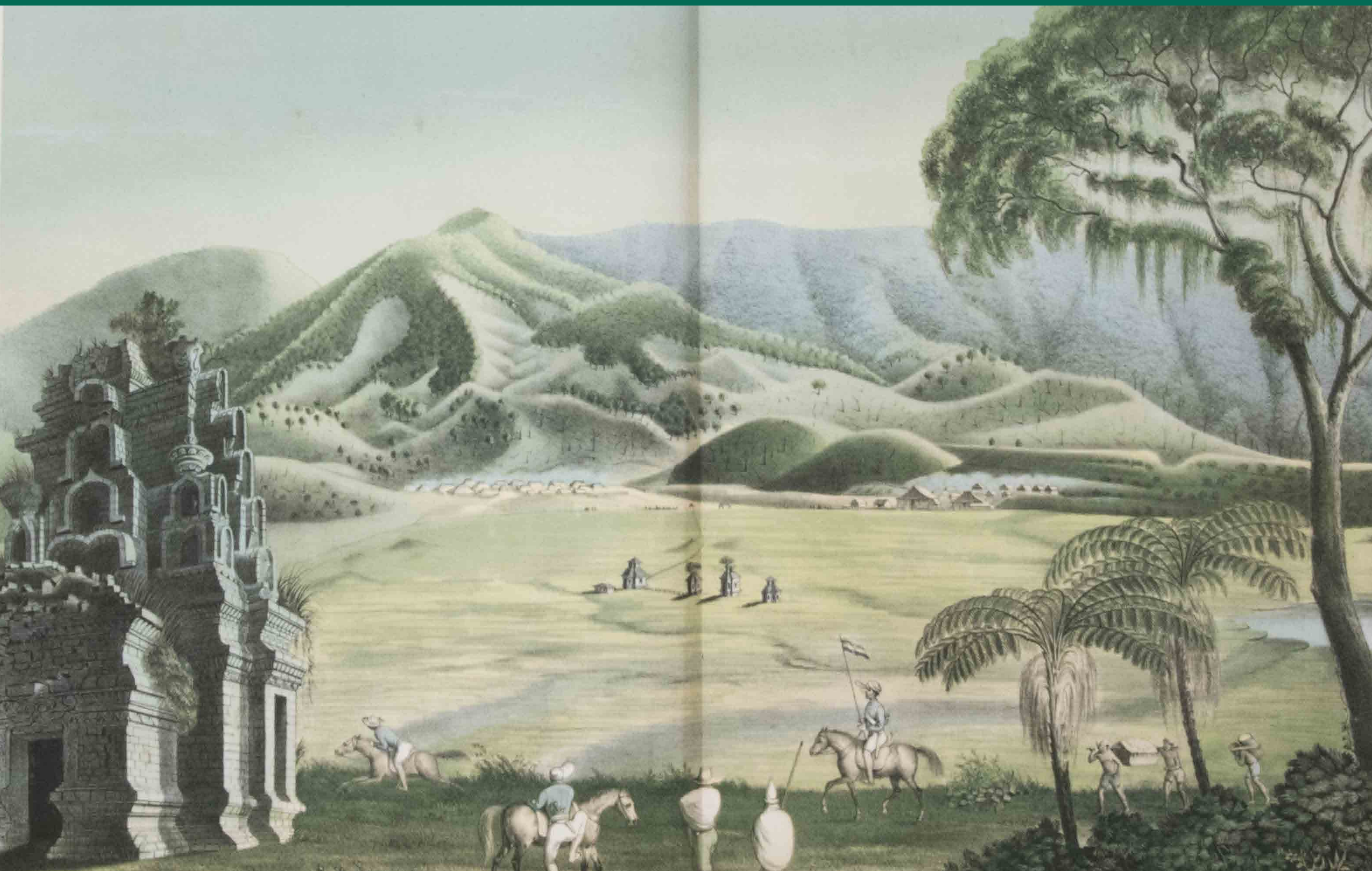




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Beautiful work on ships and shipbuilding in the Dutch Golden Age, with over 200 hand-coloured plates

01

ALLARD, Carel. Nieuwe[!] Hollandse scheeps-bouw ...

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

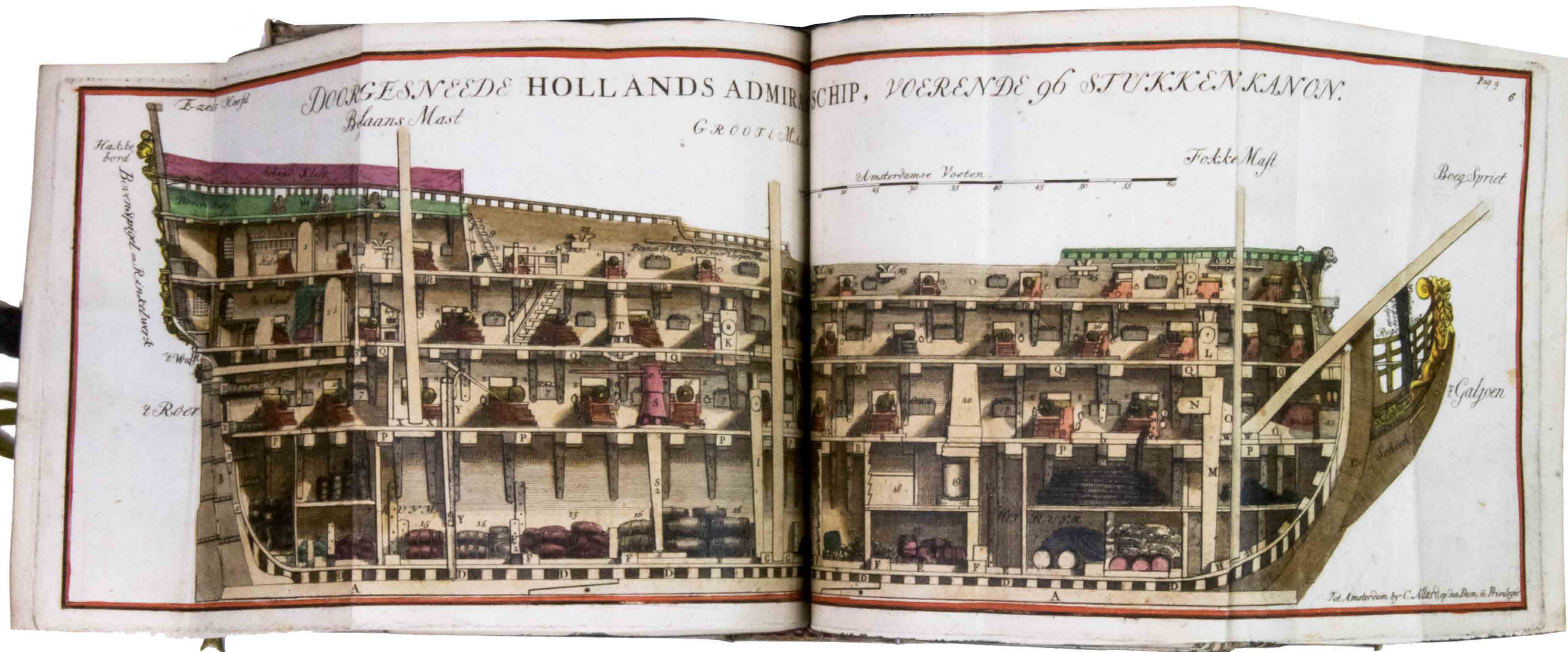
€ 28 000

Highly important work on shipbuilding showing all facets of this trade, with 208 beautifully contemporary hand coloured plates. It is also one of the first extensive flag books. The treatise was one of the most used sea manuals at the time, but today is very rare, especially in such fine contemporary colouring. Although there are very few copies of it left as is (we have only been able to trace three other copies in sales records and five in libraries), most of them lack the third volume. The present copy, however, is complete. *Nieuwe Hollandse scheeps-bouw* is an essential primary source for the terminology and practice of shipbuilding in the Dutch Golden Age. It details everything one would need to know about ships, shipbuilding, rigging and maritime flags. The first plate gives a very detailed image of a three-masted ship (including the parts under water) and its rigging, with more than 150 elements keyed with letters or numbers to the list on pages 4 to 8. The second volume contains multiple double-page plates with cross sections of various parts of a ship, as well as plates depicting the tools of the trade, which helps one understand the ship-building process. It also contains a short section on compasses and navigation. The majority of the plates, however, show maritime flags. In fact, both the second and third volume were added because the first was missing a number of flags. The section of flags, spread out across all three volumes, is very extensive. It includes the flags of numerous cities and countries across the world, as well as signal flags.

Carel Allard (1648-1709) was a Dutch publisher and engraver. He is primarily known for his maps and atlases. He not only published the present work, but also wrote it and most likely engraved all the plates. The first and second volume of the work were first published in 1695. The present copy is the second edition, extended with the supplementary third volume published in 1705. The work was later also translated into Russian (1708) and French (1719). The title page is slightly browned and has been reinforced along the upper margin, the title page and first leaf have both been reattached with a strip of paper in the inner margin, plate 29 of volume 1 has been restored in the lower outer corner, without affecting the image. Overall in excellent condition.

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







87 beautiful views of bovine animals, bound for presentation to the French Ministry of Agriculture

02

BAUDEMONT, Émile. Les races bovines[.] Études zootechniques.

Paris, Imprimerie Nationale, [1864]. 2 volumes (text & plates). Oblong folio (36 x 49.5 cm). With 5 hand coloured maps and 87 numbered plates. Contemporary red half morocco, gold-tooled spine, gold-blocked boards with the note "offert par le Minstre de l'Agriculture", gilt edges.

€ 2950

Presentation copy of one of the most beautifully produced works on cattle, by the "zootechnician", Émile Baudement (1810-1864). The 87 plates of bovine animals are arranged by origin, each region with its own part-title: England, Holland and Denmark, Switzerland and Germany, (the empire of) Austria, and France.

Many of the excellent plates are after photographs by Adrien Nadar. Artists like Emile van Marcke, Isodore Bonheur and Barye contributed to this work. "The plates were produced by a mixed process of photographic transposing on to a metal plate (heliography) followed by handwork of various kinds - soft ground etching, mezzotint and aquatint, the background tint being achieved by lithography" (Boalch).

This work was published as a result of the first "concours agricole universel" held in Paris 1856. And the best samples were intended to be reproduced in an album. Baudement, who was also jury of the concours, was in charge of this publication.

Baudement invented a radical new view of animal husbandry at the Institute of Agriculture at Versailles, France in 1848. Baudement introduced the idea that the deliberate delivery of nutrition, selective reproduction, and increased physical care for livestock could influence the quantity and quality of their production for food, and thereby increase profits for farms. His ideas were the birth of the rational and economic exploration of domestic animals.

While regular copies are bound in green half roan, with plain cloth sides, the present set is bound in red half morocco, with gold-blocked red cloth sides with the note "offert par le Minstre de l'Agriculture". All copies include a preliminary "rapport" on the work by this ministry on two letterpress pages.

Some minor, professional restorations to the spines and the atlas volume with a discolouration and an endleaf partly detached. Some occasional foxing, but otherwise in very good condition.

[6], LXXIV, [2]; [4], [10] pp. D.H. Boalch, *Prints and paintings of British farm livestock*; Nissen, ZBI 257.



(Detail)



32 photographs depicting Tasmania in full glory

03

BEATTIE, John Watt. [Album with 32 photographs of Tasmania].

Hobart, [ca. 1895]. Oblong folio (30 x 41cm). With 32 original photographs (ca. 17 x 23 cm), pasted on paperboard. Later gold-tooled red morocco with title on front board, decorated endpapers, gilt edges.

€ 13 500

Beautifully bound album with a magnificent collection of 32 original photographs of Tasmania, made by John Watt Beattie (1859-1930) at the end of the 19th century. Beattie arrived in Tasmania in 1879 as an amateur dry-plate photographer of scenic views. He began to work with the Anson Brothers in 1882. In 1892, Beattie bought out the Anson Brothers' very large collection of large format studio portraits and negatives. The photographs include 10 views of Hobart and surroundings (including a view from the bay, a photograph of an original sketch by an eye-witness: "The first days of Hobart, Collins Camp, Sullivan's Cove, Feb. 1804", Elizabeth Street, Cathedral, Bellerive), Mount Wellington with hunter, Mount Ida, Lake St. Clair (3), Mount Byron & Cuvier, giant eucalyptus giant, cedar trees on way to Great Lake, Mount King William, from track to Arrowsmith, Track to Fern Tree Bower, forest views, Mount Olympus from Laura Creek, King Williams Pines, Lake Marion, Garrs Tree Hill track, Hartz Mountains, etc.

Very good collection.

Long, Tasmanian Photographers 1840-1940: A Directory (1995), p.12; Michael Roe, [article on Beattie], in: Australian Dictionary of Biography VII, pp. 232-33.



(Detail)



The pedagogical essentials of the Renaissance, together with Greek epistles

04

[BECH, Philipp (editor)]. *De disciplina puerorum ...*

Basel, Joannes Oporinus (colophon:) Bern, Samuel Apiarius, March 1556.

With: (2) [MOREL, Guillaume (editor)]. *Graecorum veterum selectae brevesque epistolae.*

Paris, Guillaume Morel, King's printer for Greek, 1562. 2 works in 1 volume. 8°. With several woodcut decorated initials, and a woodcut device on the title page. Richly gold-tooled tanned sheepskin, gilt edges.

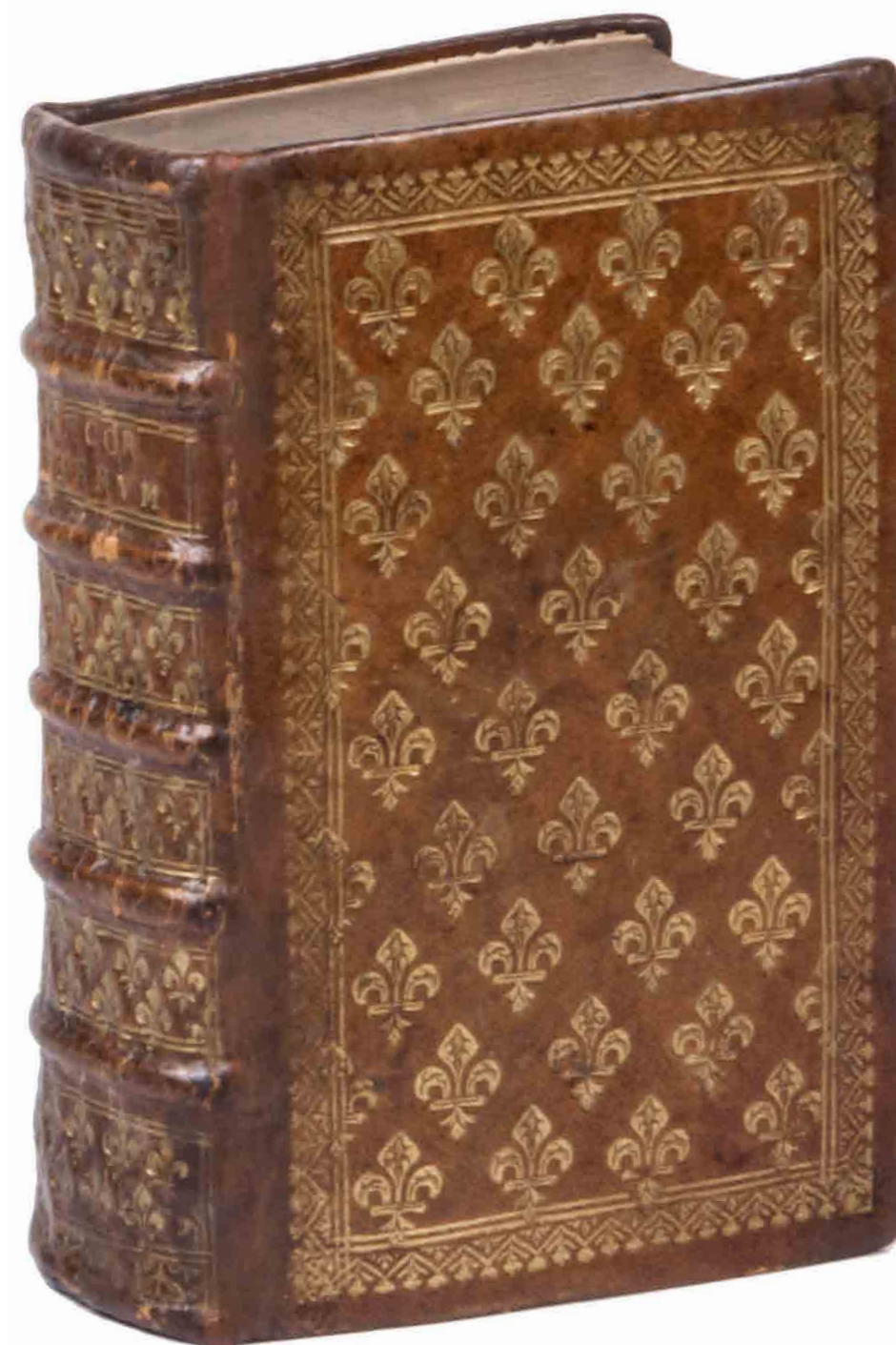
€ 12 500

Ad 1: Rare first and only collective edition of 27 Latin pedagogical works originally published separately in the first half of the 16th century. It includes texts by Louis Vives, Erasmus, Rudolph Agricola, Melanchthon, and many others. Even the separately published works are very rare and hard to bring together. This collection presents the essential pedagogical concepts and opinions of the Renaissance. It was assembled and edited by Philipp Bech (ca. 1521-1560) professor of Greek (and later of medicine) at the University of Basel.

Ad 2: Rare first edition of a selection of excerpts from Greek epistles by more than a dozen classical authors, printed by Guillaume Morel. It is followed by a Latin translation. Morel (1505-1564) had a classical education and was appointed King's printer for Greek in 1555. He probably collected and edited these epistles himself. The Greek text is set in the second largest size of Claude Garamont's famous *Grec du Roi*, introduced by Robert Estienne in 1543 and used by Morel since 1554. The *Cicéro* italic used for the Latin translation is also by Garamont, introduced in 1545 and still with upright and rather small capitals in the Aldine manner. Morel himself published two later editions of this collection in 1557 and 1562 and at least one more appeared after his death.

With extensive interlinear and marginal contemporary annotations in the Greek text of the *Epistolae*, an 18th-century(?) owner's inscription on an endleaf and an early 20th-century bookplate of Michel Tsoulidès. With some running heads and page numbers in the *Epistolae* shaved, minor browning and one quire of the *Disiplina* with a tiny marginal worm trail. Otherwise in very good condition.

31, [21]; [16], "840" [= 804] pp. Ad 1: VD16, B1342 (5 copies); USTC 629492 (4 of the same 5 copies); ad 2: USTC 198586 (4 copies).





Unrecorded issue of important 1590 edition of Dutch “deux aes” Bible in a contemporary binding with engraved silver furnishings

05

[BIBLE - DUTCH]. Biblia. Dat is, de gantsche H. Schrift...

Delft, Bruyn Harmansz. Schinckel, 1590. 4 parts in 1 volume. 4°. With a general title page and 3 part-titles, each with the same woodcut device in a separate elaborately decorated cartouche signed AvL; 3 engraved folding maps; ca. 20 woodcut illustrations in the text, a woodcut tailpiece, numerous woodcut decorated initials. Contemporary gold panel-stamped and gold-tooled calf over wooden boards, with spectacular finely engraved silver furnishings; gilt and elaborately gauffered edges. Rebacked in gold-tooled calf but with the original endpapers.

€ 48 500

An unrecorded issue (1 of at least 7) of a rare and important 1590 Bible edition, the corrected “deux aes” Bible, based on the first edition of 1562 (New Testament 1559), which remained the standard Dutch Reformed Bible until the official Dutch States translation, published in 1637. It was translated from Luther’s German by Godfried van Wingen (the New Testament by Johannes Dyrkinus), after comparison with several other versions, and includes many notes, some also taken from Luther and some by Augustin Marlorat, as well as Petrus Danthenus’s metric psalms with music notes. The Amsterdam bookseller Laurens Jacobsz. initiated the publication of the present corrected text of the “deus aes” Bible and the maps to accompany it, publishing the folio edition with maps himself, but sharing the quarto edition with four other publishers. Although Jacobsz.’s name does not appear in the present issue, he was originally trained as a binder, operated his shop at the sign of the gold-tooled Bible and Fontaine Verwey gives evidence to link him with the panel stamp on the present binding. He may therefore have bound copies (or had them bound) for the other publishers.

Bibliasacra, Typ. Batava and the STCN together record only 8 copies of all issues combined, at least half of those lack leaves and some of the copies with all leaves have defective leaves or lack the maps, so that they record at most 2 other complete copies with maps.

With a few leaves slightly browned, a water stain in the second half and the first preliminary quire of part 1 (faint outside a few quires), small tears in the maps and a few worm holes or other defects in the paper, mostly in the margins of the last few leaves, but still in good condition. The binding has been skilfully re-backed, probably in the early 19th-century, and is slightly rubbed, with a crack along the edge of the panel-stamp on the front board and a few minor cuts and scrapes, but also still in good condition and only slightly trimmed. A very rare complete copy of an important Dutch Reformed Bible, in an unrecorded issue and in a stunning contemporary gold panel-stamped and gold-tooled binding with engraved silver furnishings.

A detailed description is available upon request.





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First Hawaiian language Bible published in a single volume

06

[BIBLE – HAWAIIAN]. Ka Palapala Hemolele a Iehova ko kakou Akua. O Ke Kauoha Kahiko A Me Ke Kauoha Hou i unuhiia mailoko mai o na olelo kahiko ...

Oahu and Honolulu, American Bible Society, 1843. Large 8° (24 x 14 cm). Later half calf.

Including: Ke kauoha hou a ko kakou haku e ola'i a Iesu Kristo oia ka olelo hemolele no ke ola, a na lunaolelo i kakau ai.

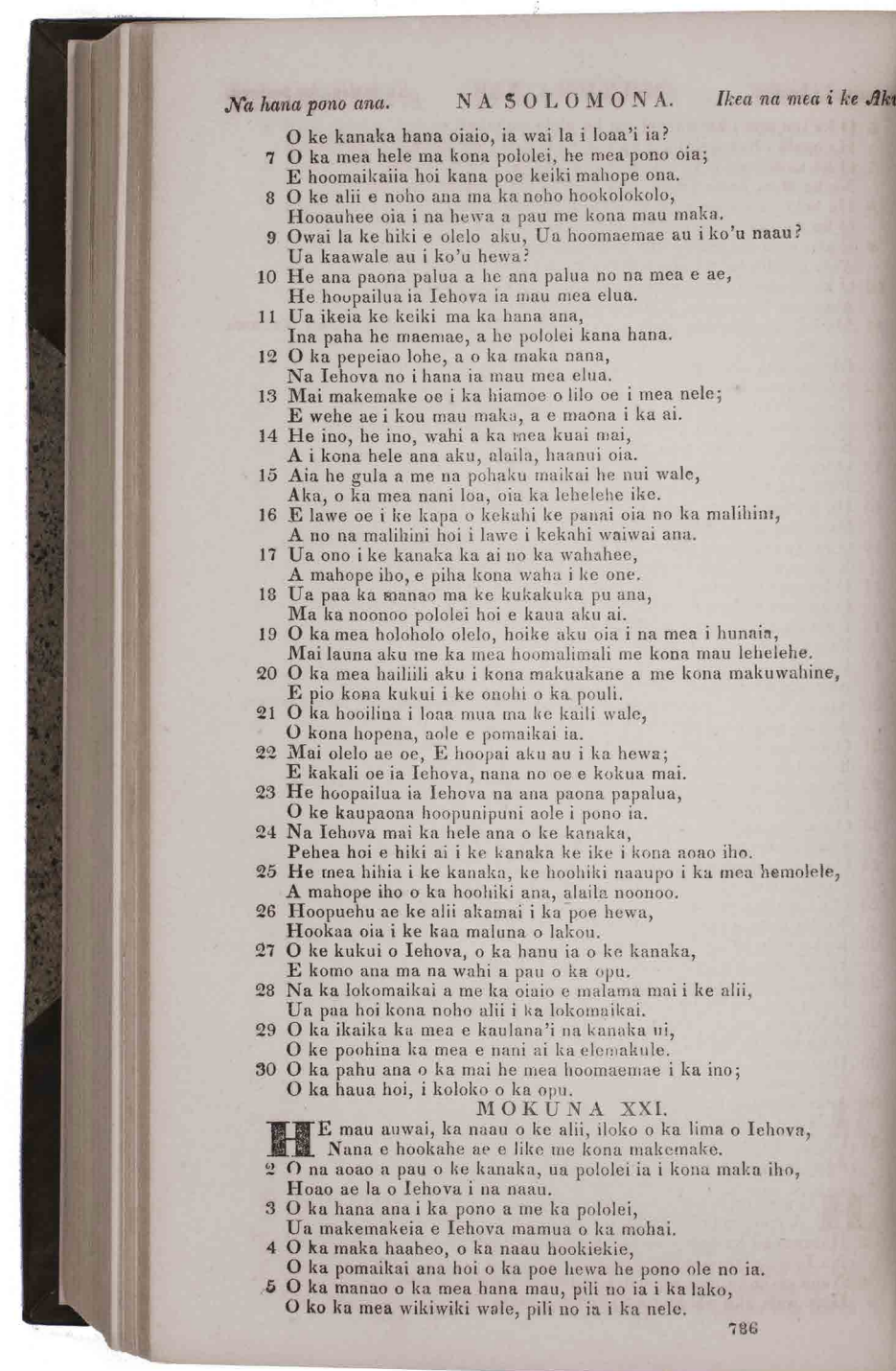
€ 6950

Second edition of the entire Bible in the Hawaiian language, but the first edition (in octavo) to be published in a single volume. The translation, a joint effort of American missionaries and Hawaiian advisers, was a monumental work of language and scholarship. "Neither of the two very different groups of people who produced the Baibala - the missionary scholars working with ancient texts and the Hawaiian chiefs and advisors, guardians of a millennium of traditional Kanaka learning - could have produced even a pedestrian Bible translation on their own. Together, through over a decade of incessant and mostly fruitful labor and cooperation, they created a work for the ages, among the best Bible translations of their century, and an enduring literary monument today" (Lyon).

The first gospels in the Hawaiian language were printed in 1827-1828, ultimately leading to a complete translation of the New Testament in 1835, which was revised in 1837. The first translation of the Old Testament was published in 1838 and, together with the 1837 New Testament incorporated in a complete edition of the Bible in three volumes. In 1843 these texts were reprinted, with several mistakes corrected, in a more compact version and then bound together to form this edition of the Bible. Apparently sales of the 10,000 copies printed were slow, with records showing that "between 400 and 600 Bibles were bound and presumably distributed each year" (Forbes). This slow distribution could explain why no new edition of the complete Bible in Hawaiian appeared until 1868.

With an 1853 owner's inscription on the title page. Slightly foxed and with several sections slightly browned; a very good copy.

1451, [1 blank] pp. Forbes 1416; Judd 165; Lyon, "No ka Baibala Hemolele: The making of the Hawaiian Bible", in: Palapala I (2017), pp. 113-151.





Complete works of Anna Bijns, criticising Luther and Protestantism

07

BIJNS, Anna. Konstighe refereynen vol schoone schrifture ende leeringen, begrepen in drye verscheide boecken, waer van de twee eerste wederlegghen de dolinghen comende uyt de Lutersche secte, ende abuysen deser tijden: het derde toont d'oorsaecken der plaghen, met veel seer stichtighe vermaninghen tot de deught.

Antwerp, Hieronymus Verdussen the Younger, 1646. 3 parts in 1 volume. 8°. With the same woodcut printer's device on 3 individual title pages. Contemporary vellum with manuscript title on spine, traces of ties.

€ 18 000

First edition of the complete collection of religious and moralizing poems by Anna Bijns (1493-1575), a nun and schoolmistress in Antwerp. Since she was a faithful orthodox Catholic, many of her poems harshly criticize Martin Luther and Protestantism in general, naming herself an "avenging angel of the insulted faith". In the margins of most poems references to specific Bible passages can be found. Her poems are so-called "refreinen", "a complex poem of a least four 15 to 19 line stanzas with an epigrammatic refrain, natural rhythm, a complicated rhyme scheme, enjambment and caesura. Bijns's refreinen are filled with extraordinarily vivid and acerbic images drawn from daily observation and well illustrate her motto 'more sour than sweet' (meer suers dan soets)" (Aercke). She is often called one of the greatest "rederijkers", an association of Dutch poets from which Bijns, being a woman, was actually excluded.

The title of the first part reads *Konstighe refereynen*, which was first published on its own in 1528. The second and third part are both titled: *Schoone refereynen, vol schrifture ende leeringhen teghen alle ketterijen van desen tijdt*.

With traces of old manuscript entries on the title page and a small owner's label on pastedown: "H D[iericx]". Binding slightly soiled and showing some signs of wear, mainly around the foot of the spine, slightly browned throughout. Otherwise in good condition.

[24], 76; 91; 226, [10] pp. *Aercke, "Anna Bijns", in: Women's writing from the Low Countries (2010), pp. 160-161; Bibl. Belg. I, B15; Scheepers I, 20; STCV 3130083 (5 copies); cf. Mak, De rederijkers, p. 35.*





First edition of first French translation of Boccaccio's first work, with woodcut illustrations

08

BOCCACCIO, Giovanni. Le philocope ... contena[n]t l'histoire de Fleury & Blanchefleur, divise en sept livres traduictz d'Italien en Francoys par Adrian Sevin ... Paris, Jean André, 1542. Folio. With a woodcut printer's device on the title page and 15 woodcut illustrations plus 21 repeats in the text, 6 woodcut decorated initials, and many spaces with guide-letters for manuscript initials. French calf (ca. 1760?), richly gold-tooled spine with a black morocco label in the 2nd of 6 compartments, gold double-fillets on board edges, blind triple fillets on boards, gilt edges, green silk ribbon marker, curl-marbled endpapers.

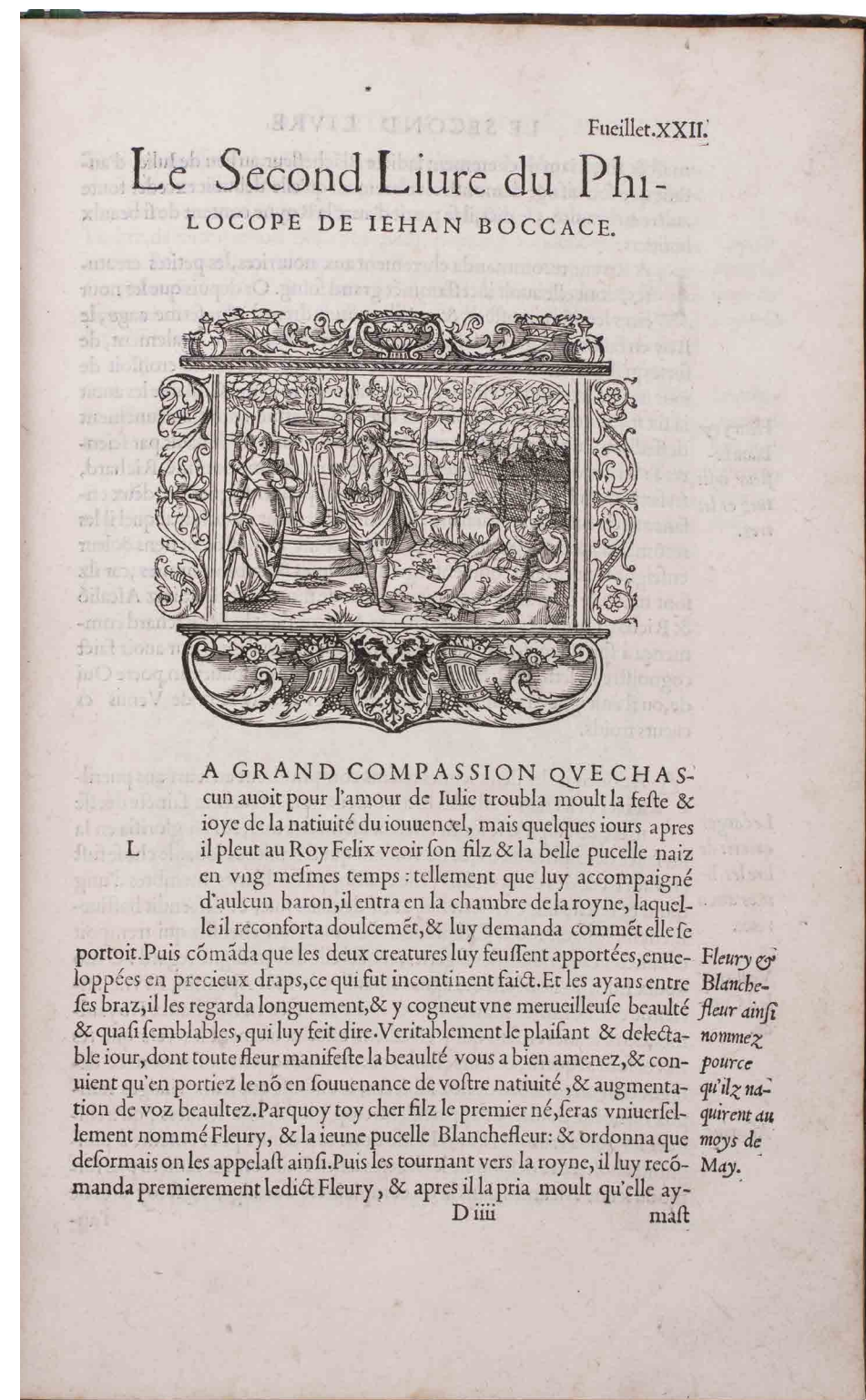
€ 12 500

Jean André issue of the extremely influential first French-language edition (by Adrien Sevin) of Boccaccio's first major work, *Il filocolo* (ca. 1336), a prose tale detailing the romantic love and adventures of Florio and Biancafiore (based on the ca. 1160 French verse romance *Floire et Blancheflor*), written at the request of Boccaccio's muse "Fiammetta". Boccaccio's version served as the model for Chaucer's more than fifty years later, but it is a reworking rather than a translation, so it was largely through the present printed translation that *Il philocope*, a precursor of the better known *Decameron*, became known north of the Alps. The fine woodcut illustrations first appeared in Janot's 1540 edition of *Amadis de Gaula*, and after the *Philocope* also for several other romances. The borders used with them in these works are apparently older, for two of the head borders are dated 1520.

