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Family album with rare photos of Australia and India in the late 19th century

I. [ALBUM AMICORUM – AUSTRALIA – INDIA]. DICKEN, Charles Shortt and DICKEN FAMILY. [Album containing illustrations and photographs of Australia and India]. [Illustrated title-page:] Contributions thankfully received. Australia [and England and India?], 1870s. Oblong album (ca. 23 × 30 cm). With 36 albumen prints, including 14 photographs of Australia, 5 photographs of India, 17 photographs of Gibraltar, America, Switzerland, art pieces and the Dicken family. Further with 24 watercolour paintings of flowers, landscapes and people, and 17 coloured pencil and ink drawings of people. The drawings and paintings are almost all signed S. P. D. or F. E. D., who were likely members of the Dicken family. Most photographs and art pieces are captioned in pencil or brown ink, several leaves are decorated with additional drawings or dried plants. Contemporary maroon cloth, embroidered with yellow flowers. Comes in a custom-made black-cloth clamshell box (internally covered in burgundy cloth). € 12 500

Album amicorum of a settler in Australia and his family, with rare photographs of Queensland (Australia) and India in the 1870s. The photographs in the album are extraordinary, especially those of the small town of Springsure. In 1841, the first photograph was taken in Australia, of Bridge Street in Sydney. While explorers and early colonists quickly became a subject of interest for Australian photographers, photographs of early settlements are quite rare. The photographs of the government house in Calcutta and the crew of the H.M.S. Narcissus in the album are also of historical interest. Together with the numerous drawings, paintings and poems, the album offers a fascinating insight into life in Queensland in the late 19th century.

Charles Shortt Dicken (1841–1902) was born in India. He was a lieutenant for the Royal Irish Fusiliers, before he settled in Queensland in 1864. He entered the mounted police in 1866 and worked as a police magistrate until he was appointed secretary in the office of the Agent-General for Queensland in London in 1880. In the final years of his life, he contributed to *The British Empire series*, a series of four volumes which aimed to offer trustworthy information about the colonies and settlement of the British Empire. Dicken was a co-author of *volume IV – Australasia*, published in 1900.

The cloth is worn at the head of the spine and shows a few small holes on the boards, revealing the leather album beneath. The illustration of the “execution of Mary, Queen of Scots” is missing on leaf [12]. Some of the dried plants are falling off. The edges and corners of the leaves show some signs of wear, the leaves slightly browned. Overall in good condition, the photographs, artworks and other decorations are very well preserved.

[50] ll. Mennel, P., *Dictionary of Australasian biography*, p. 132; *The Daily Telegraph*, november 15, 1902, p. 4. [More photos on our website](#)





The Church



The Parsonage



Charlie's house



Principal Street.



Principal Hotel.

Springure. Queensland.

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First and only edition of Alting's extensive geography of Holland and Friesland

2. ALTING, Menso. Descriptio secundum antiquos, agri Batavi & Frisii una cum conterminis sive notitia Germaniae Inferioris, cis & ultra Rhenum, quà hodie est in ditione VII Foederatorum. ... [Volume 2 with title:] Descriptio Frisiae inter Scaldis portum veterem & Amisiam...

Amsterdam, Henricus Wetstein (vol. 2 adds Rudolf & Gerard Wetstein), 1697–1701. 2 volumes bound as 1. Large 2° (37.5 × 24 cm). Richly engraved frontispiece by Jan Goeree, 2 letterpress title-pages in black and red, volume I with 6 double-page engraved maps, 3 full-page engraved plates and a letterpress table, and numerous engravings in text; volume II with 9 double-page engraved maps by Gerard de Broen and a double-page letterpress table. Contemporary blind-tooled vellum. € 3250

First and only edition, posthumously published, of Menso Alting the younger's description of the Low Countries. The work consists of two parts, the first part treating the Low Countries in antiquity according to classical authors, with finely engraved maps of the area and engravings of relics of antique culture such as inscriptions and tombstones, and in an appendix a comment on the Ptolemean map of greater Germany (from the Rhein to the Vistula in Poland) with map. The second part deals with the Medieval period, describing the places in alphabetical order and also with fine engraved maps, a table and indexes. Possibly the most extensive and detailed topographical work of the era. The engraved maps are the work of Jan and Caspar Luyken and Jan Goeree. Some of the plates are detached. Internally generally in very good condition, binding slightly rubbed, somewhat loose in the spine and with the headband at the foot damaged and stained, but still in good condition.

[24], 132, [20], 18, [2]; [32], 216, [40] pp. *Brunet VI, 25131; Klaversma & Hannema 50–51; NNBW, I, 100; STCN 841733023; Tiele 36–37; Van der Aa, I, 223–224; Van Eeghen & Van de Kellen, 294.*

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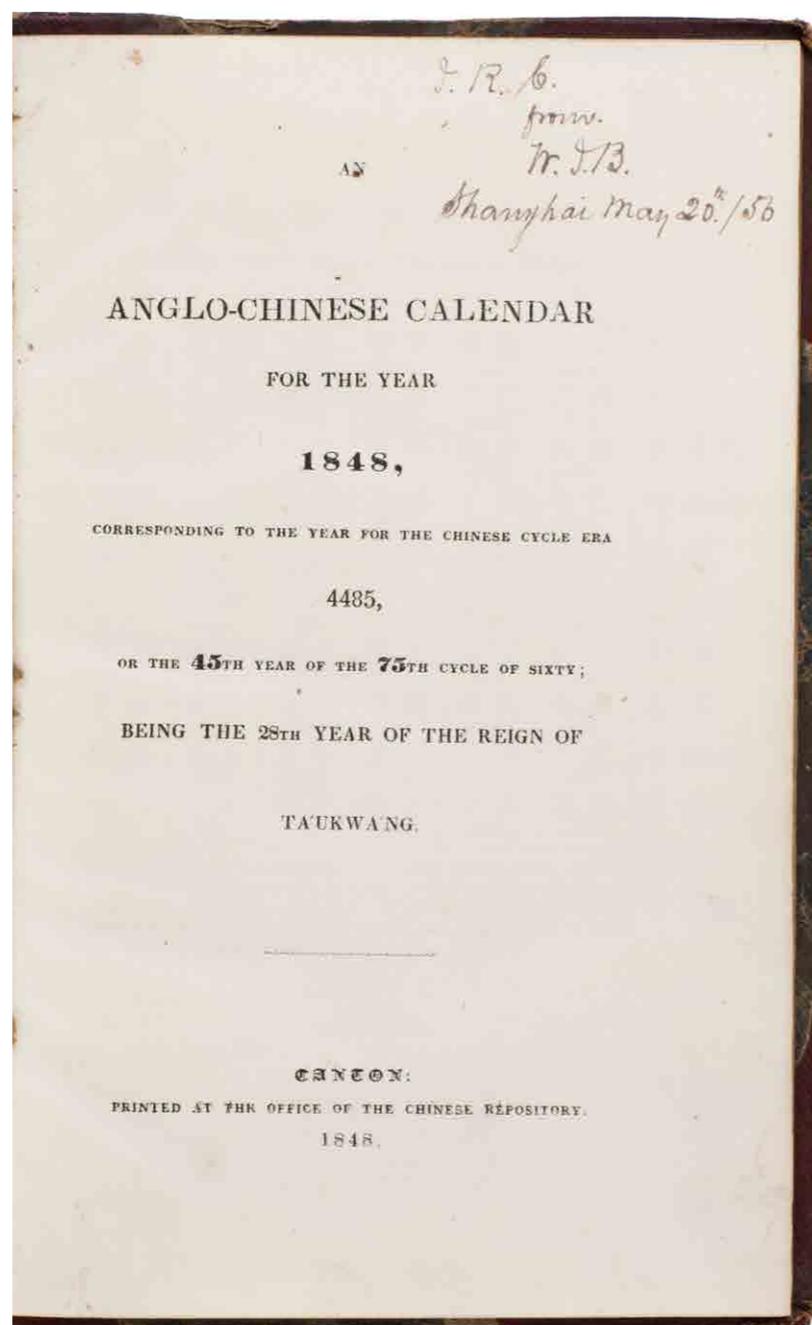
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Rare Anglo-Chinese almanac for missionaries in China

3. **[ANGLO-CHINESE CALENDAR]**. An Anglo-Chinese calendar for the year 1848, corresponding to the year for the Chinese cycle era 4485, or the 45th year of the 75th cycle of sixty; being the 28th year of the reign of Ta'ukwa'ng. Canton (= Guangzhou, China), printed at the office of the Chinese repository, 1848. 8°. With one full-page relief-printed map of Shanghai on page 62 and some tables in the text. The text is mainly set in roman type and partially in Chinese characters. Half red gold- and blind-tooled sheepskin, € 4250



A rare Anglo-Chinese almanac published in China, which appeared yearly between 1844–1852. The Chinese repository was a periodical published in Canton between 1832–1851 and had subscribers all across the globe. According to the editors of this periodical, the goal was “to inform the people of the West about China in a completely unbiased manner”. However, the periodical was published by and for missionaries and its real goal was therefore to show the world how much China needed Christianity. This almanac was likely published with the same goal and same intended audience, since it does not paint “the pagan” parts of China in a favourable light.

This work contains general information about China and gives important names in Chinese characters. It starts with astronomical information about the current year, a chronological overview of different dynasties and important events that happened during them, and a detailed description of Shanghai with a map. It ends with information about freight and postage rates, valuta conversions, the Chinese government and a list of foreign residents in China at that time.

With two Hong Kong postage stamps, a newspaper clipping from the North-China Daily News June 3, 1930, and a manuscript annotation in green ink “1982” on the front pastedown; with an owner’s inscription in brown ink “[...] 1917” on the recto of the first flyleaf and an inscription in brown ink on the title-page: “J. R. B. from [?]. J. B. Shanghai May 20th./56”. Binding worn, internally somewhat browned and foxed. A few pencil markings. Otherwise in good condition.

[2], 126 pp. *Worldcat* 39468129 (2 copies); cf. Malcolm, E. *The Chinese repository and Western literature on China 1800–1850*. In: *Modern Asian Studies*, vol. 2, no. 2, 1973 (read online via Jstor).

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

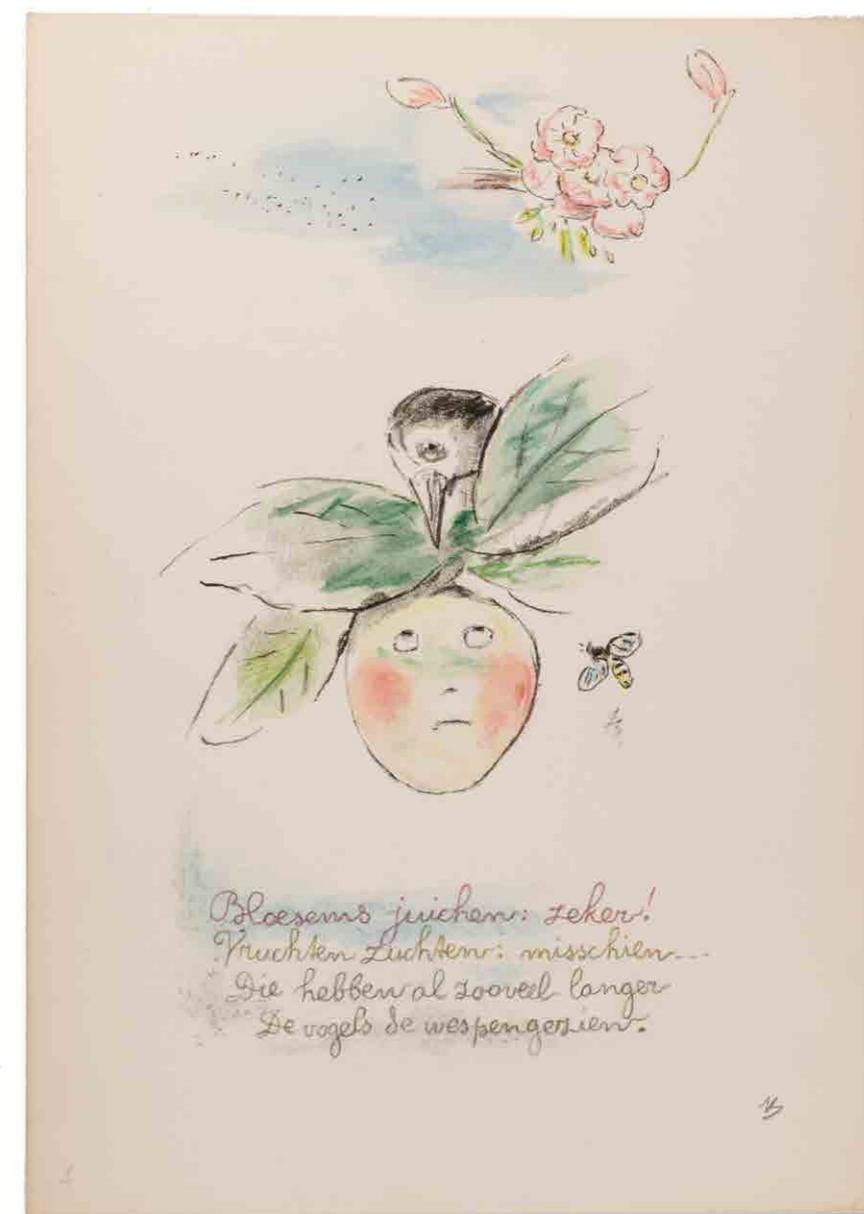
4. ANSINGH, Lizzy en Nelly BODENHEIM (illustrator). Een vruchtenmandje. Teekeningen van Nelly Bodenheim bij versjes van Lizzy Ansingh.

Amsterdam, De Spiegel, 1927. Folio (ca. 30 × 21.5 cm). All illustrations, including the illustrated front board, are lithographs designed by the illustrator herself on stone and coloured by hand by her as well. The verses by Lizzy Ansingh are written, in colour, by hand in a decorative, ornamental script (varying in style). Contemporary half green cloth portfolio with the original lithographed illustration on the front board, the back board contains the following verse: “Let op de pitten, die binnen in zitten”. € 5000

Limited edition – no. 1 of 7 – of the rarer portfolio edition of a remarkable early 20th-century illustrative work by the renowned Dutch artist and illustrator of children’s books Nelly Bodenheim. The present work contains the short rhymes (verses) by Lizzy Ansingh, together with the striking colourful and humoristic illustrations of anthropomorphic fruits, nuts, and vegetables – including lemons, grapes, a pear, radishes, a red pepper, almonds, blackberries, apricots, cherries, and a leek.

The present work is beautifully illustrated with hand-coloured lithographs designed by Bodenheim, the verses by Ansignh are written in decorative, ornamental script in varying styles. While the work is by definition rare, as it is a limited edition, this edition is even rarer as it presents the 22 plates loose in a portfolio – of which only 7 copies exist. Additionally, WorldCat records only 4 copies of this title (mainly the book form, of which 100 copies were made) that are held institutionally (3 in the Netherlands and 1 in the USA) and it only very rarely appears on the market (Rarebookhub finds only 5 records for the last 100 years). All plates, including the title-page and the “colophon” are signed by Nelly Bodenheim (all except the “colophon” are only initials instead of her full name). The cloth around the spine of the portfolio shows signs of wear and the colour has faded slightly, the boards and the first blank leaf are slightly browned, otherwise internally fine and clean. Overall in very good condition.

[1 blank], [24] ll. *Cotsen 20th century, 488; WorldCat 1340486616 (4 copies)* [More photos on our website](#)



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73 proof impressions of all 12 illustrations

5. **BAYARD, Émile.** [Proof impressions of illustrations for Alphonse Daudet's *Fromont jeune et Risler aîné*].

[Paris, 1885]. Folio (35 × 29 cm). Proofs of 12 engraved plates in many different states, giving 73 prints in total, engraved by Jules Massard and Eugène Abot after Emilé Bayard (image size 10.7 × 7.3 cm; plate size 19 × 14 cm). Contemporary half goatskin morocco. € 4750



An extensive collection of proof impressions of all 12 illustrations drawn by Émile Bayard (1837–1891) and engraved by Jules Massard (1848?–1891?) and Eugène Michel Joseph Abot (1836–1894) for the 1885 edition of Alphonse Daudet's *Fromont jeune et Risler aîné. Moeurs parisiennes*. This novel, first published in 1874 was a great critical and popular success, quickly making Daudet's name famous. As a result it went through many editions, some luxuriously illustrated. The definitive illustrations were published by Louis Conquet in Paris in 1885 in a limited edition (500 copies) of the novel with the present twelve masterly plates “gravées à l'eau-forte” after Bayard. The present set has 4 to 8 impressions of each plate, most or all in 4 or more states. All have the engraved signature of the artist in the image area, but only two have any further engraved text. The first proof of the first plate has “E. Abot aqua f d'après E. Bayard” and the last proof of the same plate has “Jules Massard. sc.”, both in the plate below the image. The engraving is usually credited to Massard, but it would appear from this early proof that Abot began the work and Massard finished it. The last proof of the eleventh plate has the pencilled initials of the artist, “E. B.” below the image, apparently in his own hand.

One example of one print is on wove paper, mounted on the leaf of the book, but all others are printed directly on the leaves. Their laid paper is watermarked “MBM” for Morel, Bercious and Masure, who developed machines for the Canson paper mill to make this so-called “mould-made” paper for the artist Jean-Auguste-Dominique Ingres in 1883. In very good condition, one plate with extensive foxing and a few others with very minor foxing. The marbled-paper sides of the binding are rubbed.

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18th-century Dutch New Testament in an Amsterdam VOC binding, presented by family to a young Dutch widow bound for America

6. [BIBLE – PRAYERBOOK – DUTCH]. Het nieuwe testament ofte alle boeken des nieuwen verbonds onses heeren Jesu Christi.

Amsterdam, “in Compagnie”, 1746.

With: **(2) [PSALMS].** Het boek der psalmen, nevens de gezangen bij de hervormde kerk van Nederland in gebruik ...

Including: **[CATECHISM].** Catechismus, ofte onderwysinge in de christelyke leere ...

Amsterdam, heirs of Hendrik van der Putte, 1788.

2 works in 1 volume, the second in 2 parts. 4°. Ad 1 with an engraved title-page, woodcut decorated initials and woodcut ornamental tailpieces; ad 2 part 1 with an engraved title-page and the publisher’s woodcut device on the typographical title-page, printed musical notations, and one woodcut decorated initial; ad 2 part 2 with its own divisional typographical title-page, and a floral woodcut tailpiece. Contemporary elaborately blind-tooled calf with the gold-tooled A VOC (the Amsterdam Chamber of the VOC) monogram on the front board, with two decorated brass clasps. € 7950

A very rare edition of an eighteenth-century Dutch prayer book in a remarkable Dutch East India Company (VOC) binding. The present work includes the New Testament in the famous Dutch States translation, commissioned during the National Synod in Dordrecht in 1618–1619, the psalms in their famous 1773 State-commissioned rhyme-edition, chants, and the forms of unity (including the catechism). All psalms and chants are accompanied by musical notation.

With an elaborate manuscript presentation inscription, written in Dutch in brown ink on the verso of the first free flyleaf; and some Dutch and English newspaper clippings inserted between the front endpapers. Ad 1 with a manuscript signature on the verso of the title-page beneath the small Amsterdam coat of arms beneath the “act of consent” (= privilege); ad 2 with the manuscript signature of J. J. Kessler beneath the small (but slightly more prominent) Amsterdam coat of arms beneath the 1773 “Acte van Consent” for the Psalms. Somewhat foxed throughout, the last four pages (including 3 blank flyleaves) are lightly water stained, the edges are somewhat browned. Leaf A1 in ad 2 is missing a small part of the bottom outer corner, slightly affecting the text of the printed commentary in the margins. The spine shows clear signs of use and wear, the joints are weakened but all sewing supports are still intact, the boards are slightly scuffed. Otherwise in good condition.

[4], 312; [8], [276] ll., 71, [1] pp. *Ad 1:* STCN 168398591 (3 copies, including 1 incomplete); WorldCat 68856396, 606428796, 1386292514 (4 copies); *Ad 2:* STCN 24068463X (6 copies, including 4 incomplete); WorldCat 475516231, 67541856 (3 copies). [👉 More photos on our website](#)



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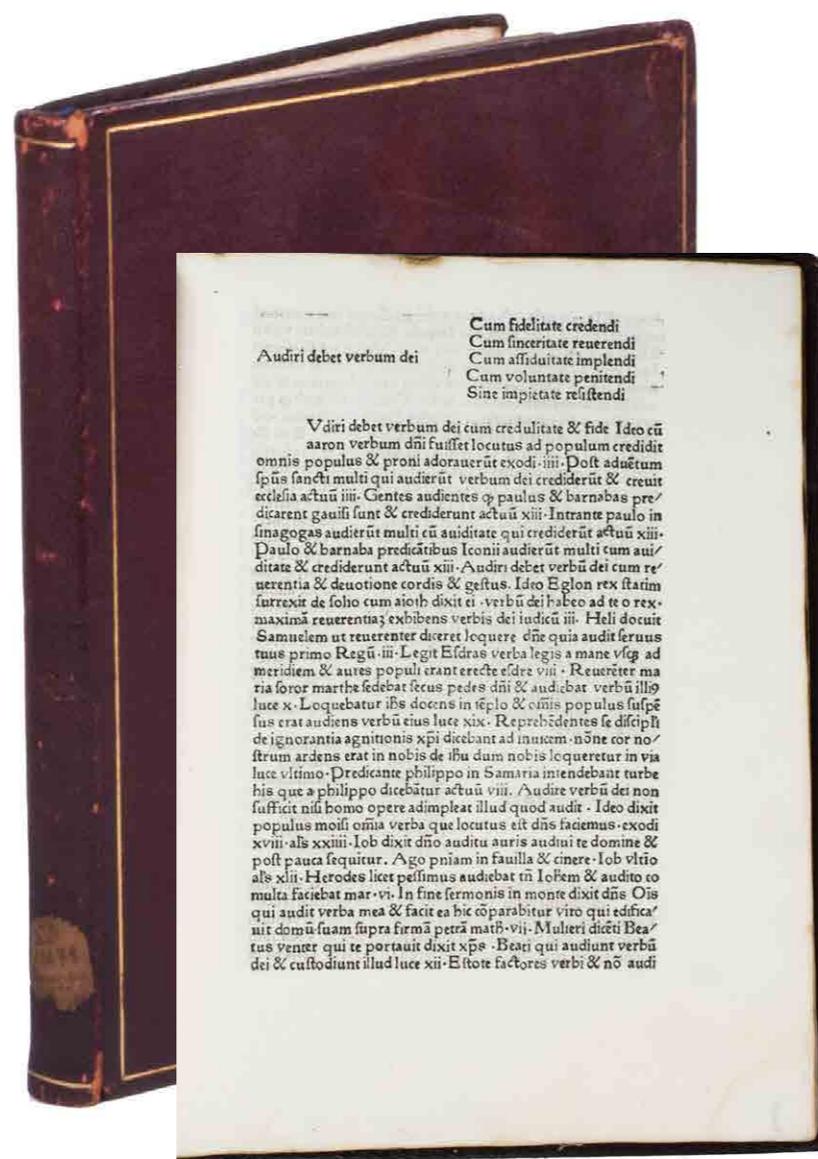
Religion & Devotion

Science & Technology

*First edition of the so-called Golden Bible,
by the Augsburg Benedictine Abbey's printing office,
set in nearly the first & the best early roman printing type north of the Alps,
Robert Proctor's copy, with generous margins*

7. [BINDO GUERRI of Siena] with a prologue by Antonius de RAMPIGOLLIS. Reportatorium Biblie aureum [= Biblia aurea].

[Augsburg], [printing office of the Abbey of Saints Ulrich and Afra], [in the period 1473 to early 1475]. Chancery (Foolscap) 2° (28 × 22 cm). With the title in a note following the prologue, at the foot of the first page (and abbreviated at the end of the book), a 2-page alphabetical table of contents and the main text comprising 139 entries. Burgundy goatskin morocco (ca. 1890?). With the armorial bookplate of Robert Proctor. € 16 500



First edition, in the original Latin, of the *Biblia aurea* (Golden Bible), long attributed to Antonius de Rampigollis (ca. 1360–ca. 1423?), a well-known Augustinian monk from Genoa, who in fact wrote the present one-page prologue for a different but related work of his own, the first edition of *Compendium morale*, by the Ulrich and Afra printing office in 1473. The printing office added Rampigollis's prologue to the present work, written by Bindo Guerri of Siena (active ca. 1350?, d. 1390), leading to the confusion about the author. The *Biblia aurea* presents 139 Christian virtues in alphabetical order, each with a heading (beginning with the key word, from abstinentia to zelus indiscretus) and a discussion of the virtue (about one-and-a-half pages on average, but some fill less than a page and some more than two). The entries are based on the Bible, and many priests throughout Europe used the book when preparing sermons for church services. At least eleven Latin editions and a German edition appeared before 1500 but few after 1516 (though a Czech edition appeared in 1543), while Rampigollis's *Compendium morale* became more common, going through many editions up to 1585 (mostly under the title *Figurae Bibliae*). Clement VIII placed the *Biblia aurea* on the *Index* of prohibited books (for mis-quoting the Bible), apparently in the 1590s, but the prohibition was soon lifted and another Latin edition appeared in 1628.

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In 1903, Proctor gave a detailed account of the Ulrich and Afra printing office that produced the present first edition of the *Biblia aurea* (Proctor owned the present copy), basing his study on a convolute at Cambridge University Library that contained five works (three by the Ulrich and Afra printing office, including the present edition) and included lengthy and very informative [manuscript notes by its first owner Ulrich von Ellenbog (ca. 1435–1499) in Augsburg, who worked together with the printing office, initiating their production of the first edition of *Quadragesimale viatoris*, set in the present type sometime in the period 1473 to 1476.

The main texts of the *Biblia aurea* and the *Compendium morale* both begin with “De abstinentia” but continue differently, the former with “Abstinentia est primo meriti argumentativa ...” and the latter with “Castigo corpus meum et in servitutum redigo ...”. Not surprisingly, the two works have sometimes been confused.

The manuscript note “Beyharting” above the opening of the text means the book came from the Augustinian Beyharting Monastery, dissolved in 1803, whose collections were dispersed ca. 1807 (Beyharting, 35 or 40 km southeast of München, is now incorporated into Tunttenham). With the armorial bookplate of the pioneering incunabulist Robert Proctor (1868–1903), who bought it from the dealer Caspar Haugg in Augsburg 1892; a pencilled chronology of the book dealers who owned it: Ludwig Rosenthal ca. 1885, Caspar Haugg in 1891 & 1892, Wilfrid M. Voynich (1865–1930) to 1910 and H. Th. Wenner in 1965; and a detailed typescript description in German taped to the back paste-down, noting Proctor’s 1903 death (at age 35, climbing in the Tirolian Alps) and his article of that year. The first leaf is somewhat worn, with traces of a couple old creases, some marginal spots and a marginal water stain in the upper outside corner, most leaves have a smaller marginal water stain in the lower outside corner and a few have a small browned spot on the edge of the leaf at the head, which has led to a tiny chip, only about 2 mm deep. Further with some small marginal worm holes or trails, mostly confined to about 20 scattered leaves. Otherwise in very good condition and with generous margins. The binding shows some faint stains and minor scratches but is otherwise also very good. Robert Proctor’s large-margined copy, from the Augustinian Beyharting Monastery, of the first edition of an important and very popular Augustinian religious work, also a remarkable display of a roman printing type that deserves to be better known: nearly the first roman type used north of the Alps and one of the best of the earliest roman types.

[231], [1 blank] pp. *BMC II 340*; *Goff R13*; *GW M36960*; *Hain-Copinger 13678*; *Hubay, Augsburg 1746*; *Hubay, Eichstätt 877*; *ISTC iro0013000*; *Madsen 3449*; *Proctor 1635*; *Robert Proctor, “Ulrich von Ellenbog and the press of S. Ulrich at Augsburg”, The library, s2, 4 (1903), pp. 163–179 at pp. 166, 170, 177 (reprinted in his Bibliographical essays, 1905, pp. 73–88, at pp. 80 etc.), viewable on zendo.org*; *Sallander 1923*; *Gutenberg Jahrbuch 1939 pp. 153–154 (reprinted in his Fifty essays, 1966, pp. 141–143; USTC 748381.*

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Rare description of Mozambique in the 19th-century, written by a former captain general of the colony

8. BOTELHO, Sebastião Xavier. Memoria estatistica sobre os dominios Portuguezes na Africa oriental.

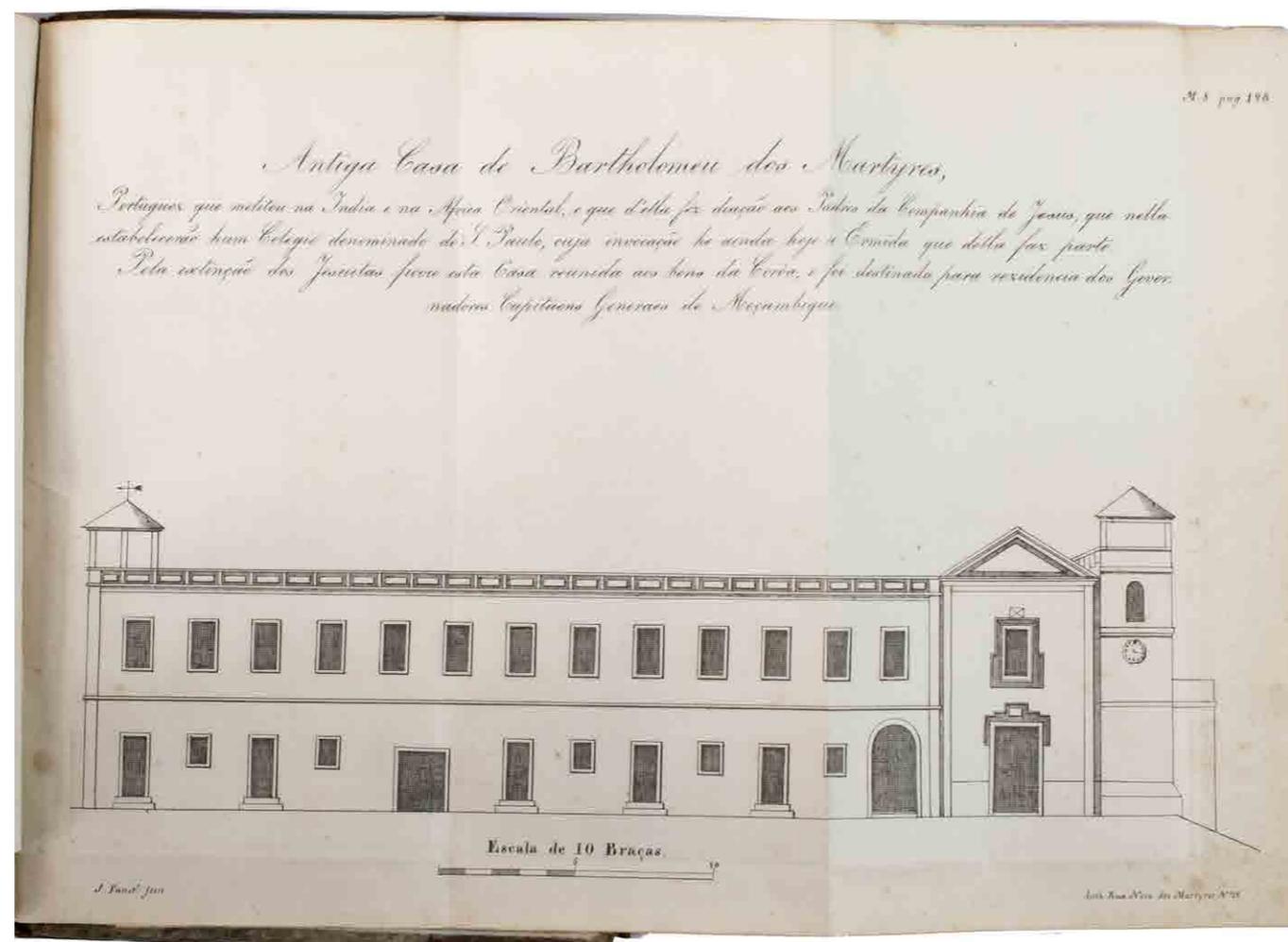
Lisbon, José Baptista Morando, 1835. 8°. With six folding lithographic plates in the back, including maps of the Maputo, Inhambane, Quelimane and Mocambo bays, as well as a plan of its capital Maputo and a view of the residence of the Portuguese “capitão generales” (Captain-General) of Mozambique, a position which Botelho himself had held. Contemporary calf. € 2500

A rare 19th century work on Mozambique, which was a colony of the Portuguese empire at the time. Sebastião Xavier Botelho (1768–1840) was the “capitão general” of this colony from 1825–1829, or the commander-in-chief of the army. His work offers a rare geographical description of Mozambique. The author describes every region of the colony in detail, aided by the maps in the back of the book. He based the information in this work on his own experiences, but also made use of maps and documents he found in the colonial archives. According to Innocencio, Botelho initially published the book for his friends, thus making it a scarce work. It was well received in

Lisbon, however, and a second part followed in 1837. Critics abroad were less enthusiastic. Colonialism was not widely supported anymore, so a work like this was highly scrutinised. According to the anonymous reviewer of the *Edinburgh Review*, Botelho mostly succeeded in highlighting the mismanagement in the Portuguese colonies. With a later paper ticket of a Porto-based bookseller mounted on the recto of the first free flyleaf. The spine shows some signs of wear, some scoring to the front board, a partially repaired tear in the gutter margin of the first lithographed map, slightly foxed throughout. Otherwise in very good condition.

[1], [1 blank], 400, [1], [1 blank], [1], [1 blank] pp. *Memoria estatistica sobre os dominios Portuguezes na Africa oriental. ... In: the Edinburgh Review, Vol. 64 (130), pp. 411–428, 1837; Innocencio 7, p. 224 & 461; Porbase 379226 (7 copies); Worldcat 831418831 (4 copies).*

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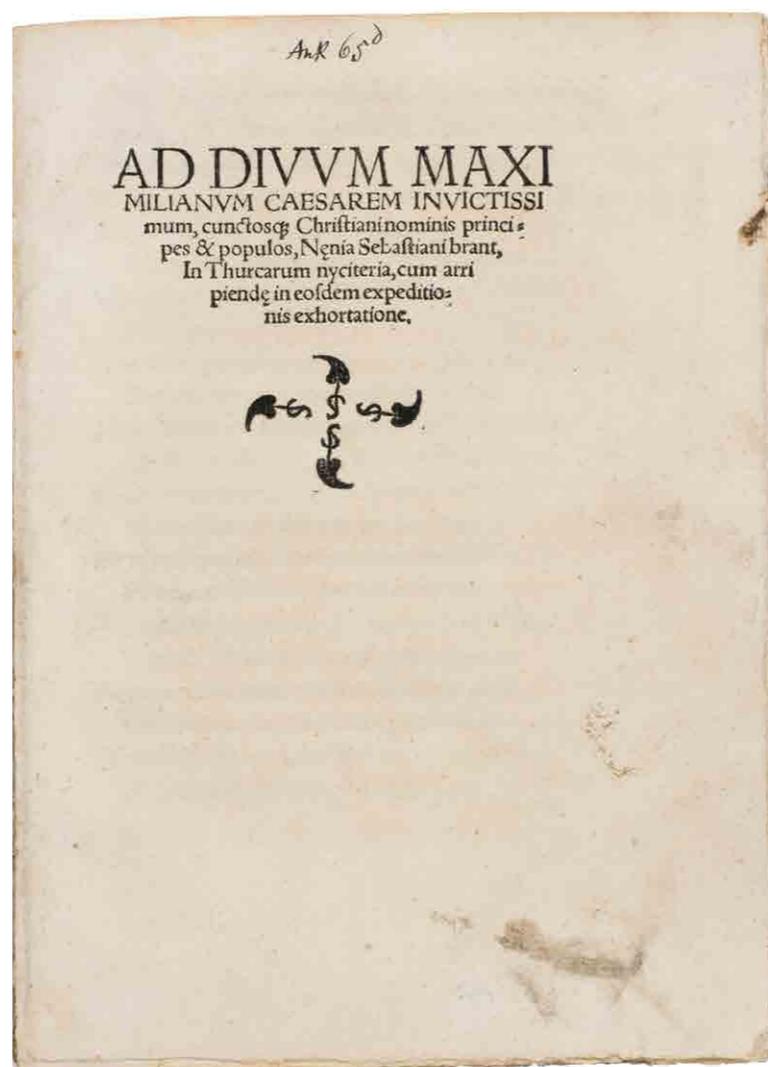
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Science & Technology

*A 16th-century poem**encouraging the Holy Roman Emperor to start a war with the Ottomans*

9. BRANT, Sebastian. Ad divum Maximilianum Caesarem invictissimum conctosque Christiani nominis principes et populos, Nenia Sebastiani Brant, In Thurcarum nyciteria, cum arripiende in eosdem expeditionis exhortatione.

(Colophon:) Strasbourg, [Johann Knoblauch], 9 February 1518. 4°. With a small vignette built up from typographical ornaments on the title-page. 18th-century grey paper wrappers. € 6500



First edition of a 16th-century poem, which expresses outrage at Sultan Selim I (1470–1520) for his territorial expansions, and urges Emperor Maximilian I (1459–1519) to start a crusade against him. The sultan tripled the size of the Ottoman Empire during his reign and made it the preeminent Muslim state of the time. In 1516–1517 Selim conquered the Mamluk Sultanate and was able to add their entire territory to his empire, which included Syria, Palestine, Egypt and parts of the Arabian peninsula. He was not, however, in conflict with Europe.

Sebastian Brant (ca. 1457–1521) was a German humanist, poet and lawyer. He was a prolific author, but is mostly known for his satirical work *Das Narrenschiff*, which was illustrated by Albrecht Dürer and is considered the most important work in the “ship of fools” genre. Brant was worried about the Ottomans and praised Ferdinand II of Aragon (1479–1516) and other leaders who had opposed them. He especially believed that Emperor Maximilian I could stop them from expanding further. In this poem, he urges him to do so, in order to safeguard Christian faith.

The 48-distich poem starts with a litany of the most recent Ottoman expansions and the fear that the Christians in these regions will suffer. Brant writes that Maximilian is the only one with the power to intervene, that he will receive great glory if he does and that everyone in Europe will support him. The poem is clearly anti-Ottoman, but it seems Brant was genuinely afraid the Ottomans would move towards Europe unless they were stopped. He was not completely wrong, as Selim’s successor, Suleiman I (1494–1566) would conquer Hungary in 1526. However, he never progressed further. The present work is very rare on the market and we have not been able to trace any auction result in the last century.

With a small annotation at the head of the title-page in black ink (“AnR 65 d”), some light ink stains on the title-page, small water stain in the head margin of the leaves. Overall in good condition.

[1], [1 blank], [5], [1 blank] pp. *Apponyi, Hungarica III*, p. 371; *BM General catalogue*, p. 1030; *Göllner, Turcica I*, 94; *USTC 608859* (13 copies) *VD16 B 7044* (12 copies, all also in *USTC*); *WorldCat 164743012*, *1406893525*, *494545156*, *313213345*, *837127915*, *1063835111*, *863720556* (19 copies, incl. 7 also in *USTC*); cf. *Chisholm, Encyclopaedia Britannica vol 4*, p 431.

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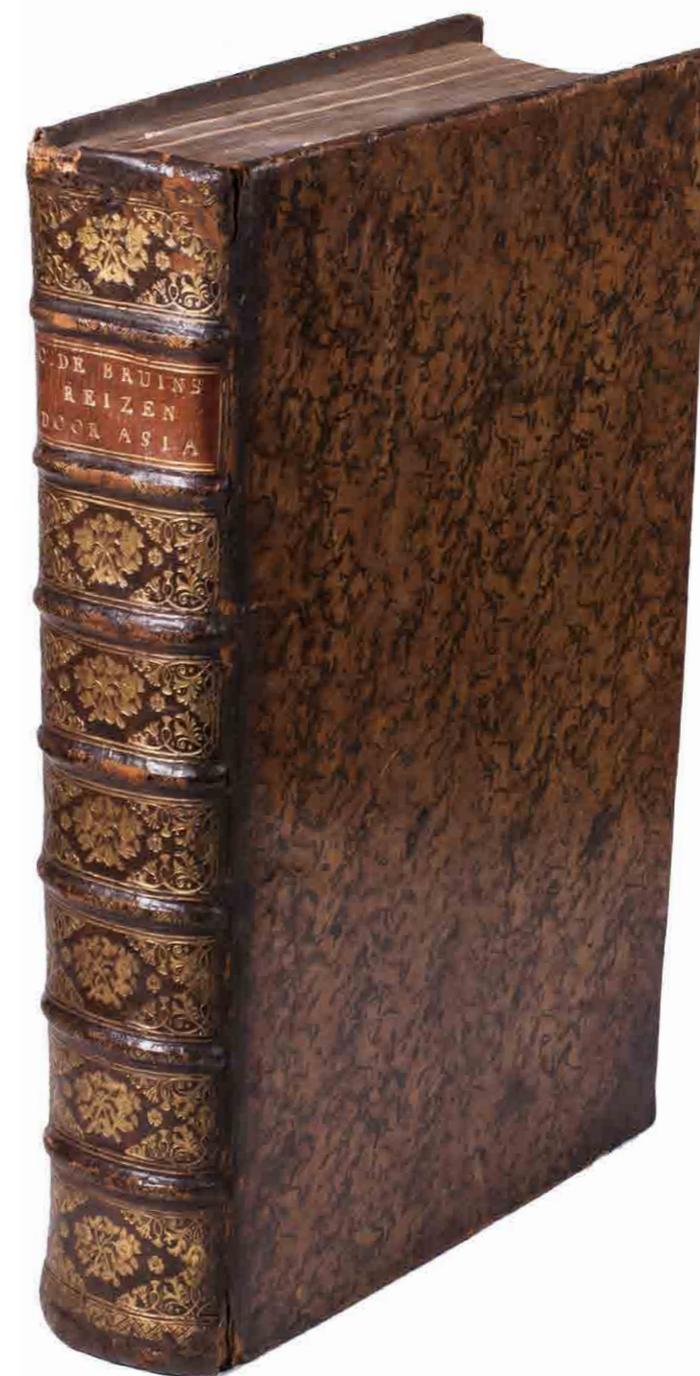
Science & Technology

*Magnificent work containing more than 200 highly detailed illustrations
of the Levant, Middle East and Asia*

10. BRUYN, Cornelis de. Reizen van Cornelis de Bruyn, door de vermaardste deelen van Klein Asia, de eylanden Scio, Rhodus, Cyprus, Metelino, Stanchio, &c. Mitsgaders de voornaamste steden van Aegypten, Syrien en Palestina.

Delft, Hendrik van Krooneveld, 1698. Large 2° (ca. 38.5 × 25 cm). With an engraved frontispiece by J. Mulder, a full-page engraved portrait of the author by G. Valck, and ca. 215 numbered illustrations on 101 full-page and double-page plates (including 17 very large double-page folding plates, 6 illustrations lettered 1, 22A, 22B, 22C, A (again) and B, and 24 smaller illustrations in the text – of which 4 not part of the numbered sequence). Some of the plates are captioned, there does not seem to have been a systematic approach in adding the captions – all plates are as issued and as they appear in other copies. These plates mainly depict views and cityscapes. Contemporary mottled calf. € 12 500

First edition, printed on large paper, of De Bruyn's journey through Egypt, Syria, the Holy Land, Rhodes, Cyprus, Scio, and Turkey. This beautifully illustrated copy in an attractive binding was the result of de Bruyn's extensive travels through the Mediterranean and Middle East. The *Reizen door de vermaardste Deelen van Klein Asia* by the Dutch portrait painter and traveller Cornelis de Bruyn (1652–ca. 1727) ranks among the most excellent, accurate and detailed travel accounts to the Middle East of the seventeenth and eighteenth century. Starting in 1674, he departed from the Netherlands and travelled through the Levant, including Italy. He spent seven years in the Levant before settling in Italy in 1685 and eventually returning to the Netherlands in 1693. The value of this work lies in its engravings, which were created based on De Bruyn's drawings. These engravings include folding panoramas of cities such as Alexandria, Sattalia, Constantinople, Bethlehem, Jerusalem, Rhodes, and Chios. His illustrations of the most important towns, landscapes and people stand out both in terms of accuracy and level of detail. He also travelled to Egypt, where he climbed to the top of a pyramid and left his signature. De Bruyn secretly made drawings of Jerusalem, which was then part of the Ottoman Empire. His drawings of Palmyra were copies. He continued his journey to Cyprus and stayed with Dutch merchants in Smyrna and Constantinople. From 1684 onward, he collaborated with painter Johann Carl Loth in Venice before returning to The Hague in 1693 to sell his souvenirs. De Bruyn was both a skilled visual artist and knew how to write captivating prose.



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During his time in Rome, he joined the Bentveughels, a group of Dutch and Flemish painters where he received the nickname “Adonis”. After spending two and a half years in Rome, he embarked on a journey to the Near East in 1677. His travels took him to various destinations including Turkey, several Greek islands, Egypt, Palestine, Syria, and Cyprus. In 1684, he travelled to Venice and spent eight years working alongside the German painter Carlo Loth. Finally, in 1693, he returned to The Hague and oversaw the publication the present work.

