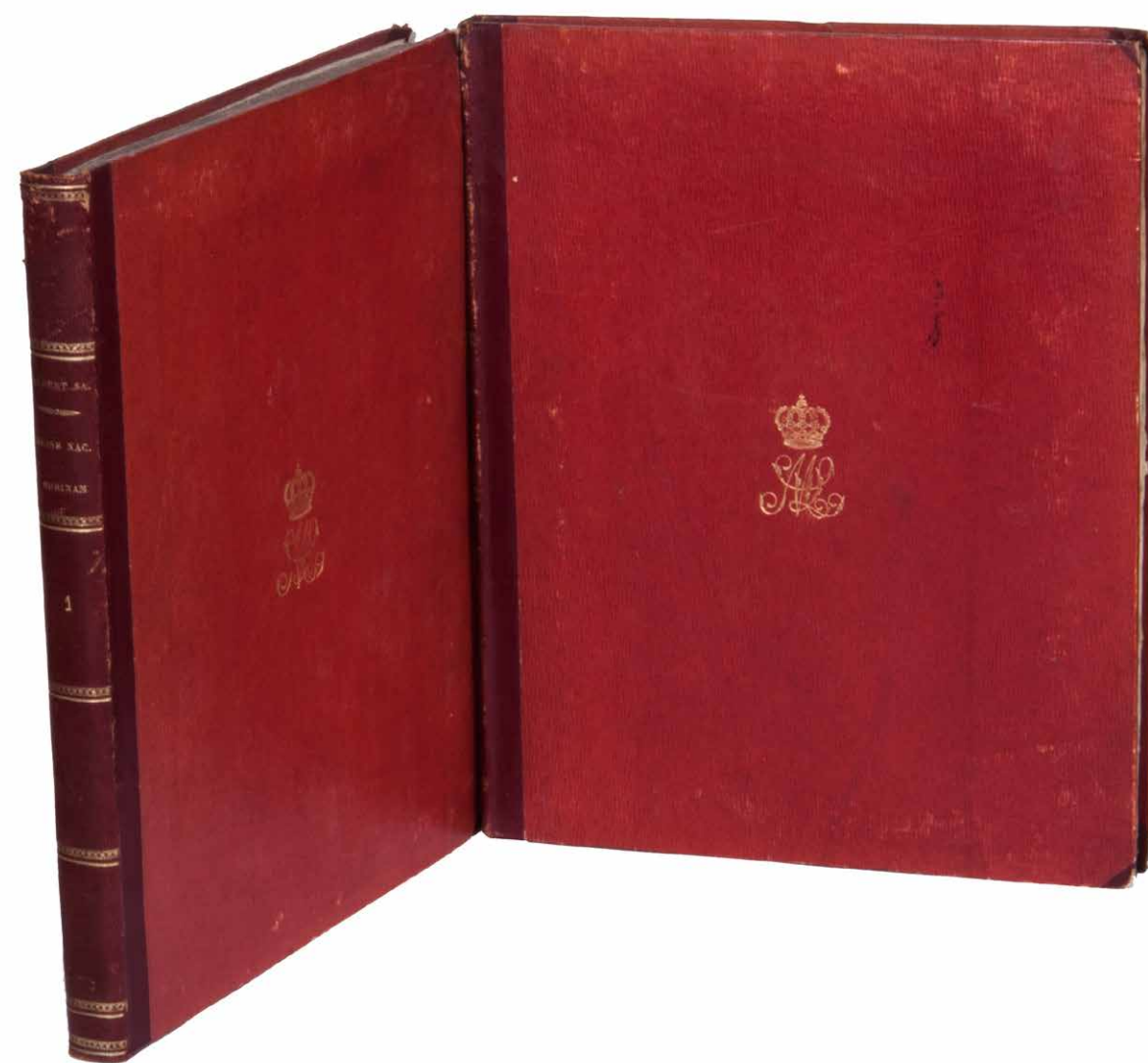
The frontispiece in volume 1 depicting the ship Jason with a dolphin hunting for a flying fish and plate IV in volume 1 of a black slave sowing cotton plants are taken from the first English edition. The other plates are engraved in Berlin and depict among other things the Governors house in Paramaribo (plate V, the illustration on the title page of volume 2), the steamer Phoenix of the second journey with a view of the city of Philadelphia in the background and two Indians in the foreground (plate VI), the map of the interior of Surinam (plate VII), the flora and fauna of Surinam (plates VIII-IX), and two plates of a steamer: plan and side view (plates X-XI).

Sebastian Albert Freiherr von Sack (d. Berlin 1828), since 1821 Count von Sack, was a royal chamberlain, a knight of St. John, but above all an explorer who liked to travel. He made his first journey, described in volume 1 of the present work, to Surinam in 1805. From there, he went to North America in 1807, where he visited the cities Providence, Boston, New York, Philadelphia, Baltimore, Washington DC, and Alexandria. He made his return-journey to Germany via New York and Lisbon. Sack's second journey to Surinam, as described in volume 2, started in 1810 and ended in England in 1812. In this second volume, he describes among other things the climate, topography and geography of Surinam, its inhabitants, including the Indians and "bosnegers", the trade with foreign countries from 1700 to 1784, adding many interesting observations on slavery. Both parts are very interesting accounts of two long voyages including many letters, accounts of other authors, digressions on poisonous snakes, yellow fever, Indians in northern America, and steamships.

From the library of Empress Marie Louise, later Duchess of Parma, the second wife of Napoleon I Bonaparte (Vienna 1791–Parma 1847). With her crowned initials on both boards of both volumes. She was the mother of Napoleon II, King of Rome. Her library may be considered one of the finest ever collected by an individual collector. As Duchess of Parma, Marie Louise continued to collect books with fervour and developed her collection to be one of the most beautiful libraries ever privately owned by any monarch.

With the 16-page-long introduction of M. Breslauer's catalogue tipped in in the first volume and a small clipping relating to Breslauer's catalogue and the provenance of the present work mounted on the front pastedown of volume 1, containing the manuscript note in Dutch: "gekocht sept. 1933". The bindings show very slight signs of wear around the edges and corners of the boards and the spine. Overall in very good condition and with a remarkable provenance.

xviii, 240; xxx, 186 pp. *Breslauer, Verzeichnis 50: Naturwissenschaften und Reisen aus der Bibliothek der Kaiserin Marie Louise (1933)*, 1134; *Sabin 74749, note; Tiele 953*.  More photos on our website



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*The “Mirror of human life”, printed at Rome in 1473,
set in one of the first roman printing types ever produced*

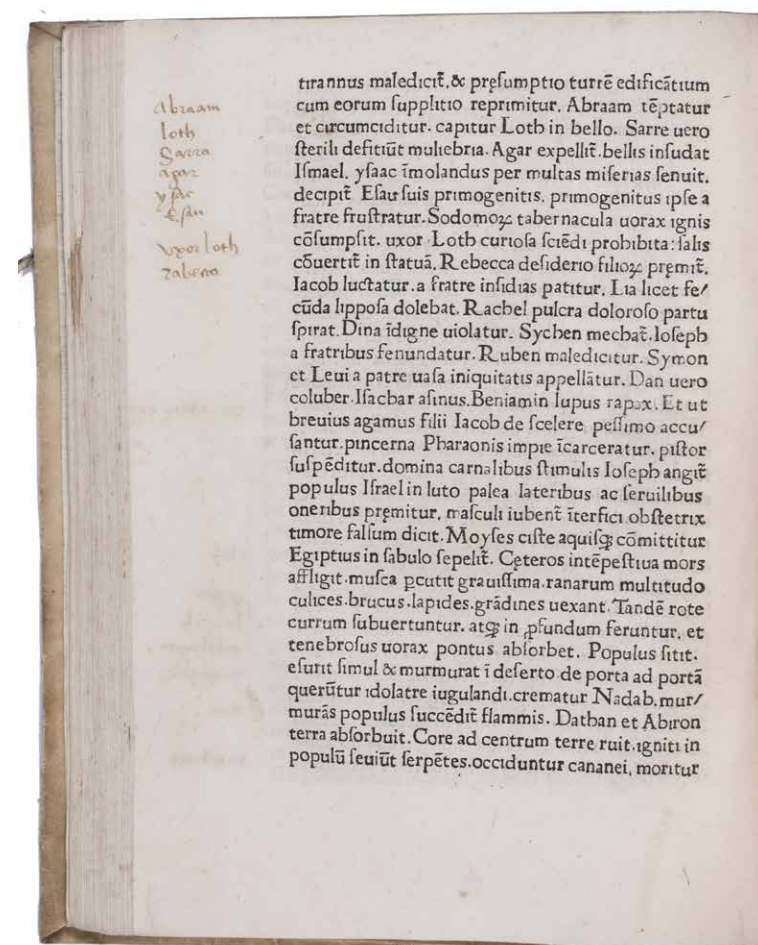
76. SÁNCHEZ DE ARÉVALO, Rodrigo (Rodericus SANCIUS or ZAMORENSIS). Speculum vit[a]e human[a]e. Rome, Joannes Philippus de Lignamine, 31 July 1473. Small 2° (26.5 × 20 cm). With spaces left for 2 large (6-line) and about 80 small (3-line) initials. Text block 19.5 × 11.5 mm with 31 lines per page. Set in a single roman type throughout (Lignamine 125R). Limp sheepskin parchment (ca. 1740/50). € 22 500

Second Rome edition, published in 1473, of a popular philosophical, moral and practical work by Rodrigo Sánchez de Arévalo, bishop of Zamora (1404–1470). Known in English as the *Mirror of human life*, it is divided into two “books”, the first (30 numbered chapters) devoted to secular life and the second (43 numbered chapters) to spiritual life, each dealing with various stages in human development. It discusses the benefits, responsibilities and dangers of various trades and professions, and was intended to help people choose a vocation. This makes it a valuable source for information about numerous occupations in a wide range of social strata.

Lignamine’s roman type used for the entire book first appeared in a book with colophon dated 3 August 1470 (ISTC iq00024000), making it one of the very earliest roman types, and it deserves more attention than it has received. Olocco convincingly argues that the earliest truly roman types were based on a style of humanistic manuscript hand that evolved in Padua, where Andrea Mantegna revived classical roman inscriptions in his frescos in the 1450s and where manuscripts took inspiration from classical Roman inscriptions for their capitals and adapted the serif structure of the lowercase to them. Lignamine’s type is also set with considerable sophistication (already in its earliest uses), with special characters for abbreviations and with T and V kerned to avoid white gaps in combinations like “To” (without overdoing it), something Jenson appears to have tried only in 1471 and quickly abandoned.

The fore-edge margins contain frequent contemporary manuscript notes in brown ink, often serving as a guide to the content, and occasionally simple contemporary penwork decorations probably by the same hand, drawing attention to short passages in the text. There are also slightly later manuscript notes. Engraved armorial bookplate of Manuel Gonzalez Salmon (1778–1832), Prime Minister of Spain in 1819 and 1826–1832. With some small holes in the last text leaf, a worm hole restored in the fore-edge margin of the first 30 leaves (leaving a small stain), some minor foxing (mostly in the first leaf and last leaf of the text) and a couple small ink smudges. Otherwise in very good condition. Lacking the initial blank leaf. The book still has generous margins, but occasionally a manuscript note has been shaved. The parchment of the binding is wrinkled and part of one fastening is lost. One of the earliest incunabular editions of an important work.

[163] ll. *Bod-Inc Ro86; BMC IV, pp. 31–32; Goff R220; Hain-Copinger 13943; GW M38496; IGI 8397; ISTC ir00220000; Klebs 857.9; Oates 1380; Proctor 3391; USTC 991529; for the early history of roman printing types: H. Carter, *A view of early typography* (1968), pp. 47–49; R. Olocco, *The Venetian origins of roman type* (2017) online at: <http://articles.c-a-s-t.com/the-venetian-origins-of-roman-type-a856eb3f0cb>.  More photos on our website*



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First and only Latin edition of Schöner's main astronomical and astrological work, referring to the brand-new Copernican heliocentric model of the universe

77. SCHÖNER, Johannes. De iudiciis nativitatum libri tres ... Item praefatio D. Philippi Melanthonis ...

Nuremberg, Johann vom Berg and Ulrich Neuber, 1545. Folio (ca. 29 × 19.5 cm). With a woodcut headpiece and vignette on the title-page, a large woodcut printer's device with the Latin motto "Hic est filius meus dilectus: in quo mihi bene complacitu est" on the verso of the last leaf. Further with numerous envelope horoscope diagrams, letterpress tables (incorporating the signs of the zodiac), and decorated woodcut initials in the text. Modern gold-tooled sprinkled leather.


€ 28 000

Rare first and only edition in Latin of the main astronomical and astrological work written by the German polymath Johannes Schöner (1477–1547) concerning the judgements of nativities and the method of finding the ascendant at birth. In 1543, Copernicus' ground-breaking work *De revolutionibus orbium coelestium* (On the revolutions of the heavenly spheres) was published in Nuremberg, an endeavour in which Schöner was partially involved by encouraging Copernicus to publish his magnum opus, replacing the geocentric model of the universe (the Ptolemaic System) with the heliocentric model. "... although preferring the method of Ptolemy in astrological judgments, Schöner maintained that the Copernican model was not unfavorable to astrology" (Thorndike).

The preface has been written by the German Lutheran reformer and philosopher Philip Melanchthon (1497–1560), who had invited Schöner to join his newly founded gymnasium in Nuremberg in 1526. The text is divided into 3 books, comprising respectively 16, 6 and 17 chapters, and is preceded by a 36-line poem in Latin by the German scholar Joachim Heller (ca. 1518–ca. 1590) and a dedication to the German cardinal Albert of Brandenburg (1490–1545), dated 4 September 1545. In 1554, the only translation into Italian was published in Venice by Vincenzo Valgrisi.

Johannes Schöner, born in 1477 in Karlstadt am Main, was a German polymath who studied theology at the University of Erfurt. He started his career as a Roman Catholic priest, although he maintained a relationship with a woman with whom he had three children. He is best known as a mathematician, but was also active as astronomer, astrologer, geographer, cosmographer, cartographer, and maker of globes and scientific instruments. He once owned the only known copy of the famous Waldseemüller map of the world (published in 1507). Schöner had his own printing press at home and published various astronomical texts by the German mathematician Regiomontanus (Johannes Müller von Königsberg, 1436–1476). At the invitation of Philip Melanchthon, he moved in 1526 to Nuremberg and there he became the first professor of mathematics at the newly founded gymnasium "Aegidianum". In 1527, Schöner converted to Protestantism and eventually he died in Nuremberg in 1547.

With a few manuscript annotations and corrections in black ink in the text, some water staining in the head margin of most text leaves, occasionally slightly soiled or ink stained, lower margin of 4 leaves (Z1, c4, d1 & f2) partly torn and strengthened with paper. Otherwise in good condition.

[8], CLII ll. *Adams S681; DSB XII, pp. 199–200; Caillet 9997; Houzeau/Lancaster 4827; Rosenthal 3532; Thorndike V, pp. 367–369; USTC 630184 (32 copies); VD16 S 3470 (16 copies); Zinner 1884.*  More photos on our website



DE IVDICIIS NATIVITATVM



Libri Tres.

SCRIPTI A IOANNE SCHONERO
CAROLOSTADIO, PROFESSORE PV
BLICO Mathematicum, in celebri Germaniæ Norimberga.