King François I of France, who reigned from 1515 to 1547, greatly admired the Italian Renaissance and encouraged Italian influences in many aspects of French culture. The present book reflects that movement both as a model of French Renaissance prose under Italian influence and as an example of book production, using new roman and italic types in the new style introduced under Italian influence in the 1530s.

With the small letterpress bookplate and the armorial bookplate of Charles Bouchelet de Vendegies, Comte d'Hust (1772-1851), and a later bookplate of the Swiss collector Albert Natural. With a few mostly marginal defects and early repairs, but with three repaired tears in the text (one also in a woodcut, but so skilfully repaired that it is barely visible in the woodcut). One of the repeated woodcuts has a small abrasion. Otherwise in good condition. The binding has restorations to the hinges and corners and the spine shows some superficial cracks and flaking, but nearly all of the tooling remains clear. The very influential first French edition of Boccaccio's first major work, with excellent woodcut illustrations.

BMC STC French, p. 71 (Janot issue); Brun, *Le livre français illustré*, p. 158; Mortimer (French) 105 (Janot issue); Rawles, Denis Janot ... (1976 PhD thesis) 164; Renouard, *Imprimeurs Parisiens* 155; USTC 37796 & 92444 (8 copies; see 37799, 65503 & 92444 for the other issues); cf. Adams B2169-2171 (Italian eds.).





Fountains by the city architect of Nuremberg

09

BOECKLER, George Andreas. *Architectura Curiosa Nova*, Exponens 1. Fundamenta hydragogica. 2. Varios aquarum ac salientium fontium. 3. Magnum amoenissimorum fontium. 4. Specus artificiales sumtuosissimas. 5. Cum auctario figuram elegantissimarum. In Latinam linguam translata per J.Chr. Sturm.

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

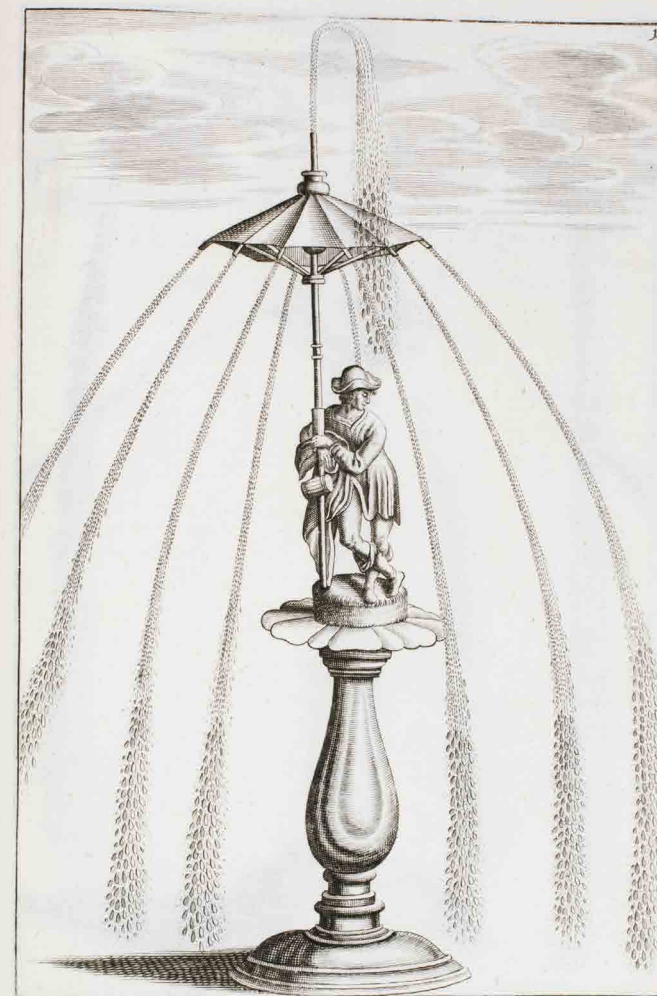
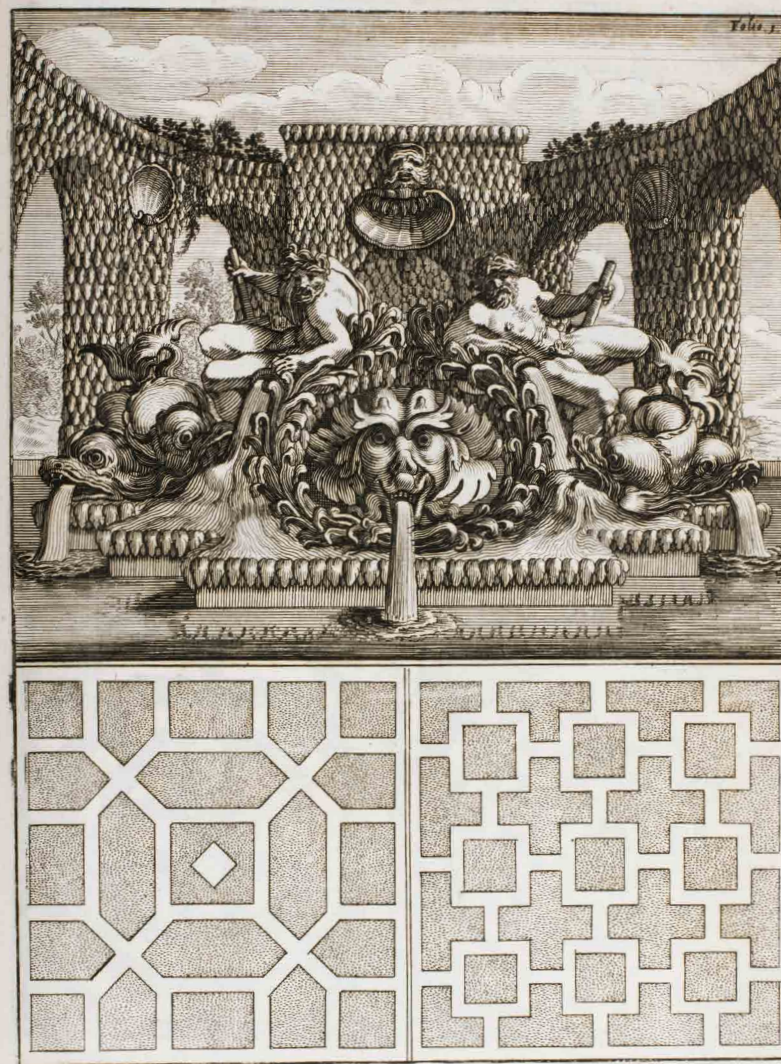
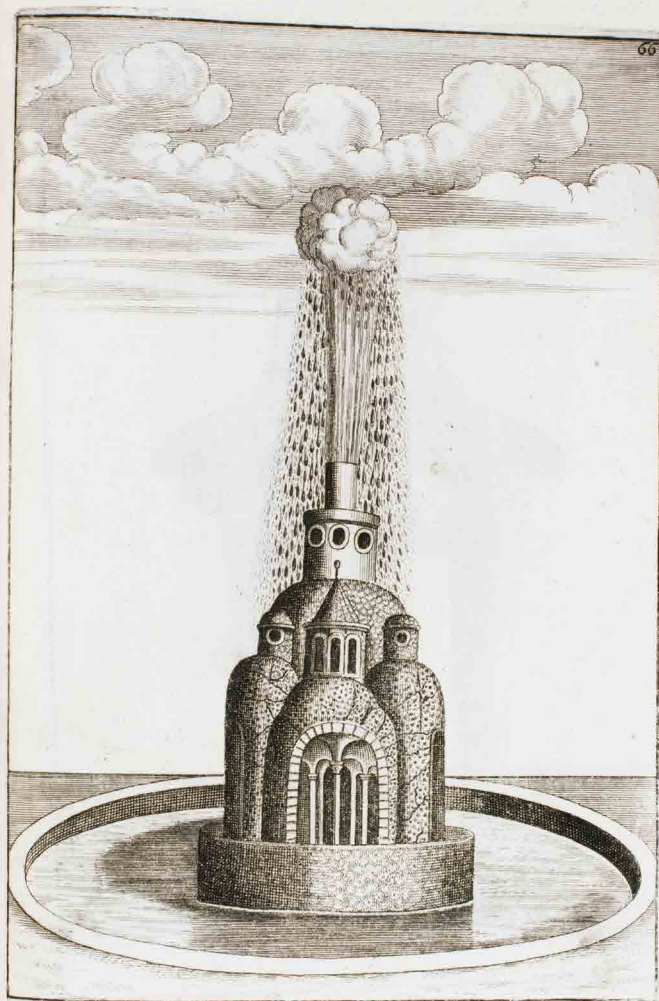
€ 15 000

First Latin edition of *Die Lustreiche Bau- und Wasser-Kunst*, a richly illustrated text book on hydraulic engineering in architecture by the German engineer and architect to the city of Nuremberg, George Andreas Böckler, who lived and worked in the second half of the 17th century. The work is divided into four parts, the fifth part on title relating to the rich illustration. The first part treats the technical side of hydraulic engineering in fountains, with numerous explanatory figures on 4 plates. The second and third part treat fountain architecture, with respectively 71 illustrations on 44 plates, and 120 illustrations on 116 plates, showing all kinds of more or less elaborately designed fountains and water freezes. The fourth part then is devoted to designing fountains within the larger plans of garden architecture, with views of houses and gardens, several with a garden-plan added, on 36 full-page engraved plates.

Fine copy of a famous work, showing only a few slight traces of use.

[10], 30; [2], 13, [1 blank]; [2], 22; [2], 26 pp. *Berlin Kat.* 3579; *Thieme-Becker IV*, 178.





Madagascar and its opportunities for trade and colonisation, detailing the trade with India, Persia, and others along the coast of the Arabian Sea

10

BOOTHBY, Richard. A breife discovery or description of the most famous island of Madagascar or St. Laurence in Asia neare unto East-India.

London, Printed by E[dward]. G[riffin]. for John Hardesty, 1646. Small 4° (20 x 15.5 cm). With the title page in a border built up from cast fleurons, 2 woodcut headpieces, 3 decorated woodcut initials (1 series) and 3 headpieces built up from cast fleurons. Tanned sheepskin (ca. 1850), gold fillets on boards, spine (with a black morocco label) and board edges, gilt upper edge, dark green endpapers. Rebacked, with original backstrip laid down.

€ 18 500

First separately published edition of Boothby's description of Madagascar and its opportunities for trade and colonization, detailing the trade with India, Persia (including Ormuz, captured in 1622 by a joint Anglo-Persian force) and other countries and tribes along the Arabian Sea and touching on a large variety of subjects including Saint Augustine's harbour, culture of the natives, opportunities for plantations, natural resources, pearl fishery and trading practices of the English, Portuguese, Spanish and Dutch.

The British merchant Richard Boothby, who was initially a member of the Merchant's Adventurers' Company, had reinvested his capital in the East India Company around 1615, after which he sailed to India where he was jailed as a result of a dispute with company officials. Upon his release he returned to London by way of Madagascar, which inspired his enthusiasm so much that he wrote the present book advising the East India Company's rivals to take advantage of it as the ideal location for a European colony.

The text was first published in Thomas Osborne's *A collection of voyages and travels* (1645) and here separately published for the first time, with an additional 4-page dedication to King Charles.

With letterpress bookplate on pastedown: "from the books of Crosby Gaige" (1882-1949), a Broadway producer, publisher and rare book collector. Several chapters are heavily annotated in the margins and the whole last page, in English in an early hand. These give information about a voyage or voyages and would reward further study. With the gutter margin of the title page and all margins of the last leaf restored (not touching the printed text and affecting only the corner of one manuscript annotation) but otherwise in good condition, with a small tear in the fore-edge margin of the title page and a couple minor spots. Rebacked, but binding otherwise good.

[12], 72, [1], [1 blank] pp. BMC III, p. 943; Gay, *Bibl. de l'Afrique et l'Arabe* 3204 (note); ESTC R200937; cf. G. Campbell, *David Griffiths and the missionary "History of Madagascar"* (2012), p. 416; not in Goldsmith; Kress.

The Epistle Dedicatory.

such time as more iudicious and better intelligent persons by their more skilfull prevalent perswasive pens give better incouragement, for speedy and effectuall means to proceed in so weighty (yea most hopefull successefull) a businesse, I shall have some cause (yet) to rejoyce in the depth of my milery and affliction; in the meane time my daily earnest Prayers to God, shall be for his abundant blessings, spirituall and temporall to his Sacred Majesty, and his most Royall Posterity, the Right Honourable High Court of Parliament, and all His Majesties true Loyall Subjects; and that the Lord Jesus would please to break in peeces the most hurtfull Cords of Contention with the spirit of truth and concord, and put away from all them that professe his name the offence of quarrels and dissention among them, that we may be joyned together in one minde, in truth love and Christian Charity, to the praise honour and glory of God Almighty; and such shall be ever the prayers,

*Of Your Sacred Majesties, and Your Honours
most Loyall Subject and Servant.*

Richard Boothby

[illegible]

[illegible]

with water, and a little wine, in a bowl. (F. 3) Better to absorb. with the skin. him
in a bowl. from the skin. his skin. to the skin. of a moist surface. it is all nerves
and the skin. with the skin. to the skin. of a moist surface. it is all nerves
the skin. to the skin. of a moist surface. it is all nerves
the skin. to the skin. of a moist surface. it is all nerves



The first systematic account of Australian flora, including the supplement on Proteaceae

11

BROWN, Robert. Prodomus florae Novae Hollandiae et insulae Van-Diemen exhibens characteres plantarum, quas annis 1802-1805 ...

Nuremberg, Leonard Schrag, 1827.

With: (2) **IDEM.** Supplementum primum prodromi florae Novae Hollandiae ...

London, Richard Taylor, 1830.

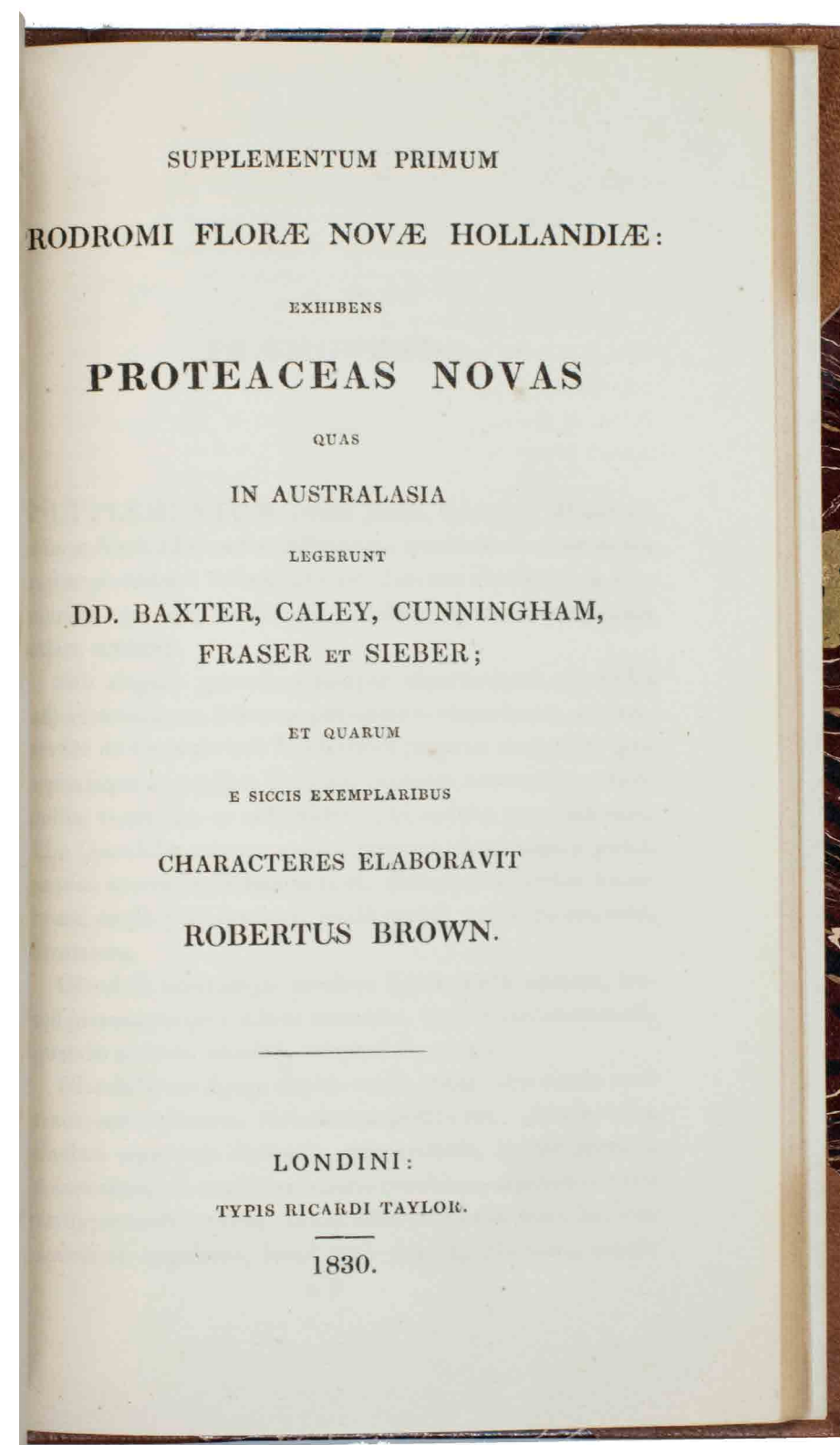
2 works in 1 volume. Large 8°. 20th-century half brown morocco.

€ 2500

Second edition of Brown's famous first systematic account of Australian flora, the result of his botanical research in Australia in the years 1802 to 1805 together with Matthew Flinders (1774-1814) who led the first circumnavigation of Australia. Brown collected about 3400 species. 2000 of these were previously unknown and it is said that his Prodomus florae Novae Hollandiae et insulae Van-Diemen described more than half of the New Zealand's orchid genera for the first time. It also describes species of Australia and Tasmania. Robert Brown (1773-1858), a British botanist, became librarian to the botanist Joseph Banks and to the Linnean Society of London, as well as the first Keeper of Botany at the British Museum. He "is one of the most versatile botanists of the first half of the nineteenth century" (Stafleu & Cowan, p. 364). Pages 1-446 in the present edition also indicate the pagination of the first edition: 145-590. The present edition is also the third volume in Brown's Vermischte botanische Schriften, published in 5 volumes from 1825 to 1834, and therefore has that title page as well. It is here bound with the Supplementum primum prodromi florae Novae Hollandiae, published in London by Richard Taylor in 1830, a 40-page supplement. It particularly concerns Proteaceae, an important family of flowering plants in Australia, discovered by the botanists William Baxter (1787-1830/36), George Caley (1770-1829), Allan Cunningham (1791-1839), John Fraser (1750-1811) and Franz Sieber (1789-1844), all well known for their botanical research in Australia and elsewhere.

With the owner's inscription of Thomas Jenzen (possibly the English botanist Thomas Jensen (?), 1824-1877) on the first free endleaf. In volume I, the title page of the Vermischte botanische Schriften, listing the Prodomus as the third volume (pp. [i]-[ii], is misbound at the end. Bound after the Supplementum is Leonard Schrag's 2-page publisher's advertisement, which belongs to the Prodomus. Some browning and foxing, first endleaf partly detached, but overall in good condition. Some browning and foxing, first endleaf partly detached, but overall in good condition. Two highly interesting works on Australian botany.

Ad 1: Ferguson 491; Pritzel 1215; Stafleu & Cowan 825; cf. BM NH I, p. 260 (1st ed., 1810); cf. Stafleu & Cowan 833 (the complete 5 volumes of the Vermiste Botanische Schriften). Ad 2: BM NH I, p. 260; Pritzel 1216; Stafleu & Cowan 835.





8 Italian sonnets praising Napoleon Bonaparte: printed on vellum by Pierre Didot and finely bound for presentation to Napoleon

12

BUTTURA, Antonio. Sonetti a Bonaparte.

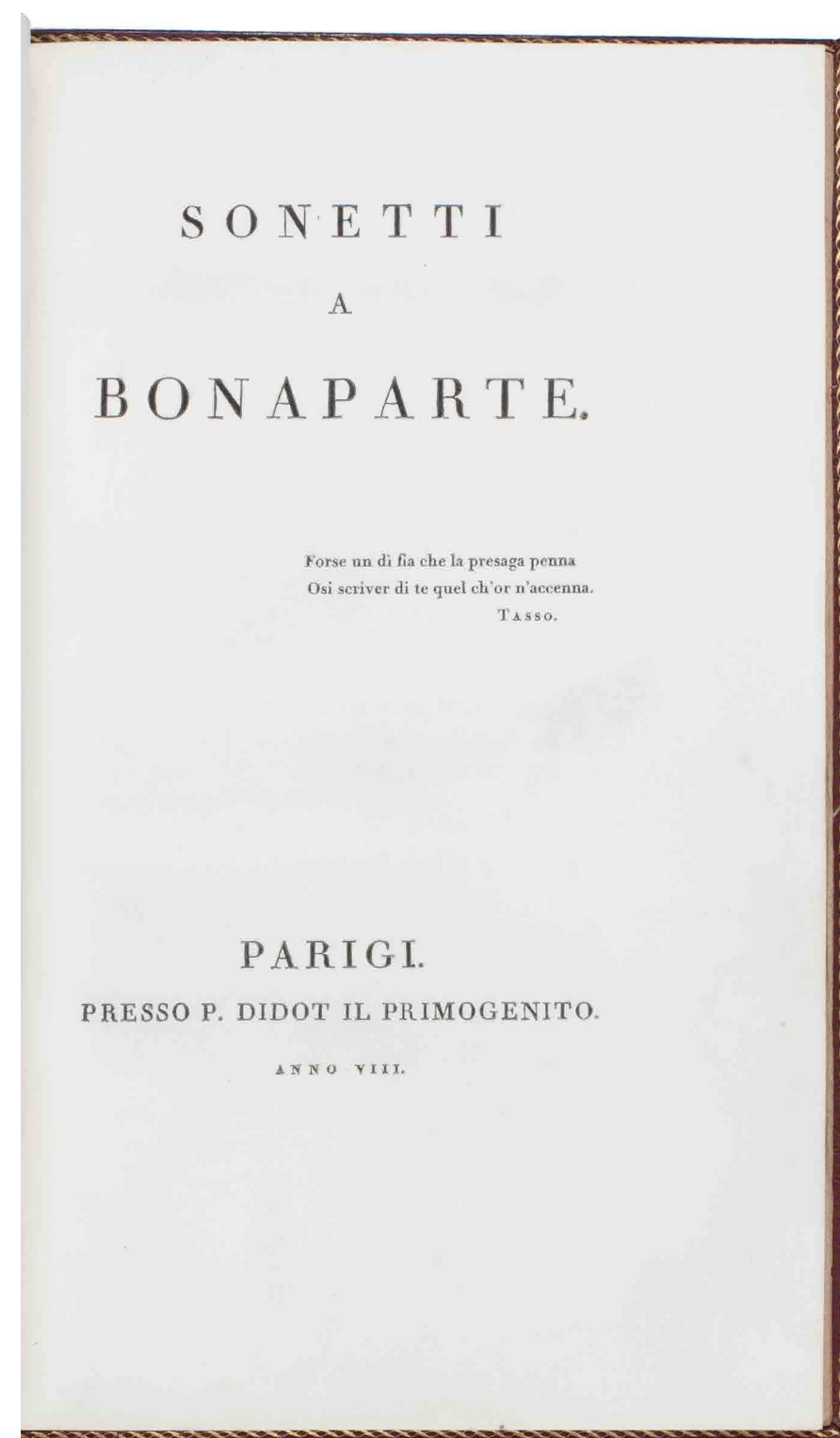
Paris, Pierre Didot l'aîné, An VIII [after Floréal, so 1800]. 8°. Finely printed on vellum. Contemporary long-grained and gold-tooled red goatskin morocco, gold-tooled board edges and turn-ins, light green watered silk endleaves.

€ 35 000

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

None of the largest present-day collections of books printed on vellum has a copy of the present book on vellum, and we have located only two regular copies, both in Paris. There was also no copy of the present or another copy in the 1817 catalogue of the collection of the Irish-French Count Justin MacCarthy Reagh (1744-1811), which included more than 600 books printed on vellum, nor in either series of the *Catalogue de livres imprimés sur vélin* (1822-1824), which includes books from numerous private libraries sold before 1824. These catalogues record many other books printed on vellum by Pierre Didot. All this suggests that the press-run for the present edition was very small (it may never have been sold on the open market) and that Buttura probably had only one copy printed on vellum, for presentation to Napoléon himself. With a small and faint brown patch on an open are of the title page, but otherwise in fine condition with a crisp impression and generous margins. The binding shows a very small and superficial gouge on the front board, a few minor scratches and minor wear at the hinges and corners, the paper endleaves are browned, slightly affecting the first and last blank vellum leaves and the watered silk endleaves, but the binding is still very good. Eight Italian sonnets in praise of Napoleon, beautifully printed on vellum and finely bound.

[2 blank], [1], [1 blank], [8], [4 blank] pp. KVK & WorldCat (2 copies); Parke Bernet 14-15 May 1946 (property of F.S. Vories and others), lot 115 (the present copy, printed on vellum); SUDOC 149836139 (citing WorldCat); not in *Cat. des livres imprimés sur vélin de la Bibl. du Roi* (1822); *Cat. de livres imprimés sur vélin, ... dans des bibliothèques tant publiques que particulières* (1824); André Jammes, *Les Didots* (1998); for Buttura: nchtv.ulss.tv.it/plongatti/MELSINES/Antonio.Buttura1771-1832.htm.





Rare complete first edition of Visentini's print series with views of Venice, "crucial to forming the image of Venice in the mind of its visitors"

13

[CANALETTO]. VISENTINI, Antonio. Urbis Venetiarum prospectus celebriores, ex Antonii Canal tabulis XXXVIII.

Venice, Joannem Baptistam Pasquali, 1742. 3 parts in 1 volume. Oblong. With 3 letterpress title pages printed in red and black with engraved vignettes, the original engraved title page for the first series, a double portrait of Canaletto and Visentini and numbered prints based upon 38 paintings by Canaletto. Contemporary half morocco, brown paper sides, manuscript annotations on the spine.

€ 45 000

First complete edition of a series of engraved views of Venice by Visentini after Canaletto's paintings, which were in the collection of the book collector, patron of the arts and British Consul of Venice Joseph Smith (ca. 1673/4-1770). Canaletto, also known as Giovanni Antonio Canal (1697-1768) was an Italian painter renowned for his paintings depicting Venice and its canals. Visentini's plates are the most influential among the many engravings made after Canaletto's famous views of Venice: "crucial to forming the image of Venice in the mind of its visitors" (Millard). The British Consul Smith commissioned the painter, engraver and architect Antonio Visentini (1688-1782), connected to the Academia and to the artistic and publishing circle around Smith, to engrave the plates after Canaletto's paintings.

The series of 38 plates is divided into three suites of respectively XIV, XII and XII numbered prints, each suite with its own letterpress title page. The first set of plates is entirely focussed on the Grand Canal, as is promised by the original title page, the Prospectus Magni Canali. The prints of the second suite particularly show the banks of the Grand Canal. The third suite shows views of campi and the Piazza San Marco. All prints are captioned in Italian. The present 1742 edition is the first to include all 38 prints of the complete three suites, but Visentini had completed and published the first suite of views already in 1735. The present complete series proved very successful, with further editions in 1751, 1754 and 1773. Even in the 19th century it ran through new editions: an 1833 edition with French and Italian captions was reprinted in 1838. The present first edition of the complete series is quite rare: we have traced only 6 copies worldwide in WorldCat and it rarely appears on the market.

Binding a little rubbed: spine a little damaged, paper sides frayed around the edges and chipped in the right lower corner of the front board, boards a little stained. Book block slightly loose in the binding. Some marginal tears professionally repaired. Prints only slightly browned along the edges of the margins, but otherwise in very good condition. The rare complete first edition of one of the most influential print series in shaping the image of Venice.

[8]; [1]; [1] ll. plus the part-title, double portrait and XIV, XII, XII prints. *Kat. Ornamentstichsammlung Berlin* 2695; *Millard, Italian* 153; *WorldCat* (6 copies in 5 entries); for Canaletto: *Thieme & Becker* V, pp. 455-486; for Visentini: *Thieme & Becker* XXIX, p. 419.



(Detail)





Caput Canalis et Ingressus in Urbem.



The beautifully illustrated luxury issue, copy no. 26 of 100

14

CASANOVA, Giacomo. *Memoires ... ecrits par lui-meme.*

Paris, Garnier frères, [1880]. 8 volumes. 8°. With 145 full-page engravings, the wrappers and titles of each volume are printed in red and black. Contemporary gold-tooled half morocco by Lambert, marbled paper sides, the title, author, and volume number lettered in gold on the spine, surrounded by a gold-tooled frame with onlaid morocco ornaments, top edge gilt, marbled endpapers.

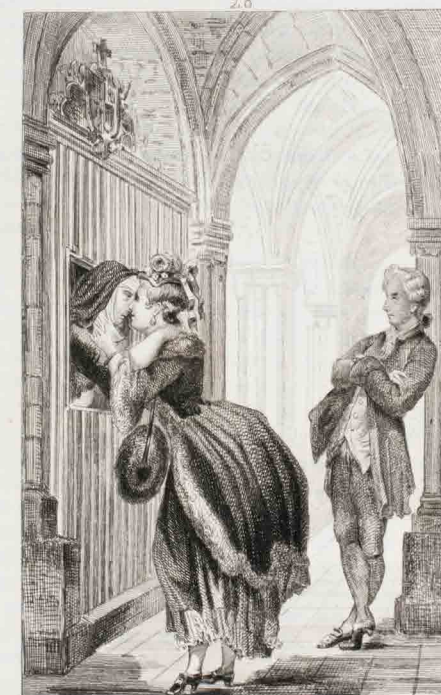
€ 12 000

Rare luxury issue of the most accomplished Parisian edition, beautifully bound by the Parisian bookbinding atelier Lambert, with the original wrappers included. The luxury issue, printed on Holland paper, was limited to a 100 numbered copies (of which this is number 26), and is further distinguished by its wide margins, and exceptional and unique illustrations. It has been enriched with 145 full-page copper engravings, comprising plates after Jules-Adolphe Chauvet (1828-1898), engraved in 1875 by Henry Barraud (1811-1874), together with plates after Jules Nisle, engraved by Adolph Gnauth (1840-1884). Some of these engravings were conceived not merely to titillate, but to document with remarkable care the costumes, interiors, furnishings, and social rituals of mid-18th-century Europe.

The present edition is the first Garnier frères edition of Casanova's *Mémoires*, following the establishment of the complete French text earlier in the century. While not a first edition in the strict bibliographical sense, it is widely regarded as the most accomplished Parisian edition of the work. It follows the Jean Laforgue (1782-1852) text, derived from Casanova's original manuscripts acquired by Friedrich Arnold Brockhaus (1772-1823) in 1821, with a small number of additions traceable to the Jean-Baptiste-Alexandre Paulin (1796-1859) continuation of 1837. Garnier's aim, explicitly stated in the preliminary notice, was to unite accuracy, completeness, and elegance in a single edition, correcting the shortcomings of earlier editions, including the Leipzig twelve-volume edition, which lacked an index. The present Garnier edition includes extensive appendices, among them extracts from the writings of the Prince de Ligne (1735-1814) on Casanova, 21 letters from Casanova to Faulkircher (Johann Ferdinand Opiz, 1741-1812), passages from *Histoire de ma fuite*, and extracts from the memoirs of Lorenzo Da Ponte (1749-1838). Garnier himself claimed that this edition united "all the conditions which should make it superior to those preceding".

With the bookbinder's stamp on the verso of the first flyleaf of every volume, the original wrappers and the original spine are included. The spines of the first 3 volumes are slightly rubbed, the front of the first volume is broken. The fore edge and foot edge are uncut, minor foxing to the margins of some of the leaves and plates. Otherwise in very good condition.

[6], XVII, [1 blank], 507, [1 blank]; [6], 530, [4]; [6], 516; [6], 533, [3]; [6], 569, [3]; [6], 563, [1]; [6], 567, [1 blank]; [6], 551, [3] pp. *Gay-Lemonnier* vol III, 121; *Rives Child* no. 45, pp. 147-148.





Beautifully illustrated first accurate monograph on the larynx, heavily influenced by Galen

15

CASSERIO, Giulio (Julius CASSERIUS). *De vocis auditus[ue] organis historia anatomica ...*

(Colophons: Ferrara, Victorius Baldinus, 1601 & "1600" [= 1601]). 2 parts in 1 volume. Royal folio (40.5 x 27.5 cm). Engraved title page with the title in a large oval scrollwork cartouche surrounded by and incorporating dozens of skeletons and skulls of people and animals, 2 full-page engraved portraits (of the dedicatee Ranuccio I Farnese, Duke of Parma, and the author) and 34 full-page anatomical engravings on integral leaves, most containing multiple figures, numerous woodcut headpieces, tailpieces and other decorations, numerous woodcut decorated initials (at least 8 series) and cast fleurons. Set in roman types with incidental italic, Greek and Hebrew. 17th-century sheepskin parchment.

€ 27 500

Beautiful first edition of a ground-breaking work on the anatomy of the vocal and auditory organs, written by the well-known anatomist and surgeon Giulio Casserio (1561?-1616). It was his first publication and contains 2 separate treatises that were issued together, the first on the anatomy of the larynx and the second on hearing and the anatomy of the ear. Although the colophon of the first part is dated 1601 and that of the second part 1600, the second treatise also refers to observations made in 1601. "As did many of the anatomists who preceded him, Casseri followed Galen, noting that the first part of his own method was the true anatomical method, the one Galen treated in the first book and the first passage of *De usu partium*" (Klestinec). Casserio made some important contributions to the science of the anatomy of the sense organs, particularly the vocal and auditory organs. He based much of his work on zoötopic research and many of the 34 large and beautifully designed engravings show zoötopic subjects, including the vocals organs of a grasshopper, a dog, a rat and a frog. His research covered both the superficial and deep muscles and includes the first precise description of the two cricothyroid muscles.