With two bookplates (of Dr. A.M. Ledebor and the “Collectie Buijnsters-Smets”) and a small label with a manuscript annotation (“met platen avant la lettre”, incorrectly claiming the copy contains plates avant la lettre) on the front paste-down. With occasionally manuscript underlining of the text and a small near contemporary manuscript annotation in the margins (see for example leaf 73). A very good copy with joints professionally restored. Slightly foxed and browned throughout, some folds of the plates show minor fraying or very small, insignificant tears, the plate of Jerusalem comes from another copy. Otherwise in good condition. A remarkable illustrated work detailing 17th-century travel through Asia.

[22], 397, [9] pp. *Boucher de la Richarderie I*, 245; *Cat. NHSM* 257; *Howgego to 1800 B177*; *Lipperheide C148*; *Röhricht 1184*; *STCN 832277576*; *Tiele 207*; *WorldCat 31685072*; cf. *Blackmer 225 (French ed. of 1714)*.  More photos on our website



Buno's extraordinary mnemonic engravings in their first edition

II. [BUNO, Johannes]. [Historische Bilder, darinnen Idea Historia Universalis ...]

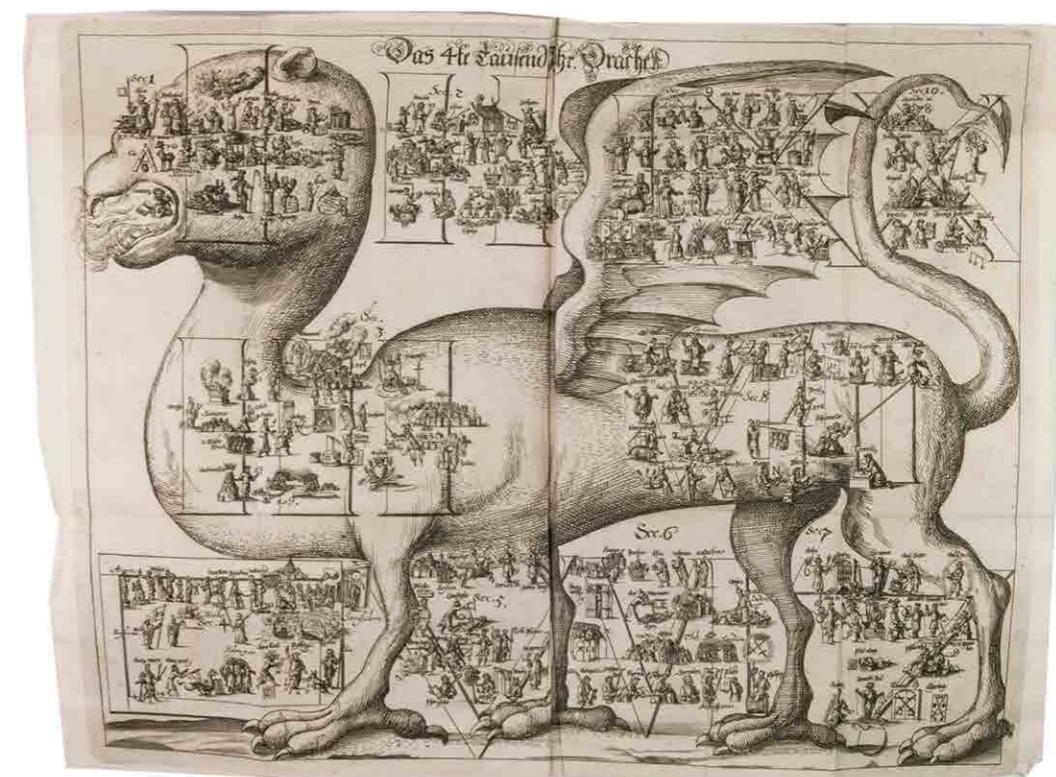
[Lüneburg, printed by B. Elers for the author, 1672]. 4°. With 21 copper-engraved plates of multiple different sizes. Each plate depicts the history of a century or millenium. Contemporary half vellum, with marbled paper sides. € 9500

The 21 striking plates of the first edition of a remarkable mnemonic work by Johann Buno (1617–1697), which rarely appears on the market. The present work shows the history of the world in 21 plates, from 4000 BCE until roughly 1670. Buno was a German philologist and Protestant theologian. He was rector of the Latin School in Lüneburg and later became professor in history, geography and theology. During the course of his life, he developed his emblematic teaching method to help his students better remember difficult concepts. His ideas were not new, as the mnemonic techniques Buno's teachings were based on were already used by Simonides of Ceos in the 5th century BCE. Using images in schoolbooks had also been done before, by John Amos Comenius (1592–1670) shortly before Buno. However, Comenius used images to make learning easier, not to remember concepts better. It was Buno's invention to combine images, in the form of emblemata, with mnemonics.

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

[21] plates. *BM General catalogue*, vol. 4, p. 836; *VDI7 3:313263C*; cf. *Allgemeine Deutsche biographie*, vol. 3, pp. 540–541; Dorn, N., *New Acquisition: Justinian's Institutes in emblemata, Johannes Buno's Memoriale Institutionem Juris*. On: *Library of Congress blogs*, 2021.

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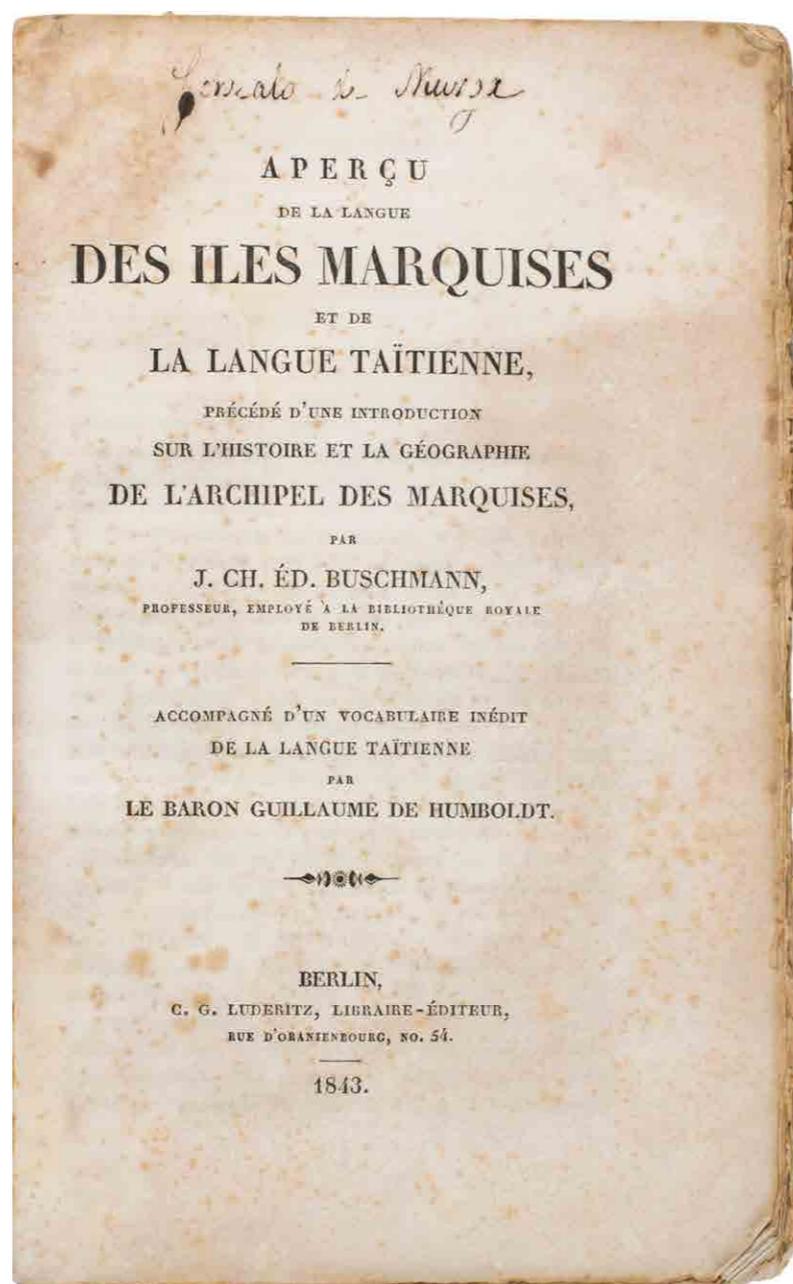
Military History

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



12. 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. € 2250

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 Murga(?)"). 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 photos on our website](#)

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Rare contemporary biography of the last emperor of Brazil

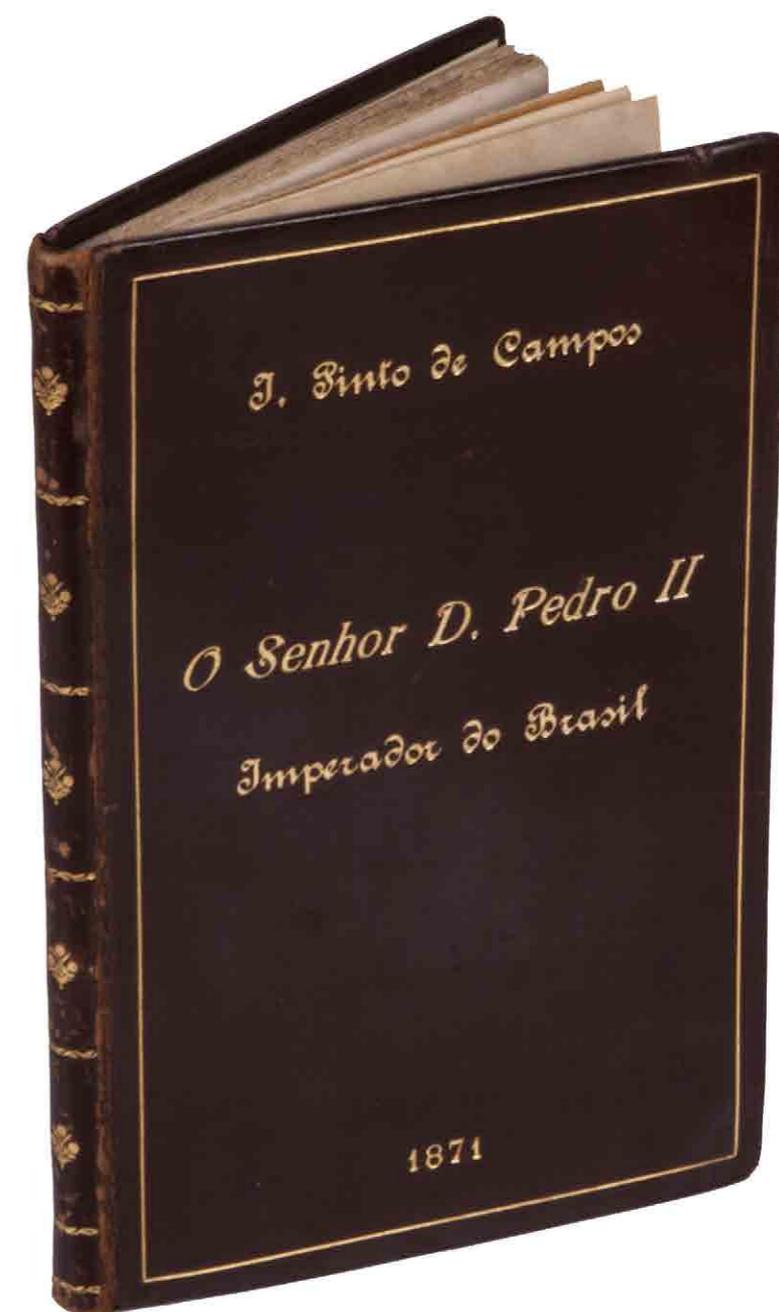
13. CAMPOS, Joaquim Pinto de. O Senhor D. Pedro II imperador do Brasil, biographia.

Porto, typographia Pereira da Silva, 1871. 8°. With a small portrait (5.5 × 9 cm) of the emperor of Brazil, Dom Pedro II, pasted on a separately inserted leaf before the title-page. The original orange publisher's printed paper wrappers show the title, author and imprint information set in a decorative frame on the front wrapper and a similar frame with an ornamental centre-piece on the back wrapper. Gold-tooled calf with the author, title, and year of publication lettered in gold on the front board. Bound with the original orange printed paper wrappers. € 1750

Joaquim Pinto de Campos was born in Brazil, in the province of Pernambuco, in 1819. He became active in provincial politics in 1845, shortly before the Praieira revolt in Pernambuco of 1848–1849. He actively helped maintain public order during this revolt and was rewarded for it by the government by being elected as a general and provincial deputy continuously from then on. He corresponded personally with the emperor in this role, so he could write his work partly from his own observations. In general, Dom Pedro II was well liked. His father and grandfather had helped Brazil win its independence and he himself was seen as a good ruler. The country flourished while he was on the throne. Pinto de Campos also paints him in a positive light in his biography.

With a bookseller's label on the front paste-down (Livraria Olisipo in Lisbon). The bindings shows very slight signs of wear around the spine and corners of the boards, the edges of the leaves are very slightly browned, slight foxing throughout. Otherwise in very good condition.

[1], [1 blank], VIII, 96, [1 blank], [1] pp. *Innocencio IV*, p. 145; cf. *Stephen Basdeo, the Brazilian Revolt of 1848. Reynolds's News and Miscellany*, May 2022 (read online via: <https://reynolds-news.com/2022/05/22/prareira-brazilian-revolution-of-1848-stephen-basdeo/>)  More photos on our website



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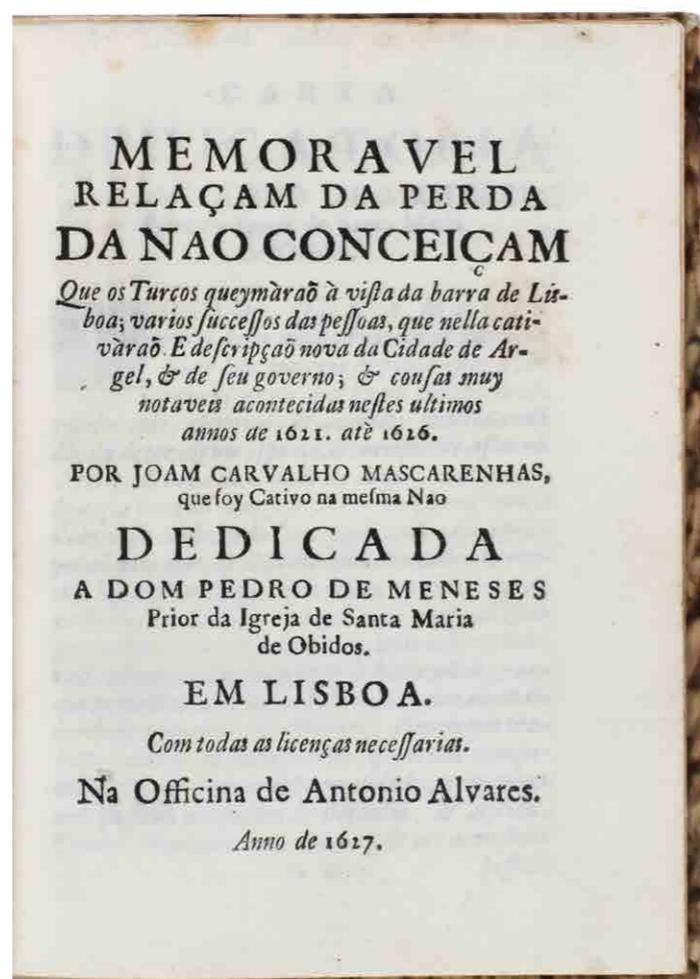
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The captivating tale of a Portuguese soldier's long journey home

14. CARVALHO MASCARENHAS, João de. Memoravel relaçam da perda da nao conceiçam que os Turcos queymàraõ à vista da barra de Lisboa; varios successos das pessoas, que nella cativàraõ. E de scripção nova da Cidade de Argel, & de seu governo; & cousas muy notaveis acontecidas nestes ultimos annos de 1621 até 1626

Lisbon, "Antonio Alvares, 1627" [= Antonio Pedrozo Galram, 1706]. 4°. With two woodcut tail-pieces and woodcut decorated initials (2 different series). Later quarter vellum with paste paper over boards. € 2950

First edition of the clearer and higher-quality "counterfeit" issue of the author's account of his 5-year captivity in Algiers. Although the title-pages of the counterfeit and the original are the same, this is certainly the counterfeit version, because the collation does not match that of the first edition.

Memoravel relaçam da perda da nao conceiçam relates the tale of João de Carvalho Mascarenhas (1589–?), a Portuguese soldier who had been all over the world to fight in the Portuguese colonies and conquer new territory. In 1621, after a stay in Goa, he returned home on the *Nao Conceiçãõ*, a Portuguese carrack. When he was almost back in Lisbon, the ship was attacked by the Turks. The fight lasted two days, but the Turks eventually won and João was brought to Algiers as a prisoner. He was rescued after 5 years and wrote his experiences down when he finally returned home in 1626. His tale was well-received and was still reprinted almost a century later.

None of the reference works mention a possible publisher for the counterfeit issue. However, the typography and woodcut initials in this edition are identical to those can be found in the work of the printer Antonio Pedrozo Galram, who worked in Lisbon from at least 1706. It is therefore highly likely that this book was printed by him, probably in the 1710s.

With the armorial book plate of D. E. A. Meredith (loose) on the front paste-down and a 1962 armorial book plate of Dom Diogo de Bragança and a label of bookseller Louis Bardon from Madrid on the back paste-down. Some minor foxing throughout, but overall in very good condition.

[1], [1 blank], [4], 100, [1], [1 blank] pp. *Barbosa Machado* 2, p. 625; *Iberian books* B68775 [48433] (17 copies); *Innocencio* 4, p. 344; *USTC* 5023310 (17 copies); *Porbase* 353396 (6 copies); cf. *Iberian books* B68776 (single variant copy BNP call number RES. 335/14 V); *Iberian books* B70724 (variant copy with the decorative frame on the title-page).

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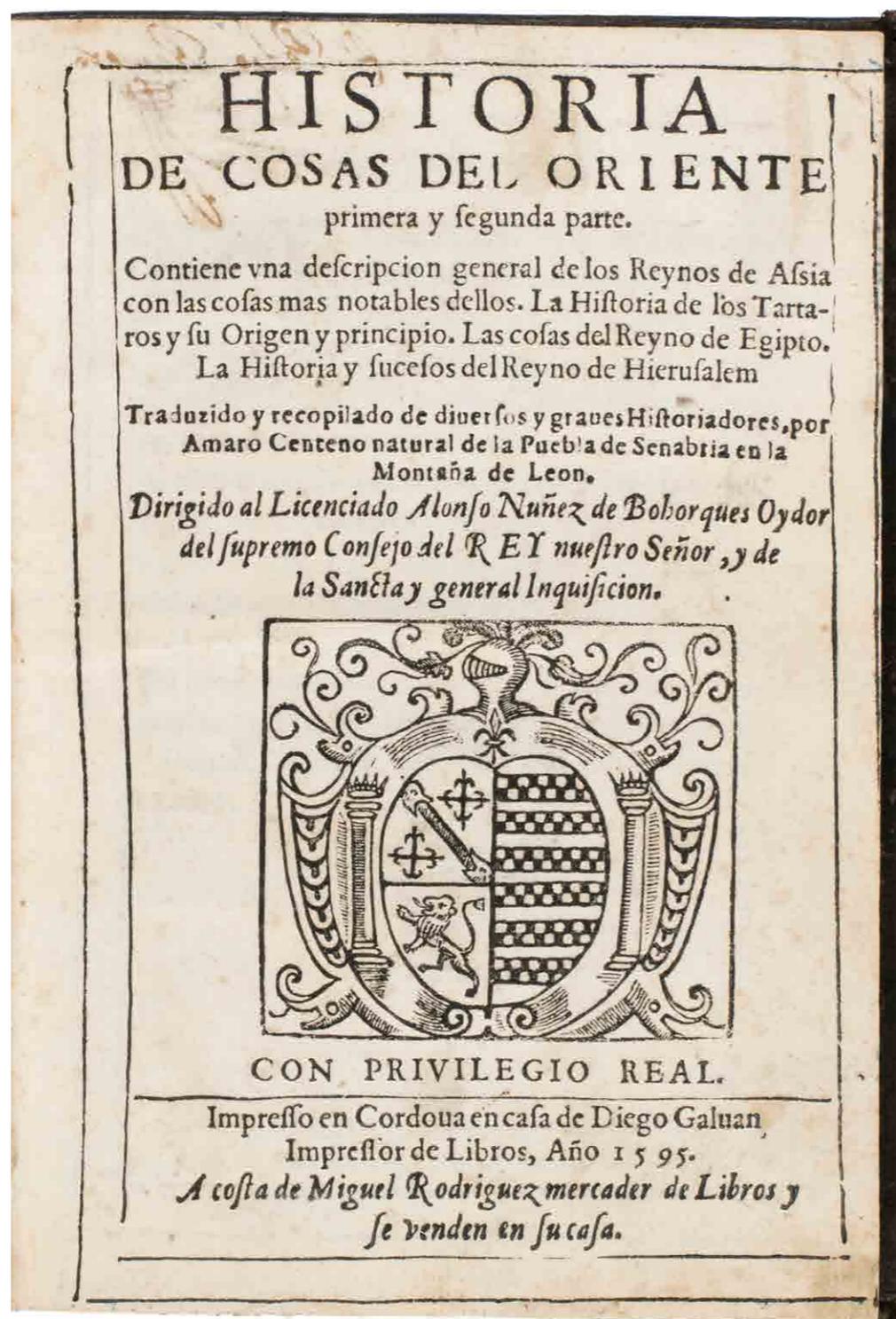
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*First edition of a rare work
about the Orient and the crusades*

15. CENTENO, Amaro. Historia de cosas del oriente primera y segunda parte. Contiene una description general de los reynos de Assia con las cosas mas notables dellos. La historia de los Tartaros y su origen y principio. Las cosas del reyno de Egipto. La historia y sucesos del reyno de Hierusalem.

Cordoba, Diego Galván (printed at the expense of and sold by Miguel Rodriguez), 1595. 2 parts in 1 volume. 4°. With a woodcut coat of arms on the title-page and the divisional title-page for part 2, an elaborate Jesuit woodcut IHS vignette on the verso of the last leaf above the colophon and woodcut initials throughout, with a few typographical or woodcut tail-pieces, all text is set within a simple woodcut frame. Later tree marbled sheepskin. € 28 000

A rare and detailed 16th century overview of the history of the Orient and the crusades. It consists of two parts. The first contains a geographical description of the far East, a short account of Muslim military history, and a history of the Mongols. As Centeno mentions in the introduction, this part is a translation of *La flor des estoires de la terre d'Orient* by Hayton of Corycus from 1307, which had never been printed in Spanish before. The second part details the history of the crusades and was written by Centeno himself. Hayton or Het'um, born in the 1240's, was the nephew of the king of Cilician Armenia. Little is known about his early life, except that he was a general and fought extensively in the East. His work, written by request of Pope Clement v, became popular all over Europe.

Categories on our Websites:

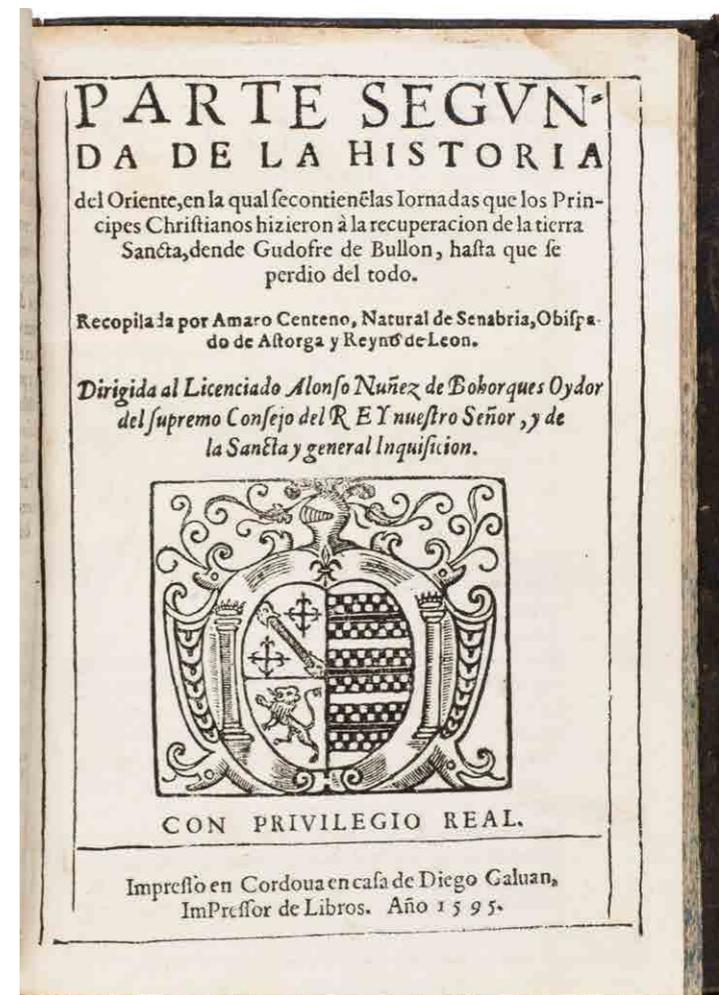
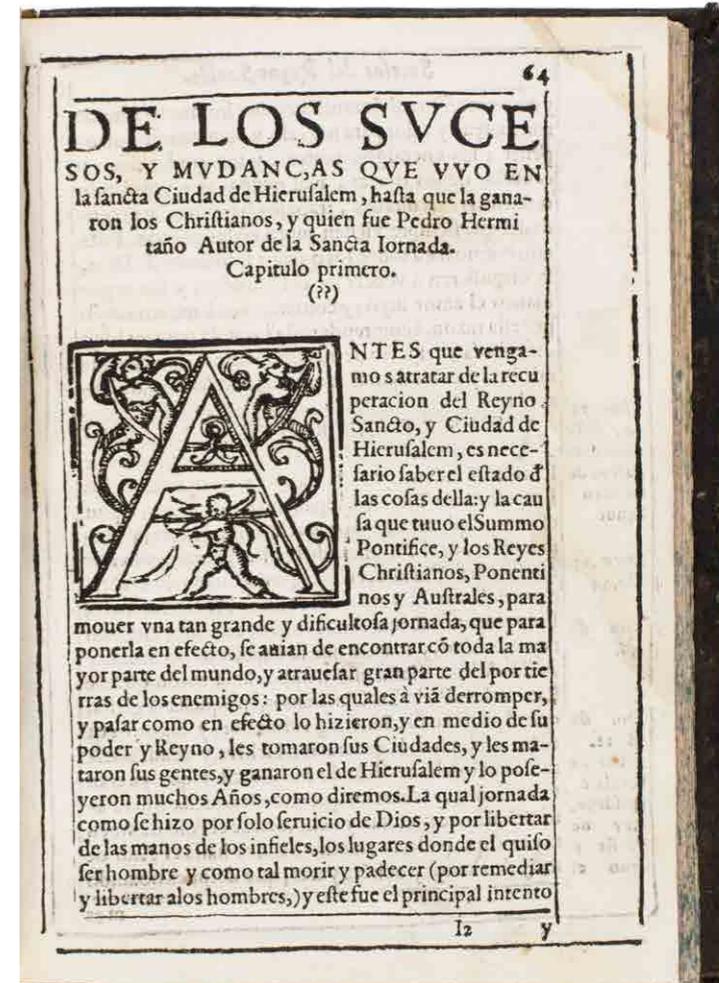
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La flor des estoires de la terre d'Orient ends with a letter to pope Clement v with suggestions for a crusade to retake Jerusalem and parts of Cicilian Armenia. However, Centeno did not include this in his translation. Instead, he writes that it is important to know the history of the Holy Land before trying to recover it. The second part of the book therefore, is a short but complete account of the crusades, from the death of Godfrey of Bouillon until the defeat of the crusaders in Egypt, including the reign of Baldwin, the fights against the Turks, Emperor Frederick's death, the battle of Arsuf, and the Baron's crusade from 1239–1241. Together with the first part, Centeno's work offers a fascinating and detailed history of the east, especially of the Holy Land, written from multiple perspectives.

With a manuscript owner's inscription ("D. Pedro Romer Conde") and a round stamp on the back of the title-page. The binding shows slight signs of wear. The front pastedown is damaged, because a previous owner removed the bookplate that was mounted there. A few pages have manuscript annotations. Some pages are slightly stained, not affecting the text, with a small tear in the margin of leaf 104. Slightly browned throughout. The page numbers are not always in the right order, as usual. As with all copies of the work, the paper is sometimes so thin, that the ink on the other side of the page shows through. Otherwise in very good condition.

[8], 138, [4] ll. *Adams, vol. 1, p. 261; Bedrosian, R. Histories of the Tartars, preface, 2004; Palau, Vol. 3, p. 376; cf. Histories of the Tartars, Hayton of Corycus, transl. by Robert Bedrosian, 2004.*

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A complete, 16 volume set of a popular 18th-century domestic encyclopaedia

16. CHOMEL, Noël and Jacques Alexandre de CHALMOT. Algemeen huishoudelijk-, natuur-, zedekundig- en konst- woordenboek, vervattende veele middelen om zijn goed te vermeerderen en zijne gezondheid te behouden...

Leiden, Johannes Le Mair; Leeuwarden, Jacques Alexandre de Chalmot, 1778 (colophon: 1768–1777).

With: **CHALMOT, Jacques Alexandre de.** Vervolg op M. Noël Chomel. Algemeen huishoudelyk-, natuur-, zedekundig- en konst- woordenboek.

Kampen, J. A. de Chalmot; Amsterdam, J. Yntema, 1786–1793.

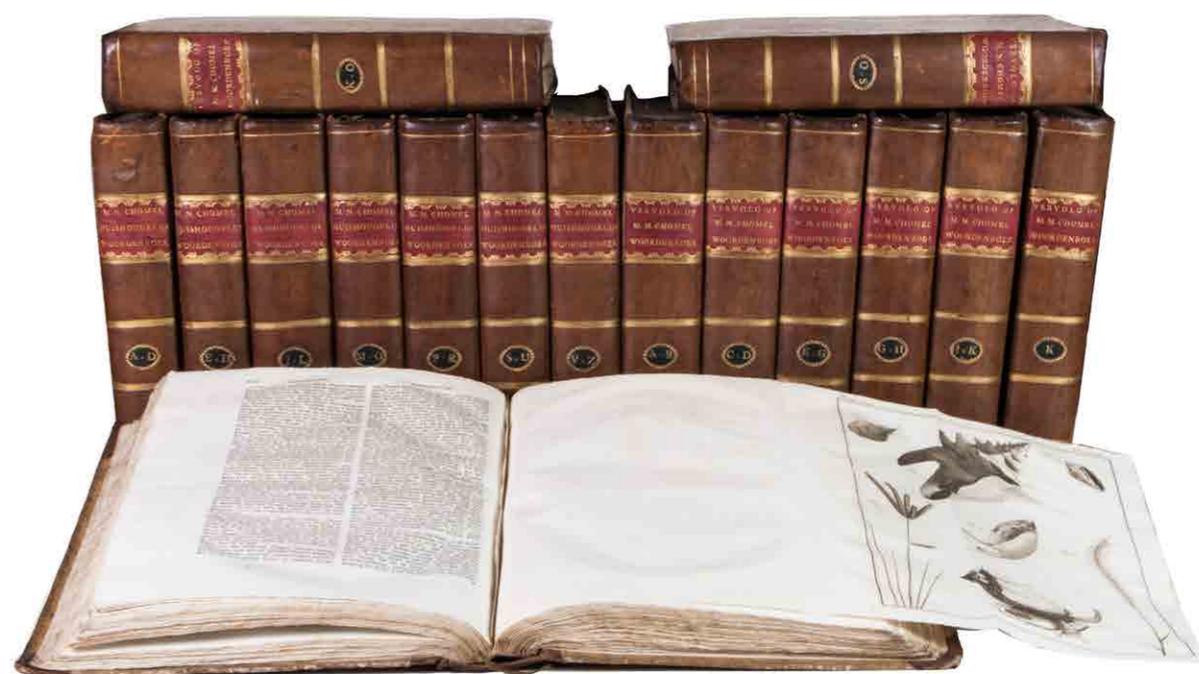
16 volumes. 4°. With an allegorical frontispiece in volume I, and a total of 153 folding copper engravings in the 16 volumes, and a woodcut vignette at the end of volumes I, 8–II, 13 and 15. Contemporary uniform half calf and sprinkled paper sides. € 8500

A rare untrimmed and complete set of the most popular domestic encyclopaedia of the 18th century, uniformly bound. This second edition is considerably enlarged and expanded: it is more than twice the size of the first edition, has 9000 more pages and 73 more plates. Furthermore, a continuation was written, called *Vervolg op M. Noël Chomel*, which added a further 9 volumes to the already hefty work. The encyclopaedia was originally published in French by Noël Chomel (1632–1712) as *Dictionnaire oeconomique* (1709). Chomel was an agronomist, entrusted with the domestic management of the possessions of the abbey at Vincennes, where he acquired all the knowledge necessary to write his encyclopaedia. The first Dutch version of the encyclopaedia, translated and edited by Jacques Alexandre de Chalmot (?–1801), was published in 1743. The second edition appeared between 1768–1777 and was published a second time in 1778. Chalmot, who was also the author of the *Vervolg*, lists the sources he has used to complement Chomel's text in the introduction: for instance the works of Linnaeus, Houttuyn, Merian, Van Leeuwenhoek, Swammerdam, Bufon, Lobel, Dodonaeus en Knoop. He also mentions the cooperation of Prof. Petrus Camper, who has contributed many articles. Interestingly, the Dutch edition also became popular in Japan. In the 18th century, the Japanese came into contact with Western-European science via a Dutch trading post on the island of Deshima. Parts of the encyclopaedia were translated into Japanese between 1811 and 1845, under the title *Koshei Shimpfen*.

A small portion of the sprinkled paper on the front board of volume II has scraped off. Volume 15 has a small stain on the front. Volume 5 and 7 are missing the “bericht aan den boekbinder”. Overall, the set is in very good condition, with only slight traces of use.

Sijs, N. van der, Verantwoording van de digitale uitgave van huishoudelyk woordenboek door Noël Chomel; STCN 21514368X (ad 1) and 156926164 (ad 2); cf. Brunet 6287; Goodman, The Dutch impact on Japan (1640–1853), p. 129–130; Thiébaud, Bibl. des ouvr. fr. sur la chasse, pp. 202–4.

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Rare 1542 edition of one of the most important works of Saint John Chrysostom

17. CHRYSOSTOM, John. In sanctum Jesu Christi evangelium secundum Matthaeum commentarii, ...

Antwerp, Joannes Steelsius, 1542. With two woodcut initials, and a large woodcut printer's device on the last page.

With: **CHRYSOSTOM, John.** Passio Domini Nostri Iesu Christi secundum Matthaeum in decem Homilias divisa.

Antwerp, Joannes Steelsius, 1542. With a woodcut initial on the first leaf.

2 works in 1 volume. 8°. Contemporary Flemish blind-tooled, panel-stamped calf, with a tripartite panel on both sides and remnants of ties. € 9500

Rare second edition of a devotional work by Saint John Chrysostom (347–407 CE). The contents of this second edition are more extensive than those of the first edition, published 5 years earlier, which only contains the first two-thirds of the work. The last third was published separately as *Passio Domini* in 1542 and added to this copy. The present work very rarely appears on the market.

Chrysostom was the archbishop of Constantinople and an important early church father. His name comes from the epithet Chysostomus (anglicized as Chysostom), which means golden-mouth and denotes his eloquence. He was venerated as a saint shortly after his death and is still important in the Eastern Orthodox Church today. Chrysostom has written numerous religious works, but is especially known for his homilies and commentaries.

The current work contains his homilies of Saint Matthew, which according to Baur is one of his best and most important texts. It strongly influenced Armenian Christianity and is still read and studied today. The homilies were very likely intended as sermons and delivered to a church audience by Chysostom himself.

With a manuscript owner's inscription on the recto of first flyleaf ("Publia in ... res sibi .. & regina"), one on the verso of the first flyleaf ("J Stange") and two on the title page ("ex libris F. R. liberi Baronis de Twickel Canon: Hildesiensis et Monasteriensis), the other crossed out. The blind-tooling on the boards is very crisp and clear. Some loss of leather, mainly at the head of the spine (exposing the headband and a small portion of the sewing) and the corners of the back board. The pastedowns are missing, showing the boards and the manuscript waste used to reinforce the spine (also visible between ll. 40 and 41 in ad 2). Small brown stains on the first flyleaf and title page, occasionally slightly browned. Otherwise in good condition.

[8], 313" [=314], [1]; 47, [1] ll. *Ad 1:* Adams C 1531; Belg. Typ. 1608; STCV 12916258 (3 copies); USTC 408234 (15 copies, only 8 with a known shelfmark); WorldCat 69054696, 312713362, 901134465, 67580012, 69058371 (13 copies); *Ad 2:* Adams C 1533; Belg. Typ. 6076; STCV 12923552 (1 copy); USTC 408266 (16 copies, only 8 with a known shelfmark); cf. for the author: Baur, *Catholic Encyclopedia* vol. 8, "St. John Chrysostom; for the binding: Fogelmark, *Flemish and related panel-stamped bindings*, pp. 32–44; Goldschmidt, *Gothic & Renaissance bookbindings*, p. 216 plate 45.

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

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

Interesting and beautifully finished heraldic manuscript on the English nobility, showing the coats of arms of important 16th-, 17th- and 18th-century English noble families. The present manuscript contains more than 1050 coats of arms, all finely hand-painted with a close attention to detail. They are almost all painted on a plain background, with exception of three pages. The work opens with a hand-painted title-page, followed by an heraldic ordinary which helped the reader to interpret the subsequent family crests, illustrated with a six-to-six grid filled with 36 coats of arms. The succeeding pages are the main body of the manuscript, which are all divided in to a grid formation of six shields to a page. They contain the heraldic shields of 1050 English noble families, all having some important family members from the 16th till the 18th century. On three pages, the coats of arms have a coloured or decorated background, making them visually very appealing. The first of these pages show six families (“Arblaster”, “Bowes”, “Beddingfield”, “Briston”, “Nugent” and “Bagot” whose coats of arms share the characteristic of having a ground of ermines. The second pages show the coats of arms of six other families (“Blackstone”, “Retowre”, “Theme”, “Arnest”, “Jorney” and “Chorley”), all incorporating organic trinities (three stumps, woodbine leaves, gillyflowers, etc.). The last of these extraordinary leaves is definitely the most aesthetic one, arranging the crests and shields upon a highly decorated field of repeated geometric patterns, all executed with great diligence. Another striking page is p. 22, containing the coats of arms of three authors (Shakespeare, Howley and Pope) together with those of three actors (Henderson, Garrick and Lewis). The manuscript concludes with a detailed handwritten index. The title-page contains two monograms reading “JC” and “JG” and the two coats of arms on the title-page of the Kentish Clements (left) and Goulding (right) families. A note in pencil on the facing page states that this manuscript was made by Joseph Clements and J. Goulding in ca. 1795. Altogether a stunning and appealing heraldic manuscript on the English nobility from the sixteenth until the eighteenth century, which is executed in great detail and giving a beautiful overview of the English nobility and their heraldic representations. With some loosely inserted small leaves with notes upon the manuscript, all in later 20th-century hands. Also with a loosely inserted small card reading “Mrs. George Boudier. Ewhurst Rectory”. George Boudier (1820–1899) was rector of Ewhurst, Sussex. It is likely that his wife obtained this manuscript in the 19th century. Binding a little worn: head, bottom and hinges of the spine slightly damaged, a few spots on the sheepskin, tooling (likely silver-tooling) on the boards and spine faded. Internally only a few very minor spots throughout, but overall in very good condition.

[2], 183 ll. [More photos on our website](#)



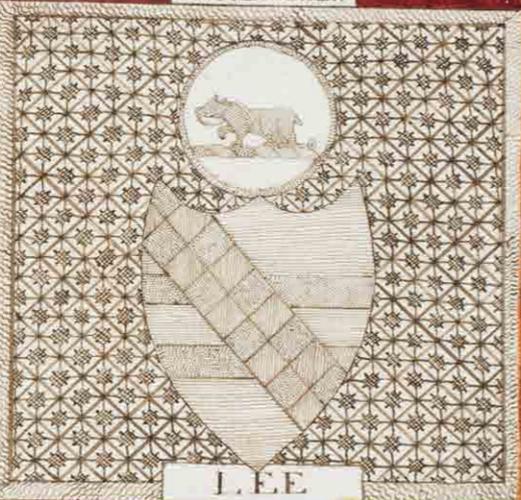
WILLAN



LE MESURIER



NEWBERY



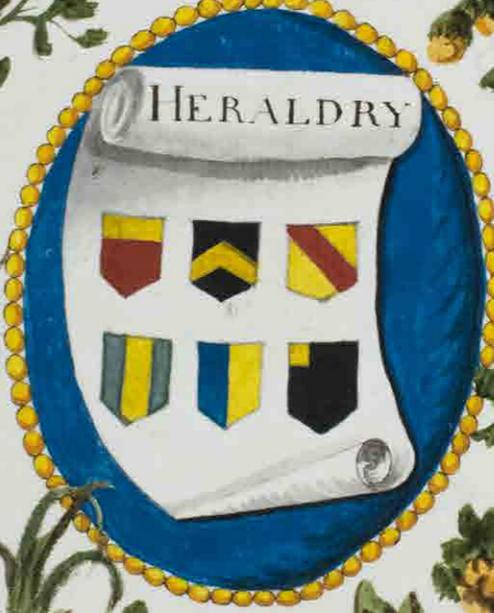
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DALLING



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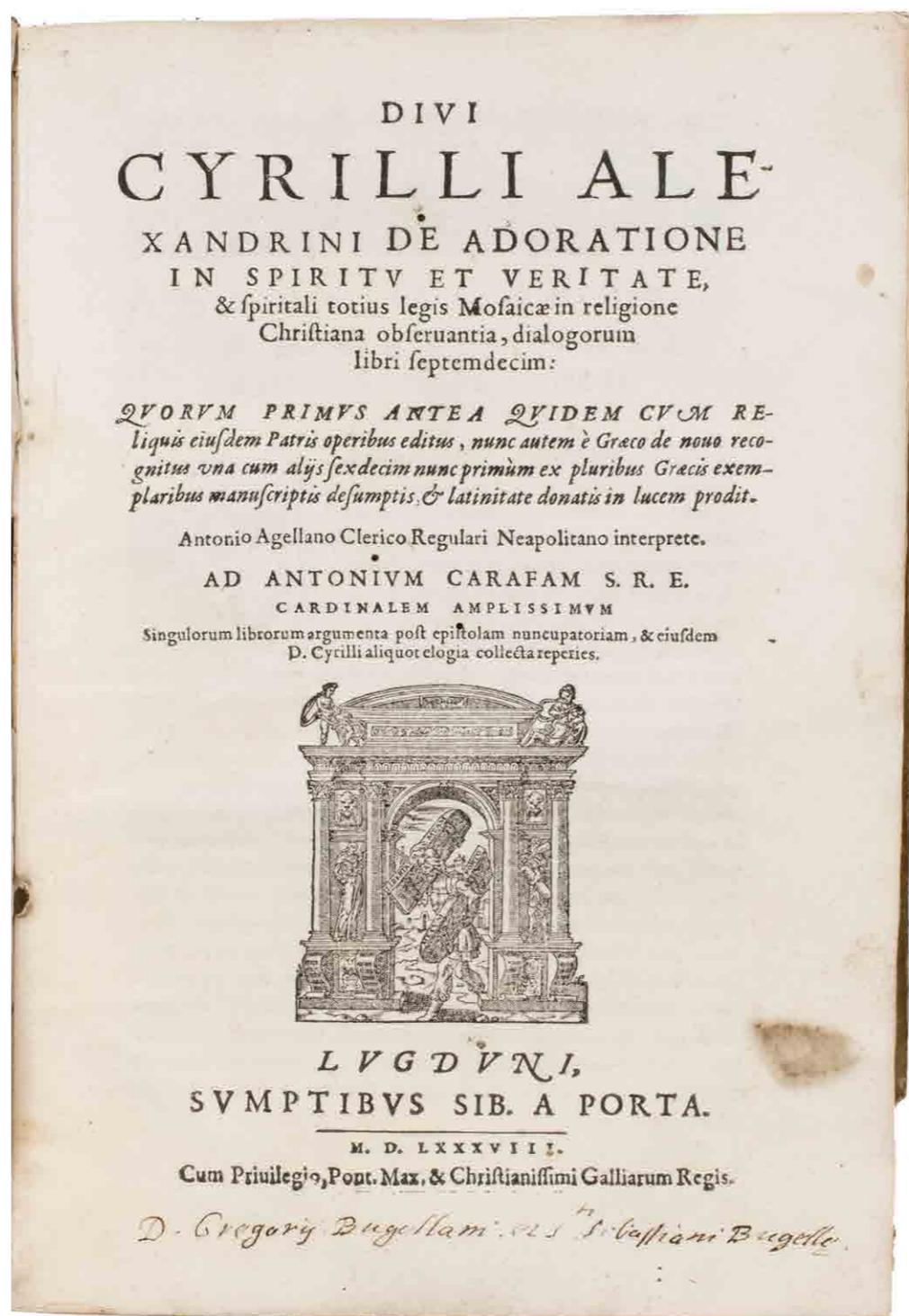
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*By a female publisher: the first separate edition
of Cyril's commentary on the Law of Moses*



19. CYRIL of Alexandria. De adoratione in spiritu et veritate, & spiritali totius legis Mosaicae in religione Christiana obseruantia ...

