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Pope Clement XI's copies of three important works concerning the Armenian language

1. AGOP, Joannes (Yovhannès KONSTANDNOWPOLSECÍ). Puritas Haygica seu grammatica Armenica ...
Rome, Sacrae Congregationis de Propaganda Fide, 1675.

With:

(2) AGOP, Joannes. Grammatica Latina Armenice' explicata: ...

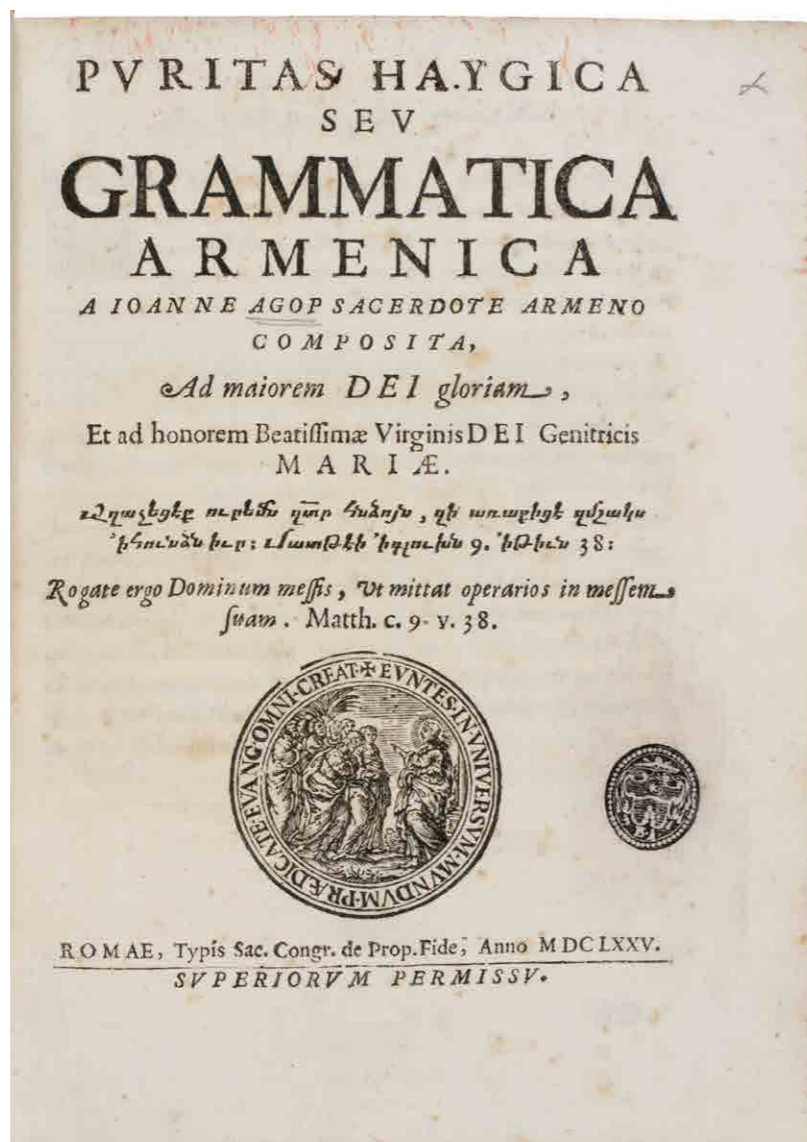
Rome, Propaganda Fide, 1675.

(3) AGOP, Joannes. Puritas lingue Armenicae ...

Rome, Propaganda Fide, 1674.

3 works in 1 volume. 4°. Contemporary sheepskin parchment.

€ 24 000



The first and only editions of three complementary manuals concerning the Armenian language and grammar, in matching format and layout, all three by the Armenian priest Johannes Agop (1635–1691) in Venice, born in Istanbul. They were printed and published by the Propaganda Fide in Rome, established in 1623 to promote the Catholic religion, primarily outside Europe. The Propaganda Fide established its own printing office in 1626 and stocked it with a wide variety of non-Latin printing types, many newly cut for them. Like many of their publications, the present ones were intended in part for missionaries working in the Ottoman Empire, the Caucasus and Iran, but also in part for Christians who lived in these regions. For that reason Agop wrote not only an Armenian grammar with the instructive text in Latin (ad 1), but also a Latin grammar with the instructive text in Armenian (ad 2) and a work entirely in Armenian on the “purity” of the Armenian language (ad 3). These linguistic publications by Agop still are important for the history of the Armenian language, being among the few on the subject published in the 17th century. With the armorial stamp of Cardinal Albani (1649–1721), from 1700 Pope Clement XI, on the title-page. A few quires toward the end of the Puritas linguae Armenicae are browned, but otherwise a very good copy, with only an occasional small marginal tear or very minor foxing. Three important and complementary sources for the Armenian language, formerly owned by Pope Clement XI.

[6], 246, [4]; 215, [1 blank]; 215, [1] pp. *Salmasian 89; www.armenology.net 1296 (♣ 19), 1298, 1295.*

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*Highly detailed wall map of Asia
and the Arabian peninsula,
from the collection of the Governor of Ceylon*

2. ARROWSMITH, Aaron. Asia.

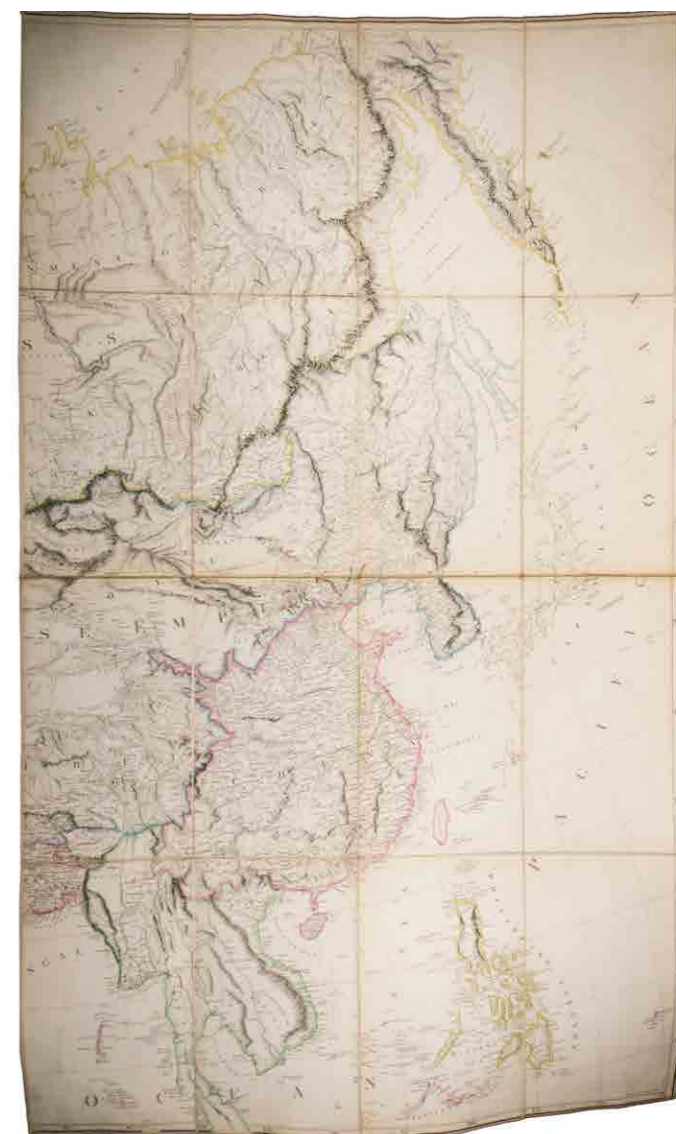
London, Aaron Arrowsmith, 1 January 1801. Engraved wall map, hand coloured in outline, on 4 sheets joined as 2 (measuring 124 × 147 cm in total) on a scale of ca. 1:6,490,880, with an elaborately decorated cartouche at the head left, a dedication below and the name of the engraver at the foot right (George Allen). Mounted on cloth and divided into 32 sections. Contemporary slipcase, covered with marbled paper and a manuscript title-label on front.

€ 7500

Large, highly detailed wall map of Asia and the Arabian peninsula, giving a view from the Ural Mountains and Black Sea, across to China, Japan and the Philippines, including India and Ceylon, but stopping just above Singapore and Indonesia. Arrowsmith was “easily the foremost cartographer of his time” (Tooley) and presents here a very accurate map of the continent, which shows significant improvement over previous ones. The map is dedicated to James Rennell, surveyor general of the East India Company and the father of Indian cartography.

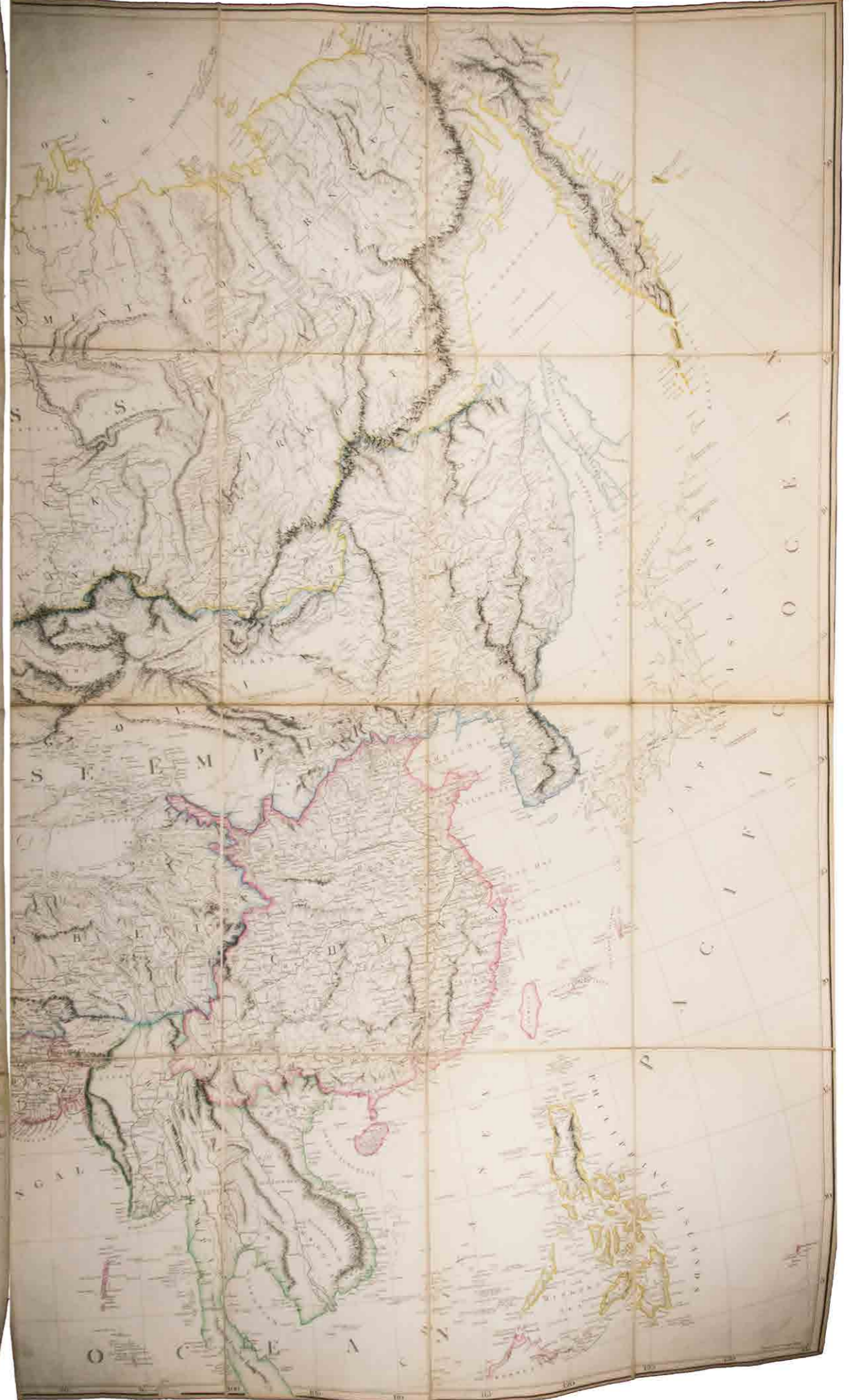
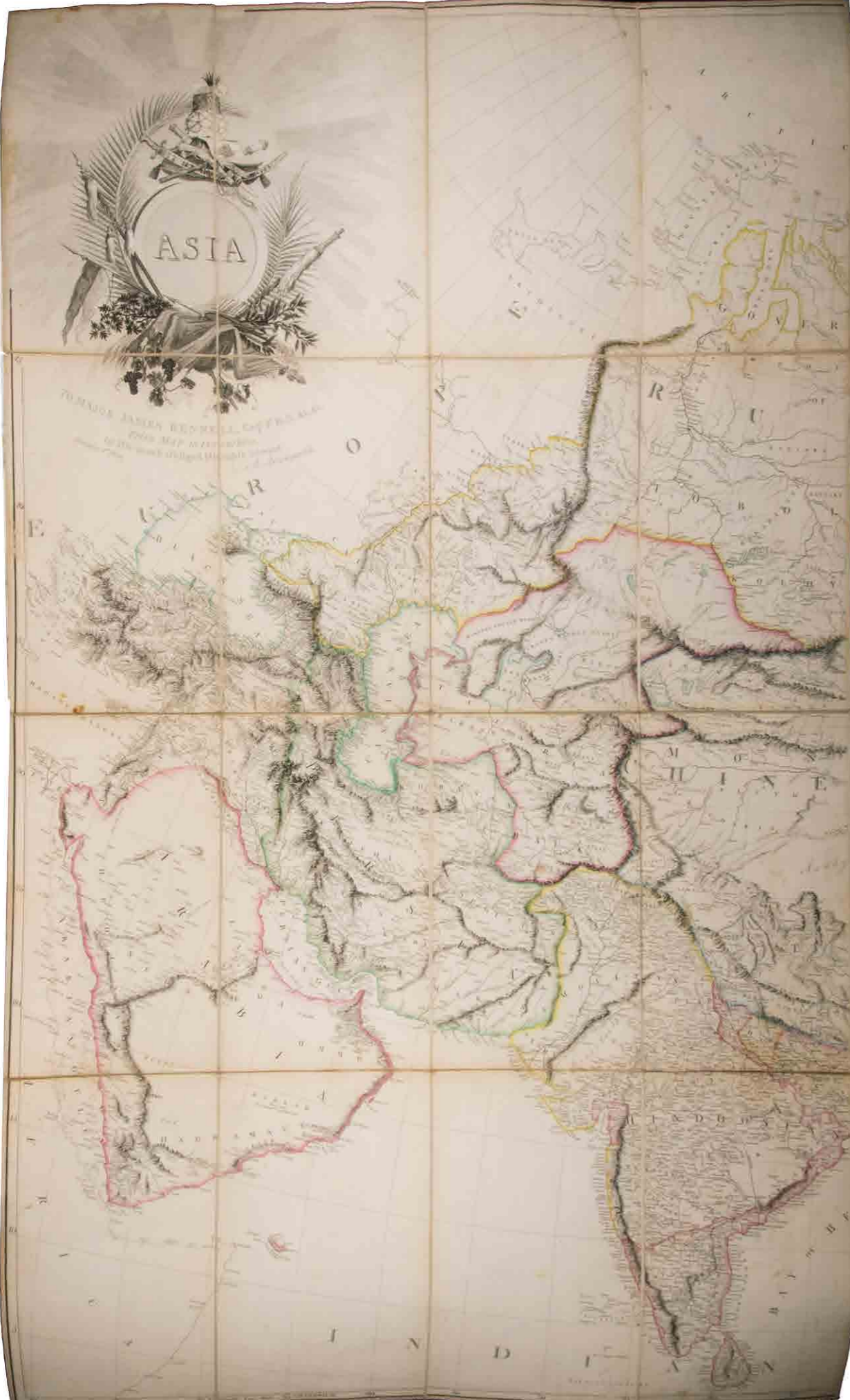
With an owner’s inscription of the army officer and colonial governor General Robert Brownrigg on the title-label mounted on the slipcase. Brownrigg (1759–1833) was appointed Governor of Ceylon in 1815 and brought the last part of Sri Lanka, the Kingdom of Kandy, under British rule. Only a few minor spots, but otherwise in very good condition.

David Rumsey 6907.001; not in Al Ankary; Al-Qasimi; for Arrowsmith: Tooley, p. 24; for Brownrigg: G.S. Powell, “Brownrigg, Sir Robert, first baronet (1759–1833)” in ODNB online. [📖](#) More information & photos on our website





TOMAS JAMES REDMILL, GEORGE III.
FROM MAPS DRAWN BY
OF THE MOST DISTINGUISHED MASTERS



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*One of the very first children's books ever published***3. BAÏF, Lazare de and [Charles ESTIENNE (editor)].** De re vestiaria libellus.

Paris, Roberto Stephani [=Robert Estienne], 1535. 8°. With a woodcut printer's device on the title-page. Early 18th-century gold-tooled (mottled) calf, red sprinkled edges, marbled endpapers. € 2500



Rare edition of one of the very first children's books ever printed. The work contains a description of textiles and ancient Roman dress, and was specifically meant for the entertainment and edification of children. This second, improved and enlarged edition was published shortly after the first. It is very rare on the market, as we have not been able to find other copies of this edition in sales records of the past 100 years.

The work is part of a series on Roman antiquities written by Lazare de Baïf (1496–1547) in the late 1520s. This is the first title in the series and discusses ancient Roman hats and shoes, carpets and rugs, and the colours of wool and other textiles, with French translations of many of the terms. De Baïf's work was edited and abridged by Charles Estienne (1505–1564), scholar, physician and younger brother of printer Robert Estienne (1503–1559). His work was a great success and at least 17 more editions followed between 1535 and 1543. De Baïf was a humanist, poet and wealthy diplomat. He was the French ambassador in Venice and Germany. He hired Charles Estienne as a Latin tutor for his son, Jean-Antoine de Baïf (1532–1589), who later became a poet. Estienne initially abridged De Baïf's works to provide simplified Latin readings for his student, but soon published it for the enjoyment of other children as well. He was an elegant writer of Latin verse, and is commended by poet Joachim du Bellay as having introduced a few valuable words into the French language.

The corners, edges and joints of the boards are scuffed, with some loss of material on the spine and at the corners, the hinge is broken at the front and partly at the back, but the boards are still attached. The title-page is slightly stained. Otherwise in good condition.

[2 blank], 68, [10], [4 blank] pp. *Adams B41; BM, Catalogue of French books, p. 39; Pettegree & Walsby 55622/2518; USTC 79709 (3 copies); cf. Schreiber, F., The Estiennes, 50 (other ed.).*

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Second part of the first ever series of children's books

4. **BAÏF, Lazare de and [Charles ESTIENNE (editor)].** De vasculis libellus ...

Paris, Roberti Stephani [Robert Estienne], (colophon: 13 October) 1543. 8°. With a woodcut printer's device on the title-page. Later blueish-grey paper over boards with the title printed in black on the spine. € 1750

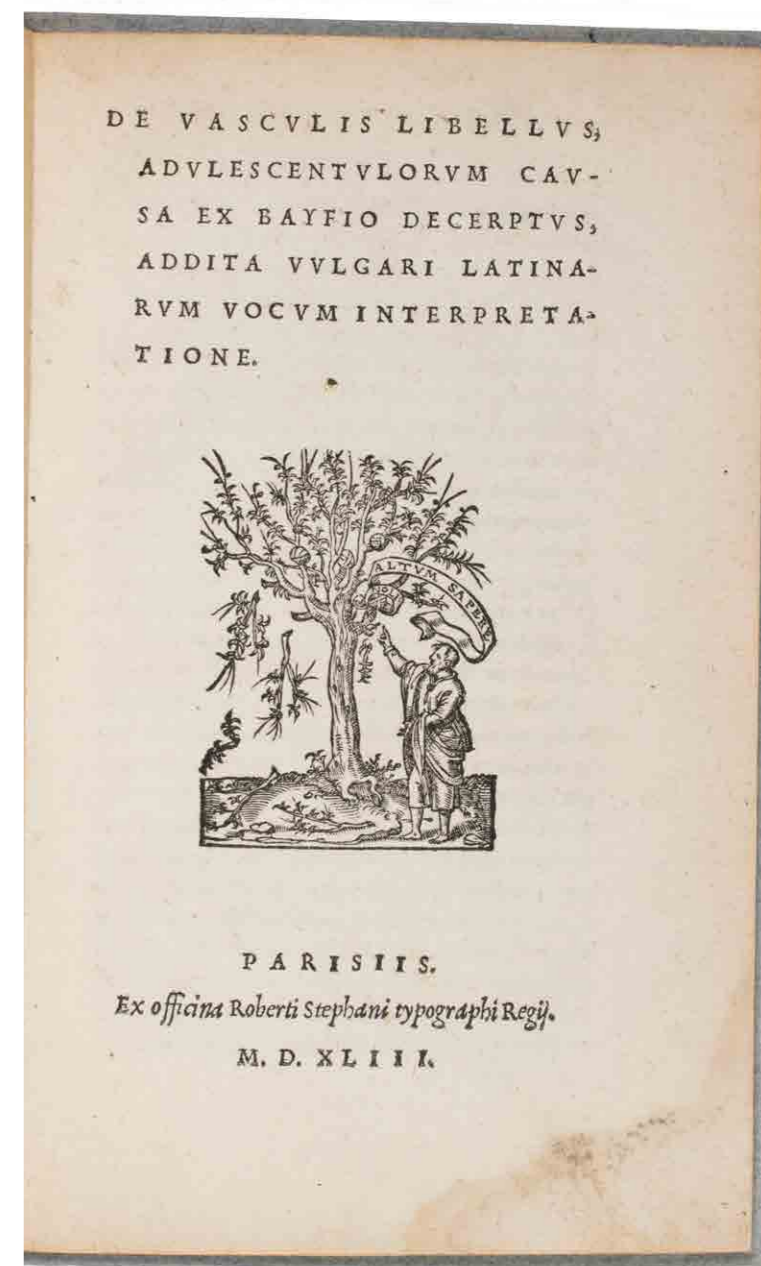
Second instalment of the first children's books series ever printed. The work contains a description of ancient Roman vessels, and was specifically printed for the entertainment and edification of children. This second edition by Estienne is very rare. It was not known to some of the early bibliographers and has not been on the market since 1947.

The work is part of a series on Roman antiquities written by Lazare de Baïf (1496–1547) around 1530. The present work is the second title in the three-part series. It discusses ancient Roman vessels, containers, dishes, vases and receptacles, complete with an index in alphabetical order at the end. De Baïf's work was edited and abridged by Charles Estienne (1505–1564), scholar, physician and younger brother of printer Robert Estienne (1503–1559). His work met great success and many editions of the different parts of the series were printed in the 1530s and 40s.

De Baïf was a humanist, poet and wealthy diplomat. He was the French ambassador in Venice and Germany. He hired Charles Estienne as a Latin tutor for his son, Jean-Antoine de Baïf (1532–1589), who later became a poet. Estienne initially abridged De Baïf's works to provide simplified Latin readings for his student, but soon published it for the enjoyment of other children as well. He was an elegant writer of Latin verse, and is commended by poet Joachim du Bellay as having introduced a few valuable words into the French language.

With a small water-stain in the outer corner of the leaves throughout, not affecting the text. Otherwise in very good condition.

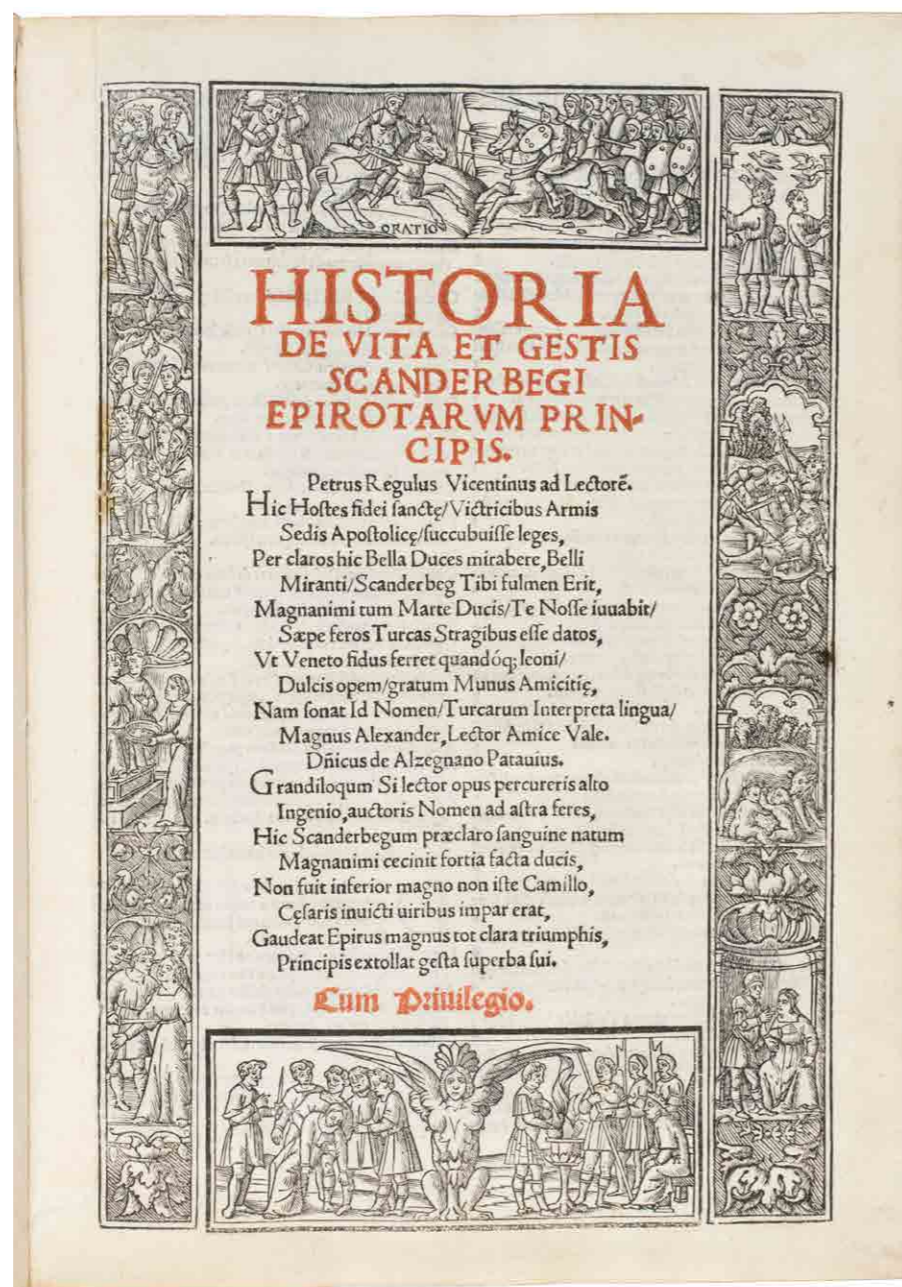
52, [3], [1 blank] pp. *Adams B58; Pettegree & Walsby 55639/2535; USTC 88431 (2 copies); WorldCat 1167140378, 165546844, 493360701, 643845533, 912652768, 1190942118 (17 copies); cf. Schreiber, F., The Estiennes, 51 (other ed.); this edition not in BM, Catalogue of French books; Renouard.* [👉 More information & photos on our website](#)



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

5. **BARLETI, Marin.** Historia de vita et gestis Scanderbegi Epirotarum principis.

[Colophon:] Rome, B[ernardino] V[eneta de' Vitali], [ca. 1520/22?]. Folio. With a full-page woodcut portrait of Skanderbeg (25.5 × 16.5 cm), a 4-piece woodcut frame on the title-page and II woodcut decorated initials from 5 series, many pictorial and the largest with a portrait. 17th-century Italian? sheepskin parchment. € 25 000



First edition of a famous biography of the national hero of Albania, Georg Kastriota or Castriota, known as Skanderbeg (1405–1468), by the only Albanian historian before the nineteenth century, Marin Barleti or Marinus Barletius (Shkodra ca. 1450–Rome 1512), an historian, author and priest from Shkodra. Skanderbeg became a national hero in Albania as the national leader in the struggle with and wars against the Ottoman Empire, fighting for Albanian independence. The book's Latin title refers to the region using the name of the ancient kingdom Epirus in what is now south Albania.

Skanderbeg was born into an Albanian noble family, but as a young boy in 1415 and again as a young man in 1423 he was sent as a hostage to the Ottoman Sultans, Murad I and II respectively, in Constantinople, where he converted to Islam and took the name Iskender (Skanderbeg is derived from that name). In the 1440's Murad II sent Skanderbeg with the Ottoman army to his native Albania. Once there, he left the Turkish army in November 1443 and abandoned the Sultan to become the leader – and hero – of the struggle for Albanian independence, rebelling against the Ottomans and leading a successful military campaign that expelled them from Albania. He managed to maintain Albania's independence for 25 years, but after his death the country fell back under Ottoman control. Barleti's work highlights Skanderbeg's influence on the political landscape of Albania, the Balkan peninsula and Europe. The double-headed eagle in the left woodcut of the frame on the title-page may allude to Skanderbeg's Castriota family coat of arms. Barleti's name does not appear on the title-page but does in the detailed table of contents and preface.

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The book includes a woodcut portrait of Skanderbeg and was published at Rome, the colophon noting that it was printed there by “B.V.”, meaning the Venetian printer Bernardino de’ Vitali, who appeared in at least four Roman imprints as well, though based primarily in Venice. The book gained widespread popularity throughout Europe and was translated into several languages, serving as the basis for other works about Scanderbeg’s life, such as Jacques de Lavardin’s *Histoire de Georges Castriot surnommé Scanderbeg, Roy d’Albanie*, published in France in 1576 and reprinted in numerous editions. Barleti’s work remains the basis for all research on Skanderbeg and for the Skanderbeg cult that played such an important role in the awakening of Albanian nationalism in the nineteenth and early twentieth centuries.

Barleti is best known for his present biography of Skanderbeg, but the date of its printing remains uncertain. Little is known of Barleti’s life: he was still living in Shkodra during its 1477–1478 siege by the Ottoman Empire. In 1479 he went to Italy to study history. In 1504 he published his history of the siege of Shkodra (*De obsidione Scodrensi*), printed in Venice by Bernardino de’ Vitali or Vitalibus, the “B.V.” named as printer at Rome in the colophon of the present biography: “Impressum Romae per B.V.”. De’ Vitali had set up in Venice by early 1495 and continued there to 1539. He had at least four Roman imprints, the present one undated and the others in 1507, 1508 and 1522, though he remained active in Venice during these years as well. The present book has usually been dated ca. 1508/10, but Norton argues that its printing materials suggest a date after 1515, perhaps in 1520 or 1522. The two USTC descriptions appear to describe a single edition and should probably be merged.

With a manuscript note on the front board “3971” in brown ink and a few marginal notes. With the bookplate of Jean Michel Cantacuzène (b. 1933), Romanian-born industrial chemist, professor and government advisor in France, on the front paste-down. The binding shows very slight signs of wear, internally only occasionally lightly stained without affecting the text. Overall in very good condition.

[4], CLIX, [1] ll. *Adams B216; EDIT16, CNCE 4233; Fan Stylian Noli, George Scanderbec (New York 1947); GW, III 409a; ISTC, ib00128800; Mortimer, Italian books I, 43 (illustrating the portrait); Norton, Italian printers 1501–1520, pp. 103–104 & 160; Petrovitch, Scanderbec (Georges Castriota), Essai de bibliogr. raisonnée (1881; repr. 1967), p. 3–5; Pellechet, 1848; Sander I, 780 and VI, pl. 794; Sinker, 214; USTC 997244 & 812332; WorldCat 645065473.*

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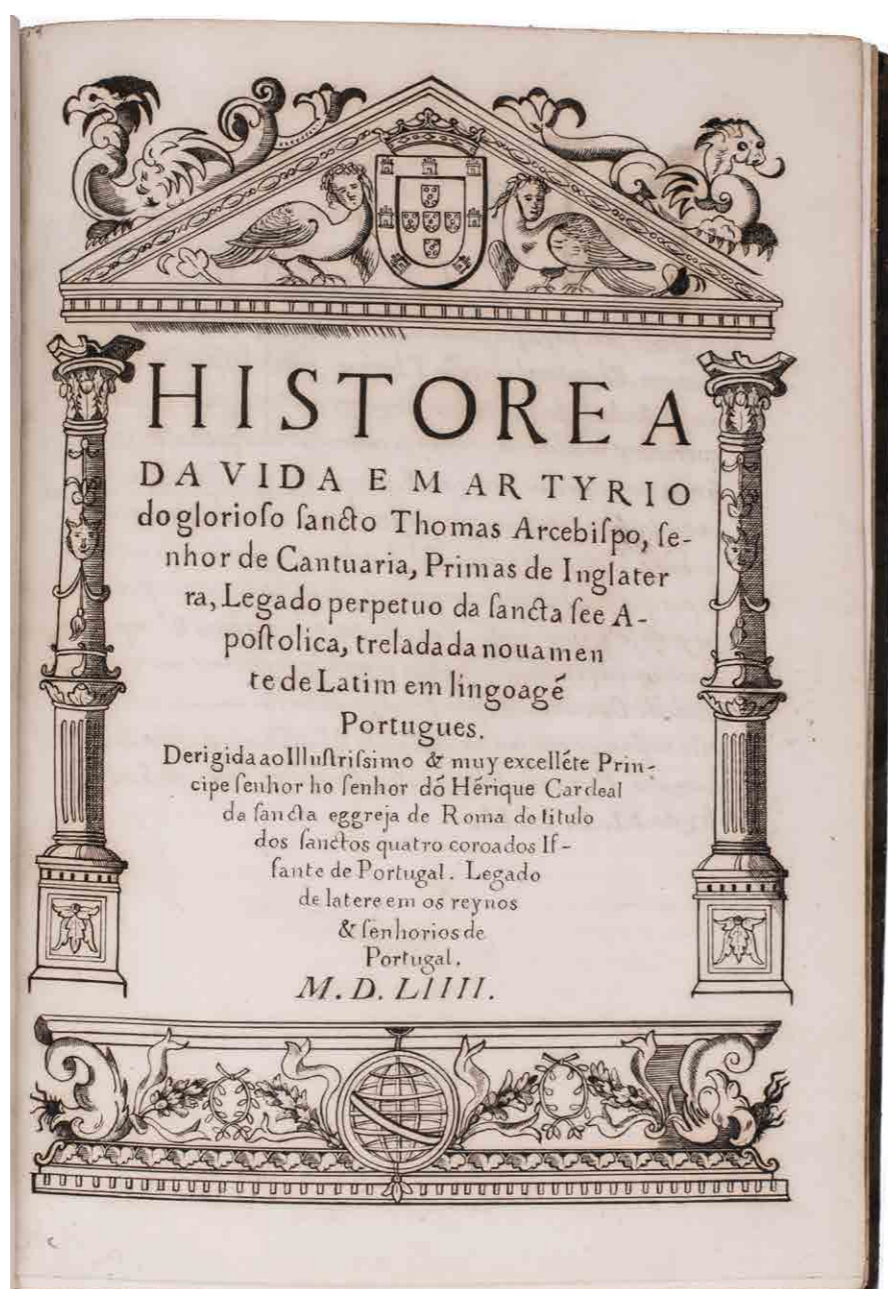
Religion & Devotion

Science & Technology

Azevedo-Samodães copy of the rare first Portuguese edition of a classic biography of Thomas à Becket

6. [BECKET, Thomas à (subject)]. [Diego Afonso de MIRANDA, translator]. *Historia da vida e martyrio do glorioso Sancto Thomas Arcebispo ...*

(Colophon:) Coimbra, João Alvarez, printer to the University, 12 November) 1554. 4°. With several woodcut decorated initials. With the 4 preliminary leaves in facsimile. 20th-century Portuguese tree calf, gold-tooled spine, red spine label, brown sprinkled edges, marbled endpapers. € 7500



Rare first and only Portuguese edition of a classic biography of Thomas à Becket (ca. 1118–1170), Archbishop of Canterbury. It is a free translation into Portuguese, probably by Diego Afonso de Miranda, of the Latin “quadrilogus”, a conflation of four biographies written by Becket’s contemporaries, which was the first biography of Becket to be printed, published in four books in 1495 (that edition added a supplementary fifth book containing documents and letters, not included in the present translation). The quadrilogus brings together information from four of the most important primary sources, written soon after Becket’s death by William of Canterbury (active 1170–1174), John of Salisbury (1120–1180), Herbert of Bosham (fl. 1162–1189) and Alan of Tewkesbury (d. 1202). There are two versions of the quadrilogus: the earlier one, compiled ca. 1198/99, was not published until 1682, while the present one, compiled ca. 1212/13 was first printed in 1495. The present is therefore confusingly known both as the “second quadrilogus” and as “quadrilogus I”.

From the library of the 19th-century Condes de Azevedo e de Samodães, renowned as “one of the best collections of Portuguese books” (Borba de Moraes), auctioned in 1921, with its ink stamp in the margin of Air and José dos Santos’s catalogue description inserted on a slip (formerly tipped onto the front endpaper). With the title-page in facsimile and the preliminaries in a neat manuscript facsimile. Binding slightly worn, head and foot of spine slightly damaged, some browning and water stains, some repaired flaws, tears or wormholes affecting the text.

[8], “CCCCI” [= 303], [1 blank], [20] pp. *Adams B439; José dos Santos, Catálogo da importante e preciosíssima livraria que pertenceu aos notáveis escritores e bibliófilos Condes de Azevedo e de Samodães, pp. 10–11; Suarez & Woudhuysen, eds., The book: a global history (2013), p. 410; USTC 340817 (7 copies); Wilkinson, Iberian books, 18342 (same 7 copies); cf. Borba de Moraes, p. 973.*

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Wonderful and very rare nautical atlas for the Mediterranean

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


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

Fine example of this exceptionally rare nautical work depicting in detail the Mediterranean, which was a standard reference for French sailors in the region. The four charts are very crisp and clear, and together show every part of the Mediterranean Sea and the coasts of the countries that border it. Maps by François Berthelot (dates unknown) are very scarce, both on the market and in libraries, possibly due to the practical purpose they served. The present collection can only be found in the library of the UC Berkeley. The first chart is called *Nouvelle carte de partie des cotes de terre Ferme et isles situees sur l’ocean*, and shows the entrance to the Mediterranean, with the coasts of Spain, Portugal, France, the United Kingdom, and the north-west coast of the African continent, with the Azores, Madeira, and the Canary Islands. The second and third chart together form one large chart, titled *Carte des Cotes de la Mediterranée*. They show the east and west side of the Mediterranean sea respectively. The final chart is called *Carte de l’archipel* and shows the Aegean Sea, the part of the Mediterranean between Greece and Turkey, and the numerous islands in that region, in more detail.

The collection of charts was first published in 1693, and continued to be updated and issued until the 1750s. Many of the editions are undated, but can be dated due to variations in the cartouche. The present collections was likely published in the 1720s. Berthelot was a French cartographer, hydrographer, and professor, according to the cartouche of one of the charts. He was one of a group of cartographers who created accurate and reliable maps of the Mediterranean at the end of the 17th and beginning of the 18th century. Berthelot also published a book on sailing in 1691.

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

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

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CARTE
des Côtes de la Méditerranée
PRESENTÉE

à Messieurs les Maîtres, Eschevins et Deputés
du Commerce de Marseille
Par leur très humble Secrétaire Benoit Lespy, Secrétaire
d'Hydrographie entrepris par le Roy et de la Ville
& Doyen des Bourgeois de Marseille sur le Port

Longue de France et d'Angleterre en un degré
Longue de Hollande en un degré
Longue de Espagne en un degré
Longue de Italie en un degré

E S P A G N E

Andalousie Grenade Murcie

DÉTROIT DE GIBRALTAR

B A R

Provence

Langue doc

Catalogne

SARDAGNE

DAI MATIE

SICILE

B A R

Noms de quelques Ports et Isles scritees entre
le Meridien de Gibraltar et celui de Cephalonie

- | | | | |
|---|---------|----|-----------|
| A | L'Alone | 11 | L'Arbonne |
| B | Bolcan | 12 | L'Arbonne |
| C | L'Alone | 13 | L'Arbonne |
| D | Plauer | 14 | L'Arbonne |
| E | L'Alone | 15 | L'Arbonne |
| F | L'Alone | 16 | L'Arbonne |
| G | L'Alone | 17 | L'Arbonne |
| H | L'Alone | 18 | L'Arbonne |
| I | L'Alone | 19 | L'Arbonne |
| J | L'Alone | 20 | L'Arbonne |
| K | L'Alone | 21 | L'Arbonne |
| L | L'Alone | 22 | L'Arbonne |
| M | L'Alone | 23 | L'Arbonne |
| N | L'Alone | 24 | L'Arbonne |
| O | L'Alone | 25 | L'Arbonne |
| P | L'Alone | 26 | L'Arbonne |
| Q | L'Alone | 27 | L'Arbonne |
| R | L'Alone | 28 | L'Arbonne |
| S | L'Alone | 29 | L'Arbonne |
| T | L'Alone | 30 | L'Arbonne |
| U | L'Alone | 31 | L'Arbonne |
| V | L'Alone | 32 | L'Arbonne |
| X | L'Alone | 33 | L'Arbonne |
| Y | L'Alone | 34 | L'Arbonne |
| Z | L'Alone | 35 | L'Arbonne |
| A | L'Alone | 36 | L'Arbonne |

Les Cartes Marines sont comme des Guides
qui indiquent les Routes ou Chemins que
l'on doit suivre on ne sauroit prendre trop de
soin pour les rendre fidelles au moins autant
qu'il se peut c'est dans cette consideration que
j'ay corrigé cette Carte de la Méditerranée en ce
qu'elle avoit de plus defectueux et comme j'ay
pris le soin de la rendre plus parfaite je prie
ceux qui y trouveront quelque défaut de vouloir
bien me communiquer leurs remarques

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India, Burma, & Switzerland drawn & described by an English lieutenant in 67 sketches

8. BLACKWELL, Thomas Eden. [Sketchbook containing several sketches of India, Burma and Switzerland ...].

[Various places, ca. 1826–1830]. Oblong 4°. With 66 sketches in pen & ink and pencil, mostly signed by Blackwell, mounted and bound in, with manuscript captions. There is also 1 print (ca. 1795/1800?) drawn by Singey Bey and engraved by Thomas Medland. Half black morocco, black decorated paper sides, gold-tooled ornaments on spine. € 18 000

Sketchbook by the English lieutenant Thomas Eden Blackwell (1803?–1845), showing views of India, Burma and Switzerland, made in the years 1826–1830, when India, which is the subject of about 30 of the sketches, and parts of Burma (nowadays Myanmar) were British colonies. The sketches, most signed and dated by Blackwell, are mounted on album leaves and accompanied by manuscript captions and descriptions, also by Blackwell and sometimes by a later hand. These descriptions explain the sketches in more detail. Some of these remarks are general or contain interesting facts, while others are very personal or describe an event that happened during Blackwell's time as officer. As noted, most of the sketches concern India. Blackwell drew some panoramic views and buildings, but he pays particular attention to the Indian culture in his sketches of India and the accompanying explanations. He sketched Indian inhabitants, animals and scenes representing the everyday life of Indian people. For Burma (now Myanmar), for which not very many sketches were made, Blackwell made only a few sketches, but focused mostly on the coasts and the city of Ragoon's wharfs. The only exception is a sketch of the so-called great bell in Ragoon, which is representative for all the bells in Burma, which are often located near celestial buildings. The album also includes two views of Tobago in the West Indies.

Another large part of the sketchbook consists of sketches of Swiss landscapes and panoramas, especially of the region surrounding the Swiss city of Basel. This sketchbook, nearly a personal dairy of Lieutenant Blackwell, contains sketches outlining a variety of subjects. He gives us an insight into Indian habits, animals and inhabitants, in the breeding of Arabian horses, shows us Swiss and Burmese landscapes and also Indian architecture and culture. With his refined drawings, Blackwell offers the reader an interesting historical artefact that gives an insight into the life of an English officer in the first half of the 19th century and the cultures he encountered, including his remarks upon them.

With an owner's inscription on the front paste-down; "Lieut. Blackwell 13th Light Infantry. Indian, Burmese and Swiss Sketches". Binding a little worn, one quire loose, some occasional spots and somewhat browned, but not affecting the drawings. Otherwise in good condition.

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



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First edition of Blaeu's atlas of Scotland and Ireland, beautifully coloured and highlighted with gold

9. BLAEU, Joan. Vyfde stuck der aerdrycksbeschryving, welck vervat Schotlandt en Yrlandt.

Amsterdam, Joan Blaeu, 1654. Atlas 2° (57.5 × 39.5 cm). With engraved architectural title-page with the arms of Scotland filling the top half, elaborately crested, supported by unicorns with flags and still with the old Stuart royalist motto, and 55 engraved maps (54 double-page and 1 of the Irish County Caterlogh, full-page), often richly adorned with additional cartouches with regional scenes, but most often with coats of arms from the region. Numerous woodcut tailpieces and decorated initial letters. The title-page and all maps, including the cartouches, scenes and coats of arms, beautifully coloured by hand and highlighted with gold. All maps in their first states, without added ships or compass roses. 17th-century Dutch gold-tooled vellum. € 24 000

First edition, in Dutch, of the first national atlas of Scotland, far more accurate than any previously published, complete with the atlas of Ireland, the whole beautifully executed by Blaeu's printing office and with the engraved title-page, maps, and the cartouches, pictorial scenes and coats of arms in the maps coloured by a contemporary hand and highlighted with gold. The maps are coloured in outline, but with cities, forests, mountain ranges, etc. also coloured. It was published both separately and (as in the present copy) as the 5th volume of the 9-volume Dutch edition of Blaeu's *Atlas major* or *Grooten atlas*.

Willem Jansz. Blaeu initiated work on a Scottish atlas ca. 1631, based at first on manuscript maps made by Timothy Pont ca. 1596–1600, but it was set aside. Blaeu died in 1638 and his son Joan returned to the project, gaining the patronage of King Charles I of England in 1641. King Charles enlisted the Scottish geographer Robert Gordon, near Aberdeen, who carried out new surveys to correct and supplement Pont's maps. The English Civil War delayed work further. King Charles was beheaded in 1649, so when the atlas finally appeared in 1654 (in Latin, French, Dutch, German and Spanish editions) it bore a privilege from (among others) Oliver Cromwell. It was the second volume to be completed (after France) of what was to become Blaeu's most famous atlas ("the greatest and finest atlas ever published": De la Fontaine Verwey), the Dutch edition completed in 1665. The title in the letterpress slip on the engraved title-page and the volume number on the spine show that the present copy was included as part of the *Grooten atlas*, but both the states of the maps and the variant readings in the letterpress text show the versions noted by Van der Krogt in the earliest copies, issued separately, confirming the title-page date 1654.

In good condition, with a few leaves browned, a few creased, and occasional minor water stains or foxing. The first atlas of Scotland and Ireland, splendidly produced by Joan Blaeu.

[8], 189, [1 blank], 70, [1, 1 blank] pp. *Koeman & V.d. Krogt* 2:621.5 (2:421Qa with different title-slip); cf. *H. de la Fontaine Verwey, "De glorie van de Blaeu-Atlas", in: Uit de Wereld van het Boek III, pp. 195 ff.*

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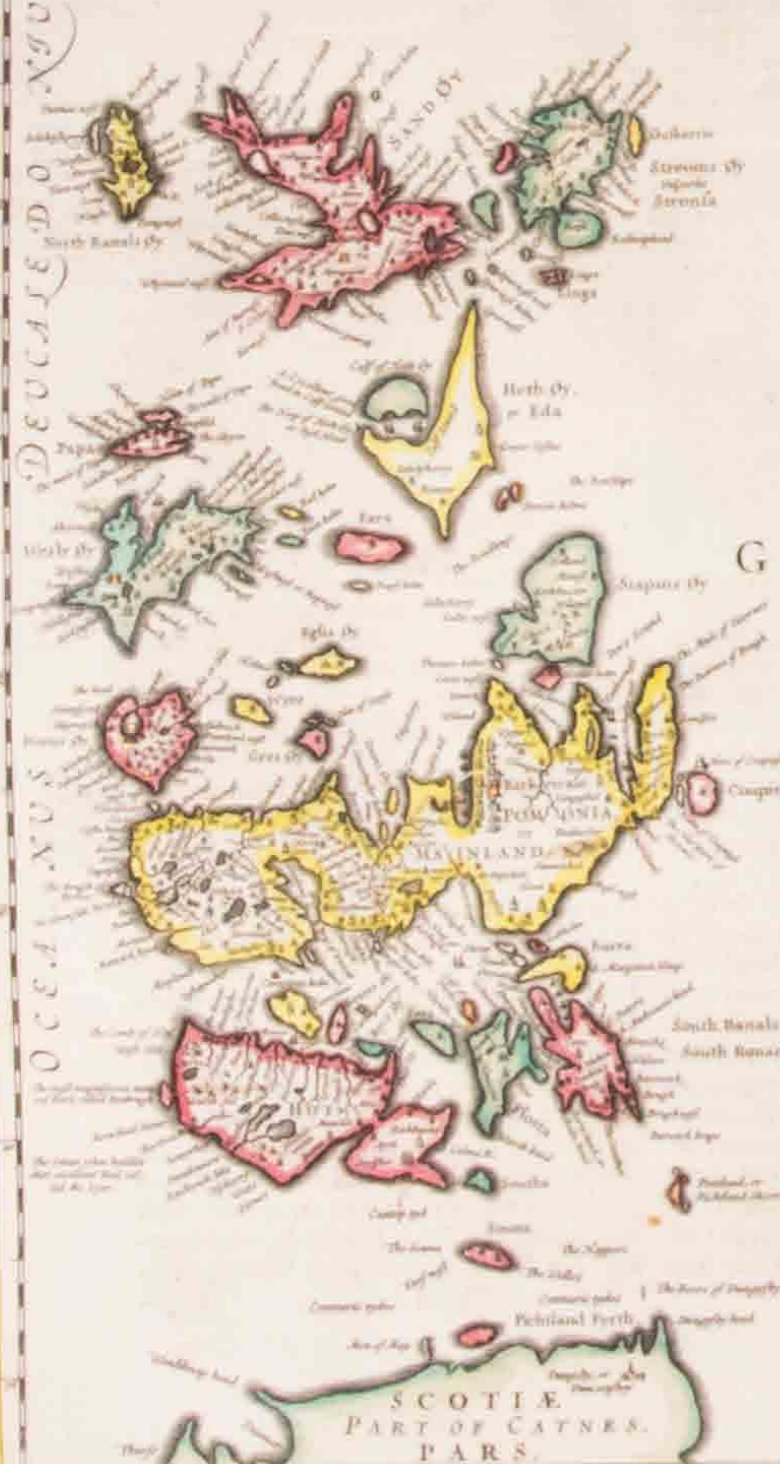


ORCADVM et SCHE TLANDIÆ
INSVLARVM accuratissima descriptio.



ORCADES.

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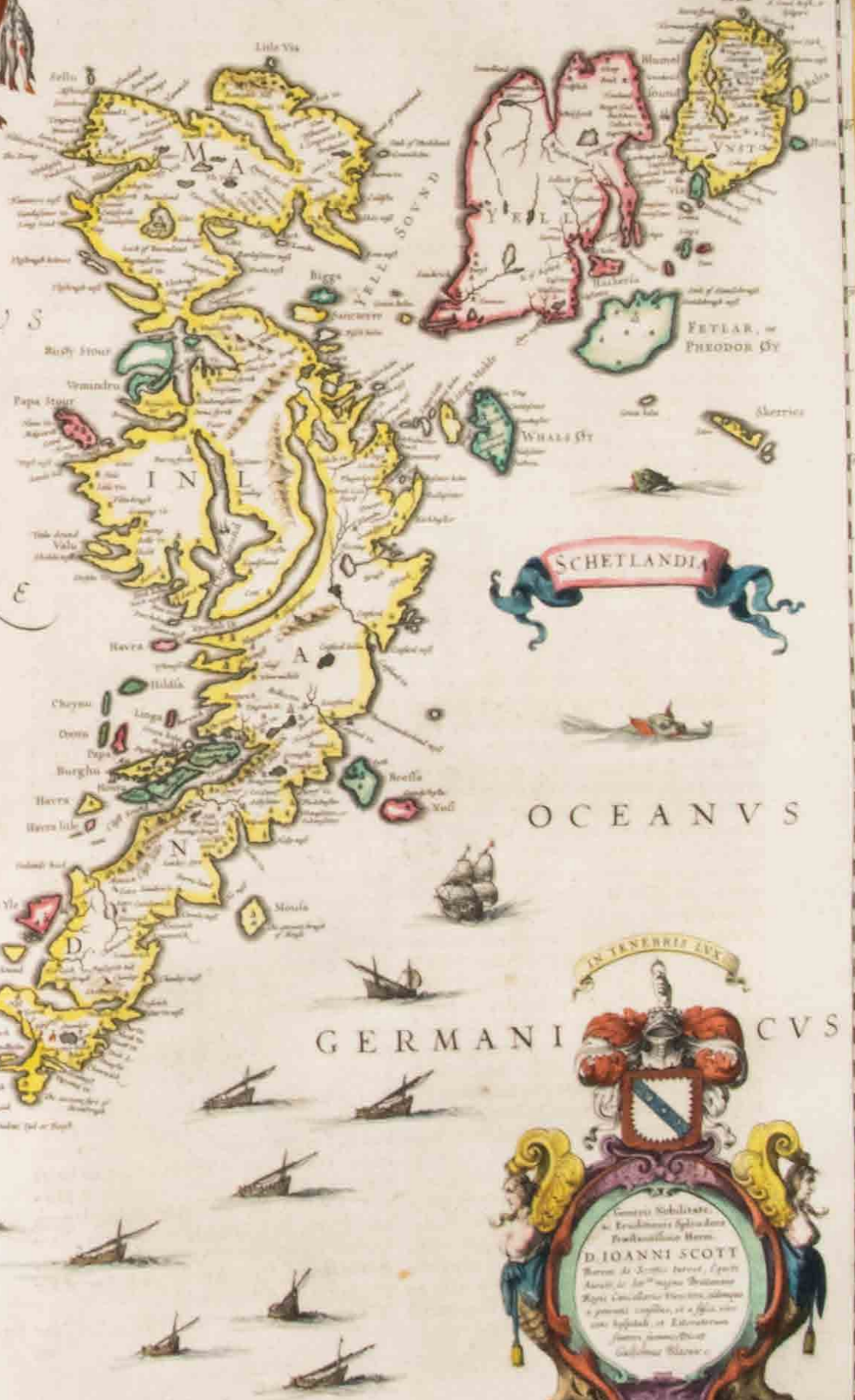
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SCHE TLANDIÆ

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Circa hæc insulas Hollandi quædam magnam hibernicam equam præstant, et per totam Europam distrahunt.

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

10. BLAEU, Joan. Grooten atlas, oft werelt-beschryving, in welcke 't aerdryck, de zee, en hemel, wort verthoont en beschreven.

Amsterdam, Joan Blaeu, 1664–1665. 9 volumes. Imperial 2° (55.5 × 36.5 cm). With 9 engraved title-pages, an engraved frontispiece and 610 engraved maps, views, plans, etc., mostly double-page (53.5 × 64 cm, plate size ca. 42 × 53 cm), 7 larger folding, a few single-page and a few smaller, many including additional inset maps, plans and views, and decorated with coats of arms, human & mythological figures, animals, produce, etc. With the engraved title-pages, frontispiece, other engravings (except for the compass rose and 2 inscriptions), woodcut devices on 4 title-pages and 1 woodcut initial coloured by a contemporary hand (the maps mostly in outline but with their decorations fully coloured) and some (mostly the engraved title-pages) with extensive use of gold. Contemporary gold-tooled vellum.

First and only Dutch edition of Joan Blaeu's great terrestrial atlas, often considered the greatest atlas of all time, with 610 engraved maps, views, etc., mostly double-page and all coloured by a contemporary hand. Many maps include inset plans and views and coats of arms. Blaeu first published his great atlas in Latin as *Atlas maior* in 1662, but the Dutch edition includes a few maps more than the Latin or French editions. The atlases produced by the Blaeus, especially Willem Jansz (1571–1638) and his son Joan (1598/99–1673) are justly famous for the accuracy, originality and beauty of their maps and for the technical quality of their engraving and printing. The Blaeus had close ties with the VOC (Dutch East India Company) and Joan was appointed examiner of their navigators in 1658, giving him access to all the latest surveys and other topographic information the VOC brought back from their voyages throughout the world. The Italian Jesuit Martino Martini (1614–1661), who had lived in China from 1640 to 1651 and was to return in 1658, compiled the atlas of China, printed and published by Joan Blaeu in 1655, the first major atlas of China published in Europe. It remained the most detailed European source for the geography of the Far East far into the 18th century. Although the atlas contains no indication of provenance, it came from a Dutch noble family and has been in the family since the 18th century. With occasional browning, mostly limited to parts of volume 4, a marginal water stain at the head of the first few quires of volume 9, an occasional small scuff mark, an occasional marginal tear and an occasional small worm hole (mostly marginal), some restored. One map has the outside



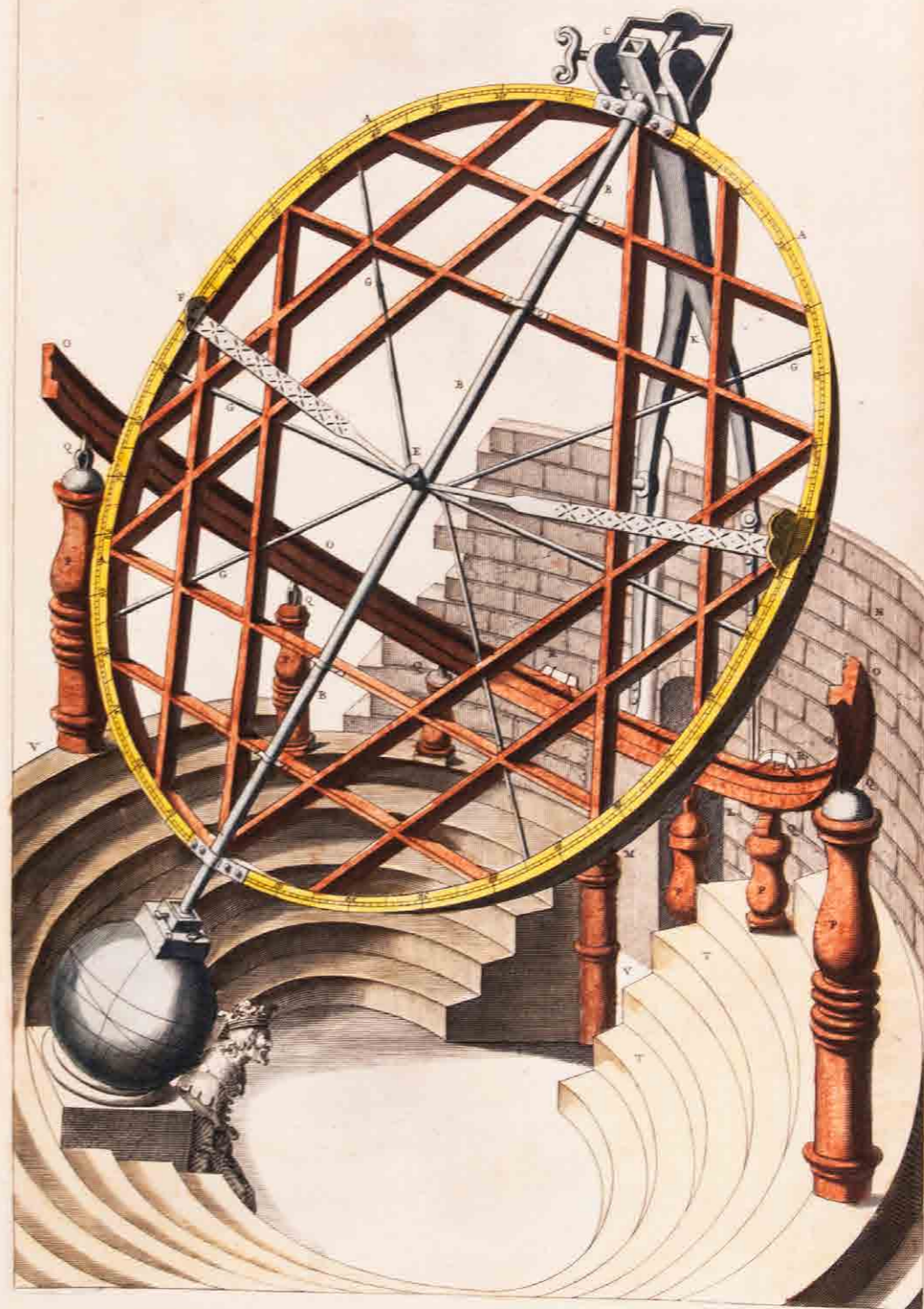
edge of the left border shaved and a few are slightly dirty or tattered in the outer few millimetres of the margin along one edge. But the atlas is generally in very good condition, most maps and text leaves fine, and the colouring is still bright and clear. The gold tooling is slightly rubbed and there are one or two minor stains on the boards, but the binding is also generally very good. Blaeu's stunning great atlas, with about 610 maps, plans and views, mostly double-page, coloured by a contemporary hand.

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

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Fountains by the city architect of Nuremberg

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

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

First Latin edition of *Die Lustreiche Bau- und Wasser-Kunst*, a richly illustrated text book on hydraulic engineering in architecture by the German engineer and architect to the city of Nuremberg, George Andreas Böckler, who lived and worked in the second half of the 17th century. The work is divided into four parts, the fifth part on title relating to the rich illustration.

The first part treats the technical side of hydraulic engineering in fountains, with numerous explanatory figures on 4 plates. The second and third part treat fountain architecture, with respectively 71 illustrations on 44 plates, and 120 illustrations on 116 plates, showing all kinds of more or less elaborately designed fountains and water freezes. The fourth part then is devoted to designing fountains within the larger plans of garden architecture, with views of houses and gardens, several with a garden-plan added, on 36 full-page engraved plates. Fine copy of a famous work, showing only a few slight traces of use.

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

Beautifully illustrated manuscript showing the displays in the Royal Armouries in the Tower of London in the early 19th century

12. [BRITISH ARMOUR – TOWER OF LONDON – DUTCH MANUSCRIPT]. Beschrijving van de paarden wapenzaal in de Tower te London.