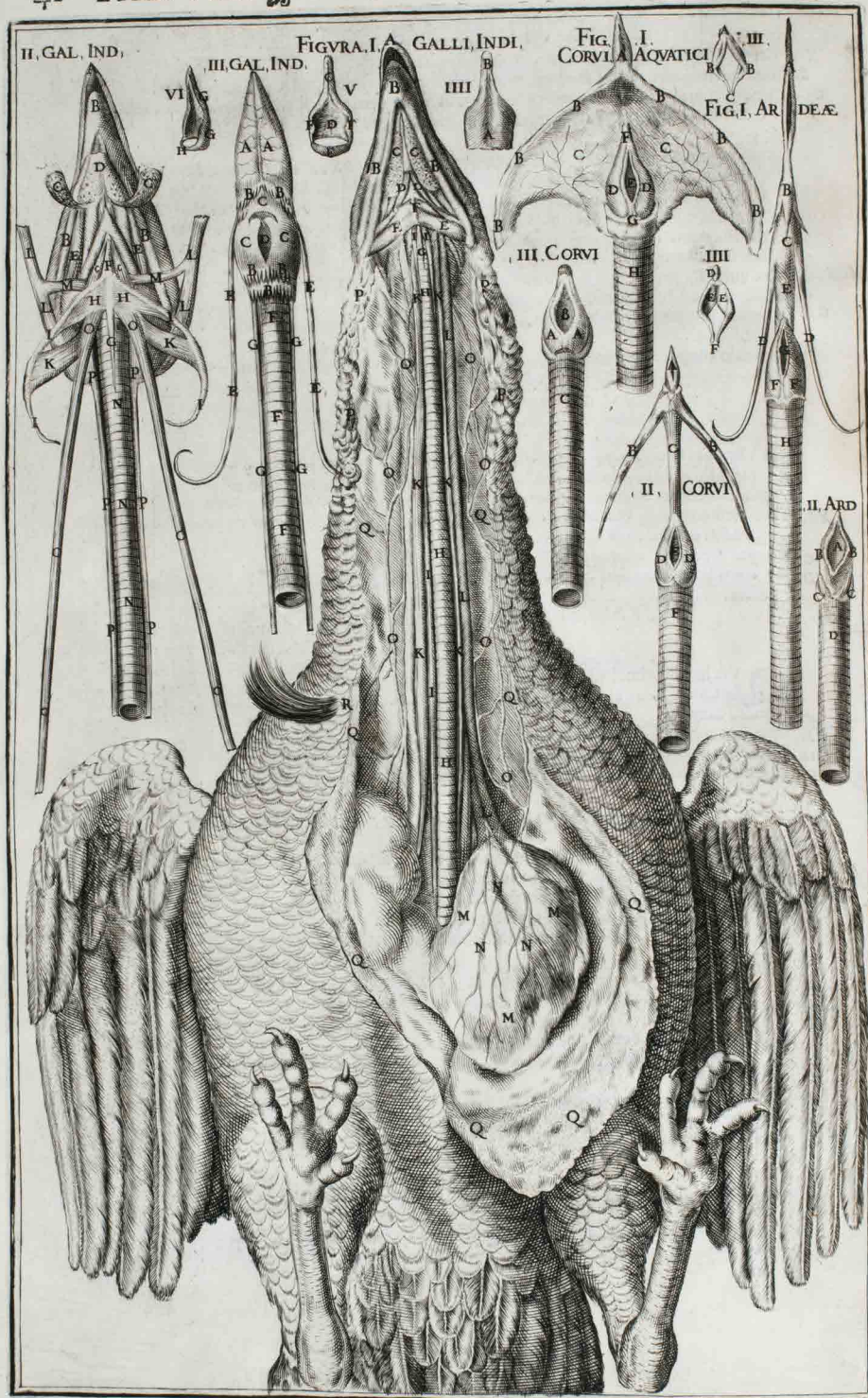
With 3 owners' inscriptions at the foot of the title page, 2 struck through but partly legible and the third reading "ex libri Francisci Ardinone". With some marginal worm holes and a water stain in the gutter margin of the first 3 preliminary quires and an occasional leaf with browned patches, but still a good copy and with large margins. The binding has some stains, minor abrasions, and repairs to the upper part of the spine, but is also still good. An important and magnificent medical work with spectacular anatomical engravings.

[60], 191, [1 blank]; 126, [1], [1 blank] pp. including engraved title page, 2 portraits, and illustrations. *Garrison & Morton 286; Krivatsky 2199; LeFanu, Notable medical books (1976), p. 57; Norman 410; Roberts & Tomlinson, pp. 259-263; Wellcome 1333; for the author: DSB III, pp. 98-99; C. Klestinec, Theaters of anatomy: students, teachers, and traditions of dissection in renaissance Venice (2011).*





42 TAB. VIII. Gallus Indici, Coru aquatici, & Ardeæ.



TABVLA PRIMA PRIMA HOMINIS. 15





Very rare anthropological children's book, with 24 hand-coloured plates

16

[CHILDREN'S BOOK - GEOGRAPHY - ANTHROPOLOGY]. *Kleine Völker-Gallerie für Kinder in unterhaltenden Erzählungen von den Sitten, Meinungen, Gebräuchen und Kleidungen fremder Nationen, mit vier und zwanzig kolorirten Kupfern.*

Köln, 1811. 12°. With 24 numbered engravings (7 x 3 cm) showing the peoples discussed in their traditional costumes, each mounted on a blank leaf. With the engravings coloured as published, as indicated on the title page. Later gold-tooled half red morocco, red paper over boards, with the title in gold on the spine.

€ 8000

Extremely rare copy of the second edition of an already very rare work presenting the geography and anthropology of the foreign world in the form of a story told in 24 winter evenings by a father to his children. It is divided into 24 chapters, each describing the inhabitants of a specific region in Africa, the Americas, Australia, Asia and Europe, each with a hand-coloured illustration. The equally rare first edition published by Bieling in Nuremberg in 1810, contains the plates from Johann Sigmund Stoy, *Bilder-Akademie für die Jugend* (1784), while the illustrations in present anonymous edition are printed from new plates, implying a possible pirated edition.

It treats the Khoikhoi, the inhabitants of Guinea, the Caribbean, Florida and Mexico, the Eskimos, the inhabitants of Greenland and Patagonia, the "Pescherans" from Tierra del Fuego, the inhabitants of New Zealand, the Australian aboriginies (called "New Hollanders"), the inhabitants of Java and Amboina & Makassar, the Moguls in India, the inhabitants of Bukhara and China, the Kalmyks, Mongols and Buryatians, the inhabitants of Tunguska and Kamchatka, the Ostyaks, the Samoyedic peoples and the Laplanders. Although published as a complete work by itself, it was so successful that Bieling published a companion volume covering different regions in 1811: *Schilderung der Vornehmsten Völker*.

The title page mentions the work is written by the author of *Unterhaltende Erzählungen für das erste Kindesalter* (1809), apparently the same anonymous author who also wrote *Julius merkwürdige Abentheuer* (1813-1817) and *Das goldene Buch für Kinder* (1811), all published by Bieling in Nuremberg.

The boards show very minor signs of wear, the title page shows traces of earlier endleaves, some very minor occasional spotting. Otherwise in very good condition. An extremely rare copy of an early 19th-century German children's book teaching geography and anthropology.

170, [4] pp. WorldCat 1082152367 (1 copy, Universität Frankfurt); cf. GVK (2 copies of the first edition); Wegehaupt 1154 (first edition, lacking title page); not in Lipperheide; Sabin etc.





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

17

COLQUHOUN, Patrick. A treatise on the wealth, power, and resources, of the British Empire, in every quarter of the world, including the East Indies: the rise and progress of the funding system explained; ...

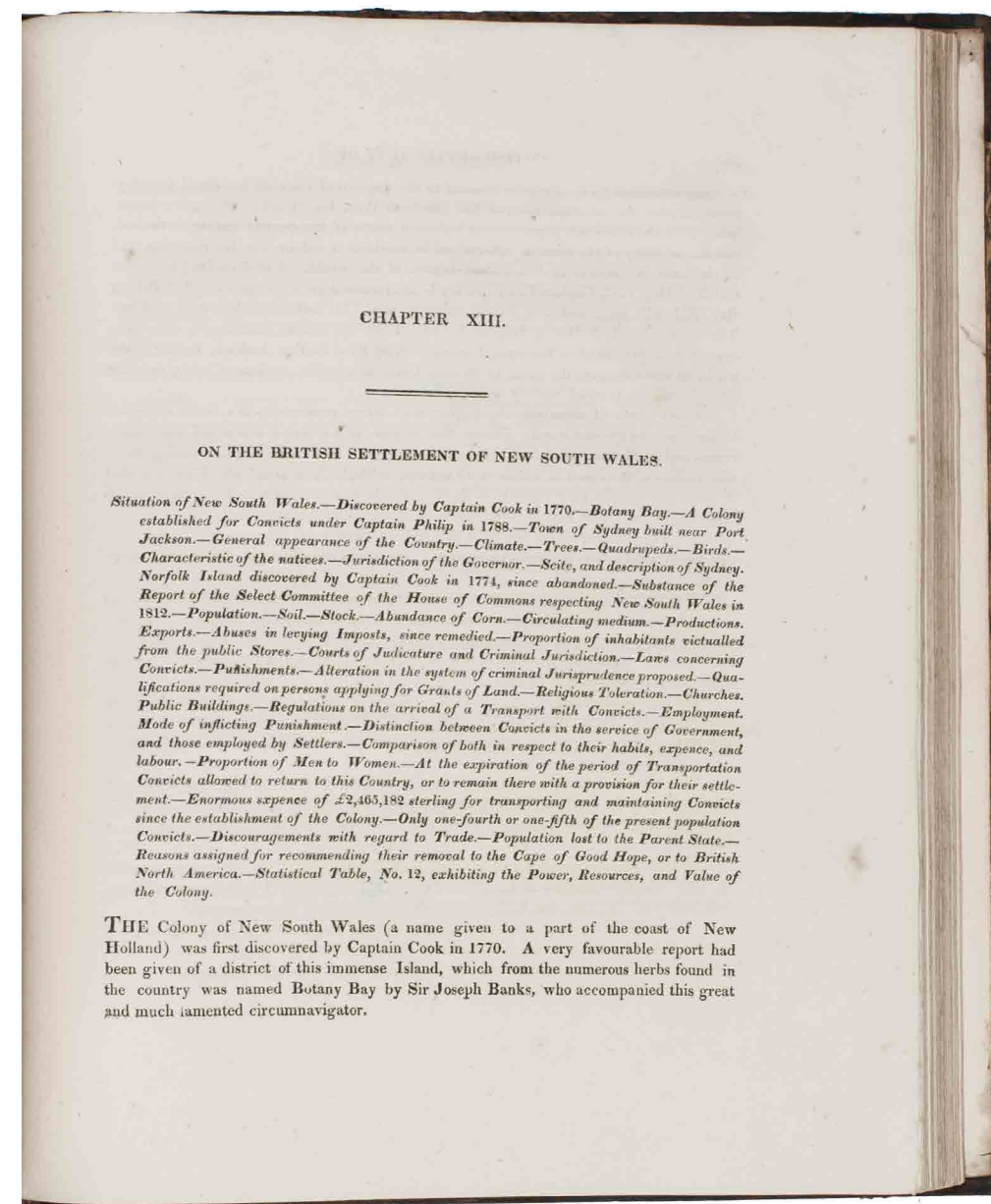
London, 1814. 4°. With many letterpress tables in text. Contemporary tree calf, gold-tooled spine; rebacked, with the original backstrip laid down.

€ 3500

First edition of a work on the wealth of the British Empire at the end of the Napoleonic wars, by the Scottish merchant and magistrate Patrick Calquhoun (1745-1820). "The object of this work is to explain, as far as explanation had been practicable, the foundation upon which the power and resources of the British Empire rests" (preface), focussing on the overseas colonies and its revenue and produce. The first few chapters contain estimates of the revenues of British public and private properties, both in Great Britain and Ireland and in "the colonies and dependencies of the Crown" (table of contents), and how the revenues are distributed. Other chapters focus on the public income and debts of Great Britain, still others calculate the wealth of the British properties in Europe, North America, Africa and the West- and East-Indies, including their possessions around the Indian Ocean. Calquhoun also estimates the possibilities of future wealth and employment, suggesting, among other things, large scale emigration to the colonies. One chapter is devoted to the British colony of New South Wales in Australia. A second edition was published in 1815.

With the bookplate of the British Protestant Culling Eardley Smith (1805-1863), known for his campaigns for religious freedom, on paste-down. Some foxing and marginal water stains. Binding rubbed along the extremities and rebacked, with the original back-strip laid down. Overall in good condition.

XII, 451, [1 blank], 91, [1 blank] pp. *Ferguson* 574a; *O'Brien, The industrial revolution and British society*, p. 128; *Roncaglia, A brief history of economic thought*, pp. 117, 277.





Beautiful copy of the most important collection of Dutch voyages of the 17th century

18

[COMMELIN, Isaac]. Begin ende voortganh, van de Vereenighde Nederlantsche Geoctroyeerde Oost-Indische Compagnie. Vervattende de voornaemste reysen, by de inwoonderen der selver provincien derwaerts gedaen.

[Amsterdam, Johannes Janssonius], 1646. 2 volumes. Oblong 4° (22 x 25 cm). With 230 engravings including 2 richly engraved frontispieces, the first signed by J. van Meurs, large folding world map, large folding map of the East Indies, maps, views, plans and plates. Contemporary vellum.

€ 49 500

The most important collection of voyages to the North, around the world and to the East Indies made by the Dutch between 1595 and 1640, here bound in two volumes. It is one of the most valuable collections of voyages ever made in any language. All these journals are either reprinted with slight variations from the original editions or from autograph manuscripts placed at the disposal of the editor, or from personal narratives. The compiler is the learned Isaac Commelin (1598-1676), bookbinder and well-known citizen of Amsterdam. The vast mass of plates and maps was either excellently copied from the original editions or from the autograph maps of the navigators.

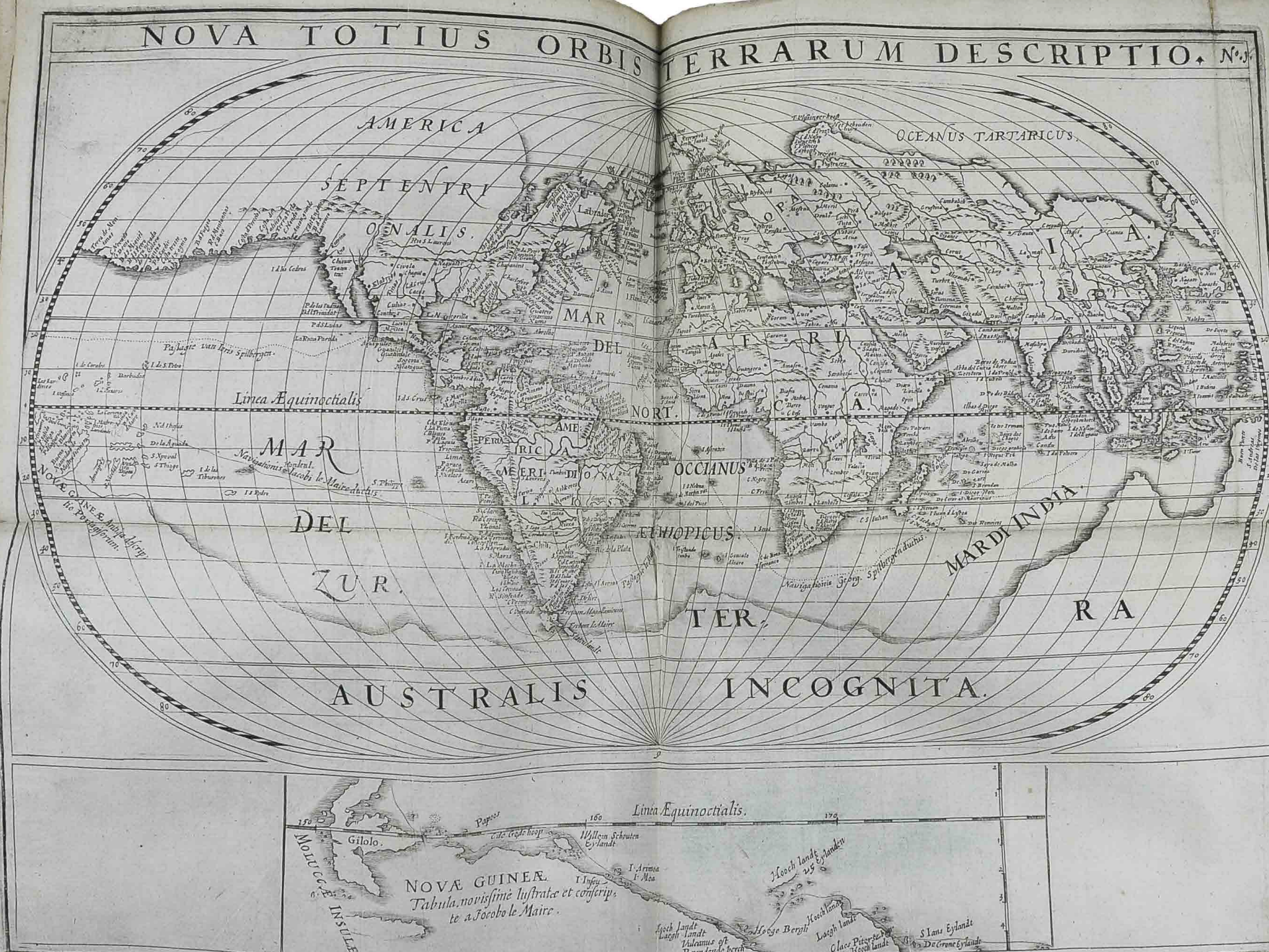
The collection contains 21 voyages, 12 of them published here for the first time, namely: the voyages to the East Indies by Pieter Both, Jac. van Neck, Steven vander Hagen, Wolphert Hermansz, Van Warwijck & De Weert, Corn. Matelief, Paul van Caerden, Wybrant Schram, H. Hagenauer and the voyages to the East Indies, China and the Philippines by P. Verhoeven. It is one of the most important sources for the history of the Dutch VOC. In the preliminaries the founding-charter of the Dutch VOC, from 1602, as well as the charter from 1622 and other important data in the formation of the VOC are given.

Folding plate 16 cut short, and a small hole in page 7 of part 8 with loss of a few letters; each spine has a minor hole. Very good copy of a rare and important work from the Webster collection.

Alt-Japan-Kat. 370; *Landwehr & v.d. Krogt*, VOC 250; *Mendelssohn I*, pp. 373-374; *Tiele*, Bibl. 82; *Tiele*, *Mém.*, p. 13; cf. *Sabin* 14959.



(Detail)





Military expedition in the Northwest Frontier of British India

19

CURTIS, G. W. (compiler). [Album of photographs documenting a British military tour on the Northwest Frontier].

Waziristan/Pakistan, 1923-1925. 4° album (22.5 x 17.5 cm). With 97 black & white photographs (each ca. 11 x 6.5 cm) inserted in "frames" on 24 paperboard leaves, with 2 "frames" on each page (1 frame has 2 photos in it). Contemporary cloth.

€ 3750

Unique album with 97 photographs, compiled in Rawalpindi (Islamabad) by British Corporal G.W. Curtis during his service as "no. 2 wireless boy" in Waziristan, Pakistan from at least 1923 to around the time of Pink's War (March to May 1925).

In the 1920s the British and Indians conducted military campaigns against tribesmen in and around Waziristan. At one point a permanent garrison of British troops was maintained in the region, at Razmak. Pink's War was a bombardment campaign carried out by the RAF against the Mahsud tribesmen in South Waziristan in the spring of 1925. Images include pack stations, military transports, wireless equipment, tented military camps, soldiers crossing the River Indus, a ferry crossing in 1923, soldiers posed in deep snow, barracks and other soldiers' quarters, aircraft, transport by horse, camel, elephant and cart; as well as soldiers at leisure – riding bicycles, at a beach and at a zoo. One image depicts an airplane crash at Razmak. Only one aircraft was lost during Pink's War, so this may well be a rare photo of it. Some of the places shown include Tauda China, Pakistan; Rawalpindi, Pakistan; Bannu City, Waziristan; and Murree, a hill station in Pakistan. Military stations were positioned at Damdil, Bannu, and Razmak. Many images of local scenes, including people grinding corn and washing clothes, a bazaar, soldier's home, dairy farm, football field, city scenes of Rawalpindi, Murree and Bannu, and more.

With an owner's inscription on the front pastedown: "C[or]p[ora]l. G.W. Curtis, no. 2 wireless boy Rawalpindi", manuscript captions below most photographs describing the scene. 22 of the photographs are somewhat faded, otherwise all in very good condition. Back cover spotted, corners rubbed.

[48] pp. with 97 photographs.



Transport .3.



Transport - 4.



Third copy located of an extremely rare ethnographic photo album

20

DAMMANN, Carl Victor and Friedrich Wilhelm. Ethnologischer Atlas sämtlicher Menschen-Racen in Photographien, ...

Hamburg, Otto Meissner, [1876]. With letterpress title-leaf and 179 albumen prints mounted on 25 paperboard leaves (31.5 x 46.5 cm), each leaf in a simple decorative border and with a short general description in German, and all photos with irregularly numbered captions. Loose in a modern black half cloth clamshell box, pastepaper sides, with the original printed title-wrapper mounted on front.

€ 8500

Extremely rare collection of photographs intended for the use at schools, by Carl Victor and Friedrich Wilhelm Dammann, who are best known for their massive photographic work *Anthropologisch-Ethnologisches Album in Photographien* published in instalments between 1873 and 1874. "Als vorstufen auf dem Weg zum photomechanisch illustrierten wissenschaftlichen Buch besitzen sie heute den Rang buchkünstlerischer Inkunabeln" (Teye). The collection contains photographs of ethnic types from all over the world, including Africans, Arabs, Chinese, Japanese and indigenous Americans, starting with the "civilised" Western-Europeans and ending with Australians, Melanesians and Micronesians.

The German photographer Carl Victor Dammann (1819-1874) collected photographs from many different sources and after his death in 1874 his half-brother Friedrich Wilhelm (1834-1894) took over his collection. To finance the upcoming volumes of the Album, he published a German school edition with the title *Anthropologisches Schul-Album in Photographien* (1875/1876), the English school edition *Ethnological photographic gallery of the various races of men* (1875), and the present *Ethnologischer Atlas sämtlicher Menschen-Racen in Photographien* (1876). The captions and general descriptions differ among these editions and Thomas Teye indicates that the contents of the present edition differs in two plates from the *Schul-Album*, while the English edition has one plate less. We have located only two other copies, one in the Princeton University Library and the other in the Museum Ethnografiska in Stockholm.

With contemporary large bookseller's ticket of "Vetter's plastische leermiddelen" in Rotterdam, specializing in education. Paperboards slightly browned and foxed, some minor stains and occasional damage to the photos. Original wrapper rubbed. Extremely rare photo album.

Ibrahim-Hilmy I, p. 154; *KVK/WorldCat* (1 copy); cf. Teye, "Einige Neuigkeiten zu Leben und Werk der Bruder Carl Victor und Friedrich Dammann" in: *Mitteilungen aus dem Museum für Volkerkunde Hamburg* vol. 24/25 (1994/95), pp. 247-284; not in *Ferguson*; *Gay, Bibl. de l'Afrique et l'Arabe*; *Sabin*; *South African Bibliography*; etc.





First European biography of Timur derived from an Arabic source

21

DU BEC-CRESPIN, Jean. The historie of the great emperour Tamerlan wherein are expressed, encounters, skirmishes, battels, sieges, assaults, skalings, taking of cities and strong places, defended, and assaulted, with diverse stratagems of warre, the which this great and renowned warriour hath conducted and accomplished, during his raigne of fortie or fiftie yeares: with other instructions for the warre, which should not be unknowne of them that would attaine unto the knowledge of armes. Drawen from the auncient monuments of the Arabians, by messire Jean du Bec, abbot of Mortimer. Newly translated out of French into English, for their benefite which are ignorant in that language. by H.M.

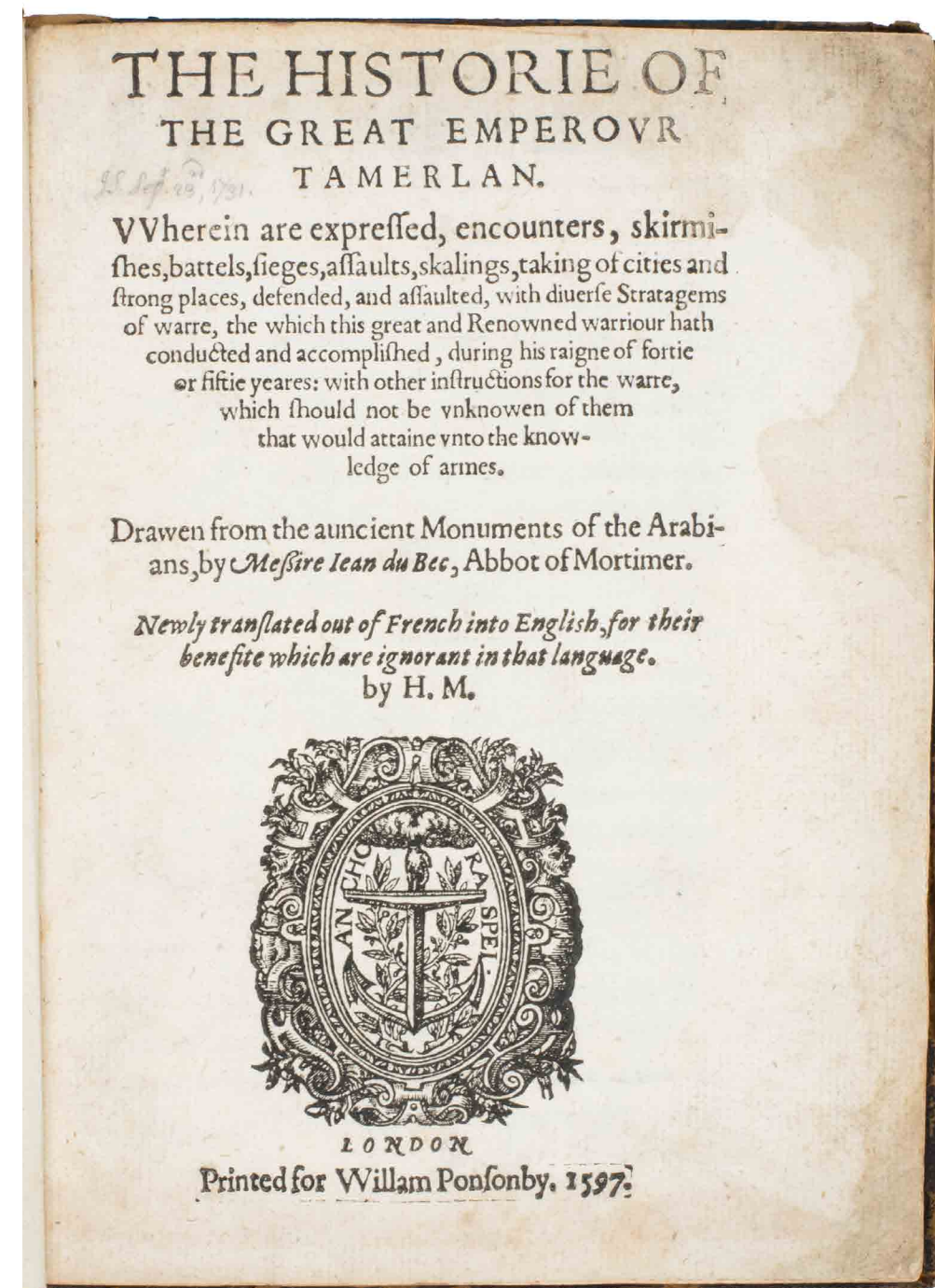
London, R. Field for Willam Ponsonby, 1597. 4°. With a woodcut device on the title page, woodcut initials, head- and tailpieces. 17th-century calf, 19th century gold-tooled spine.

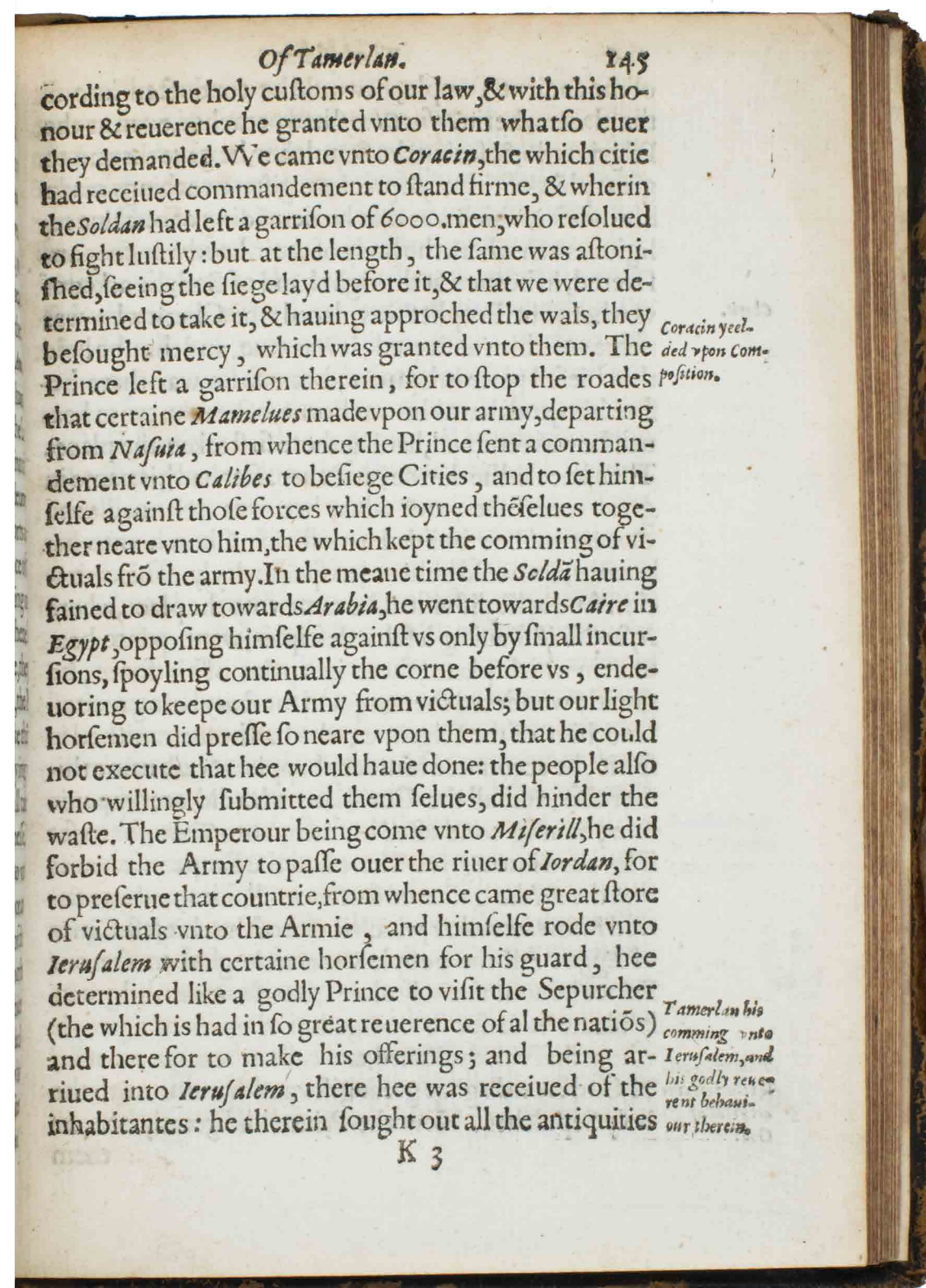
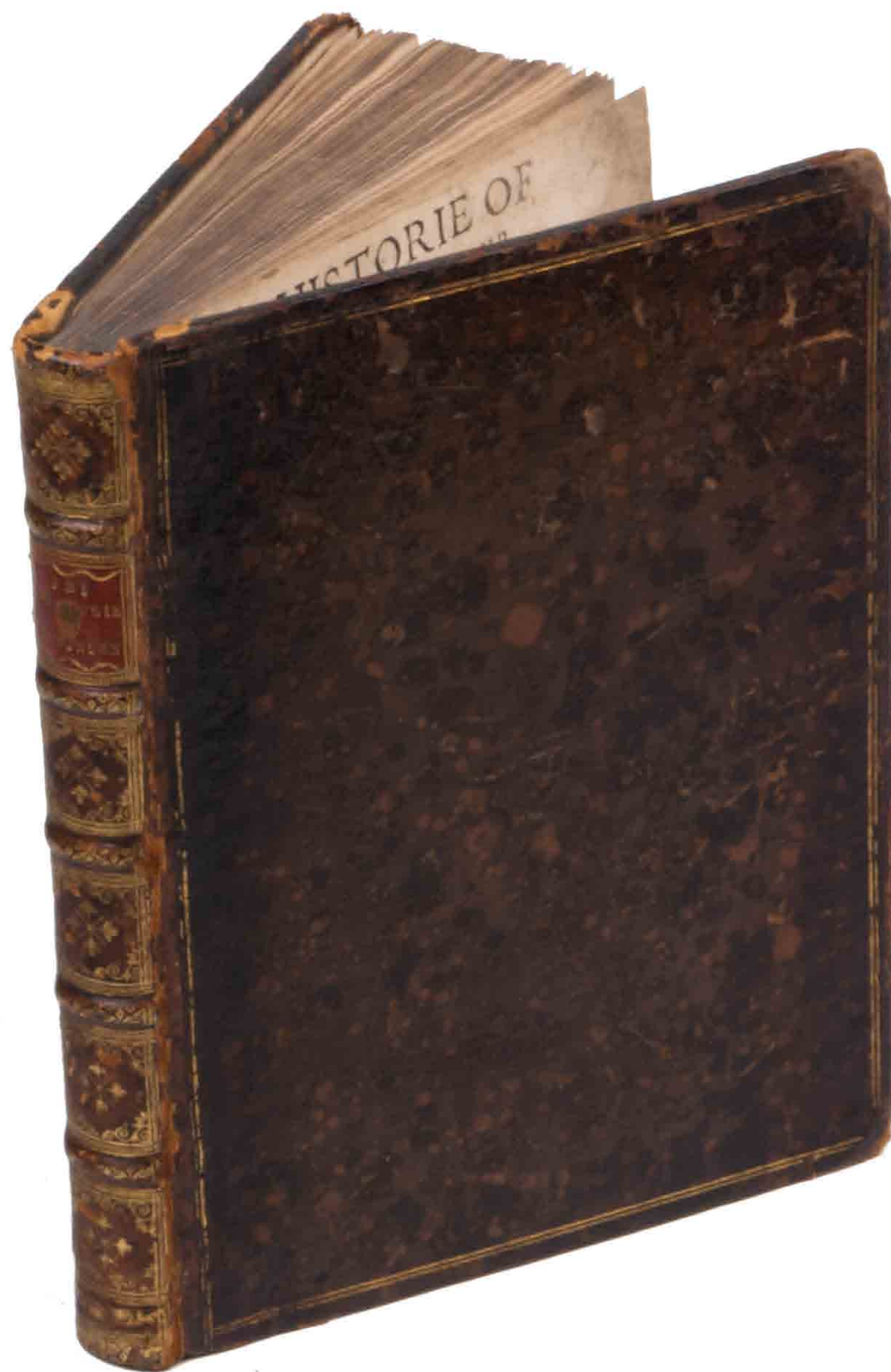
€ 25 000

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

Small owner's mark of James Sotheby (1682-1742) in pencil on title page "J.S. Sept 23rd, 1731"; bookplate on front pastedown of C.W.H. Sotheby; bookplate of Dr. & Mrs. H.R. Knohl "Fox Pointe Collection". Lacking the final blank leaf. Light stain in the margin of the first and last few pages. Leaves trimmed a little close at the head, occasional marginal marking or finger-soiling. The binding is slightly worn, corners bumped. Otherwise in very good condition.