Lyon, Sybille de la Porte, 1588. 4°. With Porta's woodcut device on title-page, a woodcut headpiece, several woodcut tailpieces, numerous decorated woodcut initials (at least 3 series) and decorations built up from cast fleurons. Contemporary limp calf parchment. € 3950

First edition of Agelli's translation (and first separate edition of any version) of Cyril's "the adoration and worship of God in spirit and in truth", a commentary on the Old Testament concerning Mosaic law, written in the form of a dialogue between Cyril and Palladius. It is the first commentary by the patriarch of Alexandria, Cyril of Alexandria (ca. 376–444), whose "precision, accuracy, and skill ... as a theologian has often been remarked" (The Oxford Dictionary of Saints). "St. Cyril uncovers this mysterious, allegorical, and immutable sense of Mosaic Law and adds a coherent sketch of Old Testament foundations of spiritual preparation. In particular he dwells on the Old Testament prototypes of the Church" (Florovsky). It is published by the female printer Sybille de la Porte (1540–1608), widow of the printer Henry de Gabiano.

With 17th-century owner's inscription on title-page. In very good condition with a minor water stain in the outer margin of ca. 20 leaves, some small stains from the ties of the binding through the first few leaves. Binding also very good, only slightly chipped in the lower spine and ca. 10 tiny wormholes.

24, 454, [25], [1 blank] pp. Baudrier VII, pp. 355–356; French vernacular books 63857; USTC 156678; cf. Florovsky, *The Byzantine Fathers of the fifth century*, p. 186.

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Classic description of Asia, Persia and Georgia

20. DAPPER, Olfert. Asia, of naukeurige beschryving van het Rijk des Grooten Mogols, En een groot gedeelte van Indiën ... Beneffens een volkome beschryving van geheel Persie, Georgie, Mengrelie en andere gebuur-gewesten.

Including: **DAPPER, Olfert.** Beschrijving des koningryks van Persie ...

Amsterdam, Jacob van Meurs, 1672. 3 parts in 1 volume. Folio. With richly engraved frontispiece, first title printed in red and black, double-page engraved map, 20 engraved plates and views, 4 double-page, and 22 engravings in text in the first part, and 3 double-page engraved maps, 8 double-page engraved views, and 11 engravings in text in the second part. Contemporary calf with richly gilt spine. € 6850

First edition of a splendidly illustrated 17th-century account of Asia, including Persia and Georgia, covering the mythology, religion, languages, potentates and topography of the regions. The first part covers the empire of the “Great Mogul” (Central Asia and northern India) and the second part (noted on the main title-page but with its own part-title) covers Persia and Georgia (the latter as appendix). The illustrations gave 17th-century Europeans a rare view of the Hindu gods and religious rites, portraits of the Asian potentates, Asian customs and clothing in general, a splendid double-page plate of the Mogul’s court, views of several cities, and numerous elephants. The double-page maps include a nautical chart of the Caspian Sea.

Olfert Dapper (1636-1689) published his first book, describing the city of Amsterdam, in 1663, followed by a translation of Herodotus’s descriptions of the entire world as it was known in classical times. His fascination with faraway lands then led to the works for which he is best known: a series of books describing the most exotic regions of the world. Although he himself never travelled, he gathered information from a wide variety of sources, producing the most comprehensive accounts of the regions in his day. His books were a great success, both in the Netherlands and abroad, and no doubt framed the contemporary European view of exotic civilizations.

With the green and white bookplate of the “Collectie Buijnsters-Smets” and a blue deaccession stamp (“Verwijderd uit de collectie (van de) R.L.”) on the front paste-down. The binding shows signs of wear, the spine is slightly cracked, without affecting the integrity of the binding. With some offsetting of the engraved illustrations in the text, the margins of part 1 are very slightly foxed and/or browned, but it is otherwise internally fine and clean. Part 2 is foxed and slightly browned throughout and with a small tear in the foot margin of pages 9–10 of the description of Georgia in part 2. Otherwise in very good condition.

”379” [= 401], [3]; [1], [1 blank], “184” [= 192]; 43, [5] pp. *Cat. NHSM*, p. 219; *Graesse II*, p. 335; *Lipperheide La 5*; *Tiele, Bibl.* 299. [More photos on our website](#)



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Definitive edition of a classic Dutch herbal

21. DODONAEUS (DODOENS), Rembertus. *Cruydt-Boeck* ...

Antwerp, Balthasar II Moretus in the Plantin printing office, 1644. Large 2° (ca. 25 × 41 cm). With an integral, richly engraved title-page, with 1470 botanical woodcuts in the text, woodcut decorated initials, woodcut tailpieces. Contemporary gold- and blind-tooled calf over boards, with brass catch- and anchor-plates and one brass clasp. € 6500

Third and last revised Dutch edition of a classic herbal. The *Cruydt-Boeck*, not to be confused with the *Cruydeboek* first published in 1554, was largely a Dutch translation of the *Stirpium historiae pemptades sex, libri XXX*, first published by Plantin at Antwerp in



1583. The *Stirpium* represents Dodoens' best and last great work: a monumental botanical study divided into 6 large sections, each containing 5 books, with the plants classified in 26 groups. This system was far superior to all his earlier classifications. The present translation was published with additions, giving information on the qualities of the plant taken from the *Cruydeboek*, if not present in the *Stirpium*, as well as new information or descriptions of new plants taken from the work of other authors, including Carolus Clusius and Mathias de Lobel. At the end, a whole new part on exotic plants was added, taken from the works of Clusius, Da Orta, Monardès, Acosta and others. The woodcut illustrations in the first Dutch edition are for the most part the same as in the *Stirpium*, but there were several alterations made and some replacements, while 25 new woodcuts of new plants were added, not counting the 52 new woodcuts in the extra supplement on exotic plants.

With a contemporary(?) manuscript annotation describing the book and its author in French in brown ink on the verso of the first free end leaf. With one (of two) brass clasp remaining, professionally reattached to the anchor plate. The boards and the spine are somewhat scuffed (mainly the back board), but the detailed gold- and blind-tooling is still clearly visible. The hinges have been professionally restored. A few leaves show minor tears or small defects to the margins, without affecting the text. The edges of the book block and thus the edges of the leaves are very slightly browned, internally very slightly browned and foxed, without affecting the clarity of the woodcut botanical illustrations. Otherwise in good condition.

[1], [1 blank], [1], [1 blank], [32], 1492, [59], [1 blank] pp. *Bibl. Belg. II*, pp. 226–227 (D121); *Nissen*, BBI 518; *Pritzel* 2345; *Stafleu & Cowan* 1492; *STCN* 31381001X (9 copies); cf. *Van Meerbeeck, Dodoens*, pp. 277–278 & *passim*; *Dodonaeus in Japan*. pp. 191–363. [More photos on our website](#)

Beautiful hand-coloured wall map of Rijnland

22. DOU, Jan Jansz. (Johannes Dou I), Steven van BROECKHUYSEN and Melchior BOLSTRA. 'T Hooge Heemraedschap van Rhymland.

[Amsterdam], Isaak Tirion, 1746. Atlas 2° (58.5 × 37.3 cm). With 15 double-page engraved plates, all coloured by hand, including 13 maps. The plate size is mostly ca. 44.5 × 55 cm and ca. 41.5 × 55 cm, the map of the Haarlemmermeer has plate size 55 × 63 cm. An illustration of existing and projected sluices for drainage of the polder and another illustration with title, both after drawings by Melchior bolstra. All plates mounted on stubs so that they open flat. Half red sheepskin and intricately marbled paper sides. € 6000

Strikingly hand-coloured third corrected state of this finely engraved wall map. In 1745 the waterboard of Rijnland ordered the surveyor Melchior Bolstra to correct the outdated map of Dou and Broeckhuysen of 1647. The results of Bolstra's new survey were engraved into the original plates by David Coster. A map of the Haarlemmermeer with dotted lines to indicate its increasing size from 1531 untill 1740 and a plate with technical drawings of sluices and waterlevels were added.

A very good, hand-coloured copy of this renowned map of the Rijnland district. Some slight signs of wear to the spine, some minor water staining to the bottom margin near the gutter throughout and the margins are very slightly soiled, all barely affecting the plates.

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



3 magnificent drawings of fireworks erected in Siena 1729–1734

23. [DRAWINGS – FIREWORKS]. [Fireworks erected in Siena on the occasion of festivities between the years 1729 and 1734, celebrating the creation of 3 cardinals, two of them born in Siena].

[Siena, 1729–1734]. Folio (ca. 29.5 × 20.5 cm). 3 ink wash and aquatints drawings on paper, each drawn on one side, showing the designs of the fireworks. € 12 500

Original designs for 3 sets fireworks, all erected on the world famous shell-shaped piazza in Siena. They were designed, erected and set off to celebrate the creation of the following cardinals: Francesco Scipione Maria Borghese (1697–1759), titular archbishop of Traianopoli, who received the red hat and the title of Pietro in Montorio on 3 August 1729 (drawing 1); Vincenzo Bichi (1668–1750), who was born in Siena and created cardinal priest in the consistory of 24 September 1731 (drawing 2) and Pietro Maria Pieri (1676–1743), also born in Siena, who was created cardinal priest in the consistory of 24 March 1734 (drawing 3).

List of the drawings (numbered 38, 39 and 40 respectively):

1. Macchina de Fuochi Artifiziali in onore del Cardinale Francesco Borghesi, reppresentati nella Piazza di Sienna il di 2 Octobre 1729.
2. Disegno della Macchina de Fuochi artifziali representati nella Piazza de Sienna il 25 Novembre 1731 in onore del Cardinal Vincenzo Bichi significante l'Odio et l'Invidia ... del Merito inalzato dal Tempo al Tempo delle Glorie (with eight laudatory inscriptions in Italian and Latin that were written not for this drawing but for the "Macchina" on the next leaf).
3. Disegno della Macchina di fuochi artifziali representati nella Piazza di Sienna il di 25 maggio 1734 in onore dell' esaltatione alla Porpora del Card. le Pier Maria Pieri da Piano Castagnaio dello Stato di Sienna.

In good condition.

3 ll.  More photos on our website



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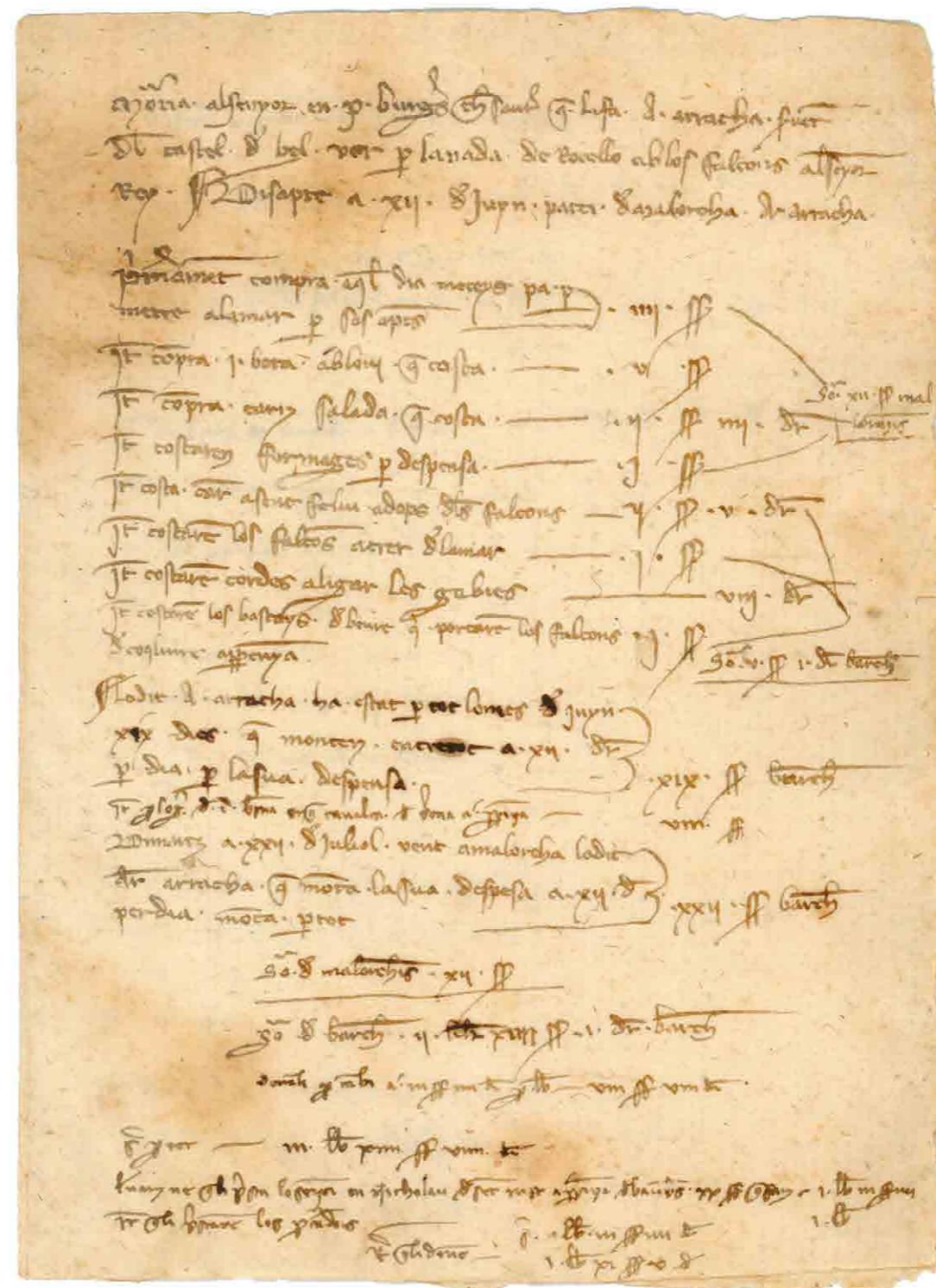
Falcons brought from Mallorca to Perpignan

24. [FALCONRY–JAUME III OF MALLORCA]. [Invoice document (albarán) for falconry expenses].

[Mallorca?], Saturday, 12 June [1330s?]. 4° (ca. 16.5 × 23 cm). Catalan manuscript on cotton paper. € 18 000

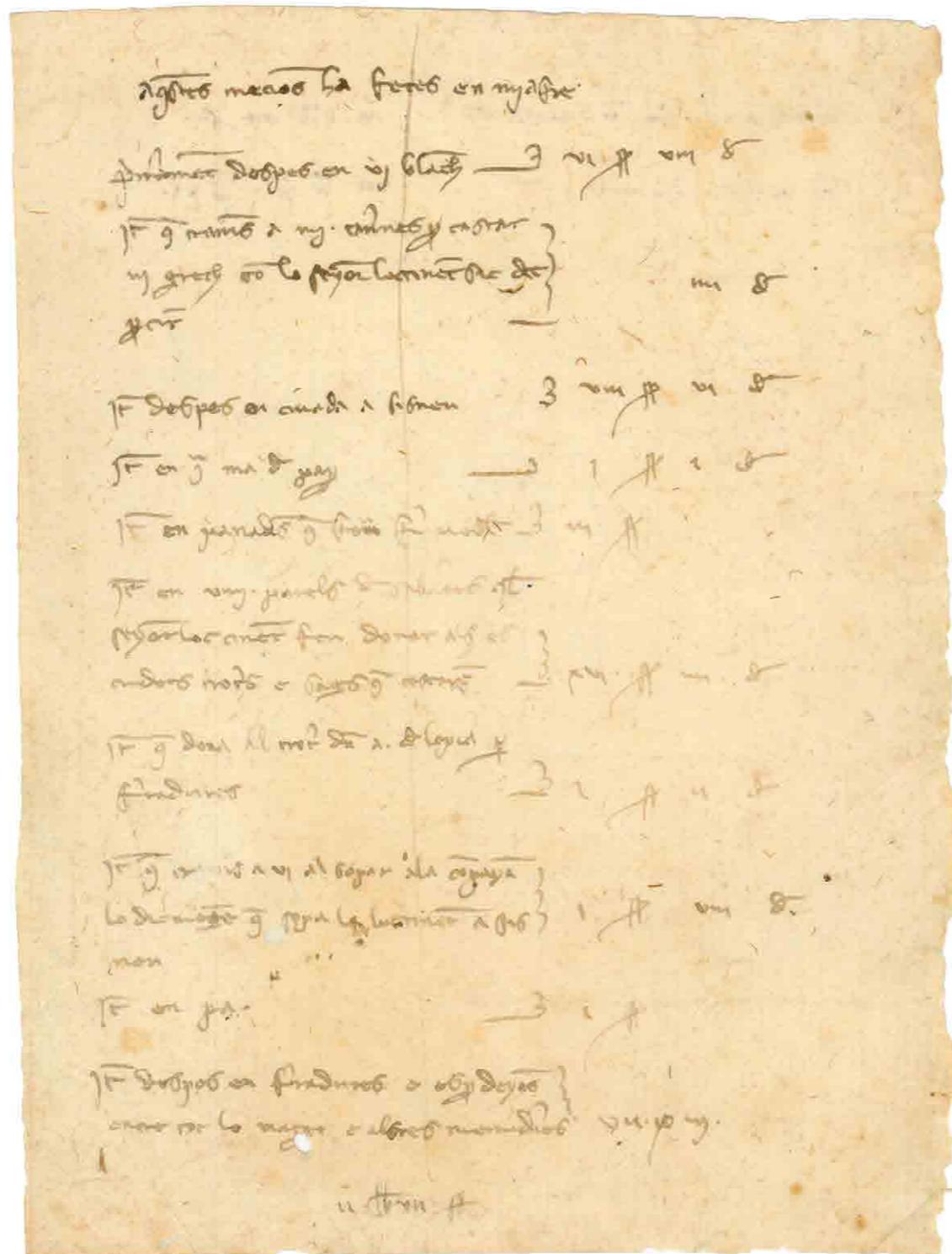
An account of expenses incurred by Arnau (Arnaldo) Arracha, a footman at the royal residence of Bellver Castle near Palma, while transferring several falcons to Perpignan in southern France and during his return to Mallorca. The document was drawn up for the treasury of King Jaume III of Mallorca, headed by Pere (Pedro) Burguès.

The falcons' journey to Perpignan included stops in San Feliu de Guixols, on the northern coast of Catalonia, and Colliure in France. The foodstuffs purchased for this journey are listed as wine, salted meat, and cheeses, as well as meat for the falcons, ropes and cages. From Girona to Perpignan, Arracha travelled on horseback, and his expenses for wine, horseshoes, shoes, paper, etc. are itemized: “Memòria al senyor en Pere Burguès, thesaurer, que li fa Arnau Arracha, servent del castel de Belver, per l’anada de Rocelló ab los falcons al senyor rey [...] Primerament, comprà aquell dia meteys pa per metre a la mar per sos optes, 4 s. Ítem, comprà 1 bota ab lo vi, que costà 5 s. Ítem, comprà carn salada, que costà 2 s. 4 d. Ítem, costaren formages per despesa 1 s. Soma, 12 s. malorchins [...] Ítem, costà carn a Sent Feliu ad ops dels falcons, 2 s. 5 d. Ítem, costaren los falcons a trer de la mar, 1 s. Ítem, costaren cordes a ligar les gàbies, 8 d. Ítem, costaren los bastays de beure, qui portaren los falcons de Coqliure a Perpenyà, 1 s. Soma, 5 s. 1 d. barcelonès [...]”. While no year is stated, June 12th was a Saturday (“disapte”, or dissabte) in 1322, 1333, 1339 and 1344. A separate second leaf contains the account of various additional expenses incurred by Jaume (Jaime) Miafré, some in Sineu (Mallorca).



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Written in Mallorcan, a dialectal variant of Catalan, in a scribal hand, on cotton paper manufactured in Mallorca by Arab paper makers. Under Muslim rule from 903 until 1229, Mallorca (“Mayurqa”) had formed one of the Eastern Islands of al-Andalus (“al-jaza’ir al-sharqiya li-l-andalus”). The art of papermaking, long mastered by the Arabs, had reached the southern Spain only in the 12th century through the Muslim conquest, at a time when most of western Europe still favoured vellum as a writing material. The Arab tradition of papermaking is still evident in this early 14th-century insular specimen. An extraordinarily rare survival in excellent state of preservation. Includes full transcription. With the edges of the leaves slightly frayed, some very slight browning and staining, but overall in great condition. A remarkable document from the 14th-century, excellently preserved.

2 written pp. on a bifolium and a single leaf. [More photos on our website](#)

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An early biography of João de Barros, Luis de Camões and Diogo do Couto, with the first known portrait of De Camões

25. **FARIA, Manuel Severim de.** Discursos varios politicos.

Évora, Manuel Carvalho, 1624. 4°. With a large copper-engraved coat-of-arms on the title page and two full-page engraved portraits of João de Barros and Luís de Camões. Further with woodcut decorated initials (at least 3 series) and numerous woodcut floral and ornamental head- and tail-pieces. 19th-century gold- and blind-tooled quarter brown goatskin. € 6500

First edition of a rare set of three biographies of João de Barros (1496–1570), Luís de Camões (ca. 1524–1580) and Diogo do Couto (ca. 1542–1616). Since it was written relatively shortly after their deaths, it is one of the earliest biographies of each of them. However, this work is most notable because it contains the first known portrait of De Camões. This portrait is very rare and often missing from other copies. De Barros, De Camões and Do Couto have travelled extensively through in different parts of the Portuguese Empire. In these biographies, De Faria describes in detail how their travels influenced their own works.

With the bookplate of Miquel Boix Carreras and a white and gold label from the bookstore “O mundo do livro” mounted on the front pastedown, and bookbinder’s label of Augusto Ferin mounted on the verso of the first free flyleaf and a manuscript annotation in Portuguese(?) on the second free flyleaf. Further with two crossed out owner’s inscriptions on the title page and a small manuscript addition to the text on the last page of the “licenças” in the preliminaries. The edges of the boards are slightly scuffed, a large tear in the upper corner of leaf 81, as well as a waterstain, but with no loss of text. Otherwise in good condition.

[7], 185, [1] ll. *Innocencio* vol. 6 p. 107 and vol. 14, p. 270; *Palau* 311210; *Porbase* 804502 (9 copies); *Worldcat* 433694034 (3 copies in BnE); cf. *Adamson, Memoirs of the life and writings of Luis de Camoens II*, pp. 296–299; *Boxer, C. R., João de Barros: Portuguese humanist and historian of Asia*.

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First printing of a rare 18th-century map of Portuguese Angola

26. FEO CARDOZO DE CASTELLOBRANCO E TORRES, João Carlos. *Memorias contendo a biographia do vice almirante Luiz da Motta Feo e Torres...*

Paris, Fantin, 1825. 3 parts in 1 volume. 4°. With one large folding map at the start of the first volume, showing the coast of Angola, and a small vignette on the title page. Contemporary gold-tooled tree-marbled calf. € 2950

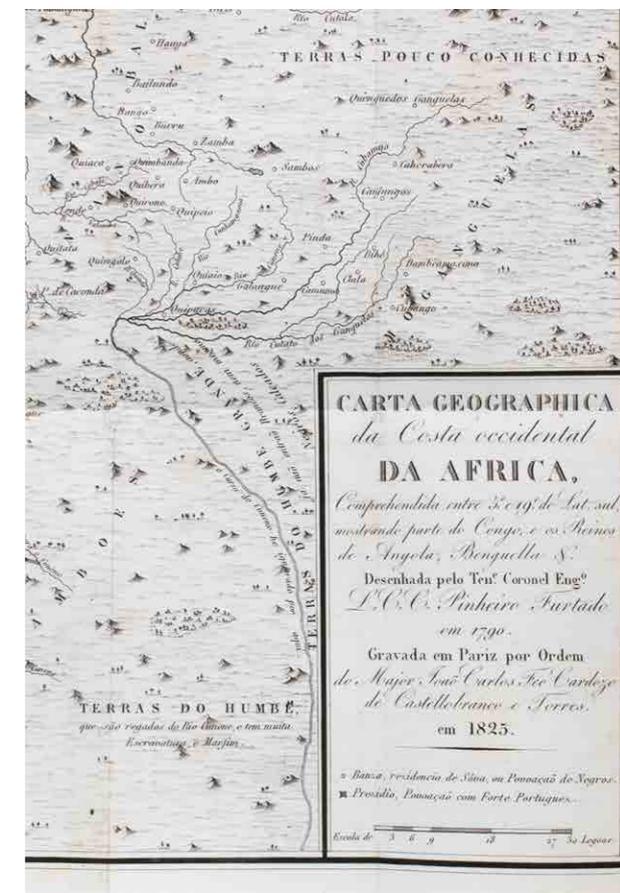
First edition of one of the few works about Angola from its era, containing a very rare map of the country. This work is extremely scarce, as we have only been able to find it in three sales records from the past hundred years.

Torres was a Portuguese nobleman, army officer, genealogist and historian, who wrote multiple works about the Portuguese nobility. In *Memorias contendo a biographia* he explores his own family, as the work starts with a biography of Luís da Mota Feio e Torres (1769–1823), a senior Portuguese naval officer and colonial administrator in Brazil and Angola. A larger part of the work, however, is made up of biographies of all the governors of Angola from 1575 to 1825. This part offers a unique overview of the history of the Portuguese in Angola from the perspective of its governors. The last part of the book is a geographical and political description of the country, illustrated by Pinheiro Furtado's map. The combination of text and map, make this work of great historical interest, because it is a rare account of the attempts of the Portuguese to fully colonise Angola during multiple decades.

Lieutenant Colonel Luís Cândido Cordeiro Pinheiro Furtado (1749–1822), a military engineer and cartographer, and Joaquim José da Silva (1755–1810), a naturalist, joined two missions in 1785, with the goal to explore Angola further and secure more territory. During the journey, Pinheiro Furtado charted the whole coast and made a map of the country based on verbal information of soldiers and explorers. This map, finished in 1790, is included in *Memorias contendo a biographia*. Although Pinheiro Furtado was not the first to make a map of Angola, his work is unique for various reasons. Not only was it the most detailed and accurate map of the region at the time, it was also the first that showed Angola as a unified colony under Portuguese rule. Another interesting aspect of it is that it included the routes of Portuguese expeditions and it did not show the eastern border, because Pinheiro Furtado had not yet explored that area (here called "Terra pouco conhecidas" (almost unknown territory)). Because Portuguese explorations were ongoing, maps that did show this area were needed and Pinheiro Furtado's work was soon outdated. It was probably because of this that the map remained in manuscript form, until it was included in the present work.

Head and foot of the spine and corners of the boards show some signs of wear. Browning of the margins of the endleaves. Slightly waterstained in the top margin throughout. The folding map is very slightly foxed and has a small, partially repaired tear at the hinge. The separately published folding plate, with a view of the Angolan capital Luanda, is not present in the majority of the copies, including this one. Otherwise in good condition.

[14], 375, [6] pp. *Innocencio III*, p. 339, X pp. 204 & 400; *Porbase* 170279 (4 copies BnP); *WorldCat* 1203706605, 1327740981, 252289753, 43082127, 431315021, 457275564, 560032852, 561454767, 69349052 (11 copies); cf. *Jacopo Corada, The Rise of a new consciousness: early Euro-African voices of dissent in colonial Angola*, in: *e-JPH*, vol. 5, no. 2, winter 2007 (online via https://www.brown.edu/Departments/Portuguese_Brazilian_Studies/ejph/html/issue10/html/jcorrado_main.html). 📷 More photos on our website



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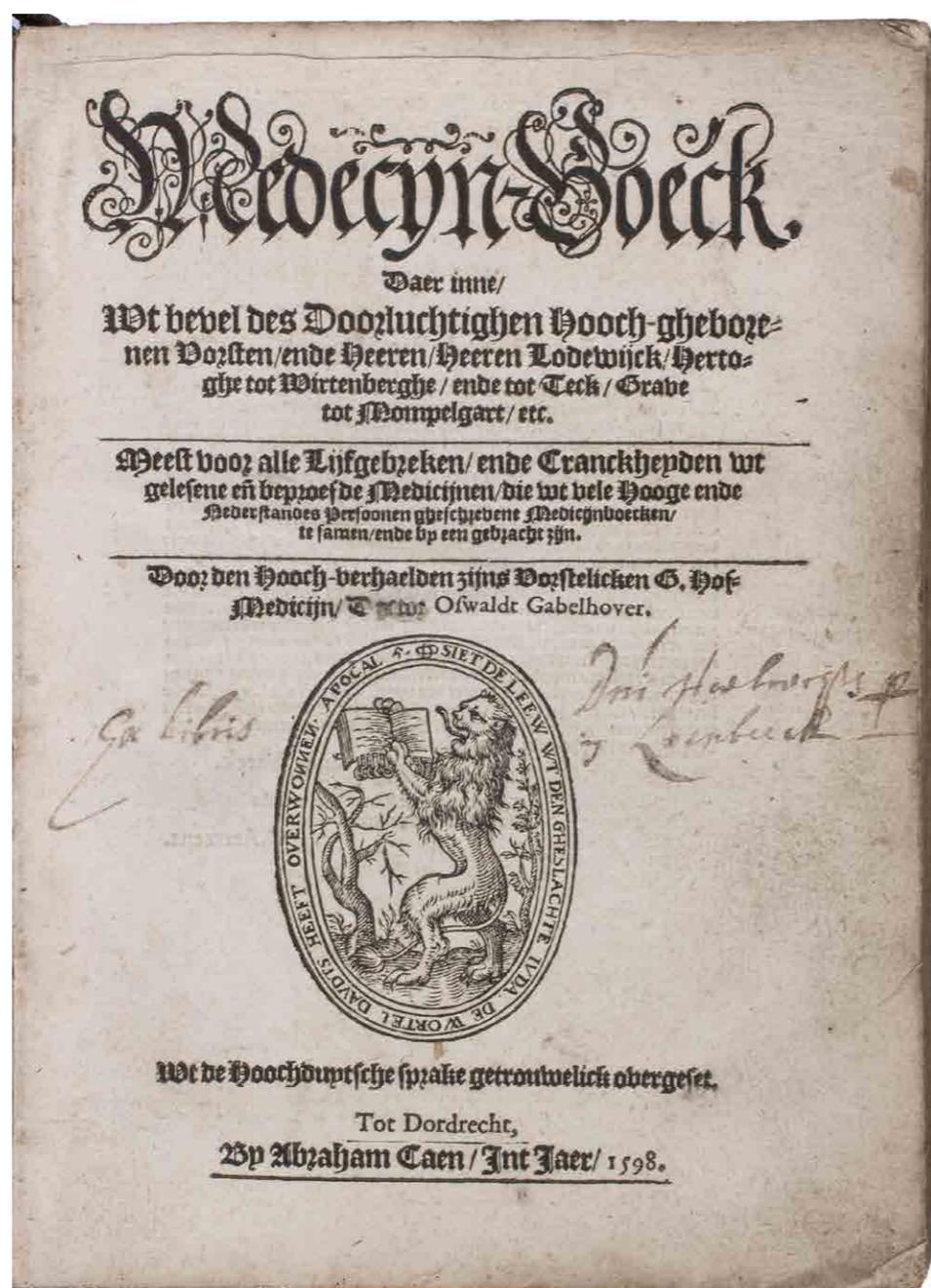
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Rare Dutch translation of the “Artzneybuch”



27. GABELKOVER, Oswald. Medecijn-boeck...

Dordrecht, Abraham Canin, 1598. 4 parts in 1 volume. Small 4° (19.5 × 14 cm). With Canin's woodcut device on the title-page. Contemporary vellum. € 5950

Rare first and only edition of the Dutch translation of the *Artzneybuch* of Oswald Gabelkover (1538–1616), who was the personal physician to the dukes of Württemberg. It was originally printed in 1589 under the patronage of Ludwig von Württemberg and soon followed by several other editions. The present translation was made by Carolus Battus, a physician in Dordrecht, who was the first to translate medical works into Dutch. He is known as the author of one of the earliest Dutch cookery books, which was published together with his translation of Wirtsung's *Arzney Buch* (1568) with the confusingly similar title: *Medicyn-boeck*. Battus present translation served as served as the basis for the English translation *The boock of physicke*, which was published a year later, also in Dordrecht.

With old owners' inscriptions on title-page and flyleaf (“A. (or R?) Van Wachtendonck”) and some manuscript citations in French, Greek and Latin and recipes in Dutch on the fly-leaves at the beginning and the end. Title-page slightly soiled, two smudges on p. 115 (one resulting in a minor hole) and some occasional spots, otherwise in very good condition. Binding soiled and slightly damaged along the extremities, but still good.

[8], 199, 100–456 [= 556], [4] pp. (pp. 113–116 and 201–204 misbound). *BMN I*, p. 189; *Durling 1736*; *STCN* (3 copies); *Typ. Batava 2027*; *USTC 424043* (6 copies, incl. 3 the same); cf. *Johnston 145*; for Battus: *NNBW V*, col. 27. [More photos on our website](#)

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The first Chinese grammar book in Portuguese, printed by and for missionaries in Macao

28. GONÇALVES, Joaquim Affonso. Arte China constante de alphabeto e grammatica comprehendendo modelos das diferentes composições.

Macao, Real collegio de S. José, 1892. 4°. The text is set in roman type and Chinese characters. Half blue cloth, marbled paper sides and pink paste paper endpapers. € 7500

A rare Chinese grammar and text-book, from one of the most eminent sinologist's of his time. This was the very first Chinese grammar book published in Portuguese and was followed by two dictionaries.

Joaquim Affonso Gonçalves (1781–1841) was a Portuguese missionary who moved to Macao in 1812 to teach at the college of St. Joseph. He was a polymath who was well versed in theology, math and music, as well as multiple European languages. However, he is most well-known for his knowledge of Chinese and was even knighted in the Order of the Immaculate Conception of Vila-Viçosa because of his contributions to this field.

Gonçalves' works were among the first to be published by the Portuguese at the college of St. Joseph after a more than 80-year long printing prohibition. This law, dating from 1736, forbade the Portuguese from printing anything in the colonies. However, that did not prevent them from aiding foreigners. When the famous British missionary and sinologist Robert Morrison set out to print an English-Chinese dictionary, the Portuguese in Macao offered their help. According to Christopher Reed, part of it was even printed at the College of St. Joseph. Since Gonçalves was already living in Macao at the time, it is highly likely that this inspired him to create

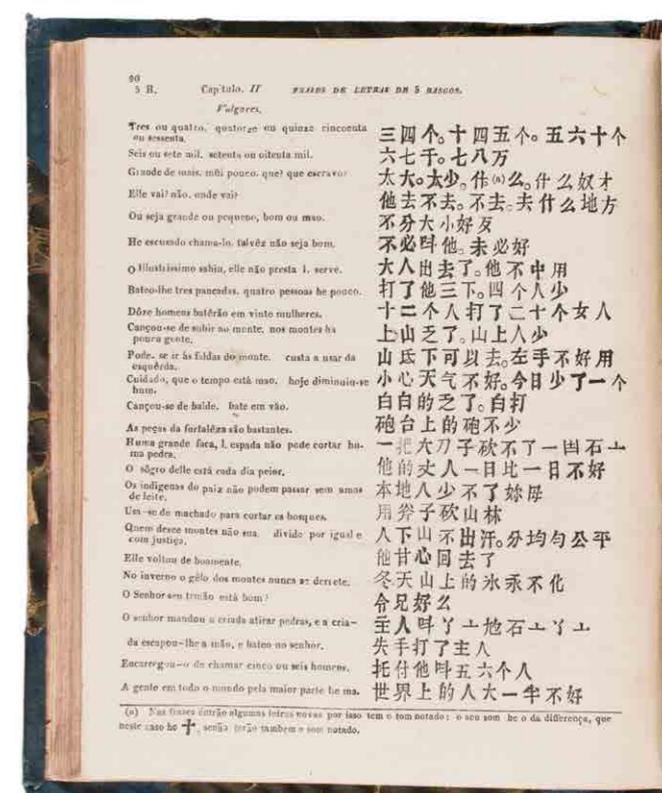
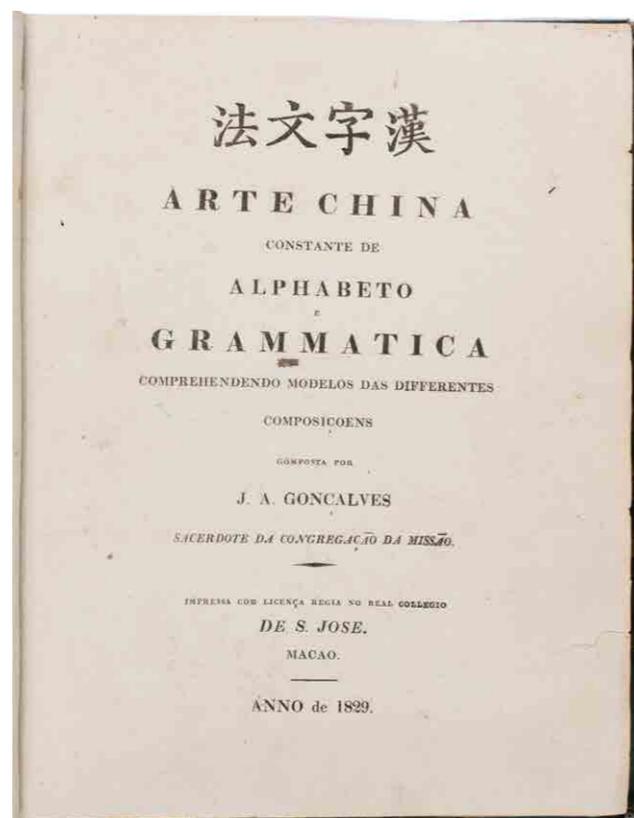
his own works on the Chinese language.

The work provides a thorough and very practical introduction to many aspects of the Chinese language, with much attention paid to the idiom, diction, grammar and syntax of both the spoken and the written language. The appendix compares the pronunciation of Mandarin and Cantonese. As almost every page contains both Portuguese and Chinese text, printing it must have been a serious undertaking.

The spine is discoloured and the boards and edges are scuffed. The title-page shows a slight tear in the margin, very slightly browned throughout. Overall in good condition.

[1], [3 blank], VIII, "502" [=503], [1 blank], 46, [2] pp.

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18th-century colonial history of Mauritius, with an eye-witness account of the battle of Madras

29. GRANT, Charles, vicomte de VAUX and John Pope HENNESSY. Letters from Mauritius in the eighteenth century by Grant, Baron de Vaux including an account of Labourdonnais' capture of Madras.

Mauritius, printed for private circulation, 1886. 8°. With a large, folding engraved map (43 × 59 cm). Contemporary half gold- and blind-tooled red calf, decorated (pseudo-marbled) paper sides. With the author and title lettered in gold on the spine. € 3950

First edition of a very rare work with letters concerning Mauritius. The letters, which date from 1740–1758, were written by Louis Charles Grant, baron de Vaux (dates of birth and death unknown) and Bertrand-François Mahé, comte de la Bourdannaï (1699–1753). They offer a unique insight into daily life on the island and the conflicts between the British and French colonial administrations. Bertrand-François Mahé was a naval officer who worked for the French East India Company. He was the governor of Mauritius from 1735–1740. In 1744, he led a military expedition to take the city of Madras, India, from the British. The battle was inconclusive and both armies withdrew. The French, again led by Mahé, returned for a surprise attack in 1746. The British could not defend the poorly constructed fortifications and surrendered, leaving the French in control of the city for the next few years. This work contains an account of these events, partly in Mahé's own words, and complete with a large map of Madras. Louis Charles Grant

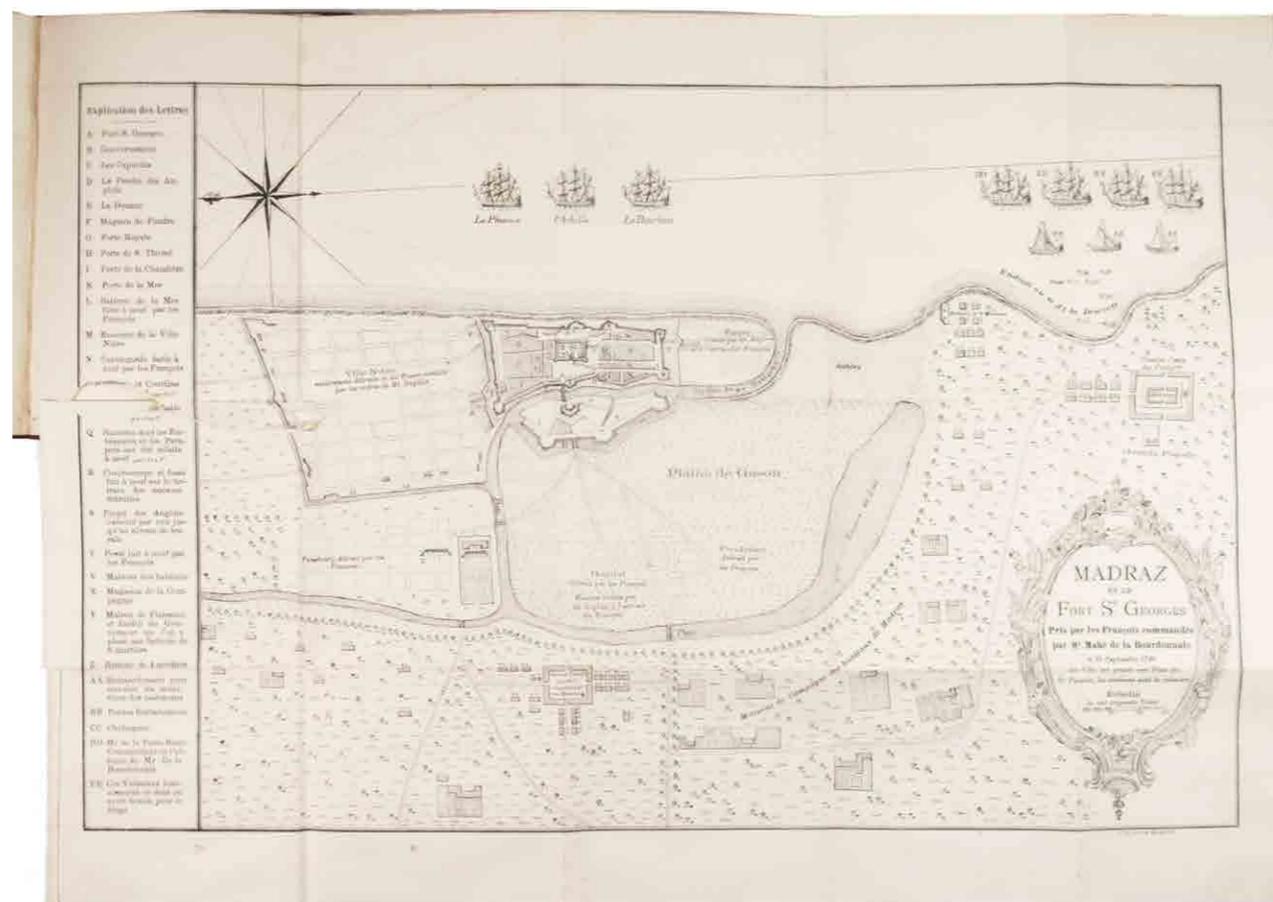
was the governor of Mauritius from 1740–1758 and corresponded with Mahé during this time. His letters are remarkable, because they not only detail the battle of Madras, but also describe the plantations, as well as the wildlife, the climate, the inhabitants and the resources on the island.

Sir John Pope Hennessy (1834–1891), who compiled this work based on the translations of Grant's son, was the governor of Mauritius from 1883–1889, when it was a British colony.

The edges of the boards are scuffed and the leather rubbed. The front flyleaf is folded and the folded map shows a horizontal tear in the middle, but without loss. Overall in good condition.

[2], x, 192, vi pp. *WorldCat 903231391, 560035315 (9 copies); cf. Cunniah, Les mutations écologiques et les conditions sociales relevées par Louis-Charles Grant à l'île de France (1740–1748). In: Revue historique de l'océan Indien, II, 2014, pp. 423–435; not in: Francis Edwards, Catalogue of books on Africa*

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Honouring Duke Theodosius II, who fought in the Battle of Alcacér Quibir

30. GUERREIRO, Bartolomeo. Sermam que fez o R. P. Bertolameu Guerreiro da Companhia de Iesu, nas exequias do anno que se fizerao...