[The Netherlands, second quarter of the 19th century]. Ca. 21.5 × 17 cm. With 12 large hand-coloured ink drawings of knights on horseback, and a smaller ink drawing of knights in battle on the title-page. Contemporary green paper, over brown cloth, with a calligraphed title on the front in a baroque style floral frame, and a drawing of a knight on horseback on the back board within the same floral frame, blue speckled edges. € 3500

Remarkable manuscript with beautiful illustrations and descriptions of the displays in the Royal Armouries in the Tower of London. As the armoury was engulfed by a large fire in 1841, the largest in the history of the Tower of London, some of the depicted armour has been destroyed, making the present manuscript a unique source on these objects. The work shows the armour of various British



kings and nobles, including that of Kings Edward I and VI, Henry VI, VII and VIII, James II and V, and military officer Horace Vere. They are all on horseback, which is how the armour was displayed in the Tower of London at the time. The illustrations are beautifully hand coloured, which gives a good impression of how the armour must have looked. The included text describes the objects and gives extensive background information on the kings and nobles they belonged to. The Royal Armouries in the Tower of London is one of the oldest museum exhibitions in the world. One of the earliest recorded visitors was in 1498, when entry was only by special permission. The visitors in the 16th century who wrote about their experience, often called the display “disorderly”, suggesting that little attention was paid to presentation at this time. This changed when the Stuarts reclaimed the throne in 1660. Two permanent, public displays were set up, to encourage visitors to marvel at the splendour of the British monarchy. One of the displays was called “The Line of Kings”, which placed figures wearing the armour of former British kings on life-sized wooden horses. In 1825, The Line of Kings was relocated into a new building against the south side of the White Tower, where it stayed until the fire of 1841. The present manuscript describes this display during this time period.

The edges, corners and hinges of the boards are somewhat scuffed, with some loss of paper on the spine, showing the brown cloth underneath. With very mild foxing on some of the leaves. Otherwise in good condition.

[1], [1 blank], 105 pp. Cf. *Nederlandsch magazijn, ter verspreiding van algemeene en nuttige kundigheden*, 1843, p. 224. [👉](#) More information & photos on our website

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

13. BÜNTING, Heinrich and Matthias HASAERT. *Itinerarium Sacrae Scripturae*, das ist Ein Reisebuch uber die gantze Heilige Schrift ...

Including:

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

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

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

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

Including:

Das ander Theil Braunschweigischen Chronica, gehet auff das Land Lüneburg

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

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

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

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

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



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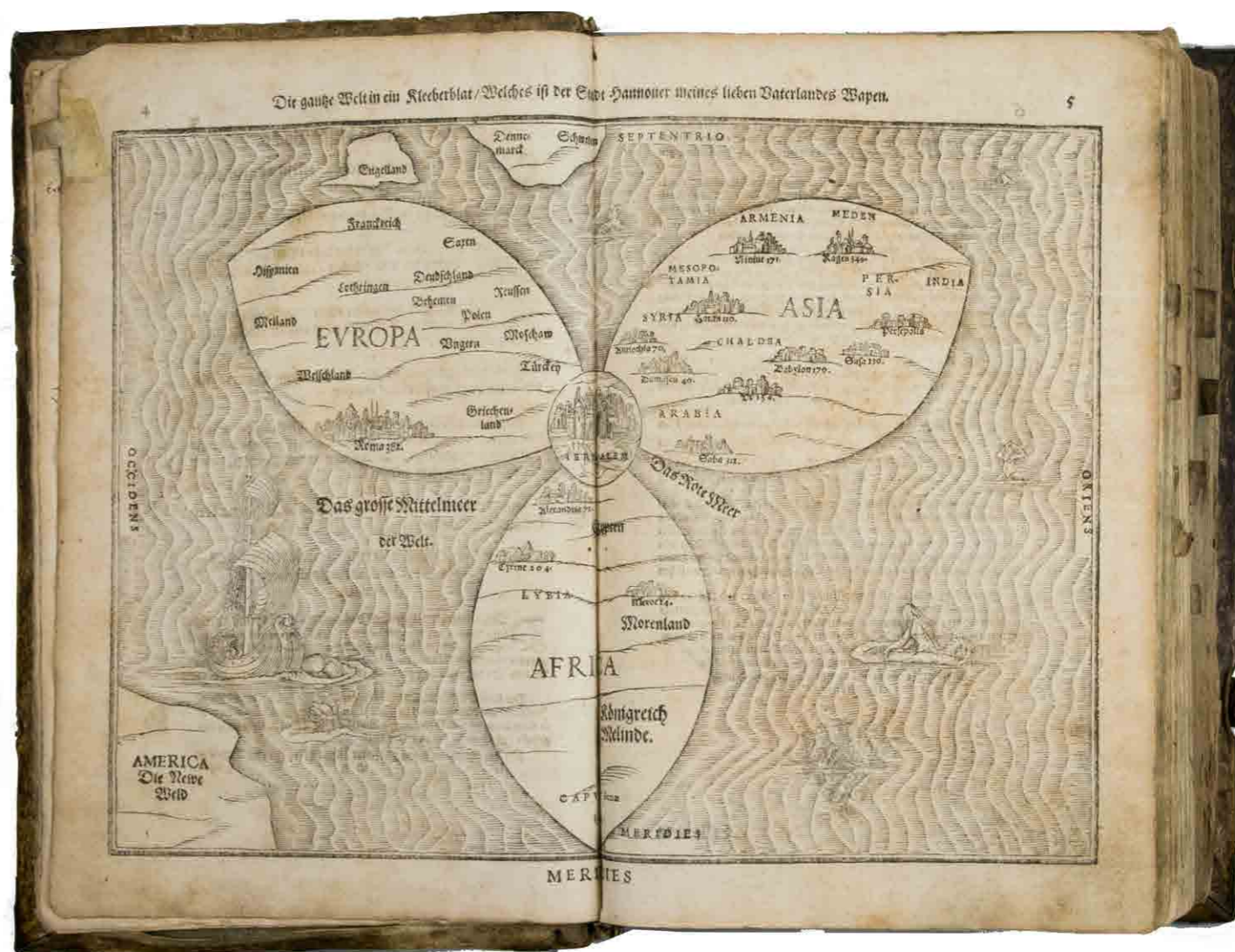
It is here bound with the first edition of Bunting's complementary *Chronica*, a chronical of his native region made to accompany the present third edition of his *Itinerarium*. These editions therefore brought Bunting's work largely to its definitive form. Both proved extremely popular, and most later editions were produced as matching sets of the *Itinerarium* and *Chronica*, which appeared in almost 80 editions (in seven languages) into the 18th century. "However much a work of the study, this book [the *Itinerarium*] could be easily taken and read as a travel book. Bunting, although he had never actually visited Palestine, produced an original work by recasting sacred scripture into a Reissbuch" (Noonan); "the most complete summary of the knowledge of that day concerning the geography of the biblical events" (Van der Heijden, p. 55). The *Chronica*, matching in format and produced by the same printer and publisher at the same time, contains a wealth of historical, military, heraldic and genealogical information, beautifully illustrated with finely detailed woodcuts, with a special emphasis on the regions around Braunschweig and Lüneburg in Lower Saxony.

The contemporary binding of the present copy is spectacular and remarkable, almost certainly produced in Saxony and possibly by Nikolaus Müller in Wittenberg, where Bunting studied. It gives the date of the binding itself (the year after publication), the initials of the owner who commissioned it, and shows a rare pair of dated panel stamps (portraits of Luther and Melanchthon, both 1556), and one of the three rolls is dated 1563. The "1581" and "1582" versions of the *Itinerarium* published in Helmsted also seem likely to be issues of a single edition. If so the present *Itinerarium* is the third edition, after 1581/82 Helmsted and 1583 Wolfenbüttel.

With the unidentified initials AP of the first owner on the 1586 binding, a 1681 owner's inscription. Also with an early drawing in the margin of the *Chronica* LI. The binding shows some minor abrasions, mostly on the back board, but the panel stamps and tooling are generally well-preserved. A rare and important set of Bunting's *Itinerarium*, the first edition to be accompanied by the *Chronica*, together in contemporary (1586), richly blind-tooled pigskin with Luther and Melanchthon panel stamps (1556).

Ad 1: [16], "141" [= 242], [18]; [6], 110, [9] [3 blank]; [6], "34" [= 33], [1 blank] pp.; ad 2: [14], "150" [= 151], [1 blank]; "46" [= 47]. [1 blank]; [1], 47–82, [1 blank]; [1], "82"–"113" [= 83–109] ll. Ad 1: BMC STC German, p. 164; H.A.M. van der Heijden, "Heinrich Bunting's *Itinerarium* ...", in: *Quaerendo*, 28 (1998), pp. 49–71, no. 7 (3 copies); *Index Aureliensis* 5 (1964); USTC 668397 (3 copies, incl. 1 in Van der Heijden); VD 16, ZV2668 (same 3 copies as USTC); cf. Adams B3156 (1597 Magdeburg ed.); for the maps: Laor, *Maps of the Holy Land 139–146*, 968 (maps in various eds., 1582–1648); not in Karrow; for the author and text: F.T. Noonan, *The road to Jerusalem: pilgrimage and travel in the age of discovery* (2007), pp. 158–160. Ad 2: BMC STC German, p. 164; USTC 616928 (8 copies, vol. 2 dated 1584) & 616927 (6 copies, with vols. 2 & 3 dated 1584); VDI6, B9152 (same 8 copies) & B9151 (same 6 copies); cf. Adams B3156 (1597 Magdeburg ed.). For the panel stamps: Einbanddatenbank p000339 & p000338; Weale, *Bookbindings and rubbings...* (1894), rubbings 760 & 761.

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First German/Latin edition of Catesby's influential "Natural History of Carolina, Florida and the Bahama Islands", richly illustrated and hand-coloured

14. CATESBY, Mark, Nicolaus Friederich EISENBERGER and Georg LICHTENSTEGER. Piscium serpentum insectorum aliorumque nonnullorum animalium nec non plantarum quarundam imagines ... | Die Abbildungen verschiedener Fische, Schlangen, Insecten, einiger andern Thiere, und Pflanzen...

Nürnberg, J. J. Fleischmann, 1750. Folio. With 42 hand-coloured copperplate engravings. Early 19th-century period-style half leather binding with marbled boards, title in gold-tooling to board in gilt lettering. € 29 500

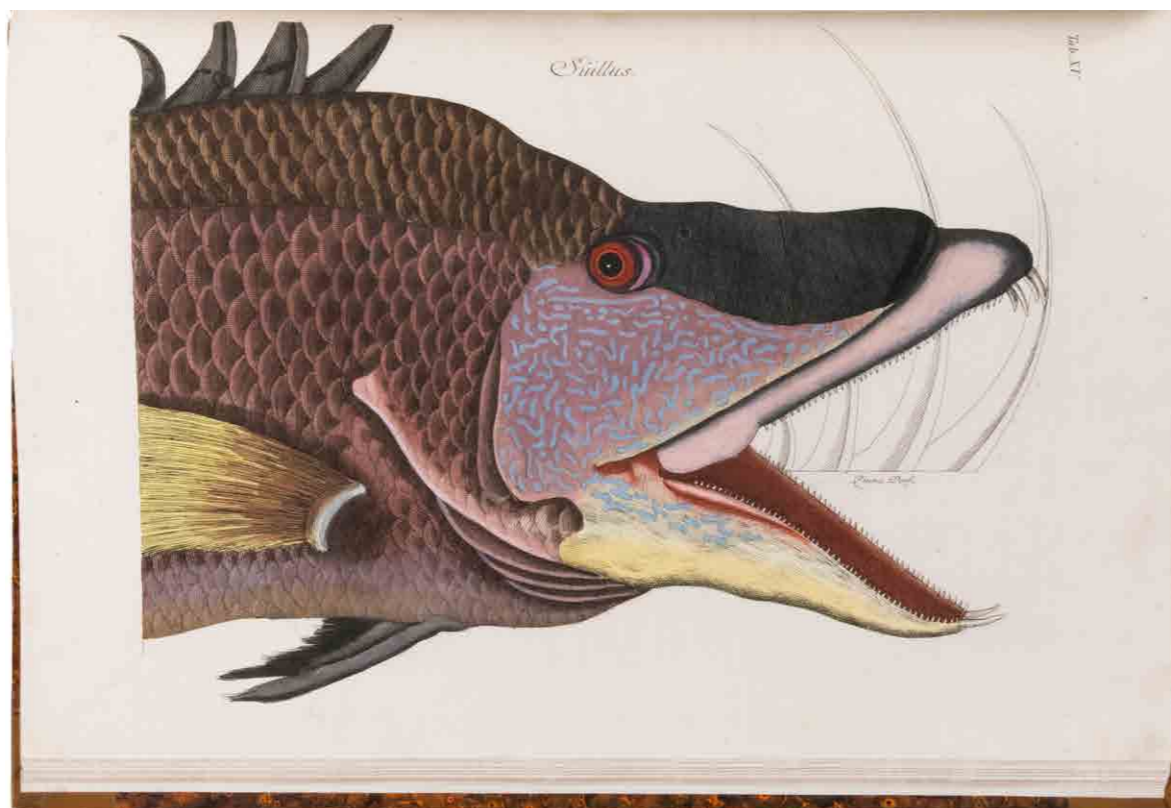
An unusually fresh copy, with its splendidly hand-coloured engraved plates, of one of the most remarkable works on fishes and reptiles of the New World before Audubon. Its author, Mark Catesby (1683–1749) was exceptionally skilled in distinguishing various species of animals. He seldom depicted or named animals that were not later recognized as valid species by specialists, which is a much better track record than nearly every other naturalist who has worked in North America to this day. Catesby was truly a gifted and meticulous observer of nature. Many of the fish plates and nearly all of the other plates include plants, which are also described in the parallel Latin and German text. This first German edition was published irregularly in parts between 1750 and 1757. This may explain why the number of plates varies per copy, see Nissen ZBI. The present copy contains 42 hand-coloured copperplate engravings, 31 of them showing fishes, followed by 6 plates of crustaceans, 3 of turtles and two of snakes.

The present volume is the crowning outcome of his work in the New World. For the following two decades, Catesby dedicated his time to preparing and publishing his Natural History. The publication was funded by subscriptions from his "Encouragers," as well as an interest-free loan from a fellow of the Royal Society. Catesby taught himself how to etch the copper plates used in the publication. He completed the first part of the publication in May 1729. The following two volumes appeared until 1747, when Catesby produced

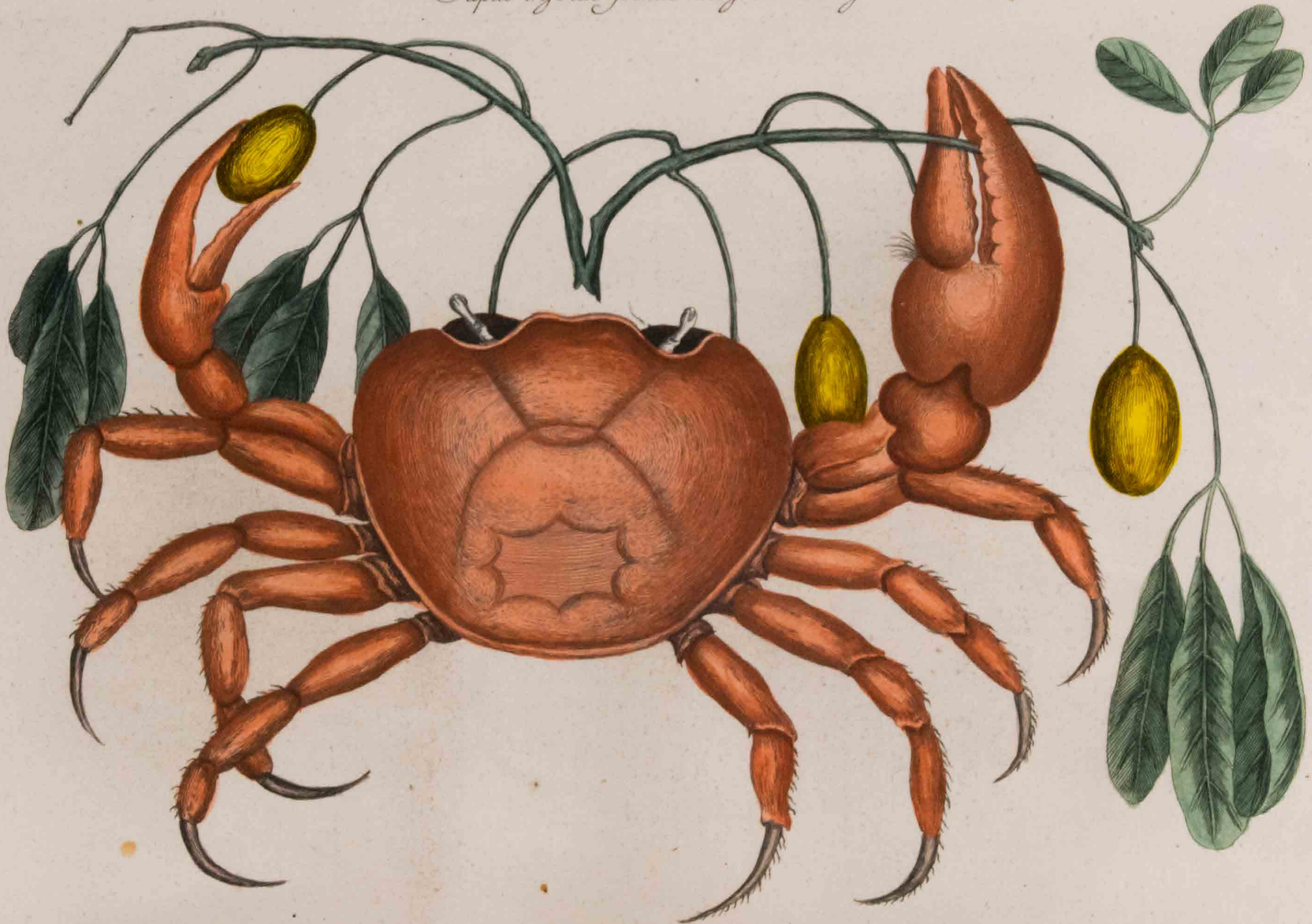
a supplement to the publication using material sent to him by friends in America. While not all of the plates in Natural History are by Catesby, several, such as the famous image of *Magnolia grandiflora*, were created by Georg Ehret. Catesby's original preparatory drawings for the Natural History of Carolina, Florida, and the Bahama Islands are currently held in the Royal Library and Windsor Castle.

Light wear to spine and boards and a small paper repair to title page, not affecting the text. Otherwise in very good condition.

[2], 42, [84] pp. Alden & Landis 750/51; Engelman, p. 292; Hunt 486 (note on p. 144); Nelson & Elliott, eds., *The curious Mr Catesby*, pp. 171–172; Nissen, ZBI 846; Nissen, *Schöne Fischbücher* 39; Wood, p. 281; Sabin 11515; VDI8 10061614; cf. JCB 925 (Eisenberger's ed. with 64 plates copied from Catesby's). [📖](#) More information & photos on our website



Tapia trifolia fructu majore oblongo.



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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...

Cordoba, Diego Galván, 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

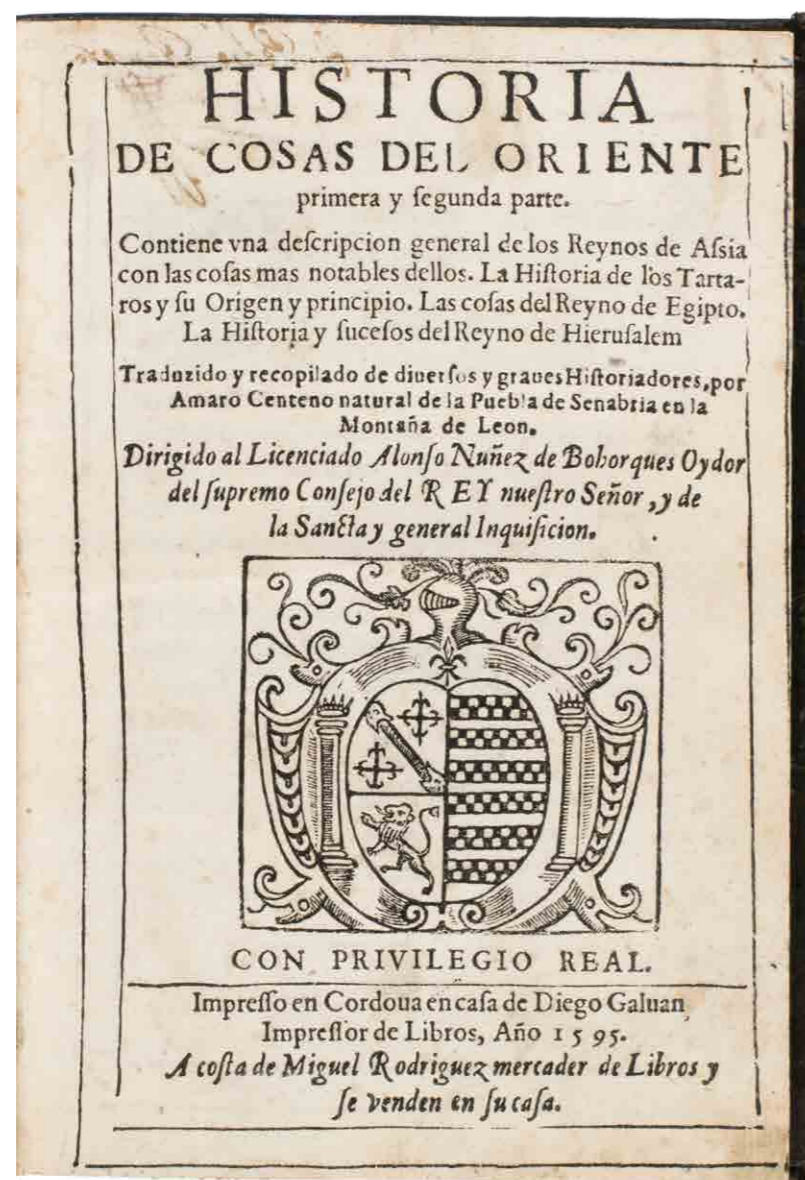
A rare and detailed 16th-century overview of the history of the Orient and the crusades. It consists of two parts. The first contains a geographical description of the far East, a short account of Muslim military history, and a history of the Mongols. As Centeno mentions in the introduction, this part 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. *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 Cilician 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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Navigation and astronomical research in present-day Canada

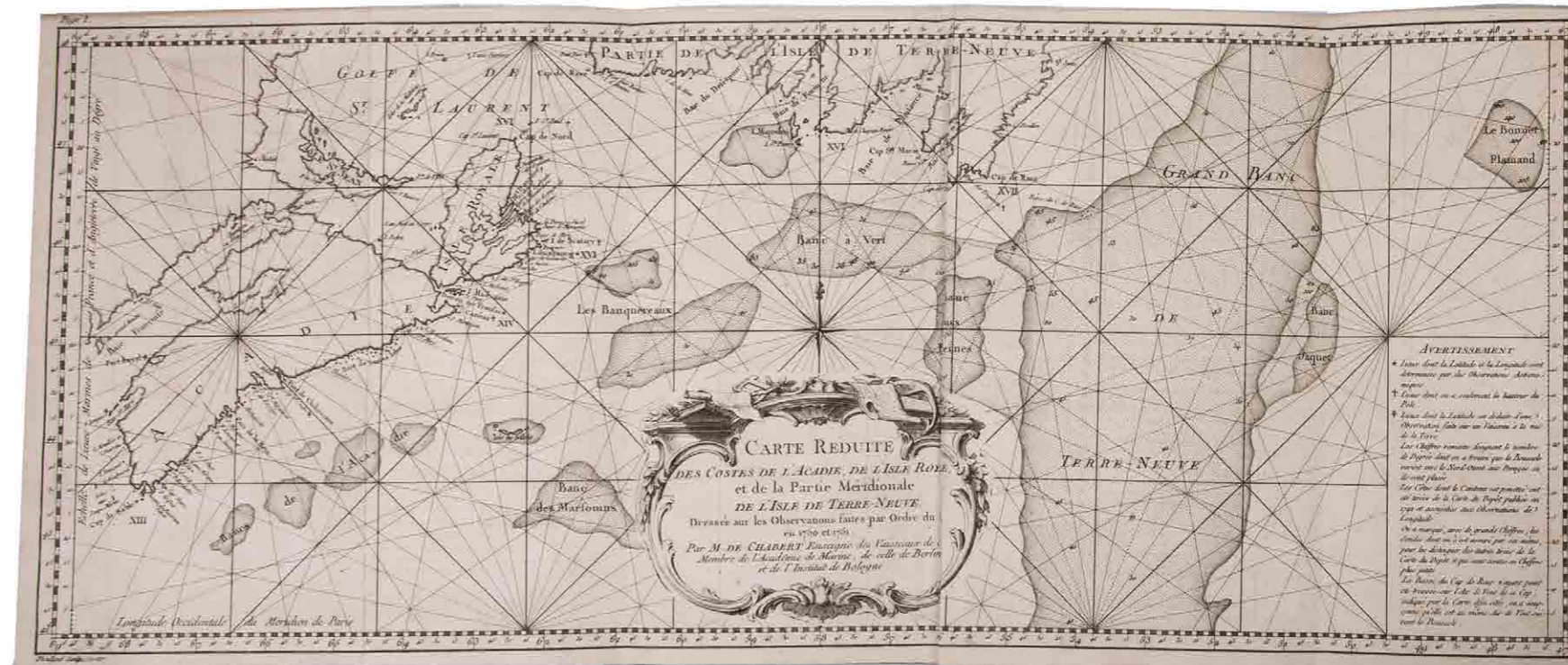
16. CHABERT, Joseph Bernard. Voyage fait par ordre du Roi en 1750 et 1751, dans l'Amérique septentrionale...

Paris, Imprimerie Royale, 1753. 4°. With an engraved printer's vignette on the title-page, an engraved headpiece at the beginning of the first chapter, 6 folding engraved maps, a folding engraved plate showing geometrical figures, and a large folding table with calculations for the position of the sun and the moon. Contemporary gold-tooled red morocco, with the title lettered in gold on the spine, gold-tooled tun-ins, gilt edges. € 12 500

First edition of an important work on navigation by Joseph Bernard Chabert (1724–1805). The work was highly praised by the examining commission of the French Academy of Sciences, it was recommended as a navigational model for future navigators. The first part of the work contains the author's voyage from Brest to Louisburg, and 4 expeditions, the second part describes his astronomical observations at large. It is especially Chabert's astronomical research, which was very precise even by today's standards, that give his work great scientific value. Chabert added 6 maps to the first part, all of them with astonishingly exact data, also making the book interesting with respect to Canadian geography.

Chabert joined the navy on July 14, 1741, on the ship *Léopard*. He navigated the American coast, where he still was in 1746 on another ship, the *Émeraude*. After a promotion in 1748, he was ordered by the king to visit the region which now forms the south-east part of Quebec, east Maine, New Brunswick, Nova Scotia, and Prince Edward Island, the voyage which he describes in the present work. A few years after Chabert's visit in 1750–51, the French Indian War broke out in 1754, and three-quarters of the remaining population of 10.000 French settlers, who were considered to be a threat to the British position, were forcibly resettled in other parts of North America. He was received in 1753 as a member of the navy academy in Brest, and later those of Bologna, Berlin and Nancy. Very good copy.

[2], VIII, 288, [10] pp.
Henze I, 536; Lande 114;
Leclerc 691; Sabin 11723.
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Very rare and little known collection of Italian Renaissance merchant voyages to India

17. CIGNANO, Ludovico. *Quieta solitudine di varii ragionamenti, discorsi, et concetti, ove si narra quattro navigationi ...* Bologna, Alessandro Benacci, 1587. Small 4°. With the woodcut coat of arms of the dedicatee G.L. Scappi, elaborately helmed, crested and mantled, on the title-page, a woodcut tailpiece, woodcut decorated initials, decorations built up from cast typographic ornaments. Goatskin morocco (ca. 1870/80?), richly gold-tooled spine and turn-ins, signed in foot of front turn-in by the Paris bookbinders “DARLAUD FRÈRES”, gold fillets on sides and board edges, combed curl-marbled endpapers, edges gilt over marbling, headbands worked in white and beige, and a yellow, red and green ribbon marker. € 45 000

First and only edition of a fascinating combination of Italian Renaissance travel account, literature and philosophy. The publication is rare and hardly appears in the literature, so it is little known and provides a wealth of curious information. Real and imaginary stories of mercantile voyages to the East are combined with philosophical reflections on travel, in an endeavour to lift travel to a higher philosophical level. There are seven numbered chapters. The fourth chapter lays out an extensive trade route from Italy to India that runs through the Arabian Peninsula, resembling the famous Silk Route. It names many Arabian locations including Aleppo, Mecca, Hormuz and Basra. The final destinations are the cities of Magalore and Canonore (Kannur) on the Indian west coast, which are reached via Cambaia (Khambhat). Another chapter tells the story of a mercantile voyage by ship to China, with a stopover in India. The traveller describes a stay of several days in Calicut (Kozhikode), where they acquired a certain liqueur from a tree that was “molto buono, & eccellente”. Some of the other destinations, as well as the names of some of the people and ships, seem to be allegorical.

With an early owner’s inscription on the title-page and a modern bookseller’s ticket on the paste-down, with an earlier owner’s(?) label removed. Washed by the 19th-century binder but book and binding in very good condition. A charmingly bound copy of a rare and curious work on the Near and Far East.

166 pp. *BMC STC Italian*, p. 184; *Edit 16/ICCU I4I45* (5 copies); *USTC 822630* (9 copies); *not in Atabey*; *Blackmer*; *Howgego* (neither real nor “invented and apocryphal”); *Mortimer*. [📖](#) More information & photos on our website



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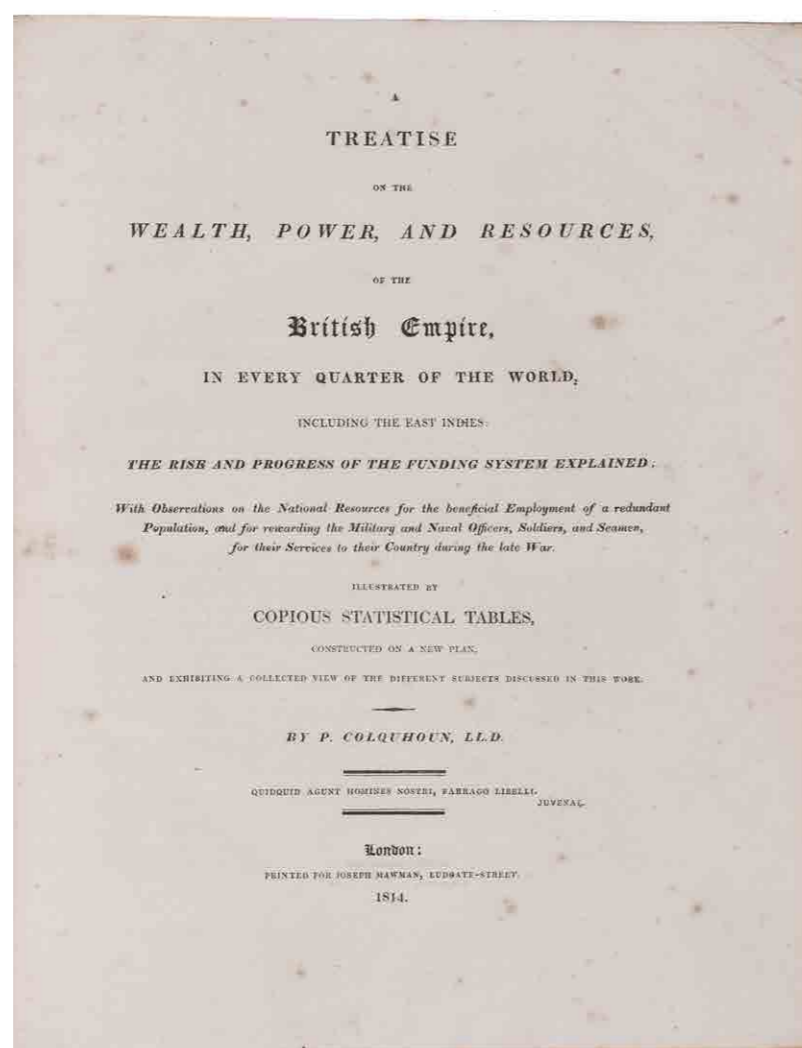
Religion & Devotion

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On the wealth of the British Empire, focussing on its overseas possessions

18. COLQUHOUN, Patrick. A treatise on the wealth, power, and resources, of the British Empire, in every quarter of the world, including the East Indies ...

London, 1814. 4°. With many letterpress tables in text. Contemporary tree calf, gold-tooled spine; rebacked, with the original backstrip laid down. € 3500



First edition of a work on the wealth of the British Empire at the end of the Napoleonic wars, by the Scottish merchant and magistrate Patrick Colquhoun (1745–1820). “The object of this work is to explain, as far as explanation had been practicable, the foundation upon which the power and resources of the British Empire rests” (preface), focussing on the overseas colonies and its revenue and produce. The first few chapters contain estimates of the revenues of British public and private properties, both in Great Britain and Ireland and in the “the colonies and dependencies of the Crown” (table of contents), and how the revenues are distributed. Other chapters focus on the public income and debts of Great Britain, still others calculate the wealth of the British properties in Europe, North America, Africa and the West- and East-Indies, including their possessions around the Indian Ocean. Colquhoun also estimates the possibilities of future wealth and employment, suggesting, among other things, large scale emigration to the colonies. One chapter is devoted to the British colony of New South Wales in Australia.

With a bookplate on paste-down. Some foxing and marginal water stains. Binding rubbed along the extremities. Overall in good condition.

xii, 451, [1 blank], 91, [1 blank] pp. *Ferguson 574a*; *O'Brien, The industrial revolution and British society*, p. 128; *Roncaglia, A brief history of economic thought*, pp. 117, 277. [👉](#) More information & photos on our website

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Very rare first account of the death of Captain Cook

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

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

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

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

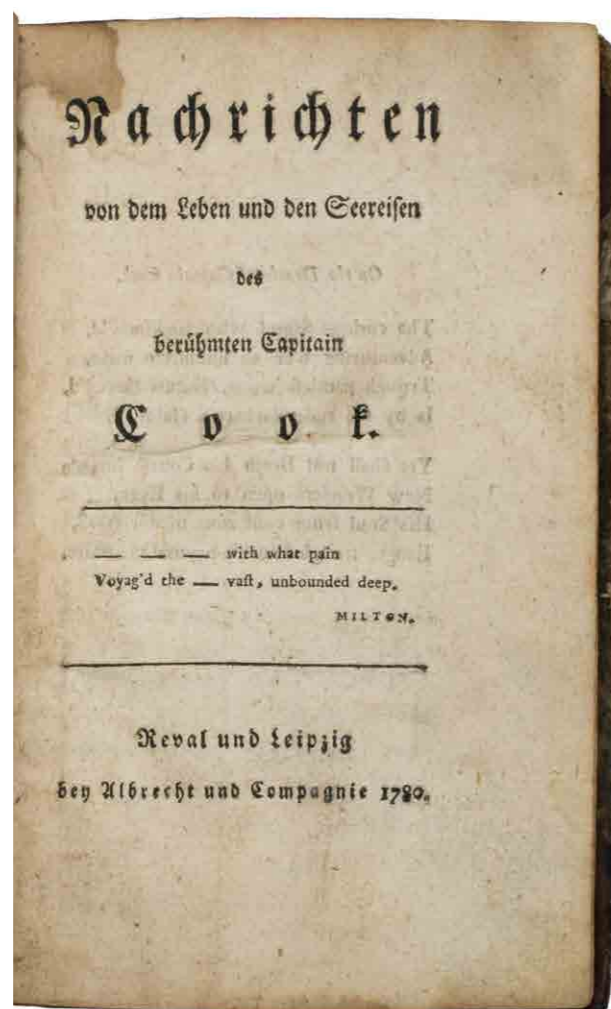
2 works in 1 volume. 8°. With a woodcut ship on the title-page of ad 2 and woodcut headpieces in both works. Contemporary half calf, brown sprinkled paper sides, brown morocco spine label with title in gold. € 148 500

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

This letter "includes paraphrases of passages in Captain Charles Clerke's letter to the Admiralty, written at Kamchatka on June 8, 1779, announcing the death of Cook at Hawaii" (Forbes). Beyond the book's importance as the first published account of Cook's death, it also includes many passing references to the Hawaiian Islands. It ends with a laudatory poem on Cook's death, "An elegy on the death of the late Captain Cook", followed by a German translation. In addition to the present edition in the original German, Albrecht published a French translation more or less simultaneously: *Précis de la vie & des voyages du Capitaine Cook. Écrit de Kensington ce 4 février 1780*. The author of this account of Cook's death is uncertain, though it has been attributed to Georg Forster (1754–1794) or Johann Reinhold Forster (1729–1798), German natural scientists who accompanied Cook on his second voyage. The second work in this volume, by the same publisher in matching format in the same year, is a letter concerning the 1775 voyage to the west coast of North America by the Spanish voyager Juan Francisco de la Bodega y Quadra. It contains many references to the voyages of Cook and is even rarer than the *Nachrichten*. Both works on Cook and the Pacific are rare, the *Briefe* (with only 1 copy in WorldCat) even rarer than the *Nachrichten*. We have found only one other copy of either in auction record. Binding slightly rubbed, especially around the spine and along the extremities. Some leaves slightly browned, some occasional stains, slightly dust-soiled, a small wormhole in the outer margin of pp. 15–26, but overall an extremely rare work in good condition.

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

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A rare 19th-century Spanish edition of Cook's first voyage

20. [COOK, James (Don J.M.Y.P. y DON S.C., translator)]. Historia de los viajes del Capitan Cook. Por mar y tierra traducidos al castellano.

Madrid, Doña Teresa Martinez é Hijo, 1853. 8°. With 4 full-page wood-engraved plates. Modern half black morocco.

€ 3750

Surprisingly rare Spanish account of Cook's first voyage, preceded by a short account of his life extracted from Kippis. Spanish editions of Cook's voyages are remarkably few. Kippis's biography had already been translated in the 18th century, but Marta Torres Santo Domingo found only three Spanish publications in the 19th century relating to Cook. The present work was planned to cover all Cook's voyages (the drop-title on page XIII reading "Relacion de los tres viajes. Primer viaje."), but apparently this was never realised. Oddly, the illustration on the front wrapper seems to depict South American vaqueros, hardly relevant to James Cook. The plates include portraits of Cook and Tupaia.

The original publisher's back wrapper, bound in at the end, contains an advertisement for the book.

The original front wrapper is not preserved. With some very minor water stains, but overall in very good condition. A scarce Spanish edition of Cook's first voyage.

"211" [= 231], [2 blank], [1] pp. *Beddie 155; WorldCat (3 copies); cf. Torres Santo Domingo, "Los viajes del Capitán Cook en el siglo XVIII. Una revisión bibliográfica", in: Biblio 3W, VIII (April 2003), no. 441; not in Ferguson.* [📖](#) More information & photos on our website



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*First edition of an important historical work on Macaronesia, especially the Azores***21. CORDEIRO, Antonio.** *Historia insulana das ilhas a Portugal sugeytas no oceano occidental.*

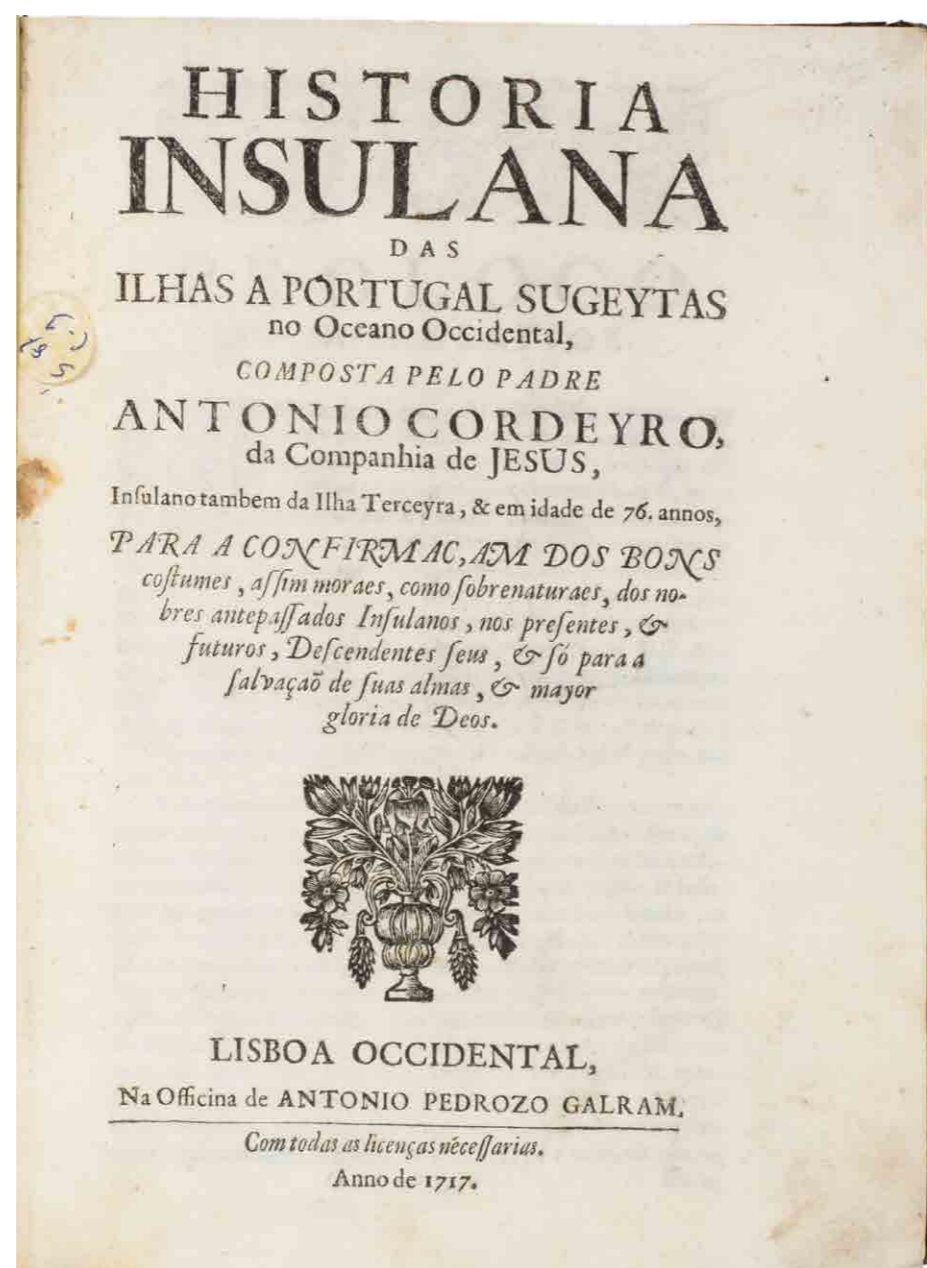
Lisboa occidental, Na officina de Antonio Pedrozo Galram, 1717. Small 2° (ca. 28 × 21 cm). With a woodcut printer's device on the title-page, woodcut decorated initials, and woodcut head- and tailpieces. Gold-tooled brown calf from the first half of the 19th century. € 7500

First edition of a history of the collection of four archipelagos in the North Atlantic, off the coasts of Africa and Europe, called Macaronesia, and the Azores in particular, written by a native of Terceira. The work describes each island separately, focussing on its history, discovery, natural resources and inhabitants. It also gives important information on prominent Azorean families, including the

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

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

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



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*Key work by one of the best cosmographers of his time,
also describing the famous pair of globes he made for Louis XIV*

22. CORONELLI, V. and C. MALAVISTA. *Epitome cosmografica* ...

Cologne, for Andrea Poletti in Venice, 1693. 8°. With an engraved allegorical frontispiece with the coat of arms of the *Accademia Cosmografica degli Argonauti*, several tables in the text and 37 engraved cosmographical and geographical plates: 31 double-page plates (including one with 2 movable volvelles, each with 3 moving parts) and 6 circular folding terrestrial and celestial charts. Later vellum, new endpapers and paste-downs, red edges. € 17 500

First edition of a richly illustrated scholarly publication of lectures held by the geographer and cosmographer Vincenzo Coronelli (1650–1718) at the cosmographic academy he founded in 1684, called the *Accademia Cosmografica degli Argonauti*, also known as the Argonauts. Coronelli was a Franciscan monk and a Venetian cosmographer, geographer cartographer and publisher, who became known especially for the atlases and globes he made for royal courts. He made a set of globes for the Duke of Parma, which so impressed Cardinal d’Estrées, advisor to Louis XIV, that Coronelli was invited to Paris in 1681 to make a magnificent pair of globes for the King (terrestrial and celestial with a diameter of circa 4.5 meters). The present *Epitome cosmografica* is predominantly an expansion of lectures Coronelli gave before the *Accademia Cosmografica*, along with one small treatise by Carlo Malavista, “Dell’ eccellenza, invenzione e progresso dell’ astronomia”, included as part of the preliminaries. It is a unique source for the documentation of some of his globes, especially the massive ones he made for Louis XIV, but also for the astronomical knowledge and mechanisms of the late 17th-century. The *Epitome* is richly illustrated but the plates included vary greatly from copy to copy, few including all 37 cited for a “complete”



copy. The present copy includes all 31 double-page plates: 6 show compass roses, each with the directional names in one or two languages (Greek & Latin, Italian, Dutch, English, etc.); 9 show cosmographic diagrams illustrating the solar system according to 4 different scholars: Ptolemy (1 plate), Copernicus (5 plates), Tycho Brahe (1 plate) and Descartes (2 plates); 1 shows polar projections of the northern and southern hemispheres as parts of 2 volvelles with in total 6 moving parts; 14 show globes, armillary spheres, astrolabs, a planisphere, etc. (including the globe Coronelli made for the Duke of Parma); and 1 shows an astronomer at work with his telescope. Our copy also has the 4 larger circular folding celestial charts in baroque style, depicting planispheres with northern and southern constellations, and the 2 larger circular folding terrestrial maps, depicting the western and eastern hemispheres.

With the plates bound between p. 208 and p. 209. Binding very slightly dust-soiled, some small tears in the margins of the preliminaries (some repaired), some small stains and a little foxing throughout the book, the circular folding plates a little frayed and foxed and a small tear in one of these plates. Otherwise in good condition, complete with all the 37 plates.

[1], [1 blank], [44], 420 pp. plus 37 plates. Houzeau & Lancaster 7009 (Malavista), 8006; Nordenskiöld Collection 57 (28 plates only); Riccardi I, cols. 374–375; Warner, *The sky explored*, p. 56; not in Honeyman; Zinner, *Astrologische Instrumente*; for Coronelli: DSB III, p. 421. [➤](#) More information & photos on our website

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Detailed account of Goa, printed and published in Madras

23. COTTINEAU DE KLOGUEN, Denis Louis. An historical sketch of Goa, the metropolis of the Portuguese settlements in India ...

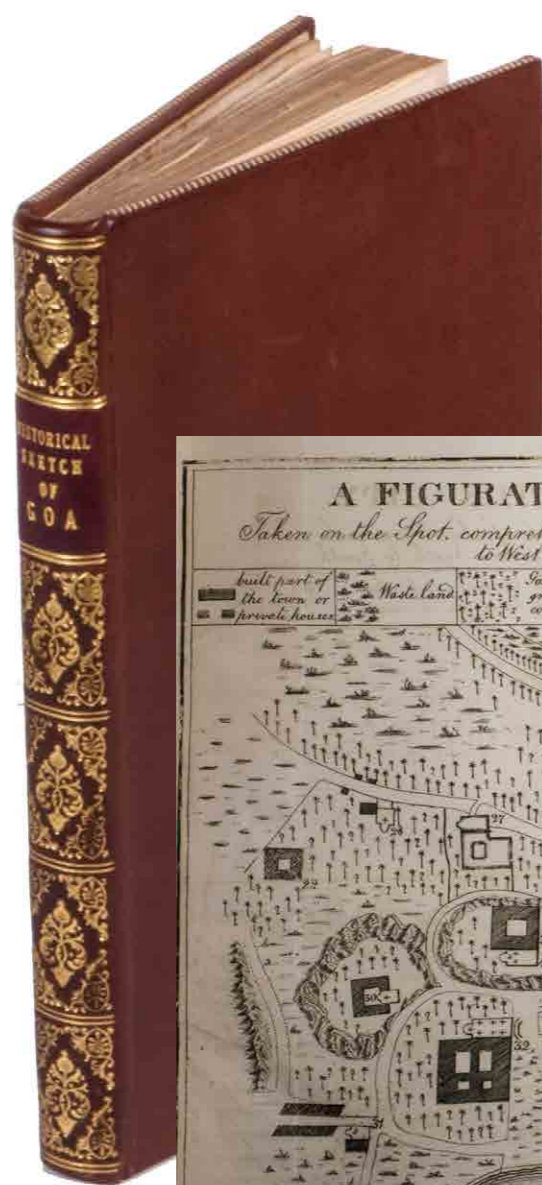
Madras (now Chennai), India, "printed for the Proprietor, by William Twigg, at the Gazette Press", 1831. 4° (ca. 20 × 13 cm). With a detailed folding engraved map of the city of Goa. Modern reddish-brown leather. € 4000

Rare first (and only early English) edition of a detailed account of the city of Goa and its surroundings on the west coast of India, with a folding map of the city, engraved in Madras by W. Jervis. In addition to the general history and description of Goa, with an emphasis on the Portuguese colonists, the book includes a two-and-a-half-page biography of the author; brief notes on the viceroys, governors, bishops and archbishops of Goa, from 1505 to the time of publication; information on the churches and religious orders; the islands and surroundings; and the people of various social classes. The book was printed for the proprietor of the Madras Gazette, apparently by subscription since it includes a list of about 250 subscribers, including eight natives listed separately at the end. An essential reference work for any study of the city and a primary source for the early 19th century. Cottineau de Kloguen was born in Nantes, probably before 1780, joined a Catholic religious order at an early age and spent most of his life abroad as a missionary. He lived in Baltimore, Maryland, for ten years and published a book there in 1806. He was in Bombay by 1827 and took charge of the Church of St Joseph in Colaba there when

it was consecrated in early 1828. He died in 1830 in Madras, where the present book was published the following year. A Portuguese translation appeared in 1858. Very light foxing and browning, mainly to the first and last few leaves, with some worm holes to the upper corner throughout, not affecting the text. At the base of the page with the biographical sketch of the author a stamp has been erased, leaving a slight mark. Otherwise in very good condition.

[6], 177, [1 blank], [10] pp. *Graesse II*, p. 286; *Smith & Vining, American Geographers, 1784–1812*, pp. 44–45; *WorldCat 9857015726* (1? copy).

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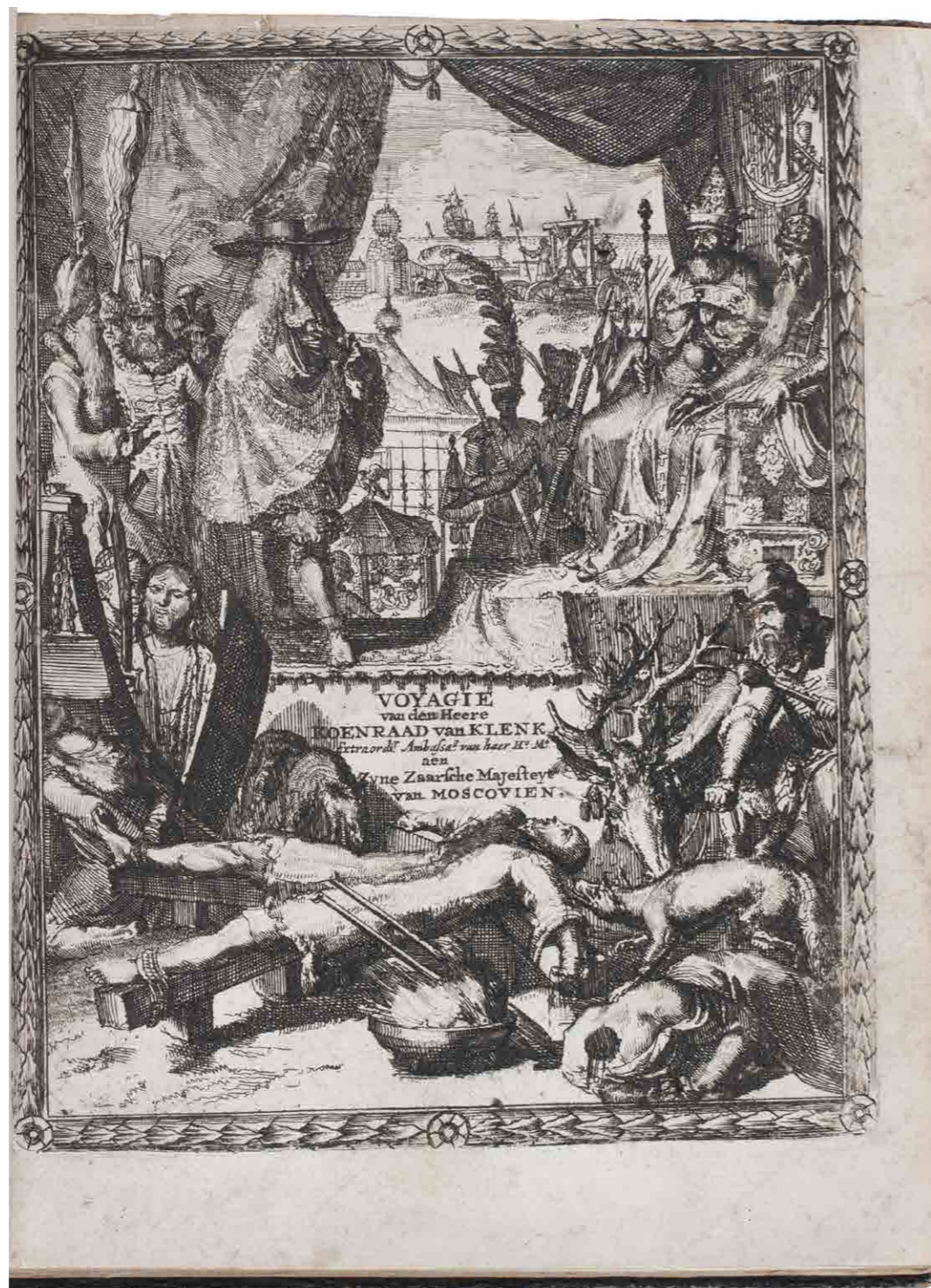
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A great source for Russian history and foreign relations in the 17th century



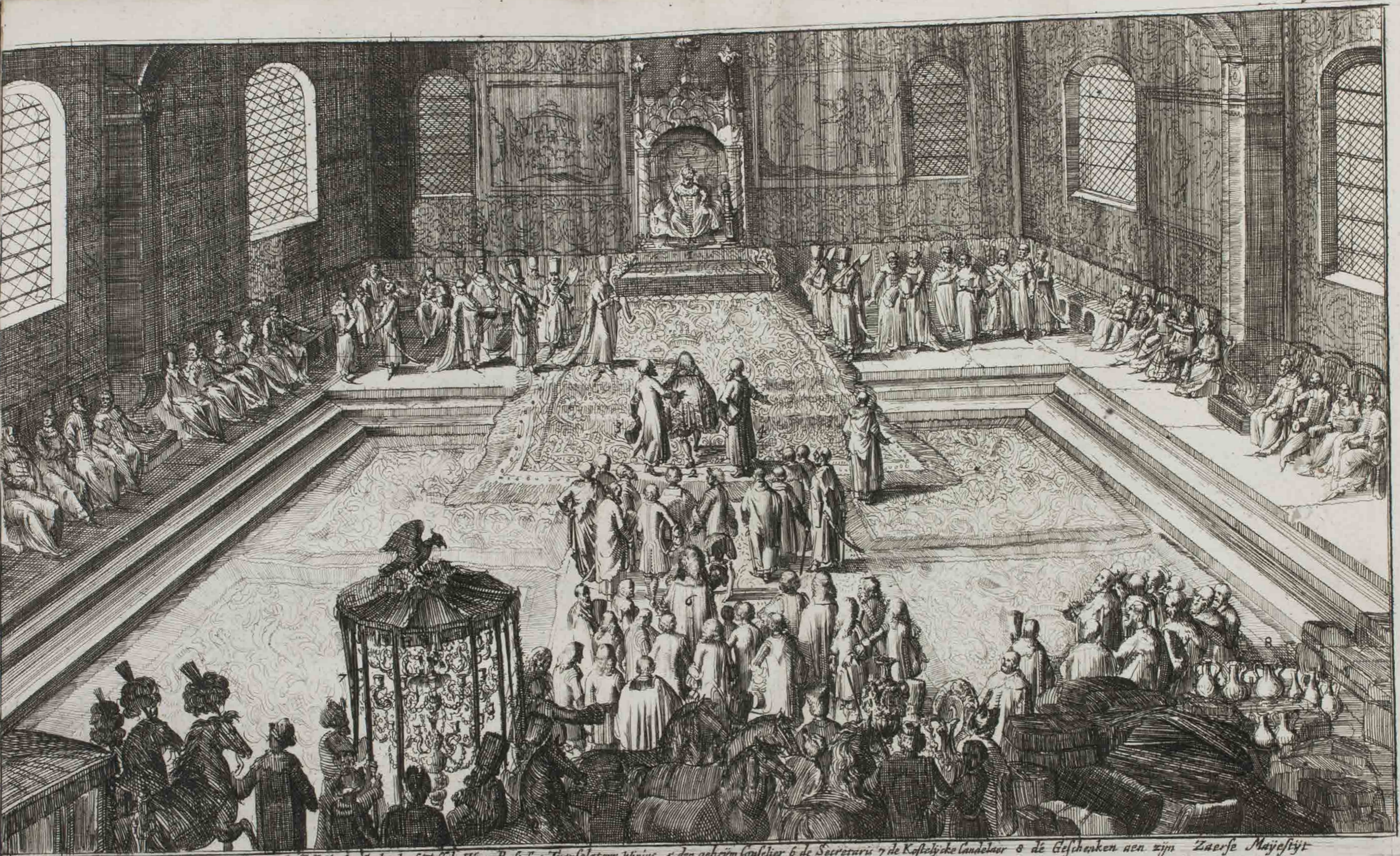
24. [COYETT, Balthasar]. Historisch verhael, of beschryving van de voyagie, gedaen onder de suite van den heere Koenraad van Klenk, extraordinaris ambassadeur ... aan zijne zaarsche majesteit van Moscovien.

Amsterdam, Jan Claesz ten Hoorn, 1677. 4°. With etched frontispiece and 6 etched folding plates by Romeyn de Hooghe. 19th-century boards. € 9500

First edition of a valuable account detailing a Dutch embassy to Russia (1675–1676). The objective was to gain Russian participation in the anti-Swedish and anti-French alliance, and Koenraad Klenk, with his expert knowledge of Russian language and culture, was the ideal choice to lead the embassy. The mission was subsidized with more than 50,000 guilders, an extraordinary amount which was even exceeded during the journey. Although the embassy was well received and the Russians were showered with gifts, Klenk failed to persuade the Tsar to enter into war with Sweden. The six impressively evocative plates by Romeyn de Hooghe are typical examples of his rich allegorical imagery.

Final leaves restored, with the missing text supplied in manuscript, some soling, binding worn. An excellent source for the history of Russia and its foreign relations during the reign of Tsar Aleksei Mikhailovich.

[8], 214 [= 220] pp. *Adelung II*, pp. 359–360; *V. Gestel-Van het Schip, Maps in Books of Russia and Poland* 66; *Landwehr, De Hooghe Book Illustrator* 46; *Muller, Bibl. Neerlandico-Russe* 200; *STCN* (7 copies); *Tiele, Bibl.* 602; *Verkruijse, Romeyn de Hooghe 1677.04*; cf. *Boterbloem, "Russia and Europe: The Koenraad van Klenk Embassy to Moscow (1675–76)"*, in: *Journal of Early Modern History* vol. 14 (May 2010), no. 3, pp. 187–217. [More information & photos on our website](#)



zijn Zaerſe Mayeſtejt op zyn Troon ſittende 2 de E. H. Ambaſſad' Clenk 3 Stoluick of Taſſel H. en Preſtaf 4 Tranſelator Winus 5 den gehejm Couſelier 6 de Secretaris 7 de Koſtelijcke Landelaar 8 de Geſchenken aen zyn Zaerſe Mayeſtejt

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Memoirs of an important Portuguese diplomat at the court of Louis XIV

25. CUNHA BROCHADO, José da. Memorias particulares, ou anecdotes dal'orte de França apontadas ...

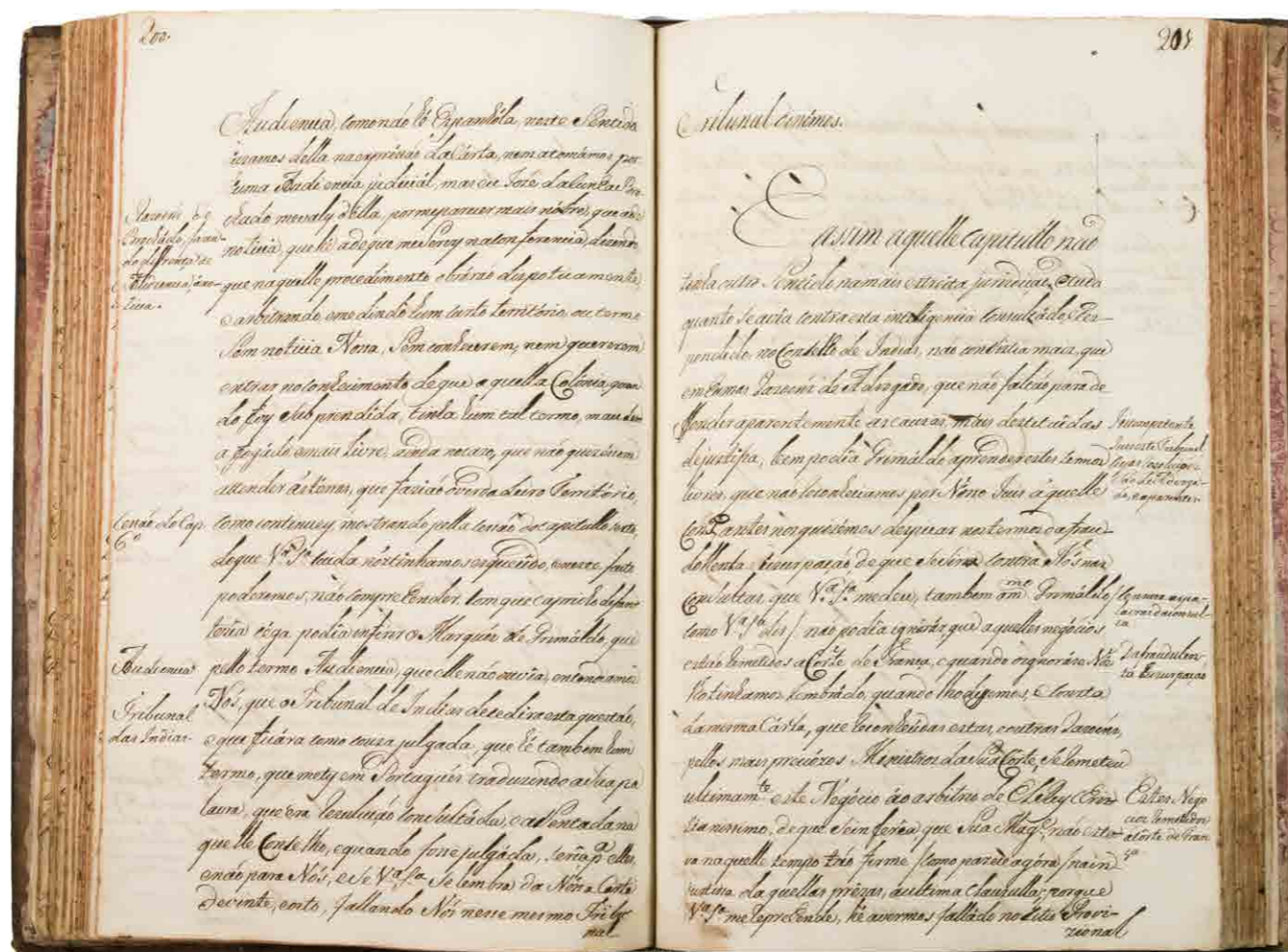
[Madrid, ca. 1725]. Folio. Contemporary gold-tooled marbled calf, with the title lettered in gold on the spine, marbled endpapers, red edges with brown speckles. € 7500

Historically important contemporary manuscript with the recollections of a Portuguese diplomat during his stay at the court of king Louis XIV (r. 1643–1715). The manuscript contains the memoirs of José da Cunha Brochado (1651–1733) between 1696–1725. The present manuscript is written in two different hands. The writing on the title-page is likely by Cunha Brochado himself. Cunha Brochado was one of the most prominent figures in 18th-century Portuguese politics. He is relatively well-known, because multiple letters and manuscripts with his memoirs have survived. However, most of those documents can only be found in libraries and archives, specifically in the Bibliotheca Nacional de Portugal and the Arquivo Nacional Torre do Tombo. The present manuscript is the only document by Cunha Brochado that has been on the market in the past 100 years. Cunha Brochado was sent to Versailles in 1695, as a secretary to the Portuguese ambassador. In 1699, he became the envoy extraordinary, the rank below the ambassador, until he left Versailles in 1704 to perform other diplomatic duties. In the present manuscript, he describes the events at the French court during this time, as well as his personal

impression of the court, the audience and the other diplomats. He also provides a number of diplomatic letters and articles from other negotiations, including the Treaty of Utrecht (1713), which he personally participated in, and some treaties concerning Brazil.

