



Abu Dhabi International Book Fair 2025

A Selection offered by Antiquariaat Forum & Antiquariat Inlibris

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Vienna, 2025

Thanksgiving dedication for deliverance from illness

1. [Sabaeen].

South Arabian limestone stele with Sabaeen inscription.

Mahram Bilqis, Yemen,
ca. 240–250 CE.

€ 58,000



A massive limestone plaque, originally designed as the base for a bronze statue (now lost), bearing a Sabaeen inscription in Musnad or Old South Arabian monumental script: a thanksgiving dedication by a royal official to the god Ilmaqah of Marib, for deliverance from illness, with uncommon floral decoration at the bottom.

The text translates, in full: “Sharah-bi-’il Yidma, son of the clan Rathman, official (?) of the King, has dedicated to Ilmaqah Thahwan, Lord of Awwam, this bronze statue in gratitude, because He has granted him His deliverance from an illness he was ill with, before this dedication. And may Ilmaqah Thahwan, Lord of Awwam, continue to deliver His servant, Sharah-bi-’il Yidma, son of the clan of Rathman, from harm, illness and injury. And may He grant him the favour and goodwill of his master – Isharah Yahdub, King of Saba and Dhu-Raydan, son of Fari’um Yanhub, King of Saba. And may He preserve Him from harm and malice of any foe. By Ilmaqah Thahwan, Lord of Awwam!”

The officer names his sovereign, Ilsharah Yahdub II, which allows us to date the inscription to 240/250 AD, early in his reign before he shared his throne with his brother Ya’zil Bayyin. Some 60 inscriptions dated to the reign of Ilsharah Yahdub II survive, but only very few of these texts “are dated to Ilsharah’s sole reign” (Kitchen, pp. 145–147).

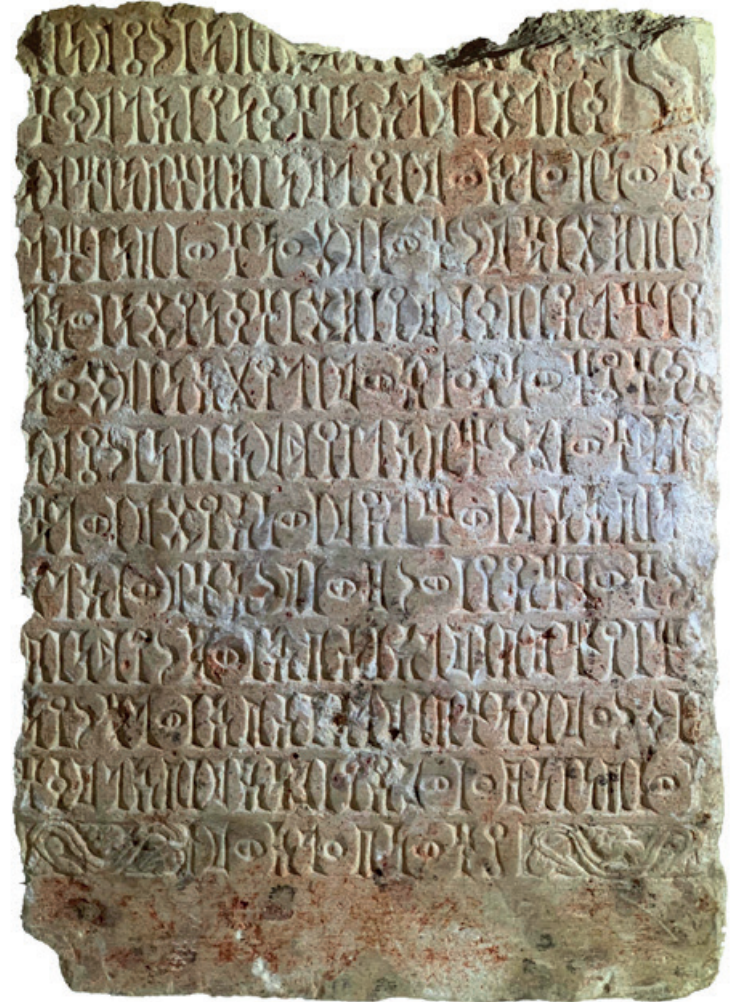
Sabaeen (Sabaic), also sometimes incorrectly known as Himyarite (Himyaritic), was an Old South Arabian language spoken in Yemen from ca. 1000 BCE to the 6th century CE, by the Sabaeans; it was used as a written language by some other peoples of Ancient Yemen, including the Himyarites, Hashidites, Sirwahites, Humlanites, Ghaymanites, and Radmanites. The Sabaeen language belongs to the South Arabian subgroup of the Semitic group of the Afro-Asiatic language family. It was written in the South Arabian alphabet, and like Hebrew and Arabic marked only consonants, not vowels. Sabaeen is attested in some 1040 dedicatory inscriptions (such as this one), 850 building inscriptions, 200 legal texts, and 1300 short graffiti (containing only personal names). No literary texts of any length have yet been brought to light. This paucity of source material, as well as the limited forms of the inscriptions, have made it difficult to get a complete picture of Sabaeen grammar.

DESCRIPTION: A limestone slab, formerly a statue-base, measuring 270 x 190 x 90 mm. With 13-line inscription, bottom line elegantly flanked by a neat motif of a cluster of grapes, framed by tendrils and leaves. Weight ca. 11 kg.

Cut off the face of a more quadrangular block. The physical text is almost complete; the major lacuna at the beginning of line 1 can be filled from the recurrence of the dedicator's name in line 7, leaving only one doubtful letter lost at the extreme left end of line 1.

PROVENANCE: From the Temple of Awwam, a sanctuary of the god Almaqah located to the south-east from the Old Town of Mahram Bilqis, excavated in the 1950s by Wendell Phillips. Sold at Sotheby's Antiquities sale, London 2 July 1996, lot 20 (part). Acquired by Sam Fogg, London, and subsequently in the collection of Roni Ferber, Herzliya, Israel.

REFERENCES: K. A. Kitchen, "Three Sabaean Dedications: A Well and Three Statues", in: C. S. Phillips, D. T. Potts & S. Searight (eds.), *Arabia and its Neighbours. Essays on Prehistorical and Historical Developments* (Abiel II, Turnhout, 1998), pp. 143–150.



“Help from Allah and speedy victory”

2. [Tarsh].

Polychrome Tarsh (printed amulet).

Eastern Iran or Afghanistan,
12th century CE.

€ 185,000



An extreme rarity of Islamic popular devotion: one of only two known Islamic “tarsh” amulets printed in colour. Both examples (the other is now in the David Collection, Copenhagen) have been attributed to Eastern Iran on the basis of the calligraphy and paper (see Fogg, 2003) and the single line of text in Persian. All other known tarshes are thought to have been produced in Fatimid Egypt; they do not show the same degree of refinement and imagination as do these two coloured specimens.

The amulet opens with the Qur’anic phrase, “Help from Allah and speedy victory” (Surah 61, as-Saf, verse 13), which was used widely as a protective talisman. It is printed here in a stylised black thuluth which shows signs of the influence of chancery scripts in the way the letter forms are almost joined across words. The general style is related to the cursive inscriptions found on Eastern Iranian metalwork and Ghurid inscriptions from Khurasan and North India.

This is followed by a phrase in praise of God set within a hexagonal lozenge. The phrase “al-mulk lillah” (“Sovereignty is Allah’s”) is framed by medallions containing the word “Allah”. One of these medallions is in the form of a teardrop.

The third field is an outline of the Basmala in green thulth script. Interestingly, the woodblock artist has incorporated the foliate ground that would have appeared on an inscription on wood or stone into the forms of the letters, resulting in a highly unusual floriated cursive script. The field ends with a green floral motif: both this and the foliate ground were typical of Ghaznavid and Ghurid stone carving from Khurasan and North India.

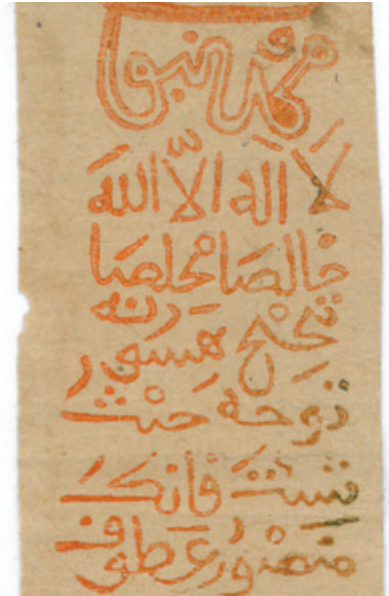
The fourth field consists of a prayer in orange script, opening with the name of Allah, “mahbub” (“Beloved”), and invoking Allah’s oneness and power and the status of Muhammad as His chosen one. Below, the fifth field in black script opens with the Basmala and continues with a statement of profession in God and in the sunna of the descendants of Adam and Eve. This continues with a single line in Persian, asking that no person should speak evil.

Woodblock printing, or xylography, originated in China during the Sui dynasty (6th to 9th century CE). The technology moved westwards into the Islamic world by the 10th century, and a small number of block-printed amulets with an Egyptian provenance survive. While block-printing was used at one point in 13th century Iran for printing money, few examples have survived to demonstrate the application of this technology. The first reliable textual source for the use of block printing is from Abu Dulaf al-Khazraji, a writer on the periphery of the Buyid court in early 10th century Iran. Block printing appears to have died out in the Islamic world around the 14th century. “Most extant prints are amulets, that is, long, thin strips of paper bearing quotations from the Qur’an, lists of the names of God, and other religious texts designed to ward off evil. They were rolled and enclosed in metal cylinders worn on chains around the neck” (Bulliet). An amulet scroll in the form of a manuscript rather than a tarsh, attributed to Eastern Iran, was sold at Christie’s, 13 April 2010, lot 12.

DESCRIPTION: 58 × 4 cm. Printed Arabic on paper, 5 fields of woodblock print in black, brown, green and red print. A few holes, otherwise in good condition.

PROVENANCE: Sam Fogg 15297.

REFERENCES: R. W. Bulliet, “Medieval Arabic Tarsh: A Forgotten Chapter in the History of Printing”, *Journal of the American Oriental Society* 107 (1987), pp. 427–438. Sam Fogg, *Islamic Calligraphy*, 2003, no. 22. Karl R. Schaeffer, *Enigmatic Charms – Medieval Arabic Block Printed Amulets*, Brill 2006.



Pre-Gutenberg Chinese printing and silk weaving: a consecutive set of five volumes of the Garland Sutra

3. [Garland Sutra].

*Tripitaka – Dafangguang Fo Huayan
Jing.*

Beijing, Yongle 17 [1419 CE] (Early Ming
Dynasty).

€ 165,000



An extremely early Chinese block-printed suite of the Garland Sutra, beautifully preserved in the original, museum-quality medieval brocade bindings: an outstanding and near-unique example of Buddhist culture and the Chinese art of silk weaving as well as printing in the earliest decades of the 15th century.

A major Buddhist scripture, the Garland Sutra represents an enormous mid-Mahayana religious text first translated into Chinese in its entirety in the early fifth century CE. This specimen is probably one of the oldest published sutras from the Beizang, or Northern Tripitaka scripture canon, a palace publication initiated by the Yongle Emperor, Chengzu of Ming, as early as 1407, five years after the removal of the Ming capital from Nanjing in the south to Beijing in the north. While the so-called Beizang, comprising altogether 6361 juan (books) stored in 636 cases, was not completed until 1440, during the Zhengtong period (1436–49), the present set still dates entirely from the Yongle period.

This sutra displays the typical features of the Beizang, including large, well-formed characters in the Zhao Mengfu style, a fine frontispiece illustration of Buddha “preaching the law”, and white cotton paper of the finest quality. The five volumes constitute a complete section, with a frontispiece and an illustration of Weituoian (the guardian deity) placed at the beginning and the end.

In an attempt to surpass the compilation of the Nanzang, or Southern Tripitaka, published in Nanjing in the early years of the Ming Dynasty, the best artisans and materials were employed in the production of the Beizang. The present set retains the glorious original covers and chitsu case covered in multi-coloured brocade in various designs. This type of brocade displays colourful woofs on plain background, and thus is called “weijin” (woof brocade). Such fine examples of weijin are extremely rare today: this set, with impeccable provenance, is the only pre-Gutenberg printed Sutra in the original silk bindings seen on a Western market for many decades.

DESCRIPTION: 5 volumes. Woodblock printed on white paper, mounted in continuous accordion folds, 348 × 125 mm. Printed in 5 columns per page, 15 characters per column (woodblock size: ca. 260 × 120

mm). Double-rule borders at top and bottom. With 2 illustrations. Bound in coloured and patterned silk brocade covers, sutra bindings (folded format). Stored in original fitted chitsu case covered in golden brocade, this within a custom black half morocco solander with gilt lettering to spine.

Brocade case slightly wormed and some worming to covers, otherwise in immaculate condition.

PROVENANCE: 1) Previously in the collection of Cihui Temple. 2) Purchased in China in the late 1940s by the scholar-sage Manly Palmer Hall (1901–90) for the library of the Philosophical Research Society, Los Angeles, dispersed ca. 1996. 3) In the collection of the American Internet pioneer Richard L. Adams (b. 1956) with his book-label on the inside of the chitsu as well as the solander, deaccessioned ca. 2012. 4) Sam Fogg MS 14493.

REFERENCES: For similar brocade covers (mostly later examples from the Wanli era), compare the recent scholarly catalogue: Zhen Xu & Feng Zhao, *A Study of the Collection of Sutra Covers at the Philadelphia Museum of Art* (Shanghai, 2019).



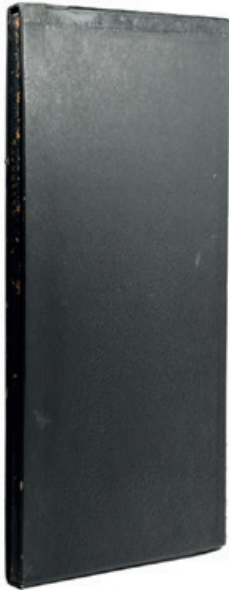
“Thou art to pass over Jordan this day”: a leaf from the 42-line Gutenberg-Bible – the first book ever printed from movable type

4. [Biblia latina – VT]. Johannes Gutenberg (ed.).

A leaf from the B-42 Gutenberg Bible.

[Mainz, Johannes Gutenberg, Johann Fust & Peter Schöffer, ca. 1452/1454].

€ 145,000



A leaf from the first book ever printed from movable type in the Western world. This part of the Fifth Book of Moses contains the Lord's assurance that Israel is to have the Promised Land and recalls the revelation of the Ten Commandments. It also includes the command to His chosen people to remake the Tablets of Stone and build the Ark of the Covenant: "Hear, O Israel: Thou art to pass over Jordan this day, to go in to possess nations greater and mightier than thyself ... Hew thee two tables of stone like unto the first, and come up unto me into the mount, and make thee an ark of wood. And I will write on the tables the words that were in the first tables which thou brakest ...".

The Gutenberg Bible was produced between the years 1450 and 1455 under the partnership of Johannes Gutenberg and his financial backer Johann Fust in approximately 180 copies – 150 on paper, 30 on vellum. Today, only 49 copies survive more or less substantially complete. Gutenberg's craftsmanship set standards "in quality of paper and blackness of ink, in design and professional skill, which the printers of later generations have found difficult to maintain; it is only in legibility of type that they have been able to improve on this, the first and in many ways the greatest of all printed books" (PMM). So rare is his Bible that the slightest fragment is treasured, and the owner of even a single leaf will find himself in august company: of the 82 known holdings, no fewer than 24 comprise just a single leaf or even fragments thereof; several other institutions hold two to four leaves.

This leaf originates from a defective copy formerly owned by Charles Theodore, Elector of Bavaria and the Palatinate. It was subsequently housed in the Bavarian Royal Library, from which it was purchased by the English diplomat Robert Curzon in 1832. In 1920 the volume was acquired by the American bookseller Gabriel Wells, then dispersed as single leaves or larger fragments, intended for universities and schools. Regarding the penwork decoration of this copy, Eric White notes: "The Noble Fragments are identifiable by their neatly executed alternating red and blue lombard headlines, smaller initials

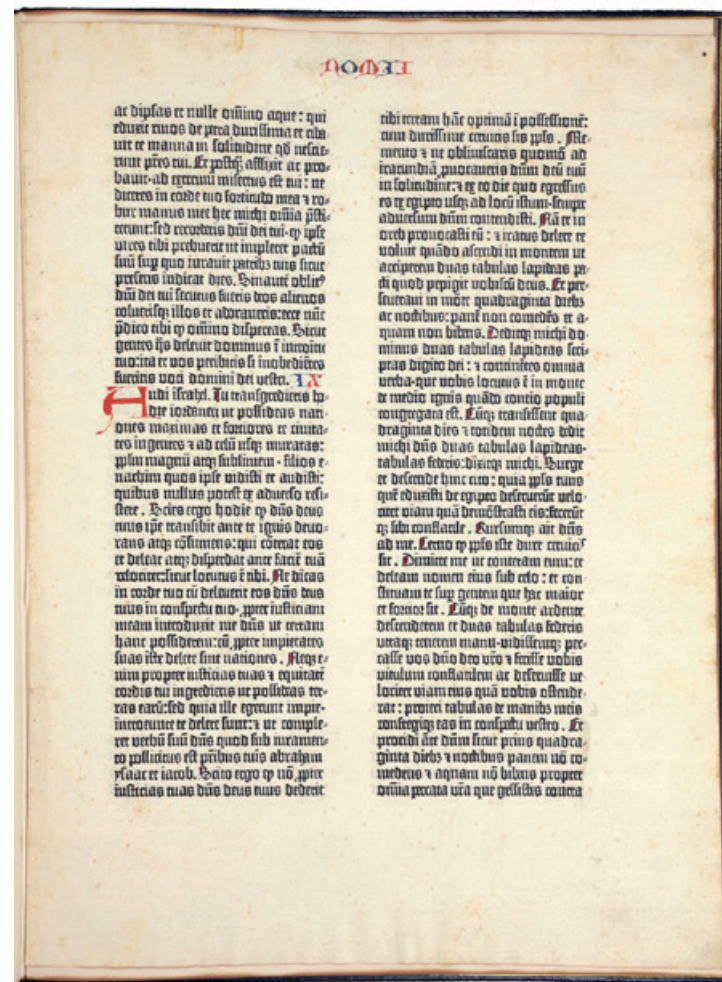
and chapter numerals. These were the work of a skilled artisan, probably working in Mainz, who also rubricated the Gutenberg Bible now at the Rylands Library in Manchester.”

DESCRIPTION: Folio (284 × 390 mm). Vol. 1, leaf 89 (j9): Deuteronomy, verses 8:15 to 10:15. Two columns, 42 lines, Textura. Two initials in red and blue (one a scarce drop initial); headlines and chapter numbers in alternating red and blue, capitals accented in red. Bound in full black morocco as one of Gabriel Wells’s Noble Fragments (New York: Gabriel Wells, 1921), stored in black cardboard slipcase.

In excellent condition, no worming, slightly corrugated margins, almost no browning or foxing, inner margin reinforced. Binding lightly rubbed at the spine.

PROVENANCE: 1) Carl Theodor von Pfalz-Sulzbach (1724–99), Prince-Elector of the Palatinate and of Bavaria, and his wife Marie Elisabeth Auguste von Pfalz-Sulzbach (1721–94). 2) Court Library of Mannheim. 3) The Royal Library at Munich (soon after 1799). 4) Sold as a duplicate in 1832 to Robert Curzon, 14th Baron Zouche (1810–73), for ca. 350 fl. 5) By descent to Mary Cecil Frankland, 17th Baroness Zouche (1875–1965). 6) Sold on behalf of the Baroness at Sotheby’s, London, 9 Nov. 1920, Lot 70. 7) Frank T. Sabin (d. 1915), London, bookseller, acting for Gabriel Wells. 8) Gabriel Wells (1861–1946), New York, bookseller, acquired in 1921. 9) German private collection. 10) U.S. trade.

REFERENCES: H 3031*. Goff B-526. GW 4201. Hubay 47. BMC I, 17. Eric Marshall White, *A History of the Gutenberg Bible* (2017), pp. 132–136. De Ricci 34. Meuthen 1982. PMM 1.



*Racehorse powders and other remedies:
an illuminated manuscript of Vegetius's manual on horse medicine*

5. **Publius Flavius Vegetius Renatus.**

*Digesta artis mulomedicinae. [With:]
Curis boum epithoma ex diversis
auctoribus.*

Naples, [ca. 1470–1490].

€ 150,000



Unrecorded illuminated manuscript, signed by the scribe and commissioned by the King of Naples for the Ferrillo Family of Naples, still preserved in its original, strictly contemporary binding from the Masone di Maio workshop.

The *Mulomedicina* is a concise summary of Roman veterinary science, addressing the care of horses, mules and donkeys – animals vital to the economy and military. Roman veterinarians were critical to maintaining these animals' health. Vegetius lists the breeds of horses that are best for each of the three prestigious activities for which they were used: war, racing, and individual transport. Hunnic horses make the best war mounts, Cappodocian horses excel in the circus, while the most graceful and comfortable riding horses come from Persia and the Arabian Peninsula. Most of Vegetius's recommendations and remedies apply to racehorses, the type in which he shows most interest.

The work long remained influential, with early translations proliferating in the 14th and 15th centuries. Latin manuscripts, however, are rarer; only 19 were identified by Vincenzo Ortoleva in 1996, compared to over 200 copies of Vegetius's *De rei militaris*. Notably, our manuscript shares similarities with a luxurious copy commissioned by King Ferdinand I of Aragon, also written by Ippolito da Luna (sold at Sotheby's in 1994; Schoenberg Database of Manuscripts SDBM_191032 and SDBM_MS_22189). According to Ortoleva, the colophon in Ferdinand's copy is in fact identical to the one in our manuscript (cf. Ortoleva 1996, p. 11): "Hos Vegetii libellos Hippolytus lunensis mendosissimo exemplari. Qua. Potuit. Diligentia transcripsit".

DESCRIPTION: Small folio (285 × 190 mm). Illuminated manuscript on paper, written by the scribe Ippolito da Luna. 113 leaves (of 114; fol. 58 missing). Ruled in light brown ink for 28 lines per page, written in dark brown ink, rubrics in red, each paragraph introduced by a red two-line Lombard. Original dark brown calf over wooden boards with blind tooling, roll-stamp decoration and ornamental gilt stamps from the workshop of Masone di Maio (Naples), three raised bands, gilt title on upper cover. Stored in custom cloth box with gilt morocco spine label.

Contemporary annotations in Latin, a few annotations by the very erudite scribe himself, some with textual conjectures and emendations. Illumination in very good condition, colours bright and

luminous, delicately executed. Paper brittle and delicate in the first half with occasional ink corrosion, at times severe. Some waterstaining to lower margins, otherwise very clean apart from occasional browning. Rubrics and chapter headlines have almost entirely faded in the first half of the book but are very clear in the second. Remains of clasps; edges and corners bumped and rubbed; slight defects to upper spine and lower cover.

PROVENANCE: 1. Commissioned by King Ferdinand of Aragon from his courtly scribe Hippolytus Lunensis and his workshop, for the Ferrillo family of Naples, probably for Matteo Ferrillo, Count of Muro Locano, knight and seigneur of the king. 2. Owned by Mingoval, squire of King Ferdinand of Aragon, at the beginning of the 16th century (his inscription on the front of the first blank leaf: "Lo echuyer maior se chiama mingoval"). 3. Late 16th-century annotations and manicolae in the margins throughout, likely by a practising veterinarian. 4. Els Llibres del Tirant, cat. 17 (2007), no. 2.

