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Exploring the Amazon River from Quito to the east, with the extremely rare map

I. ACUÑA, Cristóbal Diatristán de. Relation de la Riviere des Amazones traduite par feu Mr de Gomberville de l'Académie Françoise. Avec un dissertation sur la riviere des Amazones pour servir de Preface. Paris, Claude Barbin, 1682. 4 parts in 2 volumes. 12°. With a folding engraved map of the Amazon River. Contemporary calf, gold-tooled spine with red morocco title label, red edges. \$ 15 500

First edition in French of a travel account of the expedition by Pedro Texeira (d. 1641) and Cristóbal Diatristán de Acuña (1597–ca. 1676), exploring the Amazon River from Quito to the east. They were the first Europeans to penetrate Indian land as deep as they did. Originally published in Spanish in 1641.

This French edition is the most complete edition to be found, with the *Journal du voyage qu'ont fait les Peres Jean Grillet & François Bechamel de la Compagnie de Jesus, dans la Goyane, l'an 1674*, following the fourth part and including the very rare map of the Amazon River, drawn by Sanson d'Abbeville. Borba de Moraes thought the map could only be found in the simultaneous issue with the publisher's address of the widow of Louis Billane.

With some dampstains. Good copy of a travel account of the exploration of the Amazon River.

199, [I; 4], 218; 238, [2 blank]; 206 pp. Alden & Landis 682/2; Borba de Moraes, p. 12; Palau 2484; Sabin 151; Streit 2166.

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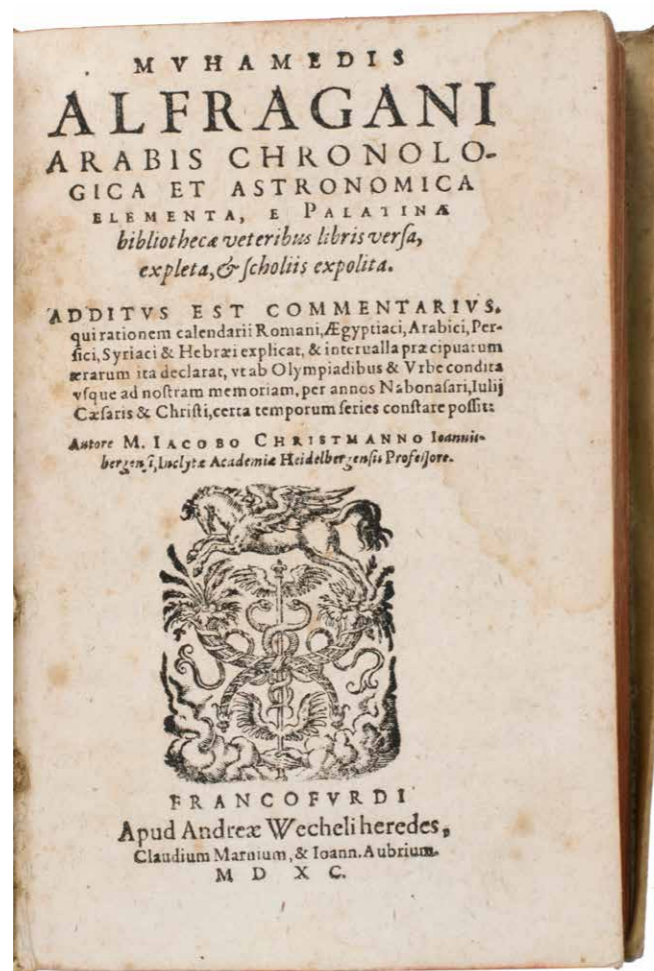
Religion & Devotion

Science & Technology

The work that spread Ptolemy's ideas in Europe

2. 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. \$ 19 000



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 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. The work “gives a comprehensive account of Ptolemaic astronomy that is entirely descriptive and nonmathematical. These features together with the admirably clear and well-organized manner of presentation, must have been responsible for the popularity this book enjoyed.” (DSB). The work was translated into Latin multiple times and translated into Hebrew by Jacob Anatoli (1194–1256). The present Latin translation is by German orientalist and humanist Jacob Christmann (1554–1613), and was based on Anatoli's Hebrew translation. 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 III*; *USTC* 676537; *VD16 A 1203*; *Zinner* 3368. More on our website

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

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

Amsterdam, Carel Allard, 1705. 3 parts in 1 volume. 4°. With 208 contemporary hand-coloured engraved plates (1 folding, 23 double-page, 184 single page), the title pages of volume 1 and 2 are printed in red and black. Modern gold- and blind-tooled vellum (mimicking contemporary style), a black paper label on the spine with the title and author lettered in gold, green closing ties, dark blue edges. The work is kept in a marbled paper and brown book cloth clamshell box, with a brown paper label on the spine. \$ 30 000

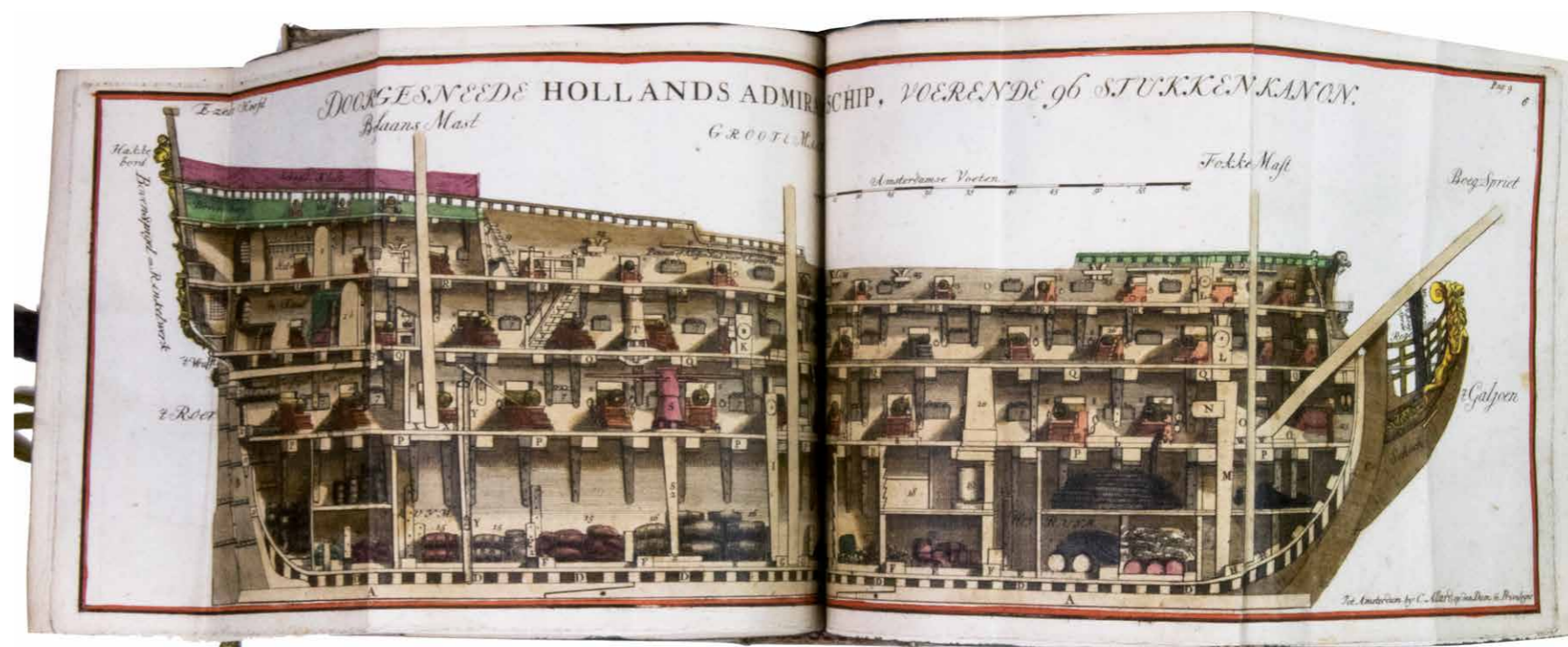
Highly important work on shipbuilding showing all facets of this trade, with 208 beautifully contemporary hand coloured plates. It is also one of the first extensive flag books. The treatise was one of the most used sea manuals at the time, but today is very rare, especially in such fine contemporary colouring. Although there are very few copies of it left as is (we have only been able to trace three other copies in sales records and five in libraries), most of them lack the third volume. The present copy, however, is complete. It is an essential primary source for the terminology and practice of shipbuilding in the Dutch Golden Age. It details everything one would need to know about ships, shipbuilding, rigging and maritime flags.

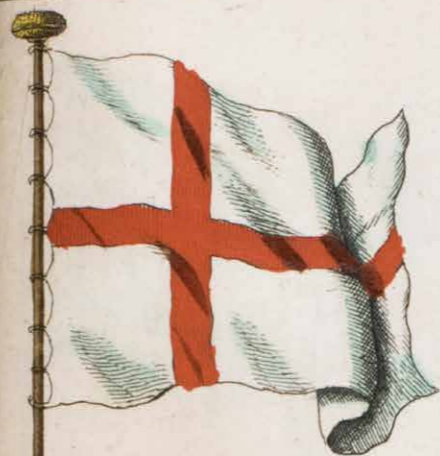
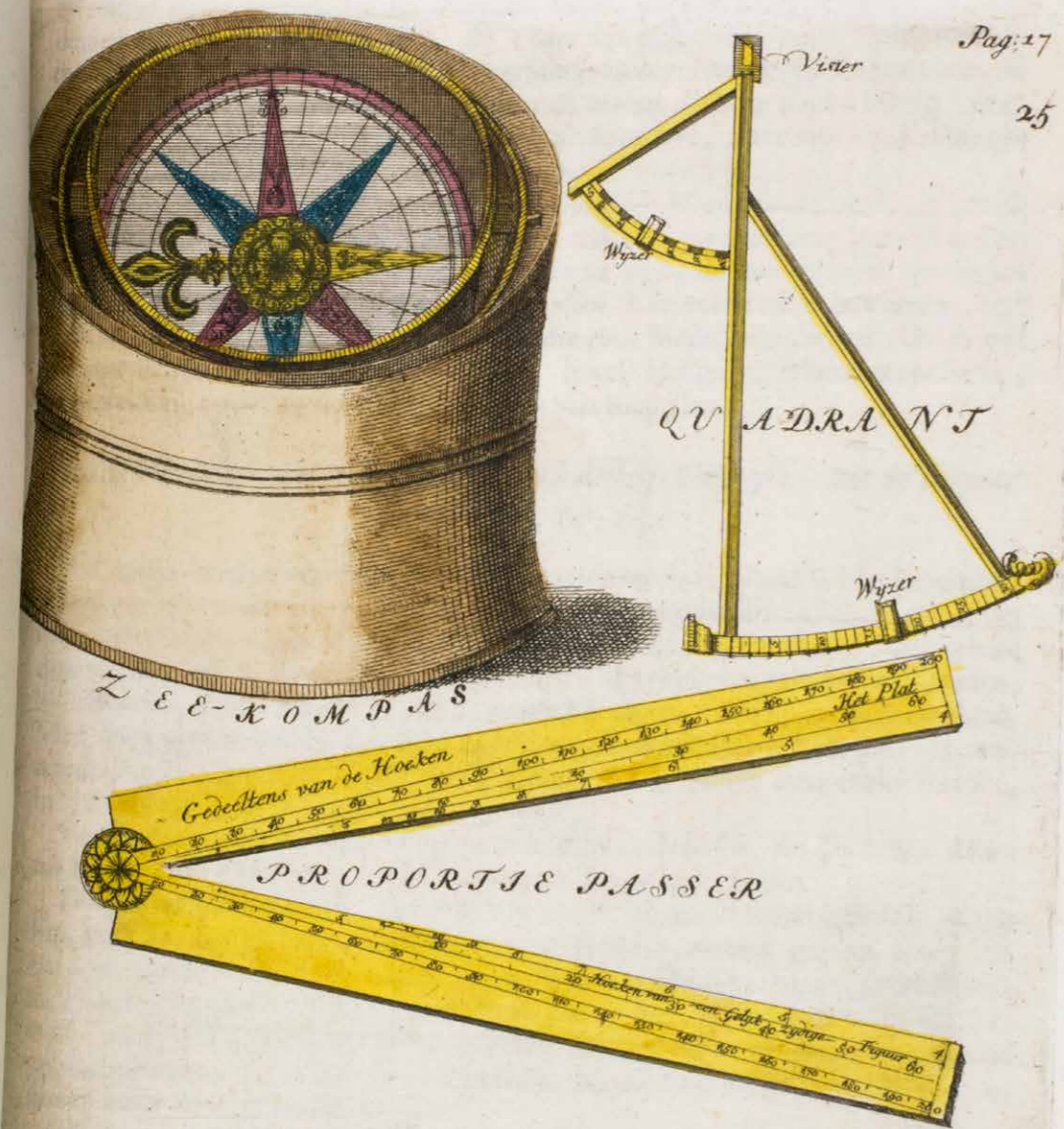
Carel or Carolus Allard (1648–1709) was a Dutch publisher and engraver. He is primarily known for his maps and atlases. He not only published the present work, but also wrote it and most likely engraved all the plates. The first and second volume of the work were first published in 1695. The present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

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

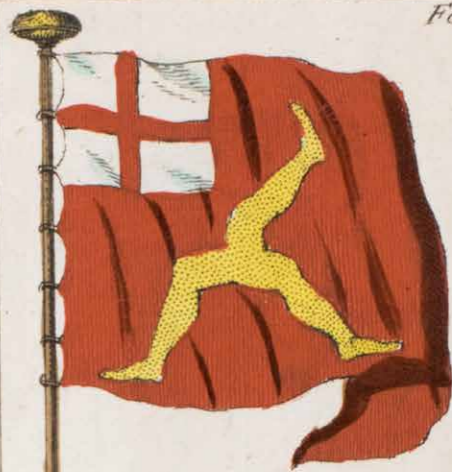
56; 72; [8] pp. *Cat. NHSM, p.744; Hoogendoorn, Bibliography of the exact sciences in the Low countries, ALL01.1.2; STCN 400395371 (5 copies); WorldCat 456775227, 740253674 (4 copies).*

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van 't Eiland MAN

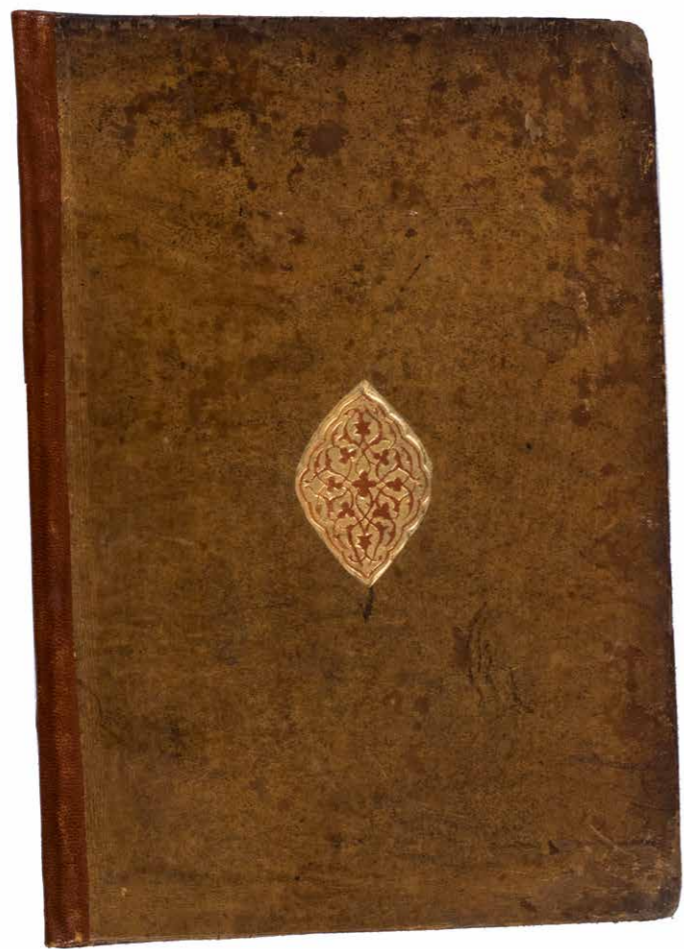
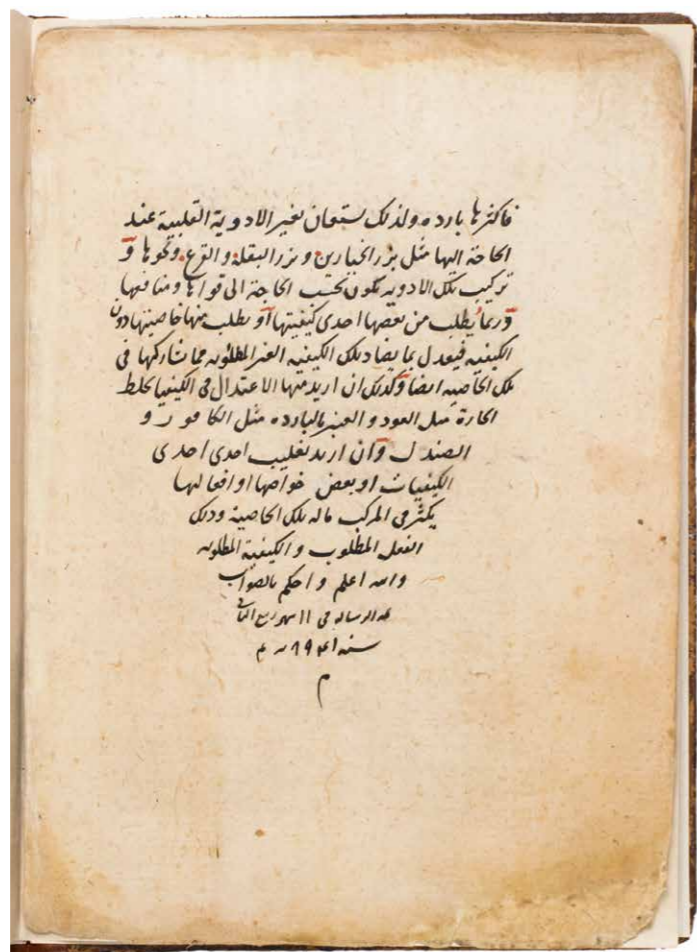


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Exceptionally rare work on Persian heart medicine by a famous 13th-century physician

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

[Iran/ Iraq?], (colophon:) 11 Rabi ath-Thani 894 AH [= March 1489 CE]. 8°. Arabic manuscript written in black ink, rubricated throughout, in a small and neat naskh Arabic hand (19 lines per page with corresponding blind ruling visible in the paper). 18th-century(?) sprinkled brown calf with a gold- and red-tooled arabesque center-piece on both boards, modern reddish-brown calf spine. \$ 13 000

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

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

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

[4] pp. Cf. Levey, M. and Al-Khaleedy, N, *The medical formulary of Al-Samarqandi*, 1967, pp. 13–18.
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*Very rare first edition of one of the earliest printed books on Freemasonry
including an unpublished late 18th-century manuscript Masonic poem in English*

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

London, Printed by William Hunter for John Senex and John Hooke, 1723. Large 4° (ca. 23 × 18 cm). With an allegorical engraved frontispiece, a woodcut vignette on the title page, the engraved coat of arms of the dedicatee, 6 pages with printed musical scores, 1 woodcut tailpiece and 6 historiated woodcut initials. Contemporary dark brown calf, re-backed with a modern ribbed spine with black morocco title label lettered "Constitutions" in gold. \$ 30 000

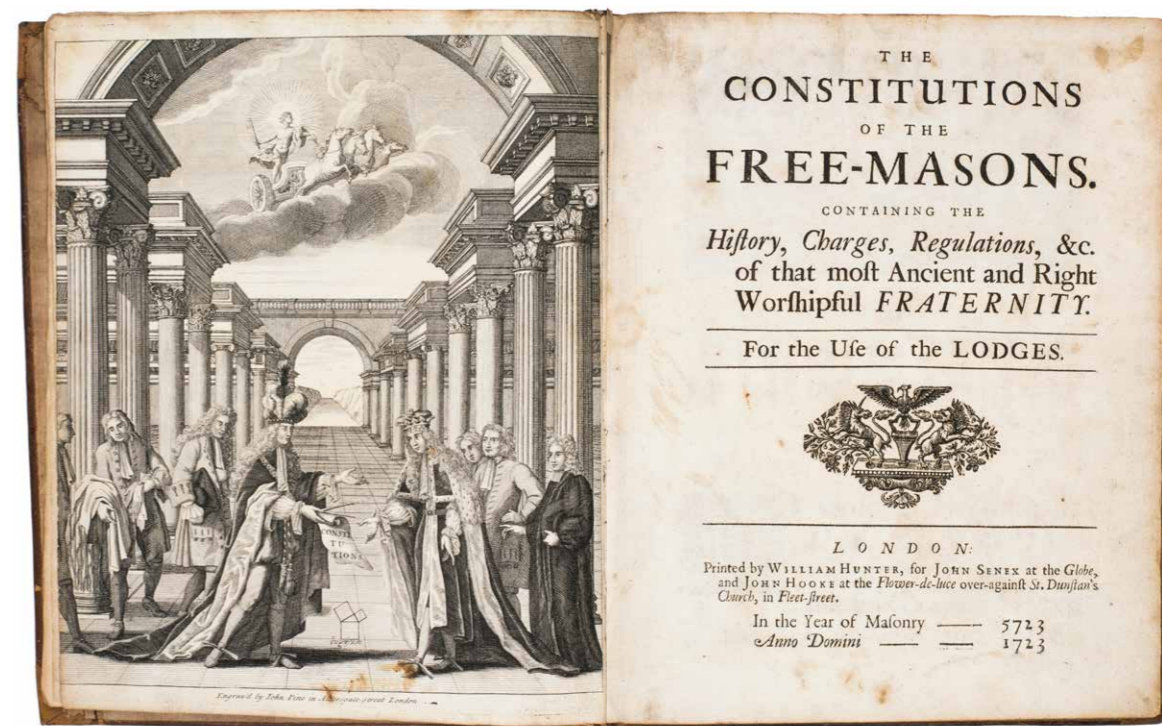
Very rare first edition of this fundamental work in the history of Freemasonry, one of the earliest printed books on the subject. This codification of rules and regulations of organised Freemasonry (including the behaviour of Freemasons) became the standard reference work until the end of the 19th century. A second, revised edition was published in 1738 and thereafter more than 20 editions in various languages appeared, partly expanded and emended.

Although his name is omitted on the title page, James Anderson is mentioned as the author in a list of Freemasons printed on p. 74 ("James Anderson A.M. The Author of this Book"). Born in Aberdeen around 1690, Anderson grew up in a Masonic family (his father was Worshipful Master of one of Scotland's oldest Masonic lodges). In London, he became a member of the Royal Society where he befriended Isaac Newton (1643–1727) and John Theophilus Desaguliers (1683–1744). He was initiated at two Masonic lodges and appointed Senior Warden of the Grand Lodge. On 24 June 1717, the "Grand Lodge of London and Westminster" was established by merging four Masonic lodges with the one in London as its base. As more lodges were added, the organisation was soon outgrowing and the need for general regulations arose. In 1720, a first compilation of rules was made by the former Grand Master George Payne (1687–1757) which were approved by the Grand Lodge in 1721. This important text has been published here for the first time and of great historical interest. It is the first attempt for structuring the governance of Masonic lodges. Anderson was asked to produce a revised version of it, which was supplemented by a general history of Freemasonry.

Bound at the end are 8 blank leaves, of which the first two leaves contain an anonymous Masonic song in English (titled *The fairy song*), written in black ink in a late 18th-century hand and consisting of 10 stanzas with 6 lines each. All stanzas (slightly) differ from the printed versions and the combination of both songs into a new Masonic song seems to appear here for the first time.

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

[8], [91], [1], [3 with manuscript text], [13 blank] pp. *For the paper: Heawood 1829; Laurentius, Watermarks 1450–1850, no. 267–267a.* [More on our website](#)



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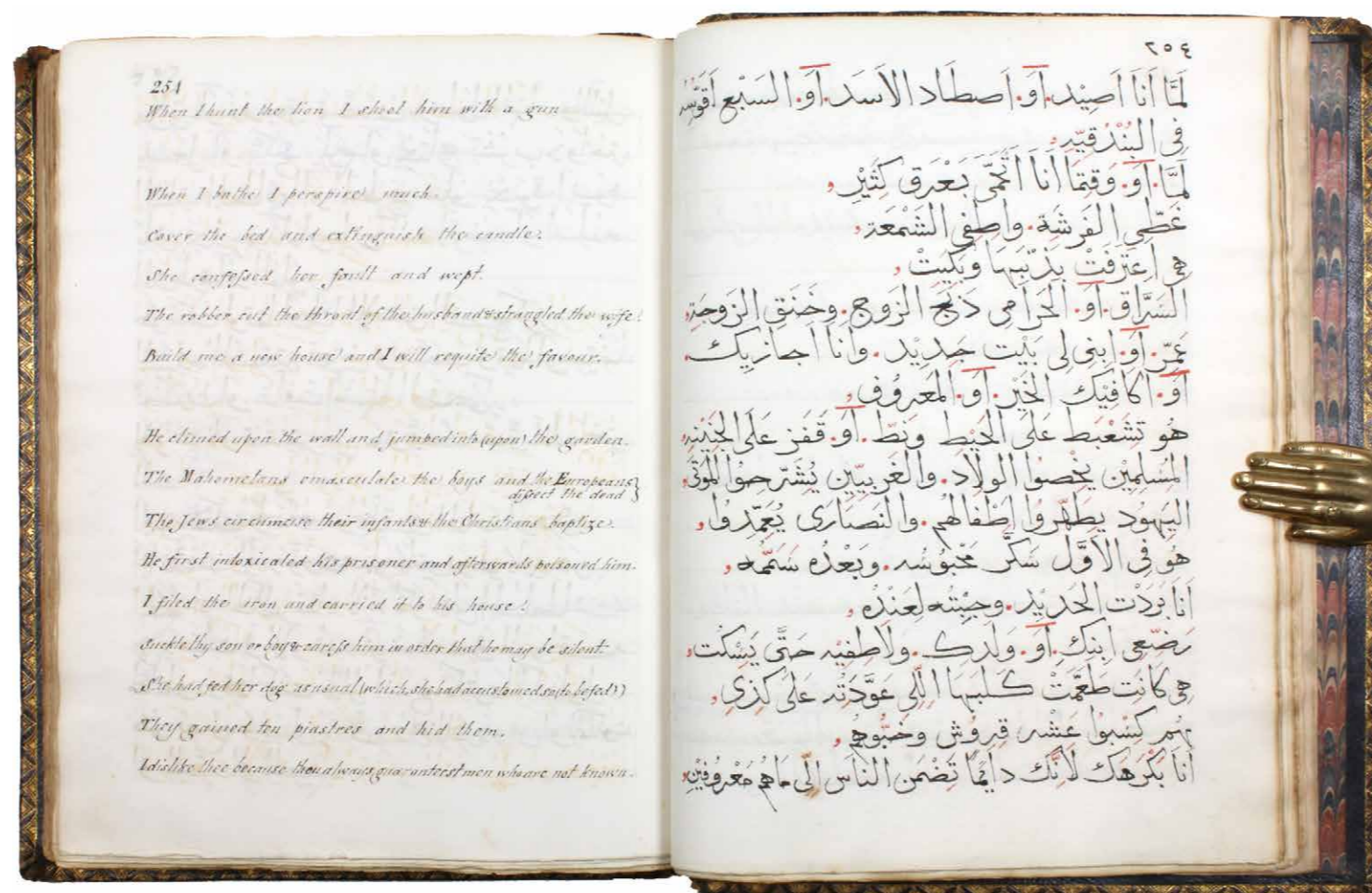
Manuscript Arabic phrasebook

6. [ARABIC & ENGLISH VOCABULARY AND PHRASE BOOK]. The interpreter in the Arabic and English Languages, consisting of nouns, epithets (or adjectives), verbs & afterwards some compendious examples.

Ca. 1830s. 4° (21.5 × 27 cm). With 2 folding tables, 17 lines to the page, written in red and black ink. Contemporary navy blue morocco, with the title lettered in gold on spine, marbled endpapers. \$ 10 300

A unique, handwritten vocabulary and phrasebook of English and Arabic from the first half of the 19th century. This meticulously prepared manuscript is written in the fashion of a printed book, opening with a title page and ending with an index of topics. It is divided into four main sections: nouns, adjectives, verbs, and example sentences. The vocabulary, especially in the nouns section, is arranged by subjects, which include such interesting headings as “Druggist”, “Painter”, “Merchant”, “Cities”, “the Bride’s Paraphernalia”, “Precious Jewels”, “War”, “The Church”, “Clerical Vestments”, “Ecclesiastical Degrees & Kinds of Sin”, “Festivals”, and “Monks, their prayers, and their dress”. Presumably, the dictionary was created to help a traveller or merchant who may have had an association with the Church.

The final section offers an interesting selection of phrases and sheds some light on the experience of foreign language learning in the early 19th century. The phrases are a mixture of sentences that would be useful in daily life and such as would be included to practice the words from the vocabulary. Examples include: “We roasted a lamb and ate the whole of it and drank wine with it”; “I descended



from above with the youth, my enemy”; “I shot the bear in the water and he sank”; and “Why dost thou scratch thy head and spit in fire”. As a cheat sheet for Arabic grammar, the author includes two folding tables of Arabic verb tenses and conjugations. Overall, a curious example of a 19th-century Arabic vocabulary and phrasebook.

With a presentation note in English indicating it was a Christmas gift in 1881, presented by G. W. Bernard Esq. Binding and spine worn, some browning and staining throughout. Otherwise in good condition.

[6], 237, 238–266, [10] pp.

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Very early manuscript treatise about the fatwa

7. [ARABIC MANUSCRIPT]. Kitab Al-Waqi'at fi'l-Fatawi [Kitab Al-Waghi'at Fi Al-Fatwi].

[Levant, ca. 1290]. Small 4° in 6s (17 × 14) cm. Arabic manuscript, 15 to 17 lines to the page, written in clear cursive ta'liq script on brown Middle Eastern paper. With occasional red rubrication. Contemporary (?) blind-tooled calf, mostly covered with later calf leaving only the contemporary back cover exposed. 19th century European paper endpapers. With a loose leaf of 18th century European paper with Arabic manuscript writing on one side. \$ 38 000

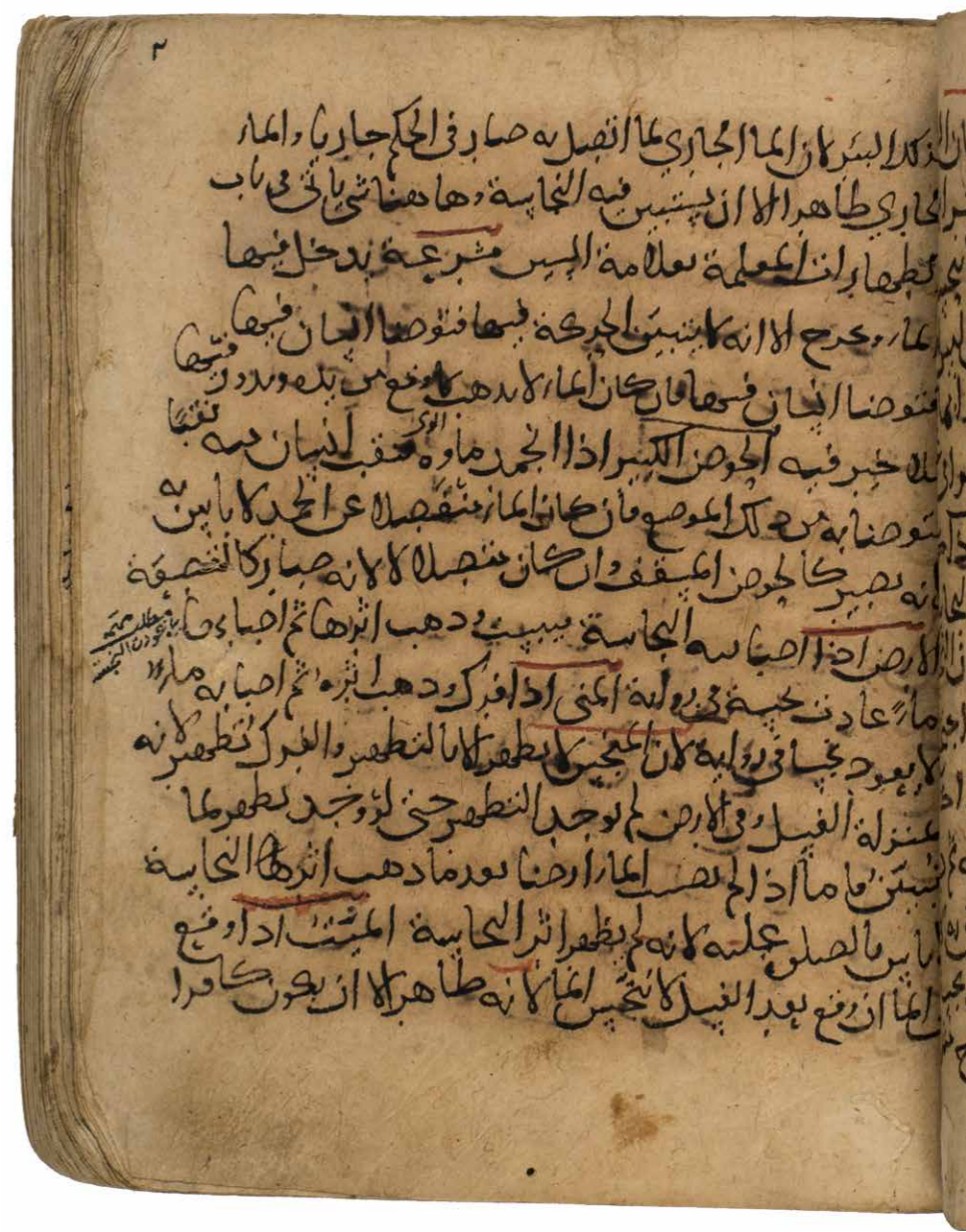
Lengthy and well preserved 13th century Arabic manuscript law book on the fatwa, produced in the Levant by an anonymous author. A fatwa is legal advice given by a Muslim authority on request, with the purpose of resolving a religious or legal problem that has arisen among members of Islam. The person who gives the legal information is familiar with Islamic jurisprudence (*fiqh*) and is referred to as a *mufti*; the one who asks for legal advice is called *Mustafti*. According to the famed 13th-century Islamic jurist Ibn al-Qaayyim al-Jawziya *mufti* were “God’s agents”. The present anonymous work seems to treat the jurisprudence of the fatwa itself, rather than declaring fatwa on something. The title means “The book of (kitab) analysis or understanding (al-waaqi) of the fatwa (fi'l-Fatawi)”. As described in the book itself this is the first volume of an unknown total.

Fatwas were produced by jurists from the 10th century onward and in the 13th century, when the present copy was made, several important Islamic lawbooks were compiled in India at the Sultanate of Delhi.

Provenance: 1963 Elghanyan to Hagop Kevorkian (1872–1962); sold at Sotheby's, 18 April 1983 (Kevorkian collection), lot 25; private collector.

Binding a bit short. Shelf marks on the front pastedown. Later annotations on the 19th century front endpapers. First leaf repaired. A few minor holes throughout, paper browned, 2 quires in the middle detached. Otherwise in remarkably good condition for its age.

374 ll. Schoenberg Database: 29775. [More on our website](#)



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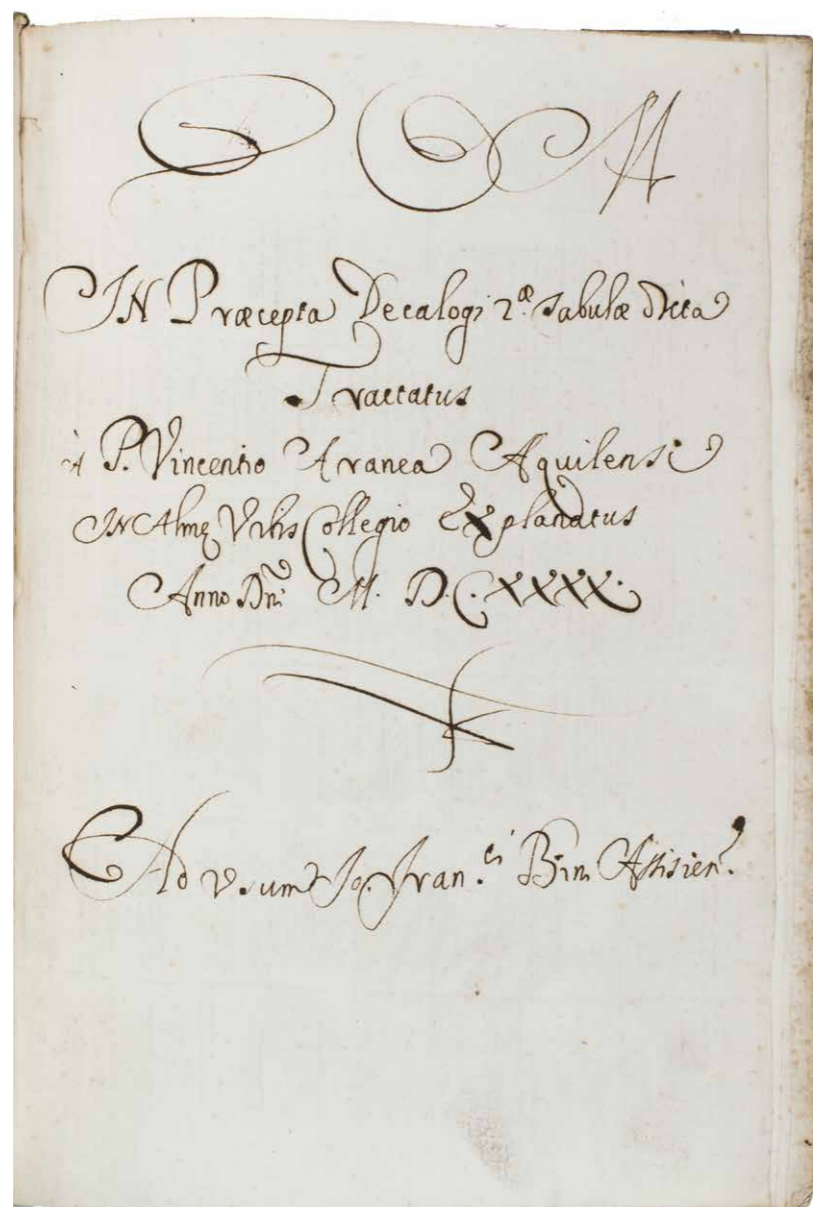
Two 17th-century commentaries on the Ten Commandments and the Seven Sacraments by an Italian Jesuit

8. ARANEA, Vincenzo. In praecepta decalogi secundae tabulae dicta tractatus.

Including: [IDEM]. Disputationes de sacramentis novae legis.

[L'Aquila ca. 1640]. 2 volumes. 4°. Written in a neat Italian cursive hand, some parts in other hands. Uniformly bound in contemporary vellum. \$ 9000

Two commentaries (disputations) on two essential doctrinal points of the Christian faith by the Jesuit Vincenzo Aranea (1588–1652) from L'Aquila. According to the title page of volume 1, the work was held in the Jesuit College of the city of L'Aquila: "Tractatus ... In Almae Urbis Collegio explanatus ... 1640". Later, Aranea lectured on philosophy and moral theology at the famous Collegium Romanum, founded in Rome in 1551 by Ignace of Loyola, and was rector of the Jesuits in Florence and Perugia.



Volume 1 is on the "Praecepta Decalogi", the Ten Commandments, which are divided into the first three commandments, those which make up the "First table of the Decalogi" pertaining to the true worship of God, and the seven last commandments, the "Second table of the Decalogi", dealing with the love of the neighbour.

Volume 2 is on the Seven Sacraments used by the Church received from Jesus Christ (the Sacraments "Novae Legis", of the New Testament). They consist of the rites which possess the power of producing grace. The dogmas regarding the Sacraments have been developed during the 12th and 13th centuries: the Scholastic theology of the Sacraments by Abelard, Hugo of St. Victor and Petrus Lombard. They are, in order: Baptism, Confirmation, Holy Eucharist, [De Sacrificio], Penance, Extreme Unction, Holy Orders, Matrimony. The first Disputatio concerns the "De Sacramentis in genere" on pp. 1–106. The disputations are very important for the history of the views of the Jesuits on these fundamental articles of the Christian religion in the 17th century. They were never published. A third volume "De censuris" is mentioned on the last fly leaf of volume 1, but is not present.

The front hinge of volume 1 is broken and partially loose, the spine is damaged, the front board spotted, the bookblock of volume 2 is loose in its binding. The text is in very good condition.

[8], 270, [4] ll.; [4], 655, [10] pp. *Backer-Sommervogel, I, p. 504: A = Mss. 1642–44, 3 vols. 4to.: In praecepta decalogi. – De Sacramentis novae legis. – De Censuris. (Catal. Bocca, de Rome, 1889); Rosenthal, Bibl. Catholico-theologica, no. 2236 ('seul exemplaire connu d'un manuscrit pas encore publié'); P. Pourrat, Theology of the Sacraments. A study in positive theology (1910).* More on our website

[8], 270, [4] ll.; [4], 655, [10] pp. Backer-Sommervogel, I, p. 504: A = Mss. 1642–44, 3 vols. 4to.: In praecepta decalogi. – De Sacramentis novae legis. – De Censuris. (Catal. Bocca, de Rome, 1889); Rosenthal, Bibl. Catholico-theologica, no. 2236 ('seul exemplaire connu d'un manuscrit pas encore publié'); P. Pourrat, Theology of the Sacraments. A study in positive theology (1910). More on our website

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Richly illustrated manuscript teaching religion to deaf-mutes

9. [ASSAROTTI, Ottavio Giovanni Battista]. Dottrina Christiana. [Manuscript in Italian].

[Genoa, ca. 1815/20]. 8°. With 117 (of 118) full-page hand-coloured drawings, each in a frame of double rules (20.5 × 14 cm), with lively illustrations of the Christian doctrine, and text in Italian. Contemporary half calf, gold-tooled spine.

\$ 20 000

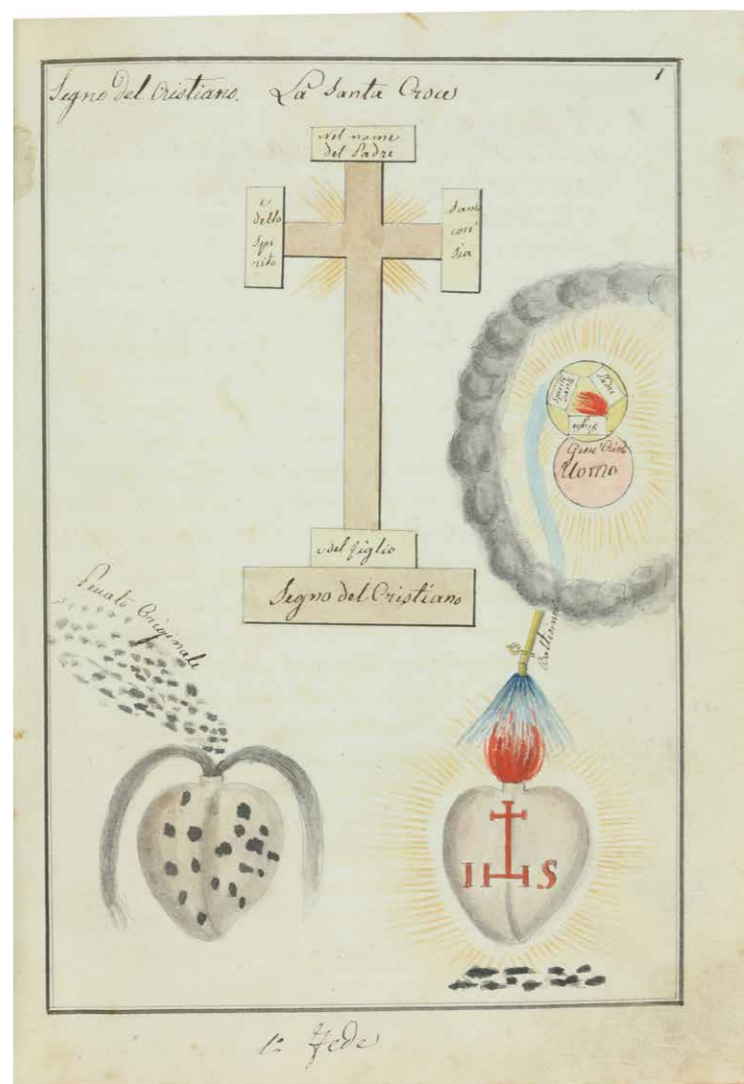
Important manuscript containing a method of teaching “Dottrina Christiana” (Christian doctrine) to Italian deaf-mutes, devised in Genoa by Padre Ottavio Giovanni Battista Assarotti (Genoa 1753–1829). Assarotti was an Italian philanthropist and founder of the first school for deaf-mute people in Italy. It is not certain that Assarotti himself wrote the present manuscript, which may be the work of one of his collaborators, based on the method Assarotti invented and developed and using the illustrations he designed. The introduction discusses the difficulty of teaching abstract concepts, such as religion, to deaf-mute pupils, necessitating the use of illustrations as designed by Assarotti. Assarotti “never wrote down his educational philosophy and methods, and so fell into obscurity after his death” (Deaf history unveiled). As far as we know this manuscript is the only surviving witness of Assarotti’s theories.

The style of the watercolours is somewhat primitive and popular, but very rich in detail. They illustrate faith in general (“fede”; nos. 1–42); the commandments (“legge”; nos. 43–51); prayers (“preghiera” 1–10; nos. 52–61); the sacraments (“sacramenti”; nos. 62–95, 97–104); virtues (“virtu” 1–14; nos. 105–118), and include views of heaven and hell, creation, a city, priestly activities, and all kinds of Catholic symbols, etc.

In very good condition.

117 (of 118), [3 blank] ll., including the last 3 blanks. *Deaf history unveiled* (1993), pp. 244–245; *Dizionario biogr. degli Italiani* 4, pp. 433–434; Donaver, “Il padre Assarotti”, in: *La rass. naz.* 23 (1901), pp. 79–87; Monaci, *Storia del R. Istituto nazionale dei sordomuti in Geneva* (1901), pp. 17–88 and *passim*.

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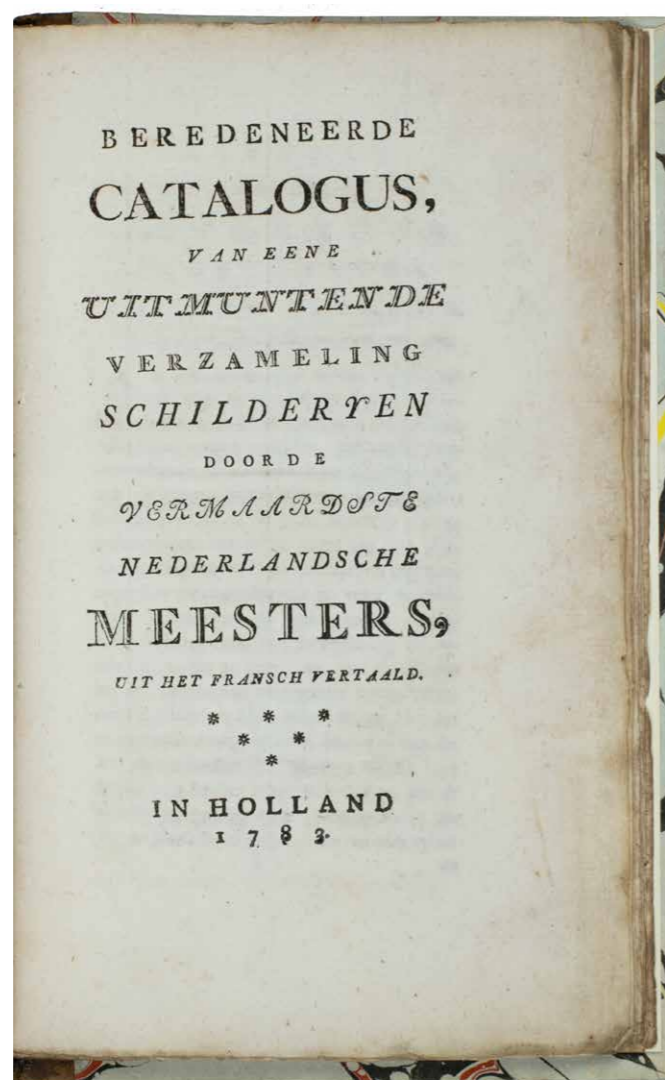
Putting the British monarchy and nobility in the pillory: 7 fictitious auction catalogues, satirically describing the British royal collections

10. [AUCTION CATALOGUES – FICTITIOUS]. Beredeneerde catalogus van een zeer fraaie, capitaale en pragtige inboedel ... byeenverzameld, door den Heere G. R. Zullende ... by exëcutie verkogt worden binnen London, ... in ... May of Juny deezes jaars. Door de makelaers Thomas Brandi, William Roastbeuf en James Punch, ... Derde druk.

Amsterdam, Johannes Geyger, [1781].


With: [6 other fictitious auction catalogues]. A complete list of contents can be found on our website.

7 fictitious auction catalogues in 1 volume. 8°. Contemporary half mottled calf, brown spine label with blind-tooled text and with some gold-tooled floral decorations, 20th-century marbled sides and endpapers. \$ 4300



Collection of 7 fictitious auction catalogues, satirically describing the lots supposedly offered for sale. These catalogues, all in Dutch, were published mostly during the Anglo-Dutch War (1780–1784), which threatened the Dutch Republic’s existence, and they all mock the British Empire. Most of them purport to describe the collection of “G.R.” (Georgius Rex), meaning King George III (ad 1 explicitly describes the goods as coming from the foreclosure on his estate). The third catalogue in this collection supposedly offers the collection of the English nobleman Lord William Gordon (1744–1823). These fictitious auction catalogues proved popular enough that several went through multiple editions. These catalogues appeared during the heated strife between two political parties, the Orangists, who supported the stadtholder Willem v, Prince of Orange, and the anti-Orangist Patriots, leading to the failed Patriotic Revolution of 1787, inspired by the American Revolution and in turn, in spite of its failure, inspiring the French Revolution. King George III of England supported the stadtholder Willem v and the two together were the enemies of the Dutch Patriots.

With a few marginal annotations, particularly headwords to help the reader find items in specific categories in the inventory. Spine very slightly rubbed, with a small crack at the head, some browning, stains, frayed margins and a tear in A4 of ad 2. Some leaves are trimmed. Overall in good condition. A collection of fictitious auction catalogues, rarely found on the market (we have noticed only 3 examples in the past hundred years).

[4], 27, [1]; 16; 16; 16; 15, [1]; 32; 37, [2 blank] pp. *Ad 1:* STCN 202814955 (4 copies); not in Knuttel; cf. Knuttel 19700 & 19701 (first and second impression). *Ad 2:* Knuttel 19709; STCN 166695440. *Ad 3:* Knuttel 19699; STCN 166705268 (5 copies); not in ESTC. *Ad 4:* Knuttel 19704; STCN 166698857. *Ad 5:* Knuttel 19706; STCN 166318329 (8 copies). *Ad 6:* Kossmann, *Boekhandel te 's-Gravenhage*, pp. 300–301; Knuttel 20420; Knuttel, *Verboden boeken 91*; STCN 169116417. *Ad 7:* Knuttel 20419; Knuttel, *Verboden boeken 92*; STCN 169113078 (9 copies); cf. Van Vliet, “Fopcatalogi en spookbibliotheken”, in: *De boekenwereld* 22 (2005–2006), p. 150.  More on our website

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Lavishly and vividly hand-coloured copy of the famous Moerentorf Bible by Moretus & Keerberghen, the standard Dutch translation of the Vulgate for centuries, in contemporary, richly blind-tooled calf


II. [BIBLE – DUTCH – VULGATE]. Biblia sacra ...

Antwerp, Jan I Moretus & Jan I van Keerberghen, 1599. 2 volumes bound as 1. Folio. With an engraved title page (coloured by a contemporary hand with extensive use of gold) and 90 woodcuts in the text of both the Old and the New Testament, all except one vividly coloured by a contemporary hand. Contemporary richly blind-tooled calf over wooden boards, with brass catchplates, remnants of leather strap fastenings, brass corner pieces on all corners and a brass centrepiece on each board, all with brass bosses. \$ 29 500

Extraordinary copy of the first edition, published by Moretus (Moerentorf) & Van Keerberghen, of the famous Moerentorf Bible in Dutch, printed in 1599, especially interesting for its vivid contemporary hand-colouring and for its richly blind-tooled contemporary binding. The authoritative Moerentorf Bible or Moretus Bible, was a revision of the 1548 Louvain Bible in Dutch, but corrected based on the improved Latin Vulgate of 1592 published by the authority of Pope Clement VIII. The Moerentorf Bible met extraordinary success and “became the standard Bible for Dutch Roman Catholics” (Darlow & Moule) for almost three centuries, being repeatedly reprinted as the official Dutch translation of the Vulgate in the Low Countries.

Jan Moerentorf, better known as Jan I Moretus, published this revised Dutch translation of the Old and New Testament together in 1599 with the title *Biblia sacra*. The present edition appeared in two issues, one with the imprint of Moretus alone and the present one with the imprint of both Moretus and Van Keerberghen. Poortman shows a completely different first woodcut illustration (not signed P.B.) for the Moretus version, says its other illustrations are printed from a different series of blocks, differing in detail and rendering the scenes in mirror image, and also notes differences in the orthography.

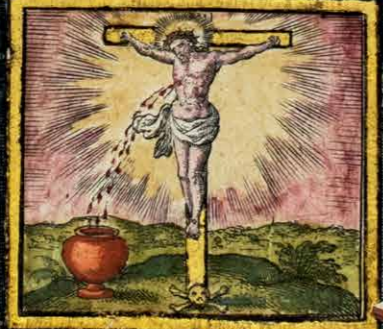
With the bookplate (on the front pastedown) and library stamp (on a free endleaf, the back of the title page, and the first text page) of Wetenschappelijke Bibliotheek Eindhoven, the former monastic library of the Augustinian monastery in Eindhoven and one of the most important scholarly theological libraries of the Netherlands. Also with one contemporary annotation on Pp1 of the Old Testament. Binding slightly worn around the edges, especially around the spine, edges a little dust-soiled and some damage to the back board where the leather fastenings were originally attached to the boards with brass pins. Minor marginal stains, spots and dust-soiling, mostly in the first part, and a few creases throughout the book, a small tear in the right lower corner of Oo6 in the Old Testament (not affecting the text), a larger tear (partly restored) and restoration in the foot margin in L6 of the Old Testament. The colouring of the initials and woodcuts has slightly browned the paper. Overall, however, the Bible is in good condition. A beautiful copy of one of the most important Dutch Bibles ever published, here in a richly blind-tooled contemporary binding and complete with all the illustrations coloured by a contemporary hand.

[4], 410; [106] ll. *Belgica typographica 1541–1600*, 473 & 7886; *Biblia Sacra 1599.B.dut.JM1.A*; *Bibliotheca Catholica Neerlandica impressa 4529*; *BM STC Dutch*, p. 24; *Darlow & Moule 3300*; *Dirk Imhof, Jan Moretus and the continuation of the Plantin press (1589–1610)*, B-36B; *Pettegree, Netherlandish Books 3891*; *Poortman, Bijbel en prent I*, and pp. 131–133, 217; *STCV 12923651*; *USTC 402496*; *not in Adams*.  More on our website



BIBLIA SACRA
dat is
De geheele Heylighe
Schrijfture bedeylt int
oudt ende nieu Teltament.

Van nieuws met groote neersticheyt ouersien, ende naer den lesten Roomschen text verbeteret door sommighe Doctoren inder Heyligher Godtheyt inde vermaerde vniuersiteyt van Louen.



T'ANTWERPEN,
By Ian Mourentorf
ende
Ian van Keerberghen.
ANNO M. D. XCIX.
Met Gratie ende Priuilegie



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The enlarged second edition of Puteanus' Dutch poems

12. BORN, Honorius van den [= Erycius PUTEANUS]. Sedigh leven, daghelycks broodt, met korte jaer-langhe dicht-stichtighe spreuck-beelden, tot deughden voedsel uytghedeylet.

Leuven, Everaert de Witte, 1639. Oblong 8° (8 × 13.5 cm). With 2 woodcut decorated initials, the text is mainly set in gothic type. Contemporary gold-tooled marbled calf with the title lettered in gold on the spine; re-backed, with the original gold-tooled backstrip laid down, blue painted endpapers. \$ 8000

A delightful little volume containing 366 moralistic Dutch epigrams, one for each day of the year. This is the second and much enlarged edition; the first was published the previous year and contained only 255 epigrams.

