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Beautifully illustrated hand-coloured and highlighted in gold album amicorum in an elaborately gold- and blind-tooled binding dated 1590

01

[ALBUM AMICORUM – EQUESTRIANISM – HERALDRY].

[Late 16th- and early 17th-century album amicorum].

[North-western Europe], [1585–1615]. 4°. With 45 hand-coloured and highlighted in gold engraved plates, 46 hand-coloured and highlighted in gold engraved heraldic plates, 2 hand-coloured manuscript coats of arms and 1 black and gold hand-coloured manuscript coat of arms. Contemporary elaborately gold- and blind-tooled mottled calf, with gold lettering on both boards (front: RVB HZC VFB C.) (back: 1590).

€ 35 000

A remarkable album amicorum containing numerous late 16th- and early 17th-century inscriptions, bound in an elaborately decorated binding (dated 1590) and including more than 90 expertly hand-coloured and highlighted in gold engraved plates on equestrianism and heraldry. The engraved plates of horses (and in two cases dromedaries) and the nine pages of explanatory printed text at the beginning of the album were based on a late 16th-century work by the Flemish engraver Abraham de Bruyn (ca. 1539–1587). Each engraving shows a horseman from a particular country or region, including Germany, the Low Countries, France, Ireland, Italy, Spain, Russia, Romania, Hungary, Poland, Turkey, Persia, Egypt, Arabia, and more. Many blank pages and several engravings are inscribed in ink. Several of these inscriptions are dated, mainly between 1585 and 1615.

The complete description and detailed list of contents are available upon request.

The corners of the boards are somewhat damaged, the binding shows some signs of wear and shows remnants of earlier fastenings. The flyleaves have been transformed into pastedowns, partially covering earlier owner's inscriptions, the flyleaves and pastedowns show some brown glue stains. Slightly browned and foxed throughout, but overall in good condition. A beautiful hand-coloured and highlighted in gold album amicorum with many late 16th- and early 17th-century inscriptions.

164 ll. See our website for the reference list. More on our website



With the celebrated Reynard engravings by Allart van Everdingen

02 ALKMAAR, Hendrik van and Johann Christoph GOTTSCHED (translator).

Reineke der Fuchs; nach der Ausgabe von 1498 ins Hochdeutsche übersetzt, und mit einer Abhandlung, von dem Urheber, wahren Alter und grossen Werthe dieses Geschichtes versehen.

Leipzig and Amsterdam, Peter Schenk, (colophon: Leipzig, printed by J.G.I. Breitkopf), 1752. 2 parts in 1 volume. Small 2°. With an engraved vignette on the title pages of both parts, and 60 engravings in the text. Contemporary half calf.

€ 1850

First edition of the new High German prose translation of *Reynard the Fox*, illustrated with a magnificent series of sixty engravings. The work is especially prized for the fifty-five engravings by the Dutch painter and printmaker Allart van Everdingen (1621–1675), here supplemented by five additional engravings by the Amsterdam engraver Simon Fokke (1712–1784). Van Everdingen's Reynard engravings appear to also have been issued separately, with Dutch explanatory verses, around 1750.

The translation, accompanied by the commentary of Barckhusen, is preceded by an extensive literary and historical introduction by Johann Christoph Gottsched (1700–1766), Professor of Logic and Metaphysics at Leipzig. Gottsched based his translation primarily on the 1711 reissue of the first German version of *Reynard the Fox*, originally published at Lübeck in 1498 and traditionally attributed to Hendrik van Alkmaar, while incorporating the prose commentary from the Rostock edition of 1549. The text of the 1498 edition is reproduced in the second part of the work. The present edition later served as the basis for Goethe's own version of *Reynard the Fox*.

The work has been recased with new endpapers. The leaves are slightly browned and (water) stained. Otherwise in good condition.

52, 340; "93" [=83], [1] pp. Borchling-Clausen 4476; Drugulin p. 80–112, 1–57; Faber du Faur 1777; Fabula Docet 89; Kat. Reineke Fuchs, Goethe-Museum Düsseldorf, 81, and ill. 49 ff.; Kirmse 17; Landwehr, Emblem & Fable Books, F211; Menke VII, 32; Rümman 23; STCN 298367688 (8 copies); Wurzbach I, 499, 109. More on our website



Beautifully illustrated

03

[ALMANAC – GERMAN].