[4], 265, [1] pp. ESTC S109956; M.R. Martin (ed.), *Tamburlaine the great*, pp. 16-18. McJannet, L., *The Sultan speaks*, p. 97.





Of Tamerlan.

148

According to the holy customs of our law, & with this honour & reuerence he granted vnto them whatso euer they demanded. We came vnto *Coracin*, the which citie had receiued commandement to stand firme, & wherein the *Soldan* had left a garrison of 6000. men, who resolved to fight lustily: but at the length, the same was astonished, seeing the siege layd before it, & that we were determined to take it, & hauing approched the wals, they besought mercy, which was granted vnto them. The Prince left a garrison therein, for to stop the roades that certaine *Mamelues* made vpon our army, departing from *Nasua*, from whence the Prince sent a commandement vnto *Calibes* to besiege Cities, and to set himselfe against those forces which ioyned theselues together neare vnto him, the which kept the comming of victuals frō the army. In the meane time the *Soldā* hauing fained to draw towards *Arabia*, he went towards *Caire* in *Egypt*, opposing himselfe against vs only by small incursions, spoyling continually the corne before vs, endeavoring to keepe our Army from victuals; but our light horsemen did presse so neare vpon them, that he could not execute that hee would haue done: the people also who willingly submitted them selues, did hinder the waste. The Emperour being come vnto *Miserill*, he did forbid the Army to passe ouer the riuer of *Jordan*, for to preserue that countrie, from whence came great store of victuals vnto the Armie, and himselfe rode vnto *Ierusalem* with certaine horsemen for his guard, hee determined like a godly Prince to visit the Sepurcher (the which is had in so great reuerence of al the natiōs) and there for to make his offerings; and being arriued into *Ierusalem*, there hee was receiued of the inhabitantes: he therein sought out all the antiquities

Coracin yeelded vpon Composition.

Tamerlan his comming vnto Ierusalem, and his godly reuerent behauiour therein.



Courageous pilots of the British Royal Air Force during the Afridi Redshirt Rebellion: an extensive and detailed photo archive

22

EADY, Thomas William George. [RAF aircraft, pilots, etc. during the Afridi Redshirt Rebellion on India's North-West Frontier].

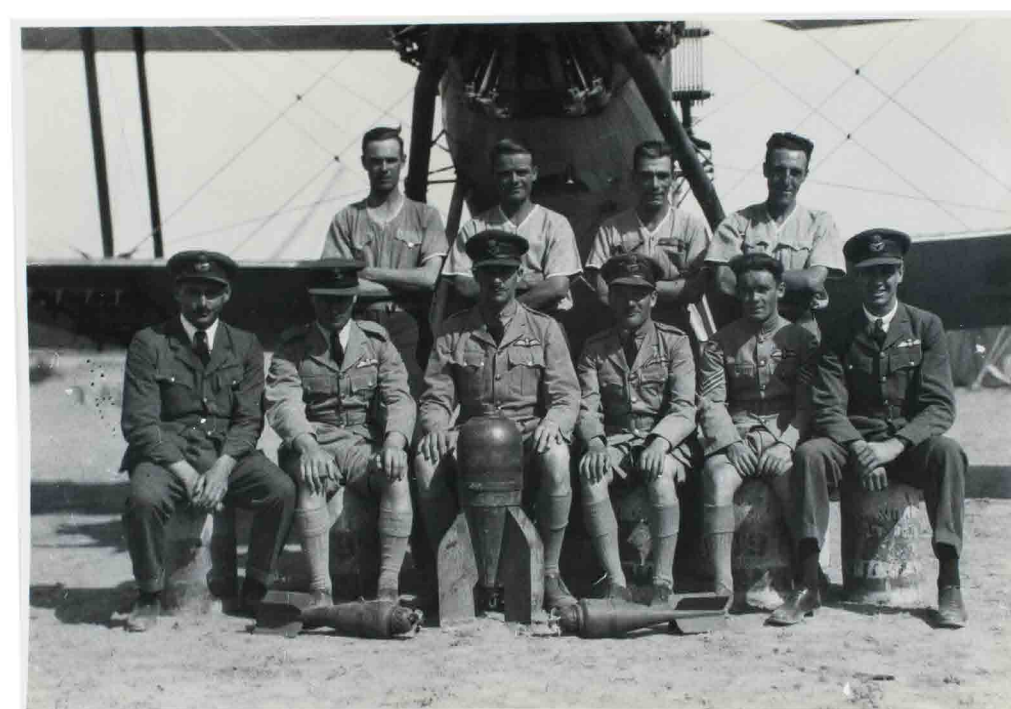
[India and Pakistan, especially their border region], 1929-1930. A collection of photographic silver-gelatin prints made and compiled by T. W. G. Eady, flying officer of the no. 28 Squadron of the RAF. 3 contemporary photo albums, 53 loose photos, 5 related documents (dated 1928-1932) and a separate photographic portrait of Eady, in total nearly 2000 prints. The first and largest album, oblong folio in blue cloth with brown cord ties, contains 183 prints mounted on 16 brown paper leaves. The second album, oblong 4° in green cloth with brown cord ties, contains 72 prints mounted on 20 brown paper leaves. The small third album, oblong small 4°, consisting of 4 brown paper leaves tied together with black cord ties, contains 33 prints mounted on the leaves, some duplicating prints in the largest album.

€ 12 500

A collection of photographs, made and compiled by Thomas William George Eady, flying officer in the no. 28 squadron of the British Royal Air Force. The squadron was at that moment based at Risalpur, an aerodrome near Peshawar in Northern Pakistan. The collection contains silver-gelatin prints, photographic snapshots and aerial reconnaissance photographs he made in 1929-1930, during his stay in the North West Frontier region on the India-Pakistan border. They show the men in their daily activities and the places they visited in their leisure, such as a music saloon in Narkunda and Eady's family(?) while staying at "Uncle Joey" in Madras. It further includes many views of the region, especially of Attock and Risalpur, but also of Bombay, Madras, The Malakand Pass, Bara Valley, snow at Drosh, etc., and shows glimpses of Indian culture. Also interesting are the five related documents in the collection, including a letter from the Air Ministry in London, addressed to Eady and dated 25 May 1928, informing him about practical matters, such as his luggage, the amount of money he should take with him and whether he needs a passport.

Eady's extensive photographic archive, coming from a flying officer for the British Royal Air Force, not only provides highly interesting insights into the Afridi Redshirt Rebellion, but also a detailed record, in images and captions, of the courageous pilots of the no. 28 squadron of the British Royal Air Force, their aircrafts, activities and pastimes on the Indian North West Frontier.

Cloth of the blue album worn around the edges, head and foot of the spine of the green album slightly damaged, some edges of the paper documents a little frayed and some documents slightly foxed and stained, but otherwise a highly interesting collection of photographs in good condition.





Rare first edition of an important work by a prominent metallurgist

23

ECKER, Lazarus and John PETTUS (translator). *Fleta minor*. The laws of art and nature, in knowing, judging, assaying, fining, refining and enlarging the bodies of confin'd metals ...

London, printed, for the author, by Thomas Dawks, 1683. 2 parts in 1 volume. Folio. With an engraved portrait of the author as a frontispiece, a separate title page for part 2, and 43 large engravings in the text (41 in part 1 and 2 in part 2). Further with elaborately decorated woodcut initials throughout. Contemporary mottled calf, rebacked with lighter brown calf, spine elaborately gold-tooled and with a red morocco title label lettered in gold, gold-tooled board edges, red sprinkled edges.

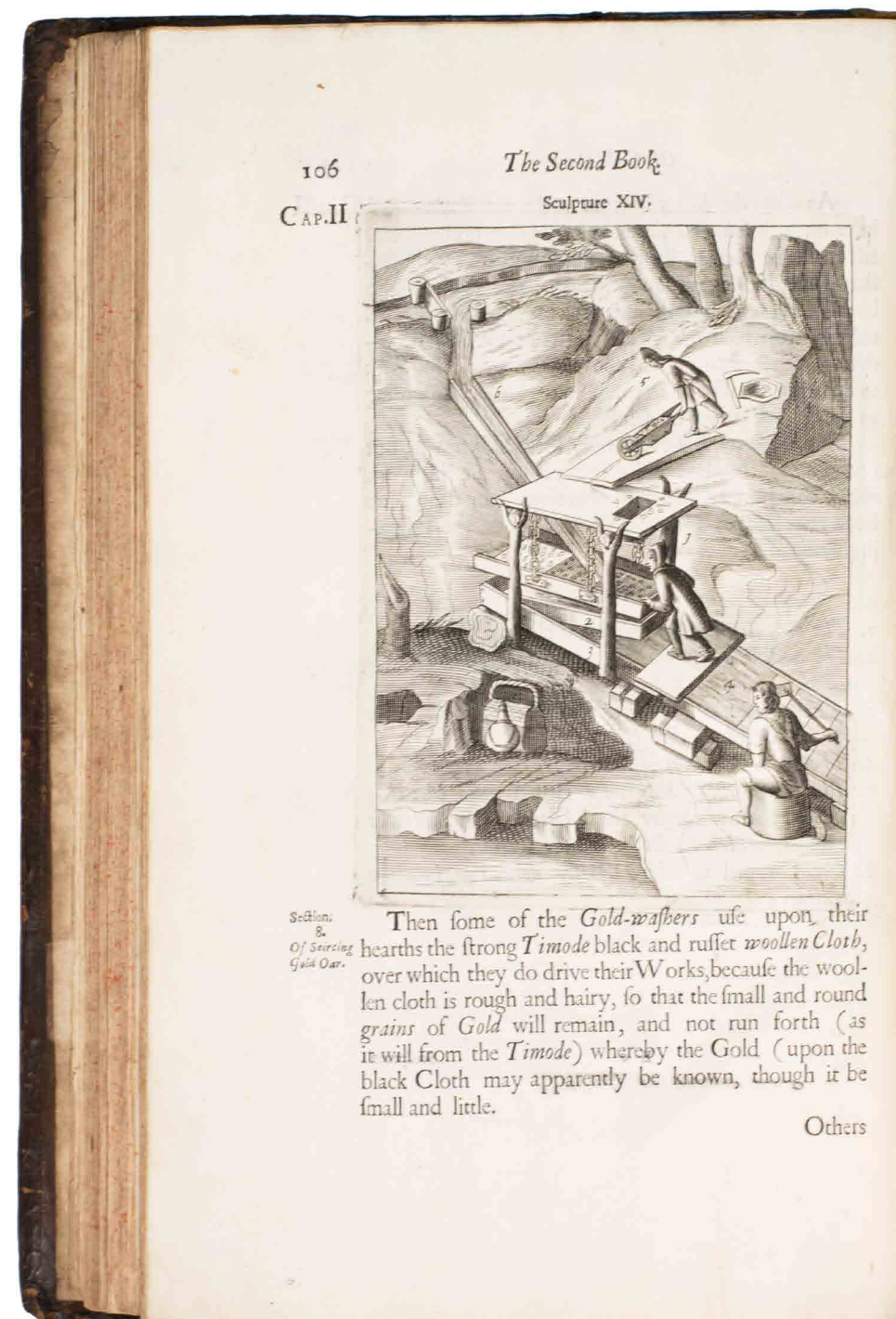
€ 9500

First edition of the English translation and adaptation of an important work by one of the foremost metallurgists of the 17th century. The first part is the first English adaption of the celebrated practical manual on mining and metals by Lazarus Ercker (ca. 1530-1594), Bohemian metallurgist, courier for mining affairs under Emperor Maximilian II, and under Rudolf II he was assay master of the mint in Prague. Ecker's work was first published in 1574 and went through several subsequent editions (8th ed. 1672 was retitled *Aula subterranea alias Probierebuch*). Pettus translated and adapted Ecker's original work. The title Pettus chose for the work *Fleta Minor*, hinted to his imprisonment in the Fleet, having fought for Charles I in the Civil War. The illustrations to the work were re-drawn on copper after Ercker's original woodcuts, but all workmen were put into contemporary English costume. The second part also is of great importance, as it is the first edition of the first English dictionary of mining terms.

Sir John Pettus (1613-1690) was an English royalist, politician and natural philosopher. Pettus was an expert on metallurgy and became a deputy governor of the royal mines in England and Wales under Charles I and II. He is known for the first English translation of the work of the German metallurgist Lazarus Ercker.

With the large book plate of R.C. Sticht, depicting a mining scene, mounted on the front pastedown and some occasional manuscript annotations in pencil in the margins. Binding rebacked, showing minor signs of wear along the edges, corners and joints of the boards, internally with some minor foxing in the margins. Otherwise in very good condition.

[44], 345, [1 blank]; [8], 133, [1 blank] pp. *Duveen* 468; *Ferguson II*, pp. 185-186 (first part in the ed. of 1686); *Honeyman* 2461; *USTC* 3107029; *Wing P* 1907.





A rare sammelband containing four early 16th-century theological texts, reflecting the intellectual and doctrinal turbulence of the reformation

24

ERASMUS, Desiderius. *Enchiridion militis Christiani*, saluberrimis praeceptis refertum... cui accessit noua, mireque utilis Praefatio.

Strassburg, (Colophon:) Johann Knobloch, April 1523.

With:

(2) **IDEM.** *De immensa Dei misericordia* ...

Including: **IDEM.** *Virginis et martyris comparatio*.

[Nuremberg, Johann Petreius, 1524].

(3) **IDEM.** *De libero arbitrio diatribè, sive Collatio*.

[Nuremberg, Johann Petreius, 1524].

(4) **HENRY VIII, King of England.** *Assertio septem sacramentoru[m] aduersus Martin. Lutherum* ...

[Mainz, Johann Schöffer, 1522?]. 4 works in 1 volume. 8°. Contemporary elaborately blind-tooled pigskin over wooden boards, remnants of brass anchor plates.

€ 18 000

Ad 1: The *Enchiridion militis christiani* ("Poinard of the Christian Knight"), one of Erasmus' most influential writings, serves as a practical manual for inner reform and devout living. This widely reprinted work became a cornerstone of Christian humanist thought.

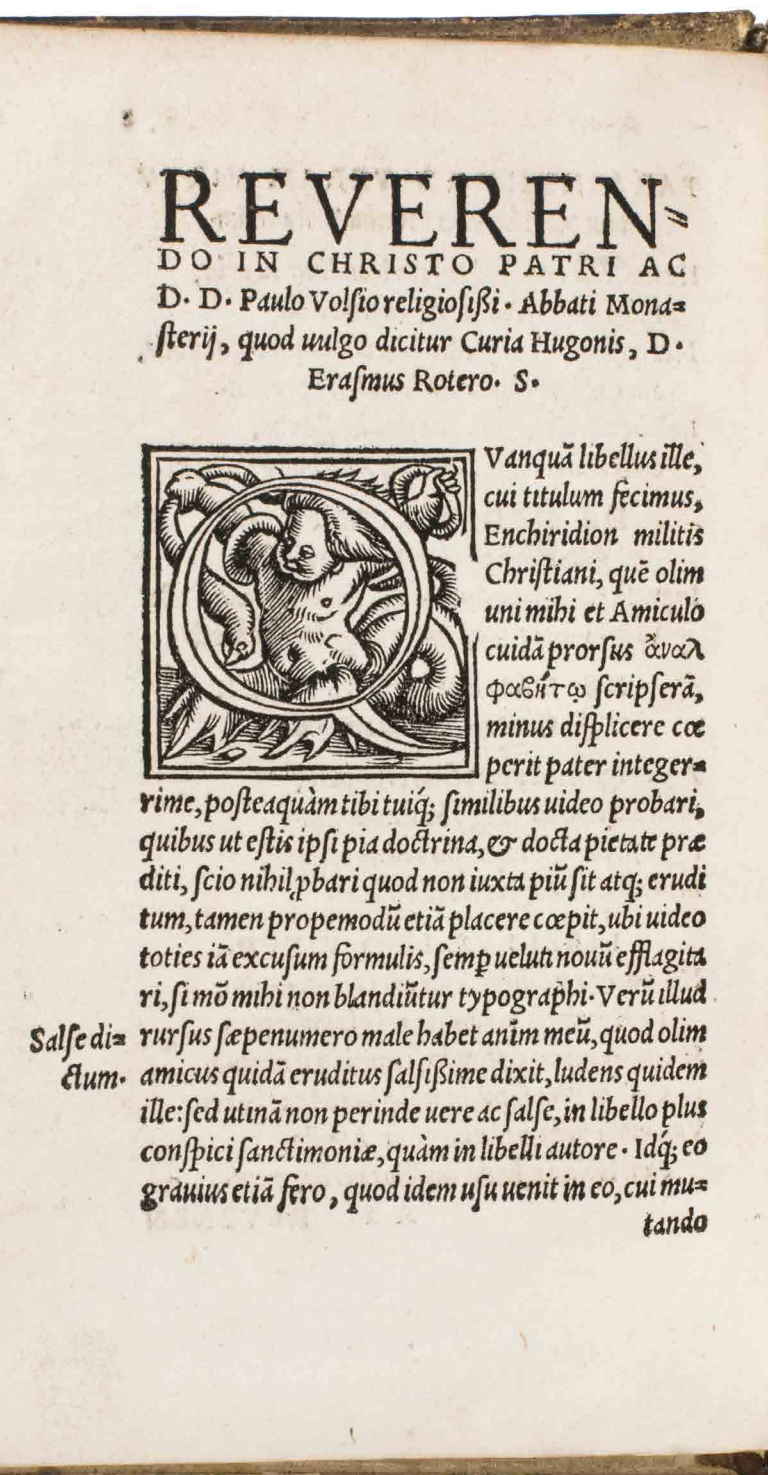
Ad 2: The two homilies in *De immensa Dei misericordia* include a sermon on divine mercy, likely composed for the dedication of a chapel in Basel, and a second, comparing virginity and martyrdom, written for the Benedictine nuns of Cologne.

Ad 3: In *De libero arbitrio*, Erasmus directly challenges Luther's doctrine of predestination in a pivotal treatise on free will. This foundational text, marking the definitive break between the two reformers, is one of the period's most significant theological works.

Ad 4: The volume concludes with an early -and apparently rare- edition of Henry VIII's *Assertio septem sacramentorum*, a fierce rebuttal of Luther's *De captivitate Babylonica*. This work earned the English king the title *Fidei Defensor* from Pope Leo X.

Ad 1 with some of the text underlined. Ad 2 with manuscript annotations in the margins. Ad 3 with some marginal annotations and some of the text underlined. Ad 4 with a manuscript inscription on the title page and a few annotations in the margins. The binding shows signs of wear, some small pieces of leather missing on the back board revealing the wood below, remnants of fastenings along the fore-edge, ads 2 and 3 with some minor (worm) holes in the paper, barely affecting the text, some staining and browning in places. Otherwise in good condition.

106; [57], [1 blank]; [49], [1 blank] ll.; 158 pp. Ad 1: USTC 650175 (7 copies); Vander Haeghen I, 80; VD 16 E 2772; Ad 2: Bezzel 1131; VD 16 E 3041 (and VD 16 E 3659); not in the USTC; Ad 3: VD 16 E 3151; not in the USTC; Ad 4: VD 16 H 2166; this ed. not in USTC.





Η Α Λ Η Θ Ε Ι Α.



ἀγαθὴ πρὸς φῶς πλὴν ἀνιδεομένη

Verum, quum latebris delituit diu, emergit.

MINI CONCIO D. ERAS

mus angelorum ministerio refocillatos famelicos, libera-
tos captiuos, propugnatas regiones, depulsa mala, le-
to nuncio recreatos pios. Quin ipse dominus in Euan-
gelio: Angeli, inquit, eorum semper uident faciem pa-
tris, qui in caelis est. Quid hac dignatione mirabilius,
homunculus additos angelos paedagogos? Ergo quicqd
habet homo, habes autem omnia, donec maseris in Chri-
sto, totum hoc illius misericordiae feras acceptum. Alio-
qui Paulus obstrepet tibi: Quid habes homo, quod non
accepisti? Et si accepisti, quid gloriaris quasi non accepe-
ris? Porro quicquid mali uideris i alijs, agnosce dei pre-
uenientem misericordiam, de qua Dauid non uno in lo-
co: Et misericordia eius praeueniet me, Non es natus no-
thus, claudus ac caecus, non pauper, non hebetis ingenij
quemadmodum nascuntur multi, age gratias misericor-
diae praeuenienti. Quicquid malorum accidit homini,
tibi poterat accidere, nisi tui tutelam egisset dei miseri-
cordia. Rursus non es adulter, non periurus, non homi-
cida, non sacrilegus, quemadmodum sunt heu nimium
multi, agnosce dei misericordiam, hoc enim eras, nisi te
protexisset dei misericordia. Quum Phsyionomus qui
dam de Socrate pronunciaisset, quod esset homo luxus
audius & immoderate libidinis, discipulis, quibus no-
ta erat praepitoris incredibilis temperantia, partim irri-
dentibus hominem, partim etiam indignantibus, Socra-
tes & illos cohercuit, & illum subleuauit dicens: rem di-



One of the earliest woodcuts depicting the “Jeu de Paume” (tennis)

25

FENESTELLA, Lucius (pseudonym of **Andrea Domenico FIOCCO**). Il Fenestella d'i sacerdotii, e d'i magistrati romani.

Venice, apresso Gabriel Giolito de Ferrari, 1544.

With (bound before ad 1): ASCONIUS PEDIANUS, Quintus. Expositio in IIII. orationes M. Tullii Ciceronis contra C. Verrem.

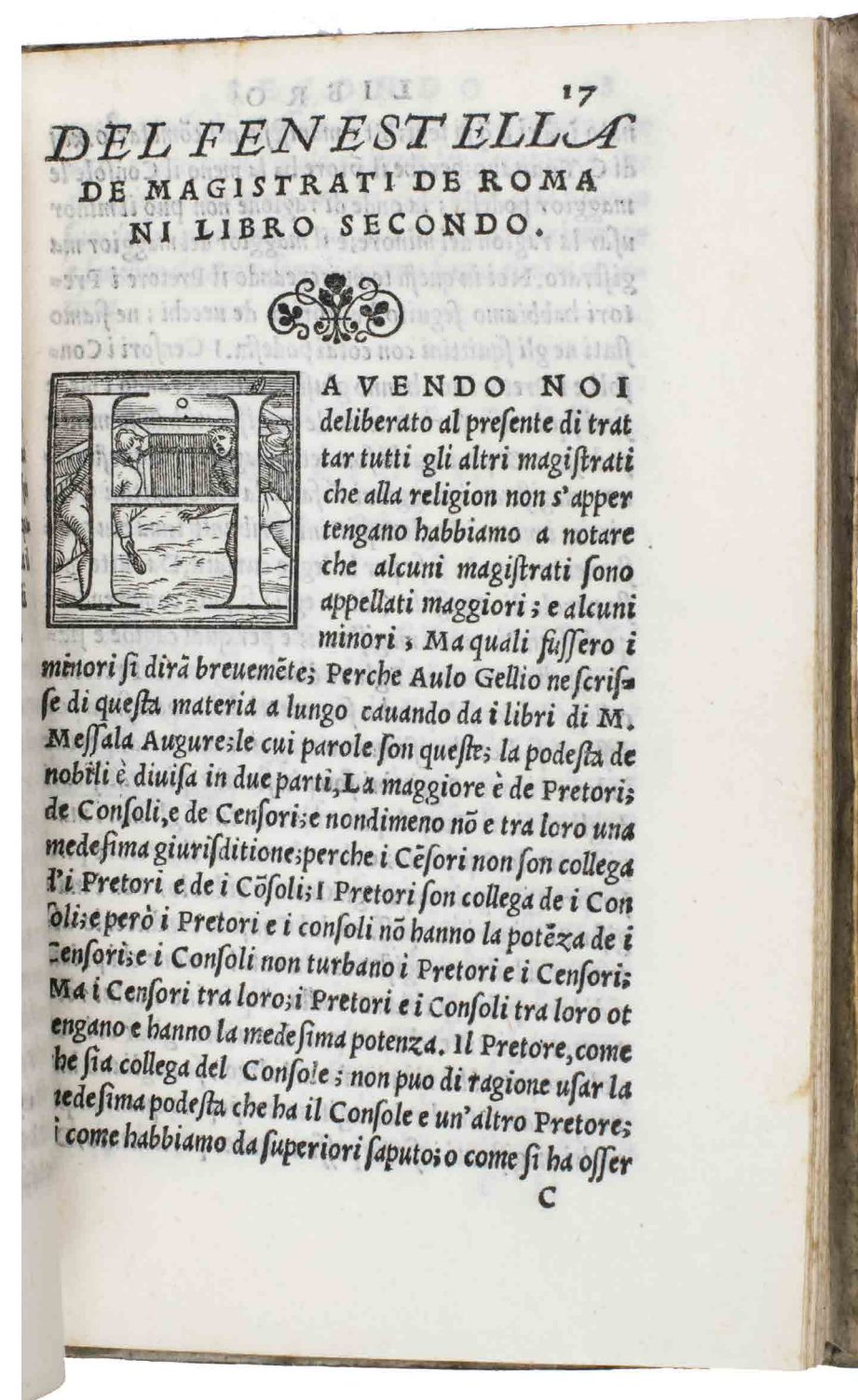
Venice, apud Paulus Manutius, 1553. 2 works in 1 volume. 8°. With 42 woodcut decorated initials of professions, sports and past times in ad 1, and a woodcut printer's device on the title page of each work. Contemporary limp overlapping vellum, with the manuscript title on the spine.

€ 3500

First Italian edition of a dissertation on the priests and magistrates of ancient Rome, with 42 beautiful woodcut initials depicting sports, different professions, and pastimes. Until 1561, it was believed that the work was an ancient Roman text written by Lucius Fenestella, but it was actually written by the Italian humanist Andrea Domenico Fiocco (or Floccus, died 1452) in the 15th century. The text was later translated by humanist Francesco Sansovino (1521-1586). The present work is the first edition of this translation. It is of particular interest, however, because of the initial H on the recto of leaf 17 depicting Jeu de Paume, an early type of tennis, 11 years before the publication of the famous first book on various ballgames by Antonio Scaino in 1555. The second work in this volume is the third Aldine edition of a classical commentary on seven Ciceronian speeches, written by Quintus Asconius Pedanius (9 BCE-76 CE) for didactic purposes. The present edition was corrected and printed by Paulus Manutius (1512-1574), the son of Aldus Manutius, who was a scholar who specialised in Cicero.

A contemporary ownership annotation on the title page of ad 1 (“Ioannes Allantophagus”), a later number on the title page of ad 1 (“4901”) and ad 2 (“4902”), and a red ex libris stamp by Réjean Olivier on the title pages of both works, as well as on leaf 26 in ad 1, and leaf 72 in ad 2. The vellum is somewhat rubbed, especially on the spine, which has caused the manuscript title to fade. The title pages of both works are slightly soiled, the lower margin has been cut, affecting the ownership annotation, internally very clean. Overall in good condition.

43, [1]; [8], 96 ll. Ad 1: Edit 16 19087; OPAC SBN BVVE021557; STC Italian p. 246; USTC 829649; not in Adams; Ad 2: Adams 2058; Edit 16 3256; OPAC SBN CNCE003256; STC Italian p.59; USTC 811221.





Description of the plants collected by the Danish Arabia expedition, with an original drawing

26

FORSSKÅL, Peter and Martin VAHL. *Symbolae botanicae, sive plantarum ...*
Copenhagen, for the author by Nicolaus Möller and son, 1790, 1791, and 1794. 3 parts
in 1 volume. Folio (40 x 25 cm). With 75 numbered, full-page plates (74 engraved, 1 ink
drawing). Near contemporary half mottled calf.

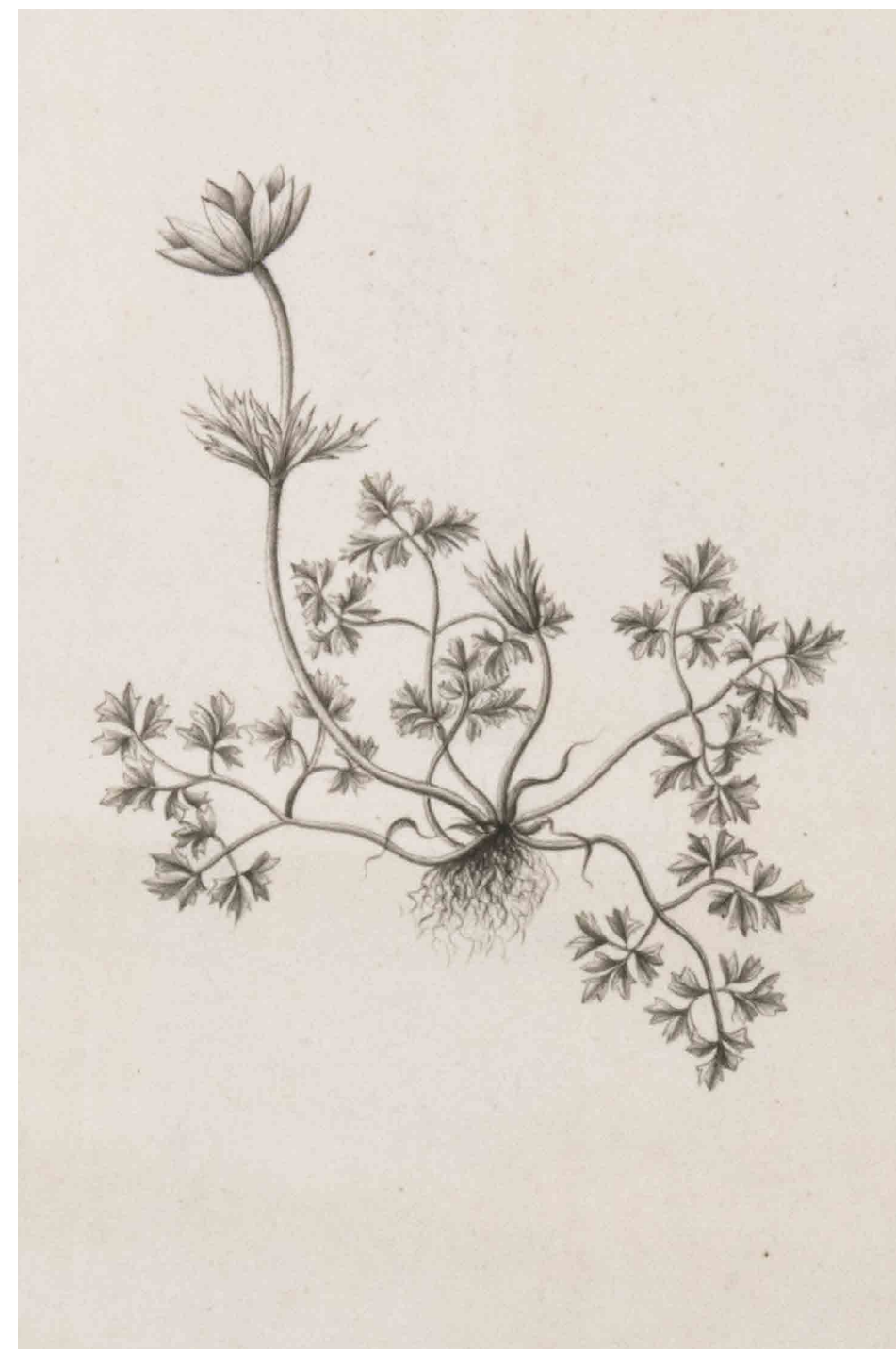
€ 35 000

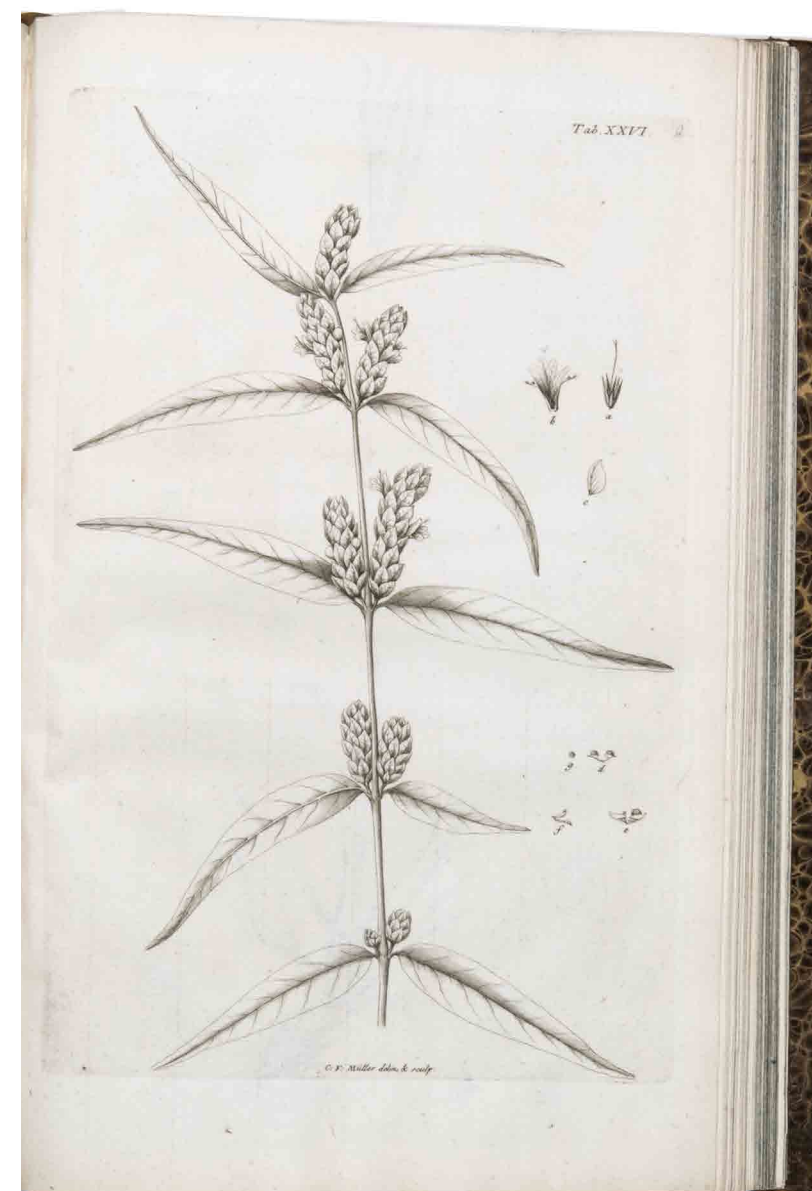
First and only edition of a description of the plants collected in Egypt, Syria, and the Arabian Peninsula during the Danish Arabia expedition (1761-1767) by the Swedish naturalist and explorer Peter Forsskål (1732-1763). The present work is among the first that is devoted to this material. It describes a selection of the collection according to Linnaean taxonomy, and has been copiously illustrated with 75 large plates. These are usually all engraved, but one has been beautifully drawn by hand in the present copy.