The work was published under the pseudonym Honorius van den Born, which belonged to Erycius Puteanus (Eric de Put and other variations of his name, 1574–1646). Puteanus taught Latin and rhetoric for 40 years at the University of Leuven. In 1612, he was appointed as honorary councillor to and by Archduke Albert of Austria. Puteanus published over 100 works, almost exclusively in Latin. With the publication of these verses in his mother tongue, the author wanted to promote the Dutch language. The verses show the influence of stoic philosophy and are devoted to a wide variety of themes, ranging from the education of children to descriptions of professions.

With the bookplate of the great Dutch book collector Isaac Meulman (1807–1868) mounted on the front pastedown, the bookplate of the Belgian bibliophile Jules Capron (1829–1897) mounted on the recto of the first flyleaf, some 19th-century annotations in pencil on the verso of the first flyleaf and the recto and verso of the second flyleaf, and a green stamp on the recto of the final flyleaf. The work has been re-backed with the original backstrip laid down, the corners and edges of the boards are slightly scuffed, some leaves are shaved (only slightly affecting the text of the first line on the first page of the dedication), some minor spots and a couple restorations. Otherwise in good condition.



[1], [1 blank] [22], 366, [10] pp. *Bibl. Belgica IV*, p. 809; *BCNI* 9254; *STCN* 314546219 (2 copy); *STCV* 3135387 (5 copies, incl. 4 incomplete); *WorldCat* 1089693161, 1063582881, 943863632, 902295311 (5 copies, incl. 1 incomplete); cf. *Dehennin (ed.), Puteanus (Henricus van den Born), Sedigh leven, daghelycks broodt (Ghent, 1999).*

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*The history and genealogy of the Stadtholders of Friesland,
illustrated with mezzotint portraits, with a notable provenance*

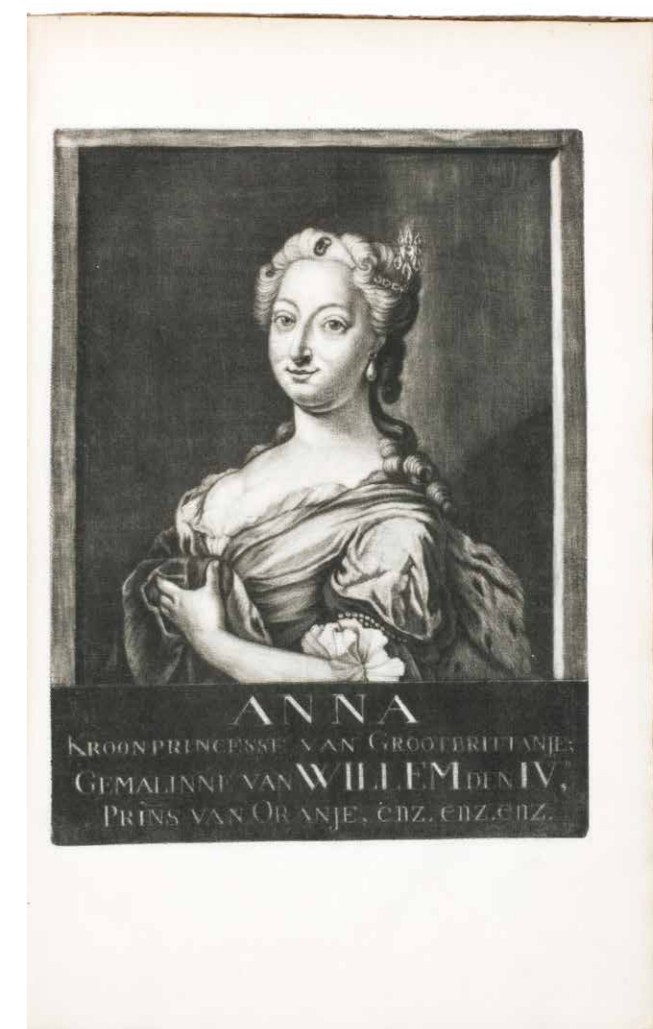
13. BOSCH, Johannes van den. De heeren stadhouderen van Vriesland ...

Leeuwarden, printed by Abraham Ferwerda and Gerrit Tresling, 1770. Small 2° (ca. 31 × 20 cm). With the title page set within a red decorative border, 21 full-page mezzotint portraits with 3- or 4-line captions in Dutch, and 10 woodcut tailpieces. Later half vellum, boards covered with paper, manuscript title in black ink on the spine, blue sprinkled edges.

\$ 4350

Rare first and only edition of a concise history of the Stadtholders of the Dutch provinces of Friesland, Groningen, and Drenthe, written by Johannes van den Bosch (1713–1784). It contains short biographies and genealogies of various members of the House of Orange-Nassau and their wives, covering the period of 800–1769. The text ends with a description of the tombs of the Frisian Nassaus, located in the “Grote of Jacobijnerkerk” in Leeuwarden. Van den Bosch was a Dutch merchant and director of the bank of loan in Leeuwarden. He dedicated this work to Stadtholder William V, Prince of Orange (1748–1806), dated Leeuwarden, 2 July 1770. The biographies are illustrated with 21 full-page engraved portraits, all executed in the rare mezzotint technique (using a black background for the effect of half-tones). The identity of the printmaker of these remarkable engravings is still not identified, although Van Someren ascribes it to Rienk Jelgerhuis (1729–1806), a Dutch artist and engraver who was born in Leeuwarden. This attribution is understandable due to the fact that this work is sometimes accompanied by Jelgerhuis’ print series of a royal funeral (not present in our copy), titled *Nauwkeurige afbeelding der lijk-statie van ... Maria Louisa, geboren Princesse van Hessen-Kassel, douarière van Johan Willem Friso ...*, which was published in 1765 in Leeuwarden by Abraham Ferwerda and Rienk Jelgerhuis (cf. FM 4160). From the celebrated library of the Dutch jurist Mr. F.C. Koch (1873–1957) with his bookplate and label mounted on the front pastedown, including a few annotations in pencil regarding the possible identity of the engraver. Previously from the collection of the Dutch bookseller A.J. van Tetroode (1796–1875) with his oval labels in (respectively) Dutch and French mounted in the lower blank margin of the title page and on the blank verso of p. 87. Also with the collector’s mark of the Dutch architect and artist C. Kramm (1797–1875) on the title page. Further with an extensive manuscript annotation in black ink on the first free endpaper concerning a portrait of William I, Count of Nassau-Siegen (1487–1559) and with a green owner’s stamp on the back pastedown. The spine and back board are slightly soiled, the paper over the boards is partly worn lacking part of the bottom left corner on the back board, front hinge slightly weakened, inner blank margin of 2 preliminary leaves and 1 mezzotint portrait water stained, a few annotations in black ink in the text. Otherwise in good condition.

[19], [1 blank], 87, [1 blank] pp. *Van der Aa II*, pp. 1009–1010; *Eekhoff, De stedelijke bibliotheek van Leeuwarden*, p. 255; *Gabriëlse, “De rondreizende portrettist Rienk Jelgerhuis (1729–1806)”*, in: *Antiek 17*, nr. 4 (1982); *Lipperheide vol. 2*, 945m; *STCN 157630110* (9 copies); *Van Someren I*, no. 127; *WorldCat* 64807065, 66978886, 78838216, 458354432, 557949324, 1199131938 (22 copies); cf. for the collector’s marks: *Lugt L.585 and L.2390*.  More on our website



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Impressive 18th-century French botanical manuscript, illustrated with 423 botanical drawings

14. [BOTANICAL MANUSCRIPT – FRIAR LUC DAVID]. [Drop title:] *Traite des plantes universelles par figures au naturel par le frere Luc david Recollet, chirrugien oculiste ...*

[France], 1742. Large 2° (ca. 45 × 28 cm). With 423 botanical drawings in bright watercolour. Manuscript with French text (including Latin names of the depicted plants), written in an 18th-century cursive hand. Contemporary vellum, later endpapers. \$ 63 000

Impressive French botanical manuscript, written in 1742 by the French Friar Luc David. As indicated in the title, he was an ophthalmic surgeon (“chirurgien oculiste”). The last part of his name, “Récollet”, most probably refers to the order of the “Franciscan Recollects”. This manuscript is illustrated with 423 watercolour drawings, all numbered in black ink in the top right or top left corner. They show various flowering plants, herbs, trees and their fruits, indigenous to France as well as exotic. Their names are supplied in French and Latin, followed by a brief description in French. In the 19th-century, another hand added the French botanical names to most plants depicted and partly renumbered the pages.



The manuscript includes plants gathered from the New World, and based on some references – the author was possibly familiar with the works of the Portuguese physician and botanist Cristóbal Acosta (ca. 1525–ca. 1594), the French physician and botanist Jacques Daléchamps (1513–1588), the Flemish physician and botanist Mathias de Lobel (Lobelius, 1538–1616) and the Italian physician and botanist Pietro Andrea Gregorio Mattioli (1501–ca. 1578). The manuscript, including the drawings, is divided into 10 classes, each comprising 40 species, only the tenth and final class comprises 63 species. This classification largely corresponds to the structure of the early 18th-century botanical work *Abrégé de l'histoire des plantes usuelles. Dans lequel on donne leurs noms differens, François & Latins ...* (1712 and with later editions), written by the French botanist Pierre Jean Baptiste Chomel (1671–1740). A complete list of contents is available upon request. With an owner's stamp in purple ink on the front pastedown and on the verso of the first flyleaf. The binding is stained and soiled, the foot of the spine is slightly damaged, both pastedowns and flyleaves have been renewed around 1900, the inner hinges strengthened with cloth. Most leaves are slightly water stained in the upper blank margin and are occasionally soiled, slightly frayed or torn in blank margins (which is partially repaired with translucent tape), the first leaf lacks a small part in the upper part of the leaf (with loss of a few words on verso) repaired with paper and translucent tape, occasionally slightly wormholed.

[2], 423, [1 blank], [19] ll. Cf. for the author: “*Mercure de France ... Avril. 1730*” (Paris, Guillaume Cavelier, a.o., 1730), pp. 768–769; for the watermark: *Heawood 65*; for the papermaker: *Léonard Laroche; Céline Gendron, Le papier voyageur. Provenance: circulation et utilisation en Nouvelle-France au XVIIe siècle*, pp. 116–118.

[More on our website](#)

Coronae imperialis



Corona imperialis
cette plante contient
beaucoup d'huile et de
phlegme peu de sel
elle est molle et
adoucissante et résolutive
la racine est digestive

Soleil



Corona solis, est plante
et non vivante, et s'élève
pour se voir, et la fleur
elle contient beaucoup
d'huile et de phlegme
peu de sel

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

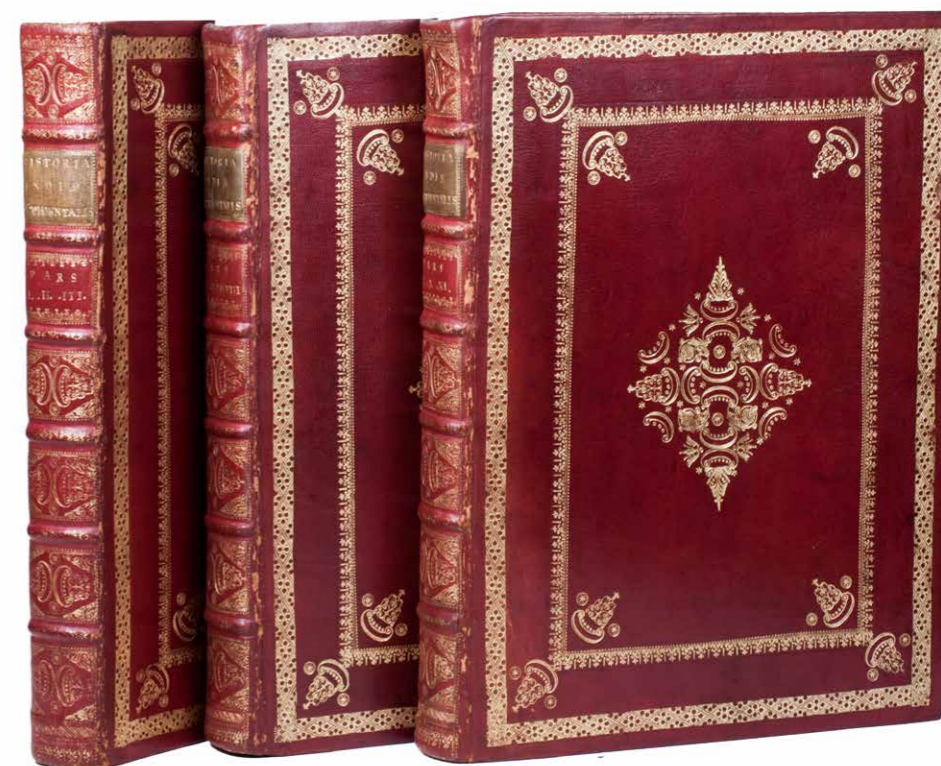
15. **BRY, Theodor de.** [The great voyages in Latin].

Frankfurt am Main and Oppenheim, Johann Wechel, Matthias Becker, Johann Feyrabend, Hieronymus Galle and Johannes Hofer, 1590–1620. II parts in 3 volumes. Folio (ca. 33 × 23.8 cm). With II maps (mostly folding), 300 engraved plates (double-page, full-page and in text), engraved title pages to each part, numerous decorated woodcut initials, and numerous woodcut head- and tailpieces. 18th-century gold-tooled Dutch red morocco, bound by the Double Drawer Handle Bindery in Amsterdam, gold-tooled spines, with green morocco title labels lettered in gold, marbled edges, marbled endpapers. \$ 407 000

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

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

The first two parts of the work are devoted to Virginia, the Carolinas, and Florida. They provide an account of the first attempts of the British and French to colonise the New World. The engravings are some of the best ethnographic documents of Native American life in the 16th century. The third part is made up of two accounts related to Brazil and includes one of the first detailed accounts of South American indigenous peoples. Parts 4, 5, and 6 are made up of Girolamo Benzoni's *Historia de Mondo Nuevo* (1565), an important history of the Spanish conquest of the West Indies. Part 8 includes travel accounts by Francis Drake, Walter Raleigh, and Thomas Cavendish. Part 9 consists of important accounts relating to Latin America and the Pacific, including the work of José de Acosta and the Pacific voyages of Olivier van Noort and Sebald de Weert. The final two parts include travel accounts by Amerigo Vespucci, and Willem Schouten, who discovered the Le Maire Strait and Cape Horn.



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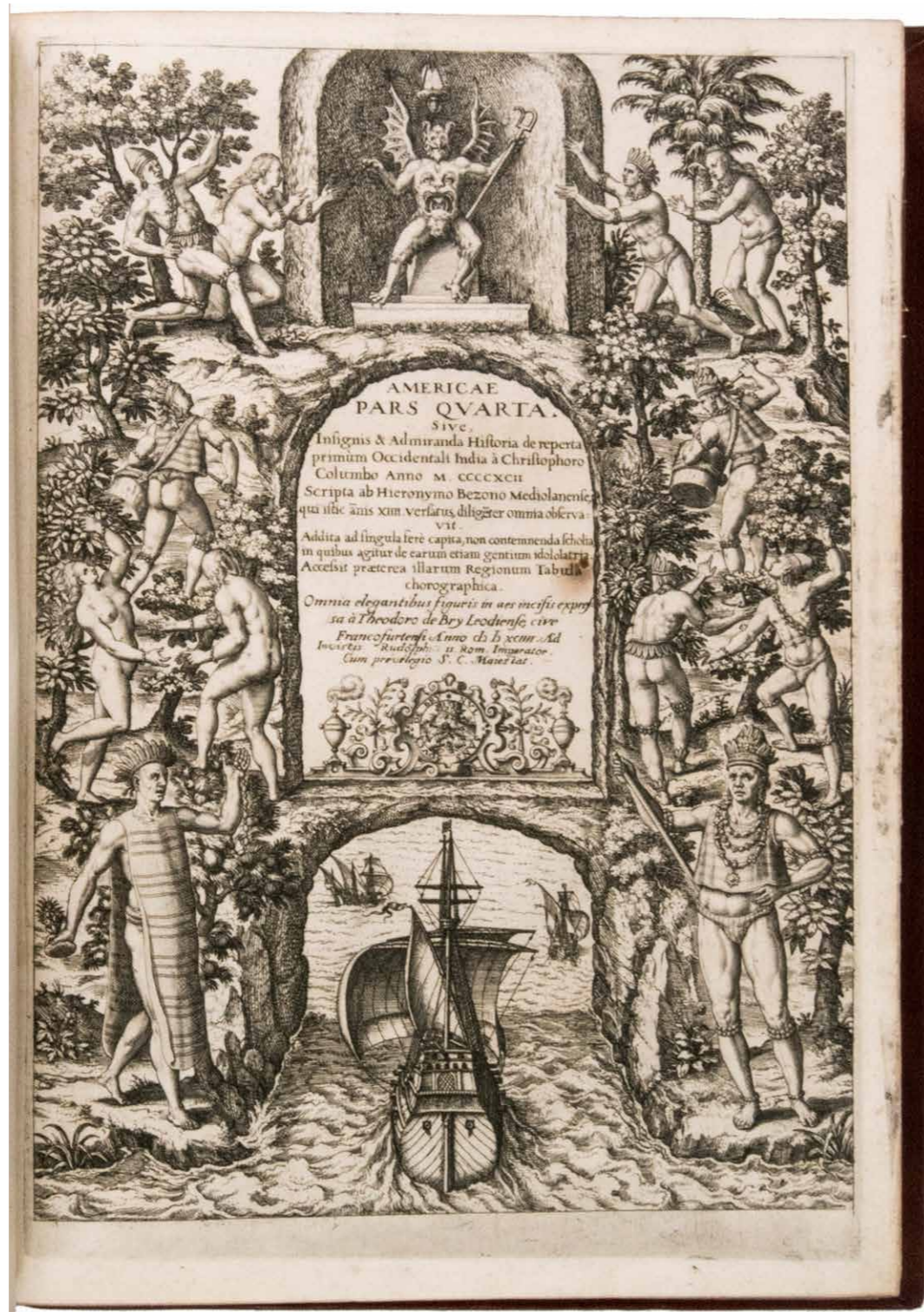
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The maps in the work show various parts of North and South America. The map of Virginia in the first part is considered “One of the most significant cartographical milestones in colonial North American history. It was the most accurate map drawn in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

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

With the bookplate of Gladys Robinson mounted on the front pastedown of the first volume, and a Dutch manuscript message to the binder on the back of the map in part 8. The work is slightly browned throughout, with some

leaves affected more than others, small brown stains on some of the leaves, the corners of some of the leaves have been restored, wormholes in the lower margin on the first few leaves of part 8, not affecting the text. Overall in very good condition.

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

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

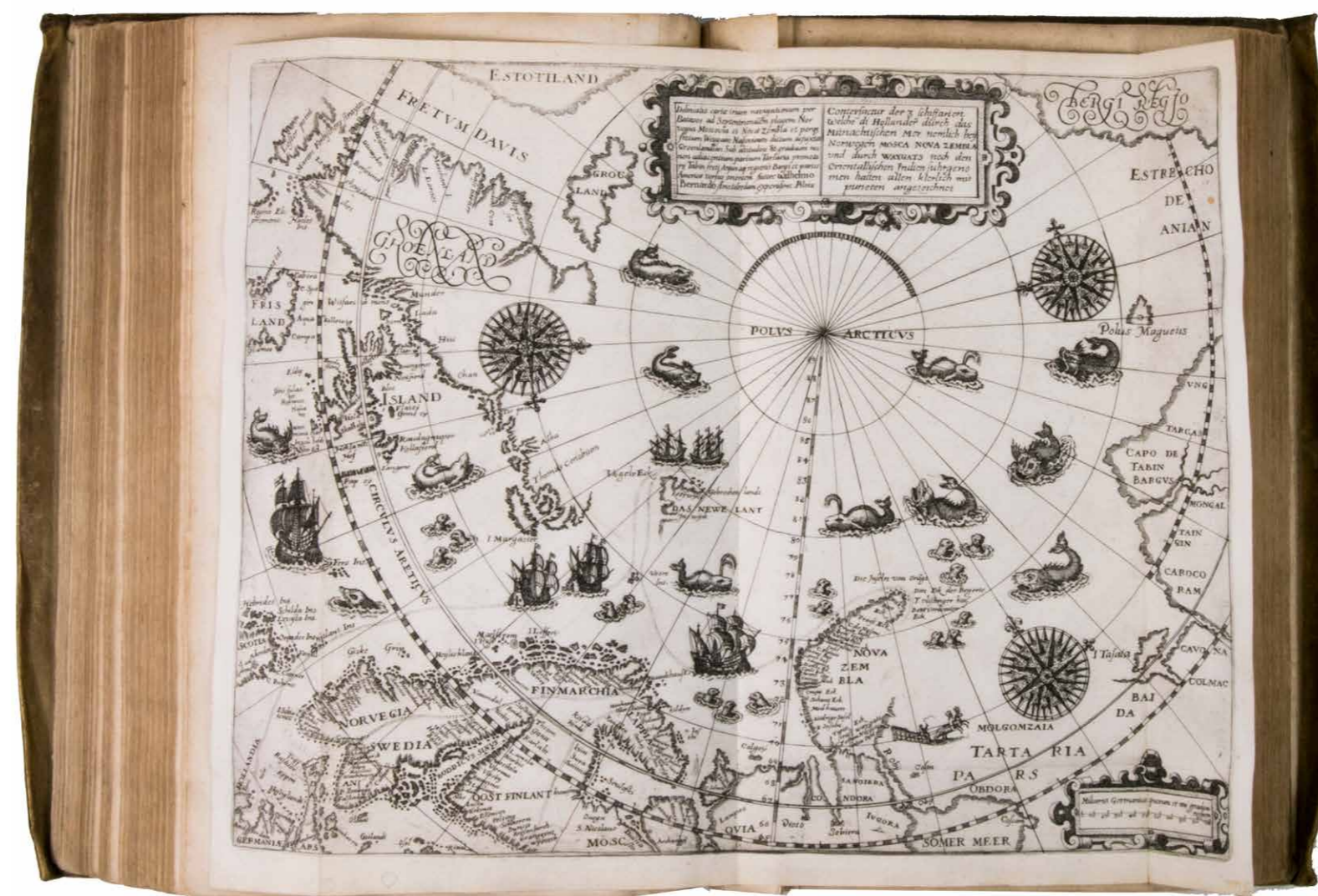
The different parts of *The Voyages* were published over the course of nearly half a century. Because of this, the first parts of the series ran out of print while the later parts were still being issued. New editions of the earlier parts were then quickly republished, often assembled from remnants of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

With two different bookplates from the library of Boies Penrose ("Old East India House") mounted to the front pastedown of both

volumes. The front joint of both volumes is slightly weakened, without affecting the structural integrity of the binding, the vellum is somewhat stained and scratched, with a tear on the spine of both volumes. The work is slightly browned throughout, with occasional small tears in the margins or torn lower corners, not affecting the text or images. Otherwise in very good condition.

Brunet I, 1334; Church 205, 207, 208, 211, 212, 214, 216, 218, 220, 222; cf. Howgego, to 1800, B7; Slot, The Arabs of the Gulf (Leidschendam, 1993).

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*Beautiful emblem book,
bound by Derôme le jeune in the second half of the 18th-century*

17. BURGUNDIA, Antonius à. *Linguae vitia & remedia, emblematicè expressa.*

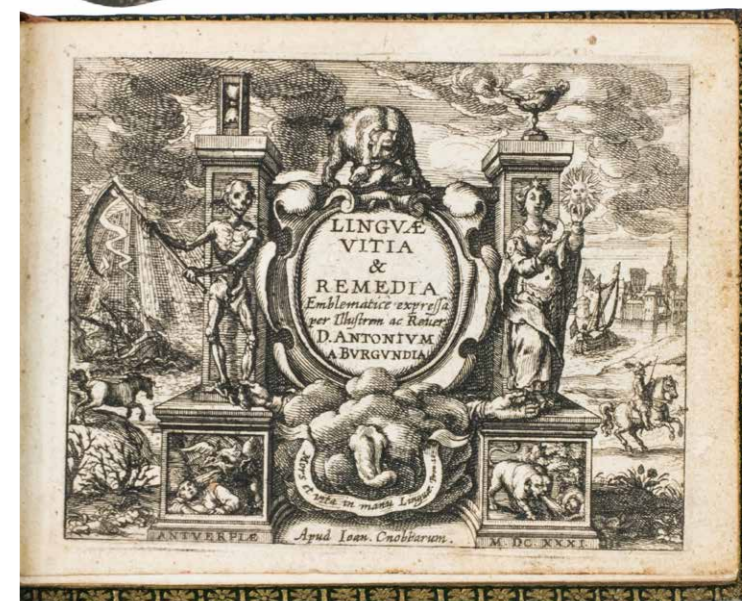
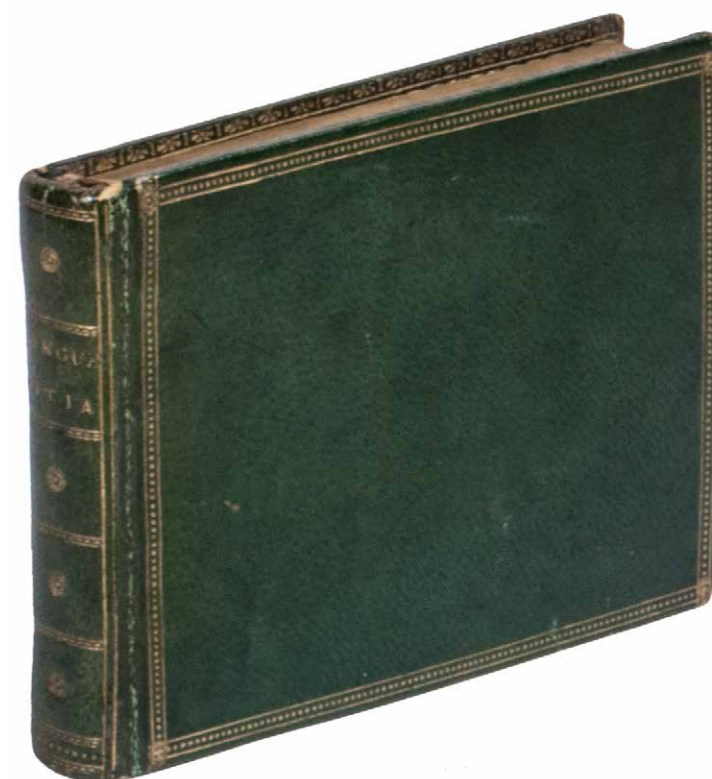
Antwerp, Jan Cnobbaert, 1631. Oblong 16° in 8s? (ca. 10 × 7.5 cm). With a finely engraved emblematic title page, 4 full-page general emblematic engravings, and 90 finely designed full-page emblems. 18th-century gold-tooled green morocco, with the title lettered in gold on the spine, gold-tooled board edges and turn-ins, gilt edges, marbled endpapers, bound by Nicolas Denis Derome (Derome le jeune) in the second half of the 18th-century, according to the catalogue entry \$ 13 000

Rare first edition of a beautiful miniature emblem book by Antonius à Burgundia (or Antoine de Bourgogne, d. 1657) in a beautifully gold-tooled green morocco by the late 18th-century artist book binder Derôme le jeune. Antonius à Burgundia was born in Bruges to an illegitimate line of decent from the medieval dukes of Burgundy and studied at the Jesuit college in that same city. He became an archdeacon and in 1636 also the dean of the cathedral chapter of St. Donatian's Cathedral in Bruges.

The fine emblems were designed by Abraham van Diepenbeek (1596–1675) and engraved by Andries Pauli (or Pauwels, 1600–1639) and Jacob Neefs (1610–after 1660). The emblems are divided into two series of 45 emblems each, the first series commenting on the shortcomings of speech and the second series on how to remedy these faults. They include a wide variety of subjects, showing all kinds of scenes from daily life, as well as animals such as snakes, elephants, lions, birds, plants, etc. All emblems have a motto and a 4-line poem on the facing pages, in Latin, and occasionally include a line of classical quotation, printed underneath in very small type.

Beautiful copy, with an additional small etching by Balthasar Moncornet (ca. 1600–ca. 1670) mounted on the recto of the leaf containing the first general emblem on its verso, with a manuscript title/caption below. Further with an old manuscript owner's inscription on leaf A2r, a 19th-century manuscript note in brown ink on the verso of the first flyleaf, and an old printed catalogue entry concerning the present copy mounted on the recto of the second flyleaf. With leaf A8 (pp. 15–16) cancelled, lacking the first half title. The back hinge is slightly weakened and the leather on the back board is lightly stained. Otherwise in very good condition.

[1], [1 blank], [18], [1 blank with mounted Moncornet etching], [1], "191" [= 189], [1 blank] pp. *Hollstein XVII, Pauwels 18; Landwehr, Emblem & Fable Books, 95; Praz p. 292; WorldCat 1415308372, 181666564, 457201275 (6 copies); cf. this edition not in the STCV; for the Dutch 1631 ed.: STCN 344361896 (2 copies); STCV 12918128 (3 copies, all 3 incomplete); for the 1652 ed.: STCV 12912352 (2 copies, incl. 1 incomplete); for Balthasar Moncornet, see: Le Blanc III, pp. 39–41, listing 140 works by the artist; Thieme-Becker 25, p. 57.* [👉 More on our website](#)



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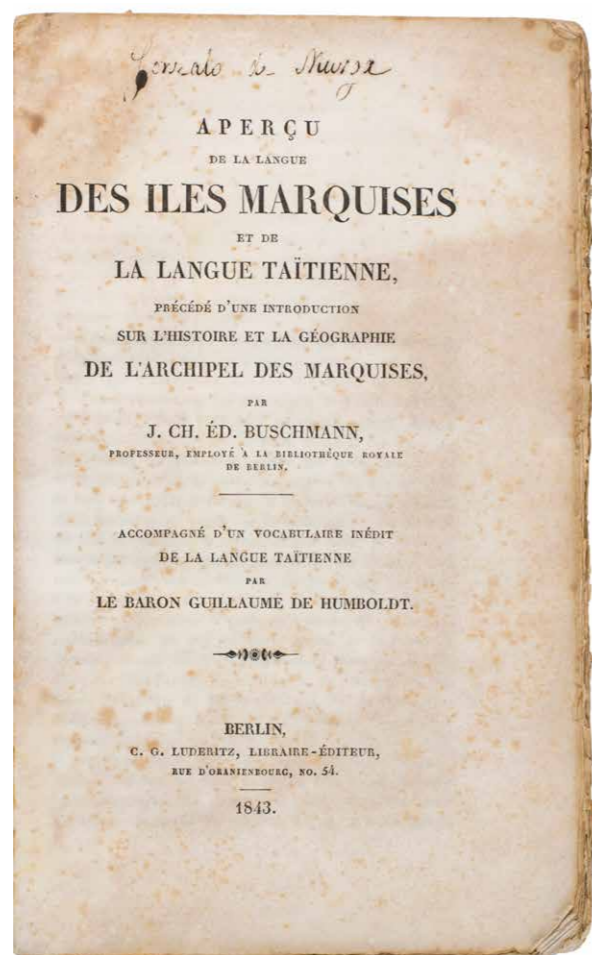
Science & Technology

*A unique look at the history and language of the Marquesas islands
by two eminent German philologists*

18. BUSCHMANN, Johann Carl Eduard and Guillaume de HUMBOLDT. *Aperçu de la langue des îles Marquises et de la langue Taïtienne, précédé d'une introduction sur l'histoire et la géographie de l'archipel des Marquises.*

Berlin, C. G. Luderitz, 1843. 8°. Original publisher's printed paper wrappers.

\$ 2500



A rare first edition of a work about the history, geography and language of the Marquesas islands.

Johann Carl Eduard Buschmann (1805–1880) was a German philologist, who resided in Mexico for a few years to study the indigenous languages of Middle America and was later employed at the Alte Bibliothek in Berlin, where he focused his research on the dialects of Malaysia, Indonesia and Polynesia. His *Aperçu* includes a short history of the earliest voyages to the Marquesas islands and a comparison of different Polynesian dialects. The second half includes a more detailed look at the Marquesan language.

Buschmann worked closely with linguist William Humboldt (1776–1835) and assisted him in his research of the Kawi language of Java, which resulted in a three-volume work. Humboldt passed away before it was finished, so Buschmann wrote and published the final volume alone. He had access to Humboldt's notes and revised them for publication. Humboldt's French-Marquesan vocabulary is part of the *Aperçu* and makes up the second half.

With two labels ("D" and "4") pasted on the front paper wrapper and a manuscript owner's inscription on the title page ("Gorscalo de Murge(?)"). The paper wrappers are loose, the spine is cracked. Edges somewhat frayed and internally foxed throughout.

197, [2] pp. *O'Reilly and Reitman, Biographie de Tahiti, 5682 and 6139.* [More on our website](#)

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Marcus de Bye's bears: complete set of 16 engravings

19. BYE, Marcus de (after Marcus GHEERAERTS). [Bears].

[Amsterdam], Nicolaas I Visscher, 1664. Oblong 4°. 16 engravings (ca. 10.5 × 13.5 cm) depicting bears in various poses. Loose prints. \$ 4900

Complete set of all 16 engravings of Marcus de Bye's bear print series, depicting bears in various poses, here in its third state. Marcus de Bye (sometimes spelt De Bie or De Bij; 1638/39–1688) was a German painter and engraver known especially for his prints of animals, such as bears, lions, wolves, etc. He produced the present series with engravings of bears after designs by the Flemish (Bruges) painter, printmaker and engraver Marcus Gheeraerts (I) (also known as Marcus Gerards, ca. 1520–1590/91) and is the most extensive De Bye print series recorded by Hollstein, along with with another series of 16 engravings of sheep. The bear series appears here in its third state, printed by Nicolaas I Visscher, identifiable by the “No. 10” that appears below the date in the title of the first print (depicting a bear next to a stone wall).

A little frayed and slightly browned along the edges, and with a few spots, but otherwise in good condition. A complete set of 16 engraved prints showing bears.

[16] ll. *Bartsch 65; Hollstein IV, 61–76.*

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Complete collection of Camerarius' famous & magnificent natural history emblems

20. CAMERARIUS, Joachim. Symbolorum & emblematum ex re herbaria desumtorum centuria una.
Frankfurt am Main, Johann Wilhelm Ammon, 1661.

With:

(2) IDEM. Symbolorum & emblematum et animalibus quadrupedibus desumtorum centuria altera.
Frankfurt am Main, Johann Wilhelm Ammon, 1661.


(3) IDEM. Symbolorum & emblematum ex volatilibus et insectis desumtorum centuria tertia.
Frankfurt am Main, Johann Wilhelm Ammon, 1654.

(4) CAMERARIUS, Joachim and Ludwig CAMERARIUS. Symbolorum et emblematum ex aquatilibus et reptilibus desumtorum centuria quarta.

Heidelberg, Ludwig Bourgeat, 1664. 4 works in 1 volume. 4°. Each work with an engraved title page, 100 round engraved emblems (a total of 400), and numerous woodcut initials. (Near) contemporary overlapping vellum, sewn on 4 supports laced through the joints, with a beige leather title label lettered in gold on the spine. \$ 8000

Complete collection of Camerarius' beautiful emblem book, containing 400 emblems. The present copy appears to contain a re-issue of the second complete edition (published in 1654) and here with the altered date (1661) on the title pages. Nevertheless, the present complete *Symbolorum & emblematum* collection is made up of the 4 volumes in 3 different editions: the first two in the 1661 re-issue, volume 3 of the 1654 second complete edition, and volume 4 in a practically unknown edition dated 1664, published by Bourgeat in Heidelberg. This work by Camerarius was the first to treat the subject of natural history in emblematic form. Each emblem has its own title above and a short motto beneath the illustration, an extensive explanation can be found on the facing page, these explanations are influenced by Renaissance hieroglyph studies, Camerarius' knowledge of nature based on Plinius and other classical scholars, the author's own experience as a botanist, and on contemporary authors like Conrad Gesner and others. The *Symbolorum & emblematum* can be considered "a milestone in the application of natural history in emblems ..." (*Emblems and the natural world* Leiden, Brill, 2017). Joachim Camerarius the Younger (1534–1598) was a German botanist, zoologist, and humanist scholar.

With a large armorial bookplate mounted on the front pastedown, and an illegible manuscript inscription on the engraved title page of ad 1. The binding is slightly (dust) soiled and shows a few (ink) stains, 6 leaves with marginal repair to paper, some minor browning to the top edge, slightly affecting the head margin throughout but never affecting text or emblem, some occasional light foxing and browning. Otherwise in good condition.

102 (the first ll. after the title page paginated 1–6); 103, [1 blank]; 104, [1 blank]; 100, [1], [1 blank] ll. *Adams C448; Faber du Faur, 668; Folger IV, p. 350; Henkel & Schöne, Emblemata, pp. xxxviii–xxxix; Hunt, 181; Krivatsy, 2066; Landwehr, German emblem books, 167 (ad 3) and 169 (ads 1 & 2); Manning, The Emblem, p. 120; Nissen BBI 312; Nissen ZBI 792 & 793; Praz, pp. 295–296; USTC 2567143 (ad 1, 6 copies), 2567135 (ad 2, 4 copies), 2635767 (ad 3, 3 copies); 2808385 (ad 4, 2 copies); VDI7 23:278138E (general), VDI7 23:278133S (ad 1, 7 copies), VDI7 1:078865L (ad 2, 5 copies), VDI7 23:27837X (ad 3, 4 copies); Wenning, Joachim II. Camerarius. Eine Studie über sein Leben; cf. ad 4 not in VDI7 or in Landwehr, German emblem books.  More on our website*



XXXVIII.
INDUSTRIA
 PROPRIA NVTRIT.



*Ballax rimosa piscatrix ranapaludes
 Obsidet, incantospisciculosq; capit.*

321M

K 3

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On the representation of the Spanish colonies in the Cortes, a call for equal treatment in parliament

21. CARDENAS DE MONTE-HERMOSO, Marques de [= Antonio María de CÁRDENAS Y ZAYAS-BAZÁN].

[Drop title:] Señor. Llegó el día tan deseado y venturoso. La España logró su libertad, y por una feliz y justificada revolucion vió restablecer la Constitucion política de la Monarquía, promulgada en Cádiz en 18 de marzo de 1812 ...

[Colophon:] Madrid, Imprenta de Ibarra, 1820. Folio (ca. 30 × 21 cm). Disbound.

\$ 2100

Very rare publication written by the Cuban nobleman and military officer Antonio María de Cárdenas y Zayas-Bazán, 3rd Marquis of Cárdenas de Montehermoso (1778–1836), who was mayor of the town San Antonio de los Baños in Cuba. This letter, dated Madrid 24 June 1820 and signed “El Marques de Cardenas de Monte-Hermoso”, is addressed to a high-ranking official or sovereign. The text starts celebrating the restoration of the Spanish Constitution of 1812, originally promulgated in Cádiz. However, it also discusses grievances related to the representation of Spanish American provinces in the newly convened *Cortes* (Parliament). The author expresses concern about the unequal representation of Spanish American provinces in the *Cortes*, criticising the King’s decision to appoint 30 substitute deputies for the overseas territories. This decision is seen as contrary to the principle of equal representation

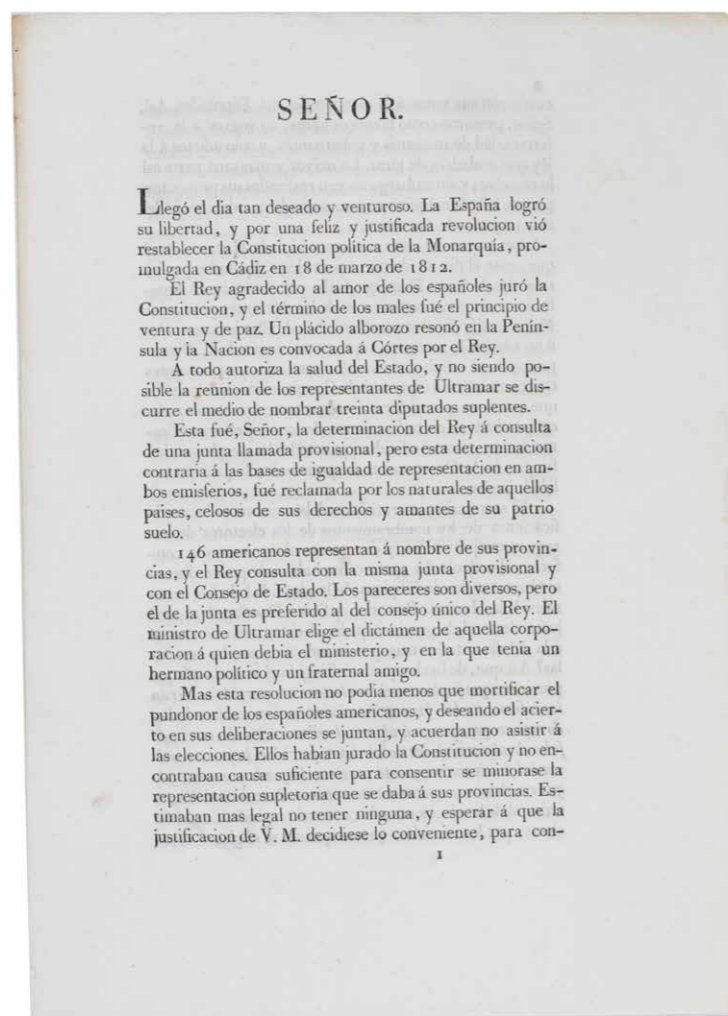
and is believed to have been influenced by the Provisional Junta and the Minister of Overseas, who had personal ties within the Junta. Spanish American representatives protested this decision, feeling their rights were being violated. The letter recounts a specific incident where the election process for deputies was deemed unfair, highlighting allegations of partiality and procedural violations.

The letter lists 11 specific violations of the constitutional election process, such as the lack of proper authorization for representatives, unequal treatment of electors, and procedural irregularities. The author calls for justice, requesting that the sovereign declares the election of the 30 substitute deputies null and void. He argues for equal representation for Spanish American provinces, stressing the importance of legitimacy and unity between Spain and its overseas territories. Additionally, the letter addresses a personal grievance where the writer was denied his right to participate in the election process due to not attending the previous day’s session.

The letter highlights the discontent in Spanish America and the potential for negative consequences if their grievances are not addressed. It warns that Spanish Americans feel they will never achieve equal representation and governance, which could lead to further unrest. The document reflects the broader struggle for political representation and equality, both in Spain and its colonies, and underscores the complexities of governance during a period of significant political change.

Occasionally slightly creased. Otherwise in good condition.

8 pp. *WorldCat* 457274499, 558875422, 558875436 (3 copies). [More on our website](#)



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*Commentary on a speech held by an ardent supporter of slavery,
calling for keeping Portugal and Brazil united under one government in 1821*

22. [CARVALHO, Bernardo Teixeira Coutinho Álvares de]. Observações sobre o voto, que Domingos Alves Branco Moniz Barreto ... apresentou no dia 25 de dezembro de 1821 ... Nas quaes se mostra, que semelhante voto he contrario ao pacto social da nação portugueza, e aos direitos, e liberdade das provincias do Brasil ...


Lisbon, Na Typographia de Simão Thaddeo Ferreira, 1822. 4°. 20th-century gold-tooled brown morocco. \$ 2000

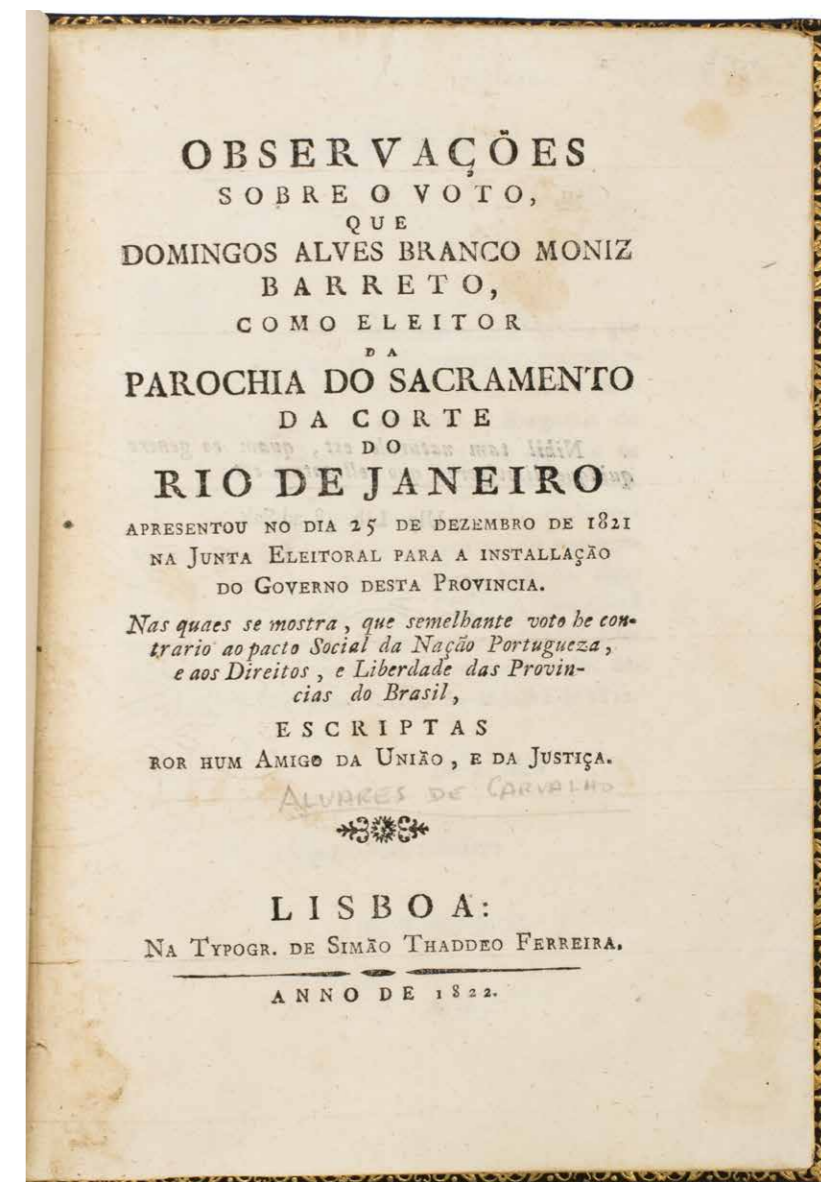
Rare first and only edition of a commentary by the Brazilian jurist Bernardo Teixeira Coutinho Álvares de Carvalho (1753–1843) on a speech given by Domingos Alves Branco Moniz Barreto (1748–1831), a Brazilian military officer who was an ardent supporter of slavery. The entire text of this speech, dated Rio de Janeiro 31 December 1821, is printed on pages 5–18 and is followed by Carvalho's observations and commentary in 6 sections. It is preceded by a dedicatory letter, dated Lisbon 25 July 1822 and signed with the author's initials B.T.C.A.C.

The author, who had studied law at the University of Coimbra and was a judge at the court of Rio de Janeiro, critically examines the vote cast by Barreto during an electoral session in Rio de Janeiro on 25 December 1821. His vote supported maintaining Brazil's close ties to Portugal, recognising the authority of the Portuguese National Congress, and advocating for the continued governance of Brazil under Portuguese control.

With a stamp (or inscription?) in the upper outer corner of the verso of the first free flyleaf ("L. Berger Rio"), possibly the binder. The head and foot of the spine and the corners of the boards are somewhat scuffed, the title page is very lightly soiled, the gutters of the leaves show the sewing holes of a previous binding, very lightly foxed throughout. Otherwise in good condition.

65, [3 blank] pp. *Biblioteca Nacional do Brasil* (1 copy; https://acervo.bn.gov.br/sophia_web/acervol detalhe/1195627); *Borba de Moraes II*, p. 624; *WorldCat* 557760841, 633290483, 813833028 (5 copies); *Rodrigues 1793*; cf. for the author: *Innocencio I*, p. 385 and *VIII*, p. 399; for Barreto: *Innocencio IX*, pp. 135–136; not in *Porbase*.

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One of the earliest works on the cultivation of tulips

23. CHESNÉE MONSTEREUL, Charles de la. Le floriste François. Traittant de l'origine des tulipes. ...

Caen, Eleazar Mangeant, 1654. 8°. With a woodcut vignette on the title page, 2 decorated woodcut initials, and numerous head- and tailpieces, both woodcut and made up of typographical ornaments. Contemporary vellum, with the title printed in red on the spine, red and blue sprinkled edges. \$ 8000



Very rare first edition of the first French treatise on the cultivation of tulips, written by a gentleman-gardener. It one of the earliest treatises on tulips published after the well-known bubble-burst in Holland in 1637. Although interest in cultivating exotic and distinguished gardens increased during the 17th-century, the tulip remained an elite commodity, and took on new meanings as a symbol of personal distinction and connoisseurship. The catalogue included at the end of the present work lists 438 variants of tulips, including the “Monstereulle” and the “Panacée de Caen”, with descriptions of their colouration.

The text contains a history of the tulip, how to cultivate the flower, a catalogue of tulip names, and, most importantly, the first serious consideration of the nature and causes of “tulip breaking”, a phenomenon in which multi-coloured streaks appear in the petals of the tulip. This variation, which was caused by a virus, was incredibly rare and highly sought after. In the 17th-century the cause of this variation was unknown, but the author, gardener Charles de la Chesnée Monstereul (1623–ca.1700) claimed to have discovered the secret, which he encoded in a poem in the present work.

The work is dedicated to a noblewoman, mademoiselle de Beuvron, a scion of the House of d’Harcourt, who is mentioned by Tallemant des Réaux in his *Historiettes* as “une des plus belles personnes de la cour”. A second edition of the work was published in 1658 in Rouen and 12 further editions, with the title *Traité des tulipes*, appeared between 1678 and 1692.

With the bookplate of the library of Louis Hippolyte Rangeard de la Germonière mounted on the verso of the first flyleaf, and an owner’s inscription on page [8]. The boards are slightly warped. The endpapers have been replaced, the work is somewhat browned throughout, but otherwise in good condition.

[44], 250, [4], [2 blank] pp. *Goldsmith, STC French, L133*; *Lindley library catalogue, p. 244*; *Meritte-Longchamp, Catalogue des livres publiés à Caen, no. 43*; *National agricultural library, no. 90, p. 53*; *USTC 6120989 (11 copies)*; *WorldCat 1253816055, 8371018 (8 copies)*; *not in Hunt; Nissen; Pritzel*. [👉 More on our website](#)

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One of the finest books on the North Pacific

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

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

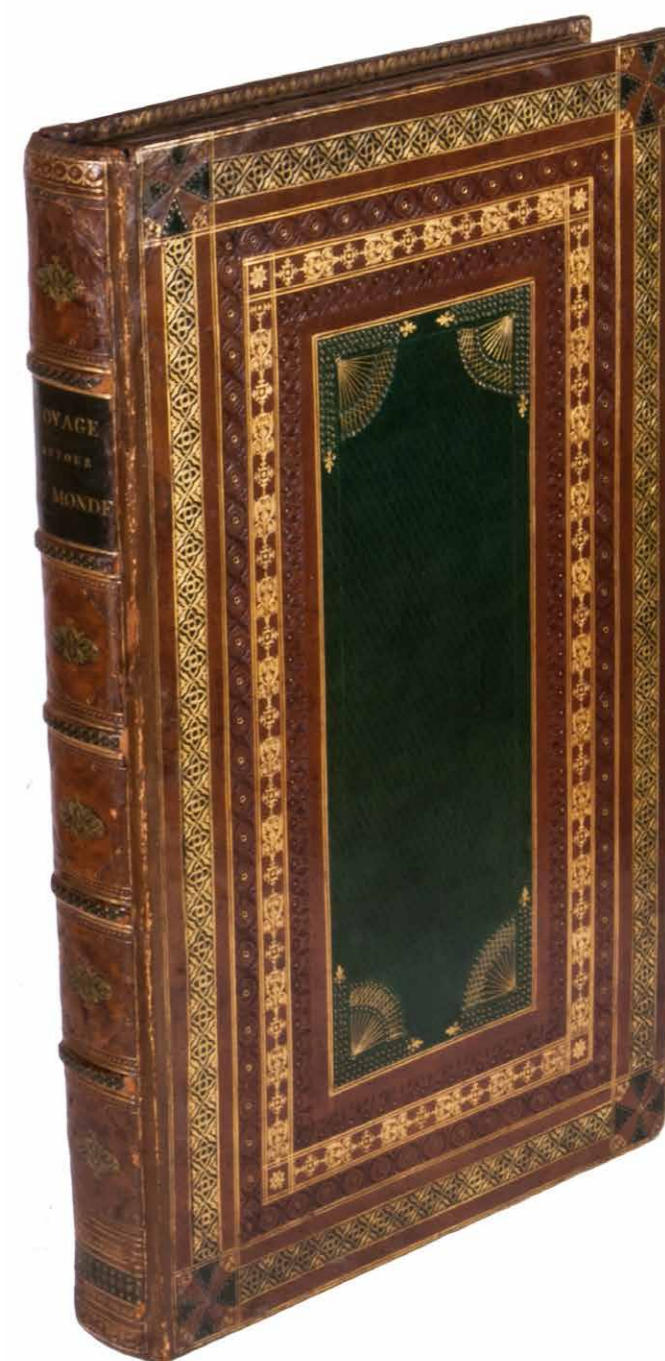
\$ 195 000

One of the most beautiful of all Pacific voyage plate books, and one of the rarest. Often, there is considerable foxing to the text leaves and browning to the plates, but there is almost no evidence of this in the present copy, which is in a superb contemporary Russian binding. Unsigned, it is in the style of lavish French bindings of the 19th century, and is the work of an unknown Russian binder of considerable skill.

Choris, a Russian of German stock, was only 20 when he was appointed as draughtsman on the Kotzebue expedition of 1815–1818. This, his great work, was first issued in 22 parts between 1820 and 1822, most of the views do not appear in the later official accounts of the expedition published in Germany and Russia. The many beautiful plates include views and scenes of native life, artefacts, plants, shells and animals. They show California (several views of San Francisco), Hawaii (including the first view of Honolulu), Alaska, and various parts of Micronesia.

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

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



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

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

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



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The complete series of Collaert's views around Brussels in its first state

25. COLLAERT, Hans I [after Hans BOL or Jacob GRIMMER?]. [Views in the vicinity of Brussels].

[Antwerp], Hans van Luyck, [ca. 1575/80]. Oblong 2° album (24.5 × 35.5 cm). Series of 24 engravings (plate size ca. 20 × 14 cm) with views of landscapes around Brussels, by Hans I Collaert possibly after Hans Bol or Jacob Grimmer, each with a caption in the plate (plates 8 and 20 also with Van Luyck and Collaert's monograms "H.V.L.EX[cudit]" and "H.C.F[ecit]"). Trimmed down to the plate edge and mounted on album leaves, numbered in pencil on the album leaves, next to the engravings. Modern red half cloth, marbled sides. \$ 21 000

Album with the complete series of Collaert's views around Brussels, here in its first unnumbered state, published by Hans van Luyck in Antwerp. Hans I Collaert (ca. 1525/30–1585) was a painter-draughtsman who founded the influential Collaert dynasty of engravers and print publishers. The views show villages, castles and abbeys in the vicinity of Brussels, engraved in a very naturalistic way. The series includes a view of the cloister of Zevenborren (south of Sint-Genesius-Rode), views of Schaarbeek, Elsene, Etterbeek, Stal, Eggevoort and Bosvoorde, and views of the some castles, including those of Brussels, Coensborg (south of Laken) and Carloo. Some references attribute the drawing of the views to Hans Bol because of an inscription added to the first plate of the later Visscher edition, but the "related drawings are not

consistent with Bol's style" (*New Hollstein*). Others name Jacob Grimmer as an alternative candidate for the artist who drew the views.

With a 20th-century manuscript inscription on the first free endleaf, mistakenly identifying the series as the second state published by Visscher, which is however numbered in the plates in contrast to the present series in an unnumbered first state. Binding slightly worn around the edges, some slight marginal foxing, stains, browning and soiling, but overall a beautiful album, complete and therefore rare with all the plates of Collaert's views around Brussels, here in its first state.

[24] ll. *Hollstein IV*, 149–172; *New Hollstein, The Collaert dynasty V*, 1229–1252; cf. *New Hollstein, The Collaert dynasty I*, pp. xlix–liii.