Calender 1805.

Offenbach, C.L. Brede, [1804]. 32°. With an engraved frontispiece, an engraved title with a vignette, and 8 full-page numbered engraved plates by Neubauer. Contemporary pink boards tooled in black, with a floral ornament in the centre of both boards, surrounded by a dotted frame, paste paper pastedowns. The work is housed in a brown decorative paper slipcase.

€ 725

Fine illustrated German almanac, with a calendar, and literary contributions, including poetry, a story in prose, and several aphorisms. Most are signed only with initials, but two have been signed by Von Münchhausen. Each month in the calendar is accompanied by a poem. Several of these are listed at the beginning, which means they were considered suitable to use in an *Album Amicorum*. The plates, not accompanied by explanatory texts, illustrate scenes from a theatre play, and show Romantic scenes after paintings by Buchhöltz.

The boards are slightly rubbed, some discolouration at the top where the boards are not covered by the slipcase. The frontispiece and title page are detached, but still present, the page edges of the second half of the work are darker than those of the first half, but the two halves likely belong together, pencil markings on the verso of one of the plates and the last free flyleaf. Otherwise in good condition.

[18], 37, [1] pp. *The children's world of learning* 2484; not in Köhring; Lanckoronska-Rümann; Vandenhoe. More on our website



One of the most charming examples of the German pocket almanac

04

[ALMANAC – GERMAN].

Frankfurter Taschenkalender für freundschaftliche Cirkel auf das Jahr 1808 ...

Frankfurt, Jägerschen Buch- Papier- und Landkartenhandlung, [1807]. 32°. With an engraved frontispiece, an engraved title with a view of Frankfurt, and 12 full-page numbered engraved plates in the calendar. Contemporary green boards tooled in black, gilt edges. The work is kept in a decorative paper slipcase.

€ 725

Beautifully illustrated German literary pocket almanac, which is among "den reizvollsten Erscheinungen dieser Art" (Lanckoronska-Rümann). It was published from 1794–1825 and included copper engravings of widely read novels of the time, as well as poems, and aphorisms. The attractive and romantic plates in the present volume illustrate scenes from two books by Glatz: *Iduna* and *Minona*, scenes from short stories by Kotzebue, and scenes from Meyer's *Unsere Kaufmannstöchter*, which was recently published at Leipzig in 1807. Extracts from these works are added as explanation to the plates.

The work starts with a Jewish calendar, then follows a list of works that were suitable to gift to young women at the end of the year. The present almanac was likely also meant as a New Years gift, as the engraved title says: "Geschenk zum Neuen Jahr". After the list follows the calendar, and then the short stories, poems, and literary excerpts. Of interest to note is that almanacs in Germany often include suitable pieces in prose or poetry to use in a friend's *Album Amicorum*.

The boards have been slightly rubbed, some discolouration at the top where the boards are not covered by the slipcase. The slipcase is somewhat rubbed, with a small hole at the bottom. Otherwise in good condition.

[32], 31, [1] pp. *The children's world of learning* 2528; Cf. Goedeke VIII, p. 107, no. 252 (only vols. 1823–1827); Köhring p. 50 (vols. 1823–1827 under title "Kleines Geschenk, oder Kleiner Frankfurter Taschenbuch", with 8 plates each); Lanckoronska-Rümann p. 195; not in Granier; Vandenhoe.

More on our website



Defending the Apostolic see: a Franciscan response to Luther at the dawn of the Reformation

05

ALVELDT, Augustin von.

Super apostolica sede ...

(Colophon: Leipzig, Melchior Lotter, 1520). 4°. Modern light brown quarter morocco.