ITEM

PRAEFATIO D. PHILIPPI MELANTHONIS,
in hos de Iudicijs Natiuitatum Ioannis Schoneri libros.

Cum Priuilegio, Ioanni Schonero concessio.

Norimbergæ in officina Ioannis Montani &
Ulrici Neuber, Anno Domini
M. D. XLV.

Sol in Medio cœli in foeminino signo, & Luna Marti coniuncta in foeminino signo, hermaphroditum significat, aut testium abscisionem futuram.

Si dominus quintæ in septima impeditus fuerit, natus non erit fortunatus in conuiujs, neq; in indumentis corporis.

¶ An natus sit filius illius patris, uel non.



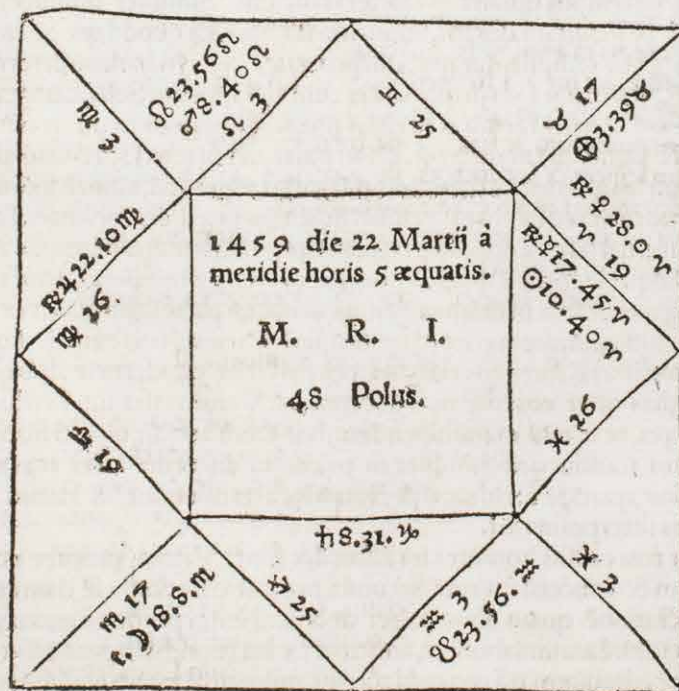
VANDO dominus ascendentis uel Almuten eius fuerit in ascendente, receptus à domino quartæ, Vel quando Sol receperit Lunam, uel si Sol fuerit in tertia, uel dominus ascendentis in trino Solis, aut fuerit translatio luminis, aut collectio inter eos, significant quòd filius est legitimus, ac eius parentis genuinus. Si huius contrarium fuerit, non est filius eius.

Si pars patris aspexerit partem filiorum natiuitatis, de quouis aspectu, aut receperit eam de termino, aut triplicitate, uel exaltatione, natus erit filius dicti patris. Si contrarium, non est filius eius.

Si natiuitas nocturna fuerit, & dominus ascendentis & Luna non aspexerint Saturnum, nec pars patris aliquo aspectu, significat quòd pater deceptus est de illo nato, nam non est filius eius.

In quacuncq; natiuitate diurna inueneris Capricornum ascendentem & Solē in occasu suo de domo uel exaltatione. Aut Lunam de nocte in suo casu, & Saturnum in domo Martis, significat quòd natus ille non erit filius illius patris, & erit malus homo, & pater eius fuit seruus uel captiuus.

¶ Exemplum genituræ propositæ.



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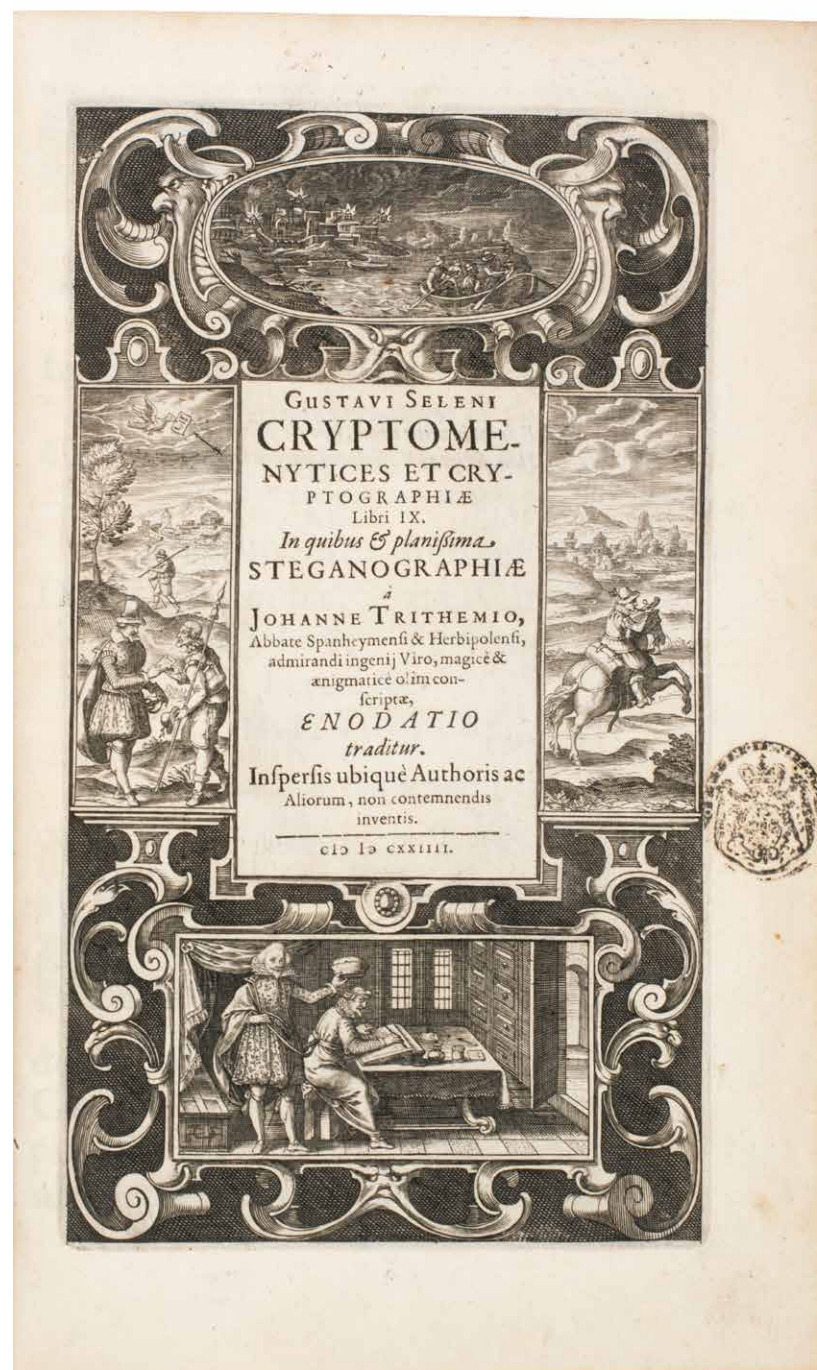
Religion & Devotion

Science & Technology

*One of the most famous works on cryptography
by the founder of the Herzog August Library in Wolfenbüttel, Germany*

78. 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.

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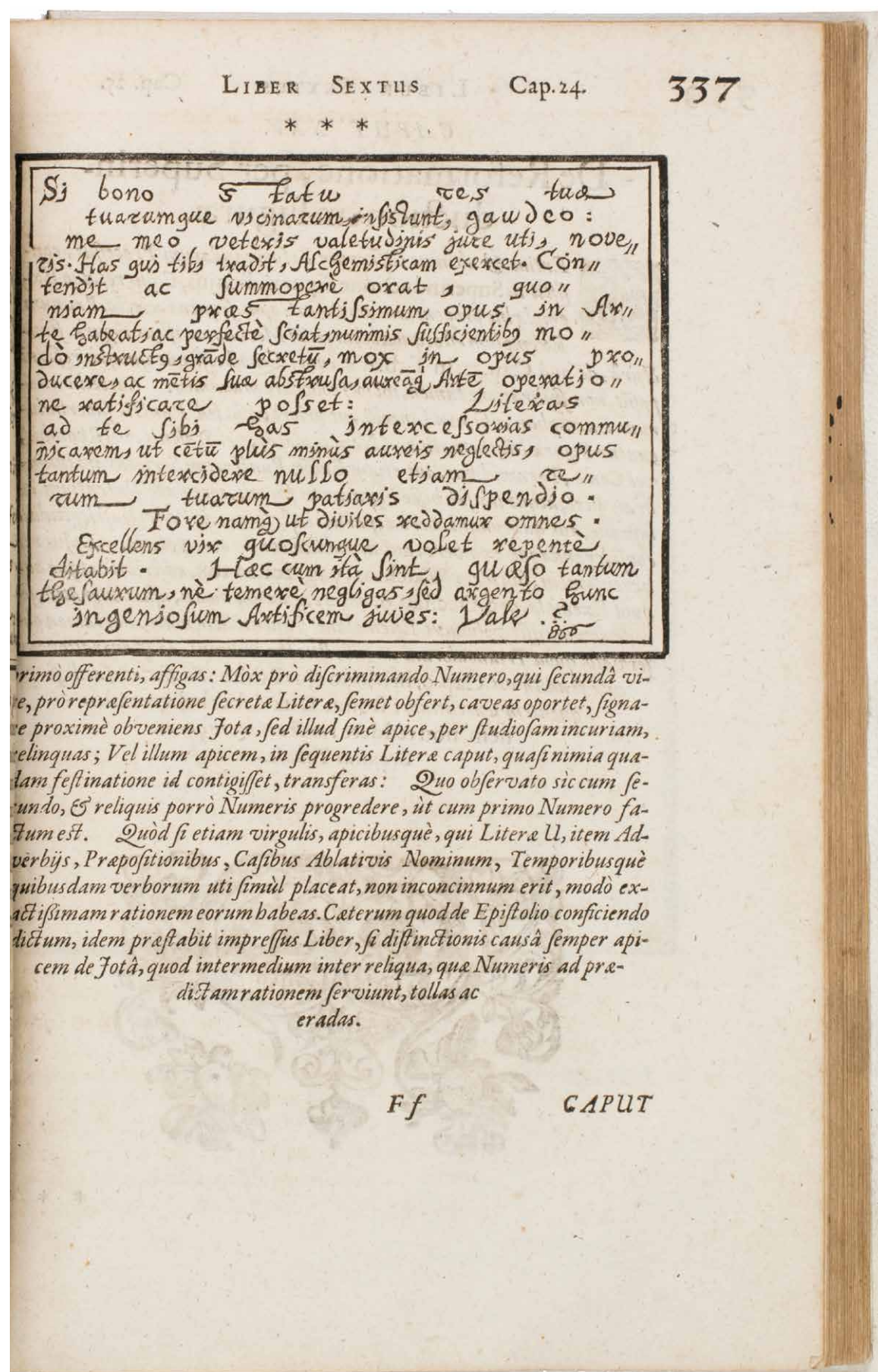
Middle East & Islamic World

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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

Provenance: The present copy comes from the library of the Von Oettingen-Wallerstein family.

With the black armorial stamp of the Von Oettingen-Wallerstein family 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; VDI7 23:285820R.

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Meeting the survivors of the HMS Bounty mutiny: rare Dutch edition of an engaging account of a voyage to Pitcairn

79. SHILLIBEER, John. Ontmoetingen op eene reis met het schip Briton, naar het eiland Pitcairn, bevattende eene belangrijke schets van den tegenwoordigen toestand der Braziliën 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

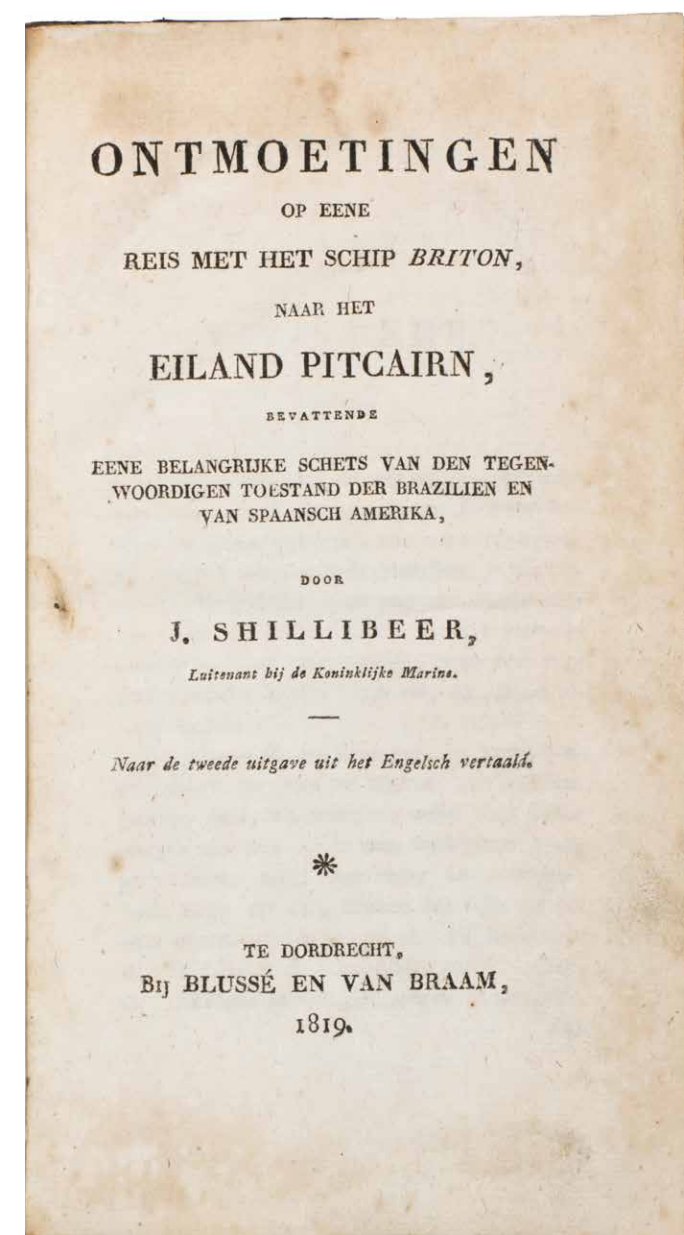
First Dutch edition of a fascinating account of the voyage of the *HMS Briton* to Brazil and the Pitcairn Islands, including some noteworthy details about the mutiny of the *HMS Bounty* in 1789. Unbeknownst at the time, the survivors of the mutiny had settled on Pitcairn. Although most of them had passed 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 *HMS Briton*, a frigate of the British Royal Navy, was first launched in April 1812. The ship sailed to Rio de Janeiro in 1813, under the command of Captain Thomas Staines (1776–1830), where it was ordered to search for the *Essex*, an American whaling ship which was threatening British whalers in the Pacific. On its search, the *Briton* visited Valparaíso, Lima, and the Galápagos, Marquesas, and Pitcairn Islands. The author wrote long and colourful descriptions of each location, as well as its history and inhabitants. He also included an introduction to the Marquesan language.

Lieutenant John Shillibeer (1786–1841) participated in the Battle of Trafalgar in 1805, before he was assigned to the *HMS Briton* in 1813. His notes from this voyage were the basis for the work *A narrative of the Briton's voyage, to Pitcairn's Island* (1817), which was published shortly after his return to England. This work was translated into Dutch in 1819, which is the present work. This translation is very scarce. It has only been recorded in six libraries worldwide, and we have only been able to find two other copies in sales records of the past 100 years.