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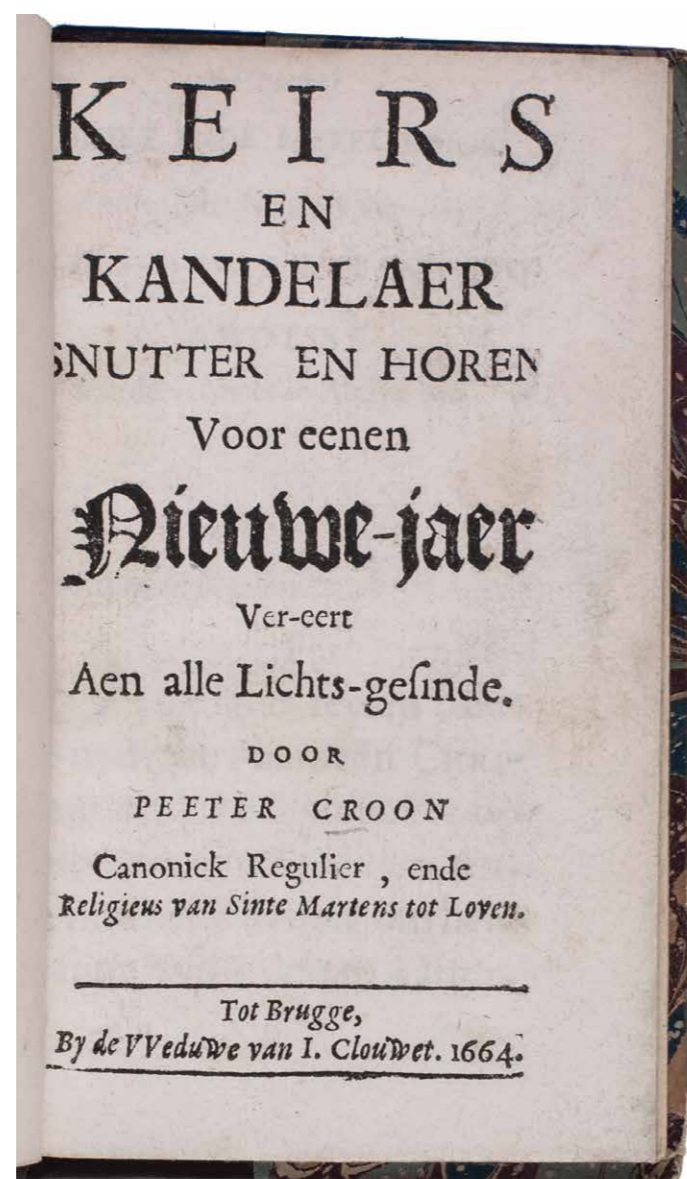
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Rare emblematic work intended for New Year's Eve

26. CROON, Petrus. Keirs en kandelaer snutter en horen voor eenen nieuwe-jaer ver-eert aen alle lichts-gesinde. Bruges, widow of Joannes Clouwet, 1664. 12°. With (letterpress?) diamond-head music notes. 19th-century gold-tooled half calf, marbled paper sides, with the title lettered in gold on the spine, marbled endpapers. \$ 5400



Rare first and only edition of a devotional and educational work written by Petrus Croon (1634–1682), a regular canon and literary author from Louvain, Belgium. The work was intended to serve as a gift for the new year, and contains emblematic poetry about candles, candlesticks, candle stands, candle-snuffers, and all things to do with candles, traditionally lit on New Year's Eve. The emblematic verses and songs are interwoven with explanatory text in prose. At the end a new song called “domp-horentje” (little candle-snuffer) is set to music and accompanied by printed musical notation. The charming little book proves that the text of emblematic verse can invoke images so well that no pictures are needed and without engravings the New Year's gift would be less expensive for young people. As a convinced Roman-Catholic, Croon wanted to educate and edify his readers by way of amusing verse, emblems, riddles, proverbs, and songs.

With the bookplate of V. de La Montagne on the front pastedown, a (near) contemporary manuscript inscription on the otherwise blank verso of the “approbatie” (“Deesen boeck is tot behoo..? van”), and Jan Borms' two owner's stamps on the last flyleaf (black: “Verzameling Jan Borms”; green: “Kunstbezit BORMS Cat no (in pencil:) 2. 2. 21”). The edges of the boards show minor signs of wear, only slightly browned, with a very small restoration on the lower outer corner of pp. 63–64. Otherwise in very good condition.

”67” [= 77], [4], [3 blank] pp. *BNCI* I2057; *Scheurleer, Liedboeken*, p. 74; *STCV* 3218795 (3 copies); *WorldCat* 1089657767 (4 copies). [More on our website](#)

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*Two religious emblem books:
a mixture of humor, intelligence, and protestant severity*

27. DILHERR, Johann Michael. Heilig-Epistolischer Bericht, Licht, Geleit und Freud. Das ist: emblematische Fürstellung, der heiligen sonn- und festtäglichen Episteln.

Nuremberg, Johann Andreas Endter and the heirs of Wolffgang der Jüngere, 1663.

With: **(2) DILHERR, Johann Michael.** Augen- und Hertzens-Lust. Das ist Emblematische Fürstellung der Sonn- und Festtäglichen Evangelien.

Nuremberg, Johann Andreas Endter and the heirs of Wolffgang der Jüngere, 1661. 2 works in 1 volume. Folio. Ad 1: with an engraved frontispiece, a woodcut printer's device, and 85 large engraved emblems. Further with numerous woodcut initials, and woodcut head- and tailpieces. Ad 2: with an engraved frontispiece, a woodcut printer's device, and 91 large engraved emblems. Contemporary calf with the coat of arms of the Nürnberg patrician family Holzschuher Von und Zu Haszlach stamped in gold in the centre of each board, gold-tooled spine, gilt edges. \$ 12 500



Remarkable association copy of two religious emblem books, written by the Nuremberg theological professor and minister of the Sebaldskirche, Johann Michael Dilherr (1604–1669), printed in Nuremberg. Here together in a contemporary armorial binding made for one of the oldest patrician families of Nuremberg, Holzschuher Von und Zu Haszlach. The present engravings are among the best of the artist's work and represent a high point in German book illustration of the period.

Binding slightly rubbed at the corners. Otherwise in very good condition.

[8 blank], [30], 63r, [33]; [8], 234, [4], 235–365, [31], [8 blank] pp. *Landwehr, German emblem books* 228 & 227; *Praz, p. 316; Von Faber du Faur* 597 & 596a; *not in STC German, 17th century; for the patrician family, see: ADB* 13, pp. 31–33.

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Beautiful diorama showing traditional crafts in 19th-century Suriname

28. [DIORAMA – SURINAME]. [An indigenous community in Suriname].

[19th century]. 28.5 × 38.5 × 11.5 cm. A diorama made with papier-mâché, wood, dried plant material, and oil paint. The wooden outside has been covered in black paper. The diorama can be viewed through a glass plate. \$ 8000

Remarkable diorama depicting daily life in an indigenous community in the jungle of South America, most likely Suriname. Each of the figures is engaged in a different activity. While the men are hunting and fishing, the women are spinning cotton and baking cassava bread. The charming animals make the scene livelier and colourful. The artist must either have seen the community in person or thoroughly studied it, as the traditional crafts are fairly well represented.

The work is primarily made of papier-mâché, which has been painted with oil paint, but also makes use of dried plant material for the trees in the back. It is highly reminiscent of the work of the Surinamese artist Gerrit Schouten (1779–1839), who is well-known for his dioramas of daily life in Suriname. The present work is not signed, but is most likely not by Schouten, as it is stylistically quite different from his work. It may have been inspired by him, however, as the depicted scene is very similar to a series of Schouten dioramas titled “Caraiïbenkamp” (Carib camp). Dioramas like this are seen as an important source for the life of indigenous people in Suriname in the 19th century.

The black paper used to cover the wooden outside is torn in some places, especially on the underside and around the edges of the glass plate. A horizontal crack along the length of the diorama in the painted background, without affecting the structural integrity of the work, the glass plate is slightly dusty on the inside, some of the leaves of the trees have fallen, but the diorama is otherwise in very good condition, with every part still attached to its original spot.

Cf. Doornen, L. van and Krüger, M., Diorama's uit de 18e en 19e eeuw; Medendorp, C., Kijkkasten uit Suriname, de diorama's van Gerrit Schouten. [👉 More on our website](#)



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*Unpublished calendar of historical events,
especially the birth and death dates of Dutch artists,
in richly gold-tooled morocco by the so-called Rocaille-and-flower bindery*

29. DYLIUS, Joannes (compiler). Dagwyzer der geschiedenissen ... Benevens de geboorte, en sterfdagen, van hooge, en laage stands personen ...

[Amsterdam, (frontispiece:) 1778]. Narrow 8° (16.5 × 9.5 cm). Manuscript in brown ink on laid paper, written in Dutch in a neat and clear but minute Latin hand, forming a calendar of historical events from 17 CE to 28 November 1777, with a grey ink and ink-wash allegorical frontispiece title, dated 1778 but signed by the artist “A:C. 1777.”, and a title page in 8 styles of plain and decorated Latin and gothic lettering. Contemporary richly gold-tooled red goatskin morocco, the spine with a green morocco label, gold-tooled turn-ins and board edges. Bound by the so-called “Rocaille-and-flower bindery” (Storm van Leeuwen). \$ 5350

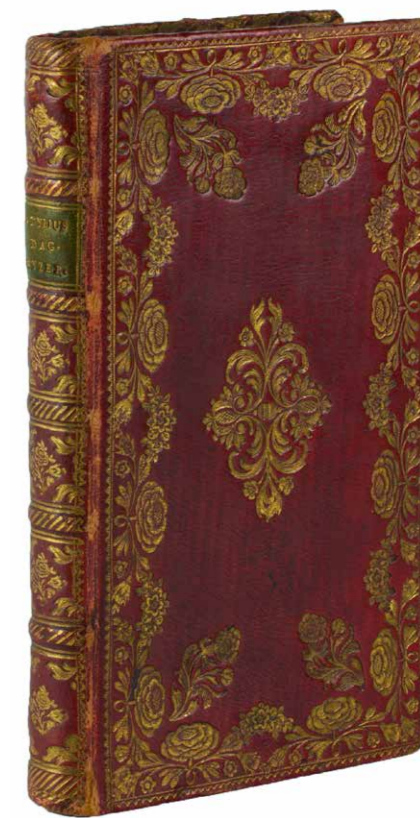
A beautifully produced manuscript, probably prepared for publication but apparently never published, listing more than a thousand events of historical importance (including the birth and death dates of important people) with a special emphasis on Dutch artists. The main text forms a calendar with two days per page, listing events for the relevant day from many different years. Although it includes events going back to 17 CE, most entries date after the Union of Utrecht (1579) gave birth to the Dutch Republic and many give the birth or death dates of Dutch artists. The book was compiled by the Amsterdam apothecary Joannes Dylus (ca. 1746/47–1807) and has its origins in a similar publication by the famous historian of the Dutch Revolt, Geeraert Brandt, *Dagwyzer der geschiedenissen* (1689), and a new version compiled by Govert Klinkhamer, *Dagwyzer der geschiedenissen* (1775).

Writing of the “Rocaille-and-flower bindery”, Storm van Leeuwen notes the relatively small number of bindings known and continues: “If instead we concentrate on the quality of the decoration on those splendid bindings and on the tooling technique, we see a binder who was adept at both skills as well as being a man of taste”.

From the collection of Jacobus Koning (1770–1832), scholar and devotee of Dutch history (especially the history of books and printing), literature and art. With a small tear repaired in the frontispiece, but otherwise in fine condition. The binding is worn at the hinges and corners, but still very good, with the tooling clear and well preserved. A beautiful and beautifully bound manuscript, especially interesting for its record of Dutch artists.

[8 blank], [1], [1 blank], [1], [1 blank], [187], [9 blank] pp. including frontispiece. *J. de Vries et al., Cat. der letterkundige nalatenschap van wijlen Jacobus Koning, vol. 1 (manuscripts), 29 April-3 May 1833, lot 19; cf. for the binding: Storm van Leeuwen, Dutch Decorated Bookbinding in the Eighteenth Century, vol. I, pp. 671-679.*

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Principal work of 18th-century dance in Spain


30. FERRIOL Y BOXEREAUX, D. Bartolome. Reglas utiles para los aficionados a danzar: provechoso divertimento de los que gustan tocar instrumentos. Y politicas advertencias a todo genero de personas. Adornado con varias laminas.

Capoa, Joseph Testore, 1745. Small 8° (14 × 10 cm). With 35 woodcuts in text (including many full-page), 7 folding leaves with woodcut music notation and letterpress text, and some letterpress text set along curves. Many of the full-page woodcuts and some on the folding leaves also include dance notation. Mid 19th-century gold-tooled green calf, with the emblematic device of the “Bibliotheca de Salvá” and initials vsp (=Vicente Salvá y Pérez) on each board. \$ 18 000

One of the three editions, all dated 1745, of a richly illustrated work on dancing by the Catalan dance instructor D. Bartolome Ferriol y Boxereaux. Derra de Moroda considers it one of the two principal works of 18th-century dance in Spain (“a very rare book”), although it primarily describes the practice of French dance then in vogue. The main text is divided into 3 parts treating the different steps of French dance, the movement of the legs and arms and the art of choreography. It shows both the dance notation of Feuillet and that of Rameau. The book is fascinating not only as an important record of dance and its notation, but also for its experimental graphic design.

From the Salvá library, formed by Vicente Salvá y Pérez (1780–1849) and his son, Pedro Salvá y Mallén (1811–1869). With a later monogram bookplate on pastedown incorporating the initials H, I[?]. D, R, A and E[?] in in purple, green and gold on a yellow ground. With the spine bookblock partially separated from the binding at the gutter of the first two free endleaves, the marbled front free endleaf is partially detached. The title page is restored in the gutter margin and leaf C2 with a small corner torn off just touching the catchword. Good copy of one of the principal sources on the history of dancing in Spain in the 18th century.

[20], 302 pp. *Biblioteca de Salvá 2513 (this copy)*; *Derra de Moroda 925*; *Huth library 2848*; cf. S.S. Bueno “Reglas útiles para los aficionados a danzar. . . , de Bartolomé Ferriol i Boxeraus”; Magriel, p. 98 (Malaga ed.); Palau 90688–90789 (Naples & Malaga ed.).

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One of the most beautifully illustrated editions of the Leuven Vulgate


31. [HENTEN, Johannes (editor) and Jost AMMAN (illustrator)]. Sacra biblia ad vetustissima exemplaria castigata. Frankfurt am Main, Georg Rab for Sigmund Feyerabend, 1571. 2 parts in 1 volume. 8°. With 198 woodcut illustrations in the text, a woodcut printer's device on the final page, the titles of both parts are set within an elaborate woodcut border. Contemporary richly blind-tooled pigskin over wooden boards, with the initials "WFL" and the year "1578" blind-tooled on the front board, and with two engraved metal clasps. \$ 8000

One of only two editions of Feyerabend's renowned version of the Leuven Vulgate, with splendid woodcut illustrations by Swiss-German artist Jost Amman (1539–1591), one of the leading book illustrators of his time. Although both editions are considered to be among the most beautifully illustrated bibles of the 16th century, the present edition is the most copiously illustrated of the two, as it contains seventy more woodcuts. It is also quite rare on the market, as we have only been able to trace two other copies in sales records of the 21st century.

Sigmund Feyerabend (1528–1590), the publisher of the present work, is known for working closely with book illustrators. He was the first publisher to commission a Bible edition that was uniformly illustrated by one artist. His first such publication was a Luther Bible from 1560, which contained circa 150 woodcuts by Virgil Solis (1514–1562), an important and highly prolific book illustrator from Nuremberg. After his death, Feyerabend continued to work with Solis' student, woodcut artist Jost Amman. Although publishers increasingly turned towards the new technique of copper engraving, Amman's work was still sought after for its high

quality and minute details. In 1566, he produced 128 beautiful woodcut illustrations for Feyerabend's first edition of the Leuven Vulgate, which was a folio. It became so successful, that it led to a lifelong business partnership between the two men. When Amman was asked for the second edition, which is the present work, he made a completely new set of illustrations, as this second edition was a smaller size. Whereas the illustrations for the first edition were rectangular, the new ones are all set within an elaborate oval frame. They are also more numerous, as Amman created seventy more. These illustrations became so popular, that they were re-used by other publishers for their bibles. The present edition, however, is the first in which this second set of woodcuts appeared.

Contemporary or slightly later annotations in Latin on the front and back endpapers, a 17th-century owner's inscription on the title page. The boards are somewhat rubbed and soiled, affecting the clarity of the blind-tooling on the back board. The work is slightly browned throughout, the lower corners of leave 265 and 266 in part I are torn, without affecting the text, contemporary and later annotations in the margins of some of the leaves in both brown and red ink, both parts without the final blank leaf. Otherwise in good condition.

[16], 423; 311 ll. *BM STC German*, p. 87; *VD16 B 2637* (8 copies in German libraries); not in *Darlow & Moule*; *USTC*.  More on our website



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

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

[Paris, J. Lemmonyer, G. Richard and Cie, E. Testard, between 1885–1895]. 4° (ca. 27 × 24.5 cm). With 30 full-page engravings on silk. Contemporary gold-tooled red morocco, with the title and author lettered in gold on the spine, gold-tooled board edges and turn ins, marbled end papers. Bound by the French bookbinder Louis Guétant (1848–1936), signed in the bottom turn in of the front board. \$ 7000


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

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

Victor Hugo was a French poet, novelist, and dramatist of the Romantic movement. He is considered one of the greatest and best-known French writers. His most well-known works are the novels *Les Misérables* (1862) and *Notre-Dame de Paris* (1831). He also earned respect as a campaigner for social causes, such as the abolition of capital punishment.

The present work comes from the library of Henry Baudet (1891–1921), a Dutch mathematician and chess player.

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

[30] silk ll.  More on our website



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*Third edition of the first poetry collection
by one of the most famous poets of the Dutch Golden Age*

33. HUYGENS, Constantijn. Ses boecken van de ledige uren, zijnde ghedichten van verscheyden talen, stijlen, ende stoffen. – Otiorum libri sex. Poëmata varij sermonis, styli, argumenti.

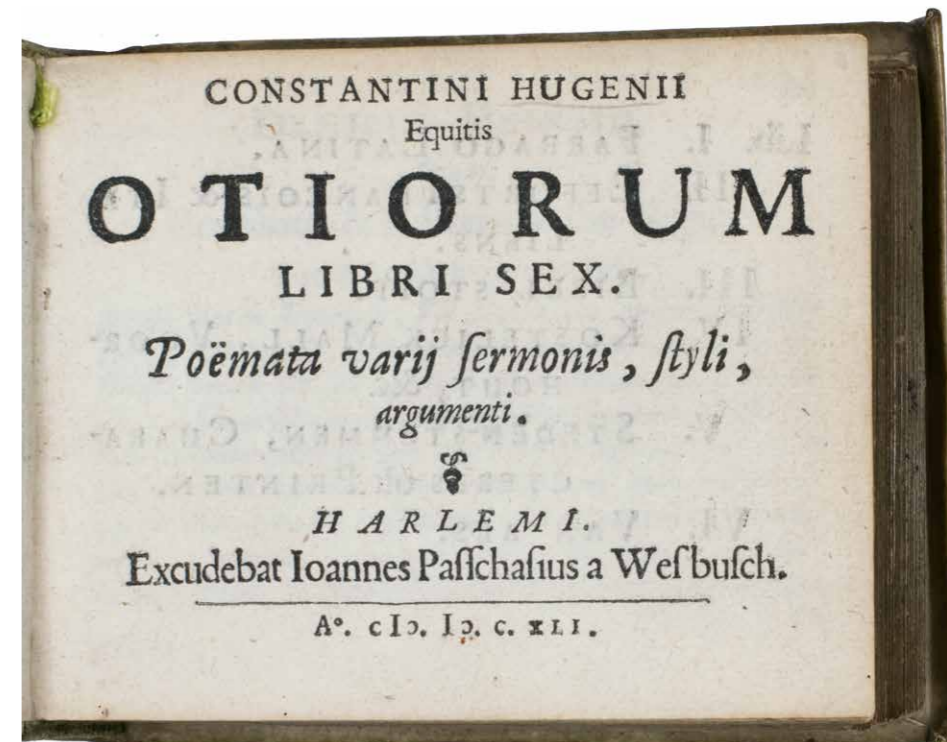
Haarlem, Hans Passchiers van Wesbusch, 1641. Oblong 16°. Contemporary overlapping vellum, sewn on 2 supports laced through the joints, with the manuscript title on the spine. \$ 8000

The first collection of poems by of one of the most famous poets of the Dutch Golden Age. The collection contains many different types of poems, like sonnets and satires, in Latin, French and Dutch, and on a wide variety of different topics, showing off the author's considerable skill. The work includes his already popular poems *Batava Tempe* and *'t Costelick Mall*, as well as odes to towns in Holland and West Friesland, religious poems, and character studies. The present copy is complete with the Dutch title page, which is often lacking. The present collection was first published in 1625 in The Hague, with the title *Otiorum libri sex*. The present edition is a reprint of the second edition from 1634, which was also printed in Haarlem.

Constantijn Huygens (1596–1687), the lifelong secretary of the stadtholders, and father of the perhaps even more famous physicist Christiaan Huygens, is arguably one of the most prolific poets of the Dutch Golden Age. He was well-educated in languages, science and art. As a man of his era, Huygens also played various instruments (lute, viola da gamba, and harpsichord), for which he wrote 769 compositions.

The work is somewhat browned throughout, the upper corners of the two free flyleaves in the back are torn off. Otherwise in good condition.

[2], 543, [1] pp. *Bibl. Belg. H-103; Eyffinger, "Beknopte bibliogr. Const. Huygens," in: Huygens herdacht, 1987, p. 61, no. 211; Huygens, De gedichten (ed. Worp), I, p. xxii, nr. V; Scheurleer, Liedboeken, 150; STCN 830315640 (11 copies).* [More on our website](#)



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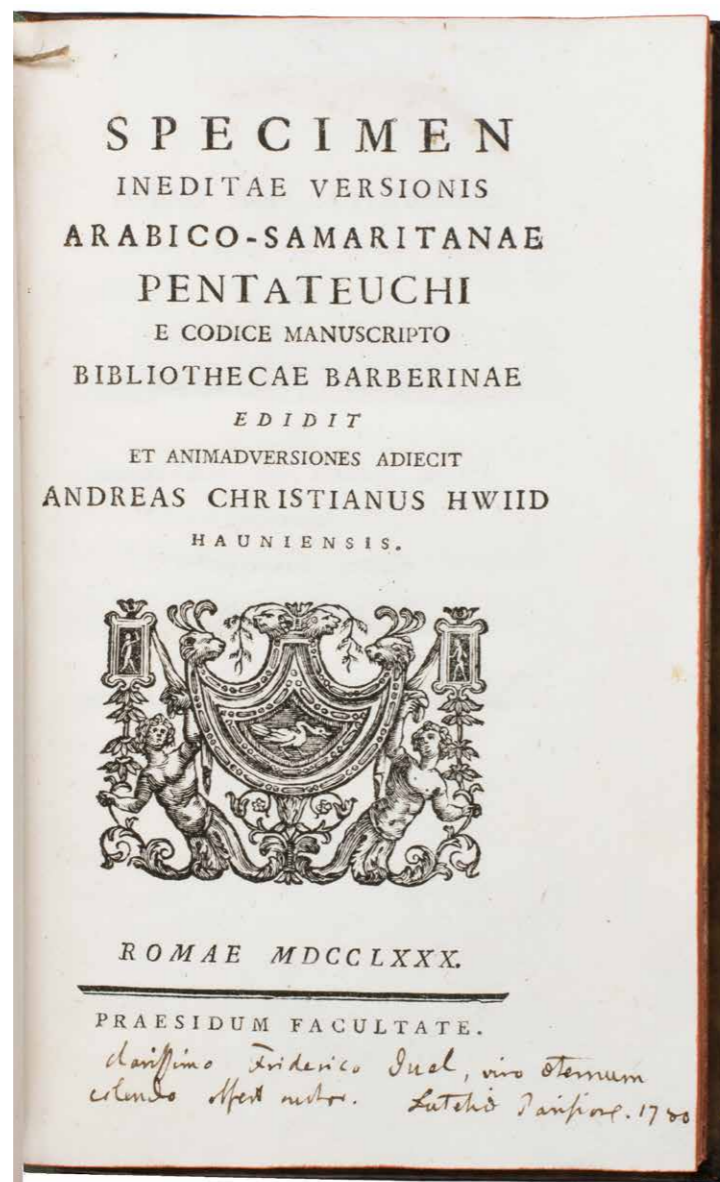
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A very rare critical edition of an almost unknown Samaritan Pentateuch manuscript

34. HWIID, Andreas Christian. Specimen ineditae versionis Arabico-Samaritanae Pentateuchi e codice manuscripto Bibliothecae Barberinae.

Rome, Praesidium Facultate, 1780. 8°. With a woodcut vignette on the title page, two decorated woodcut initials and a woodcut tailpiece. Latin, Samaritan and Arabic type throughout, and occasionally Coptic and Greek type. Contemporary gold- and blind-tooled mottled calf, with a red morrocco title label lettered in gold on the spine. \$ 7000




One of the earliest critical editions of the Samaritan Pentateuch, printed in Samaritan Arabic.

European scholars first became interested in the Samaritan Pentateuch in 1616, when traveller Pietro della Valle (1586–1652) purchased a manuscript of it in Damascus. This manuscript is now known as Codex B. Until the second half of the 20th century, most critical editions of the Samaritan Pentateuch were based on Codex B. The present work by Andreas Christian Hviid (1749–1788), however, is based on a Samaritan triglotta-manuscript from the 15th century currently in the Vatican Library, and is therefore a rare exception. Very few editions of this manuscript have ever been made. The present work contains all verses of Genesis 49 in Samaritan and Arabic, based on an Arabic translation of the Samaritan triglotta-manuscript. This is combined with the Arabic version from the London polyglot Bible (1657) by bishop Brian Walton (1600–1661).

With an owner's inscription on the title page, a small paper label pasted on the spine with the catalogue number from an estate library and the same number written in blue pencil on the verso of the first flyleaf. Two small wormholes on the front board, a small damaged spot on the spine, and mild discolouration of the upper part of the back board. With a few small, black stains on the rear endpapers, all leaves very slightly warped from past humidity. Otherwise in very good condition.

63, [1], xxxviii, [1], [1 blank] pp. *BM, General catalogue, vol. 3, p. 41–525; Darlow & Moule 1755.*

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Beautiful watercolour of an Inuit hunting seals.

35. [INUIT – WATERCOLOUR]. [Watercolour of an Inuit hunting seals in a kayak].

[ca. 1839?]. Watercolour on laid paper (18.5 × 19.3 cm), in a passe-partout (44 × 43.5 cm).

\$ 5400

Beautiful watercolour of an Inuit seal hunter in a kayak. The drawing shows a hunter carrying a paddle and preparing to strike a seal with a harpoon connected to an inflated bladder. Once attached to the seal, the bladder tires the seal and obliges it to reappear at the surface after a relatively short amount of time. On perceiving the bladder, the hunter rows up to it to kill the seal.

Although the artist of the watercolour is unknown, the laid paper on which it is drawn is probably English, with a watermark: M & WE|1839[?]. The last two digits are not entirely clear, but look more like 39 than 20, 29 or 30. The composition is related to an aquatint by M. Dubourg after John Heavyside Clark (1770–1863), published in Edward Ormé's collection *Foreign field sports* (1813–1814) titled "Greenlanders seal catching". The watercolour and the aquatint could have been based on the same original, but is more probable that the watercolour is a somewhat more artistic drawing based on the aquatint. The artist apparently had a particular fascination for the water; applying numerous parallel strokes to suggest the waves and foam of the sea. Similar to the aquatint, the dress of the hunter does not seem particularly suited to the climate of the arctic. In the watercolour his hat has turned into some sort of turban, which together with the stripes of his coat, brings to mind the orientalist designs fashionable in the eighteenth century.

With a few small tears at the foot of the drawing; in very good condition.

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Spectacular 17th-century jewelled binding with a noble provenance

36. [JEWELLED BINDING – FRENCH PRAYER BOOK]. L'abbé de la HOGUE. La journée du chrétien, sanctifiée par la prière et la méditation.

Lyon and Paris, Librairie Catholique de Perisse frères, 1844. 16°. Binding: ca. 11 x 7 x 2.5 cm. With a small printer's device on the title page. 17th-century elaborately jewelled and decorated gilt silver binding with a gilt silver imperial double-headed eagle and two hands holding a heart centre piece, below Jesus on the cross and ornamental gilt silver corner pieces connected to the gilt silver board edge fittings on both boards. The whole is set with numerous jewels. With two jewelled clasps closing on pegs in the fore edge of the front board, gilt edges, red velvet paste-downs and blue silk flyleaves backed with paper. \$ 70 000



A beautiful and fabulously ornate jewelled 17th-century binding, its boards, spine and clasps adorned with turquoises, amethysts, garnets, and (simulated) sapphires. It contains a popular French prayerbook entitled *La journée du chrétien*, which was added long after the completion of the binding itself. The prayerbook, published in numerous editions during the 19th century, is reminiscent of medieval and early modern books of hours. The work specifies the daily duties of Christians and includes devotional prayers.

It was for a long time part of the collection of the princes and rulers of Hohenzollern-Sigmaringen in what is now southwestern Germany. Their collection was exhibited in the Städel museum in Frankfurt in 1928 and the present binding is listed in the exhibition catalogue. The French prayer book was at one time part of the collection of the Stadtbibliothek Frankfurt, according to the blue stamp on the verso of the title page. The whole – binding and prayer book – were part of Cornelius John Hauck's bibliophile collection during the second half of the 20th century, which subsequently appeared at Christie's auction house New York in 2008.

With the bookplate of Cornelius J. Hauck on the verso of the first flyleaf, and a blue stamp of the "Stadtbibliothek Frankfurt am Main" on the back of the title page. With very slight foxing and stains in the gutter of the first few leaves, a brown stain in the gutter of pp. 24–27, and the Stadtbibliothek stamp bleeds through a bit to the title page: otherwise internally fine and clean. The whole is in very good condition.

viii, 524, [5], [3 blank] pp. *WorldCat* 467731356 (1 copy, BnF). [🔗 More on our website](#)

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Spectacular 18th-century Dutch composite sea atlas with 3 manuscript charts, all charts & the engraved title page expertly coloured by a contemporary hand

37. [KEULEN, Gerard and Johannes van, and others]. [Composite sea atlas containing 56 detailed charts including 3 manuscript charts].

Amsterdam, [Johannes van Keulen and others, 1700–1753, engraved title page dated 1734]. Large 2° (61.5 × 40.5 cm). With an engraved allegorical title page by Aernout Nagtegael after Jan Luyken, and 56 detailed sea charts, the whole expertly coloured by a contemporary hand. The atlas includes 22 large folding charts, including 3 highly interesting manuscript charts, 27 double-page charts, 1 full-page chart, and 6 half-page charts, most of them with beautiful cartouches, depicting views, local people, and merchandise. The maps are engraved and originally edited by the most famous Dutch cartographers and map-publishers of the late 17th- and early 18th centuries. Contemporary blind-tooled vellum, with green cloth closing ties. \$ 652 000

Magnificent contemporary hand-coloured composite sea atlas containing 53 detailed printed charts and 3 remarkable, excellently produced manuscript charts. The printed charts were designed by the best chart-makers and originally published by the best Dutch map-publishers of the time. The original owner has apparently made up his Atlas with the purpose to have all the charts covering the sea-route to the East Indies and beyond, along the coasts of China and Japan.

A complete list of all charts present in the atlas can be found on our website. With a manuscript table of contents on the first blank free endleaf and each chart has been numbered in manuscript on its verso with a corresponding number to the table of contents. The binding shows slight signs of wear, lacking one of the ties on the front board, the back of the maps are slightly browned without affecting the maps themselves which remain fine and clean. The charts are all beautifully coloured by hand and are in excellent condition.

Title page and 56 charts. *Koeman I, Aa 9; Koeman II, C&M 10; Koeman IV, Jac 6 and Keu 45, 71, 124E, 135B and M.Mor 7; 'In de Gekroonde Lootsman' (Utrecht, HES, 1989), passim.* [👉 More on our website](#)





Detail of the large folding map showing the Indian Ocean - from the east coast of Africa to Japan and Australia.

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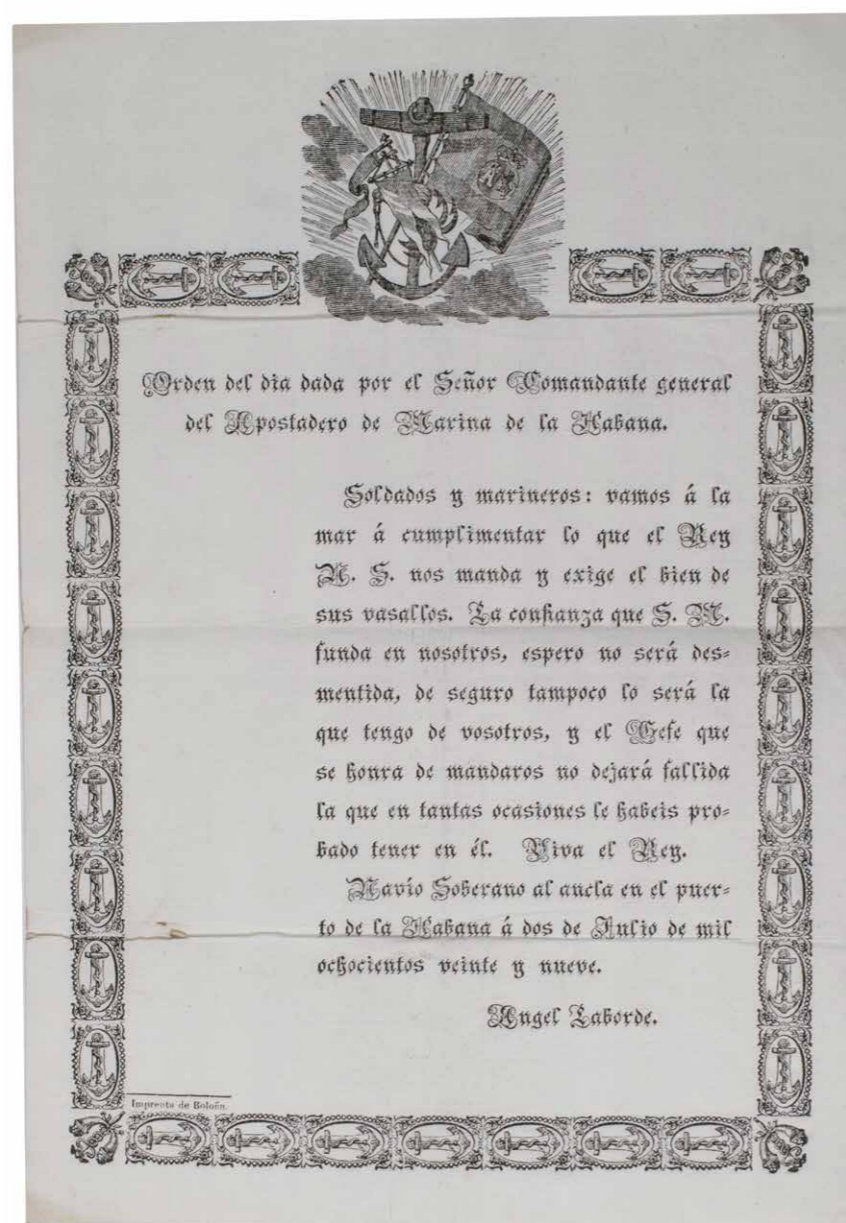
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*Order of the day given by the Commander of the Havana Naval Station
to the Spanish soldiers and sailors for recovering Mexico*



38. LABORDE Y NAVARRO, Ángel. Orden del dia dada por el Señor Comandante general del Apostadero de Marina de la Habana. [Havana], Imprenta de Boloña, [1829]. Folio (ca. 30.5 × 21 cm). Broadside with 16 lines of Spanish text set in a decorative woodcut border with a large woodcut at top depicting an anchor and the flag of Spain (ca. 6.5 × 6.5 cm). \$ 2700

Very rare broadside published in Havana by José Severino Boloña, the official printer of the Spanish Royal Navy, presenting an order by the Spanish naval commander Ángel Laborde y Navarro (1772–1834) to his men on 2 July 1829. That year, Spain made a final attempt to reconquer Mexico. To do so, Spain sent a fleet, under the command of Admiral Ángel Laborde, to land troops at the port of Tampico on the north bank of the Pánuco River. But Mexico's army defeated Spain's army under General Isidro Plácido Del Rosario Barrada y Valdés (1782–1835) in the Battle of Pueblo Viejo on 11 September 1829. The battle was a major victory for Mexico and marked the final major battle between Spain and its former colony.

One vertical and three horizontal folds, two tiny wormholes in lower blank corner. Otherwise in good condition.

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Lansberge's famous astronomical tables, used to correctly predict the Transit of Venus in 1639

39. LANSBERGE, Johan Philip. *Tabulae motuum coelestium perpetuae ...*

Middelburg, Zacharias Roman, 1632. 3 parts in 1 volume. Folio. With an engraved title page, an engraved full-page portrait of the author, a divisional title page for the tables with a small woodcut figure representing the solar system as a vignette, a folding letterpress table (all within collation). Further with numerous figures and tables in the text, several woodcut decorated initials, and woodcut head- and tail-pieces. Contemporary overlapping vellum. \$ 7000

First edition of the astronomical tables by Johan Philip Lansberge (or Philippus Lansbergius, 1561–1632), one of the most famous mathematicians and astronomers of the Dutch Republic during its Golden Age. His tables were meant to allow the computation of the position of the then known planets. The work was very popular with astronomers due to its ease of use. It consists of three parts which contain theoretical discussions, tables, and astronomical observations. The present copy also includes the folding table. Lansberge was one of the first defenders of the heliocentric system in the Netherlands and gained international renown for it. His *Commentationes in motum terrae diurnum, & annum* (1629), in which he presented the Copernican solar system to a popular audience, became a best-seller. Nevertheless, he could not accept Johannes Kepler's (1571–1630) theory of elliptical orbits. After Kepler published his *Rudolphine tables* in 1627, Lansberge set out to create his own based on the epicyclic theory. The present work, which contains these tables, was first published in 1632 and was widely adopted in the 1630's until his projections were found to be generally less accurate than Kepler's. However, the *Tabulae* were used by the English astronomer Jeremiah Horrocks (1618–1641) to observe the Transit of Venus in December 1639, which Lansberge had correctly predicted. This led to a revision of Kepler's tables.

With contemporary annotations in the margins of part 1, and on page 4 and 5 of part 3. The vellum is somewhat rubbed and stained. Both pastedowns are slightly torn along the edges of the turn ins, the title page has been restored in the inner margin, the lower outer corner of page 29 in the second part has torn without affecting the text, the folding table has browned, some leaves are slightly water stained in the lower margin. Otherwise in very good condition.

79, [1 blank]; 180, [1 folding leaf]; 186, [5], [1 blank] pp. *Bierens de Haan* 2672; *Hoogendoorn, Bibliography of the exact sciences in the Low Countries, LansP09.1*; *Houzeau & Lancaster* 12758; *Poggendorff I*, 1373; *STCN* 83109379X (7 copies).

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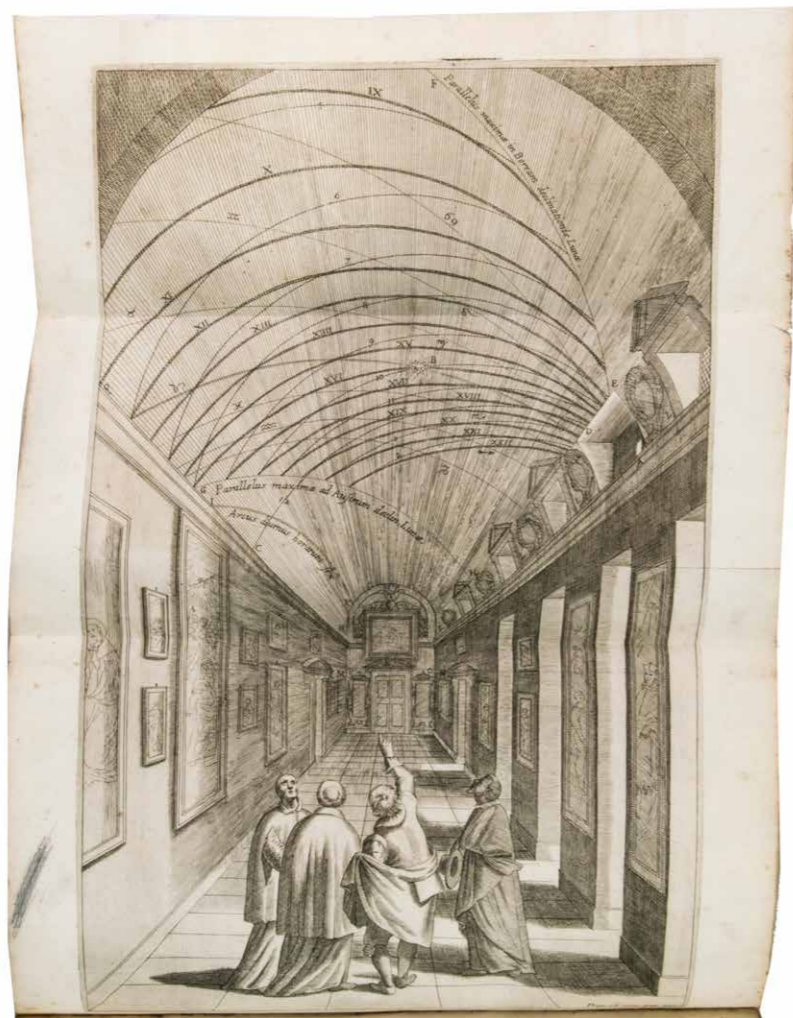
Important and richly illustrated work on sundials and perspective, particularly anamorphosis

40. MAIGNAN, Emmanuel. *Perspectiva horaria, sive de horographia gnomonica tum theoretica, tum practica libri quator ...*

Rome, Philippus Rubeus, 1648. Folio. With an engraved allegorical frontispiece, 45 engraved plates (2 folding, 43 full page), a woodcut vignette on the title page, an engraved headpiece with portrait to the dedication, a folding table, and numerous woodcut figures and illustrations in the text. Contemporary Southern European limp vellum, with the manuscript title on the spine. \$ 10 300

First and only edition of an encyclopedic work on perspective and horology. This richly illustrated work contains an extremely detailed discussion of sundials, from both a practical and theoretical point of view, explains the grinding and polishing of lenses, and contains a system of optics with an early theory of the refraction of light. It is also one of the most important works on anamorphosis, or intentionally distorted projections, from the 17th century, and explains how to make projections onto a wide variety of different surfaces, including walls, vaulted ceilings, and arcades. Despite its importance, the work is relatively rare on the market, as it has only been offered for sale three times in the past 20 years.

Emmanuel Maignan (1601–1676) was a mathematician who joined the Order of Minims when he was just 18. He resided at the Monastery Ss. Trinità dei Monte in Rome, where he met the mathematician and painter of anamorphic art Jean-François Nicéron (1613–1646). Together they made an anamorphic fresco on the walls of the monastery in 1642. Nicéron painted Saint John at Patmos with a landscape in the foreground on one wall, and Maignan painted a companion piece of Saint Franciscus of Paola on the other, which can still be seen today. Their paintings drew many visitors to the monastery. British author John Evelyn saw them in 1645, and Jean du Breuil described them in 1649 in his *Cabinet des Anamorphoses coniques*. Both Nicéron and Maignan much contributed to the wider practising of illusionistic perspective and anamorphosis, which until then had been looked upon rather dubiously as something occult. Maignan's method for creating his painting, which included the use of a perspective machine, is described extensively in the present work. The vellum is somewhat creased and stained, the head of the spine, the upper outer corner of the front board, and the upper edge of the back board have been restored. The end papers have recently been replaced, the work is somewhat browned and foxed throughout, with some leaves affected more than others. Otherwise in good condition.



[28], 705, [1] pp. *DSB* 9, p. 25; *Honeyman collection* 2108; *Houzeau-Lancaster* 11466; *Kemp, The science of art*, p. 211; *De Meyere-Wijma, Anamorfosen*, pp. 67–69 (with reproduction of the anamorphoses); *Poggendorff II*, p. 15; *USTC* 4021199; *Vagnetti EIIIb46*; not in *Fowler; Kat. Berlin*. [👉 More on our website](#)

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Rare oration announcing the latest Portuguese conquests to the newly elected pope

41. [MANUEL I, king of Portugal, and Diego PACHEGO]. Emanuelis Lusitan. Algarbior. Africae Aethiopiae Arabiae Persiae Indiae reg. invictiss obedientia.

[Rome, Marcello Silber, 1514]. Small 4° (ca. 19.5 × 14 cm). With the woodcut coat of arms of King Manuel I on the title page, surrounded by a woodcut floral border. 19th-century decorative paper with a pattern of green flowers. \$ 80 000

First and only edition of an important oration proudly announcing the Portuguese expansions in Africa, Arabia and India, with special mention of the conquest of Azamor (present day Azemmour, Morocco) in August 1513. The oration was delivered to Pope Leo X (1475–1521) on 20 March 1514 to draw his attention to the latest Portuguese victories. No expenses were spared for this delivery, as the oration was accompanied by lavish gifts brought from Asia, including “Indian slaves, Persian horses, two leopards, a young panther, colourful parrots and a trained elephant [...], which caused a sensation as it bowed three times before the pope and squirted water from its trunk over the admiring multitude” (Lach).

The oration was delivered by Diego Pachego (dates unknown), “an eminent Portuguese jurist, [who] gave the formal orations for his country in 1505 and 1514, on two of the most important occasions when the Portuguese announced to the papacy their progress in Asia” (Lach). Pachego was a member of the Portuguese embassy of obedience, intended to pay homage to a newly elected pope and hopefully gain his favour. As other countries, especially Spain, wanted to claim important regions such as the Spice Islands, the support of the pope meant these would remain in Portuguese hands. King Manuel I (1469–1521) was highly aware of this, so when Leo X became pope in 1513, he was determined that his mission of obedience would be such as had never been seen before. He sent all the riches that his Asian territories had to offer: the finest brocades, the most precious metals, the rarest gems, and the most exotic animals, including the white Indian elephant Hanno, which was sent directly from India and became the pope’s favorite pet. The present oration was also part of this event. It stressed the king’s obedience to the pope and itemised his great successes in the East and in Africa. Despite its importance, however, the oration is quite rare, as we have only been able to find 3 other copies in sales records of the past hundred years.

The work is slightly browned, with brown stains on the title page, pp. 5–8, and pp. 13–14, a small hole in p. 5, affecting 1 letter, a small water stain in the lower margin throughout. Otherwise in good condition.

[1], [1 blank], [14] pp. *BMC Italian*, p. 483 (wrongly dated 1513); *Edit 16 56280* (12 copies); *OPAC SBN CFIE030609* (11 copies, incl. 1 incomplete); *USTC 845977* (11 copies); *WorldCat 727385121, 1088206352* (13 copies); cf. *Lach, Asia in the making of Europe*, vol. I, book 1, pp. 167–168, and vol. II, book 2, p. 8.

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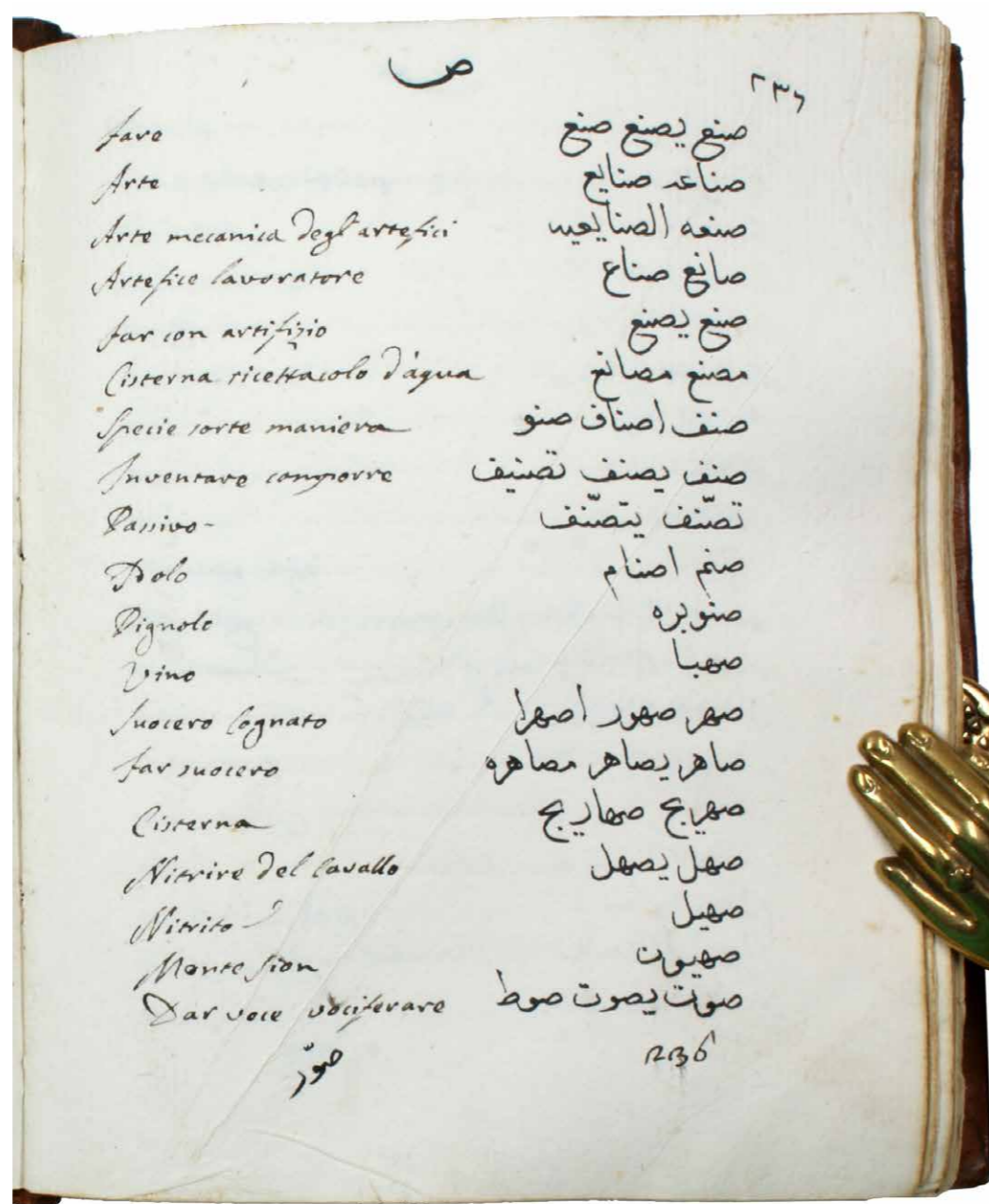
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Ca. 9000 Arabic terms and translations

42. [MANUSCRIPT – ARABIC – DICTIONARY]. [Vocabularium Italico-Arabicum]. Arabic-Italian dictionary.

[Probably Egypt, ca. 1770]. 4° (ca. 17 × 22 cm). Arabic and Italian manuscript on paper, 19 lines per extensum, paginated throughout from right to left. Near-contemporary brown leather with a blind-stamped oriental rosette as a center piece and similar style corner pieces on both boards, a (partial) manuscript title label on the spine. \$ 19 500



Manuscript dictionary comprising some 9,000 Arabic terms and their Italian translations. It was formerly owned by the German oriental scholar and Franciscan priest Arsenius Rehm (1738–1808), who lived in Cairo between 1769 and 1776, building a large collection of manuscripts, which he brought with him when he worked for some time at the Franciscan abbey of Frauenberg at Fulda, Hesse. After his death his collection remained at the monastery until it was purchased by the Benedictine Abbey of St Boniface (Munich) in 1852. The present volume, which had not been part of the collection proper, remained in Frauenberg, whose library was dispersed in 2021 by the Franciscan Province. “The library includes a fairly extensive Arabic dictionary of his, though not written by him. It offers only the Italian translation of the Arabic words. In the Arabic style it begins, from our perspective, at the end” (cf. Bihl).

With old stamps of the Frauenberg Abbey library on the final leaf, with attribution to Arsenius Rehm in indelible pencil (ca. 1900). The binding is somewhat rubbed and scuffed; remains of old spine labels. Interior shows only occasional light staining; very well preserved.

494 pp. M. Bihl, *Geschichte des Franziskanerklosters Frauenberg (Fulda, 1907)*, p. 137.
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Captivating manuscript in Dutch, detailing a journey to the Arctic regions

43. [MANUSCRIPT – DUTCH – ARCTIC REGION]. [Anonymous eyewitness travel report of a journey to the Arctic region in search of good waters for whaling].


[ca. 1790]. 4°. Manuscript written in Dutch in black ink in one clear, although not very sophisticated, hand on paper (sheets varying in origin and size ca. 20–21 × 14–16 cm). Modern artificial brown leather, marbled pastedowns, with the late-18th-century decorated paper wrappers bound in. \$ 10 300

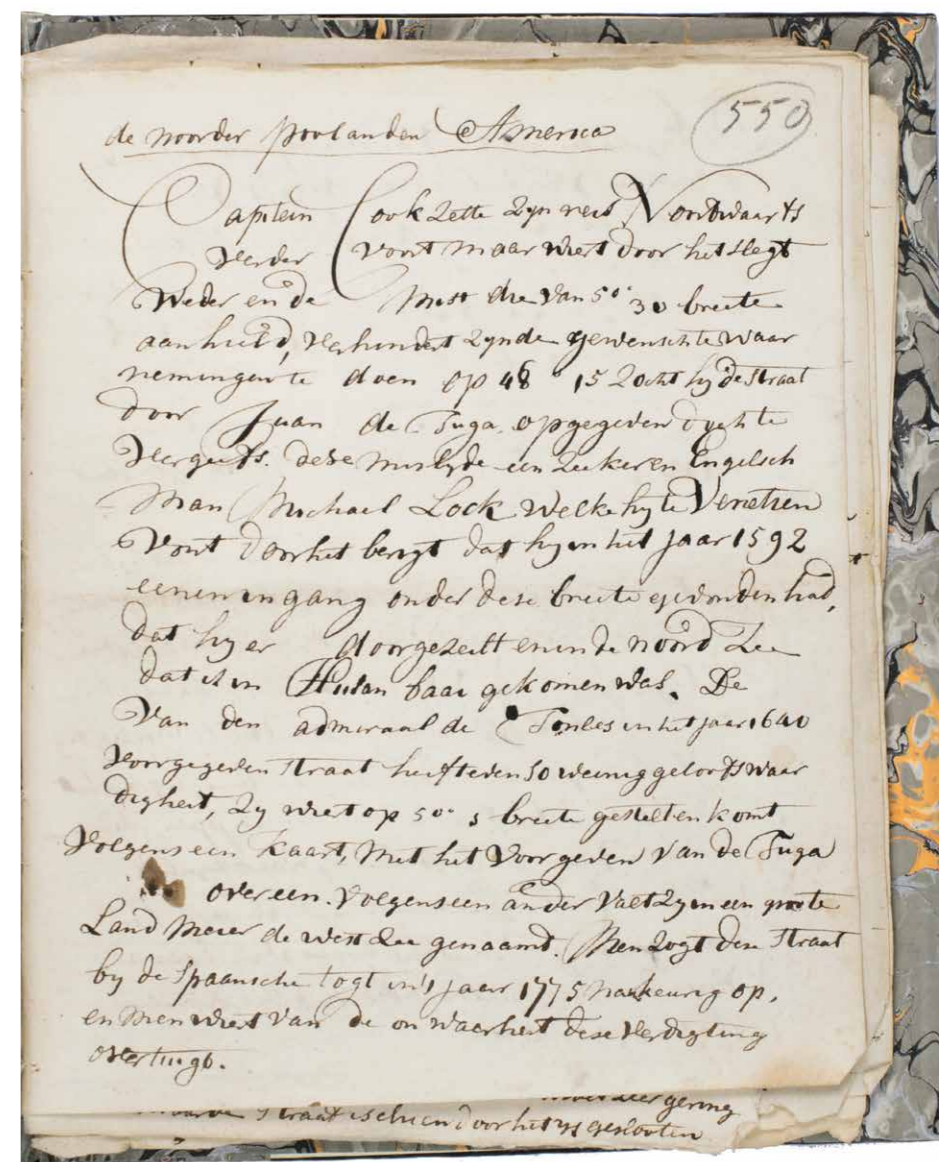
Fascinating travel report including short descriptions of the northern regions of Europe and America which were visited by the anonymous Dutch author, probably to explore the possibilities for whaling. They also shortly described the fish stocks (especially of whales) and birds to be found in the waters of these Northern and Arctic regions.

The first part of the report (titled “de noorder poolanden [!] America”) starts with a history of the Northwest Passage and the expeditions explorers undertook in order to find a waterway through the Arctic, linking the Atlantic and Pacific Oceans.

Following the description of the Northwest Passage, the manuscript contains a description of Norway’s flora and fauna, its fishery and fishing industry, followed by a description of the Baltic Sea and Lapland, including a list of 19 fishes living in that sea. Greenland is treated next, with the author referring to the famous scholarly work *Fauna Groenlandica* (1780). The anonymous author of the present manuscript tells us about his encounters with indigenous peoples of the Arctic and subarctic regions, the various whales, narwhals, seals etc., about whaling, huge icebergs, the climate, John Davis’ explorations in 1585–1587, flora, fauna including polar bears, and concluding with a list of the land- and water-birds.