REFERENCES: E. Lommatzsch (ed.), P. Vegeti Renati artis mulomedicinae libri (Leipzig, 1903). A. Lupis & P. Saverio, Caccia e pratica veterinaria a Napoli e nelle corti italiane del Quattrocento (Bari, 1992). V. Ortoleva, La tradizione manoscritta della "Mulomedicina" di Publio Vegezio Renato (Acireale, 1996). V. Ortoleva, Postille alla "Tradizione manoscritta della 'Mulomedicina' di Publio Vegezio Renato", Sileno 24 (1998), pp. 181–205. For the binding cf. T. de Marinis, La legatura artistica in Italia nei secoli XV e XVI, Vol. I (Florence, 1960), tav. 37, no. 224.



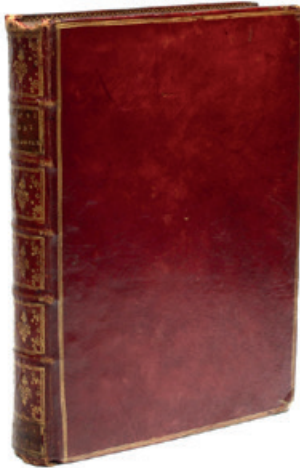
*The wisdom of Ibn Sina, Ibn Rushd, and Abu Ma'shar al-Balkhi,
received in an early incunable*

6. **Jacobus Magni (Jacques Legrand).**

Sophologium.

[Strasbourg, R-printer (Adolf Rusch),
1474].

€ 75,000



Early undated Latin edition (the first, by the same anonymous printer, was produced about 1470) of the *Sophologium* of the French Augustinian preacher Jacques Legrand (1360–1415). This is a collection of moral maxims and wise passages from poets, orators, philosophers, and theologians, well selected and arranged in three books, containing ten treatises. The collection reflects on human virtue and vice, excerpting passages on morality – as well as the natural sciences – from authors as wide-ranging as the Persian astrologer Abu Mashar (Albumasar) and the Arabic philosophers Ibn Sina (Avicenna) and Ibn Rushd (Averroes), but also Terence, St Paul, and Chaucer. Extremely popular, the *Sophologium* was reprinted and translated several times, including by William Caxton, who published an English translation (titled *The Book of Good Manner*) in 1487.

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

DESCRIPTION: Folio (210 × 282 mm). 217 (of 218) ff. (lacking the final blank). Roman type, 35 lines; capital spaces with tiny guide letters. Rubricated throughout, 3/5-line blue or red Lombardic initials. Bound in 18th century gilt crimson morocco, covers with triple gilt ruled border frame, elaborately gilt spine with morocco label. All edges gilt, gilt border sides, gilt inside dentelles. Marbled endpapers, bluish flyleaves.

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

REFERENCES: HC 10471*. GW M17665. Goff M-43. Polain 2459. BMC I:62. BSB-Ink M-23. ISTC im00040500.

& usq ad exp[re]ssione no[is]. Vñ q[uo]r linee capitales fa-
ciūt hec verba lesuius creitas cenci socher. Latine le-
sus xps filius dei saluator. Nec eni sūt verba h[uius] exp[re]-
ss[us]. Et ideo miror q[ui]e magister meus de sancto victore
di[ct] q[uo]d dicta gētiliū omniū capiunt ad aliū sensū q[uo]d ipi
itellext[er]t & nihil ad articulos fidei faciūt c[on]t[ra] oppositū
pt[er] in p[re]dicta allegatōe q[uo]d ipse aliq[ui]d mō retigit. Vñ Au-
g[ustinus] signant i li. de ci. dei vtiē testimoniis gētiliū. Vterius
p[re]dicta p[ro]positio p[er] q[uo]ntū ad materiā de xpi resurrectio-
nes & fut[ur]a vita. Naz aia ē d[ic]t[ur]da p[er]petua: q[uia] reflectit
sup se ip[s]os & seq[ui]t[ur] ē sp[irit]ualis & imortal[is]. Itē algazel li
iii. metha sue & ca. vi. animā rationale d[icit] imortalē
Itē Sixt[us] pitagoric[us] fatef[er] suis famul[is] fut[ur]a felicitate
adeē boīs. Itē macrobi[us] li. de somnio Scipi. ait ē ca
exordiu beatos et[er]na gl[ori]a frui. Et vāro & Por. q[ui]dā re-
surrexiss[et] refert. Vñ Plini[us] vii. nat[ur]aliū exanimē sei[us]
ffert ad vitiā idisse: & p[er] v. ānis in omniū spectacu-
lo mortuū ffert toride ānis post mortē vixisse. Itē Tu-
dere. p. vi. fingit q[uo]d post mortē Scipi. vidit eū cū suis
fideel[is] s[er]u[is] virtuos[is]. Q[uo]d somniū exponēs Macrobi[us]
velud beatitudinē. Idē sentiūt ptholome[us] i p[ri]mo alma-
gesti i p[ar]t[ic]ulo. & albumasar i vi. articulo introductorii
d[ic]ta xxvi. Et auctēna ix. metha. & Oni. flumina iserna
lia sepe commemorat cui[us] v[er]ba lic[et] sint trāsumptā tñ n[on]
mēdosa. Itē de obustioe corp[or]is absq[ue] obustioe satis sūt
exēpla nat[ur]alia vt post Aug. xxi. de. ci. dei c. iiii. d[icit] mō-
r[is] s[er]u[is] q[uo]d ab exordio catiōis oburunt & n[on] minuant
l[et] de lapide iocustos fit p[er] p[er] incōbustibil[is] vt ffert Al-
ber. mag. i. d[icit] m[un]do. Ex q[uo]d o[mn]i[us] d[icit] q[uo]d articuli fidei
sūt deducibiles i lūie nat[ur]ali. & hoc cū demonstratiō. h[uius]
tñ notitū aliq[ui]d d[icit] h[uius]mōdi auctoritates n[on] facit ad ne-
ticiō[is] p[ro]positū v[er]o eas fuisse reuelatas n[on] omi[us] tñ est
mō q[uo]d lic[et] p[re]f[er] p[er] h[ab]uer[et] reuelatōes tñ i lūie nat[ur]ali
multa de articulis excogitare potuer[et]. Potest etiā di-
ci q[uo]d p[er] q[uo]d ad aliq[ui]d vider[et] libros p[ro]phetarum.

Ca. ii. de cultu & veneratione dei.
Vtq[ue] laudabilia possidemus a deo accepti-
mus. Si ergo serui dominis obsequant[ur] si bos
possessorē cognoscat: p[er] amplius fidelis deum
colere debet: dicit[ur] Cathone. Si deus est animus. Et
mercurius Termegistus ad asclepium. Solum inquit
homo duplex animal ē: quia scilicet animal inter alia
& eternū inter eterna. Solus eni homo ex duplici con-
stat naturali sc[ilicet] morta & eterna. Et subdit mercurius
Illa inquit pars simplex sc[ilicet] anima: diuine similitudinis
formā habet. ergo humilitas semp[er] memō sit nate & ori-
ginis in deitatis imitatioe perseueret. Nos ergo agen-
tes gratias adoremus deū. Nec inquit sunt summe in-
tentiones dei cum gratie agunt a mortaliū hominū
adorationibus & laudibus. Talia verba clare innunt
hominem: debere deum colere tanto celebrius: quāto
plura beneficia a deo suscepit: & q[uo]nto sublimior fact[us]
est ceteris rebus p[er] imaginē quam accepit. Vnde Six-
tus pitagoricus in suis sententiis: deus inq[ui]t libertatē
arbitrii hominibus p[er]misit. vt pure & sine peccato vi-
uentes similes fuerent deo. Nam templū dei est mens
pura & altare optimum est ei cor mundum vir castus
& sine peccato potestatem accepit a deo esse filius dei
scilicet per adoptionem. Ecce vides o homo quia tem-
plum dei es. Si igitur in templo cultus dei debet: num
quid deum tua mens recolere debet. Nam in prouer.
sapientum dicit[ur]. Non aspicias quā plures sed q[uo]d puras
quis deo manus offerat: quia nō alter nisi optimus ani-
mus pulcherrimus cultus dei ē. Nil ergo refert: si mi-
nora grandia offers deo: sed tua deuotio tue oblato-
ni valorem imponit. Plus eni paupercula vidua eram ex-
hibendo placuit deo q[uo]d cresus talentorum ex munere.
Ila siquidem magis placuit: non q[uo]d magis obtulit: sed
maior conatu deuotione p[er] affectiori eram vel obulum
duos obulos exhibēdo placuit non q[uo]d magis obtulit sed

*The first illustrated edition in any language,
in the tradition of Arabian Nights*

7. [Gouda].

Historia septem sapientiu[m] Rom[ae].

[Gouda, Gheraert Leeu, before 3 June 1480].

€ 250,000



The first illustrated edition in any language of one of the oldest and most popular texts of early European literature. It is also the first illustrated book printed by Gheraert Leeu, just before his better-known *Dialogus creaturarum*. No copy of any edition before 1483 in any language is recorded in a Dutch library. Known in English as *The Seven Sages of Rome*, it is a series of educational short stories within a “frame story”, in the tradition of the Indian *Panchatantra*, the *Arabian Nights*, etc., and some of the stories are variations on stories told there. These stories were first published in Latin at Cologne in 1472. Leeu probably published the first edition in the Low Countries, in Dutch with only a single woodcut, dated 25 July 1479. That edition is known only from two incomplete copies. His present Latin edition must date between that and 3 June 1480, so it is not clear whether it preceded the unillustrated Deventer edition of 1479 or later.

DESCRIPTION: 4to (140 × 205 mm). With 4 full-page woodcuts plus 14 repeats. The first initial is supplied in manuscript, in a rich ornamental uncial style in red and blue with brown penwork. All other initials are supplied by hand in simple red uncials. Text rubricated throughout. Most of the plates are lightly highlighted in yellow and red, by a contemporary hand. Contemporary limp sheepskin parchment without a spine, so that the sewing is completely visible. Kept in a modern brown half morocco clam-shell box.

Preserved in original limp parchment, only very slightly trimmed, giving wide margins (15, 40 and 50 mm). Four small and mostly marginal worm holes running through the first leaves and the usual traces of age and handling. The parchment is stained and slightly wrinkled. Nearly untrimmed and in good condition.

PROVENANCE: Eight early owners’ inscriptions, one dated 1579 and others clearly older.

REFERENCES: H 3000. Goff S-448. GW 12850. Campbell 947. Goudriaan, Een Drukker zoekt publiek. Gheraert Leeu te Gouda, 1477–1484, list of publications no. 46. ILC 1952. ISTC iso0448000 (7 copies). Klebs, Incunabula 906.4. Kok, Woodcuts in Incunabula printed in the Low Countries 69. 1–4. Polain 1970. Van Thienen & Goldfinch 1952 (same 7 copies). Vijfhonderste Verjaring Boekdrukkunst Nederlanden 127 (with. ill.). Not in Incunabula in Dutch Libraries; Gheraert Leeuw exhibition at Gouda, 1992. Cf. LMA VII, 1836–1839.



*Libro 11. de Joanne de Boudon
Gymnasium Alcamell.*

Facile historia septem sapientia Rome
Peticio uxoris ponticiani imperatoris moribunda
in lecto iacentis

Ponticianus regnavit in urbe roma
prudens valde qui accepit uxorem fili-
am regis pulchram ac omnibus gra-
tiosam quam multum dilexit quam ab eo co-
cepit et pulcherrimum filium genuit cui no-
men dioclecianus imposuit Crevit puer et ab
omnibus dilectus est Cum vero septem esset an-
norum regina mater usque ad mortem infirma
batur videntibus quod evadere non posset nuntium
imperatoris destinavit ut cito eam visitaret qui
festinanter ad eam venit que ait Domine mi de
hac infirmitate evadere non potero. Unde
parvam petitionem a vobis humiliter inque ante
se moriar. qui ait Pete quid vis quod tibi nulla
negabo. at illa Post decessum meum aliam pro-
rem accipietis ut expedit. Modo pero ut illa
super filium meum potestatem non habeat.
sed nutriat longe ab illa ut possit sapientiam
et doctrinam acquirere sibi Imperator ait Do-
mina mea discam vestram petitionem per omnia
adimplebo hijs dictis vertit se ad parietem et
expiravit Imperator vero multis diebus plau-
dit mortem eius et post eius sepulturam multo
tempore tristitiam suam ostendit nec voluit

Unique, early Renaissance alchemical manual drawing on Rhazes & Arabic tradition, a source for western botany

8. [Alchemical manuscript].

*An alchemist's handbook, in German.
Illustrated manuscript on paper.*

[Germany, ca. 1480/90].

€ 350,000



A Renaissance alchemist's handbook, quoting Al-Razi by name and deeply rooted in the Islamic tradition of alchemical art. An intriguing manuscript which bears witness to early practical chemistry in 15th century Germany and to the immense influence of Arabic alchemy, illustrated with talented watercolour diagrams of the associated apparatus.

Indeed, the word 'alchemy' itself is derived from the Arabic word 'al-kimia', and it was Al-Razi who claimed that "the study of philosophy could not be considered complete, and a learned man could not be called a philosopher, until he has succeeded in producing the alchemical transmutation". Alchemy and chemistry often overlapped in the early Islamic world, but "for many years Western scholars ignored Al-Razi's praise for alchemy, seeing alchemy instead as a pseudoscience, false in its purposes and fundamentally wrong in its methods, closer to magic and superstition than to the 'enlightened' sciences. Only in recent years have pioneering studies conducted by historians of science, philologists, and historians of the book demonstrated the importance of alchemical practices and discoveries in creating the foundations of modern chemistry" (Ferrario).

The quest to transmute base metals into gold and to obtain the Philosophers' Stone was a practical as well as theoretical pursuit, as attested by the existence of this manuscript. The main body of the text opens on fol. 5 with an introduction to the art of alchemy, whose practice requires reference to the ancient authorities. Recipes for the various pigments, solutions, acids and alkalis are listed in groups, before descriptions are given of the planets relevant to the alchemist's art, starting with Saturn, and their effect on the elements, again with reference to the ancient authorities including Al-Razi, Origen, Aristotle, Albertus Magnus, and Hermes Trismegistus. There follow notes on the ease of obtaining various elements, before lists of alchemical compounds – including 'sal petri' and 'aqua lunaris' – are grouped according to their nature. Practical instructions, organised by chapter, begin on fol. 17v with the manufacture of vermillion and 'spangrün'; the first of the illustrations depicts two vessels for the burning of cinnabar.

Further recipes involve the burning of various substances – illustrated with drawings of furnaces, cucurbits and other vessels, and distillation apparatus – before moving on to the manufacture of acids, bases and oils, mentioning the use of quicksilver, then, finally, turning to the manufacture of gold. The end of the text on fol. 69 is marked with the words ‘Alchimia & Scientia’ in red ink with calligraphic flourishes, above a floral device.

The first pigment recipe books in German would not be published until the 1530s (cf. Schießl, *Die deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei*, 1989). While the manual at hand never appeared in print, a much later manuscript of the same text, apparently copied by no less an authority than the botanist Hieronymus Bock (1498–1554), survives in Heidelberg’s University Library under the title of *Ordenlicher proces der waren alten heimlichen kunst der alchymey in drey bucher gestellt* (“Alchemistisches Kunstbuch”, Cod. Pal. germ. 294, dated to the middle or third quarter of the 16th century). Unlike the vividly coloured and deftly shaded illustrations in the present volume from the 15th century, the unsophisticated pen drawings in the later Palatina manuscript were clearly executed by the scribe himself rather than by a trained artist. Also, our manual contains additional illustrations at the end, showing some of the most necessary equipment on a double-page spread, as well as five additional pages of recipes for “lutum sapientiae”, “postulatz golt” etc., some parts written in a secret cipher, all of which are lacking from Bock’s copy.

A unique survival: the Schoenberg Database of Manuscripts lists no more than eight 15th-century German alchemy tracts in institutional possession worldwide.

DESCRIPTION: Small 4to (140 × 195 mm). 91 leaves, 149 written pages in two hands, the main body of the text complete, up to 29 lines per page, ruled space 85 × 155 mm. Incipit: “In nomine domini amen. Noch dem also gesprochen ist daß alle kunst kunftigk ist von got und ist by im on ende...”. Rubrics touched in red, calligraphic initials in red and some with flourishing, 25 watercolour illustrations of scientific





apparatus, 10 mathematical and architectural diagrams in pen. 15th century German calf over wooden boards, tooled in blind with vertical rows of hunting scenes within a triple-filet frame, remains of two fore-edge clasps. Stored in custom-made half morocco clamshell case.

The binding is sound and intact, but shows significant losses to the upper cover; spine entirely lost. Two leaves loose at the end of the manuscript, outer margins waterstained and tattered, surface soiling most notable to f. 1. Occasionally loose and split at gatherings; presence of bookworm damage on some pages; very occasional wax stains.

Collation: written by another scribe and bound before the alchemist's handbook (ff. 5–69) are astrological calculations, including those charting the trajectories of the Sun and the Moon (ff. 1–4, obviously incomplete). At the end, 9 leaves with geometrical calculations, illustrated with pen diagrams (ff. 70v–78, apparently incomplete, 2 leaves loose). The last 12 leaves are blanks (ff. 79–91).

PROVENANCE: 1) The script, watermark and binding indicate that the manuscript was made in Germany in the final two decades of the 15th century. The watermark visible on certain pages – a heart beneath a crown, above '1b' – is closest to a motif widely used in Germany around 1480–1500 (cf. Piccard 32464–32481), and the binding is contemporary. The pastedowns, taken from a Litany of Saints, are also roughly contemporary. 2) This compendium of cryptic knowledge appears to have lain undisturbed for many years after its compilation: the contemporary stamped leather binding is preserved and no booklabels or ownership inscriptions mark the manuscript changing hands. 3) Zisska & Schauer, 4 May 2010, lot 6. 4) Braunschweig Collection, Paris.

REFERENCES: Schoenberg Database SDBM_177979. G. Ferrario, Al-Kimiya: Notes on Arabic Alchemy. In: Chemical Heritage, 25 (2007), 32ff.

dreyen du magst ein finger gestossen und
 über der elen hoth so mach ein ysen
 gegetter und das ley off eynder als
 enge das du drey finger daz durch
 moegst demeyen und ob dem getter mach
 daz kleyn lochlin das daz furer daz
 moeg lufft yehabn und mitten in dem
 offen mach ob dem getter mach ein
 grof loch daz du magst die tolen
 thun und das loch soll syn so weitte
 das du dreyen moegst ein hant yethun
 und mitten in dem offen mach ein dreyfuch
 der stark sy daz off soll du setzen daz
 ein sublimieren wilt

Capitulum de sublimatione

Le offen sublimatione soll als
 ygestalt syn mach ein murex
 eyner elen hoth von der erden und
 mitten off der erden mach drey loch
 darinnen der lufft moeg gen über der
 elen hoth mach ein getter gleich als du
 yethan hast an dem offen sublimatione
 und über das getter mach ein loch daz
 du die hant nist und mach ob dreyen
 eyner hafen der eyner spannen hoth

schweb ob dem getter und
 umb den hafen soll du
 machn in dem offen daz
 der lufft yest und der
 offen soll syn ob dem
 getter weiter ein
 obid das der lufft in
 dem offen schweb
 und zweyer obid daz
 finger weite mit an
 anze und der hafen
 soll voll yeredner esten syn der sandes
 daz syn das glas daz in der welt ein
 lumen ob distillation



Capitulum de sublimatione

Le offen daz man distilliert
 ist in all fund als der off
 sublimatione dem daz
 sollen gen daz kleyn
 lochlin und der ha
 fen soll auch voll
 syn yeredner esten
 oder sandes als der
 off sublimatione
 Man mocht in selb
 distillieren



Jean-Baptiste Colbert's Breydenbach: the first printed travel report of the Middle East, including the first Arabic alphabet in print

9. Bernhard von Breydenbach.

Peregrinatio in terram sanctam.

Mainz, Erhard Reuwich (with types of Peter Schöffer), 11 February 1486.

€ 220,000



Editio princeps of the first modern account of a journey from Venice to the Holy Land: Jean-Baptiste Colbert's copy, preserved in its elegant, 17th century marbled vellum binding, and later in the library of the Earls of Macclesfield.

This is the first issue (with the misprints “matire” and “pera”) of “the first illustrated book of travel ever printed [...] [T]he folding panoramic views [...] are the first authentic representations of the famous places depicted, i. e., the ports usually visited by every pilgrim of the period [...] The] artist was Erhard Reuwich [...], who] graphically record[ed] the impressions of the voyage” (Davies). The splendid panoramic folding views, hailed by William Morris as “the best executed illustrations in any medieval book”, show Venice (more than 160 centimetres long), Porec and Corfu (both ca. 40 cm), Methoni, Crete and Rhodes (all ca. 80 cm) as well as Jerusalem (ca. 125 cm).

This work is considered the first authentic Western source for the Middle East, as the illustrations were prepared on the spot, from personal observation of the lands and people described. Breydenbach travelled to the Holy Land in 1483/84 with a large party including the artist Reuwich. Following the traditional route, they travelled from Venice to Corfu, Modon, Crete, Rhodes and Jaffa before arriving in Jerusalem, and then through the Sinai desert to Mt. Sinai, Cairo, and Alexandria on the return journey. The book quickly became extremely popular and was translated into French, Dutch and Spanish before 1500. It includes illustrations of Middle Eastern and Bedouin costume, a glossary of common Arabic words, and pictures of animals encountered on the journey (including a crocodile, a camel, and even a unicorn), as well as an Arabic alphabet – the latter of especial importance for being the first of its kind ever to see print: “The first representation of Arabic letters in a printed book was done in Germany; this was the woodcut of the Arabic alphabet in Bernhard von Breydenbach's ‘Peregrinatio’” (Toomer).

The views in this copy are well preserved throughout and present as complete, although two have rather substantial facsimile portions: in the view of Venice, seven of altogether nine page-width panels have been supplied on old paper, while in that of Jerusalem and the Holy Land (frequently lacking altogether), five (of seven) panels have

been supplied. The view of Rhodes has a small paper repair in the middle, with minor loss to the caption “Rodis”.

The present first edition is extremely rare in the trade, usually appearing only in severely mutilated copies or even in fragments comprising no more than a few leaves; copies preserved in early bindings with fine provenance are highly sought after. Only two are listed in auction records since 1900: the Doheny copy, with two leaves supplied from another copy (Christie’s NY, 22 Oct. 1987, lot 12: for \$110,000, to H. P. Kraus), and the Perrins-Wardington copy, complete, sold at Sotheby’s in 2005 for £265,600 (today, approximately 500,000 Euros). The Consul Smith copy sold at Christie’s in 2018 lacked one quire consisting of the Jerusalem view and two woodcut scenes, as well as about half of the Venice and Rhodes views.

A prestigious copy from the library of Jean-Baptiste Colbert, the great French statesman who served as First Minister of State from 1661 until his death in 1683 under the rule of King Louis XIV. Colbert was a passionate bibliophile, who formed, with the scholar Carcavi, a collection famous throughout Europe.

DESCRIPTION: Small folio (215 × 290 mm). 147 (instead of 148) unnumbered ff. (lacking the final blank, as common). Rubricated throughout and with numerous red and blue Lombardic initials. With full-page title woodcut, 8 woodcuts and 6 woodcut alphabets in the text, 2 woodcut initials (1 armorial), small woodcut printer’s device, and 7 folding woodcut views (some with text or woodcut illustrations on verso), two of which are in partial facsimile. 17th century full mottled vellum with gilt-stamped spine label. All edges sprinkled.