The Danish Arabia expedition set out with the goal to elucidate the Old Testament, but also to study the natural history and geography of the region. Forsskål, one of the six members of the group, was in charge of collecting botanical and zoological specimen. He was one of Linnaeus' most gifted pupils, and had been selected for the expedition with Linnaeus' approval. His notes and specimen were brought back to Copenhagen by cartographer Carsten Niebuhr (1733-1815), who edited the notes and published them as two works in 1775. The botanical specimen themselves were first studied by the Norwegian botanist Martin Vahl (1749-1804), who, like Forsskål, had been a pupil of Linnaeus. After several research trips in Europe and North Africa, he became a professor of botany at the University of Copenhagen in 1786, which gave him access to Forsskål's collection. After ordering it by genus, he described them in the present work, which was published in three parts with 25 plates each, all beautifully engraved by C. F. Müller. The present copy may have been owned by the Vahl family, as it was donated to the diocese library of Aalborg by Martin's son Hendrik (1789-1837).

With a contemporary manuscript inscription on the front pastedown, a shelfmark(?) number, and a black oval library stamp on the title page. The edges and corners of the boards are somewhat scuffed, the front board is somewhat warped, the spine has been rubbed, the joints are slightly weakened, without affecting the structural integrity of the binding. Internally very clean, plate LXV has been drawn by hand and mounted on a blank leaf between plates LXIV and LXVI. Otherwise in good condition.

Nissen 2032; Pritzel 9649; Stafleu and Cowan 15730; cf. not in Hunt Botanical.







Gauber's salt, the universal medicine, and wine making

27

GLAUBER, Johann Rudolph. *Consolatio navigantium.*

Amsterdam, Johannes Janssonius, 1657. 8°.

With: (2) **IDEM.** *Vera ac perfecta descriptio, qua ratione ex vini fecibus bonum plurimumque Tartarum sit extrahendum.*

(3) **IDEM.** *Tractatus de medicina universali, sive auro potabili vero ...*

(4) **IDEM.** *Miraculi mundi continuatio ...*

(5) **IDEM.** *Tractatus de natura salium.*

(6) **IDEM.** *Tractatus de signatura salium, metallorum, et planetarum ...*

Amsterdam, Johannes Janssonius, 1655-1659.

6 works in 1 volume. 8°. Ad 4 with 3 engraved folding plates. Contemporary sheepskin parchment, sewn on 4 cords, gold fillets on spine and sides.

€ 3750

Collection of six works mainly concerning iatrochemistry, chemistry for healing purposes, by Johann Rudolph Glauber (1604-1670), "the best practical chemist of his day" (DSB). In 1639 he left his native Germany because of the disturbances of the Thirty Years' War and moved to Amsterdam where he "outfitted what was surely the most impressive laboratory in Europe" (DSB). He is particularly interesting because he stands between the scientific chemists and those who deliberately followed alchemy. The present Latin editions were published more or less simultaneously with the original German ones.

The first is a medical handbook for seamen, recommending the use of hydrochloric acid (*oleum salis*) for a long list of illnesses; the second a guide for making wine and spirits from fruits and vegetables; the third a treatise on the universal medicine (*aurum potabile*), which he then believed to be nitre (saltpetre); the fourth the continuation to his *Miraculi mundi*, where he begins to recognize the medical significance of what we now know as Glauber's salt; this last notion is elaborated in the two concluding treatises.

With a 1661 owner's inscription on the flyleaf. Some occasional minor foxing, the 3 plates trimmed very close, shaving the illustration, some worm holes affecting one word of the imprint, and a tiny stain on the fore-edge, but still in good condition. Binding with a couple wormholes in the spine and a small part of the hinges damaged, otherwise in very good condition.

96; 28, [4 blank]; 75, [2], [3 blank]; 133, [3 blank]; [16], 96; 44, [4 blank] pp. *Ad 1:* *Bibliotheca Medica Neerlandica* I, p. 387; *Partington* II, pp. 341-361, 14; *STCN* 093393113 (6 copies); *ad 2:* *BMN* I, p. 528; *Partington* II, pp. 341-361, 8; *STCN* 090947673 (6 copies); *ad 3:* *Partington* II, pp. 341-361, 15; *STCN* 090948327 (4 copies); *ad 4:* *BMN* I, p. 528; *Partington* II, pp. 341-361, 6; *STCN* 091062357 (4 copies); *cf.* *STCN* 24058578X (1 copy, same edition other typesetting); *ad 5:* *Partington* II, pp. 341-361, 16; *STCN* 091061997 (5 copies); *ad 6:* *Partington* II, pp. 341-361, 17; *STCN* 090948556 (4 copies); *cf. for the author:* *DSB* V, pp. 419-423.





12 fine portraits of horses from the stables of Queen Victoria

28

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

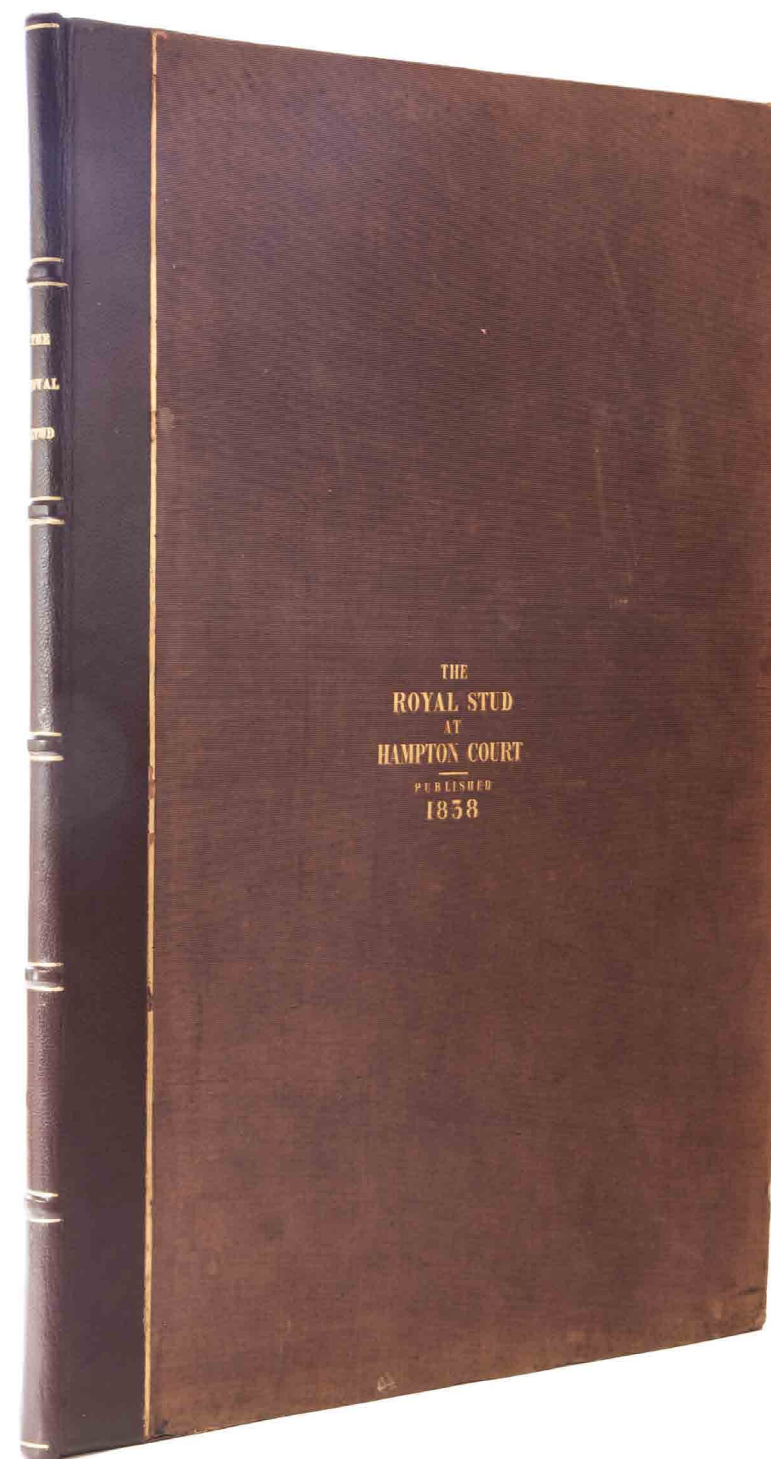
London, Thomas McLean (printed by Alfred Ducôte and J. Graf), 1838. 1° (55.5 x 38 cm). With a lithographed title page, lithographed list of plates, and 12 tinted lithographed plates by Richard James Lane and W.J. Giles after William Harvey. Contemporary cloth, gold title on front board ("The royal stud at Hampton Court"); rebacked in modern, brown half sheepskin.

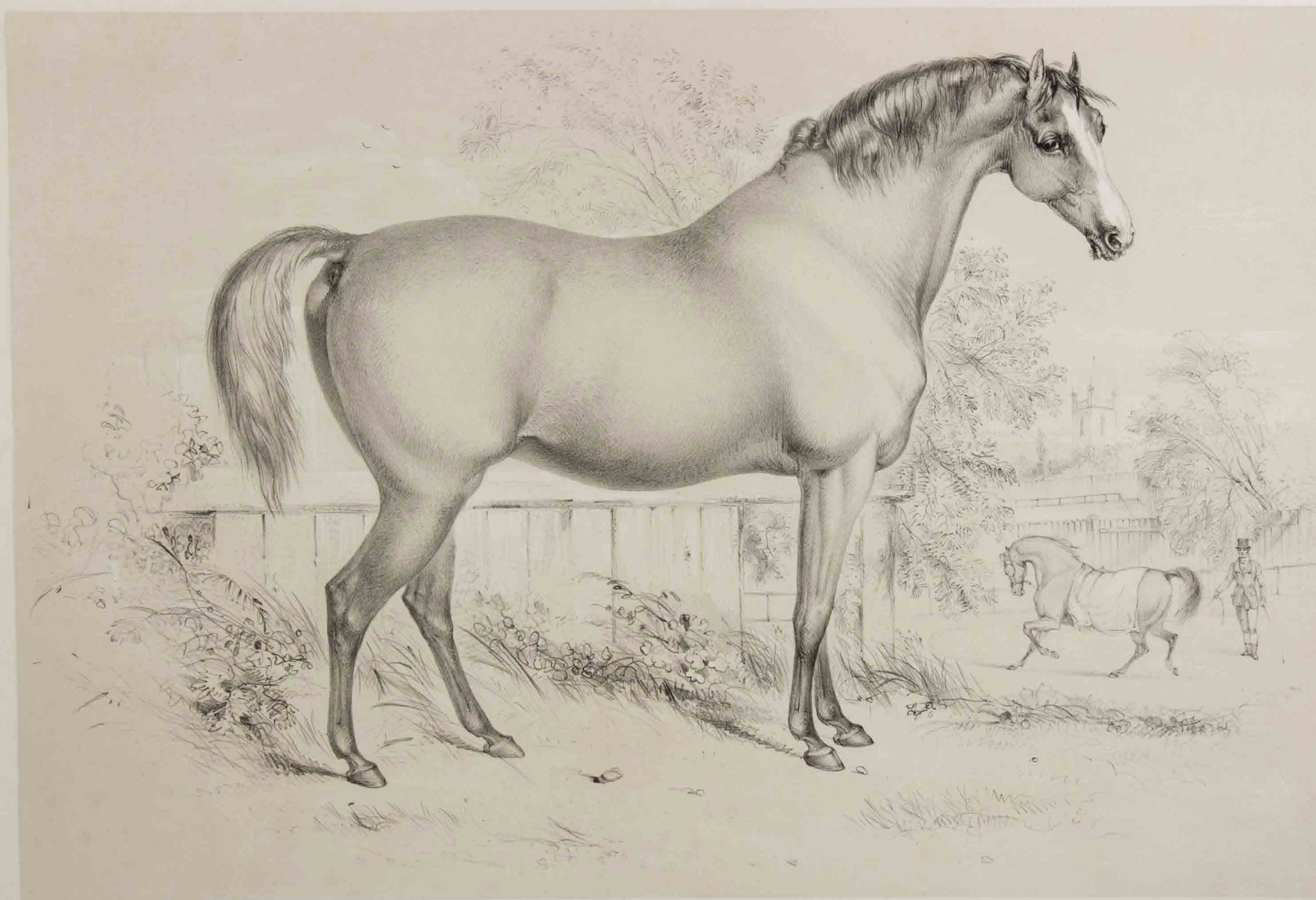
€ 35 000

Very rare series of 12 beautiful large tinted lithographed plates showing the horses from the Royal stud at Hampton Court, after designs by the notable engraver and illustrator William Harvey (1796-1866). They include: an Arabian mare and foal by The Colonel; The Colonel; Nanine; Bay Arabian, "the purest cast, from the Imaum of Muscat"; Wings; Actaeon; Grey Arabian and foals by Actaeon; Black Arabian; Gulnare; Fleur de Lis; Belvoirina; and Maria. The most famous of these is the British-bred The Colonel (1825-1847). The plates show the horses set against an imaginary background and each has a caption giving information on its lineage. We could locate only three other copies, including two in the British Royal collection. Harvey started out as the (favourite) pupil of the acclaimed Thomas Bewick, who described him as one of "the first in excellence ... who both as engraver & designer stands preeminent at this day" (Memoir, p. 200). Highlights of his work include Lane's translation of *The Arabian nights* (1839-1841), for which he provided some 600 illustrations.

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

The British Royal collection, RCIN 817116 & 1070968; WorldCat (1 copy); not in Copac; Dejager, Great books on horsemanship; Huth; Mennessier de la Lance; Podeschi; for Harvey: I. Bain, "Harvey, William (1796-1866)" in: ODNB online; Thieme & Becker XVI, pp. 93-94.





W. Harvey

J. W. Giles

The Colonel.

by Whisker, dam by Dolphin; her dam, Apple Cider by King Fergus Sylvia, by young Marske. He is the sire of Post-haste, Lieutenant, The Drummer, Heiress, Arsenic, Recruit, Armistice, Toothall, Cobham, D. Egville & The Stock of the Colonel won 37 times in 1836.

London Published by Thomas Maclean 26, Haymarket.

Printed at A. Shanks Litho & Engraving 19, St. Martin's Lane



Hawaii's last constitution as a sovereign country

29

[HAWAII]. [Wrapper title:] Constitution of the Republic of Hawaii. Promulgated July 4th, A.D. 1894.

[Honolulu, 1894]. 22 x 14.5 cm. Stapled leaves in publisher's original turquoise wrappers (paste-paper imitating laid paper, colourfully reproducing chain and laid lines), with letterpress title on front. Kept in modern half morocco clamshell box.

€ 4500

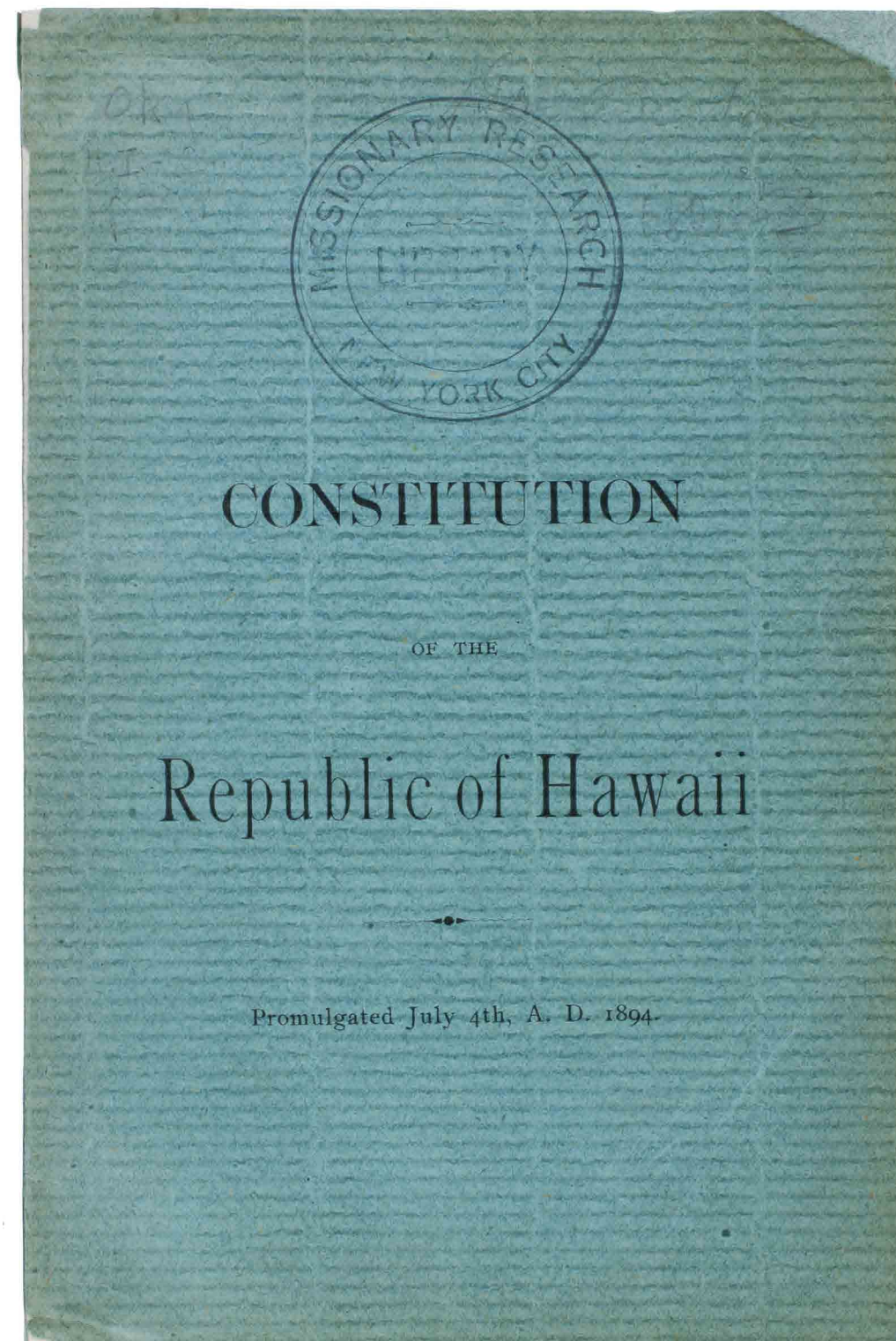
The 56-page issue, plus index, of the first edition of Hawaii's last constitution as a sovereign country, containing 103 numbered articles.

When in 1893 Queen Liliuokalani of Hawaii was overthrown, she was replaced by a provisional government consisting of members of the American Committee of Safety, striving to achieve annexation of Hawaii to the United States of America. When annexation was not forthcoming they set up a constitutional convention and adopted the present constitution for the Republic of Hawaii. The annexation was finally ratified four years later, the transfer of sovereignty taking place in August 1898. "The present constitution is among the more important pieces of literature pertinent to these times" (Streeter).

Forbes notes that page 56 is unnumbered and blank ("[56] blank"), but in this copy it is numbered and contains the last names of the members of the constitutional convention. The present copy includes the 6-page index, often lacking.

With a library stamp of the "Missionary Research Library New York City" on the front wrapper, the spine of the wrapper reinforced. A very good copy.

VI, [2 blank], 56 pp. *Forbes* 4569 (55-page issue); *Streeter* 3766 (55-page issue); cf. A.F. Lee, *The Hawaii state constitution: a reference guide* (1993), p. 5.





On the relation between plants and minerals

30

HENCKEL (HENKEL), Johann Friedrich. *Flora saturnizans, die Verwandtschaft des Pflanzen mit dem Mineral-Reich, nach der Natural-Historie und Chymie aus vielen Anmerckungen und Proben nebst einem Anhang vom Kali geniculato germanorum oder gegliederten Saltz-Kraut, insonderheit von einer hieraus neu-erfundenen dem allerschönsten Ultramarin gleichenden blauen Farbe, ...*

Leipzig, Johann Christian Martini, 1722. 8°. With the title page printed in red and black, an engraved frontispiece by Johann Benjamin Brühl (1691-1763), showing a mining operation, and 9 engraved plates. Further with a woodcut headpiece, part of the lettering on the title page in woodcut, gothic initials. Set in fraktur types with incidental schwabacher, roman and Hebrew. 18th-century vellum, sewn on 3 vellum tapes, with manuscript title on spine, red sprinkled edges.

€ 2800

First edition of a study of the relation between plants and minerals, generally recognized as Henckel's first major work. He "described in his many books ... the best early accounts of arsenic, zinc, and a variety of pyrites" (Hoover). Henckel compares the formation of minerals to the growth of plants, used chemical techniques, recognizes the alkali content of plants, already present to some extent in living specimens but increased by burning, and finally describes a method for making blue glass. The illustrations include both living and fossil plants, as well as a shell. A second edition was published in 1755.

Johann Friedrich Henckel (1678-1744) worked as a physician in the mining town of Freiberg in Saxony and, for pleasure, provided courses in chemistry and performed chemical experiments. In 1730 he was appointed councillor of the mines and was able to establish a large laboratory, where he resumed his course in metallurgical chemistry, which became renowned throughout Europe.

With early manuscript annotations on endpapers and title page, one signed by the owner, "Johanni Nagyváti Dominn. Provideb.", meaning the 18th-century Hungarian cleric János Nagyváthy. Trimmed close to the text of the title page, dedication and frontispiece, just shaving the corner of the frontispiece but with no significant loss. In good condition.

[10], 671, [17] pp. DSB VI, pp. 259-260; Hoover 399; Partington II, pp. 706-709; Pritzel 3955; Schuh, Henckel 1; VD 18, 10353135; not in Ferguson, *Bib. Chem*; Ward.



With an original Rembrandt etching made for the book, in an early impression

31

HERCKMANS, Elias. *Der zee-vaert lof*, handelende van de gedenck-waerdigste zee-vaerden met de daeraenklevende op en onder-ganghen der voornaemste heerschappijen der gantscher wereld: zedert haere beginselen tot op den dagh van huyden. In VI boecken beschreven.

Amsterdam, Jacob Pietersz. Wachter (colophon: printed by Jan Fredericksz. Stam), 1634. Folio. With a letterpress half-title, a splendid engraved allegorical title page with Neptune and numerous other figures, and 18 large engraved and etched illustrations in text, including an original etching by Rembrandt: an allegorical scene of the "Ship of Fortune", signed. Other illustrations by Willem Basse. Further with numerous woodcut decorated initials (4 series). Contemporary sheepskin parchment, sewn on 5 vellum tapes, red sprinkled edges, with the title in manuscript on the spine.

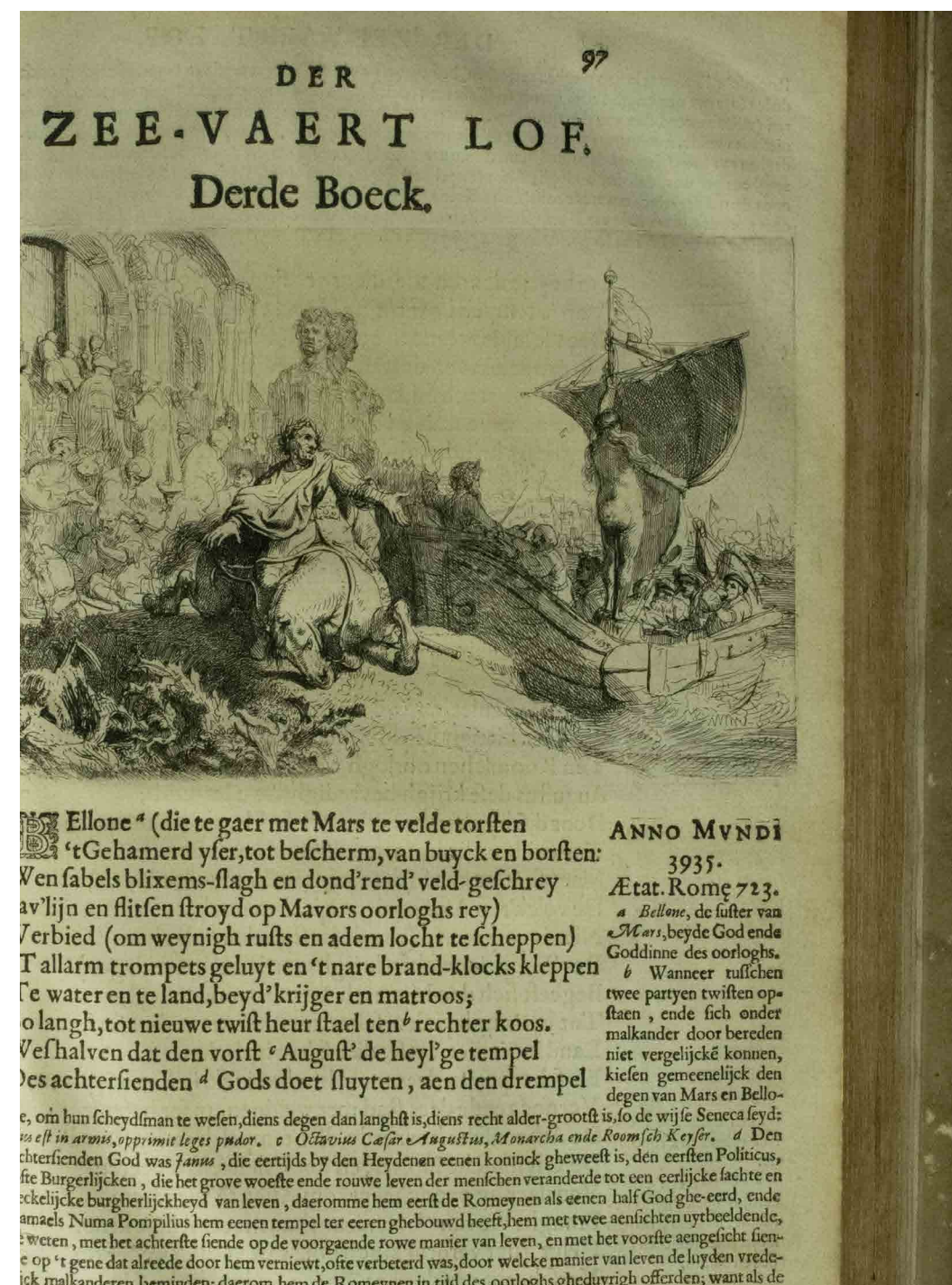
€ 35 000

First and only edition of Herckmans's *Der zee-vaert lof* (In praise of sea voyages), in Dutch, with one of the very few book illustrations by the great painter and etcher Rembrandt van Rijn (1606/07-1669), here in one of the "early impressions" noted by New Hollstein. The book itself is also of interest, with a long verse poem in six books in honour of voyages from Noah's time to 1632, including voyages by Columbus and other great explorers venturing east, west and to the Arctic. It forms a complete maritime history. The preliminaries contain additional short poems and a 6-page note to the reader by the author, as well as laudatory verses by Barlaeus, Boxhoorn, Revius, Sclaverus and others.

Elias Herckmans (1596-1644), was a naval officer-poet who had a successful maritime career, taking part in the famous expedition by the Dutch to Brazil in 1641, and ending as a vice-admiral. Nonetheless, the work is primarily and justly famous for containing one of the six etchings Rembrandt made especially as and appearing as book illustrations (in 3 books). New Hollstein locates only 1 copy of the Rembrandt print in its first state, preceding its appearance in the book, but it notes that "early impressions" of the second state still show the horizontal scratch across the mast and flag, which was already present in the first state but gradually wore away. It is still clear in the present copy, indicating that it is an early impression. As always in this state, Rembrandt's name has been partly burnished away.

With the bookplate of Bob Luza (1893-1980), a notable Dutch Jewish collector, on the front pastedown. Manuscript annotation in brown ink on both pastedowns as well as on the front board. Light worming throughout in the inner margin, only affecting the text block slightly on I1-K3 and T1-X3 and the etching on H4. Large repair on I4 and some smaller repairs on other leaves. Missing bottom corner on L2 and L3. Light water damage in upper margin. Otherwise in very good condition.

[20], 236, [8] pp. Borba de Moraes, pp. 398-399; Hollstein (Dutch & Flemish) I, Basse 49-65; Sabin 31476; STCN 842404627; USTC 1030006; not in Cat. NHSM; for the Rembrandt illustration: Bartsch 111; H. de la Fontaine Verwey, *Uit de Wereld van het Boek*, II, pp.130-131 (also in English in *Quaerendo*, 3 (1973), pp. 5-6); New Hollstein, Rembrandt 123.II.





Flower watercolour with moths, larvae, and pupae, by the daughter of Maria Sibylla Merian

32

HEROLT, Johanna Helena. [Watercolour of a wallflower and a double hyacinth, with inchworm moths, larvae and pupae].

[Amsterdam, ca. 1700]. 38 x 29 cm. Watercolour drawing on extremely fine white parchment, said to be uterine lamb, showing a wallflower and a double hyacinth with two inchworm moths in the air (2 different species) and two inchworms and two pupae on the leaves and flowers. Framed.

€ 68 500

Characteristic original watercolour botanical drawing by Johanna Helena Herolt (1668-1728), the eldest daughter of Maria Sibylla Merian and Johann Andreas Graff. It shows a wallflower (*Cheiranthus cheiri*) and double hyacinth (*Hyacinthus orientalis*) with two inchworm moths (*Geometriae*) in the air, two inchworms and two pupae. She probably drew it in Amsterdam around 1700. Though she still remains in the shadow of her mother, she was a fine flower and insect artist in her own right and there is growing appreciation of her work. Her watercolours, more baroque than her mother's and often with brighter colours, radiate vigour and vivacity: the flowers, painted with intensity in every detail, really come to life.

Reitsma, p. 135, notes that the prices for the flower watercolours increased with the number of insects, so the present watercolour must have been unusually expensive.

Characteristic watercolour in fine state of preservation. Herolt herself may have revised the upper part of the hyacinth.

E. Reitsma, Maria Sibylla Merian & dochters, Zwolle, 2008, ill. 110 (p. 147; a nearly identical drawing of the same wallflower specimen with 1 butterfly); K. Wettengl, Maria Sibylla Merian 1647-1717, kunstenaars en natuuronderzoekster, Haarlem, 1998, no. 120 (ill. 44 on p. 85; a similar watercolour including the same wallflower specimen, with no insects).



Javanese fruits & flowers, with 40 large chromolithographs

33

HOOLA VAN NOOTEN, Berthe. *Fleurs fruits et feuillages choisis de l'île de Java ...*
Troisième édition.

Brussels, Leipzig, Librairie Européenne C. Muquardt (printed by Weissenbruch, Brussels), [1880]. 1° (56.5 x 42 cm). With 40 chromolithographed plates by P. Depannemaeker in Ghent after Hoola van Nooten's original paintings, each accompanied by a page of letterpress text (English and French), giving a description as well as information on the plant's culinary, medical, religious and other uses. Contemporary red half goatskin, title in gold on front board; rebacked with modern endpapers.

€ 12 500

Third edition of a magnificent display of Javanese fruits and flowers, their bright colours ideally suited to the new technique of chromolithography. Hoola van Nooten (1840-1885), a twenty-two-year-old widow in "exile" on the island of Java, "was clearly a more than competent artist, for the splendid tropical plants, with their lush foliage, vividly coloured flowers and exotic fruit, have been depicted with great skill. She managed to accentuate the splendour of each species by adopting a style that combined great precision and clarity with a touch of neo-Baroque exuberance, revelling in the rich forms and colours of the tropics. The reader's eye is immediately captured by the dark leaves, shown furled or crumpled or partly nibbled away by insects, the delicately rendered details of the follicles and seeds, and the heavy clusters of flowers that cascade down the page. The excellent reproduction of the artist's drawings in the form of chromolithographs lends an added tactility to these striking images" (Tomasi).

With a deeply personal two-page preface (on one leaf) by the artist ("This work is particularly addressed to women. Its object, its tendency, its entire scope, all marks it with the special seal of our sex") and a one-page verse dedication, dated 1863, to Queen Sophia Frederika Mathilde (1818-1877), first wife of King Willem III of the Netherlands.

Great Flower Books and Nissen date the third edition 1885 (the year of the artist's death), but the "mots de remerciement" is dated 1880, usually accepted as the publication date. Stafleu & Cowan note one copy with one extra plate, perhaps the plate 41 noted by Landwehr only for the first edition. It is not noted for any edition in the other literature and not normally present. Binding restored, new endpapers, some browning; a good copy.

[44] ll. GFB, p. 60; Plesch, p. 349; Stafleu & Cowan 3025; Stiftung für Botanik 363; Tomasi, *An Oak Spring flora* 87; cf. Nissen, BBI 931 (first edition).





Timing the world, defining motion: Huygens' great work on the pendulum

34

HUYGENS, Christiaan. *Horologium oscillatorium, sive de motu pendulorum ad horologia aptato demonstrationes geometricae.*

Paris, François Muguet, 1673. Folio. With a full-page woodcut of the pendulum, ca. 100 woodcut diagrams in the text, a woodcut coat of arms of Louis XIV on the title page, and several woodcut initials and headpieces. Contemporary mottled calf, with gold-tooled spine, gold-tooled board edges, red sprinkled edges.