€ 1500

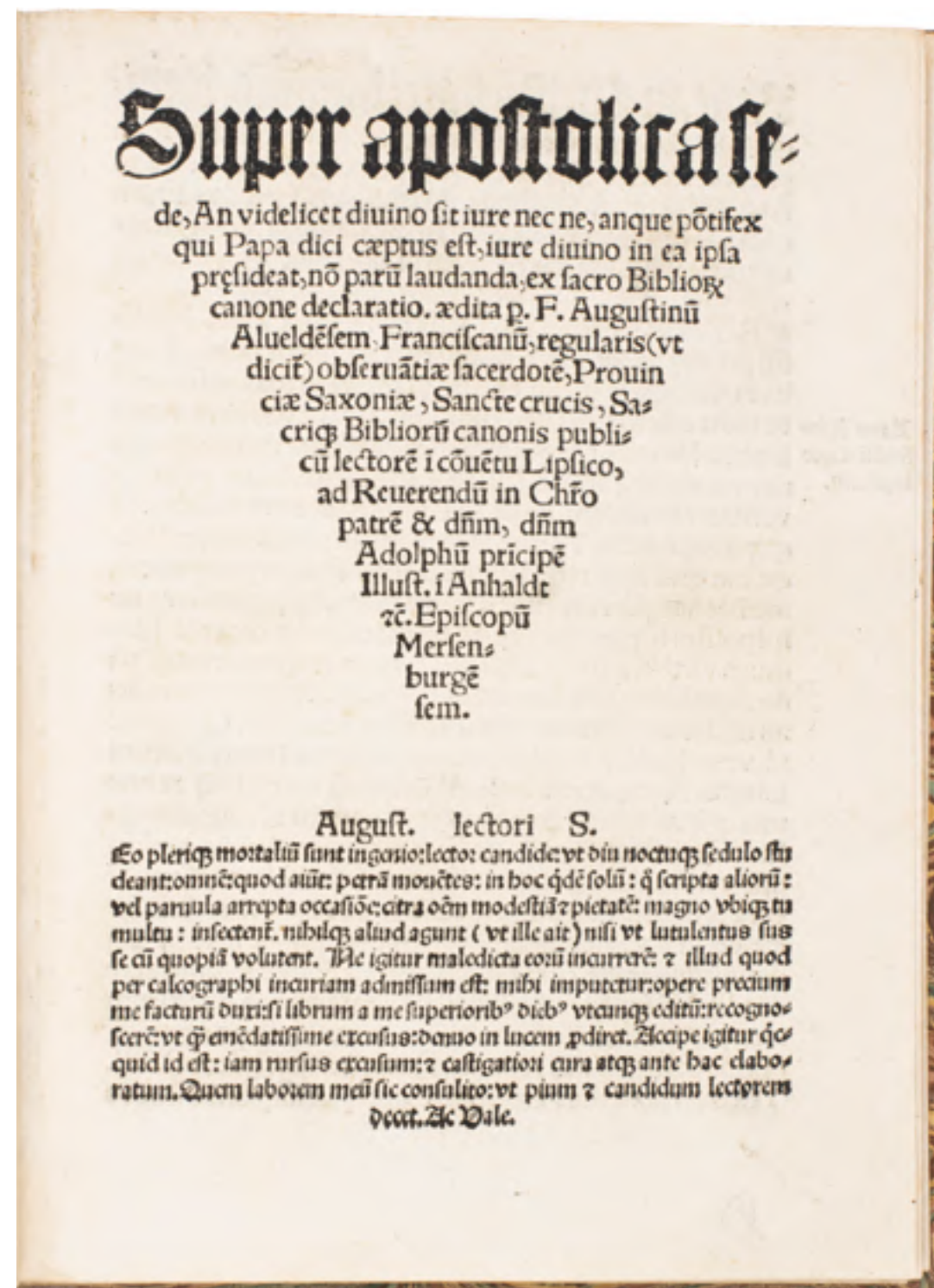
First edition printed in Leipzig in the turbulent year 1520, this tract stands at the very threshold of the Reformation controversies. Written by the Franciscan theologian Augustin von Alveldt (1480–1535) in Leipzig, one of the earliest and most vigorous Catholic opponents of Martin Luther (1483–1546), the treatise represents an immediate response to the growing challenge posed by Luther's critique of papal authority.