A few remarginings and the occasional light stain. Trimmed a little closely during the 17th century rebinding for Colbert, the knife having barely touched a few 15th century marginalia as well as the upper edge of the woodcuts showing the Church of the Holy Sepulchre and the Abyssinians of Jerusalem. Inconspicuous facsimile repairs to the view of Venice (7 out of 9 panels) and Jerusalem (5 out of 7 panels), all printed onto old paper from a digital source and expertly segued into the original portions. Rebacked paper flaw to view of Rhodes with slight loss.





PROVENANCE: 1) Jean-Baptiste Colbert (1619–83) with the annotation “Bibliotheca Colbertina” on the first text leaf. 2) His elder son, the Marquis de Seignelay (1651–90). 3) Jacques-Nicolas Colbert (1707). 4) Charles-Eléonor Colbert, Comte de Seignelay (1747). 5) Library of the Earls of Macclesfield, Sotheby’s, Part IX, 15 March 2007, lot 3104.

REFERENCES: HC 3956. Copinger, Supplement I, p. 126. Goff B-1189. GW 5075. Proctor 156. Pellechet 2979. BMC I, 43. BSB-Ink B-909. Klebs 220.1. Schreiber 3628. Bodleian B-552. Hubay 468. Schäfer 84. Oates 52. Davies, Breydenbach, Nr. I. Fairfax Murray 92. Campbell (Maps) 65. Hillard 486. Aquilon 181. Arnoult 366. Parguez 275. Péligré 226. Torché 228. Zehnacker 577. ISTC ib01189000. Muther, Deutsche Bücherillustration, p. 89, no. 639. E. Ross, Picturing Experience in the Early Printed Book: Breydenbach’s “Peregrinatio” from Venice to Jerusalem (University Park, PA, 2014). Dibdin, Bibl. Spencer III, pp. 216–228. H. W. Davies, Bernhard von Breydenbach and his journey to the Holy Land, 1483f.



The work that revolutionised ocean navigation

10. [Abraham Ben Samuel Zacuto].

*Ephemerides sive Almanach
perpetuu[m].*

(Venice, Petrus Liechtenstein for
Johannes Lucilius Santritter, October
1498).

€ 165,000



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

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

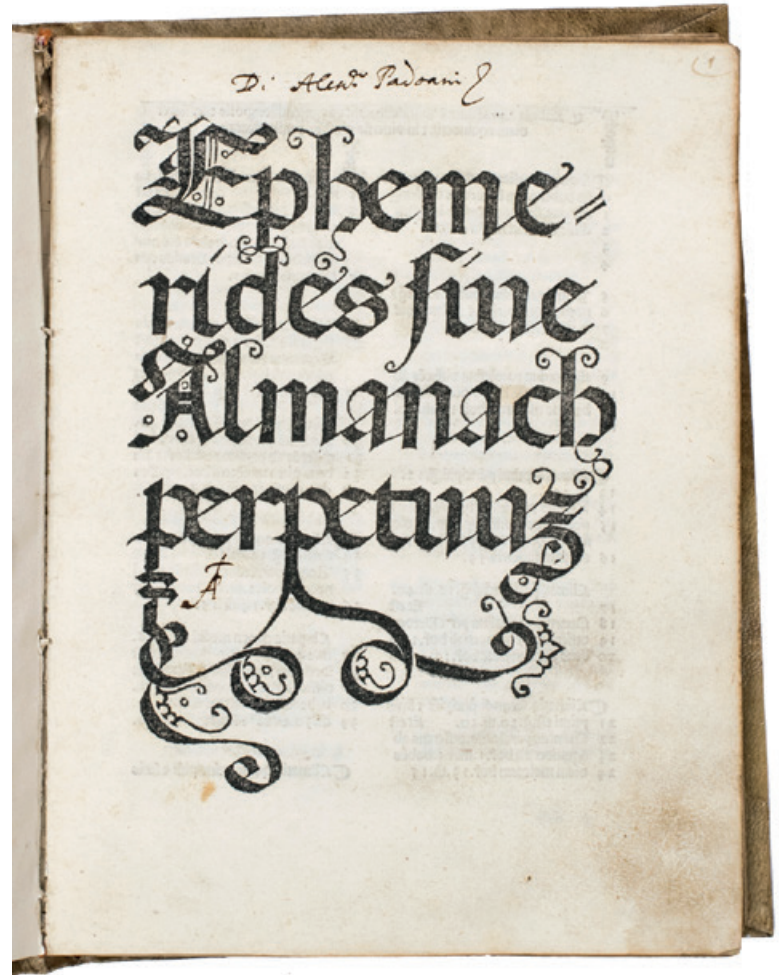
Abraham Zacuto (1452 – ca. 1515) was one the most important geographers and cosmographers in the age of Columbus. His astrolabe, astronomical tables and charts played a fundamental role in Portuguese and Spanish navigation to America and India, as they were used by Vasco da Gama and Columbus. The navigators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

DESCRIPTION: 4to. With a woodcut title page and numerous tables. 20th-century limp vellum, sewn on 2 thin vellum straps laced through the joints, with the manuscript name of the (wrong) author and year of publication on the spine.

Vellum somewhat creased and browned, with a dent on the back. Lower corner of the first few leaves shows some thumbing, with brown (ink) stains on some leaves, a water stain in the lower outer corner of leaves 81 and 82, not affecting the text. Otherwise in good condition.

PROVENANCE: A later ownership annotation on the title-page and contemporary annotations in the margins throughout.

REFERENCES: HC 13798. Goff R-110. GW M37517. Bibl. Hisp. No. 1060. Brunet V, 1518. Darmstadt LB: 33/7667. ISTC iro0110000. Panzer VIII, 356. USTC 991591. Cf. J. Chabás & B. R. Goldstein, "Astronomy in the Iberian Peninsula: Abraham Zacut and the transition from manuscript to print", Transactions of the American Philosophical Society, New Series 90.2 (2000). Geoffrey C. Gunn, Overcoming Ptolemy: The Revelation of an Asian World Region (Lanham, 2018). Jews and the Americas: 165 Years of Collecting at the JCB Fall 2010 – Winter 2011 <https://jcblibrary.org/exhibitions/jews-and-americas-165-years-collecting-jcb>.



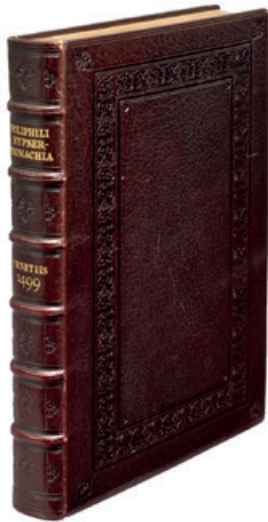
*A landmark of Renaissance illustration,
“the first illustrated architectural book to be published”*

11. [Francesco Colonna].

*Hypnerotomachia Poliphili, ubi
humana omnia non nisisomnium esse
docet atque obiter plurima scitu sane
quam digna commemorat.*

Venice, Aldo Manuzio for Leonardo
Crassi, December 1499.

€ 350,000



First edition of this typographic masterpiece, the apogee of Venetian xylography in the quattrocento. The most celebrated illustrated printed book of the Italian Renaissance (and the only illustrated book published by Aldus), the *Hypnerotomachia* is generally considered the magnum opus of Aldine craft and a veritable design encyclopedia. William M. Ivins called it “possibly the best known of all illustrated incunabula” and “one of the greatest monuments of the printer’s art, typographer and woodcutter having rarely collaborated to such good effect” (Metropolitan Museum of Art Bulletin 18.11 [1923], pp. 249ff.).

Issued without the author’s name, the book is an allegorical romance novel which includes architectonic theories and descriptions of art, indeed “an architectural treatise woven into a love story” (Lefaivre). In a dream, Poliphilo becomes lost in the forest. Pursuing his mistress Polia through mystical landscapes, he starts to follow the five senses, symbolized by nymphs, all within antique palaces, ruins, pyramids, and obelisks, rich in architectural descriptions, before finding her and gaining enlightenment at the temple of Venus. The text has had various interpretations over the centuries, and has served as a sort of humanist compendium.

The attribution of the woodcuts, specifically made for this work, has long been debated. “Although neither the inventor nor the cutter is known, the engravings have been associated with the names of the greatest contemporary artists: fra Giocondo, Carpaccio, Bellini, Mantegna and even the young Raphael [...] It has led to the widespread consensus that is the best of all the illustrated early masterpieces of printing or incunabula” (Lefaivre). The cuts are today given as the work of the Paduan miniaturist Bordon, supported by the initial “b” that appears in two illustrations, and because of the similarity of style to miniatures firmly attributed to the artist. “The mass of details the book supplies concerning the size, proportions, materials, colors, plan, elevation and facade of buildings is often even richer than in Alberti’s *De Re Aedificatoria* (1485). Schlosser, in his great synthetic work on the artistic literature of the Renaissance published in 1924, is probably

the first to place it firmly within the canon of architectural treatises, ranking it alongside the works of Alberti, Filarete, Fra Giocondo, Cesariano. Other scholars have gone so far as to attribute the work to Alberti in collaboration with several other humanists" (ibid.).

The work has historically been attributed to Francesco Colonna (ca. 1433–1527), a Dominican from the convent of San Zanipolo, professor of grammar and theology in Treviso and Padua; his name is revealed by the famous acrostic of the woodcut initials.

DESCRIPTION: Folio (202 × 313 mm). 234 ff. (collation: *4, a–y8, z10, A–E8, F4). With 171 woodcut illustrations and initials. Roman type, 39 lines plus headline. Crushed dark brown morocco by Riviere & Son, blind-tooled in period style, spine with gilt lettering. All edges gilt.

Washed, resulting in some light browning, with traces of some washed annotations. Title-page slightly soiled, repaired tear to e8, z10 slightly stained, errata leaf supplied from another copy though almost imperceptible, centre of woodcut on m6 erased and reinstated in pen facsimile, centre of woodcut on x8v erased. Manuscript note in Italian at foot of c1v.

Issue with text amended by stamping to "sanequam" in line 5 of title on a1 recto. All variant settings noted by Neil Harris are here in the original setting, as is sheet s3.6, as noted by John Lancaster in 2015 (as BSB-Ink C-471: s3r li. 17 ends "apro-" || s3v li. 1 ends "Her-").

PROVENANCE: 1) From the library of Alexandre Paul Rosenberg (1921–87), with his bookplate, designed by Picasso, a friend of his art dealer father. 2) H. P. Kraus, cat. 154 (New York, 1979), item 28. 3) Laurence Witten, cat. 11 (Southport, 1980), item 98. 4) Thomas Kimball Brooker, oil industry executive (b. 1939), his sale, Sotheby's, 2023.

REFERENCES: HC 5501*. Goff C-767. GW 7223. Essling 1198. Sander 2056. BMC V 561. Bod-inc C-391. BSB-Ink C-471. Sheppard 4667f. Proctor 5574. UCLA 35. ISTC ic00767000. Aldo Manuzio tipografo 36. Renouard 21/5. For reset sheets and variant copies, see Harris, "Nine Reset Sheets in the Aldine Hypnerotomachia Poliphili (1499)", Gutenberg Jahrbuch (2006) pp. 245–275. Cf. L. Lefavre, "The Metaphor of the Building as a Body in the 'Hypnerotomachia Poliphili'", Arte Lombarda 105/107 (1993), pp. 87–90.



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

12. (Diego Pachego) / [Manuel I, King of Portugal].

*Emanuelis Lusitan. Algarbior. Africae
Aethiopiae Arabiae Persiae Indiae reg.
invictiss obedientia.*

[Rome, Marcello Silber, 1514].

€ 75,000



First and only edition of an important oration proudly announcing the Portuguese expansions in Africa, Arabia and India, with special mention of the conquest of Azamor (present day Azemmour, Morocco) in August 1513. The oration was delivered to Pope Leo X (1475–1521) on 20 March 1514 to draw his attention to the latest Portuguese victories.

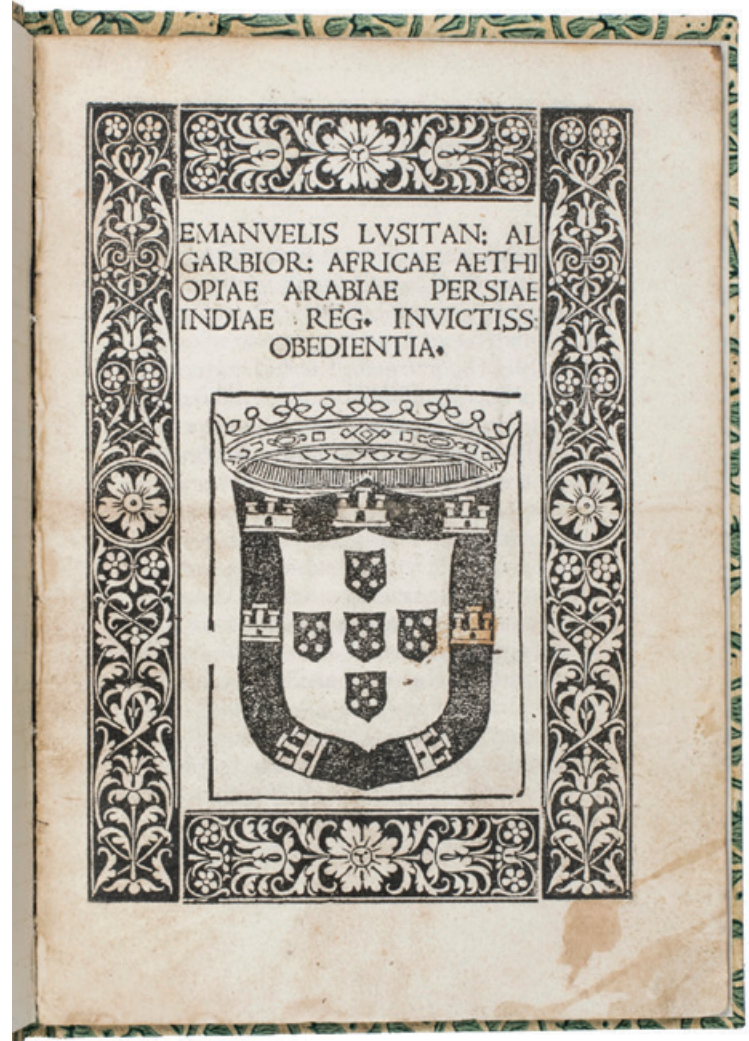
No expenses were spared for this delivery, as the oration was accompanied by lavish gifts brought from Asia, including “Indian slaves, Persian horses, two leopards, a young panther, colourful parrots and a trained elephant [...], which caused a sensation as it bowed three times before the pope and squirted water from its trunk over the admiring multitude” (Lach).

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

DESCRIPTION: Small 4to (ca. 140 × 195 mm). (2), (14) pp. With the woodcut coat of arms of King Manuel I on the title-page, surrounded by a woodcut floral border. 19th century decorative paper with a pattern of green flowers.

Slightly browned, with brownstains to title-page, pp. 5–8, and pp. 13–14; a small hole in p. 5, affecting one letter, a small waterstain in the lower margin throughout, otherwise in good condition.

REFERENCES: EDIT16, CNCE 56280. Isaac 12238 ("1513"). Adams P 2 ("1513?"). BM-STC Italian 483 ("1513"). Tinto, *Annali tipografici di Silber*, p. 100, n. 171. USTC 845977 (11 copies). OPAC SBN CFIE030609 (11 copies, one incomplete). OCLC 727385121, 1088206352 (13 copies). Palha 2880. Leite de Faria (Damião de Góis) 262. *Orações de obediência* (Lisbon, Inapa, 1988), 6. Cf. Lach, *Asia in the Making of Europe*, I.1, pp. 167f., II.2, p. 8.



One of the most famous medical texts ever written

13. Ibn Sina (Avicenna) / Gerard of Cremona (transl.).

Liber canonis totius medicine.

(Lyon, Jacques Myt), 1522.

€ 45,000



One the most important medical works of the Middle Ages, in a contemporary binding. This edition includes the complete *Qanun*, the most authoritative medical text of the Islamic world, written in Arabic by Ibn Sina (ca. 980–1037), and includes the Latin translation of Gherardo da Cremona (ca. 1114–1187), which formed the basis of medical training in the Western world from the early 13th to the mid-17th century. The present Lyon edition appears to be very scarce: only four other copies are listed in sales records of the past century.

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

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

DESCRIPTION: 4to. (8), 453 ff. Title-page printed in red within an elaborate woodcut architectural frame; 115 metal-cut decorated initials. Contemporary blind-tooled brown calf with 6 strips of alternating horizontal rolls; remnants of closing ties.

Professionally restored, with the contemporary upper and lower covers laid down; contemporary leather has cracked in places. Occasional foxing and soiling to margins, 16th-century annotations in the

margins of some leaves, upper margin trimmed somewhat short, affecting a few annotations. Brown spots on the first and a few final leaves, a waterstain in the lower inner margin of the last few leaves, wormholes in the upper margin of the last leaf. Lacks the free endpapers and the final blank leaf. Otherwise in good condition.

PROVENANCE: 17th-century ownership annotation of the Jesuits' College in Fribourg in the upper margin of the title-page ("Collegii S.J. Friburg Buisy 1664"), surrounding a crossed-out annotation ("Ex ..."); identical ownership stamps on the verso of title-page and the verso of the final leaf (monogram "VF" within a laurel wreath, and an unidentified university library stamp).

REFERENCES: Durling 380. USTC 145535. Cf. PMM 11. Garrison/Morton 43. Lilly Library, Notable Medical Books, p. 53. Not in Baudrier.



Rare 16th-century German edition of the ancient Sanskrit Bidpai fables

14. [Panchatantra/Bidpai – Johannes de Capua & Anton von Pforr (transl.)].

*Der alten Weisenn exempel sprüch,
mit vil schönen Beyspilen und Figuren
erleuchtet.*

(Strasbourg, printed by Jacob Frölich,
1539).

€ 60,000



Rare early 16th-century German edition of the ancient Sanskrit *Panchatantra* fables, a classic of the genre, thought to have been assembled ca. 200 BCE out of stories from an even older oral tradition. The title means “five books” and the stories became known in Europe through Hebrew translations of Arabic versions under the name of Bidpai. Composed as a series of fables in a frame story (sometimes several layers of frame stories), it contains about 140 fables featuring animals as a mirror for human behaviour and was intended to educate people, especially young rulers. The various sections are designed to teach wisdom, courtesy correct conduct for princes and other virtuous and practical traits. The fables were translated into Greek and Hebrew in the Middle Ages from Arabic versions that were derived from Persian translations of the Sanskrit. Johannes de Capua translated the Hebrew into Latin around 1200, setting the standard for most European versions, which took on a life of their own.

DESCRIPTION: Folio. With half-page woodcut illustration on title-page, further 1 full-page and 112 smaller (ca. 9 × 14 cm) woodcut illustrations in the text (including a small number of repeats), a woodcut royal procession above and woodcut device of a swan playing a viol below the colophon, numerous woodcut pictorial and decorative strips. Modern blind-tooled calf in 16th-century style.

With a tear in the title-page and a few other minor defects skilfully repaired, and some unobtrusive water stains, but generally in good condition.

REFERENCES: VD 16, J 381 (6 copies). Metzner & Raabe, Kat. ill. Fabelausg. 1461–1990 (Frankfurt, 1998), no. 20, 3. USTC 632726 (8 copies). WorldCat 1406968608, 634957084, 54221278 (8 copies, incl. 1 incomplete). Cf. BMC-STC German, p. 908 (1545 ed.); Fabula Docet 29 (1st Pforr ed., ca. 1481/82); Fairfax Murray, German, 70–71 (1483 & 1490 eds.).

Das buch der Weißheyt
Hie fahet an das Eynen gehend vnd leest Ca-
pitel vnd ist von dem der einem anderen rhaten
kan/ vnd jm selber mit.



Dieses der Künig sprach zu seinem meyster Sendebat. Ich
hab verstanden dein fabel/ darauff du mir das gesagt hast.
Nun sage mir von einem der ein anderen rhaten kan/ vnd
jm selbs nicht. Antwort Sendebat. Es macht ein raub je
näht auff ein hohen palmen baum/ vnd ward je fast saur/ vnd arbeitsam je
speiß zu tragen so hoch sein Jungen. Vnd wann sie jr Jungen mit grosser
arbeits auß gebäret so kam allweg ein fuchs/ vnd stünde vnder den baum/
vnd erwet je wie er sie vnd jr Jungen essen wolt. Vnd bracht sie mit trew-
worten dartzu/ das sie jm jr Jungen selbs herab warff/ das er sie sicher saget.
Auff ein zeit fast die raub/ vnd gebäret jr eyer. Da stünd gegen je ein spar vff
einem ast/ der mit ferz von jr bey dem wasser sein wohnung het. Da er munde
taub so traurig sahe/ Da sprach er. Nachbaur/ was machet dich trauren/ so
du deiner Jungen nächig bist? Antwort die raub/ Was trewen mich meine
Jungen/ Dann so bald ich sie auß bäute/ So kumpt der fuchs/ vnd trewet
mir so hart/ vnd tringt mich durch forcht/ die ich mit jm gewinn/ das ich jm
meine Jungen gib/ vmb das er mich sicher sage. Der spar sprach/ künest du
nit den trügner den fuchs. Folge meinem rhat/ vnd der fuchs würt dir für-
ter nichts rhün: Die raub sprach. Sag mir/ den ich folg dir: Antwort der
spar. Wann der fuchs mer kumpt/ vnd dich erschreck en will/ so sprich rbiß
alles dein vermügen/ noch jr er co mich nit/ vnd wā du lernest diesen baum
steigen/ So wolt ich bald meine Jungen auff einen anderen baum tragen.
Vnd will

Der Allen weisen. CVII.

Vnd will dir gang nichts geben. In nachfolgender zeit kam der fuchs/ Da
ja bedacht/ das die raub jr Jungen auß gebäret het/ vnd trewet je wie
vor. Die raub antwort/ wie sie der spar gelert het. Da sprach d fuchs. Sag
mir/ Wer hat dich diese antwort gewissen/ so will ich dich/ vnd deine Jungen
sicher lassen vo: schaden: Antwort die raub/ Das hat der spar gethon/ der
bey dem wasser sein wohnung hat. Der fuchs ließ von der rauben/ vnd gieng
zu dem spar. Vñ da er den bey dē wasser fand. Da grüßte er in trügnerlich/
vnd sprach. Lieber nachbaur/ Wie magst du dich vo: dem wind/ vnd regen
enthalten: Der spar antwort/ vñnd sprach. Wann mich der wind auff der
rechten seiten anwehet/ So kere ich mein haupt auff die lincken/ vnd wā
er mich auff der lincken seiten ansichet/ So kere ich mein haupt auff die
rechten/ vnd bin sicher. Sprach der fuchs. Offt kumpt ein wetter/ das zu
allen seiten wind bringet. Antwort der spar. So rhün ich mein haupt vnd
halß vnder mein fertsich/ Da sprach der fuchs. Ich meyn das solchs nit sein
mug. Der spar sprach/ Jawol mag das sein. Antwort der fuchs. Sālig sein
je vñgel all die Gott für ander geschöpfen begabt hat/ jr fliegen zwischen
hymel vnd erden in einer kleinen zeit/ das menschen oder ehier nit erlauffen
mügen/ vnd kumen dahin/ da sunst kein andere creatur hin kumen mag.
Vñ dazū sollen jr die groß gnad vñ vortheil haben/ in wind/ regen/ schnee.
Wann euch not geschicht/ das jr ewere heupter vnder ewer fertsich bringen
mögent/ Damit euch kein vngewitter schaden mag. O wie selig seind jhr/
zege mir doch wie das sein mug. Der spar wolte sein künst vor dem
fuchs üben/ vñnd kieß sein haupt vnder sein fertsich. Dieweil er
zwackte jñ der fuchs um seine klawen/ vnd sprach. Du bist
der jm selbs feynde ist/ Du kündest der rauben gütten
rhat geben/ jr Junge zu behalten/ vnd kanst dir
selber nit rhaten/ vnd tragt jñ.