The edges and corners of the boards are scuffed, the front hinge has partially cracked at the head and foot of the spine, and the back hinge at the foot, resulting in some loss of material at the foot of the spine, the boack board has a few rubbed spots around the edges. The flyleaves have been replaced by a mid-19th century marbled paper, but the 18th-century marbled pastedowns have been kept. The title-page is slightly soiled. Otherwise in good condition.

[1], [1 blank], 396, [4 blank] pp. Cf. Castro Pereira Gomes, A. L. de, José da Cunha Brochado: de secretário de embaixada a embaixador extraordinário. In: *Tempo*, vol. 22 (39), 2016, pp. 72–87. [More information & photos on our website](#)



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*Profusely illustrated description of the Peloponnese, the Adriatic Sea
and Dalmatian coast, copy from the British Military depot*

26. DAPPER, Olfert. Naukeurige beschryving van Morea, eertijts Peloponnesus ...

Amsterdam, A. Wolfgang, firm Janssonius van Waesbergen, D. & H. Boom, J. van Someren and R. Goethals, 1688.
2 parts in 1 volume. Folio. With an engraved title-page, 2 folding maps, 9 double-page plates and maps, 6 single-page

plates and 29 half-page engravings in the text. Further with a woodcut ornament on the typographical title-page (printed in red and black) and 4 woodcut initials. Contemporary gold-tooled speckled brown calf, a red morocco title label lettered in gold and a black morocco label lettered in gold on the spine. Both boards show a gold-tooled ornamental frame, with gold-tooled royal coat-of-arms of the United Kingdom beneath a gold-tooled banner lettered in gold "military depot" as a centre piece on the front board. Further with gold-tooled board edges, red edges, marbled end papers. € 7500



First and only edition of an important and richly illustrated work on the Peloponnese and the Adriatic Sea, with descriptions of Venice, the Dalmatian coast, and several of the major Greek Islands. The work is notable for its fine plates, after Vincenzo Maria Coronelli (1650–1718), Jacob van Meurs (ca. 1620–1679), Joan Blaeu (ca. 1598–1673) and others. It was probably published in response to the Morean War (1684–1699), the sixth conflict between the Republic of Venice and the Ottoman Empire, in which Venice took control of the Peloponnese peninsula (also known as Morea). The maps show various locations from this battle.

The Dutch physician and scholar Olfert Dapper (1639–1689) wrote several highly esteemed descriptions of various parts of the world, based on travel narratives from the late seventeenth century. With remarkable frequency, he published historical and geographical works on Africa, Asia (India, China, and the Dutch East Indies), the Middle East (Palestine, Persia), and the Mediterranean, all richly illustrated. The present work is one of his last. He never travelled himself, but read widely, and the numerous sources he cites throughout his texts testify to the wealth of knowledge he possessed. Some of the authors he cites in the present work are: Herodotus, Pliny the Elder, Ptolemy, Plutarch and John Chrystostom.

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The present copy bears the royal arms of the United Kingdom on the front board, with the text "Military Depot" in a banner above. It must have been part of the collection of a British military regiment, but it is unknown which one. The work may have been bought by the British army as a source on the region.

The page numbers in the first part have been corrected by an 18th-century hand. The work has been rebacked, with the original spine laid down, the leather is slightly rubbed and scratched, somewhat affecting the clarity of the gold-tooling. Page 48 of the first part has some loss of material in the fore-edge margin, without affecting the text, the plate of Zante has been bound upside down. Overall in very good condition.

[8], "168" [= 264]; [12], "164" [= 181], [6], [2 blank] pp. *Navari, L., Cyprus and the Levant: Rare books from the Sylvia Ioannou Foundation I, p. 117; STCN 841792194 (17 copies including 2 incomplete); Tiele 303; USTC 1821186 (15 copies, same as STCN); Zacharakis 824–828.* [🔗](#) More information & photos on our website



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Very rare 19th-century academic thesis about the medicinal use of coca

27. DEMARLE, Louis-Gustave. Essai sur la coca (erythroxyton coca) du Perou.

Paris, Rignoux, imprimeur de la faculté de médecine, 1862. 4°. Side stitched through two holes.

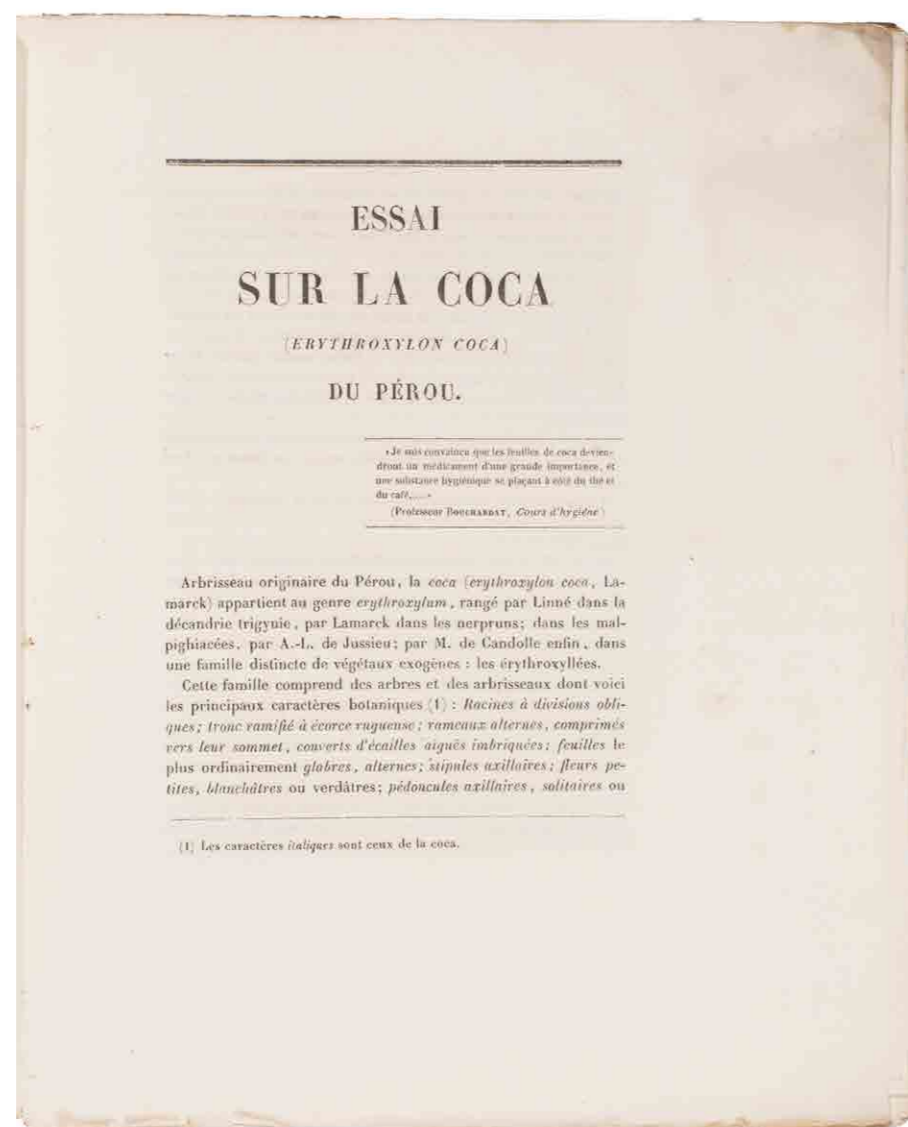
€ 3250

Rare 19th-century work about the medicinal properties of the coca plant, specifically *Erythroxyton coca* or Amazonian coca, which is native to Peru and Bolivia. The work is an academic (doctoral) thesis and was written by Louis-Gustave Demarle (dates unknown), to

receive his doctorate in medicine from the renewed faculté de médecine, of the (Imperial) University of France in Paris. It is only available in 5 libraries worldwide. In the 19th century, the medicinal use of coca was already well-recognised. Chemist Friedrich Gaedcke (1828–1890) was the first to isolate the cocaine alkaloid in 1855, which he called erythroxylin, from the leaves. Albert Niemann (1834–1861) then developed an improved purification process for this alkaloid in 1859. From then, academic interest in the plant skyrocketed. Demarle's thesis was published just a few years after the accomplishments of Gaedcke and Niemann. It discusses the properties of the plant and gives an overview of the most recent research on the medicinal properties of coca. Interestingly, Demarle mentions experimenting with adding coca extract to wine. A year later, in 1863, Corsican chemist Angelo Mariani (1838–1914) also added coca extract to wine and sold it to the general public. This coca wine, *vin Mariani*, became an immense commercial success and is seen as the ancestor of Coca-Cola.

The work is uncut, the edges of the first few leaves are slightly frayed and stained, the first few leaves are slightly foxed, the sewing support has broken and the last two leaves are loose, but still present. Otherwise in good condition.

52 pp. *WorldCat* 557777050 (5 copies); cf. Bauer, I., *Travel medicine, coca and cocaine: demystifying and rehabilitating Erythroxyton – a comprehensive review*. In: *Tropical diseases, travel medicine and vaccines* 5, 2019. [📖](#) More information & photos on our website



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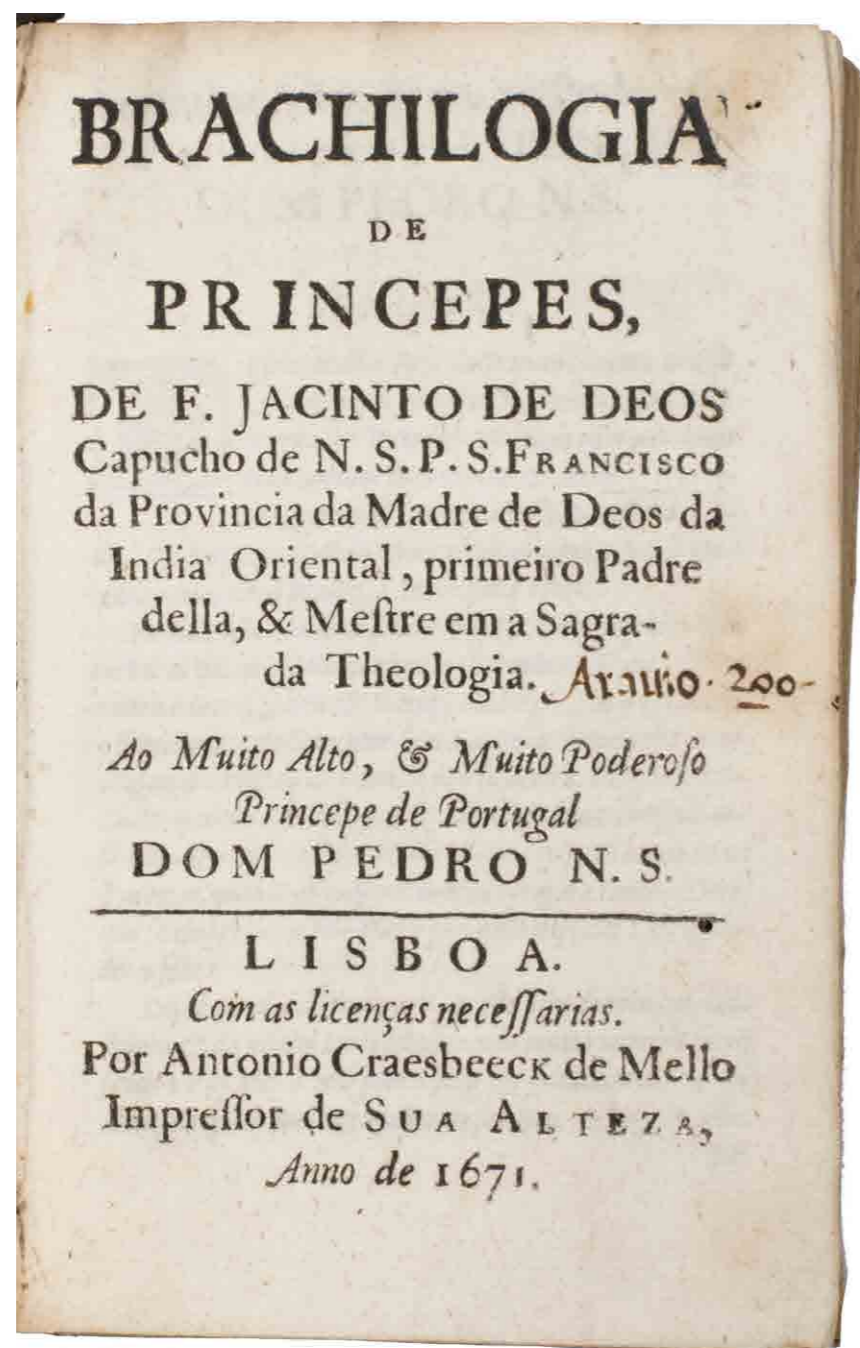
Science & Technology

*First edition of an account of the qualities required of a ruler,
written by a Franciscan in Goa*

28. DEOS (DEUS), Jacinto de. *Brachilogia de princepes, ...*

Lisbon, António Craesbeeck de Mello, printer to “Sua Alteza” [= Prince Regent and future King Dom Pedro II], 1671. Small 8° (15 × 9.5 cm). With 2 woodcut decorated initials (2 series). Contemporary sheepskin parchment without boards.

€ 12 500



Rare first (and until 1946 only) edition of a concise account of the qualities needed to be a good ruler and the best Christian manner of educating people to be rulers, by Jacinto de Deos or Deus (Macau 1612–Goa 1681), a Capuchin Franciscan missionary in Goa under Portuguese rule, dedicated to the Prince Regent and future King Dom Pedro II (1648–1706) of Portugal. Dom Pedro was 22 when De Deus published it, though he had already been *de facto* head of state for three years. It was no doubt intended both for him and for the future education of his daughter and heir, then two years old, but in the event she died before him. The fact that De Deus was a Franciscan in Asia gives the book special significance for its insights into his attitudes, for the Jesuits largely dominated the literature on missionary work in Asia. We know less about the Franciscans, though they claimed priority over the Jesuits in most regions.

Pedro Craesbeeck of Antwerp, who had worked in Christoffel Plantin’s printing office there in the 1580s, set up his own printing office in Lisbon by 1597, founding a prominent and highly respected printing dynasty that continued there to 1690.

With manuscript annotations on the title-page and first free end-leaf, including 17th- and early 18th-century owner’s inscriptions. With a small wormhole in the lower fore-edge margin, occasionally slightly affecting a letter of the text in the first third (a thinner worm trail in the upper outside corner rarely touches the text), a minor water stain at the head of quire P and a small yellow stain on S8v, but still in very good condition. The binding also shows a few small worm holes, and half of the upper headband is lost, but it remains in good condition.

[16], 299, [1 blank], [3], [1 blank] pp. *Innocência III*, 238; *Porbase* (2 copies); *WorldCat* 11529534, 433447739 (7 copies). [🔗](#) More information & photos on our website

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

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

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

First edition of an important and richly illustrated botanical work on flowering plants from Algeria and Tunisia, with 300 genera that were completely new to science at the time. The highly detailed engravings are incredibly crisp and clear. These plates have been described as: “Very fine and beautiful work, representative of the best line engraving” (Dunthorne). The work was written by French botanist René Louiche Desfontaines (1750–1833), who was one of the first to make the important distinction between monocotyledonous and dicotyledonous plants. He collected all the genera described in the work during a two-year research expedition to Algeria and Tunisia (1783–1785). The first volume of the work describes the 1520 different plant species and genera he found and divides them into 24 classes, according to Linnaean taxonomy. The second volume contains 263 beautifully engraved plates of many of the described plants. The work was originally issued in 9 parts between April 1798 and August 1799. The present copy contains all parts, including all the plates. Desfontaines studied medicine in Paris, but became interested in botany after attending lectures by Louis Guillaume Lemonnier (1717–1799), professor of botany at the Jardin des Plantes. Desfontaines was a talented scholar and was elected as a member to the Académie des Sciences in 1783. After his return from North-Africa in 1785, he replaced Lemonnier as botany professor. Desfontaines established a herbarium with 1480 plant specimens that he had collected during his research expedition, which he left to the city of Paris after his death. *Flora Atlantica* is considered his most important work. The engravings in *Flora Atlantica* are all signed. They were all engraved by François Noël Sellier (1737–?) and designed by various artists, including painter and botanist Pierre-Joseph Redouté (1759–1840) and his brother Henry-Joseph (1766–1852). With a white, round label with a number on the front pastedown of both volumes, an ownership annotation of the previous owner, botanist Bernard de Retz (1910–2004) in pencil on the free flyleaf of the first volume and 3 printed leaves with a table of contents for the plates mounted on the back flyleaves of the second volume. The edges and corners of the boards are somewhat scuffed and the leather on the spine is somewhat scratched. Some of the leaves are lightly foxed. Otherwise in very good condition.

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



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A British diarist on the Arab-African slave trade

30. DEVEREUX, William Cope. A cruise in the “Gorgon”; or, eighteen months on H.M.S. “Gorgon”, engaged in the suppression of the slave trade on the east coast of Africa.

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

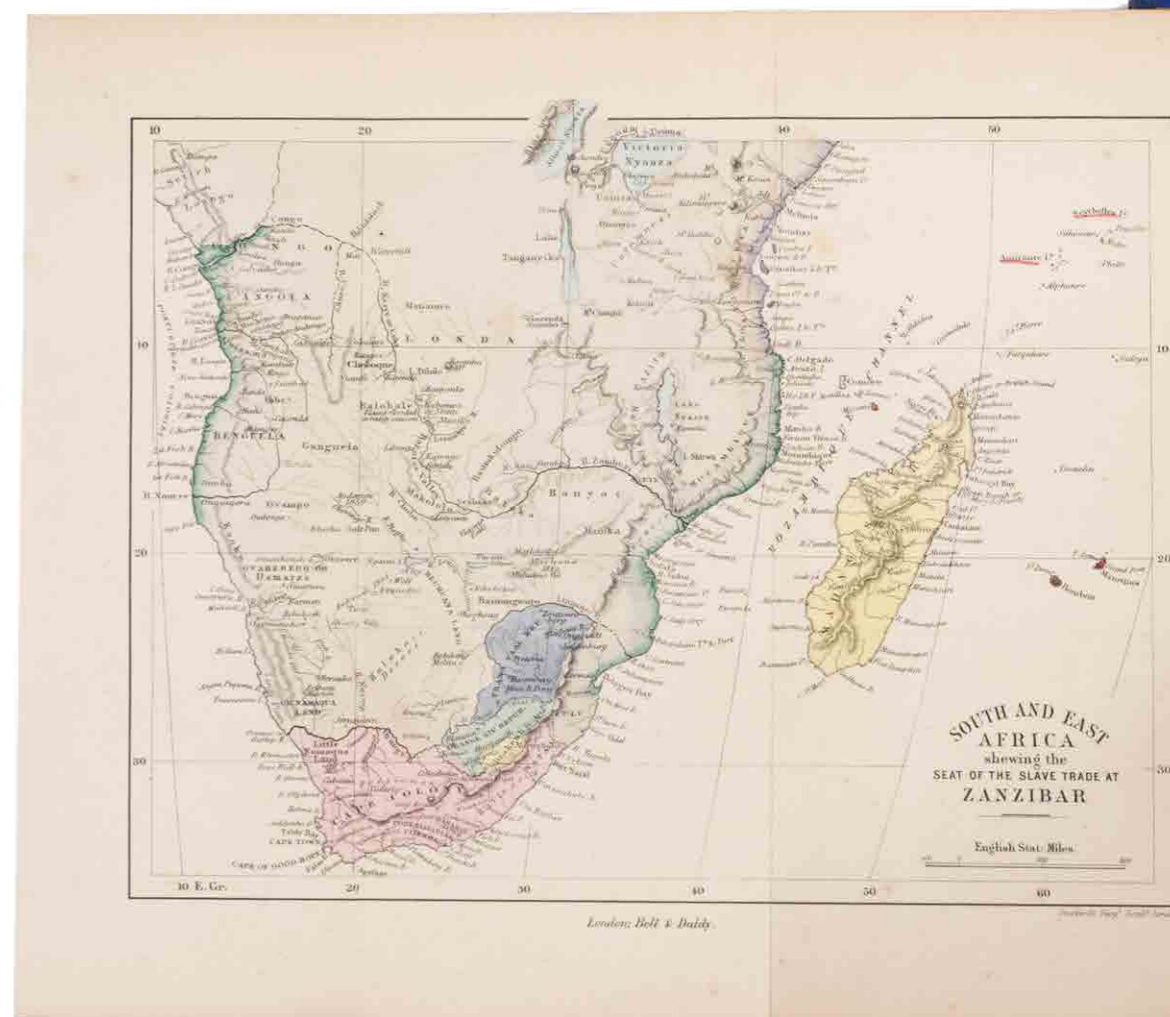
First edition in its original binding; a scarce and desirable work. “The Gorgon was a paddle-wheel sloop dispatched to the east coast of Africa to stop the illegal slave trade in the region. The vessel made its way up the Zambesi to meet the famous missionary explorer David Livingstone” (Czech). In doing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

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

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

xv, [1], 421, [3] pp. including 2 pp. of adverts. *Czech (Africa)*, p. 48; *Gay 156*.

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



Very well preserved broadsheet with attractive hand-coloured aquatint commemorating the Battle of Trafalgar



31. DODD, Robert. Plan of the attack by Lord Nelson, on the combined fleet, October 21st 1805.

London, printed by J. Smeeton for Robert Dodd, November 1805. Aquatint plan (26.5 × 36.5 cm) coloured by a contemporary hand on a broadsheet (66 × 44 cm), with letterpress text below. Framed (85 × 60 cm).

€ 2800

Very well-preserved broadsheet commemorating the Battle of Trafalgar (21 October 1805), including an attractive hand-coloured aquatint illustrating the commencement of the battle, where the British fleet led by Admiral Lord Nelson approaches the combined French and Spanish fleets in two columns to break the enemy formation into three. The broadsheet was published a month after the event and besides the aquatint plan, includes Vice-Admiral Collingwood's letters to the Admiralty describing the successful battle and the unfortunate death of Nelson, and a list of the ships in both fleets. Nelson successfully broke with military tradition by trusting his men to judge their situation and make tactical decisions, famously signalling as his instructions "England expects every man to do his duty".

"From about 1783 Dodd himself engraved and published over 100 aquatints of his work. Of interest are his ... sets of engravings of the battles of the Nile ... and Trafalgar. In his engravings as in his paintings his strength lies in the depiction of water and in accuracy of the details of ships' rigging, masts, and sails in different conditions. ... His prolific work is significant as a historical record, along with that of several contemporary marine painters working on the same subjects" (ODNB).

In very good condition, with only an old, clean fold.

For Dodd: L. Macfarlane, "Dodd, Robert (1748–1815)", in: ODNB (online ed.).

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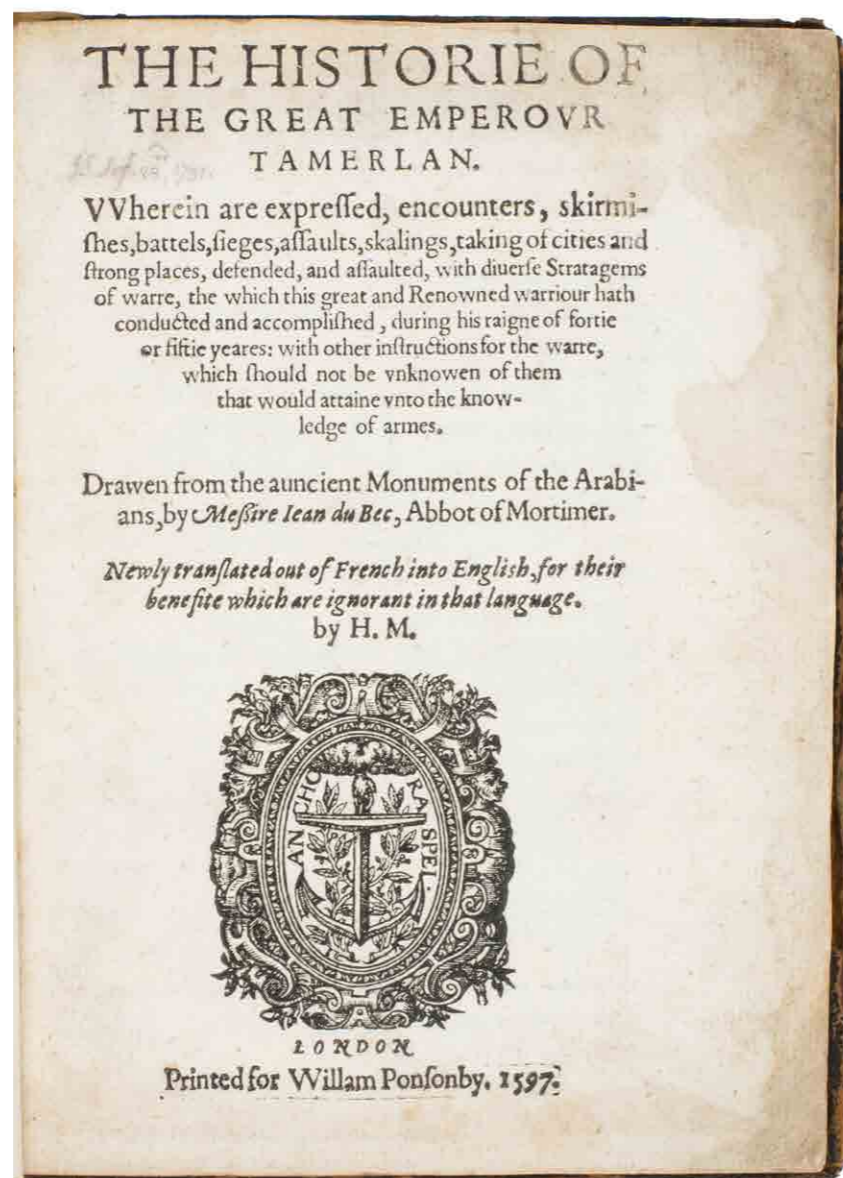
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First European biography of Timur derived from an Arabic source

32. DU BEC-CRESPIN, Jean. The historie of the great emperour Tamerlan ...



London, R. Field for Willam Ponsonby, 1597. 4°. With a woodcut device on the title-page, woodcut initials, head- and tail-pieces. 17th-century calf, 19th century gold-tooled spine. € 35 000

Very rare first edition of the first English translation of *Histoire du grand empereur Tamerlanes* (Rouen 1585), the first European account of the life of Timur (Tamerlane) based on an Arabic source. The successful and barbaric 14th-century conqueror Timur created an empire stretching from Syria to India, rivaled the Ottoman Empire and ventured to China. In 16th century England Timur was made famous through Christopher Marlowe's play *Tamburlaine* (1590). Marlowe had access to Du Bec-Crespin's French manuscript (Martin), so even though the present English account appeared seven years after Marlowe's famous play, it translates the French text that served as his main source. The story of Timur was already known in Europe through several authors, but Du Bec-Crespin stands out as the first European author who based his work on an Arabic source, which he calls "Alhacen". Arabic authors were responsible for the survival of the supposed autobiography of Tamburlaine, the *Mulfazat Timury*. The English translation is sometimes credited to Humphrey Mildmay.

Small owner's mark of James Sotheby (1682–1742) in pencil on title-page, bookplate on front paste-down of C.W.H. Sotheby; bookplate of Dr. & Mrs. H.R. Knohl "Fox Pointe Collection". Lacking the final blank leaf. Light stain in the margin of the first and last few pages. Leaves trimmed a little close at the head, occasional marginal marking or finger-soiling. The binding is slightly worn, corners bumped. Otherwise in very good condition.

[4], 265, [1] pp. ESTC S109956; M.R. Martin (ed.), *Tamburlaine the great*, pp. 16–18. McJannet, L., *The Sultan speaks*, p. 97. [More information & photos on our website](#)

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The only known copy of Thomas Evans's work and a striking example of 19th-century provincial printing in India

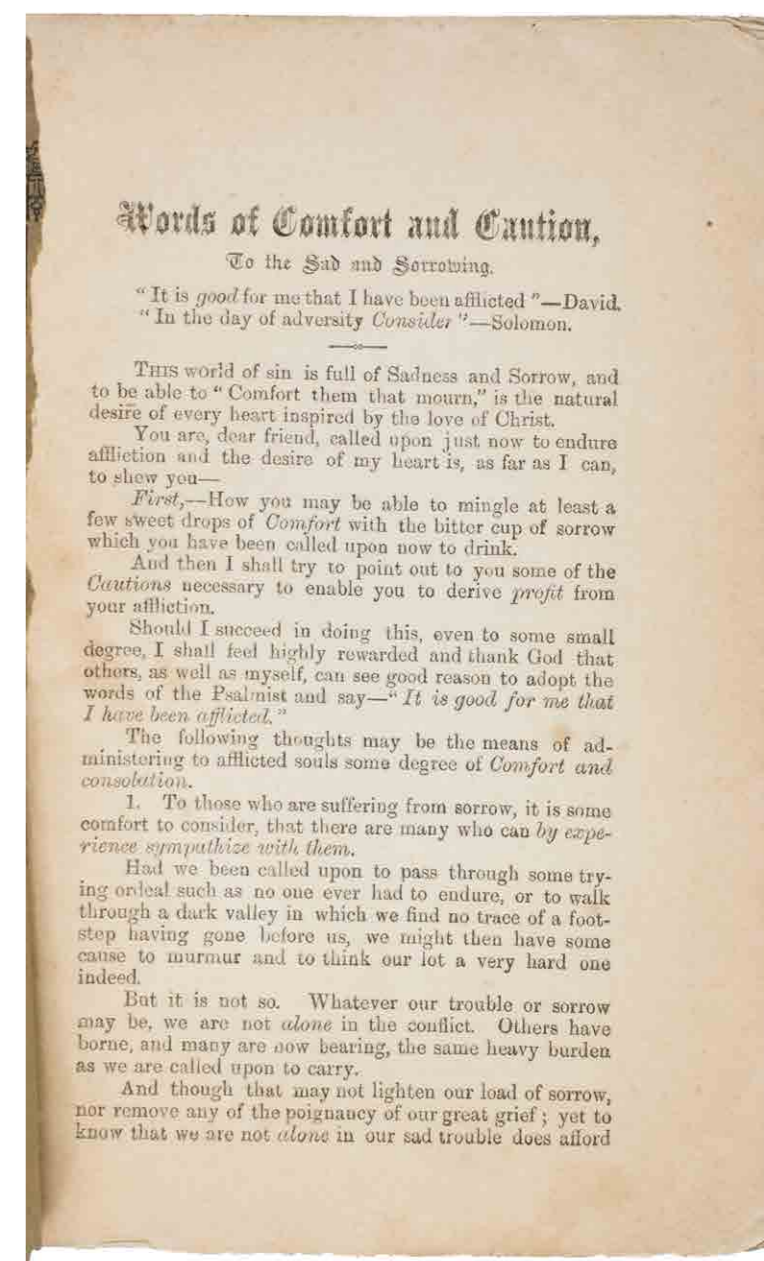
33. EVANS, Thomas. Words of comfort and caution to the sad and sorrowing. Mussoorie, India, Alexandra Press, Buckle Co., 1885. 8°. Original publisher's printed wrappers. € 2500

The only known copy of the only known work by Welsh missionary in India Thomas Evans. He likely wrote and published this book, offering words of comfort based on Christian scripture, while he was on medical leave in Mussoorie, making the book a very rare specimen of nineteenth century provincial printing in India.

Thomas Evans (1826–1906) was a Welsh missionary working for the Baptist Missionary Society in India from 1855 until his death in 1906. Shortly after his arrival in India, he started learning Hindi and subsequently became known as an open-air preacher. In 1861 after moving to Delhi, he was invited to join the government as secretary of the famine fund to relieve suffering caused by the draught of the previous year. Evans suffered from various health issues, which only worsened during his open-air preaching and other missionary work around India. He was granted furlough several times on account of his health. On some of these occasions he returned to visit Wales and on others he chose to stay in India, for example during the 1880's in Mussoorie. Evans's poor health and the passing of his first wife, among other things, might have caused sadness and sorrows to have been a constant burden on his mind. In his *Words of comfort and caution to the sad and sorrowing*, he appealed to those in pain not to despair and brood over one's sorrows and trials (p. 20) but to face it head on and deal with whatever causes the sorrow. His son-in-law, David Hooper, published Evans's biography, titled *A Welshman in India: a record of the life of Thomas Evans...*, in 1908.

With an owner's inscription on the front wrapper in brown ink. Wrappers worn, with a tear in the back wrapper, internally slightly browned, otherwise in good condition.

28 pp. *Not in WorldCat; for the author: D. Ben Rees (ed.), Vehicles of grace and hope: Welsh missionaries in India, 1800–1970, p. 47.* [👉 More information & photos on our website](#)



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Rare second Latin edition of Galen's *De sanitate tuenda*, his first work translated directly from the original Greek

34. **GALENUS (GALEN), Claudius (Thomas LINACRE, translator)**. Libri sex prefulge[n]tissimi ac medicine principis Galeni de sanitate tue[n]da ...

[colophon:] Venice, heirs of Alessandro Bindoni for Giovanni Battista Pederzano, 6 July 1523. 4°. Title-page with a nearly full-page woodcut, woodcut initials in the text. Contemporary vellum over flexible boards, a manuscript title and a later paper label with "1522" on the spine and a manuscript title at the foot edge. € 7500

Rare 1523 second (corrected) edition of Linacre's Latin translation of Galen's important medical treatise *De sanitate tuenda*, also known as *Hygiene* or *On the preservation of health*, first published at Paris in 1517 but here in the only other edition published during Linacre's

life, and rarer than the first edition. Although other works by Galen had been published as early as 1490, they were Latin editions based on Arabic translations. Linacre was the first to make a serious search for reliable Greek manuscripts of Galen's works (those from Greek antiquity had been destroyed, so the best sources available were Byzantine transcriptions) and he began with the original Greek text of *De sanitate tuenda*. Galen (129–ca. 216?) was a Greek medical practitioner, historian, scientist and philosopher who became physician to the court of the Roman Emperor Marcus Aurelius and who exercised a dominant influence on medicine in Europe, the Byzantine world and the Middle East. The present *De sanitate tuenda*, being a comprehensive account of the practice of preventive medicine (including personal hygiene), is one of his most influential works.

With a small wormhole near the spine and in the gutter margin of the first three leaves, not affecting the text, and some largely marginal water stains, especially in the upper outside corner (not approaching the text), very slightly affecting the text only in a few leaves. Binding a little stained, most evident in the endpapers, and a few small gaps in the vellum, not affecting the structural integrity, head and foot of spine worn and slightly damaged, with part of the headband at the foot lost, part of one tie lacking. Overall in good condition. The rare and important second (corrected) edition of Linacre's Latin translation of Galen's *De sanitate tuenda*.

[4], xcix, [1] ll. *Bird 1011; Durling 1927; Durling, Galen 1523.6; EDIT16 20148; OPAC SBN (Catalogo del servizio bibliotecario nazionale) MILE030256; Osler 373 (cf. 374: 1526 ed.); USTC 831382 (8 copies); WorldCat (6 copies); cf. Wellcome I, 3805 (1526 ed.); not in Adams; for Linacre and the 1517 ed.: <https://history.rcplondon.ac.uk/blog/ornament-his-age>.*

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The first ethnographic survey of the Russian Empire

35. GEORGI, Johann Gottlieb. Russland. Beschreibung aller Nationen des russischen Reiches, ihrer Lebensart, Religion, Gebräuche, Wohnungen, Kleidungen und übrigen Merkwürdigkeiten.

Leipzig, Dyk, 1783. 2 volumes. 4°. With 2 etched hand-coloured frontispieces, and several delicate engraved head- and tailpieces in the text. Contemporary half calf, sprinkled boards. € 4500

Second German edition of “the first ethnographic survey of the Russian Empire” (Wortman). Georgi was part of an ambitious scientific expedition prompted by Catherine the Great to study the economic, cultural and geographical characteristics of the various regions in the Russian Empire. Georgi based his work on his own observations and the important works of Müller, Gmelin, Krashennikov and Pallas. He applied the Linnaean taxonomy to classify the great diversity of nationalities inhabiting the vast empire. The 2 frontispieces show 39 different peoples in their respective dress. The last page shows 2 lines of engraved polyphonic music (2-line staff with round-head notes).

An additional set of 95 plates could be ordered from the publisher, as he explains in the preface. The first German edition appeared in 4 volumes between 1776 and 1780. Other editions appeared in English, French and Russian.

Occasional spotting. Fine set of an important work.

[4], XII, [5], [1 blank], 271, [1 blank]; [2], 273–530, [10] pp. *Colas* 225; *Hiler*, p. 365; cf. *Wortman*, “Texts of Exploration”, in: *Whittaker* (ed.), *Russia Engages the World*, pp. 97–99; *this edition not in Lipperheide*. [👉](#) More information & photos on our website



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Convolute with rare Dutch works on the art of navigation, richly illustrated with many mathematical and geometrical figures and two circle figures with moving volvelles

36. GIETERMAKER, Klaas Hendriksz. 't Vergulde licht der zee-vaard, ofte konst der stuurlieden. ...

Amsterdam, Joannes van Keulen & sons, [not before 1774]. With an engraved frontispiece, 2 engraved circle figures with moving volvelles, 1 engraved mathematical and geometrical folding plate, many tables (some folding) and many mathematical and geometrical woodcut illustrations and figures in the text.

With:

(2) DOUWES, Bernardus Joannes. Tafelen ...

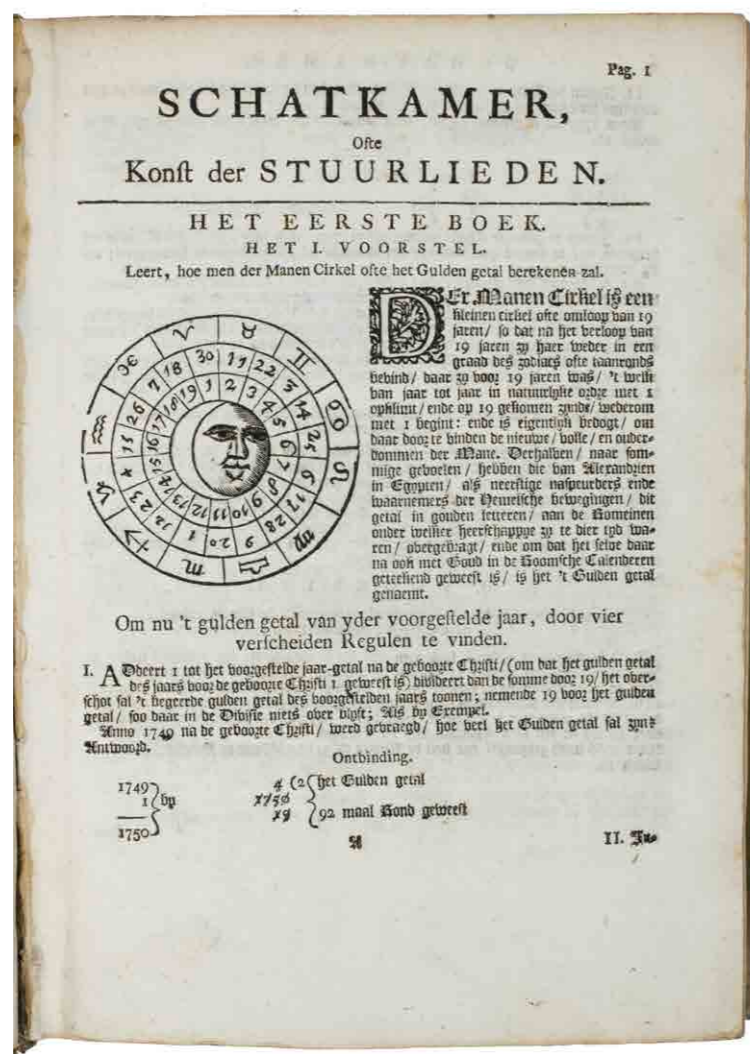
Amsterdam, Gerard Hulst van Keulen, 1779. Completely filled with mathematical tables.

(3) [drop title:] Tafel van de lengte en breedte der meest bekende zee-plaatzen.

[Amsterdam?, Gerard Hulst van Keulen?, ca. 1779?].

3 works in 1 volume, the first in 4 parts. 4°. Contemporary blind-tooled vellum.

€ 6500



Ad 1: Highly popular work on the art of navigation by the Dutch mathematician Klaas Hendriksz. Gietermaker (1621–1699), first published in 1660. In 1661 Gietermaker was employed as examiner for new helmsmen for the Dutch East India Company (voc). The book discusses all the kinds of problems and difficulties the pupils had to solve at examinations and while piloting a ship.

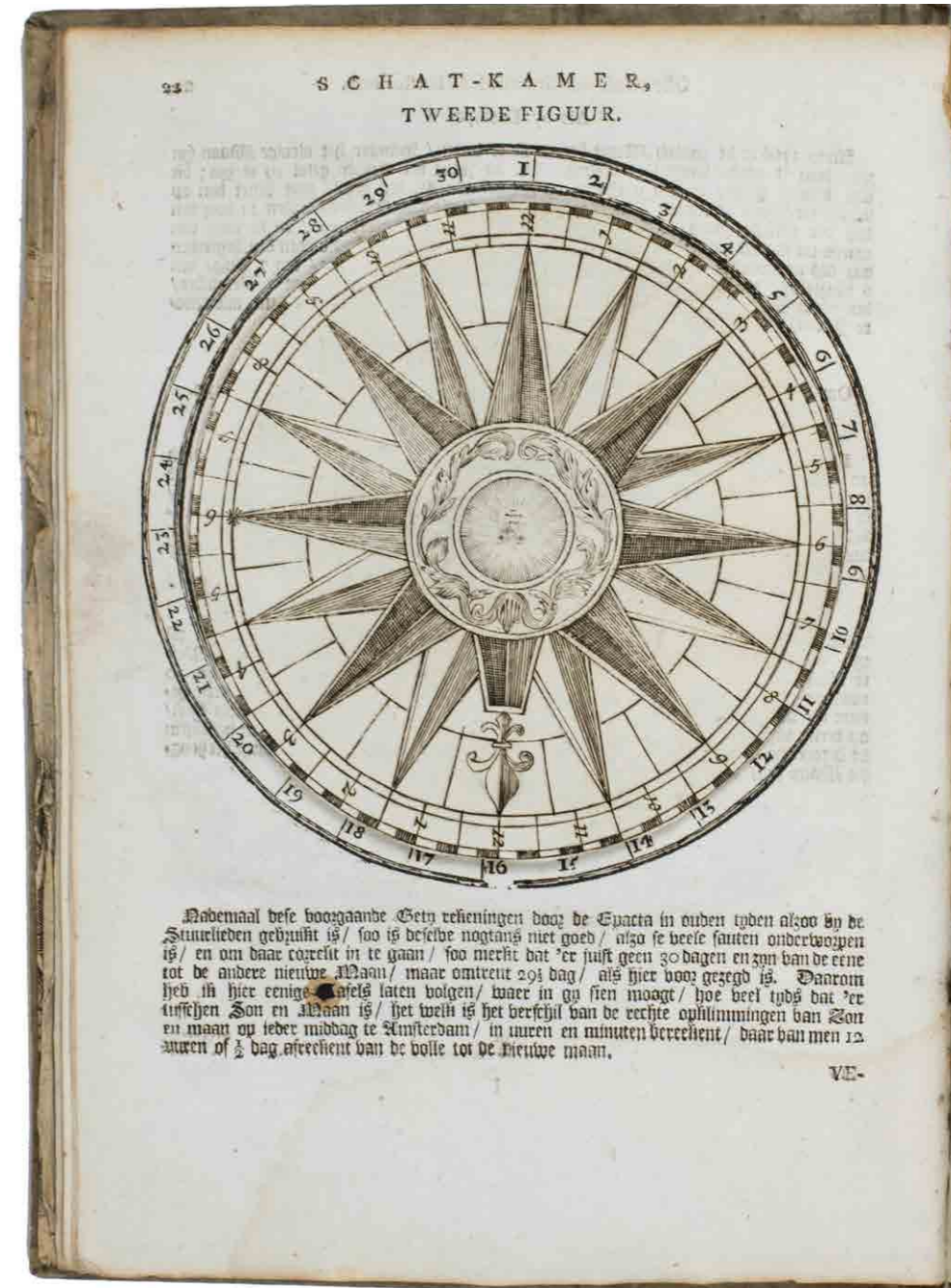
Ad 2: Second improved edition of a popular mathematical survey, containing tables of sines, tangents and secants, as well as logarithms, by the mathematician Bernardus Joannes Douwes (fl. 1775–1779). He first published it in 1775 and it was often bound together with other works on the art of navigation, for example the 't Vergulde licht der zee-vaard, but also frequently Steenstra's *Grond-beginzels der stuurmans-kunst*.

Ad 3: Extremely rare and unrecorded treatise with the latitudes and longitudes of the most frequently visited locations at sea. In the second edition of Steenstra's *Grond-beginzels der stuurmanskunst* (1779), this treatise is incorporated into the work, with a continuous pagination, in contrast to the present copy, where it has its own collation and pagination. Although works with more or less the same title, but with a different collation, can be found in some bibliographical works, the present edition of the *Tafel van de lengte en breedte der meest bekende zee-plaatzen* seems to be unrecorded.

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With a ballpoint owner's inscription ("P. Horneman. 14 November 1984") on the front paste-down. Head of the backstrip of the spine and hinges professionally restored and reinforced. Edges of some leaves slightly browned, some of the outer margins of some folding tables and of the frontispiece in ad 1 slightly frayed, some margins a little water-stained, but overall in good condition. A highly interesting convolute with rare (editions of) mathematical works on the art of navigation.

Ad 1: [8], 106; 152, 8; 97; 98–120 pp. Ad 2: [233], [1 blank] pp. Ad 3: 39, [1 blank] pp. Ad 1: *Bierens de Haan 1657; Bom, Van Keulen, p. 26, p. 29; Crone Library 601; Hoogendoorn, GIE05.21; STCN (3 copies); cf. Cat. NSHM, p. 675 (8th edition, 1756).* Ad 2: *Bierens de Haan 1228; Bom, van Keulen, p. 32; Cat. NHSM, p. 679; Crone Library 622a/622b; STCN (5 copies).* Ad 3: *Not in STCN; WorldCat.* [More information & photos on our website](#)



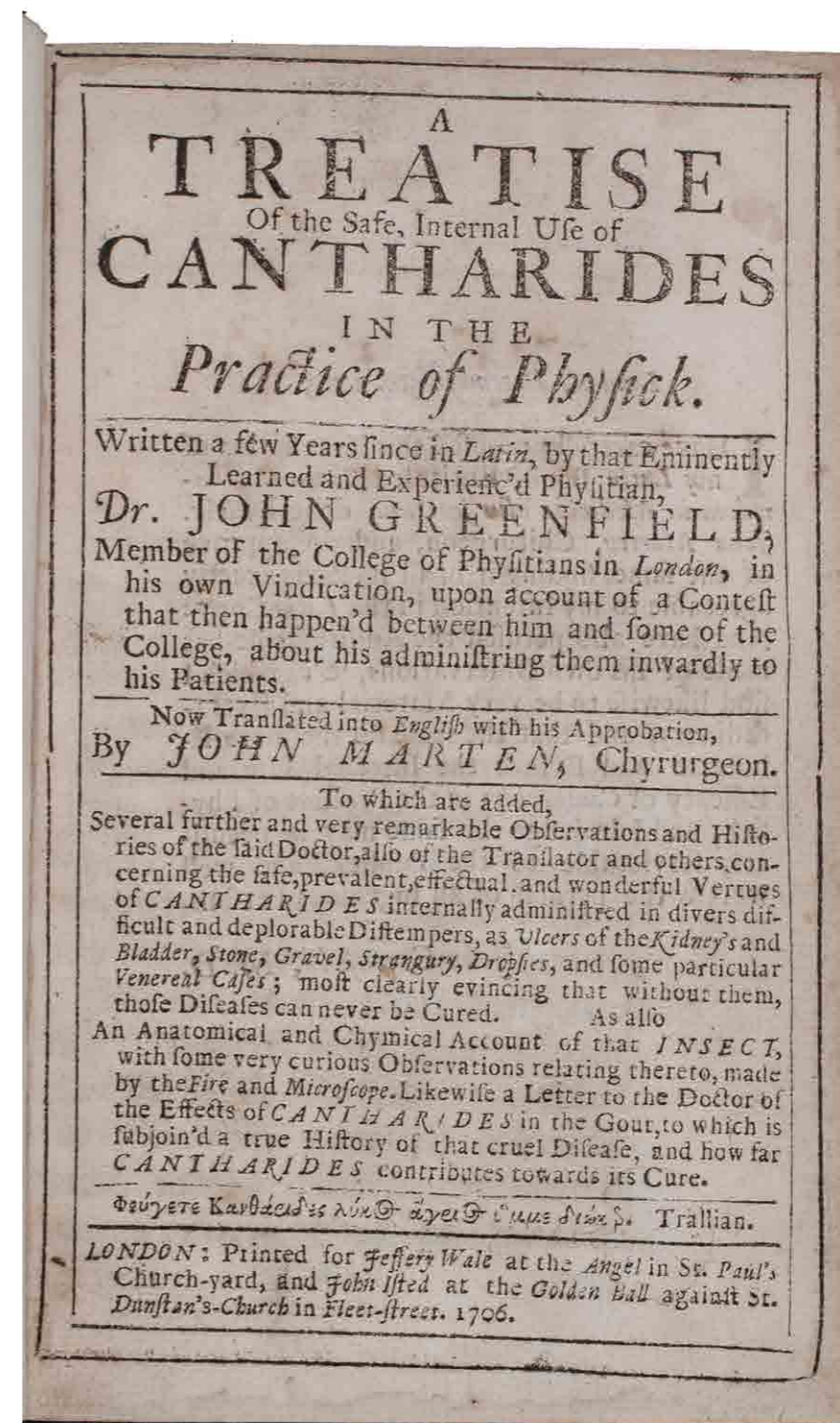
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*First English edition of a medical treatise
on the Spanish fly*

37. GROENVELT, Joannes (John GREENFIELD or GROENVELD).
A treatise of the safe, internal use of cantharides in the practice of physick.
London, Jeffrey Wale, John Isted, 1706. 8°. 19th-century tanned half
sheepskin, tree-marbled paper sides. € 4500

First English edition of a treatise on the medicinal use of Spanish fly (*Lytta vesicatoria*, traditionally classified in the family Cantharidae). Joannes Groenevelt (1648–1715/16) was a Dutch-born physician, practising in London from 1675 on. Spanish fly was known for centuries as an aphrodisiac, but was also extremely dangerous, overdoses sometimes causing death. Greenfield, as he called himself in England, strongly advocated the use of Spanish fly, primarily for the treatment of gout and of bladder and kidney diseases. One of his patients accused him of malpractice and Groenevelt was fined and sent to Newgate prison, but obtained permanent freedom through William III's general pardon in 1691. He published the present treatise on the use of Spanish fly as a vindication of his methods. It includes a laudatory poem by Bernard Mandeville, detailed descriptions of the various medicinal uses of Spanish fly, followed by medical observations and several recipes.

[40], 363, [3] pp. *Blake, p. 187; ESTC T64914; for the author: Cook, "Groenevelt, Joannes (bap. 1648, d. 1715/16)", in: ODNB (online ed.).* [👉 More information & photos on our website](#)



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First edition of the first English translation of the poems by the Persian Sufi poet Hafez

38. HAFEZ (HAFIZ) [Khwaaja Shams-ud-Din Muhammad Hafez-e Shirazi] and H.W. CLARKE (translator).

The *Dīvān* ... Translated for the first time out of the Persian into English prose, with critical and explanatory remarks, with an introductory preface, with a note on Sūfiism, and with a life of the author.

Calcutta, Government of India Central Printing Office, 1891. 2 volumes. Large 4°. Titles and mottos printed in red and black. Original publisher's vellum. € 6500



“Very rare” first edition of the first English translation of the poems by Khwāja Shams-ud-Dīn Muhammad Hāfez-e Shīrāzī known by his pen name Hafez, or Hafiz, “the memorizer; the (safe) keeper”; 1315–1390). This critical translation of The *Dīvān* of Hafez is printed at the expense of the translator and editor Henry Wilberforce Clarke (1840–1905) at the Central Press of the Government of India, Calcutta. Clark dedicated his translation to his uncle Henry M. Clarke of the Bengal civil service. In 1974 The Octagon Press published a facsimile edition of Clarke’s translation. Hafez’s collected works are regarded as a pinnacle of Persian literature and are often found in the homes of people in the Persian-speaking world, who learn his poems by heart and still use them as proverbs and sayings. Hafez wrote primarily in the literary genre of lyric poetry, or ghazals, the ideal style for expressing the ecstasy of divine inspiration in the mystical form of love poems. He is considered one of the early and prolific poets working in and shaping the Sufi philosophy (see the introduction by Gertrude Lowthian Bell to her annotated translation: *Poems from the Divan of Hafiz* (London 1897), esp. pp. 1–63).

Henry Wilberforce Clarke was an officer in the British India corps of Bengal engineers, and the grandson of William Stanley Clarke, director (1815–1842) and chairman (1835–1836) of the East India Company. Clarke also translated poems by other Persian mystic poets including Saadi, Nizami and Suhrawardi, as well as writing some works himself.

In good condition.

[2], XLIV, 494; [4], 495–1011 pp. *Peter Avery, The collected lyrics of Hafiz of Shiraz (2006); Parvin Loloi, Hafiz, master of Persian poetry: a critical bibliography (2004).*

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Everything you could possibly want to know about the Grenadier guards

39. HAMILTON, Frederick William. The origin and history of the first or Grenadier guards. From documents in the state paper office, war office, horse guards, contemporary history, regimental records, etc.

London, John Murray, 1874. 3 volumes. 8°. With 17 portraits (3 serving as frontispieces), 60 maps and plans (3 folding), 7 chromolithographed plates and 1 view in total. Original publisher's red cloth. Each volume with a ticket of "Metchim & son...". € 1500

Very interesting and extensive history of the Grenadier guards in three volumes, by Sir Frederick William Hamilton (1815–1890), lavishly illustrated with chromolithographed plates, numerous maps of battles, campaigns and expeditions and portraits. The chromolithographed plates include costume plates showing military uniforms and three plates showing 24 royal heraldic badges and 2 flags.

Good set, some annotations by previous owner in pencil.

xxxiv, [6], 458; xxxiv, 548; xviii, 496 pp. *WorldCat* (4 copies); not in *Lipperheide*. [More information & photos on our website](#)



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12 fine portraits of horses from the stables of Queen Victoria

40. HARVEY, William. Selections from the Royal stud ...

London, Thomas McLean, 1838. 1° (55.5 × 38 cm). With lithographed title-page, lithographed list of plates, and 12 tinted lithographed plates by R.J. Lane and W.J. Giles after William Harvey. Contemporary cloth, gold title on front board; rebacked in modern, brown half sheepskin. € 35 000

Very rare series of 12 beautiful large tinted lithographed plates showing the horses from the Royal stud at Hampton Court, after designs by the notable engraver and illustrator William Harvey (1796–1866). They include: an Arabian mare and foal by The Colonel; The Colonel; Nanine; Bay Arabian, “the purest cast, from the Imaum of Muscat”; Wings; Actaeon; Grey Arabian and foals by Actaeon; Black Arabian; Gulnare; Fleur de Lis; Belvoirina; and Maria. The most famous of these is the British-bred The Colonel (1825–1847). The plates show the horses set against an imaginary background and each has a caption giving information on its lineage. We could

locate only three other copies, including two in the British Royal collection.

Harvey started out as the (favourite) pupil of the acclaimed Thomas Bewick, who described him as one of “the first in excellence ... who both as engraver & designer stands preminent at this day” (*Memoir*, p. 200). Highlights of his work include Lane’s translation of *The Arabian nights* (1839–1841), for which he provided some 600 illustrations.

From the library of Patshull Hall with its small bookplate and shelf marks on paste-down. The plates are not uniformly trimmed, leading in a couple cases to some very minimal wear to the extremities of the protruding leaves, also with some faint spots on the title-page, but otherwise in very good condition. Binding slightly worn along the extremities and rebacked.

The British Royal collection, RCIN 817116 & 1070968; WorldCat (1 copy); not in Copac; Dejager; Huth; Mennessier de la Lance; Podeschi. [👉](#) More information & photos on our website





Arabian Mare & foal by the Colonel.

*Exceptionally rare first edition of an unrivalled plate collection
containing plans of antique cities*

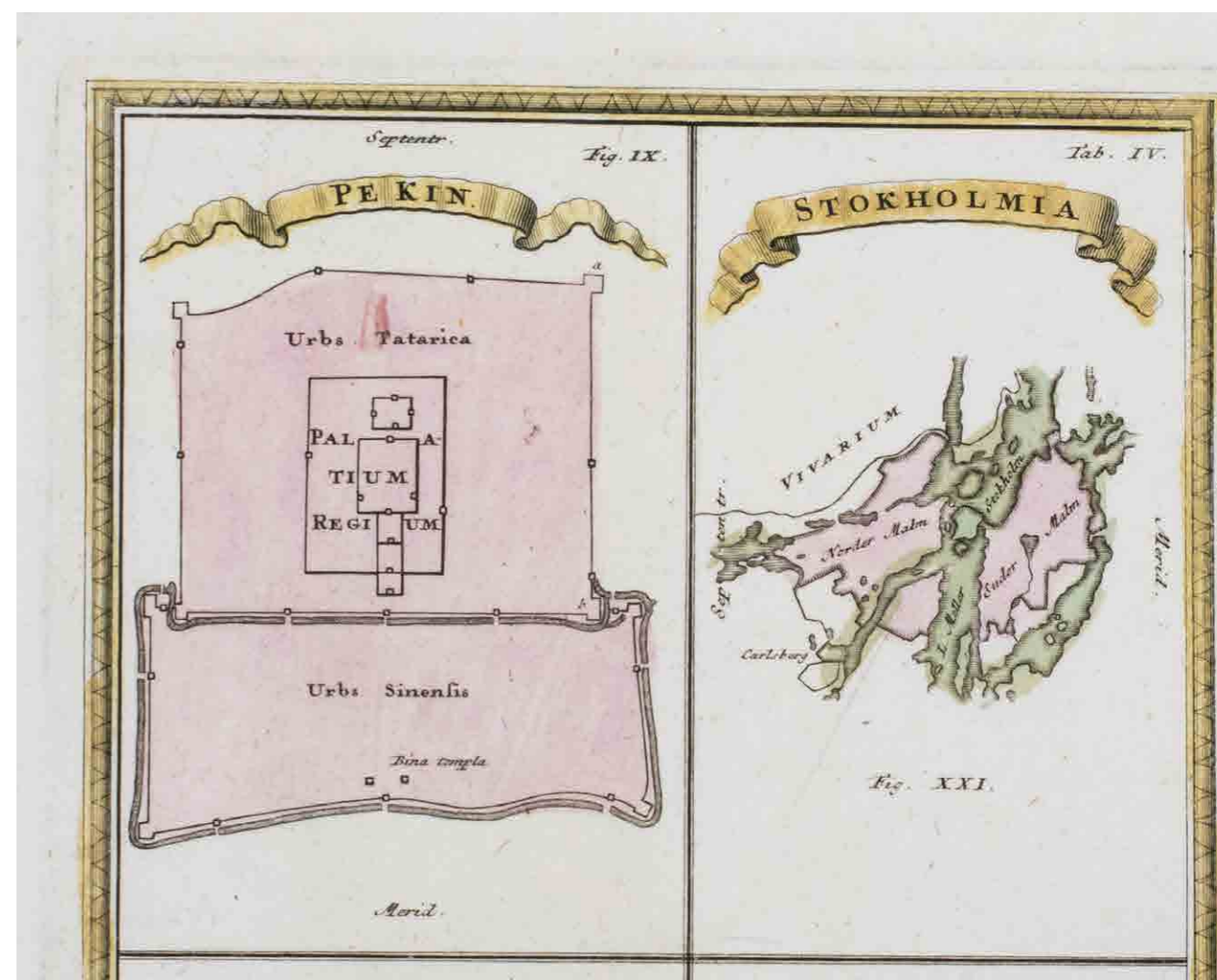
41. [HASE, Johann Matthias]. Plans des villes que passent pour les plus grandes de l'antiquité, et de nos jours ... Nuremberg, Homann heirs, 1745. Folio. With 15 hand coloured, numbered, engraved plates. Modern folder, marbled paper over boards. Each leaf (ca. 56 × 66 cm) is separately mounted in a passe-partout (ca. 60 × 78 cm). € 2500

First edition of an exceptionally rare, complete collection, containing plans of the most important cities and buildings from antiquity. The plans were based on the most recent historical research of the time, so the depicted sizes were as accurate as they could have been. Especially charming are the plates which compare the height of the tower of Babylon with that of Egyptian pyramids. This collection is exceptionally rare, as we have only been able to find two other copies worldwide.