In *Super apostolica sede*, Alveldt addresses a question central to the theological disputes of the age, whether the authority of the papacy rests upon divine law (*ius divinum*) or merely upon human institution. Drawing extensively upon the Biblical canon, he argues forcefully for the divine origin of the papal primacy, defending the legitimacy and supremacy of the Roman pontiff against the reformers' attacks. The work thus constitutes one of the earliest systematic printed defences of the papacy in the face of the emerging Lutheran movement.

Alveldt himself, born near Hildesheim and later professor of Scripture at Leipzig, quickly became known for his polemical skill and rhetorical boldness. His reputation grew as he engaged the reformers in public disputations, in January 1521 he presided over a theological debate at Weimar concerning monastic vows, further illustrating his role as a prominent Catholic controversialist during the earliest phase of the Reformation.

The binding show minor traces of use. A water staining in the lower inner gutter from quire D onwards, slightly increasing in size towards the end. Otherwise in very good condition.

[2 blank], [39], [2 blank] ll. *Adams A 861; Bibl. Lindesiana, 182; BM STC German p. 24; Brill, Sixteenth Century Pamphlets part 1, 1501–1530, pamphlet 947; Lemmens, Pater Augustin von Alfeld (1899) no. 1; NUKAT: xx003127199; Panzer VII, 746; Proctor 11567; USTC 695027; VD16 A 2105; not in Jackson; Knaake; Pegg; cf. Hohenemser 2801 (variant-issue Martin Landsberg 1520); NDB I, 230 ("A. bekämpfte schon 1520 Luther und seine Anhänger in einer Schrift über den päpstlichen Primat ("Super apostolica...")...").* More on our website



A fierce defence of Lutheran orthodoxy

06

ANDREAE, Jakob.

Spiegel der offenbaren unverschämten Calvinischen lügen ...
Tübingen, Georg Gruppenbach, 1588. 4°. With a woodcut printer's device on the title page and 2 decorated woodcut initials.
19th-century half pigskin, printer's waste sides.