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.

vi, [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 *Howegeo*.  More photos on our website



The earliest photographic documentation of Mecca

80. SNOUCK HURGRONJE, Christiaan [and Al-Sayyid 'Abd AL-GHAFFAR (photographer)]. Bilder-atlas zu Mekka.

The Hague, Martinus Nijhoff and Het Koninklijk Instituut voor de Taal-, Land- en Volkenkunde van Nederlandsch-Indië, 1888. Folio. With 65 mounted collotype photographs, 6 toned lithographic plates (1 folding, 5 full-page), 4 full-page chromolithographic plates, and a letterpress table of contents. The plates are kept in the original portfolio of quarter dark brown cloth, beige printed paper sides, and a closing tie in the middle of the fore edge. € 25 000

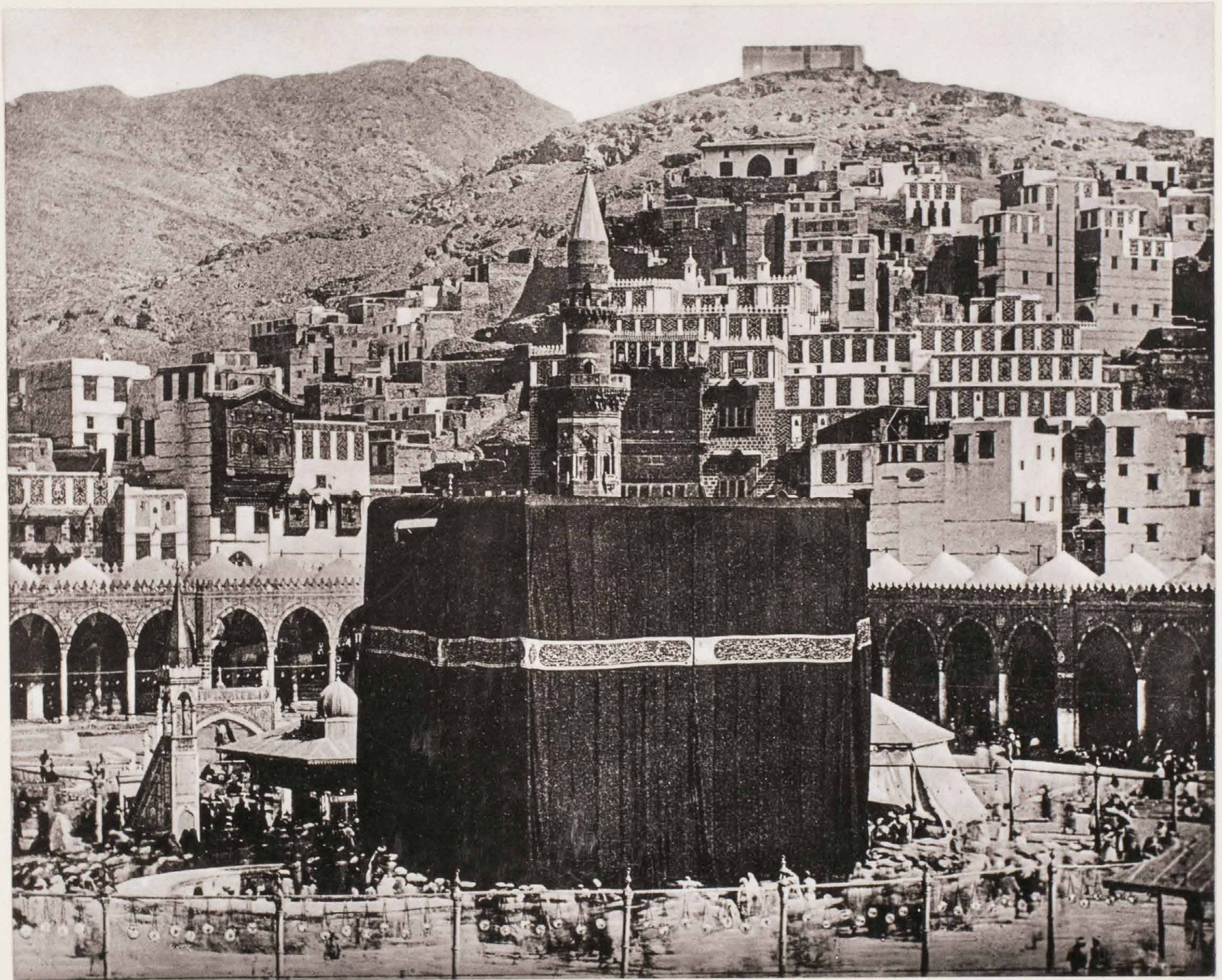
First edition of a complete set of 40 plates in the original portfolio, including 65 beautiful photographs, which are some of the earliest ever taken of the city of Mecca. They were made by Christiaan Snouck Hurgronje (1857–1936), a famous Dutch scholar of Oriental languages and culture, and his companion Al-Sayyid 'Abd al-Ghaffar (19th century), who is recognised as the first Meccan photographer. Snouck Hurgronje lived in Mecca for five months in 1885, and was the first non-Muslim to visit the city outside of the Hajj. The photographs were taken during this time and offer a fascinating glimpse into the lives of the Meccan people in the late 19th century. The photographs and lithographic plates show, among other scenes, various buildings in Mecca, including the Kaaba and Al Hamidiyah palace. The work originally accompanied two text volumes, containing a historical survey of Mecca and a description of daily life in the city, which are not included here. However, the plate volume is in itself complete.



Snouck Hurgronje studied theology, Hebrew and Arabic at the University of Leiden and wrote his dissertation about the Hajj. In 1884 and 85, he had the opportunity to travel to the Middle East and Mecca. During his travels, Snouck Hurgronje took many pictures of the holy city and its inhabitants, which made him the first western photographer in the city. In 1888, he published two volumes in German titled *Mekka* describing his travels, to which *Bilder-atlas zu Mekka* was added in the same year, and another atlas volume, *Bilder aus Mekka*, in 1889. For many years, both the text and atlas volumes were one of the most important sources on the subject available in the west.

The portfolio has been re-backed, the boards are somewhat soiled and browned. The leaves that the photographs are mounted on are somewhat browned, but the photographs themselves are in excellent condition.

[1], 40 ll. Cf. Macro 1239 (only the text volumes); Vrolijk, A. and Leeuwen, R. van, *Arabic studies in the Netherlands, a short history in portraits, 1580–1950*, pp.117–150. [More photos on our website](#)



Die Ka'bah

The Seventeen Provinces:

a detailed map with additional views of major cities and examples of local dress

81. SPEED, John [and Pieter van der KEERE?]. A new mape 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).

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Rare history of the emperors of the Holy Roman Empire

82. STRADA À ROSBERG, Octavius de. *Neue Keijser Chronick: das ist, warhaffte und vollkommene Beschreibung aller Römischen Keyser, so wol deren gegen Nider- als gegen Auffgang, von C. Julio Caesare, dem ersten Römischen Monarchen, biss auff jetztregierende Keyserl. May. Ferdinandum II. und das Jahr 1628 ...*

Frankfurt am Main, Eberhard Kieser, 1629.

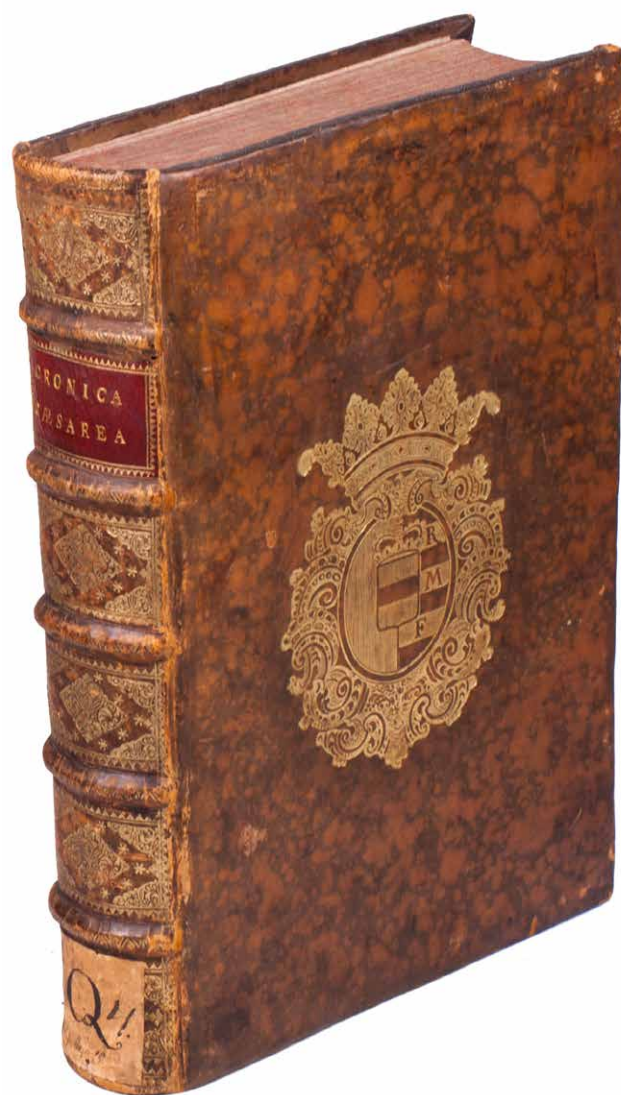
With:

(2) IDEM. *Continuation der Keyser Chronick, oder eigentliche, und wahrhaftige, historische Beschreibung der Leben unnd Thaten, beyder grossmächtigen Römischen Keyser, Matthiae I. und der jetznoch regierenden Keys. May. Ferdinandi II. Königen in Böhmen, &c. ...*

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 Archidukes 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.

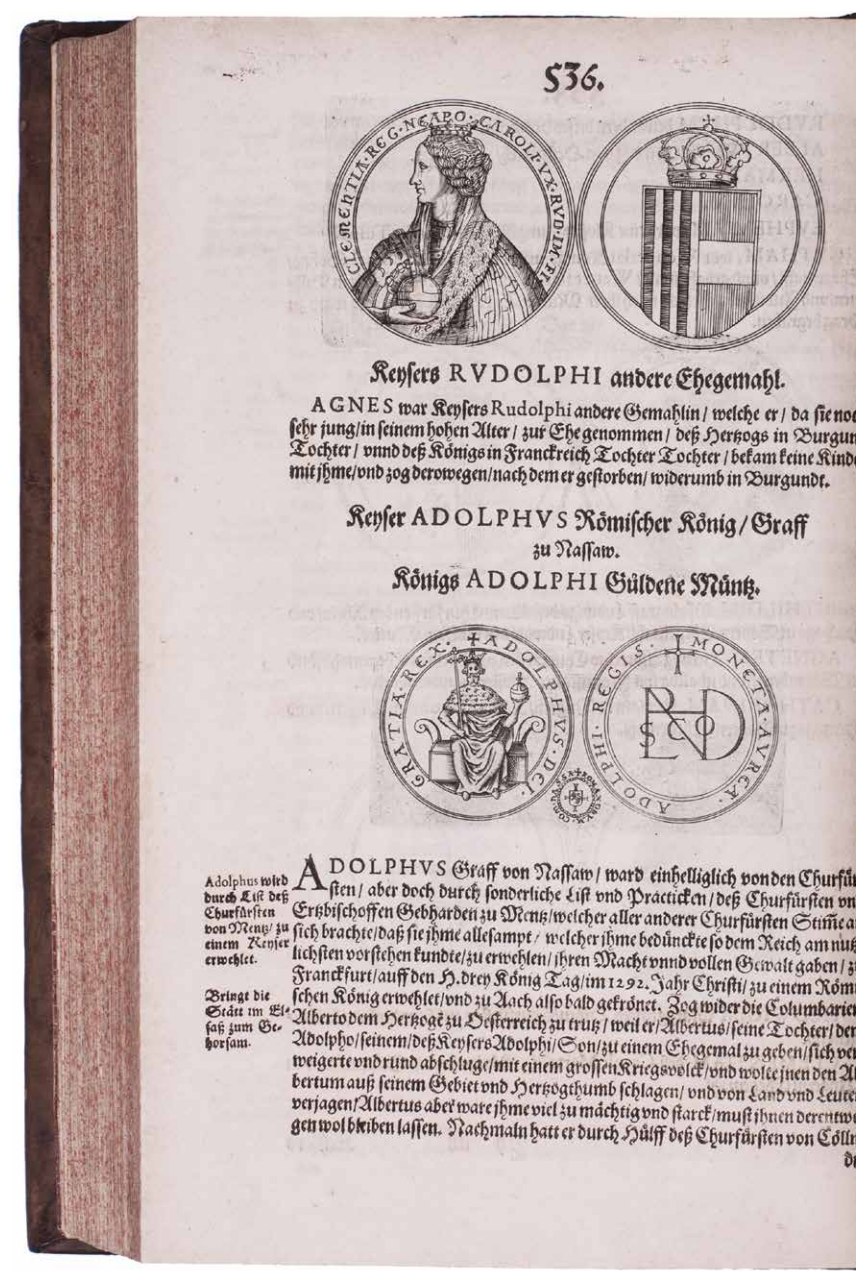
Ad 3: First German edition of this "supplement" to the *Neue Keijser Chronick* with the large folding engraving of the genealogical tree.

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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 (Wolfenb.) B 10335–6*; one further copy in the BSB; not in NUC. *Ad 3: 1 copy in the BSB; not in NUC.* 📷 More photos on our website



The German flora in 15 volumes with more than 800 coloured images

83. STURM, Jacob [Ernst Hans Ludwig KRAUSE eds.]. Flora von Deutschland in Abbildungen nach der Natur. 1. Abteilung: Phanerogamen.



Stuttgart, Verlag von K.G. Lutz, 1900–1907. 15 volumes. Small 8°. With 832 coloured plates, 56 uncoloured plates and 397 figures in the text. Original publisher's decorated cloth. € 375

Second, extensively revised edition of the phanerogams volumes of *Flora von Deutschland* by the German botanical artist and engraver Jacob Sturm (1771–1848), first published at Nürnberg in the years 1798–1862 (some bibliographies say 1855 or 1861) It comprised three parallel series with a total of 36 volumes (Arnold Arboretum and Bradley apparently missed one or two of the last volumes. The three series cover phanerogams (seed plants), cryptogams (spore plants) and fungi. The present second edition, rarely recorded in the literature, covers only the first series: phanerogams. It appeared as volumes 6–21 in the series *Schriften der deutschen Lehrer-vereins für Naturkunde*, and the text is almost entirely new. The German botanist Ernst Hans Ludwig Krause (1859–1942) seems to have been responsible for this edition and may have written the new text. Each volume describes a different category of seed plant (including trees, bushes and flowers). The 1st volume, for example, describes conifers and lilies, the 2nd and 3rd different kinds of gramineae, the 4th orchids and aquatic herbs and the 8th roses. The 15th volume is an index.

With an owner's inscription from J. Hamberger, dated 4 March 1922, in the 3rd and 13th volumes. Some volumes slightly rubbed, otherwise all volumes in good condition.