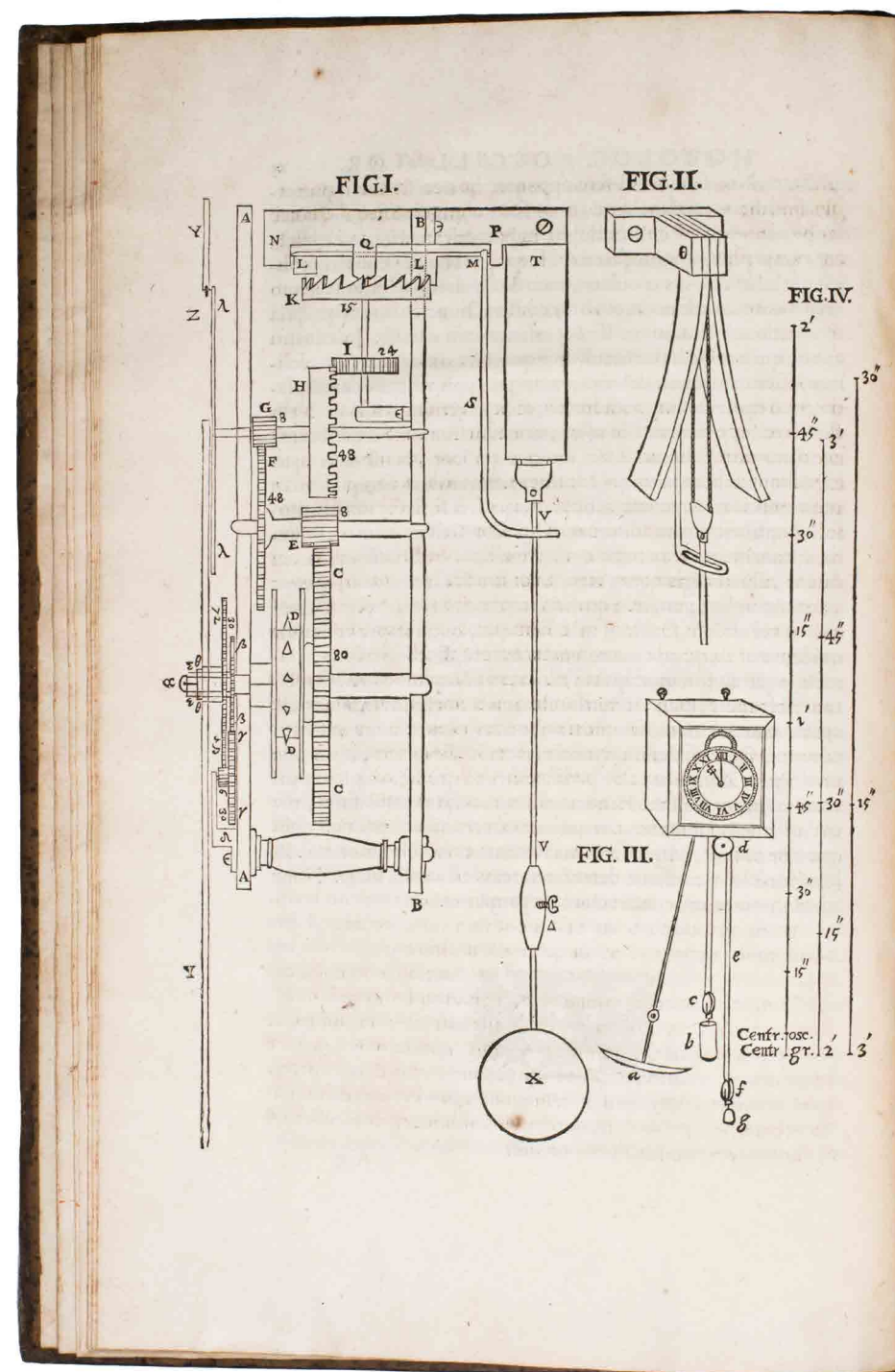
€ 68 000

Rare first edition of a landmark in the history of science, *Horologium oscillatorium*, stands as one of the three foundational works of 17th-century mechanics, alongside Galileo Galilei's (1564-1642) *Discorsi* (1638) and Isaac Newton's (1643-1727) *Principia* (1687). Far exceeding a mere treatise on timekeeping, Christiaan Huygens' masterpiece represents the first fully modern analysis of a physical phenomenon through mathematical abstraction, marking a decisive moment in the emergence of applied mathematics. The work originated in his investigations into the pendulum as a regulator of clocks, as previously suggested by Galileo, yet here realised with unprecedented precision. By 1657, Huygens had constructed the first practical pendulum clock, addressing one of the most pressing technological challenges of the age, the accurate measurement of time at sea, essential for determining longitude and thus for navigation in the maritime world of the Dutch Republic. In *Horologium oscillatorium*, Huygens expands this practical innovation into a profound theoretical inquiry. His investigations into evolutes and involutes of curves, as well as his studies of centrifugal force, would later inform Newton's work on universal gravitation.

The present work likewise reflects its political context. Published during a period of conflict between France and the Dutch Republic, it is dedicated to Louis XIV (1638-1715), a gesture that underscores Huygens' position within the Parisian scientific milieu and his reliance upon royal patronage. The title page bears the engraved royal arms, and the work is further distinguished by a striking full-page woodcut of a pendulum clock, accompanied by approximately 100 diagrams throughout the text. Today, *Horologium oscillatorium* is recognised as Huygens' greatest achievement and one of the most original scientific works of its century.

With two later bookplates mounted on the front pastedown. The binding has been professionally restored along the spine and joints, some occasional staining. Otherwise in very good condition.

[14], 161, [1] pp. Baillie p.164; Dibner, *Heralds*, 145; Grolier/Horblit, 53; Norman, I no. 1137; PMM no. 154; Poggendorff I, 1164; Roberts, *Bibliotheca Mechanica* 170; USTC 6122584 (1 copy); WorldCat 488375775, 1074102718, 1555378700, 247833114, 1181738428, 644256108, 405050604, 81898697 (10 copies).



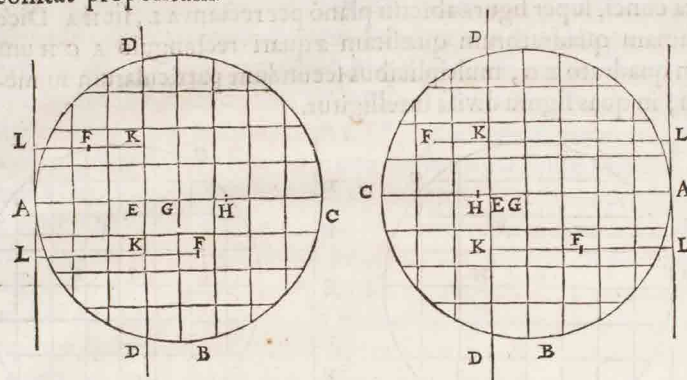


108

DE CENTRO
OSCILLA-
TIONIS.

CHRISTIANI HUGENII

dem rectangulis AGH . Atqui, omnibus hisce casibus, fit quadratum EA , plus quadrato AG , minus duplo rectangulo EAG , æquale quadrato EG . Ergo rursus quadrata omnia FK æqualia erunt totidem quadratis EG , una cum totidem rectangulis AGH . Quare constat propositum.

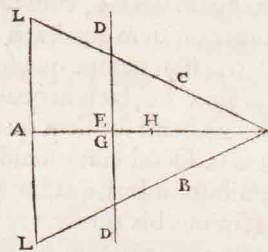


Hinc sequitur, rectangulum AGH eadem magnitudine esse, utriusvis cunei subcentrica fuerit AH ; hoc est, sive per hanc, sive per illam tangentium parallelarum AL abscissi. Itaque AG unius casus ad AG alterius, ut HG hujus ad HG illius. Sicut autem rectæ AG inter se, ita in utroque casu cunei per AL abscissi, ut colligitur ex prop. 7. huj. Ergo ita quoque reciproce GH ad GH .

Apparet etiam, dato figuræ planæ centro gravitatis G , & subcentrica cunei, per alterutram tangentium parallelarum AL abscissi, dari quoque cunei, per tangentem alteram AL abscissi, subcentricam.

PROPOSITIO X.

Positis quæ in propositione præcedenti; si data recta ED transeat per G , centrum gravitatis figuræ ABC ; erit sum-



ma quadratorum à distantiis particularum, in quas figura





Older than any book in any Australian public collection: one of the last Carolingian codices before 850 in private hands

35

JEROME (HIERONYMUS), Saint. *Explanationum in Esaiaam prophetam libri IX-XVI* [Southwestern Germany 825-850 CE]. Folio. Latin manuscript on vellum, written in a clear Caroline minuscule in brown, black and red ink, with large initials, in 2 columns of 30 lines each, ruled in drypoint. Fifteenth-century half-calf and wooden boards, manuscript-waste pastedowns, with text written in a Caroline minuscule. Stored in a custom-made half morocco case.

Price on Request

A previously unknown Carolingian manuscript of St Jerome's Commentary on Isaiah, securely dated to the second quarter of the 9th century. Prof. Dr. Tino Licht (University of Heidelberg) has confirmed a date before 850, while Dr. Philipp Lenz (Stiftsbibliothek St. Gallen) attributes the manuscript to a major scriptorium in southwestern Germany. Preserved in its medieval binding, with pastedowns from early 9th-century Bibles and abundant traces of medieval use, it survives as an unusually authentic witness to the Carolingian Renaissance. Codices such as this one are practically non-existent outside institutional settings: only one single other definitely pre-850 Carolingian codex has appeared on the market since 1950.

Written in an admirably elegant, clear Caroline minuscule, most of the internal pages are still bright and clear, with the original prickings and rulings still visible, attesting to an authentic, unrestored state. Medieval marginalia in at least 3 different hands show use by attentive and often enthusiastic readers over several centuries. Independent expert examinations by Dr. Licht and Dr. Lenz concur in dating the script to the second quarter of the 9th century, and the origins as the southwestern region of Germany, very possibly in the monastery of Lorsch or Reichenau, or Weissenburg in Alsace.

A largely complete Carolingian codex, still in its medieval binding, is almost unheard of outside institutional holdings. According to data from Sotheby's and Christies, the last 9th-century manuscript of a text by Jerome (excluding the Vulgate) to be sold was a copy of the Life of Mary of Egypt written ca. 840-860, in 1975; only a single other definitively pre-850 non-liturgical book (excluding fragments) in Latin has appeared on the market since 1950, namely the famous Gospels of Theutberga, sold in 1997 and again in 2015.

Along its way, the book has lost 30 leaves from the quires currently present, plus probably a further quire of 8 covering the end of Book XVI, or slightly more if Books XVII-XVIII (i.e. to the end of Jerome's text) were also originally present. A later medieval foliation written in a hand of ca. 1400, probably roughly contemporary with its present binding, indicates that by that time the volume had not lost any quires from the front and started at the beginning of Book IX. Few manuscripts embody so completely the intellectual and material culture of the Carolingian Renaissance. The present codex survives not merely as a text, but as a remarkably intact historical object.

The full condition report and description are available upon request.

[101 (of 139)] ll.





& post demonum uesuntum que suis facit
carnibus suoque inebriati sanguine. Quando
omnis cogitatio caro quod redemptor deservit
ipse edidit. Iacob loquitur ad populum iudeorum.
supra sion que prius dixerat deservit modis. &
dixit oblatum me. Putat mea durtia matrem
uram. terram hietum te proiecisti. Et quod
ego mentis rigide dederim ei libellum repudi-
ostendens non potuit quod uerum est. intellegit illa.
sua. me uero recessisse. Dicente enim me uideam.
quiescite inique agere discite benefacere.
Audite me nolite seducti contrame scapula
recedentem. Unde locutus sum filius eius.
Uae illis qui recesserunt a me. Manifesta sunt
qui impii erant. Si uisus erudite abscissio
tua. & malicia tua corripit. & scies quo
malum tibi sit quod reliqueris me. sed forsitan
libellum repudi ostendens non potuit. & aliquid
eratur. nisi exigeris pacem me non habente.
quod redderem uos indebita compensatione suscipis.
Non ita sed ego ostenda uobis quod obtem. cum fidelis
reliquerim scelera ura. atque peccata uos de
monibus. uendiderunt utpote secta uoluntatibus.
in reatu. & uos pariter & illa & uos derelinque
re. Unde adultera matrem uram. ultra tenere
non potuit. sed uolente abire promisi. Quod autem
peccatis suis unusquisque uendit. & proprio
arbitrio derelicta. nisi uoluntate uel ad bonum
uel ad malum ducimur. Et paulus apostolus
docet. Ego autem carnalis sum. uenditur sub

peccato. Qui enim facit peccatum. seruus est peccati.
Et quomodo autem. atque raptorem seruus. ma-
ne. sic omne peccatum dominatur peccatoribus
quibus dicitur. Non regnas peccati in mortali
uero corpore. Ut autem seruus non a me repudi-
at matrem uram. sed uoluntate propter recessisse.
post multa beneficia. humanum corpus as-
sumsit. & nequaquam pro prophetis sed pro se lo-
cutus. Ueni & non erat uisus ei homo.
Omnes enim uiri. & homines imagine relinquit
testamentum. & serpens sumptus imagine.
Unde & ad herodem dicitur propter malitiam. In edene
uulphate. & ad phariseos genimur uisus.
ad libidinosos equi insipientes infemias fac-
ti sunt. & de uoluptatibus. Nolite mittere uirga-
ritas uras ante porcos. Et de impudibus.
Neque semineas carib. Et in commune de omnibus.
ursio. quadrupedum que est in deserto. Ueni-
taque dicitur & non in uenit homine. hominem
autem in honore est. Non intellexit comparat
est iumentis insipientibus. & similis factus est.
Uocauit inquit eos quasi rationale animal. &
dixit. Inclinate aurem uram in uerba orationis.
Et non audierunt populum in uocem meam. clamauit
& dixit. Quis uenit & bibit. & in alio
loco. Uenite ad me omnes qui laboratis. & onerati
estis. & non erat qui audiret. Unde et in in-
gelio suo locutus. Neque speciem dei uidisti. neque
uocem illius audisti. quia non habebat ser-
monem etur manentem in uobis.

Supra Iherosolimam.
**INCIPIT LIBER
XIII EXPLANATIONE
BEATI HIERONIMI
IN ESAYAM PROPHETAE
NIS QUI RESPICIT TERRAM**
D& facit eam tremere. quitan-
git montes & fumigabunt.
Quiloquitur in deuterio nomini can-
tico. Ego occidam. & ego uiui-
ficabo. percutiam & ego sanabo.
frequentibus moribus. mea quoque
terram fecit contremescere.
Cui dictum est terra es. & in terra
ibis. Et oblitum conditionis
humane crebro animam. ut
hominem & senem & iam tamque
mortuum. iam & me nouerit.
De quo scribitur in libro. quid glori-
atur terra & cinis. Unde qui
subito in languore percussus in
credibili uelocitate. sauiat. ut
terretur & potius quam adfligere.
& emendare. magis quam uerbe-
rari. Itaque sciens cuius sit om-
ne quod uiuam. & quod idcirco.
forsitan mea dormitio differa-
tur. ut ceptum in propheta
opus expleam. totum me huic trado
studio. ut quasi in quadam specula
constitutus mundi huius turbine

atque naufragia. non absque gemitu
& dolore contemplan. Nequaquam
presentia cogitant. sed futura. Nec
hominum famam atque rumorem
sed diuinitatem premercent. Tu
quid uirgo christi custodisti. quae ego-
tatem tuas orationibus adiuuasti.
sancto quoque. in precare gratiam
christi. ut eo de spiritu quo prophetae
futura cecinerunt. possim in nube
eorum ingredi. & caliginem & diuini
se sermonem. quin equa quam carnis
auribus. sed cor deus audiat. & dicit
re cum propheta. Dominus mihi dixit
linguam discipline. ut sciam quando
oporteat me loqui. Quod testimo-
nium quasi & decima in esaya
libri que nunc disserere cupio.
principium est. Dominus dedit mihi
linguam eruditam. ut sciam susten-
tere eam quia susceperis. Eri-
git mane. mane erigit mihi au-
tem. ut audiam quasi magistrum.
Dominus dicit aperuit mihi aurem. ego
autem non contra dico. rector sum
non abbi. Corpus meum dedi pro
cumentibus. & gentes meas uellentibus.
faciem meam non auerti ab ini-
quitate. & conspuentibus. Dominus dicit
auxiliator meus. Ideo non sum
confusus.



The most extensive and complete description of Java ca. 1850, beautifully illustrated

36

JUNGHUHN, Franz Wilhelm. Java, zijne gedaante, zijn plantentooi en inwendige bouw ... Tweede verbeterde uitgave.

Including: IDEM. Atlas van platen ... Behoorende tot het werk Java ...

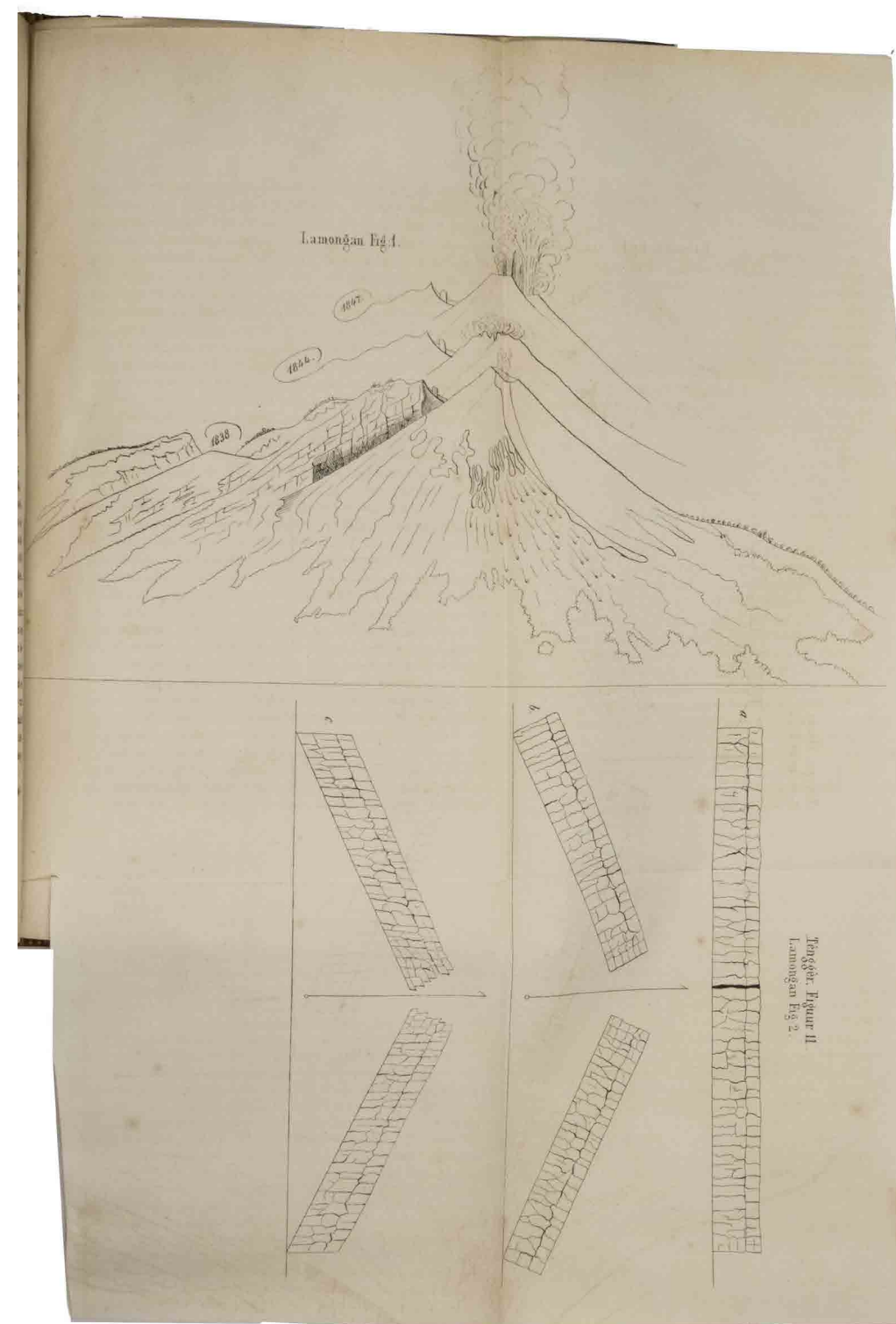
Den Haag, C.W. Mieling, 1853-1854. 4 text volumes and 1 plates volume. Large 8° (text vols. 1-4) and large folio (plates vol.). With 12 double-page chromolithographed or double-tinted lithographed views and 51 black and white lithographic plates (45 folding) with topographic maps, views, cross-sections, etc. Contemporary half red sheepskin(?), (text volumes) and goatskin morocco (atlas volume), gold-tooled spines. Bound by Hendrik Willem Ywema (1828-1905) in Utrecht.

€ 28 500

Best edition (the second, revised and expanded from the first edition of 1850-1853) of an essential standard work on Indonesian flora, fauna and geography. The book provides a wealth of information and is beautifully illustrated, with much of the text and illustrations by the great naturalist (Friedrich) Franz Wilhelm Junghuhn (1809-1864), who served the Dutch army in the East Indies as surgeon and scientist from 1835 to 1864. The twelve colour plates are on the border between double-tinted lithographs and chromolithographs: most are made with three blocks each, black, buff and blue, but intricately employ the blue to colour people's skin and other elements in the composition, and some add a fourth block (green) to further distinguish elements in the landscape. The list of plates (volume 4, pp. 487-491) is rather difficult to follow: it seems to suggest that some of the plates should be cut up and their figures inserted facing various pages, moreover it calls for Garoet figures 1-4, while the present copy and all others we know have only Garoet figure 1 (together with other figures in a folding plate). Widai figure 1 and Diëng figure 3 are also never present, as far as we know. Otherwise, the present set includes all plates called for in the list. Bastin & Brommer note two different states for five of the colour plates, but the present copy adds a sixth: Kawa Patoeha in the present copy is unnumbered, while Bastin & Brommer record it only with the number XIV.

With a large tear into the image of 1 black and white folding plate, a small drop of glue(?) near the foot of the image in one colour plate, and a few small marginal tears or stains. Many of the plates are discoloured on the back of the image area, not affecting the images themselves. The double-page title page for the plates volume (rarely present) has had its margins cut away to leave the text on a large oval, which has been mounted on plain paper. The front hinge of the atlas volume shows some cracks and the bindings generally show minor wear or small scuffs around the extremities but are otherwise in very good condition, with the tooling clear. An essential work for any collection on Indonesia and the Dutch East Indies.

16, VIII, 17-671; XII, 538; 539-1432; VIII, 498 pp. plus title pages & plates. *Bastin & Brommer*, pp. 28-29 & notes 451-467; *Landwehr*, Coloured plates 325; *Muller*, *Gedenkboek Junghuhn* (1910); *Tiele*, *Volkenkunde* 571; not in *Abbey*, *Travel*.





NOORDERKUST NABU SAMARANG.

A rare and extensive photogravure portfolio of the Malay Peninsula

37

KLEINGROTHER, Charles J. Malay peninsula (straits settlements & federated Malay states).

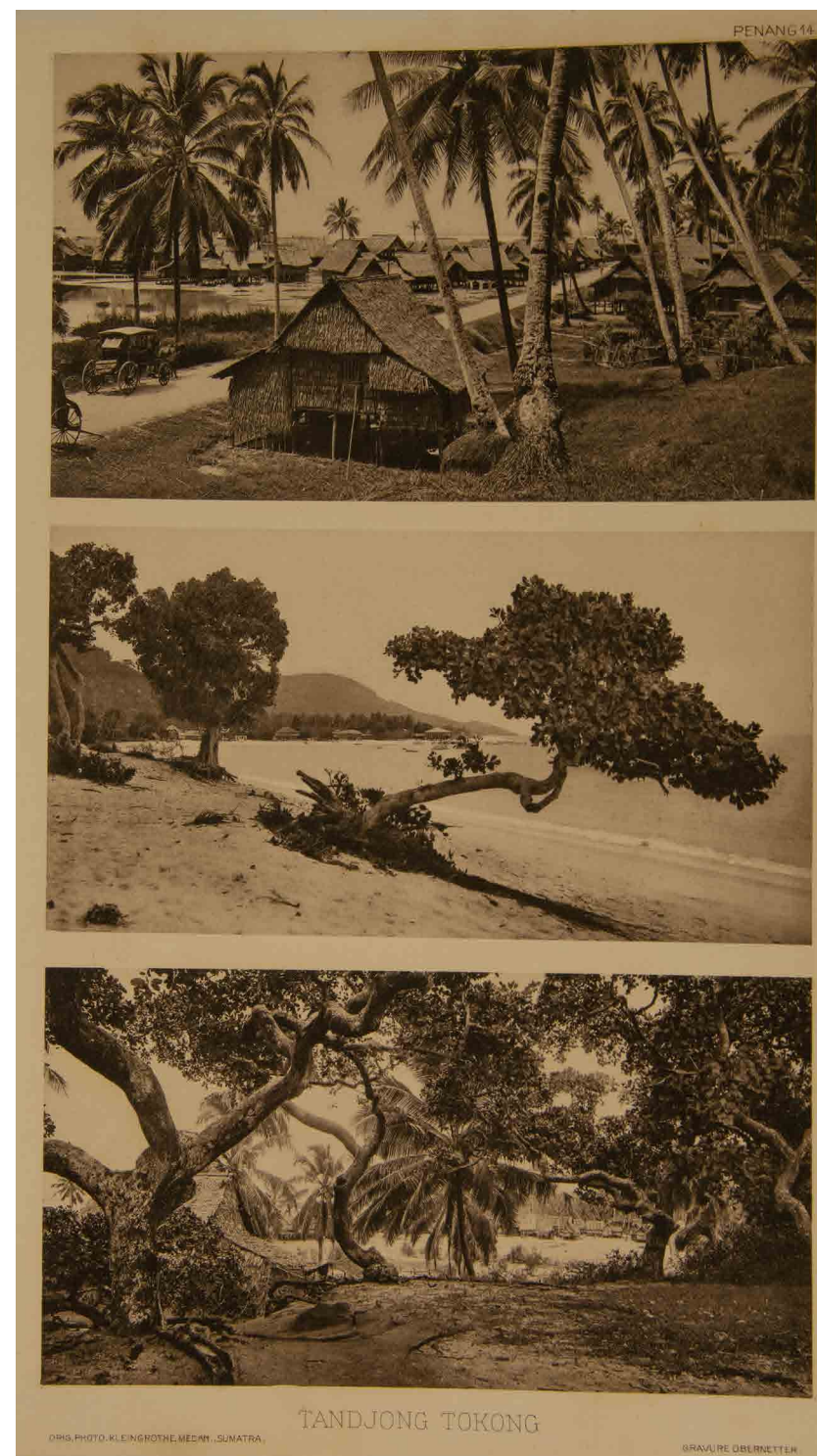
Medan, 1907. Oblong folio (36.3 x 45.5 cm) With 172 photogravures, 1 illustrated map of the Malay Peninsula in colour, and 1 illustrated diagram of the fruit of the rubber tree on 72 leaves, together with a title leaf. 73 loose leaves kept in a decorated black cloth portfolio, with "Malay Peninsula" stamped in white and gold along with some gold-stamped decorations and a ca. 27 x 11 cm. photogravure of a trapped tiger on the front board. The pastedowns and tabs are covered with gold floral paper.

€ 15 000

Rare and luxurious portfolio of heliogravures depicting the Malay Peninsula just after the turn of the century, comprising of a title leaf, a map of the Malay Peninsula in colour, and 173 finely executed photogravures on 71 leaves. The plates show views of Penang, Malacca, Singapore, and the Federated Malay States, the latter also including an illustrated diagram of the fruit of the rubber tree. The work offers an extensive visual survey of British Malaya in the early 20th century, with particular strength in its coverage of the Federated Malay States. The plates encompass a wide range of topographical, architectural, and industrial subjects, including views of Port Dickson, Raub in Pahang, Ipoh, Taiping, Sungei Besi, the Batu Caves, and the Menara Condong at Teluk Intan, as well as scenes of what is now Merdeka Square in Kuala Lumpur. Numerous images document the region's economic foundations, depicting tin and gold mining operations alongside rubber, sugar, and coffee plantations, while others record palaces of Sultans, mosques, and urban streetscapes, together forming a varied visual record. The German photographer Charles J. Kleingrotthe (1864-1925), at the time was among the most accomplished commercial photographers working in Southeast Asia. Having worked with the prominent Singapore firm G.R. Lambert & Co., he later established himself in Medan, Sumatra, between 1889 and 1925 where he produced extensive photographic documentation of plantation economies and colonial infrastructure. Photogravure was the most refined method of photographic printing available at the time, involving the transfer of a photographic image onto a copper plate and its subsequent printing by hand. The printed captions and imprint details in the margins of the photographs credit Obernetter, most likely referring to the printing company of Johann Baptist Obernetter.

The portfolio shows clear signs of wear, mainly around the spine and corners of the boards and the tabs extending over the edges, and with a tear in the cloth of the tab extending over the top edge. The front board is somewhat rubbed, affecting the gold-stamping and the image of the trapped tiger, Foxed throughout. Otherwise in good condition.

[73] ll.





RAFFLES MUSEUM

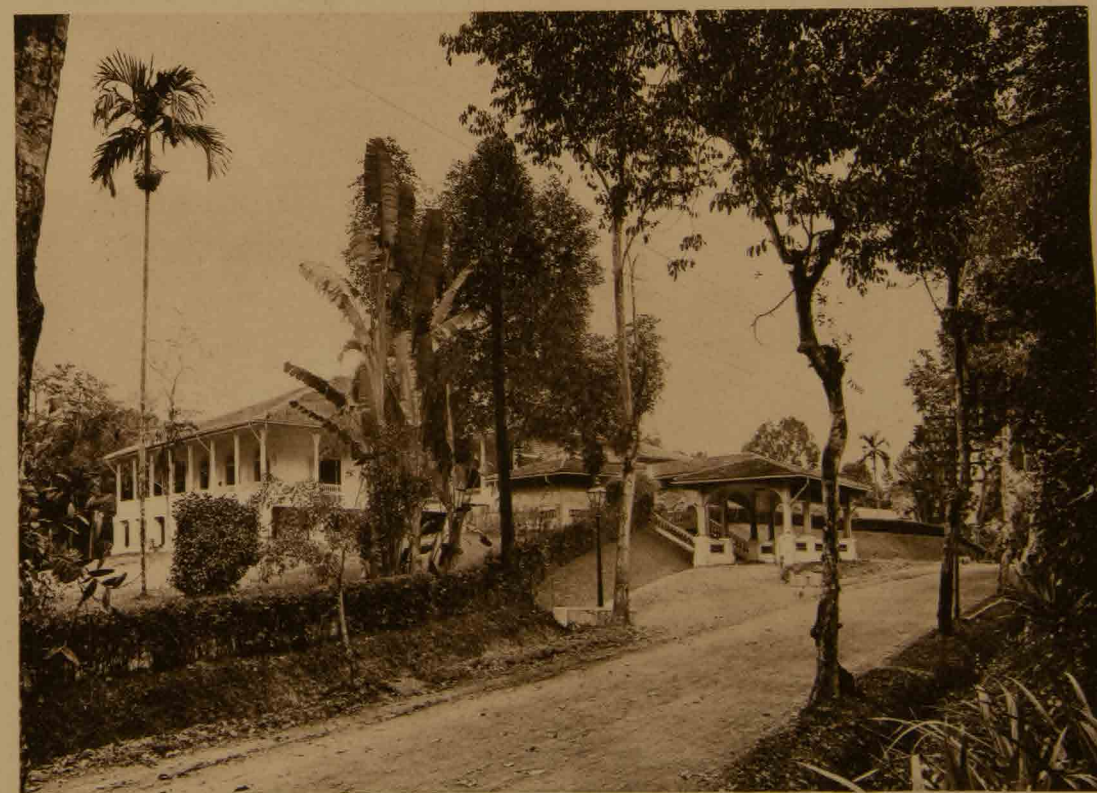


SINGAPORE 7

PRESBYTERIAN CHURCH



VIEW FROM THE TANKS TO THE RACE-COURSE



TANGLIN CLUB



Very fine and richly illustrated manuscript pattern book containing Chinese scenes, scenery, and ornamental designs for ceramics

38

[MANUSCRIPT PATTERN BOOK - CHINESE CERAMICS]. [Chinoiserie decorations for ceramics].

[Denmark?], [ca. 1822-1834, with one note dated 1841]. Folio (ca. 33.5 x 21.5 cm). 31 blue paper leaves with approximately 210 illustrations, drawn on both sides of the leaves, all in brown ink, sometimes decorated with blue pencil, some with dates and/or captions in Danish written in ink in a contemporary hand (the artist's?) with gothic influences. 45 illustrations show Chinese scenes and scenery, and 165 are showing ornaments, designs and patterns. Contemporary half calf, sewn on 4 recessed supports, shell-marbled sides.

€ 15 000

Manuscript pattern book with about 210 chinoiserie decoration designs and patterns for ceramics and porcelain on 62 pages. Among the ca. 210 are 45 Chinese scenes and scenery, depicting landscapes, views, buildings and Chinese people and their culture (for example a parade with Chinese people wearing traditional clothes, people riding on camels, people sailing on boats and ships) besides ca. 165 illustrations with ornamental designs, including botanical and floral patterns, flowers, animals (including birds and butterflies) and shells. Since the manuscript was likely intended as a model book for Chinese porcelain and ceramics, including dinnerware and pottery. It also contains 2 illustrations of vases showing how the scenes and patterns in the present work could be painted in practice on the object. Altogether a highly interesting and richly illustrated manuscript of Chinese decoration patterns for ceramics, illustrating the great European interest in chinoiserie in the early 19th century. It depicts China and Chinese ornamentation in very refined and elegant way.

With about half a centimetre cut off the foot of A5, a few spots throughout the book and marginally very slight marginal browning and dust-soiling, but overall in good condition. The marbled paper on the boards badly rubbed, and the boards otherwise a little worn, especially around the edges and the spine.

[31] ll.





One of the earliest grammars of the Thai language

39

PALLEGIOX, Denis-Jean-Baptiste. *Grammatica liguae Thai*, auctore D.J. Bapt. Pallegoix, episcopo mallensi vicario apostolico Siamensi. Bangkok, ex typographia collegii assumptionis B.M.V., 1850. 4°. Title in a frame built up from of typographic ornaments, the texts is set in Thai and Latin script and with one page (p. 36) of music notation. Contemporary half gold-tooled mottled sheepskin, decorated paper over boards, marbled endpapers.