The plates depict the plans of some of the most important 18th-century cities, including Paris, London, Amsterdam, Lima, Nanjing and Tokyo, and compare them to the most important cities from antiquity, including Rome, Constantinople, Babylon and Nineveh. All plans are drawn on the same scale.

Johann Matthias Hase (1684–1742) was a German mathematician, cartographer and historical geographer. He is often lauded for the scientific accuracy of his work. According to Goffart, “he [Hase] practiced cartography as the scientific equal of Delisle and d’Anville” [Guillaume Delisle (1675–1726) and Jean-Baptiste Bourguignon d’Anville (1697–1782)]. The plans in the present series were based on the most recent, up-to-date information. They were published posthumously, but it is known that Hase worked on them for many years before his death.

Other than historical city plans, Hase also worked on maps of historical countries. All his historical cartography was published in 6 different collections between 1743 and 1746, in Latin, French and German. In 1750, all 6 collections were combined into one work, the *Atlas historicus*, which showed the empires of the world as they evolved throughout history.




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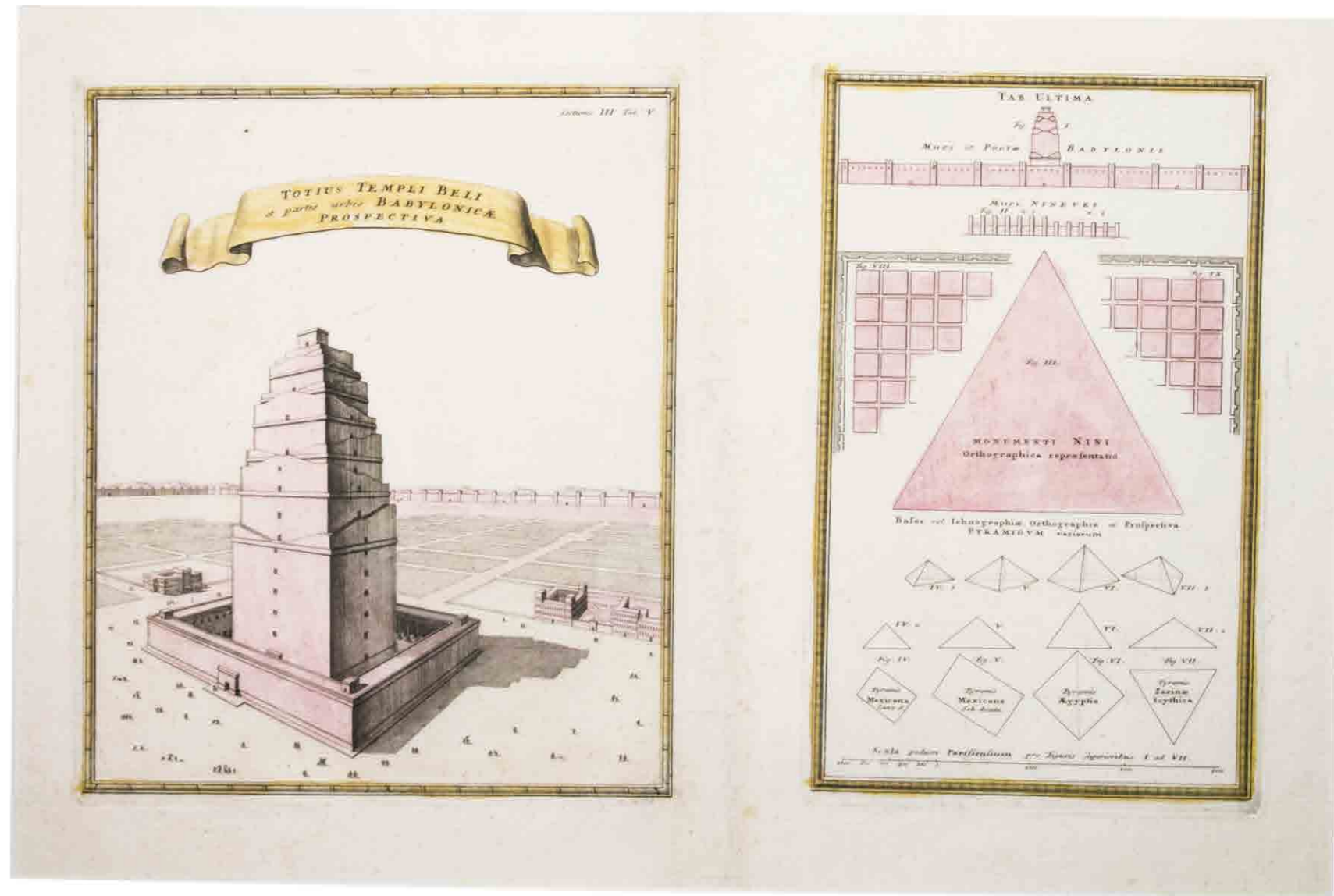
The collection of historical city plans was the 6th and final part. The present copy, however, was never a part of the atlas, as it has no sewing holes. It is the true first edition, published 5 years earlier as a plate collection.

Historical atlases like the one by Hase have existed since the 16th century. However, the first work to be called a “historical atlas” was published between 1705–1730 in Amsterdam, likely by Zacharias Châtelain. The term took off and numerous historical atlases were published in the 18th century. However, many of these atlases were based on the Bible or maps by Ptolemy. There were only a few cartographers, including Delisle, d’Anville, and Hase, who based their maps on other historical documents, making them far more

accurate. In addition, whereas earlier cartographers usually just made one map of an antique empire, Hase made multiple. He was aware of the fact that the borders of past empires were not fixed and therefore made maps for different time periods. He was the very first to draw a map of the Roman empire under Emperor Justinian I (482/483–565), for example. As such, he was one of the first to show how empires changed throughout history, making his historical atlas an incredibly important cartographical work.

All plates are folded down the middle, as issued. Some of the plates have small ink stains in the margins. Overall in very good condition.

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



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

42. HEYDT, Johann Wolfgang. Allerneuester Geographisch und Topographischer Schau-Platz, von Africa und Ost-Indien.

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

First, complete edition of an exceptional work showing the ports and bases of the Dutch East India Company (VOC) in Asia and Africa. It is one of the finest executed and illustrated publications of a voyage from Europe to the East Indies. The work is illustrated

with 115 large and handsome full-page plates and maps. Together are one of the richest iconographic renderings of the Dutch settlements and colonies in Asia and Africa, all beautifully drawn and engraved. Complete copies of this work, with the frontispiece and all the plates, are quite rare.

The illustrations show the influence of the VOC in Africa and Asia (ports, cities, factories, etc.), and are engraved after Johann Wolfgang Heydt's (1702–1750) original drawings, which he made during his voyage to the East Indies. The plates are of great topographical and ethnological value. Heydt accompanied them with an account of his journey, which also contains much important information. Johann Heydt was a German engraver, surveyor and traveller, who was employed by the VOC. He travelled to the East Indies in 1734 and stayed until 1740.



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His drawings caught the attention of Adriaan Valckenier (1695–1751), Governor General of the VOC, who appointed Heydt in 1738 as artist and architect of the VOC. In this function, he made many views and plans of fortresses, towns, and hamlets. Many of which were included in the present work.



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

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

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Important guide to navigating the seas to the far reaches of Asia

43. HUDDART, Joseph. The oriental navigator; or, new directions for sailing to and from the East Indies, China, New Holland ...

London, printed and published by Robert Laurie and James Whittle, map, chart, and printsellers, 1801. 4°. With an engraved frontispiece portrait of the author, and small woodcut coastal views in the text. Contemporary tree calf.

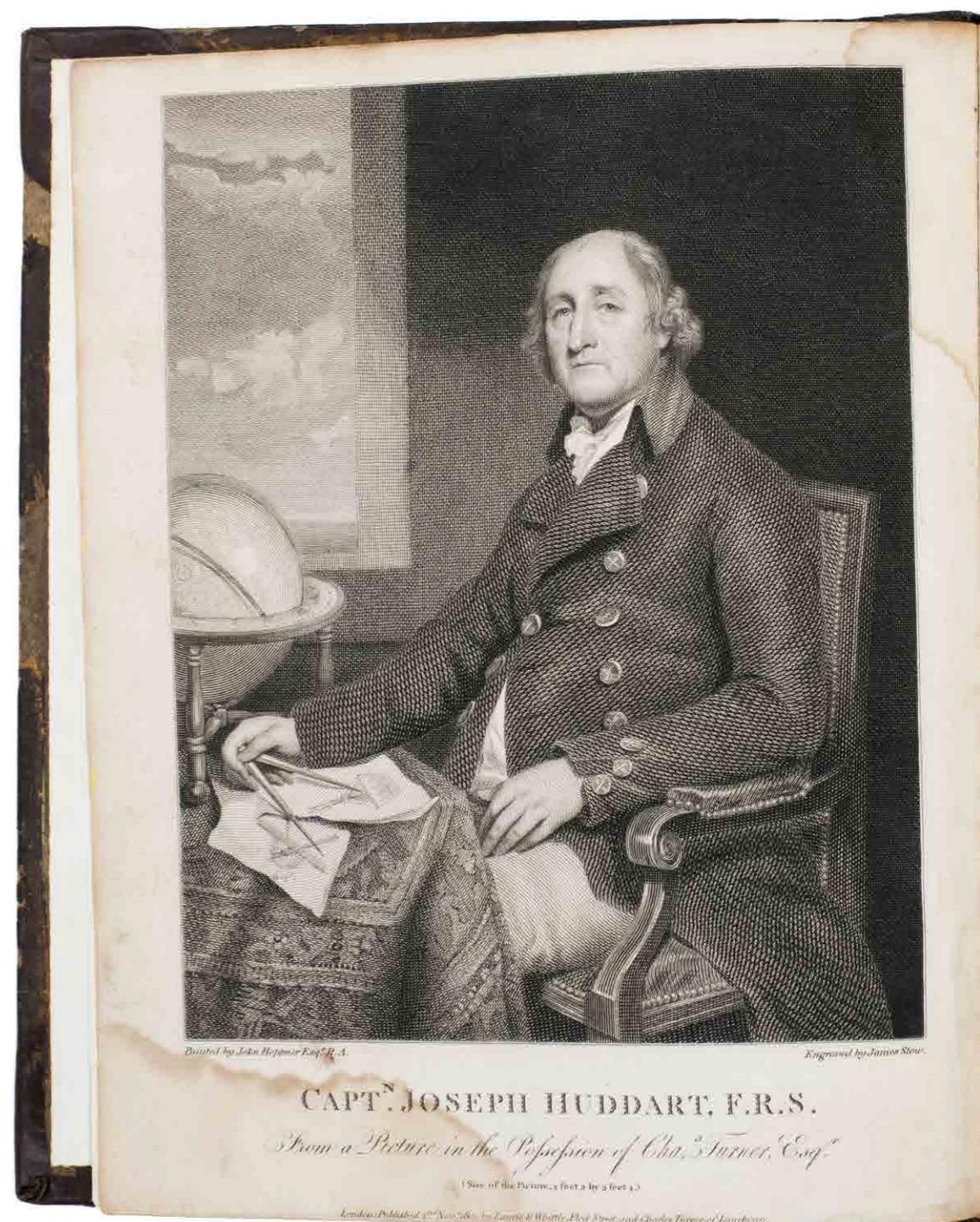
€ 7500

Second edition of Laurie and Whittle's *Oriental navigator*, first published in 1794 with an appendix added in 1797, in the manner of the pilot books of their predecessor Robert Sayer. Enlarged with more detailed information on directions for sailing to China and New Holland (Australia), including an addendum to the second issue of the first edition. The present second edition was produced to accompany the new edition of *The complete East-India pilot* that appeared at London in 1800.

With the library stamp of the Marinens Bibliotek Copenhagen on the half-title and title-page, and underlining in red on the title-page. Stain in the lower corner of the first third of the pages. Hinges broken, binding worn and repaired. New endpapers. Otherwise in good condition.

[2], XII, 656 pp. *Adams & Waters* 2162; *Ferguson* 660.

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Rare account of an important Russian diplomatic visit to China, with one of the first Western descriptions of Siberia


44. **IDES, Evert Ysbrants.** Driejarige reize naar China ...

Including: **KAO, Dionyzius.** Korte beschrijving van 't magtig keizerryk China ...

Amsterdam, Pieter de Coup, 1710. 4°. With an engraved title-page, a large folding map of Russia and parts of Asia, 8 folding engraved plates of cities and other views, 1 full-page engraving, and 21 half-page engravings in the text. Further with woodcut and engraved decorated initials, a large engraved head-piece at the start of the main text, 2 woodcut floral tail-pieces, and a small woodcut floral vignette on the typographical title-page. 19th-century gold-tooled light brown splattered paper with a red title-label on the spine. € 3950

Rare and richly illustrated work on the three-year journey (1692–1695) of a Russian envoy from Moscow to Beijing, in order to negotiate trade relations between Russia and China. The expedition was undertaken by a small group of people, led by the Danish merchant of Dutch descent and diplomat Evert Ysbrand Ides (1657–1708), in the service of Tsar Peter the Great (1672–1725). It greatly added to the geographical knowledge on Northern Manchuria and China. The present account provides one of the first Western descriptions of the Gobi Desert, the Dalai Lama & Buddhism, Lake Baikal, the Great Wall, Mongolia, the city of Beijing, Guangzhou, Siberia, and the customs of the Siberian people. The map Ides used for his journey had been created by Dutch cartographer, writer, diplomat, and Amsterdam mayor Nicolaas Witsen (1641–1717) in 1687. Ides supplemented and improved it during his travels. After his return, Ides sent Witsen the new map and the transcription of his travel journal. Witsen translated it into Dutch and published it in 1704, with the corrected map. The work became popular and was soon translated into French, English and German. The present copy is the second Dutch edition, published a few years after the first. Ides' diplomatic visit was successful. China received the envoy courteously and enabled it to conduct its business. Ides' envoy had a much easier time with the Chinese than many earlier and later Russian envoys. Peter the Great was so pleased with the results, that he made Ides a member of his Privy Council.

All engravings are very crisp and clear. The edges and corners of the boards are scuffed and the front and back are somewhat rubbed, showing the cardboard underneath. The end leaves, title-page, and blank recto of the frontispiece are foxed, without affecting the engraving, with a water stain in the top corner of the 4 leaves in signature ††, and on the outer half of pp. 231-end of the work. Otherwise in good condition.

[30], 243, [4], [1 blank] pp. *Catalogue de la section des Russica*, 1176; *Cordier, Sinica*, p. 2469; *Howgego, vol. 1*, 14; *STCN* 169912930 (11 copies); *Tiele* 519; *WorldCat* 902472370, 257635409, 561453661, 894528946, 65093708 (19 copies, including 7 also in *STCN*); cf. *Adelung II*, p. 385–388.  More information & photos on our website





Augustissimo et
 Invictissimo Principi
RUSSORUM IMPERATORI
PETRO ALEXEWITZ
 Quam patris hunc parva quae est a Polo Arctico et un-
 de per mare Barentii ad mare superius Septentrionem in China signa
 orientalis continet. Alibi Caspium Pontum Caspium et per
 mare Adriaticum multarumque ibidem Insularum ad Indum
 cum Indico mare per ad Triumphatorem per solus etc.
 C. FERDINANDUS VON WILHELMUS DE WILHELMIS

Nova Tabula
IMPERII RUSSICI
 ex omnium accuratissimis
 quae hactenus extiterunt. Imprimis viri
 Amplius NIC WITZEN
 delineationibus conflata, quam ipsa
 locorum lustratione edoctus,
 multum emendavit
 C. FERDINANDUS VON WILHELMIS DE WILHELMIS

OCEANUS ORIENTALIS
 AMER-
 SE
 ZEE
 ALIS

ZEE
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Beautiful work on Austrian plants and fungi, with a pioneering article on Stapelieae

45. [JACQUIN, Nikolaus Joseph von; Joachim Friedrich PLAPPART; Joseph SONNAUER]. *Miscellanea Austriaca ad botanicam, chemiam, et historiam naturalem spectantia, cum figuris partim coloratis.*

Vienna, ex officina Krausiana, 1778–1781. 2 volumes bound as 1. 4°. With 44 contemporary hand coloured, full-page copper-engraved plates of flowering plants, fungi and lichen. All plates are numbered and a few are signed. Later gold-tooled quarter mottled calf. € 2750

First edition of a beautiful botanical work on Austrian plants and fungi by the “Linnaeus of Austria” (Rowley, 1984), complete with the vividly handcoloured and highly detailed plates. The present copy contains both volumes. The first volume focusses primarily on succulents, while the second volume describes trees, perennials and fungi. The plates, which were likely all drawn by the Viennese artist Jakob Adam (1748–1811), show both the complete plants and dissections of them in great detail. According to Hunt, some of them even present new species for the first time. The present work consists of 4 articles written by botanists Nikolaus Joseph von Jacquin (1727–1817), Joachim Friedrich Plappart (1751–1865) and Joseph Sonnauer (dates unknown). Of particular interest is Jacquin’s article on the reproductive parts of Stapeliads. The plant has intricate star-shaped flowers with unusual reproductive parts that have intrigued botanists for centuries. During Jacquin’s time, Stapelieae had already been studied, but a few new species had been discovered in the

1770s, which sparked Jacquin’s lifelong interest. He successfully managed to grow and flower 60 specimens in Vienna, a serious feat on its own, which allowed him to study them closely. His work on Stapelieae was pioneering. Jacquin was made director of the Botanical Garden of the University of Vienna and later also of the Imperial (Botanical) Gardens of Schönbrunn Palace. Under his management, the Palace garden became one of the most celebrated in history. He also travelled the world to collect specimens, but unfortunately lost many of them due to the hardships of travelling at sea, so he began to draw them. He was a great artist and his detailed drawings of the new plants he encountered are some of his greatest contributions to his field. The illustrated works he published are among the most beautiful botanical works from his time.

With two manuscript tables of contents for the plates mounted on the front endpapers, and small annotations in pencil in the lower margins of the plates, with the Latin name of the depicted plant or fungus. Except for the plates, which are in excellent condition, the work is slightly browned throughout, many of the leaves are slightly foxed in the margins, plate 20 of volume 1 has a small tear in the inner margin, without affecting the image. Otherwise in very good condition.

[4], 212; 423, [1] pp. *Hunt* 655; *Nissen, BBI*, 975; *Pritzel* 4367; *Sitwell, S., Great flower books, 1700–1900*, p. 104; cf. *Rowley, G. D., Jacquin and the Stapelieae. In: Bradleya, 1984, vol. 2, pp. 1–8.*

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How to carve a calf's head: exceptionally rare work on the art of carving and presenting meat

46. KLETTEN, Andraeas [and/or Georg Philipp HARSDÖRFFER]. Neues Trenchir-Büchlein...

Jena, Casparus Freyschmied, 1657. 2 parts in 1 volume. Oblong (ca. 10.5 × 16 cm). With an engraved frontispiece and 24 engraved illustrations, including 23 engravings of the proper ways to carve meat, and one large, folding engraving of the tools of the trade. Further with 4 tables showcasing how to present food on the table, and head- and tailpieces made up of typographical ornaments at the beginning and end of each part. Contemporary vellum. € 15 000

Exceptionally rare first edition of an important work on the presentation and carving of food, especially meat, with all illustrations included. The work shows instructions for the carving of many of the different types of meat and fish one could find at a 17th-century dinner table, including goose, grouse, capon, hare, a calf's head, deer, and trout. It also shows how to present various types of fruits and unusual meats, like crocodile, rat and turtle. This charming work is incredibly rare, as it is only available in a few libraries, not mentioned in many of the relevant reference works, and we have not been able to find another copy in sales records of the past century. Carving books were very popular in 17th-century Germany and were printed in higher numbers than cook books. One of the most influential carving books of the time was *Il triciante* (1621) by Matthias Giegher (ca. 1589–1632), a German who had moved to Padua, where he organised aristocratic banquets. Many European carving books from the 17th and 18th centuries are based on it, including the present work by Andraeas Kletten (or Andreas Klett, ca. 1635–?), or, according to Dünnhaupt, by Georg Philipp Harsdörfer (1606–1658). However, Kletten added a section with menus and the arrangement of dishes on the table, expanded the final part on the carving of fruits and various exotic ingredients, and added an explanation. His work became very popular in Germany and many different editions of it were published in the 17th century. He was the most prolific author on the topic of the time.



With an owner's inscription on the foot of the recto of the first flyleaf and a contemporary inscription in the head margin of the frontispiece. The vellum is somewhat stained and scratched, with the loss of a small chip of material at the foot of the spine, but without affecting the overall integrity of the binding. The work is somewhat browned throughout, with a water stain in the lower outer corner of pages 80–106, the folding engraving has a small tear in the inner margin and the central fold, barely affecting the image. Otherwise in good condition.

[12], 26; 27–106 [=79] pp. Frenzel, U., *Deutschsprachige tranchierbücher des Barock*, p. 64; USTC 2614338 (2 copies); VDI7 14:692283U (2 copies, same as USTC); WorldCat 783166276, 1257405459, 699142087, 54223258 (5 copies); cf. Dünnhaupt, *Personalbibliographien zu den Drucken des Barock*, S. 1977, 6.7; Vicaire, p. 475 (later ed.); Weiss, *Bibl. Gastronomica*, 1939; not in Bitting.

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De Lairesse's Opus Elegantissimum, containing his remarkable engravings in their first state

47. LAIRESSE, Gerard de. Gerardi de Lairesse, Leodiensis pictoris, opus elegantissimum, Amstelaedami ipsa manu tam aeri incisum, quam inventum.


Including: [LAIRESSE, Gerard de, and Nicolaas VISSCHER II]. Appendix. Diversae de signationes ...

[Amsterdam], [Nicolaas Visscher II], [ca. 1690?]. 1° (52 × 39 cm). With a double-page engraved title-page, an engraved title-page of the appendix and more than 100 engraved illustrations on 56 large double leaves, including 31 double-page engravings. 18th-century half gold-tooled, sprinkled calf, decorated paper over boards, with a gold-tooled red morocco title-label on the spine. € 27 500

Beautiful set of engraved illustrations by the Dutch Golden Age painter and engraver Gerard de Lairesse (1641–1711) in its first state, with the engravings bearing the imprint of N. Visscher. Almost all known copies of the present work show differences in contents and order of the plates. The present copy contains the large double-page engraved title-page, the engraved title-page of the appendix and more than 100 engraved illustrations of varying sizes on 56 double-page leaves, including 31 large double-page illustrations.

Gerard de Laraisse was the son of the Liège painter Renier Lairesse and followed in his father's footsteps. He moved to Amsterdam in 1666 to paint in the atelier of the art dealer Uilenburg, before starting out on his own. He became one of the famous painters and engravers of the Dutch Golden Age, producing works in a classic style depicting historical, allegorical and mythological subjects. His works were greatly appreciated during his lifetime and long after and he was sometimes even called the Dutch Poussin. Although Lairesse went blind in the 1690s, he was still able to earn his living teaching drawing and painting and writing instructional works on these matters. His lessons and works were all based on his own lifelong experience. De Lairesse's teachings also strongly influenced 18th-century book-illustration.

With the bookplate of the Dutch art collector Joseph Augustin Brentano (1753–1821) on the front paste-down, with his signature at the foot of the bookplate in brown ink. The binding shows slight signs of wear, slight foxing to the first few leaves and very slight foxing to the edges of the leaves throughout, the illustrations remain fine and clean. Overall in very good condition.

[50]; [8] double ll. *STCN* 317791346 (3 copies); *Timmers, Gérard Lairesse*, 24; *WorldCat* 22670296 (4 copies); 900782756 (4 copies, incl. 1 the same as *STCN*); 740253279 (2 copies, same as *STCN*); 54212851 (1 copy); 835994396 (5 copies). For *De Lairesse*: *Thieme Becker* 22, p. 233–237.  More information & photos on our website





Faecundi calices, amor immoderatus edendi.

Enervant vires corporis atque animi.

De Gerardus de Saverese incavit et fecit et De Nicolaus Pöhlner sculpit.

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Unpublished legal work

48. LAMPUGNANI, Girolamo. In [quatuor] libros institutionu[m] imperialiu[m] disputationes. [Rome?, first half of the 17th century]. 2 parts in 1 volume. 12°. With floral decorations in ink at the start of some of the chapters. Contemporary limp vellum, gilt edges. € 7500

Unpublished legal work with commentary on the first two books of the *Institutiones* of Justinian, by the Italian professor of law Girolamo Lampugnani (1577–1644 or 1653). Only one printed work is known by Lampugnani, which is also a commentary on Justinian, called *Compendium Introductionis ad Justinianaeas Institutiones* (1627). The present manuscript was likely written earlier and may have been a draft.



The *Institutiones* is a part of the *Corpus iuris civilis* by Emperor Justinian I (483–565), which also includes the *Digest*, the *Codex Iustinianus* and the *Novellae constitutiones*. Early in his reign, Justinian I asked jurists to create a new compilation of Roman law, collecting and harmonizing the imperial constitutions that had been issued since the second century CE, in order to reduce their number. The compilation became a classic due to its clarity and conciseness. In the Middle Ages it became the basis for the study of Roman law and also influenced the canon law of the Catholic Church. The *Institutiones* were intended as a textbook for new students, and it has been used for centuries for this purpose.

Lampugnani came from an old patrician family from Milan. He taught canon and civil law at the Collegio della Sapienza in Rome without ever being paid, and later privately. It seems that his written work was also mostly intended to teach. Another manuscript by Lampugnani, which is very similar to the present work but with different contents, can be found in the Harvard Law School library and is titled *Introductio ad jurisprudentiam*. This manuscript is likewise decorated with ink drawings of flowers and was possibly made by the same person. According to Harvard, the manuscript could either be a set of lecture notes or a work that circulated in manuscript only. The present work seems too polished for lecture notes, so the second option might be the most likely.

The bottom edge of the vellum is scuffed, with a very small portion chipped off at the foot of the spine, the vellum is somewhat stained. The work is somewhat browned throughout, with some leaves affected more than others, a narrow water stain along the fore-edge of some of the leaves. Otherwise in good condition.

[2 blank], 128, [2 blank]; 129–260 [= 132] ll. [More information & photos on our website](#)

*First edition of Le Maire's journal and first Dutch edition
of Herrera's description of the New World, with 19 newly engraved maps,
including the first two to show California as an island*

49. LE MAIRE, Jacob. Spiegelhel der Australische navigatie, ...

Amsterdam, Michiel Colijn, 1622. With an engraved world map on the title-page, engraved portrait of the author on the back of the title-page, 3 double-page engraved maps, 5 nearly full-page numbered engraved views on integral leaves.

With:

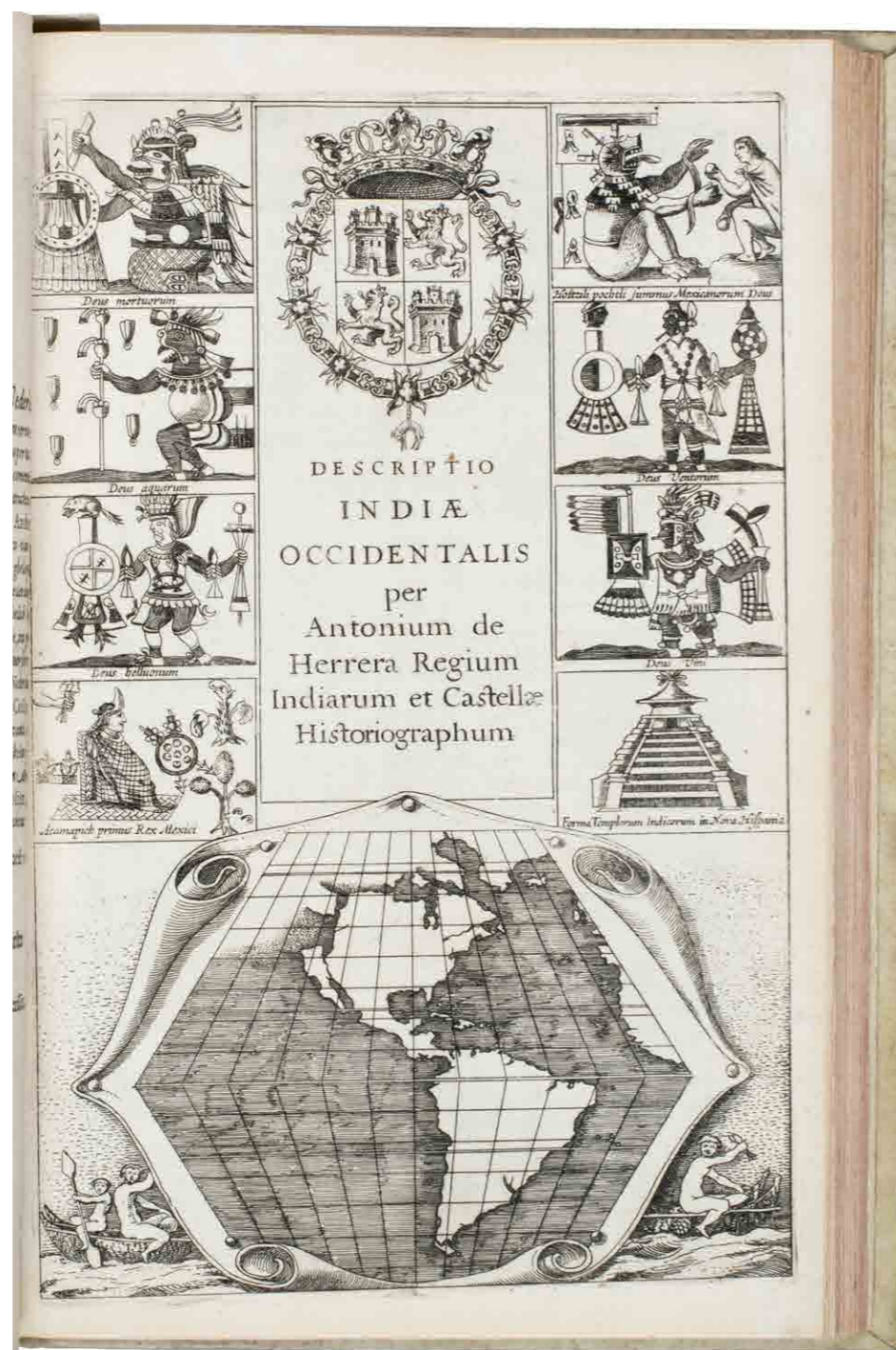
(2) HERRERAYTORDESILLAS, Antonio de. Nieuwe werelt, anders ghenaeemt West-Indien.

Amsterdam, Michiel Colijn, 1622. With engraved Latin title-page and 14 numbered double-page engraved maps.

(3) ORDONEZ DE CEBALLOS, Pedro. Eyghentlijcke beschryvinghe van West-Indien: ...

Amsterdam, Michiel Colijn, 1621. With a woodcut view on the title-page. 3 volumes bound as 1. Small 2° (28.5 × 20 cm). 19th-century vellum. € 28 000

First edition, in the original Dutch, of Jacob Maire's journal of his famous 1615–1617 voyage to circumnavigate the globe, together with the first Dutch edition of Herrera's description of the New World, and the first Dutch edition of Ordóñez de Caballos's description of the what was then called the West Indies (in fact including material on South and Central America). Le Maire's discoveries showed for the first time that Tierra del Fuego was an island and advanced our topographic knowledge on many other matters. The three works together include 19 maps and give the most detailed and up-to-date information then available about the topography of the Americas and parts of New Guinea, the East Indies and the Pacific islands. It also contains the first two maps to show the Baja peninsula and southern California as an island, an error that was copied for more than a century. These two new maps also show the non-existent northwest passage.

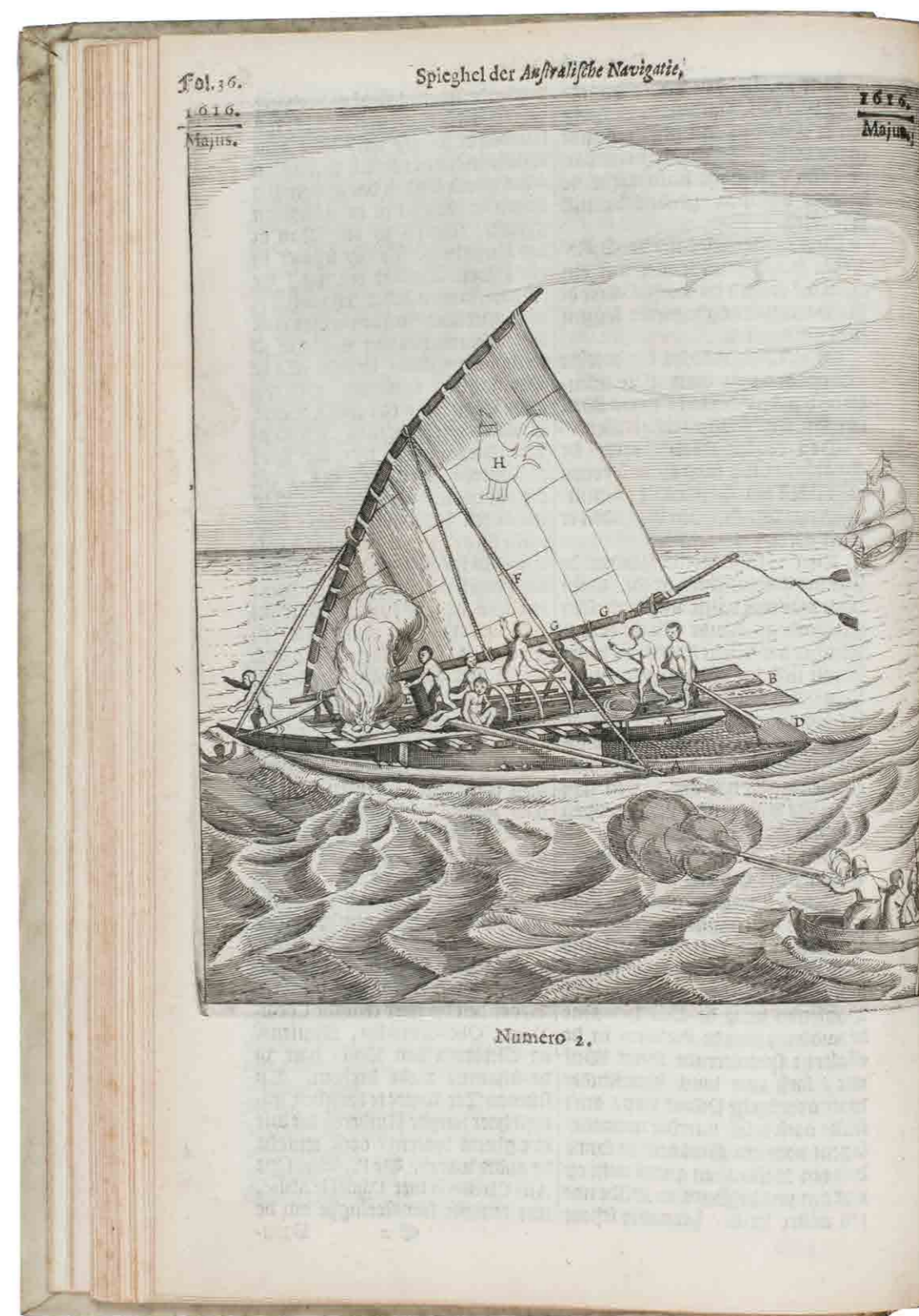


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Maps A-C (Tierra del Fuego, the South Pacific and the coast of New Guinea) include the route of Le Maire's voyage. The map of the Americas (with parts of the coasts of China and West Africa) includes the meridians that divided the world between Spain and Portugal according to the 1494 Treaty of Tordesillas .

With the bookplate of the great Dutch book collector Isaac Meulman (1807–1868) and several owners' inscriptions. With a few leaves trimmed close to the folio number but with no loss beyond one full point, and an occasional minor spot, smudge or small stain, but otherwise in very good condition. The boards are slightly bowed and show a few spots and smudges, with one corner bumped, but the binding is otherwise very good. A milestone in the history of exploration, especially for the Americas, with 19 maps including the first two to show California as an island.

[16], 72 pp., 73–85 ll.; 8, III, [1 blank]; 29, [1 blank] pp. *Alden & Landis* 622/77, 622/69, 621/93; *Howgego* L84; *Palau* 114296; *Robert, Bibl. of Australia* 433 & p. 109 between 529 & 530; *Sabin* 14348, 14352, 14353, 31542, 44059; *Tiele, Bibl.* 479. [More information & photos on our website](#)



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Rare flower art book which describes some exotics for the first and only time

50. **L'HÉRITIER DE BRUTELLE, Charles-Louis.** *Sertum Anglicum, seu plantae rariores quae in hortis juxta Londinum, imprimis in horto regio Kewensi excoluntur, ab anno 1786 ad annum 1787 observatae.*



Paris, Pierre-François Didot, 1788 [= after 1800]. 1° (full-sheet leaves, ca. 34 × 53,5 cm). With 35 engraved botanical plates (8 folding), including 20 drawn by P.-J. Redouté and 10 by J. Sowerby. Contemporary half red sheepskin. Preserved in a professionally handmade box, made for this book. € 18 000

Second edition, what is usually called the second issue, of a flower art book by the French botanist Charles Louis L'Héritier de Brutelle (1746–1800). In this book, L'Héritier describes 35 genera and 124 species of rare plants in Kew Gardens and the herbarium of his fellow botanist Joseph Banks, which he studied in 1786 together with Pierre Joseph Redouté. The text mostly describes horticultural plants, including many exotic plants from South Africa. Most of the plates were provided by the two most gifted botanical artists of the time: Pierre Joseph Redouté and James Sowerby.

The *Sertum Anglicum* was published as a token of the author's gratitude for the hospitality shown by Joseph Banks and other fellow botanists on his visit to England. Remarkable for the *Sertum Anglicum* is that 13 genera and 65 species of exotic plants are described here for the first time. Furthermore no less than 31 of the plates are the first published illustration of the species, and most remarkably 7 still remain the only illustration of the species ever published. For that reason the book remains an unmissable botanical reference work today, in addition to its value as botanical art of the highest quality, containing beautiful flower illustrations by two of the greatest masters of all time.

With a hand-written inscription on the first endleaf. Binding, especially the edges, slightly rubbed, the paper sides are slightly discoloured. With only a few stains and the edges of the paper slightly frayed. Spine professionally reinforced. A large paper copy of a rare work in good condition.

[4], 20 pp. *Dunthorne* 248; *Great flower books* 65; *Hunt* 692; *Nissen, BBI*, 1189; *Pritzel* 5270; *Stafleu & Cowan* 4492. [More information & photos on our website](#)

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Luxurious silver cigar box with engravings of Oman, made by a British master silversmith

51. MACDONALD, G. G. (silversmith). [Engraved silver cigar box commissioned by the Assarain Group of Companies]. London, Assarain Group of Companies, Oman, 1990. With the map of Oman and 2 views engraved on the polished top. The cigar box (15 × 23 × 5 cm) is made of sterling (925) silver, with an engraved map and illustrations of Oman on the polished top, surrounded by a gilded frame, decorative engraving on the sides, a lined hardwood (mahogany?) inside, hallmarks on the underside. The cigar box is in a protective gold-tooled green morocco box (20 × 27 × 8 cm) with gold clasps, lined with green velvet and a white silk-like fabric. € 7500

Beautifully engraved, heavy sterling silver cigar box, with a map of Oman and views of Fort Nizwa and Fort Bahla, two important historic sites in Oman, on the top. The box was made by the workshop of master silver- and goldsmith George Grant MacDonald (1947), who also makes silverware for the British royal family. The work was commissioned by Assarain Group of Companies (est. 1975), one of the premier trading and investing organisations in Oman, and likely meant as a gift for a business partner. It appears to be one-of-a-kind, as we have not been able to trace another example on the market. George Grant MacDonald became well-known internationally in the 1980s, producing work for luxurious retailers around the globe, especially in the Middle East. His craftsmanship was royally recognised in 2015, when he received the Royal Warrant by King Charles III (1948, then Charles, Prince of Wales), which meant he was allowed to advertise the fact that he made work for the royal family.

With the name of the company that commissioned the box engraved on a polished silver plaquette nailed to the front of the silver box and gold-printed on the lining of the green morocco box. The corners of the morocco box are very slightly scuffed. The polished top of the silver cigar box is slightly scratched and the silver on the sides has slightly tarnished. Overall in very good condition.

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



Nice collection of 131 flags, banners, standards, and crests, made in Japan

52. [MANUSCRIPT – FLAGS – JAPAN]. “All the flags from 1893”.

Japan, 1893. Collection of drawings of 131 flags, banners etc. on separate leaves of varying sizes, most of them coloured.

With: (2) [MANUSCRIPT]. [Decorated Japanese rice-paper].

Japan, [1893?]. Ten sample leaves 928 × 38 cm) of so-called rice paper (actually cut in small sheets from the pith of the rice-paper plant, *Tetrapanax papyrifer*), decorated with varying designs, like flowers, fans and traditional Japanese dolls.

19th-century wrappers of thick handmade Japanese paper, reinforced with straps of paper containing Japanese characters and blue and red stamps; with the title of ad 1 in Japanese characters on the front wrapper. € 5000



Ad 1: Very interesting collection of drawings of 131 flags, code and signal flags, banners, standards, crests, etc., made in late 19th-century Japan, most of them coloured in red, blue, white, black, yellow, and some decorated with gold and/or silver paint. Many with mottos and captions in Japanese characters. The collection can be divided into 8 subcategories. (1) 34 flags on black poles of European and other powers. (2) 17 rectangular (Samurai?) banners on a pole with a horizontal pole at the top, mostly in red and white. (3) 28 pennants and banners of various shapes, mostly on crested poles and some of them decorated or partly decorated with gold and/or silver paint. (4) 27 Japanese military (Samurai?) flags and banners in red and white, some with Japanese characters, including the flag of the imperial Japanese army: the red sun with the red sunrays. (5) 11 Japanese military flags and banners in blue, black and white. (6) 4 unfinished and uncoloured sketches of Japanese military flags and banners. (7) 3 symbolic banners with mottos in Japanese characters. (8) 7 unfinished, but partly coloured in sketches of flags, banners and pennants.

Ad 2: 10 folded leaves of Japanese so-called rice-paper, mostly containing decorative flower designs, one with fans and another with traditional Japanese dolls. All are executed with a brush and black paint, two of the flower designs are executed in black, red and green paint.

With Japanese characters in pencil and/or black and blue ink, as well as red (owners'?) stamps on the inside of the wrapper. Wrapper slightly browned with some minor signs of wear, some margins slightly frayed, some leaves with minor stains or browning.

[131]; [10] ll. [More information & photos on our website](#)

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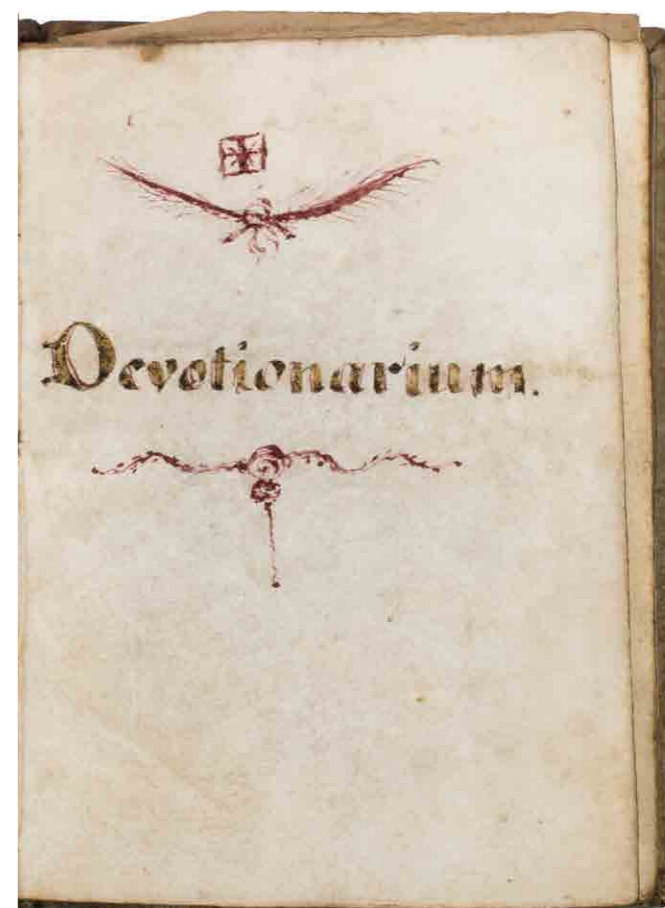
*Attractive 15th-century prayer book,
showing influences of the Cult of Saint Joseph*

53. [MANUSCRIPT – PRAYER AND HYMN BOOK – LATIN]. [Devotionarium]. [Incipit leaf 2r:] Or[at]io deuota q[ue] debet dici[t] i[n] ficem diei ante dormitione[m]. [Northern Germany(?), 15th century]. 8°. Written in Latin on relatively thin parchment (leaf 11.5 × 8.5 cm, text block 7.8 × 5.2 cm), in a gothic hand in one column of 17 lines per page using black/dark brown ink. The manuscript is rubricated throughout, with a 3-line red and blue initial at the start of each part, and 2- or 1-line lombards, alternating in red and blue, at the start of each smaller section, ruled in pencil. Early 19th-century(?) gold-tooled vellum showing a gold-tooled floral frame on both boards, with a leather closing tie on the front, gold-tooled board edges, gilt edges. € 18 000

This small prayer and hymn book, which was likely made in Northern Germany, can be related to the veneration of Saint Joseph, which was popular in the 15th century. The manuscript was meant for personal use by a layperson, either during mass or at home. Personal prayer books like the present work were very popular in the late Middle Ages, as they allowed laypeople to develop a routine of personal devotion. These works were often adapted to the needs and wishes of the owner and can therefore offer a lot of insight into their beliefs. The present work is somewhat unusual, because it places more focus on Joseph than on Mary. A large portion at the end is made up of the suffrages, or short prayers to various saints. The suffrages were always in order of importance, starting with the Trinity and Mary and ending with female martyrs. However, in the present manuscript, Mary is not included in the suffrages, while Joseph is one of the first to be mentioned, even before the Apostles. In addition, Joseph is described as “nutritoris domini” (English: nurturer of the Lord), which is what he was called by those who worshipped him. The present manuscript offers a unique insight into the spread of the Cult of St. Joseph and what his veneration might have looked like in daily life. A complete list of contents is available upon request.

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

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



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The most important 18th-century work on the plants in the Alsace region


54. MAPPUS, Marcus and Johan Christian EHRMANN (editor). *Historia plantarum alsaticarum.*

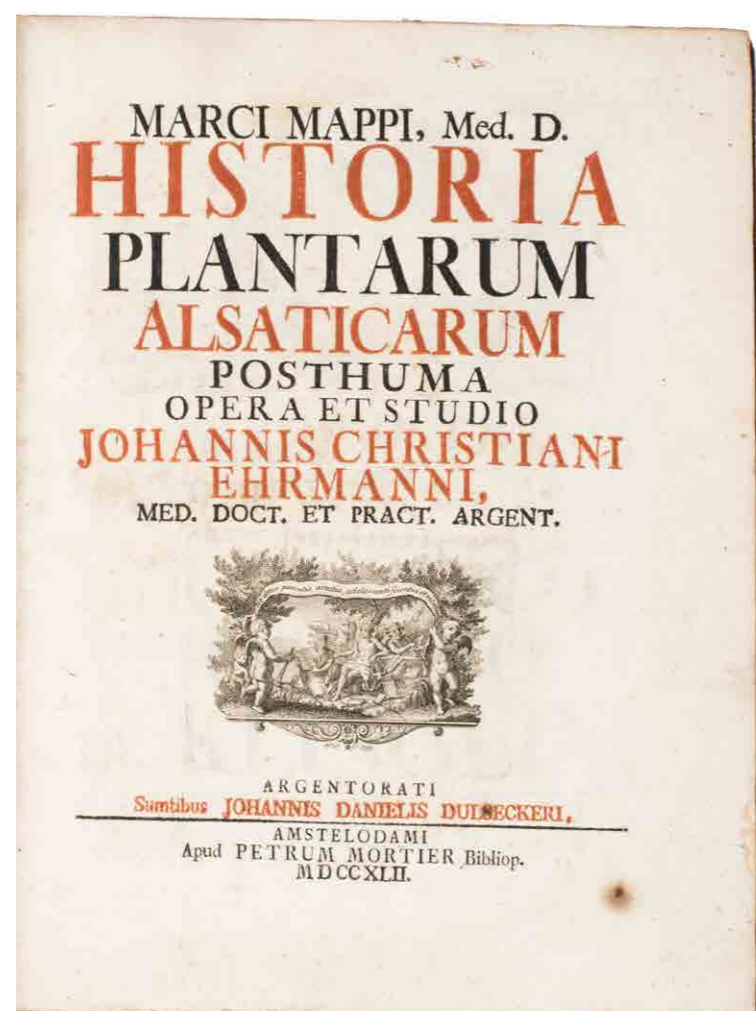
Strasbourg and Amsterdam, Johann Daniel Dulsecker and Pieter Mortier, 1742. 4°. With 7 folding copper-engraved plates of plants, an engraved printer's device on the title-page, an engraved coat-of-arms of François-Joseph de Klinglin, baron de Hattstatt etc. as a headpiece above the dedication, 3 woodcut initials, a headpiece made up of typographical ornaments at the start of the main text and the index, a woodcut tailpiece at the end of the main text, and the title-page is printed in red and black. Contemporary gold-tooled, mottled, polished calf. € 2750

First edition of the most important 18th-century work on the flora of the Alsace, in the northeast of France. It is a beautifully printed catalogue of the plants in the region, in alphabetical order, complete with seven highly detailed copper-engraved folding plates. Carl Linnaeus (1707–1778) has quoted it in his own work and was known to own a copy of it. Although the work is pre-Linnaean, it is still of interest as a record of the plants that existed in the Alsace in the late 18th century, as it describes each plant in great detail. The text contains many interesting facts on the distribution, folklore, medicinal and practical use of these plants and gives their names in French, German

and Latin. Most of the engraved plates are signed by German engravers Johann Striedbeck (1666–1714), A.D. Danneker (dates unknown), who can be found in Thieme/Becker under Danneker, and I. M. Weis (dates unknown).

With an ownership annotation at the verso of the first flyleaf. The joints are slightly weakened. The editor's preface has been mis-bound at the end of the work, in the index. The leaves are somewhat browned throughout, with some leaves more affected than others, missing the two final blank leaves. Otherwise in very good condition.

[8], 335, [32] pp. *Nissen, BBI, 1274; Pritzel 5794; Stafleu & Cowan 5369; STCN 315394420 (4 copies); cf. Thieme/Becker 8, p. 371.*  More information & photos on our website



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

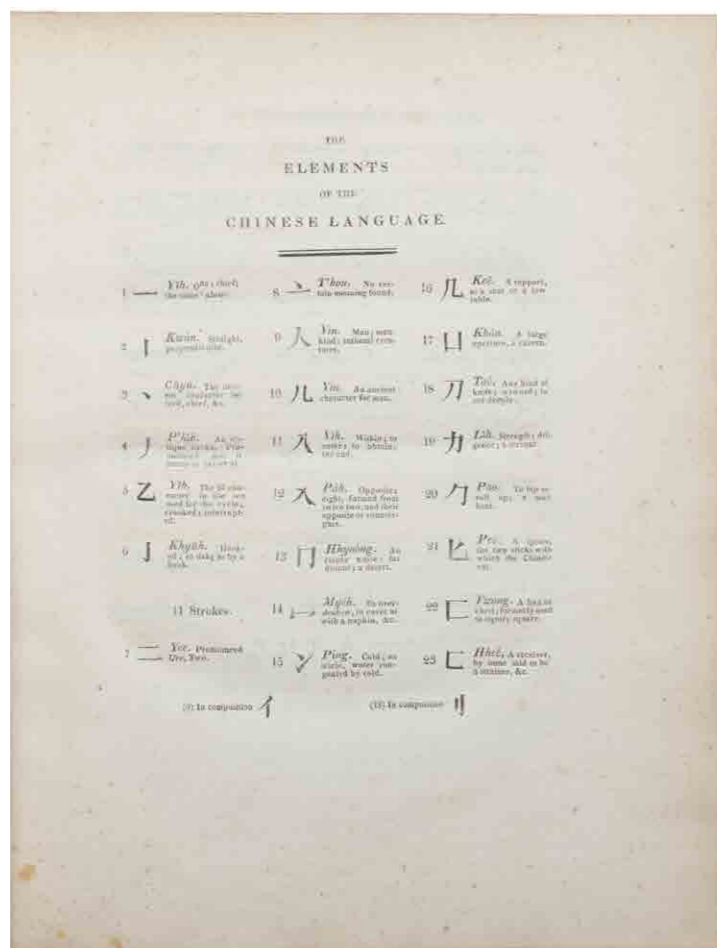
55. MARSHMAN, Joshua. Elements of Chinese grammar ...

Serampore, printed at the mission press, 1814. Large 4°. With one woodcut illustration of a suanpan (abacus of Chinese origin) on p. 318. Text is set in roman type (Latin alphabet) and Chinese characters and occasionally in Bengali characters. Contemporary half red calf and black cloth sides with the title in gold on the spine. € 5500

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

Chinese languages that all used more-or-less the same characters (one advantage of word characters over a phonetic alphabet is that people who could not understand each other's spoken language could still read each other's texts, because the character represents the meaning of the word, not its sound). T'oung Pao, *Joshua Marshman and the study of Spoken Chinese* (2020) explicitly refers to the language Marshman studied as Mandarin. The author's sixteen-page preface is especially important for more than just his comments on the Chinese type. He gives very detailed autobiographical information, centring on the origins of his study of the Chinese language, which caught his interest when he first arrived in India in 1799, with very precise information about the people and books that aided him (his principal teachers were the Scottish missionary Claudius Buchanan and the Armenian Christian Joannes Lassar, born in China, whom Buchanan hired to help at Kolkata and Serampore). From the collection of the former Dutch diplomat Roland van den Berg, ambassador to Beijing (1962–66 & 1986–92), Seoul (1978–82) and Tokyo (1992–95). With two earlier owner's inscriptions on the half-title. The binding shows signs of wear and the spine is somewhat faded to brown, some occasional very minor spotting and very slight browning. With a hole in the foot margin of leaf 2N2 and the foot margin of leaf 2U1, neither affecting the text. Otherwise in good condition.

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



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*Beautifully hand coloured copy of an abundantly illustrated work
detailing the genealogy of the Counts of Flanders*

56. MARTIN, Cornelis and Pieter Balten (illustrator and publisher). *Les genealogies et anciennes descentes des Forestiers et Comtes de Flandre ...*

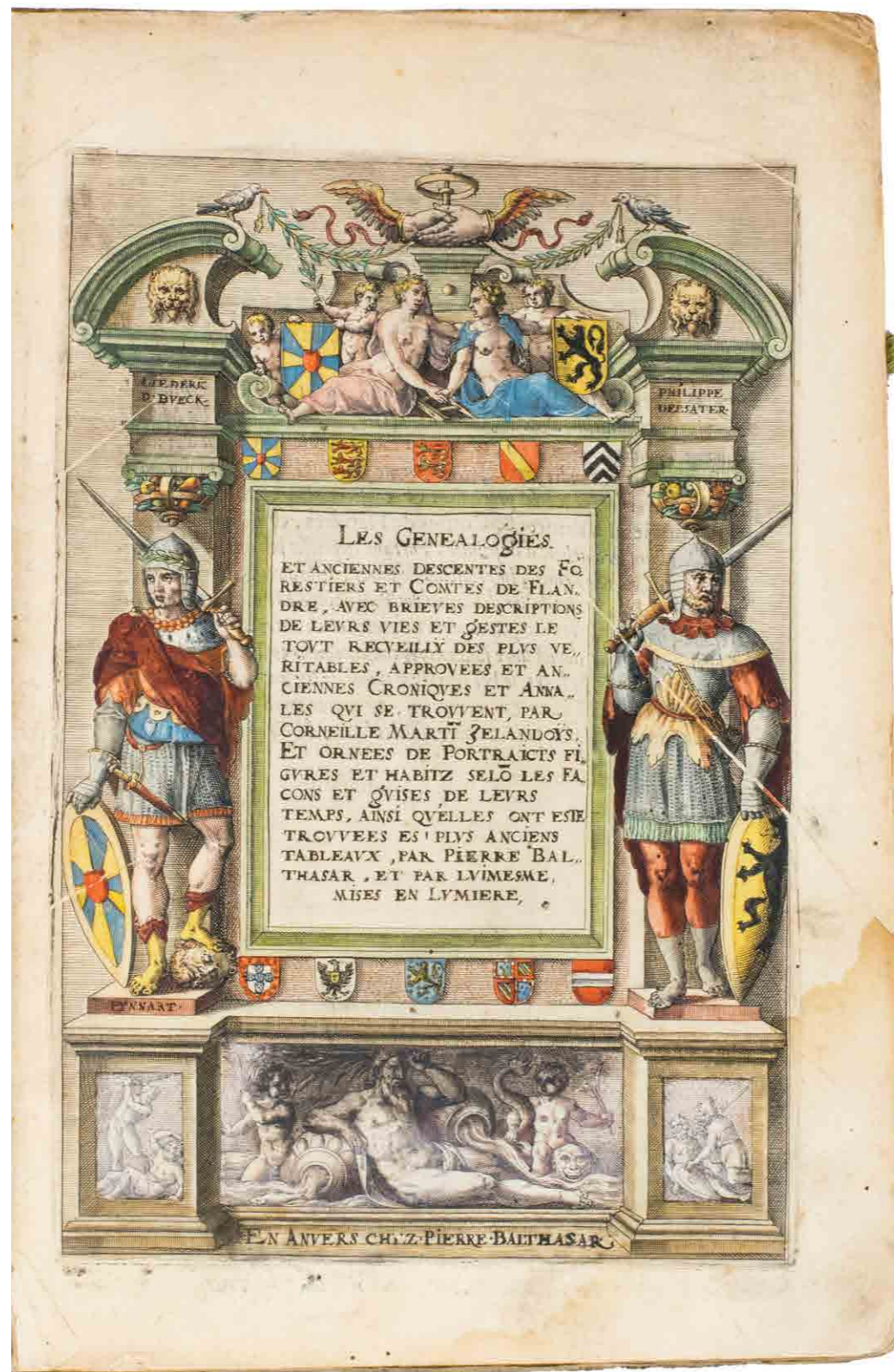


Antwerp, Pierre Balthasar (also known as Pieter Balten), [1580]. Folio. With an engraved title-page, a full-page engraved plate with the dedication, a full-page engraved plate showing the coats-of-arms of the Foresters of Flanders, the counts of Flanders, and a map of Flanders, a full-page engraving showing verse below an allegorical scene of death, 40 full-page engraved portraits of the Foresters and Counts of Flanders, 30 small coats-of-arms in the text, and numerous woodcut decorated initials. All illustrations (except for the initials) are expertly coloured by hand. Contemporary parchment, sewn on 4 supports laced through the joints, with remnants of green closing ties. € 12 500

Rare, beautifully illustrated and contemporary hand coloured copy containing the biographies and portraits of the rulers of Flanders since the 9th century CE. The work details the genealogy of the Counts of Flanders, supposedly – according to the so-called Foresters legend – starting with Liederik (?–836), a Forester of the “Vlaanderengouw” (area of Flanders around Bruges). Via Baldwin I (or Baldwin Iron Arm, 830s?–879), the first margrave of Flanders, and his grandson Arnulf I (ca. 893/899–962) the first Count of Flanders, to Holy Roman Emperor Maximilian I (1459–1519) and Philip II King of Spain and Lord of the Seventeen Provinces of the Netherlands (1527–1598); it tells the story of the Mediaeval and 16th-century Counts of Flanders.

The extensive and scholarly genealogical text was written by Cornelis Martin (1500–?), a draughtsman and engraver from Zeeland, who is most known as a genealogist due to the publication of the present work. *Les Genealogies* starts with a laudatory verse by Jan van der Noot (ca. 1539–after 1595), famous early Renaissance poet from the Southern Netherlands, and dedicated by publisher and illustrator Pieter Balten to Matthias, Rudolf II, and Maximilian II, Archdukes of Austria and Holy Roman Emperors, dated Antwerp, February 1580.

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The portraits of the foresters and counts of Flanders are shown at full length, with their coat-of-arms and other symbols of their reign, sometimes accompanied by their wives, and all beautifully set against a background showing a palace, a city, a landscape or a battle-field. Underneath the name of the ruler is engraved on the plate with his number, and a short genealogical description is given on the opposite page, in fact printed on verso of the preceding plate. These illustrations were the work of P. Balten (ca. 1527–1584), a Flemish Renaissance painter, draughtsman, engraver, and publisher. The full-page illustrations were later reused in the *Flandria Illustrata* (1641). At the end of the work, a beautiful allegorical plate depicting death with a verse by Charles de Navieres (1544–1616) is added.

With a small inscription in brown ink on the recto of the first free end leaf. The binding is creased and soiled, without affecting the overall integrity of the binding, with a water stain in the bottom outer corner of most leaves, not affecting the illustrations, somewhat browned throughout. The illustrations and their colouring remain bright. Overall in good condition.

[6], 119, [2], [1 blank] pp. *Adams M* 717; *Belg. Typ.* 2059; *STCV* 12925601 (1 copy); *USTC* 30801 (33 copies, N.B. most likely various different issues); *WorldCat* 459839010, 796290823, 1262596114, 943837999, 251560022 (7 copies including 1 lost copy).

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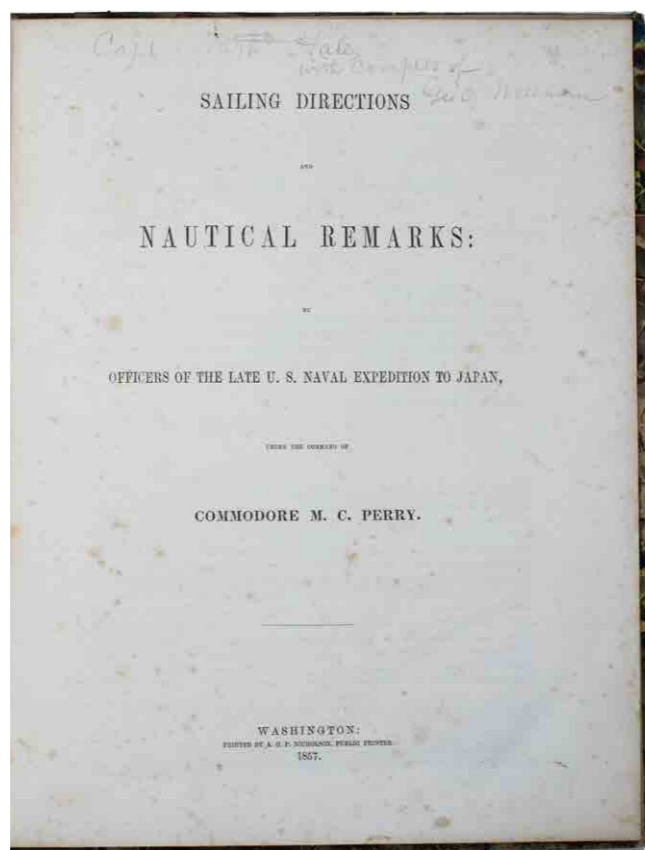
First edition of a report from Commodore Perry's expedition containing directions for U.S. merchant ships navigating the coasts of China and Japan

57. MAURY, William Lewis & Silas BENT. Sailing directions and nautical remarks; by officers of the late U.S. naval expedition to Japan, under the command of Commodore M.C. Perry.