Lisbon, Mathias Rodrigues, [1632]. 4°. With the woodcut coat of arms of Duke Theodosius II on the title-page, two woodcut initials (2 different series) and an ornamental head-piece. Plain paper wrappers with a small label on the front wrapper ("823"). € 2750

A rare sermon honouring Theodosius II, duke of Braganza (1568–1630), two years after his passing. Theodosius II, the father of King João IV, is mostly known for his courage. In 1578, when he was just 10 years old, King Sebastião (1554–1578) asked him to accompany him to Morocco for a campaign to reconquer lost territory and help former Sultan Abu Abdallah Mohammed II (?–1578) regain the throne. The battle, known as the battle of Alcacér Quibir, took place in northern Morocco. Theodosius stayed at the side of the king until it became too dangerous and he was sent away. However, he took a horse and went back to the front line as soon as he could. The Portuguese spectacularly lost in one of their greatest military disasters overseas, leaving the country nearly bankrupt and without a king. Theodosius himself was wounded and captured, but the new sultan, Ahmad al-Mansur (1549–1603), was impressed by his courage and let him go without ransom. This event, and others from the duke's life, are recounted in this sermon.

Bartolomeo Guerreiro (1560–1642) was a Jesuit from Lisbon and the author of *Jornada dos vassallos da coroa de Portugal* (1625), a work about the Dutch-Portuguese wars in Brazil and the recapture of Bahia by the Portuguese. He has also written two sermons, which, according to Innocencio, are both well-written, but very rare.

With a label on the front wrapper ("823") and a manuscript annotation in the bottom outer corner of the title-page ("p120"). Front wrapper creased, a few worm holes to the spine and gutter of the front wrapper. With small marginal defects, a stain on the first 3 leaves, a waterstain on the top of the leaves in the second half of the work and a larger waterstain on leaf 26, all without affecting the text. Overall in good condition.

[4], 28 ll. *Iberian books* B70709/44865; *Innocencio* 1, 332; *PorBase* 1577538 (12 copies BnP); *Sommervogel* 3, 1912; *WorldCat* 80995846, 905219550; 1002783743, 15930086 (6 copies); *Cunha, Mafalda Soares de, Estratégias de distinção e poder social: A casa de Bragança (1496–1640)*. In: *Revista de história das ideias*, vol. 19, 1998, pp. 309–337.

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Influential ascetic treaty
by the Spanish writer and bishop Antonio de Guevara

31. GUEVARA, Antonio de. (Aegidius Albertinus, translator). Aegidius Albertinus speculum religiosorum & exercitium virtuosorum oder: Der geistliche Spiegel: darinn nit allein die geistlichen Closter: vnd Ordenszperseonen, mit schonen herzlichen Lehren vun Warnungen erwiesen werden.

Munich, Adam Berg, 1601. 8°. Title in red and black. Contemporary vellum over wooden board € 2500

Early German translation of copy of the *Oratorio de religiosos y Exercicio de virtuosos* by Antonio de Guevara (c. 1480–1545); one of the few religious treatises written by the popular Spanish writer.

The treatise consists of a series of short exhortations or homilies, with a text prefixed to each, written in the same style like his other works. Guevara's mannerism and imagery widely influenced fellow Baroque writers and those who followed him in the sixteenth and seventeenth century.

This ascetic work is one of the most renowned texts of the Spanish author, historian moralist and later Bishop of the Renaissance, Antonio de Guevara (c. 1480–1545). Large early woodcut bookplate (12,6 × 8,7 cm) on front pastedown. Leaves with tabs for easy access to chapters. Binding rubbed, one claps missing, library stamp and signature on title-page, two library stamps on free endpaper. Internally a very good copy and a pleasant copy of the period in original condition.

[12], 414 (= 829), [9] pp. *Dünnhaupt* 7.2; *USTC* 2132830 (3 copies); *VD17* 12:102987X (2 copies); *WorldCat* 257830609.  More photos on our website



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

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

Antwerp, Willem Silvius, 1567. Folio. With the title, the large coat of arms and portrait of Philip II, 17 double-page woodcut maps and illustrations (incl. one folding and another copper-engraved). Further with 15 woodcut divisional title-pages and numerous woodcut decorated initials. Later overlapping vellum, sewn on 3 parchment tapes laced through the joints. € 7500

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

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

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

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*Extremely rare first edition of a paleontological work
on the fossil remains of an elk found in Masłów (Poland)*

33. HERMANN, Leonard David. Relatio historico-antiquaria de sceleto seu ossibus alcis maslae detectis. Das ist: historischer Bericht aus der Antiquitæt von einem Elends-Thier-Körper oder Knochen ...

Hirschberg, Dietrich Krahn, 1729. 4°. With 1 full-page engraved plate showing in the upper part a reconstructed image of the elk and below some of its bones, antlers and other fossil remains. 19th-century red-pink decorated paper over stiff paperboards, new endpapers. € 3750



Extremely rare first edition of a paleontological work reporting the uncommon discovery of the fossil remains of a Eurasian elk in the parish garden in Masłów in Silesia, an historical region in southwestern Poland. The Eurasian elk and American moose are two subspecies of the species *Alces alces*, while what is called an elk in America is one of several species of deer, genus *Cervus*. In May 1729, Leonard David Hermann (1630–1736), pastor of Máslow, found the remains of the animal in an embankment that normally turned up fossilized mussels, snails and other small species. Hermann explains his discovery by answering several questions, resulting in an elaborate description of the bones, antlers and other fossil remains, explaining why he thinks they belong to an elk and trying to determine whether its remains could still be of any medical or mechanical use. A second edition appeared in 1731. The present first edition is extremely rare. We could only trace two copies in WorldCat and the present copy is also the only copy ever offered for sale, as far as we could find.

Some browning and some occasional spots, but overall in good condition. An extremely rare paleontological work on the discovery of a prehistoric Eurasian elk.

[14] Il. Poggendorff I, col. 1077; VDI8 10191542 (1 copy); WorldCat (2 copies).

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Unusual grammar book for the Hindustani language, meant for Portuguese missionaries

34. [HINDUSTANI – GRAMMAR]. Gramatica indostana a mais vulgar que se practica no imperio do gram Mogol, para uso dos muitos reverendos padres missionarios do dito imperio.

Lisbon, Impressão Regia, 1805. Small 8° (17.5 × 11.5 cm). With a woodcut vignette on the title page. Mid-19th century half gold-tooled tanned sheepskin, marbled paper sides. With the title in gold on the spine, marbled endpapers. € 1250

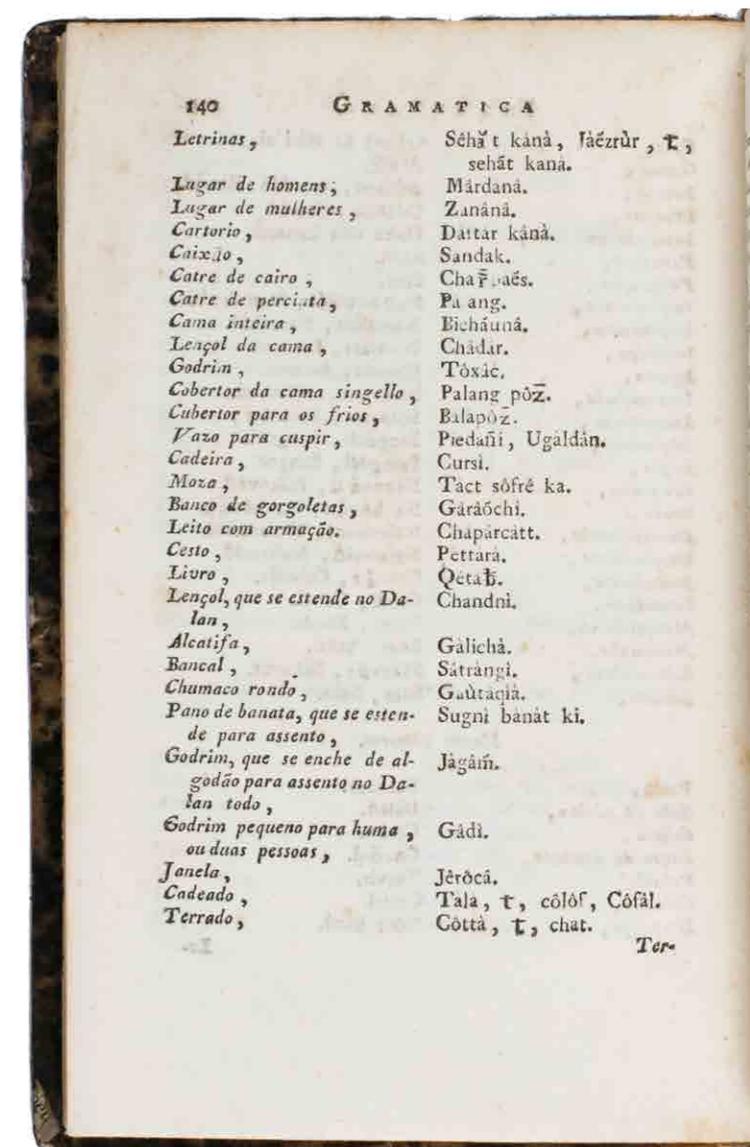
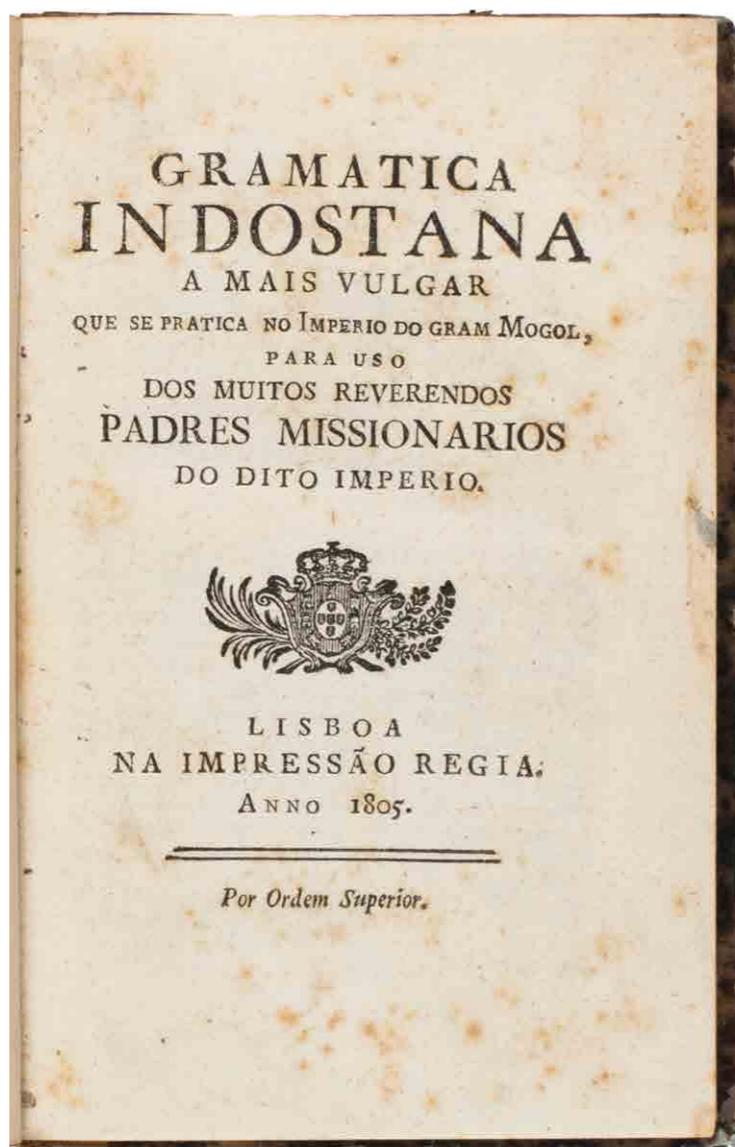
Rare second edition of an unusual grammar book for the Hindustani language, which was spoken in what is now known as Pakistan, Bangladesh, and parts of Nepal, Bhutan, and Iran. It was specifically meant for Portuguese missionaries who were working in the declining Mughal Empire (1526–1858).

This small book, which has clearly been used, offers an interesting insight into the work of these missionaries. While it focusses mostly on the basics of the language, like numbers, colours and common verbs, there is also a section for religious words, like the virtues, the names of Christian figures and important biblical terms.

The spine is damaged with the front board nearly detached (2 of 3 sewing supports are still intact). The edges and corners of the boards show slight signs of wear. Somewhat foxed throughout. Otherwise in good condition.

[2], 150 [2] pp. *Innocencio* 3, p. 161; *Porbase* 505006 (4 copies BnP); *WorldCat* 39689413 (3 copies).

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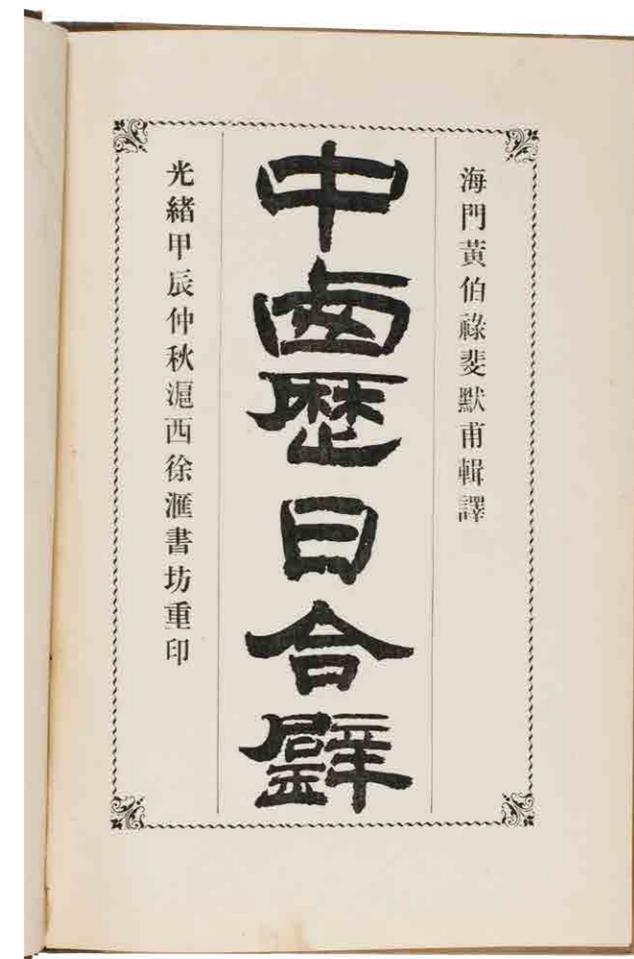
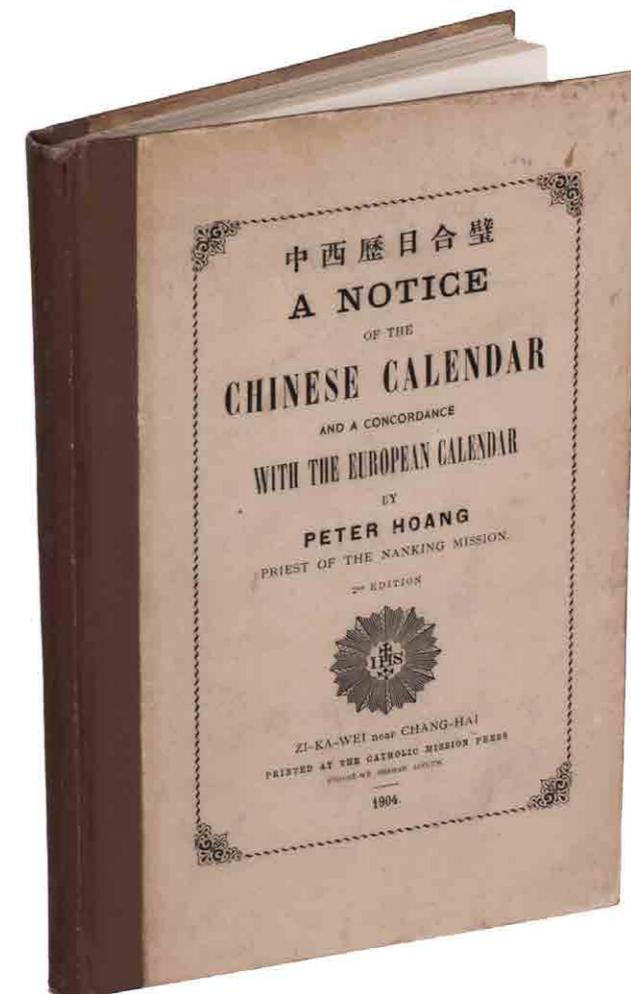
*Notable work on chronology
printed by the Catholic Mission Press in Shanghai*

35. HOANG, Peter. A notice of the Chinese calendar and a concordance with the European calendar.

Zi-Ka-Wei near Chan-Hai (= Xujiahui, Shanghai, China), printed at the Catholic mission press, T'ou-sè-wè orphan asylum, 1904. 8°. With two title-pages, one in Chinese characters and one in English showing a small Jesuit vignette, the text is set in Roman type and Chinese characters and the main part of the work presents a concordance of the Chinese and European calendars in three-column tables. Original half brown cloth and publisher's printed paper sides with the title(?) in gold-tooled Chinese characters on the spine. € 1250

An interesting and useful work on the calculation and conversion of dates between the Chinese and European calendars by the Chinese Jesuit Monk Peter (Pierre) Hoang, published by the Catholic Mission Press in Shanghai. The work explains in great detail the computation of the Chinese calendar to Western readers. It serves as a great introduction to the topic, as Hoang familiarises his readers with the historical and contemporary practice of having the "Board of Mathematics" prepare the calendar at the request of the Emperor. Hoang provides a detailed description of how to compute the intercalary and the legal year and the way the two interlace with the dynasties of Chinese Emperors. Hoang authored a number of books on devotion, Chinese law and commerce. The present work was also published in Latin under title *De calendario sinico variae notions*. The work was printed at T'ou-sè-wè (ca. 1900–1939), also known as 土山湾 or Tushanwan, perhaps the most influential institution of learning located in the Xujiahui District of Shanghai. Originally established as a Jesuit orphanage in 1864, it played a significant role in shaping modern Chinese creative arts. The orphanage focused on providing practical vocational training to its orphan charges, teaching skills such as carpentry, stained-glass work, painting, wood carving, and printing. The Jesuits, who ran T'ou-sè-wè, were expelled from Shanghai by Communist revolutionaries in 1949. With additional information on the names of the years in Chinese (including their symbolic animal names) presented in a table containing information for three cycles of 60 years, and a Dutch article on Chinese time calculation folded in after the last page. The boards are very slightly scuffed, the Chinese title-page is slightly damaged in the gutter, not affecting the text and with a slight water stain in the foot margin of the first 3 leaves, not affecting the text. Otherwise in very good condition.

[4], 124 pp. *WorldCat 255590496* (18 copies). [📖 More photos on our website](#)



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Four plays by Antwerp rhetoricians

36. HOUWAERT, Johan Baptista [recté: MOL, Jacob de, Colyn KEYART and “SMEECKEN” (Jan SMEKEN?)].

Den handel der amoureuſheyt inhoudende vier poetiſche ſpelen, 1. Van Aeneas ende Dido. 2. Narciffus ende Echo. 3. Mars ende Venus. 4. Leander ende Hero. Poetelijck geinventeert ende rethorijckelijck ghecomponeert.

Rotterdam, Jan van Waesberghe III, 1621. 4 parts in one volume. 8°. With an engraved ornamental title-page with the title in an oval cartouche and 4 roundels in the corners with scenes from the four plays; 4 full-page engraved plates with similar scenes, one in the preliminaries of each play. Contemporary calf, spine richly gold-tooled in compartments with red title label lettered in gold, gold-tooled board edges. € 5500

First and only edition of four morality plays or dialogues, often wrongly attributed to the famous Antwerp rhetorician Jean Baptiste Houwaert (1533–1599). In fact, they were written by Antwerp rhetoricians ca. 1550, when Houwaert was only about seventeen. It has mistakenly been described as a second edition of Houwaert’s *Den handel der amoureuſheyt* (Brussels 1583) – see Bibl. Belg. III, p. 538, H 189 bis, but in fact it has nothing to do with that work: if Houwaert wrote anything for the present edition, it would be the entr’actes of the third play. After four preliminary poems, on 5 pages, by a poet calling himself “Niet Snel Al-be-recht”, four plays follow:

1. Verscheyden ſchoone ſpelen van zinnen van Aeneas ende Dido (A1-F3; 43 ll.), written by the rhetorician Jacob de Mol of the Chamber of rhetoric “De Goudsblom” in Antwerp, performed for the first time in 1552 (cf. Vinck-Van Caeckenberghe in her book on Cornelis van Ghistele (1996), who attributes this play to Van Ghistele).

2. Verscheyden ſchoone ſpelen van zinnen van Narciffus ende Echo, &c. (F4-P7; 76 ll.): three separate plays, together 2193 verses, by Colyn Keyart, with entr’actes possibly by Johan Baptiste Houwaert.

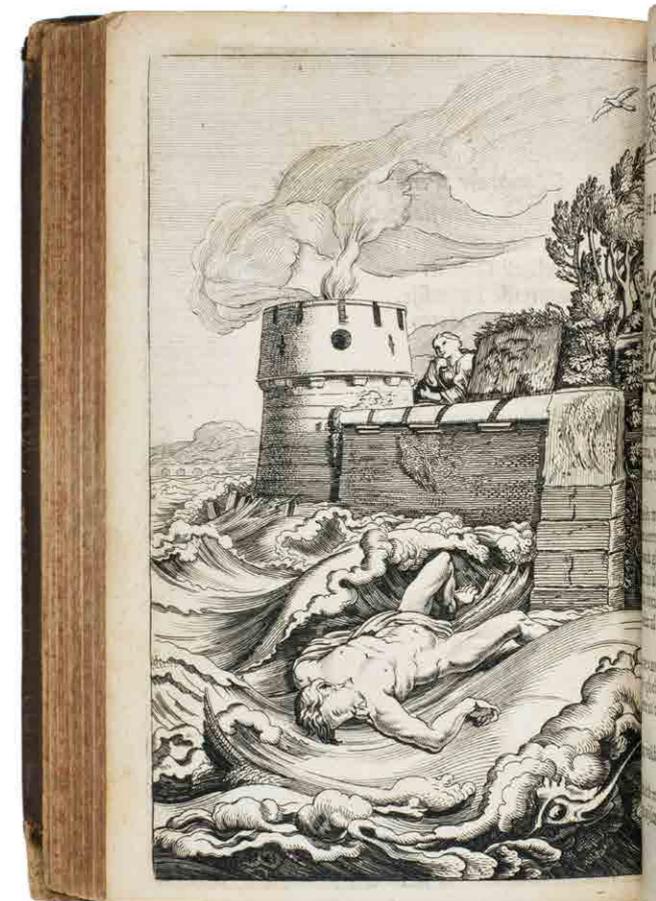
3. Verscheyden ſchoone ſpelen van zinnen van Mars ande Venus, &c. (Q1-Z1; 57 ll.): three separate plays, together 1128 verses, probably by Smeecken.

4. Vier ſchoone ſpelen van zinnen van Leander ende Hero (Z2-Gg2; 57 ll.): this play, according to Knuttel also by Colyn Keyart, is preserved only in this edition.

The book is a very important source for the history of the rhetoricians in the Southern Netherlands.

One plate shaved, otherwise in good condition.

237 ll. *Bibl. Belg. III*, pp. 538–539, H 26; G. Kalff, in: *Tijdschrift Ned. letterk.*, 8 (1888), pp. 231–235; STCN (9 copies, incl. 1 incompl.); F. van Veerdeghem, in: *Tijdschr. Ned. letterk.*, 12 (1893), pp. 202–205, 320; W. de Vreese, in: *Tijdschr. Ned. letterk.*, 12 (1893), pp. 206–211; Te Winkel, *Ontwikkelingsgang*, 2nd ed., II, p. 395; J.A. Worp, in: *Tijdschr. Ned. letterk.*, 20 (1901), pp. 27–29. [More photos on our website](#)



Extremely rare botanical print series of flowers and fruits

37. HUET Jean-Baptiste (the younger); Benoît-Louis or Jean-Louis PRÉVOST. Fleurs & fruits des quatre parties du monde dessine par Prévost & gravé par J.B. Huet.

Paris, Dauty, [ca. 1837/1838]. Folio (ca. 35 × 26.5 cm). With an engraved title-page and II (of 23) engraved botanical prints: 4 showing 5 kinds of fruits each, 3 showing 9 types of flowers each and 4 showing flower bouquets. All prints are stipple engravings and coloured by a contemporary hand, some parts glazed with egg white. Contemporary half sheepskin. € 3250

Extremely rare botanical print series showing both European and exotic fruits and flowers, engraved by Jean-Baptiste Huet the younger (1772–1852) after designs of Benoît-Louis Prévost (1735?–1804?) or Jean-Louis Prévost (1760–1810). It also includes four plates showing bouquets from Europe, America, Asia and Africa. Only one complete copy is known, at the Bibliothèque nationale de France, we have traced no copy in sale or auction records and it is not mentioned in the usual botanical bibliographical works. The BnF copy is described in the *Inventaire du fonds français après 1800* where the series consists of 23 prints issued all together under this title. The BnF and the IFF date the work ca. 1837–1839, but it is more likely that it is ca. 1837–1838, as Dauty died in 1838 and he printed at Rue de Bibliothèque no. 16 only in 1827 and 1835–1838. The BnF ascribes the designs for the prints to Benoît-Louis Prévost, but Jean-Louis Prévost remains a possibility, for he produced another famous print series of flowers and fruits in the same style of stipple engravings, *Collection des fleurs et fruits* (1805).

With a contemporary inscription “A? M.elle Vincent” on the first free endleaf, dedicating it to or belonging to the famous French 19th-century botanical painter Henriette Vincent (1786–1834), who was a student of Gerard van Spaendonck and Pierre-Joseph Redouté. Head and foot of the spine damaged and spine slightly worn, boards a little rubbed, edges slightly worn, corners bumped. Some light browning and foxing throughout, title-page a little more browned and with a light marginal water stain. Lacking 12 plates, according to IFF. Otherwise in good condition. An extremely rare botanical print series, vividly hand-coloured.

[12] ll. BnF FRBNF40503621; IFF (*Inventaire du fonds français après 1800*), Huet, p. 518; not in Nissen BBI; Pritzel; Stafleu & Cowan. 📷 More photos on our website



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*Extremely rare Dutch translation
of one of the most frequently printed works on demonology by Ludwig Lavater*

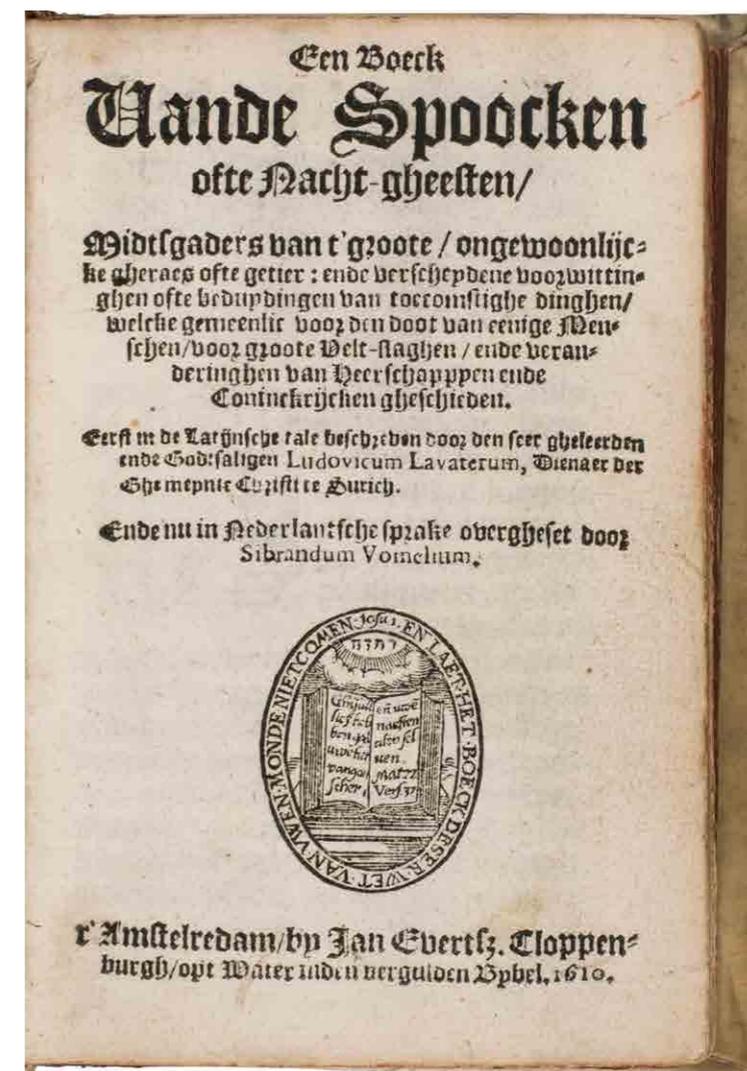
38. LAVATER, Ludwig and Sibrandus VOMELIUS (translator). Een boeck vande spoocken ofte nacht-gheesten ... Amsterdam, Jan Evertsz. Cloppenburgh, 1610. 8°. With an oval woodcut vignette on the title page, a large 8-line woodcut decorated initial at the start of the preface and smaller woodcut decorated initials throughout. Contemporary vellum, sewn on three tapes laced through the joints, with the manuscript title and a precious shelfmark(?) in brown ink on the spine, red edges. € 9500

The first Dutch translation of Ludwig Lavater's *De Spectris, lemuribus et magnis atque insolitis fragoribus*, first published in Geneva in 1570, is an exceptionally rare find with only four other copies known in public libraries and having appeared only thrice on the market in the last century.

Ludwig Lavater (1527–1586), a Zurich theologian, achieved great success with his renowned “ghost book,” which became a bestseller of its time. Within this book, Lavater succinctly presents the Reformed perspective on the topic of ghosts, offering readers practical guidance on interpreting and managing supernatural phenomena. Drawing from various theological arguments, Lavater asserts that such phenomena do not involve the appearance of deceased individuals but rather the devil's attempts to tempt or punish the living on behalf of God. Consequently, any form of interaction with spirits, including questioning, protective or defensive measures, and exorcisms, is strictly prohibited. Instead, those troubled by ghostly encounters are advised to engage in penance and fervently pray to God. Lavater was a preacher, and later head of the Zwinglian church at Zurich. He denied that souls or ghosts of the death could appear. If such apparitions were seen, it was the works of demons, not of the souls of the death. His work experienced wide circulation, with numerous editions published in the sixteenth and seventeenth centuries, and translations made available in Latin, French, English, and Dutch.

With a manuscript note on the back board (“hu 60?”), the green and white bookplate of the collection Buijnsters-Smets, previously attached to the front paste-down (now loose between the front endleaves). The binding shows slight signs of wear, internally very slightly browned and water stained (not affecting the text). Otherwise in very good condition.

[1], [1 blank], [14], 287, [1 blank], [8] pp. *STCN* 853810273 (3 copies); *USTC* 1033061 (3 copies, same as *STCN*); *Waller* 1012; *WorldCat* 117168124, 883830908 (4 copies). [More photos on our website](#)



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Lively picture of 17th-century mining, with 16 double-page illustration plates

39. LÖHNEYSEN, Georg Engelhard von. Bericht vom Bergwerck, wie man dieselben bawen und in guten Wolstande bringen sol, sampt allen dazu gehörigen Arbeiten, Ordnung und rechtlichen Processen.

[Hamburg?], [ca. 1660?]. Folio. With an engraved title-page illustrated with people at work in a mine, with two putti holding a cloth with the title, engraved by Hieronymus von Hensbergen, and 16 double-page illustration plates engraved by Jochim Wichman. Contemporary calf, spine elegantly blind-tooled in compartments, sprinkled edges. € 6500

Undated second edition, the first with an engraved title-page and engraved illustrations, of an important but rare work on mining and mineralogy, giving valuable information on the organization of mining and its employees. It first appeared in 1617 under the title, *Bericht, vom Bergkwerck, ...*, illustrated with woodcuts. Löhneysen or Löhneiß (1552–1622) borrowed from better known works by Georgius Agricola (1556) and Lazarus Ercker (1580), but he added a great deal of new information on the economic aspects of mining, as well as many other new details, for example, first describing the European smelting of zinc: he refers to it as an accidental condensate in chinks and cracks of furnaces smelting the Goslar lead ores. The very detailed plates clearly illustrate of the practise of seventeenth-century mining.

The present second edition is generally the first that can be found on the market. It for the first time has an engraved title-page (it has no letterpress title-page), engraved for this edition by Hieronymus von Hensbergen, who is said to have been active from 1660 to 1690 (the earliest and latest dates may have been taken from the estimated date of the present edition and the date of the third edition, but other sources seem to suggest he was active from the 1660s to the 1680s). With some contemporary marginal manuscript annotations and an owner's inscription on the title-page: "anjeso besitzes mich Johann Friderich MZB. 16 An 5[?] pac[?] : Im . 20te. May. 79". The binding shows some signs of wear and some very slight foxing throughout. Overall in good condition.

[20], "343" [= 363], [1 blank] pp. plus engraved title-page and plates. *Brüning 2021; Lipperheide 1991; VD17 39:125728Z. cf. Partington II, p. 107; VD17 23:297879D (1617) & 3:623071T (1690); for the author: DSB 8, pp. 464–465.* [More photos on our website](#)



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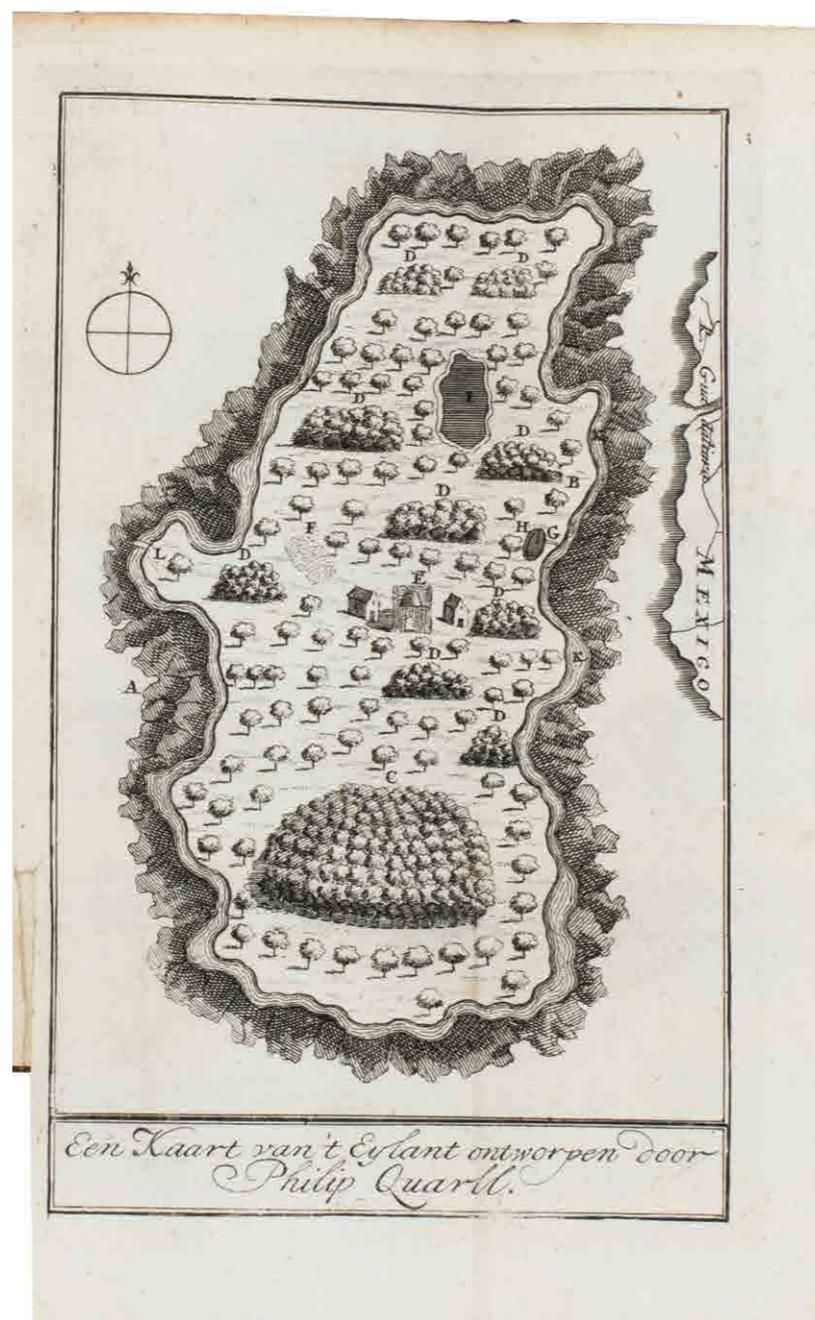
Science & Technology

Rare Dutch satire on Daniel Defoe's *Robinson Crusoe*

40. [LONGUEVILLE, Peter]. *De kluizenaar; of de weergalooze rampen, en verwonderenswaerdige gevallen van Filip Quarll, Engelschman.*

Rotterdam, Jan Daniel Beman, 1728. 8°. With an engraved frontispiece, signed by Collan, a folding map of Quarll's island, and a folding plate of the shipwreck. The title-page is printed in red and black and shows a small woodcut ornamental vignette, the work includes headpieces built up from typographic material, woodcut ornamental tailpieces, and woodcut decorated initials. Contemporary half tanned sheepskin, sprinkled paper sides, and a red paper label on the spine.

€ 2950



The rare first edition of the Dutch translation of *The Hermit: Or, the Unparalleled Sufferings And Surprising Adventures of Mr. Philip Quarll*, which was originally published in London in 1727. It is a derivative of *Robinson Crusoe* and recounts Quarll's solitary and agonizing experiences on a South Sea Island over a span of fifty years. The story captivated readers during the eighteenth century and was widely published in multiple languages across Europe and America.

De kluizenaar contains a vivid tale and not only gained popularity as a castaway tale in 18th-century England, but through translations also in the Netherlands and other parts of mainland Europe. This is no surprise, as it includes the details of Quarll's life, involving criminal activities, seafaring, polygamy, his transformation into a merchant, and him being shipwrecked off the coast of Mexico in 1675. Stranded and forced to be self-reliant, Quarll survived on his island for half a century in the company of a loyal monkey. Eventually, Edward Dorrington, a trader from Bristol, England, embarked on an explorative voyage and encountered Quarll. After sharing his remarkable story with Dorrington, Quarll entrusted him with his diaries but declined the offer to return to England.

With the bookplate of the collection Buijnsters-Smets and the manuscript owner's inscription of M. Buisman on the recto of the first free flyleaf, and a small note in the margin of the folding illustration ("288"). The binding is somewhat worn, some slight foxing and water staining. The lower gutter of the frontispiece is restored on the verso of the leaf. Otherwise in good condition.

[16], 292, 189, [1] pp. *Buisman* 1096; *Staverman* C 5a; *STCN* 22034275X (4 copies); *Ullrich IV*, 13 n; *WorldCat* 590240897, 66309382, 249247604 (8 copies, incl. 1 noted as lost). More photos on our website

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*Extremely rare work by Jan Luyken's father on profit without loss,
here for the first time including the second part*

41. LUYKEN, Caspar. Onfeylbare regel van winste sonder verlies... Hier is noch achter gevoeght De wissel-banck, geopent door den selven autheur. De derde druck. Amsterdam, Christoffel Luycken, 1663. 2 parts in 1 volume. 12°. With small woodcut vignette on 2 title-pages. Contemporary vellum with manuscript title on spine, red speckled edges. € 5000

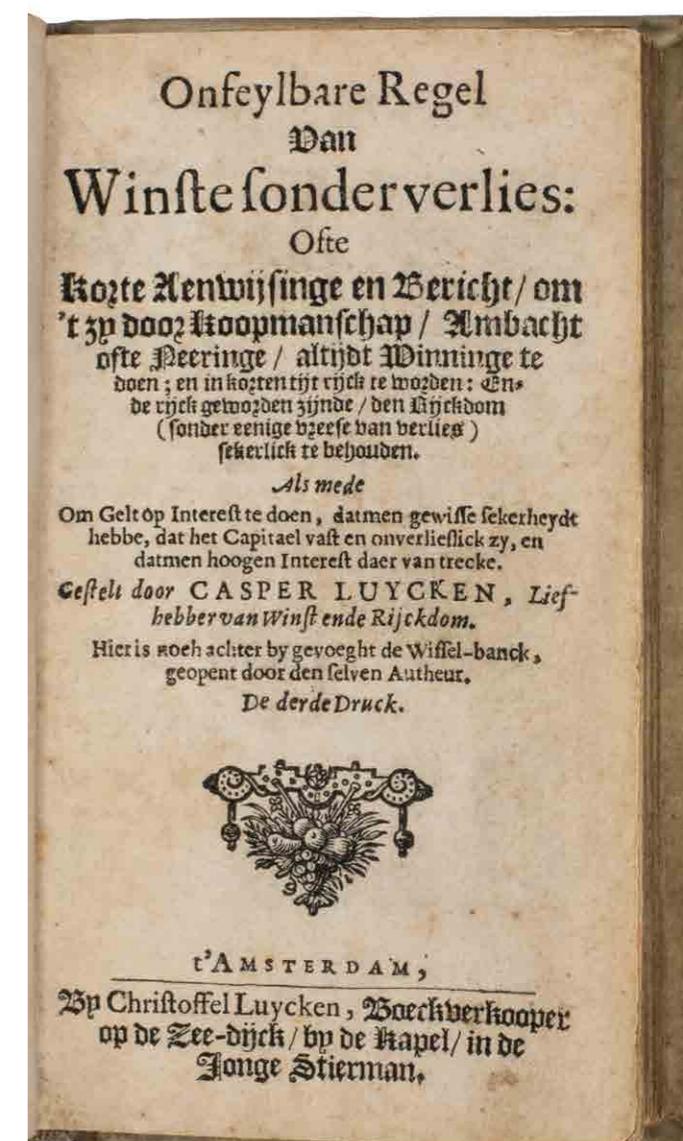
The first edition including the second part (“The bank of exchange explained”) of the “Unfailing rule of profit without loss” by Caspar Luyken the elder (ca. 1607 – ca. 1667), school teacher and father of Jan Luyken, who would become famous for his beautiful emblem books, and grandfather of Caspar Luyken the younger. The nominally monetary and financial subject of both parts is largely metaphorical, Luyken using the themes to promote charity, benevolence and love of one’s fellow human being. The second part is built around quotations from the Bible.

The true third edition may have been unauthorized, published by Dominicus Jansz. de Gaver at Haarlem in 1656, without naming the printer and copying the second edition’s spelling of the author’s name “Luken”. The present 1663 edition, published by the author’s eldest son (Jan’s older brother) also calls itself the third, suggesting they did not wish to acknowledge the 1656 edition. All early editions are extremely rare, the STCN recording only 2 copies of the second and only 1 copy each of the first, third and the present fourth.

Fine copy.

212; 52 pp. STCN (1 copy); *Van Eeghen & Van der Kellen I, pp. XII-XIII note; cf. Klaversma & Hannema 901 (1656 ed.) & 902 (1685 ed., noting that the foreword of De Wissel-banck geopent is dated 1663); not in Hoock & Jeannin; Kress.*

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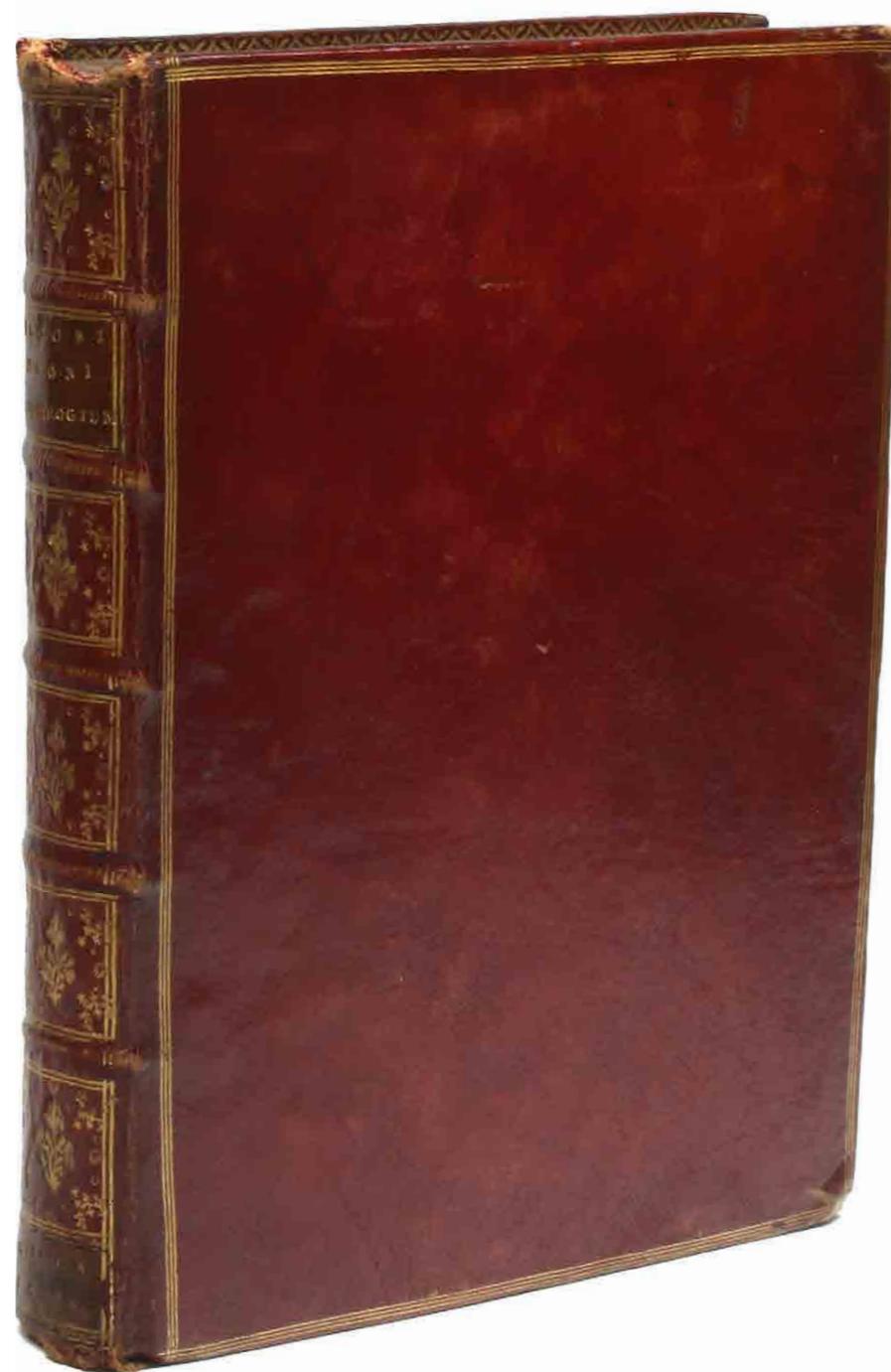
Religion & Devotion

Science & Technology

The wisdom of Ibn Sina, Ibn Rushd, and Abu Ma'shar al-Balkhi, received in an early incunable

42. MAGNI, Jacobus [Jacques Legrand]. Sophologium.

[Strasbourg, R-printer (Adolf Rusch), ca. 1468]. Folio (21 × 28.2 cm). With the text set in 35 lines, spaces for initials show tiny guide letters, rubricated throughout, with 3- and 5-line blue or red Lombardic initials. 18th-century gold-tooled red morocco, gilt edges, marbled endpapers. € 75 000



Early undated Latin edition (the first, by the same anonymous printer, was produced around 1470) of the *Sophologium* of the French Augustinian preacher Jacques Legrand (1360–1415). This is a collection of moral maxims and wise passages from poets, orators, philosophers, and theologians, well selected and arranged in three books, containing ten treatises. The collection reflects on human virtue and vice, excerpting passages on morality – as well as the natural sciences – from authors as wide-ranging as the Persian astrologer Abu Mashar (Albumasar) and the Arabic philosophers Ibn Sina (Avicenna) and Ibn Rushd (Averroes), but also Terence, Saint Paul, and Chaucer.