192; 160; 175, [1]; 256; 320; 256; 224; 191, [1]; 287, [1]; 224; 223, [1 blank]; 288; 224; 191, [1]; 320 pp. *Arnold Arboretum I*, p. 372; *Stafleu & Cowan 13335*; cf. *Bradley I*, p. 375 (1st ed.); *Nissen BBI, 1910 (1st ed.)*; *Pritzel, 9026 (1st ed.)*. [More photos on our website](#)

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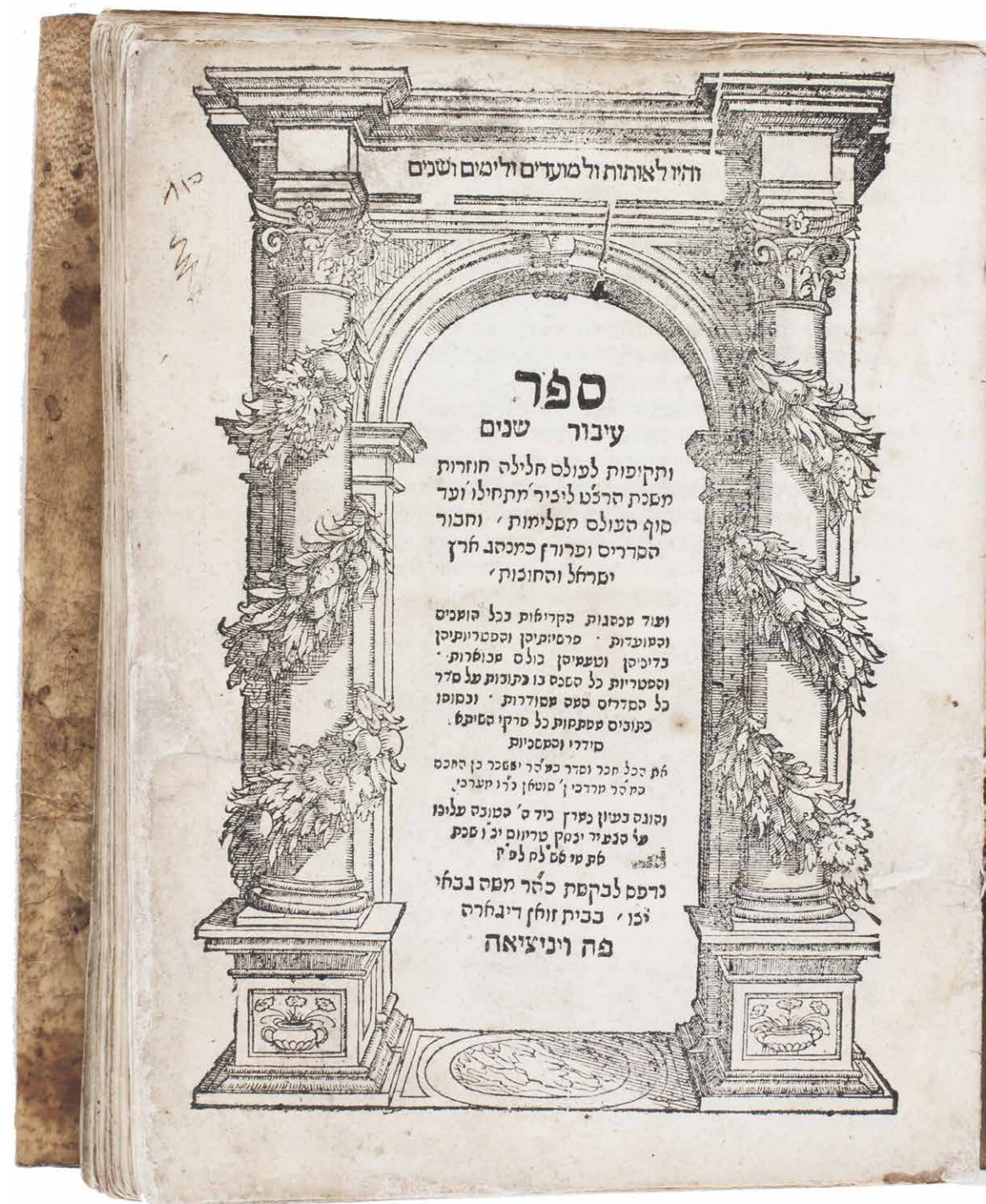
First authorized edition, with many corrections, additions and improvements by the author, of an important work on the Jewish calendar and on Jewish customs in Palestine

84. SUSAN, Issachar ben Mordecai ibn. [in Hebrew:] Sefer Ibur shanim.

Venice, Giovanni di Gara, [5]339 [= 1578/79]. Small 4° (19.5 × 15 cm). With the title set in an elaborate woodcut architectural arch and 6 round woodcut calendrical or astrological diagrams with text. Set entirely in Hebrew type, the main text in semi-cursive (rabbinical) and the headings in meruba, each of the two styles in at least 3 sizes. Contemporary limp sheepskin wrap-around cover with flap and fastened with strap. € 38 000

Rare second (first authorized) edition, by far the best, of an extremely important work on Jewish calendrical calculations, also in relation to the liturgy, choice of readings, customs and dates for holidays. In addition to being a seminal work on the calendar and chronology, it records customs and liturgical practices (minhagim) of the ancient Jewish communities of Palestine (including even lore about the weather), whose traditions were already threatened and in many cases were soon to be lost as a result of the influx of Sephardic Jews after their expulsion from Spain in 1492 and Portugal in 1497. It also includes similar information about the communities in northern Africa, as well as astrological and astronomical information.

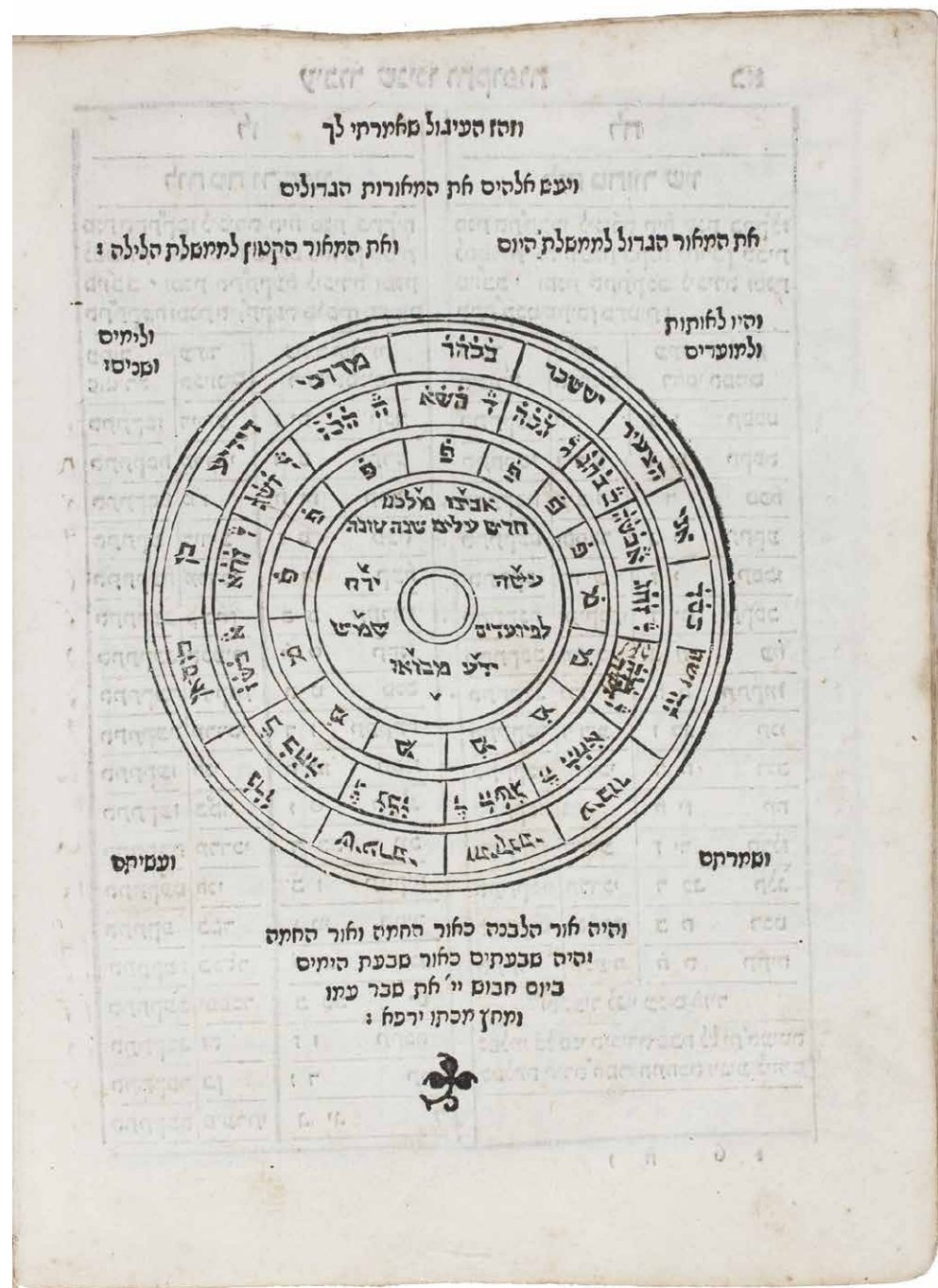
Susan (ca. 1510?–1572) was a Maghribian (northwest African) Jew, probably born in Fez, in what is now Morocco. He moved to Jerusalem at an early age and studied with Levi ibn Habib, chief rabbi there from 1525, in the early years of the Ottoman control of Palestine. He studied further in Safed then briefly sought work in Thessaloniki in 1539, when he was already preparing the present work, and continued it in Damascus in 1540 before returning to Safed.



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With skilful repairs and restorations in the margins of first leaves, but still in good condition and with generous margins. The best edition, prepared by the author, of an essential source for Jewish calendrical calculations and for Jewish customs surviving in Palestine in the mid-16th century.

136 ll., including the blank leaf [108]. *Adams, I20; Carlbach, Palaces of time (2011), pp. 47–54; A.M. Habermann, De Gara 52; hebrewbooks.org 45592; Marvin Heller, The sixteenth century Hebrew book, pp. 690–691; Steinschneider 5282.2; Zedner, p. 393.* More photos on our website



עיבור שנינו ותקופות

לח		לו	
לוח מחזור שיו		לוח מחזור שטו	
עמוד מולדות ראשי השנים	עמוד היכירה הכניסים	עמוד מולדות ראשי השנים	עמוד היכירה הכניסים
ב ו	אני	ו יח	יריע
ו יט	התקפו	ד ב	מרכי
ד ר	התקפח	א יא	כרו
ג א	התקפט	ז ט	יריע
ז י	התקפ	ד יח	מרכי
ד יט	ותיקתו	ב ב	תקמו
ג יז	מרכי	א ו	הכעיר
א א	כרו	ה ט	ותיקתו
ו כב	יריע	ד ו	מרכי
ד ח	מרכי	א טו	אני
א יז	כרו	ו ו	בקר
ז יד	יריע	ד כב	מרכי
ד כב	מרכי	ב ו	אני
ב ח	ואזק	ו טו	בקר
א ה	הכעיר	ה יב	בבאר
והכעיר לבני עכס אויר		ב כב	ישפכר
כסלמו כל שני היכירה שבח לא ית' העוטה		ז ו	זה
כסלמה אורה' אשרי המחכה ויגיע לימים		ו ד	בן
		ג יב	שיערתו

ו א ח י

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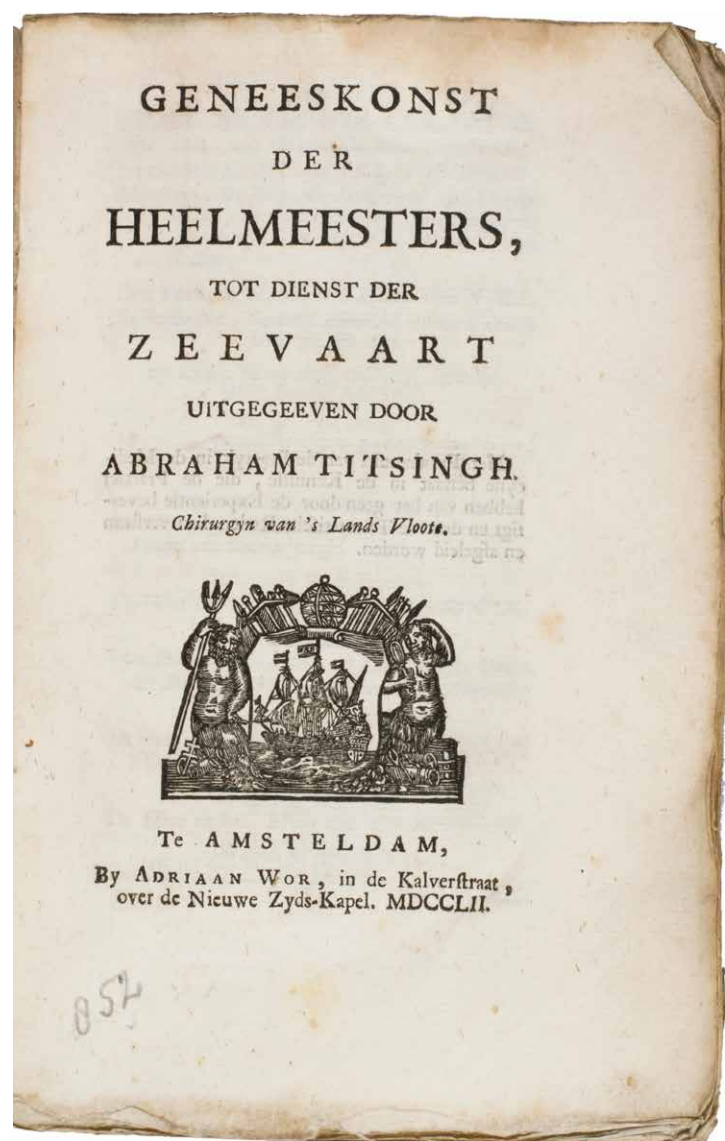
Science & Technology

Important contribution to our knowledge of medicine on voyages to the Americas

85. TITSINGH, Abraham (editor). Geneeskunst der heelmeesters, tot dienst der zeevaart.

Amsterdam, Adriaan Wor, 1752. 8°. With a woodcut vignette on the title page, and two decorated woodcut initials. Contemporary marbled wrappers, with a 19th-century paper label on the spine with the author and title in manuscript.

€ 3750



First and only edition of a very scarce work on naval medicine. This practical handbook was written by doctors who served on Dutch war ships that sailed from the Netherlands to Curaçao. It includes numerous case studies of sick sailors on these ships during the 1740s, along with commentary from Abraham Titsingh (1684–1776), who was a surgeon to the admiralty. The work is very rare, as it has only been recorded in four libraries, and we have only been able to find one other copy in sales records.

The numerous case studies presented in the work are incredibly detailed, and describe cases on board the ships *Middelburg*, *Maarszen*, *Tylingen*, *De Beschermer* and *Hartekamp*, primarily in the years 1743 to 1750, but with references to earlier voyages. They give a fascinating picture of illnesses and their treatment during voyages to the Americas. The work covers not only the principal illnesses facing the sailors (fevers, scurvy, diarrhoea, dysentery, and dropsy), but also wounds, surgery, amputations, etc. Each account of sicknesses and treatments during a voyage, with names, dates and details of the procedures, and of the exact composition of medicines given, is followed by a lengthy commentary, apparently in part by Titsingh, who compiled the work. The present copy comes from the library of Dutch physician and zoologist Jan van der Hoeven (1801–1868).