€ 12 500

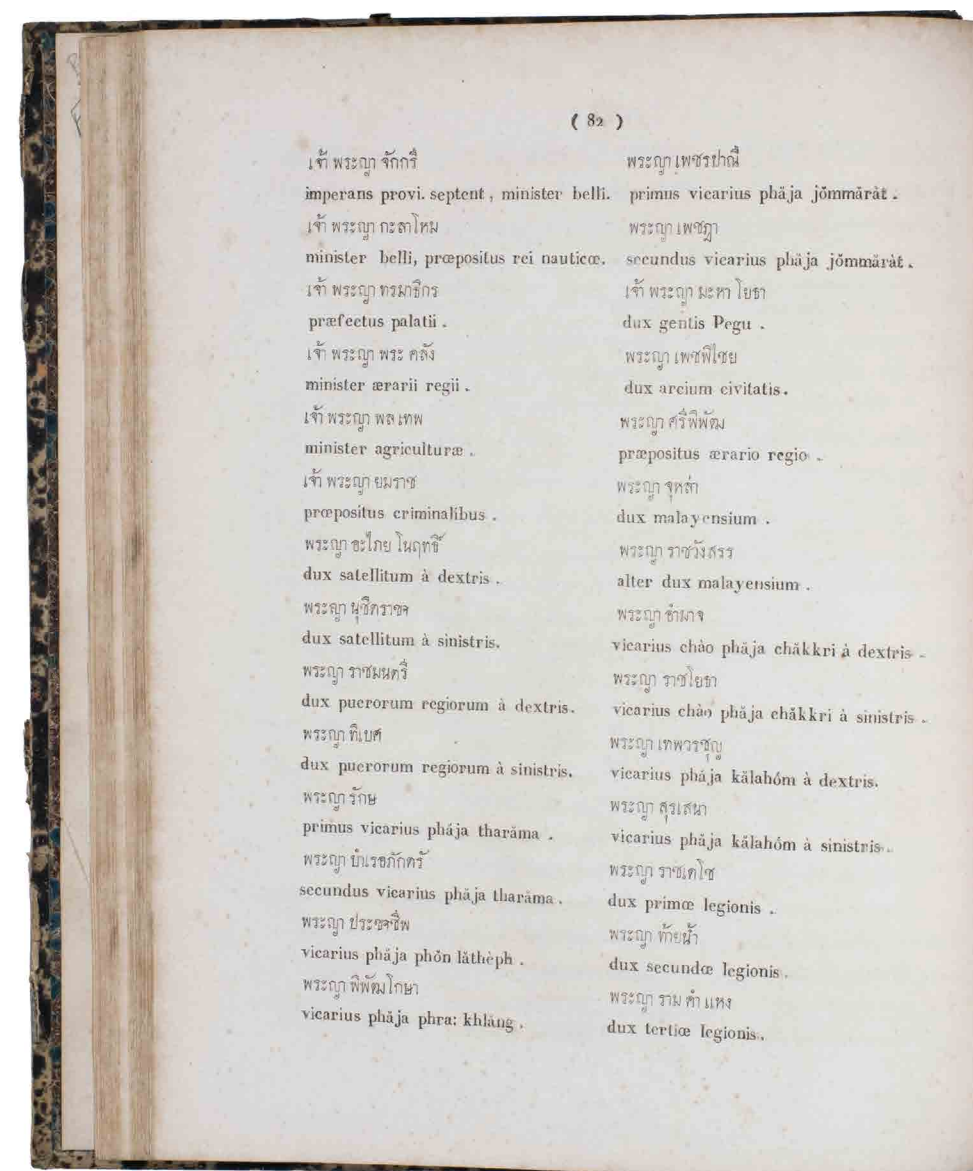
Original extremely rare edition of the first Siamese grammar (Thai), one of the first works printed in the capital of present-day Thailand. According to Brunet, only twenty-seven copies of this precious grammar reached Europe.

Pallegoix opens his book with a comprehensive description of the origin and character of the Thai language: "[...] it may be noted that the Thai language, like the Lao language, derives its origin from the Brahmins coming from the eastern part of India. [...] As for the nature of the Thai language, it must be known that it consists mostly of monosyllabic words and not a few polysyllabic words taken from Sanskrit or Balinese. It includes the main parts of speech such as nouns, adjectives, verbs, etc. from which phrases are composed; but the principal character of this language consists in the fact that the monosyllables are joined together" (p. 1). The grammar then delves into a study of the vowels and consonants and the correct pronunciation as well as a detailed description of the accents used in the Thai language. Pallegoix devotes much space to a description of the intricate system of the correct usage of titles and the various styles of conversion in Thai. For without a proper grasp of these concepts, a learner of Thai would potentially risk insulting a conversational partner.

Jean-Baptiste Pallegoix, who was born in Combertault, France in 1805, served as the vicar apostolic of Eastern Siam. After being ordained as a priest of the Société des Missions Etrangères on May 31, 1828, he was appointed as Coadjutor Vicar Apostolic of Siam and titular bishop of Mallus on June 3, 1838. He was consecrated as bishop on the same day by Jean-Paul-Hilaire-Michel Courvezy, the vicar apostolic of Siam. In 1841, he succeeded Courvezy and became the vicar apostolic of Eastern Siam. King Mongkut held Bishop Pallegoix in high regard, and they frequently discussed various topics. The king even attended Pallegoix's funeral in 1861 personally.

The spine is faded and somewhat rubbed, the edges of the boards show signs of wear, somewhat foxed throughout. Otherwise in good condition.

[2], 241, [3] pp. *Cordier, Indosinica*, 855, *WorldCat* 255024435.





50 portraits of adulterous men and women

40

PASSE, Crispijn de (the Younger). Les abus du mariage ... | Misbruick des houwelycx ... | Misbrauch des ehlichen Standes ...

[Amsterdam], 1641. Small oblong 4° (15 x 19 cm). With engraved frontispiece, an etched plate, and 25 engravings in text, each of the engravings showing 2 oval portraits of men and women, who sinned against the rules of marriage. Modern half vellum, boards covered with marbled paper.

€ 15 000

Extremely rare issue, including the text in German, of the first and only edition of a print series warning against the failures of marriage, showing 50 portraits of (adulterous) chambermaids, madams and pimps, merchants, steersmen, hostesses, priests, tailors, astronomers, philosophers etc., the whole divided into French & Dutch women and Spanish & Italian women. The plates are accompanied by trilingual farcical poems and followed by a farcical poem on adultery in Dutch, with accompanying etching. The series was published simultaneously in two issues, the less rare one with letterpress texts in French, Dutch and English (with the English title: The mistake off Matrimonij[!]), and the present with the English replaced by the German text, apparently during the press run. The watermark is vaguely like Heawood 135, 138 and 139, but at least sometimes with a single bend and with 3(?) initials below, difficult to read, possibly script "M J E".

The book is related in its design to De Passe's successful *Miroir des courtisannes* (1631) and *Les vrais pourtraits de quelques unes des plus grandes dames de la chrestiente desguisees en bergeres* (1640).

With the bookplate of the Dutch literary historian Gerrit Siebe Overdiep (1885-1944) on pastedown. One quire (F) includes the English instead of the German text. Some thumbing throughout, some faint water stains and a few occasional smudges, otherwise in good condition.

[45] ll. Brunet I, p. 22 ("rares et fort recherchés", issue unclear); Franken 1372 (English issue); Hollstein (Dutch & Flemish) XVI, p. 145, no. 188 (English issue); STCN (7 copies of the English issue, incl. 3 incomplete); I.M. Veltman, *Crispijn de Passe and his progeny* (1564-1670) (2001), pp. 331-334 (English issue); not in VD17.





Rare and historically important pamphlet proclaiming the abdication of the Sultan of Zanzibar in 1911

41

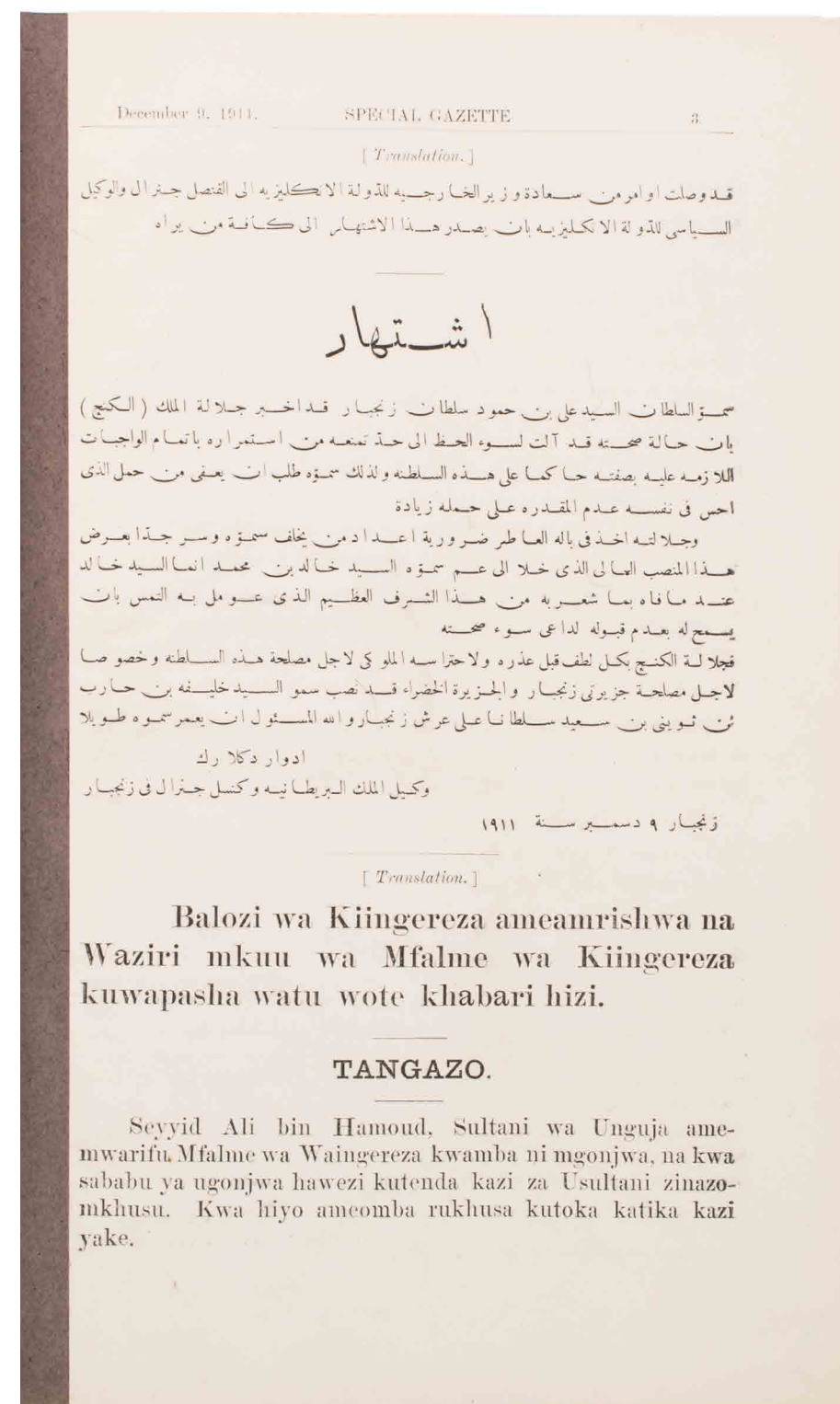
[PROCLAMATION - ZANZIBAR]. The special gazette for Zanzibar. [Zanzibar], Saturday, 9 December, 1911. Ca. 34 x 21.5 cm. With the coat of arms of the United Kingdom printed on the front.

€ 8500

Rare proclamation announcing the abdication of Sayid Ali Bin Hamud (1884-1918), the 8th Sultan of Zanzibar, because of ill health. His appointed successor was Sir Khalifa Bin Harub (1879-1960), who would be one of the last sultans of the country. The proclamation is printed in four languages (English, Arabic, Swahili, and Gujarati) and is exceptionally rare, as we have not been able to find any other copies of it anywhere.

Zanzibar consists of a few islands located in the Indian Ocean off the coast of Tanzania. Historically, it has played an important role in the trade across the Indian Ocean, between the African Great Lakes, the Somali Peninsula, the Arabian Peninsula, Iran, and the Indian subcontinent. The Zanzibar archipelago was discovered by Vasco da Gama (ca. 1460-1524) in 1498 and became part of the Portuguese Empire, until it fell under the control of the Sultanate of Oman in 1698. Somewhat gradually the power over the islands came into the hands of the British Empire in the 19th century, and Zanzibar became an official British Protectorate in 1890. The present work was printed during this time. The Protectorate was terminated in December 1963 and Zanzibar then became a constitutional monarchy within the Commonwealth. However, just a month later in early 1964, the Zanzibar Revolution began. During this bloody event, the Sultan was deposed and the sultanate replaced by a socialist government. In April 1964, Zanzibar merged with Tanganyika on the mainland, and the names of the two countries were combined into Tanzania. Zanzibar is currently an autonomous region within this country. The leaves have been glued onto a sturdy grey paper spine. Overall in very good condition.

4 pp.





First accurately printed Quran, with extensive valuable notes from Islamic commentaries and anti-Islamic “refutations” of every sura!

42

[QURAN - ARABIC & LATIN]. MARRACCI, Ludovico (editor). Alcorani textus universus ex correctioribus Arabum exemplaribus summa fide, ... Eadem fide, ... in Latinum translatus; appositis unicuique capiti notis, atque refutatione: ...

[vol. 2 title:] Refutatio Alcorani, in qua ad Mahumetanicae superstitionis radicem securis apponitur; ...

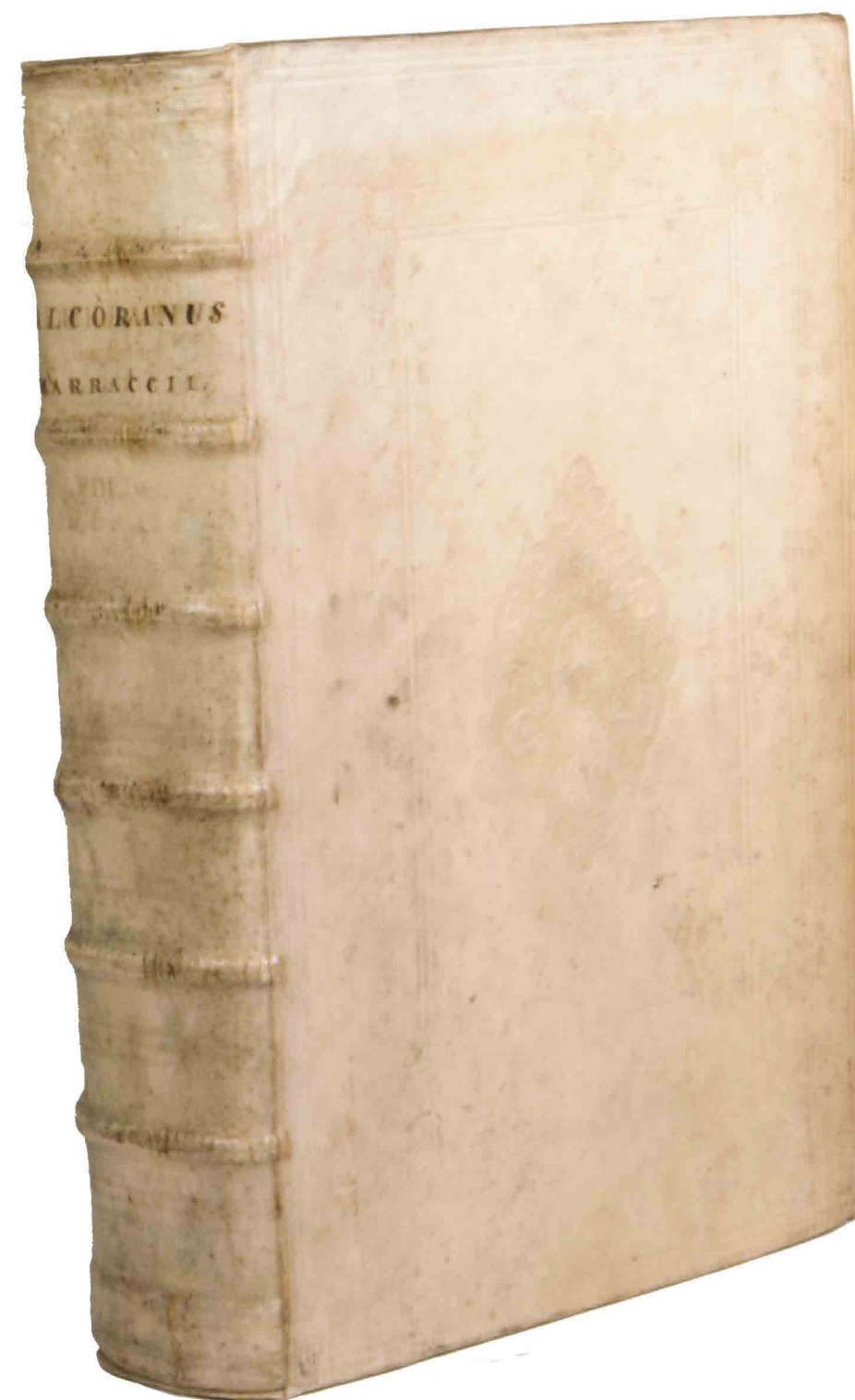
Padova, Typographia Seminaria, 1698. 2 volumes bound as 1. Folio. Blind-tooled vellum (ca. 1800?), reusing and retooling vellum from a slightly earlier blind-tooled binding.

€ 18 000

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

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

[5], [1 blank], 45, [2], [1 blank], 46, [2], 81, [3], 94, [10], 126, [3] [1 blank] [13], [1 blank]; [8], 17, [3], “838” [= 836], [11], [1 blank] pp. *Cat. Bibl. A.-R. Courbonne, dont la vent ... 1er février 1842, 30 (this copy); A. Hamilton, Europe and the Arab world 34; Schmurrer 377; O. A. Sheikh Al-Shabab, “The place of Marracci's Latin translation of the Holy Quran: ...”, in: Journal of King Saud University: language & translation, 13 (2001), pp. 57-74; USTC 1736471/1737617/1748538; not in Atabey; Blackmer; Philologia orientalis (but cited in 225g, 360a, 380b, 381c).*



Only copy located of a hand-coloured print series of Arabian horses, after drawings made in Baghdad

43

RICH, Claudius James and Siegmund Ferdinand von PERGER. Sammlung und Darstellung verschiedener Pferde intressanter Zuchten, Landeskarten und Rassen ... Vienna, Müllersche Kunsthandlung, 1815. Oblong folio (31 x 42.5 cm). Engraved print series, including a title page engraved by Dorneck and 6 numbered engravings of horses engraved by Siegmund Ferdinand von Perger, hand coloured as published. Loose as issued.

€ 12 500

Only copy located of the first of two(?) instalments of a hand-coloured engraved print series depicting five Arabian horses and one Hungarian stallion stud. All prints were engraved by the Austrian painter, draughtsman and engraver Siegmund Ferdinand von Perger (1778-1841), at the request of the Master of the Horse (Oberstallmeister) Johann Nepomuk Joseph Norbert Grafen zu Trauttmansdorff-Weinsberg (1780-1834). The five full-blood Arabian horses are after drawings made in Baghdad by the British merchant and antiquarian scholar Claudius James Rich (1787-1821) of horses in his own possession, with their pedigrees and other details in the captions below. Four of these also include a figure in Arabian garb.

We have located no other copy of the present series. A contemporary source records it with 12 coloured engravings as published in 1816 (*System der theoretischen und praktischen Thierheilkunde*, I (1819), p. 68) and Thieme & Becker mention it, published in 1815, without noting the number of plates. This suggests that the series was issued in two instalments of 6 plates, the present being the first.

Paper slightly browned, but otherwise in very good condition, with a few specks and the edges of a few leaves a bit frayed or with tiny marginal tears (not approaching the plate edge).

[1], VI engraved ll. *Nagler* XI, pp. 105-106; *Thieme & Becker* XXVI, p. 412; not in *Dejager*; *Huth*; *KVK/WorldCat*; *Podeschi*.



(Detail)





First book devoted to stage design and technique

44

SABBATTINI, Nicola. *Pratica di fabricar scene, e machine ne' teatri.*

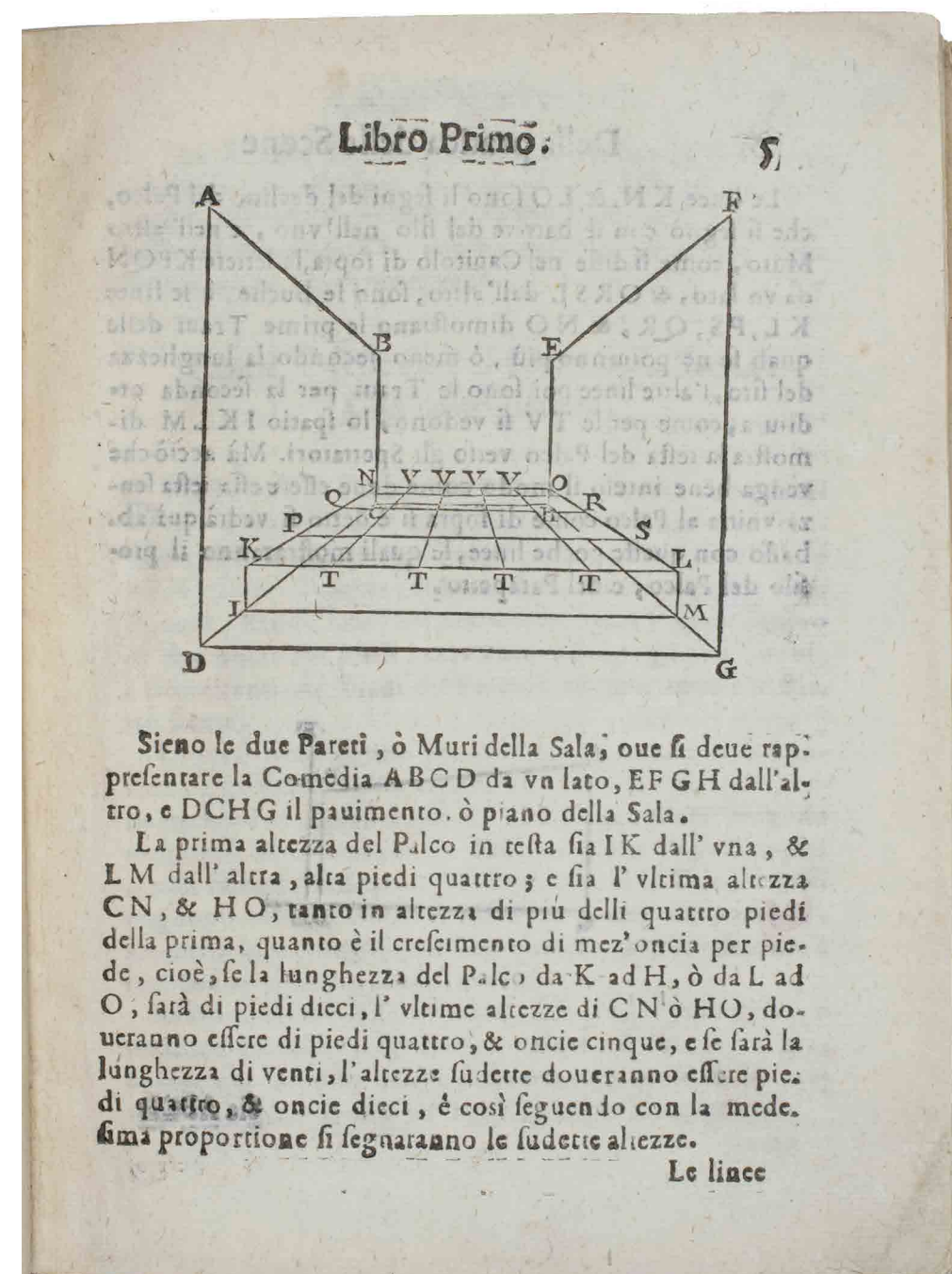
Pesaro, Flaminio Concordia, 1637. 4°. With the woodcut coat of arms of the dedicatee on the title page and 49 woodcut diagrams and illustrations of decors and stage settings in the text. Decorated paper wrappers (ca. 1700?), printed from woodblocks in red and green paste, sewn on 3 cords.

€ 35 000

Rare first edition, in the original Italian, of the first book devoted exclusively to stage design, stage architecture, machinery and special effects on stage. It is written in the form of directions to the architect who must transform a hall of state into a theatre. The author takes the reader backstage and reveals the secrets of the elaborate effects so often found in Renaissance theatre. He deals with the general problems of theatre construction, audience arrangement, scene construction and lighting. It is our main source of information on the scenic practice in the Italian Renaissance theatre and helped to spread that practice throughout Europe. From 1610 Sabbattini (1574-1654) had worked in Pesaro as chief architect and engineer in service of Francesco Maria Della Rovere (1549-1631), last Duke of Urbino. . The marriage of the Duke's only son to a daughter of the Grand Duke of Tuscany in 1620 brought prosperity and many important commissions, but the son died unexpectedly in 1623. Sabbattini worked on the ducal palace and many other buildings in Pesaro and other cities, including several theatres. When the Duke died without issue or successor in 1631 the Dukedom became a papal state, leaving Sabbattini without a patron. Around the time he published the present book, Cardinal Girolamo Grimaldi decided to convert the ducal stables into a theatre and Sabbattini is believed to have designed it: the Teatro del Sole. Sabbattini no doubt dedicated the present book to Grimaldi in hopes of long-term patronage, but Grimaldi left Pesaro later that year and Sabbattini had to search further, meeting little success.

Although the type is somewhat worn and the local printer did not reach the highest standards for presswork of the text (particularly in the preliminaries), the most important woodcuts, such as the three showing city streets, are crisply printed and appear in this first printing at their best. The ink often shows through the paper. With early owners' inscriptions on title page. With unobtrusive marginal restorations in the first and last leaves, including the blank lower half of the final leaf, and some faint stains, but otherwise in good condition. Spine of wrapper restored. Rare first edition of an essential source for any study of Renaissance theatre.

[4], 89, [2] pp. Berlin Kat. 2785; ICCU (5 copies); Percy Muir, *Talks on book collecting*, 1952, p. 96; Elena Povoledo, *introduction and notes to a facsimile of the 1638 ed.*, 1955; Quagliarini, *Costruzioni in legno nei teatri ...*, 2008, pp. 100-101; Günter Schöne, *Die Entwicklung der Perspektivbühne*, Leipzig, 1933, pp. 39-48; cf. Cicognara 70 (1638 ed.); not in BAL; Fowler; Roberts & Trent.





Libro Primo

29

Mà se si pigliarà il lume dall'vna delle bande, dalla destra, o dalla sinistra, le Case, la Prospettiva di mezzo, il piano del Palco, e tutta la Scena mostrerà assai meglio, che in alcuno delle due suddetti mode, riuscirà di gusto compito di chi la mirerà, essendoui de i chiari, e de gli scuri, così proportionatamente partiti fra loro, che la faranno più vaga, come appare in questa terza figura, quindi secondo noi, e secondo la commune approuano, che tale sarà la più lodata maniera di pingercela, e di pigliar il lume.

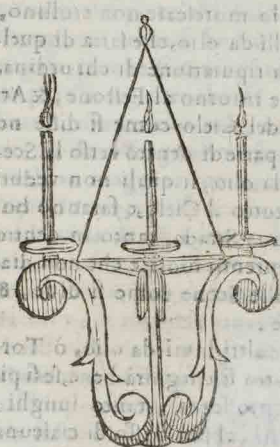


Come

Libro Primo

83

Come si acconcino le Lumiere con le Torcie.



Si farà vna Lumiera, o vi si porrà tre treccie, la quale vorrà esser fatta di legnami dipinti, e con fili di ferro raccomandati come nel disegno si vede. Se ne potranno ancora fare in altre forme, cioè d'arpie, o d'altro.

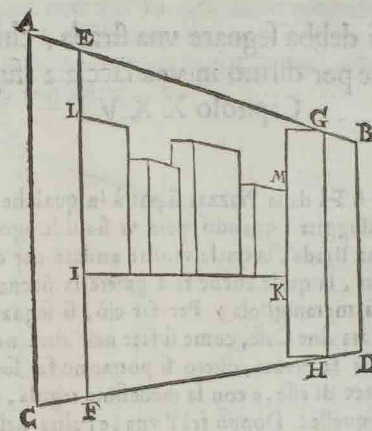
Di sopra si è detto à bastanza in quanto alla qualità loro, si douerà dunque hauere in consideratione di porre le Lumiere in sito il più vicino alla Scena, che sia possibile; mà però in modo, che non venghino ad impedire la vista delle Machine, che doueranno calare dal Cielo ne gl' Intermedij, se ve ne andaranno. Si douerà dunque porre dalle bande, lasciando la parte di mezzo libera, e vacua. Ancora auerrasi di mettere pochissimi lumi, de quali niuno dal mezzo in giù della Sala, mà ben si proueda che ve ne sia abbondanza vicino alla Scena, che così le Case si discerneranno benissimo.

Come si debbano porre li lumi dentro la Scena. Capitolo XXXIX.

NELLE accomodare i lumi dentro la Scena, si dovranno

Libro Primo

51



Sia la facciata sfuggita A B C D nella quale si habbia à fingere vna Piazza; segnisi nel più alto la prima Casa A C E F, che sia più stretta che si possa, e nel più basso l'ultima Casa G H B D, poi nell'ultima cantonata E F della prima Casa, si pigli qual si voglia punto I, che non sia più alto del punto del concorso; mà alquanto più basso per la ragione sopraccennata; per I riguardisi il filo del punto del concorso, e secondo quello si segnerà la I K la quale dimostrerà quanto vada in dentro la suddetta Piazza; Sopra poi ad essa linea I K si segnaranno le Case, con la regola, che si segnarono le altre nella Scena, e così resterà trouata, e descritta la Piazza conforme à quello si desideraua.

Come



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

45

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

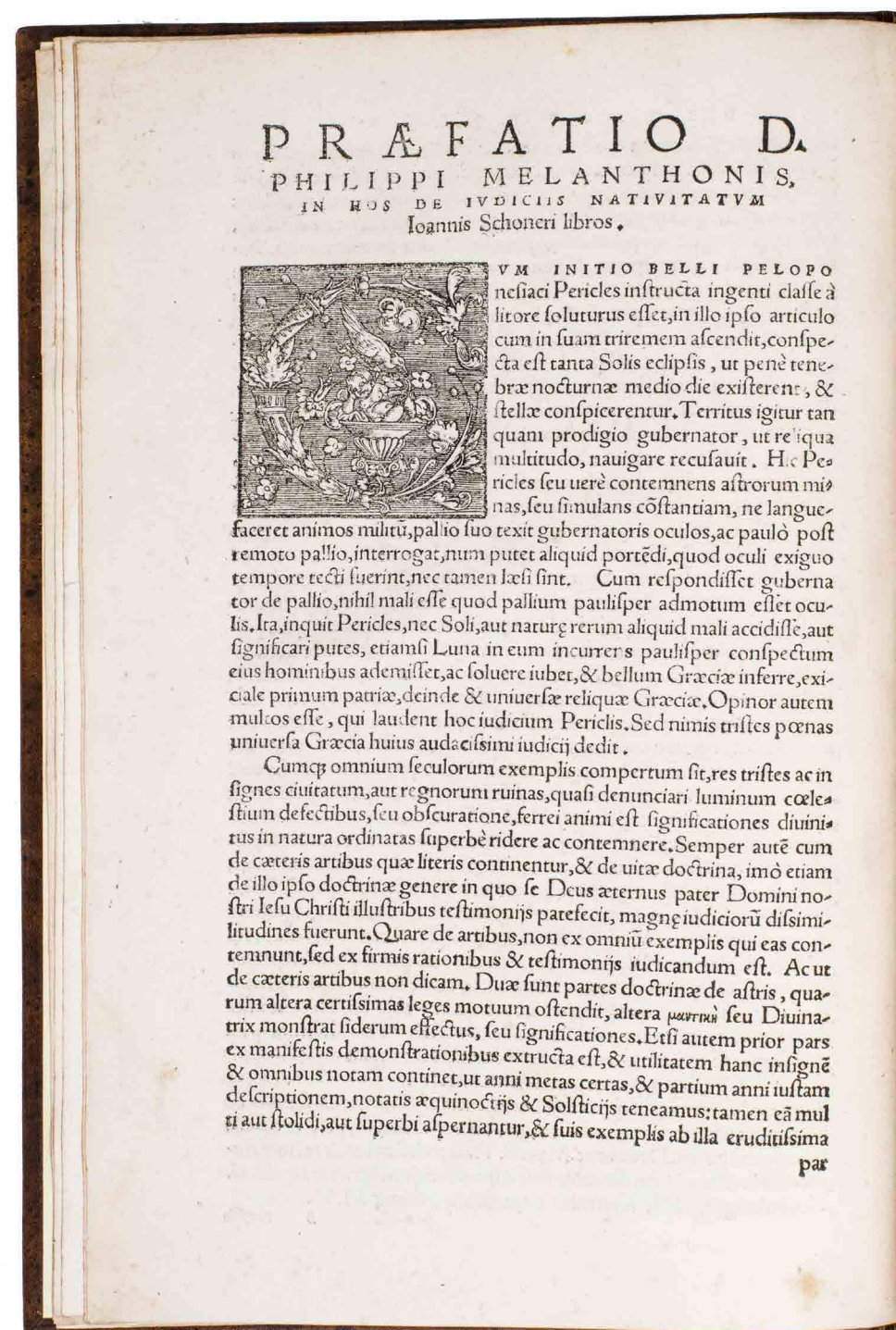
Nuremberg, J. vom Berg and U. Neuber, 1545. Folio. With a woodcut headpiece and vignette on the title page, a large woodcut printer's device on the verso of the last leaf. Further with numerous diagrams, letterpress tables, and decorated woodcut initials in the text. Modern gold-tooled sprinkled leather.