Hie endet sich das Buch der Weißheyt/ oder der
Allen Weisen/ von anbeginne der welt/ vnd
von geschlecht zu geschlecht.

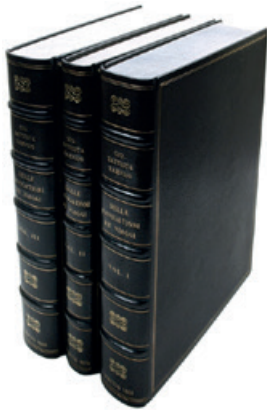
Lodovico Varthema, Vasco da Gama, and Duarte Barbosa on the Arabian Gulf

15. Giovanni Battista Ramusio.

Delle navigationi et viaggi in molti luoghi corretta, et ampliata, nella quale si contengono la descrizione dell' Africa, & del paese del Prete Ianni, con varii viaggi, dalla città di Lisbona, & dal Mar Rosso à Calicut, & infin' all' isole Molucche, dove nascono le spetierie, et la navigatione attorno il mondo.

Venice, heredi di Lucantonio Giunti, 1554–1574.

€ 85,000



Perfectly complete copy of this superb collection of travels, composed of the first edition of the third part and the second edition of the first and second parts. The second edition, widely enlarged, of the first part, is the first and only one to present the three double-page maps representing Africa and India that had not been printed in the first edition of 1550, and which would not be reprinted in the third edition of 1563.

“This work, which served as a model to Hakluyt, was the first systematical collection of voyages that had so far appeared [...] It [...] is carefully and intelligently done” (Cox). The first volume, mainly dedicated to Africa and South Asia, happily includes several travel reports of the utmost importance for the exploration of the Arabian Peninsula and the Gulf region. Lodovico Varthema’s travel report, famous for detailing the first recorded visit of a Westerner to Mecca, indeed the first western encounter with the Arab world, contains accounts of the holy cities of as well as of the port of Jeddah, information on Bedouin life and costume, etc. (ff. 162–166).

The account of Vasco da Gama’s voyage to India is comparable in importance only to Columbus’s in the West, as it “opened the way for the maritime invasion of the East by Europe” (PMM 42). Da Gama’s pioneering sea voyage ranks amongst the greatest historic events of the second millennium and as one of the defining moments in the history of exploration. It is also considered the turning point in the political history of the Arabian Gulf region, followed as it was by a prolonged period of East-West commerce, conquest and conflict. Critically, the excerpt here published includes details on “una isola [i. e., Julfar] verso il colfo Persico dove altro non si fa che pescar perle” (I, f. 132).

Duarte Barbosa’s report includes accounts of Mecca and Medina, the ports of Jeddah and Aden, the Arab kingdom of Hormuz, Julfar and the islands in the Arabian Gulf (with reference to pearl-diving), etc. Also, we find the very early and highly influential, albeit imprecise data on the Kuwait region.

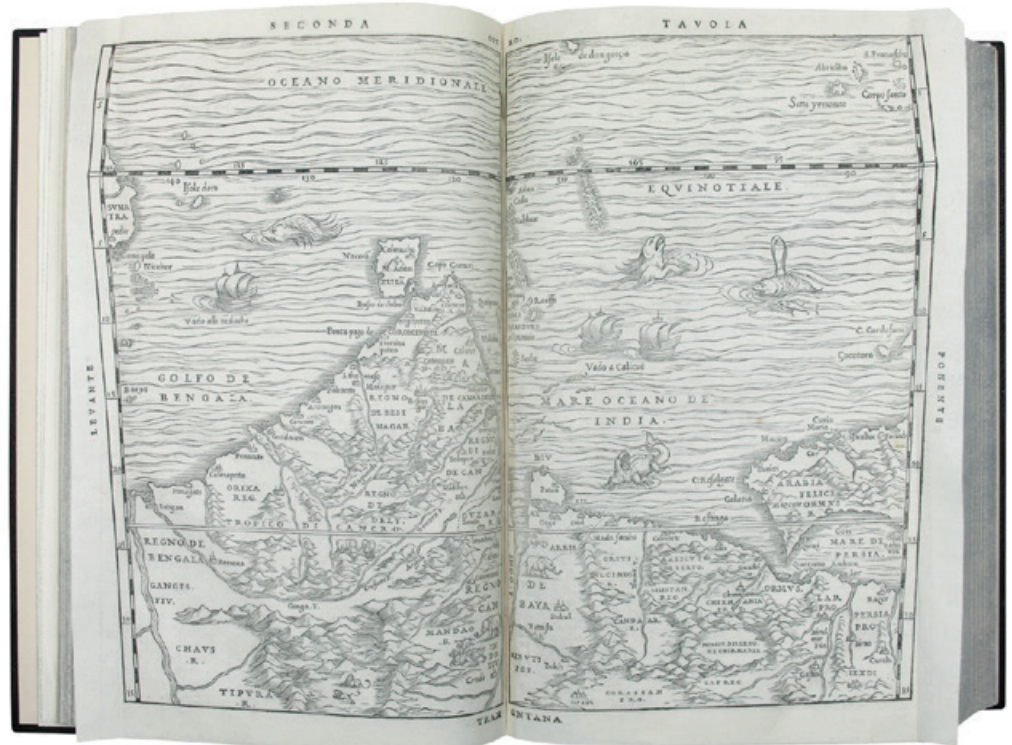
The volume also includes a set of three woodcut maps by Gastaldi: Africa; the Indian subcontinent, the Strait of Hormuz, the Eastern half of the Gulf, and the Indian Ocean;

and Southeast Asia and the East Indies. These were a great advance on earlier maps, taking into account new information provided by Portuguese explorers. Many of the topographic names in the Gulf region derive from the forms used by these navigators and can be identified, sometimes tentatively, from their place on the first two of these maps and from the early accounts of the voyages.

DESCRIPTION: 3 parts in 3 folio volumes (302 × 205 mm). (4), 34, 436 ff. 30, 248 ff. 6, 34, 455 (not 456) ff. With a total of 51 engravings in the text (7 full-page) and 12 double-page maps and plans (2 full-page). 20th-c. full brown morocco, double-gilt fillet on the covers, spine ribbed and decorated with gilt fleurons, mottled edges. Stored in custom-made calf-edged slipcases.

Occasional handwritten ink notes. Waterstain on the lower part of vol. 2, ff. 31–35; some browned leaves; otherwise fine, a washed copy. Provenance: Professor Eva G. R. Taylor (1879–1966), historian of science and the first woman to hold an academic chair of geography in the UK, presented to Birkbeck College, University of London (bookplate) and sold through Sotheby's in 1990.

REFERENCES: Sabin 67731, 67737, 67740. HARRISSE 304. Church 99. Borba de Moraes² 698f. Bosch 46. Cox I, 28. Cordier, BS 1939. Fumagalli (Bibl. Etiopica) 83 (note). Gay 258. Adams R 135, 137, 140. Brunet IV, 110of. Slot, *The Origins of Kuwait* (1998), p. 15 & 187.



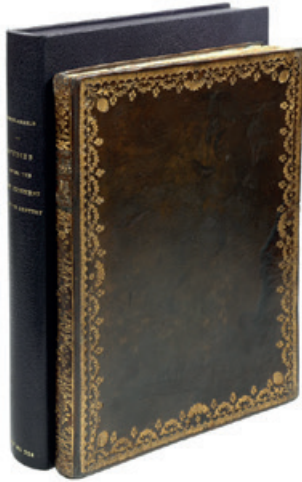
*Studies of Michelangelo's original, un-bowdlerized designs
for the Last Judgment, owned by Leopoldo Cicognara*

16. [Michelangelo Buonarroti].

*Album with 70 ink and wash studies
after the "Last Judgment", preserving
Michelangelo's original fresco designs.*

[Rome, ca. 1560].

€ 450,000



Album of seventy studies after the “Last Judgment”, preserving Michelangelo’s original fresco designs and thus almost certainly made during his lifetime, as the frescoes were bowdlerized on the orders of the Council of Trent shortly after his death in 1564. From the famous library of the Italian art historian and collector Leopoldo Cicognara (1767–1834).

The figures from “The Last Judgment” are rendered with such precision as to suggest the artist’s intimate familiarity of the original work: obviously, he either saw the work in person, having joined Michelangelo on the scaffolding, or he must have had access to the original, now-lost cartoni of the frescoes. Most importantly, the drawings show the figures in their original state as painted by Michelangelo. After his death in 1564, the male genitalia in the frescoes, regarded as objectionable, were covered with drapery by the artist Daniele da Volterra, thenceforth known as “Il Braghettone” (“the breeches-maker”). The frescoes were only partly restored to their original stage in the 1980s. This album therefore stands as an important and early first-hand iconographical documentation of Michelangelo’s masterpiece.

The proximity to the work in its original state, as well as the expensive colours and materials employed (including ultramarine, by far the most costly and treasured colour, made from the precious powder of crushed lapis lazuli), suggest that this very elegant album was at least not made by a student. It is also possible that the album is the product of different hands from the same pictorial school, since some of the drawings, particularly that on fol. 16, appear to have been executed by a more mature hand with a stronger and steadier stroke, while remaining stylistically consistent with the rest of the drawings. It also appears that the artist was so concerned with the Hellenic perfection of Michelangelo’s nude bodies that the drawings are unnaturally cropped in order to exclude every other element of the pictorial background: it therefore stands to reason that the album was realized by someone who had in mind the importance of nudity in Michelangelo’s work and, perhaps, the sin of overpainting his astonishing masterpiece.

Michelangelo's "The Last Judgment" ("Il Giudizio Universale"), executed on the altar wall of the Vatican's Sistine Chapel, is widely regarded as one of the most important artworks of all time. It depicts the Second Coming of Christ and God's final and eternal judgment of all humanity, with humans rising and descending to their fates as judged by Christ, who is presented surrounded by prominent saints. Completed in four years, between 1536 and 1541, it ended up being censored by the Catholic church: the album of drawings presented here captures a substantial part of the fresco in its original state, marking a critical moment in its history as well as that of art in general.

Michelangelo's fresco – an exquisite example of his keen attention to musculature and the naked body – was the subject of intense debate between those who appreciated the artist's aesthetic genius and Mannerist style, and, on the other hand, critics from the Catholic Counter-Reformation who accused the work of being insensitive to proper decorum, and of flaunting personal style over appropriate depictions of content. After the Pope's Master of Ceremonies, Biagio da Cesena, stated that "it was most disgraceful that in so sacred a place there should have been depicted all those nude figures, exposing themselves so shamefully", and that it was no work for a papal chapel but rather "for the public baths and taverns", Michelangelo retaliated by painting Cesena's likeness onto the face of Minos (judge of the underworld, whose inclusion here, along with that of Charon, was inspired by Dante's *Inferno*), with donkey ears suggesting foolishness and a coiled snake biting his membrum. It is said that when Cesena complained to the Pope, the pontiff joked that his jurisdiction did not extend to hell, so the portrait would have to remain.

The debate grew steadily, and a few years after the fresco was completed, the decrees of the Council of Trent urged a tightening of church control over "unusual" sacred images; thus, after Michelangelo's death in 1564, the genitalia in the fresco, regarded as objectionable, were covered with drapery by the Mannerist artist Daniele da Volterra. Volterra was the first in a series of 'braghettoni' painters to cover the original frescoes with multi-coloured veils and other deceptions to keep Michelangelo's work from being seen in its original form. He is also responsible for chiselling away part of the fresco and repainting the larger part of St Catherine and the entire figure of Saint Blaise behind her. This was done because in the original version the latter appeared to be looking at the former's naked buttocks, and to some observers the position of their bodies even suggested





intercourse. St Catherine, who had been nude, was redressed in a green and yellow smock; St Blaise, who was bowed down, was repainted in an upright position with his head turned in a direction opposite to that which had been painted by Michelangelo, thus ruining the geometry of the scene and distorting the meaning of the work.

The fresco was restored with the Sistine vault between 1980 and 1994 under the supervision of Vatican Museum's curator Fabrizio Mancinelli. Over the course of the restoration about half the censorship from the "Fig-Leaf Campaign" was undone, and numerous other buried details, trapped under years of smoke and grime, were revealed; indeed, it was only after this restoration that the coiled snake biting Biagio de Cesena was revealed once more. Remarkably, all these details – lost or altered after the 'Braghettoni' covered the fresco – and, perhaps most importantly, the destroyed portion of St Catherine and St Blaise, are reproduced in this elegant collection of drawings – a rare and extraordinary curiosity, and a contemporary art historical source worthy of further study.

As a note on the front flyleaf attests, the album later belonged to the outstanding Italian art historian and collector Leopoldo Cicognara, well known for his celebrated art bibliography. Throughout his collecting and writing, Cicognara amassed a fabulous art library, the inventory of which – published in 1821 – may today be his most consulted text. He was highly esteemed by his contemporaries such as Goethe, Quatremère de Quincy, Giordani and Monti, David and Canova.

DESCRIPTION: Small folio (210 × 270 mm). Album of 70 mostly double-sided drawings, rendered in ink, with watercolour in bistre, sepia, lapis lazuli, and sanguine. 37 ff. (misnumbered "40", in ink in the upper right corner). Collation: a¹⁴, b¹⁰, c¹², d¹ (singleton); ff. 15^v, 23^v, 24^r, 25^v blank. The watermark indicates the paper was produced in Rome around 1560. Early 18th century brown morocco, covers within gilt floral frame. Smooth spine, richly gilt-tooled, title lettered in gilt, rather faded. Marbled pastedowns and flyleaves. Stored in a custom-made purple full morocco box.

Some leaves browned and slightly soiled, a few fingermarks and marginal spots, otherwise wonderfully preserved.

PROVENANCE: 1) Conte Giuseppe Cacherano (d. 1711), his armorial bookplate on the front pastedown. 2) The album was once in the collection of the count and vicar of Turin as of 1701, Giuseppe Cacherano, a descendant of an old noble family in Cavallerleone (near Cuneo, in Piedmont). 3) The Italian art historian Leopoldo Cicognara (1767–1834), with his ownership inscription on the verso of the front flyleaf ("Nudi di Bonarroti. L. Cicognara"). 4) Libreria Antiquaria Pregliasco, New York Book Fair, 2018. 5) French private collection.

REFERENCES: L. Partridge / F. Mancinelli / G. Colalucci, Michelangelo the Last Judgement: A Glorious Restoration (New York, 1997). M. Schlitt, "Painting, Criticism, and Michelangelo's 'Last Judgement' in the Age of the Counter-Reform", in M. B. Hall (ed.), Michelangelo's Last Judgement (Cambridge, 2005), pp. 113–149. M. S. Hansen, In Michelangelo's Mirror: Perino del Vaga, Daniele da Volterra, Pellegrino Tibaldi (University Park, PA, 2013). A. Paolucci (ed.), Il Giudizio Universale. The Last Judgement (Città del Vaticano, 2016). E. Granuzzo, "Leopoldo Cicognara e la sua biblioteca: formazione e significato di una collezione", La Bibliofilia 114 (2012), pp. 231–272, 371–412.



*Alhazen's optics, this copy gifted by Wilhelm Xylander:
the exceedingly rare first edition of a milestone in Arabic science*

**17. Abu 'Ali al-Hasan Ibn al-Haytham
(Alhazen).**

*[Kitab al-Manazir, latine]. Opticae
thesaurus. Alhazeni Arabis libri septem,
nunc primum editi. Eiusdem liber de
crepusculis & Nubium ascensionibus.
Item Vitellonis Thuringopoloni libri X
[...]. (Ed. F. Risner).*

Basel, Eusebius Episcopus & haeredes
Nicolai Episcopii, (August) 1572.

€ 95,000



First edition of “the most important work of its kind in Arabic literature” (cf. Poggendorf), this copy inscribed by the German humanist Wilhelm Xylander (1532–76), sometime rector of Heidelberg University.

Ibn al-Haytham (965 – ca. 1040), known as Alhazen in the Western tradition, has been hailed as “the greatest Muslim physicist and one of the greatest students of optics of all times [...] The Latin translation [...] exerted a great influence upon Western science. It showed a great progress in experimental method. [Alhazen’s book contains] research in catoptrics, [a] study of atmospheric refraction, [a] better description of the eye, and better understanding of vision [as well as an] attempt to explain binocular vision [and the] earliest use of the camera obscura” (Sarton). “This combined edition served as the standard reference work on optics well into the 17th century, influencing scientists such as Brahe, Kepler, Galileo, and Descartes” (Norman).

“The Arab physicist Alhazen preserved for us all that was known by the ancients in the field of optics and added some contributions of his own. His book remained a standard authority thru the 1600s. He understood that light emanated spherically from a point and greatly improved on Ptolemy’s uncertain rule for refraction which, he showed, held true only for small angles. He covered many cases of reflection and refraction and his explanation of the structure and function of the eye was followed for 600 years” (Dibner).

The ‘Liber de crepusculis’, the work on dawn and twilight included in Risner’s *Opticae thesaurus* and attributed to Alhazen, is actually the work of his contemporary Abu ‘Abdallah Muhammad ibn Mu’adh al-Jayyani (cf. Norman; DSB, p. 208). The optical study by the Polish scholar Witelo, likewise here included, is “a massive work that relies extensively on Alhazen [and] offers an analysis of reflection that was not surpassed until the 17th century” (Norman).

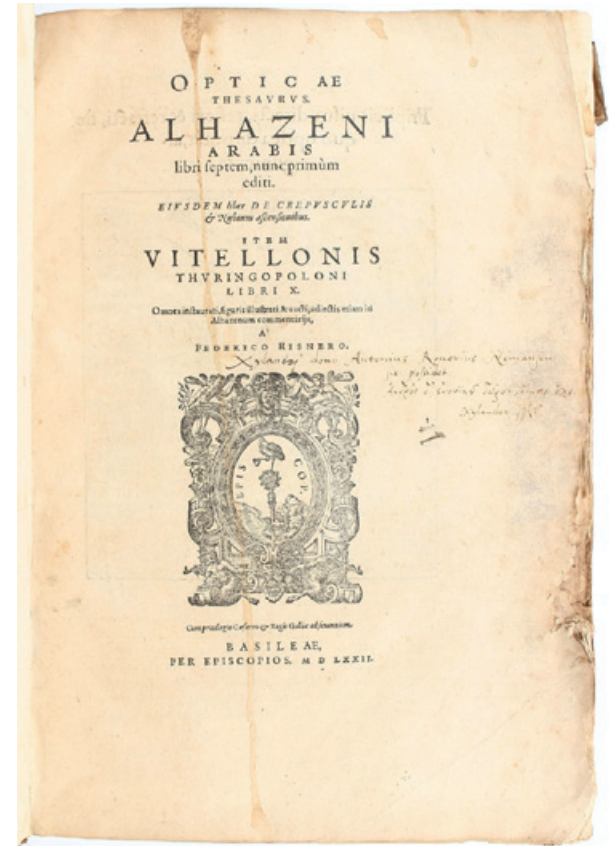
An appealing copy of a principal work of Arabic science as received in the West with important provenance.

DESCRIPTION: Folio (235 × 338 mm). 2 parts in 1 vol. (6) pp., 1 blank leaf, 288 pp. (8), 474, (2) pp. With 2 different woodcut printer's devices on title-page and colophon, half-page woodcut on reverse of title-page (repeated on half-title of pt. 2), and numerous diagrams in the text. Contemporary full limp vellum binding with later ink spine label (wants ties).

Binding stained; edges worn. Interior browned with some waterstaining throughout the margins; occasional edge defects.

PROVENANCE: Inscribed on the title-page by Wilhelm Xylander, professor of Greek and Logic at Heidelberg and editor of numerous translations from Greek (cf. ADB XLIV, 582–593): "Xylandri dono Antonius Roverius Nemausensis possidet" (followed by a Greek dedication and Xylander's signature). The recipient Antonius Roverius (Antoine Rouvier) from Nîmes had matriculated at Heidelberg on 1 July 1572. Later in the library of the famed microscope builder and collector Alfred Nacht (1831–1908) and his son Albert.

REFERENCES: VD 16, H 693 (H 692, V 1761). Adams A 745. BM-STC 383. Dibner 138. Norman 1027. Honeyman I, 73. DSB VI, 205 & XIV, 461. GAL I, 470. Poggendorf I, 31. Duncan 113. Sarton I, 721. Carmody p. 140. Thorndike/Kibre 803, 1208. Vagnetti D62. BNHCat A 241. IA 103.705. Brunet I, 180. Arabick Roots Doha AR79. Collection Nacht (1929), 50 (this copy).



Gesner's Animal History, complete and uniformly bound

18. Conrad Gesner.

Historiae animalium liber primus (– liber V).

Frankfurt/Main, (Wechel for) Cambier & Zürich, Christoph Froschauer, 1585–1604 (I–IV) & 1587 (V).

€ 65,000



The fundamental zoological work of the Renaissance, “an encyclopedia of contemporary knowledge, intended to replace not only medieval compilations but even Aristotle’s work of the same title” (PMM). For nearly two centuries it survived as the standard reference book; “even Georges Cuvier later delighted in recognizing its enduring interest” (DSB) – a success story also attributable to the fact that the newer, systematic publications of John Ray (1693) and Linné (1735) were not illustrated. “Like contemporary herbals, and some earlier works on zoology, Gesner’s encyclopaedia was enriched by crude but often lively woodcuts. Most were prepared specially for this work; others – like the rhinoceros after Dürer – were borrowed. They are realistic enough to act as a valuable supplement to the text” (PMM).

DESCRIPTION: Folio (ca. 26 × 39 cm). 5 volumes bound in 3, with a total of 4 title vignettes and more than 1000 woodcuts (some page-sized). Contemporary brown full calf with floral and ornamental cover borders stamped in black between rules; all volumes rebacked.

Comprises. I: De quadrupedibus viviparis. Ed. secunda. Frankfurt, Cambier, 1602. 20 ff., 967 pp. with 125 woodcuts. II: De quadrupedibus oviparis. Ed. secunda. Frankfurt, Wechel for Cambier, 1586. 4 ff., 119 pp. with 19 woodcuts. III: De avium natura. Nunc denuo recognitus. Frankfurt, Wechel for Cambier, 1585. 6 ff., 806 pp. with 222 woodcuts, 13 ff. IV: De piscium & aquatiliu animantium natura. Ed. secunda. Frankfurt, Cambier, 1604. 20 ff., 1052, 30 pp. with 616 woodcuts, final blank leaf. V: De serpentium natura. Zurich, Froschauer, 1587. 6 ff., 85 pp., 1 blank leaf, 11 numbered ff. with 30 woodcuts.