€ 5000

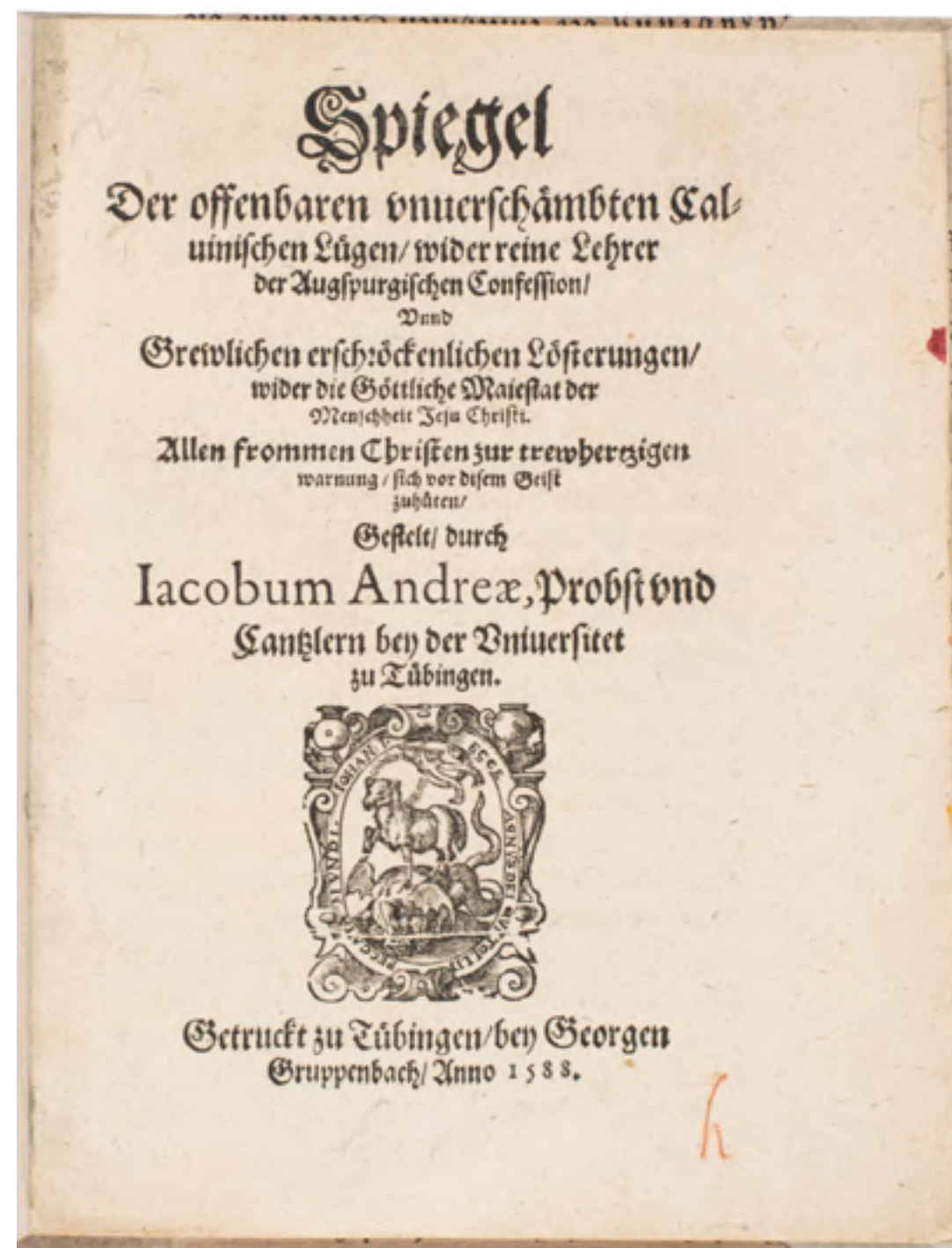
Rare first edition of a fiercely polemical Lutheran tract by the influential theologian and Reformer Jakob Andreae (1528–1590), professor and later chancellor of the University of Tübingen. The work forms part of the intense confessional controversies of the late 16th century, targeting Calvinist theology and defending the doctrines of the Augsburg Confession, particularly with regard to Christology and the doctrine of the Eucharist.

Andreae was a central figure in the consolidation of Lutheran orthodoxy in Germany and played a leading role in the formulation of the Formula of Concord (1577), one of the defining doctrinal standards of Lutheranism. His writings are characterised by vigorous polemic and doctrinal precision, and this work is no exception, reflecting the heated theological disputes between Lutheran and Reformed traditions in the post-Reformation period. The work was printed in Tübingen by Georg Gruppenbach, an important Württemberg printer and publisher whose press published numerous significant Lutheran theological and ecclesiastical works in the late 16th century. Gruppenbach was closely associated with leading scholars of the University of Tübingen and played a major role in disseminating Reformation-era scholarship.

With an "H" written on the title page in red pencil, occasional later annotations and manicules in the margins. The binding is in very good condition. The work is browned throughout, the head margin has been trimmed, but without loss of text. Otherwise in good condition.

[20],130, [2 blank] pp. *USTC 694388; VD16 A 2704; not in Adams; BM STC German; Erichson, Bibliographia Calviniana, section "Scripta polemica"; Hohenemser; Jackson; Knaake; Kuczynski.*

More on our website



Alexandria's lost library and the birth of the Septuagint

07 ARISTEAS, Pseudo and Lodovico DOMENICHI (translator).

De settanta due interpreti, scrittor greco.

Florence, Lorenzo Torrentino, 1550. 8° (17.4×10.5 cm). With a woodcut device on the title page, and 2 woodcut decorated initials. 17th-century vellum.