The *Sophologium* was extremely popular and was reprinted and translated several times, including by William Caxton, who published an English translation (titled *The Book of Good Manner*) in 1487.

The name “R-Printer” is derived from the peculiar majuscule R in type 103. This printer is now generally identified with Adolf Rusch of Ingweiler, who married Johann Mentelin’s daughter Salome and is said to have succeeded to Mentelin’s printing business.

Some toning, occasional dampstaining, single wormholes in blank top margin of 1st ff. and black fore-edge margins of final quires; an interior tear in leaves [56] and [133]. Edges of binding rubbed, head and tail somewhat defective. 15th century manuscript note on the author on the original flyleaf (bound within) and a few occasional marginal annotations, corrections, manicules or reader’s marks. Old bibliographical notes and catalogue cutting on front flyleaf. A very good rubricated copy with wide margins.

217 (of 218) ff. (lacking the final blank). Roman type, *HC 10471**. *GW M17665*. *Goff M-43*. *Polain 2459*. *BMC I:62*. *BSB-Ink M-23*. *ISTC im00040500*.  More photos on our website

Incipit tractatus secundus eiusdem qui est de statu ecclesiasticorum. Cuius primum capitulum est quomodo viri Ecclesiastici debent habere curam subditorum in moribus & scientia.

Viri ecclesiastici tanquam ecclesie vigiles atque custodes pro eius munitione certare debent. **Vñ ysaias. lxi.** Super muros tuos iherusalem posui custodes tota die & nocte. perpetuo non tacebunt. **vñ Bern.** super cantica omelia. xlvii. **V**iri Ecclesiastici suadent ut sint vigilantes pro dormientibus & pro animabus pro quibus sunt ratione reddituri. Boni inquit custodes vigilant atque insidias explorant. consilia malignantium anticipant. laqueos deprehendunt: & tentacula emulorum dissipant. **N**on sunt fratrum amatores & populi christiani qui multum orant pro populo &c. Ita quod de ipsis verificari poterit illud primo **Cor. iii.** dei agriculture estis dei edificatio estis. **E**t sequitur: ut sapiens architector fundamentum posuit. **N**unc tamen quod lamentandum est cum beato **bern.** ibidem Omelia. lxxv. dicere possumus. Quonia pauci sunt qui non querunt quae sua sunt. **E**x omnibus caris eius scilicet ecclesie diligunt munera: nec possunt propter diligere christum. quia manus dederunt mamone. **V**nde enim estimas talibus rerum affluentiam affluere. ut puta vestium splendorem: mensarum plenitudinem. vasorum argenteorum congeriem: nisi de bonis spose. **E**t inde est quod ecclesia inops & nuda derelinquitur. **N**ec studet ornare sponsam sed spoliare: non custodire sed perdere. **N**on instruit sed perstruere: non querit pascere gregem sed mactare & deuorare: dicente domino per prophetam. **Q**ui deuorant plebem meam sicut escam panis. **I**deo **hieronymus.** epistola lxxxiiii. **O**bscuro inquit te iterum atque iterum: ne officium clericatus genus antiquae militiae manu assummas: & ne lucra secu-

lii erasti militia queras: ne plus habeas quam quando clericus esse cepisti. **E**t sequitur: procuratores & dispensatores domorum alienarum. **Q**uomodo possunt esse clerici qui proprias iubent contempnere facultates. **N**am quod enim ecclesiam fraudare sacrilegium est aut accepisse quod pauperibus: aut esurientibus erogandum est. **E**tenim optimus dispensator est qui nihil sibi reseruat. **V**nde in decreto dist. xvi. dicitur. quod clericus debet esse immunis a cupiditate. **L**amentandum tamen est quod viri ecclesie suis cupiditatibus populum innocentem affligunt. **I**nfestant atque corrumpunt. **E**t licet clericos se dicant. vanis tamen occupationibus laicis preferantur. **Q**uamobrem diuine sententiae iaculum timendum est ne cum peccatoribus intereant. **N**ihilominus tamen ad uertendum est. quod apud gentiles sacerdotes ministri templorum uiuebant atque populum moralibus exhortationibus instruebant. **V**nde **plato** in thymeo libro primo ait. quod atheniensis sacerdotes. xii. erant & a populo se geratim conuebant: ne aliqua profana cogitatione eorum castitas atque vita pollueretur. **V**nde **Seneca** in libro declamationum recitat. quomodo apud gentiles nullus obtinere poterat sacerdotium si homicidium vel fornicationem commisisset. **S**ed nunquid ille est homicida: qui malo exemplo innocentem seducit. **N**unquid ille pollutus est qui carnales libidines consequitur: atque delectationes sectatur. **A**ut igitur gentiles sacerdotes digniores erant: aut tempore moderno sacerdotum pauci merentur. **A**ttendamus igitur **hieronymum** contra Iouinianum dicentem. **S**toicus inquit vir eloquentissimus de vita antiquorum sacerdotum loquens ait. **Q**uoniam omnibus postpositis negotiis semper in templo fuerunt: & rerum naturas atque causas: siderumque motus studiosissime contemplabantur. & nunquam se mulieribus miscuerunt: nunquam cognatos liberos vel propinquos viderunt ab eo tempore quo diuino cul-

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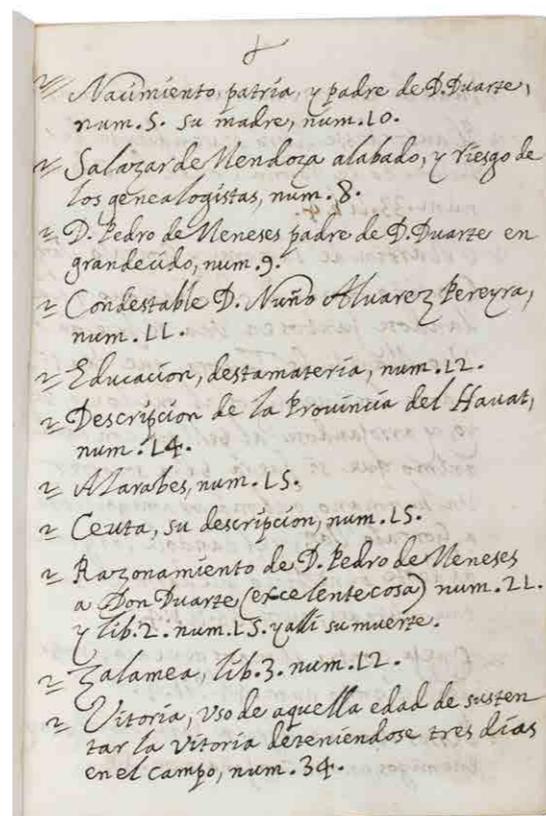
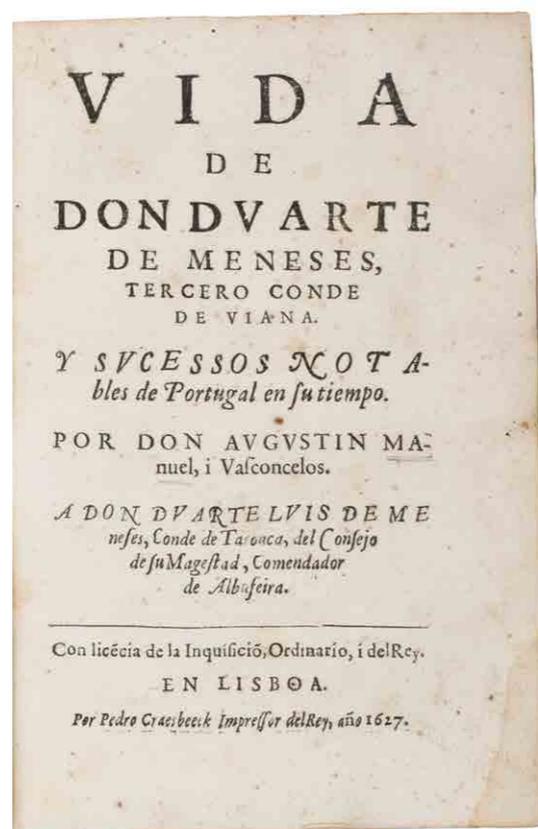
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Rare account of the campaigns of the Portuguese in North Africa in the 15th century

43. MANUEL Y VASCONCELOS, Augustin. Vida de Don Duarte de Meneses, tercero Conde de Viana. Y sucessos notables de Portugal en su tiempo.

Lisbon, Pedro Craesbeeck, 1627. 4°. With 3 woodcut tailpieces and 11 woodcut initials (at least 6 series). Later limp sheepskin parchment, with remnants of ties. € 1650

First edition of the first biography of Don Duarte de Meneses (1414–1464), a Portuguese nobleman, who fought extensively in Morocco. According to Martins Costa, he was one of the most notable warriors of the late Middle Ages and managed to climb the social ladder because of his military prowess.

De Meneses, the illegitimate and only son of the governor of Ceuta, was already knighted at the age of 15 and made captain of the Portuguese garrison in Ceuta at the age of 16. In 1436, he led an attack on the Moroccan city Tétouan and fought in the battle of Tangier a year later, which the Portuguese lost. When his father died, De Meneses did not inherit the position of governor of Ceuta because of his bastard status. Instead, he held several other positions for shorter periods of time. He won the approval of King Afonso V of Portugal, because he fought on his side in the battle against Peter of Coimbra 1449. In 1458, Afonso V led an attack on the port Alcácer-Ceguer. The stronghold was taken and De Meneses was appointed the first governor. He defended it successfully multiple times and was awarded new titles because of it.

De Meneses' life, death and military successes in North Africa are recounted in detail in this biography.

Augustin Manuel y Vasconcelos (1584–1641) was a Portuguese historian who wrote multiple works about the history of his country. He was not the first to write the biography of Duarte de Meneses.

With the bookplate of Antonio Cánovas del Castillo mounted on the front pastedown, a handwritten Spanish annotation with a short summary of different parts of the work in a 20th-century (?) hand on the second and third free flyleaves, and a small annotation in the top corner of the last pastedown ("50f"). Parchment creased and dented, with some loss of material on the spine. With a waterstain in the lower corner of the first 20 leaves, a small pen mark on leaf 55 and 56, slight foxing and browning throughout. Otherwise in good condition.

[5], 167, [3] ll. Iberian books B71213; Innocencio I, 196; Maggs 495, 565; Palau 150183; Reiss & Auvermann auction 40, 307/308; Salvá 3469; cf. Martins Costa, *Duarte de Meneses (1414–1464): O sangue e as armas no final de Idade Média*. In: *E-strategica* 2, 2018, p. 25–47. [More photos on our website](#)

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Manuscript astronomical manual on the motions of the heavens

44. [MANUSCRIPT – ASTRONOMY]. Plain astronomy. Manuscript volume of notes on practical astronomy and mathematics.

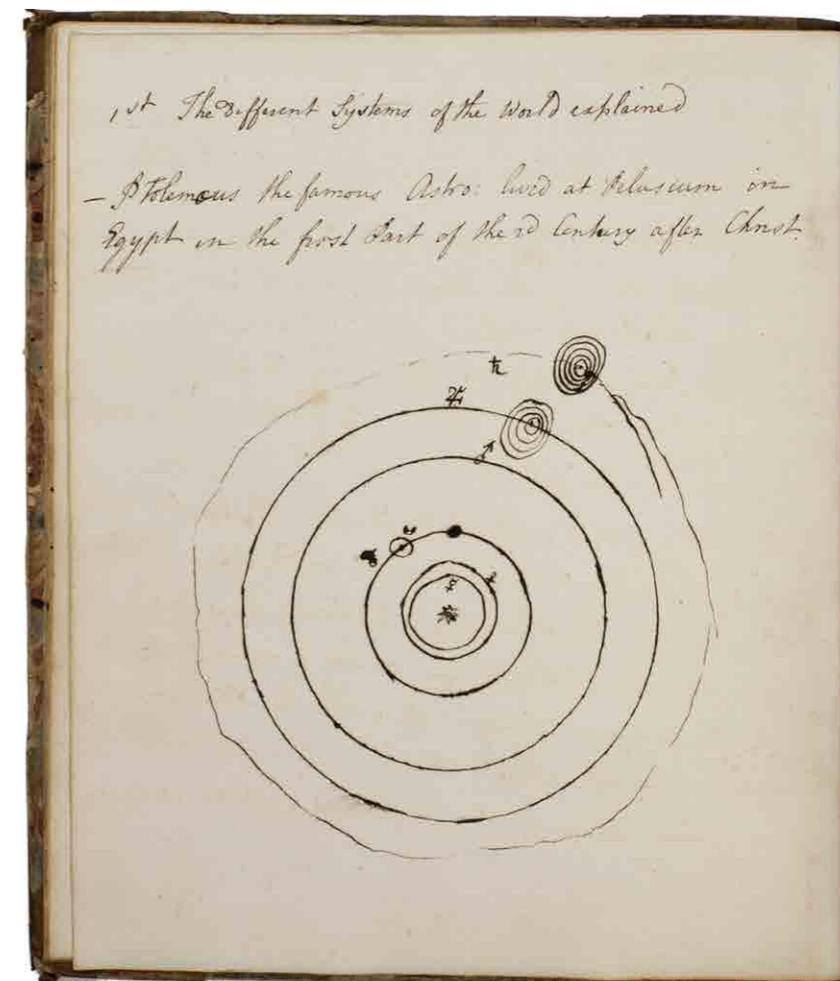
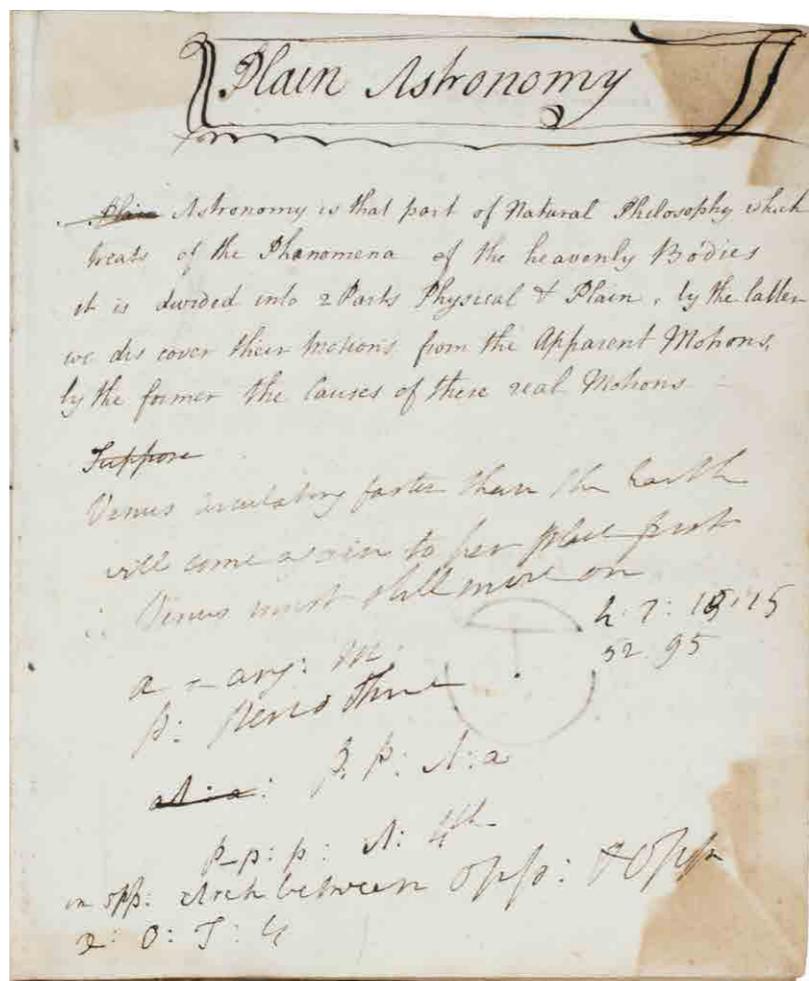
[England?, ca. 1777/1781?]. 4°. Manuscript volume of notes on practical astronomy and mathematics in English, written in ink on Dutch paper with a Maid of Dordrecht watermark without countermark. The leaves are numbered from the front, 101 and 26 leaves of text and diagrams, 39 blank leaves in the middle, last 26 leaves in reverse order, illustrated with several astronomical and mathematical diagrams, including one of a solar system. Late 18th-century half calf, marbled sides. € 4750

A fascinating manual of astronomy, written in English, particularly as it relates to the form of the motions of the heavens, dating from the period 1780–1825, probably from the beginning of that range. It is written in a single hand (with the exception of one page), though with some variations indicating that different parts of the MS were written at different times. The MS could have been prepared for personal use or as part of public tuition (probably the former). The writer summarizes the subject matter of the manual on the first leaf: “Astronomy is that part of Natural Philosophy which treats of the Phenomena of the heavenly Bodies. It is divided into 2 Parts, Physical and Plain: by the latter we discover their Motions from the Apparent Motions; by the former the Causes of these real Motions.” We are indebted to Scott Mandelbrote for his assistance with the description of this notebook.

The binding is slightly rubbed. A couple pages have a tear at the foot and others are stained. Otherwise in very good condition.

101, 26, [39 blank], 26 ll.

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*Previously unknown Portuguese description of the Paraguay River,
at the time of the dispute over Portuguese and Spanish frontier in the region*

45. [MANUSCRIPT – PARAGUAY RIVER]. Discripçao do Rio Paraguay em 1794. [Description of the river Paraguay in 1794].

[Paraguay and/or Brazil], [ca. 1794]. 34 × 22 cm. Written in brown ink in a very legible late 18th-century cursive. Stitched through 2 single holes, only one remains intact. € 7500

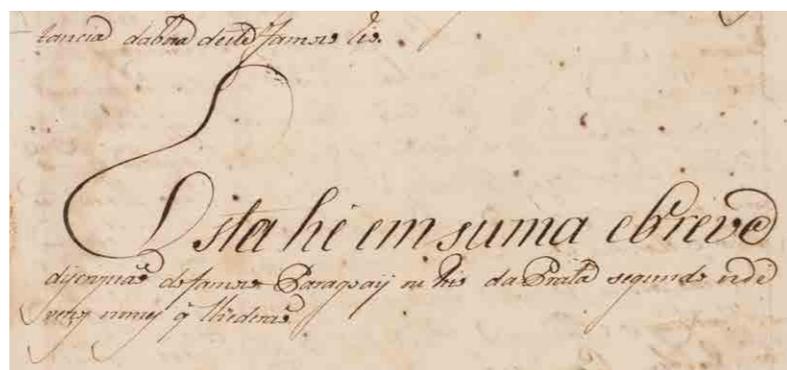
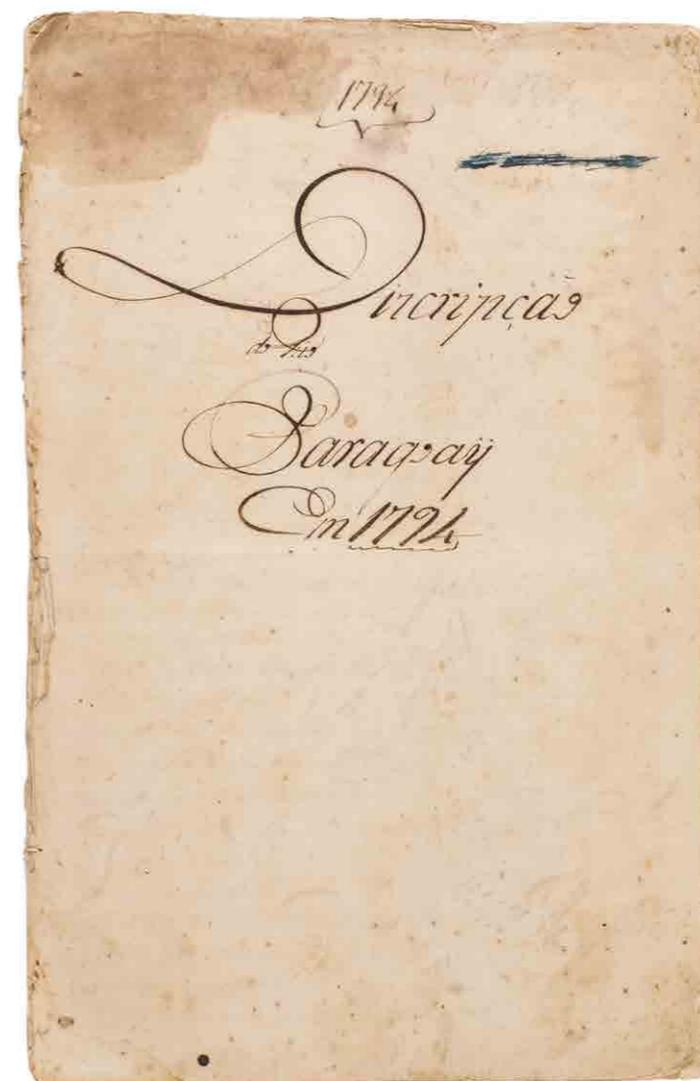
A contemporary unpublished and unrecorded Portuguese manuscript describing the Paraguay River and the lands, rivers and territories adjoining, including the location of former Jesuit Missions. It is written within the context of the Portuguese-Spanish dispute over the frontier between Portuguese Brazil and the Spanish colonies and focuses in particular on the upper reaches of the river, which at that time still remained relatively unknown.

The Portuguese, under the governorship of Luis de Albuquerque (1739–97), had recently, in 1778, established the towns of Albuquerque (today Corumbá), Laredo, Villa María (today Cáceres), Caslavasco and Salinas. These new establishments and their locations on the Paraguay River are mentioned here. The terms of the 1777 Treaty of San Ildefonso between Portugal and Spain directed that a Portuguese-Spanish delegation be sent to the Paraguay River region to determine a definitive border between the territories. The Spanish delegation arrived in 1781 under the command of the military officer and naturalist, Félix Manuel de Azara (1746–1821), and waited in Asunción (in Paraguay) for the Portuguese. The latter, in the end, never arrived but the Spanish delegation remained in the region until the 1790s (Azara until 1801) exploring and measuring the region as well as handling the ongoing disagreements with the Portuguese over the demarcation. This Portuguese description of the River

Paraguay is undoubtedly connected to these ventures though whether it is a contemporary translation into Portuguese of a Spanish survey or a survey of the river carried out by the Portuguese themselves is uncertain. It is, however, the only known copy of an unpublished description of the River Paraguay and it describes in detail the little-known upper regions of the Paraguay River.

With a crossed-out annotation on the title-page, the title-page and the last blank leaf are somewhat water stained. The paper is otherwise uniformly toned and showing some occasional foxing, the edges of the leaves are somewhat frayed, slightly affecting the text at the head of each page. Overall in good condition.

[1], [1 blank], [12], [2 blank] pp. [More photos on our website](#)



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The famous case of the baker of Madrigal who pretended to be King of Portugal

46. [MANUSCRIPT – PORTUGAL]. MARTÍNEZ DE HERRERA. Relacion del sucesso, prissiones, y castigos de Gabriele Espinosa, que se fingió Rey D. Sebastian de Portugal ...

(In the text:) Seville, 1684. 4°. With the title written in brown and red ink within a hand-drawn frame and some bird-figures below the last line on the title-page (in red ink). The text is written in a fine 17th-century hand, in brown ink. Contemporary limp vellum, with a manuscript title on the spine and remnants of ties. € 8500

A vivid contemporary account of the arrests, investigations and fates of the notorious Baker of Madrigal, an impostor who pretended to be the late King Sebastian of Portugal (1554–78), and his co-conspirators, the friar Miguel de Ventades and Ana de Austria, the illegitimate daughter of Don John of Austria and Philip II's niece. In 1595, "The principals and a large cast of nuns, monks, and servants were confined and questioned for nearly a year as a crew of judges tried to unravel the story, but the culprits went to their deaths leaving many questions unanswered" (Mackay).

"Espinosa [the Baker of Madrigal] was a man of his times: a soldier of the monarchy, a wanderer with a few marketable skills – cooking, baking, weaving – someone liminal, a charmer and a risk-taker, the future protagonist of romantic poetry and drama" (Mackay).

In "a complicated scheme of court intrigue and connections to the religious establishment, he sought to dethrone the king, Philip II, claiming his crown. The myth of Dom Sebastian elicited curiosity and interest around the Mediterranean and beyond. Its imagery of a hidden king, the geo-politics of the battle of Alcazarquivir from which the myth emerged, the crusader ideology that it embodied, and the intense circulation of the story, make this a truly Mediterranean phenomenon – one with Atlantic reach" (Pecar & Tricoire,).

The content of this manuscript was originally written by a contemporary who, as is explained in the prologue, had "been witness to many of the principal events in this affair" or had personally ascertained their veracity from those "reliable persons who touched them with their hands". As a first-hand account, it formed the basis for a printed version, the *Historia de Gabriel de Espinosa Pastelero en Madrigal, que fingió ser el Rey Don Sebastian de Portugal*, published in Jeréz de la Frontera in 1683 but there are significant textual differences in this manuscript because the printed version was substantially embellished for literary effect and this manuscript copy is a more raw and honest transcription of the original.

The binding shows slight signs of wear, the paste-downs are creased, the blank first free flyleaf is partially detached and very slightly foxed. Internally only occasionally very slightly spotted in the margins, otherwise fine and clean. Overall in very good condition.

[1], [1 blank], [124], [6 blank] ll. cf. Mackay, *The Baker who Pretended to be King of Portugal*, Chicago: University Press, 2012; Pecar and Tricoire, *Introduction: Reformations, Prophecy and Eschatology in Early Modern Prophecies in Transnational, National and Regional Contexts*, Leiden: Brill, 2020.

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*Very detailed manuscript map of the Duchy of Guelders & surroundings
(ca. 1580/1600) with 7 provincial coats of arms,
the whole in coloured inks and gold on parchment*

47. [MAP – GELDERLAND – MANUSCRIPT]. [SGROOTEN, Christiaan]. Gelderlant.

[Gelderland?], [ca. 1580/1600]. (36 × 37.5 cm; map image 35.5 × 36.5 cm). Manuscript map in coloured inks (and gold) on parchment (at a scale of about 1:315,000, with north to the left, covering about 51.4–52.8° N latitude and 4.9–6.8° E longitude), with 7 provincial coats of arms (rendered in colour and gold), three different variable scales (presumably intended as miles) in the lower right corner (2 units ranging from 30 to 45 mm) and a 6 cm square-rigged, two-masted ship in the Zuyder Zee. It shows rivers in dark blue, lakes and seas in light blue, hills in brown and trees in green, both highlighted with gold, and political regions both shaded and outlined in various colours. Cities and hundreds of towns and villages appear in red, the cities shown in profile with a gold dot, the others indicated by red dots, and all their names (and the names of regions) written quite clearly in brown ink. The whole map has a border in red ink on all four sides, with “Noordt” (North) lettered in gold capitals and small capitals in the right border. € 32 500

A manuscript map drawn in coloured inks on parchment showing the Duchy of Guelders (mostly now in the province of Gelderland) and surroundings, with north to the left. The Duchy itself is shown in light green with a slightly darker green border, the main (northern) part bounded by the Zuyder Zee (now the IJsselmeer) and the River Lek to the north, the River IJssel to the east and the River Maas to the south. The disjunct southern part of the Duchy is further south, up the River Maas, partly cut off at the right. The map was clearly intended to show the coats of arms (rendered in colour and gold) of the provinces (or before 1588 their predecessors) of Holland (county), Utrecht (lordship), Brabant (duchy), Overijssel (lordship), Gelderland (Duchy of Guelders), Zutphen (county) and Cleves (duchy). In fact, there appear to be two errors: the arms placed in Zutphen show a rampant lion, as expected, but the tinctures (colours) indicate the arms of Jülich rather than Zutphen; and the arms shown in Utrecht are not the arms of the lordship or province, but those of the city of Utrecht. Although the arms of Jülich and Guelders had been impaled for the Duchy of Guelders in 1377, they quickly reverted to the arms of Guelders alone, but from 1543 Karl v used both the arms of Guelders and the arms of Zutphen, and they were sometimes impaled together in the period 1543–1799, but in that period one also finds Guelders impaled with Jülich as in 1377, a form officially adopted by the province in 1802. The present map shows the arms of Guelders alone.

The borders at the head, foot and right probably had the compass directions lettered in gold, like the left border, but they have been trimmed closer to the map image. With a small tear through the left border, running a half-centimetre into the map image, a vertical crease about 8.5 cm from the right edge (so that it hardly touches the Duchy of Guelders), an irregular horizontal wrinkle across the middle and scattered smaller wrinkles, slightly affecting the drawn image, but still in good condition, with the colours fresh. An extremely detailed manuscript map of the Duchy of Guelders and surroundings, in coloured ink and gold, probably from the last decades of the 16th century.

D. Blonk & P. van der Krogt, Geldria Ducatus: geschiedenis en cartobibliografie van het Hertogdom Gelderland, 2021, pp. 167–169 & ill. 8.2. [🔗](#) More photos on our website



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*Vividly hand-coloured, extremely rare copy
of one of the best early maps of Amsterdam*

48. [MAP – NETHERLANDS – AMSTERDAM]. SWART, Dirck Cornelisse. Amstelredam Anno 1623.

[Amsterdam, Dirck Cornelisse Swart?, 1623]. Leaf size ca. 50.5 × 63 cm, map size ca. 45 × 57.5 cm. Engraved map on a scale of about 1:7000 with north at the foot. With the title in a banderole above centre, the Amsterdam arms supported by lions above right, and a decorative cartouche with drapery and garlands above left with a key to 42 numbered features in the map, above the city seal and Swart's name. The whole is vividly hand-coloured in great detail, probably by a slightly later hand. € 15 000

Extremely rare, vibrantly hand-coloured early map of the city of Amsterdam, apparently the first separately published map to give a detailed view of the great expansion of the city in the years 1610–1615. It shows each individual house and garden, as well as the larger buildings, windmills, fortifications, canals, bridges, shipyards, hundreds of boats and ships, polder land and settlements outside the city walls, and even bodies hanging from the gallows across the water from the city in the foreground. It depicts the projected wall and fortifications for the city's further expansion with a dotted line, though that expansion was not carried out until after 1660. The whole map is meticulously and artistically etched. We have traced only a very few other copies, at the Amsterdam Municipal Archives and the British Library, one at a Sothebys auction in 2012, and D'Ailly notes another (heavily trimmed) that was in private hands in 1934. Little is known about Dirck Cornelisse Swart's life and work, except that he married in Amsterdam in 1622 and engraved maps for Cloppenburgh's edition of Mercator's Atlas Minor in the years 1630–1632. He apparently published the present map himself, for it bears no clue to its production or distribution beyond the statement "Dirck Cornelisse Swart fecit." A facsimile of the Amsterdam Archives copy was distributed to a small circle in 1989, but it cuts off about a half centimetre at the head and foot.

The map has been restored and the paper has been reinforced around the margins, the restoration has been done with great care, mainly showing on the back of the leaf and in a small part of the green fields left of the city and very slightly along some parts of the folding lines and the "flu" part of the name of the IJ water in the foreground. Overall a beautifully hand-coloured copy of an extremely rare Amsterdam map.

D'Ailly 106; BMC Printed Maps XIII, col. 983; E. Taverne, In 't Land van Belofte ... Stadsuitleg in de Republiek 1580–1680, Maarssen, 1987, pp. 163–164; Tooley, p. 606; Wurzbach II, p. 683; Karlsruher Virt. Kat. (1 copy); for Swart, see: Koeman II, pp. 530–548; Nordenskiöld II, pp. 62, 64; not in Hollstein; IKAR; NCC; WorldCat; for the city expansion: B.Bakker. "De stadsuitleg van 1610 ..." in: Jaarboek Amstelodamum 87 (1995), pp. 71–96. [📷](#) More photos on our website

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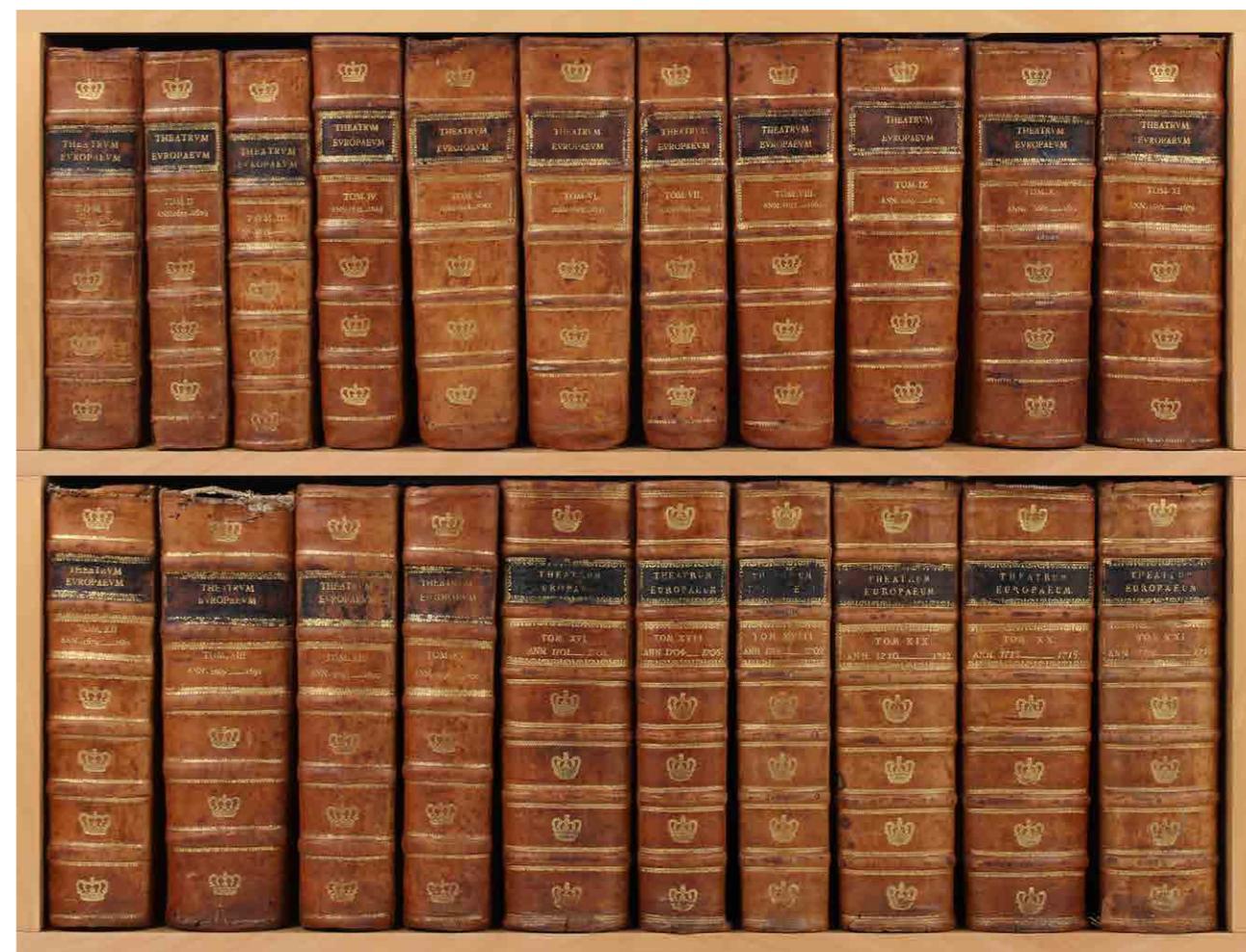
One of the greatest printing enterprises of the 17th century

49. MERIAN, Matthäus. *Theatrum Europaeum*. Beschreibung aller Geschichten so sich 1617[–1718] zugetragen haben. Frankfurt am Main, Daniel Fievet, Johann Görlin et al., ca. 1633–1738. 21 vols. Folio (ca. 22 × 33.5 cm). With 19 (of 20) engraved title-pages, 1 engraved title vignette, 1 armorial plate, 646 (of 686) engraved views, plans, and maps, many folding or double-page-sized, 690 (of 692) engravings in the text (mostly portraits on interleaves), and several folding tables. Early 18th century full leather bindings with gold-tooled spines (titles and crown crest) and blind-tooled frame on the boards; slightly differing from vol. 16 onwards with gilt supralibros “Academ. Marburg”. € 75 000

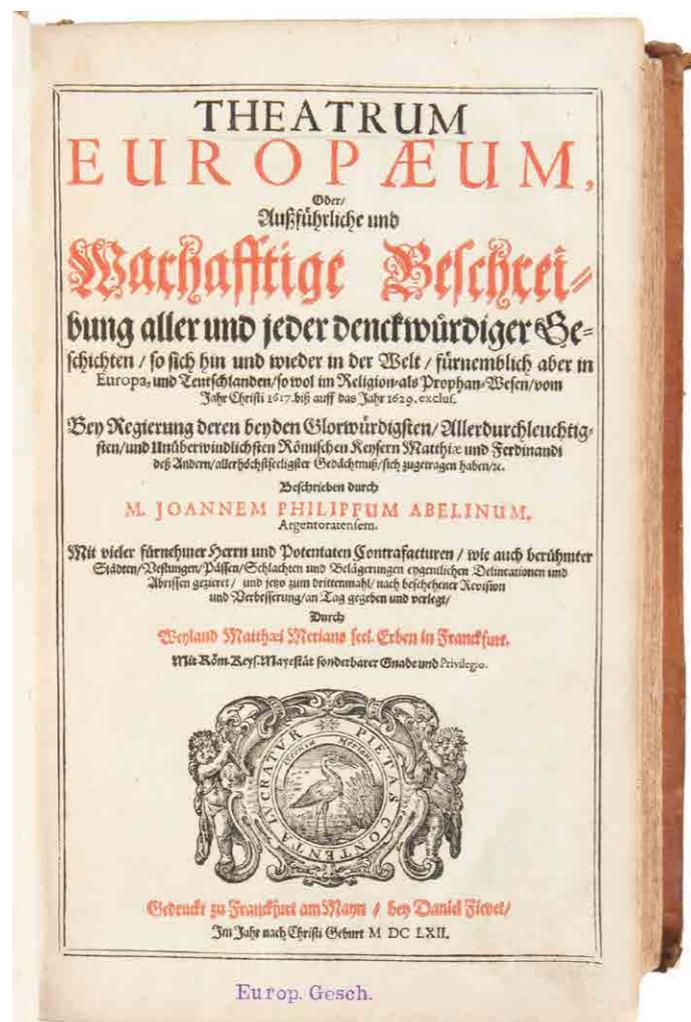
An excellent, complete set of the famous chronicle of the century, illustrated by Matthaeus Merian and his successors, hailed as the first and most comprehensive source for the age of Louis XIV and the Thirty Years' War. Due to the long publication period of almost 100 years, complete 21-volume sets are very rare.

“One of the greatest printing enterprises of the 17th century [...] The numerous maps, views, portraits, and illustrations of historical events and battles lend the work an historical and cultural value that will endure” (LGB). “Based on our own experience we should wish to say that the German language possesses no other comparable or similarly ample repository of contemporary historical documentation on the age of the Thirty Years' War and the Age of Louis XIV” (Wüthrich).

Individual volumes saw as many as six printings; the present copy is composed of volumes from the first three or four impressions. The number and arrangement of the engravings varies from printing to printing; Wüthrich states a maximum inventory of 693 different plates with 722 illustrations. As even Wüthrich was not able to include all variant printings, our own collation is based on the list of plates bound with the set, which appears to provide a fairly accurate account of the omission or substitution of individual plates in the course of printing. At first the portraits are inserted into the text, from vol. 9 onwards they are on interleaves throughout. Matthaeus Merian the Elder himself engraved some 140 of the plates present here, “among them the finest and most valuable of his entire oeuvre [...] The final volumes contain several truly magnificent specimens of portrait printing” (Wüthrich).



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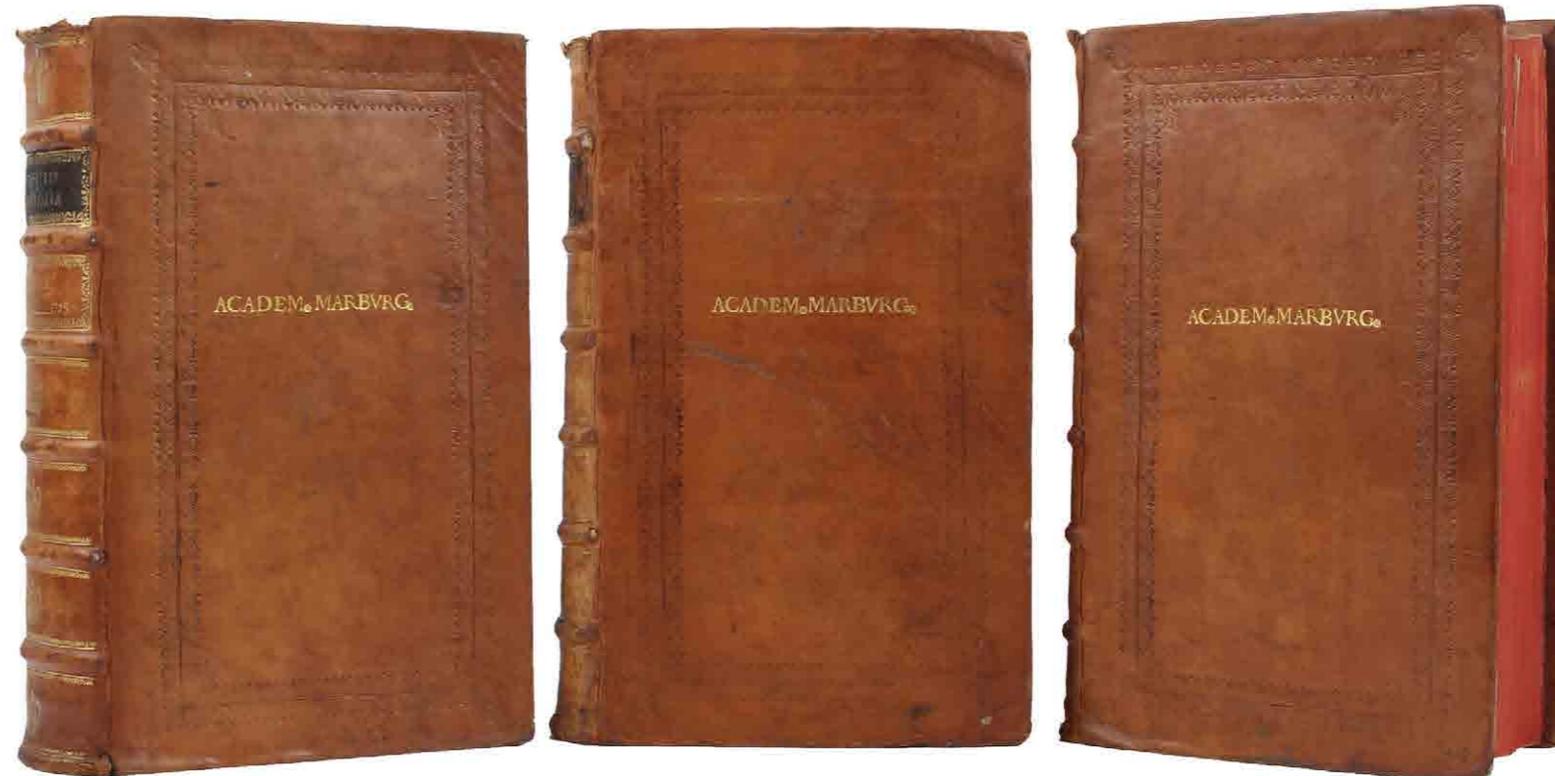


Uniform copies in such appealing bindings as these are extremely rare, especially when complete: a markedly incomplete copy in unsophisticated vellum (“sold with all faults, not subject to return”) commanded £30,500 at Sotheby’s in November 2007.