First (lib. V) and second edition (lib. I–IV, the first of the Frankfurt editions). Occasional light brown-ing; almost no staining; a few slight creasemarks. Pages 41f. in lib. 1 have small tears to upper edge; ff. 1–4 in lib. III and pp. 961 f. in lib. IV show edge tears in the margins. Quire d (pp. 31–38) misbound before c in the appendix to lib. IV. A few edge defects to the final leaves of lib. V. The appealing bindings show a few small cuts and chafe marks, all professionally restored, as are the spines and the upper corner of the lower cover to vol. 3. Altogether a very fine copy.

PROVENANCE: flyleaves of vols. 1 & 2 recto have ownership “A. Van Burch 27 M[arch] 1612”. Flyleaves of all three volumes bear the same seven-line inscription on the verso: “Anno 1723 die 10 maert heb ick dese drie boeken in folio, handelende van Beeste & vogelen & vischen door Conradus Gesnerus beschrevig aende pastorijs van t’ over Eyndt van Zutphaes verëert en de selve dy 14 d.o an de Eerw.

H. pastoor Servatius Verhofstadt over gelanckt. G. F. Vander Burch van Wynesteyn". Pastedown of lib. III has handwritten ownership "Jannigje Bogaart" (18th c.); all pastedowns bear the bookplate of the Amsterdam physician and bibliophile Bob Luza (1893–1980), whose library was sold by Van Gendt & Co. in 1981. Last at Hartung & Hartung's sale 94 (1999), lot 342.

REFERENCES: PMM 77. Wellisch A 23.2 (dated "1603", as Nissen), 24.2, 25.2, 26.2 & 27.1 = A 28.2 (entire work, bound chronologically). DSB V, 379. Nissen, ZBI 1549 (I), 1550 (II), 1553 (IV), 1556 (V); IVB 349 (III). VD 16, G 1725 (II), 1731 (III), 1744 (V). Adams G 534 (II), 536 (III), 539 (V). BM-STC G 532 (I), 538 (IV). Rudolphi 827; Vischer C 1093 (V).



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

19. Theodor de Bry.

[The Great Voyages in Latin].

Frankfurt am Main & Oppenheim,
Johann Wechel, Matthias Becker,
Johann Feyrabend, Hieronymus Galle
and Johannes Hofer, 1590–1620.

€ 375,000



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

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

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

The maps in the work show various parts of North and South America. The map of Virginia in the first part is considered "One of the most significant cartographical milestones in colonial North American history. It was the most accurate map drawn in

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

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

DESCRIPTION: 11 parts in 3 volumes. Folio (ca. 33 × 23.8 cm). With 11 maps (mostly folding), 300 engraved plates (double-page, full-page and in text), engraved title-pages to each part, numerous decorated woodcut initials, and numerous woodcut head- and tailpieces. 18th-century gold-tooled Dutch red morocco, bound by the Double Drawer Handle Bindery in Amsterdam, gold-tooled spines, with green morocco title-labels lettered in gold, marbled edges, marbled endpapers.

Slightly browned throughout, with some leaves affected more than others; small brownstains on some of the leaves. The corners of some of the leaves have been restored; wormholes in the lower margin on the first few leaves of part 8, not affecting the text. Overall in very good condition.

PROVENANCE: Bookplate of Gladys Robinson mounted on the front pastedown of the first volume and a Dutch manuscript message to the binder on the back of the map in part 8.

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



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

20. Theodor de Bry.

[The Small Voyages in Latin].

Frankfurt, Wolfgang Richter, Matthäus
Becker, 1598–1613.

€ 350,000



The greatest single collection of material on early voyages to the East Indies. Considered unique in its extraordinary wealth of cartographical and visual material on Africa and Asia, this work includes the first substantial European study of the Congo, the first Dutch description of the Gold Coast and the Kingdom of Guinea, and the first Latin translation of a ground-breaking account of the Middle East. This copiously illustrated collection seldom appears on the market, and copies that contain multiple parts are especially difficult to find. The present copy, however, contains the first ten.

The *Small Voyages*, published between 1598–1628, form a collection of travelogues of voyages to various parts of Africa, the East Indies, India, the Spice Islands, northern Europe, and the Antarctic. The collection was very up-to-date, as these voyages were all undertaken in the late 16th and early 17th centuries. Some of the accounts were even published here for the first time, specifically the accounts in part 8 (on the East Indies) and part 9 (on the Spice Islands). Interestingly, the publication of the different parts of the *Small Voyages* coincides with the start of the Dutch East India Company (Voc, 1602–1800). As such, the travel accounts document the rise of the Voc in the East Indies.

The collection was published in Latin and German and consisted of twelve parts and two supplements. The present copy contains ten parts and one of the supplements. Of particular interest is the first part, which covers the voyage of the Portuguese merchant Duarte Lopes, who explored Central Africa from the western coastline of the Congo to the banks of Lakes Tanganyika, Victoria, and Albert. Replete with documentary information, the text provides especially detailed descriptions of places, habits and customs, and the natural resources of the area. The information it provides would be used by historians and voyagers for nearly two centuries. Also noteworthy is part 7, which includes Gasparo Balbi's account of the Middle East. Balbi sailed from Venice to Aleppo, proceeding to Bir and from there overland to Basra, where he embarked for India. He was the first to record the place names along the coast of modern Qatar, the United Arab Emirates and Oman. Practically "none of the names of places on the coast between Qatar and Ras al Khaima occur in other sources before the end of the eighteenth century" (Slot).

Parts 2–4 contains the account of Jan Huygens van Linschoten's journey to the Far East. Part 5 contains the narrative of Iacob Cornelisz. Neck's expedition to the East Indies. Part 6 includes Pieter de Marees' expedition to West Africa, the first Dutch description of this part of the world, stirring Dutch interest in Africa. Part 8 contains multiple accounts of Dutch voyages to Southeast Asia and China, all of which demonstrate the growing power of the VOC in this region. Part 9 follows an expedition to capture the Maluku (or Spice) Islands from the Portuguese. The supplement to this part includes a narrative which describes the aftermath of the Dutch attacks on the Portuguese. The final part includes voyages to the far north and south of the globe.

As the various parts of the *Voyages* were published over the course of nearly half a century, the first parts of the series went out of print while the later parts were still being issued. New editions of the earlier parts were quickly republished, often being assembled from remnants of earlier issues. As a result, no two sets of the work are quite the same: each set is a combination of languages, editions, and issues, and none of them can be said to be “complete”. Although the present copy technically lacks the final two parts and a supplement, these parts were published much later than the other parts, and the present copy had most likely been bound when they appeared. It is also missing the second plate in part 6, while the third plate has been added twice, but this peculiarity occurs in other copies as well. In comparison, the map of the East Indies in the third part appears to be quite rare, as it does not occur in other copies of this work that we have found.

DESCRIPTION: 10 parts in 2 volumes. Folio. With an engraved title-page for each part, 11 maps (folding and double-page), 243 engraved plates (double-page, full-page and in-text), and numerous decorated woodcut initials and head- and tailpieces throughout. Contemporary vellum with overlapping fore edge, manuscript title on spine, remnants of closing ties.

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

PROVENANCE: Two different bookplates from the library of Boies Penrose (“Old East India House”) mounted to the front pastedown of both volumes.

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



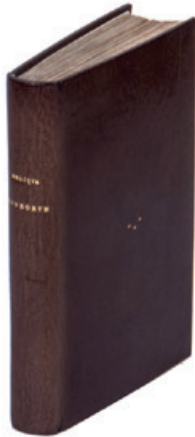
The rarest treatise on falconry

21. Friedrich II von Hohenstaufen.

*Reliqua librorum Friderici II.
Imperatoris, de arte venandi cum avi-
bus, cum Manfredi Regis additionibus.
Ex membranis vetustis nun primum
edita. Albertus Magnus de falconibus,
asturibus, & accipitribus.*

Augsburg, Johannes Praetorius (Hans
Schultes), 1596.

€ 18,000



First edition, extremely rare. “The first edition of a classic on hawking, held to be the best and most comprehensive treatise, which, with original Italian and Latin manuscripts, has been the study and research by many writers” (Schwerdt).

This classic treatise on ornithology and falconry was written by Frederick II (1194–1250), Holy Roman Emperor. Frederick’s original manuscript is lost, but his work exists in two book versions, by his two sons Manfredi and Enzo. The most famous copy of this treatise is the manuscript commissioned by Manfredi, between 1258 and 1266, and contains twelve short additions made by himself. The present publication is the editio princeps of that version; the “1560 Venice” and “1578 Basel” editions mentioned by Lallemant, Souhart, etc. are spurious. The woodcut faithfully reproduces one of the miniatures in Manfredi’s version (in the Vatican library): an expressive image of the Emperor with two falconers at his side. Also includes the treatise “De Falconibus Asturibus, & Accipitribus” (p. 357 ff.) by a German Dominican philosopher and theologian Alberto Magno, written in Cologne between 1262 and 1280 and first time printed in Rome in 1478.

DESCRIPTION: 8vo (95 × 152 mm). (16), 414, (2) pp. With magnificent double-page woodcut illustration and woodcut printer’s device on title page (repeated on recto of final leaf). Modern brown morocco, flat spine.

Light waterstain on the first leaves.

PROVENANCE: From the library of Hubert Lebaudy (his bookplate and binding).

REFERENCES: VD 16, F 2826. BM-STC 319. Adams F, 982. Ceresoli 243. Harting 308. Pichon 201. Nissen IVB 333. Thiébaud 431. Jeanson 1485. Lindner 643.01. Schwerdt I, 187. Souhart 197. Graesse II, 635. Ebert 7925.



*Largest assembly of natural history illustrations
published before the 18th century*

22. Ulisse Aldrovandi (Aldrovandus).

[Opera omnia].

Bologna, 1599–1668.

€ 150,000



Ten first (1599–1668) and three later (1634–1638) editions forming the complete works of Ulisse Aldrovandi (1522–1605), an Italian botanist, pharmacologist and a professor of botany at the university of Bologna. This massive encyclopaedia, most volumes published posthumously, was based on natural history specimens and drawings in Aldrovandi's own museum in Bologna. Already in the 1570s he welcomed visitors from near and far to his museum and at his death in 1605 he left it to the city of Bologna, making it the first institutional herbarium.

Aldrovandi, hailed as the “Pliny of his time”, was the author of several encyclopaedic works on natural history, the *Opera* being his most extensive work and also the largest collection of natural history illustrations published before the 18th century. Many of the illustrations in these 13 volumes are the work of Jacopo Ligozzi. The original drawings are still in Bologna and have been made available online. The Aldrovandi herbarium was the biggest of the 16th century herbaria and gives the most complete picture of the plant world as known at the time in Italy.

A detailed list of contents is available upon request.

DESCRIPTION: 13 volumes. Folio (35 × 24 cm). With engraved title-page to each volume, engraved full-page portrait of Aldrovandi in 3 volumes and several thousand woodcut illustrations in text, mostly after designs by J. Ligozzi and many full-page. Blind-tooled vellum (ca. 1645 & ca. 1670), with a large centrepiece on each board (the 11 volumes dated 1599–1642 from a single block; the 2 volumes dated 1648 & 1667 from a different block), the spines uniformly gold-tooled in the 18th-century.

In very good condition, with some waterstains and occasional browning. One volume has the head of the backstrip restored and several have cracks in the hinges, but the bindings remain good.

REFERENCES: Adams A 647. BMC NH I, pp. 26–27. Nissen, BBI 14. Nissen, IVB 18. Nissen ZBI 66, 68, 70, 72, 74–78. For Aldrovandi's museum: Findlen, *Possessing nature*, pp. 17–31; Stafleu & Cowan, pp. 28–29.



The first critical edition ever of an Arabic text

23. Joseph Justus Scaliger / Thomas Erpenius.

[Kitab al-Amthal] seu proverbiorum Arabicorum centuriae duae.

Leiden, Raphelengius, 1614.

(Bound with) II: **[Biblia arabica – NT – Epistola Pauli, ed. Erpenius].**

[Risalat Bulus al-rasul ila ahl Rumija]. Pauli apostoli ad Romanos epistola, arabice.

Leiden, Erpeniana, 1615.

(Bound between both works) III: *Cogitata nova de [kari] Psalm XXII, 17 & Jes. XXXIIX, 13 censurae philologorum committet ho elachistos ton philologounton.*

No place or printer, [ca. 1615?].

€ 18,000



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

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

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

Bound at the other end of the volume is the editio princeps of the *Epistle to the Romans* in Arabic, edited by Erpenius with a short preface to his students. “The last six leaves contains the Epistola ad Galatas in Arabic, not announced on the title-page or in the preface, and probably added as an afterthought. The text was printed from a manuscript in the Scaliger legacy” (Smitskamp 280).

Bound between both works is a brief philological essay on two Biblical verses, with a few contemporary marginal annotations in ink.

Very rare: only five copies in libraries, nearly all in Eastern Central Europe (Darmstadt, Greifswald, Rostock, Czech National Library, Hungarian National Library).

DESCRIPTION: 4to (160 × 200 mm). Contemporary full marbled calf, rebaked. I: (8), 126 pp., final blank leaf. With woodcut printers' device on title-page, woodcut initials and tailpieces. II: (48) pp., unpaginated. With woodcut printer's device on title-page, woodcut tailpieces and borders on initials (Arabic initials in standard typesetting, an interesting hybrid style attempt). III: (8) pp.

Binding rebaked and slightly worn; internally very good, with only a few smudges. Remarkably well preserved.

REFERENCES: I: Schnurrer 216. Smitskamp, PO 267. Fück 61 f. – II: Schnurrer 325. Smitskamp, PO 280. – III: OCLC 258423930.



The rare first edition of the foundation work of modern international law

24. Hugo Grotius.

De iure belli ac pacis libri tres. In quibus ius naturae & gentium: item iuris publici praecipua explicantur.

Paris, Nicolas Buon, 1625.

€ 125,000



First edition of the book that forms “the foundation of modern international law” (PMM).

A prodigy in his youth, Grotius became a statesman and thinker of the greatest integrity whose influence on modern European thought can scarcely be overestimated. In 1619, cutting short a successful career in the law and diplomacy, Grotius was sentenced to life imprisonment in the Louvestein fortress in Holland by order of the stadtholder, Prince Maurice of Nassau, for having attempted to orchestrate a compromise between the Calvinist and anti-Spanish party, led by Maurice, and the more moderate Remonstrant party, who advocated self-government of the Dutch states in matters of religion. After a dramatic escape two years later (his wife smuggled him out of jail in a book trunk), Grotius took refuge in France, where he survived on meagre pensions, settling in 1623 in the country house of the President de Meme near Senlis, close to the property of de Thou fils, who gave him free access to his father’s splendid library. There Grotius began writing his master work, *De iure belli ac pacis*. Many of the ideas developed therein had been outlined in an unpublished work of his youth, *De jure praedae*, the manuscript of which he had brought with him, enabling him to finish the treatise in under a year.

The fundamental importance of the mature work is its attempt, a century before the spread of the Enlightenment, “to obtain a principle of right, and a basis for society and government, outside the church or the Bible” (Enc. Britannica 1911, XII, 623). “The distinction between religion and morality is not clearly made, but Grotius’ principle of an immutable law, which God can no more alter than a mathematical axiom, was the first expression of the ‘droit naturel’, the natural law which exercised the great political theorists of the eighteenth century, and is the foundation of modern international law” (PMM).

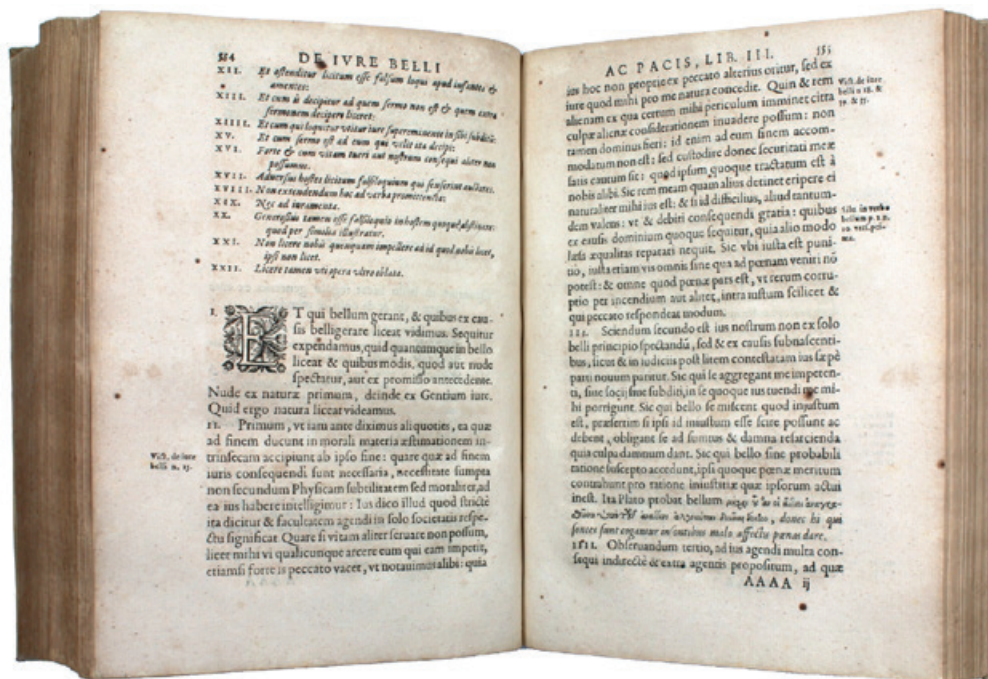
Buon commenced printing the work in November 1624. By using two or three presses, a few copies, presumably of the first state (Ter Meulen/D., p. 565), were ready to be sent to the Frankfurt fair in March 1625. This first state (of which Ter Meulen and Diermanse record only one copy, at the Bodleian) contains no table, indices, addenda or

errata; all but the errata were added, constituting a second state (Ter Meulen/D. 565'), copies of which are also extremely rare, as it appears not to have been published. Both first and second states contain substantive textual variants, principally in bifolium 3Q²⁻³ and in quires 5E–5G, which were modified under the author's supervision, probably in the course of printing, forming a third and final state. While 3Q²⁻³ appear to have been entirely re-typeset, other corrections or revisions, according to Grotius's bibliographers, appear erratically in different copies. States II and III have the title-page in red and black, in both, book 3, chapter 24 begins on p. 781 and text ends on p. 786, and both are complete, except that state II lacks the errata. Our copy conforms to state III.

DESCRIPTION: 4to (185 × 245 mm). (34) pp., (1 blank f.), 506 pp., (1 blank f.), 553–786, (78) pp. (includes blank leaves o⁴ and 3S⁴, addenda leaves 5Q²⁻³, and errata leaf 5Q⁴). Title-page printed in red and black. Roman and italic type, a few words or phrases in Greek type, shoulder notes. Woodcut printer's device on title-page, woodcut head- and tailpieces and floriated initials. Contemporary full vellum.

A little occasional spotting and brown- ing to text, small wormholes to lower corner of the first few leaves. Some edge flaws to title-page professionally repaired. An outstanding, clean and completely unsophisticated copy.

REFERENCES: PMM 125. Ter Meulen, Liste bibl. de 70 editions et traductions du De lure belli ac pacis, p. 9–10. Ter Meulen/ Diermanse, Bibliographie des écrits imprimés de Hugo Grotius, La Haye, 1950. Books That Made Europe p. 86.



One of the greatest of English travel books: the first edition of the “Pilgrimes”

25. Samuel Purchas.

Purchas his pilgrimes. In five bookes ...

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

(With) II: **Samuel Purchas.**

Purchas his pilgrimage ...

London, printed by William Stansby for
Henry Featherstone, 1626.

€ 125,000



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

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

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

The fourth edition of the *Pilgrimage* is usually catalogued as the fifth volume of the *Pilgrimes* (as it is here), but the two works are essentially distinct. Purchas died in September or October 1626, according to some sources in a debtors’ prison. None of his works was reprinted till the Glasgow reissue of the *Pilgrimes* in 1905–1907. As an editor and compiler Purchas was often injudicious, careless and even unfaithful; but his collections contain much of value, and are frequently the only sources of information upon

important questions affecting the history of exploration. *Purchas his pilgrimage* was one of the main sources of inspiration for many writers. From Milton to Coleridge (cf. the poem *Kubla Khan*) and Thoreau, and onwards to the 20th century, scholars have made use of these great volumes, which have served to spread geographical, political, and economic knowledge of foreign lands in the English tongue, to mould English attitudes to foreigners and to inspire poets.

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

DESCRIPTION: 2 works in 5 volumes, the first in 5 parts, 4 volumes and the second in 4 parts, 1 volume. Folio. (I) with the engraved frontispiece, 5 folding engraved maps, 58 half-page engraved maps by Hondius, 2 full-page engraved plates (including 1 folding), 5 half-page engraved plates, and numerous woodcut illustrations. Further extra illustrated with 94 engravings taken from various late 16th- or early 17th-century travelogues: 1 engraved frontispiece, 1 title-page (with an engraved world map on recto and an engraved portrait of Jacob le Maire on verso), and 92 engraved maps or plates (including 48 half-page and 18 folding). (II) with 1 folding engraved map of China, 1 half-page engraved illustration, and 23 half-page engraved maps by Hondius in the text. Uniform 19th-century black tooled brown morocco (by Hatton, Manchester), spines lettered in gold, gold-tooled turn-ins, marbled endpapers, gilt edges.

All of the folding maps and charts have been backed on linen. Overall in very good condition.

PROVENANCE: Very good copies of this great work from the library of the Earls of Macclesfield (Shirburn Castle), with the book plates of the North Library. (II) with a manuscript owner's inscription in black ink on the title-page: "Ex lib. Roberti Gray, Colleg. med. Lond. et Edinburg socii. 1700".

REFERENCES: Howgego P163. L. E. Pennington (ed.), *The Purchas Handbook: Studies of the Life, Times and Writings of Samuel Purchas 1577–1626* (London, 1997. Hakluyt Society, 2nd series, no. 185–186), esp. the bibliography by Pamela Neville-Sington in vol. 2, pp. 465ff. (I): Borba de Moraes, pp. 692–693. Church 401A. Hill, p. 243. Sabin 66683–86. (II) Sabin 66682.



Monumental nautical work with 24 volvelles

26. Sir Robert Dudley.

Arcano del Mare.

Florence, Giuseppe Cocchini, Giacomo Bagnoni & Antonio Francesco Lucini, 1661.

€ 85,000



Second (and arguably best) edition of Dudley's landmark work on shipbuilding, nautical and astronomical instruments and navigation, all profusely illustrated with engravings. Book 1 deals with longitude; book 2 covers the errors which can be made when drawing sea-charts; book 3 deals with military and naval manoeuvres and exercise; book 4 describes the method of designing and building ships, on which this present work is the first scientific publication; book 5 is devoted to the art of navigation. Book 6, which is not present here, contains the sea atlas. The "Arcano del Mare (secrets of the sea) ... is an encyclopedia of everything connected with the sea from shipbuilding to navigation to cartography. This volume contains the text and volvelles for the sections devoted to navigation. It has been said that this volume is to the history of precision instruments of the seventeenth century what Peter Apian's *Astronomicum Caesareum* was to the sixteenth" (Tomash & Williams).

The engraver employed for the immense task was Antonio Francesco Lucini, born in Florence in 1605. Lucini states in this second edition of 1661 that he worked for twelve years in a small Tuscan village, using 5,000 pounds of copper to make the plates. They represent the finest of Italian capabilities, the clarity of the engraving presenting an uncluttered image. Even the florid italic calligraphy, while fulfilling a purpose, is of the highest standard.