With the bookplate of Jan van der Hoeven mounted on the front pastedown. The wrappers are damaged around the spine with some loss of material around the joints, the edges of the wrappers are slightly frayed. The work is uncut, with a water stain in the head margin throughout, not affecting the text. Otherwise in good condition.

8, 662 pp. *Cat. NHSM*, p. 1020; *STCN* 314896082 (1 copy); *WorldCat* 907608682 (4 copies).

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The first manual of cryptography

86. TRITHEMIUS, Johannes and Gabriel de COLLANGE (translator). Polygraphie et universelle escripture cabalistique.

Including:

(2) **TRITHEMIUS, Johannes and Gabriel de COLLANGE (translator).** Clavicule, et interpretation sur le contenués cinq livres de Polygraphie, & universelle escripture Cabalistique.

(3) **COLLANGE, Gabriel de.** Tables et figures planispheriques, extensives & dilatatives des recte & averse, servants à l'universelle intelligence de toutes escriptures tant methathesiques, transpositives, mythologiques, numerales, anomales, que orchemales.

Paris, Benoît Prévost for Jacques Kerver, 1561. 3 parts in 1 volume. 4°. Printed in red and black, the main title and the titles of parts 2 and 3 set within a woodcut decorated border, 3 woodcut portraits of the translator, 13 large volvelles in part 3, numerous woodcut headpieces, and numerous woodcut decorated initials. 18th-century gold-tooled reddish-brown morocco, with the title and author lettered in gold on the spine, marbled endpapers, gold-tooled board edges, red edges. € 12 500

First French edition of the first printed work on cryptography, complete with all the tables and illustrations. This edition is particularly impressive because of the volvelles, which are exclusive to the French edition. The beautifully printed work contains hundreds of codes and ciphers, which could be used for writing or deciphering coded messages. It also includes many ancient alphabets and is the oldest known source for the Theban or witches' alphabet, which is still used in modern witchcraft today.

The *Polygraphia* is primarily a handbook for cryptography. The work is divided in three parts. The first contains a short history and description of the art of cryptography, and extensive lists of ciphers to use in coded messages. These ciphers are arranged in columns of code words, each corresponding to a letter of the alphabet. The code words are arranged grammatically, so that a grammatically coherent sequence emerges when words from each column are strung together to form a message. The first part also includes several exotic alphabets, including two purporting to have been derived from the works of Bede, and another from the 1546 *Hypnerotomachie*, presumably added by the translator.



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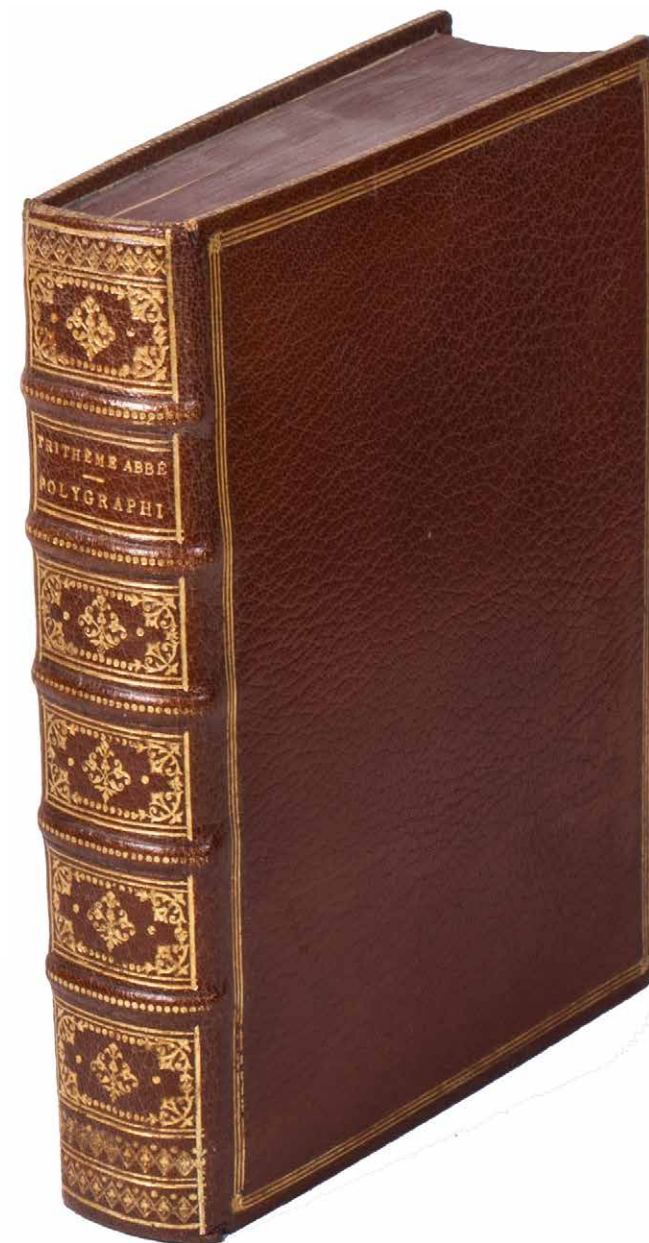
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The second part of work contains the key, and the third extra information to help use the ciphers, including the volvelles, which are very useful for the swift transcribing from one alphabet to another. This third part was written by the translator, Gabriel de Collange (1524–1572), and is therefore not present in the first Latin edition (1518).

With the bookplates of Henry Pannier (1885–1935) and Guy Bechtel (1931) mounted on the front pastedown, later manuscript annotations with information about the work in four different hands on the verso of the second free endleaf, and a small manuscript inscription at the head of the main title-page. With a small restored hole in the outer margin of the title page, not affecting the text, some of the leaves are slightly foxed, with brown stain on the verso of leaf 15, somewhat affecting the text, a water stain in the outer margins of leaves 177–186, some of the volvelles are slightly creased, the end papers have a small tear in the gutter, not affecting the structural integrity of the binding. Otherwise in very good condition.

[18], 300 ll. *Caillet 10850; Mortimer, Harvard college library: French 16th century books, 528; Pettegree & Walsby 49898; USTC 1225; cf. Glidden, H., Polygraphia and the Renaissance sign: The case of Trithemius. In: Neophilologus 71, 1987, pp. 183–195.*  More photos on our website



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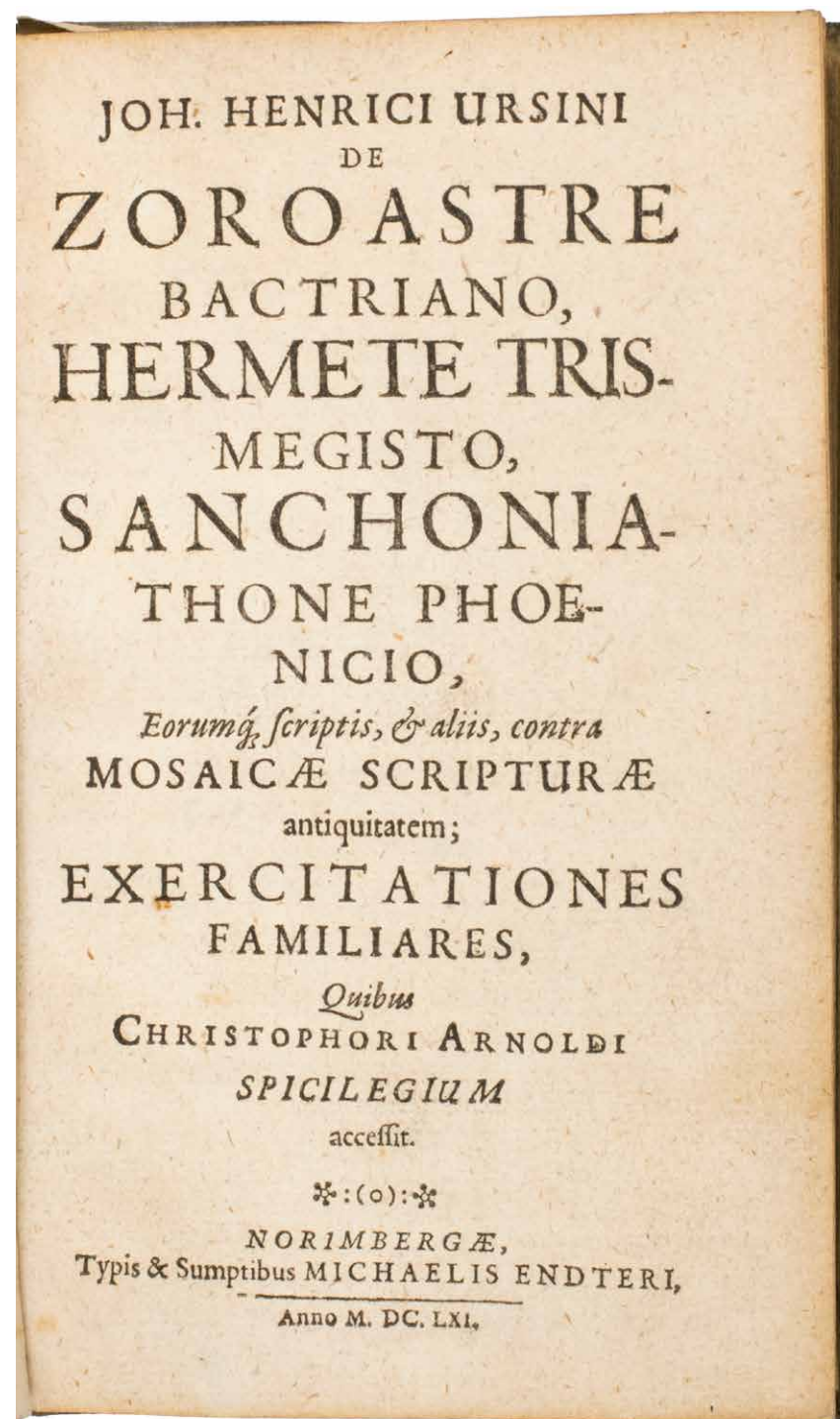
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A critique and chronology of Hermetic writings



87. URSINUS, Johannes Heinrich and Christophorus ARNOLDUS. *De Zoroastre Bactriano, Hermete Trismegisto, Sanchoniathone Phoenicio, eorumque, scriptis, & aliis, contra Mosaicæ scripturæ antiquitatem ...*

Nürnberg, Michael Endter, 1661. 2 parts in 1 volume. 8°. With 6 decorated woodcut initials, 7 headpieces built up from typographical ornaments, and 5 tailpieces (2 built up from typographical ornaments, 3 woodcuts). Contemporary overlapping vellum. € 6000

First and only edition of an important work of Hermeticism, which analyses the works of Hermes Trismegistus, Zoroaster, and Sanchuniathon, and compares them to the Mosaic scriptures. Caillet calls it an “Ouvrage d’érudition catholique”, but the work also discusses magic and the occult, the science of Adam, astrolatry, the mages from the Gospel, the library of Alexandria, and the Sibylline books. The second part of the work, written by Christophorus Arnoldus (dates unknown) discusses the same subjects.

Johannes Heinrich Ursinus (1608–1667) was a humanist and Lutheran theologian from Speyer, Germany. He was a rector in Mainz and the Dean of Regensburg. He authored a large number of works. His most well-known one is *Arboretum biblicum* (1663), which was the first attempt of note to create an alphabetical list of all the botanical references in the Bible. Likely because of this, the plant genus *Ursinia* was named after him in the 18th century.

With an ownership annotation on the recto of the first free flyleaf (“MWegel(?) by”) and another on the verso of the second free flyleaf (“NWuttke 1869”). The vellum is somewhat soiled and the manuscript title on the spine has faded. With a horizontal tear in the front pastedown, the work is browned throughout. Otherwise in good condition.

[16], 240; 71, [1 blank] pp. *Brüning 2058; Caillet III, 10946; Rosenthal 867; USTC 2623071; VD17 39:118402K; not in Duveen.* [More photos on our website](#)

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Famous Dutch voyages of discovery, with 2 maps, 1 plan and 61 plates

88. [VOC – WIC]. Nederlandsche reizen, tot bevordering van den koophandel, na de meest afgelegene gewesten des aardkloots. ... Met platen. Eerste[-veertiende of laatste] deel.

Amsterdam, Peterus Conradi; Harlingen, W. van der Plaats, 1784–1787. 14 volumes bound as 6. 8°. With 2 engraved folding maps, 1 engraved folding city plan and 61 engraved plates (56 folding) including many topographic views. Uniform half tree calf (ca. 1820?), gold-tooled spines. € 9500

First and only edition of an extensive and well-illustrated collection of Dutch voyages from the late 16th century to the second half of the 18th century, primarily to the East Indies, but also including voyages to China, Japan, Australia and Surinam. Volumes I-III contain voyages in search of a Northeast Passage and to the East Indies before the establishment of the VOC (Willem Barentsz, Houtman, Van Neck & Warwyk, Van Noort, Jacob Heemskerk, Spilbergen, etc.). Volumes IV-XIII are devoted to VOC voyages to the East Indies, Africa, the Indian Ocean, Japan, China and the Pacific (Warwyck, Van der Haghen, Matelief, Van Caerden, Verhoeven, Van den Broecke, Spilbergen, Bontekoe, Tasman, Schouten, Hagenaar, De Graaf, Hamel, Roggeveen, etc.) and include the ill-fated voyages of the *Arion* (shipwrecked in the Chinese Sea on a voyage from Batavia to Japan) *Blydorp*, *Rustenwerk* and *Nyenburg*. The final volume includes accounts of the West Indies (Piet Hein, Johan Nieuhof, Adriaan van Berkel and Jan Erasmus Reyning). In very good condition, with only occasional very minor and mostly marginal foxing, volume 12 with some marginal water stains and the edge of 1 plate slightly tattered. The bindings show some light wear and bumped corners, but are still good. Well-illustrated accounts of dozens of Dutch voyages.

Landwehr & V.d. Krogt, VOC 272; Muller, America 1902; Tiele, Bibl. 909; Sabin 52228.

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One of the oldest spa towns of Europe: Wiesbaden in Hesse depicted in a suite of views

89. [VODDIGEL, Jan Simon & Ferdinand Karl KLIMSCH]. [Album von Wiesbaden].

Wiesbaden, C.W. Kreidel, [1852]. Small oblong 2° (30 × 23 cm). Suite of 10 steel-engraved views, all finely hand-coloured and highlighted with gum arabic, tipped onto thick brown leaves with printed decorative borders and captions. Contemporary decorated red cloth, gold-tooled spine, new endpapers. € 4800

Beautifully produced suite of views engraved after the Dutch artist Jan Simon Voddiggel (1820–1862) showing Wiesbaden in Hesse, one of the oldest spa towns in Europe, celebrated as the “Nice of the North”. It includes several views of the old Kurhaus (“spa house”)

built by Christian Zais in 1810 in the neoclassical style, the nearby cold-water balneological institution of Nerothal, the summer palace of the Dukes of Nassau, the “Kochbrunnen” (hot spring fountain) in downtown Wiesbaden, the sepulchral chapel of Duchess Elizabeth of Nassau, the Ducal hunting palace, and the ruins of Sonnenberg castle. Issued with various titles and, as here, without a title-page.