Including (with a divisional title): Fac-simile of the original treaty with Japan, with the English version.

Washington, A.O.P. Nicholson, public printer, 1857. Large 4° (ca. 29.5 × 23 cm). With a large folding map of the coasts of China, Japan, and other neighbouring islands; and the facsimile of the 14-page treaty in Japanese printed on both sides of 7 integral leaves, with the English text printed letterpress on both sides of the following leaf. Original publisher's half purple cloth, Spanish-marbled paper sides, letterpress paper label with the title in a built-up decorative border on the front board. € 5000

Rare first separately published edition of a report containing the results of a survey of Japanese waters, providing information and instructions to help mariners recognise landmarks and navigate around the coasts of China, Japan and the surrounding islands. The survey was conducted during a diplomatic and military expedition of the U.S. navy under the command of Commodore M.C. Perry (1794–1858). This expedition, also known as the Perry Expedition, took place in 1853/54. The U.S. president Millard Fillmore ordered Perry to sail to the Tokugawa Shogunate to establish more favourable diplomatic and trade relations with Japan (which restricted its contact with foreign powers) and surrounding nations and thus end the sakoku, Japan's isolationist foreign policy. Two of Perry's lieutenants wrote the report: William Lewis Maury (1813–1878) and Silas Bent (1820–1887). Bent served aboard Perry's flagship the "Mississippi", and a note at the beginning of the report (page 3) indicates that he wrote the majority of the general remarks and directions, which were then compiled by Maury. The treaty between Japan and the United States of America, attempting to establish peace, amity and a trade agreement between the two nations, follows the report, first the Japanese text in facsimile, then the English text, printed letterpress. Perry first published this short report for the benefit of mariners in the previous year at the end of volume II of the three-volume history of the expedition, written by F.L. Hawks, *Narrative of the expedition of an American squadron to the China Seas and Japan* (1856). They wrote it under the supervision of Perry himself, who funded the publication with the money he received as a reward from the U.S. government for his work in Japan. The binding is virtually identical to that of the Harvard copy, clearly as published. Owner's inscription on the back of the first flyleaf in brown ink and at the top of the title-page in pencil. Binding shows signs of wear around the corners, some foxing throughout, some browning on the pages of the treaty in Japanese. The folding map is a little stained. Otherwise in good condition. First edition of an important U.S. government source for U.S. relations with Japan, including the facsimile peace treaty.



22, [2], 14, [2] pp. *WorldCat* 432980718 (1 copy); cf. *Cordier Japonica* 513; *Sabin* 30967 (both for the 1856 *Narrative*); about Silas Bent: *Dictionary of American naval fighting ships*, vol. 6, p. 505; *The United States in Asia: a historical dictionary*, p. 41. [More information & photos on our website](#)

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*Queen Charlotte Sophia's copy, with 104 coloured proof plates,
104 uncoloured plates in final form, 4 additional coloured plates
and an original dedicatory watercolour drawing*

58. MILLER, John. *Illustratio systematis sexualis Linnaei, ...* | An illustration of the sexual system of Linnaeus, ... London, published and sold by the author at his house ..., [1770–]1777. 3 volumes. Imperial 2° (54 × 38 cm). Richly engraved frontispiece with medallion portraits of Miller and Linnaeus at the head, 3 identical engraved title-pages, 2 series of engraved botanical plates, each series printed from the same 104 plates, but that in volume 1 in proof-states and beautifully hand-coloured, that in volumes 2 & 3 in black and white with titles and imprints, and 4 further plates, numbered I-IV, showing 178 varieties of leaves, finely hand-coloured. With a full-page allegorical dedicatory pen and watercolour drawing for Queen Charlotte of England on the end-leaf before the frontispiece of the first volume, and a professionally lettered index covering all 3 volumes, specially made for this dedication copy, at the end of volume 3. Contemporary uniform gold-tooled mottled calf, richly gold-tooled spine. € 60 000


Dedication copy, with a stunning original pen and watercolour drawing in honour of Queen Charlotte of England, of the first edition of a highly esteemed illustrated book on the sexual system of Linnaeus, published in 20 parts from 1775 to 1777, with some plates issued as completed from 1770 onward. Our copy is bound in three volumes, with the volume numbers professionally lettered on the title-pages in ink. Volumes 2 and 3 contain the suite of plates in black and white plus the four hand-coloured plates showing 178 varieties of plant leaves, each plate with an engraved title and imprint. Volume 1 contains a suite of the same 104 plates in proof states with no lettering, all in a fine contemporary hand-colouring. The present copy of this rare and impressive flower book is especially valuable for its beautiful dedicatory watercolour drawing for Queen Charlotte (1744–1818), wife of King George III of England. Probably drawn by Miller himself, it shows Father Time and Britannia seated at the foot of an obelisk looking at the inscription “Charlotta Regina” that an angel just incised on it. A smoking incense burner sits on top of the obelisk, which two putti adorn with garlands while a herald angel blows its trumpet emitting the word “extendo”. The whole is veiled in thick clouds and below it appears the winged decorated royal device bearing the legend “honi soit qui mal y pense”.



Water stain in upper outside corner of one plate and one text leaf in volume 3, and 2 of the plates of leaf varieties foxed, but generally in fine condition. The ink of the uncoloured plates has sometimes caused a shadow on the facing text page. The spine, joints and board edges have been expertly restored, with the loss of much of the gold-tooling on the spine of volume 1.

Water stain in upper outside corner of one plate and one text leaf in volume 3, and 2 of the plates of leaf varieties foxed, but generally in fine condition. The ink of the uncoloured plates has sometimes caused a shadow on the facing text page. The spine, joints and board edges have been expertly restored, with the loss of much of the gold-tooling on the spine of volume 1.

Blunt, p. 150; Dunthorne 206; Henrey 1153; GFB, p. 68; Nissen, BBI 1372; Plesch, p. 336; Pritzel 6523; Soulsby 667.

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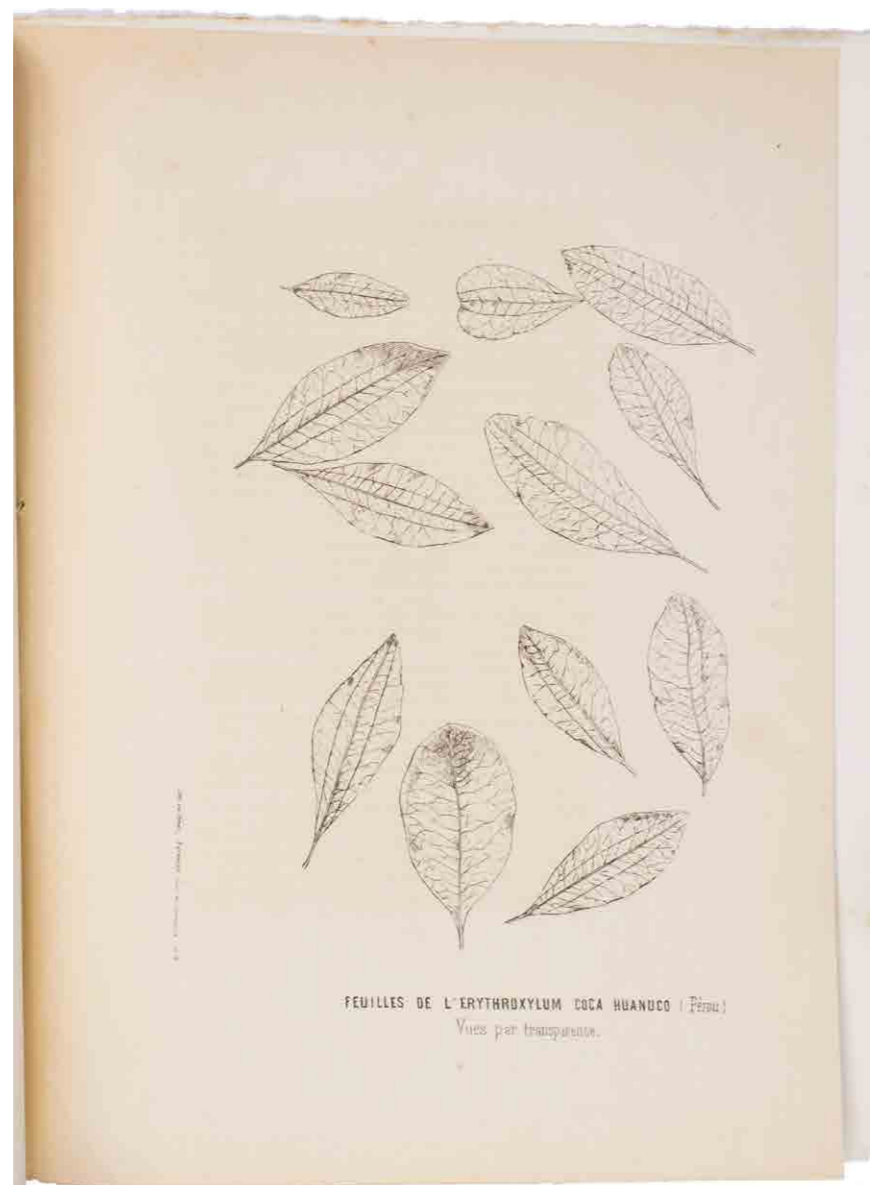
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The first ever study on cocaine

59. MORÉNO Y MAÏZ, Thomas. Recherches chimiques et physiologiques sur l'erythroxyllum coca du Perou et la cocaïne. Paris, A. Parent, imprimeur de la faculté de médecine, 1868. 4°. With a lithographic plate of coca leaves and 7 figures in the text showing the tension on the arteries after ingesting coca in various ways. Side stitched through 2 holes. € 3500



This exceptionally rare doctoral thesis is widely considered to be the first ever study on the physical effects of cocaine. It was published less than a decade after cocaine was first created (1860). The research was conducted by Thomas Moréno y Maïz (dates unknown), a Peruvian surgeon who went to Paris for post-graduate training. His pioneering thesis has been well-studied. Nevertheless, there are very few copies of it in either libraries or on the market.

The thesis is divided in two parts. The first discusses both the medical and chemical properties of the coca plant, specifically *Erythroxyllum coca* or Amazonian coca, which is native to Peru and Bolivia. The second part discusses cocaine. Moréno y Maïz injected rats, guinea pigs, and frogs with the drug and conducted various experiments on them to see the effects. He discovered that the injected body parts quickly became paralysed, after which the animals showed no response to painful stimuli anymore. This led him to suggest that cocaine could potentially be used as a local anaesthetic. Further research by other doctors at the end of the 19th century confirmed Moréno y Maïz' hypothesis, but due to the potential harmful effects of cocaine, it was never widely used for this purpose.

With the black library stamp of the renewed faculté de médecine of the (Imperial) University of France in Paris on the title-page. The title-page is very slightly foxed, but the work is otherwise in very good condition.

[8], 90, [2] pp. *WorldCat* 614184750 (3 copies in 2 libraries); cf. Marret, E. et al., *Moreno y Maïz: A missed rendezvous with local anesthesia*. In: *Anesthesiology*, vol. 100, 2004, pp. 1321–1322.

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Rare 17th-century work, explaining how heliocentrism is in line with the teachings of the Catholic Church

60. NIEROP, Dirck Rembrantz. van. Des aertrycks beweging en de zonne stilstant, bewijsende dat dit geensins met de Christelijke religie is strijdende.

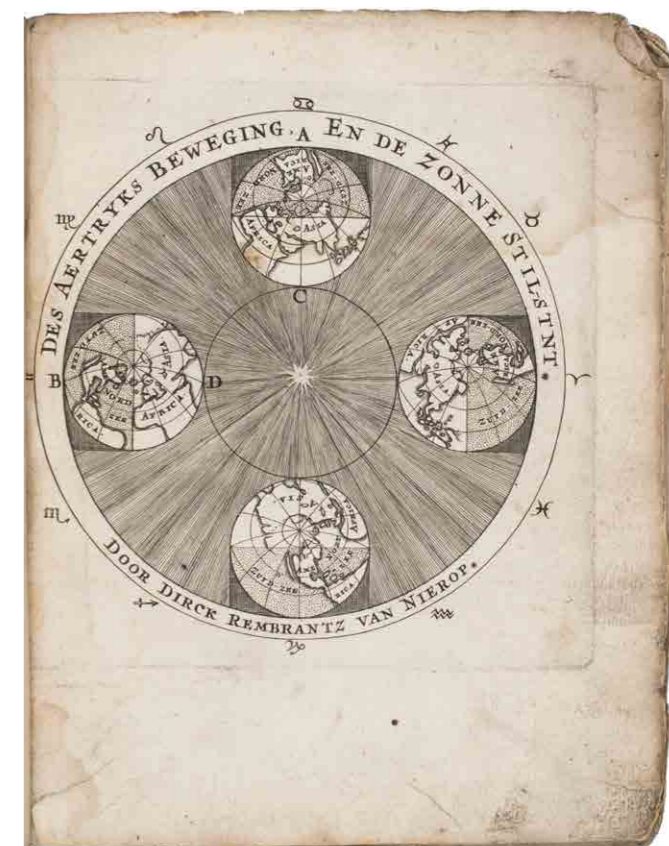
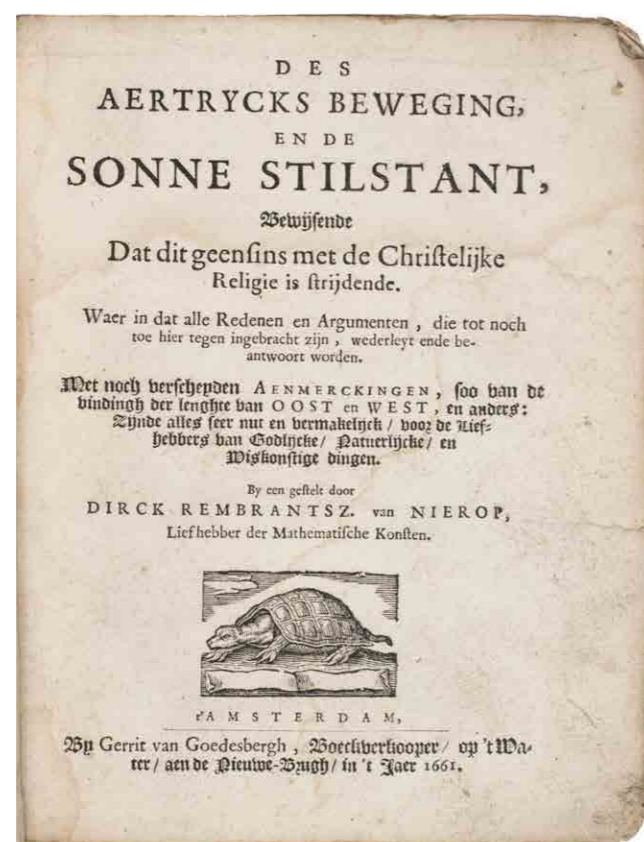
Amsterdam, Gerrit van Goedesbergh, 1661. 4°. With an engraved frontispiece, 29 mathematical and astronomical woodcut illustrations in the text, 3 decorated woodcut initials, 2 woodcut tailpieces, and a woodcut printer's device of a turtle on the title-page. Contemporary marbled paper wrappers, stitched on 3 vellum tapes. € 4500

First edition of a rare work about heliocentrism and solar eclipses, written during the time when heliocentrism was forbidden by the Catholic Church. The present work is an almost unknown work by the Mennonite mathematician, cartographer, and astronomer Dirck Rembrantsz van Nierop (1610–1682), as it is not mentioned in many of the most relevant reference works. It is also incredibly rare on the market, as we have only been able to trace it in two sales records of the past 100 years. In the 17th-century, the Catholic Church took note of Galilei's claims that heliocentrism was not contrary to the teachings of the Bible and banned heliocentrism, including works by Copernicus and all publications advocating for this idea, in 1616. This ban would officially last until 1758. The present work was published during this ban, and as such may have been somewhat clandestine. It tells the history of the geocentric versus the heliocentric model, explains solar eclipses, and why the heliocentric model is actually not contrary to the teachings of the Bible, illustrated with numerous figures. The author, Van Nierop, was a Dutch polymath who wrote over 30 scientific publications on mathematics, navigation, and astronomy. He was in correspondence with many of the most important scholars from his time, like Christiaan Huygens (1629–1695) and René Descartes (1696–1650). He also taught a few important later scholars, like Symon van de Moelen (1658–1741), the first Dutch astronomer to perfectly predict a solar eclipse.

With a (now separate) dustjacket with annotations about the work and author on the front wrapper, and handwritten numbers on the recto of the first flyleaves, possibly dates or prices. The marbled paper wrappers are somewhat creased and soiled. The edges of the wrappers and the outer corners of the leaves are somewhat frayed and creased. The first few leaves are slightly browned and soiled, with a water stain at the head of the first 13 leaves, slightly affecting the text and engraving. Otherwise in good condition.

[8], 151, [5 blank] pp. *STCN* 093091524 (8 copies, incl. 1 incomplete); *USTC* 1843246 (9 copies, 8 same as *STCN* incl. 1 incomplete); *WorldCat* 993576673, 85088190, 1089237372, 1415548555, 68849625, 249889657, 769830419 (17 copies, 6 same as *STCN* including 1 incomplete); not in *Lande, de la*; *Houzeau & Lancaster*.

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*Fine album of the first series of Palhares' costumes of Portugal,
the largest copy known and with a fine Portuguese provenance*

61. [PALHARES, João]. [Costumes Portugueses].

[Lisbon, ca. 1850]. Folio. With 46 contemporary hand coloured numbered lithographs showing Portuguese dress. Contemporary gold-tooled, quarter green buckram, with the title lettered in gold on the spine, green (pseudo-) marbled paper sides. € 7500

First edition of this fine set of lithographs by João Palhares (1819–1891), illustrating costumes and professions of Portugal in the 19th century. This is the largest collection of plates by Palhares that has been recorded. Other examples known contain 40 plates, as established by Henrique de Campos Ferreira Lima, who names the present collection as the “primera coleccion Palhares”. It is very rare, as it has not appeared on the market in the last 100 years and is not present in any libraries. Palhares made two series of plates, both without title or text. They are known as “primera serie Palhares” and “segunda serie Palhares”. The first series was published in ca. 1850, and is generally considered to be complete with 40 plates. A second series was published later, around 1860, and usually contains between 50 and 60 plates. The lithographs are simpler than those in the first series and made by a different lithographer. The present copy is the first series. According to Ferreira Lima, the collection is composed of 4 additional plates (41–44), printed at the



lithography of Arco de Bandeira, and Canongia. However, the present copy has 2 additional plates to those (45–46) by Castro, thus making it the largest known collection. The present work contains the bookplate, and thus was previously part of the collection, of Annibal Fernandes Thomaz (or Aníbal Fernandes Tomás, 1849–1911), a Portuguese writer, government official, and distinguished bibliophile. He collected and wrote about works concerning Portuguese engravers, engraved and lithographed portraits, bookplates, and more. His library was sold at auction in 1912.

With the bookplate of A.F. Thomaz mounted on the front pastedown, and two round labels with shelfmarks mounted above. Further with a near-contemporary manuscript table of contents added in the back of the work, and a rectangular label with a number mounted on the back pastedown. The edges and corners of the boards are scuffed, with some loss of material at the head and foot of the spine, a horizontal tear on the buckram near the foot of the spine, but the buckram is still attached, the joints are slightly weakened near the head and foot of the spine, the paper on the sides has been rubbed, showing the boards underneath. Lacking the first flyleaf, the work is somewhat browned throughout, with a restored tear on plate 13. Otherwise in good condition.

46 ll. Campos Ferreira Lima, H. de, *Costumes portugueses: ensaio bibliographico*. Lisboa, 1917, pp. 25-26.

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968

*Homem e Mulher dos arrabaldes do Tortol,
vendo da romaria do Sr. de Matosinhos*



9618

Homem e Mulher d. Crax

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*Magnificent engraving of the 17th-century warship the “Sovereign of the Seas”,
surpassing all her contemporaries in size and gun power*

62. PAYNE, John. The true portraicture of His Ma[jes]ties. royall ship the Soveraigne of the Seas built in the yeare 1637. [London, Peter Pett, 1637/38]. Large engraving (66.5 × 91 cm), printed from two plates on two sheets, assembled to make a single print. With title in English across the head, a slightly different Latin title across the foot (both outside the image area), Payne’s name and privilege to the right of the Latin title, and two decorated cartouches with laudatory verses in the upper corners. In passepartout (not mounted) and easily detachable framed (90 × 114 cm). € 48 500

Rare and magnificent engraving of the extraordinary 17th-century English warship the *Sovereign of the Seas*, shown in full sail,



flying 5 flags and more than a dozen pennons. With her more than 1500 tons and more than 100 guns, she surpassed all her contemporaries in size and gun power and cost about ten times as much as an average naval gunship. Besides being “one of the best known naval prints belonging to the seventeenth century ... extraordinarily rich of detail and of the greatest possible interest” (Chatterton), it is also by far the largest English engraved view to survive from the first half of the century. For the engraving, Payne had, most likely, access to the builder’s draughts and plans and must have collaborated with Peter Pett for the engraving to be as representative of the ship as possible.

Trimmed to the printed image at the two sides, not always completely straight, a few small tears (mostly repaired) at the head and foot, a few tiny spots and a tiny blemish, but still generally good, very attractive and printed in a crisp impression.

BM online cat. 1854,0614.252; H. Busmann, Sovereign of the Seas (2002), pp. 39–46 (locates 7 copies); Chatterton, Chats on naval prints, pp. 56–57. [🔗](#) More information & photos on our website

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The first Chinese drama & other intriguing Chinese customs in 18th-century Europe

63. PERCY, Thomas (editor). Miscellaneous pieces relating to the Chinese.

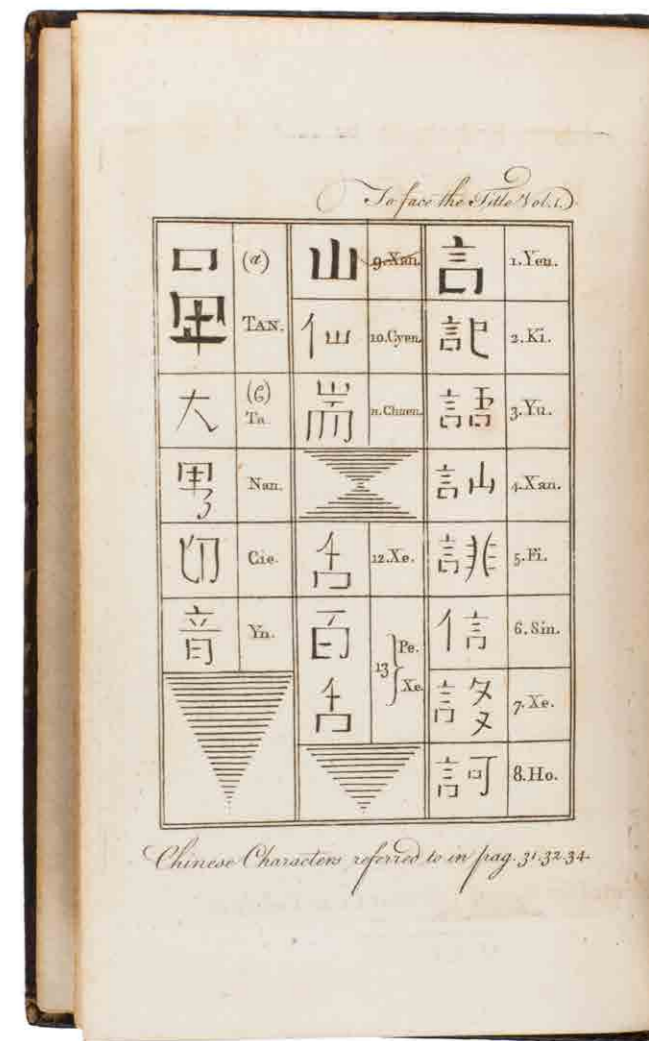
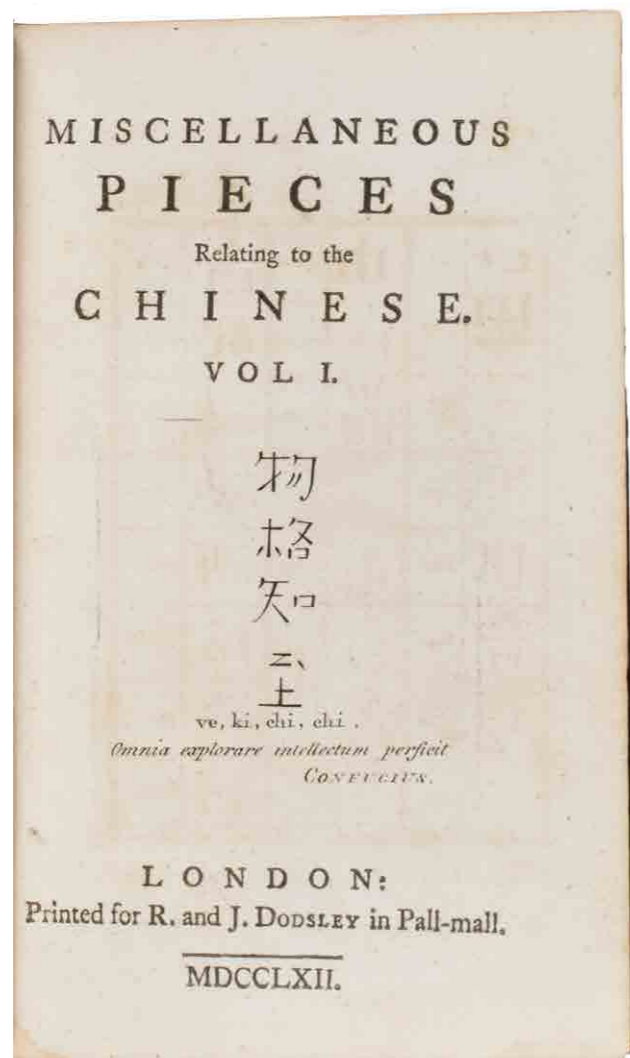
London, printed for R. and J. Dodsley, 1762. 2 volumes. Small 8°. With an engraved frontispiece with Chinese characters in volume 1 and a quote from Confucius in Chinese characters and a Latin transliteration and translation serving as a vignette on both title-pages. Contemporary sprinkled calf. € 3750

First edition of a collection of essays, a tragedy and other works compiled by Thomas Percy (1729–1811). The first volume includes the first appearance of Percy's *Dissertation on the Language and Characters of the Chinese*. The eight texts collected in the present work are a combination of original works and translations, the latter excerpted from the vast collection of Jesuit *Lettres Edifiantes and Curieuses* dating back to 1702, which essentially were epistolary reports of their work in the Far East. The present first volume of Percy's anthology on Sinology starts with his own work on Chinese language and linguistics and furthermore includes *Rules of conduct, by a Chinese author, The little orphan of the house of Chao: a Chinese tragedy* – both translated from a near contemporary (18th century) French versions of these texts – and *On the Chinese drama from Mr. Hurd's discourse on poetical imitation*. The second volume contains texts on subjects like church history, Chinese (imperial) garden design and the festivities in Peking (Beijing) in essays titled as follows: *Authentic*

memoirs of the Christian church in China, Of the art of laying out gardens among the Chinese, A description of the emperor of China's gardens and pleasure-houses near Peking, A description of the solemnities observed at Pe-king when the emperor's mother entered on the sixtieth year of her age. Contemporary heraldic bookplate of Lord John Somers (1st Earl Somers, 1760–1841) on the front paste-down of both volumes. The front board of volume 1 is detached, the other hinges are cracked but still holding and the edges and corners of the boards show slight signs of wear, some very slight browning to the head margins of volume 2. Otherwise in good condition.

[1], [1 blank], [1], [1 blank], [15], [1 blank], [2], 232; [1], [1 blank], [1], [1 blank], 248 pp. *Cordier, Sinica vol. 1, col. 53*; *ESTC T143275*; *Löwendahl 525*; *Lust 99*; *WorldCat 16073820, 832498603, 832177575, 520758091, 460461342, 907594972, 977573876*; cf. G. Clingham, "Johnson and China: Culture, Commerce, and the Dream of the Orient in Mid-Eighteenth-Century England", in Kevin L. Cope (ed.), *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era, volume 24* (2019), pp. 178–242; Kitson, *Forging Romantic China: Sino-British Cultural Exchange 1760–1840* (2013).

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A crucial moment in the history of the Russian expansion in Central Asia

64. [PEROVSKY, Vasily Aleksyeevic]. A narrative of the Russian military expedition to Khiva, under General Perofski in 1839.


Calcutta, Office of superintendent government printing, 1867. 8°. With 1 folding plate (plan of the camp, with the positions of the troops) and 1 folding map of the region Orenburg, Kazachstan. Original publisher's green cloth; re-backed with original backstrip laid down. € 4750

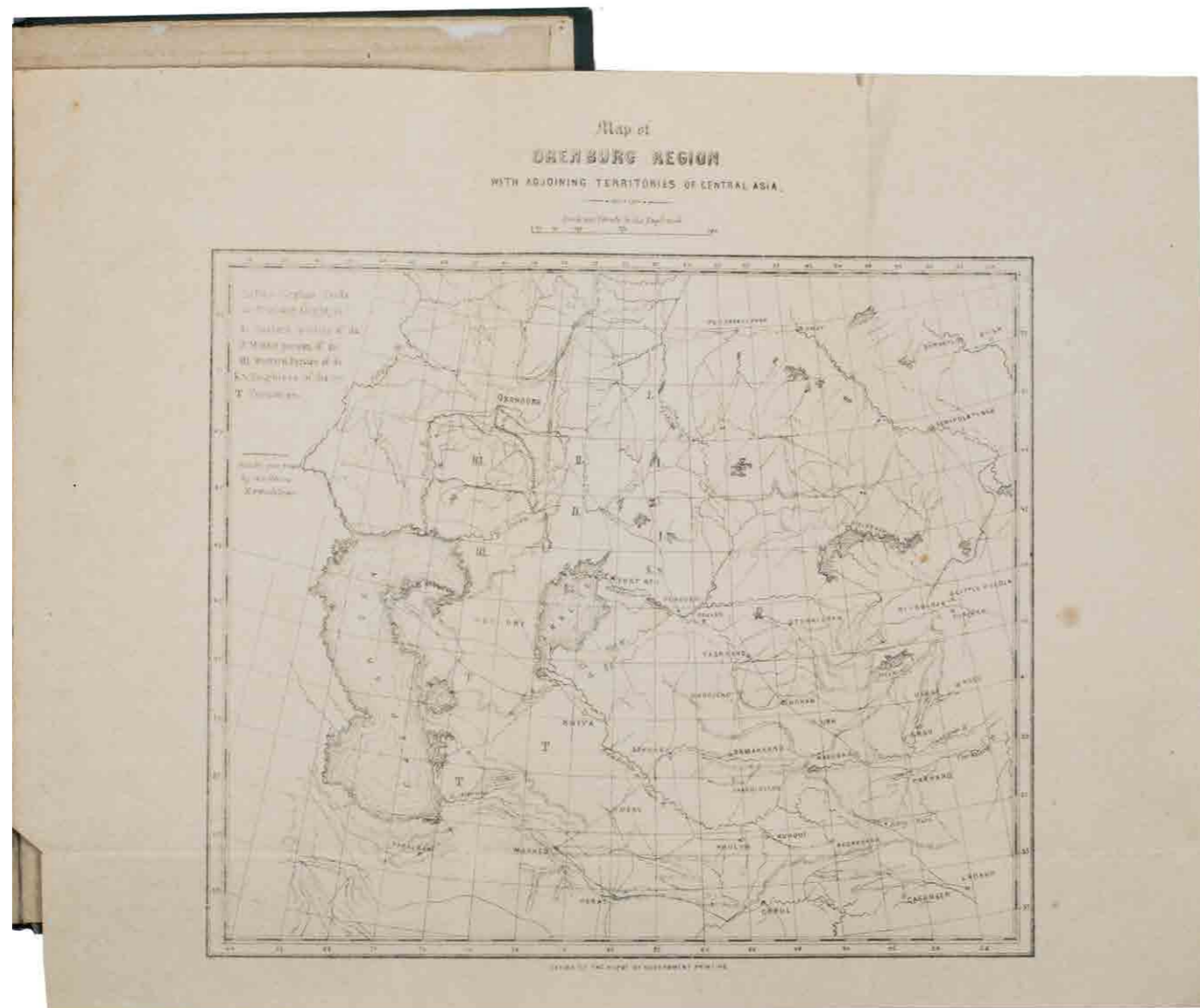
Rare first (and only early) edition of the English translation, probably made by J. Michell, of a Russian account of the 1839 Khivan campaign in Uzbekistan under the command of the military governor of Orenburg, Vasily Aleksyeevich Perovsky (1794–1857). The Russo-Khivan War of 1839–1840 was a failed Russian attempt to conquer the capital of the Khanate of Khiva, now Uzbekistan. Perovsky had been unable to convince Petersburg of the necessity of moving against Khiva until news arrived that the British were launching what came to be called the First Afghan War in 1839. A British move against Kabul required a Russian counter-move toward Central Asia, and Khiva was the obvious target. Its purpose was to overthrow the existing khan and replace him with another more receptive to

Russian pressures. Vasily Perovsky set out from Orenburg, the capital of Kazachstan in November 1839 with a force of 5000 men and 10,000 camels; a 1250-kilometer long march across an inhospitable steppe. Meeting unusually cold weather, Perovsky's force was compelled to turn back in February 1840, having lost 1000 men and almost all the camels. The survivors did not make it back to Orenburg until June. More than thirty years after the Russian defeat, Khiva was finally conquered during the Khivan campaign of 1873.

Ink stamp and shelf mark of Calcutta Mint Library at head of title, the stamp repeated on a few other pages, book label of Peter Hopkirk. Slightly browned, a few small marginal wormholes (some neatly repaired), small repairs to plate and endpapers, but otherwise in very good condition.

[2], ii, 182 pp. *Baumann, Russian-Soviet unconventional wars in the Caucasus, Central Asia, and Afghanistan*, p. 80; *Creswicke Rawlinson, England and Russia in the East*, p. 139; *Worldcat* (1 copy).

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Two very rare peace treaties between Russia and the Safavid Empire

65. PETER II, Tsar and Shah ASHRAF. [Title in Russian followed by:] Tractat, zwischen dem russischen Reich und dem Sultan Eschref ...

St. Petersburg, Imperial Academy of Sciences, 1729.

With: **(2) ANNA, Tsarina and Shah TAHMASP II.** [Title in Russian followed by:] Tractat, so zwischen Ihro Kayserl. Majest. von allen Reussen und des persischen Schachs Majest. ...

St. Petersburg, Imperial Academy of Sciences, 1732. Two treaties between Russia and the Safavid Empire in Russian and German in 2 parallel columns. Small 2° (27.5 × 19.5 cm). Disbound. € 6500

Ad 1: Very rare first and only edition of the Treaty of Rasht, a peace treaty between the Russian Empire and the Persian Safavid Empire, concluded between the very young Tsar Peter II and Shah Ashraf, who would both die a year later. After the Russian Tsar Peter the Great died in 1725, Russia faced difficulties in retaining the newly conquered lands around the Caspian Sea. The Safavids wished to push the Russians back from all Persian territory, and after some minor battles, they agreed to a truce in 1727, which was signed at Rasht in 1729. "The treaty incorporated a number of provisions that seemed to resolve all the outstanding issues between Russia and Persia but, as a practical matter, it was never put into effect. By the time the pact was signed, Ashraf's regime was already on the verge of being overthrown by Nadir Quli Khan. ... Having successfully disposed the Afghans (i.e. Ashraf), Nadir then turned his attention to the restoration of the Persian lands seized earlier by the Ottomans and the Russians" (Sicker).

Ad 2: Second copy located of the first and only edition of a new peace treaty between the new rulers of the Russian and the Safavid Empire, concluded between Tsarina Anna and Shah Tahmasp II, just a few months before the latter was deposed by Nadir Quli Khan, the future Nader Shah.

Upon restoring both treaties, the title-pages were switched; both have their spines strengthened, some restorations to the fore-edge margins and some waterstains, but all text is present and clearly legible; fair copies of two very rare treaties.

10; 12 pp. *Ad 1:* *Catalogue de la section des Russica 820; WorldCat (3 copies); Ad 2: WorldCat (1 copy); cf. G. Mirfendereski, A diplomatic history of the Caspian Sea (2001), pp. 14–15; M. Sicker, The Islamic world in decline (2001), p. 57–58.*

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Catalogue of the famous Portland Museum, with many objects collected during Cook's Pacific voyages, with manuscript prices and purchasers

66. [PORTLAND MUSEUM]. [LIGHTFOOT, John]. A catalogue of the Portland Museum lately the property of the Duchess Dowager of Portland, deceased: which will be sold by auction ...

With: (2) A catalogue of a very valuable collection of cameos, intaglios, and precious stones, and other curiosities; being part of a late much celebrated cabinet, many out of the Arundel collection; which will be sold by auction ...

[London, Skinner and Co., 1786]. 2 works in 1 volume. 4°. With full-page engraved frontispiece showing the interior of the Portland Museum with numerous objects from its collection. Contemporary gold-tooled vellum. € 18 500



The auction catalogue of the celebrated collection of Margaret Bentinck Cavendish (1715–1785), Duchess of Portland, with prices and purchasers (and some additional lots) in manuscript. Prepared by John Lightfoot, the Duchess's librarian, it describes 4156 lots, mostly natural history specimens, but also coins, pictures, china, snuff boxes, books, prints and drawings. The Duchess befriended Joseph Banks and employed the brilliant Daniel Solander to catalogue her collection of shells, aiming to have “*every unknown* Species described and published to the World” (preface). The sale of her huge collection was held on 38 days and included important ethnographical objects and natural history specimens from the Pacific, many collected during James Cook's voyages.

Both catalogues with prices and purchasers for all items in a single, neat contemporary hand.

With a contemporary etched armorial bookplate and a late 19th-century engraved armorial bookplate. Slight browning, and a few spots on the title-page, but otherwise in very good condition. Binding with boards bowed, splitting the front hinge at head and foot. The catalogue of the famous Portland Museum, with all prices and purchasers.

viii, “194” [= 192]; 6 pp. *Ad 1: Beddie 4661; ESTC T28783; Forbes 116; Schuh, Portland 1; ad 2: T13048.* [More information & photos on our website](#)

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*First accurate printed Quran (both the Arabic text and the Latin translation),
with extensive valuable notes from Islamic commentaries and anti-Islamic
“refutations” of every sura! plus a life of Muhammed*

67. [QURAN – ARABIC & LATIN]. MARRACCI, Ludovico (editor). Alcorani textus universus ex correctioribus Arabum exemplaribus summa fide, ... [vol. 2 title:] Refutatio Alcorani ...

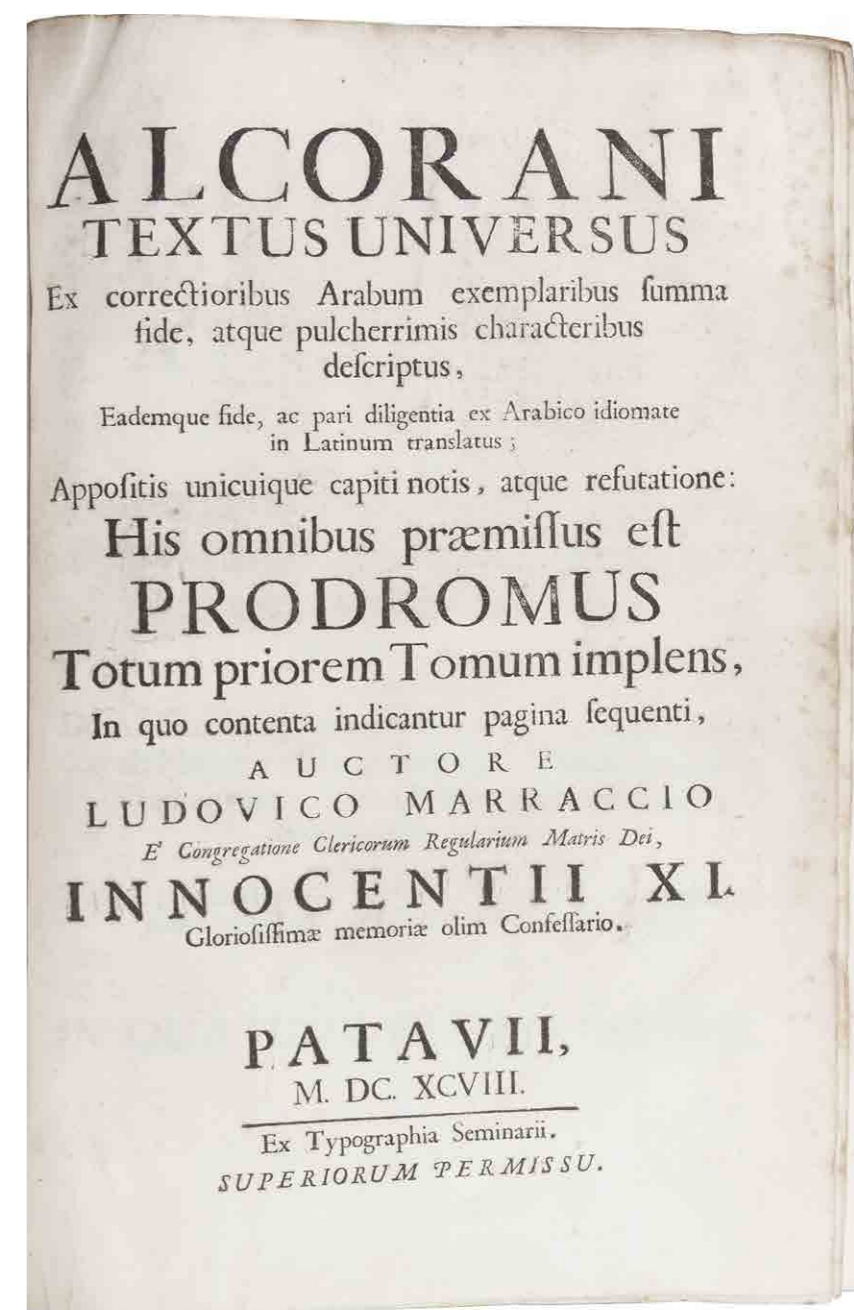
Padova, Typographia Seminaria, 1698. 2 volumes bound as 1. Folio (35.5 × 25 cm). Blind-tooled vellum (ca. 1800?), reusing and retooling vellum from a slightly earlier blind-tooled binding. € 25 000

The first scholarly printed Quran, prepared by the anti-Islamic Catholic Ludovico Marracci, with a much more accurate Arabic text than any previously printed and the first accurate Latin translation, also including extensive notes based on the Islamic commentaries, as well as the editor’s extensive “refutations” of each sutra. Each sura is given first in Arabic, then in Latin translation, followed by notes and then the refutation. The entire first volume of about 430 pages is taken up with preliminary matter, including a 24-page life of Muhammad (one of the first detailed biographies ever printed and again more accurate than its predecessors), an 8-page profession of faith with the Arabic and Latin in parallel columns, and additional commentaries and introductory matter. The fact that this edition was produced explicitly as an attempt to refute the views of Islam has naturally led Islamic scholars to dismiss it, but both the Arabic text and the Latin translation were far better than any previously printed and had no serious rival until the Leipzig edition of 1834. The commentaries also made a great deal of Islamic scholarship available to a European audience for the first time and both the Arabic and the Latin text influenced nearly every edition for the next 150 years.

With two bookplates and an occasional early manuscript note and a few letters or numbers inscribed in the foot margin of one leaf. With a tear running into the text of one leaf, repaired, but otherwise in very good condition. With generous margins. The boards are slightly bowed and there is a small tear repaired at the foot of the spine. A ground-breaking work of Quranic scholarship, a valuable source for the study of the Quran and an essential source for European views of Islam.

[5], [1 blank], 45, [2], [1 blank], 46, [2], 81, [3], 94, [10], 126, [3] [1 blank] [13], [1 blank]; [8], 17, [3], “838” [= 836], [11], [1 blank] pp. *Cat. Bibl. A.-R. Courbonne, dont la vent ... 1er février 1842, 30 (this copy); 34; Schnurrer 377; Sheikh Al-Shabab, “The place of Marracci’s Latin translation of the Holy Quran: ...”, in: Journal of King Saud University: language & translation, 13 (2001), pp. 57-74.*

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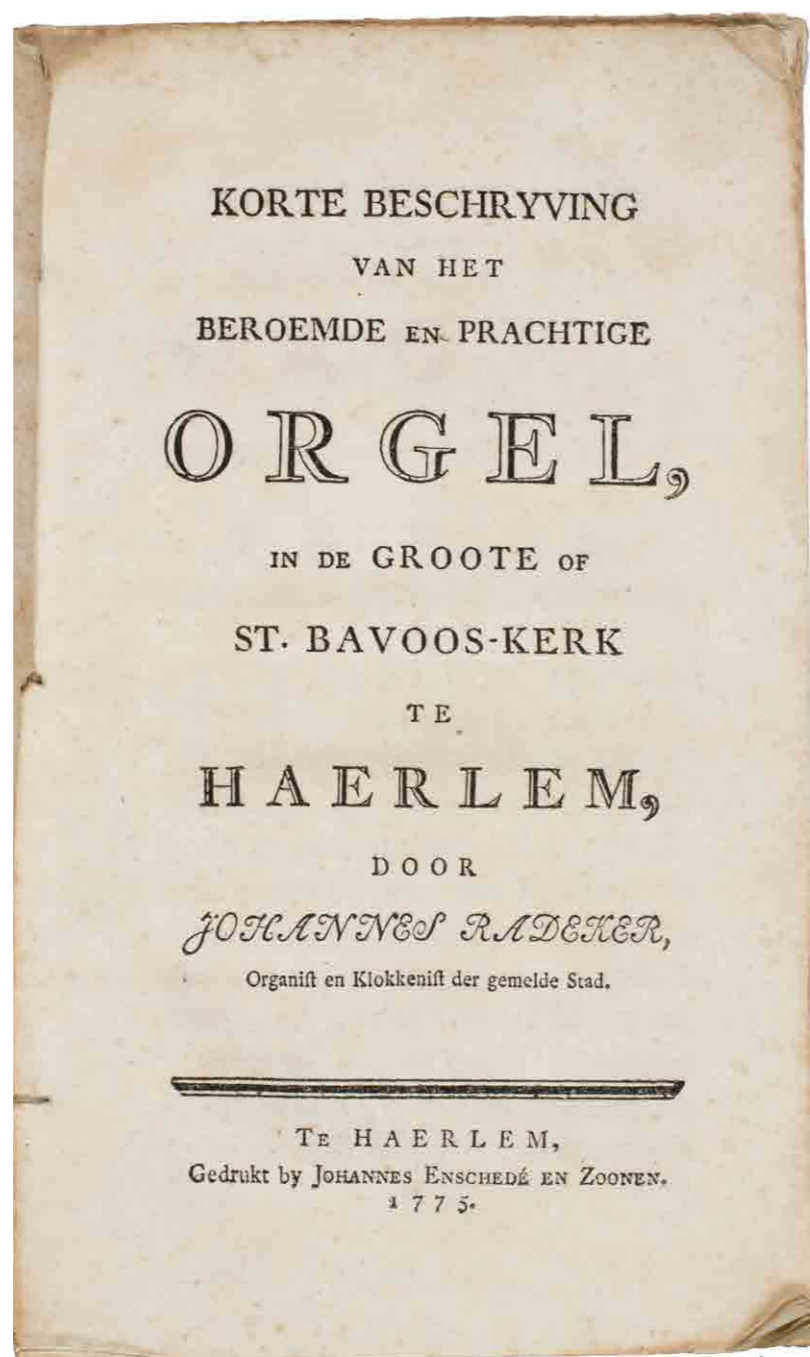
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Rare and famous description of the organ at St. Bavo's Church in Haarlem

68. RADEKER, Johannes. Korte beschryving van het beroemde en prachtige orgel, in de groote of St. Bavoos-kerk te Haerlem.

Haarlem, Johannes Enschedé en zoonen, 1775. 8°. With a woodcut vignette on page 32, showing cherub holding a book with the motto "musica dis curae est" Contemporary marbled wrappers, side stitched through 3 holes. € 3950

Rare first and only edition of the description of the remarkable organ in St. Bavo's church in Haarlem. The present work offers a comprehensive insight into this organ, from its architecture to its rich tonal qualities and how to master playing it. Radeker was also the co-manufacturer of the organ at the Magnuskerk in Anloo. He was the son of organist and carillonneur Hendrik Radeker and Anna Catharina Schats.

Radeker was taught by his father and in 1762 became organist in Beverwijk. In 1765 he was assistant organist to his father in the Grote or Sint-Bavokerk in Haarlem and after his father death he was appointed city organist.

The wrappers are somewhat fragile and slightly faded. The first and last page very slightly browned. Overall in very good condition.

32 pp. Charbon, *Catalogus van de muziekbibliotheek Deel I. Historische en theoretische werken tot 1800.* p114; STCN (5 copies); WorldCat (1 copy). [More information & photos on our website](#)

*Contemporary manuscript describing official diplomatic meetings
at the court of King Louis XIV, in a royal binding*

69. [SAINCTOT, Nicolas II de]. [Memoires de Mr. de Sainctot].

[Paris?, ca. 1710].

With: **(2) [AVICE, Henry].** La pompeuse et magnifique ceremonie du sacre du roy Louis XIV.

Paris, Imprimerie d'Edme Martin, 1655.

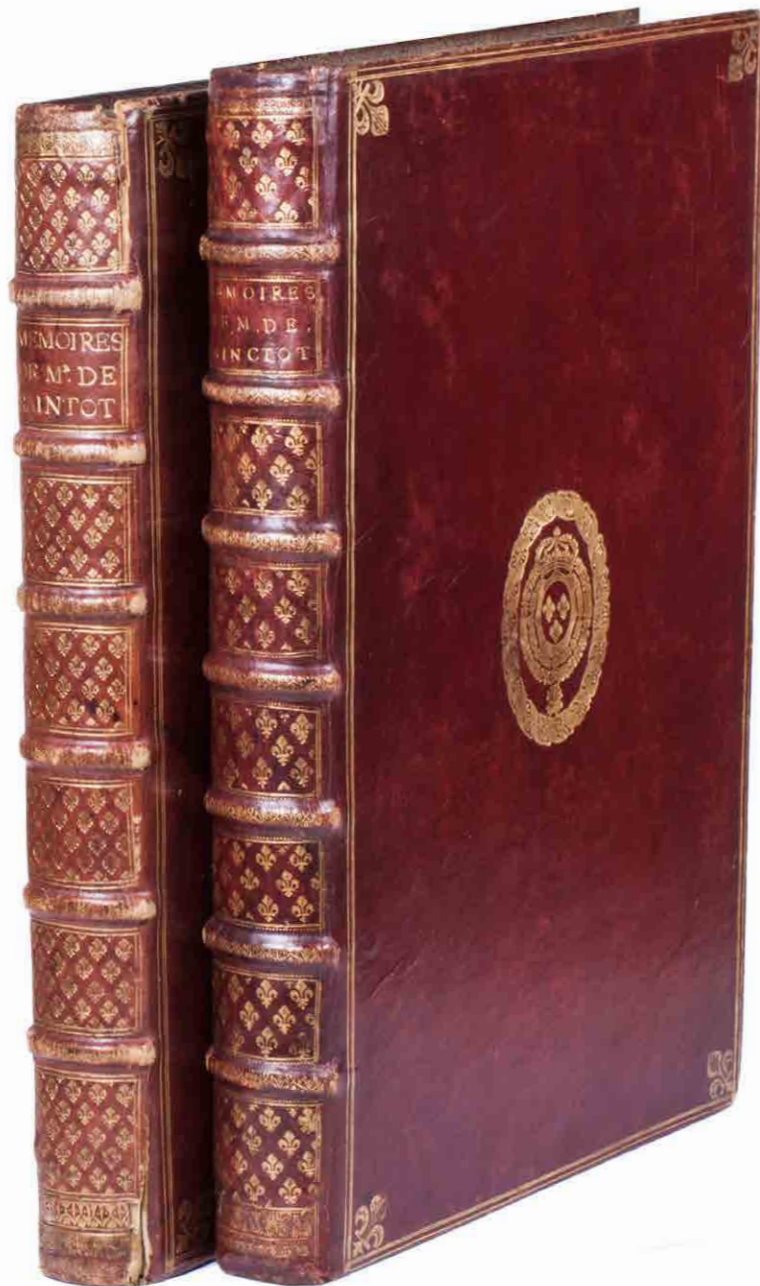
2 works, with the first in 2 parts, in 2 volumes. Folio. With 3 drawings of layouts and seating plans of the king's audience room, and 24 copper-engravings of ambassadors and court scenes. Contemporary gold-tooled red morocco, with the French royal coat-of-arms on the front and back, fleurs-de-lis in the corners and on the spine, the title lettered in gold on the spine, gold-tooled board edges and turn-ins, gilt and marbled edges, marbled endpapers. € 29 500

Fascinating contemporary manuscript about the inner workings of the court of King Louis XIV (r. 1643–1715), which comes from the collection of Princess Marie-Gabrielle de Savoie (1940). The work was written by Nicolas II de Sainctot (1632–1713), a powerful and important court official, who worked at the court during most of Louis XIV's reign. As Master of Ceremonies and later Introducer of the Ambassadors, De Sainctot was in charge of all ceremonial diplomatic duties. He kept a journal with memoirs from his work throughout his career. After retirement, he arranged for these notes to be beautifully calligraphed and luxuriously bound, which resulted in the present manuscript. The volumes contain detailed descriptions of the ceremonies between 1640 and 1704, and explain the etiquette one had to adhere to during audiences with the king or other members of the royal family. The present manuscript was completed during De Sainctot's lifetime and personally approved by him, as he signed it at the end of the dedication. It offers a rich and unique insight into diplomatic proceedings at the court of Louis XIV.

De Sainctot had an important job. He welcomed every ambassador that arrived, arranged their formal entry into Paris, their public audience with the king and their farewell ceremony at the end of their stay.



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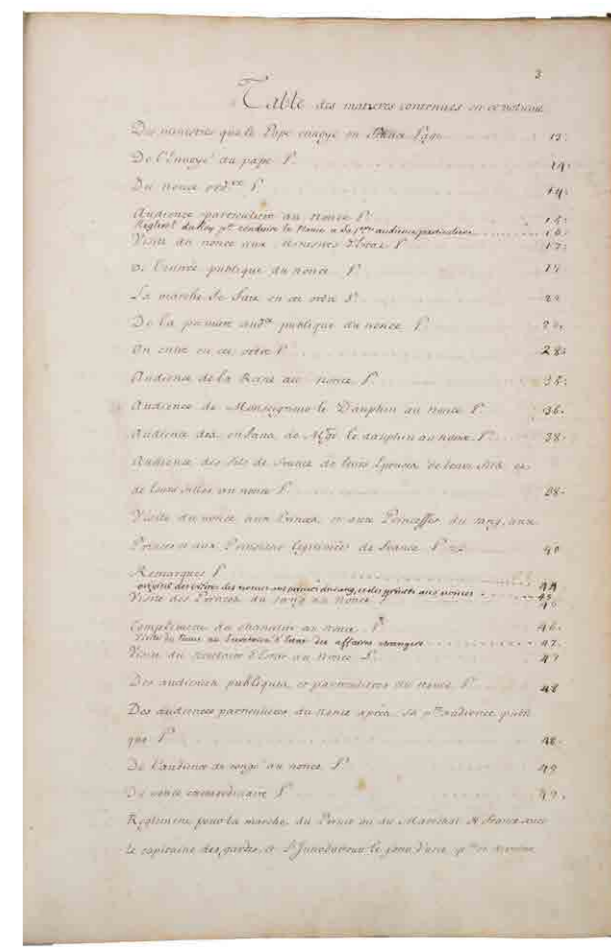
The present work, especially the second volume, contains transcriptions of the unfolding of these ceremonies and therefore offers a wealth of information about official diplomatic visits at the French court. Included are visits from ambassadors from all over the world, like the English ambassador in 1644 for a renewal of the alliance between France and England, the Algerian ambassador in 1684 to discuss the Franco-Algerian war (1681–1688), and ambassadors from China, Russia and Spain. The first volume, on the other hand, offers more general information about French royalty and etiquette at the court and discusses royal visits, the ceremony of the nomination of the Dauphin in 1668 and information about succession in the royal family. Both volumes also contain copper-engravings, which depict some of the scenes and ambassadors described in the manuscript. Also included is a second work, added in the back of the second volume, which consists of 3 large copper-engravings that depict ceremonies at the court of king Louis XIV, with an explanation of the scenes. When De Saintot arranged for his memoirs to be calligraphed and bound, he ordered multiple copies. At least 3 other manuscripts of his memoirs are known, which are all dedicated to the royal family or high nobles. One of them can be found in the Bibliothèque Nationale de France (BnF) and was the personal copy of king Louis XIV. However, the present manuscript is larger and bound more luxuriously. Unlike the one at the BnF, the present copy is written in chronological order, contains copper engravings, and has numerous notes and passages not present in the BnF manuscript. Since it is dedicated to king Louis XIV, has the French royal coat-of-arms tooled onto the boards, and comes from the collection

of a member of the Italian royal family, it is very likely that De Saintot has offered the present manuscript to a member of a royal family as well.

The leather is somewhat scraped and rubbed, especially on volume I, and the corners and edges of the boards are scuffed, the joints on the front board of volume I have torn at the head and foot, with some loss of material at the foot, a few dark stains on the front of volume I. The marbled endpapers in both volumes has been cut too short and has been lengthened with the same marbled paper, volume I has small stains on multiple leaves, volume 2 is somewhat browned throughout and is possibly missing a copper engraving that was mounted on the first leaf. Ad 2 has been added at the end of volume 2 (complete except for its dedication). Otherwise in very good condition.

450, [1 blank]; [6], “344” [= 407], [5 blank]; [1], [1 blank], [8], [7], [5 blank] pp. Ad 2: USTC 6118776 (1 copy); cf. Loomie, A., *The conducteur des ambassadeurs of seventeenth century France and Spain*. In: *Revue Belge de philologie et d'histoire*, 53 (2), 1975, pp. 345–347.

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A beautiful and important botanical work on plants from Greece, Turkey and Armenia

70. SCHREBER, Johann Christian Daniël von. Icones et descriptiones plantarum minus cognitarum. Decas 1.

Halle (Saale), Germany, J.J. Curt, 1766. Folio (37.5 × 24.5 cm). With 10 full-page numbered engravings of plants, an engraved image on the title-page, and a woodcut initial on the first page of the preface. Never bound, housed in a modern folder with a printed design of 19th-century marbled paper. € 2750

First and only edition of an important botanical work on Greek, Turkish and Armenian plants, which were here studied, classified and named for the first time. The work consists of 10 highly detailed, full-page engravings of these plants, with scientific descriptions of each of them, according to Linnaean taxonomy. The work is very rare on the market, as we have not been able to find another copy in sales records of the past 100 years. The plants included in this work had been collected by botanist Andreas von Gundelsheimer (1668–1715) during his research expedition to Greece, Turkey and Armenia in 1700 with Joseph Pitton de Tournefort (1656–1708). Gundelsheimer gathered hundreds of specimens during this trip and sent them to herbaria in Berlin and Munich, which is where naturalist Johann Christian Daniël von Schreber (1739–1810) must have found them. A number of these plants, such as the *Campanula tridentata*, had never been studied and classified before with Linnaeus' methods, so Schreber was the first to do so. Some of these plants are still known under the scientific name he gave them.

With an inscription at the foot of the first page of the preface, remnants of a bookplate on the front pastedown of the folder, the woodcut initial on the first page of the preface has been coloured in at a later date. The title-page is somewhat creased and browned, most leaves are slightly frayed along the edges and slightly foxed. Otherwise in very good condition.

[8], 20 pp. *Nissen, BBI 1808; Pritzel 8394; Stafleu & Cowan III26; VDI8 90376080; cf. Thieme/Becker 8, p. 178; not in Hunt.* [👉](#) More information & photos on our website



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Extremely rare first translation of Macbeth into Ottoman Turkish

71. SHAKESPEARE, William and Abdullah CEVDET (translator). [Makbet = Macbeth in Ottoman Turkish].
 Cairo, Egypt, Kütübhane-i İçtihad, 1909. 8°. With practically all text set in Arabic type. Half maroon cloth and brown decorated paper sides. € 6500

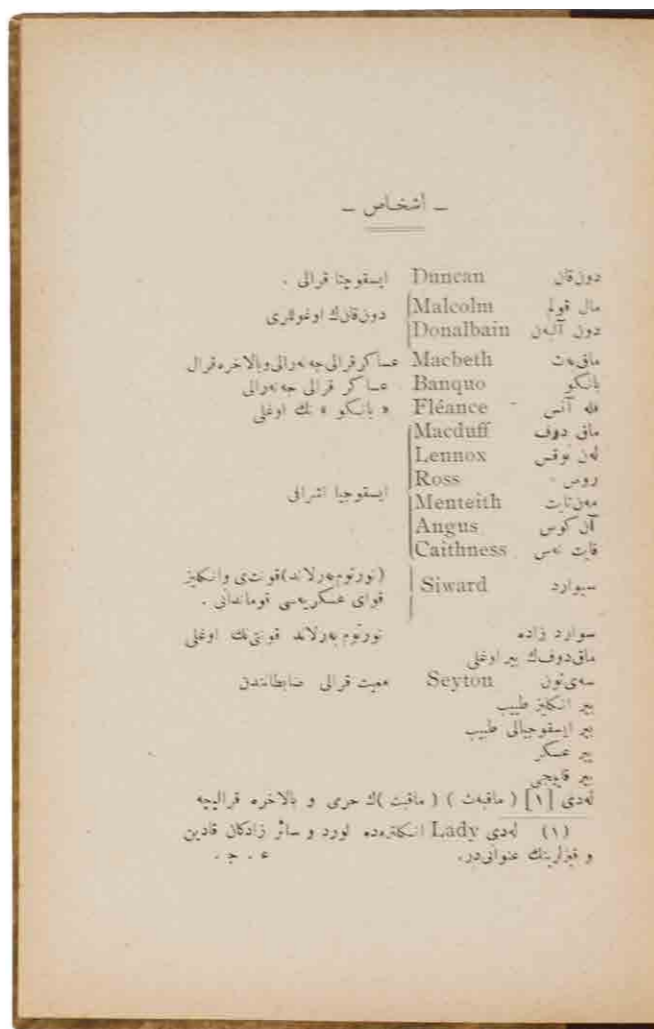
This extremely rare work marks the inaugural translation of *Macbeth* into the Ottoman language, also known as Osmanli. The translator behind this milestone was Abdullah Cevdet (1869–1932), an Ottoman medical practitioner with Kurdish roots. The work – printed in Cairo – is extremely rare, with only two other known copies worldwide (Boğaziçi University and UCLA). 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. 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. Ottoman Turkish, or Osmanli, stands as a unique linguistic amalgamation. It served as the language of choice for the political, administrative, and cultural elites of the Ottoman Empire, blending three entirely unrelated languages: Turkish (Turkic), Arabic (Semitic), and Persian (Indo-Iranian).