Several leaves have been reinforced in the gutters with strips of paper in order to be able to bind them. The original paper wrappers are slightly rubbed, the uneven edges of the leaves are slightly frayed and the bottom outer corner of the leaves shows a light water stain. Otherwise in good condition.

[17] ll.  More on our website



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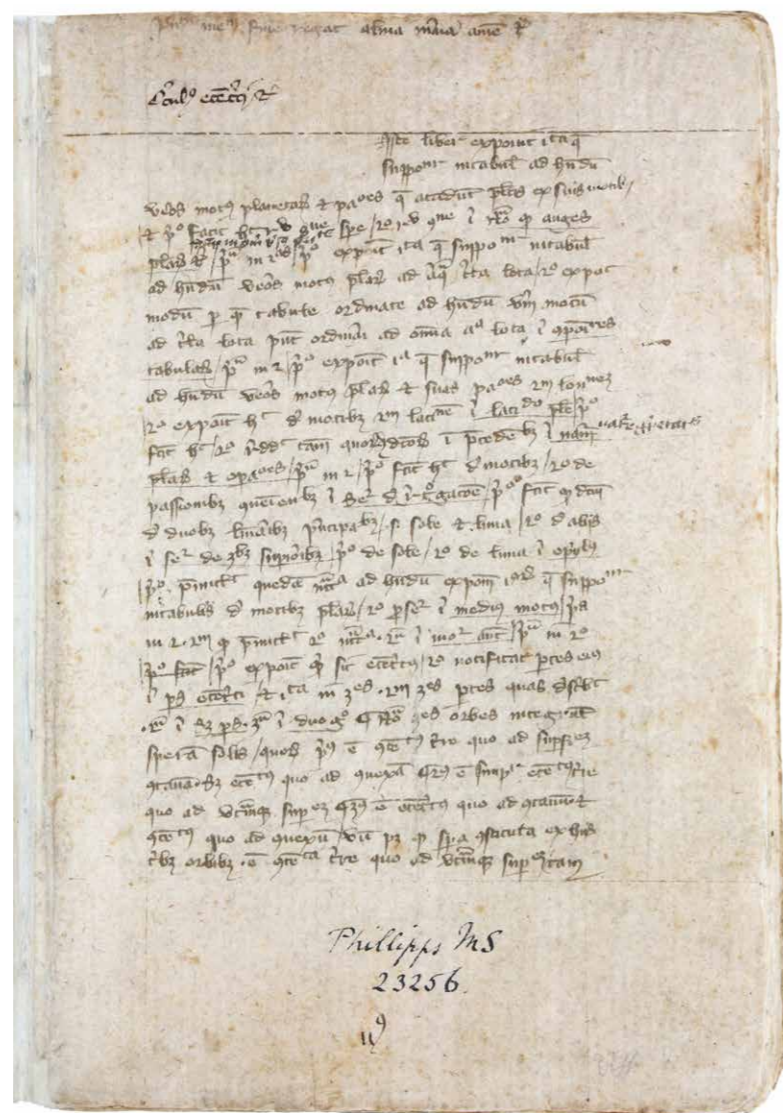
Manuscript on the motion of the sun and stars, from the Bibliotheca Phillippica

44. [MANUSCRIPT – MEDIEVAL TIMEKEEPING]. Calculus temporum ecclesiasticus.

[Possibly England, ca. 1360]. Small 4° (15.5 × 22.5 cm). Latin manuscript on paper. Brown ink in an early bastarda hand, the final three leaves in a slightly later (still quite contemporary) hand. 19th-century paper wrappers, with the manuscript title on the front wrapper. \$ 103 000

With no other known textual witnesses, this extremely interesting Latin calendrical manuscript must be considered a unique work, possibly of English origin. It was formerly the property of the bibliophile Sir Thomas Phillipps (1792–1872), who lends the work its title (and short catalogue description) on its wrappers.

It appears likely that the manuscript had not been entirely completed by its scribe when it was bound, as there are a number of spaces left open in the text for diagrams which were never drawn in, as well as spaces for catchwords in the left margin of the pages (a later owner has completed a few of these). Throughout the manuscript, the text makes reference to these non-existent diagrams; these were perhaps intended to contain computational tables or similar, although the incipit does indicate significant astronomical content when it describes the “motus planetarum”. The three final leaves, which are penned in a slightly different, but likewise contemporary hand, may be an attempt to complete the work textually.



The paper itself is heavy, rather crude in manufacture, showing two watermarks: the first, three flowers on stems growing from a single bulb; the second, apparently two circles, one crossed diagonally. That the manuscript was written on paper at such an early date as the mid-14th century is striking: this early example of a European manuscript on paper, rather than vellum, would indeed be exceptionally early if it is in fact English, where paper manuscripts appear later than on the continent.

Altogether, a fascinating example of a unique 14th-century manuscript in progress, and one with a rather unique construction, as well as no other surviving copies. The most notable previous owner of the manuscript was Sir Thomas Phillipps, who amassed one of the greatest private manuscript collections in English history. A detailed overview of the manuscript’s provenance can be found on our website. With Phillipps’ description is pasted to the inside front cover, and the first leaf shows “Phillipps Ms. 23256” inked in Phillipps’ own hand in the lower margin. Minor water staining throughout, but otherwise quite well preserved.

30 ll. Schoenberg Database 72245; Phillipps MS 23256 (*Catalogus librorum manuscriptorum in bibliotheca D. Thomae Phillipps, pt. 4* [1871]: “*Calculus Astronomicum, & Mathematicum de Motu Solis, & Astrorum ... Dering Mss., Sale 674*”); not listed by *In Principio index*. [👉 More on our website](#)

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*Beautifully illustrated French military manuscript,
including 5 large coloured plates of Vauban fortifications*

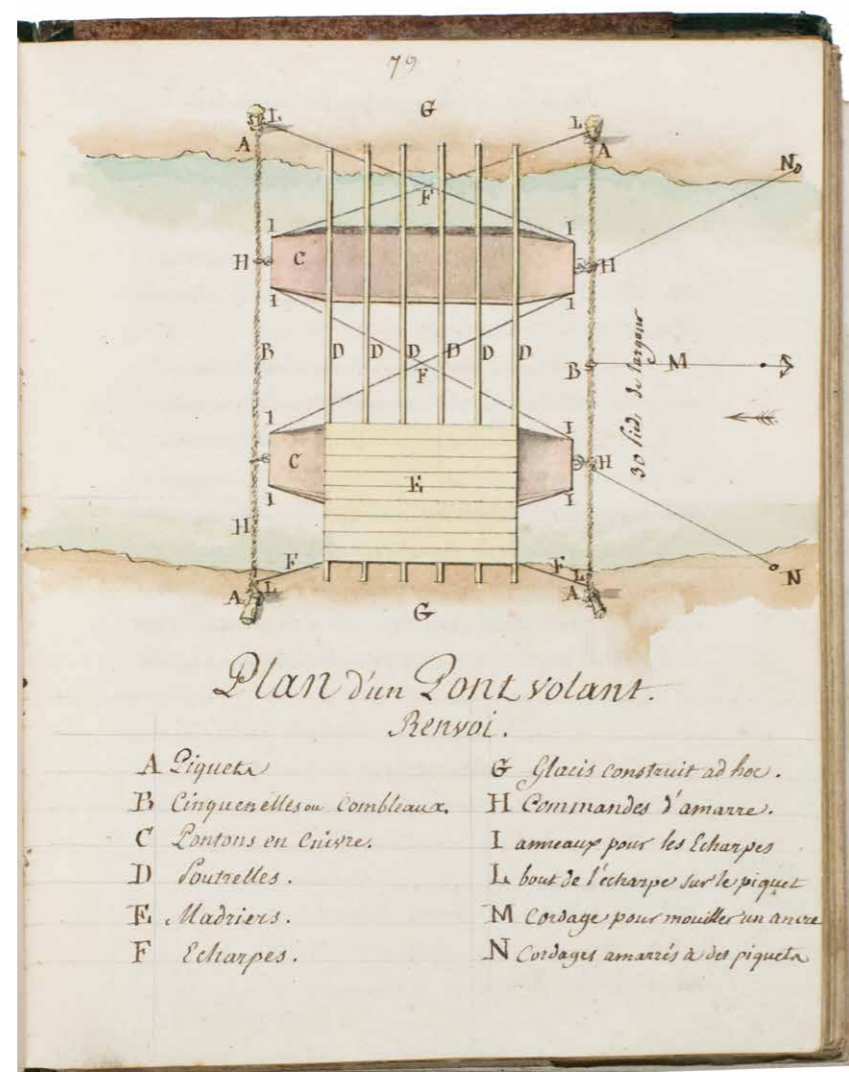
45. [MANUSCRIPT – MORLOT DE WENGI, Alcibiade]. Etude de diverses parties de l'art de la Guerre [France], January 1820. Small 4° (ca. 20.5 × 16 cm). With 6 hand-coloured folding illustrations, 3 full-page plates (on pp. 36, 57, and 83), 1 half-page plate (on p. 79), and numerous smaller mathematical figures, tables, and other illustrations in the text, most with grey washes and some in colour. The work is written in French in a very neat cursive hand. Contemporary half green painted sheepskin, red sprinkled paper sides. \$ 4000

Striking early-19th-century manuscript study of a selection of important aspects of warfare, including fortifications, written by a French sub-lieutenant with the General Staff of the French army during the Second Bourbon Restoration under King Louis XVIII (1755–1824), serving in January 1802 as “aide major” to the second regiment of mounted grenadiers of the guard. The author of the present manuscript was most likely Alcibiade Morlot de Wengi. He was born in Dijon in 1799 and in 1834 he married Augustine Françoise Smith (1805–1858), with whom he had a son called Ulric Napoléon (1835–1890). Furthermore, it is known that he was a “Colonel d'état-major” in 1853 and he died in Saint-Germain-en-Laye in 1857.

As aide major to the second regiment of mounted grenadiers, Morlot de Wengi was responsible for supporting the major of a heavy cavalry regiment, the specially trained horse-mounted soldiers who led vanguard assaults such as storming fortifications in the course of siege warfare. Thus, it was essential that he had expert knowledge of all aspects of warfare and especially of military engineering. It is not surprising that these subjects make up the majority of the contents of the present manuscript. The first chapter on general principles and definitions is followed by sections on fortification, the workings of a compass, general principles of mechanics and its military use, military hydrostatics, including the construction of a “flying” or floating bridge (pont volant), constructing a balloon, cosmography and geography, and artillery and the path of the projectiles.

With a small contemporary inscription on the front pastedown, the title has been written on the recto of the first free flyleaf along with a note about the author. The edges and corners of the boards are worn, the boards are rubbed and slightly stained, the front hinge and joint are weakened without any loss. Internally fine and clean. A very neat and beautifully illustrated manuscript fortification study by a 19th-century French officer.

151, [152–155 blank] pp. Cf. for the author see: <https://gw.geneanet.org/pierfit?lang=en&p=alcibiade&n=morlot+de+wengi>. More on our website



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Collecting the signatures of early modern Dutch “celebrities”, in a beautifully decorated late 18th-century Dutch binding

46. [MANUSCRIPT – SIGNATURES – THE NETHERLANDS]. Handteekeningen van I. Gecommitteerde Raden van de Staten van Holland... II. Vorsten, staatsmannen, krijgsbevelhebbers, geleerden enz. ...

[The Netherlands, early 19th century]. Large 4°. With 162 signatures on 160 vellum or paper cuttings (mostly vellum, including 2 cuttings with 2 signatures each), mostly from the 17th century, some from the 18th century and a few from the early 19th century. Further with one large printed coat of arms, an engraving, and with 19 printed coats-of-arms. The title page, headings, and captions all in a very neat late-18th-century or early 19th-century cursive script, written in Dutch using brown ink. Splendid late 18th-century (ca. 1790) gold-tooled red morocco, bound by the so-called Second Dissertation Bindery (Storm van Leeuwen). Further with a gold-tooled spine and board edges, gilt edges, and marbled endpapers. \$ 19 500

Remarkable collection of 162 signatures of mainly 17th-century (16th- to early 19th century) Dutch and international prominent people – from statesmen like Stadtholder Maurice of Orange, Count of Nassau etc. and Grand Pensionary of Holland Johan de Witt (1625–1672), royals like King Philip II of Spain (1527–1598) and William III of Orange, Stadtholder of the Dutch Republic and later King of England, Scotland, and Ireland (1650–1702), and government officials like “Griffier” to the States General François Fagel (1629–1746, the most important clerk of the Dutch Republic’s government), to authors, poets, and scholars like P.C. Hooft (1581–1627) and Nicolaas Tulp (1593–1674). For each individual mentioned in the present work, their signature – on a separate vellum or paper cutting mounted on the recto of the leaf – appears next to a short biographical description. Some biographical descriptions are more extensive than others, but only two names appear without any further information. In two cases one cutting contains two signatures. In the case of William III, two signatures are included for one single individual.

The work was bound by the so-called Second Dissertation Bindery in Leiden, which was active at the end of the 18th-century between ca. 1780–1794 (Storm van Leeuwen). The work was most likely produced as an album with blank leaves, to be used as a notebook or scrapbook album of some sort at a later date. The paper is most likely contemporary to the binding. While several of the cuttings containing signatures are also dated – as part of the signature itself or separately added – these dates represent the exact (or otherwise approximate) date the particular signature was produced. The majority of the signatures can be traced back to the 17th century, but were probably cut from official (hence the vellum) documents to be sold as collector’s items around the beginning of the 19th century. The present work was part of the collection of A.M. van den Broek (1932–1995), an antiquarian book, print, and art collector from Haarlem. The binding shows very slight signs of wear (two scratches on the front board, some rubbing along the spine and closing knotted buttons on the back board), the gutter of the first and second front flyleaves is slightly exposed (without affecting the integrity of the binding). Further with some minor offsetting on the blank versos of the leaves from the signature cuttings. Otherwise in very good condition. A remarkable collection of signatures from mainly 17th century prominent Dutch and international statesmen and other famous people.

[1], 40 ll. *Cf. for the binding: Storm van Leeuwen IIA, pp. 350–358.* [👉 More on our website](#)

II. Vorsten, Staatsmänner, krijgsoverhebbers, Geleerden, enz.

H. E. dienstbaarste vriend
Maurice de wassau.

af van Nassau, Stadhouder der Nederlanden, en Anna van Novemb. 1567 te ... Overl. t. d. Gravenhage, 20 April 1625. -

Philip

Philippus II Koning van Spanje. Zoon van keizer Karel V en Elisabeth van Portugal. Gel. 1527 te Valladolid. In 1565 werd hij door den afstand van zynen vader, Souverein der Nederlanden. Hy was getrouwd met Maria van Engeland, - aan Anna van Oostenryk en nog twee andere. Hy overleed in 1598. -

Fredrik Hendrik, Prins van Oranje, zoon van Willem I en de Seligne; 1594; vierderlyks 4 maanden van Prins Maurits. Hy was ge- vinne van Selms. Overl. den 14^{en} Maart 1647, te 's Hage. -

1632
H. D. mo. dienstbaarste vriend
Johannes de Witt



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Beautiful Plantin edition of one of the favourite books of Emperor Charles V

47. [MARCHE, Olivier de La] and Hernando de ACUÑA (translator). El cavallero determinado, traduzido de lengua Francesa en Castellana por Don Hernando Acuña.

Antwerp, Oficina Plantiniana (the widow of Plantin, Jeanne Rivière and Jean Moretus), 1591. 8°. With an etched vignette on the title page, 20 full-page etchings, a full-page printer's device at the end, decorated woodcut initials, and woodcut tailpieces. Late 18th- or early 19th-century diced and blind-tooled red morocco, with the title and author lettered in gold on the spine, with an almond shaped ornament in the center of both boards, surrounded by two fillet frames, blind tooled board edges and turn-ins, marbled end papers. \$ 16 300

Splendid first and only Plantin edition of a popular allegorical chivalric romance, with twenty beautiful full-page etchings. It contains the Spanish translation of Olivier de La Marche's (1425–1502) *Le chevalier délibéré*, made by Hernando de Acuña (1518–1580), the famous poet and translator of the Golden age of Spanish literature. The text was incredibly popular in its own time and is known to have been the favourite book of Emperor Charles V (r. 1519–1556), who even commissioned the present translation.

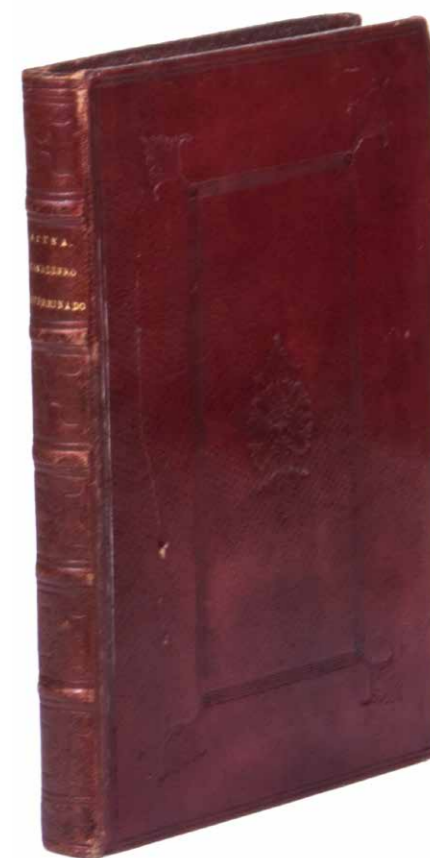
Olivier de La Marche (1422–1502) was a Burgundian courtier, poet and chronicler. The present work is considered his best. It was first published in 1488, but earlier manuscript copies are known. The story was written in praise of Charles the Bold and describes a knight's search for salvation in the form of a quest. At the start of the story, he is impulsive, and leaves his house without a plan. He is started along the way by "Thought", who brings him to realise how unprepared he is for the quest, and his enemies, "Accident" and "Debility". The knight befriends the hermit "Understanding" and eventually arrives at the house of "Study" where "Fresh Memory" begins his real instruction. While the story was originally written in prose, the Spanish translation is in verse. It contains 379 numbered poems (double limericks) of 10 lines each, and was first published in Antwerp by Jan Steelsius in 1553. The present edition is the eighth overall, but the first by Plantin, and the first with the 20 etchings, which were most likely made by Pieter van der Borcht (ca. 1530–1608), one of the regular illustrators of the Plantin Press. These etchings closely follow the iconographic programme established by the second incunable edition (Gouda, ca. 1489–1490).

Hernando de Acuña represents the first generation of Petrarchian poets in Spain. He is best known for his sonnets, eclogues and elegies. Several works were dedicated to Charles V who admired him for both his military and literary talents. He fought with Charles V in Germany, Italy and Flanders and with Felipe II in San Quentin before he in ca. 1560 abandoned his military career and went back to Spain to settle in Granada. His translation of *le Chevalier délibéré*, was ordered and much esteemed by the emperor. It was originally published in 1553. In 1591, in the same year as our Plantin edition of *El Cavallero* was printed, his *Poesías varias* appeared, edited by his widow.

The boards have been scratched. The work is internally very lightly browned and foxed, the leaves may have been washed, as the few annotations in the margins have nearly completely faded. Otherwise in good condition.

[32], 208, [5], [3 blank] pp. *Adams, L 59; Belg. Typ., 1761; Bibl. Belg. L 1 (III, p.647); Brunet, III, p. 782; Graesse, IV, p. 82; Imhof, Jan Moretus, I Mos, pp. 437–438; Machiels, L 36; Palau, VII, 130356; Peeters Fontainas, 663; USTC, 440151; cf. Delen, A. J. J., 'De illustraties van "Le chevalier délibéré d'Olivier de la Marche", in: Het Boek, 12, pp. 250–232 (plates); New Hollstein Dutch, Peeter van der Borgt, Bookill., part V, 2327–2347 (plates).*

🔗 More on our website



EL CAVALLERO
DETERMINADO,
Traduzido de lengua Francesa
en Castellana.
POR DON HERNANDO
DE ACUÑA.



EN ANVERES,
EN L'OFICINA PLANTINIANA,
Cerca la Biuda, y Iuan Moreto.

M. D. XCI.
Con Gracia y Privilegio.



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First edition of one of the earliest grammars featuring a Romanisation of Chinese characters

48. MARSHMAN, Joshua. Elements of Chinese grammar, with a preliminary dissertation on the characters, and the colloquial medium of the Chinese, and an appendix containing the Ta-Hyoh of Confucius with a translation.

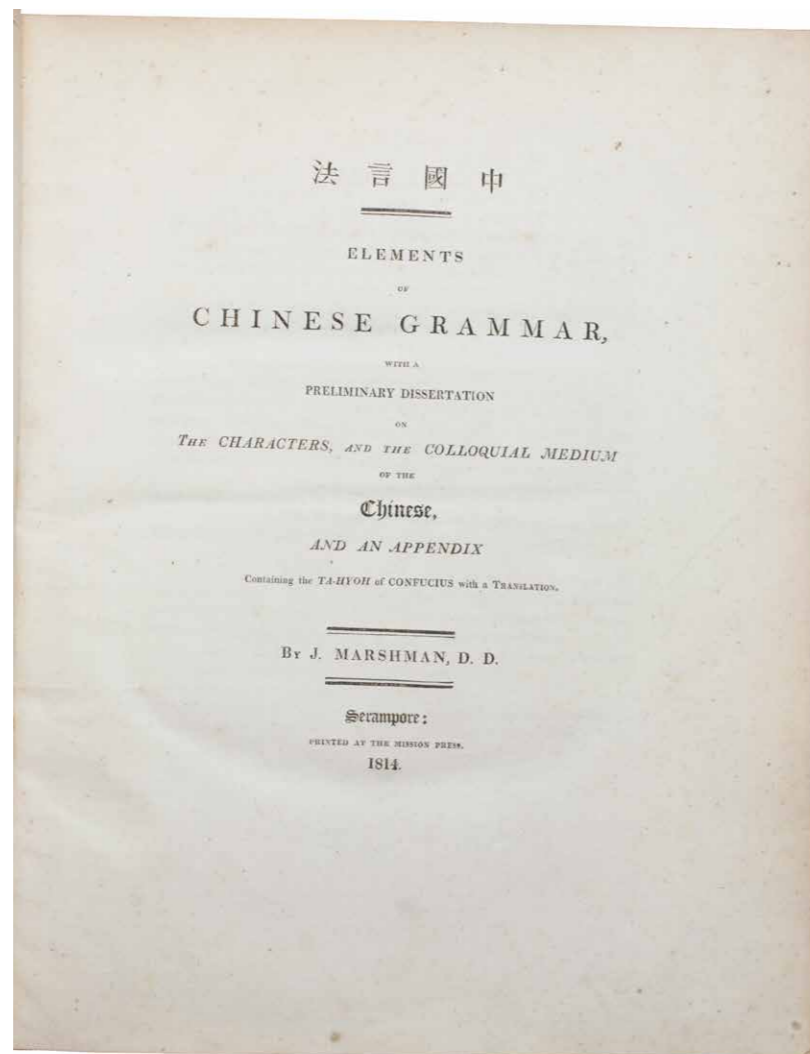
Serampore, printed at the mission press, 1814. Large 4°. With one woodcut illustration of a suanpan on p. 318. Text is set in roman type (Latin alphabet) and Chinese characters and occasionally in Bengali characters. Contemporary half red calf and black cloth sides with the title in gold on the spine. \$ 6000

The first edition of the *Elements of Chinese grammar* by the English Baptist missionary Joshua Marshman (1768–1837), an outstanding work in the history of Chinese linguistics and the first extensive book printed by Europeans using cast metal movable Chinese type (preceded only by Marshman's *Gospel of the Apostle John* in 1813). It is also the first English-language grammar of any Chinese language. His present book, published in 1814, is one of the most extensive grammars of colloquial Chinese. It provides an extensive description of the characters and colloquial medium of the Chinese, their origin and development. Marshman illustrated his grammar with numerous examples and explains each grammatical concept in detail, including case, agreement, pronouns, verbs, mood, tense, prosody, parts of speech and dialect variation. Although Marshman refers to the language simply as “Chinese”, there were several completely different

Chinese languages that all used more-or-less the same characters. T'oung Pao, *Joshua Marshman and the study of Spoken Chinese* (2020) explicitly refers to the language Marshman studied as Mandarin. The author's sixteen-page preface is especially important for more than just his comments on the Chinese type. He gives very detailed autobiographical information, centring on the origins of his study of the Chinese language, which caught his interest when he first arrived in India in 1799, with very precise information about the people and books that aided him (his principal teachers were the Scottish missionary Claudius Buchanan and the Armenian Christian Joannes Lassar, born in China, whom Buchanan hired to help at Kolkata and Serampore).

From the collection of the former Dutch diplomat Roland van den Berg, ambassador to Beijing (1962–1966 and 1986–1992), Seoul (1978–1982) and Tokyo (1992–1995). With two earlier owner's inscriptions on the half-title. The binding shows signs of wear and the spine is somewhat faded to brown, some occasional very minor spotting and very slight browning. With a hole in the foot margin of leaf 2N2 and the foot margin of leaf 2U1, neither affecting the text. Otherwise in good condition.

[1], [1 blank], [1], [1 blank], xvi, vii, [1 blank], 2, 566, 56 pp. *Cordier, Sinica, 1661; Diehl 85; Lowendahl 775; Lust 1020; Ma Min, “Joshua Marshman and the first Chinese book printed with movable metal type”, in: Journal of cultural interaction in East Asia, 6 (2015), pp. 3–18, at p. 13.* [👉 More on our website](#)



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*Only known copy of a ca. 1629 Dominican print series of the life of Saint Dominic,
coloured & highlighted in gold by a 17th-century hand
and in a richly gold-tooled armorial binding*

49. MECHELEN, Hans van. Perill[ust]ri. ac reverend[issimo]. d[omi]no D. Michaeli Ophovio ex. ord. praedic. Episcopo Buscoducensi S. Dominicum Gusmannum eiusdem ordinis fundatorem D.D.

[Antwerp], Hans van Mechelen, [ca. 1629]. 24° (11 × 7 x 0.6 cm). Wholly engraved print series printed on vellum, comprising an engraved title page and 12 engraved scenes from the life of Saint Dominic. The title page cartouche and all 12 scenes coloured by a 17th-century hand and highlighted in gold. 17th-century richly gold-tooled armorial black morocco, each board with a Lante della Rovere coat of arms, gold-tooled board edges. \$ 52 500

Only known copy of the only known edition of a charming little devotional print series illustrating the life of Saint Dominic (ca. 1175–1221), who founded the Dominican order. It is printed on vellum from engraved plates, hand-coloured by a 17th-century hand and in a richly gold-tooled black morocco armorial binding. The engraved title page opens with a dedication to Michael van Ophoven (1570–1637), Bishop of 's-Hertogenbosch, so the series must have been engraved after he became Bishop in June 1626 but probably before the Prince of Orange, Frederik Hendrik captured Den Bosch for the Dutch Republic in September 1629. Van Ophoven nominally remained Bishop to his death, but had to flee the city in 1629.

The coat of arms on the binding is Italian, with dexter three crowned eagles (the Lente or Lenti family); and sinister a tree (the Della Rovere family) quartered with a field bendy with an eagle in the second bend (the city of Urbino and the Montefeltro family). These sinister arms were born by Franciscus Maria II della Rovere (1549–1631), the last Duke of Urbino, who ceded the Dukedom to the Papal States and died without heir in 1631. The crown appears to be that of a marquis. The present coat of arms has therefore been attributed to Marquis Marcantonio Lente (1566–1643) who added Montefeltro della Rovere to his name when he married Lucrezia della Rovere, younger sister of the last Duchess of Urbino, in 1609. He may have had the book bound in Italy ca. 1630, but the style of the tooling looks to us more like the third quarter of the 17th century, during the time of Marcantonio's son Ippolito (1618–1688).



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Curiously, however, the arms of Marcantonio and his son, grandson and great-grandson are usually shown as the three crowned eagles above and the tree below, omitting the arms of Urbino/Montefeltro, and Ippolito became a Duke in 1646. The book was certainly bound for Marcantonio, Ippolito or a close relative.

With the (repeating) imprint shaved in 4 leaves and an occasional scene very slightly shaved at the fore-edge, but still in very good condition. The binding lacks its ties and shows slight wear at the hinges and corners but is also very good, with the tooling crisp and clear.

[1], [12] ll. *Not in BCNI; Cat. des livres imprimés sur vélin de la Bibl. du Roi (1822); Cat. de livres imprimés sur vélin, ... dans des bibliothèques tant publiques que particulières (1824); Fuhring; Funck; Hollstein; KVK; UniCat.; WorldCat; for Van Mechelen: www.vondel.humanities.uva.nl/ecartico/persons/4919.  More on our website*



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The first Dutch women's magazine

50. MEERTEN-SCHILPEROORT, Anna Barbara van. Penélopé of maandwerk aan het vrouwelijk geslacht toegewijd. Bevattende: de beschrijving en afbeelding van allerhande soorten van vrouwelijke handwerken, benevens eenige lektuur, over onderwerpen uit den vrouwelijken kring.

Including:

- Volume 1 – Year 1821 – issues 1–10 and 12.
- Volume 2 – Year 1822–1823 – issues 2–5, 7–9, and 12.
- Volume 4 – Year 1826–1827 – issues 7–10.
- Volume 6 – Year 1830–1831 – issue 6 (part 6.1, no. VI).
- Volume 7 – Year 1832–1833 – issues 7–11 (part 7.2, no. I–V).
- Volume 8 – Year 1834–1835 – issue 6 (part 8.1, no. VI).


Amsterdam, G.J.A. Beijerinck, 1821–1834. 30 issues. 8°. With 57 (of 60) hand coloured engraved plates (28 folding, 29 full-page). Original publisher's white printed paper wrappers. \$ 4350

Large collection of the first long-running women's magazine in Dutch in its original wrappers, with near complete runs of the first two years. This beautifully produced work contains instructions for various luxury craft projects to decorate one's home, which are illustrated with large, vividly hand coloured, plates. The intended audience consisted of girls and young women who had the time and money for such crafts, as the required supplies could be costly. A subscription to the magazine itself would also have been fairly expensive. The most notable subscriber was Anna Pavlovna (1795–1865), the later queen of the Netherlands, whose name is mentioned at the top of the subscription list in the first issue of 1821. Larger collections of the magazine, like the present, are quite rare. It is even rarer to find the issues in the original wrappers, as they were commonly bound together.

The magazine was named after the wife of Odysseus, who was known for her weaving skills. It was published from 1821 to 1835, and appeared monthly in the first year, and bi-monthly in subsequent years. Each issue is divided into two distinct parts, their pages separately numbered. The first part is devoted to crafts and includes instructions for a remarkable variety of projects. The second part contains society news, reviews of plays and books, and other cultural interests.

Anna Barbara van Meerten-Schilperoort (1778–1853), was the owner of a private girl's school at Rotterdam, and was at her time a great authority on the education of the young girls from good families in the Netherlands. The present periodical, which reached 8 volumes, formed a sort of continuation of her work with the girls at her school. It was rather popular, but also at the time very expensive, and all parts now have become very rare.

With a contemporary owner's inscription in the middle of the front wrapper of each issue, and a manuscript volume number in the upper left corner. The wrappers are slightly frayed around the edges, with a vertical tear in the back wrapper of issue 1 of 1821, the spines have somewhat browned, some of the wrappers are slightly foxed. Lacking the folding plate in issue 4 of 1827, and issues 7 and 10 of 1833. Otherwise in good condition.

Vingerhoets, K., Het eerste succesvolle tijdschrift voor vrouwen. In: Bibliotheekblad 5, may 2024 (see: https://www.kb.nl/sites/default/files/documents/202405_bibliotheekblad_topstukken_penelope.pdf).  More on our website

PENÉLOPÉ.



Te AMSTERDAM, bij
G. J. A. BEJERINCK.
MDCCCXXI.

VII. D. 2. S. N. 10.



Een zwavelstokken bakje en caricatuur.

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*Rare complete copy with all 72 illustration plates in hand-coloured counterproofs
(Merian charged much more for hand-coloured counterproofs of her prints)*

51. MERIAN, Maria Sybilla. Over de voortteeling en wonderbaerlyke veranderingen der Surinaemsche insecten ... Amsterdam, Johannes van Oosterwyk, 1719. Imperial 2° (53 × 38 cm). With an engraved frontispiece, drawn and engraved by Frederik Ottens, and 72 etched counterproofs, numbered I-LXXII in the facing letterpress descriptions. Further with Van Oosterwyk's engraved device, a large engraved headpiece above the dedication, 3 woodcut decorated initials and a woodcut factotum. The frontispiece, publisher's device and dedication headpiece and illustration plates coloured by contemporary hands, probably by Merian's daughters. The frontispiece, title page (lettering and the device), and the dedication (both the arms and the lettering) highlighted in gold. Further with 4 woodcut decorated initials. Gold-tooled vellum (early 1800s), the larger central compartment on the spine with 3 lines of text reading up the spine, partly illegible, but probably reading "M S MERIAEN|VERANDERINGEN DER|INSECTEN". With a built-up armorial centrepiece, apparently preserved from the book's first binding in gold-tooled red goatskin morocco, on-laid on the front board near the centre of the fore-edge showing the blind-tooled Cervantes coat of arms. Further with gilt edges, headbands in green and beige. The work is kept in a modern, custom-made case (half red morocco and marbled paper sides, with the title lettered in gold on the spine). \$ 543 000

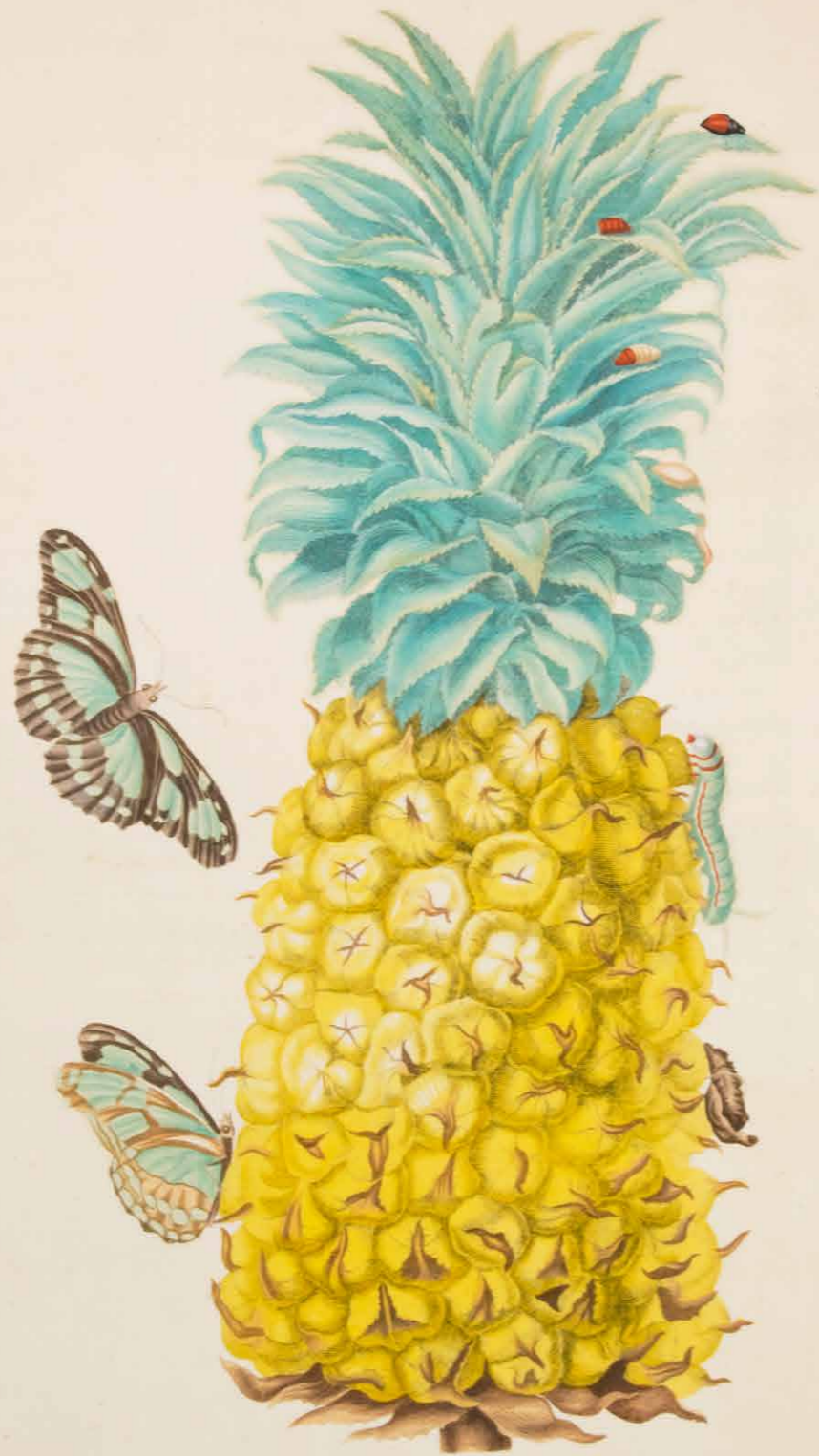
Greatly expanded second edition of the magnificent crowning achievement of the lifelong work on insects and their illustration by Maria Sibylla Merian (1647–1717), with 12 plates added to those in the 1705 first edition, this copy with all 72 plates in hand-coloured counterproofs, probably coloured by Merian's daughters. Merian's extraordinarily detailed observations illuminated the metamorphosis of insects in far greater breadth and depth than any of her predecessors, and the quality of her drawings and hand-coloured etchings was much higher. The plates in this 1719 edition are not mirror-image copies but counterproofs, which were coloured by hand, very likely by Merian's daughters. Merian introduced this process in her caterpillar books in 1679 and 1683 (Reitsma, p. 165) and Stijnman & Savage note that she offered hand-coloured counterproofs of her prints at a "much higher price". They required more work to produce, but they looked more like original drawings. The Merians and Van Oosterwyk probably produced fewer copies with counterproofs than with normal hand-coloured engravings, but the higher cost meant that many went to the libraries of royalty, nobility and wealthy merchant families, where they might stand a better chance to survive.

More information on our website; the complete description is available upon request.

With a small smudge in the colouring of the snake in plate 46 and otherwise very slightly and very lightly foxed throughout. The binding is somewhat rubbed and browned. Overall in very good condition.

[8], 72 pp. plus frontispiece and 72 plates. *Alden and Landis 719.110; Ella Reitsma, Maria Sibylla Merian & dochters (2008), pp. 204–206 & passim; Nissen BBI 1341; STCN 240160975 (7 copies incl. at least 3 incomplete).* [👉 More on our website](#)





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*Only known copy of the second edition of a very rare devotional songbook
written by a Dominican nun*

52. MEULEN, Catharina vander. Den aen-ghenaemen rooselaer, gheplant in den hof van den heylighen vader Dominicus. ... Den tweeden druck, vermeerdert met nieuwe liedekens.

Antwerp, Joannes van Soest, 1700. Oblong 16° in 8s? (ca. 8 × 9.5 cm). With an engraved title page, a few small woodcut decorated initials, a larger woodcut headpiece at the start of the dedication and 2 smaller headpiece built up from typographical ornaments at the start of either part. Contemporary sprinkled calf, gold-tooled spine with a white paper label with the manuscript title on the spine. \$ 5400

Only known copy of the second edition of a very rare late 17th- and early 18th-century devotional songbook with all songs set to popular tunes. We have traced only 3 copies of the first edition, published by H. van Dunwalt in Antwerp, ca. 1687, in libraries worldwide and of the third edition, published by Van Soest in Antwerp in 1707, we have traced only 4 copies in libraries worldwide. We have not been able to find any copies in sales records of the past 100 years.

The present work is divided into two parts, the first part containing mainly spiritual songs about receiving God in your heart and the spiritual marriage of the soul with Jesus. The second part contains mainly Christmas songs and songs for Passion and Easter time. The half title to the second part reads: "Het tweede deel van den aengenamen rooselaer, verçiert met witte rooskens, vergadert in het stalleken van Bethlehem: als oock eenighe roode ghewasschen ten tijde vande bittere passie ons Saligh-maeckers". According to the title page, the present second edition contains additional songs that were not present in the first edition. The author, Catharina vander Meulen, was a nun of the Dominican Order (or Order of Preachers), who composed several Roman Catholic songbooks.

She was a sister of the Convent of St. Catherine of Sienna in Antwerp (a convent active from 1612 until the end of the 18th-century; "Clooster van S. Catharina van Senen", or the "Klooster der Predikherinnen in Antwerpen"). With two privileges at the end, signed and dated Antwerp 1687 and 1690.

With a small printed bookplate mounted on the front pastedown and an illegible manuscript inscription below the bookplate, a small white and blue shelf mark label mounted on the back pastedown. The binding is worn, including some small worm holes in both boards and going through the leaves (slightly affecting the text), slightly browned throughout. The only known copy of a charming late 17th- and early 18th-century devotional songbook, written by a woman.

[4], 199, [1] pp. *Scheurleer, Liedboeken*, 87; cf. *this ed.* not in *WorldCat*; for the first ed. of 1687: *USTC* 6171677 (2 copies); *WorldCat* 1399625669, 66712524, 1089763883 (3 copies, incl. *USTC* copies); not in *STCV*; for the 3rd ed. of 1707: *Cat. Muziekhist. Museum Scheurleer II*, p. 227; *STCV* 12922849 (1 copy); *WorldCat* 1089763883, 562518271 (4 copies, incl. *STCV* copy).

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17th-century tavern fun

53. [MOLENAAR, Jan Miense (attributed), after Adriaen BROUWER]. [Tavern scene with five farmers singing and making music].

[Ca. 1635–1640]. Painting: 25.2 × 20.7 cm.; frame 39.5 × 34.5 × 5 cm. Painting, oil on oak panel with bevelled edges. In a richly modelled gilt frame. \$ 3800

One of the pastiches of a well-known painting by the Flemish artist Adriaen Brouwer (1605–1638). Between 1626 and 1629, he was a pupil of the famous Dutch painter Frans Hals (1580–1666) in Amsterdam and Haarlem, before returning to Antwerp in 1631. Together with his friend David Teniers the Younger, Brouwer was one of the representatives of the popular genre painters working in the style of Pieter Brueghel the Elder (d. 1569). The subjects of his paintings include many tavern scenes with farmers, musicians, and singing people. His influence on other 17th-century painters like Adriaen and Isaac van Ostade and David Teniers is apparent. Many of his often small panel paintings were copied or imitated by other painters at the time.

The model for our painting is unmistakably Adriaen Brouwer's work in the Alte Pinakothek in Munich (Inv. 629) belonging to a series of the five senses, representing hearing. A farmer with a red cap and greenish jacket plays the violin in the foreground, a jar between his spread legs; another farmer in the background, beer mug in his left hand, is approaching a singing trio – one is reading the text of the song from a slip of paper. A number of good (our painting) and less good copies and pastiches of this painting are known, which are attributed to different artists, including Hendrik Martensz Sorg, Cornelis Saftleven, Jan Jansz. van Buesem, and Jan Miense Molenaer. It is all the more likely that Jan Miense Molenaar was the painter of our panel because of his initials (JM), and because of an old label mentioning his name, also pasted to the back of the panel (partly erased).

Jan Miense Molenaar (1610–1668) was a Dutch Golden Age genre painter whose style was a precursor to Jan Steen (1626–1679). He shared a studio with his wife Judith Leyster, one of the few female painters of the 17th century, and both may well have been pupils of Frans Hals in Haarlem. Later he developed a style more akin to Adriaen van Ostade, with works depicting music players mostly in a setting of a tavern with drinking farmers, such as his “Music Makers” (Museum of Fine Arts, Budapest), or “Family Making Music” (Frans Hals Museum, Haarlem).

Apart from some minor damages in the lower part, this 17th-century painting is in very good condition.

Lichtert (ed.), Adriaen Brouwer (2018), p. 82; Schouws, Jan Jansz. Beusem, het leven en werk van een Amsterdams 17de-eeuwse kleine meester (Master scriptie, University of Amsterdam, 2019), esp. pp. 23–30; Weller, Jan Miense Molenaar, painter of the Dutch Golden Age (NY, 2002). [👉 More on our website](#)



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*First edition of a richly illustrated work on the Americas,
with numerous large maps and views.*

54. MONTANUS, Arnoldus. De nieuwe en onbekende wereld: of beschryving van America en 't Zuid-Land, vervaetende d'oorsprong der Americaenen en Zuidlanders, gedenkwaardige togten derwaerds,...

Amsterdam, Jacob Meurs, 1671. Folio. With a richly engraved allegorical frontispiece, 16 double-page engraved maps, including a large folding general map, 6 full-page engraved portraits, 32 double-page engraved views, including 2 large folding views, and 70 almost half-page engraved maps, views, and illustrations in the text. The title page is printed in red and black and contains Meurs' large engraved device. Additionally, with a large, engraved headpiece on the first dedication leaf and with numerous woodcut decorated initials. Contemporary blind-tooled vellum binding. \$ 30 000

First edition of an essential and richly illustrated classic work on America and especially Brazil. It presents a general survey of everything known about the new continent and is one of the few works that describes Brazil during the short period it was in Dutch hands. The main attraction of the work is the abundant amount of maps and illustrations. This, combined with Montanus's lively writing style, made this book a great success, and it gave many Europeans their first detailed view of the Americas.

The single volume is divided into three "books". The first is about the origins of the Americans and the discovery of America, the second describes North America and the third – and longest – part is about South America, with most of it devoted to Brazil. The last chapter, in nine pages, is the first published narrative of Tasman's famous 1642/43 voyage to Australia and Tasmania.

The work is appropriately dedicated to Johan Maurits, Prince of Nassau-Siegen (1604–1679), also known as "The Brazilian". He spent many years in Brazil and promoted the scientific study of the region. A large portrait of him is included on the first page. It is missing from many other copies, but present in this.



The maps are partly copied from De Laet's *Nieuwe wereldt*, but they were re-engraved and adorned with large cartouches. A few new maps of the American continent, made by G. van Schagen, were added. The work contains numerous views, including the one it is famous for: the first ever view of New York. The section on Brazil is also quite extensive, with a map and 15 double-page views, and another 15 views in the text. It makes up almost a third of the whole work.

The text is partly based on Joannes de Laet's *Nieuwe wereldt* (1625 and later editions) as well as Adriaen vander Donck's *Beschrijvinge van Nieuw-Nederlant* (1655). Although Montanus never set foot in America, he made a valuable compilation based on many sources (including manuscripts that have not survived) and provides information not available in any earlier work. The vellum is slightly bowed and scuffed, both gutters of the paste-downs have been reinforced with white tape, the outer margin of the engraved frontispiece has been reinforced with Japanese paper (without affecting the illustration) and some very slight (water-) stains in the margins. Otherwise internally fine and clean and overall in very good condition.

[12], 585, [29] pp. *Borba de Moraes*, p. 586; *Kleerkooper & Van Stockum, Boekhandel te Amsterdam*, p. 421; *Landis*, 671/205; *Palau*, 177491; *Rodrigues*, 1683; *Rodrigues J. H., Historiografia e bibliografia do domínio Holandês no Brasil*, 86; *Sabin*, 50086; *Schilder, Australia Unveiled*, p. 150; *Tiele, Land – en volkenkunde*, no. 763. [More on our website](#)



NOVISSIMA ET ACCURATISSIMA
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Account of one of the first women to visit the Antarctic

55. MORRELL, Abby Jane. Narrative of a voyage to the Ethiopic and South Atlantic Ocean, Indian Ocean, Chinese Sea, North and South Pacific Ocean, in the years 1829, 1830, 1831.

New York, J. & J. Harper, 1833. Large 8° (ca. 19.5 × 11 cm). With an engraved frontispiece. Contemporary (browned) pink cloth with a printed title label mounted on the spine, in a later clamshell box. \$ 3000

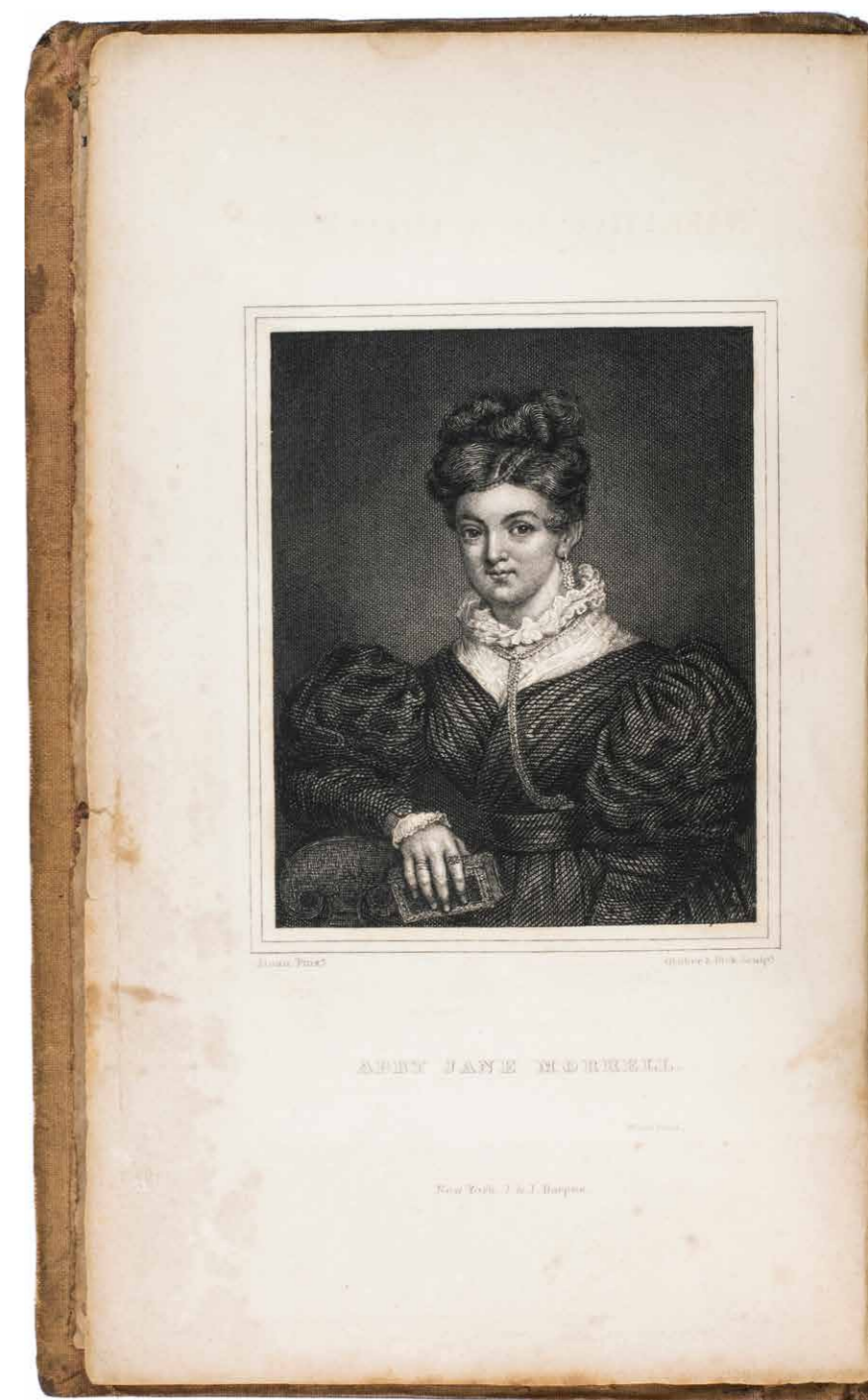
First edition of one of the first accounts of a circumnavigation undertaken by a woman. Abby Jane Morrell (1809–after 1850?), who is also the author of the present work, accompanied her husband, Captain Benjamin Morrell (1795–ca. 1839), on his travels. She not only describes the many places she visited, but also life on the ship, and the habits of the sailors, as that was new to her. As such, the present work is not only remarkable as a travel account, but also as a female perspective on a traditionally male world.

The Morells embarked the schooner *Antarctic* in September 1829 in New York. The goal of their voyage was not only to explore new regions, but also to find new commercial opportunities. They first sailed north to Newfoundland, then headed to the Cape Verde Islands and Tristan da Cunha. From there they sailed to the Kerguelen Islands in the subantarctic, which are among the most isolated places on earth. Abby is only the second woman known to have been there, and the first to write a description of her visit. The voyage then proceeded to the Pacific, where they visited New Zealand, Manilla and Fiji. When possible, Abby disembarked to see the country and meet the locals, whom she describes very favourably. She was clearly well-educated as she nearly always mentions the history of the visited locations, referencing accounts of earlier explorers and other texts. After Fiji, the *Antarctic* headed to the Cape of Good Hope and Europe, arriving back in New York in August 1831. Benjamin also wrote an account of this voyage, *A narrative of four voyages: to the South Sea, North and South Pacific Ocean, Chinese Sea, Ethiopic and Southern Atlantic Ocean, Indian and Antarctic Ocean* (1832), which was published the year before his wife's account, but hers was likely written earlier.

The binding has been rebacked, with the original spine laid down, a long ink stain along the fore edge of the back board and some smaller ink stains on the spine, the cloth has browned significantly. The pastedowns are foxed, and a few of the leaves are somewhat stained. Otherwise in good condition.

230, 9, [1], pp. *Howgego, Exploration 1800–1850, M58; Sabin 50776; WorldCat 557480911 (1 copy).*

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Magnificent 18th-century mosaic binding showing a beautiful floral motif

56. [MOSAIC BINDING – BIBLE]. LEEMPUTTE, Henricus van den (editor). Het nieuwe testament ons salighmaeckers Jesu Christi, mitsgaders: d'epistelen uit het oude testament ...

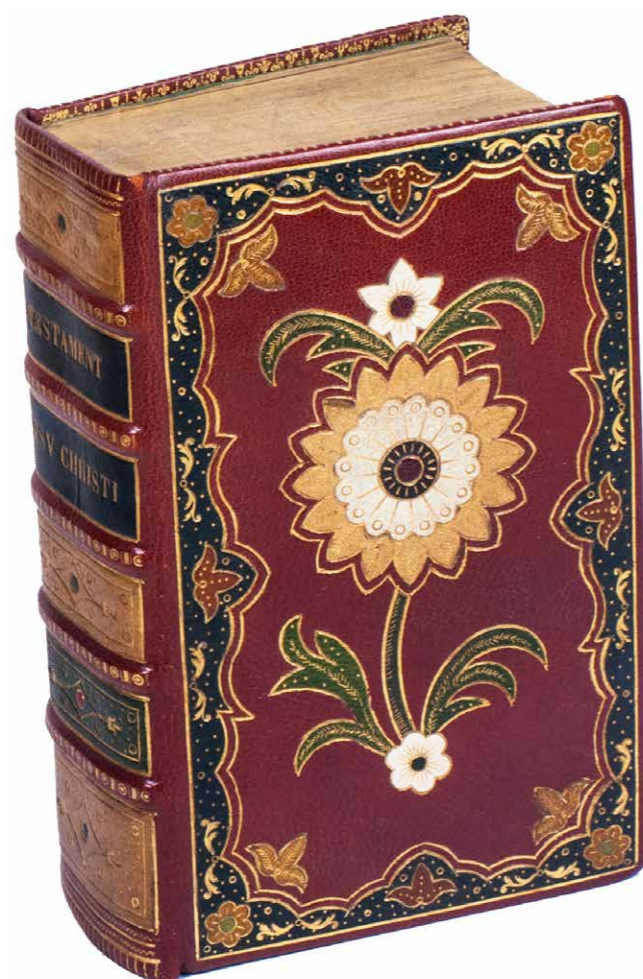
Antwerp, Hieronymus Verdussen (for Niclaes Braau in Haarlem), 1696. 8°. With 39 detailed woodcut illustrations in the text, and woodcut decorated initials and small printed manicules. The text is set in a Gothic letter, with incidental use of Roman type. Exquisite 18th-century gold-tooled morocco mosaic binding. Gilt edges and green silk covered end papers. \$ 13 000

Very rare late-17th-century Antwerp edition of the New Testament edited by Henricus van den Leemputte (1588–1657) in a magnificent 18th-century mosaic binding. The binding is made by or in the style of the French (Parisian) binders Le Monnier. “The delicate construction, finesse of tooling and delineation, and the fantasy of these bindings render them veritable jewels.” (see *The History of bookbinding 525–1950 A.D.*, no. 456). Van den Leemputte was a highly educated cleric from a noble family in the Southern Netherlands. He held high offices within the diocese (bishopric) of 's Hertogenbosch. Aside from the present version of the New Testament (first published in 1622), he wrote several treatises on the Holy Sacraments (published 1624) and edited two works (one manual for explaining the Holy Scripture and one defence of the Catholic church against the Reformed church).