With an inscription in ink on the first free endpaper to Christine Emma Sanford, née Percival (1828–1900), “from her affectionate mother” (dated 1 May 1859). Christine Percival had married Edward Ayshford Sanford of Combe Florey, Somerset, in 1853. Cloth rubbed, spine rebacked, new endpapers. One plate with an unobtrusive mark, another with faint stains at corners from adhesive on the back. Otherwise in good condition.

[10] engraved views. [More photos on our website](#)



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Carl Vogel's 108 original drawings for Dante's Divine Comedy

90. 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, etc. (mostly illustrating Dante's Divine comedy), 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: one showing an early portrait of Dante on coated paper, and 4 on uncoated paper showing details from Vogel's oil painting of Dante and ten episodes from the Divine Comedy), 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?), sewn on 4 recessed cords, each volume with 2 dark brown morocco labels on the smooth, gold-tooled spines, the upper with "Divina Commedia|di Dante" and the lower with the volume number and relevant volume title ("Inferno", "Purgatorio" and "Paradiso"), 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. Four sepia photographic images, probably albumen prints on uncoated paper, show details of Vogel's colour panel, "Dante and ten episodes from the Divine Comedy" (oil on paper, at the Uffizi Galleries in Florence, variously dated 1842 or 1860): one full-page, showing the upper part of the panel (down to the portrait of Dante), another nearly full page, again showing the central portrait but including two lower scenes, not in the larger photograph, while the other two are smaller, showing the scene at the lower right as well as an alternative version, perhaps a preparatory study.

Vogel also inserted some images that do not show his own drawings: one is a sepia photograph (albumen print?) on coated paper showing what appears to be an early portrait of Dante, perhaps used as a model for Vogel's own portrait of Dante. Another is a finely etched portrait of Vogel himself by Johann Moritz Edlinger, dated 1846.

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.



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The drawings also reveal valuable information about Vogel's working methods, showing, for example, facing pages 71, 74, 82 and 86, four different versions of one scene (where an angel chases the devil away from a fallen soldier): a pencil sketch with a grid, a finished pencil drawing in mirror image, an ink and ink-wash drawing, right reading, and a part of the scene rendered in more detail and in colour.



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. I, 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 on our website](#)

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A unique wedding album of two members of prominent German-Dutch business families

91. [WEDDING ALBUM – THE NETHERLANDS – GERMANY]. Zur Erinnerung an die Hochzeits-feierlichkeiten von Ella de Ridder und August Janssen in Frankfurt a/M im August 1896.

(Colophon:) Amsterdam, Calligrafie und Druck von Johan. K. Koning, [1896]. Large 2° (ca. 51 × 33 cm). Wedding album comprising five manuscript texts of occasional plays (4 in German, 1 in Dutch), written in a neat cursive in black ink on

thick laid paper, each illuminated with a 4-line decorated initial in red, blue and white on a gold/bronze field, richly decorated with penwork in black ink (extending down into the inner margin). Each text is preceded by a letterpress title leaf set in neo-Gothic type, also used for the general title, several text leaves, and the colophon. Further with 1 gouache illustration on grey paper (sheet size ca. 32 × 24.5 cm, mounted on the first leaf) showing a bouquet of flowers, 14 printed ephemera relating to the “Polterabend” (wedding-eve party) and the wedding on single or double leaves in various sizes (the wedding announcement/introduction to the wedding-eve party and attached is a photo of the couple in a circular frame of red wax, 5 menu cards, the lyrics to 6 German songs, a musical score by the German composer Wilhelm Aletter (1867–1934), and an announcement of the comic opera *Des Teufels Antheil* by the French composer Daniel Auber (1782–1871), performed by the Frankfurter Opernhaus on 25 August 1896 in Frankfurt am Main. Also with two manuscript wedding speeches in German, written in black ink on paper, two mounted albumen prints, the first showing two actors dressed as a Frisian farmer and his wife and the other showing a man in Chinese dress, 56 large ornamental vignettes printed in red or blue throughout, 17 ornamental tailpieces printed in black, blue, and red, and some dried flowers mounted on several leaves. Contemporary gold-tooled burgundy leather, the front board with a large gold-stamped monogram as a centrepiece (the intertwined initials of the couple: AJ and EdR) with the date (“24–26 August”) above and the year (“1896”) below lettered in gold, both boards show a single fillet frame along the outer edges, gold-tooled turn-ins, beige watered silk endleaves.

€ 3500



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A sumptuously executed wedding album presented to the Dutch groom August Janssen (1865–1918) and his bride Ella de Ridder (1877–1951), produced in honour of their wedding celebrations which took place on 24–26 August 1896 in Frankfurt am Main, Germany. Most of the album concerns their “Polterabend”, the wedding-eve party similar to present-day bachelor-/bachelorette parties except for the bride and groom joining together in the festivities. The main event now associated with a Polterabend is the smashing of porcelain by the wedding guests in order to bring luck to the couple’s marriage, but in general the evening is filled with plays and songs written and performed for the couple by their family and friends.

A few performing actors were members of the Janssen-family, a Dutch business family who had amassed their fortune with the tobacco cultivation in the former Dutch East Indies. They were also known for their generosity and philanthropic activities in the Netherlands. At the head of this family was the German-Dutch merchant Peter Wilhelm Janssen (1821–1903), one of the founders of the Deli Maatschappij in Sumatra and father of the groom, who was his second son. His eldest son Christian Wilhelm Janssen (1860–1927) was married to Susanna Dorothea Anna Rehbock (1862–1933). Her brother, the Dutch merchant Heinrich Carl Rehbock (1865–1938) was married to Caroline Janssen (1871–1951), one of the five daughters of Peter Wilhelm Janssen. Among the other actors were the brother of the bride Gustave von Ridder (1874–1956), the German playwright Hermann Otto Rudolf Presber (1868–1935), the German lawyer Paul Roediger (1859–1938) and his Dutch wife Julie Louise Charlotte Elink Schuurman (1875–1961), the sisters Anna Maria Humser (1876–1974) and Elisabeth (Else) Humser (1872–1967), daughters of the German lawyer and politician Gustav Adolph Humser (1836–1918), who was chairman of the Frankfurt city council at the time of the wedding celebration.

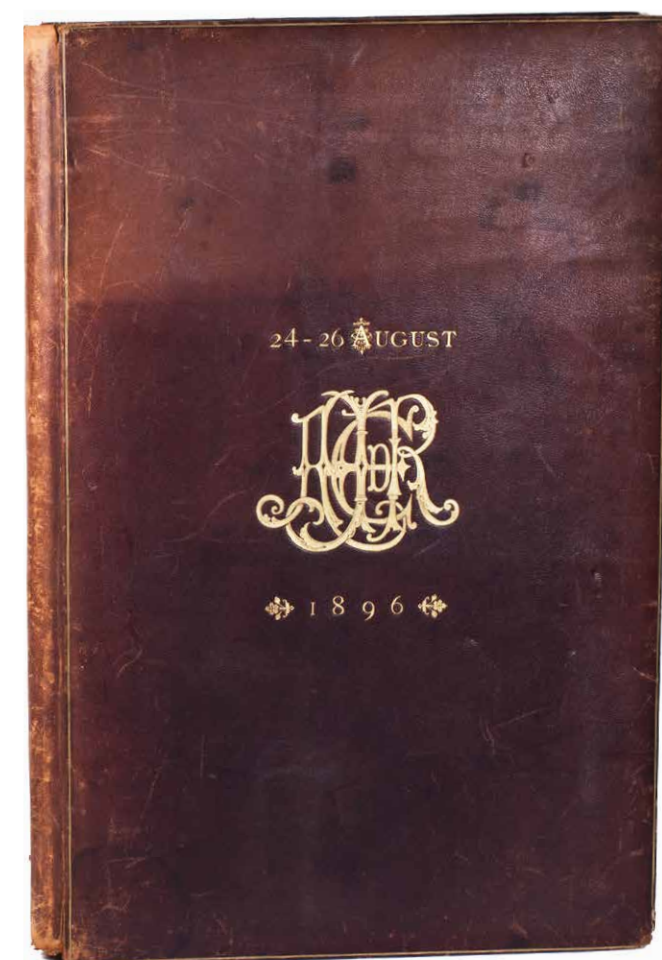
The groom August Janssen (1864–1918) started his business career at trade offices in Bremen and London. He subsequently left for the former Dutch East Indies where he founded several enterprises. His wealth enabled him to engage in philanthropic activities. For example the municipality of Baarn benefited from his generosity, he erected two public swimming pools there at his own expense.

The bride Ella (Elisabeth) de Ridder (1877–1951) was the only daughter of the Belgian-German merchant August Cornelius de Ridder (1837–1911), known for his distinguished art collection of mainly Dutch and Flemish paintings of the 17th century which he built at his house at Kronberg near Frankfurt am Main. The famous Anglo-Hungarian artist Philip Alexius de László (1869–1937) painted Ella’s portrait in 1903 in Baarn at the house of Hendrik Cornelis van den Honert (1854–1916), the successor of Peter Wilhelm Janssen as director of the Deli Maatschappij in 1898. De László had also painted her mother, Johanna Elisabeth Louise May (1853–1942) around 1898 and two of her children in 1908.

A unique wedding album of two members of prominent German-Dutch business families, written and printed in 1896 as a special single copy publication. The album was produced in Amsterdam by Johan K. Koning, who took care of the calligraphy of the texts and the printing of the (divisional) titles, explanatory leaves and vignettes.

The spine and edges and corners of the boards show signs of wear with some minor loss of material at the foot of the spine and the tips of the corners of the boards, the leather is somewhat faded and scratched, all without affecting the general clarity of the tooling or the integrity of the binding. The watered silk on the first free flyleaf is torn, some offsetting to the blank versos of the leaves, and some glue residue on the leaves with dried flowers. Otherwise in good condition.

[60] ll. [More photos on our website](#)



Remarkable work on whaling in the Netherlands and Greenland, with plates by Jan Luyken

92. [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

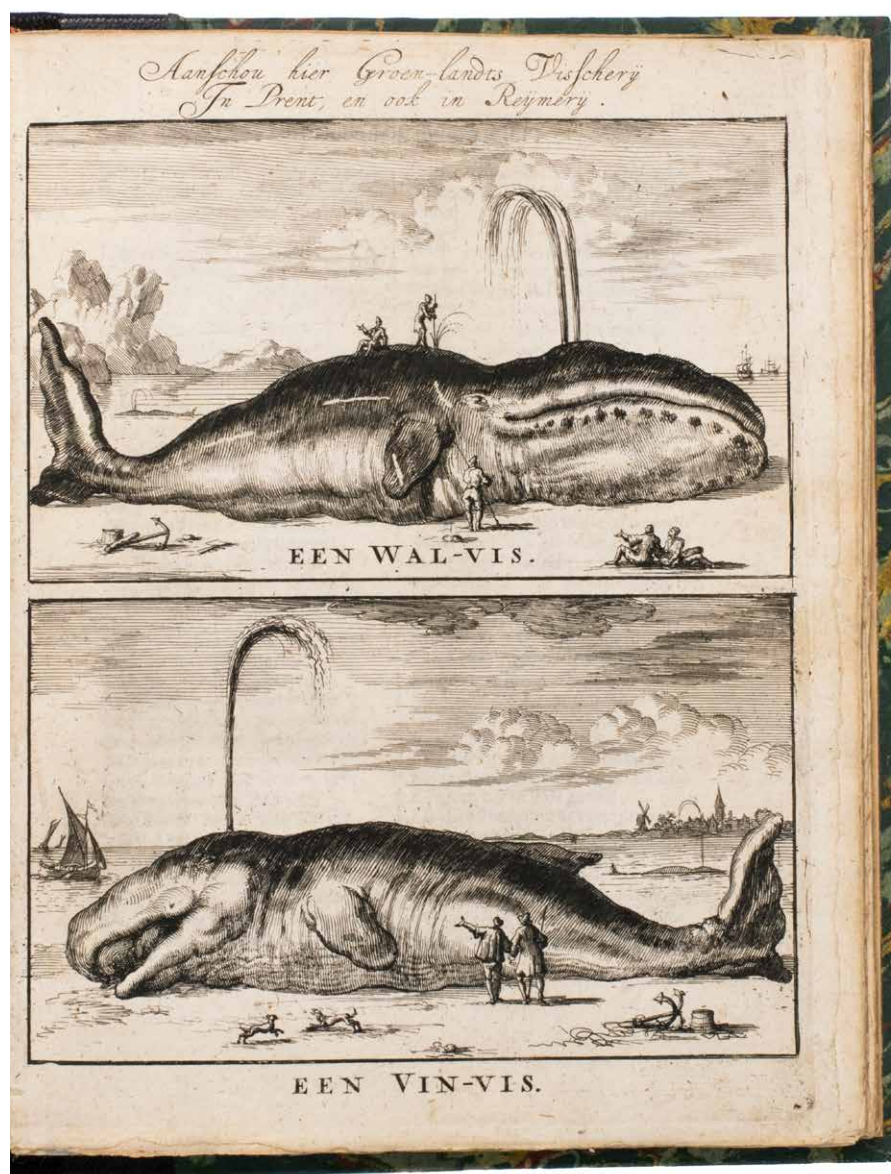
Maris, it is possibly the first ever journalistic report in Dutch. The second half of the work explains the practice of whaling in Greenland, including the dangers of it, the rules and regulations, and the necessary equipment. It also gives a list of the Dutch fishing and whaling ships that were present 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* I, 88; *WorldCat* 606478541, 922326742, 747675692 (11 copies); cf. *Maris, B. van, Oude non-fictie teksten #4: De eerste journalist was een houthandelaar. In: Neerlandistiek, online tijdschrift voor taal- en letterkunde, 2015.*

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Beautifully illustrated standard work on German trees and shrubs

93. 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 hand-coloured 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; *Stafleu & Cowan*, 2214. [👉 More photos on our website](#)



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Exceptionally rare 17th-century flower book with beautiful engravings

94. WITT, 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*.

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*Highlight of architectural history:**extremely rare & important plate collection by the master architect Frank Lloyd Wright***95. WRIGHT, Frank Lloyd.** Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright.

Berlin, Ernst Wasmuth, [1910]. 1 text volume and 2 portfolios with lithographed plates. 1° (plates, ca. 64 × 40 cm) and 2° (text volume, ca. 41 × 32 cm). Text volume with the title printed in gold. With a total of 100 lithographed plates in 2 portfolios: 72 plates numbered I-LXIV, printed on grey or white paper and mostly printed in brown, some in grey, grey & white or brown & white, one in gold (plate I), one in colour (plate LXIV) and one plate folding (plate LX), and 28 overlays, printed in brown on tissue paper. Each plate embossed with Wright's blind stamp. Kept loose, as issued, in the original two portfolios (64 × 41.5 cm), both dark blue half cloth with the original publisher's printed grey wrappers over boards with all white ties present. Both portfolios and text leaves are kept in a larger, later beige half cloth portfolio (ca. 65 × 43 cm) with brown paper sides, three protective flaps and white ties. € 65 000

Extremely rare first edition, of the complete collection of plates prepared from drawings made by master architect Frank Lloyd Wright (1867–1959) at his Oak Park Studio, illustrating seventy buildings and projects completed between 1893 and 1909. It is the first major publication by one of the greatest innovators of modern architecture. The work boosted Wright's fame in European architectural circles and influenced key figures in contemporary architecture including Ludwig Mies van der Rohe, Peter Behrens and Le Corbusier. The plates show perspective views, plans, sections and interior and exterior details. Plate LVI, with an interior view of the living room of the Coonley House, is one of the most important and desirable of the series.