Not only did the vocabulary reflect this fusion, but grammatical features such as inflections, prefixes, and suffixes from these languages were combined with the root words. This linguistic complexity eventually prompted language reforms in the 1930s under Atatürk, leading to the adoption of the Latin alphabet for modern Turkish.

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 information & photos on our website](#)



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Remarkable illustrated ship's signal manuscript, for use by members of the British Royal Navy


72. [SHIP'S SIGNALS – MANUSCRIPT – BRITISH]. Signal book.

[Great Britain], 1805. Oblong (ca. 10 × 16 cm). With numerous ink illustrations: 4 full-page illustrations with signals for each wind direction, a large illustration of the British flag, and 12 leaves with illustrations of signal flags. Contemporary blind-tooled brown goat leather, with remnants of a metal clasp. € 6500

Remarkable manuscript of British ship's signals, with ink illustrations of flags and pennants, and descriptions of their meaning. As the work mentions signals for the sighting of enemies, orders from the Admiral, and the start of a battle, it was very likely meant for use by members of the Royal Navy. Manuscripts like the present work were often destroyed to prevent them from falling into the wrong hands, so there are few of them left. The manuscript starts with 4 full-page illustrations depicting the signal for each wind direction. These are followed by descriptions of different signals used at night or during fog, and a list of signals used by private ship to signal to the Admiral. The second half of the work contains the signals used by the Royal Navy, with ink illustrations. The signals are numbered and the tabs on the pages help to find the right one with ease. Flags have been used for signalling since the Middle Ages, but the British were relatively late in adopting the system. Signalling was more developed on the continent, especially in France and the Netherlands. The French navy published its first official signal book in 1763, and the Dutch in 1779. English admirals also began to develop a more complex system around this time, but it was not yet unified, so each fleet used its own signals. Admiral Richard Howe (1726–1799) created a printed signal book for his own fleet in 1776, called *Signal book for ships of war*. In 1780, he developed his so-called numerary system (using numeral flags to signal a number. The number – instead of the mast from which the flag flew – the indicated the message) which was divided in two parts: one with signals for private ships and one for the admiral. His system became very popular and the Royal Navy adopted it in 1790. The present manuscript is very likely based on Howe's work. The present manuscript comes from the collection of Esmond Bradley Martin (1941–2018). He was an American conservationist who fought against the illegal ivory and rhinoceros horn trade.

With a large black/purple oval drawn on the front pastedown with the initials "S. L" and the year 1805, an upside down ink annotation underneath, and later writing and drawing in pencil (partially erased) on the title-page and final few leaves. The corners are scuffed and the leather is rubbed, with a tear at the foot of the spine, showing the paper underneath. The front pastedown is almost loose, but still attached, with a brown stain on the first few leaves, the tabs are soiled. Otherwise in good condition.

[107] ll. Cf. Miller, W. D., *The background and development of naval signal flags*. In: *Proceedings of the Massachusetts historical society*, vol. 68, 1944–1947, pp. 60–71.

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Remarkable early 19th-century sketchbook with drawings of American sailing ships

73. [SKETCH BOOK – AMERICAN SHIPS]. [Drawings of US Navy ships and other vessels].

[United States of America, between 1810–1832 (or after 1832?)]. Oblong (17.5 × 22 cm). With 26 coloured pencil and ink drawings of ships. Stitched through three holes. € 6500

Remarkable 19th-century sketchbook with coloured drawings of early 19th-century American ships, with the names, home ports, and destinations listed. They are all sailing ships, depicted in full sail. Most drawings are dated, so they were most likely made by a sailor who was a crew member on the ships in those years. These are the only contemporary depictions of some of the vessels.


The work contains 26 different drawings of various sailing ships. Included are the *United States*, a three-masted US Navy frigate built at the end of the 18th century, the *Siren*, a US gun brig that served during the first Barbary War (1801–1805), and the *Patron*, an immigrant ship built in Boston. Of particular interest is the drawing of the *Houqua*. This was the ship of captain Valentine Pease Jr.

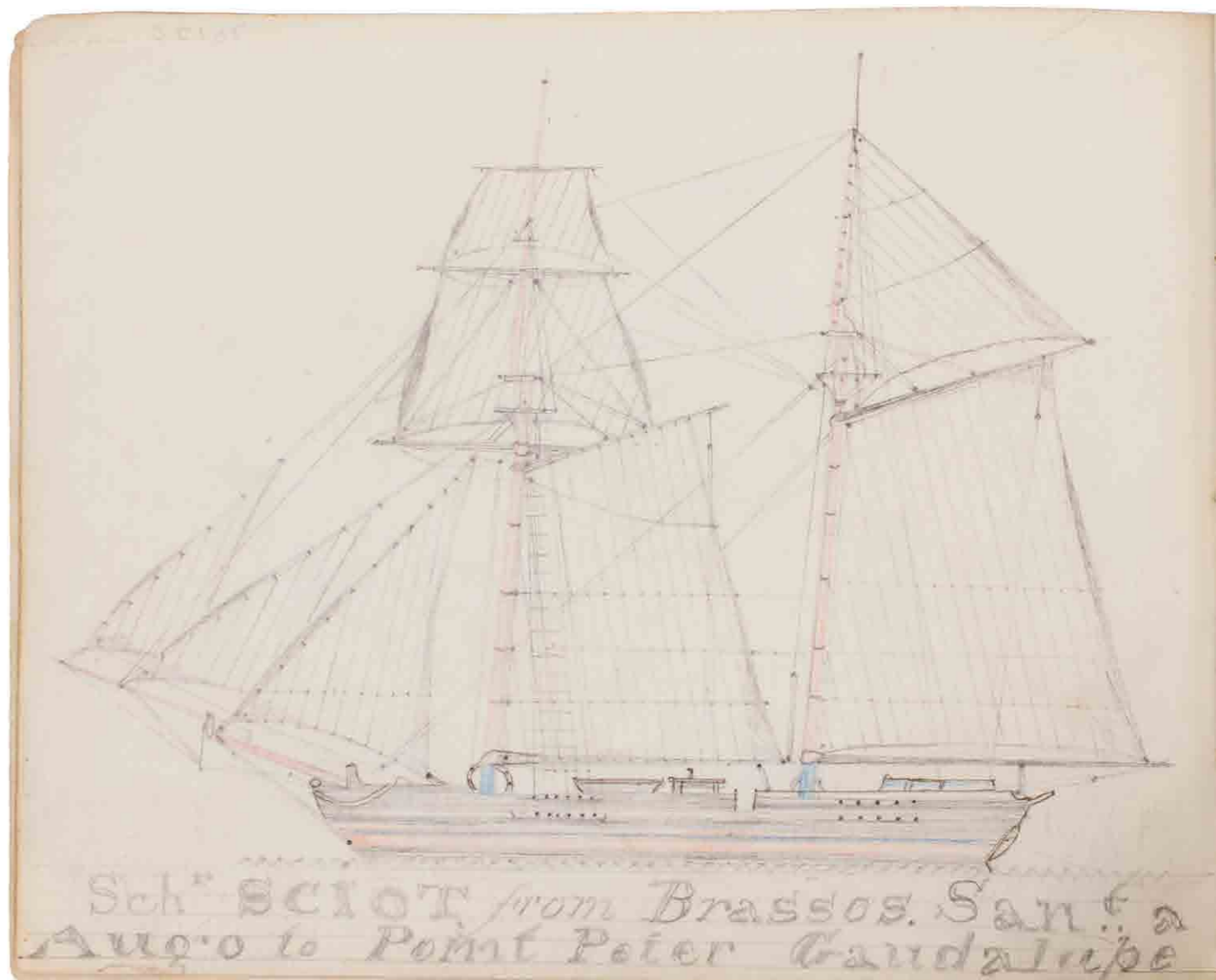
(1797–1807), who was also the captain of the ship Herman Melville (1819–1891) made his very first whaling expedition on, and who possibly served as the inspiration for Ahab in *Moby Dick*.

The drawing is dated 1831. It is known that the *Houqua* did set out on a whaling voyage in that year, which lasted until 1835. This voyage was unusual, because only 3 of the original 25 crew members returned. Two members, including the first mate, were discharged for unknown reasons, 11 of the crew deserted, and another 9 drowned. It is possible that the draughtsman of the present sketchbook was one of the crewmembers during this voyage.

With small stains on the front and back. The sewing thread has broken between the second and third hole. The front wrapper is slightly creased. One of the tissue paper guards is loose and frayed, with loss of material around the edges, somewhat affecting the drawing. Otherwise in good condition.

[12] ll. and 9 tissue paper guards (some with illustrations). Cf. Heflin, W. L., *Melville's whaling years*, pp. 18–24.

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Henry Ecroyd Smith's journal of a trip to see Mediaeval architecture in North Yorkshire and Durham

74. [SMITH, Henry Ecroyd]. Notes of a three weeks ramble in North Yorkshire and South Durham.

[England], [18]61. Folio (28.5 × 23 cm). With numerous lithographs, copper- and steel-engravings, and newspaper clippings mounted on the leaves, a folding map of Russia added between pages 63 and 64, and a blank leaf from the guest book of the Hotel des Boulangers in Bern added between pages 75 and 76. All leaves are blind-ruled. Contemporary gold- and blind-tooled blue sheepskin. € 4000

Richly illustrated, handwritten journal of British botanist and archaeologist Henry Ecroyd Smith (1823–1889), describing his 3-week trip through North Yorkshire and Durham in the summer of 1861. During this trip, he visited the ruins of numerous abbeys in the region, like Fountains Abbey, Byland Abbey, and Rievaulx Abbey, and describes their architecture. He mentions interesting historical facts about them, as well as relevant local legends, songs or poems. He also corrects misinformation from earlier authors and has added illustrations of most of the abbeys, which were taken from newspapers and other works. The journal reads like a walking guide, as it explains which routes to take. Smith has published multiple works on Roman and Anglo-Saxon architecture and possibly undertook this trip as research for a future work. Smith is a relatively unknown British scholar. He was the first curator of the Liverpool museum and the author of several works on architecture in England. Most notably, *Reliquiae Isurianae: the remains of the Roman Isurium* (1852), about a Roman fort in North Yorkshire. He also wrote two works on archaeology in the Mersey district (1868 and 1874), *Annals of Smith of Cantley* (1878), which is the history of his family, and *The history of Conisborough castles with glimpses of Ivanhoe-Land* (1887). The present journal offers a unique insight into 19th-century tourism and the state of the visited abbeys around this time.

With the bookplate of Henry Ecroyd Smith mounted on the front pastedown. The edges and corners of the boards are scuffed and the front and back board are somewhat scratched, the work has been rebacked. The endpapers have been reinforced in the gutter with grey book cloth. The title-page, final few leaves and some of the added illustrations are slightly foxed, the work is slightly browned throughout, the folding map has remnants of tape on the back and a small tear in the inner margin, slightly affecting the image, with remnants of newspaper clippings on pages 37 and 53, missing the (probably blank) leaf with pages 54–55. Otherwise in good condition.

[1], "118" [= 116, final 61 pages blank], [1 blank] pp. Cf. *BM, General catalogue* 23, p. 786–379 (*Smith's other works*). [👉 More information & photos on our website](#)



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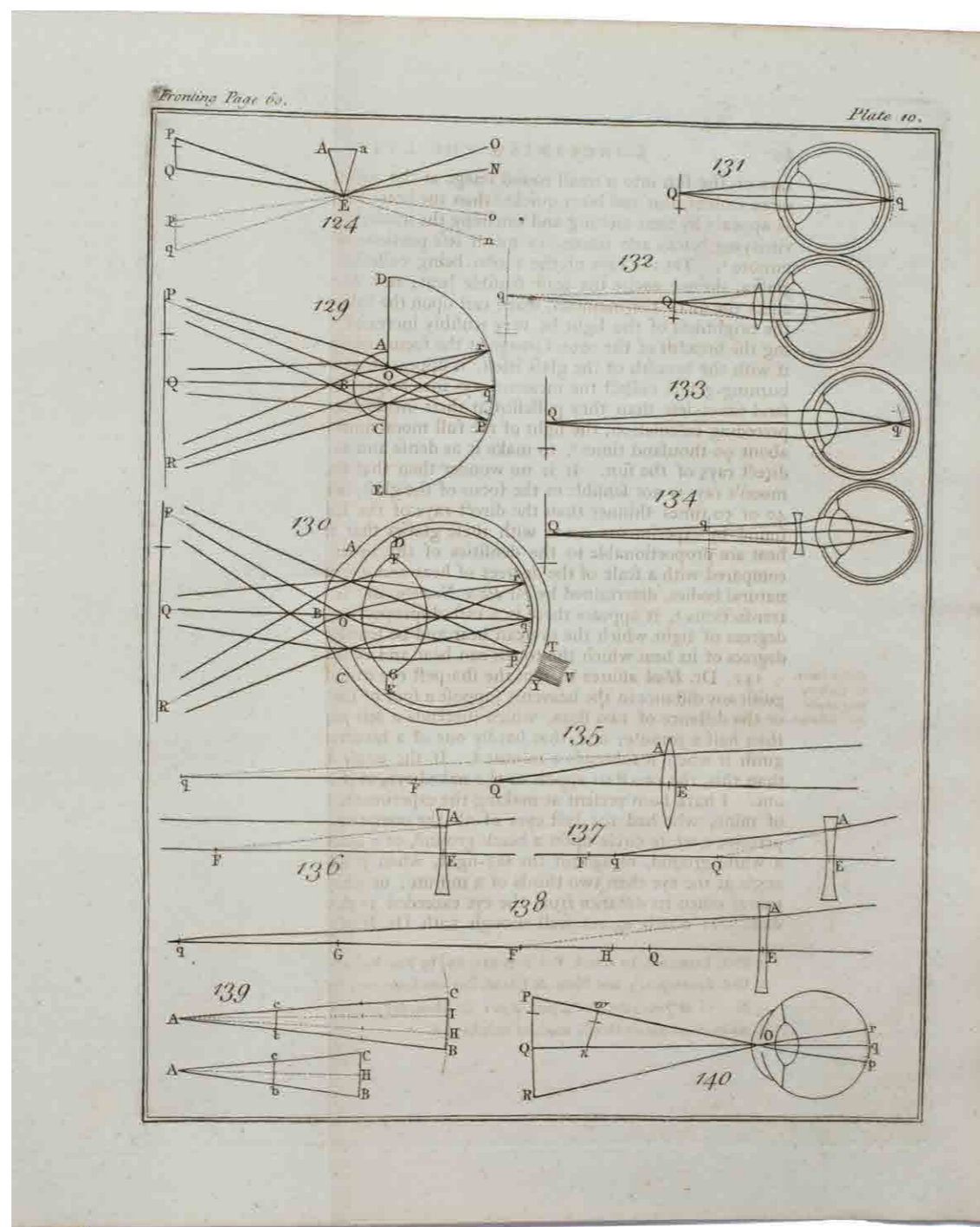
Religion & Devotion

Science & Technology

Robert Smith's influential theories on light and optics together in the first edition of an illustrated textbook for university students


75. [SMITH, Robert and others]. The elementary parts of Dr. Smith's compleat system of opticks ...

Cambridge, printed by J. Archdeacon, 1778. Large 4° (27 × 20.5 cm). With 17 numbered, folding engraved plates. Contemporary gold-tooled brown sprinkled calf, gold-tooled red morocco spine label, gold-tooled board edges. € 6000



First edition of an abridged, adapted and illustrated version of the first, and widely read, textbook on the subject of optics, by the English mathematician and music theorist Robert Smith (1689–1768). The present adaptation not only includes Smith's influential theories on the different properties of light, but also related works by others such as Newton's experiments to prove that white light contains many colours, edited and published for the benefit of university students. The original, *A compleat system of opticks*, published in 1738 was translated into French, Dutch and German in the second half of the 18th century. The books presenting Smith's theories, including the present one, were considered the best textbooks on optics for more than 150 years after the publication of his *Compleat system*. Smith was Plumian professor of astronomy and philosophy at Cambridge University from 1716 to 1760 and was elected a fellow of the Royal Society in 1718. With the armorial bookplate of the Massy (or Massey) family on the front paste-down, and with an owner's inscription on the title-page. Boards and spine show slight signs of wear, without affecting the integrity of the binding, occasional, very light foxing, but overall in very good condition.

vi, [9], [1 blank], 119, [1 blank] pp. ESTC T112877. For the author: J. Barrow-Green, "A corrective to the spirit [...]", *Annals of Science* 56 (1999) pp. 271–316.

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First printed Deccani grammar


76. [STEWART, Charles]. An introduction to the study of the Hindostany language as spoken in the Carnatic ... [Cuddalore], Government Press, 1808. 4°. With a small woodcut tailpiece. Modern half calf, marbled sides, red spine label. New endpapers. € 11 500

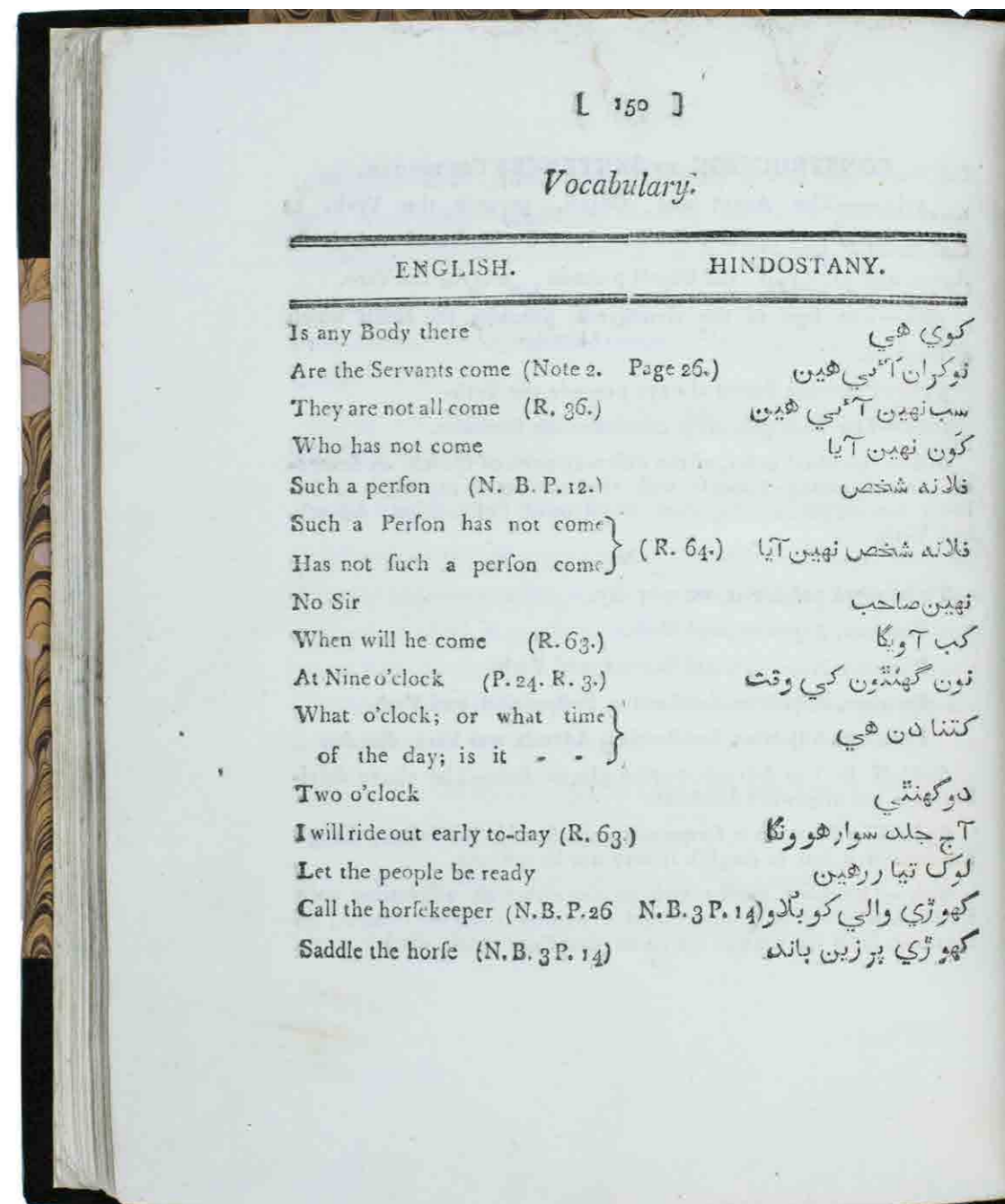
Extremely rare first edition (5th copy located) of the important first English dictionary of Deccani grammar, here called "South Indian Hindustani". A pioneering work for the printing of Indian languages in in native scripts. In 1843 the College Board, also at Cuddalore, issued a reprint that is now more common.

Only a few years before the publication of the present grammar Western linguists were beginning to understand the different Hindustani dialects. The efforts of John Gilchrist (1759–1841) made Hindustani the standard language for the British administration in India and their communication with native Indian people, instead of Persian which few Indians spoke. Gilchrist wrote an important English-Hindustani dictionary, titled *A dictionary: English and Hindoostanee* (Calcutta, Stuart and Cooper, 1787–1790). This introduced a grammar that was based on his research of dialects from North India, including Patna, Faizabad, Lucknow, Delhi, and Ghazipur.

Printing in the various languages of the Indian continent only took off after William Carey established a press in Serampore in 1800, which eventually published the first books in 40 different Indian languages, for which they had to create new punches for the types by hand. The present publication, issued in neighbouring Cuddalore, presumably used their types. The European(?) paper used for the present work shows a watermark date 1800. Oddly the year 1711 is printed slightly tilted below the year 1808 on the title-page. The anonymous compiler is identified in the reprint as Charles Stuart. With a few contemporary English annotations in pencil in the margins. Slight overall staining on the pages. Title-page slightly soiled, corners repaired. Old tear in leaf A4 repaired. Final blank page soiled. Otherwise in good condition.

[iv], 193, [1] pp. *Cox, II, p. 145 (described as a folio); KVK & WorldCat (4 copies); John Shakespear, An introduction to the Hindustani language: comprising a grammar, and a vocabulary, English and Hindustani, 1845, pp. 447–466.*

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

77. STRAHLENBERG, Philipp Johann von and Josef Vicente TOMÁS Y CATALÁ (translator). Nueva descripción geographica del imperio Ruso ...

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

€ 5000

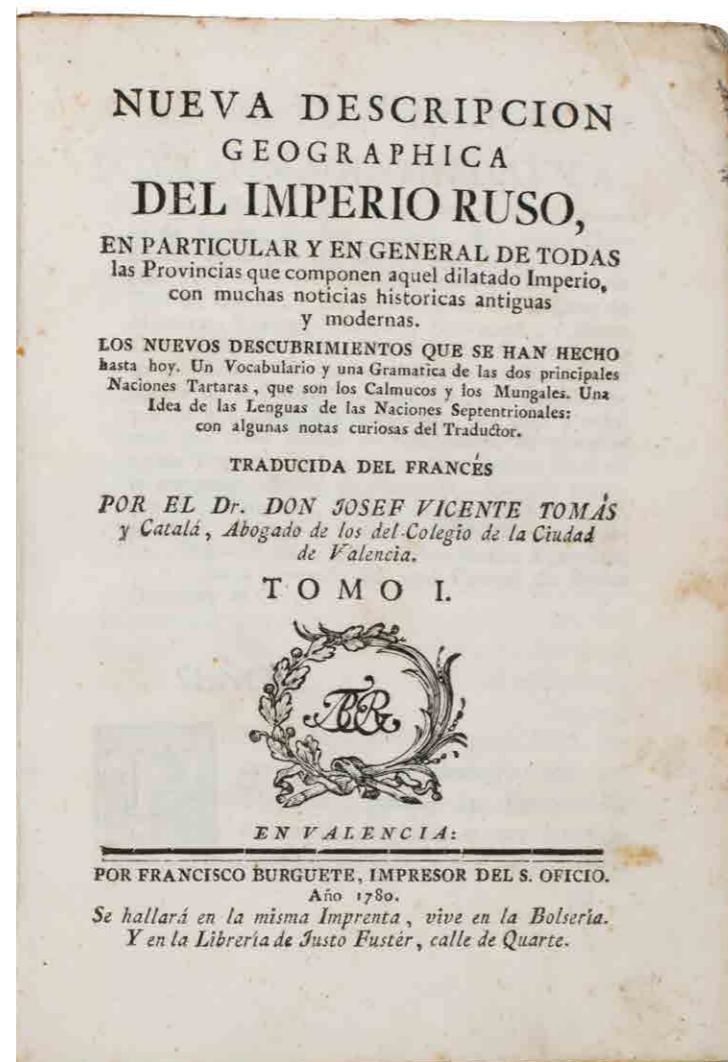
The first edition of the earliest Spanish publication featuring Russian exploration voyages. It is a relatively rare geographical work on Russia and Northern Asia. The book's title page mentions that the book has been translated from French, without specifying the

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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63 delicate watercolour views of Switzerland and England

78. [SWITZERLAND – ENGLAND]. HVM. [Album with 63 watercolour views of Switzerland and England].

Switzerland and England, 1857–1868. Oblong 2° (28 × 35 cm). With 63 watercolours on wove paper, inserted into an album via small slits in each corner. Some captioned in English below. With on paste-down and watercolours 8, 31 and 58 the unidentified monogram “HVM”. Contemporary dark purple, tanned sheepskin. € 4500

Album with delicate watercolours, apparently made during a voyage through Switzerland and England, by the unidentified “HVM”. The first 21 watercolours depict views of Switzerland, showing mountains, valleys, lakes, small villages and some churches, a few dated [18]59. The drawings are captioned in English with pencil on the album leaves. Areas included are Luzern, Hospental, Andermatt, Interlaken, Zermatt (with three views of the Matterhorn) and some others. The following plates show views of England’s country side, most of them captioned with pencil and some dated in the years between 1857 and 1868.

A few watercolours removed (5 or 6), some album leaves very slightly foxed, the binding rubbed along the extremities, but the watercolours themselves remain in very good condition.

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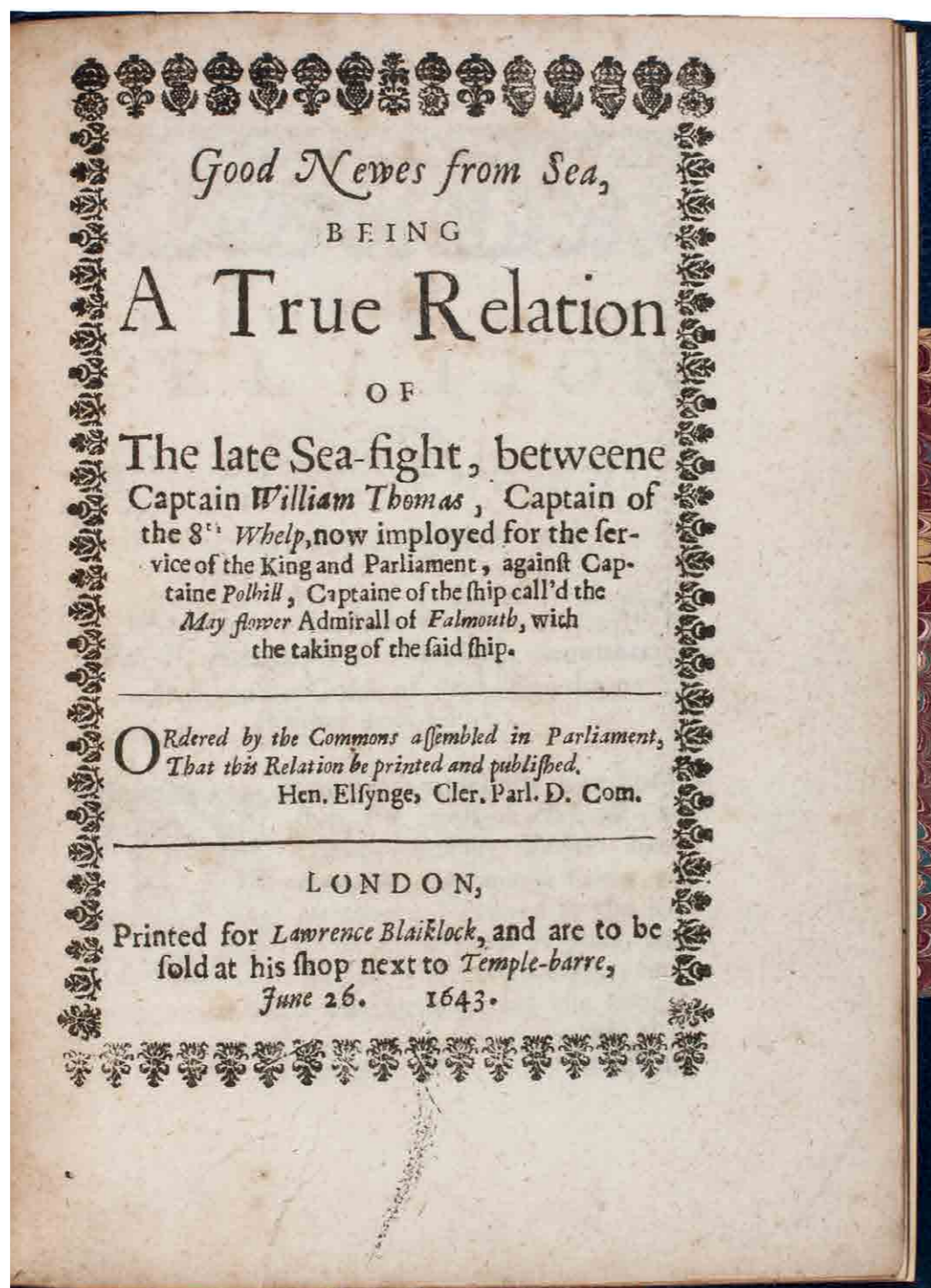
Religion & Devotion

Science & Technology

The capturing of the royalist privateer “Mayflower”

79. THOMAS, William, Captain. Good newes from sea, being a true relation of the late sea-fight ...

London, Lawrence Blaiklock, 26 June 1643. Small 4° (19 × 14 cm). Dark blue half morocco (ca. 1870), gold-tooled spine, gilt edges, marbled boards with gold fillets, bound by Riviere, with the binder’s stamp on flyleaf. € 3500



First and only edition of an account of the taking of the *Mayflower*, a royalist privateer vessel belonging to Captain Polhill, Admiral of Falmouth, by the parliamentarian Captain William Thomas of the *8th Whelp*. This happened during the English Civil War, a conflict over the manner of England’s government, in which the supporters of King Charles I stood against the supporters of Oliver Cromwell and the Long Parliament.

Thomas was ordered to escort some trading vessels to Morlaix in Brittany. When he learned that the prize ship *Mayflower*, recently taken from Yarmouth, was lying at that harbour, he disguised his vessel as a merchant ship to lure Polhill out. Polhill was fooled, and made haste to capture the reported merchantman “laden with wool and iron”. Thomas chased the *Mayflower* and forced it to run aground. Eventually the captain escaped and remaining crew surrendered and came over to Thomas’s side.

Robert Riviere (1808–1882) established his famous bindery in Bath and moved it to London in 1840, gaining a reputation as one of England’s best binders for the quality of his materials and workmanship. He signed his bindings “Bound by Riviere” from 1860 to 1880.

With the pencilled initials “W.H. C-M.” and the date “12 Oct. 1882”, that is Wakefield Christie-Miller (1835–1898), who later inherited the Britwell Library. Some minor spots and smudges along the extremities, but otherwise in very good condition. Binding fine.

[2], “7” [=5], [1 blank] pp. ESTC R16776; M.J. Lea-O’Mahoney, *The navy in the English Civil War* (2011), pp. 85–87; Thomason, p. 264. [📖](#) More information & photos on our website

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A scarce, incredibly important work on Hindu astronomy in both Tamil & English

80. ULLAMUDEIAN (translator), Visvanatha SASTRIYAR (compiler) and Henry Richard HOISINGTON (editor and translator). [Sothi Sastra]. *The Oriental astronomer: being a complete system of Hindu astronomy ...*

Jaffna, Ceylon [= now Sri Lanka], American Mission Press, 1848.

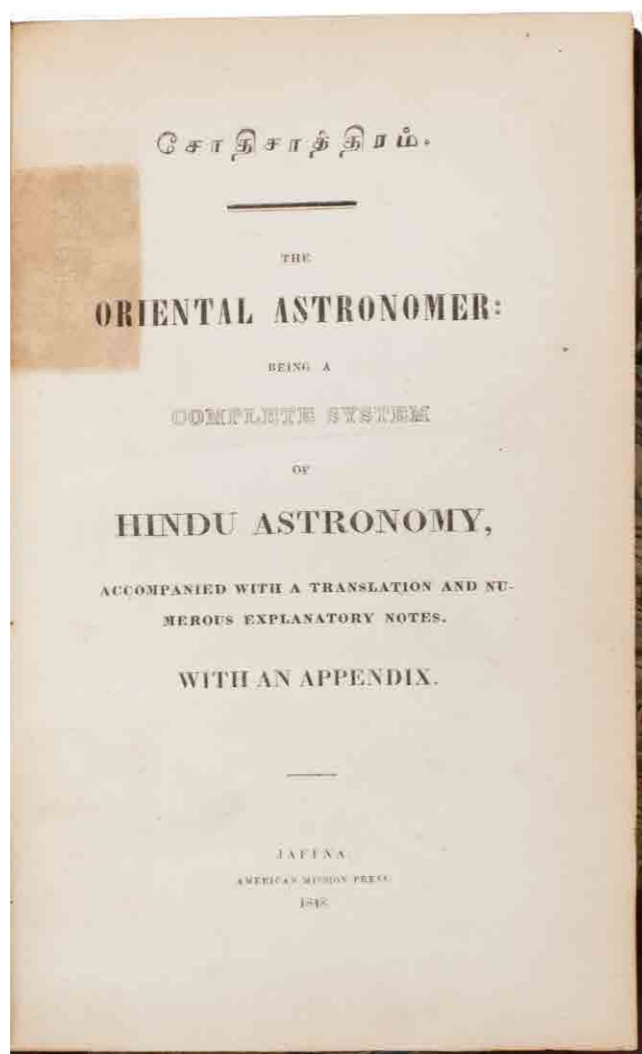
Including: [IDEM]. A complete system of Hindu astronomy, being a translation of the foregoing work.

Jaffna, American Mission Press, 1848.

2 works in 1 volume. 8°. Printed in both Tamil and English, with numerous scientific, astronomical tables in the text. Contemporary half red morocco and marbled paper sides, with a gold-lettered black morocco title label on the spine and blue sprinkled edges. € 5000

A scarce fascinating and sophisticated work on traditional Hindu astronomy, in both Tamil and English, edited and translated by Reverend Henry R. Hoisington. “*The Oriental Astronomer ...* is a collection of works in Tamil, with an English translation and numerous explanatory and corrective notes. ... The work has been prepared for the use of the students [at the Batticotta seminary in Ceylon]. ... The purpose of the present volume is not to serve as a text-book, to the supercession[!] of European treatises; but to furnish those who have made good proficiency in the European system, with the means of instituting a comparison between that system

and the native one. This we reckon not only a legitimate object, but a highly desirable one.” (*The Calcutta Review*). Henry Richard Hoisington (1801–1858) was an American missionary and principal of the Batticotta Seminary, the first university-level educational institution in Ceylon. He edited and translated the present work, which consists of four parts: an introduction in Tamil and English; the “Parakitham”, a treatise on astronomy and an astronomical system, translated from Sanskrit into Tamil by Ullamudeian (with an English version of the text and system); an 18-century treatise on eclipses by Visvanatha Sastriyar; and an appendix containing tables, astronomical problems and a glossary of Hindu astronomical terms. Visvanatha Sastriyar (1756–1845) was a Tamil poet and astronomer, who was regarded as the most celebrated astronomer in Ceylon (Sri Lanka). The present work is scarce, we have found no other copy available on the market and we have traced 20 copies which are held institutionally. *The Oriental astronomer* has appeared only 4 times at auction in the last 120 years. At least 1 of these records describes the present copy, thus no more than 3 other copies have appeared on the market in the last century. With a small pink/orange binder’s label on the front pastedown. The binding is somewhat soiled and has been restored along the spine and corners of the boards. With a square brown stain to gutter of the verso of the front flyleaf and the title-page. The edges of the leaves are very slightly browned, but overall internally fine and clean. Overall in good condition.



[1], [1 blank], [1], [1 blank], 177, [3 blank]; [1], [1 blank], 145, [1 blank], [1], [1 blank] pp. *Art. III. The Oriental Astronomer [...], in: The Calcutta review vol. 13 (1850) pp. 65–85.* [More information & photos on our website](#)

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*First edition of Vadianus' important description of the world,
including the very rare map*

81. VADIANUS, Joachim (Joachim von WATT). Epitome trium terrae partium, Asiae, Africae et Europae compendiarium locorum descriptionem continens ...

Zürich, Christoph Froschauer, 1534. Folio. With woodcut printer's device on title-page, numerous decorated woodcut initials and a double page woodcut world map "Typus cosmographus universalis". Modern calf. € 38 500

This significant geographical work is the first edition, and it contains extensive commentary on America and the Holy Land by Joachim Vadianus or von Watt (1484–1551). This copy is one of the few that includes the world map, which depicts America for one of the first times. The map is a general representation on an oval projection, and it is a simplified reduction of the Munster map that was printed in Basel two years earlier. The wood engraving is precise and clear, as noted by Shirley. The map shows South America as a separate continent, while the land to the north is labeled as Cuba.

The first edition of Vadianus' influential work is a comprehensive description of the world. He covers all continents, seas, islands, regions, mountains, and towns of the world, with separate chapters dedicated to Europe, Africa, Asia, Palestine, and even Paradise ("Moreover, there is great demand to know, where Paradise is or has been", p. 181), offering a geographical reading of biblical history. In that same year, a smaller-sized edition was also published, but without the map. This was later followed by several other editions. Vadianus provided an extensive account of the world's geography, including information about the winds of the ocean, the cities and their populations, and the islands of the ocean. He begins with detailed descriptions of different European countries, followed by accounts of various regions in Africa and Asia (including a detailed essay on Palestine) and the Holy Land. Vadianus provides an interesting account of Persia, describing it as the "birthplace of the Persians, a fertile land and cultivated people, ennobled and once the greatest, noblest and most powerful kingdom" (p. 155). Furthermore, Vadianus devotes much of his work to describing the geography of Arabia and praises the virtues and culture of the ancient Arab people who inhabited northern Arabia and the southern Levant, the Natabeans. The two beautiful historiated woodcut initials that appear at the beginning of the book are credited to the reformed Swiss artist and politician Niklaus Manuel Deutsch (c. 1484–1530).

The book includes a highly significant map of the world that features the complete outline of South America, which is a rare occurrence according to Sabin and is not present in many of the existing copies. The map is a reduced-size replica of Sebastian Münster's world map, which was published in Grynaeus' *Novis orbis regionum ac insularum veteribus incognitarum* (Basel, 1532). Münster's map, in turn, was primarily based on Waldseemüller's map of 1507. The world map is a scarce item and is absent from most copies that have survived.



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This world map is the first to accurately depict the complete outline of South America and the second map to feature this continent. The representation of North America is limited to a narrow strip labeled "Terra de Cuba." The delineation of India and its neighbouring territories is significantly improved in comparison to earlier maps.

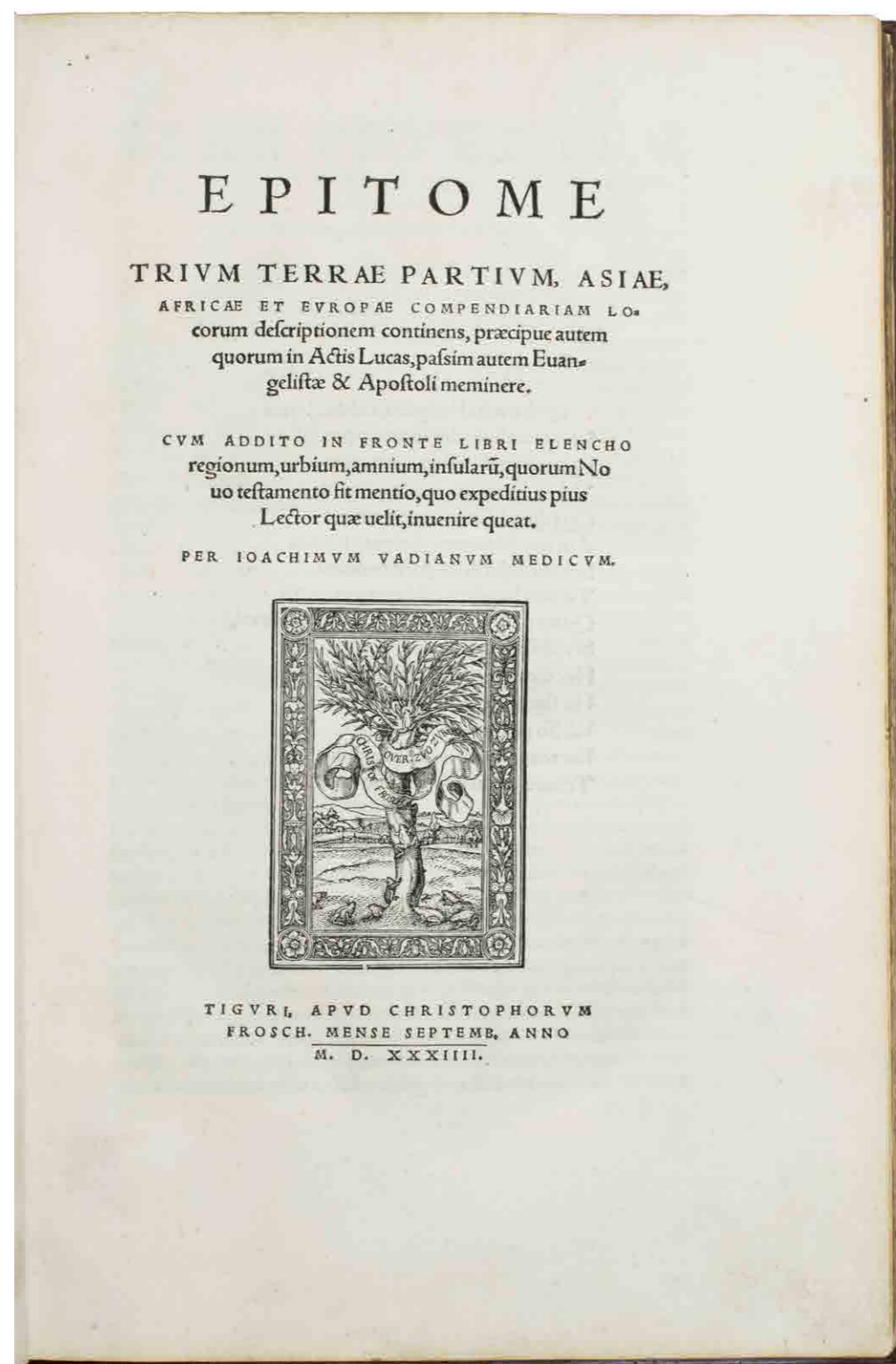
Joachim Vadianus, a renowned Swiss scholar, was recognized for his diverse talents in various fields such as mathematics, medicine,

humanities, reformation, poetry, and geography. He was associated with Conradus Celtis' humanist group and had multiple meetings with Erasmus in Basel. Vadianus edited the works of various classical authors and in 1523, he lectured on the "Acts of the Apostles" with an emphasis on geography, culminating in his publication of the "Epitome trium terrae partium". The manuscript notes on geography that formed the basis of his publication were initially copied in 1523 by his friend Johannes Kessler and are still preserved in the City Library of St. Gallen (Vadiana, Ms. 64). After completing his studies at the University of Vienna, Joachim Vadianus returned to St. Gall and was granted the titles of poet laureate and "imperial orator" by the Emperor Maximilian in 1514. He obtained his medical doctorate in 1517 and dedicated himself to serving the underprivileged community in St. Gall. He also excelled in several other fields and served as the mayor of St. Gall in 1526. Vadianus played an instrumental role in bringing together the cantons of St. Gall and neighboring areas into the Swiss confederacy. As an author, he wrote on various topics such as Pliny's natural history and the history of St. Gall. He also authored two works on geography, including the "Epitome trium terrae partium" and a commentary on Pomponius Mela. Vadianus gained immense recognition for his poetry and treatises and was particularly lauded for his publication and commentary on the works of numerous classic authors such as Sallust, Ovid, Tacitus, and ancient scientists and geographers like Afer, Pliny the Elder, and Pomponius Mela.

Small worm hole in the outer margin of pp. 175–226, some marginal notes. Very good copy.

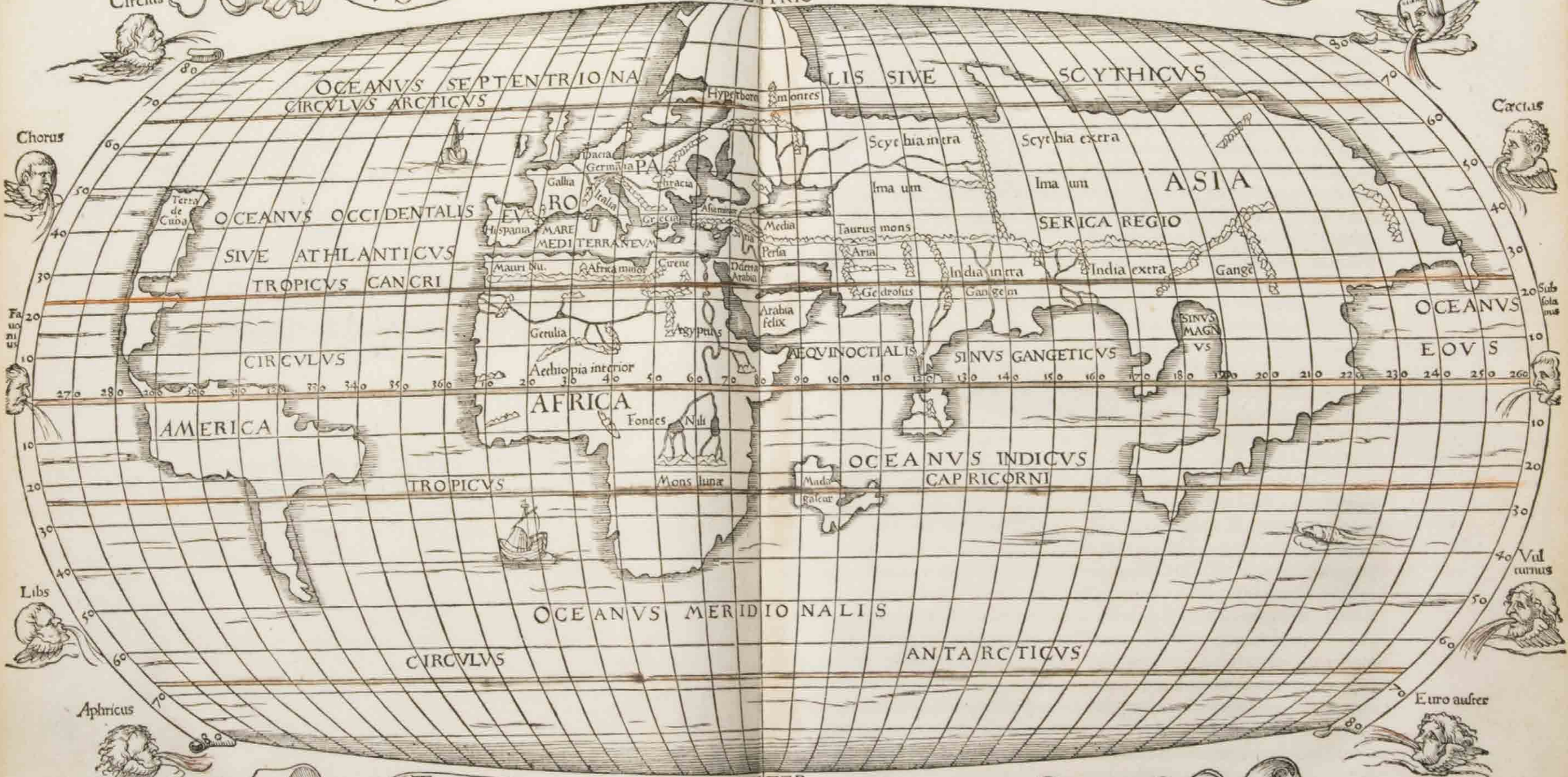
[44], 273, [1] pp. *Adams V-10; Alden & Landis 534/31; HARRISSE, BAV 189; JCB I, p. 460; Karrow 58/47.1; Nordenskiöld 106; Panzer V, 313, 62; Sabin 98279 (erroneously dated 1533); Shirley 70; USTC 653060 (39 copies); VD 16, V-20 (15 copies).*

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TYPVS COSMOGRAPHI CVS VNIVERSALIS

SEPTENTRIO



TIGVRI ANNO M·D·XXXIII

AVSTER

Circius

Aquilo

Chorus

Caurus

Favonius

Subolanus

Libus

Vulcanus

Aphricus

Euroauster

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Rare collection of 12 beautiful 17th-century flower engravings

82. VAUQUER, Jacques. [Recueil de 12 planches gravées de fleurs].

Paris, chez De Poilly, [1680]. Oblong 8°. With 12 full-page engravings of flowers, all signed and numbered. 19th-century gold-tooled red morocco, gold-tooled board edges and turn-ins, gilt edges, marbled endpapers. € 3500

Beautiful collection of 12 flower engravings by Jacques Vauquer (1621–1686), likely in first and only edition. Each engraving shows a different flower, including a rose, a dianthus, and a sunflower, all depicted from multiple angles. The present work is not mentioned in any of the relevant reference works, but similar collections of Vauquer's work also consist of 12 engravings, so the work is most likely complete. It appears to be exceptionally rare, as we have only been able to trace one other copy on the market. Vauquer was a French artist born in Blois. He specialised in engravings of flowers and flower arrangements. His most well-known work is *Livre de fleurs propres*

pour orfèvres et graveurs (ca. 1680), which consists of 12 plates with floral designs, intended for use by silver- and goldsmiths. The present work was most likely meant as an art book.

With remnants of a bookplate on the front paste-down. Each plate is numbered with ink in the lower left margin from 94–105, in addition to the printed numbers (1–12) on the engravings themselves, they are mounted on a tab, most of the engravings have somewhat browned. Otherwise in very good condition.

[12] ll. Cf. *Thieme/Becker* 34, pp. 139–140; not in *Hunt*; *Nissen*; *Pritzel*.

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Early 19th-century illustrated Dutch manuscript, based on a classic 18th-century work on navigation

83. VRIES, Klaas de and Sietse DAUWES. *Konst der stierlieden*[!] ... Uijtgewerkt door Sietse Dauwes.

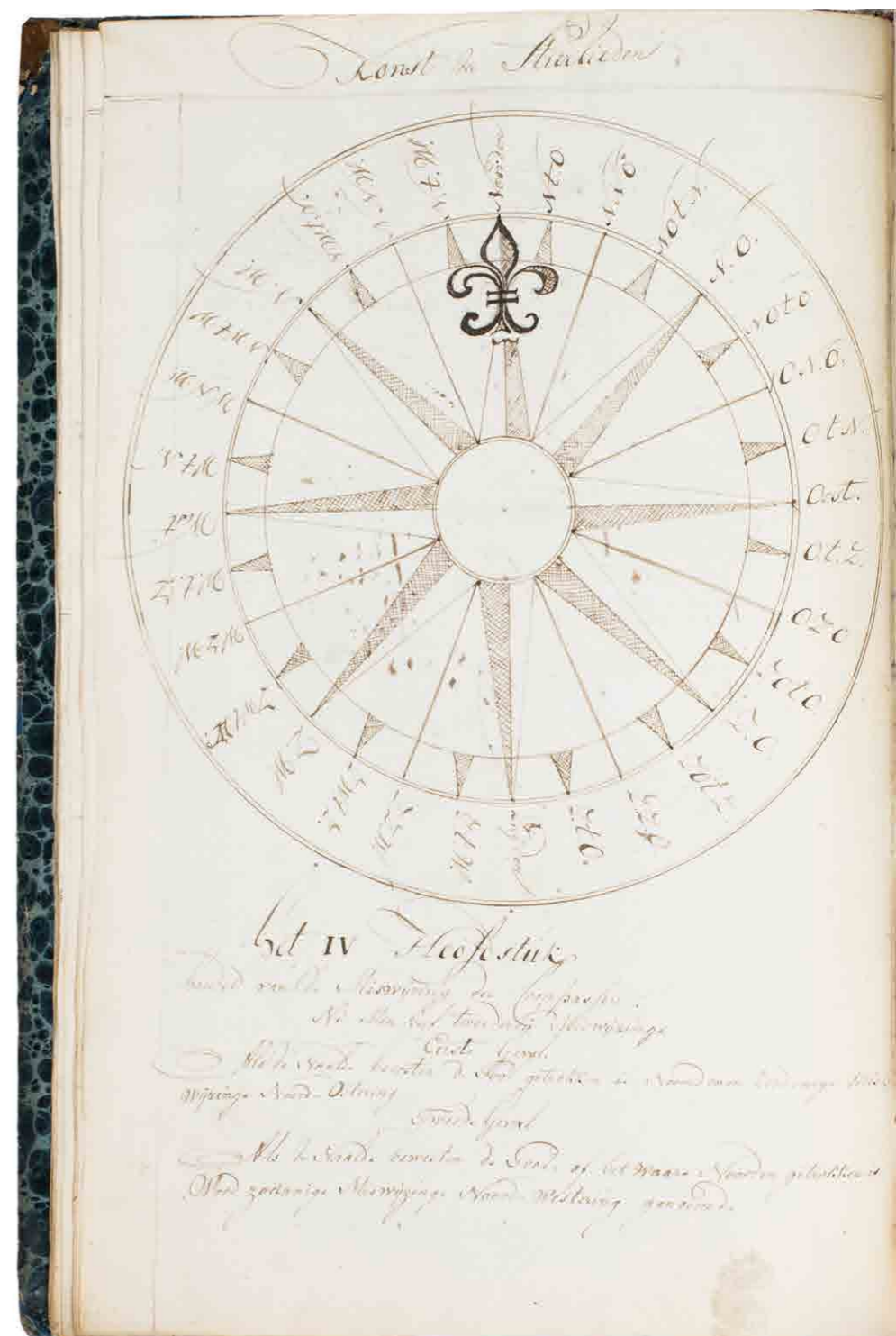
Lemmer, Friesland, The Netherlands, 1814. Folio (32 × 21 cm). With more than 350 instructive diagrams and drawings and several tables. The Dutch text is written in a clearly legible, 19th-century cursive hand in brown ink. Contemporary quarter red sheepskin and blue marbled paper sides. € 8500

Early 19th-century Dutch manuscript on the art of navigation, based on Klaas de Vries, *Schat-kamer ofte konst der stuurlieden* ... (1702). De Vries taught mathematics in Amsterdam, his work proved very popular and appeared in numerous editions between 1702 and 1818. The present manuscript, written in 1814 by Sietse Dauwes from Lemmer (Friesland, the Netherlands) follows De Vries' work; it is not an exact copy of that work, but rather an elaboration of a great number of the mathematical problems by an interested – and skilled – amateur.

Sietse Dauwes has used the 1812-edition of De Vries' work, published in Amsterdam. It was edited by S. Hollander, after the earlier enlarged edition by Evert Floryn. Dauwes only used the first 8 out of 10 chapters of the first part of that work (the second part of the printed work explains, clarifies, and elaborates on the mathematical problems of the first part). The manuscript deals with several subjects regarding navigation, including many different calculations for calendars (for example the golden number), the tides and determining the time at night. Furthermore, theories and examples of correcting compass declination and determining the time of sunrise and sunset from the declination of the sun in combination with the pole star, map reading and course calculation.

The boards and spine show clear signs of wear, without affecting the integrity of the binding, a few leaves are very slightly frayed, but otherwise internally fine and clean. Overall in very good condition. An interesting, very neatly written and legible manuscript, providing a nice insight into the way 18th- and 19th-century skippers were taught, or taught themselves, the difficult art of navigation.

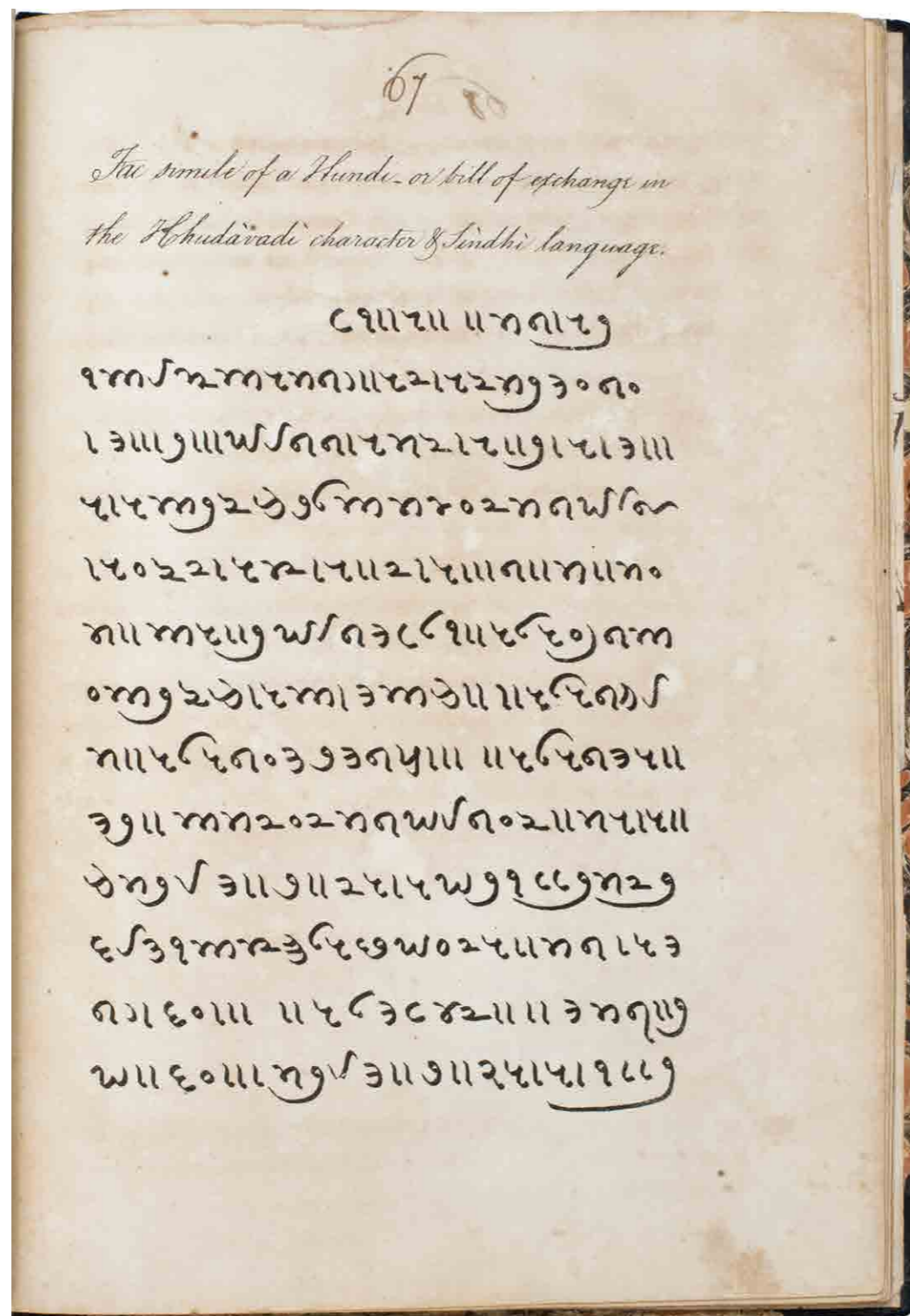
[I], [100], [115 blank] ll. For De Vries' work: *Cat. Ned. Scheepvaart Museum II*, 672; *Crone library 374* (1702 ed.). [🔗](#) More information & photos on our website



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First and only edition of the first English grammar of the Sindhi language rendered in 5 different scripts (3 lithographically)

84. [WATHEN, William Henry]. Grammar of the Sindhi language.



[Bombay/Mumbai], Government Gazette Press, F.D. Ramos printer, 1836. Small 2°. With 9 lithographic pages showing alphabets in Multani, Khudabadi (with additional sample texts) and Devanagari scripts. The letterpress text is set in roman and italic types, with Sindhi words also transcribed in a nastaliq Arabic type. This copy has an (extra-added?) large folding lithographic map (34 × 43 cm; outer border 31.5 × 38 cm) covering most of what is now Iran, Afghanistan, Pakistan, Turkmenistan and parts of Azerbaijan, India and other surrounding regions. Contemporary black half sheepskin.

€ 12 500

Rare first and only edition of the first English grammar of the Sindhi language, the principal language of the province of Sindh in Pakistan, but also spoken by a large Sindhi minority elsewhere in Pakistan and neighbouring parts of India. In addition to the standard elements of grammar it includes handy phrases and dialogues with translations from Sindhi to English and English to Sindhi, and extensive vocabularies also translating in both directions, with an emphasis on commercial transactions. Although the book nowhere mentions the author's name, he has been identified as William Henry Wathen (1794/95–1866), chief secretary to the British government at Mumbai (Bombay) and a member of the Mumbai branch of the Royale Asiatic Society since 1821.

The lithographic pages include 32-character “alphabets” (to some degree syllabaries) of the “Multani” or “Sarai” (Multani) and the “Khudawadi” (Khudabadi) script, each character with the Devanagari equivalent below and a transcription in the English pointed-pen script next to the Devanagari.


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These parts are especially interesting because the British government largely ended the use of these scripts by supporting the use of Arabic scripts for Sindhi in 1853, so they are generally omitted in later grammars.

The folding lithographic map has no title or imprint, but appears to be contemporary. It gives toponyms in English, has a scale of 100 English miles (= 18 mm, giving a scale of about 1:90,000). It covers about 20–42° north latitude and 46–81° (at the head) or 49–78° (at the foot) east longitude.