From the library of Carlo de Poortere (1917–2002), a director of the family tapestry business and a Belgian bibliophile with a large collection of 17th- and 18th-century book bindings and illustrated books from the 16th–20th centuries. It had previously been part of the collection of English Baptist minister and book collector Andrew Gifford (1700–1784). The “of the Museum” below his name in the engraved bookplate seems to refer to his position as assistant keeper of books and manuscript at the British Museum from 1757 until his death. Curiously, he bequeathed his collection of books, manuscripts, pictures, and other curiosities, not to the British Museum, but to the Bristol Baptist College. In the 1970s, the Trustees of this college decided to sell all copies of the Gifford collection to pay for renovations to the chapel.

With the gold-tooled red morocco bookplate of Carlo de Poortere on the verso of the blank fly leaf and a near contemporary engraved paper bookplate on the verso of the title page, possibly of Andrew Gifford (1700–1784). The binding shows minor signs of wear at the outer corners of the boards and spine, otherwise it is in fine condition. The bottom outer corner of the first blank flyleaf and the title page have been restored, a slight water stain in the bottom margin of the first half of the work, some occasional slight browning. Quire 2*4 has been mis-bound at the end of the work in quire 3H4, but the collation is complete. Otherwise in very good condition. A very rare late 17th-century edition of the New Testament in an exquisite 18th-century mosaic binding.

[1], [1 blank], [14], 837, [27] pp. *STCV 12918655 (1 copy); USTC 1535523 (1 copy, same as STCV); WorldCat 66131050 (4 copies, including the STCV copy); cf. The history of bookbinding 525–1950 A.D. An exhibition held at the Baltimore Museum of Art November 12, 1957 to January 12, 1958, no. 456 (plate XC).* [👉 More on our website](#)



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Extremely rare military-judicial work concerning the revolt in Rio de Janeiro in April 1832, an essential source for understanding the political and military conflicts of the early 19th century in Brazil

57. [NIEMEYER, Conrado Jacob de; Marcos Antonio BRICIO; Joaquim Leão da SILVA MACHADO; Luiz Henriques TOTA (the accused)]. Exposição ao publico ...

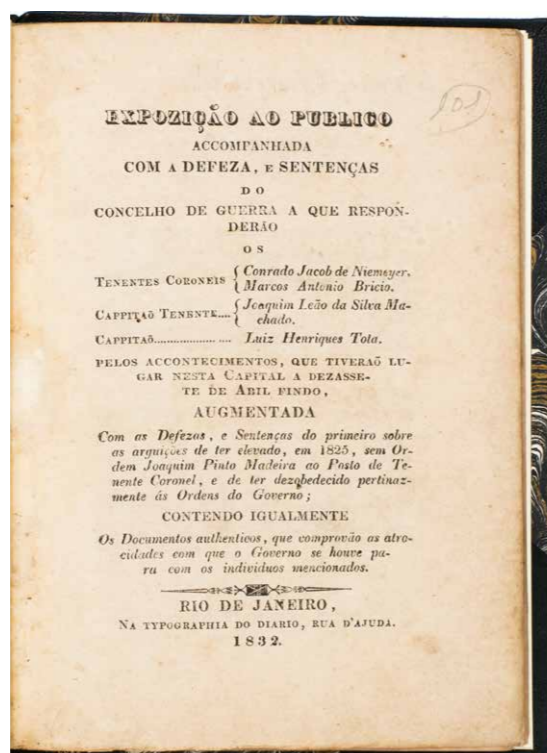
Rio de Janeiro, Na typographia do Diario, 1832. 4° (ca. 20 × 14.5 cm). Modern half dark blue morocco. \$ 3200

Extremely rare publication with the introduction dated Rio de Janeiro, 28 October 1832 and signed by the Brazilian military officers Conrado Jacob de Niemeyer (1788–1862), Marcos Antônio Brício (1800–1871), Joaquim Leão da Silva Machado (1782–1875) and Luiz Henriques Tota (dates unknown). The document includes the detailed defence and the subsequent sentences of these four military officers, who were involved in the revolt. They were accused of several serious offenses, including promoting Joaquim Pinto Madeira (1783–1834) to the rank of Lieutenant Colonel without government authorisation in 1825 and persistently disobeying government orders. Their actions during the April 1832 revolt, which aimed to seize strategic locations in Rio de Janeiro, led to their trial by a War Council. The present work offers an in-depth account of this significant military trial during Brazil's Regency Period (1831–1840). The period was marked by political instability following the abdication of Emperor Dom Pedro I (1798–1834), with various factions vying for control over the young empire. The document focuses on the events surrounding an attempted revolt on 17 April 1832, led by the Caramurus, a political faction loyal to the former emperor. This faction, primarily composed of military officers, former government officials, and supporters of Pedro I, sought to restore the emperor's influence or maintain the conservative constitution of 1824.

The document not only outlines the charges and the defence, but also presents what are claimed to be authentic documents demonstrating the severe and allegedly unjust treatment these officers received from the government. These records were published to expose the government's actions to the public, highlighting the deep political divisions and the harsh measures taken by the Regency to suppress opposition. This document serves as a crucial primary source for understanding the political and military conflicts of the early 19th century in Brazil. It provides insights into the mindset of those loyal to the old imperial order and their resistance to the changes being imposed by the Regency. The detailed accounts of the trial and the government's response reveal the intense struggles for power and control during this formative period in Brazil's development as a nation.

With some occasional slight worm holes in the text (with loss of a few letters) and in the lower blank corner, for the greater part expertly restored, browned throughout and occasionally very slightly foxed. Otherwise in good condition.

56 pp. M.O. Basile, "A politização das ruas: projetos de Brasil e ação política no tempo das Regências" (2022), vol. II, p. 718 (note; see via https://www2.senado.leg.br/bdsf/bitstream/handle/id/598554/Politizacao_ruas_v.2.pdf); Biblioteca Nacional do Brasil (1 copy, see record via: https://acervo.bn.gov.br/sophia_web/acervo/detalhe/1203690); not in Borba de Moraes; Porbase; WorldCat; cf. for C.J. de Niemeyer: Blake, *Dicionario bibliographico brasileiro* vol. II, pp. 130-132. 📖 More on our website



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"The Shakespeare of the dance"

58. NOVERRE, Jean Georges. *Lettres sur la danse, et sur les ballets.*

Stuttgart (and sold in Lyon), Aimé Delaroche, 1760. Small 8°. With a small vignette built up from typographical ornaments on the title page, an engraved armorial headpiece at the start of the dedication, an decorated initial and a headpiece both built up from typographical ornaments, and some woodcut tailpieces. Contemporary marbled calf. \$ 3800


First edition of the letters on dancing and ballet by Jean Georges Noverre (1727–1810), a famous dancing master, called in praise "the Shakespeare of the Dance". On the title of the present work he introduced himself as: "Ballet master of the Duke of Wurtemberg and before that ballet master of theatres in Paris, Lyon, Marseille, London, etc." The book is written in the form of letters, in which the author exposes his ideas on dancing, ballet, mime, choreography, etc. The book is dedicated to the Duke of Wurtemberg.

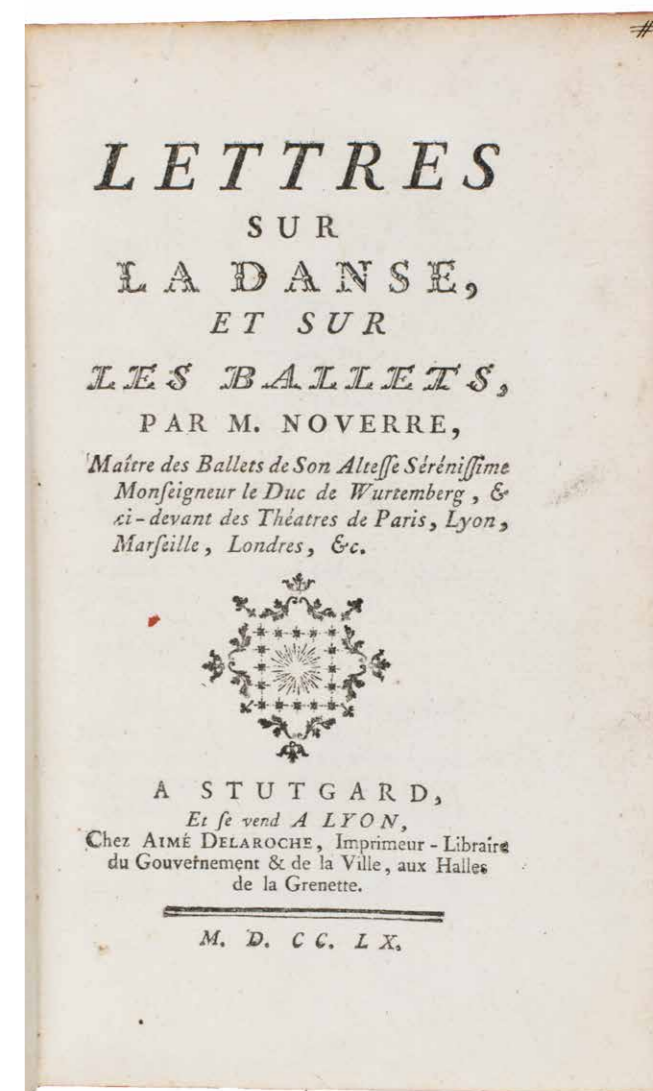
After having filled the position of ballet master at the Opera Comique at Paris, the Operas in London and Lyon, Noverre directed from about 1760 to 1764 the ballets at the court of Wurtemberg which at the time was the most brilliant court of Europe. In 1770, Noverre went to the Theatre of Vienna and later to Milan, and after his return to Paris in 1776, he became director of dance at the Royal Academy of Music in Paris. Noverre revolutionised the ballet by disbanding masks and introducing dramatic action into the mime ballet. He wrote a large number of ballets, many of which were performed at Paris between 1775 and 1780 and which made him famous all over Europe.

But long before these eclatant successes, he had already exposed his ideas and his plans for the renewal of the art of dancing in the present *Lettres sur le dance, et sur les ballets*. The first edition is also found with the Lyon address only, and the book was much republished at the time. A facsimile edition was published, with a biography of its author and an interesting introduction by André Levinson, at Paris in 1927.

The binding shows some minor signs of wear, some very light browning and foxing throughout, part of the fore edge margin of pp. 1–2 is lacking (not affecting the text). Otherwise in very good condition.

[1], [1 blank], [2], 484 pp. *Derra de Moroda, The Dance Library, 1966; Magriel, Bibliogr. of Dancing, p. 115; WorldCat 5147876 (etc.).*

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One of the earliest works on hunting and hawking written in Spanish

59. NUÑEZ DE AVENDAÑO, Pedro. Aviso de Cazadores y Caça.

Madrid, Pedro Madrugal, 1593.

With: (2) [bound before ad 1] IDEM. De exequendis mandatis regnum Hispaniae, quae rectoribus civitatum dantur ...
Madrid, Pedro Madrugal, 1593. 2 works in 1 volume. Folio (27 × 18.5 cm). With the woodcut printer's device on the title page of ad 1, and two decorated woodcut initials. Further with the woodcut coat of arms of Habsburg Spain on the title page of ad 2, numerous decorated woodcut initials, a woodcut headpiece at the start of the work, and headpieces made up of typographical ornaments in the first few chapters. Later limp vellum, sewn on 2 vellum tapes laces through the joints, with the manuscript title on the spine, remnants of ties. \$ 13 500

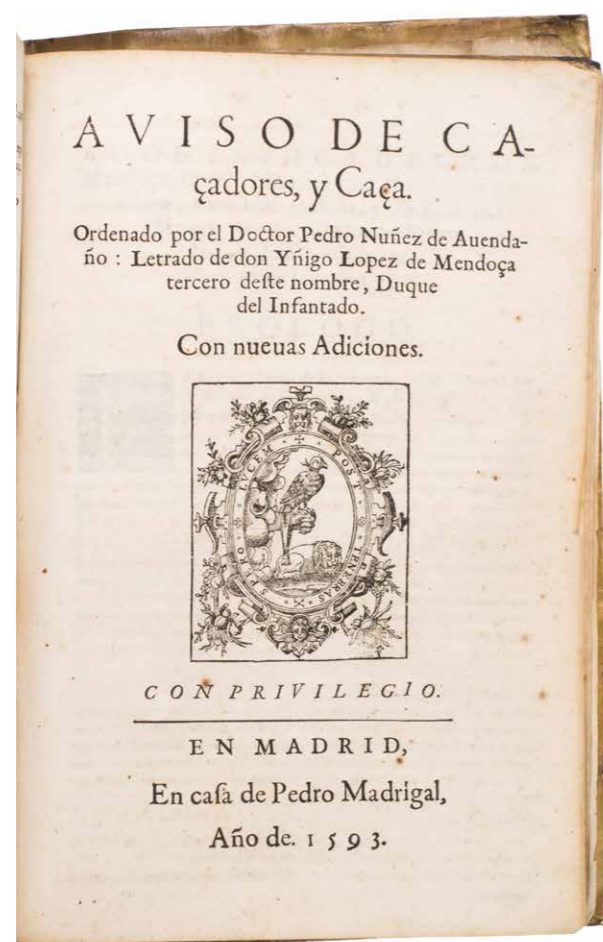
Exceedingly scarce work on the chase and falconry, one of the earliest and most important of those written in Spanish; the work focuses on the laws of hawking and hunting in 16th-century Spain. It was the first Castilian printed book on hunting and the first to deal with its legal and moral aspects. It has here been bound with a work about Spanish law. The 1593 edition of the *Aviso* is very rare, as we have only been able to trace it in two sales records of the past 100 years. The treatise was first published in 1543 in Alcalá and is now scarce. According to Carter: "Avendano wrote the *Aviso* to show the Castilian aristocracy its responsibilities regarding hunting. He argued that hunting was made legal by natural law and *ius gentium* and could be controlled by the monarch only when hunting threatened the public interest". The present work is the second edition, published 50 years later, of which Uhagon writes (translated): copies of this second edition are perhaps even rarer than those of the first. Indeed, Iberian books lists far more copies of the first than the second edition (31 and 8 respectively). An

interesting fact about the second edition is that it was printed by the same workshop that printed the first edition of *Don Quichote* (1605) and has the same printer's device on the title page.

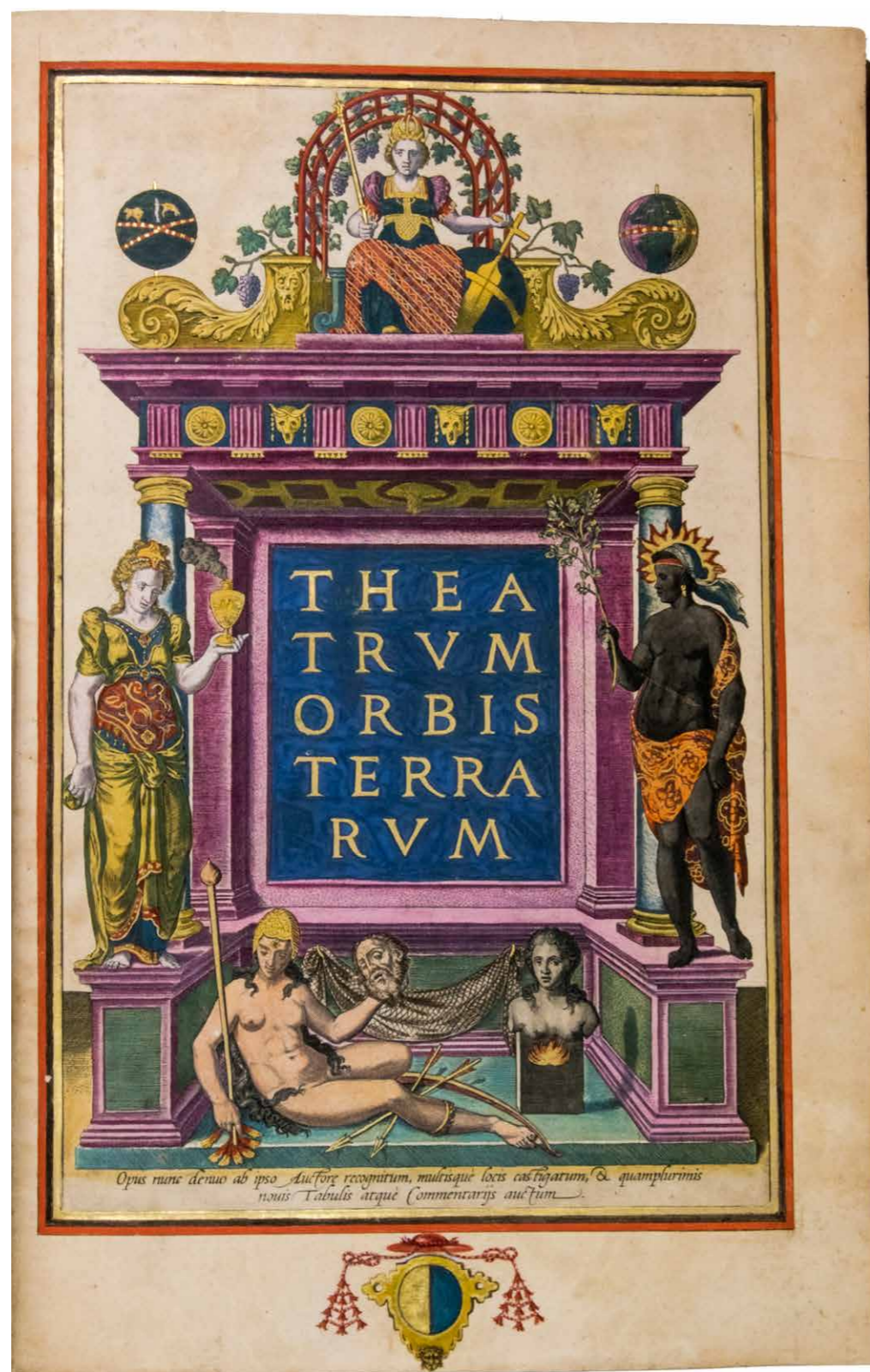
With two ownership annotations on the recto of the first flyleaf, an annotation at the foot of the title page, and a crossed out annotation in the middle. The vellum is slightly creased and stained, with a few light scratches on the back, the sewing supports in the back have broken, affecting the structural integrity of the binding. Ad 1 is slightly browned, with minor spotting, and a waterstain in the lower outer corner of some of the leaves, slightly affecting the text, lacking the final blank leaf. Ad 2 is somewhat browned and spotted throughout, with some leaves affected more than others, brown stains in the text on pp. 217 and 219, with annotations in the margins on some of the leaves, the top outer corner of the front flyleaf until p. 92 has been torn, without affecting the text, the top outer corner of the title page has been restored, as well as a small portion of the lower margin of p. 260 and the lower inner and outer corner of p. 361, without loss of text. Otherwise in good condition.

[8], "555" [= 553], [1], [2 blank], [40]; 34 pp. CCPB, CCPB000018859-X; Ad 1: Harting 235; Iberian books 58914/ IB 13741 (8 copies); Palau 197084 (other ed.); Porbase 226339 (0 copies); Schwerdt II, p.46; Souhart 354; Uhagon 296; WorldCat 433978856 (1 copy); cf. Carter, J.M., *Medieval Sport*. In *Journal of Sport History*, vol. 9, no. 1, Spring 1982, p.71. Ad 2: Iberian books 58927/ IB 13742; Palau 197089; Porbase 226342 (2 copies); WorldCat 807886964, 45670188, 82325465 (5 copies).

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*The most extensive 16th-century edition of the first great atlas,
printed for the author by the Officina Plantiniana,
with all maps highlighted in gold and coloured by a contemporary hand*



60. ORTELIUS, Abraham. *Theatrum orbis terrarum.*

Including: Parergon, sive veteris geographiae [!] aliquot tabulae ...

[Antwerp, Ex Officina Plantiniana = Jan Moretus I, 1595].

With: Nomenclator Ptolemaicus; omnia locorum vocabula quae in tota Ptolemaei geographia occurrunt, continens: ad fidem Graeci codicis purgatus; & in ordinem non minus utilem quàm elegantem digestus.

Antwerp, Ex Officina Plantiniana [= Jan Moretus I], 1595. 3 parts in 1 volume. Large 2° (44.5 × 29 cm). With an engraved general title page to the *Theatrum* without imprint, a divisional title page for the *Parergon*, with letterpress text in a woodcut architectural cartouche; and a title page for the *Nomenclator* with the imprint and woodcut publisher's device. Further with a full-page engraved portrait of Ortelius, 147 double-page engraved maps with letterpress text (numbered I–II5 in the *Theatrum* and lettered A–Z, a–i in the *Parergon*, the i misprinted as an h but corrected by scraping part away), about 40 woodcut images of the obverse and/or reverse of coins, some woodcut tailpieces, numerous woodcut decorated initials, and decorations built up from arabesque typographic ornaments. All maps, the engraved title page and portrait, the woodcut divisional title, publisher's device, decorations except for the coin illustrations, and all initials fully and brightly coloured by a contemporary hand. The engraved title page and portrait, the divisional title, publisher's device and all the maps also highlighted in gold. 17th-century gold-tooled brown calf, sewn on 6 supports with corresponding raised bands on the spine, gilt edges. \$ 550 000

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A stunning hand-coloured copy of the fourth Officina Plantiniana Latin edition of the first great atlas of the world, by Abraham Ortelius, with all maps, the engraved title page and divisional title pages, the full-page portrait of Ortelius, and all woodcut initials coloured by a contemporary hand and heightened in gold. This edition was published with more maps than any other 16th-century edition: 13 more than the previous edition (by the Officina Plantiniana in 1592) and 97 more than the first edition, published in Latin in 1570. It was the last edition in the original Latin before Ortelius' death in 1598 and the last in any language before that year.

Ortelius began working as a cartographer with a map published in 1564 and soon began assembling maps bound together in book form. With the first edition of his present *Theatrum orbis terrarum*, he for the first time brought together a series of maps engraved in a uniform style and format and accompanied by a title page and an extensive text, the world's first atlas in the modern sense of the word. He also went to great efforts to ensure that his maps and information were accurate and up-to-date. The letterpress text on the back of each double-page map gives a description of and information about the region covered. The naked female figure representing America on the engraved title page, introduced with the first edition in 1570, is believed to be the first allegorical representation of the American continent. Enormously successful, Ortelius' atlas went through about 40 editions in 7 languages over 70 years (extraordinary for any book, but especially for such an expensive one) and served as model for nearly every atlas that followed, establishing many of the conventions still in use today. The earliest editions were produced for Ortelius by Gielis van Diest, but Christophe Plantin took over the production in 1579, he and after his death his son-in-law Jan Moretus working closely with Ortelius and producing most of the later editions, including the most highly regarded ones. Plantin's 1579 edition first introduced the present portrait of Ortelius, the *Parergon*, which attempts to reconstruct the geography of the ancient world, and the *Nomenclator*, which lists the place names in Ptolemy's *Geographia*. The present edition adds 17 new maps (4 replacing earlier maps and 13 with no predecessors), 9 for the *Theatrum* and 8 for the *Parergon*. The *Theatrum* here for the first time includes separate maps of Japan, Provence and the province of Florence.

With the hand-coloured and highlighted in gold manuscript coat of arms of a cardinal from the Venetian Corner family in the foot margin of the engraved title page. Further with early manuscript inscriptions on the recto and verso of the first free flyleaf. The binding shows some signs of wear (the leather shows some cracks and with a stain on the front board slightly affecting the gold-tooled centrepiece), some slight browning throughout, most maps have been reinforced in the gutter (mainly at the foot of the pages), the first free flyleaf and maps 71 and 77 in the *Theatrum* have been restored in the foot margin and the gutter, some occasional minor tears in the foot margin, not affecting the maps, map 89 has been bound after map 90. Otherwise in very good condition. A beautifully coloured and highlighted in gold copy of the most extensive 16th-century edition of the first great atlas, the last edition to be extensively revised by Ortelius himself.

[24] pp., 115 double-page maps with letterpress text; [7], [1 blank] pp., A-Z, a-i [= 32] double-page maps with letterpress text; 30, [5], [1 blank] pp. *Van den Broecke et al., eds., Abraham Ortelius and the first atlas, p. 379; Van den Broecke, Ortelius atlas maps, passim; Koeman & V.d. Krogt 31:051; Koeman III, Ort 29; Meurer, Fontes cartographici Orteliani, pp. 25–26, 33 & passim; for Ortelius: M. van den Broecke, Abraham Ortelius (2015); Karrow, Mapmakers, pp. 1–31; Koeman, Abraham Ortelius (1964), p. 42 and passim; for the engraved title page: Werner Waterschoot, Schouwende fantasye (2002), pp. 203–226.*

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TYPVS ORBIS TERRARVM.

HOMINES HAC LEGE
SUNT GENERATI
QVI TVERENTVR
ILLVM GLOBVM
QVEM IN HOC TEM-
PLO MEDIVM VI-
DES. QVAE TER-
RA DICITVR
Clar.

EQVVS
VEHENDI
CAVSA, ARANDI
BOS, VENANDI
ET CVSTODIENDI
CANTIS, HOMO AN-
TEM ORTVS AD
MVNDVM CON-
TEMPLANDVM.
Clar.



HOC
EST PUNCTVM
QVOD INTER TOT
GENTES FERRO
ET IGNI DIVIDI
TVRE, QVAM RIDI-
CVLI SVNT MOR-
TALIVM TER-
MINI!
Seneca

VTINAM
QVEMADMO-
DVMDVNIVERSA
MVNDI FACIES
IN CONSPECTVM
VENIT, ITA PHI-
LOSOPHIA TOTA
NOBIS POSSET
OCCVRRERE.
Seneca

QVID EI POTEST VIDERI MAGNITUDO IN REBVS HVMANIS, CVI AETER-
NITAS OMNIS, TOTIVSQUE MVNDI NOTA SIT MAGNITVDO. CICERO:

Late-18th-century view of the Dutch in Japan, painted on leather

61. [PAINTING ON LEATHER – JAPANESE – DESHIMA]. [A bird's-eye view of the Dutch trading post on Deshima, Japan with in the background a Dutch three-master anchored in Nagasaki Bay].

[Japan, before 1800]. Drawing size ca. 34 × 39.5 cm; frame size ca. 46 × 51 cm. (Oil?) painting on leather. In a passepartout and framed. \$ 9000

Late 18th-century(?) painting on leather depicting everyday life on the island of Deshima in Japan, created by an anonymous artist who seems to be of Japanese origin, possibly originating from the Nagasaki school of painting: the faces of most human figures show remarkable Japanese features despite their reddish-brown hair and Dutch clothing.

Judging by a woodcut map of Deshima (published in 1780 by Toshimaya Bunjiemon) the south-eastern part of the island is shown in the present illustration. On the left the warehouse master's residence next to a tall flagpole with the Dutch flag at top; in the centre the important watergate (through which cargo was brought in via ship) with four Dutch merchants (one seen from behind) and two Javanese servants in front of the gate; on the right the warehouse "De Lelie" (The Lily). In the background, lying in the bay of Nagasaki, a Dutch three-master has been depicted with fourteen hoisted Dutch flags and several sailors on deck and in the rigging.

This ship closely resembles a transom return ship (in Dutch: "spiegelretourschip") which was used by the Dutch East India Company (VOC) during its whole existence.

Based on the depicted style of clothing of the Dutch merchants, we assume that this painting could have been made during the second half of the 18th century.

The artificial island of Deshima was a small fan-shaped island used as trading post, initially by the Portuguese until 1639 and subsequently by the Dutch from 1641 until 1858. During the Tokugawa Shogunate (the military government of Japan in the Edo period of 1603–1868) foreigners were not allowed to enter the Japanese territory and the island of Deshima was the only place where initially only the Portuguese and later only the Dutch were admitted.

With some flaking of the paint off the leather, slightly affecting the image but mainly affecting the upper outer corners. Otherwise in good condition.

*H. Paul, *Nederlanders in Japan 1600–1854. De VOC op Desjima*, pp. 106–107.*

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Eyewitness account of the Dutch massacre of thousands of Chinese in and around Batavia in October 1740

62. [PAMPHLET – BATAVIA]. Kort verhaal van d'oproer der Chineesen, op het eiland Java, dog voornamentlyk wegens de stad Batavia, voorgevallen in de maand October des jaers 1740.

[Amsterdam?, 1741]. 4°. 19th-century brown wrappers.

\$ 4300


Very rare first and only edition of a short but very detailed eyewitness account of one of the most violent and terrible events in Dutch colonial history: the pogrom in which Dutch soldiers and native collaborators killed ethnic Chinese residents of the city of Batavia (now Jakarta). The anonymous author appears to have been a Dutch soldier, for he notes that “we” had only 3000 able men, “we”

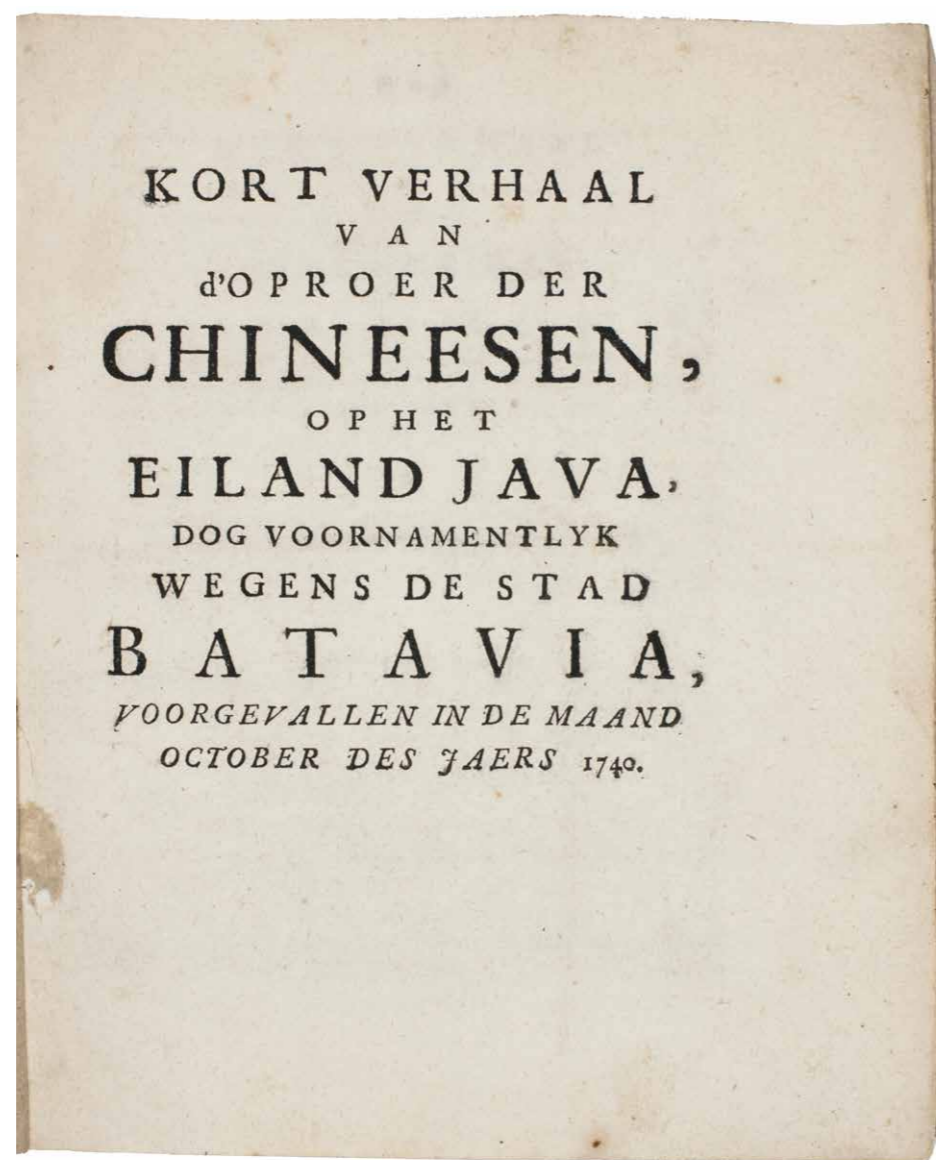
lost only 100 men, Chinese were killed by “ours” and that even at the time of writing, after order was restored in the city, “our folk” were still killing many Chinese outside the city. He must have written in the last week of November 1740, for he refers to the 22nd of “this month” November. He clearly accepts the massacre as justified and shows no sympathy for the Chinese. The violence in the city lasted from 9 to 22 October 1740, with, as the present account shows, Dutch troops continuing to kill Chinese outside the city walls until at least the last week of November. Historians have estimated that at least 10,000 ethnic Chinese were massacred, almost a quarter of the Batavian population; just 600 to 3,000 are believed to have survived, so about 80 or 90 percent of the Chinese were massacred.

The massacre figures heavily in Dutch literature and is also cited as a possible etymology for the names of several areas in present day Jakarta. The pamphlet’s printer and place of publication remain a puzzle. It was almost certainly produced by a Dutch printer in the Netherlands or in Batavia. The VOC’s printing office in Batavia seems to have been barely functioning at this date, believed to have been printed in Batavia in or soon after 1741.

In good condition.

8 pp. Knuttel 17177; STCN (2 copies); J. Th. Vermeulen, *De Chineezzen te Batavia en de troebelen van 1740*, Leiden University thesis (1938); WorldCat (same 2 copies); cf. A.R.T. Kemasang, ‘The 1740 massacre of Chinese in Java: curtain raiser for the Dutch plantation economy’, in: *Bulletin of concerned Asian scholars*, 14 (1982), pp. 61–71; P. Hagen, *Koloniale oorlogen in Indonesië* (2018), pp. 206–212; E. Vanvugt, *Zwartboek van Nederland oversea* (2002), pp. 142–145.

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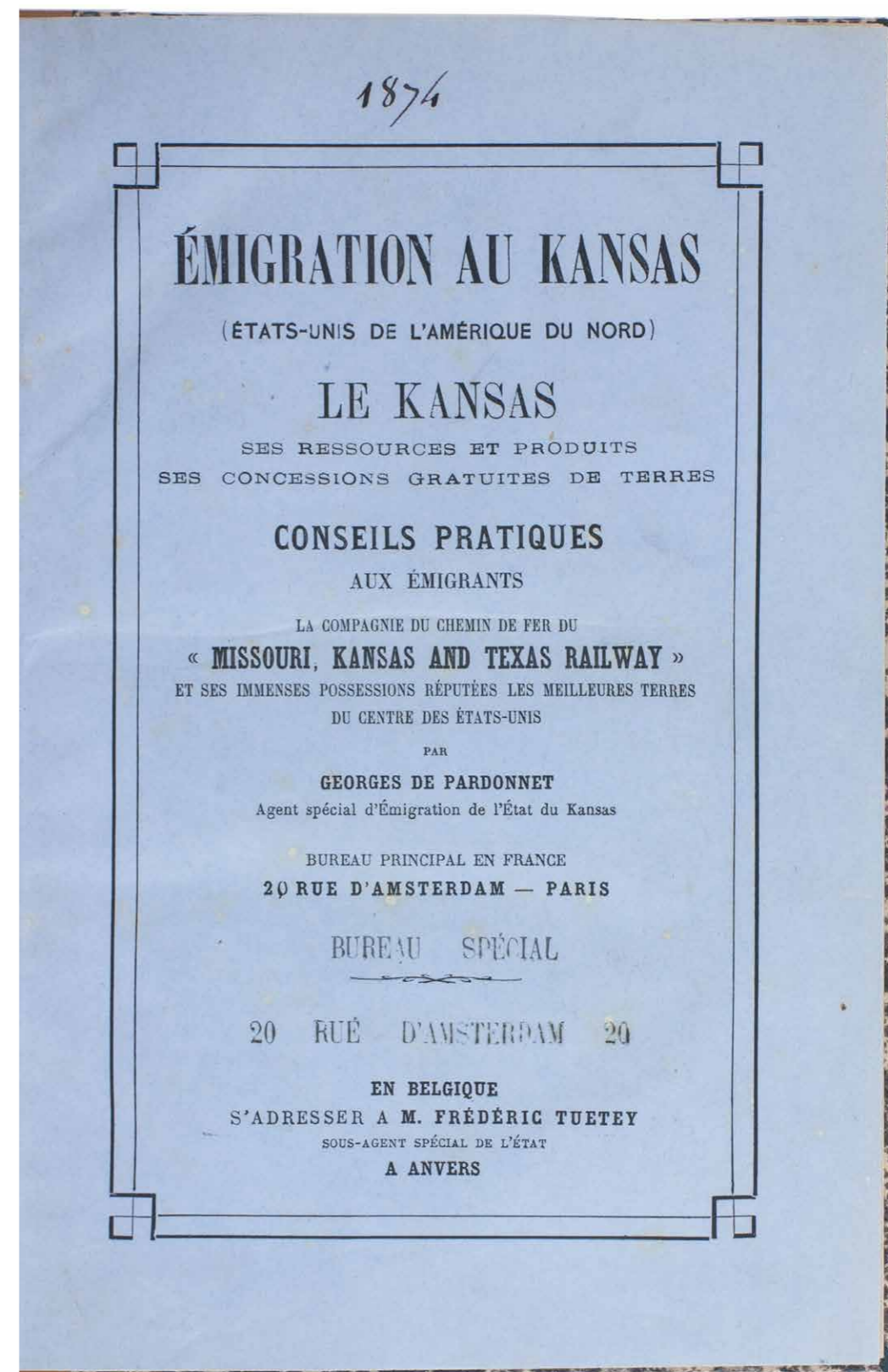
*Very rare pamphlet recommending
emigration to Kansas*

63. PARDONNET, Georges de. Émigration au Kansas (États-Unis de l'Amérique du Nord). Le Kansas, ses ressources et produits, ses concessions gratuites de terres, conseils pratiques aux émigrants, la compagnie du chemin de fer du "Missouri, Kansas and Texas Railway" et ses immenses possessions réputées les meilleures terres du centre des États-Unis.

Antwerp, Frédéric Tuetey [Colophon: Paris, printed by Lahure], [1874]. 8°. Modern half calf, original blue printed wrappers preserved. \$ 13 500

Second copy located, of the second edition of a very rare pamphlet recommending emigration to Kansas, by George de Pardonnet, appointed special agent of immigration in the state of Kansas. The work contains general information on Kansas such as its geography, population and climate, as well as information and numerous tips for future immigrants, especially farmers. Chapters are devoted to the possibilities for the acquisition of land, the average income of farmers, costs of agricultural products and cattle, but also to the commerce and industry in Kansas, its education, religion, and transport systems. At the end of the work, on pp. 45–52, lists can be found of salaries that can be expected in different branches, and of the prices of a wide variety of objects, including furniture, provisions and tobacco. We could only locate one other copy, in the Yale University Library. The first edition is very rare as well, of which we could locate two copies: one in the Bibliothèque Nationale in Paris and one in the Huntington Library, San Marino. Only slightly browned with a few small spots. A very good copy.

52 pp. *WorldCat* (1 copy); not in *Sabin*. [More on our website](#)



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*One of the most famous botanical albums of the 17th century:
a very rare copy with 179 full-page engraved plates*

64. PASSE the Younger, Crispijn van de. Den blom-hof ...

Utrecht, for Crispijn van de Passe, 1614. 2 parts in 1 volume, the first in 4 sections. Oblong 2° (ca. 18.5 × 26.5 cm). With a full-page plate of Flora embracing the cornucopia in a landscape with an epigram by Arnoldus Buchelius in a cartouche in the left hand corner, engraved by Simon van de Passe after Crispijn van de Passe, 2 different frontispieces (both appearing twice) of ideal gardens full of flowers, and 174 full-page engraved plates of flowers, fruits, fruit trees, and medicinal plants, mainly by Crispijn van de Passe the Younger, 3 by his brother Willem van de Passe. Later half calf, decorated paper sides, gold-tooled spine, and red sprinkled edges. \$ 52 500

Very rare first Dutch edition of this famous book on horticulture, including beautifully engraved plates of flowers organised according to the season in which they bloom and frontispieces showing the ideal garden. The work was first published in Latin under the following title: *Hortus floridus in quo rariorum & minus vulgarium florum icones ...* (without text, published in Arnhem, by Jan Jansz. in 1614). The expertly engraved plates were also sold separately and were constantly updated and amended by adding various details (insects, other animals, or simply different numbers) to meet demand. While the present first Dutch edition contains short explanations of the plates on separate typographical leaves, the same information was only added to the Latin version of the work in its second edition (1616) – the corresponding text then appearing on the verso of each engraved plate. The text was written by Arnoldus Buchelius (or Aernout van Buchel,

1565–1641), a Dutch scholar and humanist from Utrecht who is now most known for specialising in genealogy and heraldry.

This Dutch edition was soon followed by English and French editions. The *Hortus floridus*, including translations, was considered “without question the most popular florilegium ever published” (An Oak Spring Flora) and “Blunt calls this the most celebrated and influential of the early florilegia, and one of the finest” (Hunt). The emphasis of the plates is on the common garden flowers, with a preponderance of spring bulbs. The book was intended to provide inspiration for garden lovers who were invited to colour the black and white copper-plate engravings themselves according to the colours they found in their own gardens.



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The introduction is enlarged with details on how to colour the plates. Many of the flowers shown are tulips, hyacinths, crocuses, and other bulb plants, mirroring the new enthusiasm and passion for bulbs, which eventually led to the tulip mania of the years 1636–37, when contract prices for some bulbs reached extraordinarily high levels leading to the first recorded speculative bubble in history.

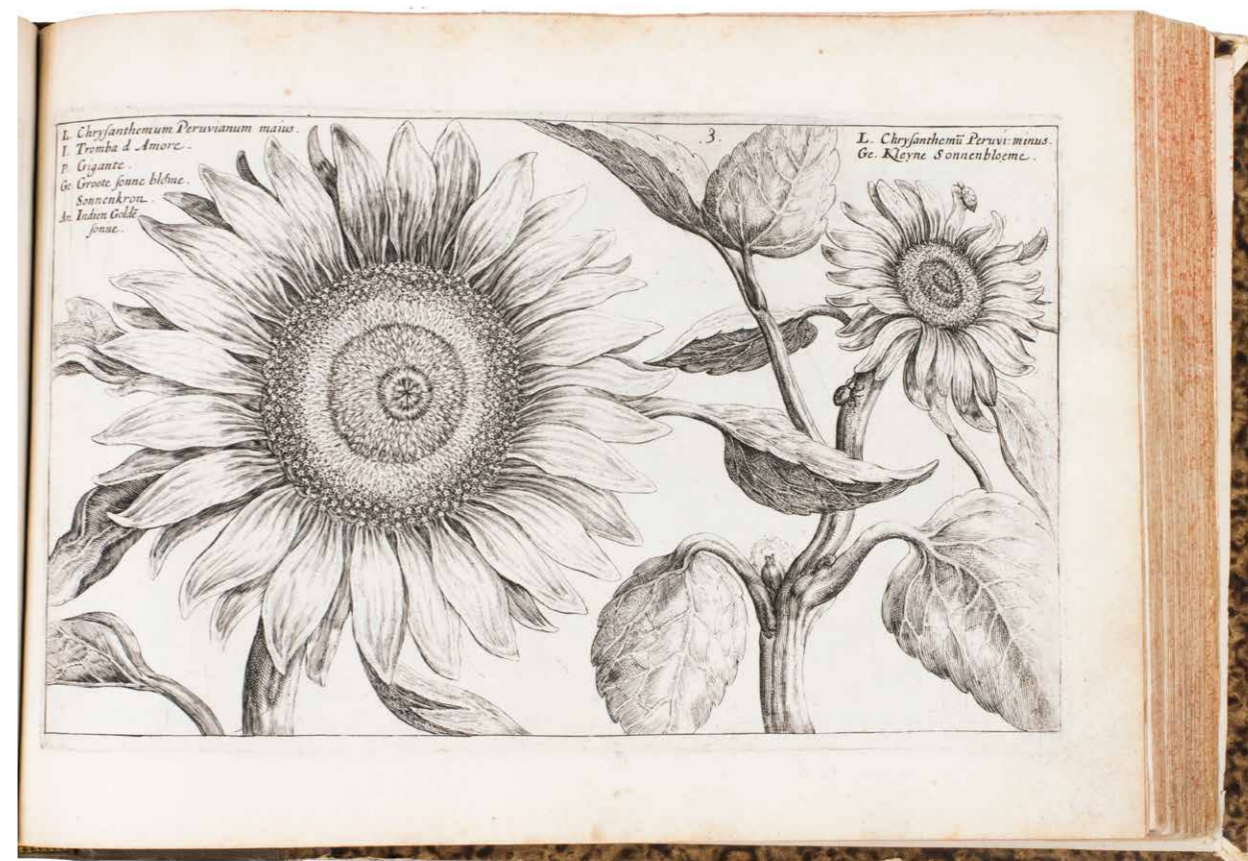
As the plates were printed, then modified and assembled at different times between 1614 and 1617, almost no two copies are the same – consisting of various numbers of plates, with different title pages and prefaces. Our copy seems to be a practically complete copy of the Dutch edition containing an unmatched number of plates, the only plate not present in this copy, which is sometimes included in others is the engraved plate (frontispiece) of the Latin quotation from Matthew, 6 “Cognoscite lilia ...” in part 2. The four sections of part 1 include 113 plates of flowers, including the 99 that are called for in the preface, organised per season: spring: 41; summer: 20; autumn: 26; winter: 12. The extra plates are as follows: (1): an addition to spring with plate (4)2 (= second copy of plate 2 of summer), (2): 12 plates depicting tulips numbered 43–54, and (3): an addition to autumn: a plate depicting two metal cylinders for growing flowers (1 with a tulip), not found in any other copy consulted, but possibly called for by Nissen “Garten Instruments”.

The second part includes 61 plates depicting 120 numbered depictions of fruits, fruit trees, and medical plants. This part, included in most copies of the Latin edition and in some of the Dutch edition, had been published already by Crispijn van de Passe the Elder around 1600–1604 when he was in Cologne, in association with the publisher Hans Woutneel.

The quality of the engravings is exceptionally fine and delicate, representing real masterpieces of horticultural art executed by a leading family of engravers and publishers in the first half of the Dutch Golden Age.

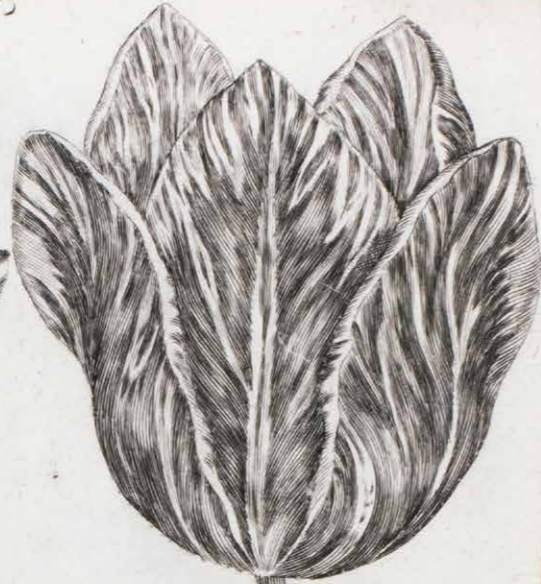
With a 19th-century round stamp and a red stamp on the title page, with the red ex libris stamp also on the divisional title page of the second part. Lacking the engraved plate (frontispiece) of the Latin quotation from Matthew, 6 “Cognoscite lilia ...” in part 2. The binding is very slightly rubbed, the bottom outer corner of the back board is slightly damaged, the typographical leaves are slightly soiled, the head margin of the title page is cut short and restored with paper (lightly foxed), some very slight foxing and/or soiling throughout (mainly to the outer edges of the margins), some small marginal tears (some restored) in several leaves, plate 44 (spring) with a repaired tear, plate 43/44 in part 2 is repaired in the head margin. The verso of 45 plates show minute pricked holes in the leaf following the outlines of the depicted flowers and plants as a way of tracing the images on another leaf of paper or possibly another copperplate. Otherwise in good condition.

[26] pp., [118] engraved ll.; [1], [1 blank] pp., [61] engraved ll. *Franken (1881), no. 1346; Hunt, no. 199; Nissen, BBI, no. 1494; Oak Spring Flora, 12; Saunders, Picturing Plants, pp. 36–37; Savage, ‘The Hortus Floridus’, in: Transactions Bibliogr. Society, Second series, IV (1923), pp.181–206; Segal, Flowers and Nature (1990), pp. 165–166; Soultrait, 17th century, 226; STCN 308020359 (3 copies, incl. 1 incomplete); USTC 1022789 (4 copies, incl. 1 incomplete; 3 the same as STCN); cf. Veldman, Crispijn de Passe and his Progeny (1564–1670): a century of print production (2001), pp. 205–212. [More on our website](#)*

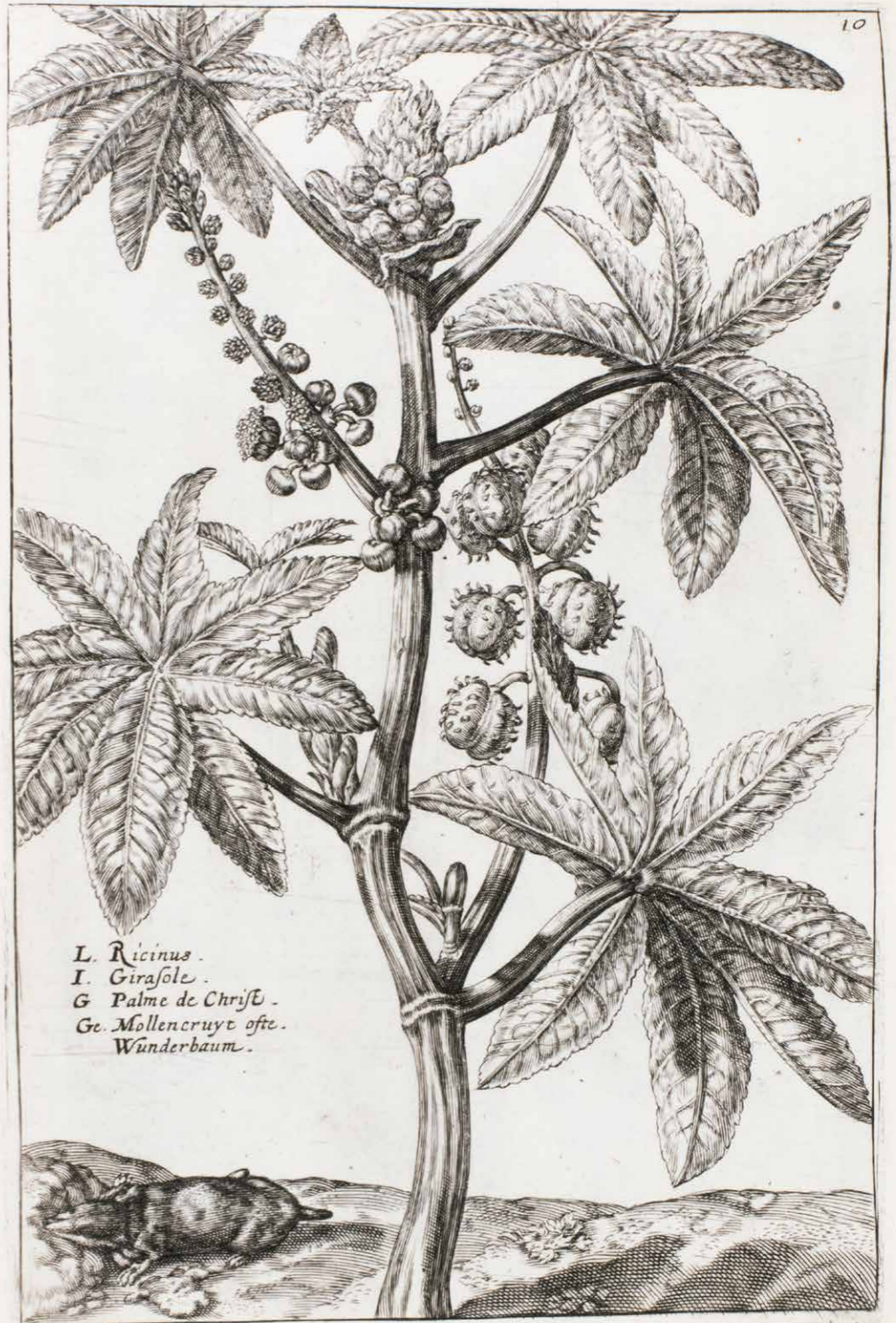




*Tulipa Gerardi
Jacobi lutea cum
rubris flammis*



*Tulipa Johannis Semini
argent coloris cum
purpuris flammis distinct*



*L. Ricinus .
I. Girasole .
G. Palme de Christe .
Ge. Mollencruyt ofte .
Wunderbaum .*



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*4 editions (1528–1531) containing 6 works on pharmacology, herbal medicine,
and magical gems, in blind-tooled pigskin (near Freiburg ca. 1570?)*

65. PAULUS OF AEGINA (edited by Otto BRUNFELS and Wilhelm KOPP). Pharmaca simplicia, Orthono Brunfelsio interprete.

Including: De ratione victus Gukielmo Copo Basiliensi interprete.

(Colophon:) Strasbourg, Georg Ulricher, September 1531.

With:

(2) VALLA, Giorgio. De simplicium natura liber unus.

Strasbourg, Heinrich Sybold, (colophon:) August 1528.

(3) ODO OF MEUNG (misattributed to Aemilius MACER). De herbarum virtutibus, cum Joannis Atrociani co[m]mentariis, ...

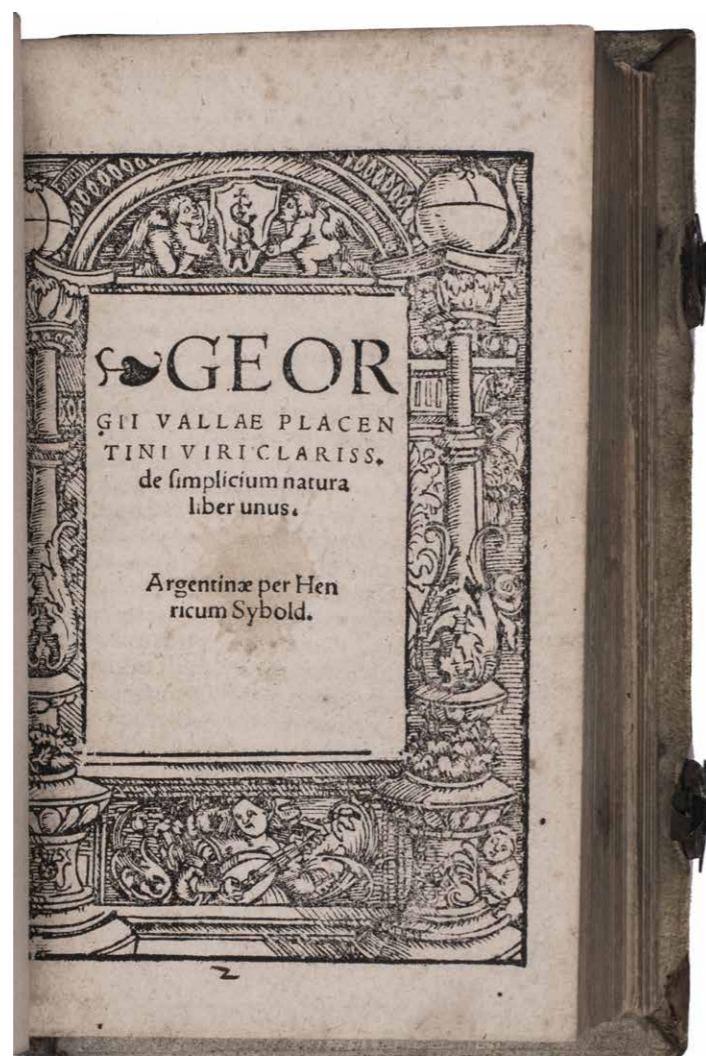
Including: **STRABO, Walafrid.** Ad haec. Strabi Galli Poetae et theologi clarissimi, hortulus vernantissimus.

Freiburg im Breisgau, (colophon:) Johann Faber, 1530.

(4) MARBOD OF ANJOU (with notes and additions by Georg PICTORIUS). De lapidibus pretiosis encheridion, cum scholiis Pictorii Villingensis. Eiusdem Pictorii De lapide molari carmen.

[Freiburg im Breisgau, Johan Faber], 1531. 4 editions containing 6 works, in 1 volume. 8° (16.5 × 11 cm). Ad 1: with a finely executed woodcut on the title page repeated on the verso of the otherwise blank last leaf, about 20 woodcut initials with pictorial decoration plus about 20 repeats and a vine-leaf ornament. Set in an Aldine-style italic with preliminaries in Venetian-style roman and a few words of Greek. Ad 2: with the title in a woodcut architectural frame, and a vine-leaf ornament. Set in a Venetian-style roman type with frequent Greek printed in the fore edge margins. Ad 3: with a space left for a manuscript initial at the opening of the main text, with a printed guide letter (not filled in). Set in an Aldine-style italic type with incidental Venetian-style roman and a few words of Greek. Ad 4: with a woodcut initial with pictorial decoration. Set in an Aldine-style italic. Blind-tooled pigskin (Freiburg or vicinity? ca. 1570?) over tapered wooden boards. With 2 engraved brass fastenings and a 19th-century paper spine label.