Bindings rubbed and chafed, some spine-ends chipped, occasional worming. Seven of the early volumes are a little smaller than the others, but have been brought to uniform size through the bindings. Wants the engraved title-page of vol. 16; none published for vol. 20. The 40 missing plates belong mostly to vols. 2–5, comprising numerous views of sieges of large German cities (as well as Lisbon in vol. 16, and 2 maps). Text somewhat browned throughout with some brownstaining; a few tears to the folds. Volume 2 (the earliest in the set) more markedly browned and stained; numerous edge tears to text (also in vols. 4–6); roughly a third of pp. 409f. has been remargined with loss. In a few volumes the index leaves and a few plates show edge tears; occasional slight worming; some plates in vol. 21 are stamped on the verso. From the library of the landgraves of Hesse-Kassel with their gilt-stamped crown to the spines; transferred to the Marburg University library after 1717. Later in the Princely Fürstenberg Court Library with their stamps.

LGB² VII, 399f; Wüthrich III, 113–272 (supersedes the earlier accounts in Lipperheide, Bingel, Fauser, and Diesch).

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8. Templum maximum sedes Archiepiscopalis	9. Monast. S. Maria da graua	10. Praedicatorum	11. Monast. Carmelitarum	12. S. Iuliani	13. S. Vincenty	14. S. Stephani
15. Nostr. Dom. da Victoria	16. S. Petri	17. S. Iouans da praça	18. S. Annæ	19. N. D. de Loreto	20. N. D. Esperança	21. M. S. Clara
22. S. Bartholomei	23. S. Nicolai	24. T. Martyrum	25. S. Thomæ	26. Monast. S. Eloi	27. N. D. do Paraiso	28. S. Thomæ
29. S. Antonii padua	30. S. M. Magdalene	31. S. Iouans da praça	32. S. Thomæ	33. S. Thomæ	34. S. Thomæ	35. S. Thomæ

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*First edition of a very rare manual on the construction and use
of the widely used “astrolabium catholicum”*

50. METIUS, Adriaan Adriaansz. Adriani Metii Alcmar. D.M. & professoris mathematici. *Astrolabium, hoc est astrolabii utriusque accurata descriptio, eorundem fabricam, usumque in astronomia et geographia multiplicem complectens ...* Franeker, Ulderick Balck [for Hendrick Laurensz, Amsterdam], 1626. 8°. With many woodcut geometrical and astronomical illustrations and figures in the text, a woodcut title vignette and woodcut initials and head- and tailpieces. Contemporary vellum with remnants of ties. € 5850

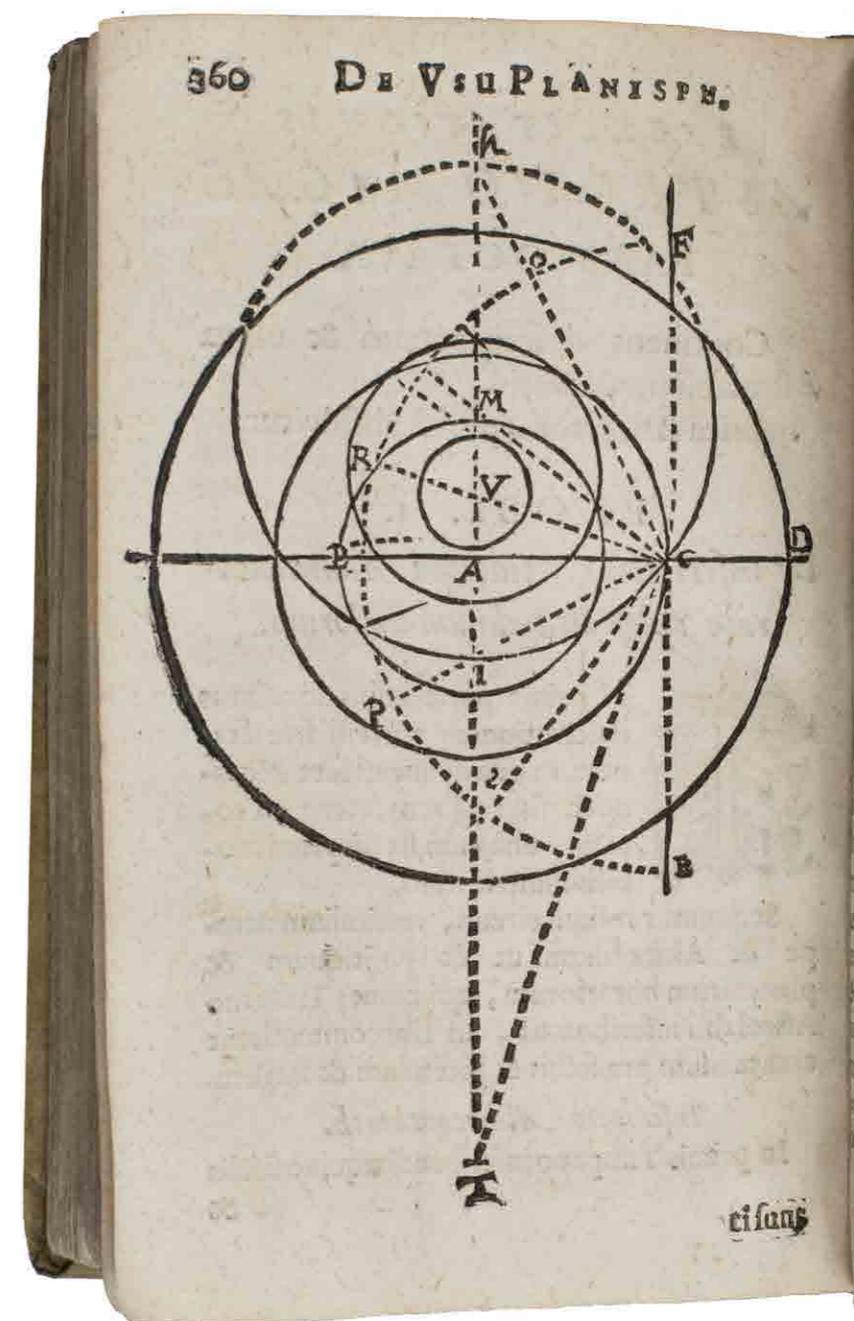
Very rare issue of the first edition of Adriaan Adriaansz Metius's *Astrolabium*, being an instructive manual on how to built an *astrolabium catholicum*, being a particular kind of astrolabe which was generally used by many Dutch pilots in the 16th and 17th century, as it is often depicted in frontispieces of Dutch atlases and pilot guides. The *astrolabium catholicum* (an universal astrolabe) “was an instrument for the graphic solution of various astronomical and nautical problems, based on the parallactic triangle on the celestial sphere” (Koeman). Metius (1571–1635) was a renowned Dutch mathematician, instrument maker and astronomer, who was appointed professor in mathematics, surveying, navigation, military engineering and astronomy at Franeker in 1600. He held this position until his death. He is known for his many geometrical, arithmetical and astronomical works, who were widely used in his time.

The present work by Metius is very rare: it is not recorded in the STCN and only 9 copies are recorded in WorldCat. Another copy not recorded in WorldCat, held at the university library in Budapest, is mentioned by Hoogendoorn in his bibliography. As it seems that there appear two different title-pages for the first edition, as recorded by Hoogendoorn, the present copy seems to be a reissue of the first edition.

With the bookplate of cardinal Louis-Ernest Dubois (1856–1929). Also with an owner's inscription on the title-page reading “Abbaye de Vaucles”, possibly referring to the French abbey of Vaucelles near Cambrai, and a few annotations in the text (in the same hand?). Binding slightly stained and dust-soiled, some leaves very slightly browned, a few spots throughout, with a very small hole in p. 129 (with loss of a few letters), but overall in very good condition.

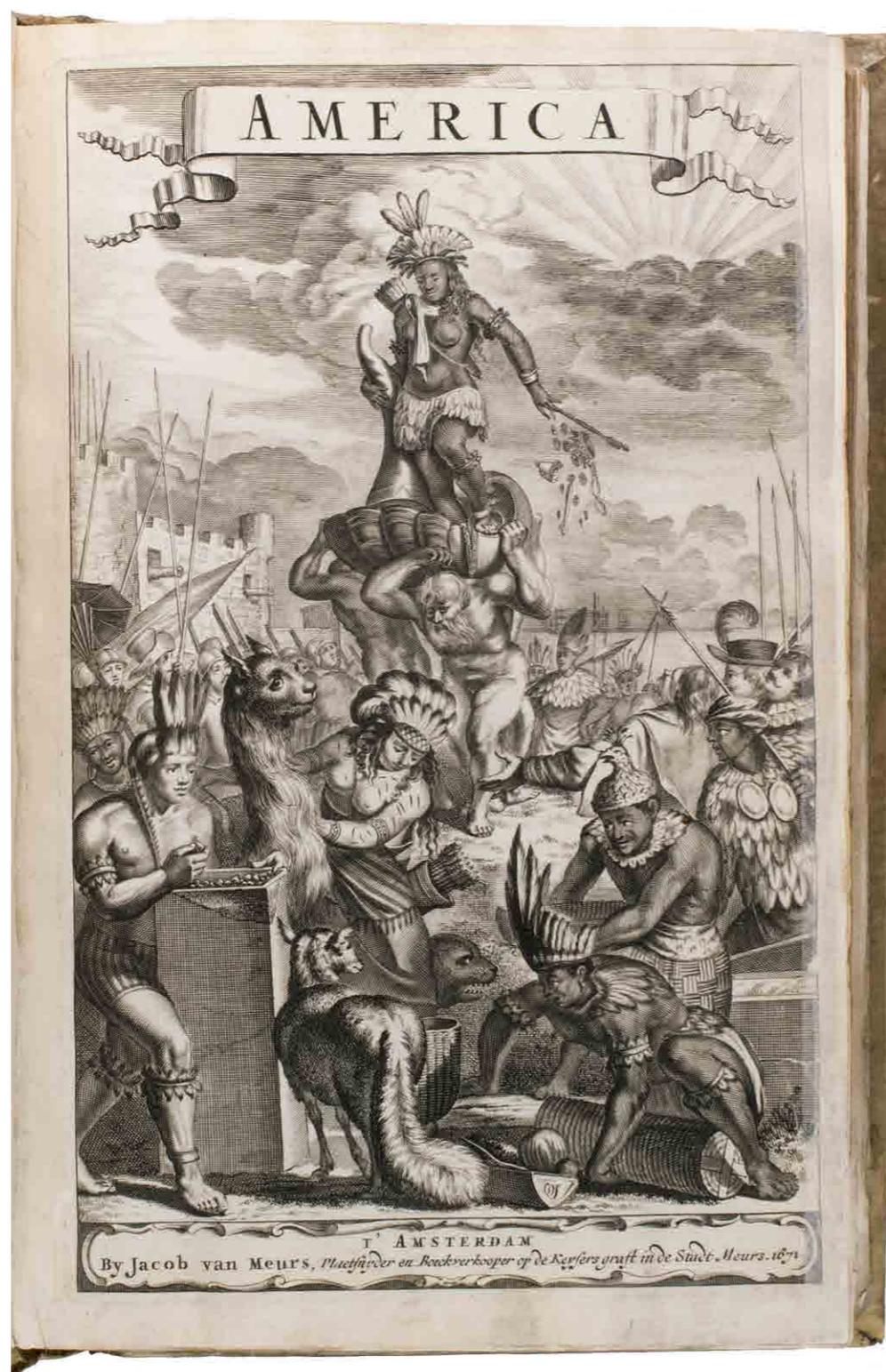
[16], 391, [1] pp. *Hamel, Bibliographie der astronomischen Literatur bis 1700, p. 290; Hoogendoorn, Bibliography of the exact sciences in the Low Countries from ca. 1470 to the Golden Age (1700), METIUS08 1.2; Houzeau-Lancaster 3305; Poggendorff, p. 129; WorldCat (9 copies); Zinner, Astronomische Instrumente, p. 445; not in Bierens de Haan; Honeymann; STCN. For the author: DSB IX, pp. 335–336. For the *astrolabium catholicum*: Koeman, ‘The *astrolabium catholicum*’: in: Van der Krogt & Schilder (ed.), *Miscellanea cartographica*, pp. 337–348.*

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

51. MONTANUS, Arnoldus. De nieuwe en onbekende wereld: of beschryving van America en 't Zuid-Land, vervaetende d'oorsprong der Americaenen en Zuidlanders, gedenkwaerdige 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 of New Mexico and Mauritius, 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 "invidae prudentia victrix" device. Additionally, with a large, engraved head-piece showing Joann Maurits van Nassau's coat of arms on the first dedication leaf and with numerous woodcut decorated initials (at least 2 series). Contemporary blind-tooled vellum binding. € 28 000

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.

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A large portrait of him is included on the first page. It is missing from many other copies, but present in this.

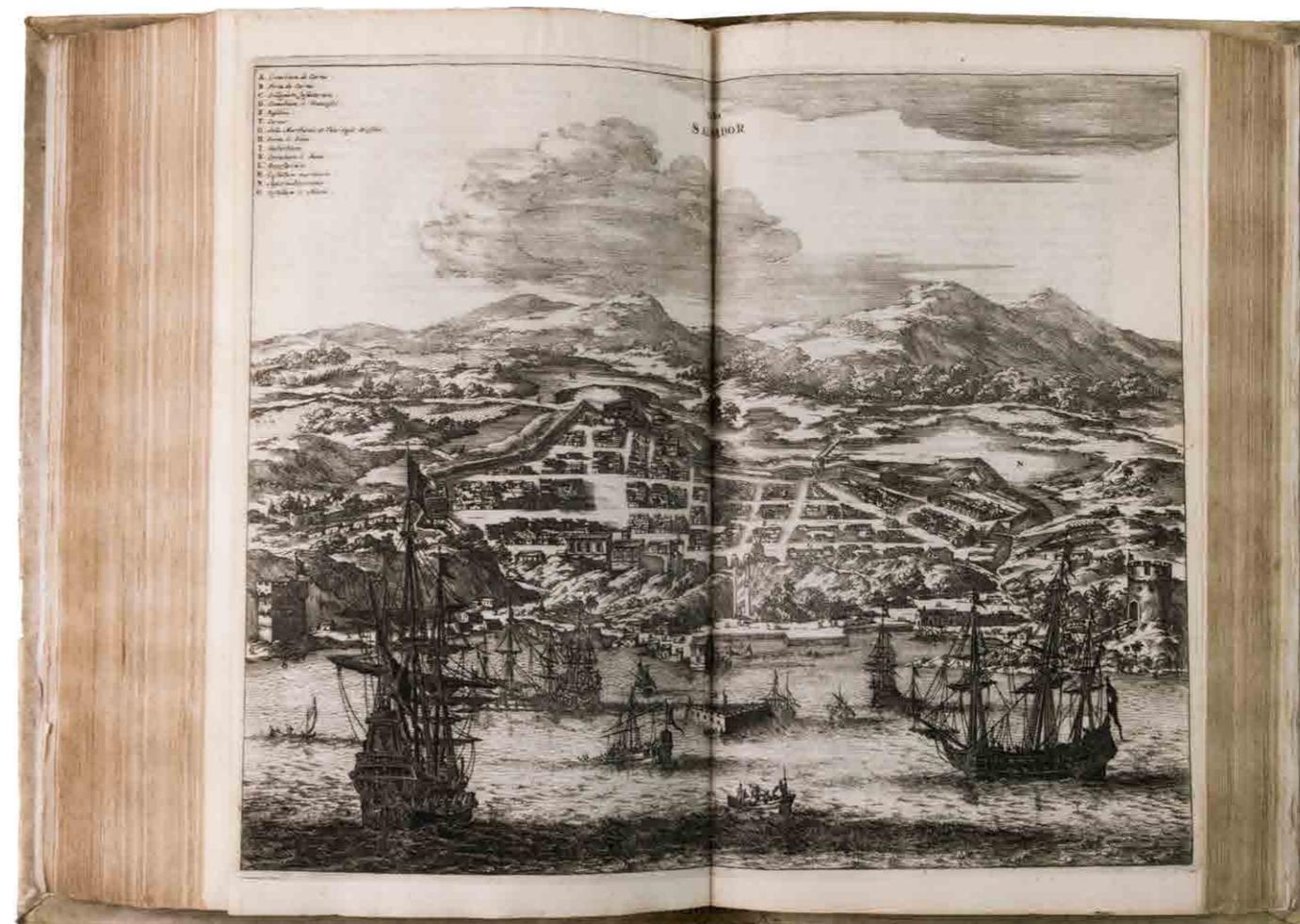
The maps are partly copied from De Laet's *Nieuwe wereldt*, but they were re-engraved and adorned with large cartouches. A few new maps of the American continent, made by G. van Schagen, were added. The work contains numerous views, including the one it is famous for: the first ever view of New York. 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 dominio Holandês no Brasil*, 86; *Sabin*, 50086; *Schilder, Australia Unveiled*, p. 150; *Tiele, Land- en volkenkunde*, no. 763.

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The first European botanical work describing Indian herbs and diseases, copy from the Cornelius J. Hauck collection

53. ORTA, Garcia de, Carolus CLUSIUS and Nicolás MONARDES. Due libri dell'istoria de i semplici aromati..

Venice, Francesco Ziletti, 1582. 8°. With a woodcut printer's device on the title-page, 17 woodcut illustrations in text and numerous woodcut decorated initials (at least 4 series). 18th-century limp parchment, sewn on 2 leather supports, laced through the joints. € 4750

Second, expanded Italian edition of De Orta's herbal describing Indian herbs and diseases. The present work is a translation of *Aromatum et simplicium aliquot medicamentorum*, which was first published by Plantin in 1567, the first Italian edition (1576) was only an abridged translation of the original.

Garcia de Orta (ca. 1501–1568) was a Portuguese physician of Jewish descent. In 1634, he joined the fleet of his friend captain Martim Affonso de Sousa, as his personal physician, and sailed to Goa, where he began a medical practice. After cultivating and studying the local plants for many years, he published his most famous work, *Colóquias dos simples e drogas he cousas medicinais da India* in Goa in 1563, only a few years after the printing press was first introduced there. The famous physician and botanist Carolus Clusius acquired a copy in 1564, translated it to Latin and added annotations and woodcut illustrations. This work was published by Plantin in 1567. It was lauded by scientists all throughout Europe and translated into Italian in 1576.

De Orta is considered a pioneer of tropical medicine, as he was the first European to describe Indian medicinal plants in their natural habitat. It was because of his work that European botanists learned that tamarind did not grow on a palm tree, as was

previously thought. His *Colóquias*, however, is mostly known for its detailed and comprehensive descriptions of tropical diseases, especially cholera. It is largely because of this that the work is still considered a classic in its genre today.

With the bookplate of Cornelius J. Hauck mounted on the front pastedown, manicules in the margins of pages 248–253 and a description from an earlier seller mounted on leaf Y7v. The parchment is slightly creased. The lower margin of the title-page has been restored, some foxing and browning throughout. With a small rust hole in page 71, with minor loss of text, but no loss of the illustration, page 161 is loose, a small tear in the margin of page 915 (=195) has been repaired, a few brown stains on page 196. Otherwise in good condition.

[24], 347, [5] pp. *BM STCI*, p. 478; *Durling* 3419; *Hunt* 142; *NLM 16th cent*, 3419; *Palau* 99519; *Sabin* 57668; *USTC* 845532 (27 copies); *Wellcome I*, 4660; cf. *Boxer*, *Two pioneers of tropical medicine: Garcia d'Orta and Nicolás Monardes*, 1963.  More photos on our website



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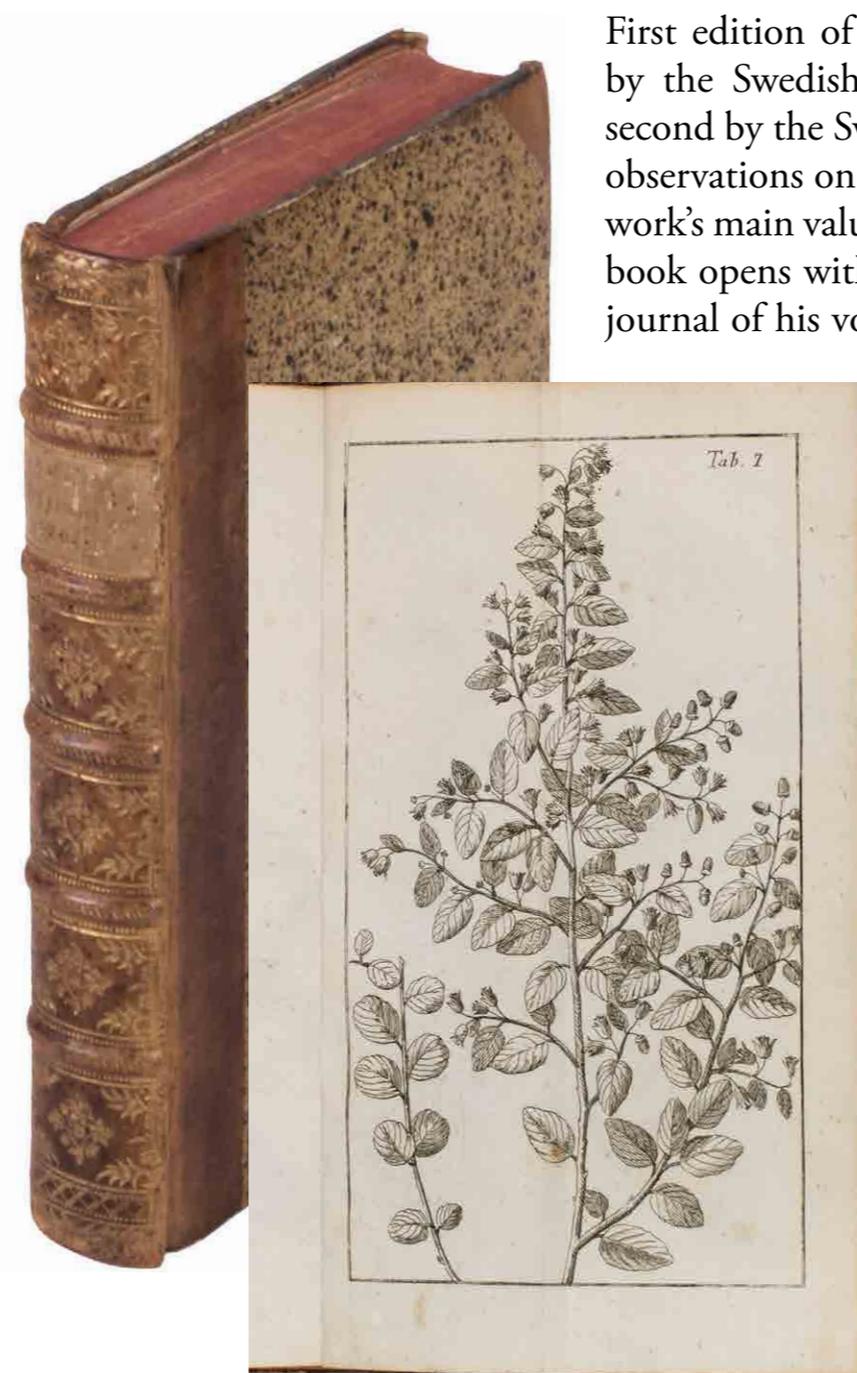
Religion & Devotion

Science & Technology

Two journeys to China described by two pupils of Linnaeus

54. OSBECK, Peter and Olof TORÉN. Dagbok öfwer en Ostindisk resa åren 1750, 1751, 1752. Med anmärkningar uti naturkunnigheten, främmande folkslags sprak, seder, hushållning m.m. jämte 12 tabeller och afledne skepps-predikanten Torens bref.

Stockholm, Lorentz Ludwig Grefing (printed by N. von Oelreich), 1757. 8°. With 12 folding engraved plates (numbered I–12), a small woodcut ornament at the start of the dedication and a decorated initials and an elaborate head-pieces, both built up from typographical ornaments. Contemporary(?) gold-tooled half sprinkled calf, with a beige title-label lettered in gold on the spine, sprinkled paper sides, red edges. € 2950



First edition of an account of two Swedish voyages to China and the East Indies, the first by the Swedish minister, botanist and explorer Peter (Pehr) Osbeck (1723–1805) and the second by the Swedish naturalist Olof Torén (1718–1753). Osbeck's journal contains interesting observations on the languages, cultures and domestic economy of the areas he visited, but the work's main value lies in the sections on foreign plants and fish, depicted in the engravings. The book opens with a preface by Osbeck, dated Stockholm, 25 April 1757, followed by Osbeck's journal of his voyage to Java and China (pp. 1–311). His journal has "definite scientific merit" (Stafleu) and appeared in an English translation in 1771. Included on page 312 is a letter from Linnaeus to Osbeck. Osbeck's journal is followed by Torén's *En Ostinsie Resa til Suratte, China &c.*, narrating in seven letters to Linnaeus his voyage to China, from 1 April 1750 to 26 June 1752.

The binding shows very slight signs of wear, slightly foxed and browned throughout, the plates are very slightly foxed but otherwise very clean and clear. Overall in good condition.

[8], 376, [16] pp. *Cordier, Sinica, col. 2097; Cox I, p. 298 note (incorrectly dated 1756); Krok, p. 565; Pritzel 6865; cf. Lust 349–350; Stafleu, Linnaeus and the Linnaeans, p. 149 .*

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Rare Bahia print of a Portuguese translation of the Proverbs

55. OTTONI, José Eloi. Parafraze dos proverbios de Salomão em verso portuguez, dedicada ao serenissimo principe da beira nosso senhor.

Bahia, Brazil, Manuel Antonio de Silva Serva, 1815. 8°. With a woodcut vignette on title page and with head-pieces built-up from typographical ornaments throughout. Contemporary gold-tooled tanned sheepskin with a black morocco label on the spine, blue sprinkled edges. € 1800

A rare first edition of a translation of the Book of Proverbs into Portuguese verse, with the Latin and Portuguese texts on opposing pages.

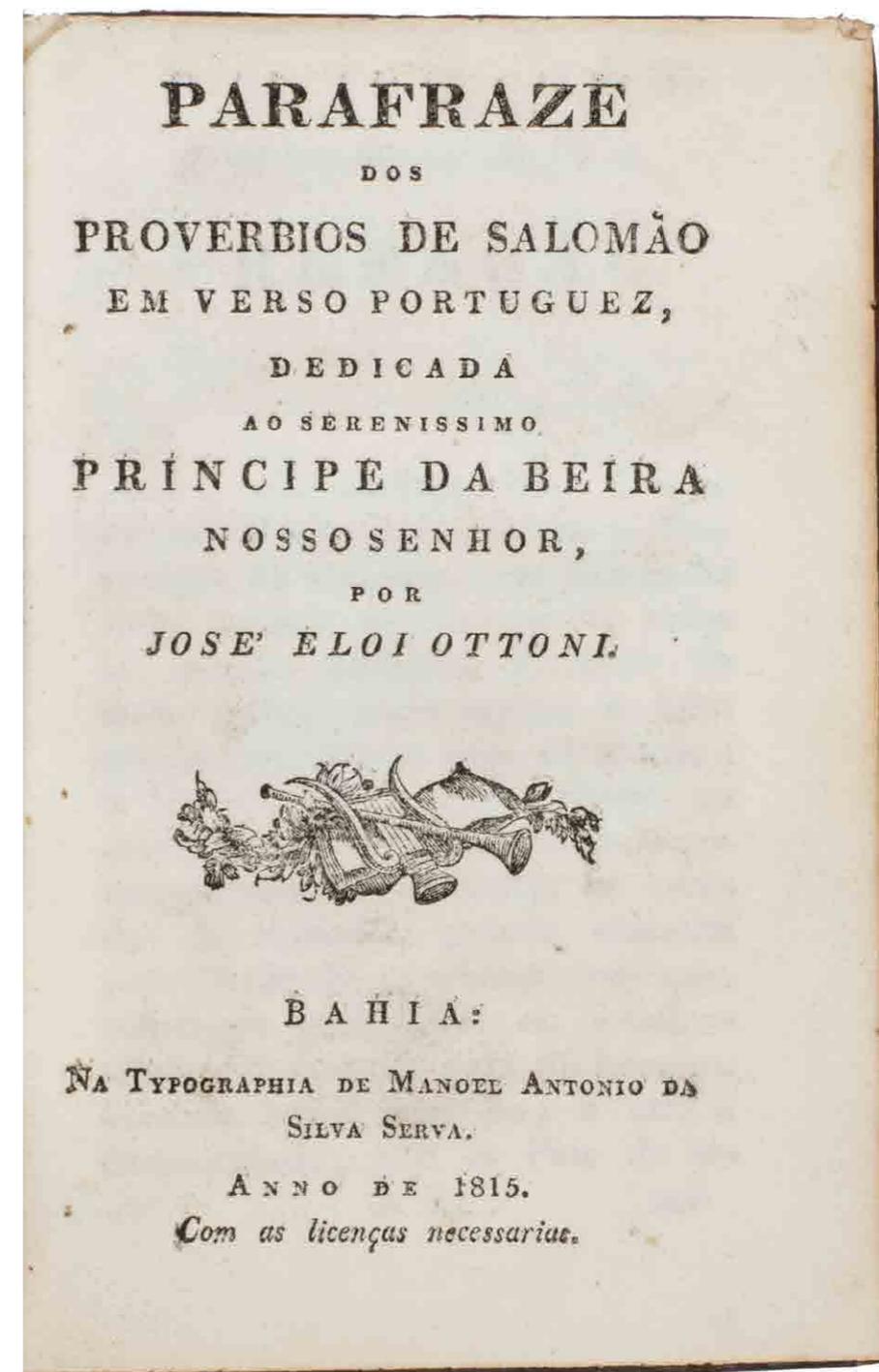
José Eloi Ottoni (1764–1851) was born in Brazil, but studied and worked in Europe, because he was not satisfied with the positions and pay he was offered in his homeland. He returned to Brazil in 1825, after it had become independent, and worked as a secretary for the Navy. He was also an enthusiastic poet, however, and was friends with the famous Portuguese poet Manuel Maria Barbosa l'Hedois du Bocage (1765–1805). Ottoni seems to have been inspired by his friend, as the Bocage style can be seen in some of his poems. In addition to several short collections of poems and sonnets, Ottoni also completed multiple translations of Latin works. Apart from the Book of Proverbs, these include the book of Job and Virgil's Georgics.

The Proverbs themselves are part of a genre called 'wisdom literature', which offered teachings about values, morals, divinity and the meaning of life. This genre was not necessarily biblical in nature, although the Book of Proverbs is. Ottoni has translated all 31 chapters. His Portuguese translation of the Book of Proverbs is not the first, but it might be among the most poetic.

The spine shows some signs of wear and the edges are slightly scuffed, pages 289–304 are browned and foxed, otherwise internally fine and clean. Overall in good condition.

[2 blank], 357, [5 blank] pp. *Borba de Moraes*, p. 640; *Innocencio 4*, p. 309; *Porbase 706137* (3 copies BnP); *Rodrigues 1820*; *WorldCat 123285864* (12 copies); cf. *Candido, A., Formação da literatura Brasileira: 1750–1836*.

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Second known copy of a lithographic panorama depicting stages of the Italian War of 1859

56. [PANORAMA – ITALIAN WAR 1859]. Panorama de la guerre d'Italie. Magnifique album développé formé d'une série de grandes lithographies coloriées représentant les combats et les batailles qui ont immortalisé nos soldats en Italie précédé d'un compte-rendu de cette mémorable campagne.

Pont-à-Mousson (France), Élie Haguenthal (colophon: Paul Toussaint), [1860/65]. (Size of the whole when folded and closed:) 22.5 × 18 cm. Lithographed folding panorama, showing 8 different lithographed scenes, captioned in and beneath the illustrations, of the Italian War of 1859 from the French-Italian perspective. The 8 scenes (5 3-leaf scenes and 3 single leaf scenes) are assembled to make a single long foldout (as assembled with the text: 21.5 × 395 cm; image size 19 x ca. 310 cm), coloured by a contemporary hand. Half red cloth and hand coloured, lithographed paper sides. € 3250

Second known copy of a lithographic panorama of the Italian War of 1859, also known as the Second Italian War of Independence. This war was fought in the northwest Piedmont region of Italy pitting the Second French Empire and Savoy-Piedmont-Sardinia against the Austrian Empire and it proved crucial in the process of Italian unification. The text and following hand-coloured lithographs describe and depict eight stages of the war, from the departure of French troops for Italy to their return some months later, and highlighting several important battles, including those at Magenta and Solferino. As a result, the influence of the Austrian Empire in Italy was greatly reduced.

The present work is extremely rare: we have located only one other copy, at the Bibliothèque Nationale de France, and it, moreover, differs slightly from the present one.

The title-page functions as the front paste-down, the text and illustration of the panorama fold out from there. The text and illustration have been printed on one side of the paper. With a French inscription in pencil at the head of the first page. The binding is somewhat foxed and browned, the front board is slightly cracked, the red cloth around the spine is slightly faded, the back hinge is weakened, some occasional staining and very slight foxing throughout. Otherwise in good condition.

[5] Il. of letterpress text and the lithographed folding panorama. Cf. *WorldCat 461406796 (1 copy of a later(?) ed.: Bibliothèque Nationale de France); for the publisher Haguenthal: Dictionnaire des imprimeurs-lithographes du XIXe siècle, <http://elec.enc.sorbonne.fr/imprimeurs/node/25785>.  More photos on our website*



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Traversing Qajar Persia with a manuscript guide

57. [PERSIA – TRAVEL GUIDE]. [Manuscript travel guide].

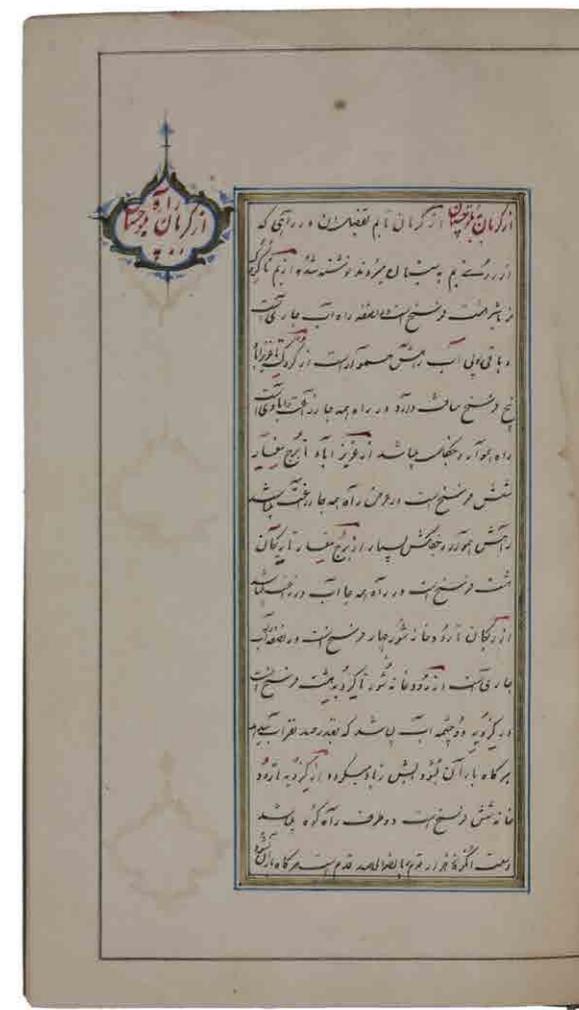
[Qajar Iran, ca. 1850s]. 8° (12.5 × 22 cm). Persian manuscript on polished paper. Black nasta'liq script in 15 lines per page, ruled in green and blue, with rubricated chapter headings and marginal medallions. Contemporary limp leather and woven floral-patterned cloth. € 8500

A beautifully presented Persian manuscript, comprising a unique guide to the barren crossing from Kerman to Kandahar in mid-19th century Qajar Persia. The guide, perhaps actually used by two Russian owners whose inscriptions are extant on the front free endpaper, in fact covers several routes through what is today south-eastern Iran and western Afghanistan, providing reliable information on distances, water sources, and other relevant data. For instance, a reader is told the number of houses in the most populated villages – and consequently the odds of spending the night sheltered indoors at a host's home. – The journey begins in the town of Kerman,

originally founded as a Sasanian outpost, and proceeds to explain one's options to travel to the ancient city of Kandahar; also included are several other routes. The distances, daily destinations, and road options are all covered in detail for each journey. Apart from these practicalities, a traveller also receives tips on the shrines or other tourist spots one might visit on a given day of travel.

With two inscriptions in pre-reform Russian cursive on the front free endpaper, dated 1855 and 1917. The first inscription appears to be a translation for the benefit of a Minister of the Russian Empire. The second mentions a journey across Afghanistan and Baluchistan, possibly with the aid of this very manuscript (or perhaps it was a souvenir). Certainly an interesting piece of travel writing, and one designed not solely for the armchair traveller. Light wear to cloth, though it is remarkably unfaded. Aside from one minor dampstain interior is bright and clean.

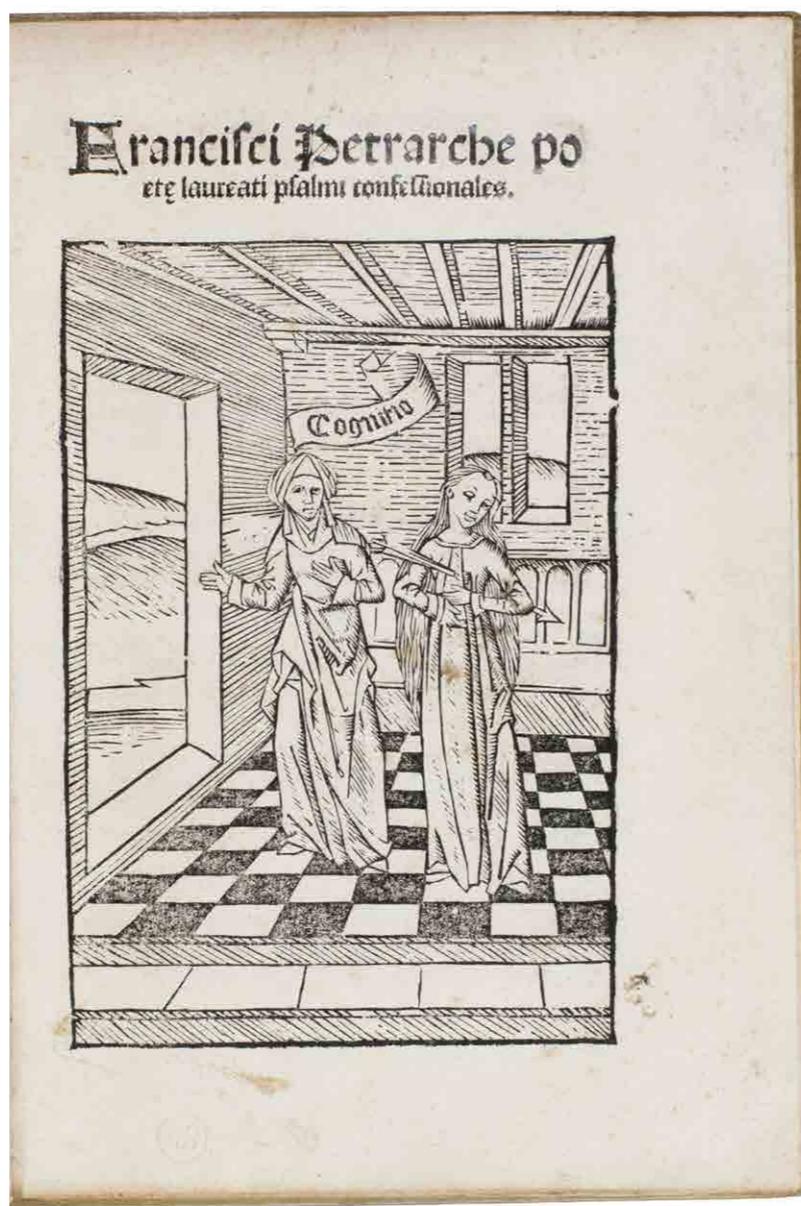
26 ll.  More photos on our website



*Exceptionally rare, very early Deventer printing
of an almost unknown work attributed to Petrarca*

58. PETRARCA, Francesco (attributed). Psalmi confessionales.

[Deventer, Albert Pafraet, ca. 1514–1517]. 8°. With 2 allegorical woodcut illustrations. The first, on the title-page, shows “Cognitio” leaving the room to go inquire who wounded the Daughter (of) Zion. The second, on the last page, shows “Spes”, “Fides” and “Cognitio” comforting the Daughter (of) Zion, who is lying in bed. Later sheepskin parchment with the title lettered in gold on the spine. € 35 000



Exceptionally rare, one of two known copies of the *Psalmi confessionales*, attributed to Francesco Petrarca and printed in Deventer, the Netherlands at the beginning of the 16th century. Not to be confused with Petrarca's *Psalmi penitentiales*, a translation of 7 penitential psalms. In several manuscripts and print editions, the present text in 9 parts often follow Petrarca's 7 penitential psalms, which led many to attribute the *Psalmi confessionales* to him as well. M. Vattasso in a study of Petrarca codices and H. Cochin in his 1929 French edition of the penitential psalms both suggest that while the present 9 psalms were written in the style of Petrarca, but that they are not authentic. Cochin also suggests that they could be imitations made in the sphere of influence of the Carthusians and Ludolphus de Saxonia.