With a name(?) and the letter “M” oddly but skilfully lettered in roman capitals in the fore-edge margin of p. 1, and two owners’ inscriptions on the title-page. With contemporary and/or near contemporary manuscript corrections and annotations in ink and possibly later pencilled notes. With some small ink spots (mostly in the foot margin of the last page of the English-Sindhi vocabulary), some foxing and browning (slight except in 4 leaves), an occasional small stain and a marginal hole restored in the first three leaves. The binding is somewhat worn at the extremities and the marbled paper shows some abrasions, but is well-preserved between them. Overall in good condition.

[6], “70” [= 74 including or 64 excluding the lithographic leaves], [32] pp. *WorldCat 46428052, 504661009, 1128388097 (9 copies?).*  More information & photos on our website

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*Exceptionally rare 17th-century flower book with beautiful engravings***85. WIDT, Frederick de.** Nieuwt[!] Bloem-Boeck.

[Amsterdam], Frederick de Widt[!], [third quarter of the 17th century]. Folio (31 × 20 cm). With 16 full-page, numbered engravings, comprising the title-page and 15 illustrations of flowers. Modern half-vellum with decorative paper sides (gold, sprinkled red, and with green leaf designs), manuscript title on the spine. € 15 000

Exceptionally rare flower book by Frederick de Wit (1630–1703), in its first and only edition. The work consists of 15 beautifully executed and highly detailed close-up engravings of various flowers, including tulips and roses. The work is very rare: it is only available in 4 libraries worldwide and we have not been able to trace it in any sales records of the past century. The Dutch and Flemish were enthusiastic about horticulture in the 17th century and excelled in flower still-life paintings and engravings. They also published numerous flower books during this time period, of which the present work is a splendid example. Frederick de Wit, the publisher of this work, usually either commissioned engravings from well-known artists or re-issued them for his own publications. For another flower book, *Recueil de diverses fleurs* (1653), he worked with famous flower painter Jan Davidsz. de Heem (1606 – ca. 1683). The engravings in the present work were clearly made by a skilled artist, but are unfortunately unsigned. The outlines of some of the flowers in the present copy are punctured by a former owner, which was typically done to transfer the artwork to another surface. A fine powder, called pounce, would be forced through the holes, which created a dotted outline on a piece of paper placed underneath, allowing the artwork to be easily copied.

The outlines of two flowers on engraving 3 and 14 have been almost invisibly punctured, likely in order to copy the artworks. The front paste-down shows traces of a bookplate that has been removed. The work is somewhat browned and slightly stained throughout. The gutter of the first 2 leaves has been restored with brown paper, very slightly affecting the engraved title-page. Otherwise in good condition.

[16] ll. *BM, General Catalogue vol 27, p. 357/770; STCN 203854349 (1 copy); USTC 1833672 (1 copy, same as STCN); WorldCat 504762918, 889837418 (4 copies, including the STCN copy); cf. De Hoop Scheffer, Hollstein's Dutch & Flemish engravings, vol. LIII; not in De Bray; Hunt; Nissen.*

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*Beautiful and important treatise on entomology, with 120 colour plates***86. WILKES, Benjamin.** One hundred and twenty copper-plates of English moths and butterflies ...

London, R. N. Rose, 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, 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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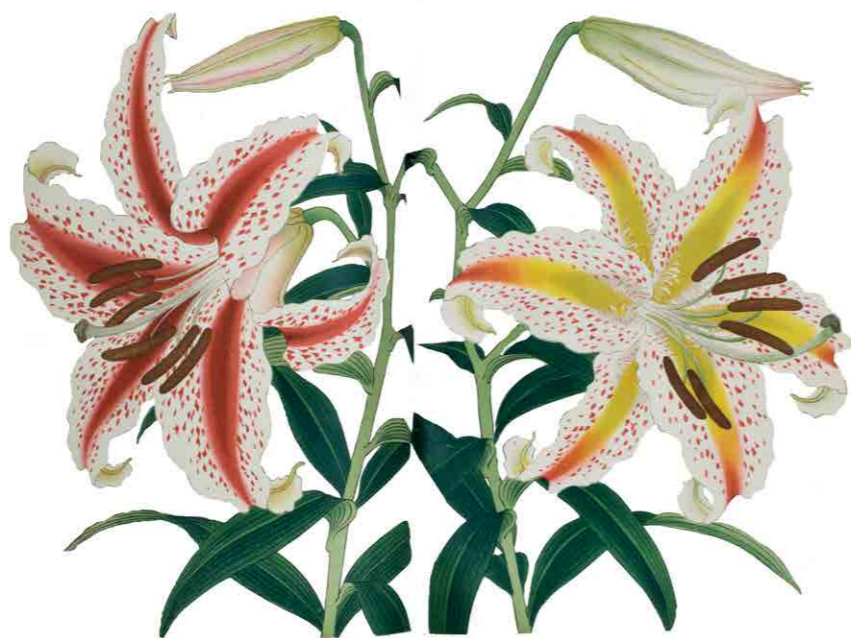
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*Lovely rare Japanese sale catalogue of lilies
with 40 chromolithographs
plus another on the front wrapper*

87. [YOKOHAMA NURSERY CO. – YOKOHAMA UEKI KABUSHIKI KAISHA]. Lilies of Japan.

Yokohama, Japan, The Yokohama Nursery Company, November 1907. 4° (26 × 18.5 cm). With xxxx numbered magnificent chromolithographed plates of lilies. Chromolithographed wrappers with an arrangement of lilies and the title “Lilies of Japan” on the front, side-stitched in Japanese manner with black yarn through 2 pair of holes. € 3750

A rare, attractive and lovely Japanese nursery catalogue produced for the export market, illustrated by 40 magnificent chromolithographed plates showing 40 different Japanese lilies in every colour imaginable, available from the Yokohama Nursery Company (Yokohama Ueki Kabushiki Kaisha), a consortium founded in 1890 by Uhei Suzuki and three other nurserymen in Yokohama as a pioneer in modern horticulture in Japan. The plates generally give the genus and species names with a reference and the name of the variant shown (often depending on the colour).

The first edition under the present title, in 1899, also with 36 plates, uses the present wrapper illustration and many of the present plates. The present second edition under this title (1907) expanded it to 40 plates and the third (1922) apparently to 44 plates. Four of the printed numbered names in the present copy have been covered by correction slips, perhaps updating the information in the 1899 plates.

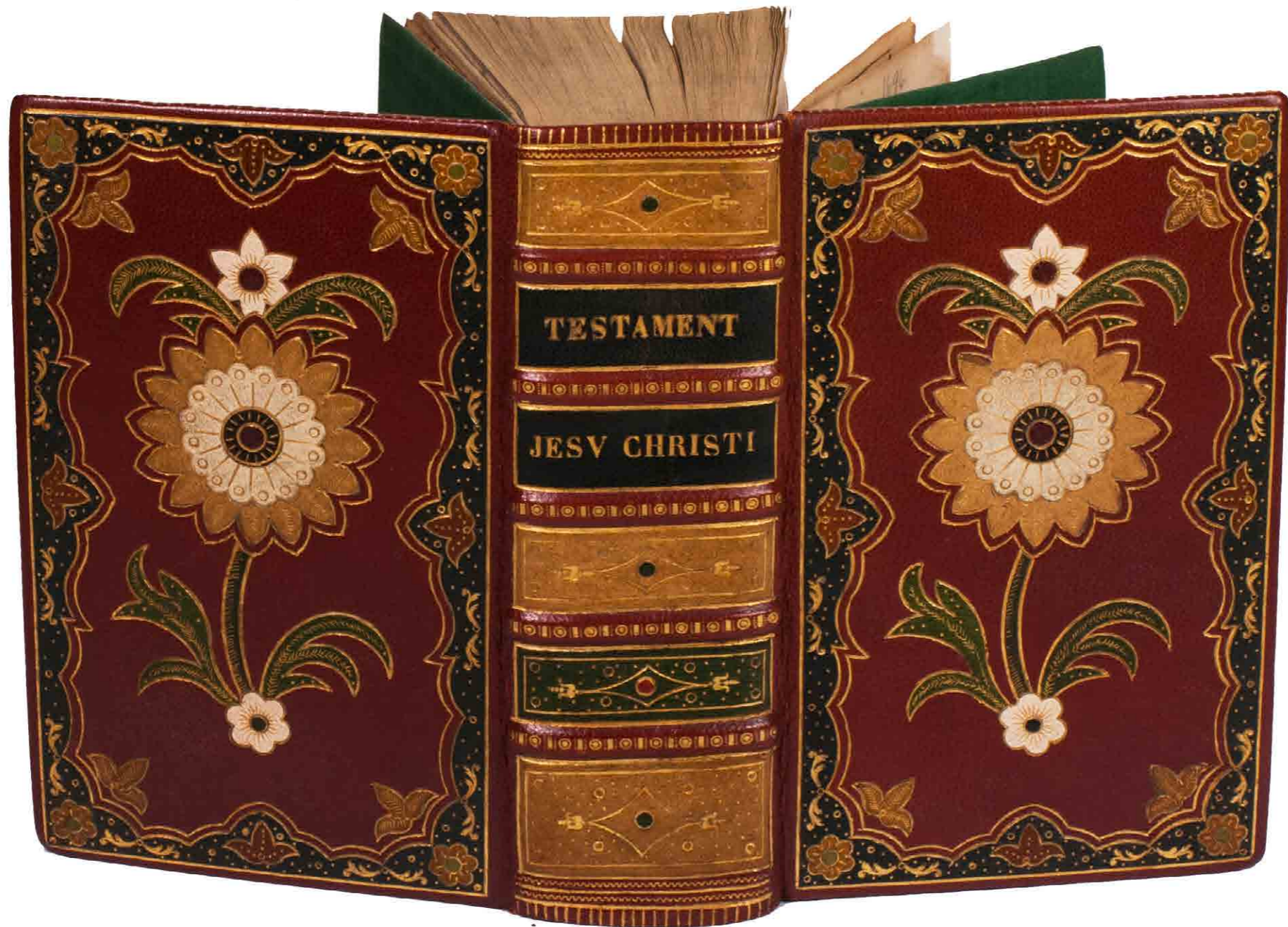
The forty numbered plates were separately printed and all but the first and last pasted back to back to make leaves with a chromolithographed lily on each side. Back wrapper detached, some damage and small tears at the edges of front wrapper, tear in p. [3] (not affecting plate 1 pasted to its verso) which is a bit soiled. Overall in good condition.

[3], xxxx [=40], [1] pp. *Kew Gardens on-line cat.* (1899 & 1907 eds. but only 36 plates); *WorldCat* 850929769 (no location, 42 plates, “[1907]”) & 937059208 (1 undated copy with 40 plates, possibly the present ed. lacking title-page). cf. archive.org/details/CAT31127584/page/n5/model2up (1899 ed.); www.biodiversitylibrary.org (same copy of 1899 ed.).

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*Monumental and seminal critical edition of the Greek New Testament (1550)
with all woodcut devices, headpieces and initials coloured, including much gold
and silver and extensive additional colour decorations in a rococo style*

88. [BIBLE – NEW TESTAMENT – GREEK]. ESTIENNE, Robert, editor. Τῆς Καινῆς Διαθήκης ἅπαντα [Tes Kaines Diathekes Apanta] = Novum Jesu Christi D.N. Testamentum Ex Bibliotheca Regia.



Paris, Robert Estienne, King's printer, 1550. Folio (35 × 24 cm). With a Greek and Latin title-page including Estienne's woodcut basilisk device as King's printer (and 1 repeat), his woodcut olive tree device on the otherwise blank last page (N6v), 3 single-piece decorated architectural frames with putti, etc. (plus 3 repeats) for the tables of the Eusebian canons for the Gospels, 9 woodcut headpieces and 21 decorated woodcut initial letters. Set almost entirely in the three sizes of Claude Garamont's famous Greek printing types, known as the Grecs du Roi, and the first use of the largest size. The present copy has been richly decorated, probably around the time it was bound, not just by colouring Estienne's woodcut devices (the basilisk in gold), decorative frames, headpieces and initials, but also by adding extensive decorations in rococo style, the whole using a large number of mostly bright colours plus gold and silver. Gold-tooled black sheepskin, the gold-tooled spine with the title, publisher and date in the 2nd and 6th of 7 compartments in roman capitals, gold-tooled board edges and turn-ins, gilt and richly gauffered edges, Dutch combed and curled endpapers. € 95 000

Robert Estienne's ground-breaking critical edition of the Greek New Testament, including variant readings from 15 manuscripts (plus the printed New Testament text of the 1514 Computensian Polyglot), mostly of the manuscripts from the French King François I's Bibliotheque Royale, but most importantly including for the first time the 5th-century manuscript later known as the Codex Bezae, then in a monastic library in Lyon.

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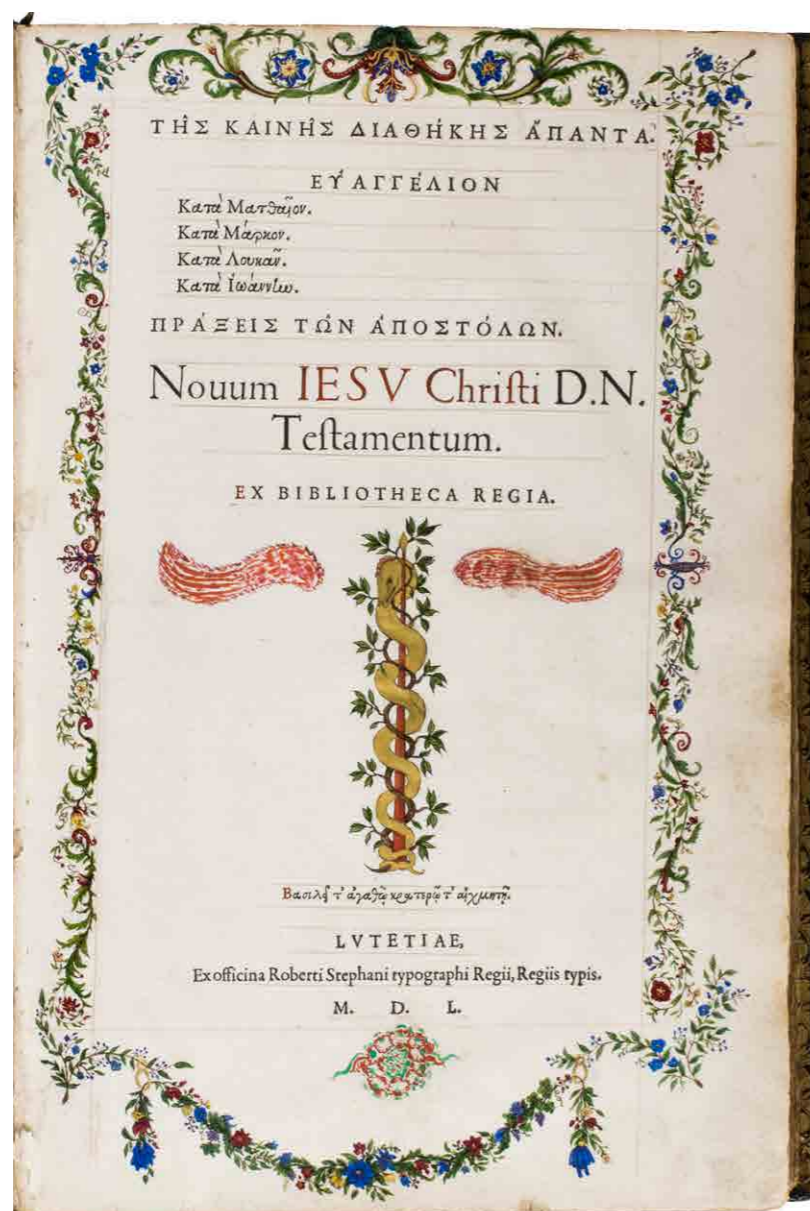
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decipher. Three preliminary leaves with marginal tears repaired and a marginal stain in one leaf, but otherwise in good condition. The raised bands and other extremities are worn and a couple sewing supports broken at the hinge, but the binding is otherwise in good condition, with nearly all of the tooling well-preserved. A great work of Greek scholarship and typography, here brightly coloured and with extensive colour decorations added in rococo style.

[32], “272” [= 268], 202, [2] pp. *Adams B1661; Darlow & Moule 4622; Mortimer, French 78; Renouard, Estienne*, pp. 76–77, item 1; *Schreiber, The Estiennes 105; USTC 150710; for the Greek types: Updike, Printing types, I, pp. 236–237; Vervliet, Conspectus 334, 352, 356; Vervliet, Palaeotypography, pp. 383–397, items 1–3.* [More information & photos on our website](#)

Each of these sources was designated by a Greek letter in Estienne’s shoulder notes in the gutter margin giving the variants. Estienne proved himself the consummate scholar-printer, strongly influenced by Erasmus, producing one of the greatest monuments of Renaissance erudition. This opened up opportunities for further research and for new interpretations of the New Testament text, opportunities often more appreciated by Protestants than by the conservative Catholics of the Council of Trent. The book frequently came under fire. The three sizes of highly ligatured Greek types cut by the rising star of French typographic punchcutting, Claude Garamont (ca. 1505/10–1561), also made it one of the greatest monuments of Renaissance typography: “sumptuous” (Schreiber), “the best type of its kind that has ever been cut” (Proctor quoted by Updike), and it assured Estienne of “sa réputation comme savant littérateur et typographe distingué” (Renouard). Mortimer notes that the headpiece on H7r (p. 125) was replaced during the press run (perhaps it was accidentally damaged). Our copy has what she believes is the earlier state of this form, with a crowned angel head in the headpiece.

With numerous short marginal notes in Latin, written in dark brown ink, probably from the time of the binding and colouring. With a gift inscription in English on an endleaf at the front, the name difficult to



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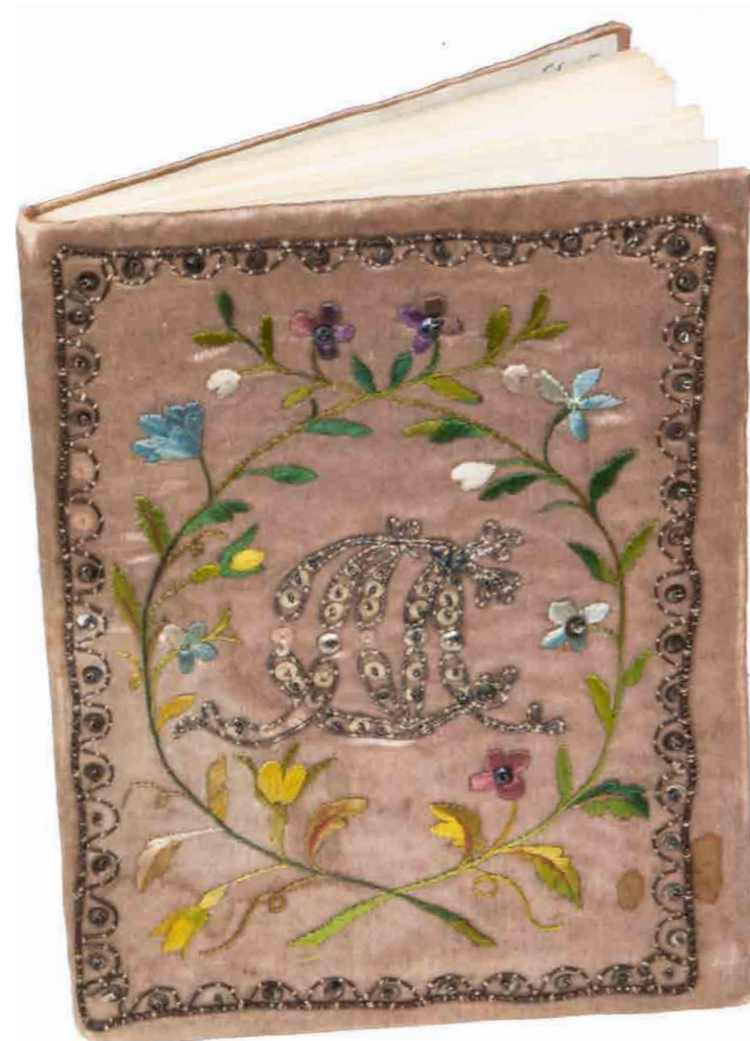
Unrecorded work for pregnant women in a beautifully embroidered silk binding

89. [BINDING – EMBROIDERED]. Esercizio da premettersi dalle donne in stato di gravidanza per conseguire da dio per l'intercessione del glorioso San Torello protettore insigne l'essenzone da tutti i pericoli e felicità nel prossimo parto. Florence, Stamperia Arcivescovile alla Croce Rossa, 1822. 8°. Beautifully embroidered contemporary pink silk over paperboards, with flowers and a border along the edges of both sides, and the initials "CM" in centre of front cover, preserved in a modern marbled slipcase. € 12 500

Unrecorded account of the life and works of the blessed Torello of Poppi (1202–1282), a Franciscan hermit in Tuscany. Although here called "San Torello", he was beatified in the 18th century but has not been canonized. Accounts of his miracles saving small children led people to treat him as a patron of pregnant women (pp. 3–12), with directions for a nine-day exercise for pregnant women to invoke a fortunate pregnancy, with a mediation devoted to San Torello on pp. 13–30. On pp. 31–34 is a responsory in verse, to be recited at the tomb of San Torello, followed by a method to invoke the mediation of San Torello, some citations from the Bible and short prayers (pp. 35–39).

Very good copy in a beautiful contemporary embroidered binding.

39 pp. *Not in KVK; WorldCat.* [👉 More information & photos on our website](#)



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*Printed memento of a noble wedding,
bound in red velvet with emblematic
gold and silver embroidery*

90. [BINDING]. [GHELARDI SCOLOPI, Orazio Antonio].

La pace tra la virtu', la gloria, ed amore. ...


Lucca, Giuseppe Rocchi, 1767. Small 4° (17 × 14 cm). Contemporary red velvet, embroidered with silver and gold thread and white and yellow silk (each board with an emblematic image: a crowned mirror[?] showing a hand planting a flag, perhaps intended as the groom's hand on the front and the bride's hand on the back), sewn without supports through 3 holes, brocade paper endpapers (grape vines and large flowers, white on a copper background), green silk ribbon marker. € 15 000

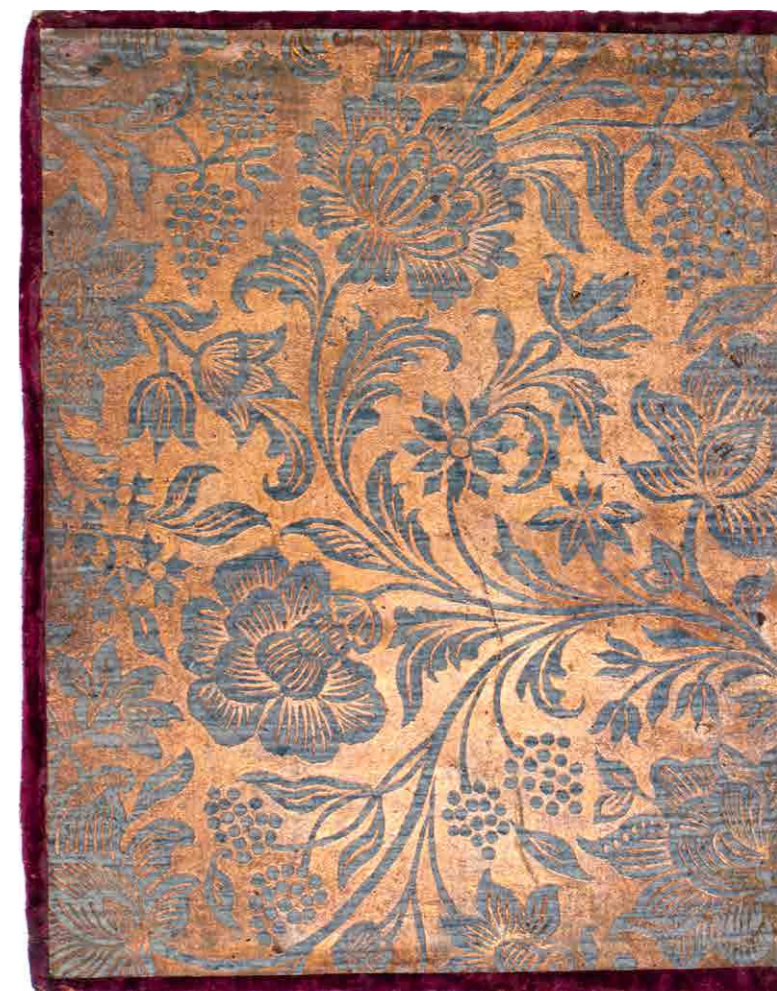
Only copy located of a memento book for the occasion of the marriage of Silvestro Michele Arnolfini

and Beatrice Luisa Bernardini, both from noble families that had been prominent in Lucca since the 16th century. The present copy is bound in red velvet with gold and silver embroidery and brocade paper endpapers, no doubt for the bride and groom. The text is a dramatic composition in verse to be sung at the wedding, with a 4-page introduction where the priest-author speaks of music and poetry, but also takes the opportunity to provide moral advice while flattering the bride and groom.

Very slightly and evenly browned and with minor wear to the corners of the binding, with the book and binding in very good condition. An extremely rare memento of the 1767 marriage of a noble couple in Lucca, giving us a view of attitudes toward and social circumstances of marriage, in an emblematic red velvet binding, embroidered in silver & gold.

24 pp. *Memorie e documenti per servire all' istoria del Ducato di Lucca*, X (1831), p. 233, note 2; Cesare Lucchesini, *Opere editie e inedite*, XX (1834), p. 38 & note 60 (based on the 1831 *Memorie*); not in ICCU; KVK; WorldCat.

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Large and richly decorated early 18th-century Dutch silver binding with crucifixion & resurrection

91. [BINDING – SILVER]. [Pair of embossed silver book covers, with two engraved silver clasps].

[Netherlands?, ca. 1725?]. Pair of embossed silver book covers (34 × 25 × 3 cm); each cover with a large scrollwork cartouche surrounded by extensive vine and flower decorations and with medallion portraits in each of the four corners, the front showing the crucifixion flanked by Mary and St. John (with an “INRI” scroll above, flanked by a crescent moon and a sun, and a skull and crossbones below), with portraits of four saints, each with a blank scroll (above left bearded with a regal crown; above right clean-shaven with a round-topped mitre; below left and right bare-headed and bearded), the back showing the resurrection with an angel and two astonished guards, with portraits of the four Evangelists.

€ 11 500

Beautiful, richly decorated early 18th-century Dutch silver binding. The large silver covers, together weighing about 750 grams, bear no silver marks. Although no spine is present, the clasps show that the binding was made for a book about 2 cm thick, suggesting 200 or 300 pages, so most likely made for a folio missal. The clasps are hinged to the back cover, each with a round hole that fastens to a round-headed pin on the fore-edge of the front cover.

With a 1 cm crack on the fore-edge of the back cover, another slightly affecting the arm of one guard and a few tiny holes where the tips of the noses of some figures have worn, but still generally in good condition. A lovely and unusually large pair of embossed silver book covers.

Cf. J.W. Frederiks, Dutch silver, vol. 4 (1961), nos. 238–239 & plates 235–237 (vaguely similar silver bindings from 1732 & 1738); nothing similar in J.F. Hayward, Silver bindings from the J.R. Abbey collection.

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Queen Anne's exquisite tortoise shell and gold book box

92. [BOOK-SHAPED BOX – QUEEN ANNE]. [Gold and tortoise shell book-shaped box made for Queen Anne of Great Britain].


[Portugal?], [ca. 1702?]. Ca. 15.5 × 12 × 5.5 cm. Early 18th-century, possibly Portuguese, tortoise shell box, with elaborate gold filigree rococo decorations: birds and foliage within a floral frame on the front and back “boards” with gold filigree decorated fastenings around the “fore edge”, complete with: 2 catch plates, 2 anchor plates and 2 clasps. The “spine” is divided into 4 compartments, separated by gold filigree decorative horizontal strips, with a gold engraved plaque in the 2nd compartment reading in a banner “BY ME KINGS REIGNE” and below “ANNE [a crown] REGINA” and a filigree basket of flowers in the 1st, 3rd and 4th compartments. The edges are embossed and covered in fine gold foil. The inside of the box is covered in red velvet and the front “board” is, once the box is open, connected to the outer corners of the “fore edge” by fine gold chains.

€ 35 000



A unique, exquisitely decorative, tortoise shell and gold book box, made for and given to Queen Anne of Great Britain. The book-shaped box was made especially for Queen Anne (1665–1714) early in her reign (ca. 1702), possibly in Portugal. She succeeded her brother-in-law King William III of Orange as sovereign of England Scotland and Ireland in 1702 and from 1707 until her death, she was known as Queen of Great Britain and Ireland. A tipped in note (not present here) stated that Henrietta M.S. Stuart received this box as a gift from her husband William Stuart for their 31st wedding anniversary on 9 August 1852. Queen Anne was the last Stuart monarch and the present box apparently remained in the Stuart family until well into the 19th century. It later became part of the impressive book historical collection of Cornelius John Hauck (1893–1967), an American bibliophile. His collection was sold by Christie's in New York in 2008.

From the collection of Cornelius J. Hauck. The inside of the box shows some signs of use: some parts of the velvet are slightly crushed and the lower chain has been detached from the “fore-edge” of the box, though still connected to the inside corner of the “front board”. The tortoise shell box is exquisitely decorated and overall in very good condition.

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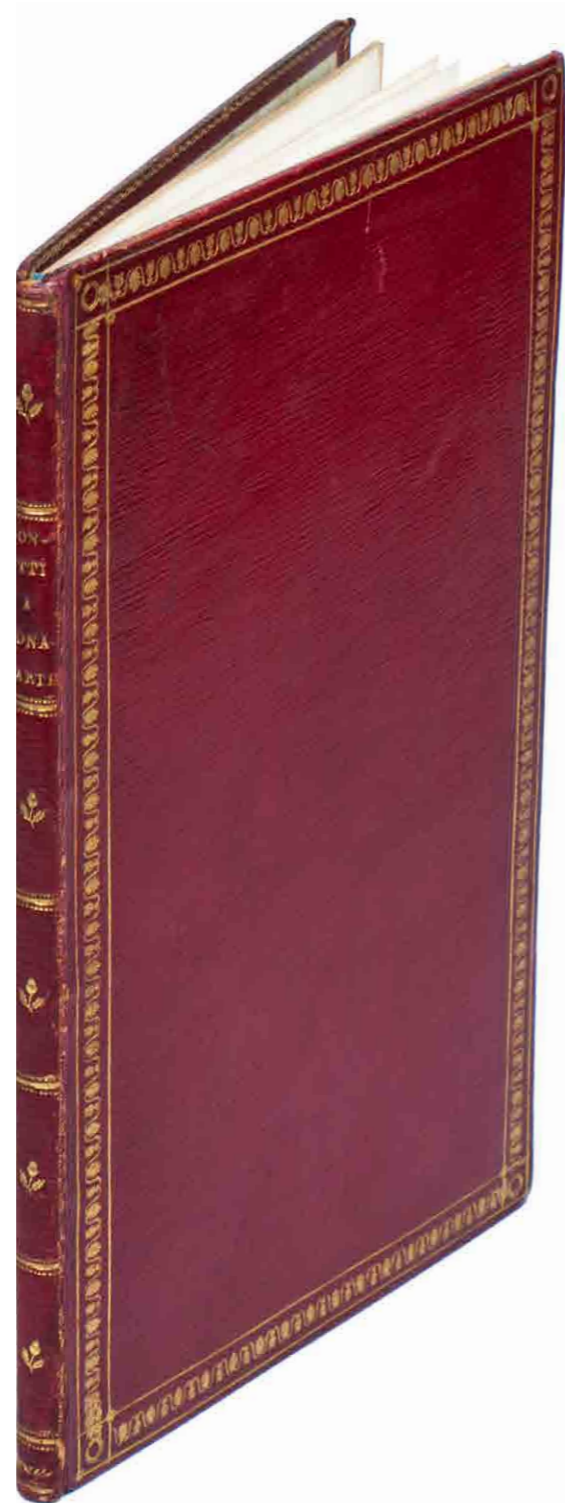
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*8 Italian sonnets praising Napoléon Bonaparte:
printed on vellum by Pierre Didot and finely bound in long-grained,
gold-tooled morocco for presentation to Napoléon*



93. BUTTURA, Antonio. Sonetti a Bonaparte.

Paris, Pierre Didot l'aîné, An VIII [after Floréal, so 1800]. 8°. Finely printed on vellum. Contemporary long-grained and gold-tooled red goatskin morocco, each board with a frame made from a decorated roll with palm leaves between 2 fine-line fillets, the smooth spine with the title in the 2nd of 6 fields, an acorn with leaves in each of the others, gold-tooled board edges and turn-ins, light green watered silk endleaves. € 35 000

The only copy known to have been printed on vellum, probably for presentation to the First Consul and future Emperor Napoléon Bonaparte, of the very rare first and only edition of eight Italian sonnets in praise of Napoléon, the first published work of Antonio Buttura (1770–1832). The sonnets, each occupying one page with four verses of 4, 4, 3 and 3 lines, concern Napoléon's progress in the years 1797 to 1800, primarily his campaigns in Italy but also in Egypt. The book is exquisitely printed by Pierre Didot l'aîné (1761–1853), the greatest printer of his age, using some of the brilliant early types cut by his younger brother Firmin Didot le jeune (1764–1836). At this date they were just beginning to produce their greatest monuments to the neoclassical book arts that were to revolutionize the bibliophile book and bring them international fame.

None of the largest present-day collections of books printed on vellum has a copy of the present book on vellum, and we have located only two regular copies, both in Paris. With a small and faint brown patch on an open are of the title-page, but otherwise in fine condition with a crisp impression and generous margins. The binding shows a very small and superficial gouge on the front board, a few minor scratches and minor wear at the hinges and corners, the paper endleaves are browned, slightly affecting the first and last blank vellum leaves and the watered silk endleaves, but the binding is still very good. Eight Italian sonnets in praise of Napoléon, beautifully printed on vellum and finely bound.

[2 blank], [1], [1 blank], [8], [4 blank] pp. *KVK & WorldCat* (2 copies); *Parke Bernet 14–15 May 1946* (property of *E.S. Vories and others*), lot 115 (the present copy, printed on vellum); not in *Cat. des livres imprimés sur vélin*; *A. Jammes, Les Didots* (1998). [🔗](#) More information & photos on our website

*Eyewitness account of a 1570 diplomatic mission to the Ottoman court,
with 28 fine original colour drawings and samples of Turkish decorated paper*

94. [DIPLOMATIC MISSION]. BRAECKLE, Jacques de. Memoires du voiage de Constantinople de Jacques de Braecl seigneur de Bassecourt.



[Various places, [1570 or very soon after]. 4° (main text & decorated paper) & 8° (transcription & drawings) (21.5 × 14.5 cm). Manuscript in French, written in brown ink on paper in a Flemish bastarda gothic hand, with about 26 lines per page. With 8 contemporary half-sheet specimens of Turkish decorated “silhouette” paper (folded to make 16 leaves in 2 quires), a series of 28 drawings in brown ink and coloured gouaches, highlighted in gold (mostly costume figures, some showing the Sultan and other leading figures, others showing anonymous types from various ethnic and religious groups), plus a ca. 1800, transcript of the complete text and biography of the author (with his arms in colour). Modern sheepskin parchment.

€ 180 000

A unique, fascinating and unpublished manuscript containing the account of a diplomatic mission to Constantinople in the Ottoman Empire in the year 1570. De Braeckle (1540–1571), a Flemish physician, assisted Charles Rijm (Karl Rym), Baron de Bellem (ca. 1533–1584), Maximilian II’s ambassador to Constantinople, probably as his secretary. He wrote an account of his journey, which contains fascinating details about the places he visited, the manners and customs of the inhabitants, incidents, etc. Leaving Prague on 13 March 1570, the delegation passed through Vienna, Hungary and Czechoslovakia before entering Ottoman territory, where they visited the mosques and caravanserais (inns) of Sokollu Mehmed Pasha (ca. 1505–1579), Grand Vizier of Sultan Selim II (1524–1574) who ruled the Turks at the time of Rijm and Braeckle’s journey. From 31 May to 12 August 1570 they stayed in Constantinople, where De Braeckle describes several monuments and works of art.

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He returned via Bulgaria, Serbia (the party was held in Belgrade for nearly a month) and Hungary, arriving on 23 October 1570. He died shortly afterwards, in 1571. The set of 28 beautiful original drawings in pen, coloured gouaches and gold begins with a view of the caravanserai for the ambassadors to Constantinople, then shows mostly costume figures. Although similar illustrations were sometimes made for sale to travellers in Constantinople or passed on to western merchants, the inclusion of the delegation's caravanserai suggests this set was produced to illustrate Charles Rijm's diplomatic mission, described in the accompanying text.

Each of the 8 half-sheet specimens of Turkish decorated "silhouette" paper has four vertical rectangles in reddish brown in the centre (perhaps intended for two columns of written text on each page) and yellow-green plant silhouettes around the margins. Haemmerle shows a similar example in a book of Turkish costume drawings from ca. 1580, also with the silhouette paper folded to make two leaves.

Only three manuscript copies of the present travelogue are recorded, probably intended for members of De Braeckle's family. In very good condition.

[2 blank], [34]; [5 blank], [62 incl. a few blank], [1 blank] pp. plus 8 double leaves of decorated paper and [36], [4 blank]; [2], [2 blank] pp. of 18th-century additions. *Stéphane Yerasimos, Les voyageurs dans l'Empire Ottoman (XIVe-XVIe siècles), (Ankara, 1991), pp. 286-187; nothing similar in Atabey; Blackmer; for the "silhouette" paper: Haemmerle, Buntpapier, pp. 39-41, fig. 25 illustrating a similar example from ca. 1580.*

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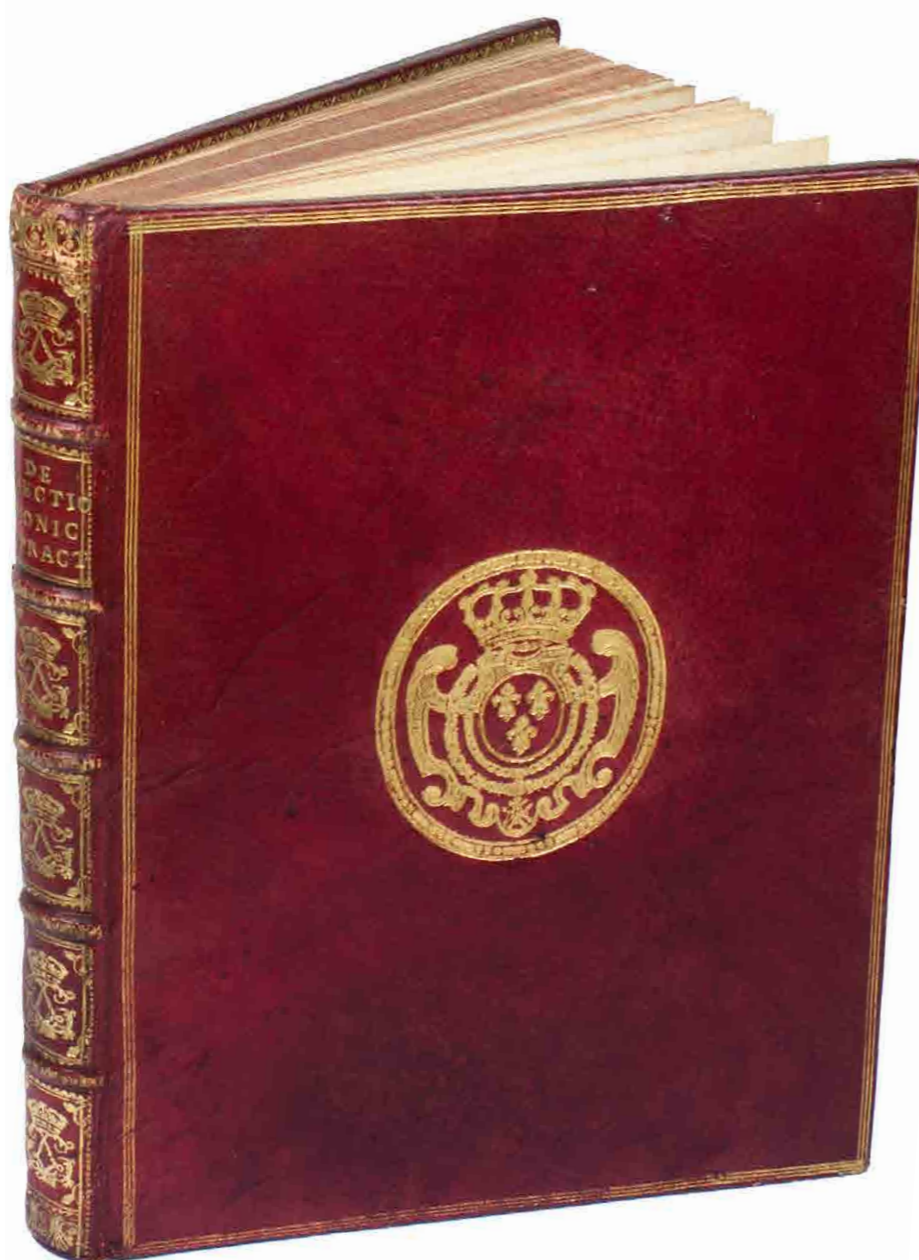
Religion & Devotion

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Bound for King Louis XV

95. HAMILTON, Hugh. De sectionibus conicis. Tractatus geometricus. ...

London, William Johnston, 1758. 4°. With numerous illustrations on 17 folding engraved plates. Contemporary French gold-tooled red goatskin morocco, with the arms of the French King Louis xv in the centre of each board and his crowned monogram in each compartment (except that with the title) of the spine. € 13 000



Splendid copy in contemporary red morocco, bound for the French King Louis xv, containing the first edition of a geometrical treatise on a new method of drawing and projecting conic sections (circles, ellipses, parabolas, hyperbolas). Hugh Hamilton (1729–1805), was a descendant of a Hugh Hamilton who settled in Ireland in the time of James I. He studied at Trinity College in Dublin, was appointed Erasmus Smith's professor of natural history in the University of Dublin in 1759, and was elected a fellow of the Royal Academy and member of the Irish Royal Academy. He later fulfilled several posts as vicar and dean and in 1799 he became bishop of Ossory. Hamilton published several learned treatises, of which the present was the most valued, as it contained several new theorems. The new analytical system of conic sections and the drawing of their projections is mainly taught by means of propositions and problems, all clearly illustrated on the large engraved plates. The present first edition was published simultaneously in both Dublin and in London. Although the book was reprinted several times it seems to be very rare today.

A small blank area on the title-page cut out and restored, not approaching the text, presumably to remove an owner's name. Magnificent copy, with the coat-of-arms of Louis xv.

[4], viii, 2ii, [1] pp. *Sotheran II*, 8850; *Poggendorff I*, col. 1009; for the armorial binding: *Olivier XXV*, plate 2495, 12. [👉](#) More information & photos on our website

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First issue of second and best edition of a milestone in Dutch literature, in armorial morocco by Henri-Joseph Pierson for Victor Masséna, Prince d'Essling

96. HEINSIUS, Daniel. Nederduytsche poemata.

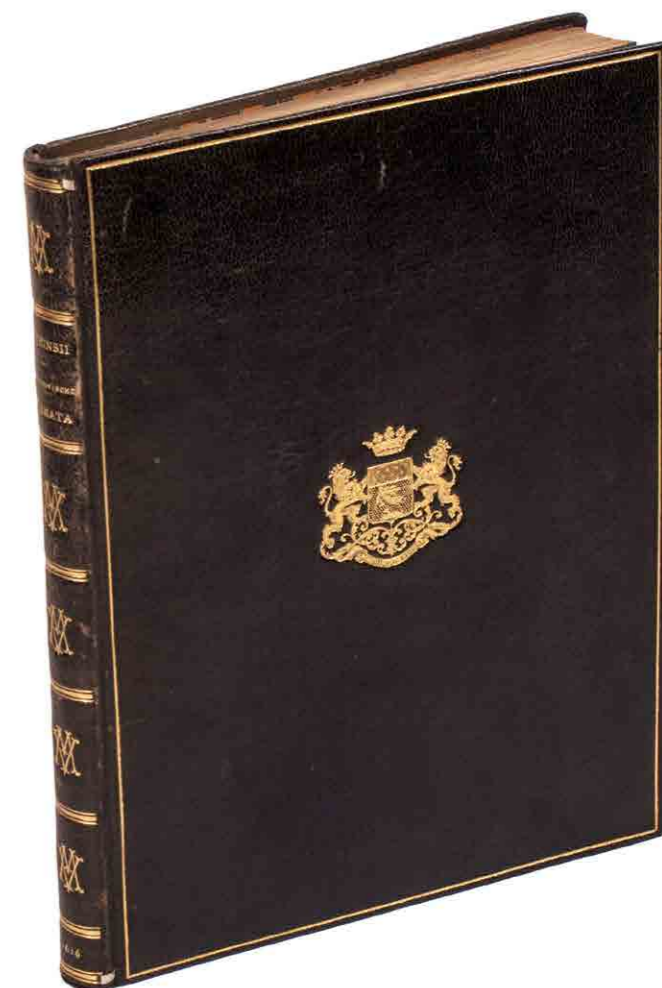
Amsterdam, Willem Jansz. Blaeu, 1616. 4°. With engraved allegorical title-page and 66 engraved illustrations, all on integral leaves and mostly emblematic, by Crispijn de Passe, his two sons Crispijn Jr. and Simon, Michel le Blon after Jacob de Gheyn, and Jacob Matham after David Vinckboons. Late 19th-century gold-tooled dark brown morocco by Henri-Joseph Pierson, each board with the crowned and supported arms of Victor Masséna (1836–1910) in Paris, Prince d'Essling and Duc de Rivoli. € 7950

First issue of the second and best edition of Daniel Heinsius's poetical works in Dutch, edited by Petrus Scriverius and probably published in the second half of 1616. The first edition, using all of the present copper plates, had appeared around the beginning of the year, but the typesetting and layout were so sloppy that Scriverius had to add an extensive list of corrigenda and convinced Blaeu to produce the present corrected edition.

This handsome book, containing the collected Dutch poems of the famous Leiden professor and Neo-Latin and Dutch poet Daniel Heinsius (1580–1655), was edited by the famous humanist and scholar Petrus Scriverius (1576–1660). It was a milestone in the history of Dutch literature, introducing a new and more Renaissance orientated style and vocabulary, and promoting the acceptance of Dutch as a literary language.

With a later bookplate. Very good copy with an interesting provenance. Washed, and with tears repaired in 2 leaves, slightly affecting the text, but generally in very good condition. Binding fine, with only very slight wear at the edges of the boards and spine.

20, 132, 29–67, [1 blank] pp. *De la Fontaine Verwey*, "Willem Jansz en de Nederlandse emblematiek. I. Daniel Heinsius als Nederlands dichter", in: *Uit de wereld van het boek*, III (1979), pp. 97–113, esp. pp. 108–109; *Franken, De Passe* 1348. [More information & photos on our website](#)

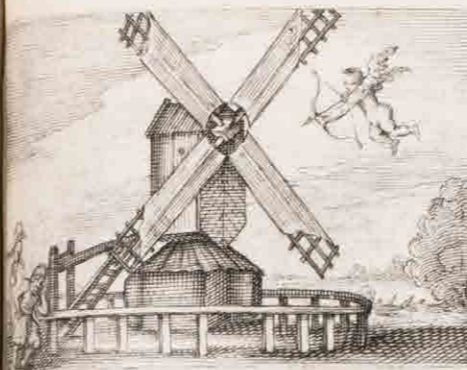


7. *Ie ne le puis celer.*8. *Cosi de ben amar porto tormento.*7. *Ie ne le puis celer.*

Ick decke vast den brandt, ick doe seer wel mijn beste,
 Maer 't is om niet gedaen, het komt doch uyt int leste:
 Hoe qualick ist om doen in Venus bitter pijn
 Te toogen ach! eylaes! een vroyelick aenschijn?
 Het vier vonckt in mijn hert, ick mach my wel wat veynsen,
 Int aensicht blijkt nochtans een vonck van mijn gepeynsen.
 O onverberchlick vier, wat datmen doet oft laet,
 Daer is altijd een vonck oft twee die ons verraet.

8. *Cosi de ben amar porto tormento.*

Den liefelicken schijn van haer twee schoone oogen
 Die trecken my tot haer wanneer zy sich vertoogen,
 Vertoogen ah! eylaes. ick schijne my te sijn
 Verloren als ick ben van d'oorfaeck van mijn pijn.
 By d'oorfaeck van mijn pijn woud' ick wel altijd wesen,
 Als ick ben by't verderf, soo schijn ick te genesen.
 Ick vlieg' rontom het vier, ick blijf in eenen standt,
 Ten sy dat ick my self vind' ganschelick verbrandt.

9. *Ni spirat immota.*9. *Ni spirat immota.*10. *Inter omnes.*9. *Ni spirat immota.*

Het geen dat my verheugt moet ick van buyten haelen,
 Het geen dat my beweegt moet van een ander daelen,
 Oft anders ben ick still', ick moet wel stille staen.
 O dat de wint eens quam, soo mocht ick weder gaen.
 Dat haeren adem slechts (den oorspronck van mijn leven)
 Vvt haeren blijden mondt een windeken wou geven
 Op mijn beladen hert, ten minsten van ter sy.
 Nu ben ick sonder haer, nu ben ick sonder my.

10. *Inter omnes.*

Twee saecken boven al met glans den prijs behaelen,
 Mijn liefs seer klaer gesicht, en Phœbi gulden straelen.
 De sterren by de Son geleden sijn gans blendt,
 En in haer schoonicheyt en vind' ick oock geen endt.
 De Son die komt daer heen haer gouden hoofft vertoogen,
 Mijn alderschoonste lief heeft peerlen in haer oogen.
 Een lief, een Son is daer. daer is oock wel een Maen.
 Maer die de Sonne derft, en isser niet wel aen.

11. *Ie*

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Spectacular 17th-century jewelled binding with a noble provenance

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

Lyon and Paris, Librairie Catholique de Perisse frères, 1844. 16°. Binding: ca. 11 × 7 x 2.5 cm. With a small printer's device on the title page. 17th-century elaborately jewelled and decorated gilt silver binding with a gilt silver imperial double-headed eagle and two hands holding a heart centre piece, below Jesus on the cross (with an added skull and bones at the foot of the cross) and ornamental gilt silver corner pieces connected to the gilt silver board edge fittings on both boards. The whole is set with numerous jewels (amethysts, garnets, turquoise, and (simulated) sapphires). With two jewelled clasps closing on pegs in the fore edge of the front board, gilt edges, red velvet paste-downs and blue silk flyleaves backed with paper. € 65 000



A beautiful and fabulously ornate jewelled 17th-century binding, its boards, spine and clasps adorned with turquoises, amethysts, garnets, and (simulated) sapphires. It contains a popular French prayerbook entitled *La journée du chrétien*, which was added long after the completion of the binding itself. The prayerbook, published in numerous editions during the 19th century, is reminiscent of medieval and early modern books of hours. The work specifies the daily duties of Christians and includes devotional prayers. It was for a long time part of the collection of the princes and rulers of Hohenzollern-Sigmaringen in what is now southwestern Germany. Their collection was exhibited in the Städel museum in Frankfurt in 1928 and the present binding is listed in the exhibition catalogue. The French prayer book was at one time part of the collection of the Stadtbibliothek Frankfurt, according to the blue stamp on the verso of the title page. The whole – binding and prayer book – were part of Cornelius John Hauck's bibliophile collection during the second half of the 20th century, which subsequently appeared at Christie's auction house New York in 2008.

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

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

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

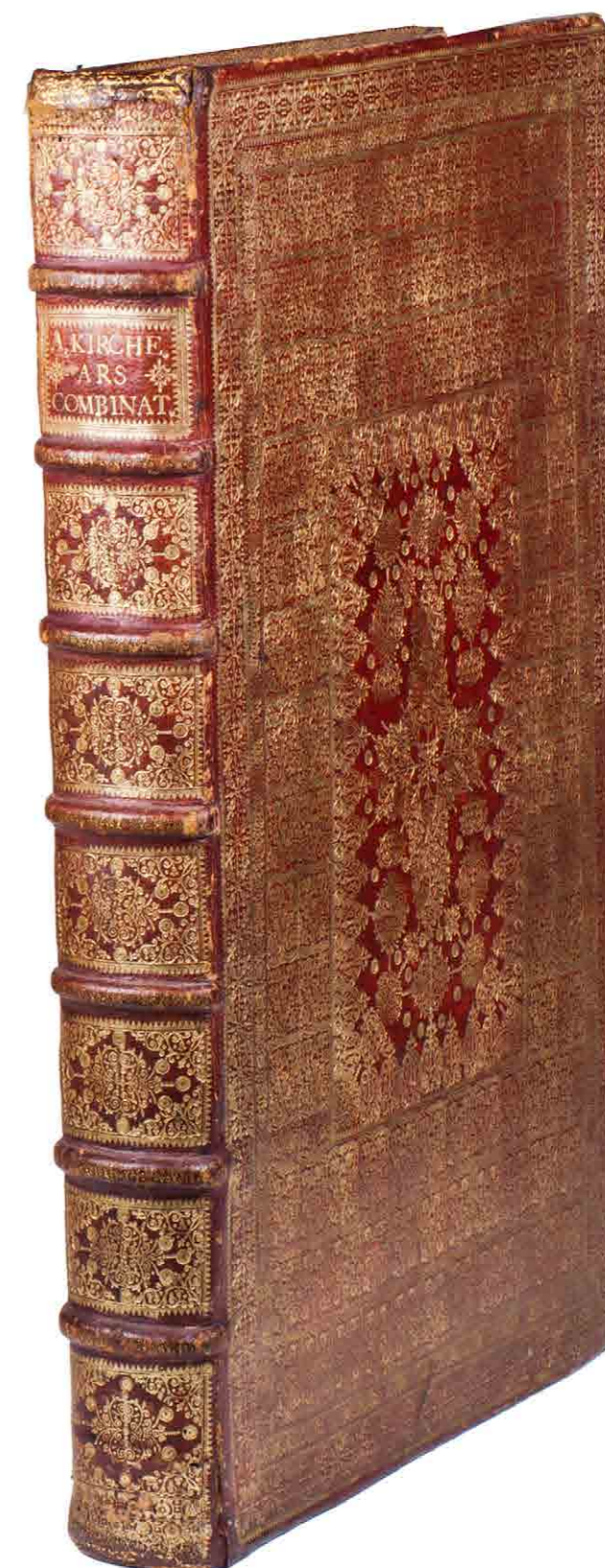
98. KIRCHER, Athanasius. *Ars magna sciendi* ...

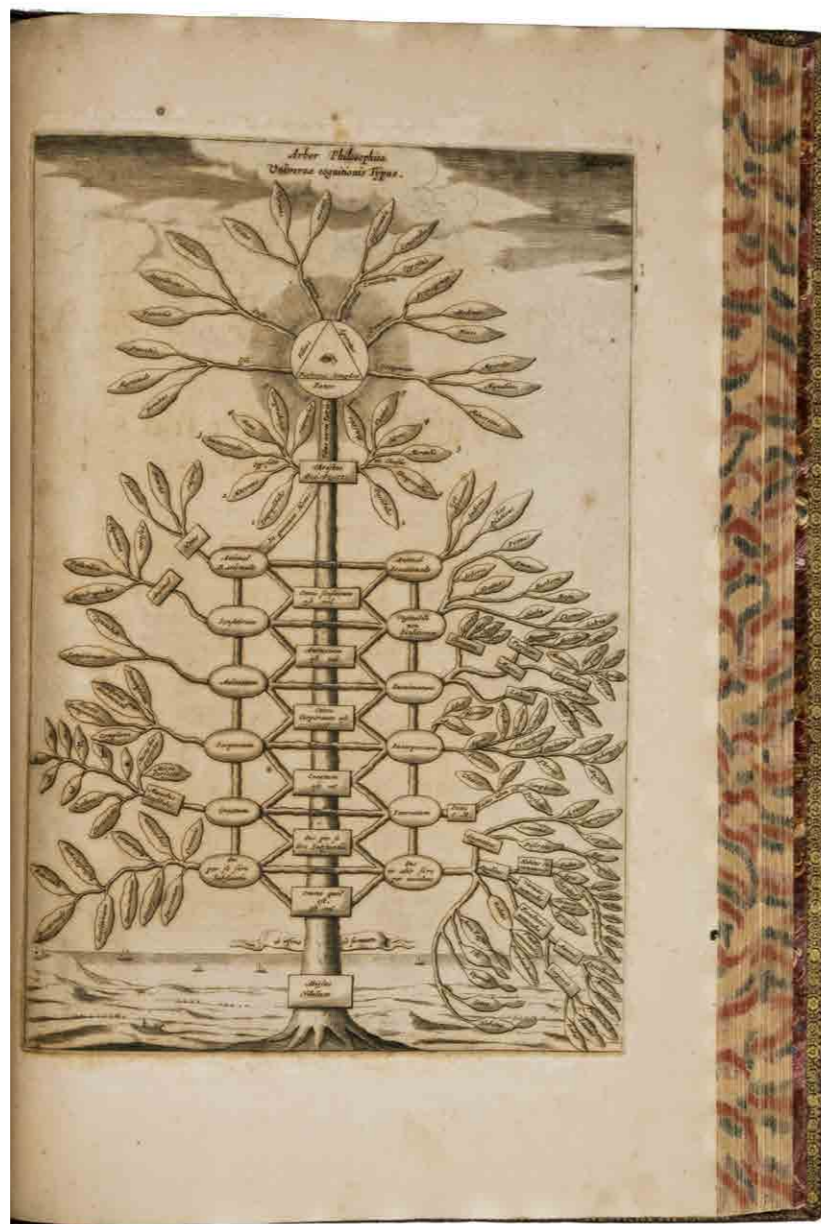
Amsterdam, Johannes Janssonius van Waesberge and the widow of Elizaëus Weyerstraten, 1669. 2 volumes bound as 1. Royal 2° (46 × 30 × 5.5 cm). With 2 richly engraved allegorical frontispieces, an engraved plate with a full-page portrait of the Holy Roman Emperor Leopold I, an engraved plate showing all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

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

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

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



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

High quality Dutch bindings in richly gold-tooled morocco from the 1660s to the 1690s were once almost invariably attributed to Magnus, but Foot distinguishes about a dozen different Dutch workshops finishing bindings in this style and notes that some “show the same high level of craftsmanship and are decorated with tools very closely similar to those used by” Magnus. The fact that few of these groups of bindings have so far been linked to named bookbinders takes nothing away from the quality of the work. The present binding represents a workshop of the highest order that has so far been barely studied, and its large number of tools, with more than 1500 impressions of about 14 stamps and 3 rolls, gives a good overview of the workshop's equipment. The paper is of Royal format, probably indicating a large-paper copy, since many copies seem to be 37 to 40 cm tall.

With the contemporary owner's inscription of Giovanni Paolo Oliva at the foot of the title-page and the armorial bookplate of the Bibliotheca Philosophia Hermetica in Amsterdam. Browned and foxed as usual, a few leaves severely, with the ink of both the letterpress text and the engravings sometimes leaving a browned offset or showing through on the reverse, but otherwise in good condition. The foot of the spine has a crack in the front hinge and a few worm

holes and repaired tears in the backstrip (all in the lowest 4 cm); the head of the spine also has a few worm holes but only minor damage. The binding is otherwise in very good condition, with only minor scuff marks around the extremities and with nearly all of the tooling clear and well-preserved. The turn-ins have browned the outer edges of the marbled paste-downs, and the free endleaves are more severely browned than the leaves of the book itself.

[18], 482, [10] pp. (including 2 integral frontispieces), plus 4 inserted tables & 2 plates. *De Backer & Sommervogel IV, cols. 1066–1067 (Kircher 28); Breslauer cat. 107 [1984?], p. 188 (the present copy); Caillet 577I; Dünnhaupt, Bibliogr. Handbuch, Kircher 23; Ferguson I, p. 467; Findlen, Athanasius Kircher, pp. 7, 35, 83–85 & passim; Fletcher, Athanasius Kircher (2011), pp. 415–417, 495, 557–558 & 567 (no. 24); Honeyman 1827 (incompl.); Merrill, Athanasius Kircher 22 (2 copies, 1 lacking 1st frontispiece & 1 lacking portrait); Thorndike VII, p. 567; for the Morgan Library copy in a nearly identical binding: H. de la Fontaine Verwey, “The binder Albert Magnus ...”, in *Quaerendo*, 1 (1971), pp. 158–178, at p. 163, note 3; Mirjam Foot, *Henry Davis gift I (1978)*, p. 246; Dorothy Miner/Walters Art Gallery, *History of bookbinding (1957)* 434 (ill.); Howard Nixon, *Broxbourne Library (1956)*, p. 154; *Sotheby's London, 13 July 1948 (Baron Horace de Landau coll.)*, lot 69; *Sotheby's London, 13 March 1956 (J. W. Hely-Hutchinson coll.)*, lot 391 (ill.); for Van Waesberge: *Van Eeghen, De Amsterdamse boekhandel IV, pp. 257–163.* [👉 More information & photos on our website](#)*

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Beautiful prints of early Christian hermits living in the desert

99. LEU, Thomas de (or de LEEUW) [drawn by Marten de VOS]. [engraved title:] Solitudo sive vitae patrum eremicolarum per antiquissimu[m] Patrem D. Hieronimu[m] eorundem primarium olim conscripta iam vero primum aeneis laminis. 1606. Thomas de Leu. excudit.