€ 2750

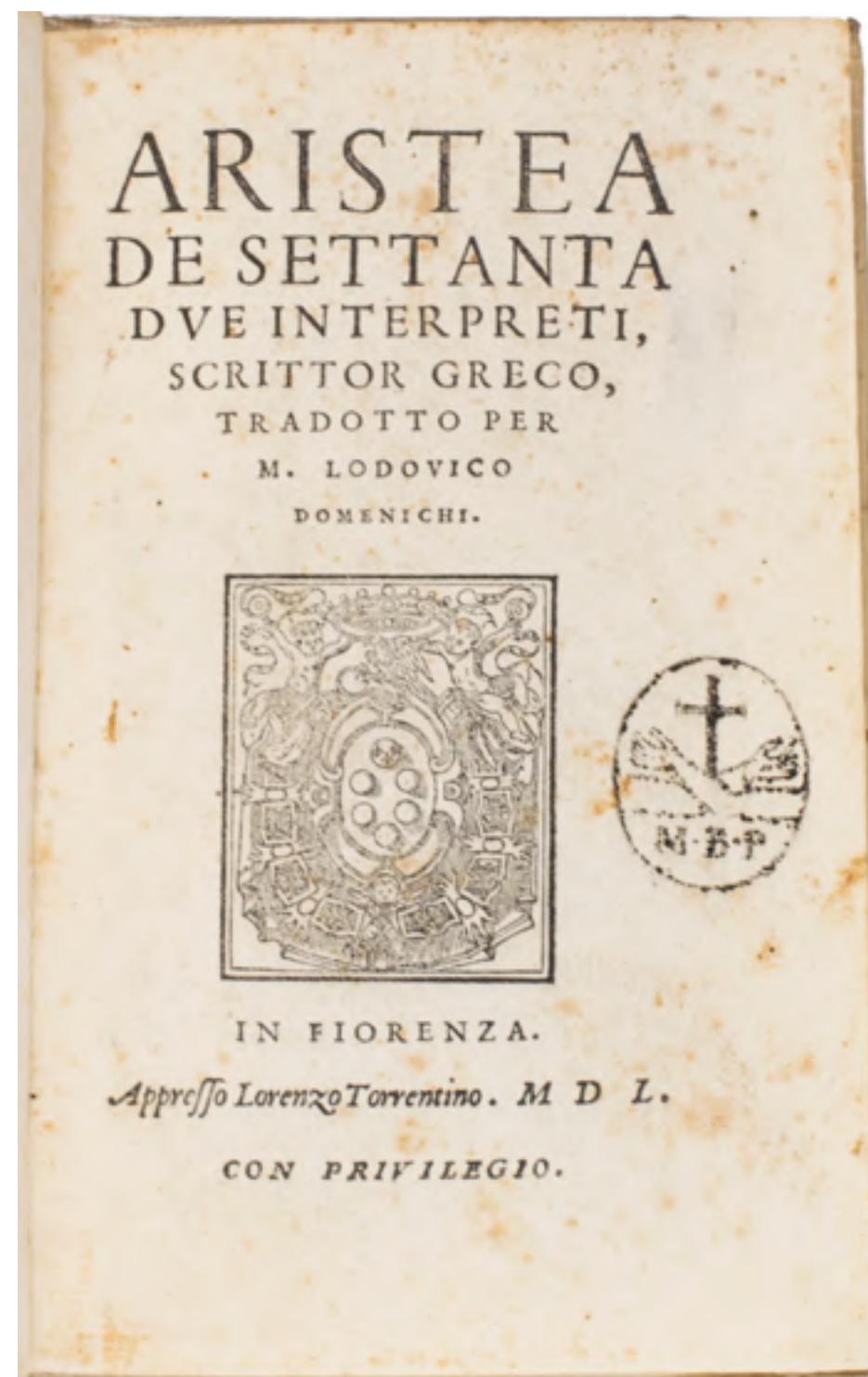
First edition of Lodovico Domenichi's (1515–1564) Italian translation of the *Letter of Aristeas*, printed in Florence by Lorenzo Torrentino in 1550, and published more than a decade before the Greek editio princeps of 1561.

The *Letter of Aristeas*, attributed to the Alexandrian author known as Pseudo-Aristeas, is the sole surviving work connected with this enigmatic figure. Written probably in the 2nd century CE, it recounts the legendary origin of the Septuagint, the Greek translation of the Pentateuch supposedly undertaken in Alexandria by 72 Jewish scholars at the request of Ptolemy II Philadelphus (308–246 CE). The present work remains of great importance as the earliest literary witness to the Septuagint tradition and as one of the first written sources to mention the Library of Alexandria.