\$ 49 000



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Four editions printed and published in Freiburg and nearby Strasbourg from 1528 to 1531, containing six works of medical and pharmacological interest, all in the original Latin: the first edition of two Byzantine pharmacological works; the first edition of a Renaissance pharmacological work; an 11th-century verse description of nearly a hundred herbal medicines, here in the second edition to include the additions and commentaries of 1527; and the third and best edition of the first lapidary, written around 1100, discussing precious stones, especially the magical and therapeutic properties of gems.


Ad 1. First edition of two pharmacological works by the Byzantine physician Paulus of Aegina (ca. 625–ca. 690). The first, *Pharmaca simplicia*, prepared for publication by the great German pioneer of scientific botany Otto Brunfels (1488?–1534), provides brief accounts of the properties and uses of about 750 pharmacological simples, the basic ingredients for preparing medicines, listed mostly in alphabetical order. The second, *De ratione victus*, prepared by Wilhelm Kopp (ca. 1461–1532) from Basel, who moved to Paris in 1512 and became personal physician to King Louis XII, describes about 100 medicines, including mushrooms.

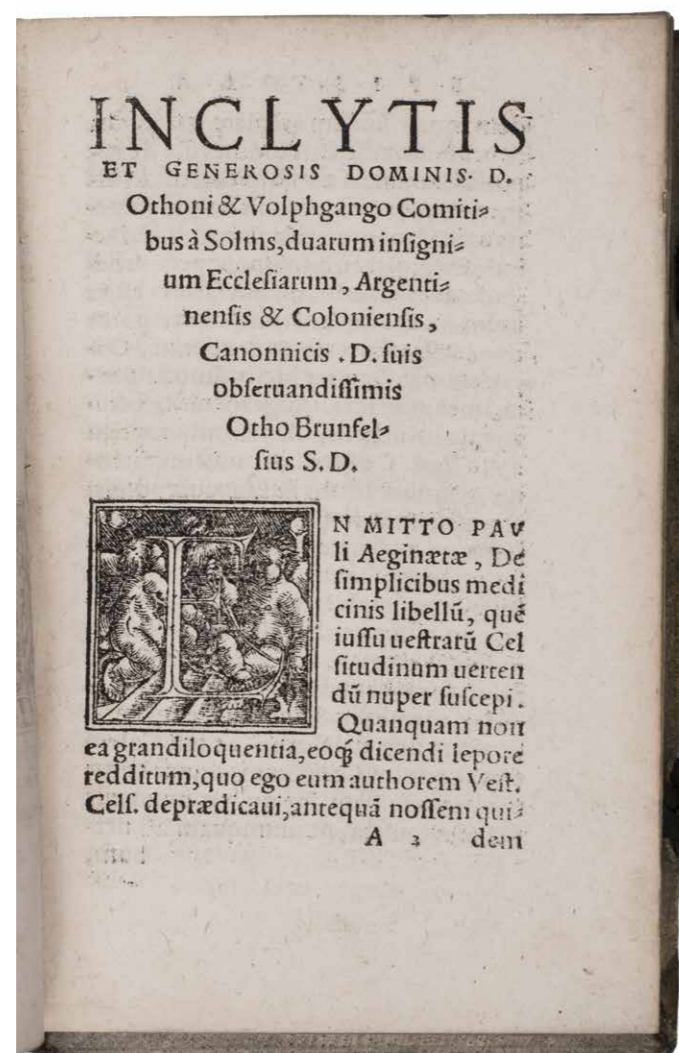
Ad 2. First edition of a posthumous pharmacological encyclopaedia by the humanist professor Giorgio Valla (1447–1500) at Venice. It contains brief instructions on the use of hundreds of herbal and other medicines, arranged alphabetically.

Ad 3. A didactic poem in Latin hexameters explaining the therapeutic value of (originally) 77 kinds of herbs, now usually attributed to the French medieval physician, Odo of Meung in the last quarter of the 11th century, but formerly to Aemilius Macer (70–16 BCE) and therefore sometimes called the Macer *Floridus*. It was a major influence on the Salerno *Regimen sanitatis* and through it on the Nicolai *Antidotarium*, making it a central work in the evolution of European medicine. Including the shorter and more botanical and horticultural poem by Walafrid Strabo (ca. 808–849), both with important new commentaries and additions by Johannes Atrocianus (ca. 1495?–ca. 1543?), giving nearly a hundred kinds of medicinal herbs.

Ad 4. Third and best edition of the first lapidary, written in verse around 1100 by Marbod of Anjou, Bishop of Rennes. It gives a detailed account of a wide variety of precious stones, especially the magical powers and therapeutic properties of gems. It is carefully edited and annotated by Georg Pictorius, who also added a few verses of his own. “There is a new spirit in his [Marbode’s] work, not seen in earlier lapidaries, which emphasizes that the knowledge of stones is useful and a means of power for men. Marbode’s lapidary then becomes the model for numerous subsequent treatises” (Schuh).

With owner’s(?) names and several contemporary and later manuscript notes. With the first title page slightly dirty, a faint water stain in the second, and minor marginal defects in 3 leaves of ad 3 (not affecting the text), but otherwise in very good condition. The impression of the tooling on the spine is no longer clear and there are a couple small holes and minor wear, but the binding remains in good condition, with most of the tooling on the boards sharp, so that the roll and stamps are very clear.

[12], 86, [1 blank], [1]; [104]; [4], 108; 55, [1] ll. Ad 1: Adams P496; USTC 683278; VD16, ZV12239; ad 2: USTC 659360; VD16, V195; not in Adams; ad 3: Adams O62; Durling 2892; L. Elaut, “Para-historisch kommentaar op ... de Macer Floridus, in: *Scientiarum historia I* (1959), pp. 149–159, at p. 153; USTC 609421; VD16, O270; ad 4: Sinkankas 4170 & 4172; USTC 674861; VD16, M931 & P2691; Ward & Corozzi 1495; cf. Adams M519 (1539 Köln ed.); Wellcome 4039 (1531 Wechel ed.).  More on our website



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*Celebrations in 19th-century Moscow:**photographic prints showing an Imperial coronation & the consecration of a cathedral*

66. [PHOTOGRAPHY – RUSSIA – MIECZKOWSKI, Jan]. [Collection of photographic prints depicting Moscow during the coronation of Alexander III & Maria Feodorovna and the consecration of the Cathedral of Christ the Saviour in May 1883].


[Russian Empire (probably Warsaw in present-day Poland)], Mechkovsky (= Jan Mieczkowski), [1883]. 9 photographic prints mounted on large white paper boards, captioned in Russian above and below the image. Kept together in a clear plastic sleeve. \$ 19 500

Rare photographic prints depicting the coronation of Tsar Alexander III and Tsarina Maria Feodorovna and the consecration of the Cathedral of Christ the Saviour, all in Moscow in May 1883. The prints are signed in print by the publisher/photographer “Mechkovsky”, meaning Jan Mieczkowski (1830–1889). Mieczkowski was a Polish photographer working in Warsaw when the city was part of the Russian Empire. It is said that he was one of the first photographers in the Russian Empire to work in the genre of news photography – his photographs of the events surrounding the coronation of the Tsar and the consecration of the cathedral in Moscow were an outstanding success in this field of photography.

The present photographs depict the major events taking place in Moscow in May/June 1883, mainly the coronation of Tsar Alexander III & Tsarina Maria Feodorovna taking place from May 10 to May 28 or, depending on which calendar is used (resp. the Gregorian vs. Julian calendar), from May 22 to June 9 1883. Mieczkowski captured all the key moments of the celebrations, including the entry of the royal retinue into Red Square, the anointing in the Assumption Cathedral of the Moscow Kremlin, the emperor’s visit to the Trinity Lavra of St. Sergius, the consecration of the Cathedral of Christ the Saviour, public festivities and the subsequent parade on Khodynka Field (only the scenes of the public festivities and the parade are not depicted in the present collection of prints).

A more extensive description is available upon request.

The paper boards are slightly browned and occasionally lightly foxed, the bottom left corner of one board (with one of the photos captioned: “Шествіе Ихъ Императорскихъ Велиѣствъ изъ Успенскаго Собора”) shows a small water stain, some prints show some minor scratches or other marks, mainly in the margins of the images. Otherwise the photographic prints are in very good condition. A remarkable selection of Jan Mieczkowski’s photographic prints depicting the celebrations in Moscow in May 1883.

 [More on our website](#)



Москва
Во время священнаго Коронаванія
Наше Императорскихъ Величества



СОБСТВЕННОСТЬ ИЗДАТЕЛЯ

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Красная Площадь въ моментъ появленія Государя Императора

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Mysterious speech concerning British-Portuguese relations and the founding of the Brazilian Empire

67. [PITT, William (attributed)]. Plano sabio, profferido no parlamento de Inglaterra pelo ministro de estado Mr. Pitt, sobre a continuação da guerra com a França, e trasladação do throno de Portugal para o novo imperio do Brasil.

Lisbon, Na typografia Lacerdina, 1808. 4°. 20th-century gold-tooled black sheepskin, loss of leather around the spine, green decorated end papers, bound by Frederico d'Almeida in Lisbon. \$ 3800

Rare first edition of “one of the most mysterious and interesting documents in the history of Brazil” (Fernandes). The work contains a speech allegedly given in the British Parliament on January 31, 1799, by William Pitt the Younger (1759–1806), the first prime minister of the United Kingdom. In the speech, he advocates for the creation of a Portuguese empire in Brazil. He predicts the transfer of the Portuguese court from Lisbon to Rio de Janeiro and proposes the transfer of the imperial capital to a new city in the centre of Brazil, to be named “Nova Lisboa”. The present edition is very scarce and we have not been able to find it in any sales records of the past hundred years.

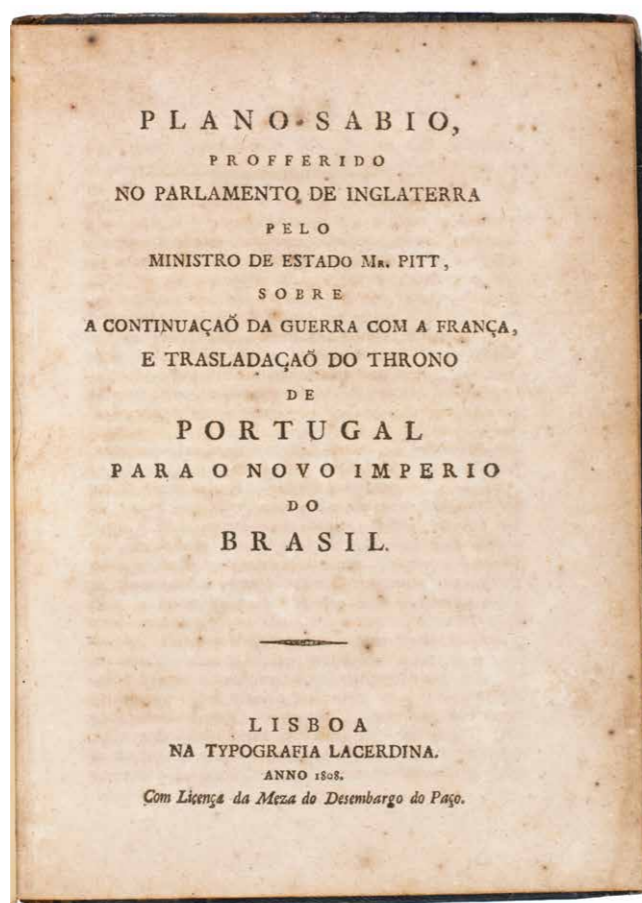
During the Napoleonic Wars (1803–1815), Britain was engaged in a conflict with France. William Pitt the Younger was a key figure in British politics during this period. His speech revolves around Britain’s strategic considerations in a war that was characterised by shifting alliances and intense rivalries across Europe. Portugal, as a longstanding ally of Britain, played a crucial role in these dynamics.

When Napoleon’s forces invaded Portugal in 1807, the Portuguese royal family, including the later King João VI, fled to Brazil under British protection. This event marked the beginning of Brazil’s trajectory towards becoming an independent empire.

While Pitt’s speech has been well studied, its authenticity has been questioned since the middle of the 19th century. The speech is not mentioned in any British libraries or archives, nor can it be found in Parliament records. It has been speculated that it may have been written by a Portuguese or Brazilian author. However, as a considerable part of the text concerns British interests in controlling Brazilian trade, a British authorship seems more likely. Nevertheless, the work was apparently quite successful in Portugal when it was first published, and offers a fascinating insight into the very start of Brazil’s journey towards independence.

With the label of bookbinder Frederico d’Almeida mounted on the verso of the front free flyleaf, remnants of a large bookplate on the front pastedown. The binding is worn, the leather around the spine is gone, the leather on the boards has started to chip off, mainly around the edges and corners of the boards, the joint of the front board is cracked, browned throughout. A remarkable and mysterious publication concerning the founding of the Brazilian Empire.

14 pp. *Borba de Moraes*, p. 677; *Fernandes*, G., *A Brasília de William Pitt*, 2020. In: *Arquitetura em notas* (blog: <https://lwp.melp54DSn-zl>); *Jisc* (1 copy); *Porbase* 822057 (4 copies); *WorldCat* 1062048983, 78609413, 53850331 (6 copies); cf. *JCB, Portuguese and Brazilian books*, 809/14 (2nd ed.); not in *Innocencio*; *Rodrigues*. 📖 More on our website



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Rare first edition of an important treatise on opera

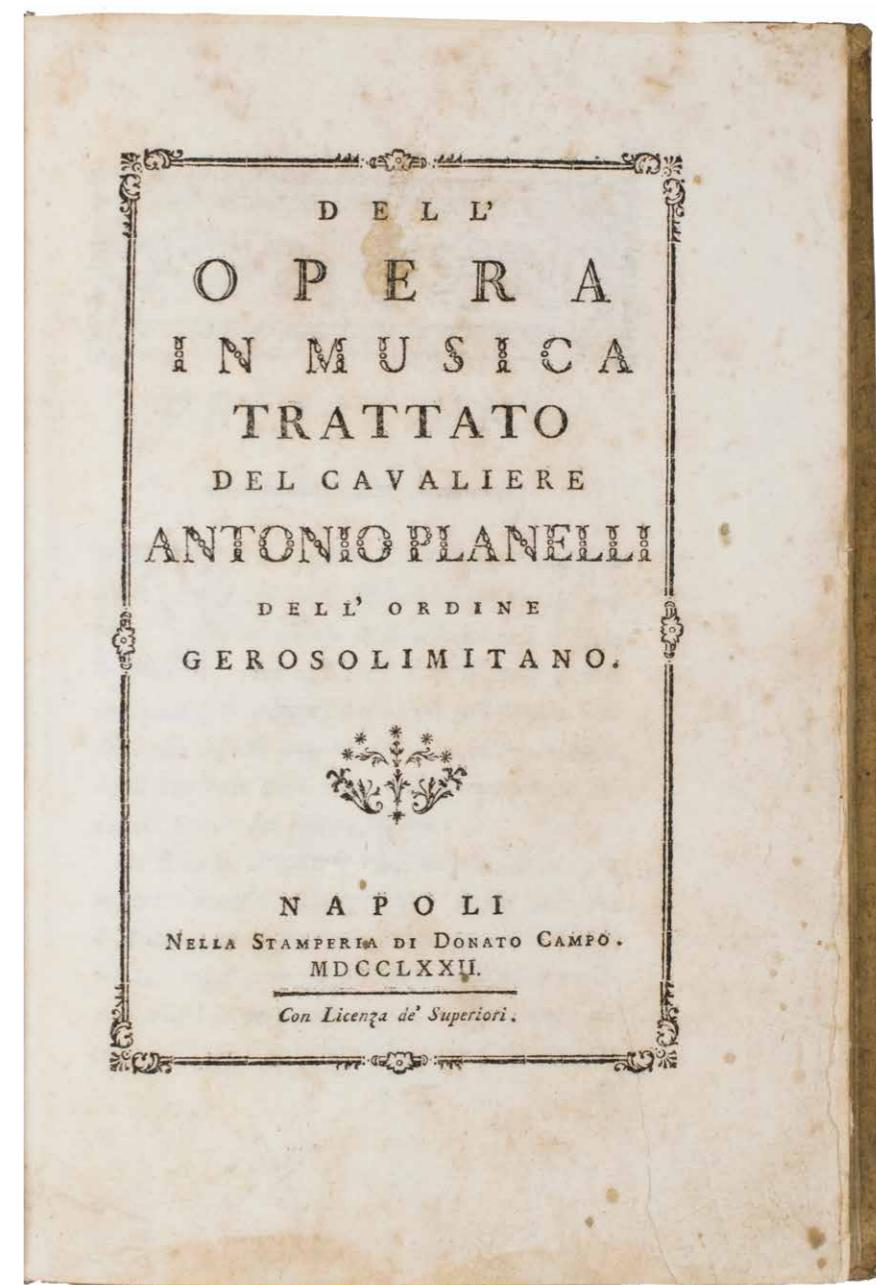
68. PLANELLI, Antonio. Dell'opera in musica trattato del cavaliere Antonio Planelli dell'ordine Gerosolimitano.

Napels, Donato Campo, 1772. 8°. Contemporary half vellum with a 19th-century spine label. \$ 4000

First edition of a fundamental treatise of Enlightened thought on opera and the most important work on theatre in Italy during this era. Stefano Artega calls him “the best of those who have so far come to light” on the subject of musical and theatrical theory. In three parts Antonio Planelli (1737–1803) treats the stage, dance and music, referring to Vico, Diderot and D'Alembert, Algarotti, Gluck's *Alceste* and arguing against the style of the Bourbon court. The author was just 33 and still a student when this work first appeared. He later became more involved in mineralogy and was appointed director of the Mineralogical Museum of Naples. A modern edition of the present work appeared in 1981.

Repair to the foot of the half-title. Title page slightly spotted. Otherwise in good condition.

15, [5], 272 pp. *Biographical dictionary of Italians 84* (2015); *Scheurleer I*, p. 139; not in *Hirsch*; for the author: *Stefano Artega, Rivoluzioni del teatro musicale italiano, Venezia, 1783, vol. I, p. 219.* [More on our website](#)



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One of the greatest of English travel books: the first edition of the “Pilgrimes” together with the 4th & best edition of the “Pilgrimage” – with many extra plates

69. PURCHAS, Samuel. Purchas his pilgrimes. In five bookes. ...

London, printed by William Stansby for Henry Featherstone, 1625.

With:

(2) PURCHAS, Samuel. Purchas his pilgrimage ...

London, printed by William Stansby for Henry Featherstone, 1626. 2 works in 5 volumes, the first in 5 parts, 4 volumes and the second in 4 parts, 1 volume. Folio. Ad 1 with the engraved frontispiece, 5 folding engraved maps, 58 half-page engraved maps by Hondius, 2 full-page engraved plates (including 1 folding), 5 half-page engraved plates, and numerous

woodcut illustrations. Further extra illustrated with 94 engravings taken from various late 16th- or early 17th-century travelogues: 1 engraved frontispiece, 1 title page (with an engraved world map on recto and an engraved portrait of Jacob le Maire on verso), and 92 engraved maps or plates (including 48 half-page and 18 folding). Ad 2 with 1 folding engraved map of China, 1 half-page engraved illustration, and 23 half-page engraved maps by Hondius in the text. Uniform 19th-century black tooled brown morocco (by Hatton, Manchester), spines lettered in gold, gold-tooled turn-ins, marbled endpapers, gilt edges. \$ 135 000



The first edition of the *Pilgrimes* together with the fourth and best edition of the *Pilgrimage*, here in its first issue with a variant reading on the title (“unto this Present. In foure parts”) and with the first leaf of the dedicatory epistle to Archbishop George Abbot mis-signed A2. This fourth edition of the *Pilgrimage* forms the fifth, or supplementary, volume to the *Pilgrimes*. The present copy is illustrated with many extra plates, often from the original editions of the texts, which are here translated into English. This extra illustrated copy undoubtedly is one of the finest copies of one of the greatest of English travel books.

Samuel Purchas (ca. 1577–1626), was an English clergyman and compiler of travel literature, a near-contemporary of Richard Hakluyt (1553–1616). Purchas was born at Thaxted, Essex, and graduated at St John’s College, Cambridge, in 1600; later he became B.D., and was admitted at Oxford in 1615. In 1604, he was presented by James I to the vicarage of Eastwood, Essex, and in 1614 he became chaplain to Archbishop George Abbot and rector of St Martin, Ludgate, London. He had previously spent much time in London on his geographical work.

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The original design of his work *Purchas his pilgrimage* (1613), was as a survey of peoples of the world and their religions. But such was its success that he expanded it into his famous compilation of travel literature: *Hakluytus posthumus, or Purchas his pilgrims* (1625) for which he used the papers of Richard Hakluyt, East India Company records, as well as other manuscript material. Purchas' work is in fact a continuation and enlargement of Hakluyt's *The principal navigations* and was widely used as a source for information about foreign lands and cultures by natural philosophers.

The fourth edition of the *Pilgrimage* is usually catalogued as the fifth volume of the *Pilgrimes* (as it is here), but the two works are essentially distinct. Purchas died in September or October 1626, according to some sources in a debtors' prison. None of his works was reprinted till the Glasgow reissue of the *Pilgrimes* in 1905–1907. As an editor and compiler Purchas was often injudicious, careless and even unfaithful; but his collections contain much of value, and are frequently the only sources of information upon important questions affecting the history of exploration. *Purchas his pilgrimage* was one of the main sources of inspiration for many writers. From Milton to Coleridge (cf. the poem *Kubla Khan*) and Thoreau, and onwards to the 20th century, scholars have made use of these great volumes, which have served to spread geographical, political, and economic knowledge of foreign lands in the English tongue, to mould English attitudes to foreigners and to inspire poets.

Purchas followed the general plan of Hakluyt, but he frequently put the accounts in his own words. The main divisions of the work fall into two parts: the first covering the world known to Ptolemy, the second continuing the descriptions to Purchas' own day. The collection includes the accounts of Cortés, Magellan, Van Noort, Spilbergen, and Barents, as well as the various Portuguese voyages to the East Indies, Jesuit voyages to China and Japan, East India Company voyages, and the expeditions of the Muscovy Company.

Very good copies of this great work from the library of the Earls of Macclesfield (Shirburn Castle), with the book plates of the North Library. All of the folding maps and charts have been backed on linen. Ad 2 with a manuscript owner's inscription in black ink on the title page: "Ex lib. Roberti Gray, Colleg. med. Lond. et Edinburg socii. 1700". Overall in very good condition.

Howgego P163; L.E. Pennington (ed.), The Purchas handbook: studies of the life, times and writings of Samuel Purchas 1577–1626 (London, 1997. Hakluyt Society, 2nd series, no. 185–186), esp. the bibliography by Pamela Neville-Sington in vol. 2, pp. 465ff. Ad 1: Borba de Moraes, pp. 692–693; Church 401A; Hill, p. 243; Sabin 66683–66686; Ad 2: Sabin 66682.

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VIRGINIA

Maffawomecks

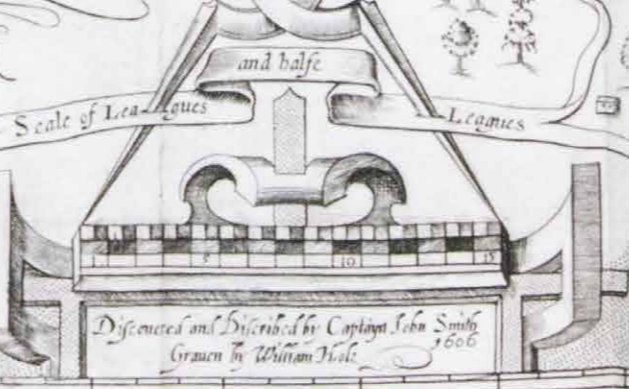
Signification of these marks,
To the crosses hath bin discovered
what beyond is by relation
Kings houses 2
Ordinary houses 2



POWHATAN
his rate & fashion when Capt. Smith
was delivered to him prisoner
1607



The Sasquesahannons
are a Gram like people &
take thus a word



Discovered and Discovered by Captain John Smith
Grown by William Hole 1606



THE VIRGINIAN SEA

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Persian music theory from “The Pearly Crown”

70. QUTB AL-DIN AL-SHIRAZI. Durrat al-taj wa-khulasat al-nitaj fi ‘ilm al-musiqā.


Shiraz, 1151 AH [= 1738/39 CE]. 4° (ca. 16.5 × 21 cm). Persian manuscript on gold-flecked paper. In tidy black naskh script in 22 lines, rubricated throughout, with numerous tables and diagrams. Contemporary leather-backed patterned boards.

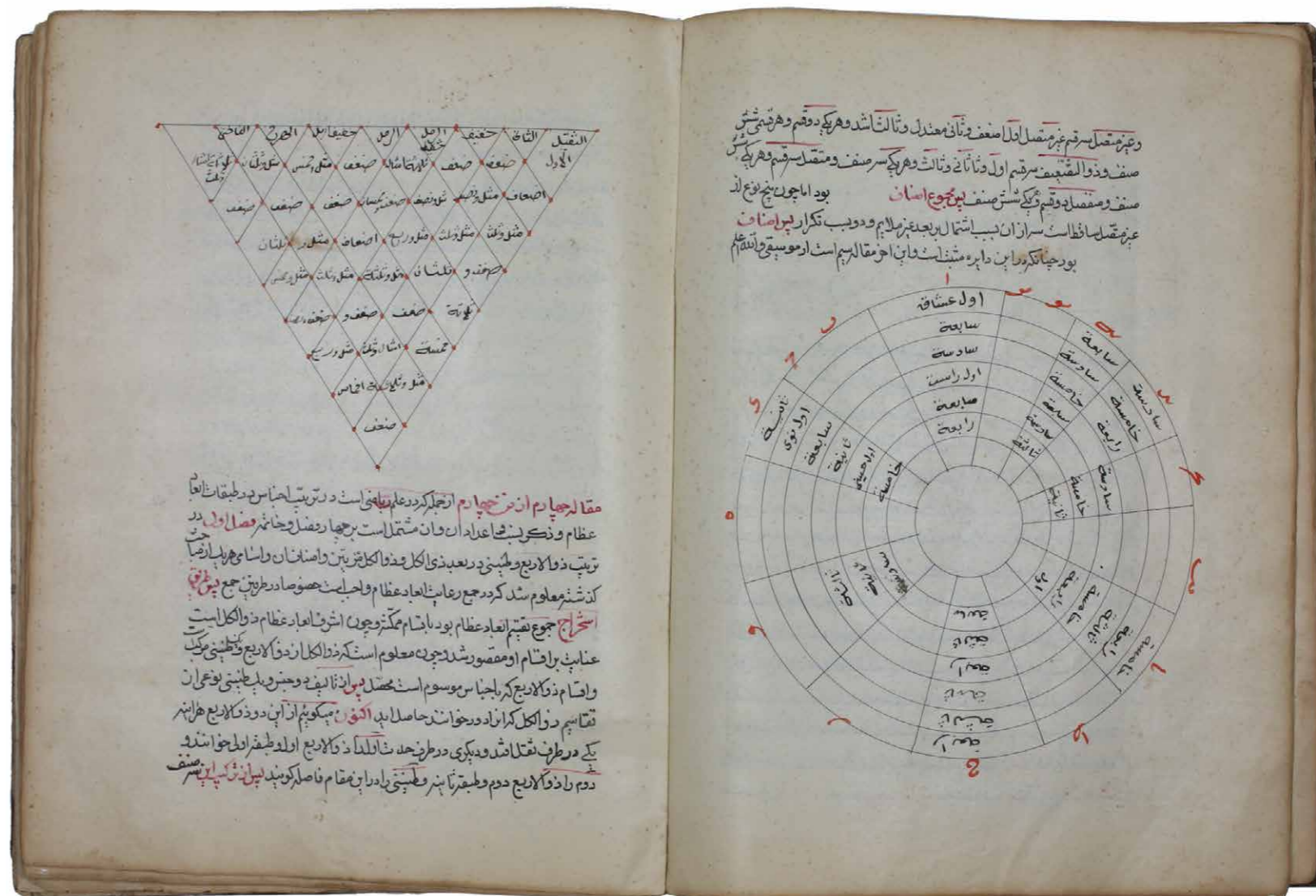
\$ 38 000

A section of “The Pearly Crown”, easily the most influential work of the Persian poet-polymath Qutb al-Din al-Shirazi (1236–1311). This, the fourth section of the fourth chapter, is devoted to musical theory. Musical theory was already an advanced mathematical field in Persia by the time Qutb al-Din composed his work sometime in the first years of the 14th century (between 1294 and 1306). In this manuscript, the details and subtleties of music and musical notes are explained visually across numerous charts and tidy geometrical diagrams. – “The Pearly Crown” was a general encyclopedic work, and discussed not only music theory but also natural philosophy, logic, theology, astronomy,

mathematics, ethics, and even affairs of state. As an encyclopedic text, it drew upon various sources, particularly the “Risala al-Sharafiyah fi’l-nasab al-ta’lifiyah” by Qutb al-Din’s contemporary Safi al-Din al-Urmawi (d. 1294), with additional material taken from Al-Farabi’s (872–951) “Kitab al-Musiqā al-Kabir” and Ibn Sina’s (980–1037) chapter on music in “Kitab al-Shifa”. This particular copy, per its colophon, was commissioned for Mirza Muhammad Ali and copied in the city of Shiraz by Isma’il Shirazi.

Light external wear, a few minor hints of paper damage and repair, altogether in good condition.

57 ll.  More on our website



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Very rare set of hand-coloured engraved plates depicting Scottish clans

71. RITCHIE, Alexander (engraver). Clans of the Highlands of Scotland.

Edinburgh, C. Sinclair, [between 1850 and 1873]. 15.5 × 12 cm. With 12 very detailed, hand-coloured engravings of Scottish men representing 12 clans in their traditional tartans. All engravings are mounted on dark green moiré-grained cloth in 2 sets of 6, respectively folding out from the front and back pastedowns. All engravings are captioned in the plate, giving the name of the clan depicted and a short description of the scene, and signed by the engraver, Alexander Ritchie. Original publisher's gold- and blind-stamped green wave-grained cloth, with the title in gold within an elaborate gold-stamped frame on the front board and a blind-stamped ornamental oval centrepiece (a personification of Scotland?) within an elaborate blind-stamped frame on the back board, remnants of red cloth ties. \$ 3800

Very rare, first and only edition of this set of 12 hand-coloured engravings showing Highland clans of Scotland, engraved by Alexander Ritchie (active ca. 1846–ca. 1900?). Ritchie is a relatively unknown but otherwise quite successful 19th-century engraver and lithographic printer from Edinburgh. The clans depicted in the present work are represented by one central figure dressed in the clan's traditional tartan while participating in a particular activity. The clans included are: Clan McPherson (golfing); Clan McDonald (playing bagpipes); Clan M(a)cKenzie (as part of a Scottish infantry regiment: the 78th Highlanders / The Ross-shire Buffs); Clan Campbell (throwing the hammer); Clan MacGregor (leistering salmon); Clan Murray (depicted with a dog); Clan McLean (deer stalking); Clan Grant (curling); Clan Stuart (angling); Clan McDuff (otter hunting); Clan Cameron (putting the stone, a Scottish heavy athletic event); and Clan Gordon (dancing).

The present work is very rare as we have not been able to trace it in any sales records of the past 100 years, no other copies are offered for sale, and we have traces only three other copies – in the collections of the National Library of Scotland, the University of Guelph (Canada), and the hand-coloured rare books collection of Mr. S.P. Lohia. A similar work titled *Hay's Clans of Scotland*, also comprising ca. 12 engravings by Alexander Ritchie, was published around the same time by David Hay in Edinburgh. This work is also quite rare.

The engraver responsible for the illustrations in *Clans of the Highlands of Scotland* should not be confused with the Scottish-born American painter and engraver Alexander Hay Ritchie (1822–1895).

With a manuscript annotation on the back board in black ink ("Glasgow August"), the corners of the boards are very slightly rubbed and/or bumped, internally only occasionally very slightly foxed. Otherwise in very good condition.

[2 sets of 6 engravings folding out]. *NSL digital publication listing Scottish printers, publishers, etc., "RITCHIE, Alexander", online via: <https://www.yumpu.com/en/document/read/5677434/nasfield-jean-printer-edinburgh-national-library-of-scotland>; Ross, *The Scot in America*, p. 184; SPL Hand Coloured Rare Book Collection, splrarebooks.com ref 883 (1 copy); WorldCat 30854574 (2 copies); cf. for Hay's clans of Scotland engraved by A. Ritchie: WorldCat 1086952809 (4 copies).* [👉 More on our website](#)



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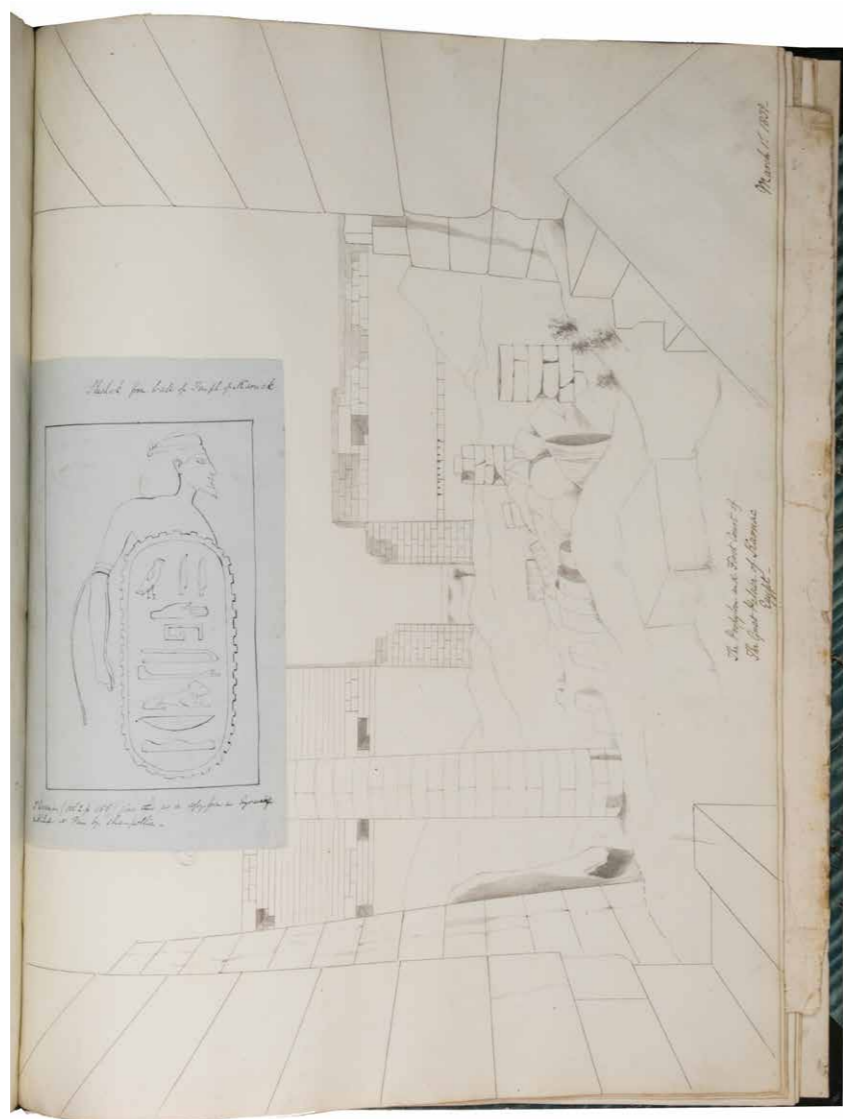
Religion & Devotion

Science & Technology

Egypt and Nubia in 45 early drawings and squeezes, preserving images of sculptures and inscriptions

72. ROBERTSON, William (draughtsman). Egypt & Nubia.

Cairo [and elsewhere in Egypt and Nubia], 1838–1839. Folio (48 × 36.5 cm). Album containing 42 pencil and other drawings (a few partly coloured) and 3 squeezes, some on the album leaves and some loosely inserted, mostly of ancient Egyptian and Nubian architecture, sculpture, bas-reliefs and hieroglyphic inscriptions, but also with a few botanical drawings and landscapes with buildings. Most have English-language captions in brown ink and are signed and dated 1838 to 1839. New black half morocco, using mid-19th-century marbled paper for the sides. \$ 49 000



An album of drawings (and squeezes of bas reliefs) made by William Robertson on a journey from Cairo in December 1838 down the Nile into Nubia, reaching as far south as the present-day Egyptian-Sudanese border region, including the temples of Abu Simbel, in January 1839, then returning via Philae, Karnak and other sites to Thebes in February 1839. They give very detailed views of numerous buildings, sculptures, bas-reliefs and hieroglyphic inscriptions, as well as more distant views of landscapes with buildings and three botanical drawings. Since many of the ancient Egyptian sites have been looted and damaged over the years, these early drawings and squeezes provide an important record of what was there in 1838/39 and how it was situated, before the first photographs were made.

While Robertson made most of his drawings on site, he drew the Temple at Luxor after a drawing by Achille Émile Prisse d'Avennes (1807–1879) who began exploring and drawing the ancient Egyptian sites in 1836 and published many of his drawings in 1847.

A few of the original album leaves are now detached and may have been removed by the artist himself. One inserted drawing is severely foxed and one inserted floor plan is rather dirty, but in general the drawings are in very good condition.

[37] ll. including title leaf and 7 blanks, plus 16 loosely inserted ll. [More on our website](#)



Ramesses II (Sesostris) besieging a strong Fortress in Asyria -
From a painted bas-relief on the South Wall of the
principal chamber in the great temple of Abou Simbel,
Thebes.

January, 1839.

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*With the embroidered arms of the marquis
and marchioness de Verneuil on the front board*

73. ROQUES, Pierre. Le vray pietisme ou traité, dans lequel on explique la nature & les effets de la piété; la juste étendue du renoncement au monde; où l'on remonte à la source générale du peu de vertu qu'il y a entre les Chrétiens, où l'on indique les moyens d'acquérir une piété solide; & où l'on fait connoître comment la piété nous dispose à l'égard de ceux qui ne pensent pas comme nous en matière de religion.

Basel, Jean Brandmuller, 1731. 4°. With engraved frontispiece portrait of the author by F.A. Störcklein. Contemporary vellum, with large embroidered coat of arms on front board (17.5 × 15.5 × 1 cm), with silver and gold thread. \$ 8000

First edition of the main work of Pierre Roques (1685–1748), French Protestant minister in Basel. It is a defence of a “true pietism”, i.e. a rational and tolerant form of piety, against liberalism on the one hand and “enthusiasm” on the other. It was translated into German in 1748.

The book is bound in vellum, with an embroidered double coat of arms mounted on the front board. The arms are of Eusèbe-Jacques Chaspoux, marquis de Verneuil (1695–1747) and his wife Louise Françoise Bigres (d. shortly after 1747), the marchioness de Verneuil. Chaspoux de Verneuil was a high-ranking courtier: «the doyen des secrétaires de la chambre du Roi et introducteur des ambassadeurs». His castle is in Verneuil-sur-Indre (Dept. Indre et Loire, arrond. Loches) and still exists. His coat of arms: a golden pelican with its two chicks on an azure field with three golden crescents on a red field; hers: a lion before a golden fence with three roosters on an azure field above.

Restored tear in the portrait, but the book otherwise in very good condition. The embroidered arms has survived surprisingly well considering its position on the front board, but has a few loose threads and some damage to the arms.

7, [1 blank], [12], 596, 70, [1], [1 blank] pp. J. van den Berg, “Le vray piétisme: Die aufgeklärte Frömmigkeit des Basler Pfarrers Pierre Roques”, in: *Zwingliana 16/7* (1983), pp. 35–53; Olivier, *Manuel de l'amateur de reliures armoriées françaises*, pl. 2200.

[More on our website](#)



*Exceptionally rare English edition of a highly important work on insects,
with beautiful hand-coloured plates*

74. [RÖSEL VON ROSENHOF, August Johann and Cornelius Heinrich HEMMERICH (engravers)]. A collection of curious insects.

London, printed for Robert Sayer, [between 1760–1766]. Oblong 4° (ca. 20 × 30 cm). With a hand-coloured engraved title page, and 12 hand-coloured engraved plates. 19th-century gold tooled quarter brown calf, sprinkled paper sides. \$ 9500

Exceptionally rare English edition of one of the most important entomological works of the 18th century, with 12 beautifully hand-coloured plates. The plates have been considered some of the most accurate depictions of insects from the time, and show moths, butterflies, caterpillars, dragonflies, mosquitoes, and many different types of beetle in great detail. The present edition appears to be very rare, as we have not been able to find any other copies in libraries or in sales records, nor has it been mentioned in any of the relevant reference works. The present work is an English edition of August Johann Rösel von Rosenhof's (1705–1759) *Der monatlich-herausgegeben Insecten-Belustigung* (1746–1761). Rösel was an artist who designed and engraved the nearly 300 plates in this work himself. The English version contains only 12 plates, which were engraved by Cornelius Heinrich Hemmerich (fl. 1740). These plates appear to be unique to the English version. While they are clearly derived from Rösel's work, they are not direct copies, as the insects on the plate have been arranged differently. This was likely done because the English edition was published in oblong format, while the German version was not. The plates in the present work are numbered 83–95, which gives the impression they were part of a larger collection. However, the

reference works only mention 12 plates and a title page, so the work is in itself complete. The edges and corners of the boards are scuffed, the boards have been rubbed. The plates are somewhat stained and soiled, affecting plate 92, the edges are slightly frayed, the title page and plate 93 are torn in the lower margin, plate 92 is lacking a portion of the lower margin, without affecting the plate, a temporary tattoo of a green butterfly has been added later to plate 86, touching one of the engraved insects, and a later drawing of a moth has been added to plate 92, pencil scratching on the endpapers. Otherwise in good condition.

[13] ll. Cf. Horn/Schenkling 18267 (other ed.); Jisc Library Hub (1 copy, unclear which edition); Jung, Rara, p. 162 (other ed.); Nissen 3466c (other ed.); WorldCat 1492113345 (1 copy, 1794 ed.). [👉 More on our website](#)



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A colourful mounted Bedouin falconer by a leading orientalist painter

75. 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).
\$ 30 000

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 on our website



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Adventurous travels in the Dutch East Indies, beautifully illustrated with 15 plates, including 3 on elephant hunting & 1 on crocodile hunting

76. SAAR, Johann Jacob. Ost-Indianische Funfzehen-Jährige Kriegs-Dienst und wahrhaftige Beschreibung ...

Nuremberg, printed by Wolfgang Eberhard Felssecker and sold by Johann Tauber, 1662. Oblong 8°. With an engraved title page of a ship engaged in a sea battle, an engraved portrait of the author, and 15 engraved plates. Further with woodcut tailpieces, woodcut decorated initials, and headpieces built up from typographic ornaments. Set in fraktur type with incidental schwabacher, roman, and italic. Contemporary vellum, with the manuscript title and author on the spine, modern mint green closing ties, red sprinkled edges. \$ 19 000

First edition of Johann Saar's extensive account of his travels from 1644 to 1659 in the Dutch East Indies, the Moluccas and Ceylon (present-day Sri Lanka). This account, with beautiful plates depicting various aspects of the East Indies, Ceylon and their cultures, including rare eye-witness depictions of native elephant hunting, is a great source of information for the 17th-century exploration of the East Indies and especially Ceylon. The first edition is quite rare, as we have only been able to trace two other copies in sales records of the past hundred years.

Johann Jacob Saar (1625–1664) was a German seaman. After working in the service of the Dutch East Indian army in Bantam, Batavia, and the Moluccas, Saar moved to Ceylon in 1647, which he describes most extensively, though he also covers Java, Batavia, the Banda islands, etc. He describes Ceylon's trees and fruits, wild animals (including the hunting of crocodiles, depicted in 1 plate). He also gives more cultural-anthropological and historical information, such as how the natives treat their sick and dead people, how

the king of Ceylon wanted peace with the Dutch, and he comprehensively describes the local practice of elephant hunting, which is beautifully illustrated in three plates. These illustrations, like the others, underline the diversity of the narrative. He and his crew then sailed from Ceylon to the coast of Goa. He describes how the Portuguese tried to capture a silver-fleet from the Japanese, but he also describes a sea battle off the coast of Goa between the Dutch and the Portuguese. On their way home, Saar visited and described Cape Town too, including Table Mountain, depicted in one of the plates.

The vellum is somewhat soiled, with brown stains on the front and back, the ties and flyleaves have recently been replaced. The work is somewhat foxed throughout, with annotations in some of the margins. Otherwise in good condition.

[12], 50, 170, "20" [= 18], [12] pp. *Cat. NHSM*, p. 174; *Landwehr VOC 308; Tiele 952; USTC 2567770 (9 copies); VD 17 23:253491D*. [More on our website](#)



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Pioneering photographs of Jerusalem made in 1854, with 40 original salt prints

77. SALZMANN, Auguste. Jérusalem. Étude et reproduction photographique des monuments de la ville sainte depuis l'époque Judaïque jusqu'à nos jours.

Paris, Gide & J. Baudry (on the back of both half-titles and the back wrapper of the text volume: printed by Jules Claye in Paris; on each photographic plate: printed by Louis Blanquart-Evrard in Lille), 1856. 2 volumes. Folio. With 40 mounted salt print photographs, 3 full-page plates (2 lithographs, 1 chromolithograph), and numerous illustrations in the text. Volume 1 in contemporary gold-tooled half black goatskin. Volume 2 in contemporary gold-tooled quarter red goatskin. \$ 49 000

Splendid publication on the monuments of Jerusalem, with 40 original salt-print photographs. They are some of the earliest photographs of Jerusalem and preserve excellent images of many important sites and buildings that have since been destroyed or damaged. "The images surpass the partiality of mere words and manual drawings" (Lyons). A "strikingly beautiful set" of photographs (*After Daguerre*). It includes eleven general and detail views of the Holy Sepulchre, four of the Temple, five city gates, the Mosque of Omar and many of the other most important monuments of the Jewish, Christian and Islamic religions. Salzmänn also drew the illustrations for the text volume, including the two-colour plan of the Temple and the chromolithograph of the mosaic of Jesus in the Holy Sepulchre. Although Joseph-Philibert Girault de Prangey's daguerreotypes provided the first photographic images of Jerusalem in 1844, Salzmänn's present salt prints give a far better picture of Jerusalem's most important monuments. The work is exceptionally rare on the market, and even more rare in a complete state; most listings lack the text volume. We have only been able to find a complete set in one other sale record of the past hundred years.

The present series of salt prints is said to have been made from calotype negatives, though they were printed by Louis Blanquart-Evrard, famous for introducing the silver-albumen negative ca. 1850. After visiting Palestine in 1850–1851, the French numismatist and archaeologist Felix de Saulcy claimed that many sites in Jerusalem dated back to the time of the Old Testament. Salzmänn believed him and to support the arguments, he made about 150 photographs in Jerusalem in the period January to April 1854 and his assistant Carl Durheim (1810–1890) stayed a month longer to make about 50 more, as Salzmänn notes in his introduction to the present book, dated June 1854. The present text volume was issued with two different plates volumes.

In spite of its large size, the present is the "petit édition". The "grande édition" included 180 photographs on a larger scale. The present edition was beautifully produced by the fine printer Jules Claye, mixing the neoclassical Didot-style romans with headings in Louis Perrin's recent inscriptional-style "Augustaux" capitals for some of the headings (2 sizes), along with sans-serif and slab-serif types, which at this date were also associated with antiquity. The plates volume was published in 10 instalments of 4 plates each.

With the purple library stamp of Petit séminaire Saint Louis de Gonzague, Montigny-les-Metz, on the title pages of both volumes, and a Greek bookplate mounted on the front pastedown of the plate volume. The bindings of both volumes are slightly rubbed, the cloth on the text volume is slightly soiled. Both volumes are somewhat foxed throughout, sometimes affecting the mounted salt prints. Otherwise in good condition.

[4], 90, [2]; [4], [2] pp. + 40 leaves with mounted salt prints. *After Daguerre: masterworks of French photography* (New York, 1980), p. 161; Borret, T., *Bibliotheca Palestinensis* (1884), no. 1097; Lyons, C., *Antiquity & photography* (2005), p. 40; Newhall, B., *The history of photography*, p. 50; not in D. Dratwa, *Kaarten en beelden van het Heilige Land* (Brussels, 1993); Vilnay, *The Holy Land in old prints and maps* (1965). [🔗](#) More on our website



Arg. Salmana

JÉRUSALEM
MOSQUÉE D'OMAR, CÔTÉ OUEST

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Deluxe album containing 19th-century hand-coloured photographs of China and its people by the leading photographer in Shanghai during the late Qing dynasty

78. SAUNDERS, William Thomas (photographer). [Portfolio of sketches of Chinese life and character].

[Shanghai, China, 1871]. Oblong album (ca. 41 × 56 cm). With 51 hand-coloured photographs mounted on the recto of 50 leaves. Contemporary gold- and black-tooled red sheepskin, with a hand-carved wooden panel mounted into the front board, showing a Asian house with 4 people around a round table, a cat or similar pet in the foreground next to a person smoking a pipe (an opium pipe?) being approached by a servant with two plates food, gold-tooled turn-ins, gilt edges, white watered silk endpapers. \$ 135 000

A spectacular album containing 51 hand-coloured photographs of tradesmen, local people, their costumes (costume studies), and landscapes of Shanghai. The photographs are mounted in a splendid album with a hand-carved wooden panel mounted in the front board. Saunders' poignant portraits of hardworking tradesmen and itinerant workers capture the vibrant street life associated with Chinese urban culture. Saunders' studio portraits of local professionals and elegant women also depicted aspects of Chinese life that were new to many Westerners. Saunders' most famous image is a staged scene of a beheading, with calligraphic banners in the background (no. 32 in the present album). Despite the photographer's apparent talent, his observations, extensively documented in the captions beneath each photograph, unintentionally reveal his colonialist biases. It is striking that, while the images were thoughtfully composed and compelling, with careful consideration of his subjects, today's viewer would be taken aback by his candid remarks. William Thomas Saunders (1832–1892) was a British-born photographer who settled in China and became the leading photographer in Shanghai during the late Qing dynasty. He was the first photographer known to produce hand-coloured photographs in China. Saunders first travelled to China in 1860 as an engineer. Upon his return in Britain, he studied photography before returning to China in 1862. That year, he opened a commercial photography studio in Shanghai with the photographic equipment he brought from Britain. His studio grew to be the most successful photography studio in Shanghai in the late 19th century. He was active in his studio from 1862 to ca. 1887.

A complete list of contents is available upon request.

The binding shows slight signs of wear (some minor scratches in the leather), the wooden frame is somewhat damaged, as elements of the scene are missing and most notably a cut in the middle of the scene effectively decapitating one of the people around the table, internally some light foxing throughout. Otherwise in very good condition. A remarkable collection of hand-coloured photographs of scenes in Shanghai in a deluxe album with a hand-carved wooden scene in the front board.

[50] ll. *For the photographer: Bennet, History of Photography in China (volume 2) Western Photographers, pp. 83–106.* [👉 More on our website](#)



No. 32—DECAPITATION
Our artist has seized the moment when the culprit, half stupefied with opium, having been shot out of the cage or basket in which he has reached the ground, has his frame firmly grasped and pulled over his head by a man who will by tightening his hold keep the neck steadily stretched for the knife. The executioner usually performs his duty very dexterously, a second blow from the short, broad sword or knife being hardly ever required. The magistrate deputed to witness and report the execution sits behind a desk upon which is laid the death warrant.



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*Three fine, magnificently hand-coloured print series,
depicting the most beloved houses and palaces of Stadholder/King William III*

79. SCHENK, Pieter. Delineatio domus recreatricis adjacentiumque prospectuum amoenissimorum extra urbem Zutphaniensem ...

[Amsterdam], Pieter Schenk, [ca. 1702].

With:

(2) SCHENK, Pieter. Praetorium dieranum quod a se per omnes partes descriptum ac delineatum Serenissimo Britanniarum Regi Gulielmo III humillime offert Petrus Schenk.

[Amsterdam, Pieter Schenk, ca. 1700].

(3) CALL, Johannes van. Loani, ut et villarum Regis Gulielmi reliquarum, conspectus selectiores.

[Amsterdam, Pieter Schenck, ca. 1700]. 3 works in 1 volume. Oblong 4° (26.5 × 31 cm). With an engraved title page for each work, and 50 contemporary hand-coloured engraved plates. Contemporary gold-tooled mottled calf, with a black morocco title label lettered in gold on the spine, gold-tooled board edges, marbled endpapers, gilt edges. \$ 27 000

Magnificent large paper copy of series of views of some of the most sumptuous palaces and gardens of the 17th century. All the plates have been beautifully coloured by a contemporary hand. The work contains three different print series, depicting the most beloved houses and palaces of Stadholder/King William III (1650–1702) from various angles, as well as the gardens, fountains, and statuary. The 3 series were originally issued separately. The first 2, together with 4 other series, were reissued in the first part of Schenk's *Paradisus oculorum* in 1702, just before William of Orange passed away. However, most parts survive separately, and are now relatively rare.

Ad 1: A series of 16 views of the house and gardens of “De Voorst”, the country estate of Arnold Joost van Keppel (1669/70–1718), Baron of Ashford, Margrave of Bury and Count of Albemarle, as well as a close friend of William III. The house was built by the architect Jacob Roman (1640–1716) in cooperation with Marot, who both also had been responsible for the design of Palace het Loo some years earlier. De Voorst was similar in design and was called “the Versailles of the Eastern Netherlands”. It has functioned as a “Lieu de plaisance” where Van Keppel, together with William, received many guests. The house burnt down in 1943 but was restored in 2004–5. The present copy lacks 1 plate, namely a view of the back of the house. However, this plate is by no means essential to get a good impression of this elegant country house in its finest days.



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Ad 2: A series of 13 views of the second the favourite hunting seat of William III, “t Hof van Dieren”, located in Dieren. William’s father, Stadholder William II, bought the house in 1647 and William III turned it into a royal home with extended and splendid gardens with terraces, lakes, grottos, fountains, and vineyards that still exist today. The series originally contained 16 plates, so the present copy lacks 3 of them. However, these 3 are usually considered to be less important.

Ad 3: Original edition of the second part of *Admirandorum quadruplex spectaculum* by Johannes van Call (1655–1703). The other 3 parts of this work do not contain views of country houses, which is likely why they have not been included in the present collection. Our copy contains 17 views of Palace Het Loo, and 5 views of the most important private palaces in (or near) The Hague: 2 of Huis ten Bosch, William’s country seat just outside The Hague, 2 of Honselaarsdijk with gardens designed by Jacob Roman, and 1 of Sint Annaland (now called Clingedaal), the manor house of William’s personal friend Philips Doublet, with gardens designed by André le Nôtre. The present

edition lacks 3 plates, namely the view of the palace at Rijswijk, a representative location for official state receptions, and the 2 of “Sorgvliet”, the country seat of Willem Bentinck.

This remarkable collection is important for the history of the architecture of Dutch manor houses and gardens in the 17th and 18th centuries.

The edges and corners of the boards are slightly scuffed, the joints are somewhat weakened, but the structural integrity of the binding is still intact. The work is lightly foxed throughout, but mostly in the margins, lacking 7 plates. Otherwise in good condition.

[16]; [14]; [23] ll. *The Anglo-Dutch garden in the age of William and Mary* (*Journal of Garden*, 8/2–3; 1988); *Ad 1: Hollstein XXV*, p. 295, nrs. 1667–82; *Tiele 966; Springer, Bibliogr. overzicht tuinkunst*, p. 43–44; *STCN 216747201* (5 copies); *Ad 2: Hollstein XXV*, p. 287, nrs. 1227–42; *Tiele, 966; Anglo-Dutch garden*, p. 139, nr. 23; *Springer*, p. 43; *STCN 241258634* (5 copies); *Ad 3: Springer*, p. 44; *STCN 840916698* (part 1 and 2, 7 copies); cf. *Hollstein XXV*, p. 37, nr. 181.

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*The Mexician's devil's claw
drawn by a Dutch master
naturalist painter*

80. [SCHOUMAN, Aert]. [Proboscidea louisianica].

[Netherlands, 2nd half of the 18th-century]. Watercolour on laid paper (40.5 × 27 cm) of a flowering *Proboscidea louisianica*, with fruit and a horned seedpod on the ground. In passepartout (55 × 40 cm). \$ 13 500

Beautiful watercolour drawing of a *Proboscidea louisianica* by the notable and versatile Dutch artist Aert Schouman (1710–1792). “He was best known for his ornithological studies rather than for his botanical work, but the latter are so pleasing, with the plants in their pale, scenic settings that do not distract the eye” (De Bray). This species, native to Mexico and the southern United States, is commonly known under a variety of names, including devil's claw and ram's horn. It's named after its claw-shaped seed pods, that appear as its fruit dries and the flesh falls away, leaving a hard beak that splits into two horns. Both the fruit and the seedpod are depicted.