This is an example of the first volume only, containing books 1–5 of 6 but lacking the 15 general maps. The Library of Congress possesses a similar volume, and Phillips describes in detail the differing collations of Books 1–5. "The remainder of the work consists of writings to explain navigation, latitude and longitude, winds, tides, military and naval warfare, naval architecture, and instruments. Dudley illustrates his constructions and supplies working models with volvelles and pointers which can be moved for calculations [...] Up to about 1946, the Specola Museum in Florence possessed working wooden models of the instruments devised by Dudley. Unfortunately they were unwittingly destroyed in a building's incinerator during a fuel shortage" (Dilke).

DESCRIPTION: Large folio (500 × 560 mm). Book 1: (4), 30 pp., with engraved vignette of navigational instrument on printed title-page; double-page-sized engraved plate (facsimile of the Patent), 28 engraved plates including 24 volvelles: 21 with 29 moveable parts and 3 with strings. Book 2: 24 pp., 9 engraved plates with 6 volvelles (and 9 moveable parts), lacking the 15 engraved maps. Book 3: 25, (1) pp., 6 engraved plates. Book 4: 12 pp, 14 engraved plates (7 of which are double-page-sized). Book 5: 26 pp., 89 engraved plates, 36 with volvelles (with 61 moveable parts, another loose, and 5 strings), 4 double-page-sized. Without Book 6 (containing the Sea Charts). In all, 146 engraved plates, of which 66 show one or more volvelles, with 100 moveable parts. Full contemporary calf, ornate gilt spine with original red calf gilt title label. Includes Dudley's maritime map of the Indian Ocean, with the east of the Arabian Peninsula.

Hinges restored preserving original spine. Generally in very good condition.

PROVENANCE: Bookplate of the Institution of Naval Architects, Scott Library collection, recording presentation of the book by Mr. R. E. Scott, July 1930, on front pastedown.

REFERENCES: Phillips 3428. Shirley, M.Dud-1b. Dilke, "Sir Robert Dudley's contribution to cartography", in: *The Map Collector* 19 (June 1982), pp. 10–14. The A. E. Nordenskiöld Collection 70. Tomash & Williams D69.



Great hunting print series (including falconry), with engraved title-print & 104 very large prints, engraved 1578–ca. 1596

27. (Joannes) Stradanus.

*Venationes ferarum, avium, piscium.
Pugnae bestiariorum: & mutuae besti-
arum [...].*

Antwerp, Johannes Galle, ca. 1665/75
[engraved 1578 – ca. 1596/1612].

€ 55,000



Rare complete set of Jan van der Straet's magnificent series of 104 large hunting prints, including falconry, fishing and even bee-keeping, engraved in the years 1578 to ca. 1596 by Philips Galle and others associated with him. It includes scenes of catching birds of prey and of hunting with them, not only hawks or falcons, but also owls. The other hunting prints show the hunting of elephants, various wild cats, wild boars, bears, crocodiles and other big game, apes (putting on boots!), smaller animals such as rabbits, badgers and porcupines, but also unicorns, fauns (playing pan-pipes!), giant snakes, dragons (or are they komodo dragons?), sea monsters and other mythical creatures. Some scenes are certainly disturbing for anyone who cares about animals: one shows a live elephant with its trunk cut off. The title-print has scroll-work and other cartouches with about 30 animals in or looking out of them, and the arms of the dedicatee, the jurist Henricus van Osthoorn, at the foot (3 horns quartered with 3 fleurs-de-lis, helmed, mantled and crested with a hand holding a horn).

Philips Galle (1537–1612) published 43 prints in the present series with a different title-print in 1578, engraving most himself but with a few by Antonius Wierix II. Galle published the complete series with the present title-print in its earliest state ca. 1596 with 61 additional prints engraved by his son, sons-in-law and pupils Cornelis Galle, Adriaen Collaert, Jan Collaert II and Karel van Mallery. At least some of the original 43 plates became rather worn and were therefore replaced by very close copies, apparently before Philips Galle's death in 1612.

DESCRIPTION: Folio (full-sheet leaves), 265 × 360 mm. (1), 104 engraved ff. With an engraved title-page and 104 numbered engraved prints (image size 205 × 295 mm), each with a verse caption in 2 columns in the foot of the plate. Half vellum (ca. 1880?).

Numerous mostly marginal tears (about 18 repaired with tape), a few running into the caption and about 5 into the print image, one leaf with browned margins and the last sheet cut down close to the plate at the head, fore-edge and foot, stitching holes from a previous binding in the gutter. Each leaf is

a full sheet, but about 20 have been backed with half-sheets of 19th-century laid paper (watermarked: shell above CM or GM, apparently in both halves of the sheet, probably a few decades older than the binding). A rare complete set of a magnificent hunting print series, including falconry, printed ca. 1665/75 from the plates engraved 1578–ca. 1596.

PROVENANCE: Ca. 1900 armorial bookplate of C. M. Wakefield (motto “spero”) and the modern armorial bookplate of the Verne d’Orcet family at Château du Veüllin in Apremont-sur-Allier (Nivernais), whose great library on the subject of hunting was begun by Joseph du Verne d’Orcet (1865–1933) and his son Pierre (1892–1960), both hunters, and continued by the latter’s daughter Nicole, Countess Charles de Bernis.

REFERENCES: New Hollstein ... Johannes Stradanus 422–464 copy ed. 2 & 465–526 ed. 7 (dated “1634”) (3 copies, 1 with our title-page, 1 “1634” & 1 lacking title-page), ... Philips Galle 519–562 ed. 4 (dated “1634”) (7 copies incl. at least 1 incompl.), ... Collaert dynasty 1491–1529 ed. 3 (“after 1636”) (2 copies, at least 1 incompl.); Thiébaud col. 858 (mis-dated ca. 1585); cf. Schwerdt, pp. 226–228 (ca. 1596 & post-1676 eds., misdated 1578 & ca. 1580); Souhart, col. 446 (ca. 1596 ed., mis-dated 1580); Sotheby’s (Marcel Jeanson coll.), lot 542 (1633/1676? ed. without imprint, mis-dated ca. 1585) not in Harting, Bibl. accipitraria.



*A previously unobtainable set of magnificent wall maps
by Nicolas de Fer*

28. Nicolas de Fer.

*Set of four wall maps: America (1698),
Africa (1698), Asia (1696), Europe
(1695).*

Paris, chez l'auteur / van Loon,
1695–1698.

€ 750,000



A magnificent set of four Enlightenment wall maps of the continents, all in early states: the only known set of all four, unknown in any public or private collection.

In the late 17th century, mapmaking was emerging from an equal focus on the decorative and descriptive to a more analytic sensibility. Nicolas de Fer successfully navigated the early Enlightenment era with these monumental wall maps, created with the patronage of the Dauphin of France. The dramatic cartouches and vignettes in the maps are masterpieces of baroque imagery, capturing the people, wonders, resources, and cultures of faraway lands eagerly sought by Europeans during this dynamic period. A very limited number of large wall maps were produced by the major cartographic houses for the nobility and for wealthy merchants to satisfy curiosity about the world beyond Europe. Grand wall maps such as these were usually mounted for display, and their exposure led to the great majority of examples from this period having been lost; the incidence of this type of map passing down to our era is astonishingly small.

(1) America: *L'Amérique divisée selon l'étendue de ses principales parties et dont les points principaux sont placés sur les observations de messieurs de l'Académie Royale des Sciences* (1698). Second state of 1698 first edition, adding the dedication to the Dauphin within an ornamental cartouche. One of the most glorious cartographic expressions of the spirit of 17th century French expansionism in North America. The geography is of the type in fashion at Paris during the short interval between La Salle's descent of the Mississippi in 1682 and the founding of Louisiana in 1699. De Fer properly aligned Hudson Bay above the Great Lakes, which are portrayed with exceptional accuracy, and the southern reaches to the Great Lakes are better aligned with the east coast. The map shows advanced knowledge of the Mississippi River drainage, although still emptying in the Gulf of Mexico in Texas, too far to the west, following the school of Coronelli. Two of the most iconic 18th century images of America, those of beavers at work and of a cod-fishery, were introduced on this map before being made famous by the English cartographer Herman Moll. The beaver scene shows dozens of the industrious creatures against a backdrop of Niagara Falls, which is most likely based on Hennepin's first printed view of the falls, published a year earlier in 1697.

(2) Africa: *L'Afrique divisée selon l'étendue de ses principales parties et dont les points principaux sont placez sur les observations de messieurs de l'Académie Royale des Sciences* (1698). The African continent on a fantastic scale with extensive annotations and panelled legends throughout; dedicatory cartouche in the southern Indian Ocean. The side panels have extensive text entries for the division of the continent, cities, islands, capes, rivers, mountains, and a lengthy description of the source of the Nile. Richly decorated with more than 20 elaborate scenes showing art, industry, clothing, customs, farming, hunting, trade, battle, and landscapes. Numerous animals include ostrich, monkey, crocodile, lion, elephant, and camel. With a plan of the Dutch fort at the Cape of Good Hope in a draped paneled inset. The Arabian Peninsula is shown in its entirety. Based in part on the work of de l'Isle, it shows an early conception of the Middle East: in particular, it omits the Sinai Peninsula included in several of de Fer's earlier efforts. Among the toponyms along the coast of the Gulf are Abadan, Sur, Ahsa, Janama, Bahr, El Catif, Bischa, Borou, Godo, Vodana, Calba, Dadana, and Pinder. Although the coastlines are well mapped, there is a notable lack of understanding of the interior: the Niger delta is shown divulging on the west coast instead of the Gulf of Benin, while the massive extent of the Congo river's drainage basin is here only hinted at. The Nile is finally freed from the twin Ptolemaic lakes and begins to take on its more accurate course.

(3) Asia: *L'Asie, divisée selon l'étendue de ses principales parties et dont les points principaux sont placez sur les observations de messieurs de l'Académie Royale des Sciences* (1696). The earliest known state, dated 1696 in the dedication. Includes the rare letterpress historical text panels dated 1703. Much of the continent is well-charted, based largely on Dutch (for the Philippines, Malaysia, Southeast Asia) and Jesuit sources (for areas such as China). The coastlines north of Korea, correctly shown as a peninsula curving west and northward, begin and end in ambiguity. Inset map of Arctic Asia; two inset maps of Northeast China based on the writings of the Jesuits Martino Martini and Ferdinand Verbiest. The richly decorated borders depict the people, art, religion, commerce, and cultures of Asia. Vignettes show Chinese, Japanese, Turks, Indians, Tartars, Philippines, inhabitants of the Molucca and Sunda islands, Ceylonese, Arabs, peoples from Goa and Mongolia, Armenians, Georgians, people from Golconda, Malaysia, Siam, Cochin and Tonkin. Among the images are those of the faithful during the Hajj visiting the Kaaba at Mecca. The rare letterpress panels provide extensive text references; rivers, towns, capes, lakes and straights, including more detailed descriptions of Turkey, Arabia, China, Persia, India, Russia, and Arabic islands in the Indian Ocean.



(4) Europe: *L'Europe, divisée selon l'étendue de ses principales parties et dont les points principaux sont placez sur les observations de messieurs de l'Académie Royale des Sciences* (1695). The earliest known state, dated 1695 within the dedication. With 16 legends in elaborate Baroque vignettes describing the French, Polish, Germans, Austrians, English, and other peoples, the vignettes interspersed with views of cities, hunting, coats of arms, pageantry, and other fascinating glimpses of a dynamic continent with culture flowering everywhere. The side panels have extensive text entries for the division of the continent, countries, principalities, nobility, cities, principal islands, capes, rivers, mountains etc.



Widely acknowledged as one of the foremost French cartographers of the late 17th century, Nicolas de Fer published more than 600 maps and many atlases, documenting French fortified towns, strongholds and the explorations and discoveries of new territories. Unlike most Dutch cartographers who mainly made maps for navigational purposes, he worked in the French decorative style, creating a total of 26 large wall maps to adorn walls in the palaces and castles of European royalty, clergy, and wealthy merchants.

A superb set, previously unobtainable: no other set of the de Fer wall maps of the continents in their earliest incarnation, with or without the side panels, other than the present example, are known to have survived. Examples of individual continental maps in the earliest states, as here, rarely appear on the market. Later states of the map often appear without the surmounted title and text panels. No comparable set traced in auction records; an example of the first-state America map alone, sold by Cohen & Taliaferro in 2010, commanded \$185,000.

DESCRIPTION: Approximately 114.3 × 165.1 cm each. Copperplate engravings in original outline colour, tissue-backed for stability, laid down to modern cartographic linen. All with title banner dated 1698 with the Royal Privilege, and text panels dated 1703. Each map printed on four joined sheets with title surmounted and engraved text panels at sides and bottom.

Absolutely untouched by facsimile, only some reinstatement of paper in text panels and much less so to very minor loss in maps. Old outline colour retouched; cartouches and vignettes with recent colour. Stabilized cracks, occasional scuffing, overall age toning.

PROVENANCE: Long in an aristocratic collection based near Novara. Acquired in the U.S. trade.

REFERENCES: Thomas Suarez, *Shedding the Veil* (Singapore, 1992), no. 48. Philip Burden, *The Mapping of North America II*, no. 744. Edward Dahl, "The Original Beaver Map: De Fer's 1698 Wall Map of America", *The Map Collector* 29 (Dec. 1984), pp. 22–26. Not in OCLC.





The definitive edition of the famous Thevenot collection of voyages

29. Melchisédech Thévenot.

Relations de divers voyages curieux ...

Paris, Thomas Moette, 1696
(1663–1696).

€ 65,000



Rare, complete copy of one of the most important and comprehensive travel writings of the 17th century. This richly illustrated work includes a collection of voyages to America, Asia, and Australia, including Japan, Africa, Russia, the East-Indies, and the Near East. It is the earliest French collection of voyages of any importance, with highly interesting and important accounts on the geography, history, and languages of many parts of the world.

One of the great driving forces behind the work was France's wish to increase colonial trade, and to compete with the other European nations, especially Spain, The Netherlands, and England. Its purpose was to gather the most recent practical knowledge about navigation and foreign countries. It includes entries on Africa, the Far East, South East Asia, America, and Australia; together with several important maps. Descriptions relating to virtually every part of the world are represented in these two folio volumes and are drawn mainly from English (including Hakluyt and Purchas), Italian, French, Portuguese and Dutch printed and manuscript sources. They include John Greave's description of the Egyptian pyramids, the voyages of Anthony Jenkinson to Cathay, John Hawkins, Thomas Roe and Edward Terry to the Mogol court, William Methold to Golconda, William Schouten to Siam, Thomas Gages to Mexico, Abel Tasman to Australia, Tasmania and New Zealand, Francois Caron's relation from Japan, descriptions of the flora and fauna of India and China, Martino Martini's description and history of China, a history of Ethiopia by Manoel d'Almeida, Jerónimo Lobo on the Empire of Abyssinia and the source of the Nile, and other selections on Tartary, the Philippines, Mongolia, Persia, Arabia, Russia, etc. The American interest lies in the fourth part, which contains the *voyages de Sieur Acarete à Buenos Aires...dans la rivière de la Plate & de la par terre au Pérou, L'Indien, ou Portrait au Natuel des Indiens* by Juan de Palafox, *Histoire de l'Empire Mexicain* and *Relation du Mexique, avec l'Histoire de la nouvelle Espagne* by Thomas Gages.

This is the famous 1696 edition of the work, often considered the definitive edition. Contents and arrangement of individual copies vary, making this work bibliographically very complicated. Complete or nearly complete copies are hard to find, but the present copy is complete.

DESCRIPTION: 5 parts in 2 volumes. Folio. With the title-pages and tables of contents printed in red and black, 11 engraved maps (10 folding, 1 double-page), 25 engraved plates (11 folding, 1 double-page and 13 full-page), 75 illustrations in the text (2 full-page), numerous decorated woodcut initials, ornaments, and headpieces. Contemporary sprinkled calf, richly gold-tooled spines with two red morocco labels lettered in gold, gold-tooled board edges and turn-ins, red sprinkled edges, marbled endpapers.

Front hinge of both volumes professionally restored, edges and corners of the boards slightly scuffed, boards somewhat rubbed. Very slightly foxed and browned throughout, several maps and plates have small tears in the margins. Otherwise in good condition.

PROVENANCE: Bookplates of Elize Gulston and Joseph Y. Jeanes mounted on the front pastedown of both volumes, a manuscript shelfmark on the first flyleaf of volume 1 ("No. 1902") and volume 2 ("No. 1903").

REFERENCES: A. Camus, *Mémoire sur la collection des grands et petits voyages, et sur la collection des voyages de Melchisedec Thevenot* (Paris 1802), pp. 293–341 (with extensive descriptions of the different parts). Church 672 (reissue of 4 parts only of 1681). John Carter Brown Libr. (1675–1700), pp. 335–341. Landwehr, VOC, 258 (parts 1–4 only, ed. 1663–1672). Leclerc, *Bibl. Americana*, 565. Muller, *America*, 3292 (4 parts only, ed. 1663–1672). Sabin 95334. Schilder, *Australia Unveiled*, pp. 203 & 412. Cf. map 85; Tooley 23, no. 25, cf. Brunet V, 810 ff. (plate XI).



Spectacular 18th-century Dutch composite sea atlas with 3 detailed manuscript charts

30. [Gerard and Johannes van Keulen and others].

[Composite sea atlas containing 56 detailed charts including 3 manuscript charts].

Amsterdam, [Johannes van Keulen and others, 1700–1753, engraved title-page dated 1734].

€ 600,000



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

The atlas includes the following charts:

– 38 charts come from Gerard van Keulen's *De nieuwe groote lichtende zee-fakkel* (originally published in Amsterdam by Johannes van Keulen between 1734 and 1753 in 6 volumes). This atlas is considered to be the masterpiece of the famous Van Keulen family in its best edition enlarged with charts by Schenk and Goos. The *Zee-fakkel* is the most important sea atlas published in the Netherlands in the first half of the 18th century. The atlas was originally also published in editions with French, Spanish, English, or Italian text. Luxury copies, mostly intended for collector's libraries were assembled to order and the present composite atlas was most definitely produced along these lines. For the specific charts, see Koeman IV: Keu 45, 71, 124F, and 135B (In the present atlas these are charts numbered 2–19, 21, 23, 25–26, 26/2, 29, 32–37, 37/2, 40–42, 45, 48–49, 51).

– 7 large charts come from Pieter I Mortier's *Suite du Neptune françois, ou Atlas nouveau des cartes marines* (originally published in Amsterdam by Pieter I Mortier in 1700. For the charts, see Koeman IV, M.Mor. 7, but the charts in the present atlas are partly published with engraved numbers not recorded by Koeman, which probably are based on the same charts from a later edition. After the death of Pieter I Mortier in 1711, the copper plates passed to his successors Johannes Covens and Cornelis Mortier. Mortier's *Suite* also is a very important part of the *Neptune françois*, and published as a sequel to the parts containing charts of the outer European waters (published in 1693). These 7 Mortier charts are charts numbered 22, 24, 27–28, 30–31 and 43 in the present work.

– 3 charts come from the *Covens & Mortier Atlas Nouveau* (originally published in Amsterdam by Covens & Mortier in 1741). Charts numbered 38, 39, and 53 come from volume 3 of the *Atlas Nouveau*.

– 2 charts come from *La galerie agreable du monde* (originally published in Leiden by Pieter van der Aa in 1729). Charts numbered 50/1 and 50/2 in the present atlas can be found in volume 58 of Van der Aa's work.

– 1 chart is from the *Nieuwe Waterwereld ofte Zee-Atlas* (originally published in Amsterdam by Caspar Lootsman in 1681). For chart number 52 in the present atlas, see Koeman IV Jac 6, p. 228.

– 2 charts, numbered 1 and 20 in the present atlas, were published separately by Van Keulen; see Koeman IV, pp.386–387.

– 3 charts are in manuscript, drawn on paper with pre-printed compass lines and borders (charts numbered 44, 46–47 in the present atlas). The Van Keulen firm supplied pilots of the Dutch East India Company (VOC) and other companies and private enterprisers with manuscript charts to navigate the waters en route to the East Indies. They kept a vast collection of master copies up-to-date, which were used to produce the manuscript charts like those in the present work. The three maps have similar printed counterparts, known under their titles listed below. It is remarkable that these charts were supplied in manuscript, instead of in print, and do not concern the larger scale, and thus more detailed, manuscript charts otherwise more commonly associated with Van Keulen.

Chart 44: [Nieuwe paskaart van de Straaten Sunda en Banca: mitsgaders van een gedeelte van de Nord Kust van Iava en van de Oost Kust van Sumatra als ook de Eylanden Banca en Billeton uyt de nauwkeurigste narichten opgesteld / door Ioannes van Keulen...].





Chart 46: Nieuwe afteekening van de zee kusten van Malacca, Siam, Cambodia, Tiompa, en een gedeelte van de eylanden Borneo en Lucon, strekkende van benoorden het eyland Banca, tot de Pracelas Bank, zijnde een vervolg van de vaarweg na China. Te Amsterdam bij Ioannes van Keulen 't hoek van de nieuwe brug steeg.

Chart 47: [Nieuwe Pas-Caart strekkende van Pta Cataon tot Pta Lamtaon, langs de kusten van Cochinchina, Tonquin, Quangsi en Quantung., bevattende insgelijks het eiland Aynam en die van Macao met dieptens, havens en ankergronden. Te Amsterdam by Ioannes van Keulen Zee-Caart en Boekverkoper op 't hoek van de Nieuw brug-steeg]. (in more detail regarding text around Macao etc. than examples of the printed map).

DESCRIPTION: Large folio (405 × 615 mm). With an engraved allegorical title-page by Aernout Nagtegael after Jan Luyken, and 56 detailed sea charts, the whole expertly coloured by a contemporary hand. The atlas includes 22 large folding charts, including 3 highly interesting manuscript charts, 27 double-page charts, 1 full-page chart, and 6 half-page charts, most of them with beautiful cartouches, depicting views, local people, and merchandise. The maps are engraved and originally edited by the most famous Dutch cartographers and map-publishers of the late 17th – and early 18th centuries. Contemporary blind-tooled vellum, with green cloth closing ties.

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

REFERENCES: Koeman I, Aa 9. Koeman II, C&M 10. Koeman IV, Jac 6 and Keu 45, 71, 124E, 135B and M.Mor 7; 'In de Gekroonde Lootsman' (Utrecht, HES, 1989), passim.

*One of the few known copies
of one of the most remarkable ichthyological works ever*

31. Louis Renard.

*Poissons ecrevisses et crabes, de
diverses couleurs et figures extraordi-
naires, que l'on trouve autour des Isles
Moluques et sur les côtes des Terres
Australes.*

Amsterdam, Reinier & Josua Ottens,
1754.

€ 125,000



Renard's famous but rare work, noted for the spectacular imagery of colourful but also bizarre tropical fishes, crabs and lobsters from the Indo-Pacific, being the first colour-plated fish book, here in its rare second edition. The book contains 100 plates with 460 originally and extraordinary hand-coloured copper engravings, divided over two volumes with their own half-title ('Histoire naturelle des plus rare curiositez de la mer des Indes'), of 415 fishes, 41 crustaceans, two stick insects, a dugong and even a mermaid, all living in the Indian Ocean between the East Indies. Sometimes the descriptions specifically refer to fishes of some islands in the East Indies, as Ambon, the Moluccas or Buton, but they also contain references to the "fishes of the Antilles, Brazil" (Sabin) and Mauritius. The illustrations in the first volume seems to be quite realistic, in contrast to those in the second volume, which are sometimes quite surreal, which is even more emphasized by the short anecdotal and highly entertaining descriptions.