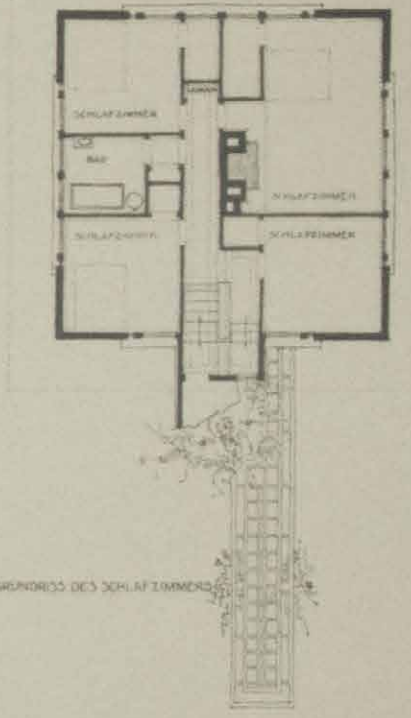
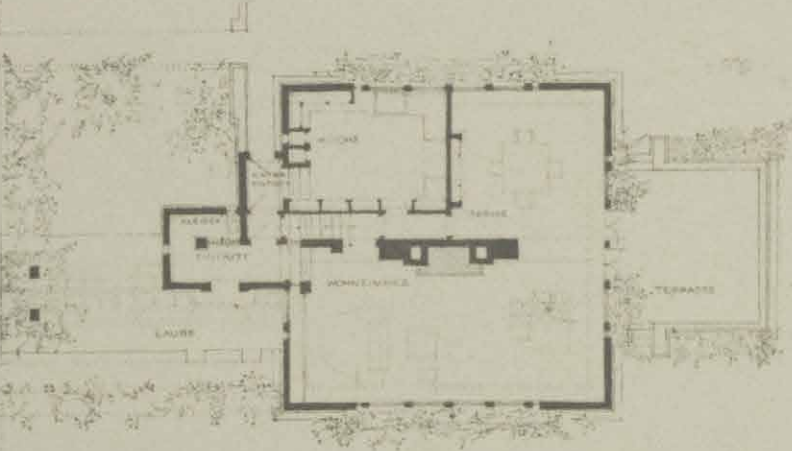
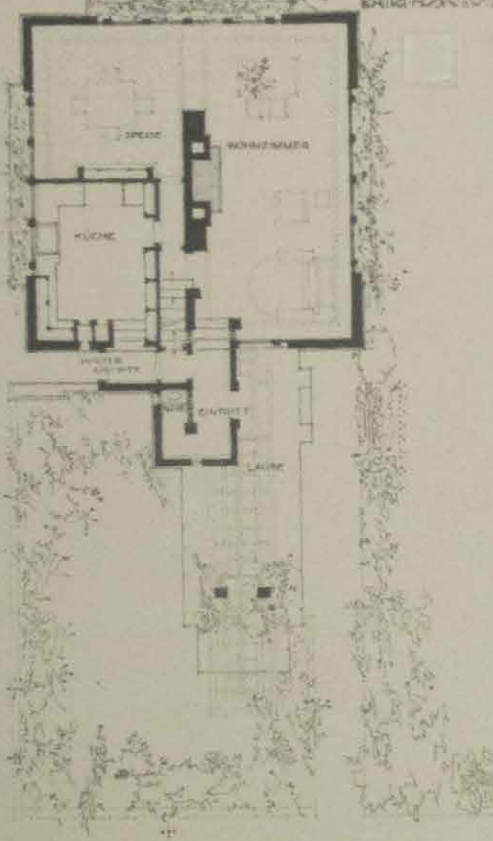
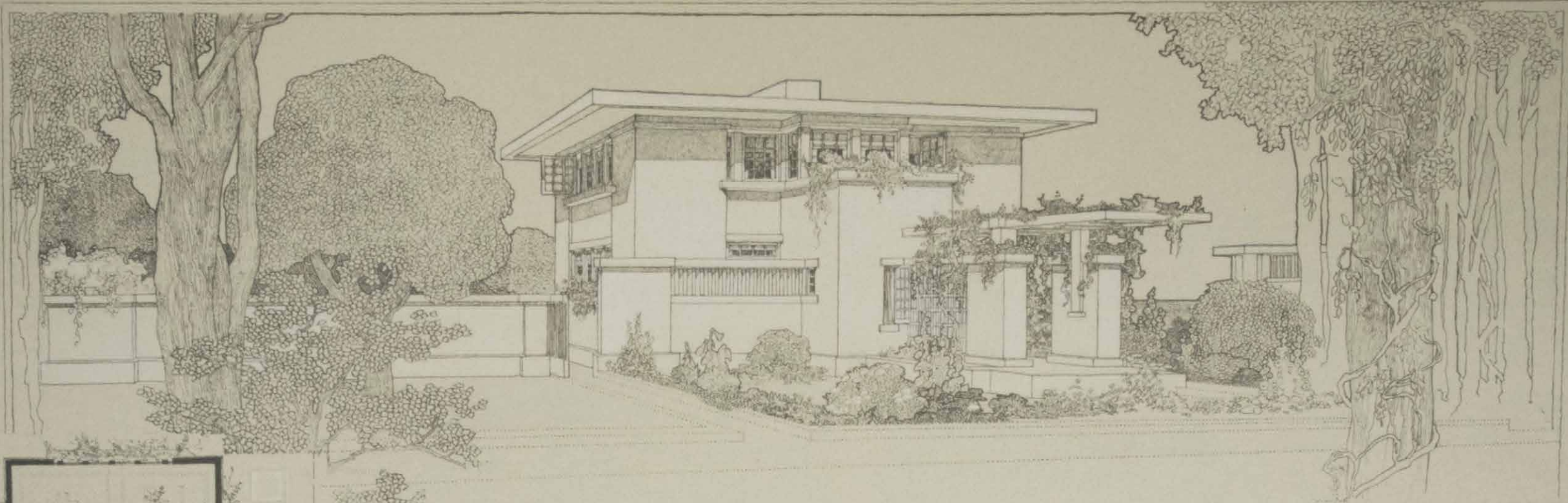
The edition is scarce due to a fire at Wright's home and studio, Taliesin, in August 1914.

The later portfolio worn: a little stained, edges a little worn, head and outer protective flap half loose, bottom protective flap loose but present, linen ties somewhat frayed. Two ties of the second plates portfolio are torn and frayed. Text volume, some plates and the wrappers of both portfolios somewhat foxed, some plates with occasional marginal tears (never affecting the image), overlays a little toned. Overall a complete set with the plates, booklet and the two original publisher's portfolios still in good condition, being Wright's extremely rare magnum opus that secured his status in Europe: one of the most influential architectural publications of the century.

30, [I], [I blank] pp.; plus 100 lithographed plates. *Kruft* 210; *Robert L. Sweeney, Frank Lloyd Wright: an annotated bibliography, 1978, 87; Thieme-Becker* XXXVI, 279.

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LAGEPLAN UND GRUNDRISS DES ERSTESGESCHOSSES A

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The work that revolutionised ocean navigation

96. [ZACUTO, Abraham Ben Samuel]. Ephemerides sive Almanach perpetuu[m].


(Colophon:) Venice, Petrus Liechtenstein, for Johannes Lucilius Santritter, October 1498. 4°. With a woodcut title page and numerous tables. 20th-century limp vellum, sewn on 2 thin vellum straps laced through the joints, with the manuscript name of the (wrong) author and year of publication on the spine. € 165 000

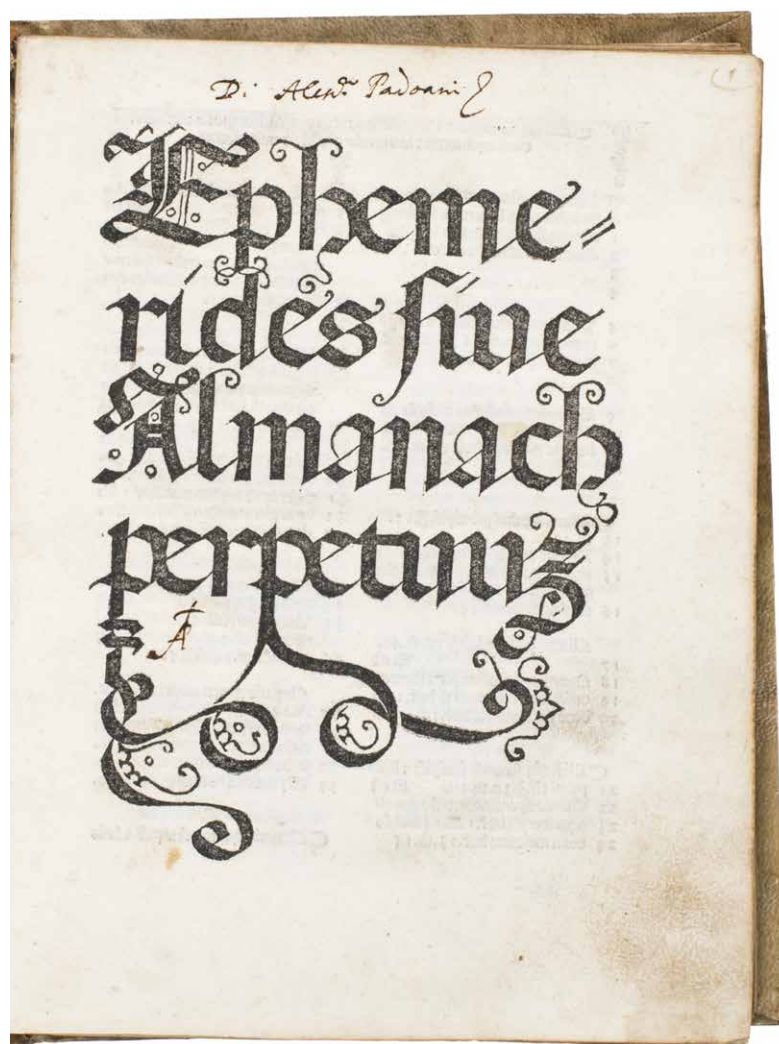
Highly important 15th-century work on navigation, which helped sailors navigate more accurately. According to Gunn, the work “immediately helped to revolutionize ocean navigation. Prior to the *Almanach*, navigators seeking to determine their position in the high seas had to correct for “compass error” (the deviation of the magnetic north from the true north) by recourse to the quadrant and the Pole Star. But this proved less useful as they approached the equator and the Pole Star began to disappear into the horizon. Zacuto’s *Almanach* supplied the first accurate table of solar declination, allowing navigators to use the sun instead.”

The work contains dozens of astronomical tables, charting the position of the sun, moon, and five planets, between 1473 and 1530. The calculations were based on the *Alfonsine Tables* and the work of other astronomers. As the data were presented in simple tables, with the positions of a planet easily interpolated between entries, the work was easy to use. Zacuto’s success in fusing his mathematical and astronomical observations with practical aspects of oceanic navigation such as the preparation of sea charts and instruments vital for the most important navigators of the time undoubtedly makes him a major contributor to the creation of the world of today.

Abraham Zacuto (1452–ca. 1515) was one the most important geographers and cosmographers in the age of Columbus. His astrolabe, astronomical tables and charts played a fundamental role in Portuguese and Spanish navigation to America and India, as they were used by Vasco da Gama and Columbus. The navigators to Brazil and India also took Zacuto’s charts with them. As such, Zacuto is one of the men who help usher Portuguese global expansion.

With a later ownership annotation on the title page and contemporary annotations in the margins throughout. The vellum is somewhat creased and browned, with a dent on the back. The lower corner of the first few leaves shows some thumbing, with brown (ink) stains on some leaves, a water stain in the lower outer corner of leaves 81 and 82, not affecting the text. Otherwise in good condition.

[122] ll. *Bibl. Hisp. No. 1060; Brunet V, 1518; Darmstadt LB: 33/7667; Goff R110; GW M37517; Hain-Copinger 13798; ISTC i00110000; Panzer, VIII, p. 356; USTC 991591; cf. Chabás, J. and B.R. Goldstein, Astronomy in the Iberian peninsula: Abraham Zacut and the transition from manuscript to print. In: Transactions of the American Philosophical Society, New Series 90 (2), 2000; Gunn, Geoffrey C., Overcoming Ptolemy: The Revelation of an Asian World Region (Lanham, Lexington Books, 2018); Jews and the Americas: 165 Years of Collecting at the JCB Fall 2010 – Winter 2011 <https://jcblibrary.org/exhibitions/jews-and-americas-165-years-collecting-jcb>.  More photos on our website*



☾ Ephemerides perpetui circuitus Solis Anno Salutis 1473 hñs exordii

Annus cōmunis 1

Di	Martius			Aprilis			Maius			Iunius			Iulius			Augustus		
	g	m	z	g	m	z	g	m	z	g	m	z	g	m	z	g	m	z
1	20	26	30	20	54	0	19	51	7	19	25	4	17	55	52	17	32	28
2	21	25	59	20	52	24	20	48	36	20	22	5	18	52	55	18	30	17
3	22	25	28	22	50	48	21	46	5	21	19	7	19	49	58	19	27	56
4	23	24	56	23	49	8	22	43	34	22	16	8	20	47	2	20	25	26
5	24	24	21	24	47	28	23	41	2	23	13	9	21	44	6	21	23	18
6	25	23	46	25	45	48	24	35	30	24	10	11	22	41	12	22	21	0
7	26	23	11	26	44	0	25	35	54	25	7	12	23	38	19	23	18	42
8	27	22	26	27	42	11	26	33	17	26	4	13	24	35	26	24	16	32
9	28	21	41	28	40	22	27	30	40	27	1	14	25	32	37	25	14	22
10	29	20	55	29	38	26	28	28	0	27	58	15	26	29	48	26	12	12
11	0	20	3	0	36	30	29	25	19	28	55	17	27	27	0	27	10	4
12	1	19	11	1	34	35	0	22	38	29	52	19	28	24	13	28	7	57
13	2	18	19	2	32	32	1	19	54	0	49	20	29	21	26	29	5	50
14	3	17	18	3	30	29	2	17	10	1	46	21	0	18	40	0	3	53
15	4	16	16	4	28	25	3	14	25	2	43	22	1	15	59	1	1	56
16	5	15	14	5	26	16	4	11	37	3	40	23	2	13	18	2	0	0
17	6	14	7	6	24	7	5	8	43	4	37	24	3	10	37	3	55	5
18	7	13	0	7	21	58	6	6	0	5	34	25	4	7	58	4	56	11
19	8	11	13	8	29	44	7	3	9	6	31	26	5	5	19	5	54	17
20	9	10	40	9	17	29	8	0	18	7	28	28	6	2	40	6	52	36
21	10	9	25	10	15	14	8	57	27	8	27	30	7	0	6	7	50	55
22	11	8	10	11	12	54	9	54	32	9	22	31	7	57	33	8	49	14
23	12	6	52	12	10	34	10	51	36	10	19	32	8	55	0	9	47	36
24	13	5	34	13	8	14	11	48	40	11	16	34	9	52	28	10	45	58
25	14	4	16	14	5	51	12	45	44	12	13	35	10	49	57	11	44	20
26	15	2	51	15	3	27	13	42	48	13	10	37	11	47	29	12	42	49
27	16	1	26	16	1	3	14	39	51	14	7	39	12	44	57	13	41	18
28	17	0	1	16	58	35	15	36	54	15	4	41	13	42	28	14	39	48
29	17	58	32	17	26	6	16	23	57	16	1	43	14	40	0	15	38	20
30	18	57	3	18	53	37	17	31	0	16	58	46	15	37	32	16	38	52
31	19	55	34	0	0	0	18	28	2	0	0	49	16	35	5	17	35	24

☾ Ephemerides siue Almanach perpetui circuitus Lanonesq; in eas.