€ 28 000

Rare first and only edition in Latin of the main astronomical and astrological work written by the German polymath Johannes Schöner (1477-1547) concerning the judgements of nativities and the method of finding the ascendant at birth. In 1543, Copernicus' ground-breaking work *De revolutionibus orbium coelestium* was published in Nuremberg, an endeavour in which Schöner was partially involved by encouraging Copernicus to publish his magnum opus, replacing the geocentric model of the universe (the Ptolemaic System) with the heliocentric model. "... although preferring the method of Ptolemy in astrological judgments, Schöner maintained that the Copernican model was not unfavorable to astrology" (Thorndike). The preface has been written by the German Lutheran reformer and philosopher Philip Melanchthon (1497-1560), who had invited Schöner to join his newly founded gymnasium in Nuremberg in 1526. The text is divided into 3 books, comprising respectively 16, 6 and 17 chapters, and is preceded by a 36-line poem in Latin by the German scholar Joachim Heller (ca. 1518-ca. 1590) and a dedication to the German cardinal Albert of Brandenburg (1490-1545), dated 4 September 1545. Johannes Schöner, born in 1477 in Karlstadt am Main, was a German polymath who studied theology at the University of Erfurt. He is best known as a mathematician, but was also active as astronomer, astrologer, geographer, cosmographer, cartographer, and maker of globes and scientific instruments. He once owned the only known copy of the famous Waldseemüller map of the world (published in 1507). Schöner had his own printing press at home and published various astronomical texts by the German mathematician Regiomontanus (Johannes Müller von Königsberg, 1436-1476). At the invitation of Melanchthon, he moved in 1526 to Nuremberg and there he became the first professor of mathematics at the newly founded gymnasium "Aegidianum". In 1527, Schöner converted to Protestantism and eventually he died in Nuremberg in 1547.

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

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





DE SIGNIFICATORIBVS

Tabula dignitatū in locis planetarū ppositē natiuitatis.

	do.	ex.	triplic.	ter.	fac.	dñs	alm.
h	9	h	h	h	h	h	h
4	23	h	h	h	h	h	h
o	12	o	o	o	o	o	o
o	11	o	o	o	o	o	o
h	28	h	h	h	h	h	h
h	18	h	h	h	h	h	h
h	19	h	h	h	h	h	h
h	24	h	h	h	h	h	h
h	24	h	h	h	h	h	h

Tabula dignitatum essentialium in Cuspibus duodecim domorum celi.

	do.	ex.	triplic.	ter.	fac.	dñs	alm.
Ascēdes 26	h	h	h	h	h	h	h
Secūda 19	h	h	h	h	h	h	h
Tertta 17	h	h	h	h	h	h	h
Quarta 25	h	h	h	h	h	h	h
Quinta 3	h	h	h	h	h	h	h
Sexta 3	h	h	h	h	h	h	h
Septima 26	h	h	h	h	h	h	h
Octaua 19	h	h	h	h	h	h	h
Nona. 17	h	h	h	h	h	h	h
Decima 25	h	h	h	h	h	h	h
Vndeci. 3	h	h	h	h	h	h	h
Duode. 3	h	h	h	h	h	h	h

De fortitudine uel fortunio, ac debilitate uel infortunio planetarum.

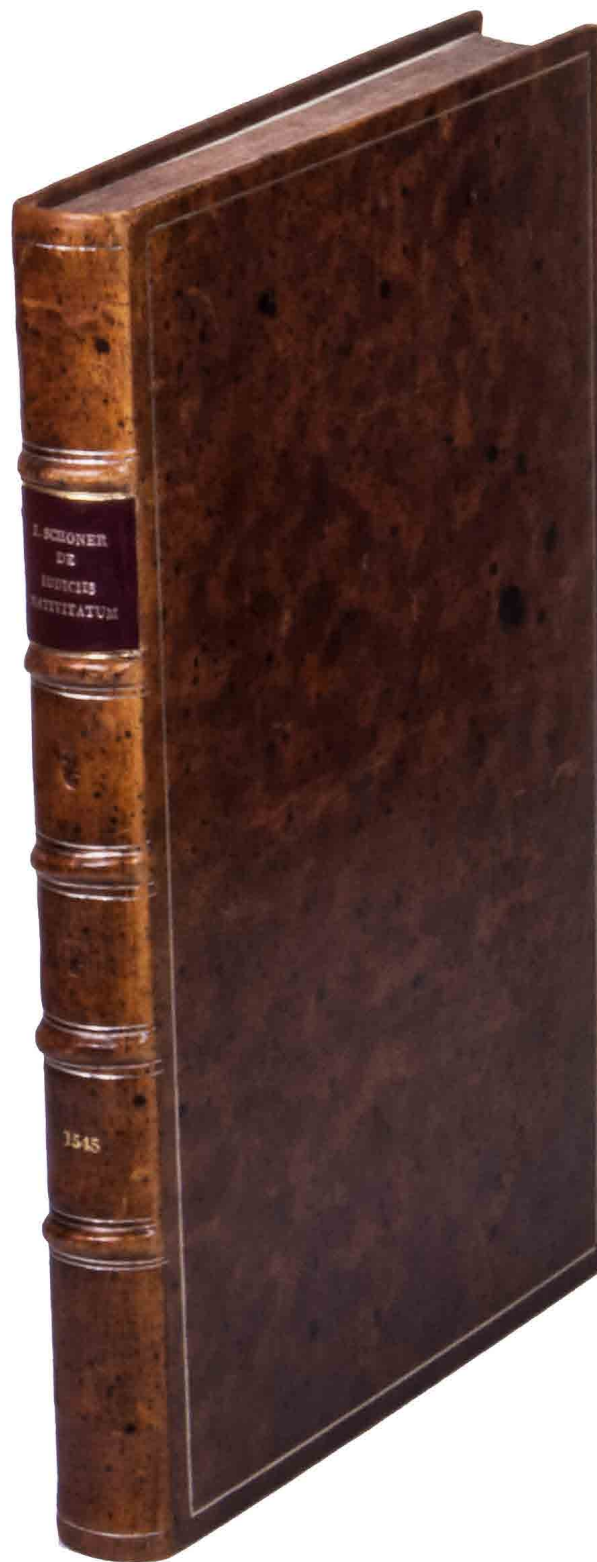


R D O nunc exigit, ut diligenter examines qui ex planetis in radice natiuitatis fortes uel debiles sint. In hac re Ioannem Hispanensem sequendo quinque considerabis. Primum an planeta sit combustus, an nō, secundum, an sit directus, an non, seu uelox aut tardus. Tertium, an sit in aliqua suarum dignitatum, ut Domicilio, Exaltatione, Triplicitate, Terminio uel Facie. Quartum, an sit in malo aspectu infortuniarum, uel in bono aspectu fortuniarum, an non. Quintum & ultimum, quomodo sit collocatus in figura celi, an sit in Angulo, Succedenti uel Cadenti.

Fortitudo & debilitates planetarum ppositē natiuitatis.

Saturnus { In angulo, in domicilio suo directus } fortunatus & fortis.
 { In quadrato Solis }
Iuppiter { In angulo } debilis & infortunatus.
 { Peregrinus, retrogradus }
Mars { In succedenti, directus, in trino Solis receptus } fortunatus.
 { Peregrinus }
Sol in angulo, in exaltatione, a Marte receptus, fortis est.
Venus { In facie sua } debilis est.
 { Retrograda, in octaua }
Mercurius { In angulo, terminio suo } debilis iudicatur.
 { Combustus, retrogradus }
Luna { In Succedente, in Triplicitate sua extra combustionem, in sextili Iouis } salua dicitur.
 { Tarda cursu }
Cuspis secundae debilitatur oppositione radiorū Mercurij. Tertiae cuspis quadrato Martis. Nonae cuspis quadrato Martis & oppositione Lunae, ut satis aperte uidebis in tabula Radiationum.

De



DE LIBERIS. LIB. I. LVIII

Sol in Medio celi in foeminino signo, & Luna Marti coniuncta in foeminino signo, hermaproditum significat, aut testium abscissionem futuram.

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

An natus sit filius illius patris, uel non.



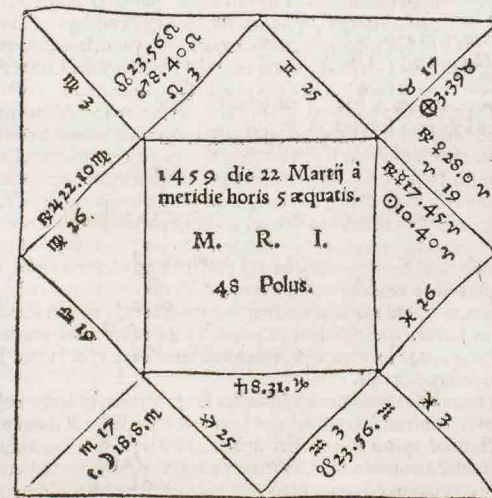
V A N D O dominus ascendentis uel Almuten eius fuerit in ascendente, receptus a domino quartae, Vel quando Sol receperit Lunam, uel si Sol fuerit in tertia, uel dominus ascendentis in trino Solis, aut fuerit translatio luminis, aut collectio inter eos, significant quod filius est legitimus, ac eius parentis genuinus. Si huius contrarium fuerit, non est filius eius.

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

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

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

Exemplum geniturae propositae.





46

Two major works on horticulture

SPEECHLY, William. A treatise on the culture of the vine ...
York, for the author, 1790.

With: (2) **FORSYTH, W.** A treatise on the culture and management of fruit-trees ...
London, John Nichols and son for T. N. Longman & O. Rees [and 3 others], 1802. 2 works in 1 volume. Large 4to. Ad 1 with 5 engraved plates (3 folding) with views and other illustrations. Ad 2 with 13 folding engraved plates. Contemporary half light brown blind-tooled morocco, gold- and blind-tooled (ornamental) fillets on spine, author and title in gold in the second compartment, shell-marbled sides, sprinkled edges.

€ 2750

First editions of two major works on horticulture.

Ad 1: William Speechly (ca. 1740-1821), was gardener to William Henry Cavendish Bentinck, third Duke of Portland, at his estate Welbeck Abbey in Nottinghamshire. Encouraged by the Duke he started writing down and publishing his knowledge and experience in gardening, and already in 1776 he contributed to Alexander Hunter's edition of Evelyn's 1664 *Silva*. In the present work Speechly describes 50 species of grapes, and discusses in depth greenhouse culture, the construction and management of vineyards in open air, pruning, irrigation, grafting, insect and blight control, etc., herewith laying the foundation for great improvements in English viticulture. Two views in the book show a giant vine growing at the front of a house at Northallerton, and an English vineyard against a hill.

Ad 2: William Forsyth (1737-1804), was superintendent of the Chelsea Gardens, and from 1784 of the Royal Gardens at Kensington and St. James. He was a Fellow of the Linnean and Antiquarian Societies, and one of the founders of the Horticultural Society of London. His works greatly contributed to the progress and success of hardy fruit growing. The Forsyth book is printed on J[ames] Whatman wove paper, some dated 1794 and 1801.

Although the margins of both works are quite large (3 to 5 cm) the ESTC suggests that the Speechly is an ordinary paper copy (it is at least largely on unwatermarked wove paper). Old owner's name at head of title pages. Binding shows some signs of wear, slight foxing and browning, mainly to the first and last few leaves, otherwise in good condition.

[4], 224; VIII, 371, [1] pp. Ad 1: ESTC T147498 (cf. T147497); *Henry III*, 1376. Ad 2: cf. *Hunt*, p. XXXVII; *Pritzel* 2985.

Middleton Teasdale Oct. 17 1799

A

T R E A T I S E

ON THE

CULTURE OF THE VINE,

EXHIBITING NEW AND ADVANTAGEOUS METHODS OF

PROPAGATING, CULTIVATING, AND TRAINING

THAT

P L A N T,

SO AS TO RENDER IT ABUNDANTLY FRUITFUL.

TOGETHER WITH

NEW HINTS ON THE FORMATION

OF

VINEYARDS in ENGLAND.

By WILLIAM SPEECHLY,
GARDENER to the DUKE of PORTLAND.

Y O R K :

PRINTED FOR THE AUTHOR, BY G. PEACOCK;
AND SOLD BY G. NICOL, BOOKSELLER TO HIS MAJESTY, PALL-MALL;
J. DEBRET AND J. STOCKDALE, PICCADILLY; AND
E. JEFFERY, NEAR CARLETON-PLACE, LONDON.

MDCCXC.



Rare Hebrew, Samaritan, and Syriac alphabets printed and published by the Propaganda Fide

47

[PROPAGANDA FIDE - ALPHABETA]. [Alphabets of non-Latin scripts, including Hebrew, Samaritan and Syriac].

Rome, Propaganda Fide, [ca. 1700/60?]. Oblong 8° (11 x 17 cm). A complete set of 12 leaves published without a title page, printed on rectos only, each page with a frame of double rules and an additional single rule (built up from short rules) delineating a panel at the head that contains the title of the leaf, 10 of the 12 beginning "Alfabeto ..." and showing woodcut (3) or typographic (7) alphabets, the latter showing Hebrew (meruba & rabbinical), Samaritan (majuscule) and Syriac (estrangela & serto) types. The other 2 leaves show a woodcut illustration of an inscription in stone and an interpretation of it (including a smaller woodcut). Contemporary vellum, with the spine at the head of the leaves.

€ 7500

Rare publication of the Propaganda Fide in Rome, showing alphabets of non-Latin scripts, published without a title page and printed on the rectos only, with 7 of the 12 leaves showing alphabets of the Propaganda Fide's printing types for Hebrew (3 sizes of meruba (square) and 1 of rabbinical (semi-cursive)), Samaritan (majuscule) and Syriac (estrangela and serto). The Syriac language bears no relation to modern Syria but is a form of Aramaic spoken by many early Christians in the Middle East and still surviving today. The Propaganda Fide apparently had some of these types cut exclusively for their use, and the present publication shows complete alphabets (including some variant forms) for 6 of the 7, in most cases also with a few words or lines of text (it shows only the first half of the alphabet - alaph to kaph - for the very large serto Syriac). This provides an especially valuable overview of the founts.

Nearly all references describe this book as an oblong 8°, but this appears to be an error. The two copies we have examined are both oblong 4°s, with the chain-lines vertical in the oblong leaves and the watermark(s) divided at the heads of the leaves (in the middle of a long edge). Several leaves with the double rule at the foot shaved, not effecting the text or quire signatures, otherwise in good condition. A rare collection of non-Latin alphabets, including the Propaganda Fide's Hebrew, Samaritan and Syriac types.

[73] ll.





Aldine press edition in the original Greek

48

ULPIANUS of Emesa. *Commentarioli olynthiacas; philippicae; Demostenis orationes. Ennarrationes saneque necessariae in tredecim orationes Demosthenis.*

Including: HARPOCRATION, Valerius. *Dictionarium decem Rhetorum.*

Venice, (heirs of) Aldus Manutius and Andrea Torresano, June 1527. 2 parts in 1 volume. Folio. With Aldus' woodcut printer's device on the title page and an older but very similar version on the verso of the otherwise blank last leaf. Set in Greek type with incidental roman. Early 18th-century gold-tooled diced brown calf, with the author, title, and imprint lettered in gold on the spine, a double fillet border on both boards, gilt edges, brown end papers.

€ 12 000

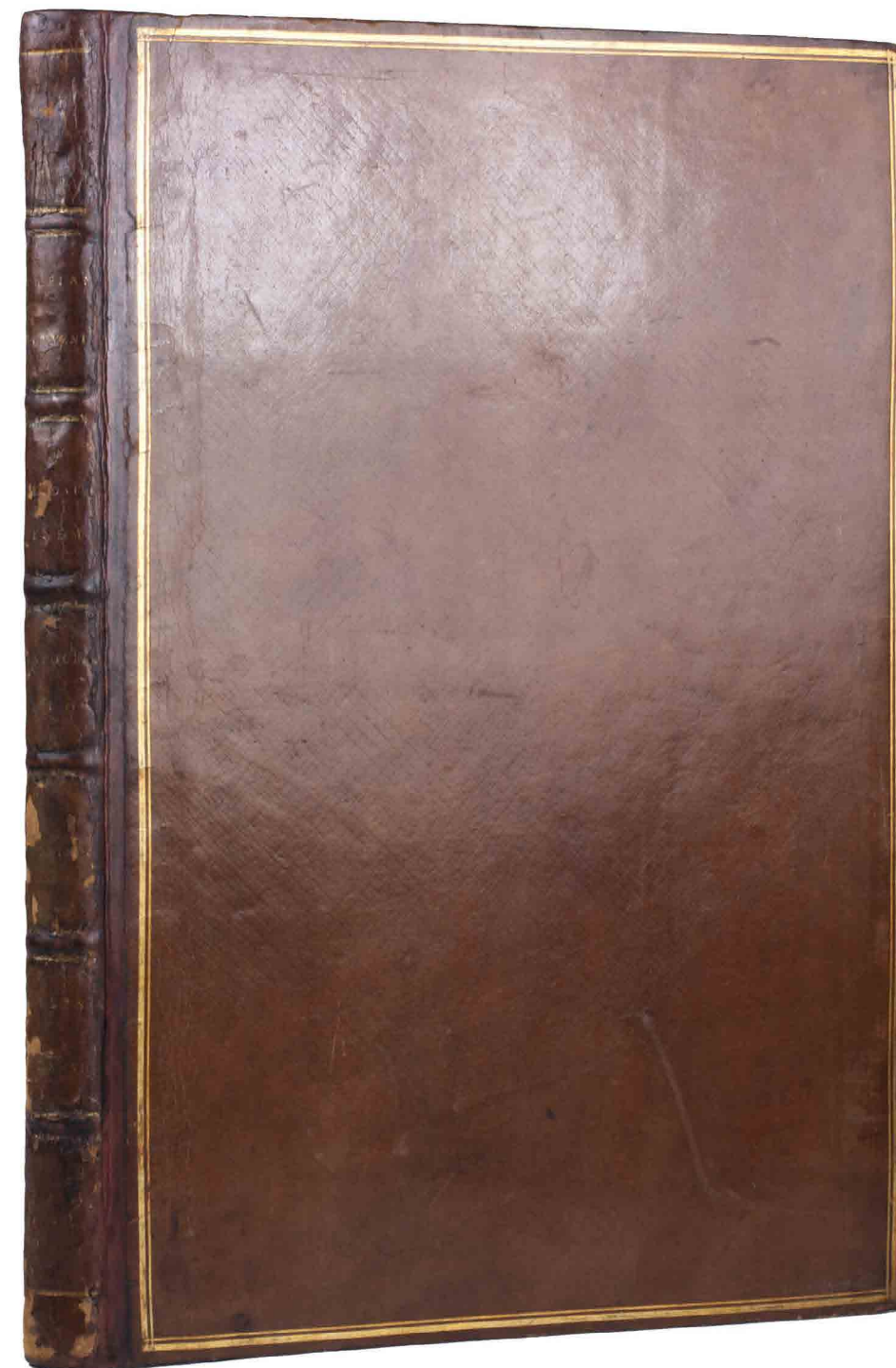
Second edition of the Greek commentaries and scholia on Demosthenes written by Ulpian of Emesa who taught rhetoric at Antioch in the reign of Constantine (324-337 CE) and wrote a number of declamations and rhetorical works. He is best known as the reputed author of the present scholia on the speeches of the greatest of all ancient Greek orators, Demosthenes (384-322 BCE). Aldus Manutius edited and published the first edition in 1503. The present second edition, printed and published by his father-in-law Andrea Torresano d'Asola and his sons, follows Aldus' text, but modernises the title page, adds leaf numbers, and slightly increases the size of the paper, fitting more to a page without loss of clarity.

In 1504, Aldus had also edited and published the first edition of Demosthenes' own works, one of the most important works he ever printed, which he reprinted in 1513, so the present edition may have been intended for use with that edition. Demosthenes' orations provide a very interesting insight into the life and culture of Athens during a period when he was attempting to rally the Athenian people against Philippus and Alexander the Great, the rulers of Macedonia, using all his gifts as an orator.

On leaves 89-119 follows the *Dictionarium decem Rhetorum* (Lexicon of the ten orators) by Valerius Harpocraton of Alexandria, also published in its first edition with Aldus' 1503 Ulpianus. Harpocraton was probably active in the second century CE. The *Dictionarium* contains words and phrases in alphabetical order, generally assigned to their sources, with explanations of points of interest or difficulty. Besides stylistic details Harpocraton gives valuable notes on architectural, religious, legal, constitutional, social and other antiquities.

The work has been rebacked, with the original spine laid down, the edges and corners of the boards are somewhat scuffed, the spine has been rubbed, affecting the gold-tooling, the back board has been scratched. Internally quite clean, with only a small water stain in the outer margin of the second half of the work. Overall in good condition.

119, [1] ll. Adams H 69; Ahmanson-Murphy 245; Edit 16, CNCE 37751; Harry Ransom Humanities Research Centre 222; Palau 106; Renouard p. 104, no. 4; STC Italian 704; USTC 861592





The second recorded copy of the Kanagawa Treaty, negotiated by Perry and effectively opening Japan to trade with the West

49

[USA- JAPAN- TREATY]. Treaty between the United States of America and the Empire of Japan. Concluded March 31, 1854; Ratified August 7, 1854; Proclaimed June 22, 1855. [Washington, D.C., 1855]. Folio. Signed in type by Franklin Pierce as President and by W. L. Marcy as Secretary of State. Original printed self-wrappers, stitched.

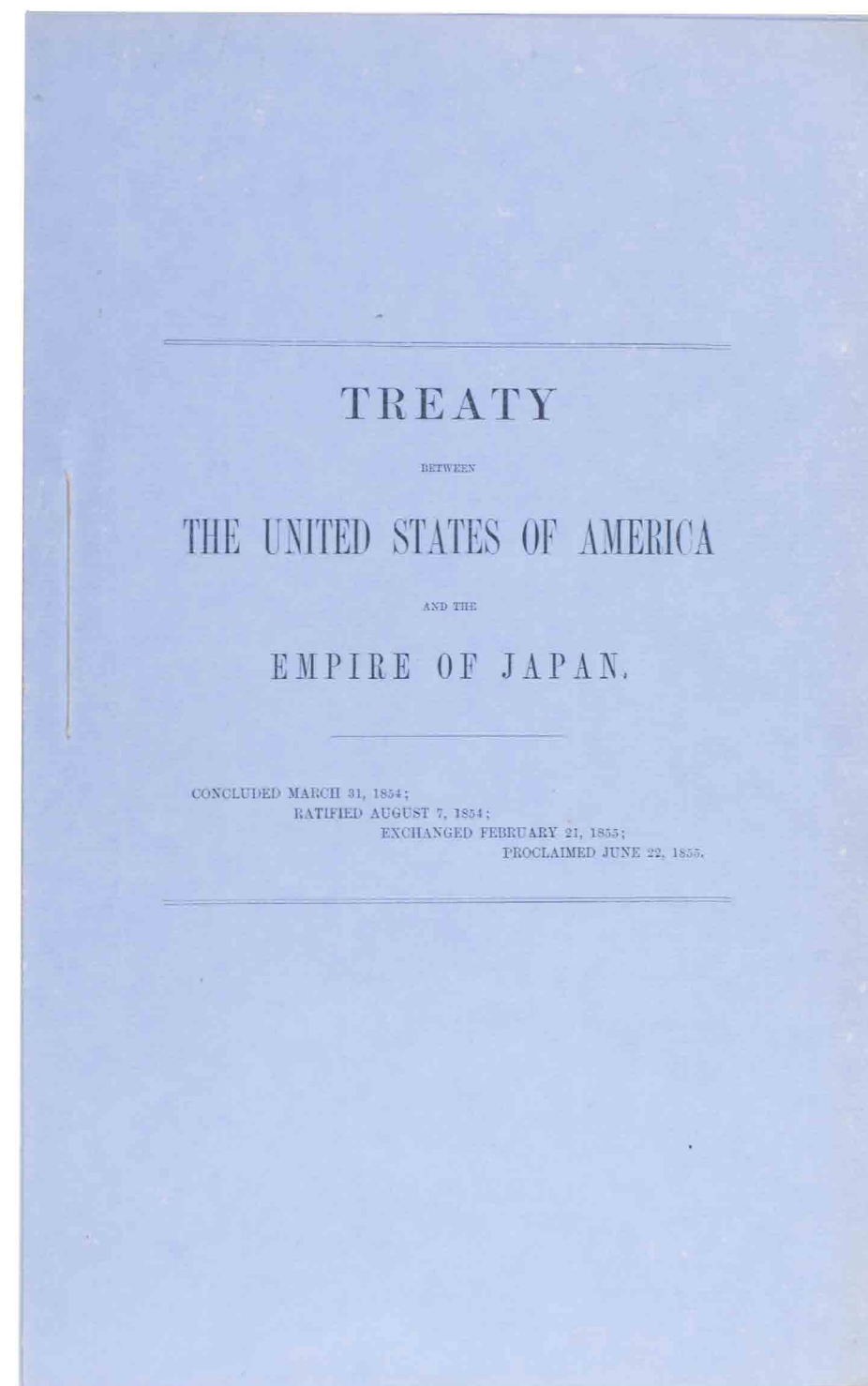
€ 20 000

Second recorded copy of the Kanagawa Treaty of Friendship, resulting in the opening of Japan to trade with the West. The American expedition to open Japan was undertaken at the suggestion of its leader, Commodore Matthew Calbraith Perry (1794-1858). The key document carried by Perry to Japan was a letter to the Emperor from President Fillmore, in which the President requested Japan to open relations, cooperate in the development of trade, assist distressed whalers and provide bunkering and supplies for ships on the California to China run.

The Treaty of Friendship (1854) negotiated by Perry provided for 'perfect, permanent and universal piece', and it contained assurances that the Japanese would meet the demands of the United States for safe haven and access to naval supplies. 2 ports, Shimoda and Hakodate, were to be opened for this purpose, and Americans using them were to be allowed to exchange gold and silver for goods 'under regulations for this purpose', and were not to be subject to restrictions on movement as stringent as those applied to the Dutch and Chinese. The treaty does not include provisions for the development of normal foreign trade" (Howe), but it did provide for the stationing of American consuls in Japan, of which the first was Townsend Harris (1804-1878), an avid student of Engelbert Kaempfer who played an important part in the early economic education of Japanese leadership and among others was the negotiator of the Treaty of Shimoda in 1857 which granted the Americans extraterritorial rights.

Fine copy. Extremely rare document concerning the opening of Japan to trade with the West and an important Americanum as well.

5, [1 blank] pp. Howe, *The origins of Japanese trade supremacy* (London, 1999), pp. 73-74; WorldCat and RLIN (1 copy in Harvard); not in Cordier, *Japonica*; the Library of Congress; Nipponalia; NUC; Sabin.





Egypt in 309 beautiful illustrations, many in colour

50

VALERIANI, Domenico and Girolamo SEGATO. Nuova illustrazione istorico-monumentale del basso e dell'alto Egitto.

Including: Atlante monumentale del basso e dell'alto Egitto.

Florence, Paolo Fumagalli, 1836-1837 (text) & 1837-1841 (plates). 2 text volumes (8°) and 2 plates volumes (large folio). With engraved portrait of Segato as frontispiece in the first text volume and the plate volumes with 160 engraved and aquatint plates (7 double-page), including 51 tinted and/or coloured by a contemporary hand; many plates contain multiple illustrations, making 309 illustrations in total. Contemporary green (text vols.) and brown (plates vols.) half morocco, sewn on 3 recessed cords (text vols.) and 4 tapes (plates vols.), "agate" chemical marbled sides.

€ 18 000

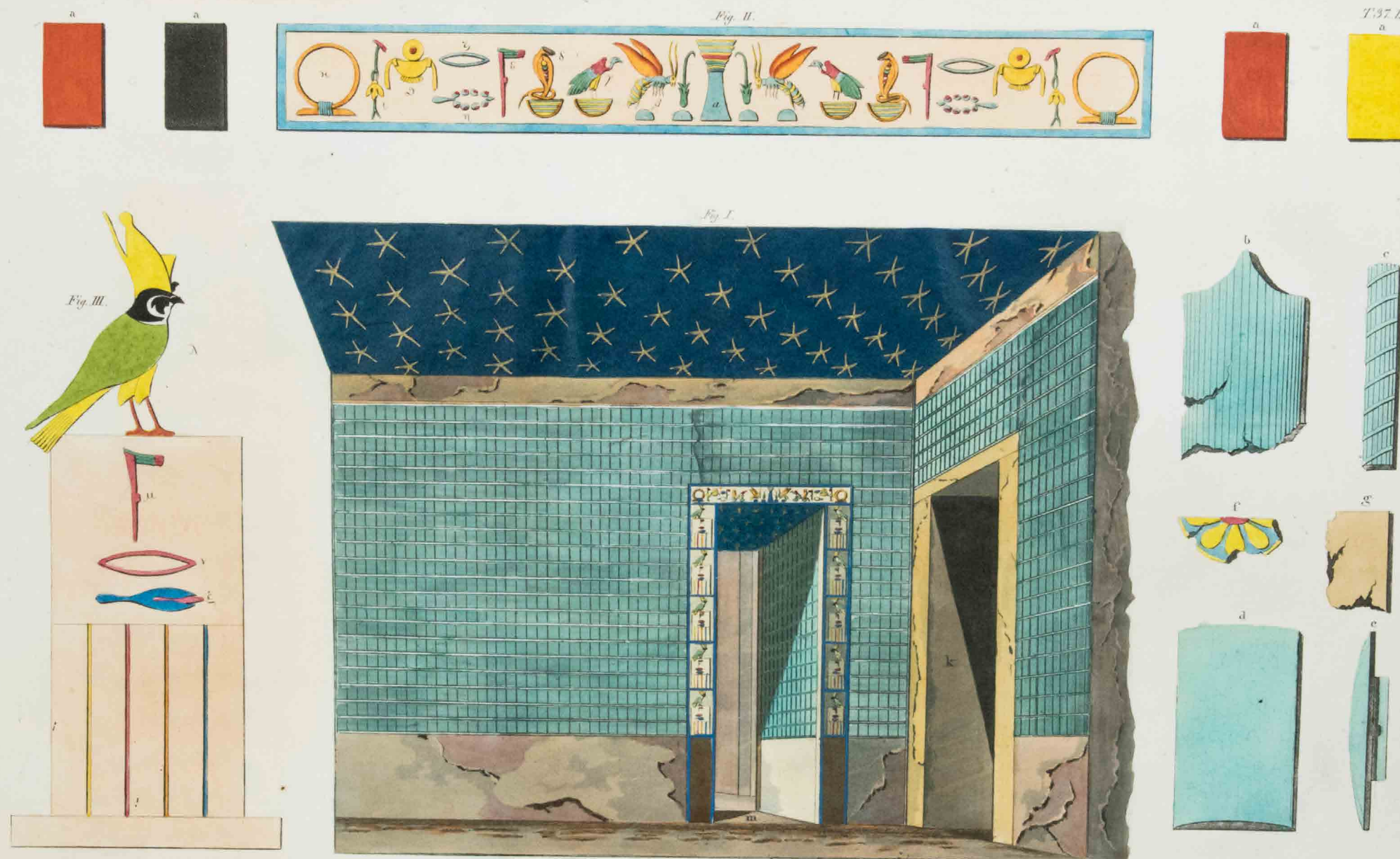
First edition of a beautiful series of illustrations of Egypt and classical Egyptian monuments, with the accompanying text volumes giving detailed information on each illustration. The illustrations show maps, costumes and views of both ancient and modern Egypt. The scientist and Egyptologist Girolamo Segato (1792-1836) began working on a new description and depiction of Egypt, selecting illustrations from the works of Denon, Grau and Rosellini, and also including his own original drawings. After his premature death his collaborator Domenico Valeriani finished the work and provided the accompanying texts.

Segato is best known for his technique similar to mummification, this technique of petrification remains mysterious, despite numerous studies and attempts to imitate, as he destroyed all his documentation before his death.

The text and plates volumes with marginal foxing throughout, minor except in the preliminary leaves. Otherwise in good condition. The binding slightly rubbed along the extremities, damage to the upper right corner of the first plates volume, resulting in a stain on the front endpapers, and the upper half of the sides on the second plate volume faded, otherwise good and structurally sound.

[2], 491, [1 blank], [4]; 788, [6] pp. text. *Blackmer 1521 (plate volumes only, erroneously noting 159 plates); Blackmer, sales catalogue 984 (160 plates); Ibrahim-Hilmy II, p. 301; ICCU 0154707; for Segato: Almagia, "SEGATO, Girolamo" in: Treccani Enciclopedia Italiana (online ed.).*





VEDUTA E DETTAGLI DI UNA STANZA
trovata nella Piramide di Abu-Sir

Giuseppe Deyghe sculpe

A British Pilot's logbook, detailing his service in Egypt and Jordan during World War II, together with 5 WWII medals

51

[WWII - RAF - PILOT'S LOG BOOK]. HELM, Robert French. Royal Air Force. Pilot's flying log book.

[British empire, Royal Air Force, 1938-1955].

With: [WWII MEDALS]. The 1939-1945 Star; The Africa Star; The Burma Star; The Defence Medal 1939-1945; The War Medal 1939-1945.

1 volume and 5 medals. Ca. 22 x 20 cm. With 5 assessment forms mounted on the leaves. Contemporary blueish-grey cloth with the title and manuscript name on the front board, red sprinkled edges.

€ 4500

A unique set of a World War II pilot's logbook, which once belonged to Robert French Helm (1913-1995), together with 5 WWII medals. Helm was a pilot and squadron leader at the British Royal Air Force (RAF), who was stationed in Egypt, Jordan, India and Burma. Although the medals do not have a name engraved on the back, they are examples of medals awarded to Helm, as he met the requirements to earn them. Also included are six printed sheets from various issues of The London Gazette that mention Helm's ranks or promotions.

Helm's time at the RAF is relatively well documented because of the 2-hour interview he gave in 1980, which can be found at the website of the Imperial War Museum in London (catalogue number 4583). The logbook itself contains all the flights Helm undertook between 1941 and 1955 in the various locations he was stationed at.

Helm started training at the RAF in Prestwick in 1938 before being posted to Abu Sueir (Egypt), Amman (Jordan), Ismailia (Egypt) and Cairo between 1939 and 1940. The first entry in the logbook is from this time. In 1944 and 1945, Helm was based in Ceylon (Sri Lanka), Calcutta and Burma, to help protect the region against the Japanese.

The medals in the present set are all military campaign medals instituted by the United Kingdom during the war (two in July 1943, two in May 1945, one in August 1945) for award to British and Commonwealth forces for service in WWII.

The edges and corners of the boards are scuffed and the front board and spine are discoloured and somewhat stained. The glue used to mount the assessment forms has browned, without affecting the text, a water stain at the foot of the leaves throughout, without affecting the text, at least one leaf has been torn out at the start, which might have contained Helm's flight records from 1940, and at least one leaf has been torn out in the middle, which might have contained flight records from 1947 and later. Otherwise in good condition.

[74] ll. Imperial War Museum, interview with R. F. Helm, catalogue number 4853: <https://www.iwm.org.uk/collections/item/object/80004543>.