The Amsterdam publisher and bookseller Louis Renard compiled this collection of ichthyological illustrations by copying the sets of drawings which were brought to Amsterdam by Frederik Julius Coyett, the son of the governor and ambassador of Ambon and Banda, Balthasar Coyett. The drawings in the first part were copied after the collection of Balthasar Coyett. The illustrations in the second part were copied by Samuel Fallours, a soldier in the service of the Dutch East India Company who started drawing marine life in the East Indies for the governors, after those in the collection of Andriaen van der Stel, governor of the Moluccas.

The book shows marine life in the East Indies and the Indo-Pacific when Europe knew very little on this subject there. Because of the brilliant colours, fantastic shapes and the described habits of its subjects, the work, however, was often dismissed in its own time as fantasy. Nevertheless Renard's *Poissons ecrevisses et crabes* is nowadays still one of the rarest and most magnificent ichthyological works, being the first colour-plated fish book and a highly interesting scientific effort to represent the Indo-Pacific maritime life, mixed with flights of fantasy.

DESCRIPTION: 2 volumes bound as 1. Folio. Title-page in red and black, a divisional-title for each volume and 100 engraved plates, vividly hand-coloured as published, showing 460 fishes and other marine animals. Contemporary calf, richly-gold tooled spine and bords, green morocco spine label with title in gold, decorated edges, marbled endpapers. Preserved in a professionally made black cloth box.

Spine and joints professionally restored, preliminaries a little foxed, some minor browning (especially in volume 1), but overall in good condition with brightly coloured plates. One of 35 known copies of a rare ichthyological work.

REFERENCES: Landwehr, Coloured Plates 159. Nissen, ZBI 3361. Nissen, Schöne Fischbücher 103. Sabin 69600. Cf. Grace Costantino, "Renard's Book of Fantastical Fish" (2016), <https://blog.biodiversitylibrary.org>. Julie Gardham, "Louis Renard: Poissons, ecrevisses et crabes" (2002), www.gla.ac.uk; Theodore W. Pietsch, Fishes, Crayfishes, and Crabs (1995), pp. 22–26.



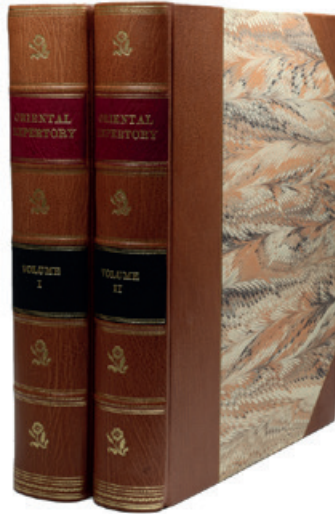
One of 250 copies: the father of modern hydrography on the Indian Ocean

32. Alexander Dalrymple.

Oriental Repertory.

London, George Bigg, 1791–1793; 1808.

€ 38,000



First edition, one of only 250 copies and complete with 33 plates, published by the Scottish geographer and hydrographer Alexander Dalrymple (1737–1808), Captain James Cook's leading rival. The first true British hydrographer, Dalrymple ranged across the coastlines of Arabia, East Africa, India, China, and Southeast Asia, charting and recording as he went. His detailed charts and surveying work revolutionized British access to areas considered particularly difficult and remote for British shipping, in particular southern China, the Muslim sultanate of Sulu, and the Arabian Gulf.

With thirty-three plates across two volumes, his *Oriental Repertory* covers history, geography, and ethnography of what is today Iraq, Iran, India, China, Vietnam, and Malaysia, and consists mostly of reports, charts, and translations produced by agents of the East India Company, including those of Dalrymple himself, nearly all previously unpublished.

Dalrymple was originally the chosen man to undertake the voyages eventually assigned to Captain James Cook, and remained bitter about Cook's selection for the rest of his life. He was the main proponent of the theory of a mysterious undiscovered continent in the South Pacific, *Terra Australis Incognita*, until Cook's second voyage showed that if this continent did exist, it would have to be located further south than the 65th parallel South. In pursuit of his own scientific theories, and in service of enriching the coffers of the East India Company (and partaking in some spying in service of Britain), Dalrymple developed modern hydrography, expanded British knowledge of Arabia, Southeast Asia, and China, and worked to collect his records and maps into his *Repertory*. He studied historical sources gathered from extensive archival research with newly obtained data straight from the ships and his own careful observations. These publications give a unique impression of the development of the scientific background that lay behind the trade of the British Empire in the East (Cook), and paved the way for British incursions into Arabia and the Philippines.

Rare, only two complete copies of the present first edition in auction records.

DESCRIPTION: 2 vols. Folio (260 × 322 mm). I: (2), 4, iv, 4, (2), iv, iv, iv, (4), 2–578 (actually 580) pp. With 16 plates as issued. II: (4), iv, iv, 4, 4, (4), 600, (16) pp. With 17 plates as issued. Including numerous folding maps. Modern half morocco.

A few very small, subtle repairs to maps, one map "Map of part of the Northern Cicars" with closed tear; minor paper repairs to beginning of volume I. In excellent condition.

PROVENANCE: With one illegible library blindstamp.

REFERENCES: Cook A192, A251.



Printed in Cairo:
“L’armée de la République est maître de toute la Palestine”

33. (Napoleon Bonaparte / Alexandre Berthier).

Expédition de Syrie jusqu’à la prise de Jaffa.

Cairo, Imprimerie nationale, an VII [1799].

€ 30,000



Napoleon’s official report to the Revolutionary Directorate, detailing his earliest victories in Egypt. The print contains the orders and reports of Bonaparte and Alexandre Berthier, generals of the armée d’Orient, from 22 August 1798 to 13 March 1799. They include brief accounts of Kléber’s night attack on Fort el-A’rich, the battle of Gaza, and the siege of Jaffa, ending with Napoleon’s (somewhat premature) declaration that the French army is master of all Palestine (“l’armée de la République est maître de toute la Palestine”).

One of the earliest works printed in the Middle East, published in Cairo just after modern printing was introduced to the Arab world. Only in mid-1798 had J. J. Marcel arrived in Egypt with his employees and types to organize the Imprimerie Orientale. “The expedition of Napoleon Bonaparte to Egypt from 1798 until 1801 was a prelude to modernity. It was to change permanently the traditional Arab world. The French brought Arabic typography to Egypt [...] Only a few days after the French troops landed [...] they set up the Imprimerie Orientale et Française there. It was an extraordinarily important turning point. For, leaving aside the Hebrew printing presses in Egypt of the 16th to the 18th centuries, until this date announcements and news addressed to Arabs there, as well as in other parts of the Arab-Islamic world, had been spread only in hand-writing or orally, by criers, preachers or storytellers” (Glass/Roper).

Extremely rare; no copies are recorded outside the French National Library and the University of Lausanne.

DESCRIPTION: Small 4to (160 × 220 mm). (2), 20 pp, final blank leaf. Unbound and block-stitched as issued.

Light brownstaining and the odd wrinkle to the exterior, but generally well preserved. Untrimmed as issued.

REFERENCES: OCLC 715107064. Cf. D. Glass/G. Roper, The Printing of Arabic Books in the Arab World, in: Middle Eastern Languages and the Print Revolution (Gutenberg Museum Mainz 2002), p. 177–225, at 182. For the importance of the first modern printing press in the Arab world cf. also Albert Hourani, Arabic Thought in the Liberal Age 1798–1939 (Cambridge University Press 1983).

firmans dans lesquels Djezzar ne dissimulait pas ses intentions hostiles, et annonçait son arrivée.

Il fit plus, il envahit les provinces de Jaffa, Ramleh et Gaza; son avant-garde prit position à el-A'rich, où il y a quelques bons puits et un fort situé dans le désert à dix lieues sur le territoire de l'Egypte.

Je n'avais donc plus le choix : j'étais provoqué à la guerre; je crus ne devoir pas tarder à la lui porter moi-même.

Le général Reynier rejoignit le 16 pluviôse son avant-garde qui, sous les ordres de l'infatigable général Lagrange, était à Kattieh, situé à trois journées dans le désert, où j'avais réuni des magasins considérables.

Le général Kléber arriva le 18 pluviôse de Damiette par le lac Menzaleh sur lequel on avait construit plusieurs barques canonnières, débarqua à Peluse et se rendit à Kattieh.

Combat d'el-A'rich.

Le général Reynier partit le 18 pluviôse de Kattieh avec sa division, pour se rendre à el-A'rich. Il fallait marcher plusieurs jours à travers le désert sans trouver de l'eau; des difficultés de toute espèce furent vaincues. L'ennemi fut attaqué, forcé, le village

d'el-A'rich enlevé, et toute l'avant-garde ennemie bloquée dans le fort d'el-A'rich.

Attaque de nuit.

Cependant la cavalerie de Djezzar, soutenue par un corps d'infanterie, avait pris position sur nos derrières à une lieue, et bloquait l'armée assiégeante.

Le général Kléber fit faire un mouvement au général Reynier. A minuit, le camp ennemi fut cerné, attaqué et enlevé : un des Beys fut tué; effets, armes, bagages, tout fut pris. La plupart des hommes eurent le temps de se sauver. Plusieurs kachefs d'Ibrahim bey furent faits prisonniers.

Siège du fort d'el-A'rich.

La tranchée fut ouverte devant le fort d'el-A'rich; une de nos mines avait été éventée, et nos mineurs délogés. Le 28 pluviôse, une batterie de brèche fut construite, et deux batteries d'approche. On canonna toute la journée du 29. Le 30 à midi, la brèche était praticable : je sommai le commandant de se rendre; il le fit.

Nous avons trouvé à el-A'rich trois cens chevaux, beaucoup de biscuit, du riz, cinq cens Albanais, cinq

“The largest, costliest and most ambitious book to have been printed in Calcutta before 1800”

34. Frans Balthazar Solvyns.

A Collection of Two Hundred and Fifty Coloured Etchings: Descriptive of The Manners, Customs and Dresses of the Hindoos.

Calcutta, Mirror Press, 1799.

€ 120,000



First edition: a very fine copy of this monumental work, one of the most important colour-plate books of India.

Solvyns (1760–1824), a native of Antwerp, arrived in India in 1790 to seek his fortune as a professional artist. Noting the popularity of Company School artists, he perceived a market for a plate book devoted to the costume and customs of India. He eventually produced 250 plates in twelve categories: the casts, servants, usual dress of men and women, vehicles, palanquins, faquirs, pleasure boats, boats of lading, modes of smoking, musical instruments, and public festivals, with a further untitled section of general views and scenes. The printing, however, took much longer than expected, as there were no professional engravers in India at the time. Thus, Solvyns had to undertake the engraving of each plate himself – the copper for the plates had been used on the bottom of boats – and he did not complete the publication of this edition until 1799.

Unfortunately for Solvyns, the book was not a great success: its rather crude engraving and haphazard colouring, together with the attendant problems of publishing what Shaw describes as “the largest, costliest and most ambitious book to have been printed in Calcutta before 1800”, all contributed to its failure. Indeed, it practically ruined Solvyns, who escaped bankruptcy only by marrying an English heiress. The couple returned to Europe, where the artist endeavoured to produce a second edition in Paris. This contained 248 plates, and it, too, was a financial failure, but ironically, pirated editions produced in England by Edward Orme using professional engravers proved very successful. Solvyns eventually returned to Belgium, took up a government post, and apart from trying to sell his drawings by lottery took no further interest in his life’s work.

Complete copies almost never appear on the market; the last complete copy recorded at auction was at Sotheby’s in 2005. OCLC locates copies at Yale, NLM, California State, UNC Chapel Hill, UT Austin, Minnesota, NLW, Oxford, BL, V&A, Wellcome, University of Wales, BnF, and two in Denmark. An extraordinary visual record of life in India at the end of the 18th century.

DESCRIPTION: Folio (368 × 525 mm). 247 (of 250) hand-coloured engraved plates, with engraved title and 12 section headings, each sheet laid down on thick paper, as issued. Contemporary cloth-backed boards, advertisement laid down to front pastedown, plates in section two additionally captioned in manuscript.

Lacks three plates. Some scattered spotting and expert repairs.

REFERENCES: Abbey 421.
G. Shaw, *Printing in Calcutta to 1800*, p. 348. See also M. Archer, "Baltazard Solvyns and the Indian Picturesque".



The Royal Württemberg stud, the first Arabian stud in Europe

35. Rudolf Kuntz.

*Abbildungen Königlich
Württembergischer Gestütts Pferde
von orientalischen Racen.*

Stuttgart, Ebner, 1823–1824.

€ 65,000

First and only edition. Commissioned by the Board of the Württemberg Stud, the first Arabian stud in Europe, this almost unobtainable series of large format plates shows the Stud's full-blooded Arabian horses with decorative oriental backgrounds. The plates constitute extremely early examples of chalk lithographs (listed individually by Winkler, *Frühzeit der dt. Lithographie*, 180, 57). Kuntz (1797–1848) was known for his “excellent depictions of horses” (cf. Thieme/B.); throughout his brief career he studied thoroughbreds in England, Hungary, and Paris as well as in Germany. In 1832 he became Painter to the Court of Karlsruhe, Baden; he suffered a stroke in 1846 and died in the newly-founded Illenau mental hospital.

Of the utmost rarity, no copy of the complete series with all three issues as present here traceable in auction records.

DESCRIPTION: Oblong folio. With 18 tinted chalk lithographs by L. Ekeman-Alleson after R. Kuntz. With lith. title, lith. dedication and 3 ff. of letterpress text. Stored in a modern half morocco leather case.

REFERENCES: Nissen 2327. Thieme/B. X, 444 & XXII, 116. Winkler, *Die Frühzeit der dt. Lithographie* 180.57.





DERBENDISCH.

Hellbraun. | Bockstein?

The first English-language book printed in Alexandria, inscribed by the author

36. [Henry Salt].

Egypt. A Descriptive Poem with Notes by a Traveller.

Alexandria, printed for the author by Alexander Draghi, at the European Press, 1824.

€ 8,500



First and only edition of an important piece of printing history: the first English-language book printed in Alexandria. Inscribed to the British General Robert Wilson on the front free endpaper: “To his friend Robert Wilson Esq. from the author”.

Salt has added an explanatory postscript to this intriguing publication: “This poem was printed with a view to divert the Author’s attention, whilst suffering under severe affliction as well as to give encouragement to a very worthy man, the Printer. It is the first English work carried through the press in Alexandria, and as the compositor was entirely ignorant of the language in which it is written, the difficulties that existed, in correcting the proof sheets, may be easily imagined. This it is hoped may excuse many errors”.

Salt was British Consul-General in Egypt when he composed the poem. He did so under terrible circumstances, with his wife and infant child recently deceased and his own health also failing, hence the heavily melancholy tone. Though primarily writing for his own distraction, Salt surely had one eye on the significance of publishing an English-language work in Egypt, noting that it was the first to be printed in Alexandria in the aforementioned postscript. Napoleon, of course, had introduced the printing press over twenty years earlier, and the National (later named Bulaq) Press had been active since 1819.

Scarce: LibraryHub locates six copies in the UK (at the British Library, Oxford, UEA, the University of Glasgow, the University of Liverpool and the University of Strathclyde); OCLC adds four more, at the University of Chicago, Library of Congress, Harvard and the New York Public Library.

DESCRIPTION: Small 4to (155 × 214 mm). 53, (3) pp. Original printed wrappers. Housed in a modern drop-back grey cloth box, this with a printed paper label to spine.

Spine professionally repaired. Some worming to wrappers and interior, partly restored.

PROVENANCE: Presentation inscription to General Sir Robert Thomas Wilson (1777–1849), who fought against Napoleon’s army in the final years of the French campaign in Egypt and Syria.

REFERENCES: Ibrahim-Hilmy II, 208.

The frantick priestess—life is still the same,
 And, though we dignify with other name
 Our follies, passions, yet, in spite of all,
 We are but creatures, frail that needs must fall,
 Without thy saving hand, who gav'st us
 breath,
 The God of Israel's host, the Lord of life and
 death.

XV.

Was it not here thy power stood manifest
 When Pharoah dar'd oppose thy high behest?
 When rose the Magi up, in proud array,
 Before the royal throne, and mock'd thy sway?
 Then did thy servant Moses take his rod,
 And do such wonders as abas'd their pride,
 Set forth the majesty of the living God,
 And struck their hearts with terror—far and
 wide,
 Through Egypt's realm, the fearful tidings
 spread,
 And Nepth's and Ammn's idols bow'd their head,
 And thy vast temples Memphis, Tsan, and No,
 To their deep basements rock'd with dread,
 and lo!

(2)

The King himself, "immortal, friend of Pthah,"
 "Son of the Sun, on earth a deity,"
 "Whose rule is bounded only by the sky,"
 Let fall his sceptre, and stood mute with awe,
 While Moses stretch'd his arm to v'nal Nile's
 broad flood,
 And chang'd its running waters into blood.

XVI

Turn we to yonder rocky desert, now,
 Where, to th' admiring gaze, majestick rise
 Those monuments to which all others bow
 In conscious littleness, unto the skies
 Lifting their heads in glory, vast, sublime,
 That have, alone, for untold ages past,
 Proudly defied the ravages of time,
 And o'er so many generations cast
 Their mystick shadows—emblems of the Sun,
 The boy-god Horus on his lion-throne;
 Mysterious temples! tombs of sovereigns dread,
 Gone to the dust, whose very memory's dead!
 Fabricks immortal! if, to work of man,
 Such boast be lawful; come! and let us scan
 Their form, position, structure, now descending
 Through lonely passages, with dubious light,
 And, now, our steps in strange emotion bending

*The rarest, most beautiful
and most desirable book on falconry ever published*

37. Hermann Schlegel / Abraham Henrik Verster van Wulverhorst.

Traité de fauconnerie.

Leiden & Düsseldorf, Arnz & Comp.,
1844–1853.

€ 150,000



First edition of “the finest work on falconry which has ever been produced; not only on account of the beauty of the plates, wherein the hawks are depicted life-size and of the natural colours, but also for the general accuracy of the letterpress” (Harting). The very beautiful plates include ten after Joseph Wolf which “are by far the finest ever produced in any book on falconry. It is impossible to describe the mellowness and beauty of the colourings” (Schwerdt).

Wolf is described by Jackson as an “artist who ranks among the world’s finest animal painters”, and the present images were largely responsible for launching his international career. “Wolf’s success lay in his sketching from life after painstaking study of the anatomy of the animals, and his care to get the structure correct and then paint fur and feather with extraordinary fidelity. But all the marvelous technique and deep knowledge was subservient to his ability to capture a moment in the life of his subject and preserve it in paint. Archibald Thorburn said of Wolf’s pictures, “There is an indescribable feeling of life and movement attained by no other wildlife artist” (Jackson). Sir Edwin Landseer went further, describing Wolf as “without exception, the best all-round animal painter that ever lived”.

The letterpress text includes extensive sections on the terms used in falconry, on the equipment used, descriptions of the birds that were currently being flown, and those that were not used. The text continues with recommended methods of catching or taking a suitable bird, how this bird should be treated and how it should be trained, and then how it should be flown. This is followed by a lengthy historical survey of falconry in Europe, Africa, Russia, Asia and the Americas. The text finishes with a six-page bibliography of works on falconry and an explanation of the plates. According to the exhibition catalogue documenting the falconry books in the Dutch Royal Library (The Hague, 1993), probably no more than 100 copies were printed, of which no more than 50 can be located today.

DESCRIPTION: Folio (ca. 51 × 70 cm). Two parts in one volume. With tinted lithographed title-page, on India paper mounted, incorporating 11 vignettes illustrative of falconry after and by J. B. Sonderland,

16 plates (comprising: 12 hand-coloured lithographed plates of falcons after J. Wolf [backgrounds after C. Scheuren or G. Saal] by Wendel, 2 hand-coloured lithographed plates of falconry accoutrements after and by Portman and von Wouw, 2 tinted lithographed plates, on India paper mounted, of heron hawking after Sonderland by J. Dillmann). Expertly bound to style in half red morocco and original cloth covered boards.

A very good, complete copy.

REFERENCES: Harting 194. Schwerdt II, 150. Nissen IVB, 832. Cottrell 24. Fine Bird Books (1990), p. 138. Christine Jackson, Dictionary of Bird Artists of the World, p. 496. Landwehr 174. Thiébaud 833. Zimmer 554.



*First edition of Audubon's
extraordinary coloured plates of quadrupeds*

38. John James Audubon.

*The Viviparous Quadrupeds of North
America.*

New York, John James Audubon,
1845–1848.

€ 600,000



First edition of the extraordinary coloured plates of quadrupeds by the world-famous French-American naturalist and painter John James Audubon (1785–1851), whose *Birds of America* was purchased at a Christie's auction for \$11.5 million in March 2000, setting a world record for the most expensive book ever sold (surpassed only by the 1640 *Psalm Bay Book*, sold for \$14.2 million in November 2013). The plates in the present work are considered the finest animal prints ever published in America. Unlike the *Birds*, it was produced entirely in the United States, making it the “largest successful color plate book project of 19th-century America” (Reese).

After the publication of his highly acclaimed *Birds of America*, Audubon settled on the Hudson River and began working on the present series to document the animal life of North America. The plates were first published in 30 parts of 5 plates each, and three separately published accompanying text volumes, written by John Bachman, appeared between 1846 and 1854. A second edition was published in 1856, but “the first edition is by far the best” (Sabin).

DESCRIPTION: 3 vols. Large folio (70 × 55 cm). With 150 striking coloured plates, all lithographed on stone, printed and coloured by J. T. Bowen of Philadelphia, after drawings by John James and John Woodhouse Audubon, and the backgrounds after Victor Audubon. Each volume also with a title-page and a list of contents. Late 19th century black morocco, with gold-tooled spine, red cloth sides and marbled endpapers.

Title-pages show some small scuff marks, a few plates with minor, unobtrusively repaired tears along the edges. Binding skilfully restored. A complete set, with most plates in fine condition.

REFERENCES: Nissen, ZBI 162. Buchanan, pp. 147–154. Reese 36. Sabin 2367. Cf. Howgego II, A19 (p. 15, 1846–54).



From the Museum of the British Museum.

FELIS PARDALIS, LINN.
DERBY, OR LEOPARD-CAT.
1818

Col. Printed by G. & J. S. Taylor, Strand, 1818.

The earliest known portrait of any Sheikh of the Gulf Emirates

39. Charles Courtenay Bell, Royal Navy captain (1883–1966).

[Photograph album: Sheikhs of the Trucial Coast].

Various places, including Hong Kong, Mumbai, Muscat, Sharjah, and Aden, 1900–1909.

€ 250,000



A previously unknown photograph of two unidentified sheikhs of the Trucial Coast, in a photograph album compiled by a British Navy officer, captioned “Sheik of Sharjah and Staff”. The photograph, measuring 84 by 108 mm, was taken aboard H.M.S. Argonaut during Lord Curzon’s state tour of the Gulf in 1903. The only previously known comparable photograph, a very rough group portrait taken aboard H.M.S. Hardinge on the same day, is kept at the National Maritime Museum at Greenwich (Al-Qasimi, plate 3: identified as showing Sheikh Saqr, the ruler of Sharjah). A further photo, held at the British Library, shows the full audience of Curzon’s reception, but no specific Gulf state ruler is recognizable, as they sit with their backs to the camera (“Durbar on board R.I.M.S. Argonaut, Shergah”, BL Visual Arts coll., 49/1/7). Exceedingly few photographs of Muscat, Oman and the Trucial Coast survive from the pre-war years; the present example must therefore be considered the first portrait of any ruler of the Trucial States and an extremely important survival, documenting the early history of the future United Arab Emirates.