Like most of Schouman's botanical drawings, the present is unsigned as it was probably part of the artist's private collection of study drawings auctioned after his death in The Hague on 10/11 December 1792. We like to thank the Schouman expert Charles Dumas for his information and confirmation of the attribution.

In very good condition, with a small faint waterstain on top and a couple specks.

For Schouman: De Bray, The art of the botanical illustration (1989), p. 48; Nagler XVII, pp. 532–534; Thieme & Becker XXX, p. 270; Wurzbach II, p. 585.

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First edition of a poem lamenting the execution of a British officer during the American War of Independence

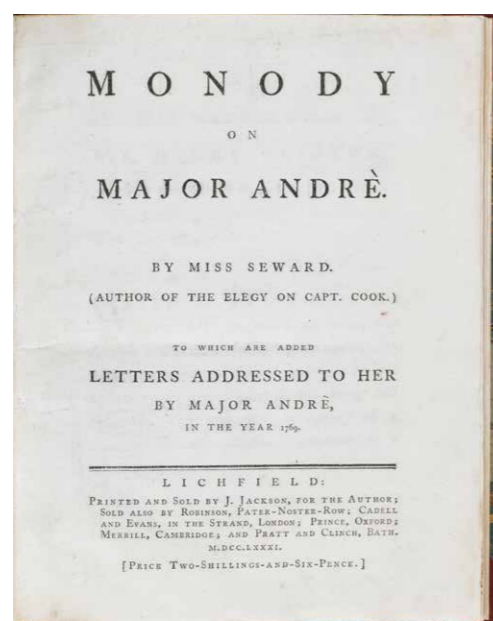
81. SEWARD, Anna. Monody on Major André. To which are added letters addressed to her by Major André in the year 1769. Lichfield, Printed and sold by J. Jackson for the author [etc.], 1781. 4°. Half red morocco, marbled paper sides, gold-tooling on spine. \$ 3200

First edition of the elegy on British army major in America, John André, by the English Romantic poet and women of letters Anna Seward (1742–1809). She was often called the Swan of Lichfield. In the present poem, she celebrates the courage, mental resilience and serenity of major John André, who was executed as a spy during the American War of Independence in 1780. She dedicated this elegy to Major André's superior, Sir Henry Clinton, and immediately makes her opinion on the matter clear with the following words: "With the zeal of a religious enthusiast to his murdered saint, the author of this mournful eulogium consecrates it to the memory of Major André, who fell a martyr in the cause of his King and Country, with the firm intrepidity of a Roman, and the amiable resignation of a Christian hero." (p. III). The work contains a bitter attack on George Washington, who presided over the military board responsible for the conviction of Major André. "Remorseless Washington! the day shall come / of deep repentance for this barb'rous doom! / When injur'd André's memory shall inspire / a kindling army with resistless fire;" (p. 25). A second edition and the first American edition (New York) were published in the same year as the present first edition and two other editions followed in Philadelphia (1788) and Boston (1798). John André (1750/51–1780) was an officer (later major) in and spy for the British army in North America. He was "intimately connected with the poet Anna Seward and her literary coterie at Lichfield ..." (Oxford DNB). André became aide-de-camp to Sir Henry Clinton, commander-in-chief of the British forces in America from 1778. André was then tasked to handle all correspondence between Clinton and American spies, in which capacity he came in contact with General Benedict Arnold. Arnold was plotting the betrayal of West Point (New York) to the British. André and Arnold met in person, in order for Arnold to provide André with all the details regarding the defences of West Point. For this meeting, André had to move behind American lines and was forced to hide on a local farm disguised as an American civilian. On his way back to British territory, André was captured and searched by three American militiamen, who then found the compromising documents regarding West Point's defences in his boots. "André

was brought before a military board convened by George Washington at Tappan, New York. The board found that André had acted in the character of a spy, and he was sentenced to execution by hanging. [...] He died with a serenity that evoked the warmest admiration of the American officers, to whom, even during the short period of his captivity, he had greatly endeared himself. His actions were commemorated by a monument that was erected in Westminster Abbey, London, and in 1821 his remains were transferred to the spot." (Oxford DNB).

With the bookplate of Charles Walker Andrews on the front pastedown and a loosely inserted newspaper clipping of Major André's disinterment in 1821. With the author's name signed on page 28 (leaf E2v), probably in her own hand, as usual in most copies.

iv, 47, [1] pp. *Adams, American Controversy*, 81–65a; *ESTC T41382*; *Sabin 79477*; for the author: *Paula R. Backscheider, Eighteenth-Century Women Poets and Their Poetry: Inventing Agency, Inventing Genre*, Baltimore, The Johns Hopkins University Press, 2005; for *Major John André*: *Oxford DNB* <https://doi.org/10.1093/ref:odnb/512>.  More on our website



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

82. 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. \$ 4300

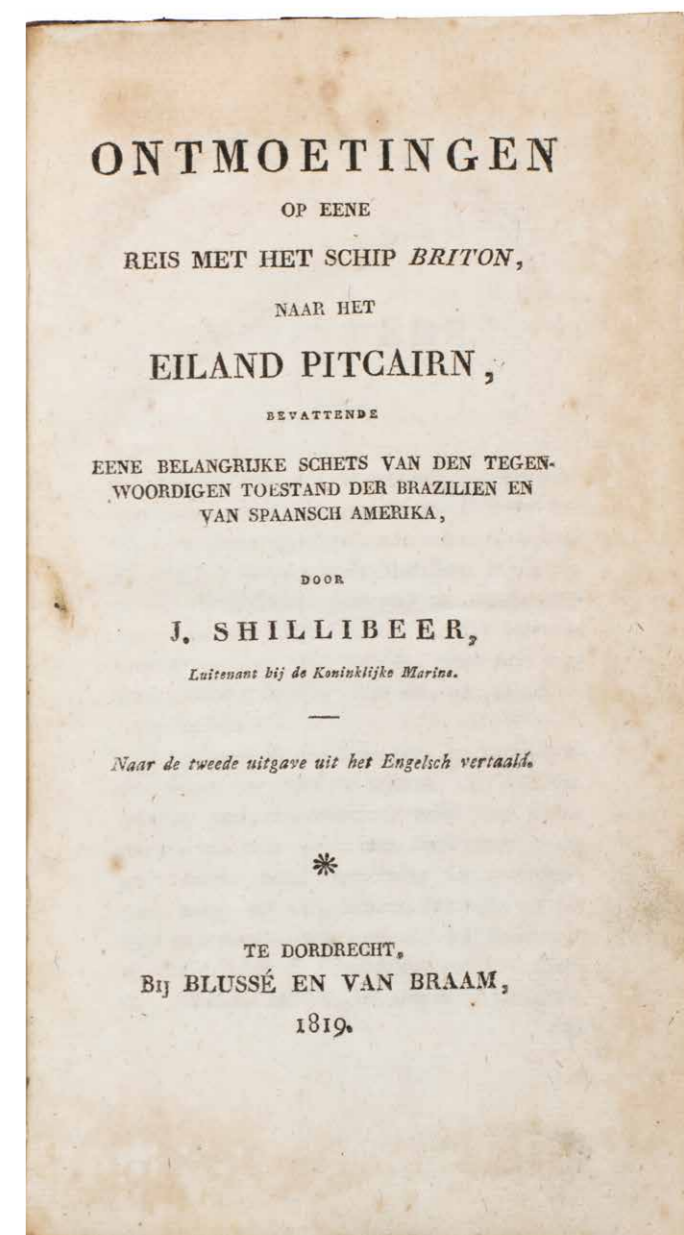
First Dutch edition of a fascinating account of the voyage of the *HMS Briton* to Brazil and the Pitcairn Islands, including some noteworthy details about the mutiny of the *HMS Bounty* in 1789. Unbeknownst at the time, the survivors of the mutiny had settled on Pitcairn. Although most of them had passed 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* (817), 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 *Howgego*. [📖](#) More on our website



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*Only known copy of a work concerning the abolition of slavery in Brazil:
presentation copy to Emperor Pedro II of Brazil*

83. [SLAVERY – BRAZIL]. ROMANUS (pseudonym). A lavoura e o trabalho. Da emancipação ao abolicionismo, 1881 a 1884. Analyse e descrição enriquecida com os documentos concernentes á formação dos clubs dá lavoura, suas representações ao parlamento, e attitude official.

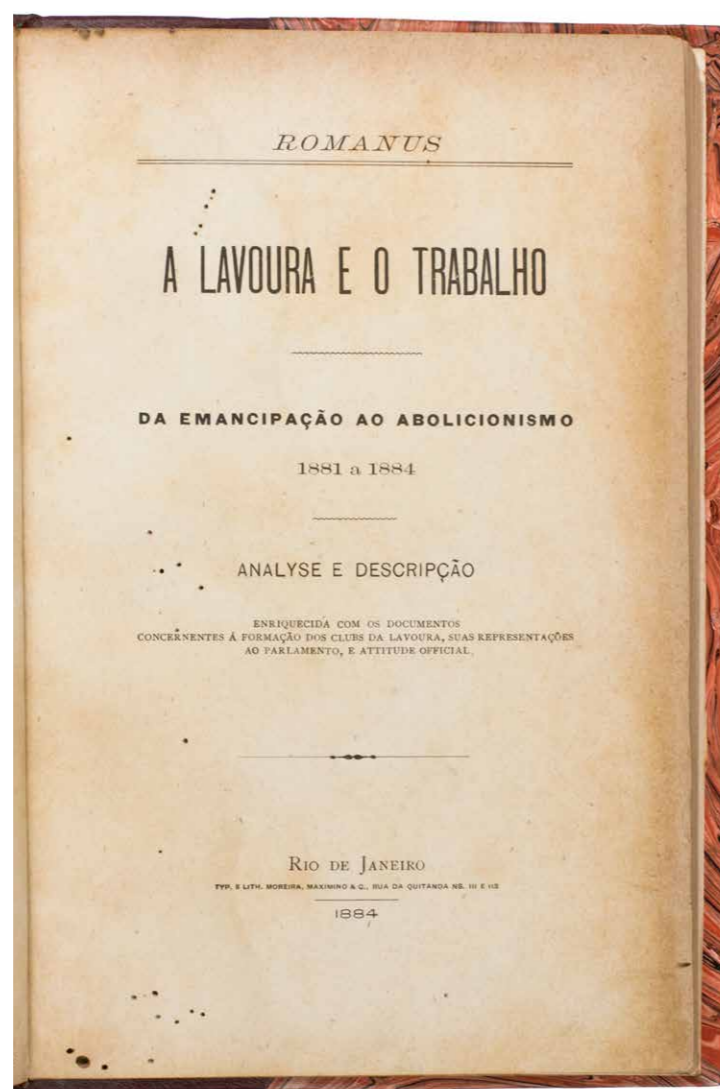
Rio de Janeiro, Typographia e lithographia Moreira, Maximino & Co., 1884. Large 8° in 4s (ca. 22 × 14.5 cm). Modern half red leather, with the title lettered in gold on the spine, marbled paper sides, red and white decorated endpapers, with the original publisher's printed front wrapper lettered in gold bound in. \$ 3000

Extremely rare publication – written under the pseudonym of “Romanus”, an author whose identity we were unable to ascertain – explaining the process of abolishing slavery in Brazil. Dom Pedro II (1825–1891), the second and last emperor of Brazil, pushed the abolition of slavery through, despite opposition from powerful political and economic interests. He was overthrown mainly because the abolition of slavery – enacted in 1888 by the *Lei Áurea* (Golden Law) of his eldest daughter Princess Isabel (1846–1921) – angered the landowning elite, who withdrew their support for the monarchy after losing their enslaved labourers without compensation.

Enriched with original documents, this work provides valuable insights into the strategies employed by these agricultural elites and the broader implications of their resistance. It highlights the socio-political dynamics of the time, offering a detailed analysis of how the struggle between pro-slavery forces and abolitionists shaped Brazil in the final years leading up to the abolition of slavery in 1888. In summary, *A lavoura e o trabalho* is a vital resource for understanding this transformative period in Brazilian history.

With a manuscript inscription in brown ink by the author on the half title page, presenting the this copy to Emperor Pedro II of Brazil (“Á Sua Magestade o Imperadôr offe [printed: A lavoura e o trabalho] um dedicado subdito e despretenciôso membro[!] da litteratura brasileira, o Autôr. Edição especial – 30 Sept[embr]o”). The binding is only very slightly bumped around the corners of the boards, the printed front wrapper and most text leaves partly water stained in the inner margin, a few wormholes, mainly in the lower blank margin, at the beginning, front wrapper and several text leaves slightly damaged in the (outer) blank margin due to the fragility of the paper, browned throughout but mainly in the outer margins. Otherwise in good condition.

158, [2 blank] pp. Alonso, “The last abolition. The Brazilian antislavery movement, 1868–1888” (2022), p. 401 (note); not in Porbase; WorldCat; not found in the usual reference works. 📖 More on our website



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Very rare first issue of a decree by José I, King of Portugal, concerning difficulties in the transportation of enslaved people from Mozambique to Brazil in 1772

84. [SLAVE TRADE – BRAZIL – JOSÉ I, King of Portugal]. [Drop title:] Eu Elrey. Faço saber aos que este alvará de declaração virem: que tendo informação, de que do meu alvará de dez de setembro de mil setecentos sessenta e cinco, que, abollindo as frótas, permittio aos meus vassallos a liberdade de navegarem para os portos não vedados dos meus dominios ultramarinos; e de transportarem delles, e para elles quaesquer mercadorias permittidas ...

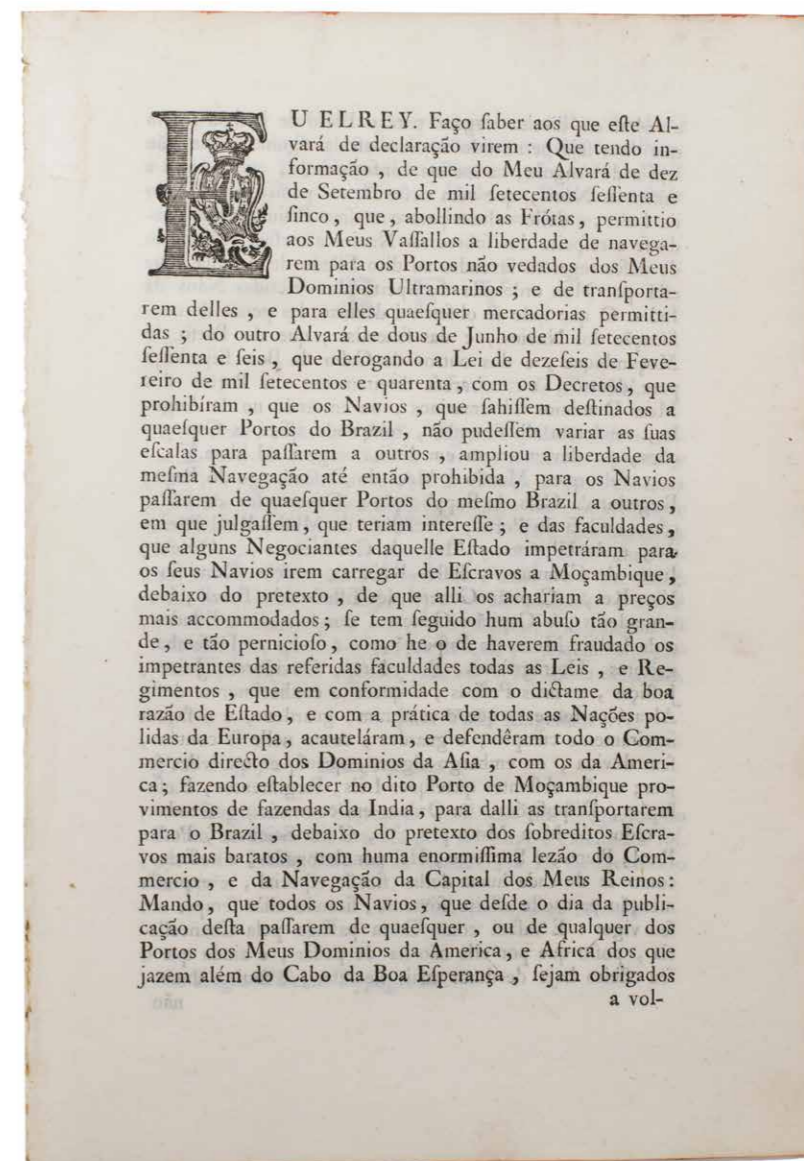
[Lisbon], Na Regia Officina Typografica, [1772]. Folio (ca. 29 × 20 cm). With a large decorated woodcut initial “E” incorporating the Portuguese royal coat of arms. Disbound and subsequently mounted in a modern black stiff paper folder with a printed label mounted on the front wrapper. \$ 800

Very rare first issue (of two) of a late 18th-century decree by the Portuguese King José I (1714–1777) dealing with difficulties in the transportation of enslaved people from Mozambique to Brazil. This text, dated 12 December 1772 and signed “Rey” (King) at the end, is also signed by the notorious Portuguese nobleman and diplomat Marquez de Pombal. Sebastião José de Carvalho e Melo, 1st Marquis of Pombal (1699–1782), who was the Secretary of State of the Kingdom during the reign of Dom José I in the period of 1750–1777. It is concluded with a formal text, dated 18 December 1772 and signed by João Baptista de Araújo, a senior officer of the Secretariat of State.

In 1761, Marquez de Pombal prohibited the importation of enslaved people in Portugal and Portuguese India, not for humanitarian reasons, but because they were needed for labour in Brazil. He stimulated the trade of, mostly African, enslaved people for that colony and with his support two companies for slave trade were founded, the *Companhia Geral de Comércio do Grão-Pará e Maranhão* and the *Companhia Geral de Comércio de Pernambuco e Paraíba*. Both companies were privileged and had a monopolistic character. Their lists of shareholders included many Portuguese noblemen and clergy. Between 1757 and 1777, more than 25000 enslaved people were imported to Pará and Maranhão from West African ports.

The two issues can be identified by their catchwords on p. [1]: issue one shows the catchword as “a vol-”, that catchword was changed in the second issue to “a”. The inner margin shows some signs of the previous binding. Otherwise in very good condition.

[3], [1 blank] pp. *Gauz, Portuguese and Brazilian books in the JCB, 772/1; WorldCat 1045359449 (3 copies); cf. Porbase 2301650 and (no copies).*  More on our website



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Very rare first Portuguese edition of the treaty by which Britain agreed to pay compensation for a number of Portuguese slavers they had detained on ground of illegal slave-trading along the African coast


85. [SLAVE TRADE – TREATY – PORTUGAL]. Convenção entre os muito altos, e muito poderosos senhores o Príncipe Regente de Portugal, e El Rei do Reino Unido da Grande Bretanha e Irlanda, para terminar as questões, e indemnizar as perdas dos vassallos portuguezes no trafico de escravos de Africa: feita em Vienna pelos plenipotenciarios de huma e outra Corte, em 21 de Janeiro de 1815, e ratificada por ambas.

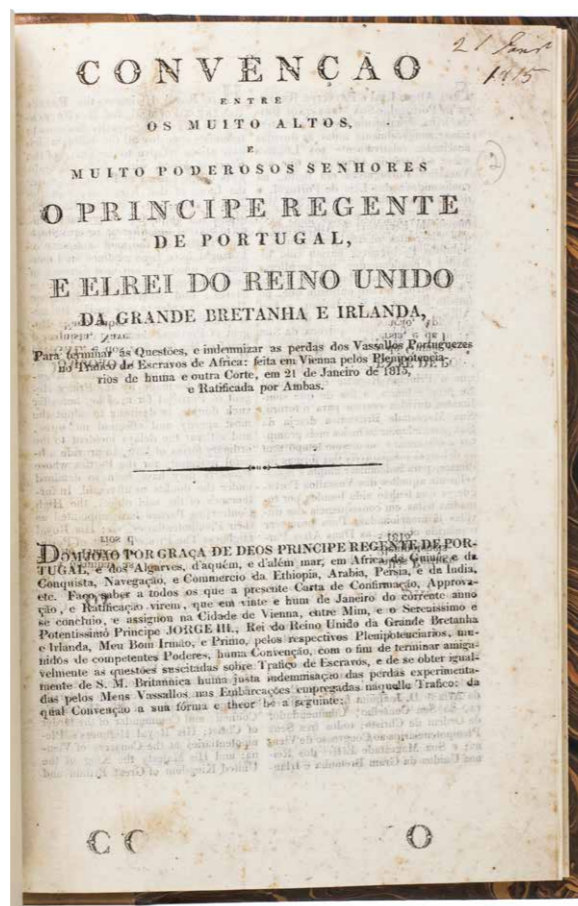
[Lisbon], Na Impressão Regia, [1815]. Small 2° (ca. 28.5 × 18 cm). With the text printed in two columns, in Portuguese on the left and in English on the right. Modern half calf. \$ 2700

Very rare first Portuguese edition of this treaty between Portugal and the United Kingdom of Great Britain and Ireland, concerning the indemnification of Portuguese subjects for certain detained slave trade vessels as a result of British actions undertaken in pursuit of the abolition of the slave trade. “Britain agreed to pay compensation for the several Portuguese slavers detained, brought before and condemned by British courts on the ground of illegal slave-trading along the African coast prior to 1814” (J.P. van Niekerk, “British, Portuguese, and American judges in Adderley Street ...”, pp. 22–23). Another edition of this same treaty (in 8 pages) was printed in the same year in Rio de Janeiro, with the complete imprint including the place of publication.

The present bilateral treaty, comprising three articles printed in two columns in Portuguese and English, was drafted on 21 January 1815 during the Congress of Vienna, a series of international diplomatic meetings held in Vienna from September 1814 to June 1815, concerning the new layout of the European political and constitutional order after the downfall of the French Emperor Napoleon Bonaparte. The signatories of the present treaty were plenipotentiary at the Congress of Vienna, formally this treaty was concluded between the Prince Regent of Portugal – future King John VI (1767–1826) – and the King of Great Britain and Ireland, George III (1738–1820), as mentioned in the title. A more detailed description is available upon request.

With the book plate of “Biblioteca de Hariberto de Miranda Jordão Filho” mounted on the front pastedown. The text leaves with a vague horizontal and vertical fold in the centre, a manuscript annotation “21 Jan[ei]ro 1815” in brown ink in the upper outer corner of the first page, some foxing. Otherwise in good condition.

4 pp. [and 27 blank modern leaves]. *Gauz, Portuguese and Brazilian books in the JCB, 815/10; Porbase 3240734 (1 copy); WorldCat 1042407673, 12791342, 38346960 (4 copies); cf. Camargo & Moraes, Bibl. da Impressão Régia do Rio de Janeiro I, 428; Rodrigues 735 & 737 (Rio de Janeiro ed.); for more context relating to the treaty: Lesaffer, R., “Vienna and the Abolition of the Slave Trade”, *Oxford Public International Law*, online via: <https://opil.ouplaw.com/page/498>; Niekerk, J.P. van, “British, Portuguese, and American judges in Adderley Street: the international legal background to and some judicial aspects of the Cape Town Mixed Commissions for the suppression of the transatlantic slave trade in the nineteenth century (Part 1)”, in: *The Comparative and International Law Journal of Southern Africa*, Vol. 37, No. 1 (March 2004), pp. 1–39. (online via: https://journals.co.za/doi/pdf/10.10520/AJA00104051_114).  More on our website*



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Scarce broadside praising the Virgin of Guadalupe for delivering independence to the Mexican people in 1821

86. [SONNET – MEXICO]. [drop title:] Soneto. ¿Quién sino tú, dulcísima Maria ... ?

[Mexico, ca. 1821]. Ca. 21.5 × 15.5 cm. The text is set within a decorative woodcut border, together with a woodcut illustration of the Virgin of Guadalupe. \$ 1950

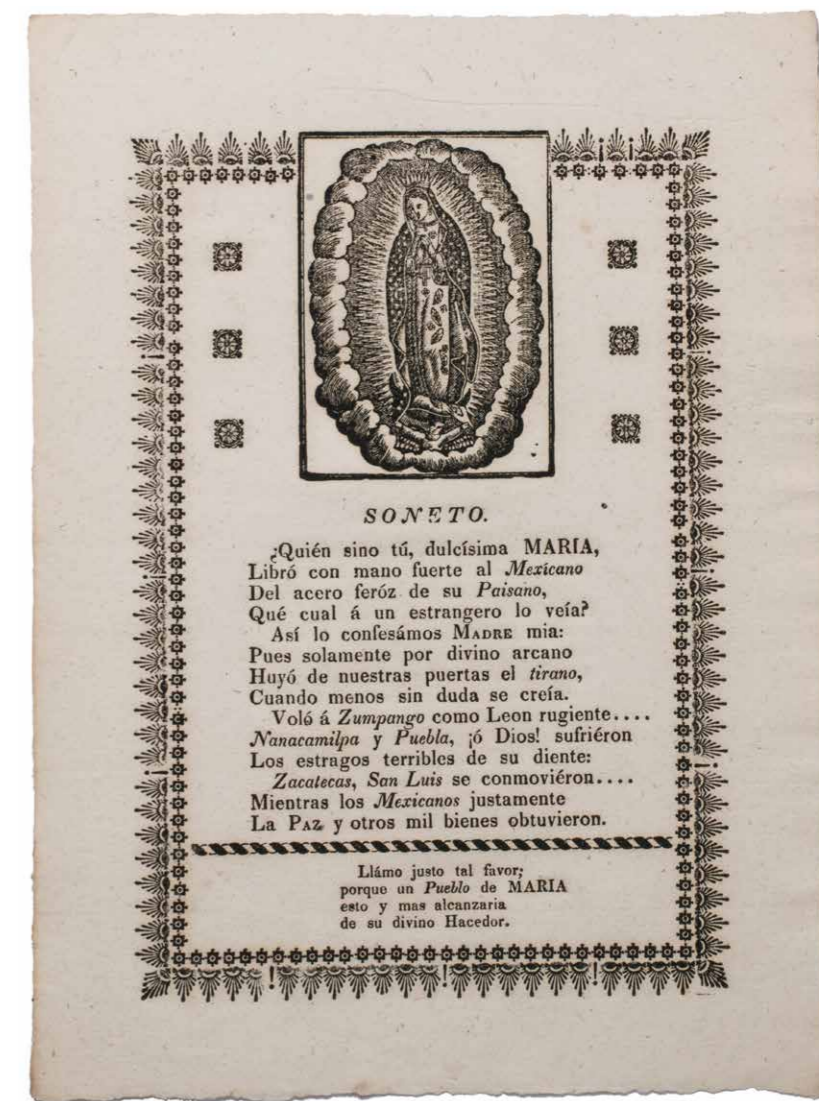
Beautifully printed broadside sonnet, thanking the Virgin of Guadalupe for Mexico's victory over Spain after the Mexican War of Independence (1810–1821). Because the Virgin's image was used from the very start of the war, she became a central symbol in Mexico's fight for independence. The present broadside reflects her significance. Broadside like this were publicly distributed and quickly discarded, thus making surviving examples quite scarce. Only a few copies have been recorded in libraries, exclusively in the United States.

The Mexican War of Independence was a series of local and regional armed struggles that resulted in Mexico's independence from the Spanish Empire. Spain's grip on its overseas possessions began to falter when Napoleon Bonaparte (1769–1821) invaded Spain in 1808 and forced King Charles IV (1748–1819) to abdicate. The instability of the colonial government allowed resentment towards the old regime to grow in Mexico. The first to issue a call to arms to denounce the bad government was Miguel Hidalgo y Castillo (1753–1811), a Catholic priest, who led the first uprising of the war. He used the image of the Virgin of Guadalupe on his banner and most likely mentioned her name in his famous battle cry, the *grito de Dolores*, of which the exact words are unknown. Although his uprising did not last long due to tactical errors on his side, the image of the Virgin stuck, and she became the symbol for Mexico's rebellion.

The Virgin of Guadalupe, also known as the *vírgen morena* (dark virgin) already had a following in Mexico before the war. According to the tradition, she appeared four times to Juan Diego, a Chichimec peasant, in December 1531. She asked him to build a church in her honour on the Hill of Tepeyac, the place where she appeared. The bishop demanded proof when Diego relayed the message to him, so the Virgin gave him roses (which do not grow in December) and placed them in Diego's cloak. When Diego unfolded his cloak for the bishop, the roses were miraculously arranged in a perfect image of the Virgin of Guadalupe. The chapel was built and the Virgin was revered throughout the country. She became especially popular during and after the war, however. The present broadside acknowledges the Virgin's role in the independence movement, illustrating her impact on Mexico's national identity and revolutionary spirit.

In very good condition.

[1] leaf. *WorldCat* 818219426, 62559914 (9 copies). [More on our website](#)



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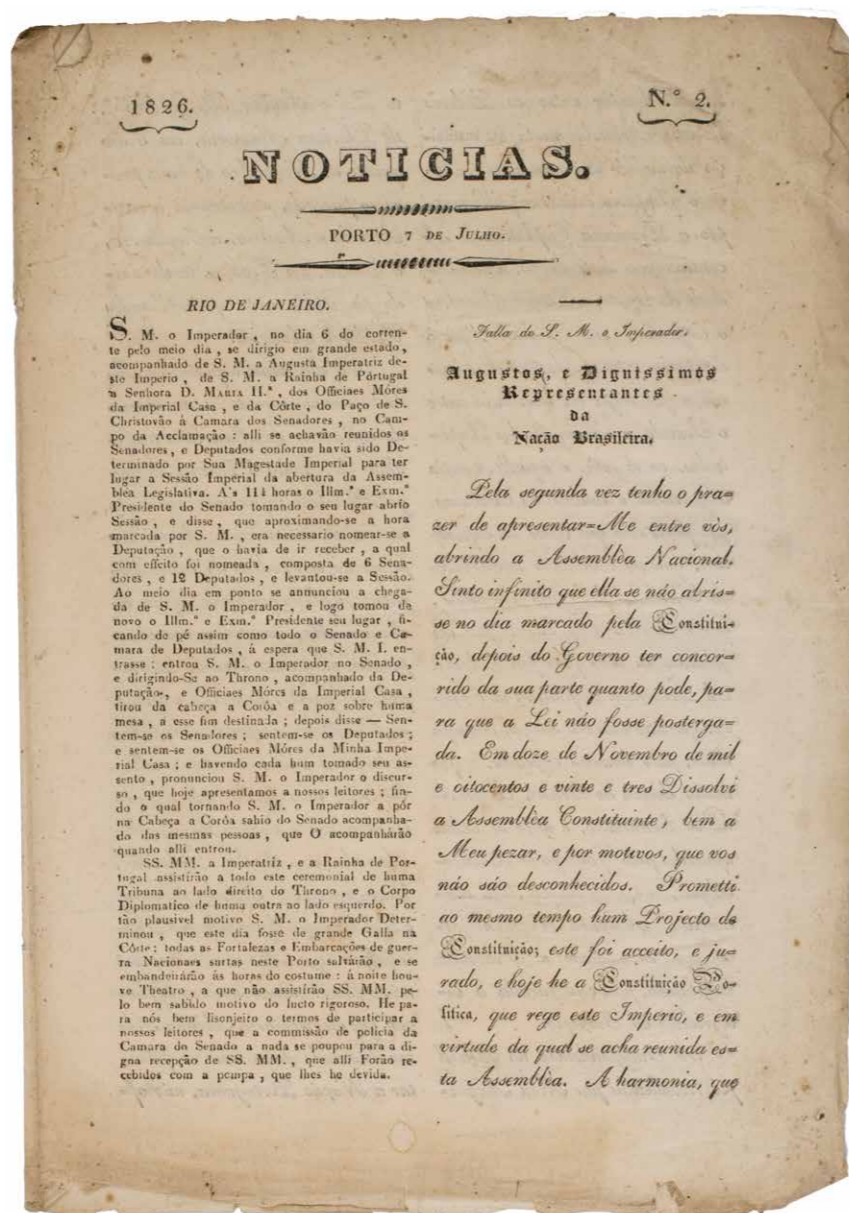
Religion & Devotion

Science & Technology

*Extremely rare printed copy of Dom Pedro I's speech
opening the first legislature of Brazil as an independent nation*

87. [SPEECH – DOM PEDRO I of BRAZIL]. Noticias. No. 2. Porto 7 de Julho. 1826.

(Colophon:) Porto, Imprensa do Gandra, 1826. Folio (ca. 30.5 × 21 cm). With the text set in two columns in 4 different types (large capitals for the “title”, roman, italic, and a decorative gothic-like type. Further with some small typographical ornaments and details. Disbound with two small sewing holes in the gutter. \$ 1900



Very rare publication of a historically significant speech by the first Emperor of Brazil, Dom Pedro I (1798–1834). This speech was delivered on 6 May 1826 at the inaugural session of the Empire of Brazil's General Assembly in Rio de Janeiro, and printed in Porto on 7 July 1826.

The speech, addressing those present as “Augustos, e dignissimos representantes da nação Brasileira” and signed “Imperador constitucional, e defensor perpétuo do Brazil”, marks the commencement of Brazil's first legislature – the joint meeting of the Chamber of Deputies and the Chamber of Senators – a momentous event in the nation's history. This session represented the initial steps toward establishing a structured legislative process and a constitutional government following Brazil's declaration of independence from Portugal in 1822. The gathering of senators and deputies symbolised the country's commitment to self-governance and the rule of law.

In his address, Dom Pedro I underscores the importance of adhering to the constitution and the rule of law. He acknowledges the challenges faced by the young nation, but also expresses confidence in the legislative body's ability to address them. The emperor's speech reflects his dedication to the independence and stability of Brazil, emphasising unity and cooperation among the senators and deputies.

This speech not only captures a significant moment in Brazil's political history, but also offers insight into Dom Pedro I's vision for the newly independent nation. His words reveal a commitment to establishing a constitutional monarchy that ensures the rights and freedoms of its citizens. Occasionally slightly soiled and creased, the edges of the leaves are frayed with some small tears in the blank margins, a horizontal and a vertical folding line in the centre of the leaves.

[4] pp. *Not in Innocencio; Porbase; WorldCat.* [👉 More on our website](#)

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*Iconic songbook by the most famous Frisian poet of the Golden Age
in its third most complete edition*

88. STARTER, Jan Jansz. Friesche Lust-hof, beplant met verscheyden stichtelijcke minne-liedekens, gedichten, ende boertighe kluchten. Den derden druck op nieuws vermeerdert ende verbeterd ... Midtsgaders oock noch verrijckt ende vercierd met schoone kopere figuren; ende by alle onbekende wysen de noten, ofte musycke gevoeght.

Amsterdam, Widow of Dirck Pietersz. Voscuyl, [1624]. Oblong 4°. With an engraved frontispiece, an engraved portrait of the author, 10 engraved plates in the text, musical annotation, and decorated woodcut initials. 18th-century mottled brown calf. \$ 15 500

Enlarged and best edition of one of the most important Dutch songbooks from the 17th century.

Beautifully produced in an elegant oblong size, and printed in various types, including a fine Civilité type. The present work contains wedding songs, love songs, pastoral songs, drinking songs, occasional poems, as well as a song about the origin of the smoking of tobacco. The present edition is the third, which has been enlarged in both text and illustrations.

Jan Jansz. Starter, (really John Startutt, 1593–1626), was of English origin, and from 1614 to 1621 bookseller and publisher at Leeuwarden, hence the title *Friesche lusthof* for his songbook, first published in 1621. Together with Bredero (1585–1618), Starter became one of the most popular poets and playwrights of the early 17th century. He worked together with composer Jacques Vredeman (ca. 1563–1621) in Leeuwarden, who contributed a great deal to the popularity of the songbook. Many of the songs were based on English songs, taken from *The first book of songes and ayres* (1600) by Robert Jones, and Thomas Deloney's *Garland of delight* (late 16th century). From other songs the sources are still unknown, including "Is Bommelarire so pritty soo groote geneughd", which is set to the music of the tune "Was Bommelarire so pritty a play". The fine plates by Jan van de Velde (1593–1641), a pupil of Jacob Matham, the step-son of Golzius, beautifully illustrate the songs with pastoral and courtly scenes, several shown at night with only the moon and the stars to lighten the scene.

The edges and corners of the boards are very slightly scuffed, the spine is rubbed, affecting the final word of the title. The work is very slightly browned throughout, lacking two blank leaves (2C4 and F4). Otherwise in good condition.

[14], 206, [40] pp. *Goovaerts* 565; *Kleerkoper, Starter*, p. 36; *Scheurleer, Liedboeken*, p. 147; *STCN* 842326928 (5 copies); *USTC* 1029946 (5 copies); *Van Someren* 5127a; cf. *Brink, J. ten, G.A. Bredero*, pp. 159–191; *Brouwer, J. H., Jan Jansz, Starter*.

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*Splendid large-paper copy in beautiful hand-colouring of
the first English edition of the most famous work on Dutch Surinam*

89. STEDMAN, John Gabriel. Narrative, of a five years' expedition, against the revolted negroes of Surinam, in Guiana, on the wild coast of South America; from the year 1772, to 1777: elucidating the history of that country, and the description of its productions, viz. quadrupedes, birds, fishes, reptiles, trees, shrubs, fruits, & roots; with an account of the Indians of Guiana, & negroes of Guiana ...

London, printed by J. Johnson and J. Edwards, 1796. 2 volumes. Large 4° (ca. 29 × 22.5 cm). With an engraved frontispiece, 2 identical engraved title pages with a vignette, and 80 engraved plates (including 3 folding maps and a large folding view of Paramaribo), all beautifully coloured by hand, and occasionally heightened with gold. Uniform contemporary gold-tooled calf, re-backed with a later gold-tooled spine with two red title labels lettered in gold. \$ 38 000

Splendid large-paper copy in beautiful colouring of the first English edition of the most famous work on Dutch Surinam. The author,

who took part in the punitive expedition sent by the Dutch Republic to subdue the revolted negro-slaves of Surinam, travelled all through the country from 1772 to 1777. Stedman (1744–1797) possessed not only a keen mind and eye for the geography, politics, and natural history of the country he travelled in, but also for its economic and social conditions. Most impressive (and very modern), however, are his vivid descriptions of the brutal treatment of the negroes, and his enlightened reflections upon the moral perversions of the slave-owners, leading him to pronounce the strongest possible indictment against slavery ever raised. Stedman's account stands out as a model of reporting. His observations gave rise to a storm of protest in liberal Europe, and his publisher did not even allow him to publish all he originally wrote down. His unexpurgated version was only recently published. The book became very popular and went through many editions and was translated into French, Dutch, and other languages. Nevertheless, the first English edition is the most richly illustrated edition, with 81 plates, engraved by William Blake, Bartolozzi, Holloway, etc. after designs by the author, and also the most beautiful, especially in its hand-coloured deluxe edition.

With the book plate of Albert Louis Cotton with his motto "Prodesse quam conspici" (to accomplish without being conspicuous) mounted on the front pastedown. Occasionally slightly browned or soiled. Otherwise in very good condition.

xviii, 407, [9]; iv, 404, [7] pp. *Abbey* 719; *Cox II*, p. 285; *Howgego* S168; *JCB* 3822; *Sabin* 91075; cf. *Muller* 3061 (ed. 1806). [👉 More on our website](#)





View of the Town of PARAMARIBO, with the Road & Shipping, from the opposite Shore.

London, Published Dec: 1784, by J. Johnson, St. Pauls Church Yard.

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- Science & Technology

*3 very rare pint series on garden ornament,
architecture and architectural ornament*

90. STEINGRUBER, Johann David. Architecture civile erster Theil ... | Architecture civile premiere partie ... [all published].

Augsburg, Johann Andreas Pfeffel, [ca. 1740/48].

With:

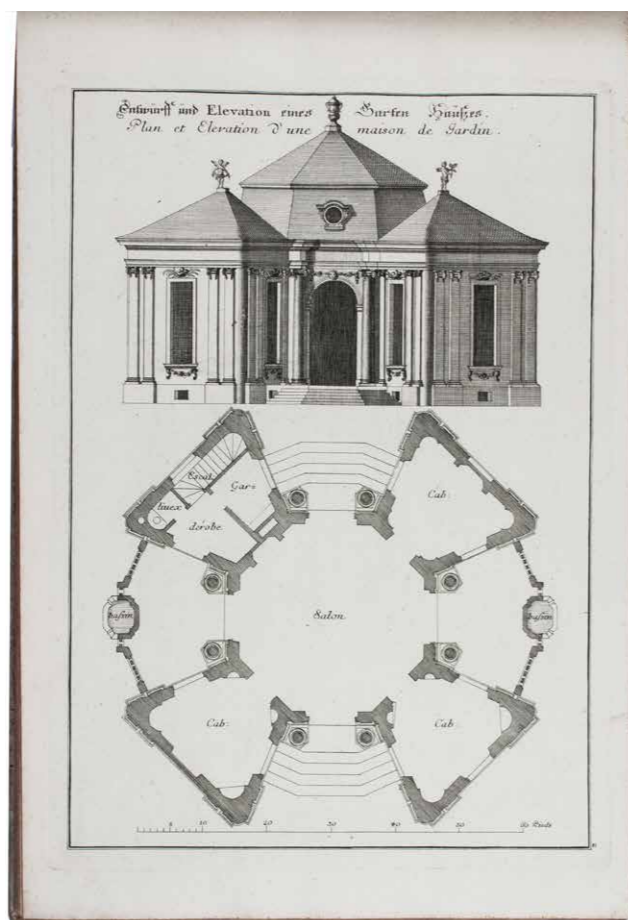
(2) DANREITER, Franz Anton. Lust-Stück der Gärten ... | Parterres ou broderies des jardins ... [Erster-]Anderer Theil.

Augsburg, Johann Andreas Pfeffel, [ca. 1730/1735].

(3) CHARMETON, Georges. Plans de divers edifices et corniches choisies ... | Abrisse unterschiedener Gebäulcke und Kronwercke ...

Augsburg, Johann Andreas Pfeffel, [ca. 1740/48]. 3 works, ad 2 in 2 parts, in 1 volume. Oblong 2° (25 × 38.5 cm). **Ad 1:** with an engraved plate with a German note to the reader, and 25 numbered plates of architectural plans, elevations and sections engraved by J.D. Ringlin after Steingruber, plate 1 with the German title in and French title flanking a decorative cartouche, each further plate with a heading in German and French. **Ad 2:** with 2 engraved illustrated title pages from the same plate (ruins in a landscape, with 2 putti holding a drape with the title, the second title page with “Anderer Theil” in the foot margin) plus 22 and 20 numbered illustration plates showing garden plans, decorations, fountains, etc. **Ad**

3: with 12 engraved plates, including the title page, the illustrations showing the entablatures of various classical Roman buildings. Near contemporary half white vellum and beige paper sides, sewn on 4 vellum tapes, laced through the joints, with a hollow back, gold-tooled author and title for the Steingruber (with ornaments) near the head of the spine, with that part of the vellum coloured red, red sprinkled edges, headbands in yellow and blue. \$ 19 500



A remarkable volume containing three rare print series on architecture, architectural ornament and garden ornament, all published by the important Augsburg engraver and print publisher Johann Andreas Pfeffel the elder (1674–1748). The title pages for the Danreiter explicitly note that he engraved its plates.

Ad 1: First edition of Johann David Steingruber’s first published architectural book, showing working drawings with plans, elevations and sections of town houses and palaces, mostly with scales. It includes several designs for a garden pavilion in an aristocratic park, lavish town houses for the haute bourgeois, and finally a ducal residence. Each design is shown in as much detail as possible. The grander houses are shown including streets and gardens. The Margrave of Brandenburg-Ansbach appointed Steingruber (1702–1787) court architect in 1734.

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In the course of his nearly 60-year tenure, he transformed the townscape of Ansbach following his own designs. He is best remembered for his playful *Architektonisches Alphabet* (1773), a remarkable series of designs in which each building has a ground plan based on a different letter in the alphabet.

Ad 2: First and only edition of a very rare ornamental garden pattern book (part 2 is especially rare) by the recently appointed court gardener and inspector of the Salzburg gardens, Franz Anton Danreiter (1695–1760). In 1728 Danreiter was appointed court gardener and inspector to related buildings by the ducal bishop of Salzburg. He translated Dezallier's *La theorie et la pratique du jardinage* into German, helping introduce French garden design to German-speaking countries. His own designs in the present work show more than 100 ornamental and fanciful planting patterns on 42 plates, many including fountains. This was his first and rarest model book with garden plans for parterres. They show that far from endlessly repeating the strict symmetrical canon of French Baroque garden design, Danreiter developed a never-ending variety of ornamental designs which herald the German rococo.

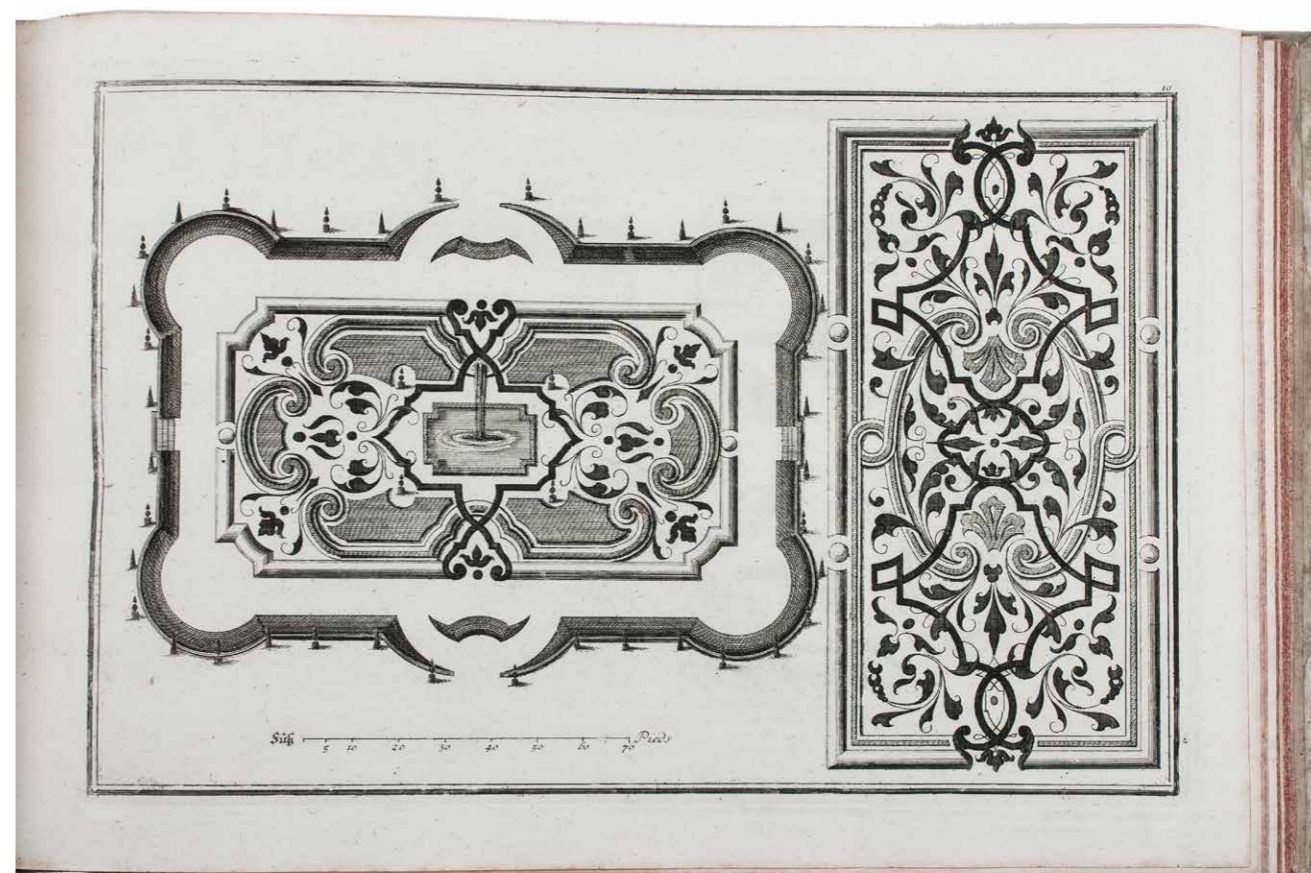
Danreiter served five successive bishops in Salzburg. Between 1727 and 1735 he also engraved a number of large-scale views of the city which represent a unique documentation of Salzburg in its 18th-century baroque glory.

Ad 3: Rare 18th century copy of selections from the equally rare *Diverses corniches choisies sur l'antique*, originally issued in 30 plates ca. 1670 by the ornamentalist and painter George Charmeton (1623–1674). It shows ornamental designs from classical Roman entablatures (architraves, friezes and cornices).

The three works are printed on three different paper stocks, so there is no reason to suppose they were printed together. We have found no close match to the paper of the Steingruber: large monogram “4” and “G”(?) = --, cf. several marks in the group Heawood 3179–3231. The Danreiter must have been printed after 1728 and is on paper watermarked: shield bearing monogram (N superimposed on a reversed N?) = --, very close to Heawood 3220 (Augsburg and Ulm, 1731–1735). The paper of the Charmeton is unwatermarked. All were probably published before Peffel's death in 1748. The endpapers are watermarked: angel (with a staff or sword) in a wreath or flaming circle = “IHI”, not found in the literature but mid- or late-18th-century in style.

With an early manuscript list of contents on the front pastedown and a circular black armorial(?) library stamp on the first leaf (only the word “BIBLIOTHEK” is legible). In very good condition, with only a crease across the corner of a couple leaves and an occasional minor spot. The paper sides are foxed, with a small water stain and a few chips, but the binding is otherwise also very good. Three rare architectural and ornamental print series, especially valuable for the garden layouts.

[I], 25; [I], 20, [I], 22; 12 engraved ll. *Ad 1:* Berlin Kat. 2006; Cicognara 676; VDI8 90212959/VDI8 13412477; WorldCat 839895051 (8 or 9 copies); not in BAL; Fowler; *ad 2:* Berlin Kat. 3332 (part 1, bound with part 2 of a different work); Millard coll. Northern European 18; WorldCat 558965569, 63518447, 635184286 (2 complete copies, 2 copies part 1 only); not in Springer, Tuinkunst; *ad 3:* Berlin Kat. 3929; WorldCat 320751757 (Czech description without location); cf. Guilmar, p. 68 (Charmeton, *Diverses corniches*, ca. 1670); not in BAL; Fowler. 📖 More on our website



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Twelve vibrant and detailed paintings of members of the Chinese court

91. [SUNQUA (attributed)]. [Album with twelve Chinese pith paintings of court officials].

[Guangzhou (Canton), before 1850]. Folio (ca. 34.5 × 24.5 cm). Gouache and gold on pith paper (ca. 26.5 × 17.5 cm), each drawing is mounted by its corners in an album of mulberry-bark(?) paper (ca. 34 × 24 cm) and framed with a light blue silk ribbon. Contemporary green silk brocade with a floral pattern, pink closing ties. \$ 9000

Album with twelve beautifully executed Chinese pith paintings, which show the emperor, the empress, and three court officials. The artworks have a consistent style and were clearly all made by the same artist and produced as a series. They are quite large, as the leaves are close to the maximum size that pith paper could be produced in (ca. 30 × 20 cm). The figures, and especially their clothes, have been painted with incredible detail. Due to the fact that the paintings have been mounted in an album, they have kept their vibrant colours, as well as their characteristic three-dimensional quality and velvety texture.

Chinese artists seem to have begun making coloured gouache drawings on pith paper in the 1820s, but the genre flourished after China's defeat in the First Opium War (1839–1842) opened the country to foreign trade. Most were produced in the port city Guangzhou (Canton province), where the leading artists Sunqua (fl. 1830–1870) and Tingqua, also known as Guam Lianchang (ca. 1809–1870 or

soon after) established their studios. They mixed Chinese and Western styles and catered largely to the new export market. Although six other studios have been identified, Sunqua and Tingqua's studios certainly produced a large percentage of the better quality work. Unfortunately, since pith-paper drawings were rarely signed, few can be attributed to an artist or studio based on documentary evidence. They are most easily identified by a label that is sometimes mounted on the front pastedown of the albums, but is not present here. However, floral silk brocade bindings were apparently typical for Sunqua's studio. We have found other albums with the exact same binding that did come with the Sunqua label. As such, the present paintings can tentatively be attributed to Sunqua's studio.

The present album was acquired by Danish Consul Ferdinand Wolff (1814–1893) in 1850. Wolff worked in Manila from 1837 to 1849 and brought the album to Denmark on his way back home.

With a Danish annotation ("Hjembragt af Konsul Ferdinand Wolff i 1850" [= Brought home by Consul Ferdinand Wolff in 1850]) on the front pastedown. The corners of the boards are somewhat scuffed, with a vertical tear in the silk at the foot of the spine, the ties have likely been replaced. Most leaves are slightly creased and chipped in the lower margin, all pith paper leaves have small tears and holes around the edges, but never touching the painted image, the work is very lightly foxed throughout. Otherwise in very good condition.

[12] ll. Cf. Williams, I., "Views from the West", in: *Arts of Asia XXXI* (2001), pp. 140–149; Williams, I., "Painters on pith", in: *Arts of Asia XXXIII* (2003), pp. 56–66. [👉 More on our website](#)



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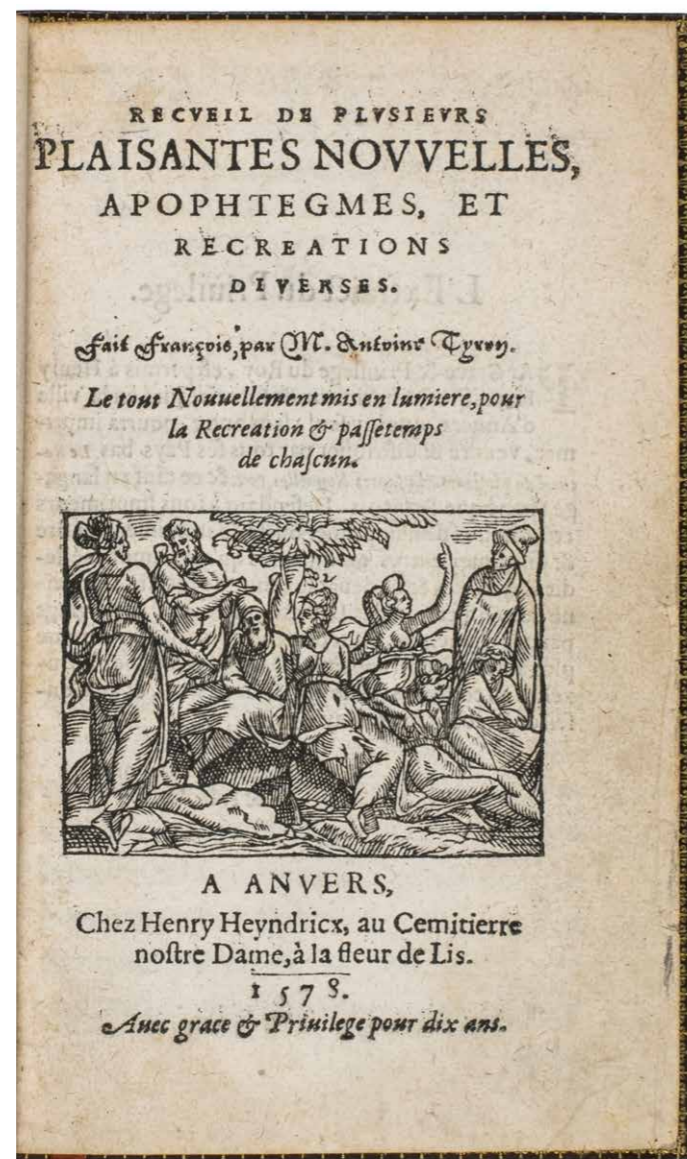
Religion & Devotion

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*Very rare first French edition of an important Dutch jestbook printed in Antwerp,
no copies in Belgian libraries*

92. TIRON, Antoine (translator). Recueil de plusieurs plaisantes nouvelles, apophtegmes, et recreations diverses ... Antwerp, Hendrick Henricz, 1578. 8°. With 18 half-page woodcuts in the text, including the one on the title page. 19th-century brown morocco, with the title, year of publication, and name of the bookbinder (Bauzonnet) lettered in gold on the spine, a triple fillet border along the edges of both sides, gold-tooled board edges and turn-ins, gilt and marbled edges, marbled endpapers, red silk reading ribbon. \$ 43 000

Very rare first French edition of a collection of amusing anecdotes, news, stories, bon mots and apophthegms, beautifully bound by Parisian bookbinder Antoine Bauzonnet (d. 1848). It belongs to the genre of “kluchtboeken” (jestbooks), which were very popular in Western Europe in the 16th and 17th centuries, but are now generally quite scarce. The present first edition is especially scarce, as Verberckmoes mentions in his article he is not aware of any existing copies. The USTC only records 3 copies in libraries worldwide, and we have not been able to trace any other copies in sales records of the past hundred years.