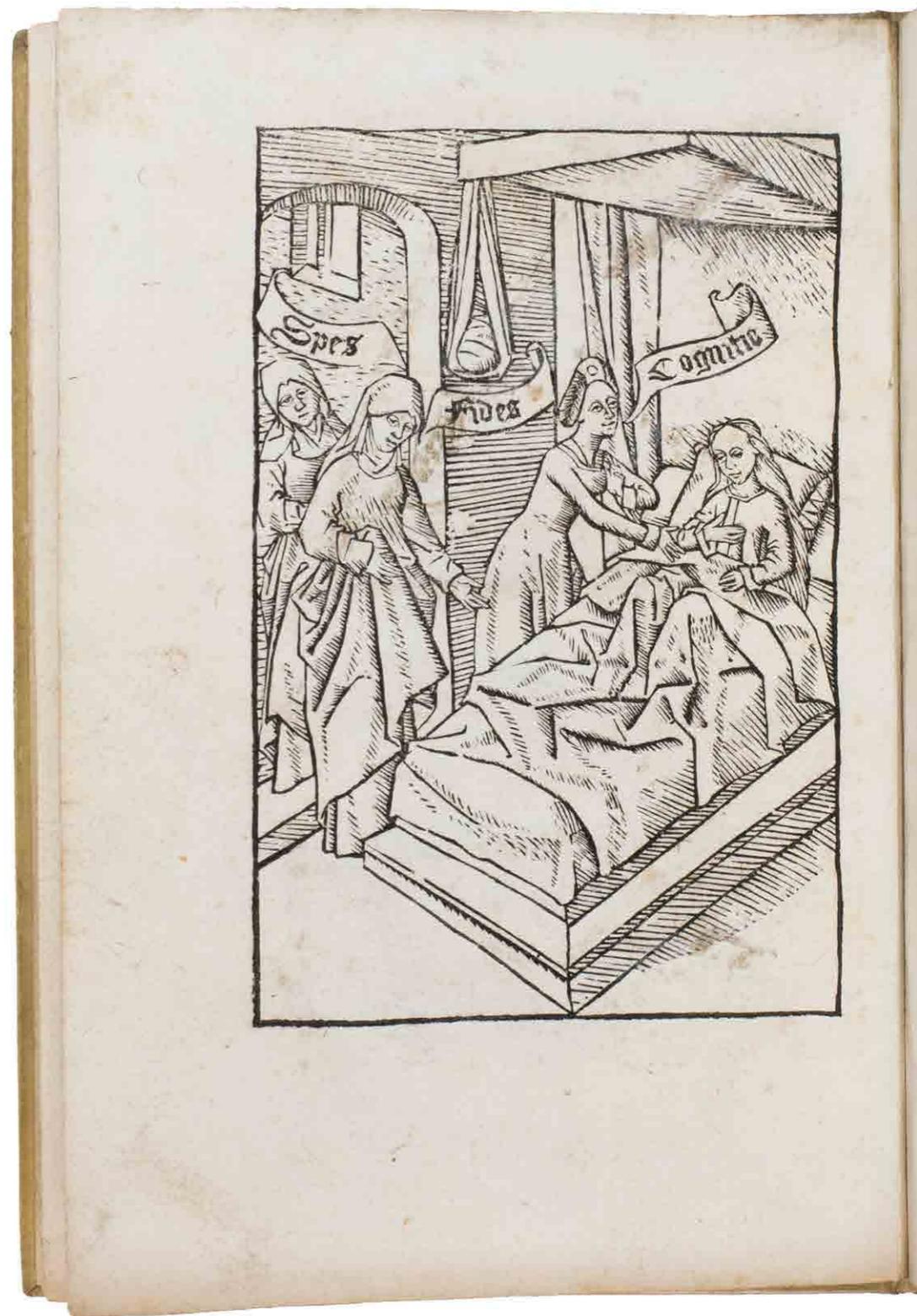
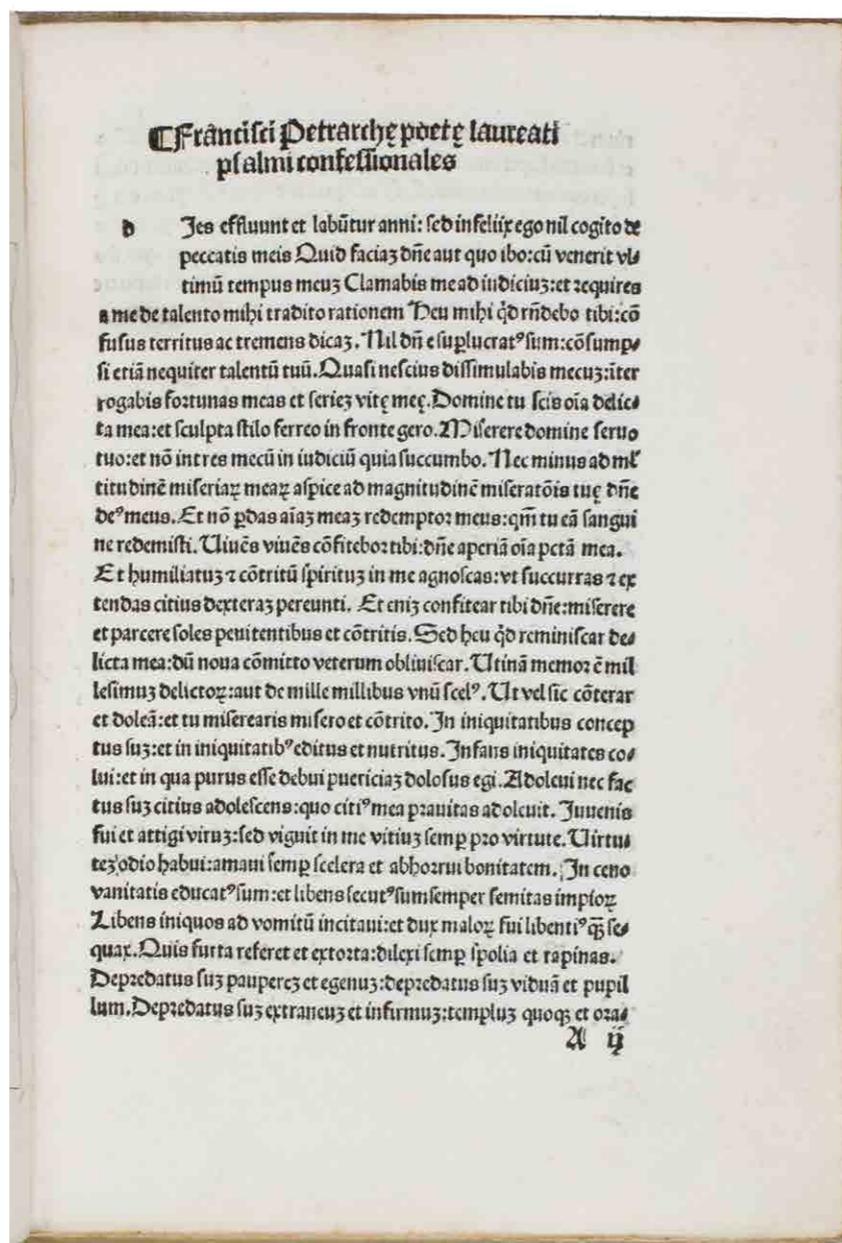
The present work starts with an introductory psalm in which the author – while (luckily) still alive – calls upon God's mercy and wishes to confess his sins. Seven psalms follow the introduction – one for each deadly sin: “superbia”, “avaricia”, “luxuria”, “invidia”, “gula”, “ira”, and “accidia” – in which the author analyses his own shortcomings. The main text ends with one last psalm, starting with “Miseras tibi domine decantavi...” and is followed by Rudolf van Langen's *Carmen de Septem peccatis capitalibus*.

The woodcuts can be attributed to the Dutch Bellaert Master. A set of 9 allegorical woodcuts were used to illustrate the mystical text in the incunable edition of *Vander dochtere van Syon* (“Of the Daughter of Zion”), printed in Antwerp in 1492 by G. Leeu. Several of these woodcuts were reused at the beginning of the 16th century in the Northern Netherlands and 2 of them can be found in the present work. Our attribution of the publication and printing of this work to Albert Pafraet in Deventer (ca. 1514–1517) we owe to J. Machiels and his 1985 analysis of the *Psalmi confessionales*.

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With contemporary manuscript annotations in the text in brown ink in Latin and on the verso of the title-page the woodcut illustration of the wounded Daughter (of) Zion is partially traced in brown ink. The binding is very slightly dust-soiled, minor foxing to the margins of the leaves and the last page. Overall in very good condition.

[6] ff, Machiels, *Een Petrarca-druk van Albert Pafract, in: liber amicorum Leon Voet (1985) pp. 273–283; Stadbibliothek Trier (1 copy); STCN 107511010 (Picarta old record) and USTC 420737 refer to the present copy described by Machiels from a Belgian private collection without seeing it; cf. Pétrarque, *Les psaumes pénitentiels*, ed. H. Cochin, Paris, 1929; Vattasso, M., *I codici Petrarqueschi della Biblioteca Vaticana, Roma, 1908, Appendice III, Un opuscolo poco conosciuto attribuito al Petrarca, p. 197–206; WorldCat 1143220557 (1 copy 1542 ed.); not in Cornell Petrarch cat.* [👉 More photos on our website](#)*



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*A late 19th century souvenir album by the Zangaki brothers,
with 34 albumen prints of Egypt and its inhabitants*

59. [PHOTOGRAPHY – EGYPT]. ZANGAKI BROTHERS. [Cover title:] Aegypten 1891.

[Egypt, Zangaki brothers, 1891]. Oblong album (31.5 × 41 cm). With 34 large albumen prints mounted on heavy cardstock leaves. Most of the photographs are numbered and captioned in French in the negative and signed 'Zangaki'. The last one is signed Sebah & Joallier. The Zangaki prints measure 22.5 × 28.5 cm; the Sebah & Joallier one is 20.5 × 26.5 cm. Original gold-stamped bubble-grained maroon cloth over boards. € 4500

A large German album with 34 albumen prints of Egypt. The Greek brothers G. and C. Zangaki were photographers who worked in Egypt in the second half of the 19th century. Due to increased tourism to this region after the opening of the Suez Canal, there was a large demand for souvenir photographs. Photographers like the Zangaki brothers, as well as Sebah & Joallier, catered to this. The Zangakis were among the first commercial photographers to produce large-scale images of Egypt. They travelled through the country with a portable darkroom to capture high-quality images of famous monuments and daily life, though the latter were usually posed. These images were then printed and sold to tourists, either separately or compiled into albums. According to John Hannavy, the brothers "produced some of the finest images of late Victorian Egypt".



The 34 photographs include: the great pyramid, Cairo and the Nile, dervishes and other exotic looking locals, Egyptians standing on top of the sphinx, obeliscs, the Ramesseum, Karnak temple, the temple of Dendera, the Great Pyramid, Egyptians climbing the pyramid, the mosque and tomb of Muhammad Ali, Saqqara and many others.

With two small library stamps on the first page, not affecting the photograph. The book has been rebacked. The left side of the front board has faded and the corners are worn. Minor browning around the edges of the leaves. Back flyleaf loose. The photos are crisp and clear and the book is otherwise in good condition.

[36] ll. *Erdem, Views of Egypt by Georgios and Constantinos Zangaki: Examining a late nineteenth-century photographic album at the Art Gallery of Ontario (thesis), 2006; Hannavy, Encyclopedia of Nineteenth Century Photography, pp. 1036, 1093 & 1521.*  More photos on our website

A remarkable 15th-century Ars Moriendi manuscript from the Sisters of the Common Life

60. [ARS MORIENDI – PRAYERBOOK – LATIN – DUTCH]. [Incipit, leaf 1r:] Erat aute(m) pascha et azyma post biduum...

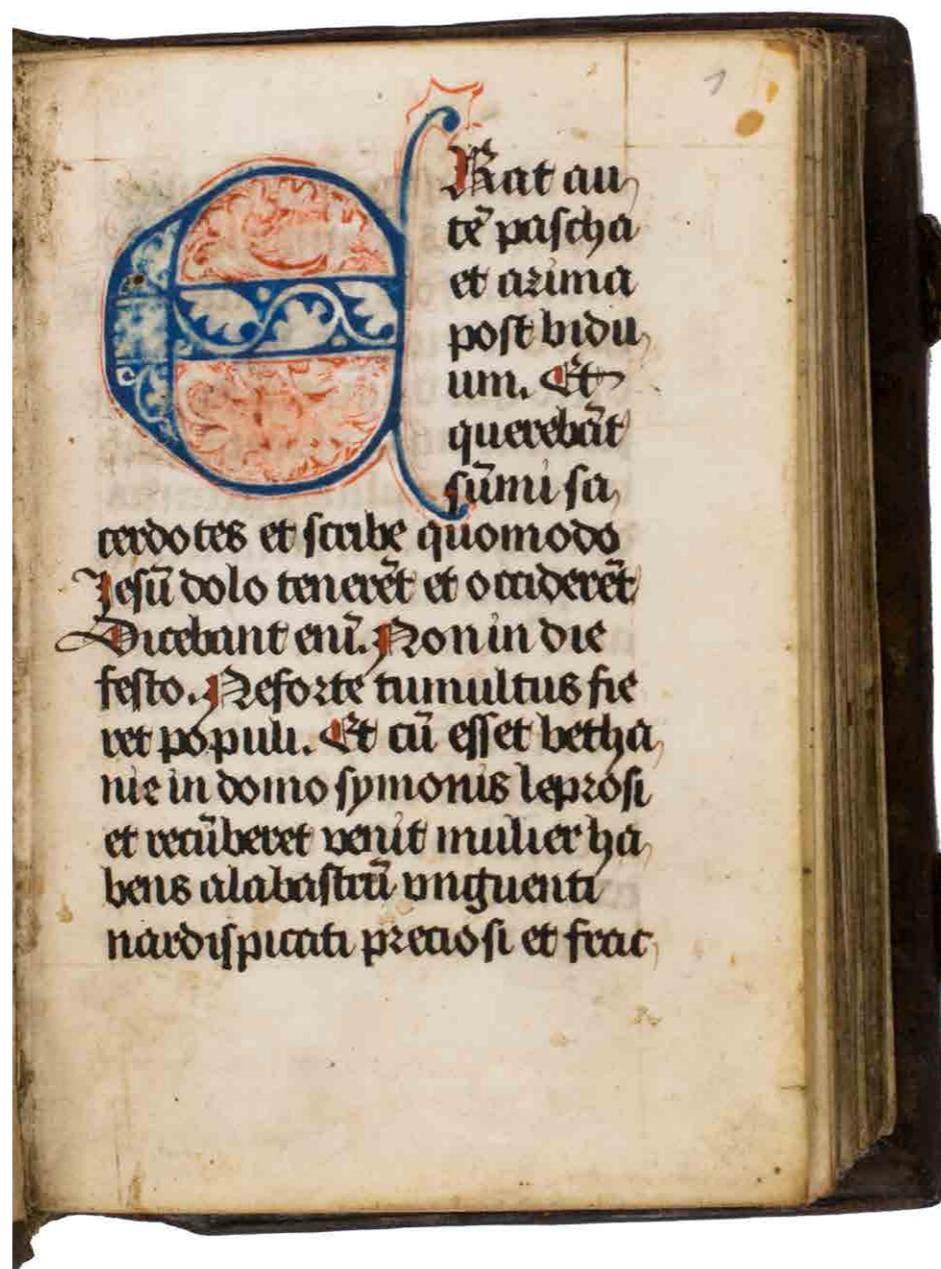
Including: [CHANTS AND PRAYERS – LATIN]. [Incipit:] Invocabo nomen tuum domine...

[Netherlands, IJssel region, second half of the 15th century].

Small 8°. With a large decorated initial and red and blue decorated initials in various sizes throughout.

Contemporary blind-tooled calf with brass clasps.

€ 17 500



This attractive manuscript from the IJssel region in the Netherlands was copied, owned and used by nuns, presumably a Sister of the Common Life. These devout women were part of the Modern Devotion (*Devotio Moderna*), a new movement in Christianity formed by Geert Groote (1340–1384) in the late 14th century. Its members were men and women who wished to lead a pious life, without making religious vows. Because Groote valued books and reading, copying manuscripts was a large part of the lives of the members of the *Devotio Moderna*. The Brothers and Sisters of the Common Life were all able to read and write and owned their own manuscripts, often copied by themselves. This manuscript is a good example. Although it was copied by a trained hand, the relatively thick leaves and scarce decoration suggest it was meant for everyday use.

This manuscript is part of a genre that was very popular in the 15th century. *Ars moriendi* works often consist of two related Latin texts written around 1415 and 1450, offering guidance on how to have a good death according to the Christian beliefs of the late Middle Ages. The texts were written in response to the black death and social upheavals of the 15th century, with the earliest versions likely composed in southern Germany. The highly popular *Ars moriendi* was translated into many western European languages, and was the first in a tradition of guides to death and dying. The underlying idea was that a person's destiny is determined by the state of the soul when it leaves the body. This state had to be as pure as possible to be granted eternal life, so the *Ars Moriendi* guided one in that direction.

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They typically consisted of 6 parts, which included an introduction to the art of dying well, temptations by the devil, questions to the dying person about their faith, a motivation to follow the example of Christ on the cross, instructions to the family of the dying and prayers to help the dying in their final moments.

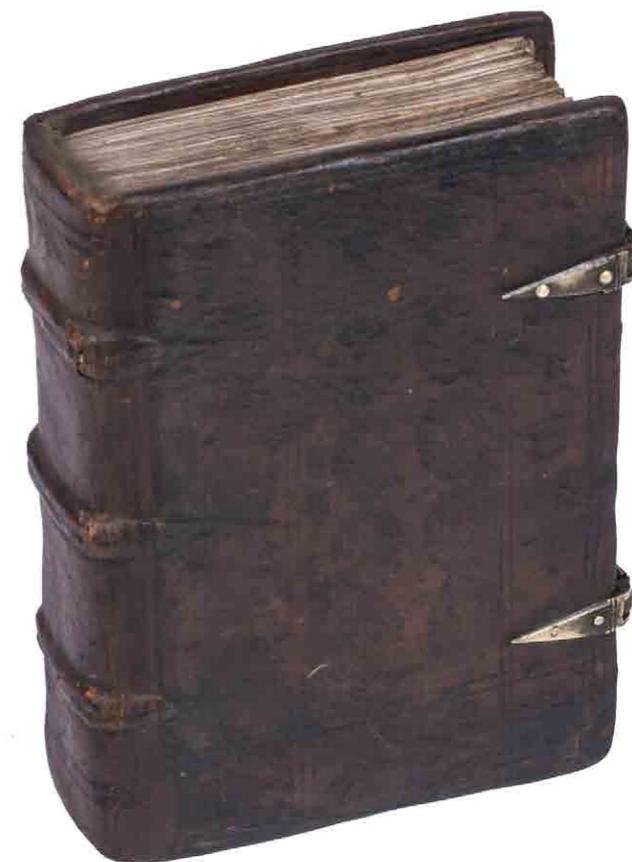
This manuscript is a more loose interpretation of the genre. While it contains many texts and prayers about dying, it only has one part from the typical *Ars Moriendi*, namely the 8 questions to the dying. In the Middle Ages, these were attributed to Anselm, but they are likely much older. They are often considered the most important part of the death guide and are meant to determine the intensity of someone's faith.

Interestingly, while most of this manuscript is in Latin, the questions were added in Middle Dutch. A possible explanation becomes clear if one considers how these texts were used. According to Lips, some scholars believe that the *Ars Moriendi* manuscripts were read by the clergy to members of their community who were in their final hours. If that is correct, it would make sense that the questions are in vernacular. It is the only part of the death guide that is interactive, so it is essential that the dying person understands them, which they might not be able to do if they are in Latin.

Apart from these questions, the manuscript contains gospel texts about Christ's death, prayers to Mary, psalms, songs that were sung at a funeral, and popular prayers like the rosary (in Dutch) and a prayer to Christ's wounded limbs. The focus on the passion of Christ is typical for *Ars Moriendi*, but the other texts are not. It is likely that the owner adapted the death guide to the needs of their community. Details like the addition of the questions in Dutch suggest that this manuscript was actually used at the death beds of members of the community. It therefore offers and interesting insight into the death rituals of the Sisters of the Common Life. With a short manuscript note on [132]r in a different hand from the other two parts in the manuscript, seemingly a grocery list in German, the majority of the leaves are numbered by a later hand in pencil. The binding has been professionally restored, the leather on the binding has cracked and flaked off (filled in with a dark paint), thus slightly obscuring the clarity of the blind-tooled motifs. Lacking the first flyleaf, hole in the lower margin of leaf [52], leaves [63]-[66] are browned and soiled, other leaves are occasionally (water-) stained in the margins, without affecting the text. Otherwise in good condition.

[128], [4] ll. Cf. Beringer, A. *The death of Christ as a focus of the fifteenth-century Artes Moriendi*. In: *The journal of English and Germanic philology*, pp. 497–512, vol. 113 (4), 2014; Lips, E. "Om alle menschen wel te leren sterven" ... In: *Nederlands archief voor kerkgeschiedenis*, vol. 66 (2), 1986.

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Persian music theory from “The Pearly Crown”

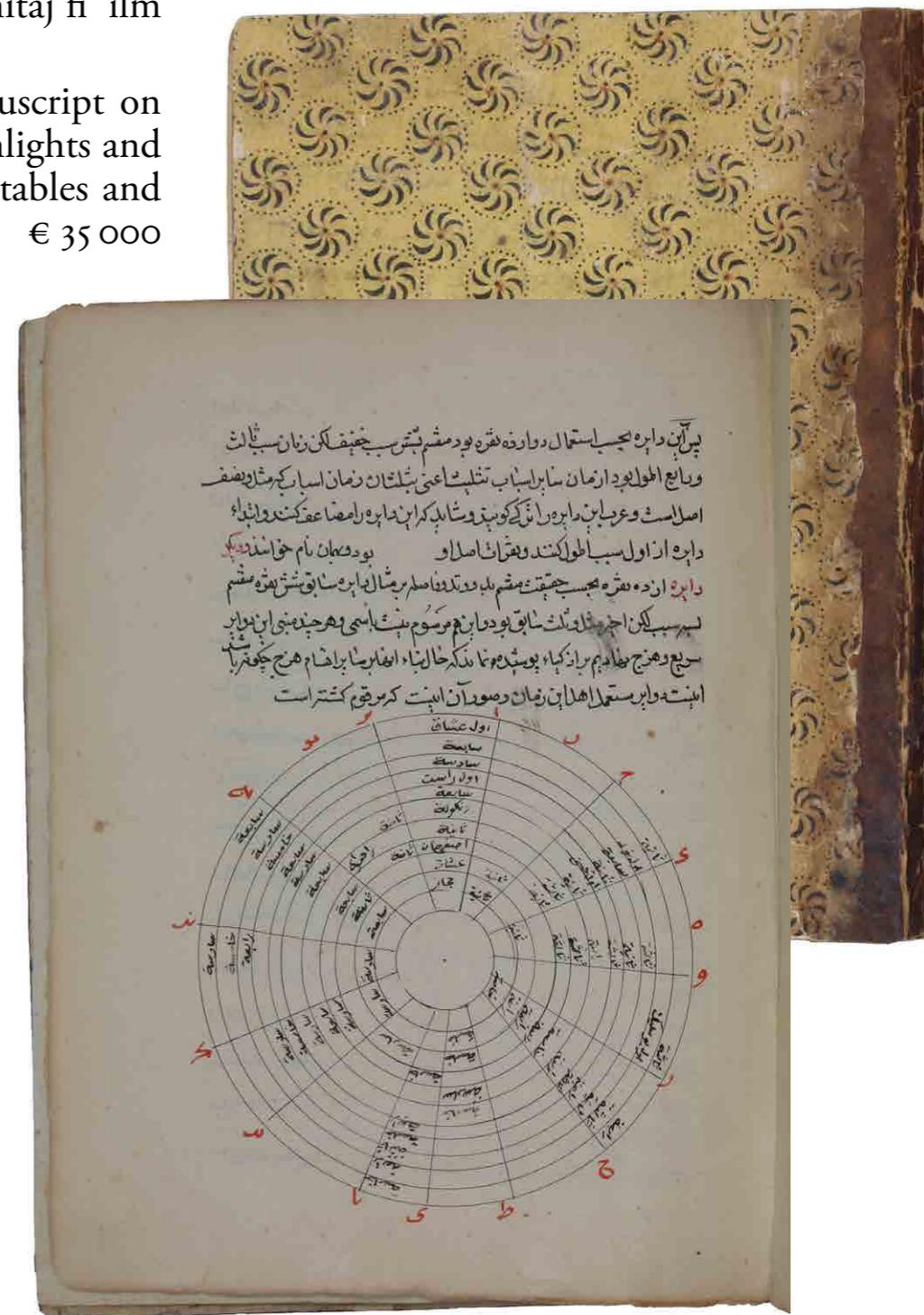
61. QUTB AL-DIN AL-SHIRAZI. Durrat al-taj wa-khulasat al-nitaj fi ‘ilm al-musiqa.

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, with highlights and important words and phrases picked out in red. With numerous tables and diagrams. Contemporary leather-backed patterned boards. € 35 000

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-Musiqa 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 photos on our website



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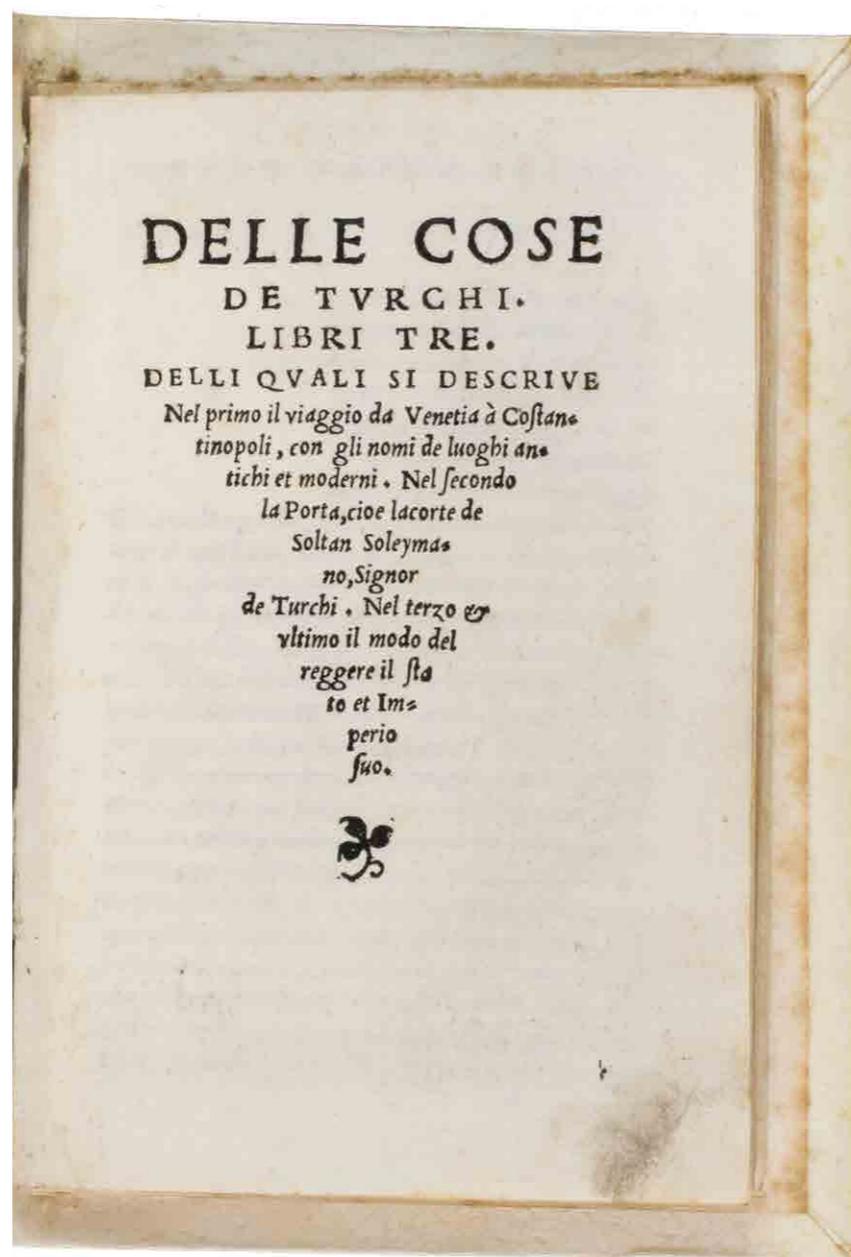
Religion & Devotion

Science & Technology

Rare Venetian travel account to the Ottoman Empire

62. RAMBERTI, Benedetto. Delle cose de Turchi. Libri tre. Delli quali si descrive nel primo il viaggio da Venetia à Costantinopoli, con gli nomi de luoghi antichi et moderni. Nel secondo la porta, cioe lacorte de Soltan Soleymano, Signr de Turchi. Nel terzo & ultimo il lmodo del reggere il sta to et imperio suo.

Venice, Bernardino Bindoni, 1541. 8°. Modern vellum, sewn on 4 tapes, laced through the joints. € 7500



The scholar Benedetto Ramberti (1503–1546), later librarian of the Nicena, a friend of Aretino and the ‘figlioli di Aldo’, joined his cousin Daniele de’Lodovici on 4 January 1533 on his diplomatic mission to Constantinople. In handed down to us the impression of his journey in his *Delle cose de Turchi*. The first edition of this text appeared with Aldus Manutius 1539. It was translated into English shortly thereafter.

Ramberti’s account of his voyage commences with a portrayal of the journey of the Venetian mission as they traverse Dubrovnik and the Balkans en route to Constantinople. In the published versions, the depiction of the Turkish capital is split into two volumes: Volume One encompasses the account of Pera, often regarded as a distinct city, while Volume Two commences with a portrayal of Constantinople, encompassing its notable landmarks and the Sultan’s palace within the city.

The present work is the subsequent edition, dating back to 1541, was produced by Bernardino Bindoni (also known as Bernardin Milanese), another Venetian publisher. This edition retained the identical title: “On Turkish Matters. Three Books...” (here, the exact title of the first edition is provided). Our knowledge regarding the publisher is limited to the fact that during the 1540s, they actively engaged in publishing books centered around Turkish themes. Two more editions followed in 1543 and 1545, both once again published by a successor of Aldo Manuzio (in these instances, it was Antonio Manuzio). Within these editions, Ramberti’s text was included alongside accounts of journeys undertaken by renowned Venetians. Light staining, marginal wormtrail to last two leaves, not affecting the text, heavy worming to blank leaves.

37, [1], [2 blank] ll. *EDIT* 16 23138; *Göllner* 698; *OPAC SBN RMLE* 004178; *USTC* 851944 (21 copies); *WorldCat* (14 copies). [More photos on our website](#)

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The first-ever critical edition of an Arabic text

64. SCALIGER, Joseph Justus & Thomas ERPENIUS. [Kitab al-Amthal] seu proverbiorum Arabicorum centuriae duae. Leiden, Frans van Ravelingen, 1614.

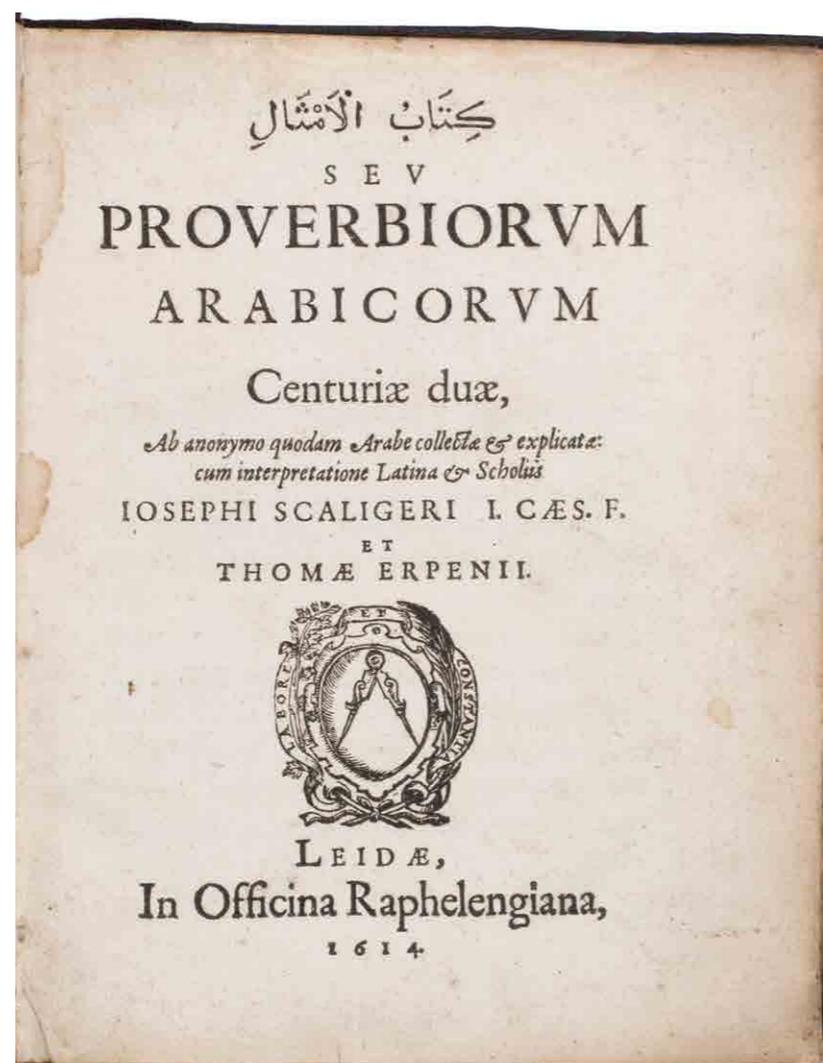
With:

(2) Cogitata nova de [kari] Psalm xxii, 17 & Jes. xxxiix, 13 censurae philologorum committet ho elachistos ton philologounton.

[ca. 1615?].

(3) [BIBLE – NEW TESTAMENT – ARABIC]. ERPENIUS, Thomas (editor). [Risalat Bulus al-rasul ila ahl Rumija]. Pauli apostoli ad Romanos epistola, arabice.

Leiden, Typographia Erpeniana, 1615.



3 works in 1 volume. 4° (16 × 20 cm). Ad 1 with a woodcut printers' device on the title-page, woodcut initials and tailpieces. Ad 2 with a woodcut printer's device on the title-page, woodcut tailpieces and woodcut ornamental frames around typographic Arabic initials. Contemporary marbled calf. € 18 000

Ad 1: First edition of this seminal work in the history of Arabic scholarship and printing: the first book on Arab proverbs, and the first critical edition ever of an Arabic text.

These 200 proverbs constitute a collection akin to a mirror for princes, dedicated to the education and refinement of a gentleman's personal and political life. The manuscript was obtained in Rome by the mathematician David de Fleurace, later the educator of Louis XIII, and given to Casaubon. J. J. Scaliger (1540–1609) had translated and explained the first 176 proverbs; after his death, the work was completed and prepared for publication by Thomas Erpenius (1584–1624), who had, just the year previous, become the first European to publish an Arabic grammar.

The editors cite as their source Abu Ubaid al-Qasim ibn Salam (ca. 770–838 CE), a prolific Muslim scholar educated in Basra and well-versed in Muslim law (fiqh), the hadith tradition, theology, and various scholarly pursuits. This is one of the last books to be printed with Raphelengius' large Arabic types. Fück hails the publication as "a touchstone in the history of Arabic studies in the West: the first edition of an Arabic text according to the principles of philological method" (p. 62).

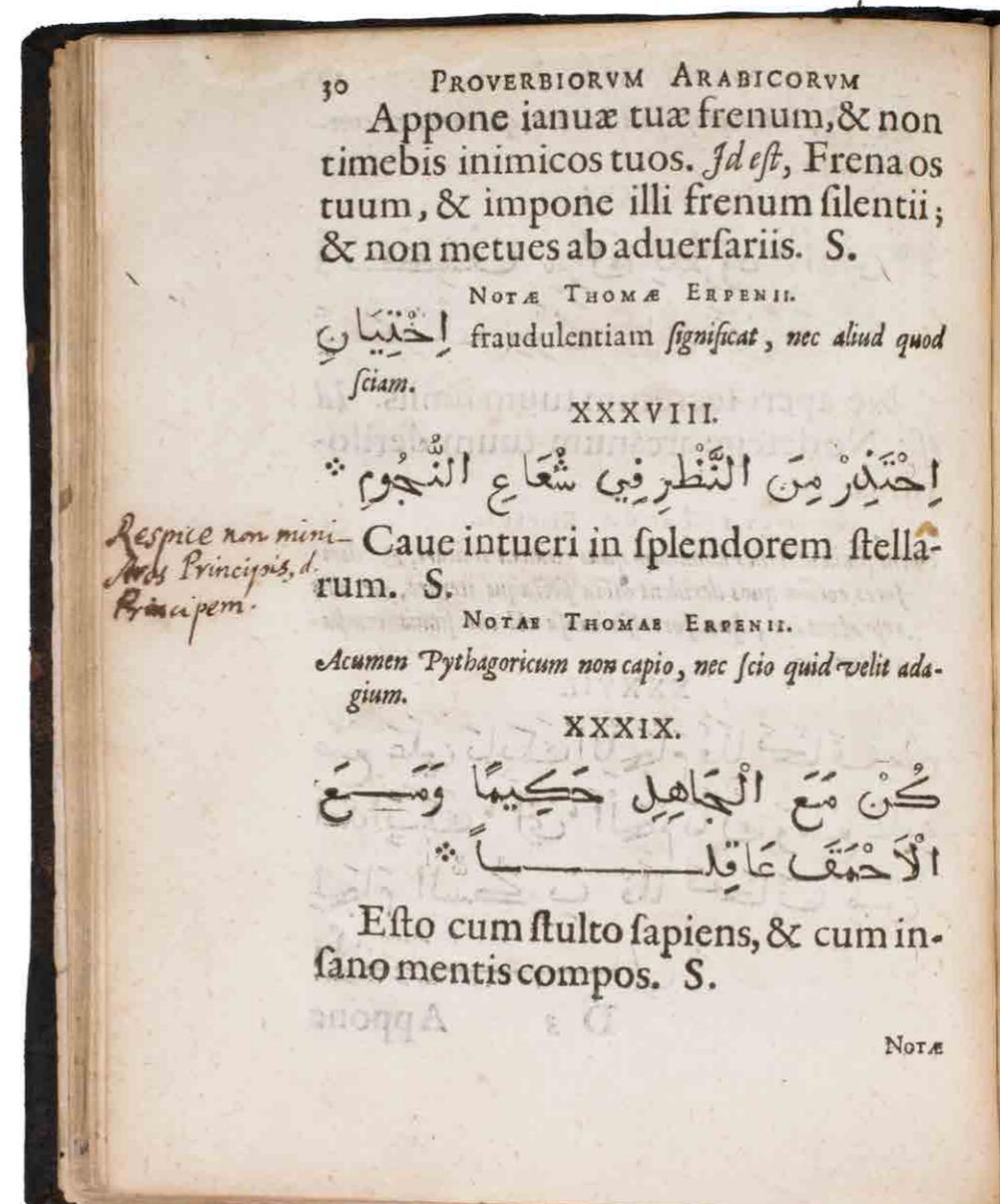
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Ad 2: Bound as the second of the three works in the binding is is a brief philological essay on two Biblical verses, with a few contemporary marginal annotations in ink.

Ad 3: Bound at the other end of the volume is the editio princeps of the “Epistle to the Romans” in Arabic, edited by Erpenius with a short preface to his students. “The last six leaves contains the *Epistola ad Galatas* in Arabic, not announced on the title-page or in the preface, and probably added as an afterthought. The text was printed from a manuscript in the Scaliger legacy” (Smitskamp 280). Binding rebounded and slightly worn; internally very good, with only a few smudges. Remarkably well preserved.

[8], 126, [2 blank]; [8]; [48] pp. *Ad 1: Fück 61f; Schnurrer 216; Smitskamp, PO 267; STCN 863134505 (9 copies); USTC 1006806, 1035092 (38 copies); WorldCat 153233819, 11673496 (13 copies); Ad 2: WorldCat 258423930 (1 copy); Ad 3: Schnurrer 325; Smitskamp, PO 280; STCN 132848082 (1 copy); WorldCat (30 copies).*

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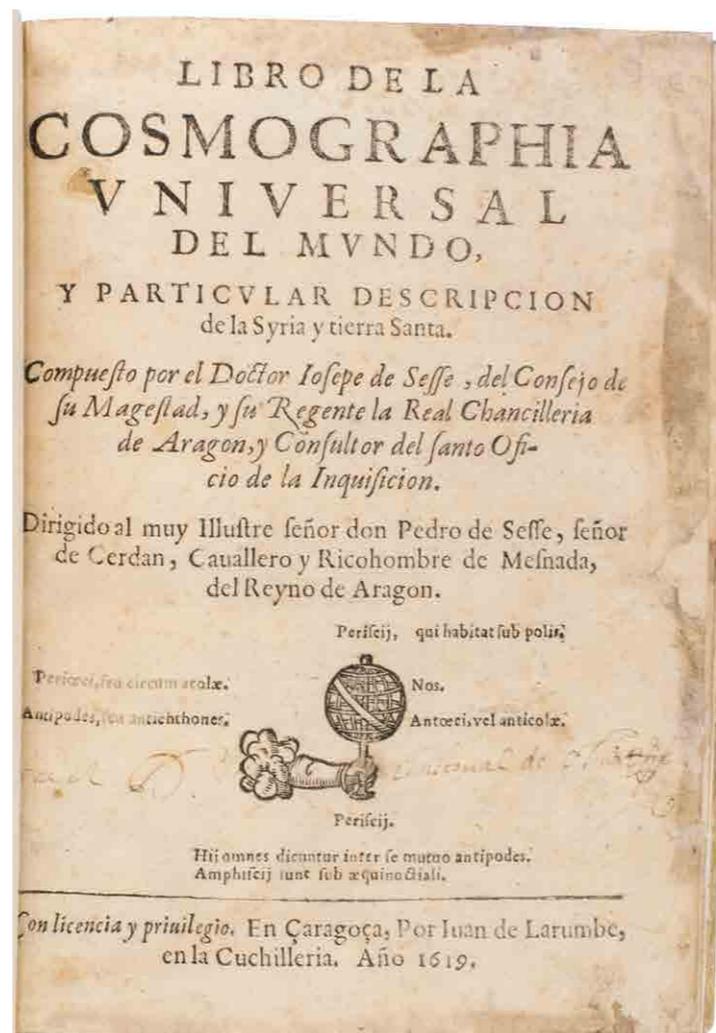
Science & Technology

First edition of a unique cosmographical work, mainly focused on the Holy Land

65. SESSÉ, José de. Libro de la cosmographia universal del mundo, y particular descripcion de la Syria y tierra Santa. Zaragoza, Juan de Larumbe, 1619. 4°. With a small woodcut vignette of a hand holding an armillary sphere on the title-page and woodcut decorated initials throughout (at least 3 series), and woodcut ornamental tail-pieces. 20th-century vellum. € 6000

This scarce cosmographical work rarely appears on the market. It contains information about the cosmos, geographical descriptions of different countries and a unique pilgrimage account.

Cosmography was the science of mapping the cosmos, heavens and earth. It has existed since antiquity, but became especially popular as a book genre after Petrus Appianus (1495–1552) published his *Cosmographia* in 1524. His work was reprinted and translated all across Europe throughout the 16th century. Although José de Sessé's work is clearly inspired by it, it is not a direct translation. It is, however, structured in a similar way, as it also begins with information about the heavens, the zodiac signs, the climates and the circles of latitude, and is followed by geographical descriptions of Europe, Africa and Asia. Unlike Appianus, de Sessé has added longer descriptions about various countries, including Italy, Tartary, Ethiopia and the Holy Land.



What makes de Sessé's cosmography especially unique, is the fact that it has been combined with a pilgrimage account. More than a third of the book is made up of the story of the journey of Juan Perera, the uncle of the author, who travelled from Rome to Jerusalem, Syria and Egypt in 1552. It offers background information on the places he visits and the people he meets along the way. This work is the only source on Perera and his travels. He is not mentioned anywhere else.

Pilgrimage accounts were very popular in Spain in the 16th and 17th centuries. These works often glorified the journey and thereby inspired young Spaniards to go on pilgrimage themselves. According to De Lama de la Cruz, they offer an interesting insight into the religious, cultural and geographical aspects of the time and may contain information that is not available in any other source.

With the bookplate of Madrid architect Luis Cervera Vera (designed and/or printed by C. Delhom in Madrid) on the front pastedown, owner's inscription on the title page (“[...] Christoval de Iciar”) and a manuscript annotation on the verso of leaf [112] with an epigram for the author. Multiple leaves have been professionally restored, mainly in the margins, but sometimes in the text (without loss of text). The last leaf of the index shows a larger restoration, but the missing leaf numbers have been calligraphed in the same font. Somewhat browned and slightly stained throughout. Otherwise in good condition.

[37], III, [11] ll. *Palau* 311108; *Salvá y Mallen* 3821; *Tobler, T., Bibliographia geographica Palaestinae*, p. 210; *WorldCat* 1107861225, 458814537 (5 copies); cf. *De Lama de la Cruz, V., Los viajes a Tierra Santa en los siglos de oro: entidad y fortuna de un género olvidado. In: Revista de filología Española*, 99 (1), 2019.

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Extremely rare first translation of Macbeth into Ottoman Turkish

66. SHAKESPEARE, William and Abdullah CEVDET (translator). [Makbet = Macbeth in Ottoman Turkish].

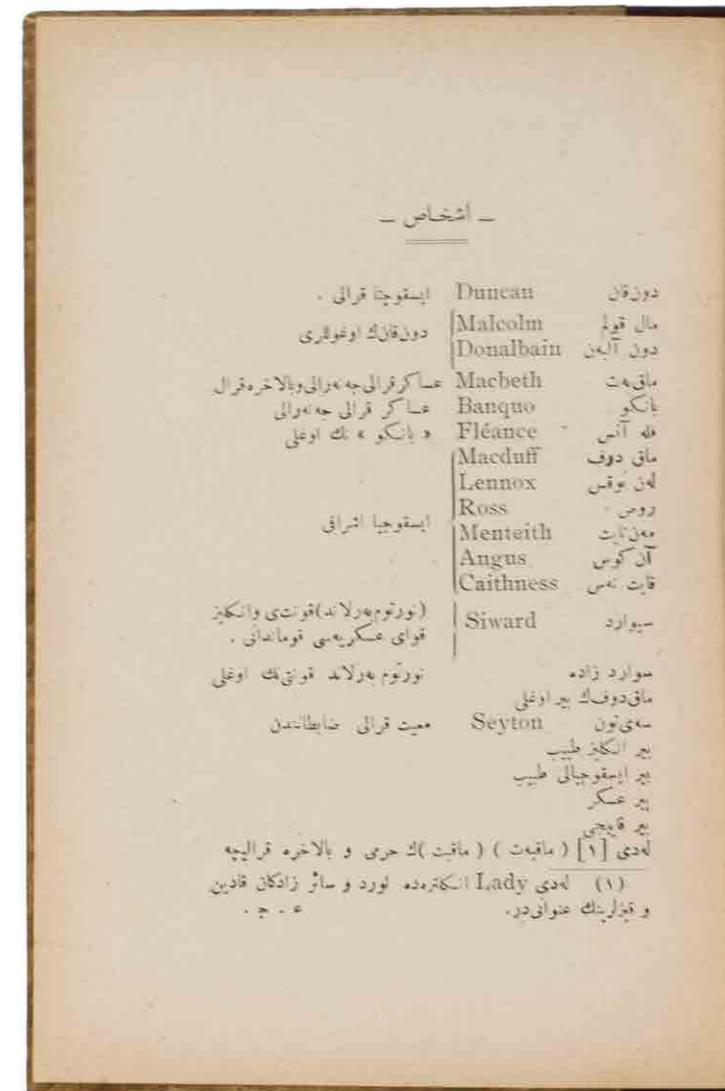
Cairo, Egypt, Kütübhan-e-i İctihad, 1909. 8°. With practically all text set in Arabic type. Half maroon cloth and brown decorated paper sides. € 6500

This extremely rare work marks the inaugural translation of *Macbeth* into the Ottoman language, also known as Osmanli. The translator behind this milestone was Abdullah Cevdet (1869 – 1932), an Ottoman medical practitioner with Kurdish roots. The work – printed in Cairo – is extremely rare, with only two other known copies worldwide (Istanbul, Boğaziçi University Library and Los Angeles, UCLA Library). This translation reflected Cevdet's stance against Hamidian despotism and his fervent advocacy for liberty. He was renowned for his progressive ideas regarding women's liberation and the modernisation of Islam. Cevdet faced multiple trials for his beliefs. In 1908, he embarked on the translation of Shakespeare's *Julius Caesar* and *Hamlet*, followed by *Macbeth* the following year. These works were prohibited by the Ottoman government, primarily due to their portrayal of rulers meeting moral defeat. Cevdet's Shakespeare translations were seen as threats by political authorities since they revolved around the assassination of monarchs and heads of state. From Cevdet's perspective, Macbeth was renowned as a drama centred on the "ambition for status" (hirs-i cah). Consequently, these works found publication in Cairo, far from the censorship reach of Istanbul.