The album, compiled by Captain Charles Courtenay Bell (1883–1966), covers the first decade of his career in the Royal Navy. Its Gulf section comprises five images of Muscat and Oman, also including a fascinating, uncommon snapshot of pearl divers in action. These images must date from November 1903, when H.M.S. Argonaut was employed to escort the Viceroy of India, Lord Curzon, on his important official tour of the Gulf. From Muscat the fleet moved further up the littoral to the Trucial States: there, anchored off Sharjah on 21 November, Curzon commenced a durbar aboard the Argonaut. The rulers of “Abu Dhabi, Dubai, Sharjah, Ajman and Um al-Quwain” (Al-Qasimi, p. 39) were invited aboard. It was surely this event that gave Bell (or one of his shipmates) the chance to photograph the two seated sheikhs, flanked by dignitaries and looking straight into the camera. Not a single portrait of the rulers of Abu Dhabi or Dubai survives from this era, nor indeed does any earlier portrait of any ruler of today’s United Arab Emirates. Hence, this chance discovery in the present album provides us with the hitherto unknown portrait of two as yet unidentifiable Gulf sheikhs who participated in the Durbar aboard the Argonaut (one of which was identified by the album’s owner – possibly in error – as the “Sheik of Sharjah”).

DESCRIPTION: Oblong folio (275 × 188 mm). 15 ff. (plus 8 blank ff.). 91 albumen photographs pasted in, plus 10 loose at the rear, ranging from panoramas of 160 × 437 mm to 55 × 65 mm. Contemporary half black morocco.

Minor foxing to album leaves, with photographs unaffected; some light fading only, in excellent condition.

REFERENCES: Cf. Kristopher Radford, "Curzon's Cruise: The Pomp and Circumstances of Indian Indirect Rule of the Persian Gulf", in: *The International History Review* 35.4 (August 2013), pp. 884–904. Sultan Bin Muhammad Al-Qasimi, *Tale of a City*, vol. I (English ed., Bloomsbury, 2017).



Sheik of Sharjah and Staff.

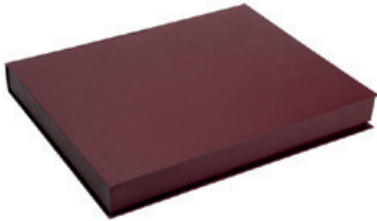
A trove of photographs depicting the construction of the Hejaz Railway, more than half undocumented

40. [J. H. Halladjian].

Hejaz Railway photographs.

[Ottoman Empire, 1905/1906 CE].

€ 85,000



A trove of over two dozen photographs documenting the monumental effort of infrastructure engineering which resulted in the Hejaz Railway. The photographs were most likely taken by the Armenian photographer J. H. Halladjian, based in Haifa and active from the 1890s to the 1910s. They show the challenges of construction in Ottoman Syria, including bridge and tunnel building, scenes of labourers at work and at rest, and portraits of a few of the architects of the project.

The Hejaz Railway became a focal point of the pan-Muslim policy pursued by Sultan Abdul Hamid II (1842–1918) in the years leading up to the First World War, and the project was funded in part by Muslim donations. The railway ran 1,300 kilometres from Damascus to Medina, with a branch line to Haifa on the Mediterranean Sea. Its aim was twofold: first, to connect Istanbul to the religious centres at Mecca and Medina (though it achieved only the latter), and second, to facilitate Ottoman troop movements through Arabian holdings. Due in part to these military aims, the Hejaz Railway became a major target during the Arab Revolt, and T. E. Lawrence himself attacked it with some success.

The first photograph in the set depicts a crowd of dignitaries and railway workers in front of the monument unveiled in Haifa upon completion of the branch line in 1905. The Imperial War Museum identifies the two “centre figures” as “Kazim Pasha, Hamdi Pasha”, the latter likely referring to Ahmed Hamdi Pasha, a Kurdish Ottoman minister. To left of centre and in military dress is likely the chief engineer, Mouktar Bey. On the far left of the group is Heinrich August Meissner (1862–1940), the German head of the Hejaz Railway project and the mind behind the Ottoman railway system.

Construction in the Hejaz faced considerable challenges. It was difficult to find the manpower needed for such a large project; many workers were in fact Ottoman soldiers. The photographs show important stages in construction in the Yarmuk River Valley. One photograph, depicting the first bridge to be completed, was sent by Kazim Pasha to the Sultan, and was the first image of the Haifa to Deraa line seen in Istanbul. Upon receiving it, the Sultan awarded Meissner a medal. Others show the largest masonry bridge in the Yarmuk Valley, early stages of construction on the first and largest girder railway

bridge after entering the Valley, a newly constructed railway bridge with an ancient Roman bridge over the Yarmuk (or perhaps the Jordan) in the background, a great curve in the line known as the Peninsula between the stations of Wadi Kelt and Shajara, and three newly constructed tunnels. One fantastic shot shows a group posing atop one of the giant supports for one of the girder bridges, including a European man and woman standing to one side. It is perhaps worth noting that Gertrude Bell (1868–1926) was in Damascus in 1905, where she met with Hüseyin Nazim Pasha, a governor of Syria who she noted was one of the men in charge of building the Hejaz Railway, though nothing currently places her in this exact spot.

The Imperial War Museum holds a set of 92 prints from Halladjian's photo documentation of the Hejaz Railway, only a dozen of which are also to be found in the present collection, some in print states different from ours, while no fewer than fifteen images have not been seen before. Altogether a fabulous example of late Ottoman engineering and photography alike. A complete list of the images is available on request.

DESCRIPTION: 27 albumen photographs, each 248 × 200 mm, tipped in to black cards measuring 305 × 236 mm. Stored loosely within individual protective archival sleeves and a custom-made full cloth portfolio (324 × 250 mm).

Some photographs show signs of wear or chipping, with minor repairs and loss.



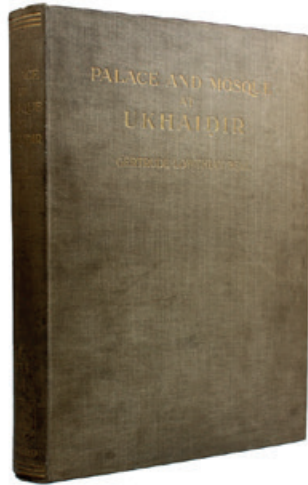
The Abbasid palace of Al-Ukhaidir

41. Gertrude Lowthian Bell.

*Palace and Mosque at Ukhaidir.
A Study in Early Mohammadan
Architecture.*

Oxford, Clarendon Press, 1914.

€ 19,500



Rarely seen on the market: the first edition of this scarce study of the Abbasid palace of Al-Ukhaidir, roughly 50 km south of Karbala, Iraq, erected in 775 CE in a unique defensive style. The archaeologist, political officer and administrator Gertrude Bell (1868–1926) became highly influential to British imperial policy-making due to her knowledge and contacts, built up through extensive travels in Greater Syria, Mesopotamia, Asia Minor, and Arabia. Along with T. E. Lawrence, Bell helped support the Hashemite dynasties in what is today Jordan as well as in Iraq.

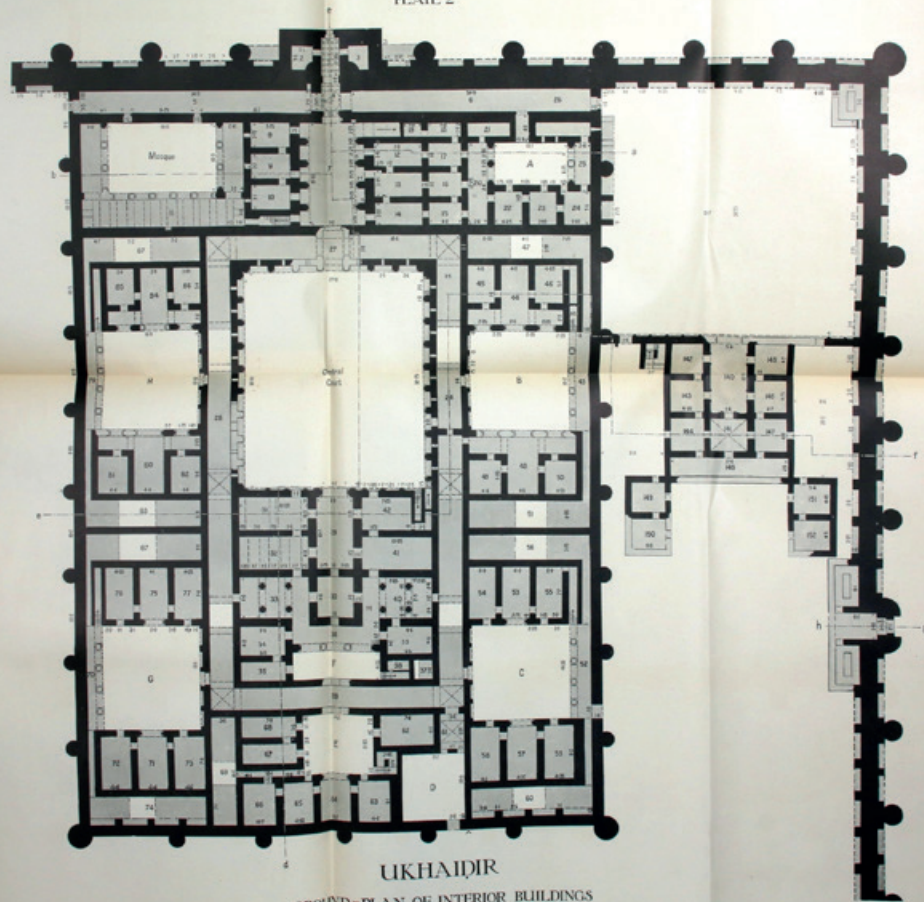
Only two further copies traced in auction records in the last 50 years. A copy in soiled original cloth commanded £11,250 at Sotheby's in 2016.

DESCRIPTION: Folio (265 × 342 mm). XIX, (1), 180 pp. With 2 maps, 93 plates and plans (a few folding) as well as illustrations in the text. Original beige cloth titled in gilt, top edge gilt.

Cloth gently discoloured; one chipped plate (no loss to image), library blindstamps on many plates; well-preserved.

PROVENANCE: With the bookplate and blindstamps of Manchester Public Free Libraries.

PLATE 2



UKHAÏDIR
GROUND-PLAN OF INTERIOR BUILDINGS

Photographs taken by the author between 1905 and 1915

42. Bernhard Moritz.

Bilder aus Palästina, Nord-Arabien und dem Sinai.

Berlin, Dietrich Reimer, 1916.

€ 48,000

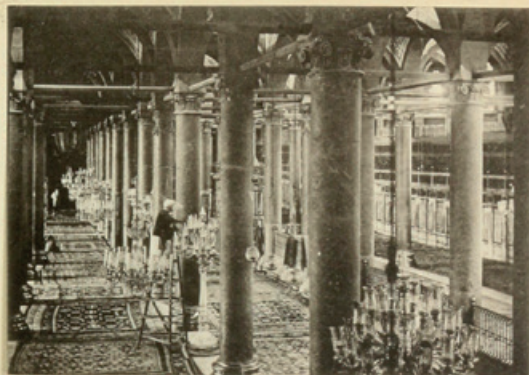
A rare photographic record of the major sites and geographic features in Saudi Arabia, Jordan, Syria, Egypt and Palestine. The images – taken for the most part by Moritz but some by Turkish friends in areas where he was prohibited from going – depict pilgrims on the Hajj to Mecca, Bedouins, the building of the Hejaz railway between Damascus and the holy cities of Mecca and Medina, Jiddah, Petra, and Mt. Sinai. Moritz (1859–1939) was an Arabist and archaeologist who from 1896 to 1911 headed the Khedival Library and Archive in Cairo. It was from there that he made numerous research trips to the Sinai and Hejaz, taking the present photographs between 1905 and 1915.

DESCRIPTION: Oblong folio (405 × 310 mm). 106 plates after photographs mounted on 50 card mounts with captions, numbered 1–100 and 16a, 59b, 60a, 72a (2 photos) and 95a, one map (numbered 63a), the images of varying sizes. Includes text booklet (2 ff., 16 pp.). Loose as issued in publisher's cloth-backed decorative portfolio boards, gilt lettered "Nord-Arabien und Sinai" on upper cover.

Plates and text are well preserved, with only a few occasional minor chips to the edges of the mounts. Portfolio uncommonly well preserved and only a little rubbed at the extremities.

REFERENCES: NDB XVIII, 149. OCLC 2889101.





71. Medina.

Hof (Südostecke) der heiligen Moschee mit dem „Garten der Fátme“.

72. Medina.

el Rauda, südlicher, ältester Teil der Moschee mit den Gräbern des Propheten und der beiden ersten Chalifen Abu Bekr und 'Omar.

72a. Medina.

el Bakí (heiliger Friedhof).

Rechts: Kubbet el 'abbásije, Mitte: el Ummahát.

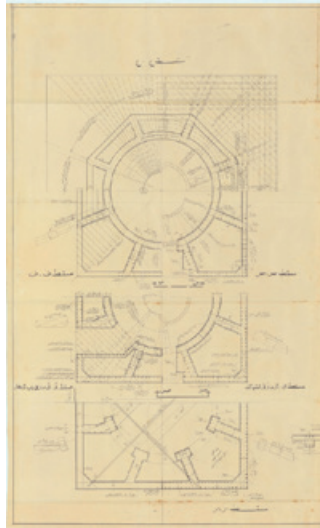
The first Saudi extension to the Prophet's Holy Mosque in Medina

43. [Fahmy Moemen Bey].

Architectural plans of the Prophet's Holy Mosque.

[Medina, 1951–1955].

€ 65,000



A dozen architectural plans for the first Saudi extension to the Prophet's Holy Mosque in Medina between 1951 and 1955. The set ranges from floor plans and elevations at a scale of 1:200 to detailed 1:20 sections of reinforced columns. Among the most remarkable examples are an elevation of the western front of the mosque featuring three identical minarets, not realised as such, each standing nearly 90 metres tall, a huge cross-section of a minaret (the largest of the plans), as well as an impressive ground plan depicting the western, eastern, northern and southern corridors, eight gates and six minarets, the entire surface dotted with pillars. Further, the set includes seven horizontal plans specifying the weight resting on the foundations of various parts of the building at a scale of 1:100, giving an idea of the structural engineering required to safely realise such an enormous complex. Mimeographed by Losako Engineering Co. for distribution among designers and contractors, each plan bearing the stamp of Losako Engineering on the reverse.

The origins of Islamic architecture began in Medina with the construction of the first mosque on the site by the Prophet Muhammad in 622 CE. The expansion and rebuilding of the site, to which the current collection relates, was the first major Saudi development to the Prophet's mosque and the most important architectural commission of King Abdulaziz al-Saud's reign. The designs of Fahmy Moemen Bey have become the basis for all subsequent architectural work carried out on the Prophet's Mosque.

Around the year 1950 a decision was made to expand the mosque to accommodate the growing number of pilgrims that were visiting Medina. The winning plans were by Fahmy Moemen Bey, who was appointed chief architect. The expansion project was announced in 1951 with a proclamation by King Abdulaziz during Ramadan; later that year the buildings surrounding the Haram were demolished, and in November 1952 the foundation stone was laid. The construction work took five years and continued after the death of King Abdul Aziz in 1953 under the direction of King Saud ibn Abdulaziz. The work was completed and the mosque re-opened in 1955. The extension almost tripled the size of the building, adding an additional eleven thousand square metres and enabling the mosque to accommodate up to 28,000 worshippers. New wings were added to

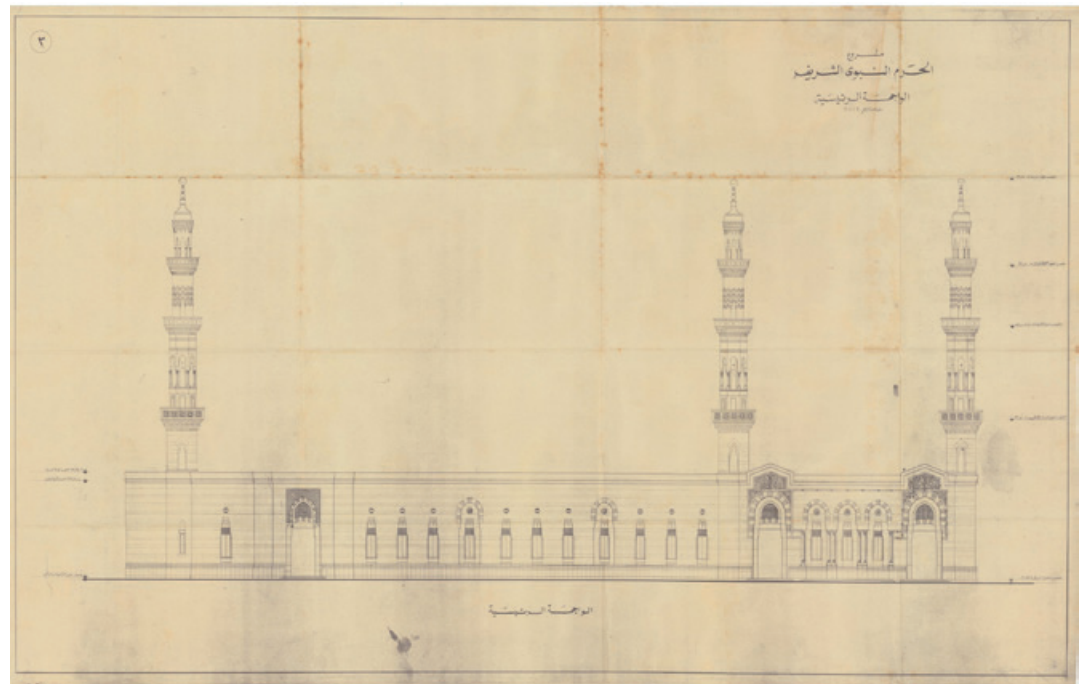
the east and west of the prayer hall, which consisted of concrete columns with pointed arches. Older columns were reinforced with concrete and braced with copper rings at the top. The Suleymaniyyah and Majidiyyah minarets were replaced by two minarets in the Mamluk revival style. Two additional minarets were erected at the northeast and northwest corners of the mosque, and a library was built along the western wall to house historic Qur'ans and other religious texts.

This portfolio presents a rare opportunity to acquire a series of documents directly linked to the history of the second holiest site of Islam. It is a rare survival that tells of the irreversible changes that affected this historic place during the 20th century. The haram is a place in constant evolution, with a mission to host hundreds of millions of visiting pilgrims; its current state is already much changed from that produced by King Abdulaziz's restoration in the early 1950s.

DESCRIPTION: 12 mimeographed architectural plans (592 × 980 to 1015 × 1205 mm). Scales: 1:20, 1:100 and 1:200.

A few minor tears; somewhat foxed. One plan with faint pencil sketches.

REFERENCES: Damluji, *The Architecture of the Prophet's Holy Mosque*: al Madinah.



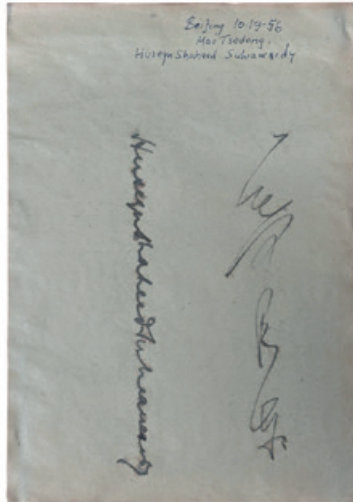
The first visit to China by a Pakistani Prime Minister: signed by Mao and Suhrawardy

44. Mao Zedong, Chinese statesman (1893–1976).

*Album leaf signed, together with
the signature of Huseyn Shaheed
Suhrawardy (1892–1963).*

(Beijing, 19 October 1956).

€ 150,000



The signatures of the heads of state of China and Pakistan, together on a single sheet, written on the occasion of the first visit to China by a Pakistani Prime Minister. Suhrawardy had taken office only a month earlier.

During this historic visit, the delegations discussed matters such as the exchange of goods (coal for cotton) and industrial development, improvements in water management, and the training of engineers. In their conversations with Suhrawardy, the Chinese sought to dispel fears of hegemony: China herself, it was pointed out, had suffered under Western colonialism and now sought to pursue industrial development in the spirit of peaceful co-existence with all countries, based on mutual respect. The Chinese foreign minister and official host Zhou Enlai insisted to a skeptical Suhrawardy that the education of the current generation of Chinese political leaders would ensure that future generations would not commit war or aggression.

Signatures by the Great Chairman Mao are extremely rare.

DESCRIPTION: 8vo (149 × 212 mm). 1 page. Two signatures in ink on plain, greenish paper. Framed and glazed.

Evenly a little toned; some ink bleeding due to paper quality, otherwise flawless. Annotated by a collector in blue ballpoint: "Beijing 10-19-56 / Mao Tzedong, Huseyn Shaheed Suhrawardy". The date marks the state banquet given in Suhrawardy's honour.

PROVENANCE: From the estate of Franz-Peter Bach of Wolfsburg, an avid autograph collector of many years. Bach began collecting in the 1980s; his collection was meticulously collated, and the present item has been dispersed from one of his many albums.

Beijing 16.11.86
Dear General
Atrop Shakeri Shamsy
1986
Huseynshakeri Shamsy



A giant, pictorial retrospective: 1 of 100

45. Arnold Schwarzenegger / Annie Leibovitz.

ARNOLD. Annie Leibovitz Art Edition.

Cologne, Taschen, 2023.

€ 25,000



One of an edition of 100, this being No. 80, numbered and signed by Arnold Schwarzenegger, with a framed ChromaLuxe print, numbered and signed by Annie Leibovitz.

A decade of collaboration in the making, this photo tribute covers 75 years of Schwarzenegger, from the future Terminator's impoverished childhood in Thal, Austria, to his rise as a young athlete, his journey to become the most celebrated bodybuilder of all time, to his career as the world's leading action film star, then into the California governor's mansion and beyond. Along the journey, Arnold's muscular body, chiselled features, and charismatic personality made him a favourite subject of photographers, including Richard Avedon, Annie Leibovitz, Robert Mapplethorpe, Herb Ritts, Francesco Scavullo, and Andy Warhol. The big book includes them all, while the smaller companion volume gives you more intimate images, as well as exclusive interviews with Arnold and directors Ivan Reitman and Bob Rafelson, and top bodybuilding legends.

The Art Edition, limited to a total press run of one hundred copies, includes a nearly life-size print of Arnold on the ski slopes, taken by Annie Leibovitz for the June 1997 cover of *Vanity Fair*, printed directly on aluminium. In addition, the Art Edition includes a unique book stand: a 1:2 scale reproduction of the iconic Capitello chair, famously created by Studio65 in 1971 and produced by Gufram. Its pop subversion of the classic Greek Ionic capital and column is a fitting homage to the Greek ideal embodied by Arnold's famous physique.

DESCRIPTION: 2 volumes. With a framed ChromaLuxe print and a capitello book stand designed by Studio65.

Dye sublimation print on ChromaLuxe aluminum panel with floating frame, ready to hang, 122 x 172 cm. Hardcover with ChromaLuxe aluminum print cover, 343 x 462 mm. 334 pages, in slipcase, plus companion volume, 556 pages, on a Capitello bookstand designed by Studio65 in hand-finished soft polyurethane coated with Guflac Ultra, produced by Gufram.

New: in the original boxes, unopened.



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