☾ Ephemeridum perpetui circuitus vsus baud difficulter deprehenditur quibusdam ante expositis. Ephemeris quippe ista ois: motus veros tam luminariū q; aliorū planetarū tēpoze oī r loco cōmonstrās partibus decē integrat. Solis nāq; ephemeris locū primū (cū luminare sit matius) possidet: ānosq; quattuor reuolutiōis cōplectif. Deinceps lune ephemeris triginta unū annis reuolutionis extensa: loco secūdo succedit. Tertium locum caput oracōnis lune nonagintatres annos reuolutiōis orinens accepit. Cui ephemerides relique planetarū iuxta numerū annoz reuolutiōnis eoz protense subsequūt: ut Venus annis octo: Mercurius vario progressu r re gressu suo annis centum r viginti quinq;. Mars septuagintanouē. Iuppiter octuagintatribus. Saturnus quinquagintanouē loca sua singule sibi serie vēdicāt. Restant tabule quattuor vltimo annexe: quaz vna introitū solis in principia signoz mensiu; anni explicat. Altera cōiunctiones planetarū quo anno oringere solent exprimit. Tertia eclipsis luminariū certis ānis euenientes enūciat. Quarta tabula ascendenti reliquisq; domibus celi hora qualibet est ac cōmodata: r his decē partibus ephemeridum cōtextus integratur. Dec aut oīa ephemeridis text^o cuiusq; cū nōnullis alijs tituli rationē illic hñtib^o: iscriptio r cui^o eoz in capite supeme cuiusq; intuenti manifestissime declarat. Reuolutiōē aut annoz hic intelligi volum^o generaliter: numerū tot annoz solariū per quot annos a radice lapsos: mot^o verus luminariū aliorūq; planetarū circūgirādo anno mense et die eodē iuxta numeros annoz reuolutio

nē cuiusq; integrātes: superius cōmemoratos: in singulisq; ephemeridibus ordine supeme adnotatus: ad locū pristinū zodiaci vnde ceperat examussim fere reuersum iri a viris sydereis domibus familiaribus deprehēsum est. Pre ceteris vniuersale quid vsus ephemeridis hic primo est a iad uertendū. Quālibet enī ephemeridē anno solari chri 1472 reuoluto: vltimo die februarij in meridie: superq; meridianū Tolleti supputatā premonim^o sumpsisse exordii. Quē numex annoz chri scilz 1472 loco radice id est inceptionis annoz reuolutiōis cuiusq; ephemeridis tenere neces se est. Numex vō illū in sequētib; numerū annoz radice nūcupabimus.

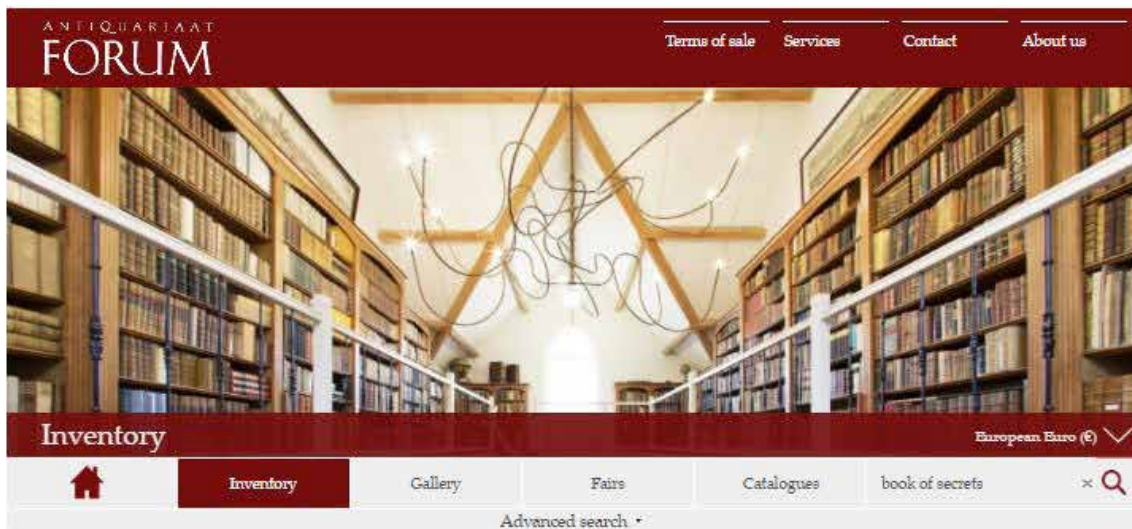
☾ Uerū igif motū si anno quopiā preterito proposito siue futuro luminariis alicui^o vel alterius planete rē: ad diē certū cupis Numex annoz xpi oīi preteritoz ante radicē scilz 1472 quē numex cōsequenter annos priores appellabimus: vel hunc numerū ipsius radice a numero annoz xpi currentiū siue futuroz: quē similiter in sequētib; annos posteriores nominabim^o semp minuire te oportebit. Qd enī relinquet distantia a numero radice annoz prioz vel posteriorz declarat. Et si alteruter istoz numeroz distātie reuolutiōē aliquā alicui luminariū vel planete rē: fm numex rū superius explicatā: fortasse excesserit. Si numex illū ita distātie p numex integrē reuolutiōis partiaris resultās reuolutiōē integrū vnā vel plures elapsas admonet. Qd q; reliquū fuerit annū currentē reuolutiōis nō integrē ostēdet. Hunc quoq; annū representās annū tuū proposituz vocabim^o vbi in sequētib; vsu veniat. Hoc est cōmune in singulis ephemeridib; pre cognoscendū. Veros aut motus singuloz ex qualibet ephemeride quo nā pacto elice

Sol: Ans. 9
Luna: Ans. 31
Capit. 90

Venus. 8
Mer. 125
Mars. 77
Iuppiter. 83
Saturn. 59

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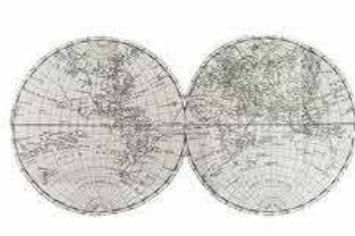
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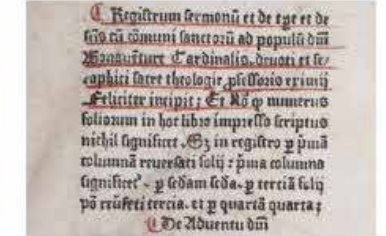
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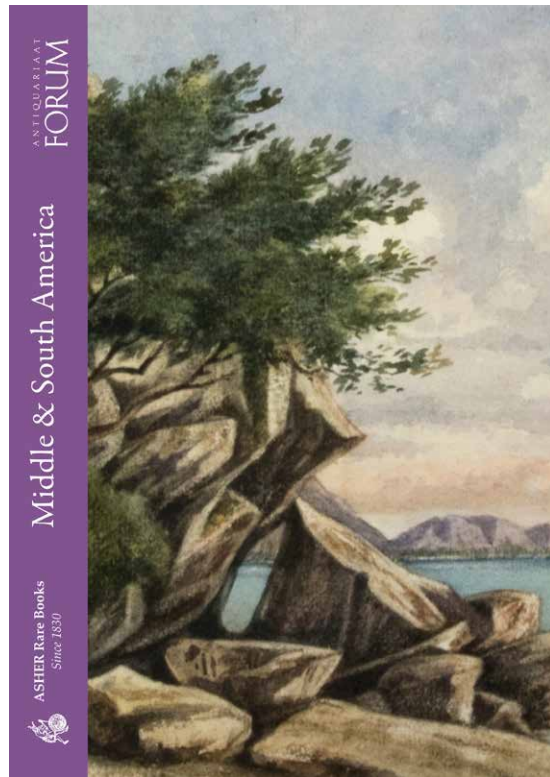
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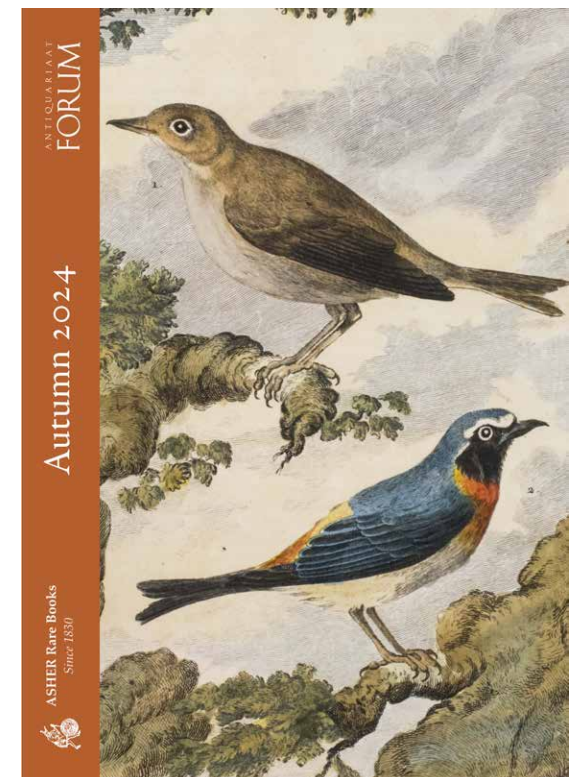


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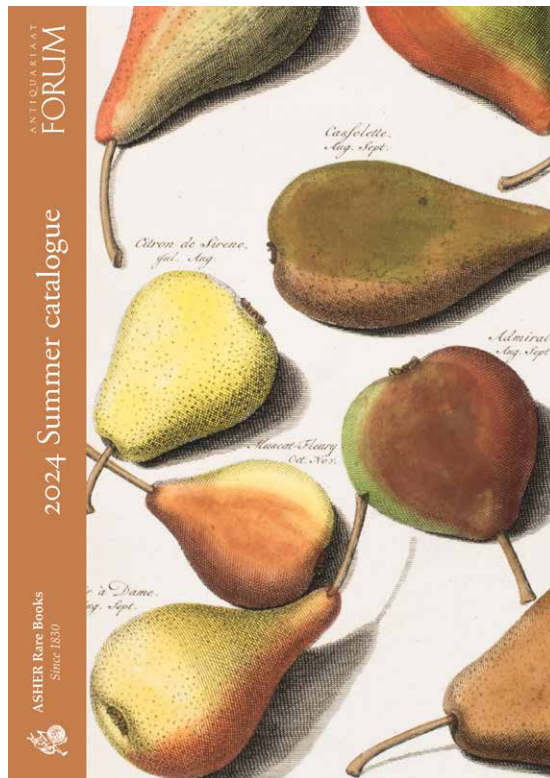
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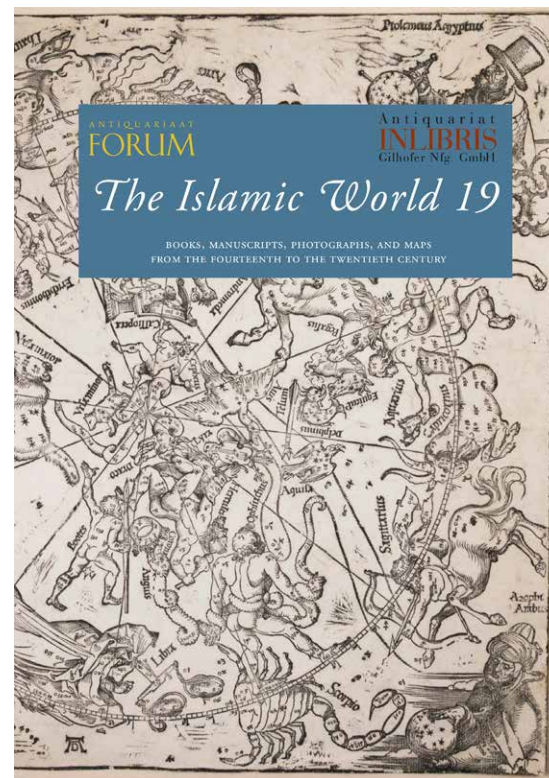
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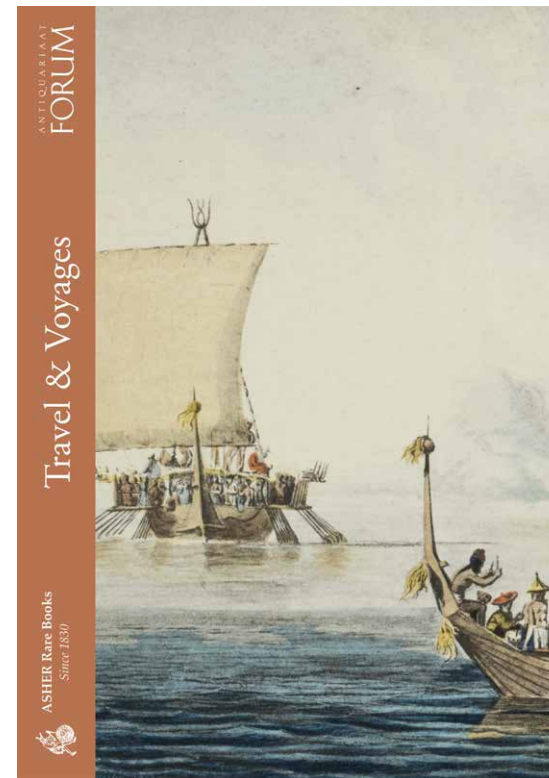
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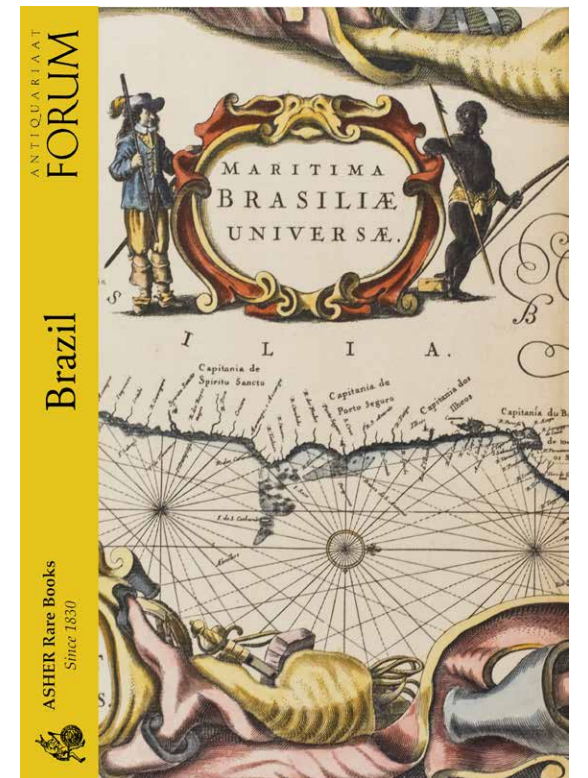
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