Abdullah Cevdet (1869–1932) was born in the Ottoman Empire to Kurdish heritage, was not only an intellectual and a physician but also played a significant role in the Committee of Union and Progress (CUP). In 1908, he joined the Democratic Party, which later merged with the Freedom and Accord Party in 1911. Cevdet, initially a devout Muslim, was influenced by Western materialistic philosophies and came to oppose organized religion. Nevertheless, he believed that Islamic principles should be preserved in Islamic society despite the obsolescence of the Muslim God in the modern era. He published the periodical "İctihat" from 1904 to 1932, using its articles to disseminate his modernist ideas. Due to his political activities, he faced arrests and expulsions from his homeland on multiple occasions, residing in European cities including Vienna, Geneva, and Paris. His poetry was associated with the Symbolist movement in France, earning him accolades from prominent French authors like Gustave Kahn.

With a previous owner's inscription on the first free end leaf and the title-page, both crossed out, the original publisher's pink wrappers were bound in, but the front wrapper is lacking and the back wrapper is detached. Slightly browned throughout, otherwise in very good condition.

[5], 153, [2] pp. Özege 12009; WorldCat 949612474 (2 copies). [More photos on our website](#)



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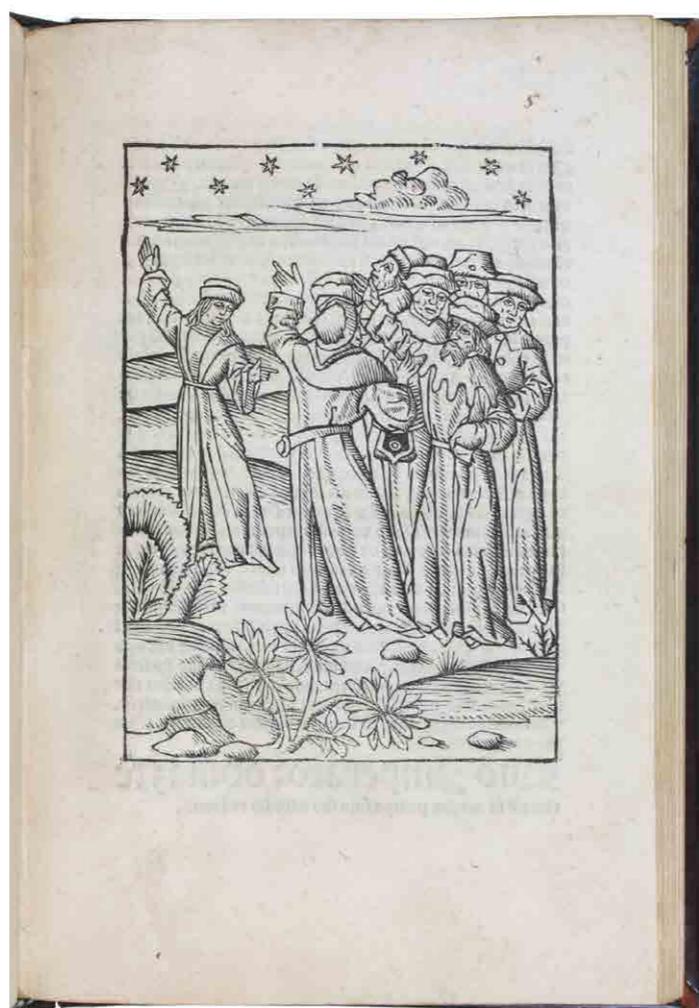
Science & Technology

Incunabular Arabian Nights: The Book of Sindbad in Western European disguise

67. [SINDBAD – SEVEN SAGES]. *Historia septem sapientum Rome*.

Cologne, Johann Koelhoff the Elder, of Lübeck, (before 6 November) 1490. 4° (20 × 12.8 cm). 34–37 lines per page, set in gothic type, rubricated in red. Illustrated with a large armorial woodcut printer's device at the end and 23 full-page woodcuts, with two of the woodcuts repeated several times. Bound in contemporary blind-tooled full calf over wooden boards. Remains of clasps. Endpapers from a rubricated incunabular edition of the *Biblia cum glossa ordinaria*.
€ 125 000

Very rare Cologne edition of “The Seven Sages of Rome”, a popular mediaeval cycle of stories about wise counsellors and wicked women which has its ultimate roots in the Middle East, where it is usually known as “The Book of Sindbad”. This Latin edition (the seventh altogether) further boasts a series of woodcuts which count among the earliest illustrations of any version of *Alf layla wa-layla*. The frame narrative tells the story of prince Diocletian, who is falsely accused by his jealous stepmother, but is finally set free by the seven wise men (corresponding to the Seven Sages of Greece). These seven masters tell a story each, over seven successive days. The



narrative's oriental elements are derived partly from the the Old Testament (Joseph and Potiphar), but principally from its Arabian sources: the present version shares four stories with “The Book of Sindbad”, the main difference being that “the sages tell only one story each instead of the two or more in the Eastern tradition” (Runte, p. xiii). The first printed edition was also published in Cologne, by J. Veldener, in 1475. The popularity of these stories proved to be immense, inspiring Boccaccio and Chaucer, among others.

The style of the 23 fine woodcuts which illustrate this edition is reminiscent of the Dutch Bellaert Master. They were first used in the Low German edition published by Claes Leeu (and printed by his brother Gerard) in Antwerp on 11 April 1488. The Leeu brothers lent them to Koelhoff, and re-used them in Antwerp Latin edition by Gerard Leeu of 6 November 1490 under the new Latin title “*Historia calumnie novercalis*”.

Binding slighty rubbed, with old wormholes to covers. Very clean throughout; a contemporary touch of light red colour has been applied to the second woodcut. Extremely rare: no more than 16 copies known in public collections, many of which are incomplete. The only other copy ever to appear on the market was part of an incunabular sammelband (the Dietrichstein copy, first sold through Gilhofer & Ranschburg in 1933).

[50] ff. [a–g6, H8]. HC 8725. GW 12853. Goff S-449. IDL 2330. Vouillième (Köln) 587. BMC I 230. Polain 4440 (inopl. copy in KUL). ISTC is00449000. Runte, *The Seven Sages of Rome and the Book of Sindbad*, no. 671. Woodcuts: Schramm VIII-301, 303–314 and Kok 92.1–12. [👉 More photos on our website](#)





Historia septē sapientū Ro

me. prerens narrationes iocundissimas / lectorem maximo pe
delectantes / p quas astus ac calliditas dolositasq; muliez lu
culentissime dino: citur

Dncian^o regnavit i

vrbe Roma prudens valde q̄ accepit vro
rem filiā regis pulcrā ac oibus gratiosam.
quā multū dilexit q̄ ab eo ꝓcepit et pulcer /
rimū filiū genuit. cui nomen Diocletianus
imposuit. Creuit puer et ab oibus est dile /

ctus. Cū ō septem esset annoꝝ Regina mater vsq; ad mor /
tem infirmabat. vidensq; q̄ euadē nō posset / nūciū Impato
ri destinavit vt cito eā visitaret. Qui festinans ad eaz venit.
Que ait. Dñe mi de hac infirmitate euadē nō potero / vnde
paruā petitionez a vob humili^{ter} inquirō anteq; moriar. Qui
ait. Pete q̄cqd vis / qz tibi nlla negabo. At illa. Post deceſ /
sum meū aliā vroꝝ accipietis vt expedit / mō peto vt illa su
per filiū meū p̄tatem nō habeat. s̄ nutriatur longe ab illa vt
possit sapiam et doctrinā acquirē sibi. Impator ait Dña mea
dilecta vram petitionē p̄ oia adimplebo. His dictis vertit se
ad parietez et expiravit. Impator ōo multis diebus planxit
mortem ei⁹. et post ei⁹ sepulturā multo tpe tristitiaz suā ostē /
dit nō voluit vrozari nec consolari

Quō Imperator filiū suum

septem magistris sapientibus erudiendū commisit.

Um ōo semel in lecto suo q̄sceret cogitavit de filio
suo intime / dicensq; in corde suo. Unicū filiū tm̄ ha
beo q̄ heres meus erit. bonū est vt cū iuuentis est do
ctinā et sapiam addiscat / p̄ quas post meū deceſsū Imperiū
regē possit. Dane ōo cū surrexisset vocavit satrapas Impe
riū vt sup hoc ꝓsiliū h̄ret. At illi. Dñe. sunt i Roma septē sar

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First Spanish edition of Strahlenberg's work on the exploration of Russia and Northern Asia

68. STRAHLENBERG, Philipp Johann von and Josef Vicente TOMÁS Y CATALÁ (translator). Nueva descripcion geographica del imperio Ruso, en particular y en general de todas las provincias que componen aquel dilatado imperio, con muchas noticias historicas antiguas y modernas.

Valencia, Francisco Burguete, 1780. 2 parts in 1 vol. 4°. With a woodcut printer's device on both title-pages (of parts 1 & 2) and two decorated initials (one at the start of each part). Contemporary vellum with ink-lettering to spine. € 5000

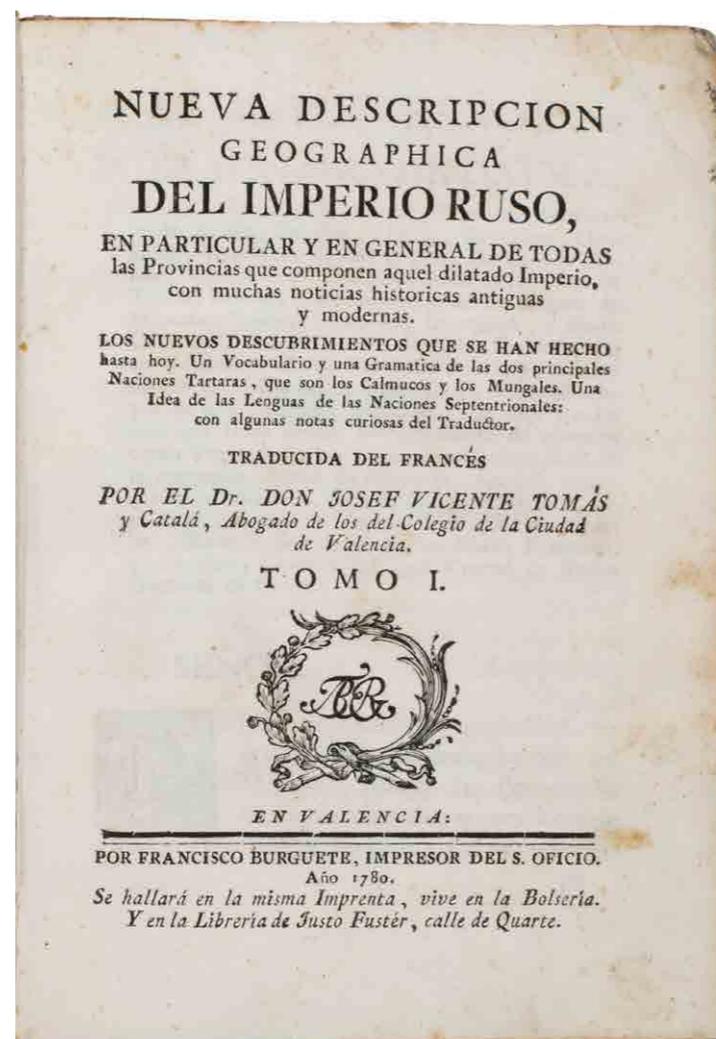
The first edition of the earliest Spanish publication featuring Russian exploration voyages. It is a relatively rare geographical work on Russia and Northern Asia. The book's title page mentions that the book has been translated from French, without specifying the

source work. However, it's derived from the French edition of Strahlenberg's *Das Nord-und Ostliche Theil von Europa und Asia* (1730). This Spanish edition is expanded with subsequent Russian discoveries, marking the earliest Spanish reference to this significant exploration of Northern Asia. This edition contains the most significant Russian voyages of exploration and discovery in the eighteenth century (the early settling of Kamtschatka, Bering's voyage, and others), up to the time of publication. Philipp Johann Strahlenberg (1676–1747), was a Swedish officer who spent nearly a decade in Russia, allowing him to compile most of the information found in this book. His profound knowledge of the region and his detailed descriptions of Tartary and Northern Asia establish it as a foundational reference text. Born in Stralsund, then part of Sweden, as Philip Johan Tabbert, he later adopted the name von Strahlenberg after being ennobled in 1707. Joining the Swedish army in 1694, he rose to the rank of captain by 1703. During the Great Northern War, he was captured by Russian forces at the Battle of Poltava in 1709 and spent a decade as a prisoner of war in Tobolsk, Siberia. During his captivity from 1711 to 1721, he extensively studied Siberian geography, anthropology, languages, and customs.

The binding is worn and stained and nearly detached from the book block. Slight foxing throughout, with a large black ink stain to the upper outer corner of the book block, not affecting the text, some worm holes in the gutter margin, not affecting the text. Otherwise in good condition.

[28], 188; [8], 237, [1] pp. *Palau* 196168; *WorldCat* 1063922766, 433569478, 807715984, 29614101 (8 copies).

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*First Dutch translation of medical manual
by the surgeon general of Frederick the Great*

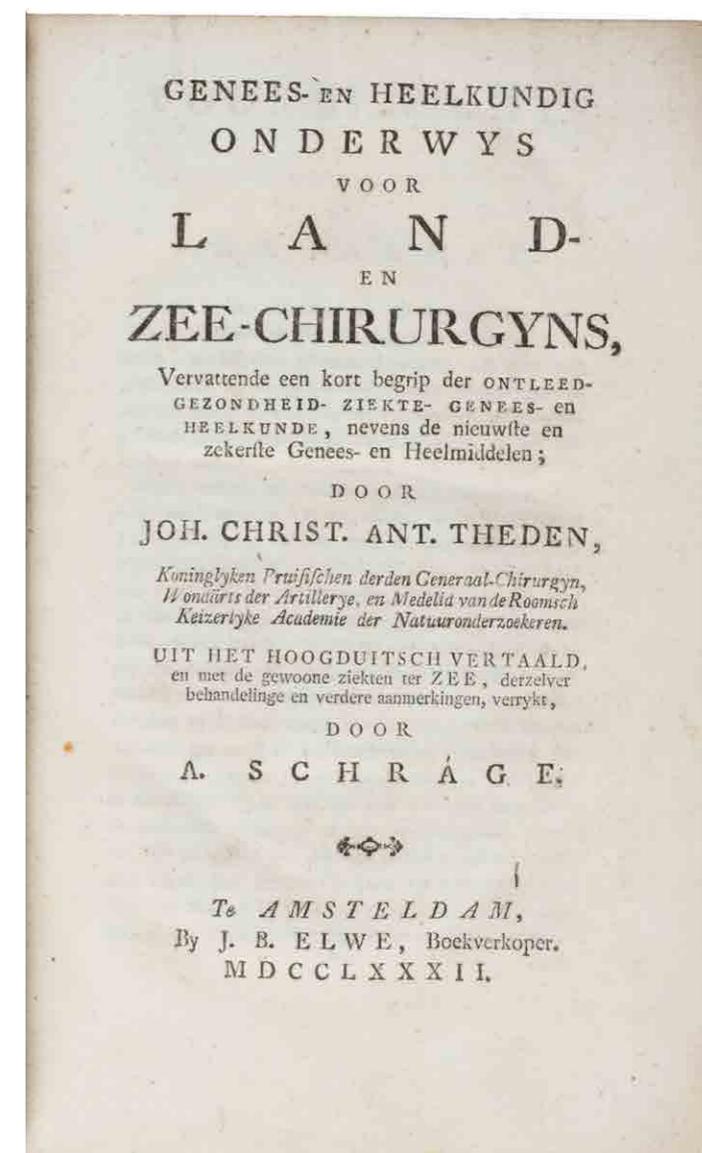
69. THEDEN, Johann Christian Anton and A. SCHRAGE (translator). Genees- en heilkundig onderwys voor land- en zee-chirurgyns, vervattende een kort begrip der ontleed-, gezondheid-, ziekte-, genees- en heilkunde, nevens de nieuwste en zekerste genees- en heelmiddelen.

Amsterdam, J.B. Elwe, 1782. 8°. With a small typographical ornament on the title-page. Contemporary gold- and blindtooled sheepskin, with a red morocco title-label lettered in gold on the spine, red sprinkled edges. € 1750

Interesting pharmacopoeia intended for the use of surgeons by Anton Theden (1714–1797), the Surgeon-General of the Prussian Army and personal physician to Frederick the Great. The present work is a rare copy of the first and only Dutch translation of his work. In it, he details the human anatomy and provides a description of the organs, their function and the cure of the most common diseases affecting them. The second part of the volume comprises a medical reflections on the treatment of infectious diseases by the translator of the German text. A. Schrage.

Theden's most significant contributions were in the field of surgery. He introduced a treatment for inflamed wounds called "inflamed wound or shot water," which consisted of brandy, honey or sugar, vinegar, and diluted sulphuric acid. This method, an advancement of his predecessor Schmucker's work, gained widespread use and became known as "Tinctura Antimonii Thedenii." Theden also invented the elastic catheter, a technique for controlling blood flow (hemostasis), and developed the use of hollow splints for the treatment of bone fractures. Additionally, Theden was a renowned medical researcher, alchemist, and prominent figure in freemasonry and rosicrucianism. His influence extended to diplomatic matters as well, as he played a crucial role in bringing Russian Freemasonry under the control of Prussian lodges, thereby exerting diplomatic influence. Following the conclusion of the Seven Years' War (1756–1763), Theden was appointed as the Third Surgeon-General of the Prussian Army. After the passing of Johann Leberecht Schmucker, he assumed the position of First Surgeon-General at the Charité in Berlin, where he served until his death in 1797. The binding shows some signs of wear, with (partial) loss of the endbands, not affecting the integrity of the binding, internally occasionally very slightly foxed. Otherwise in good condition.

[4], 439, [5] pp. *BMN I*, 67; *STCN 291451977* (2 copies); *WorldCat 906487368* (4 copies). [More photos on our website](#)



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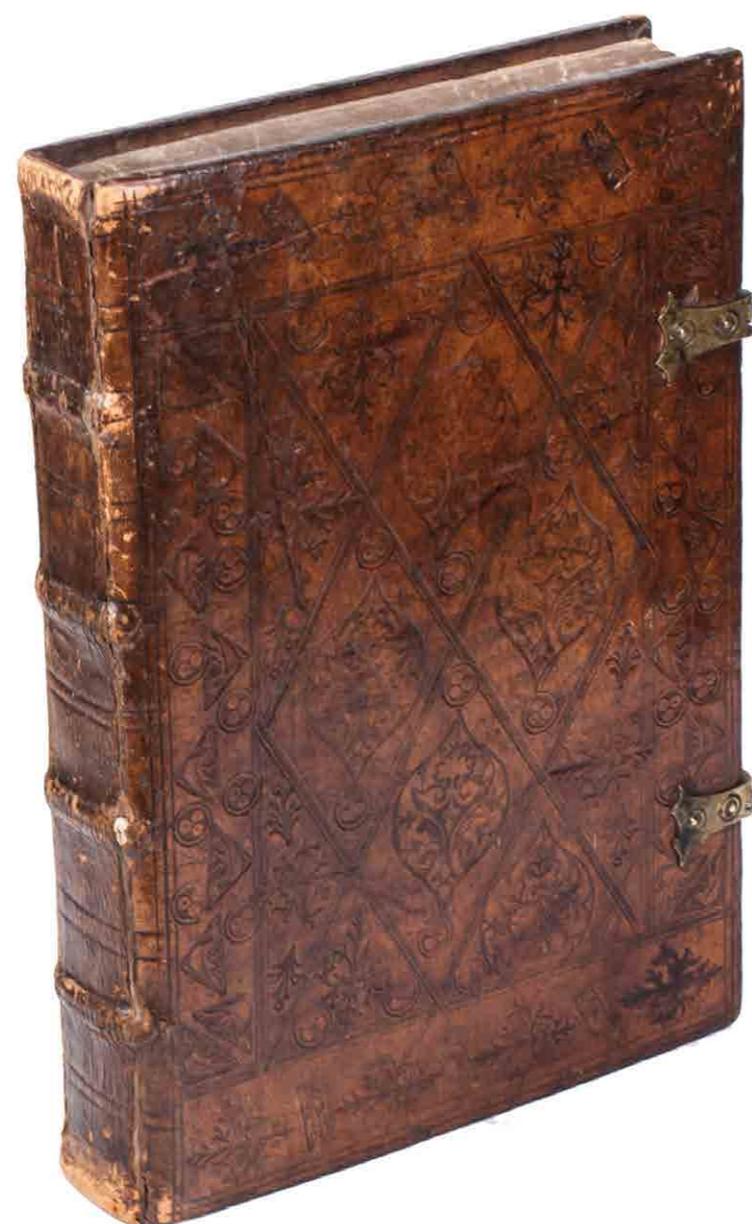
Religion & Devotion

Science & Technology

Printed in the Alsace for Koberger in Nuremberg with 10 magnificent woodcuts

70. VIGERIUS, Marcus. Decachordum Christianum Julio II. Pont. Max. dicatum. Controversia de excellentia instrumentorum Dominicae passionis, per eundem Dn. Marcum Vigerium discussa.

[Hagenau, printed by Th. Anselm & Joh. Albertus for Joh. Koberger, Nuremberg, 1517]. Folio. With title in woodcut border by Urs Graf and 10 beautiful full-page woodcuts (ca. 13.9–14.4 × 9.7–10.2 cm) by the “Master I S with the shovel”, a pupil of Hans Schäufelein. Contemporary calf over wooden boards, blind-tooled side, two brass clasps. Leaves from a 14th-century liturgical manuscript pasted on the inner sides of the boards. From the “Koberger Werkstatt”. € 12 500



The two major texts by Marcus Vigerius de Savona (or Emmanuele Vigerio; 1446–1516) in their second editions. The *Decachordum Christianum* was first published by Girolamo Soncino in Fano in 1507. It is a devotional work, dealing with the Holy Family and Christ’s incarnation, from the Annunciation to the Ascension. This second edition was printed in Hagenau in the Alsace, for the most famous publisher of Nuremberg, Anton Koberger. Each of the ten sections is preceded by a splendid woodcut by the “Master I S with the shovel”, an artist of the school of Hans Schäufelein (ca. 1480–ca.1539) in Nuremberg and Nördlingen, who was himself a pupil of Dürer. The Master probably also worked in Alsace and his work is often confused with Schäufelein’s. His style, however, is somewhat different and shows also the influence of Dürer and Baldung. With (partly erased) contemporary owner’s entries on the first fly-leaf and title and many contemporary scholarly annotations in text, spine skilfully restored, some spotting on a few leaves. Very good copy in a magnificent contemporary blind-tooled binding, probably from Nuremberg.

[6], 204, [14] pp. *Oldenbourg (Schäufelein) I, 129; Proctor, German Books 1501–1520 II684; VD 16, VI183; cf. Thieme & Becker XXIX, p. 558.*  More photos on our website

DE PURIFICATIONE VIRGINIS

Dñs Iesus Christus. Ego sum uia, ueritas & uita. Nemo uenit ad patrē nisi p̄ me hoc est q̄ dicit. Sine me nihil potestis facere. Cū ipse dñs Iesus Christus uia sit p̄ spem, ueritas per fidē, uita per charitatem apprehendenda & retinenda.

¶ De sufficientia & efficacia meritorum dñi Iesu Christi.

T gloriā plebis tuę Israel. Nec lucis, nec luminis culpa est si ambulādo quisq̄ aberret, Vt Symeon demonstraret dñm Iesum Christū sufficere qdē ad salutē oīm gentiū, nō tñ oēs saluos facere. Quia lucis bñficio bñ uti plariq; recusant, ut oñderet aliter iustis, aliter iniustis dñi Iesu Christi lucere fulgorē, ut declararet dñm Iesum Christū sufficiēter oibus hoibus salutis gratiā meruisse, sed efficaciter tñ p̄ electis illā obtinuisse, adiecit. Et gloriā plebis tuę Israel. Quē sensum idē ipse Symeon parū infra apte declarat dicens. Ecce positus est hic in ruinā, & repationē multorū in Israel, & in signū cui contradicet. Audite qd̄ p̄fagiat p̄pheta Symeō. Hic quē dixi salutare dei, hic quē dixi lumen esse ad reuelādā gētibus ueritatē, hic quē dixi impetraturū glorię p̄miū plebi Israel, Positus est in ruinā multorū, nō sui ipsius culpa, sed eorū malitia, q̄ bono eius lumine bñ uti recusabūt. Tales salutare remediū sibi ipsis facient esse mortiferū. Quod quale sit, saluator exponit dicēs, Si nō uenissem & eis locutus nō fuisset, peccatū nō haberēt. Nūc autē excusationē nō hñt de peccato suo. Qm̄ me uiderunt & audierūt, & odio gratis. i. nulla causa sed spontanea iniquitate me habuerūt. Talibus positus est in ruinā. Aliis autē q̄bus cedit ad æternā gloriā, positus est in repationē. Quia beneficio lucis ueritatis quam fides per illum prædicanda monstrabit, spes inconcussa tenebit, charitas operabitur, de uirtute in uirtutē eos ire faciet, & uidere p̄stabit deū deorū in sion.

¶ Solutio difficultatis quæ uidetur esse in dictis Symeonis.

Ed quō Symeon sibi ipsi cōsentiat, q̄ dixit. Et gloriā plebis tuę Israel, ut p̄ Israelitis efficaciter oñderet dñm Iesum Christū gloriā salutis operatum. Et paulo post, hic positus est (inqt) in ruinā & in repationē multorū in Israel. Nō. n. assequēt salutē in q̄rū ruinā positus est Christus, Si hoc loco sapiētis senis uerba p̄fabimus, apte cōstabit nullā in eius attestacione uel cōmēdacione inueniri dissonantiā. Nō. n. oīs Israelita dei plebs est. Hoc intelligens Paulus dicebat. Quicūq; hęc regulā secuti fuerint pax sup̄ illos & super Israel dei. Nō Israel tñ, sed dei dixit. Cur sic loq̄ris Paule? Quia teste Ioanne Baptista. Potēs est deus de lapidibus his. i. de hoibus obstinatis & obduratis ut lapis suscitare filios Abrahę, Nō. n. q̄ tñ in apto circūcisus, & quocis p̄fessione Iudeus, iustus est, sed q̄ in corde circūcisionē tenet. Dixit prius Symeon gloriā plebis tuę Israel. i. uere Israelitarū, q̄ spūs circūcisionē plebis dñi sūt. Post ea dixit. Positus est hic in ruinā, & in repationē multorū in Israel. Nō tuorū adiecit, sed Israel tñ dixit. Ut itelligas qm̄ apud deū nō est p̄sonarū acceptatio. nā idē deus oīm diues in oēs q̄ inuocāt illū. Neq; est apud illū distinctio Iudæi & gręci, cuius q̄ fecerit uolūtātē, ille ei⁹ frater et soror & mī est. Nō igit̄ cōtraria loq̄tur Symeon, sed sibi inuicē cōcōnētia, & gētes oēs bona spe cōplentia. Quando eius positum dicit salutare lumen, ad gloriā assequendā sclicitatis æternę. Si dū hic uiuunt numerari in plebe dei Israelitica studeant p̄ adoptiōis gratiā, quā nos asseq̄ p̄stet pius Iesus hodie pro nobis p̄sentatus in tēplo, Amē.



PRO PALMARVM ET OLIVARVM SOLENNI
TATE DE ACCESSV DOMINI IESV AD PATIENDVM
TRACTATVS SIVE SERMO QVI CHORDA SEXTA

Sanna filio Dauid, Benedictus qui uenit in nomine domini. Matthæi
xxi. Dominum Iesum Christum Hierosolymam aduentantem, & in
o forma serui uectum a fello, ad crucis pœnam sponte subeundam ac
cedentem, Turbæ populorum magni Dauid filium confessæ sunt
ac honore mystico coluerunt, quo illum clementissimum, iustissimum &
fortissimum, ac penitus insuperabilem ostenderunt, Quid enim oliuarum

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Beautiful and imporant treatise on entomology, with 120 colour plates

71. WILKES, Benjamin. One hundred and twenty copper-plates of English moths and butterflies...

London, R. N. Rose (printed by G. Verrall, Worthing), 1824. 4°. With 120 engraved plates (mainly 27.5 × 22.5 cm) hand-coloured for the author. Mid-19th-century half gold-tooled dark green morocco. € 12 500

Third edition of a ground-breaking entomological colour-plate book, with 120 engraved and beautifully hand-coloured illustration plates showing not only the moths and butterflies, but also the plants that host them, first published and sold by the author himself in 1749, apparently a week before his death (a second edition appeared in 1773). From a young age, Benjamin Wilkes (ca. 1720?–1749) was a member of the Aurelian Society, which eventually evolved into the Royal Entomological Society. Wilkes himself published and sold the first edition of the book *The English moths and butterflies*, and commissioned the colourist, and the present edition was beautifully coloured for the publisher. The book's title places significant emphasis on the plates' colouration, and the artist's execution of the coloration suggests an accomplished colourist, likely affiliated with the publisher. To illustrate the book, Wilkes engaged the celebrated botanical artists Georg Dionysius Ehret and Jacob van Huysum, even though it is curious that they worked on a book about moths and butterflies, at a time when there was no comparable tradition of entomological illustration. As a result, the plates sometimes feature overwhelming botanical elements. Wilkes took care to detail the relationships between insects and specific plants in his text.

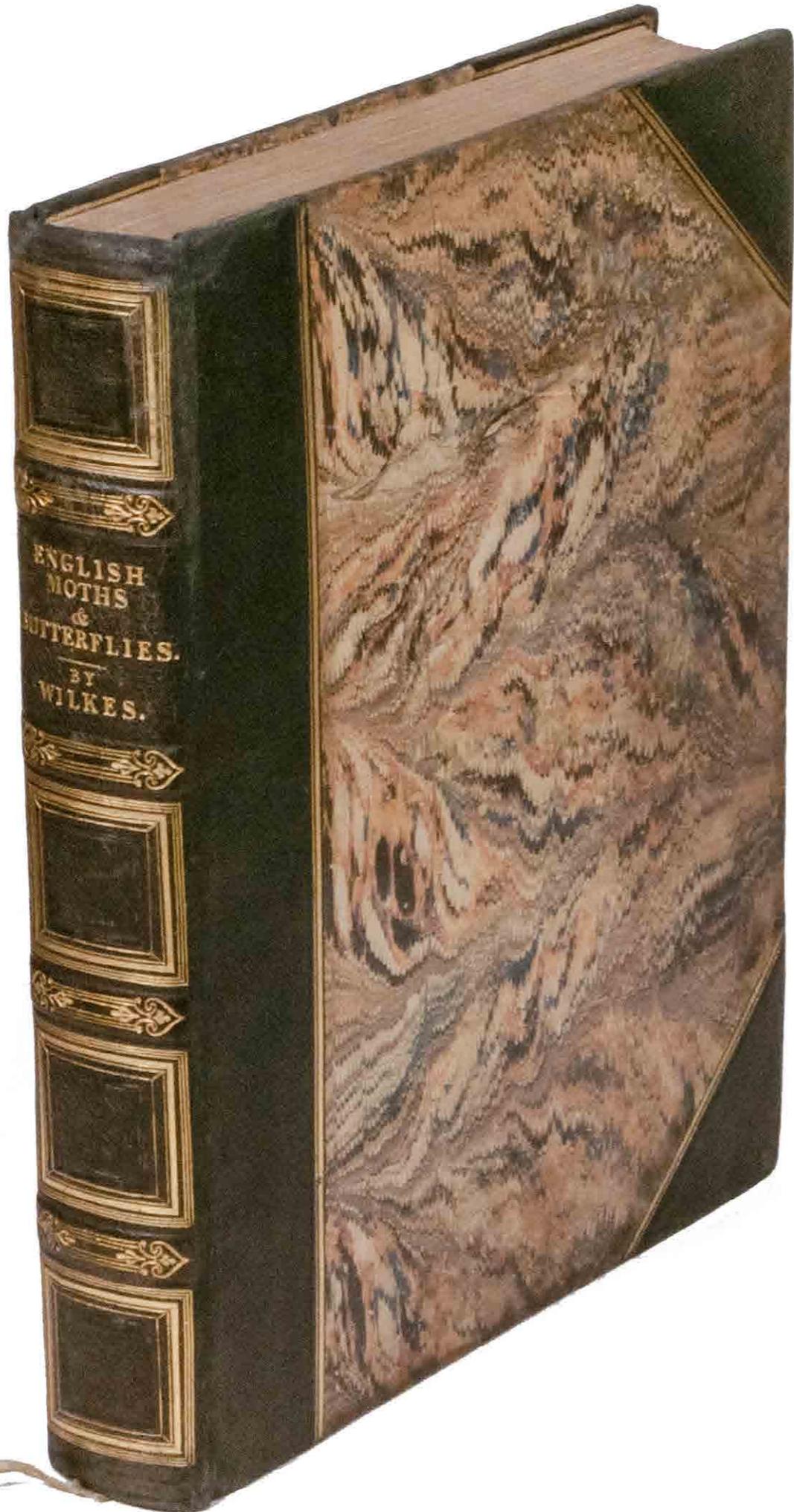
In 18th-century London, Benjamin Wilkes was known as both an artist and a naturalist. He primarily painted historical scenes and portraits in oil paints. However, after attending a meeting of the Aurelian Society at the invitation of a friend, he became enamoured of the study of butterflies and moths. He felt that nature would be his best teacher in terms of colour and form in art. As a result, he began to dedicate his free time to collecting, studying and drawing the various life stages of Lepidoptera (adults, larvae, pupae, and parasitoids such as Tachinidae and Ichneumonidae), often with the assistance of the collector Joseph Dandridge. Wilkes kept his own collection of insects on display "against the Horn Tavern in Fleet Street," London, making it accessible to any interested individual. Sadly, Henry Baker reported in August 1749 that Wilkes died due to a fever only a week after completing his extensive and beautiful work. Despite being highly observant and meticulous in his note-taking, Wilkes lacked formal education and was therefore unable to write a book about his findings. Nonetheless, Baker praised him as an "indefatigable" researcher who dedicated himself wholeheartedly to his work.

Some wear to binding, book block partly detached and slight foxing and browning throughout. Otherwise in good condition.

viii, [22], 63, [5] pp. *Freeman*, 3998; *Lisney*, 106/186; *Nissen*, ZBI 4410a, *WorldCat* 12638205.

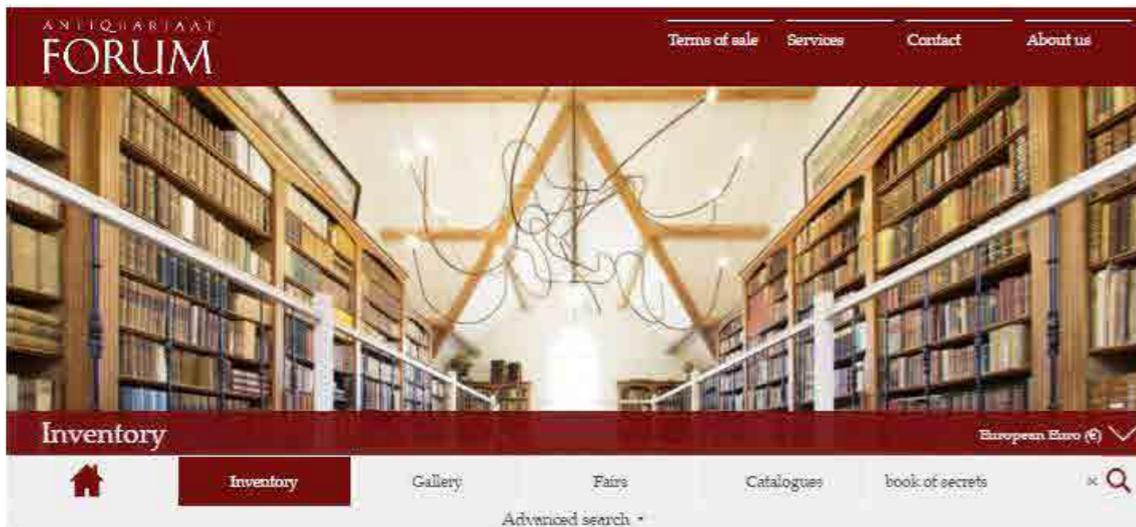
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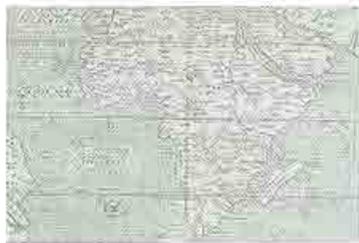


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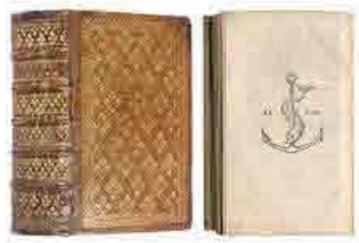
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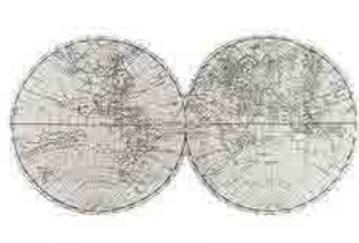
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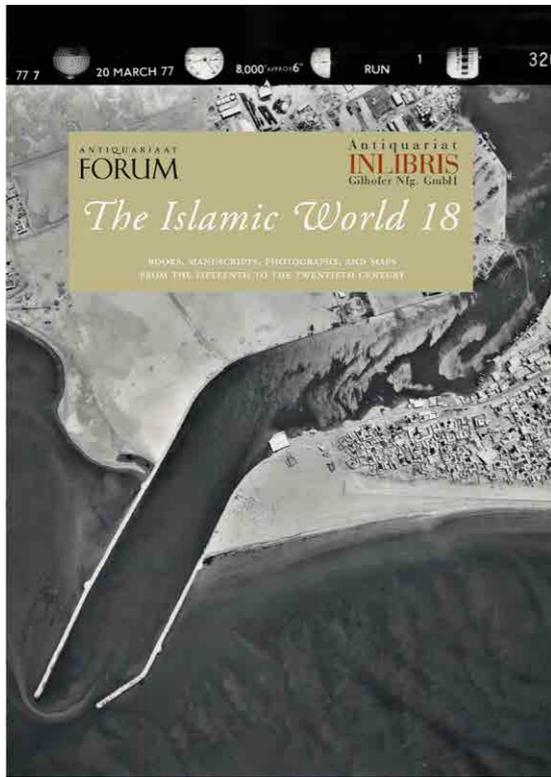
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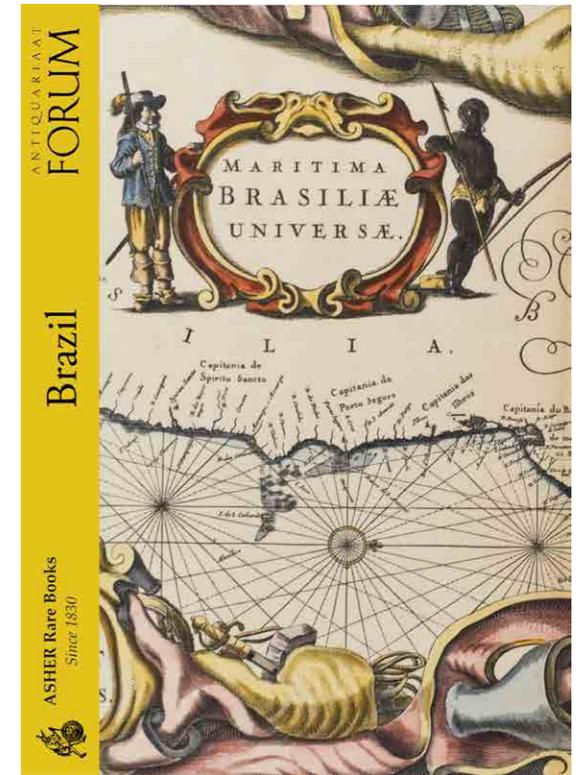


The Islamic World 18

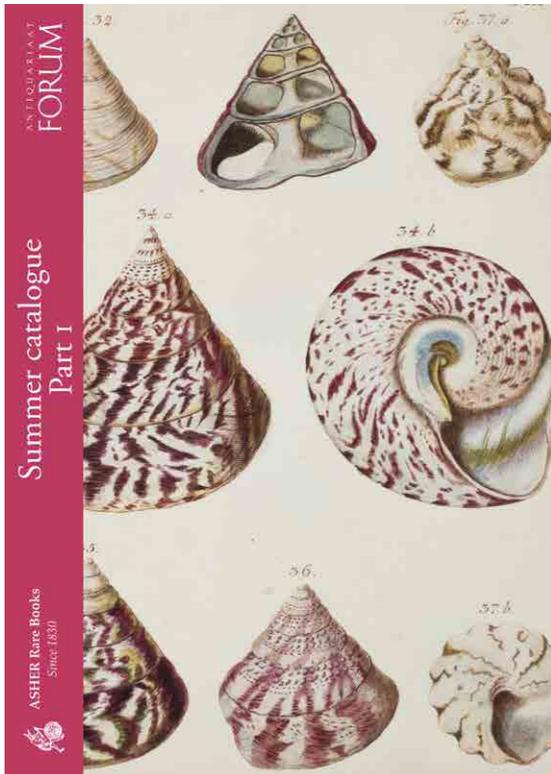
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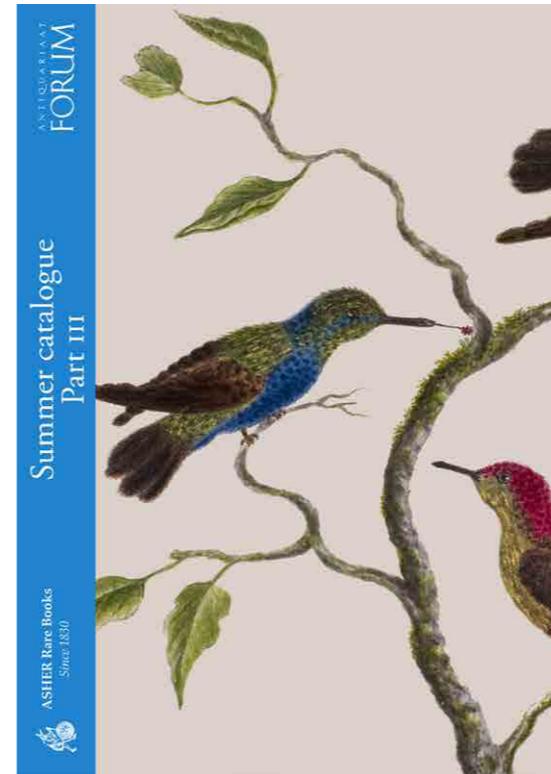
Brazil



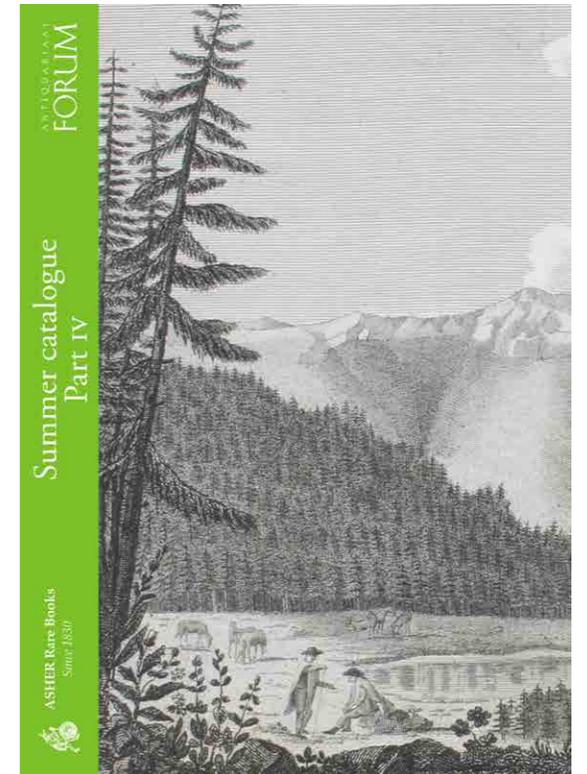
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