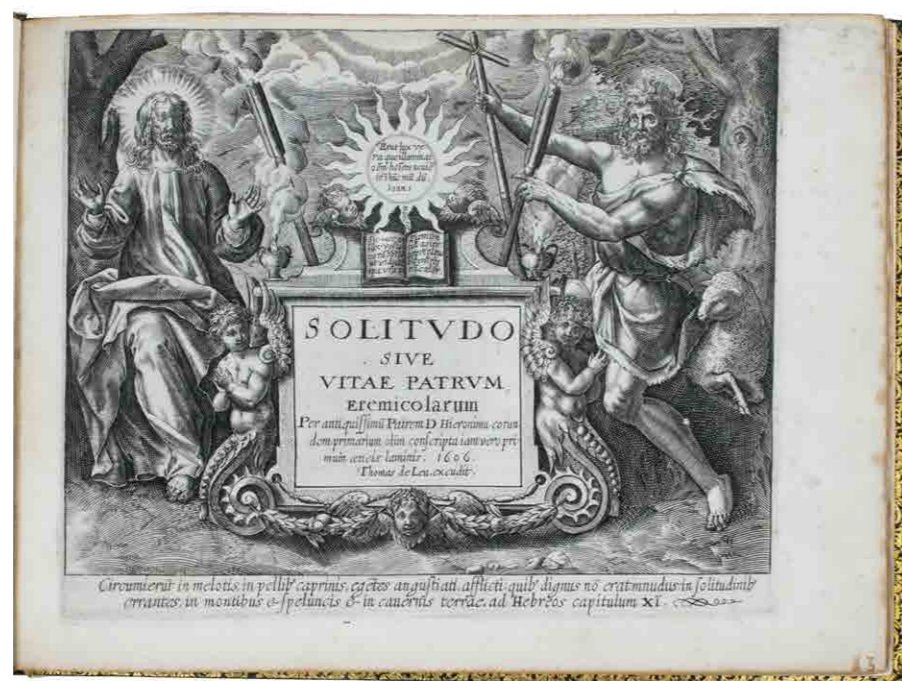
[Paris], Thomas de Leu, 1606. Small oblong 2° (19 × 25.5 cm). With an engraved allegorical title-page including a 2-line quotation from Hebrews 11:37–38, and 29 engraved prints (plate size ca. 15 × 19 cm: mostly numbered, but a few unnumbered or irregularly numbered) illustrating the lives of the early Christian hermits living in the desert, 7 signed by Thomas de Leu as printer-publisher, in 2 cases accompanied by the monogram “NB” (the engraver Nicolaes de Bruyn). Gold-tooled blue goatskin morocco (ca. 1890?) by Bernard David (or his son Salvador David) in Paris (signed with a stamp – in sans-serif capitals – in the corner of the first free endleaf “DAVID”). € 2500

Finely engraved title-page and prints depicting the lives of hermits living in the desert as described by Hieronymus in his famous *Vitae patrum*. The engraved title-page and prints were printed and published by Thomas de Leu or de Leeuw (1560–1612), a Flemish engraver in Paris, who probably engraved many himself. He had begun his career in Antwerp, and some of the prints signed by him (“excud[it]”) also bear the NB monogram of the engraver Nicolaes de Bruyn (1571–1656) in Antwerp. The Antwerp painter Maarten de Vos (1531/32–1603) had drawn numerous hermit scenes: four series engraved, printed and published by Johannes I Sadeler (ca. 1550–ca. 1600) and his brother Raphael I Sadeler (1560–1632), who continued alone with three further series, making in total seven series containing 7 engraved title-pages and 107 prints, all published at Antwerp, at least the first series in or before 1584. De Leu and De Bruyn very skillfully copied all seven series, including the title-pages and captions. The present selection includes the title-page of the first series Solitudo, which originally contained 29 prints, but only 16 of the present 29 prints come from that series: prints 26 (with the 6 erased to make “2”), 4–5, 7, 9–10, 12, 14–16, 19–22, 27, 29. The other 13 are taken from series 2 Sylvae [1] (1 print), 3 Trophaeum [1] (5 prints), 4 Oraculum (1 print), 5 Sylvae [2] (2 prints) and 6 Trophaeum [2] (4 prints). Whoever assembled the present selection revised the number of print 26 in the first series to use it as print 2, placed some prints from the other series where their print

numbers indicated, revised print numbers in others to fill the remaining gaps, left a few irregularly numbered and 1 unnumbered. Prints 7, 9, 10, 16, “19” [= 18], 27, 28 are signed by Thomas de Leu and in 9 and 16 also an NB-monogram. Bernard David (1824–1895) studied under Lortic and other leading Paris bookbinders before setting up on his own there. His son Salvador (d. 1929) took over the workshop in 1890. The (laid) endpapers show no watermark. With a small marginal tear repaired, occasional minor marginal spots, and a few tiny and insignificant scuff marks on the edges of the binding. Book and binding otherwise in very good condition and with ample margins.

[1], 29 engraved ll. *Hollstein XXI*, pp. 147–155, nos. 377–450 & pp. 240–245, nos. 118–157 (the Sadeler eds., but noting the De Leu eds. at the end of each series); *www.calcografica.it* (many of the prints in these De Leu series); for De Leu also: *Benezit 6*, p. 623; *Thieme-Becker 23*, pp. 143–144.

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Tho. de leu. excud.

Dum vitas Præsul castigas, dogmata sancis,
Mitra nudatum te DISIBODE patrem 28

Misit in optatas tibi turba Britannica sylvas:
Quam bene conueniunt sæcula nostra tuis.

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Important study on the Irish language and typography

100. MARCEL, Jean Joseph. *Alphabet Irlandais, précédé d'une notice historique, littéraire et typographique.* Paris, Imprimerie de la République, Nivose An XII [= December 1803/January 1804]. Royal 8° (23.5 × 16 cm). With Marcel's JJM monogram on the title-page and extensive letterpress tables showing upper and lowercase alphabets of the larger Irish type, abbreviations, etc. Contemporary blue paste-paper wrappers. € 3500

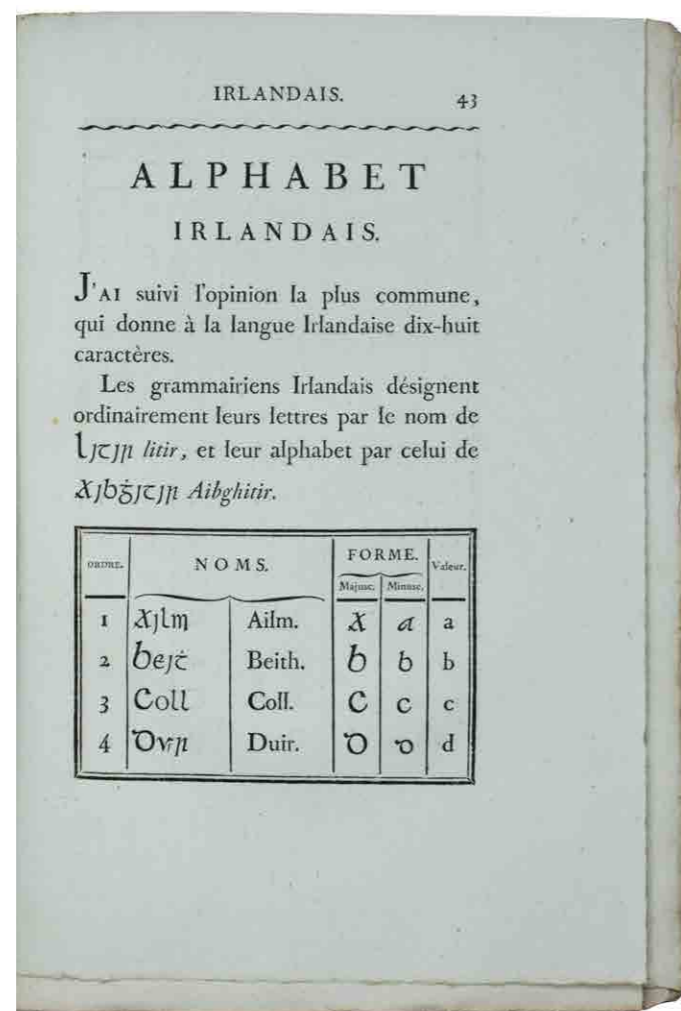
First edition of an early specialized and important study of the Irish language and typography by Jean Joseph Marcel (1776–1854), director of the Imprimerie de la République, the Republican successor to the Imprimerie Royale, which became the Imprimerie Impériale when Napoleon declared himself Emperor about four months after the present publication. It's Irish type, cut ca. 1638 for the Propaganda Fide but revised by Marcel for the present book, was the third ever made. The first section gives a short history of the Irish language. The longest section (pp. 43–88) presents the Irish alphabet with 18 letters shown in tables and clarified with lengthy notes. The next deals with abbreviations and their typography (pp. 66–75) along with the numbers and the names of the days and the months. McGuinne notes that the present Irish type is modelled on what he calls “the first truly Irish type”, used for a Louvain catechism in 1611 (its only predecessor was a roman type adapted to Irish by the addition of a few characters), but he also notes that the present type

introduced many improvements. The French text is set in the Imprimerie Royale's famous roman du roi, the first size first used in 1699. The notes also include one word in runes, perhaps cut in wood, and German set in a fraktur type.

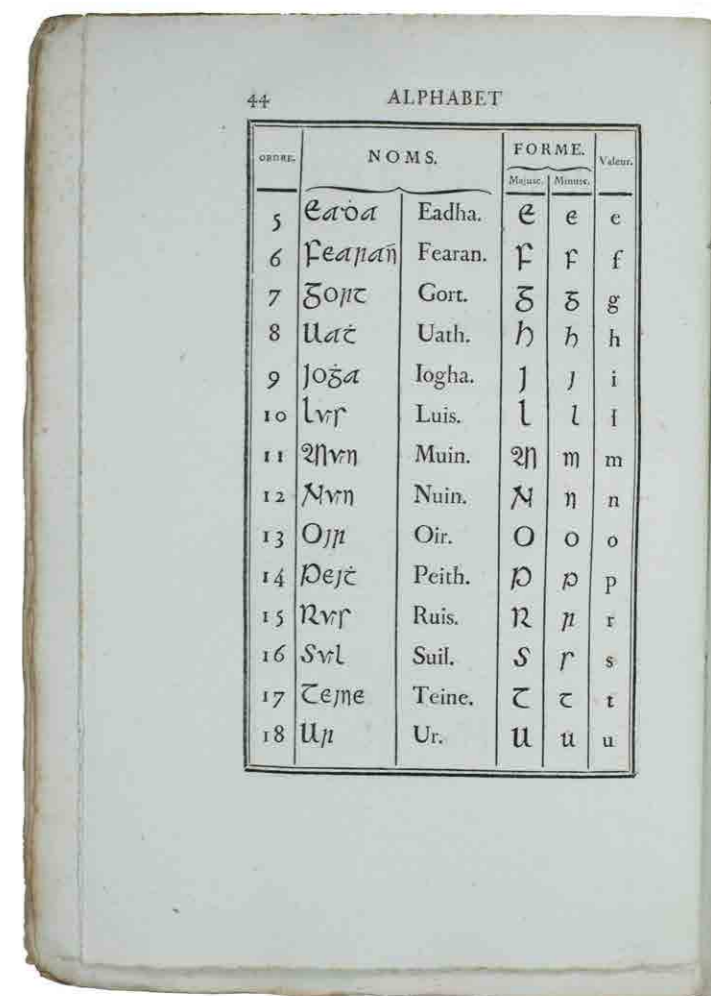
At least the present copy is printed on Royal laid paper watermarked: grapes above [script] “G Gaudin”: whether there were also copies on paper of smaller format we do not know.

Half title with manuscript owner's inscription; small label with a shelfmark pasted on inside front cover. Last two leaves with small marginal water stain, but still in very good condition and untrimmed, with the deckles intact, giving generous margins.

104 pp. *Bigmore & Wyman II*, p.22; *Sharpe & Hoyne, Clóliosta: printing in the Irish language* 206; *Dermot McGuinne, Irish type design*, pp. 37–50, especially 40–44 (this chapter also slightly revised in *Gutenberg-Jahrbuch*, 1993, pp. 115–127 and *Bulletin du bibliophile*, 2000, pp. 157–165). [👉](#) More information & photos on our website



ORDRE.	N O M S.	FORME.		Valeur.
		Majusc.	Minusc.	
1	ḶḶḶḶ Ailm.	Ḷ	Ḷ	a
2	ḶḶḶḶ Beith.	Ḷ	Ḷ	b
3	ḶḶḶḶ Coll.	Ḷ	Ḷ	c
4	ḶḶḶḶ Duir.	Ḷ	Ḷ	d



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Only known copy of a ca. 1629 Dominican print series of the life of Saint Dominic with an engraved title-page & 12 scenes with captions, coloured and highlighted in gold by a 17th-century hand and in a richly gold-tooled armorial binding

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



[Antwerp], Hans van Mechelen, [ca. 1629]. 24° (11 × 7 × 0.6 cm). Wholly engraved print series printed on vellum, comprising an engraved title-page and 12 engraved scenes from the life of Saint Dominic. The title-page cartouche and all 12 scenes coloured by a 17th-century hand and highlighted in gold. 17th-century richly gold-tooled armorial black morocco, each board with a Lante della Rovere coat of arms, with a marquis's crown, in an elaborate frame built up from fillets and rolls, with further decorative stamps between the frame and arms, the smooth spine with 2 crowned eagles (centred in the lower and the upper half) and various abstract decorations, gold-tooled board edges: in total hundreds of impressions of dozens of stamps, rolls and fillets. € 48 500

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

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The coat-of-arms on the binding is Italian, with dexter three crowned eagles (the Lente or Lenti family); and sinister a tree (the Della Rovere family) quartered with a field bendy with an eagle in the second bend (the city of Urbino and the Montefeltro family). These sinister arms were born by Franciscus Maria II della Rovere (1549–1631), the last Duke of Urbino, who ceded the Dukedom to the Papal States and died without heir in 1631. The crown appears to be that of a marquis. The present coat-of-arms has therefore been attributed to Marquis Marcantonio Lente (1566–1643) who added Montefeltro della Rovere to his name when he married Lucrezia della Rovere, younger sister of the last Duchess of Urbino, in 1609. He may have had the book bound in Italy ca. 1630, but the style of the tooling looks to us more like the third quarter of the 17th century, during the time of Marcantonio's son Ippolito (1618–1688). Curiously, however, the arms of Marcantonio and his son, grandson and great-grandson are usually shown as the three crowned eagles above and the tree below, omitting the arms of Urbino/Montefeltro, and Ippolito became a Duke in 1646. The book was certainly bound for Marcantonio, Ippolito or a close relative.

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

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

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Beautiful first edition of De Groot's miniature Bible summary, with 7 tiny woodcuts

102. [MINIATURE BOOK – BIBLE]. Kern des Bybels.

The Hague, Anthoni de Groot and sons, 1750. 128° (or possibly 96°) in 4s (4.5 × 3 × 1 cm). Title-page in red and black with a woodcut title-vignette, 7 full-page (3.3 × 1.6 cm!) woodcuts depicting important scenes from the Bible (1 as frontispiece and 1 opening each of the 5 “books” and the appendix). Contemporary gold-tooled calf. € 1250

First (and only Dutch) edition (deluxe issue with the title-page and 12 other pages printed in red and black) of De Groot's “thumb Bible”, one of the curious miniature books printed in the Netherlands in the mid-18th century, in a tiny roman type (37 mm/20 lines or 5.5 point), as a curiosity and collector's item or to be used as a Bible in a dollhouse. The text is an abstract or summary of the contents of the Bible in five books and an appendix containing a prayer (incipit: The illustrations and ornamental headpieces, all in miniature, and in the present deluxe issue also the printing in red and black, make the book a show piece for the skill of 18th-century Dutch printing, enhanced here by the contemporary gold-tooled miniature binding. Abkouda records De Groot offering this edition in five kinds of bindings (and unbound) at prices ranging from 4 to 30 stuivers, so he probably commissioned bindings from several binders. The present copy is probably what he calls a “Frans bandje” (9 stuivers). We have not identified the bindery of the present copy, but its three stamps are: a rozette (14 mm), an ornament with a base like a flower bud and a row of 6 dots (decreasing in size) extending from it (12 × 4 mm) and 3 concentric circles (4 mm).

The backstrip is damaged, with the calf split at the front hinge (but the front board is still secured by the sewing supports) and the head and foot chipped, but otherwise in good condition, with the tooling on the spine still clear and the boards in good condition, with only a couple tiny scuff marks and a small faint water stain, and internally good.

80 pp. *Abkouda, Naamregister, app. 2 (1750), p. 85; Adomeit, Thumb bibles C15 (“32°”); Poortman, Bijbel en prent, I, p. 248 & II, p. 281 (“32°”); STCN (7 copies); Storm van Leeuwen, Opmerkelijke boekbanden 93 (this ed. in a different binding); Storm van Leeuwen, Dutch decorated bookbinding II, pp. 76–77 & III, items 557–560 on p. 541 (“64°”; this ed. in a different binding; cf.); Welsh, Bibliogr. of miniature books, 998; cf. Louis W. Bondy, Miniature books (1981), p. 37 (De Groot's 1750 French ed.); not in Darlow & Moule; for Anthoni de Groot: Joop W. Koopmans, Early modern media and the news in Europe (2018), chapter 7; John A. Lane, Early type specimens in the Plantin-Moretus Museum (2004), pp. 134–135. [↗](#) More information & photos on our website*



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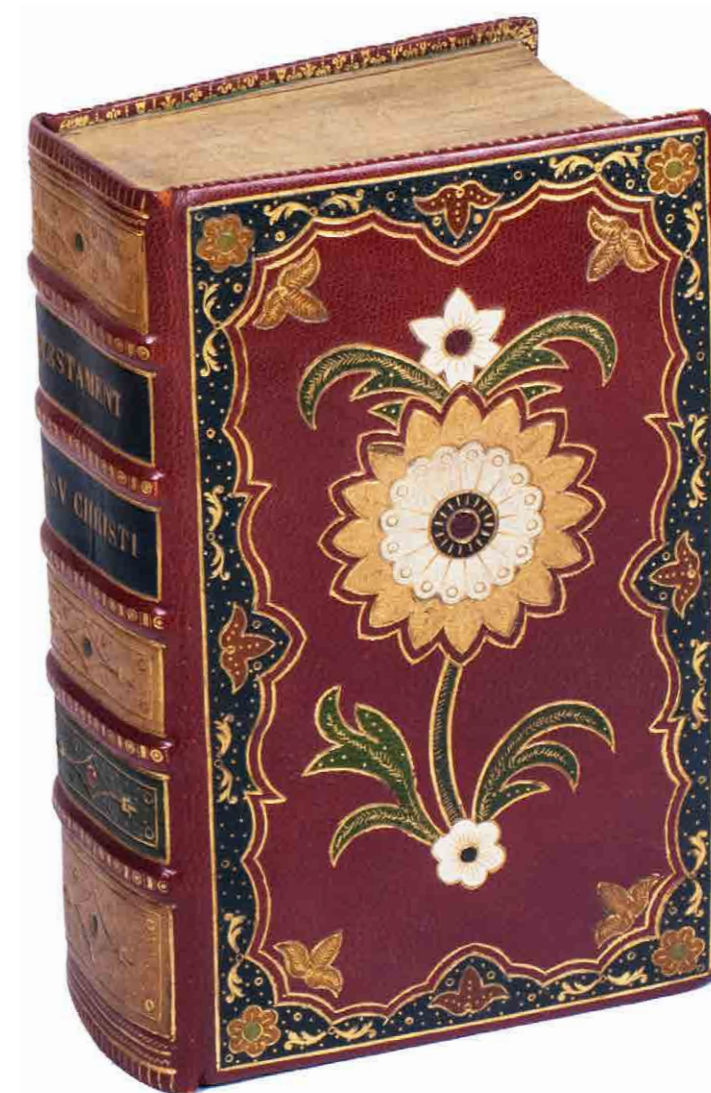
Magnificent 18th-century mosaic binding showing a beautiful floral motif

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

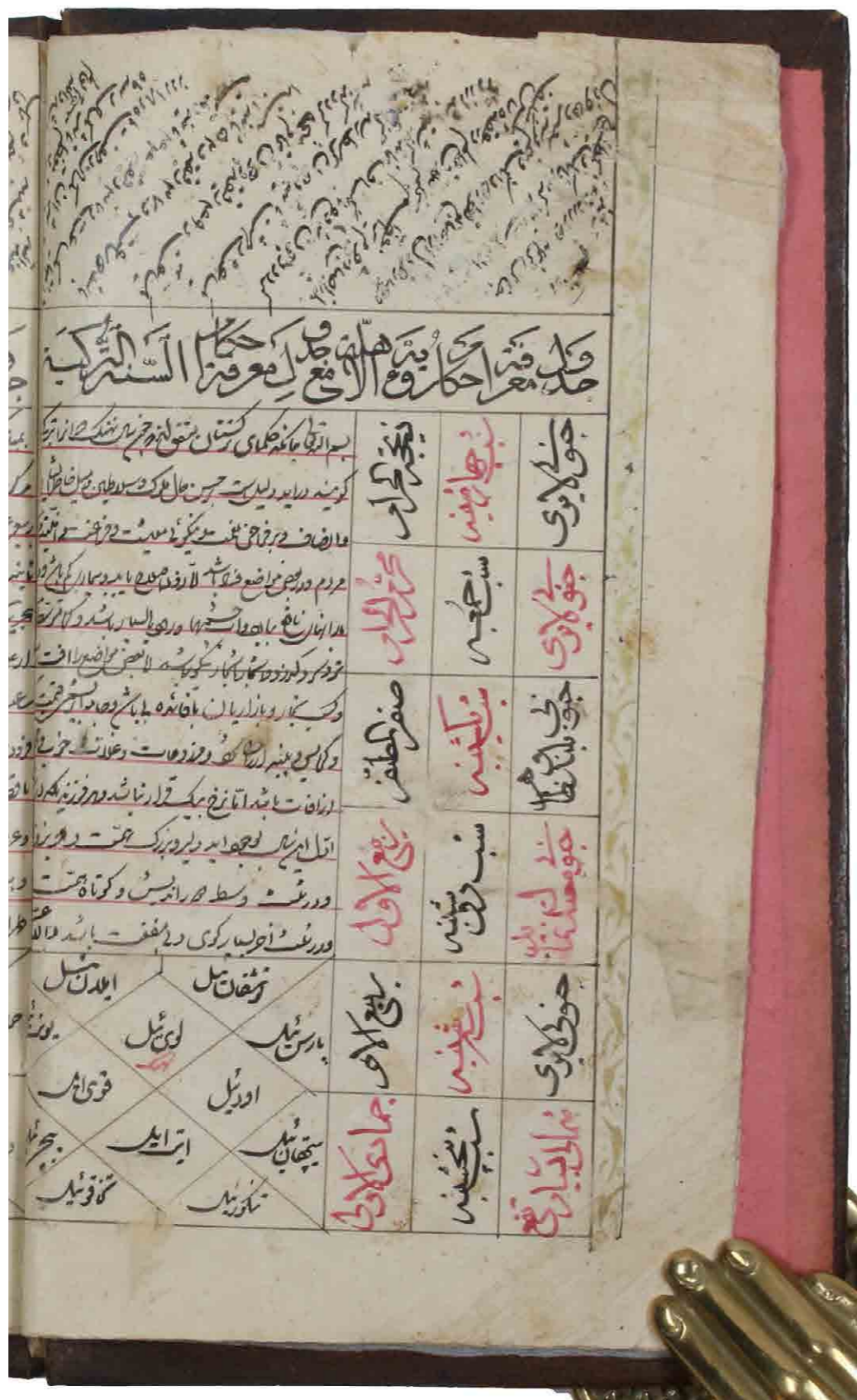
Antwerp, Hieronymus Verdussen (for Niclaes Braau in Haarlem), 1696. 8°. With 39 detailed woodcut illustrations in the text, and woodcut decorated initials and small printed manicules. The text is set in a Gothic letter, with incidental use of Roman type. Exquisite 18th-century gold-tooled morocco mosaic binding. Gilt edges and green silk covered end papers. € 12 000

Very rare late-17th-century Antwerp edition of the New Testament edited by Henricus van den Leemputte (1588–1657) in a magnificent 18th-century mosaic binding. The binding is made by or in the style of the French (Parisian) binders Le Monnier. “The delicate construction, finesse of tooling and delineation, and the fantasy of these bindings render them veritable jewels.” (see *The History of bookbinding 525–1950 A.D.*, no. 456). Van den Leemputte was a highly educated cleric from a noble family in the Southern Netherlands. He held high offices within the diocese (bishopric) of 's Hertogenbosch. Aside from the present version of the New Testament (first published in 1622), he wrote several treatises on the Holy Sacraments (published 1624) and edited two works (one manual for explaining the Holy Scripture and one defence of the Catholic church against the Reformed church). From the library of Carlo de Poortere (1917–2002), a director of the family tapestry business and a Belgian bibliophile with a large collection of 17th – and 18th-century book bindings and illustrated books from the 16th–20th centuries. It had previously been part of the collection of English Baptist minister and book collector Andrew Gifford (1700–1784). The “of the Museum” below his name in the engraved bookplate seems to refer to his position as assistant keeper of books and manuscript at the British Museum from 1757 until his death. Curiously, he bequeathed his collection of books, manuscripts, pictures, and other curiosities, not to the British Museum, but to the Bristol Baptist College. In the 1970s, the Trustees of this college decided to sell all copies of the Gifford collection to pay for renovations to the chapel. With the gold-tooled red morocco bookplate of Carlo de Poortere on the verso of the blank fly leaf and a near contemporary engraved paper bookplate of “A: Gifford, D.D. of the Museum”, possibly of Andrew Gifford (1700–1784). The binding shows minor signs of wear at the outer corners of the boards and spine, otherwise it is in fine condition. The bottom outer corner of the first blank flyleaf and the title-page have been restored, a slight water stain in the bottom margin of the first half of the work, some occasional slight browning. Quire 2*4 has been mis-bound at the end of the work in quire 3H4, but the collation is complete. Otherwise in very good condition. A very rare late 17th-century edition of the New Testament in an exquisite 18th-century mosaic binding.

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



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Persian almanac

104. [PERSIAN ALMANAC]. [Persian manuscript almanac].

[Qajar, Iran, 1869 CE =] 1285 AH. 8° (11.5 × 18.5 cm). Persian and Arabic manuscript on laid paper. Black and red nasta'liq script in rubricated rows and columns with Arabic headings in fine riq'ah script and gilt floral ornaments to each page. Contemporary blind-tooled brown leather, pink paste-downs. € 3500

A beautiful monthly almanac arranged according to the Persian Jalali solar calendar, with a general horoscope for the Islamic year 1285. The first table offers astrological advice as to when in the year to perform or begin an activity, organized on the basis of the twelve signs of the zodiac, listing over 30 activities such as didan-e moluk (to see/witness rulers), 'emarat kardan (to build a house), nikah (to marry), hotneh kardan (to have one's son circumcised), nam nihadan (to name a child), safar kardan (to travel), and so forth. The boxes of the calendar itself are often marked with abbreviations or numeral expressions of Arabic words indicating the auspicious or inauspicious values of the astral conjunctions on a given day. Two short Persian poems on the final page, one of them entitled "Dar ahval-e kavakeb" ("On the prosperous moments of the planets"), the other in praise of the virtues and power of the signs of the zodiac, complete the manuscript. The Jalali solar calendar had been commissioned by the Seljuk Sultan Halal al-Din Malik Shah I in 1073. A committee of astronomers, including Omar Khayyam, at the Imperial observatory of Isfahan compiled the complex calendar based on observations made at Isfahan, Rey, and Nishapur, and it was finally adopted on 15 March 1079, replacing the Islamic lunar calendar that posed the problem of seasonal drift. The Jalali calendar remained in use for over eight centuries, and some of its later variants are still in use today in Iran and Afghanistan. Exceptionally well preserved.

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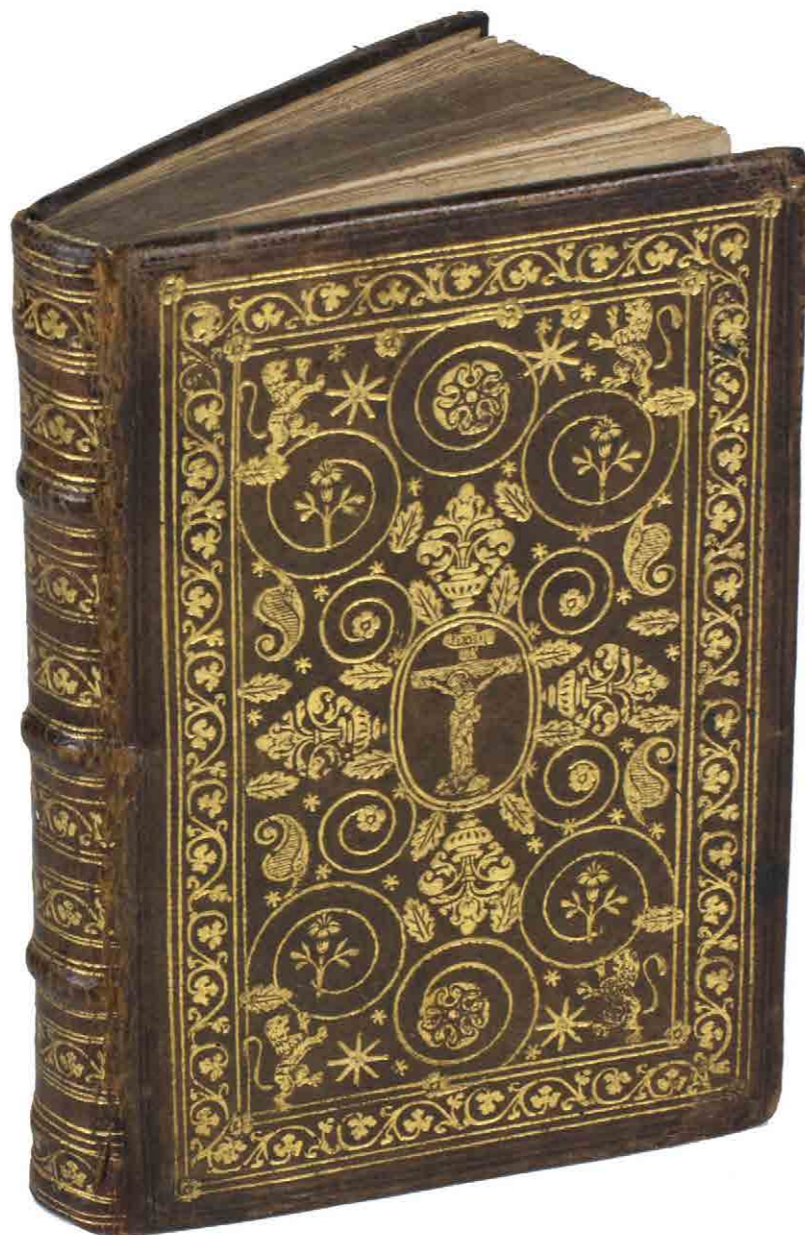
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*Second located copy of prayerbook
in magnificent roman baroque fanfare binding
attributed to the Soresini family*

105. [PRAYER BOOK]. Piae preces ad missas devote celebrandas, et sacrosanctam eucharistiam sumendam. ...

Rome, Aloysius Zannettus, 1604. 8°. With woodcut title-page and some ornamented woodcut initials in the text. Contemporary richly gold-tooled brown morocco, with gauffered edges; both sided with 2 pairs of fillets along the edges with little flowers at the corners and a floral border in between; a pattern of loose gilt stamps of flowers in a spiral line, vases with flowers, lions, stars and so-called “foglia accartocciata” (“feuilles mortes”) and a crucifixion in an oval border in the centre of the front cover and the Virgin with child in an oval border in the centre of the back board. € 27 500

Second located copy of probably the first edition of this collection of prayers to be said before and after Mass. Later editions were published in 1609 and 1621. The magnificent baroque binding is of Roman design and can be attributed to the Soresini atelier. It is executed in the finest style of this famous family of bookbinders connected with the papal court. Founded in 1570, the bindery

of Francesco Soresini and his son Prospero began to flourish after the death of Nicolo Franzese and their work is mainly related to the pontificate of Clement VIII (1592–1604). One of the most striking characteristics of the Soresini atelier is a flower within a spiral line, an important contribution to the new baroque ‘fanfare style’, which the family helped to perfect. This example has, on both covers, ten different stamps with these spirals ending in a fleuron, forming an harmonious decorative pattern in which more traditional stamps also appear. Some insignificant browning and spotting throughout. Good copy in a splendid fanfare binding.

272 pp. *CRR*A (1 copy); not in *BMC STC Italian*; *KVK*; *WorldCat*; for the binding: *Legatura romana barocca* 9; G. Vianini Tolomei, “Reliures romaines d’archives des *XVe* et *XVIe* siècles”, in: *Bulletin du bibliophile*, 1993, nr. 2, pl. VI. [🔗](#) More information & photos on our website



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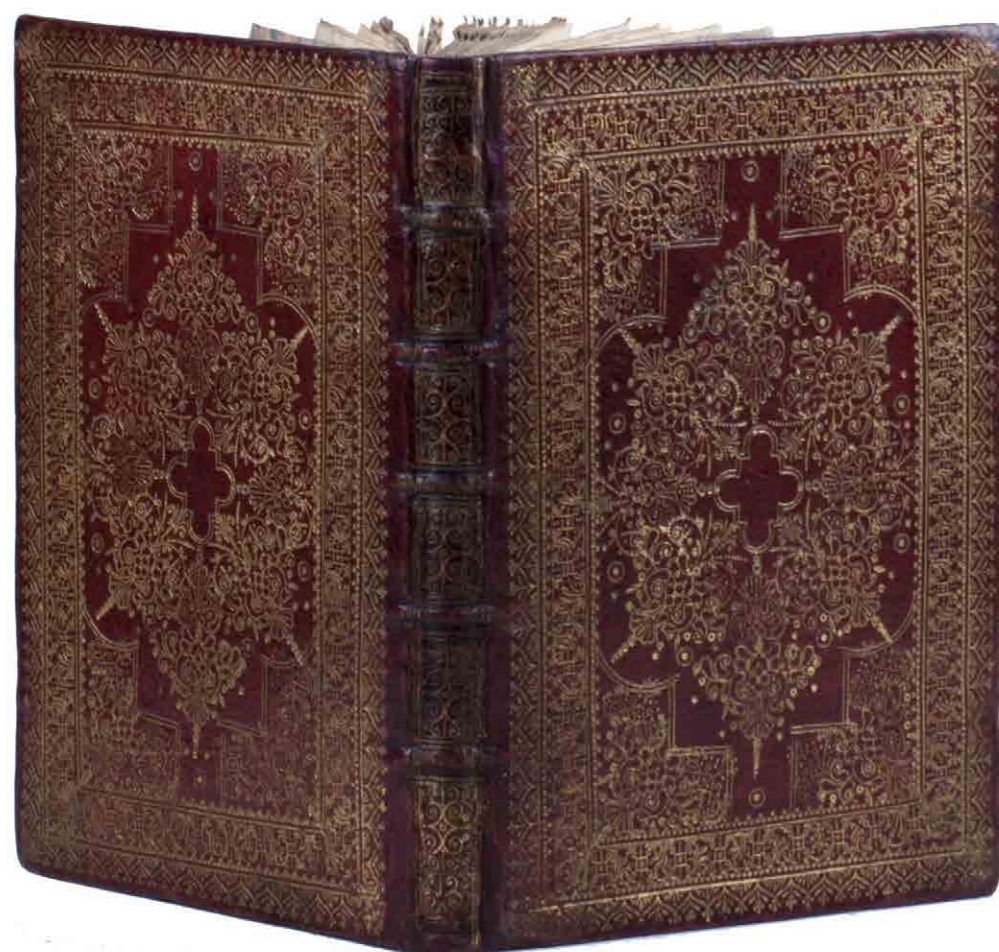
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A wholly engraved prayer book in fine pointillé binding from the library of Henry Perkins

106. [PRAYER BOOK – BINDING]. Le tableau de la croix représenté dans les ceremonies de la Ste. Messe ensemble la tresor de la devotion aux souffrances de N[ot]re. S[eigneur]. I[esus]. C[hrist]. le tout enrichi de belles figures.

Paris, Francois Mazot, “1651” [1652]. 8° & small 4° (16.5 × 11.5 cm). With engraved title-page and 48 engraved leaves. Later 17th-century French red morocco, elaborately gold-tooled with pointillé tools in a panel design with 2 roll borders and hundreds of impression of numerous tools, the 6 spine compartments gold-tooled, gilt edges. € 4750

First edition of a wholly engraved prayer book. The first part depicts moments in the celebration of the Holy Mass with scenes from the life of Christ, with on the opposite pages prayers in Latin and French adorned with portraits of saints and small flowers, insects and birds, followed by a Litany of the Holy Name of Jesus, and a Litany of the Blessed Virgin Mary, both with a portrait. The last part includes 7 psalms illustrated with scenes from the life of David, preceded by a portrait of David surrounded by events from his life with “Histoire de David” on a banderol.




The binding is a fine example of French “pointillé” tooling. This luxurious style of finishing, consisting of dotted lines and curves, was introduced in France in the third decade of the 17th century and was used by many masterly gilders, the most famous of whom was known as “Le Gascon”, a mysterious binder whose identity remains obscure.

The present copy comes from the library of the 19th-century collector Henry Perkins, whose collection “was in certain respects the most valuable ever brought together” (Quaritch). The library was sold at auction in 1873.

With the armorial bookplate of Willes Nevin on front pastedown and owner’s inscriptions of Henry Perkins, Willis Nevin (“July 1873 / Bought from Pickering who bought it at the Perkins sale of books”), and Ernest Geldart (“1877”). Name below the dedication struck through. Spine and board edges skilfully repaired (possibly to obscure the removal of 2 clasps). A very good copy in a luxurious binding.

[2 blank], [6], “39” [= 75], [16], [1 blank] pp. *Durportal, Livres à figures*, pp. 244–245; *The Perkins Library* 254; for the binding: *Davauchelle, La reliure en France I*, pp. 134–144; for Perkins: *Quaritch (ed.), Dictionary of Book Collectors*, p. 222.

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

107. ROQUES, Pierre. *Le vray pietisme ...*


Basel, Jean Brandmuller, 1731. 4°. With engraved frontispiece portrait of the author. Contemporary vellum, with large embroidered coat of arms on front board (17.5 × 15.5 × 1 cm), with silver and gold thread. € 7500



First edition of the main work of Pierre Roques (1685–1748), French Protestant minister in Basel. It is a defence of a “true pietism”, i.e. a rational and tolerant form of piety, against liberalism on the one hand and “enthusiasm” on the other. It was translated into German in 1748. The book is bound in vellum, with an embroidered double coat of arms mounted on the front board. The arms are of Eusèbe-Jacques Chaspoux, marquis de Verneuil (1695–1747) and his wife Louise Françoise Bigres (d. shortly after 1747), the marchioness de Verneuil. Chaspoux de Verneuil was a high-ranking courtier: «the doyen des secrétaires de la chambre du Roi et introducteur des ambassadeurs». His castle is in Verneuil-sur-Indre (Dept. Indre et Loire, arrond. Loches) and still exists. His coat of arms: a golden pelican with its two chicks on an azure field with three golden crescents on a red field; hers: a lion before a golden fence with three roosters on an azure field above.

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

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

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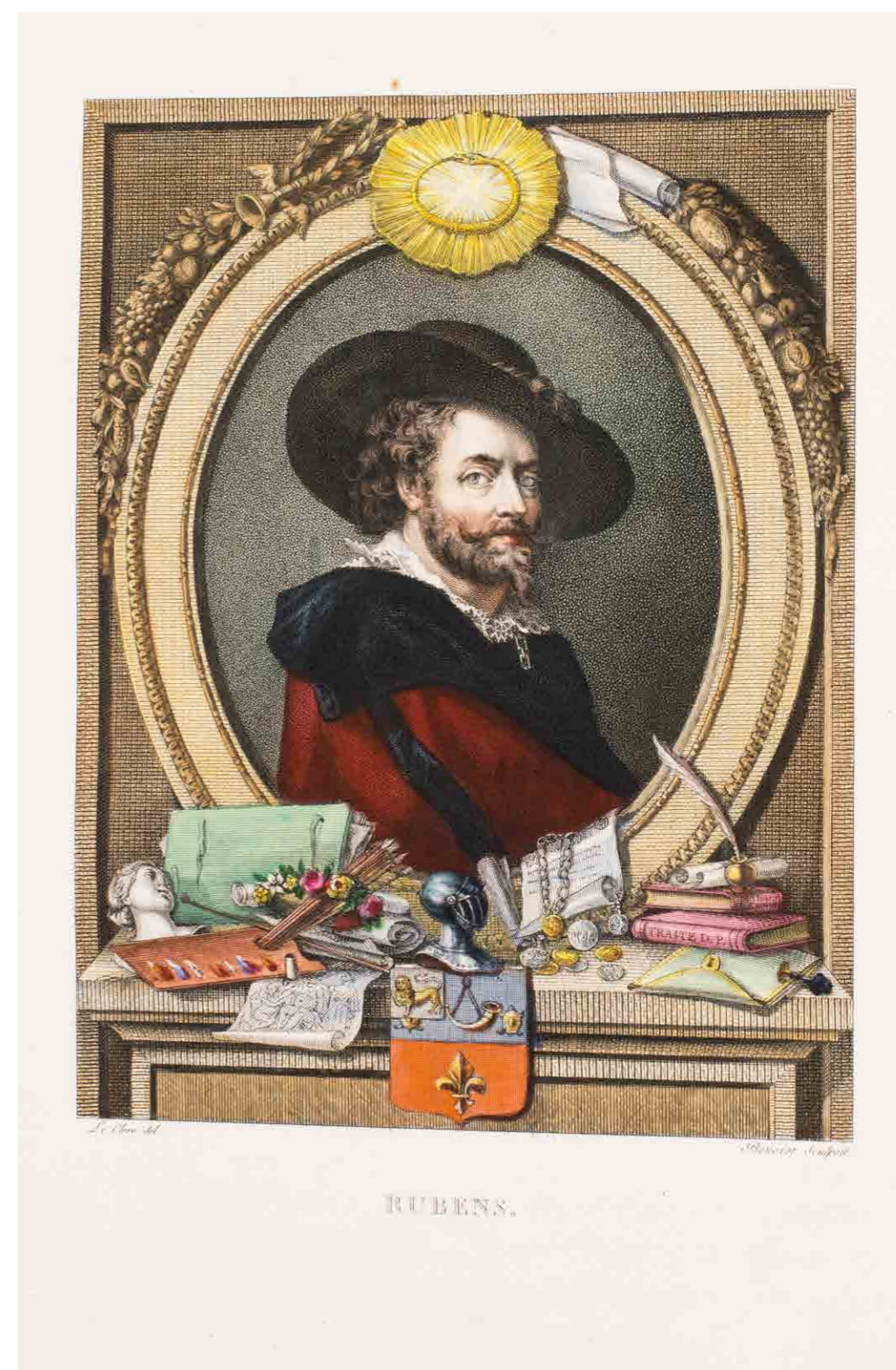
*Famous collection of 25 beautiful stipple
engravings with plates printed in colour*

108. [RUBENS, Petrus Paulus]. Galerie de Rubens ...

Paris, Crapelet for Deterville and Roret, [1809]. Large 2° (52 × 35.5 cm). With 25 partly coloured stipple engravings. Contemporary black half calf. € 12 500

One of the rare early editions of this famous collection of 25 very beautiful stipple engravings, including the portrait of Rubens by Benoist after Le Clere. The 24 coloured plates after Rubens's allegorical paintings of the life of Maria de Medicis (1573–1642), queen consort of Henry IV, king of France, are engraved by Duthé, Pierron, Vestem, Benoist, Gauthier le Jeune, Gabriel, Disart and A. Gouyon (Moithey did one etching and Pierron two). Plates partly printed in colours and some finished by hand. As one of the first publications with printed coloured plates after paintings by a famous artist, the work is a landmark in art history. Some insignificant foxing. Splendid copy of this rare edition of this collection of gorgeous plates of paintings by Rubens.

[6], 8 pp.; 25 ll.; [8] pp. Cf. *Brunet IV*, col. 1443; *Cohen-De Ricci*, col. 915.
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*First edition of an important and one of the earliest works on colour,
formerly attributed to Aristotle*

109. [THEOPHRASTUS? (pseudo ARISTOTLE)] and Simone PORZIO. De coloribus libellus ...

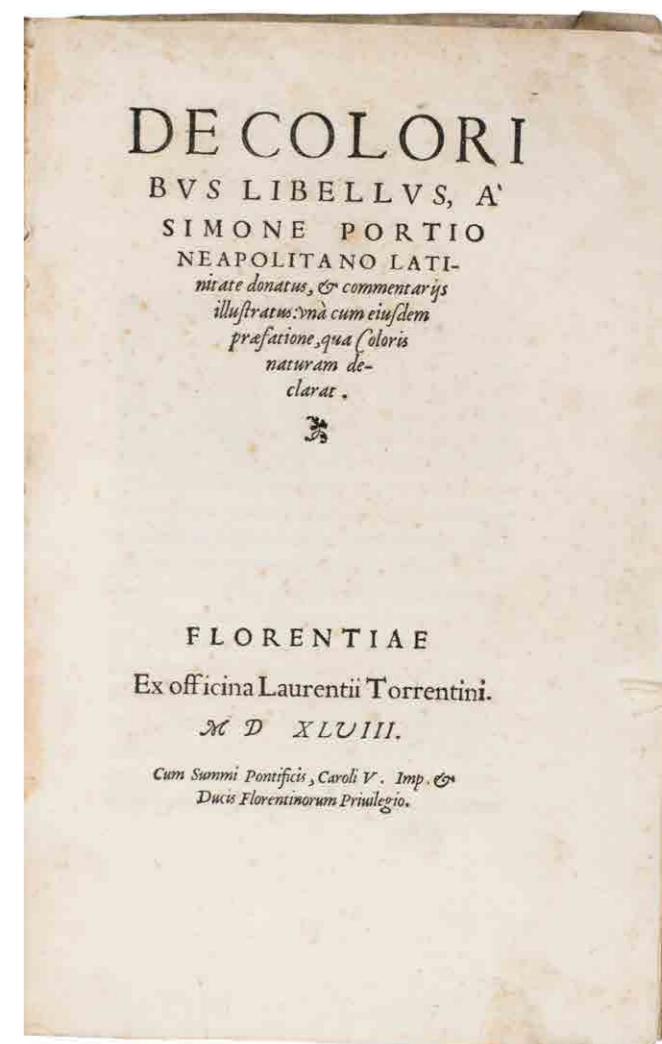
Florence, Lorenzo Torrentino, 1548. 4°. With 2 large woodcut historiated initials. Contemporary limp sheepskin parchment, manuscript spine-title, with 4 fragments of a Latin manuscript in an upright humanistic hand on vellum used as spine lining. € 12 500

First edition of one of the earliest printed books about colour, translated from the Greek into Latin and with commentary by the Neapolitan physician and philosopher Simone Porzio (1497–1554). Usually attributed to Aristotle, it is now thought to be the work of the peripatetic scholar and pupil of Aristotle, Theophrastus.

“As the author states at the end of the treatise, it is intended rather to supply data for a detailed examination into the scientific theory of colour than to expound a complete thesis. He has realized that the development of colour in animals and plants depends to some extent on heat, and he seems to suggest that heat and moisture are the controlling factors. It is of more value as a collection of observed facts than for any theory of the origin and development of colour in physical life” (Aristotle, *Minor Works*, Cambridge and London, Loeb Classical Library, 1936, p. 3).

With some spotting on the title-page and some marginal tears, not approaching the text, but otherwise in very good condition and with large margins. Binding with the sewing supports broken, a tear in the backstrip and some small stains. An important treatise on colour and one of the earliest.

197, [3] pp. *Adams P1958; Caillet 888i; EDIT16, CNCE 16133; Hoffman I, 289* (“rare and very important”); *Kemp, The science of art, p. 264; Schwab, Bibliographie d’Aristotle 3503; USTC 80328i*. [More information & photos on our website](#)



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Unique source for the early 19th-century Utrecht ceramic tile art industry

110. [TILES – MODEL BOOK]. [Model book of Dutch tile designs].

[Utrecht?, ca. 1810?]. Small square 4° (20 × 19 cm). With 111 pen and wash model drawings for Dutch tiles on the rectos of 105 leaves, most in greys but many in brown or a beautiful Delft blue. Several combine more than one colour, all in the actual size of tiles. Contemporary half calf, gold-tooled spine. € 35 000

A manuscript model book of Dutch ceramic tile designs, a unique and important primary source for the early Utrecht tile art industry. No Utrecht modelbook is known before the printed ones at the end of the 19th century.

Many designs in the book remained in use from the 17th to the late 19th century, so that they can be found in the later printed model books, but the styles changed with time and some subjects went in and out of fashion. The later 19th-century

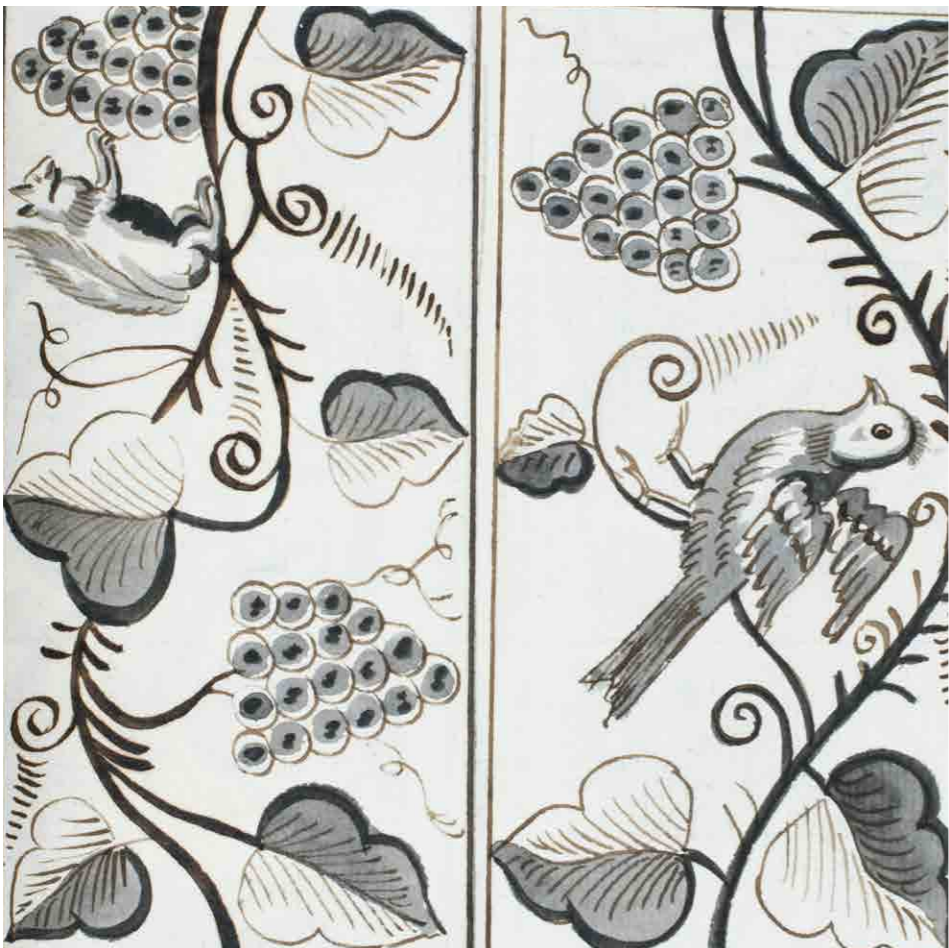
decorative designs are smoother and more mechanical than the more traditional designs in the present model book. Especially the picture tiles, which are most time-dependent and are mostly not recorded in Pluis, *The Dutch tile*, show their 17th-century inspiration, as well as the fashion of the late 18th century when Dutch tile art industry flourished and also worked for export. The landscapes are almost all set in an abundance of water with sailing ships, swimming ducks and sporting fishermen. The book also includes the traditional fully rigged sailing ships and a selection of traditional pictures of professions, children's games, a sea-creature, animals to hunt, a rider, a soldier, etc., as well as biblical scenes set in various decorative borders.

Extra added: 17 loose manuscript model designs (ca. 1825–1850) for tiles and a drawing of masons at work on a house, also intended as a tile design.

Some presumably blank leaves have been cut out between leaf 102 and the final blanks, and leaves 103 to 105 are mounted on the stubs. In very good condition. Binding rubbed, cracked along the hinges and restored at the foot of the spine. Important and beautiful primary source for the history of Dutch tile designs.

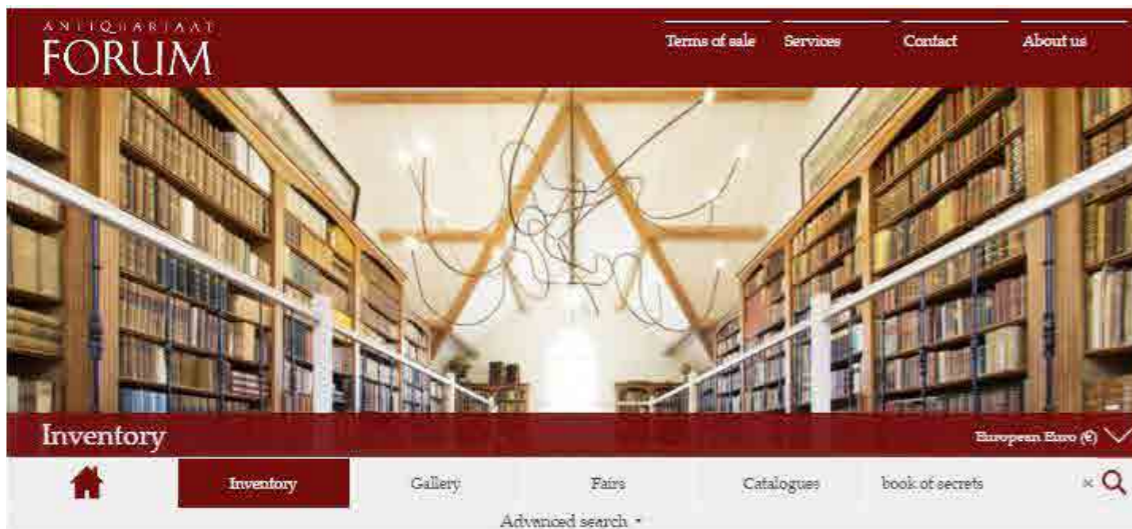
[2 blank], 105, [6 blank] ll. Cf. Van Dam, "Vormen uit vuur", in: *Mededel. blad Ned. Ver. van Vrienden van Ceramiek en Glas*, (1999), nos. 3–4, pp. 27–31 (on the Utrecht tile industry); Pluis, *Dutch tile: designs and names, 1570–1930*, passim; Pluis, *Kinderspelen op tegels*, p. 281. [More information & photos on our website](#)



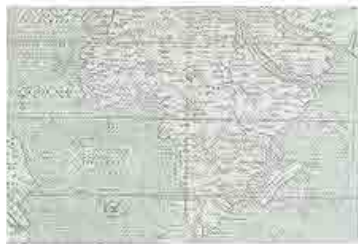


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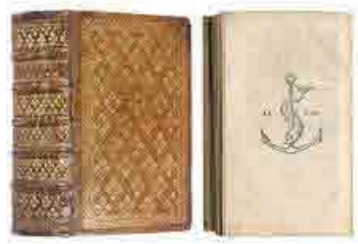
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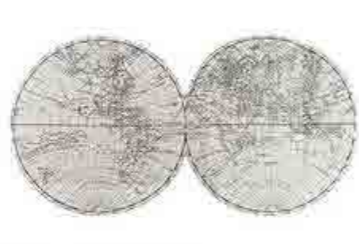
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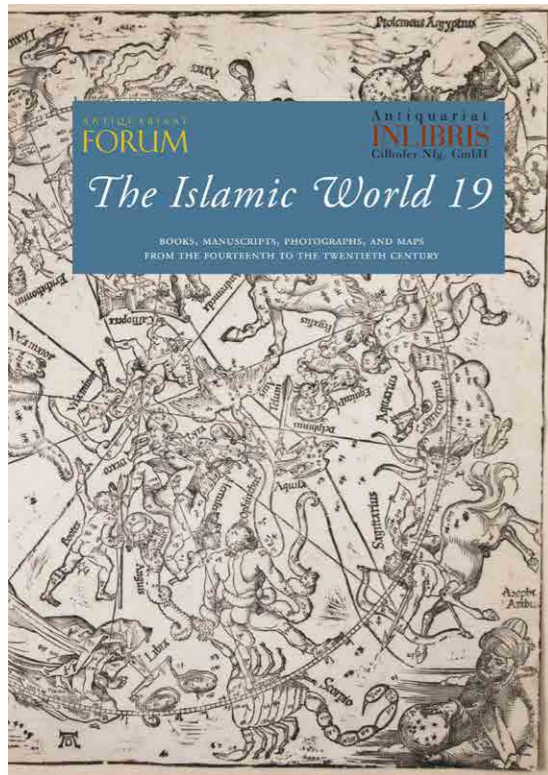
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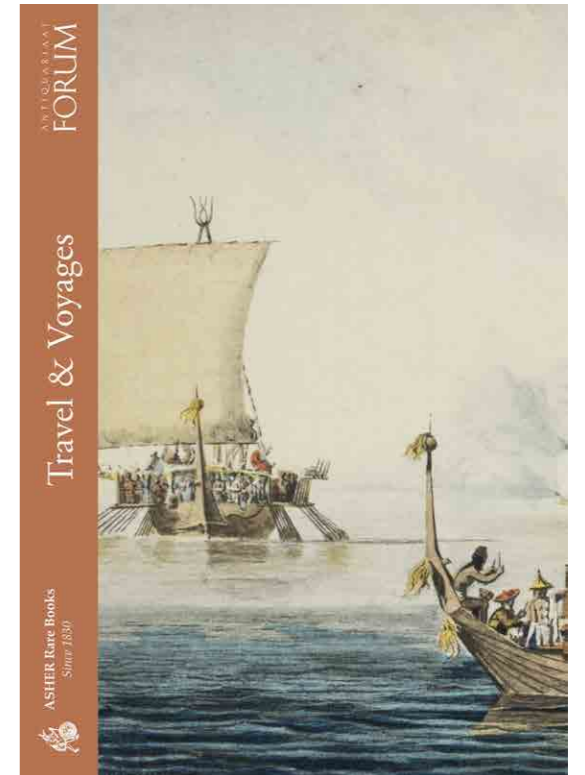


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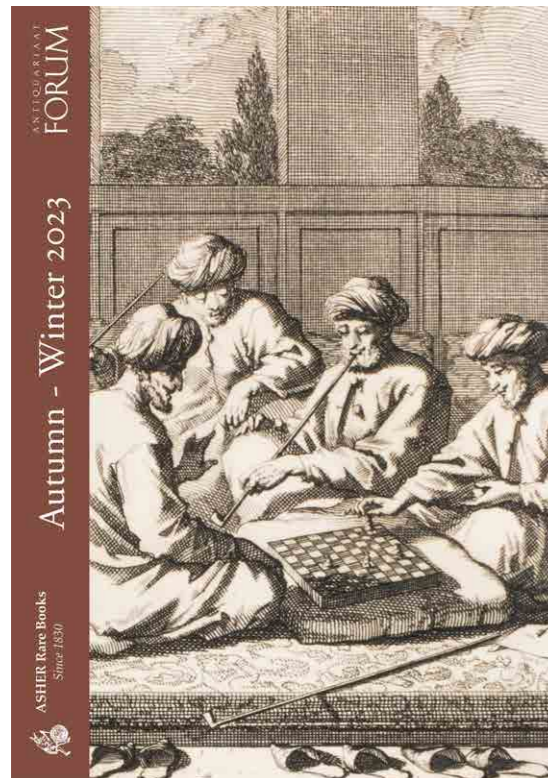
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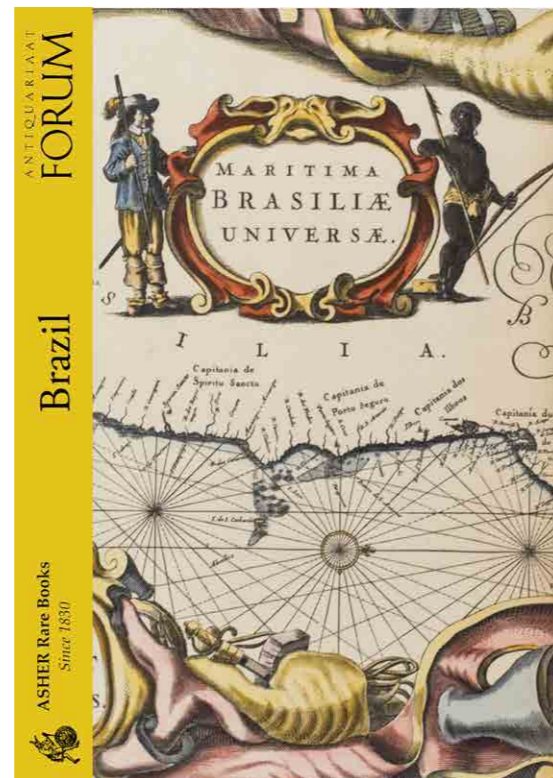
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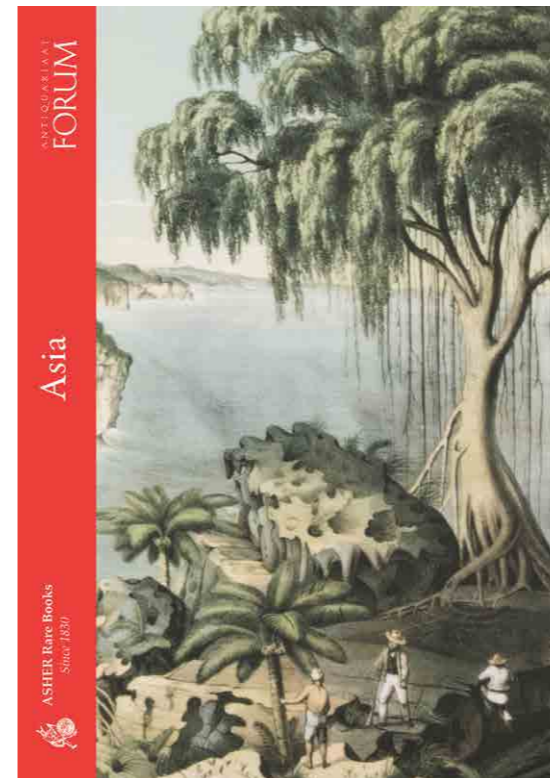
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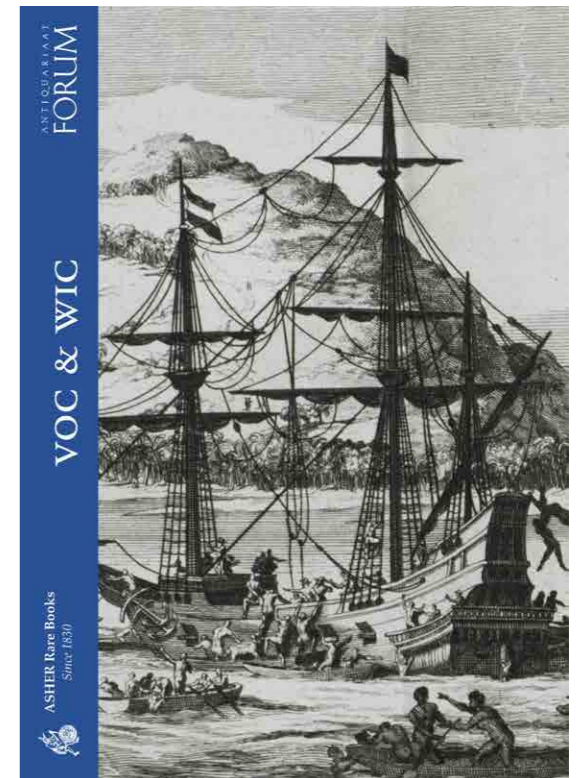
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Asia



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