The present work is the first French translation of the Dutch *Clucht boeck inhoudende vele recreative propoosten ende cluchten* (1576), also printed by Hendrick Henricz in Antwerp. This work is part of a series of editions of Dutch works that all had the word “Cluchtboeck” in their title. The first such work was *Een nyeuwe clucht boeck* (1554), which was also the first Dutch jestbook. It was largely based on *Schimpff und Ernst* by Johannes Pauli (ca. 1450–ca.1520), the famous German work on exempla (moral anecdotes). The Dutch version used 231 of Pauli’s exempla, but significantly shortened them, and left out any religious anecdotes. The work further included 11 facetiae by the German humanist Heinrich Bebel (1472–1518), and two jokes from works by Erasmus. The *Cluchtboeck* slowly changed over the course of the next two centuries, with anecdotes either left out or added in each subsequent edition. The 1576 edition was particularly remarkable, however, because it was the first that was more humorous than moralising. It took only the first 90 anecdotes from the 1554 edition, and added new ones from German, French, and Italian sources. It also included woodcut illustration with funny scenes to further highlight the humorous aspect of the work. The present work is the first French translation of this edition, complete with the woodcut illustrations. Two more editions followed in 1593 and 1596.

There is some confusion in the literature about whether it is not actually the second edition, because there is a work from 1555 with a very similar title (*Recueil des plaisantes et facetieuses nouvelles recueillies de plusieurs auteurs*). However, since this work was published 21 years before Henricz’s *Clucht boeck*, it cannot be a translation of it, and is therefore unlikely to be an earlier edition of the present work.

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Antoine Tiron (Tyron; fl. 1563–1589) was an Antwerp schoolmaster, translator and corrector at several Antwerp printing houses, including that of Christoffel Plantin. He translated two books of *Amadis le Gaule* (one of which was published by Henricz in 1577) and two well-known Neo-Latin tragedies: the *Josephus* of Macropedius, and *Acolastus* by Gnaphaeus.

With the bookplate of Edouard Moura (1863–1931), and the leather bookplate of Les Eclusettes mounted on the front pastedown. Small dark brown spots on both boards, a bump mark on the front. The fore edge of the first four leaves is slightly frayed. Otherwise in good condition.

[6], 165, [8], [1 blank] pp. Brunet, V, pp. 993–994; Pettegree & Walsby FB 49436; Pettegree & Walsby NB 29342; USTC 38688 (3 copies); WorldCat 1106709544, 83755073 (2 copies); cf. Schmidt, P. P., *Zeventiende-eeuwse kluchtboeken uit de Nederlanden*, pp. 13–17; Thomine, M. *Faceties fin the siècle. La recueil d'Antoine Tyron (1578) ... In: Perspectives facétieuses (Sympos., seminars ... on the European Renaissance, 117); Verberckmoes, J. Kluchtboeken in de Spaanse Nederlanden. In: De zeventiende eeuw 13, 1997, pp. 411–419; not in STCV. [More on our website](#)*



quelque default au nez. Et comme on estoit assis à table pour disner, ce sot se print à le regarder, estant esmerueillé d'un si grand nez, & quand il'eut assez regardé il s'alla accouder sur la table tout droict deuant ce Seigneur, & luy dist: comment as tu vn si grand nez, d'ou vient cela? De quoy, ce personage grandement honteux, ne se peut tenir de rougir. L'Abbé dist à ses seruiteurs, chassez moy ce sot d'ici. Parquoy ses seruiteurs le chasserent, le battant hors de la sale, & luy disans va t'en d'icy sot que tu es à la malle heure. Le sot pensa en soy mesme, tu as tout gasté il te fault estre dehors pour rabiller le mal que tu as fait. Donc quand le sot pensa que ce qu'il auoit dict estoit oublié, il retourna en la sale: sans autrement s'en soucier il s'en courut droict à la table, & finalement il s'appuya comme deuant, sus la table, disant: O quel gentilioli petit nez tu as. Alors fust cest hoste encores plus hon-

A 5 hon-

34



Ne faisons qui fut, il y auoit vn homme qui estoit pourueu d'une bonne femme laquelle suiuoit par tout son mari ne plus ne moins que l'ombre fait le corps, & eust volontiers fait mieux qu'il luy eust esté possible, a fin de pouoir auoir paix avec son mari, mais il estoit vn homme à contre poil, tellement qu'il ne prenoit rien en bien. Pourant elle luy dist: Je vous prie m'amy baillez moy par escrit ce qu'il fault que je face. Son mary luy dist ie le veux ainsi, comme le fit aussi. Il aduint vn iour comme il auoit esté à la feste d'un village aupres de ses amis ou il auoit fait bonne chere & s'estoit chargé de vengeance plus qu'il n'en pouoit porter, de sorte qu'il deuint yure. Et quand il voulut retourner en sa maison, il luy conuint passer par sus la planche d'un fossé qui estoit plein d'eau. Mais il aduint que ce bon homme tomba du pont en l'eau, parquoy il se prit à crier: Ma femme ayde

ayde

ayde

mo

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*Presentation copy of a travel account
including a description of the Osage Nation in the American Midwest*

93. TIXIER, Victor. Voyage aux prairies Osages, Louisiana et Missouri, 1839–40.

Clermont-Ferrand & Paris, Perol & Roret, 1844. 8°. With a somewhat crude lithographed frontispiece and 3 lithographed plates in the same style by Perol after designs by the author, depicting people of the Osage Nation, and 1 lithographed sheet of music. Original printed yellow wrappers, with a white/translucent protective paper wrapper, the whole preserved in a modern red half morocco slipcase, gold-tooled spine. \$ 10 300

Intriguing account of a voyage through the Midwestern United States, in which the author, Victor Tixier (1815–1885), pays special attention to the people of the Osage Nation. The Osage Nation (or “People of the Middle Waters”) is a Midwestern American Indian nation of the Great Plains. This tribe began in the Ohio and Mississippi river valleys around 1620 CE, before moving west in the 17th century due to Iroquois incursions.

Tixier left France on November 22, 1839, and arrived in New Orleans on January 27, 1840. He lively describes the river Mississippi, the vast savannahs, alligators, the Choctaw (or Chahta), plantations and the enslaved people he encountered there.

Originally, Tixier had planned to travel from New Orleans by steamer to Chicago, the Great Lakes, the Niagara Falls, Albany, and on to New York, from where he would leave for France again. However, on his way to St. Louis, he met Major Chouteau, who invited him to visit the Osage Nation, whom he had lived with for several years, and to hunt Buffaloes with them. Tixier gladly accepted, travelled over the river Missouri to Independence and from there over the Osage River (or Neosho River?) to the village of Nion-Chou. He stayed there for several months, where he learned about the Osage Nation customs, culture, and language. His ethnographical descriptions are of great value, and a small Osage vocabulary is added in the present work.

Finally, he went hunting buffaloes with Native Americans in a valley in Arkansas, where enormous herds pass twice a year, in spring on their way to Canada and in autumn on their way back to Texas. In July 1840, Tixier decided to go back to Missouri again. From there, he travelled via Cincinnati and Pittsburgh to New York, where he left for France on 26 September. He arrived in Le Havre on 26 October 1840. With a manuscript dedication by the author in brown ink on the half title page (“A mon bon camerade Bechaux. Souvenir d’auteur”). The work is uncut and partly unopened, with a small hole in the original printed front wrapper, the edges and corners of the wrappers and leaves are somewhat frayed, some slight foxing throughout. Otherwise in good condition.

260, [4] pp. *Howes T276; Leclerc 1026; Numa Broc, Amérique, pp. 319–20; Streeter, Americana 1810; Wagner-Camp 114; WorldCat 494564068.*

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The first manual of cryptography

94. TRITHEMIUS, Johannes and Gabriel de COLLANGE (translator). Polygraphie et universelle esriture cabalistique.

Including:

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

(3) COLLANGE, Gabriel de. Tables et figures planispheriques, extensives & dilatatives des recte & averse, servants à l'universelle intelligence de toutes escritures 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.

\$ 13 500



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. 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).

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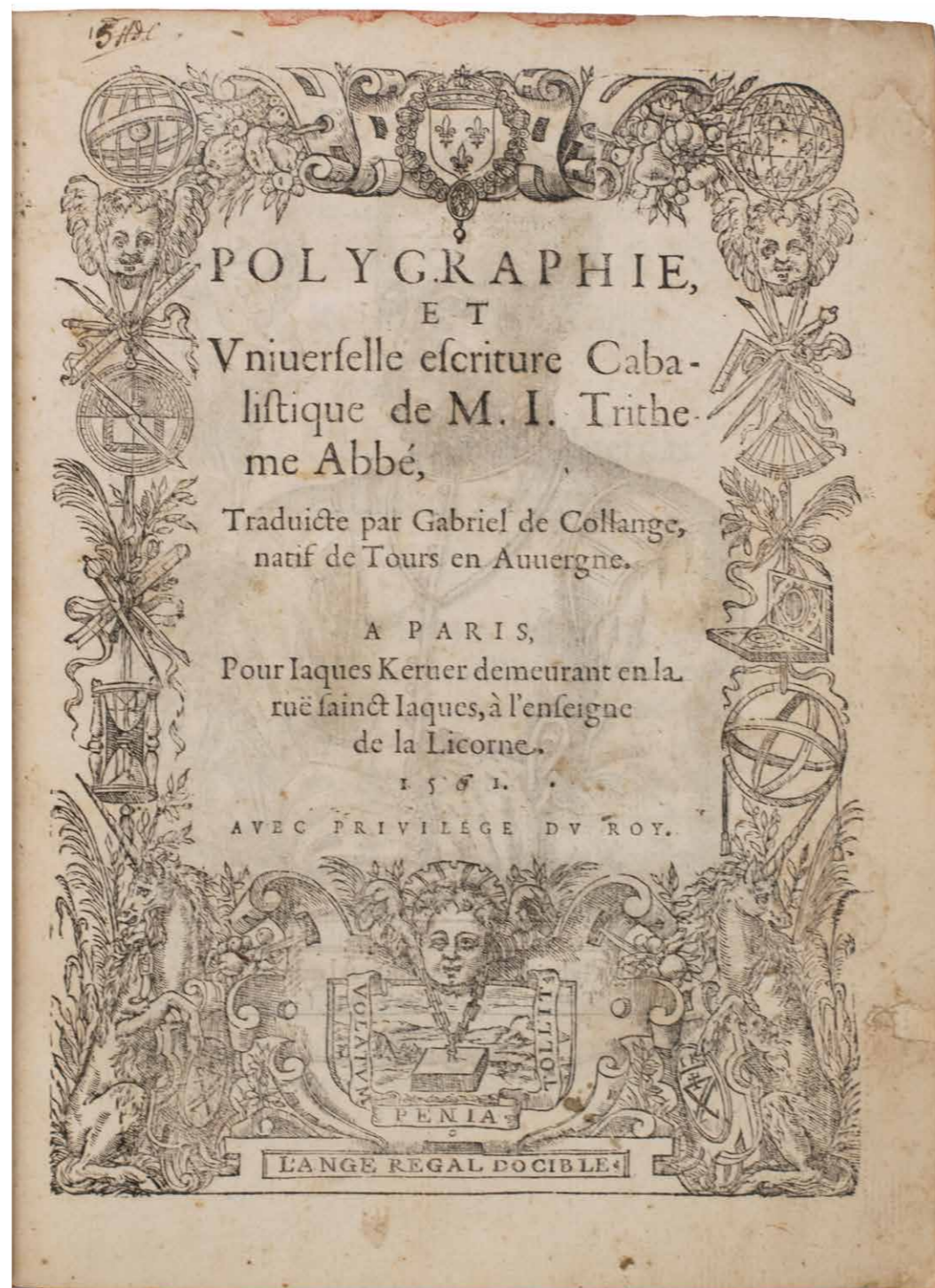
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With the bookplates of Henry Pannier (1885–1935) and Guy Bechtel (1931) mounted on the front pastedown, later manuscript annotations with information about the work in four different hands on the verso of the second free endleaf, and a small manuscript 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 on our website](#)*



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Vignola's classic account of the five orders of architecture with "La ii parte" and Crispijn de Passe's "Officina arcularia", with a total of 131 plates

95. VIGNOLA, Giacomo Barozzi da. Regola delli cinque ordini d'architettura ... | Regel vande vijf ordens der architecture ... | Reigle des cinq ordres d'architecture ... | The rule of the v. orders of architecture ...

Utrecht, Crispijn van de Passe, 1629.

With:

(2) VIGNOLA, Giacomo Barozzi da. La ii parte dell architettura dell Vignola e'altri famossi architetti | Het tweede deel van de architectura ...

[Amsterdam, Johannes Jansonius and Jan van Hilten?, ca. 1642].

(3) PASSE, Crispijn van de. Oficina arcularia in qua sunt ad spectantia diversa eximia exempla... | Boutique menuserie ... | Schriner Laden ... | Schrinwerckers winckel.

Amsterdam, Crispijn van de Passe, 1642. 3 complementary works in 1 volume. Folio. Ad 1: with a full-page engraved author's portrait and 42 numbered engraved plates, versos with letterpress text in Italian, Dutch, French, and German and/or English. Plates III and XXXIII are cancels. Ad 2: with an engraved title page and 42 numbered engraved plates. Plates 1–13 with letterpress text printed on the verso describing the facing page. Ad 3: with an engraved title page and 46 engraved plates. Contemporary vellum.

\$ 13 500

Rare multilingual edition of Vignola's *Regola delli cinque ordini d'architettura*, a classic account of the five orders of architecture, with the continuation (*La ii parte*) and Crispijn de Passe's related *Oficina arcularia*. Vignola (1507–1573), Italian painter, architect and theorist, "emerged in the 1550s as the leading architect in Rome after Michelangelo and was in papal service for over three decades. ... His *Regola delli cinque ordini d'architettura* (1562), a concise illustrated tract on the five orders, enjoyed immense popular and academic success throughout Europe and was the most influential book on classical architecture until the advent of Modernism" (Turtle).

The continuation, *La ii parte dell architettura dell Vignola*, shows partial elevations, sections and plans of Italian churches, views of altars, fountains, elevations of Dutch houses (some by Pieter Vinckebooms) and elevations of fireplaces and chimney-pieces, partly engraved by Crispijn I and II van de Passe.



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In some copies these plates are divided into 5 separately numbered series; here the plates were renumbered and rearranged so as to form one series of 42 plates. *La ii parte* is followed by De Passe's *Oficina arcularia*, showing designs for altars, tombs and monuments, partly already published separately in 1621. BAL believes the first series of these plates, numbered 1–28, to be part of the *La ii parte dell architettura*.

The three works are often found bound together and it seems that they were published together, but they were also sold separately. The make up differs from copy to copy and the publication history is complicated.

Some soiling and browning, gutter margin of title page slightly damaged, a few leaves with marginal water stains, otherwise in very good condition. Binding soiled, spine and corners damaged, otherwise good and structurally sound.

Ad 1: WorldCat (5 copies); not in BAL; Fowler; Millard; STCN; *ad 2 & ad 3:* BAL 3452; Fowler 362; Franken, Van de Passe 1357; *ad 3:* Hollstein (Dutch & Flemish) XVI, p. 138, no. 174/II; STCN (5 copies, with only 42 plates); for Vignola: Turtle, "Vignola, Jacopo", in: Grove art online. [↗](#) More on our website



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71 excellent large prints (1561–ca. 1600) on architecture and decoration

96. VREDEMAN DE VRIES, Jan (Hans), Antonio LABACCO, Giacomo Barozzio da VIGNOLA and others. [Collection of architectural and decoration prints including fortification plans, garden plans and architectural decoration]. Antwerp, Venice, Rome, various publishers, [engraved] 1561–1585, [printed 1580–ca. 1600]. Large 2° & small 1° (38.5 × 27 cm). Collection of 4 separately published prints (3 large full-sheet & 1 small full-sheet), plus 67 prints from 9 series (including 3 double-page prints and a 1½-sheet plan of classical Roman ports printed from 2 copperplates). Contemporary or near contemporary limp sheepskin parchment (ca. 1600?). \$ 16 300

An extraordinary collection of seventy-one 16th-century architectural prints and prints showing a wide variety of ornamental engraving intended for the use of architects and others. The present states of nearly all prints in the collection date from the period 1561 to 1585 and some plates were modified after the present printings, giving latest possible dates for their printing. In some series it is difficult to identify the watermarks, but most also point to a date around the 1580s.

The prints from the four series by Vredeman de Vries (1527–1609) are especially notable not only for their artistic quality and the high quality of the engraving (mostly by Joannes and Lucas van Doetecum), but also for an extraordinary and detailed print showing about 40 musical instruments and another showing about 50 tools for gardening, farming and building (in wood, brick or stone) both in 1572. Also of special note are four prints that appear to have been separately published rather than forming part of a series, showing important monuments or events in Rome. The series from Labacco, *Artichitettura*, probably the 1584 edition, includes all but one of its 26 prints.

Including:

1) **MICHELANGELO.** Orthographia partis exterioris templi Divi Petri in Vaticano.

[Rome], (engraved by Étienne Dupérac, [Florence, 1569?]; revised by Paolo Graziani, Rome, 1582, and) Pietro de' Nobili, 1585. Double-page.

2) **BÉATRIZET, Nicolas.** Pantheum Romanum nunc Mariae cognomento ... notum|ad ... presume.

[Rome, ca. 1575/85?]. Double-page.

3) **[AGOSTINO VENEZIANO?].** Arco de Costatino [recté Constantino] in Roma Ant Salamanca excudebat [Italy, copied from Antonio Salamanca, ca. 1600?].



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4) **VREDEMAN DE VRIES, Jan.** Quicquid est huiusmodi, in quo non possunt plures excellere, ... M.T.C. off. 1 [Antwerp], [widow of?] Hieronymus Cock [engraved by Joannes and/or Lucas van Doetecum], [engraved 1561/70, but perhaps printed ca. 1590/1600]. Double page.

5) **VREDEMAN DE VRIES, Jan.** Panoplia seu armamentarium ac ornamenta cum artium ac opificiorum ..., Antwerp, Gerard de Jode (engraved by Lucas or Johannes van Doetecom), [engraved] 1572 [printed 1580s?]. 5 prints from a series of 16.

6) **VREDEMAN DE VRIES, Jan.** Caryatidum vulgus termas vocat sive athlantidum multiformium ad quemlibet architecture, ... [Veelderley diverse termen op de v ordene der edificien tot behoef alle beelt ende steenhouwers[,] scrinwerkers[,] glasscrivers ..., Antwerp, Gerard de Jode [engraved by Lucas and/or Johannes van Doetecom], [engraved ca. 1565, possibly printed ca. 1590/1600]. 3 prints from a series of 16.

7) **VREDEMAN DE VRIES, Jan.** [Waterputten], Antwerp, Philips Galle [engraved by Lucas and/or Johannes van Doetecom], [engraved ca. 1574, perhaps printed ca. 1600]. 6 prints from a series of 24.

8) **VREDEMAN DE VRIES, Jan.** Hortorumviridariorumque elegantes & multiplicis formae, ad architectonicae artis normam af fabre ..., Antwerp, Philips Galle, 1583. 5 prints from a series of 20.

9) **SCHILLE, Hans van.** Form und Weis zu bauwen, zimmern, machen und auff zu richten, mit Blochheusern, Graben und Wallen ... Vestung Schlosser Buren und Stedt ... macht und braucht | Maniere, de bien bastir, edifier, fortifier, & munir chasteaux, forterelles, villes, & autres places, pour defendre & offendre ... Antwerp, Gerard de Jode [engraved by Joannes and Lucas van Doetecum], 1580. Title page plus 4 prints from a series of 14.


10) **COCK, Hieronymus.** [Views of Roman ruins], [Antwerp], [widow of] Hieronymus Cock [engraved by Joannes and/or Lucas van Doetecum], [engraved] 1561 [printed ca. 1600?]. 4 prints from an unnumbered series of 12.

11) **LABACCO, Antonio.** Libro ... appartenente a l'architettura nel qual si figurano alcune notabili antiquita di Roma, Venice, Girolamo Porro, 1584. 25 of 26 prints.

12) **VIGNOLA, Giacomo Barozzi da.** Regola delli cinque ordini d'architettura, Venice, Francesco Ziletti, 1582 or "1583" [= 1586?]. 11 of 37 prints.

13) **GROENINGEN Gerard van.** *Memorabilium, Novi Testamenti, ... icones tredecim* ..., Antwerp, Gerard de Jode [engraved by Joannes & Lucas van Doetecum], [1585]. 4 prints from a series of 13.

A detailed description available on request

[77] engraved ll. containing [71] prints.  More on our website



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The use of locally baked bricks for the reinforcement of Dutch dikes

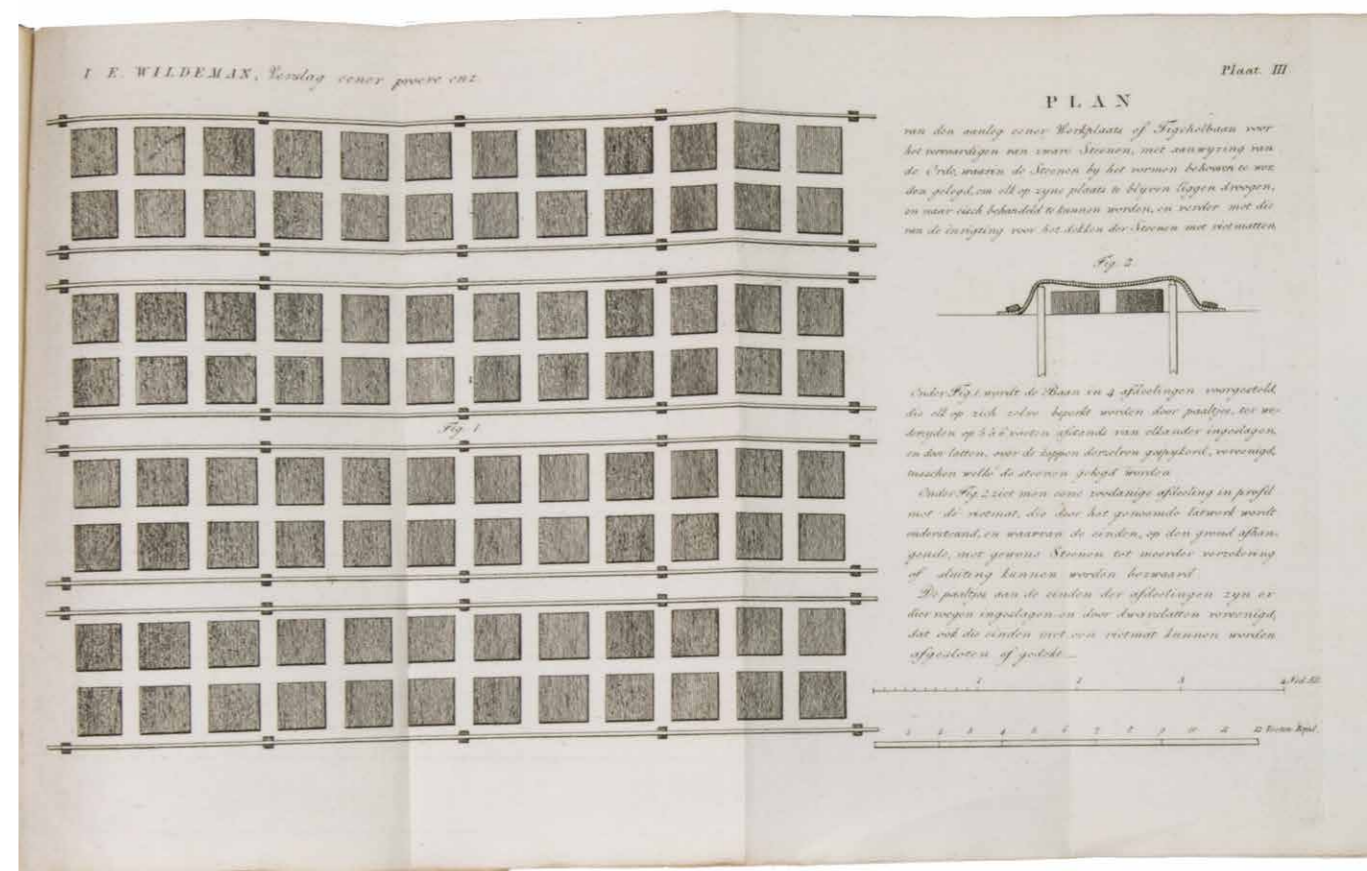
97. WILDEMAN, Jan Ernst. Verslag eener proeve van het vormen, bakken en gebruiken van zware tichelsteenen, voor het maken van steenglooijingen, of tot dekking der glooijingen van dijken.

Amsterdam, Pieper en Ipenbuur, 1825. 8°. With 3 large, folding engraved plates. Contemporary red sprinkled boards. \$ 900

Unusual publication about the use of tichelstenen (bricks) in stone batters to reinforce the Dutch dikes. The author, Jan Ernst Wildeman (1770–1833) started his career as an engineer in the Dutch army. After the Treaty of Amiens was signed (1802), he left the army and started working for the Directorate General for Public Works and Water Management (Rijkswaterstaat), and became head engineer for the bridges and roads along the IJssel River. It was in this position that he became interested in the reinforcement of dikes. At the time, stone from abroad was used for this goal. This was quite costly, and since the Netherlands were in the middle of an economic recession at the time, the dikes were somewhat neglected. In order to reduce the cost, Wildeman researched the options for using locally baked bricks. His ideas took hold and from 1811 onwards local bricks were used to strenghten various dikes across the country. In 1820, Wildeman wrote an article in which he explained how to produce and use these bricks. The article was published in the sixth edition (1823) of the periodical of the Koninklijk-Nederlandsche Instituut van Wetenschappen, Letteren en Schoone Kunsten (present day Royal Netherlands Academy of Arts and Sciences). It was then published separately a few years later as the present work. The three large, folding plates show how the bricks were laid out on the Bentdijk near Vollenhove, the very first dike they were used on in 1811.

The spine and edges of the wrappers and edges of the leaves are slightly browned and frayed, some leaves are slightly creased. Otherwise in very good condition.

24 pp. *Verhandelingen der eerste klasse van het koninklijk-Nederlandsche instituut van wetenschappen, letterkunde en schoone kunsten, zesde deel, 1823, pp. 272–288; WorldCat 64783465 (7 copies); cf. Blok and Molhuysen, Nieuw Nederlandsch biografisch woordenboek, vol. 4 (about the author); Saakes 7, p. 462 (about the periodical).* [More on our website](#)



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Contemporary pamphlets about the Loudun possessions and Urbain Grandier's witchcraft trial

98. [WITCHCRAFT]. Factum, pour maistre Urbain Grandier, prestre curé de l'église S. Pierre du Marché de Loudun, & l'un des chanoines en l'église Sainte Croix dudit lieu.

[ca. 1634].

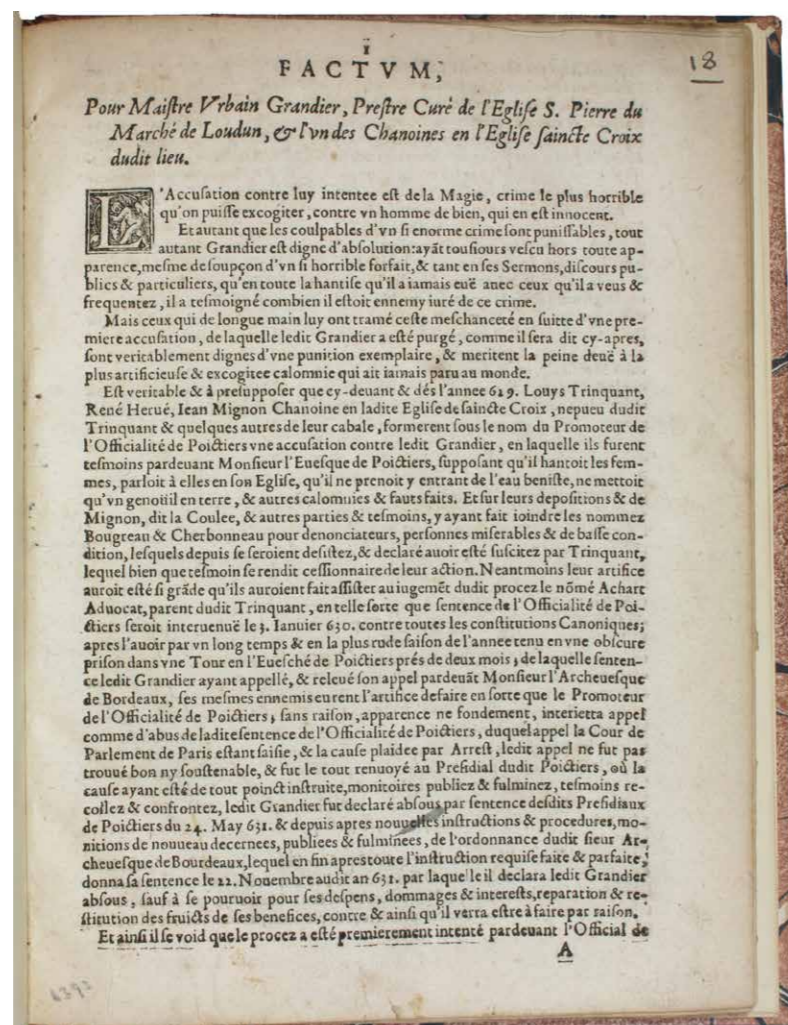
With:

(2) [WITCHCRAFT]. Remarques & considerations servans a la justification du curé de Loudun, autres que celles contenuës en son factum.

[ca. 1634]. 2 works in 1 volume. 4° (ca. 18.5 × 24 cm). Modern marbled boards.

\$ 16 300

Two exceedingly rare pamphlets about the “Loudun possessions”, a case of mass hysteria surrounding the supposed demonic possession of Ursuline nuns that took place in the western French town of Loudun in 1634. The affair led to the trial of a local priest, Urbain Grandier, who was accused of witchcraft. Interestingly, these two pamphlets are by an anonymous partisan of the accused priest.



The possession cases began in 1632 when several nuns at the local Ursuline convent claimed to be possessed by demons. The nuns accused Grandier, a charismatic and controversial figure in Loudun, of casting spells on them and making them his witches. Grandier, who had gained the enmity of the powerful Cardinal Richelieu, was arrested and put on trial, despite a lack of evidence against him. The trial was riddled with corruption and political intrigue, and Grandier was ultimately found guilty and sentenced to death by burning at the stake. His execution took place on 18 August 1634.

While 18th century accounts of the famous trial such as those by De La Menardaye were popular, contemporary accounts are almost unobtainable. Neither pamphlet has appeared in auction records, and there are very few institutional holdings.

The spine and corners of the boards are rubbed, the title label is slightly chipped. Numbers in the upper corners of the leaves indicate that these two works were likely removed from a *sammelband* containing multiple works. Internally slightly browned, an older typed description has been mounted with tape to the recto of the first free flyleaf. Otherwise in good condition.

12; 8 pp. *Ad 1: Caillet 4718; Coumont F7.1; WorldCat 467111589, 705771905 (7 copies); Yve-Plessis 1285; Ad 2: Coumont R31.1; WorldCat 1254612433 (2 copies); Yve-Plessis 1286; cf. for more information about Grandier and the Loudun Nuns, see: Robbins, *The Encyclopedia of Witchcraft and Demonology*, pp. 312–317; Both ads not in Barbier, *Dictionnaire des ouvrages anonymes*; Rosenthal, *Bibliotheca Magica et Pneumatica*; Thorndike (*Grandier and the Ursulines only mentioned once in general*, vol VIII p. 583); *Ad 2 not in Caillet.**

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Wonderful first edition of one of the most influential books on 17th-century shipbuilding, beautifully illustrated with more than 110 engraved plates

99. WITSEN, Nicolaes. Aeloude en hedendaegsche scheeps-bouw en bestier...

Amsterdam, Christoffel Cunradus, 1671. 2 parts in 1 volume. Folio. With an engraved title page by Romeyn de Hooghe, 112 full-page engraved plates, 1 folding double-page engraved plate and 7 small engraved plates printed on smaller strips of paper. With a small woodcut ornamental vignette on the title page, woodcut decorated initials and woodcut ornamental tailpieces. Near contemporary (18th-century?) elaborately blind-tooled vellum, sewn on five supports with corresponding raised bands on the spine, with a manuscript title in the second (of six) compartment on the spine, later brown leather ties. \$ 25 000



Extremely rare issue of the first edition of Witsen's incredibly influential work on 17th-century Dutch shipbuilding techniques and styles. The other issue appeared in the same year with the impressum of C. Commelijn and J. Appelaer, instead of C. Cunradus. Both contain the same engraved title page by Romeyn de Hooghe, but the principle difference can be found in the letterpress title page, with ours being printed in black and showing a different vignette.

Notably, Witsen's work contains more than 110 meticulously detailed engraved plates based on drawings by the author himself. Considered the definitive work on shipbuilding, *Aeloude en hedendaegsche Scheepsbouw* was the product of Witsen's passion as a wealthy enthusiast and future regent. Only someone connected to regent circles would have had access to the exclusive information contained within its pages. The book, a precious item that required a deposit of twelve guilders, would primarily have graced the libraries of affluent members of Dutch society.

In order to mitigate the risks associated with its publication, the publisher Casparus Commelijn collaborated temporarily with the Appelaer brothers, Broer and Jan. They also enlisted the services of Christoffel Cunradus, a printer from Amsterdam. However, once the book was printed, Witsen chose to retain its publication indefinitely to incorporate necessary additions and corrections. Consequently, the book has an intriguing early history. There are variations in the number of plates in different copies of this work, with Landwehr documenting 112 plates, while the present copy contains 112 full-page plates, 1 double-page folding plate and 7 additional small engraved plates.

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
Science & Technology

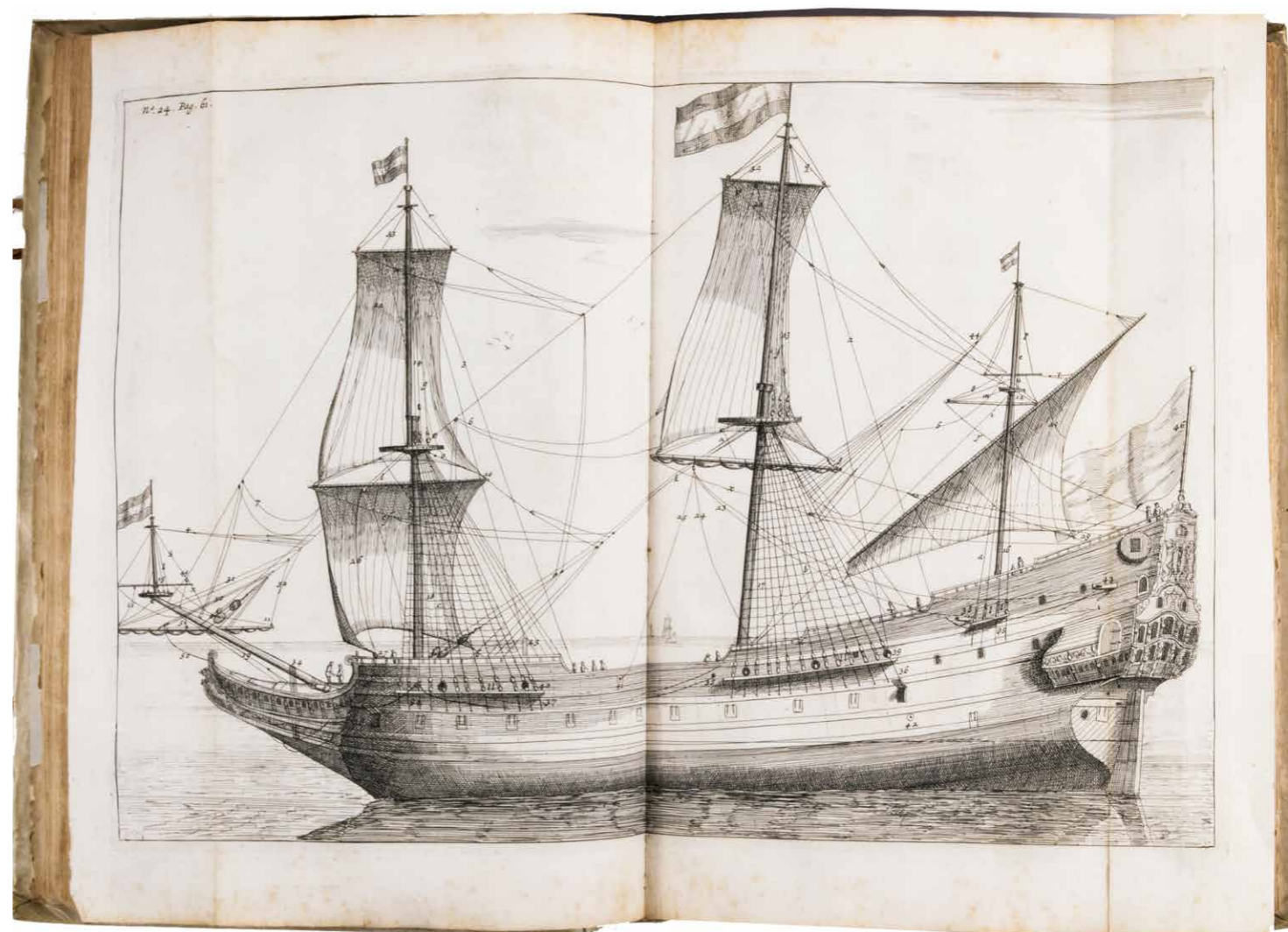
Nicolaes Witsen (1641–1717) served as mayor of Amsterdam for 13 separate terms and held important administrative positions in the Dutch East India Company (VOC). The present work brought him in contact with tsar Peter the Great, who enlisted Witsen's assistance in modernising the Imperial Russian Navy. This connection also led to the tsar placing orders for warships from Amsterdam shipyards. In 1697, Witsen arranged a four-month training period for the tsar at the VOC shipyards.

Born into a prominent Amsterdam merchant family, which produced several mayors, Witsen's father, Cornelis, also held numerous significant positions, including mayor, councilor of the admiralty, director of the West India Company, and sheriff. In 1682, Nicolaes Witsen assumed the role of mayor of Amsterdam. He was reelected to this influential position every other year until 1706, serving a total of thirteen terms, the maximum allowed. However, at the time of the publication of his great book in 1671, Witsen had yet to hold any official office. From a young age, he dedicated himself to research and acquiring knowledge, particularly in the fields of mathematics and natural sciences. Although his true passion lay in the realm of science, his family responsibilities and obligations pushed him toward a career in city administration. Eventually, he managed to combine his passion with his responsibilities. Witsen's parents provided him with ample opportunities for growth and development. Between 1664 and 1672, he embarked on several journeys, including an eleven-month stay in Moscow as part of an embassy, a grand tour of Italy, and multiple visits to England. These travels served not only to enrich his personal growth but also to explore and establish potential diplomatic and trading connections. Witsen documented his experiences in diaries, sketches, and notes. These records formed the basis for the present work and other works like *Noord- en Oost Tartarije* (published in 1692). The fifteenth chapter of *Aeloude en hedendaegsche Scheepsbouw*, for instance, recounts his visits to the most significant shipyards in those countries.

With a small 18th-century manuscript note tipped in before the letterpress title page: "Op het schip Hilversbeek (?) de Ao 1741 ...", a small black stamp on the front pastedown "10 [...?] 1969" and the printed coat of arms of Ortt pasted on the front pastedown next to the stamp. The binding is slightly scuffed, the front hinge has been reinforced and new brown leather ties have been added. The engraved title page is slightly damaged in the gutter, not affecting the engraving and with some small tears in some pages, not affecting the text or plates, the edges and outer margins are very slightly browned. Otherwise in very good condition.

[16], 516, 40, [4] pp. *Bierens de Haan* 5368; *Hoogendoorn, Witsen No4*; *Landwehr Romeyn de Hooghe*, 16; *NHSM p. 743*; *NNBW IV*, 1473; *STCN 240219058* (2 copies).

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The work that revolutionised ocean navigation

100. [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. \$ 179 000


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.”

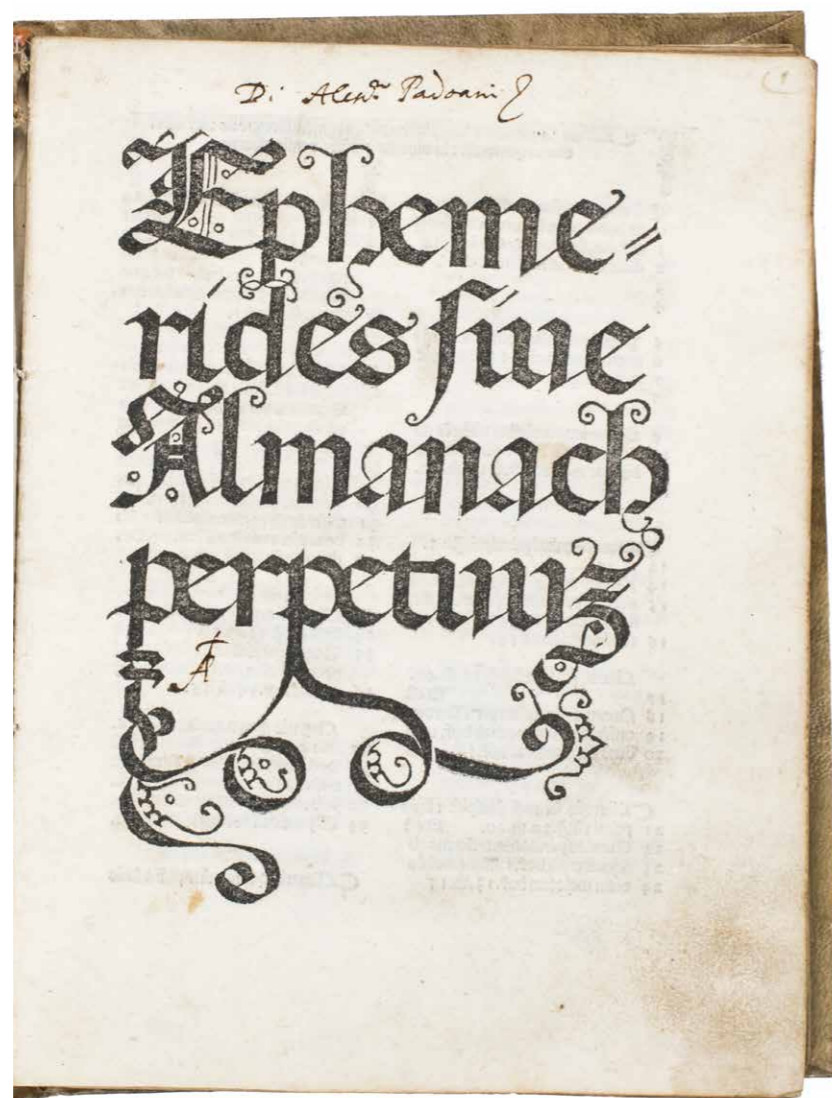
The work contains dozens of astronomical tables, charting the position of the sun, moon, and five planets, between 1473 and 1530. The calculations were based on the *Alfonsine Tables* and the work of other astronomers. As the data were presented in simple tables, with the positions of a planet easily 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 helped 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 iro0110000; 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 on our website*



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First edition of Valk's work on astronomy and the use of celestial and terrestrial globes

101. [ZUMBACH VON KOESFELD, Lothar] and Gerard VALK (engraver and publisher). 't Werkstellige der sterre-konst ...

Amsterdam, Gerard Valk, [late 17th or early 18th century (ca. 1701?)]. 4°. With an engraved frontispiece, and 4 folding engraved plates. Further with a few tables in the text, some woodcut decorated initials, and a woodcut floral tailpiece. Contemporary stiff orange-brown sprinkled paper boards. \$ 3800

Late 17th- or early 18th-century astronomical work by the famous globemakers and publishers Gerard and Leonard Valk. The present work is based on Willem Blaeu's standard work on globes, *Tweevoudigh onderwijs van de hemelsche en aerdsche globen* (first published 1634), with revisions taking into account Johannes Hevelius' observations (Hoogendoorn). Supposedly, Blaeu's work had been out of print and difficult to obtain for quite some time, warranting a new publication on the subject of globes, especially as father and son Valk were publishing their own up-to-date globes. The present scientific work appeared in three editions: two ascribing the engraving and publishing work to Leonard Valk and one (the present) naming Gerard as engraver and publisher. Gerard is most likely the "original" author/compiler of the present work, having published this "first edition" around the turn of the 17th to 18th century, and editions mentioning Leonard would have been published later (the STCN indicates the date of publishing between 1706 and 1730).

Gerard Valk (or Valck, 1652–1726) was a Dutch engraver, publisher, cartographer, and globemaker. He worked closely together with his son Leonard (1675–1746) and his brother-in-law, the engraver, cartographer, and publisher Petrus Schenck (the Elder, 1660–1711). Their work, especially the globes, was largely innovative, based on the latest scientific insights and calculations. The present publication functions as an explanation to the production and use of globes, including information on the declination of the sun and stars, how to measure when the sun or certain stars or other celestial bodies rise and set during a calendar year, when to expect a new moon in the years 1603 to 1833, how to determine the exact location based on latitude and longitude of any place on earth, how to accurately depict the world on a globe, and much more. The work is partly based on *Planetolabium, dat is planeeten-wyzer* (1700) by the German mathematician and astronomer Lothar Zumbach von Koesfeld (1661–1727).

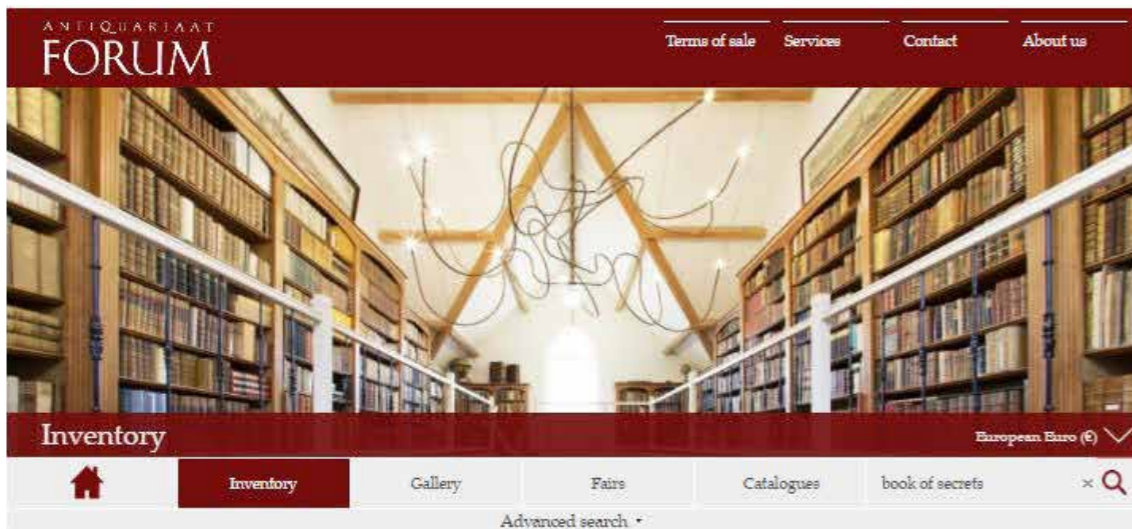
With some underlining of the text in brown ink and some pencil annotations in the margins. The boards are rubbed, the corners and edges of the boards are slightly bumped, the paper along the spine and hinges has been restored, some minor water staining in the gutter of the first 3 leaves, resulting in the loosening of the frontispiece near the gutter (not affecting the actual engraving). The edges of the leaves are slightly frayed, the folding plates are very lightly browned and occasionally foxed. Otherwise in good condition.

[1], [1 blank], [2], 140 pp. *Hoogendoorn Valko1 1.1; Houzeau & Lancaster 9732 (date 1695); STCN 842450378 (9 copies); WorldCat 69400587, 39531524 (13 copies); cf. Bierens de Haan 4941 (Leonard Valk ed., date ca. 1695); STCN 261677063, 261676849 (8 copies, Leonard Valk ed., 2 different fingerprints).* [👉 More on our website](#)



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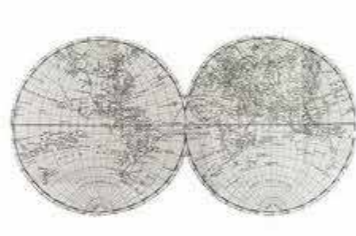
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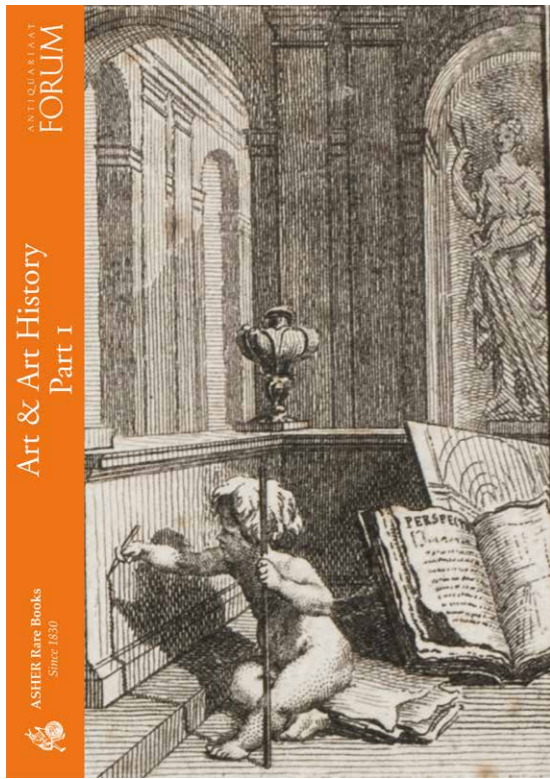
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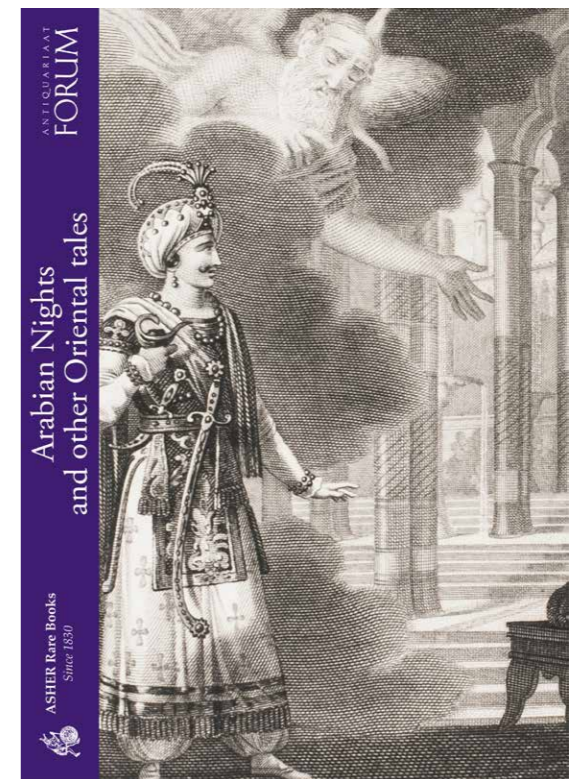


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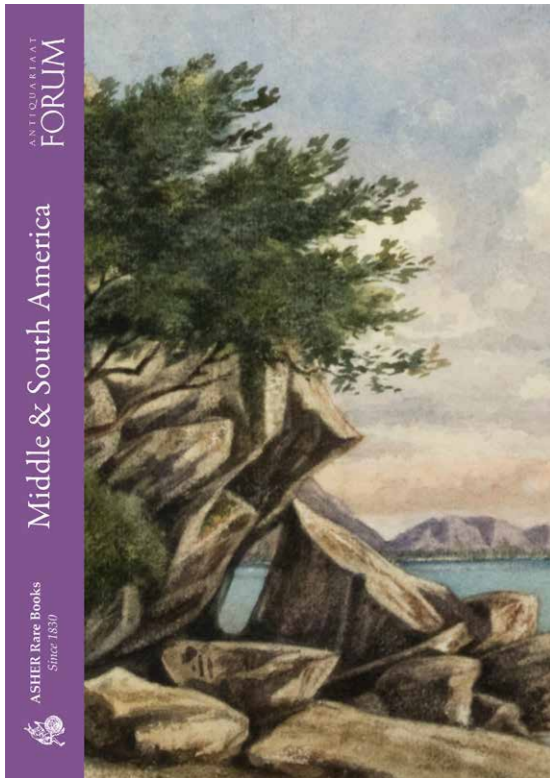
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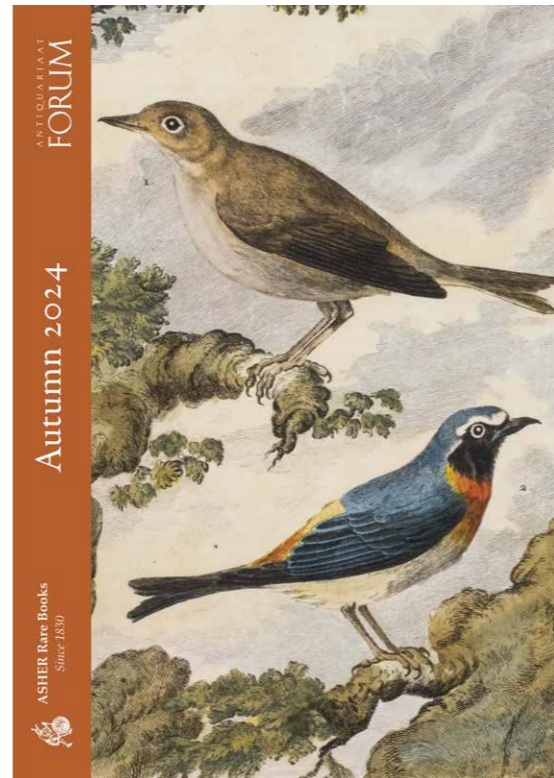
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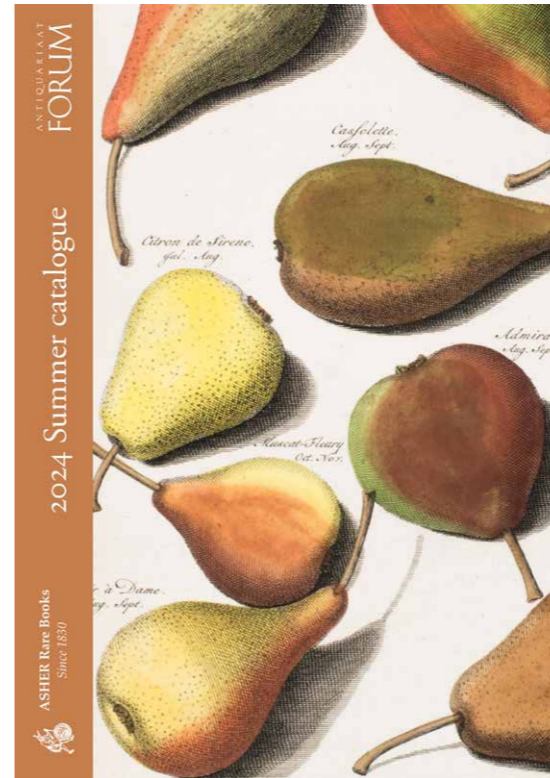
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and other Oriental tales



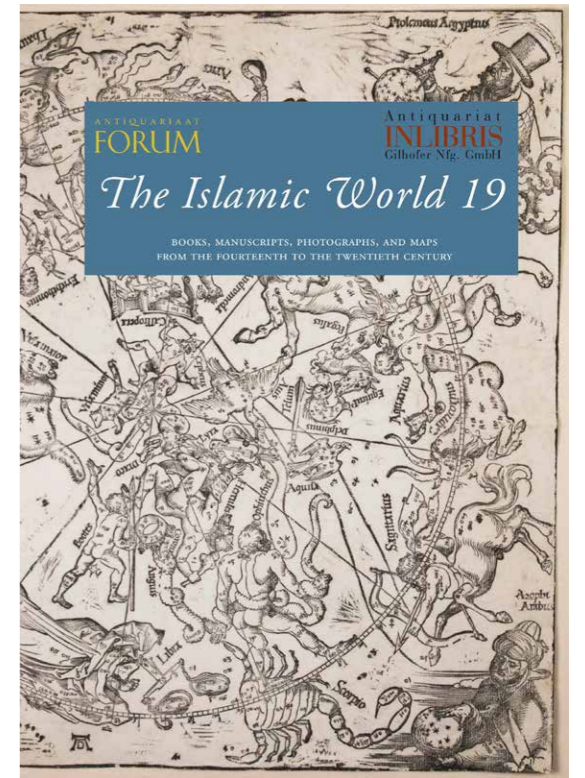
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Summer 2024



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