The translator, Domenichi, was among the foremost Italian humanists and translators of the mid-16th century, celebrated for his versions of Xenophon, Plutarch, Polybius, and Pliny. Domenichi's translation occupies an important place in the Italian reception of biblical and classical literature. While earlier vernacular renderings existed within biblical compilations, this is the first Italian translation of the Letter printed as an independent work. In his dedication to Vinciguerra di Collalto (1523–1569), dated Florence, 29 November 1549, Domenichi explains that his intention was not a rigid word-for-word rendering, but a fluent and elegant translation faithful to the spirit of the original text. He further notes the difficulty of expressing certain Greek terms in Tuscan Italian, and accordingly provides explanatory glosses at the end of the volume.

With three old library stamps on the title page, page 49, and at the end. Some ink staining to the front board, and foxed throughout. Otherwise in good condition.

142 pp. BM STC Italian p. 41; EDIT16 CNCE 2845; Gamba 1210; Moreni (Torrentino) pp. 114–116; OPAC SBN TO0E005189; USTC 810839; not in Adams. More on our website



Neatly executed German manuscript on practical arithmetic

08

[ARITHMETIC – MANUSCRIPT – GERMAN].

Rechen-Büch ...

[Germany], March 1730. 4°. Written in a neat and regular German hand in brown ink, the title page with a drawing, the initials on the title and in the text, often with traces of heightening with gold, numerous arithmetical exercises in the text. Contemporary blind-tooled calf with two clasps, J. A. Dortmund's paper shelf mark label on the spine (451), red and blue sprinkled edges.

€ 1250

Attractively produced German manuscript on arithmetic, written in a clear and highly legible hand. The text is divided into numerous short chapters, each introduced by an elegant calligraphic heading and often accompanied by explanatory notes in a smaller but equally neat script, as well as extensive examples and exercises. The manuscript comes from the library of the Dutch dealer and collector Johannes A. Dortmund (1912–1988), renowned for his extensive collection of manuscripts and documents relating to the history of writing and scripts.

Beginning with the numerals and the basic principles of arithmetic, the work gradually progresses to increasingly advanced operations, including addition, subtraction, multiplication, division, fractions, and the application of more complex computational rules. Among the chapters are: Nummerieren, Summieren, Subtrahieren, Multiplicieren, Dividieren, the various Regula, calculations involving the value and fineness of silver and gold (Silber und Gold Rechnung), and the four fundamental operations with fractions (Species in Brichen). The manuscript further contains numerous carefully arranged lessons and calculations, executed with remarkable neatness and consistency.

With the bookplate of J.A. Dortmund (1912–1988) mounted on the front pastedown, numbered 451. The boards and spine are rubbed, the foot of the spine is torn, with loss of material, one clasp lacking. A water stain in the gutter throughout occasionally affecting a few words, lacking the final leaf. Otherwise in good condition.

175 ll. More on our website



Nice work on landscape gardening, with the often lacking rare 2nd part

09

BECKER, Wilhelm Gottlieb (editor).

Der plauische Grund bei Dresden, mit Hinsicht auf Naturgeschichte und schöne Gartenkunst.

Nuremberg, Frauenholzischen Kunsthandlung, 1799. 2 parts in 1 volume. Folio. The first part with a fine large folding engraved map and 16 full engraved plates of the "Plauische Grund" between Dresden and Tharand, the second part with 1 folding and 7 full-page hand-coloured engraved plates, illustrating profiles and geological structures of the region and insects. Contemporary half calf, spine gilt.

€ 5000

Rare work on landscape gardening, this copy complete with the usually lacking part on natural history. "Meisterwerk der Dresdner Landschaftskunst des späten 18. Jahrhunderts" (Lanck.-Oehler). Twelve of the very fine views of the first part are made after drawings by the famous Johann Christian Klengel (1751-1824).

Part 2 comprises three parts, each with its own divisional title:

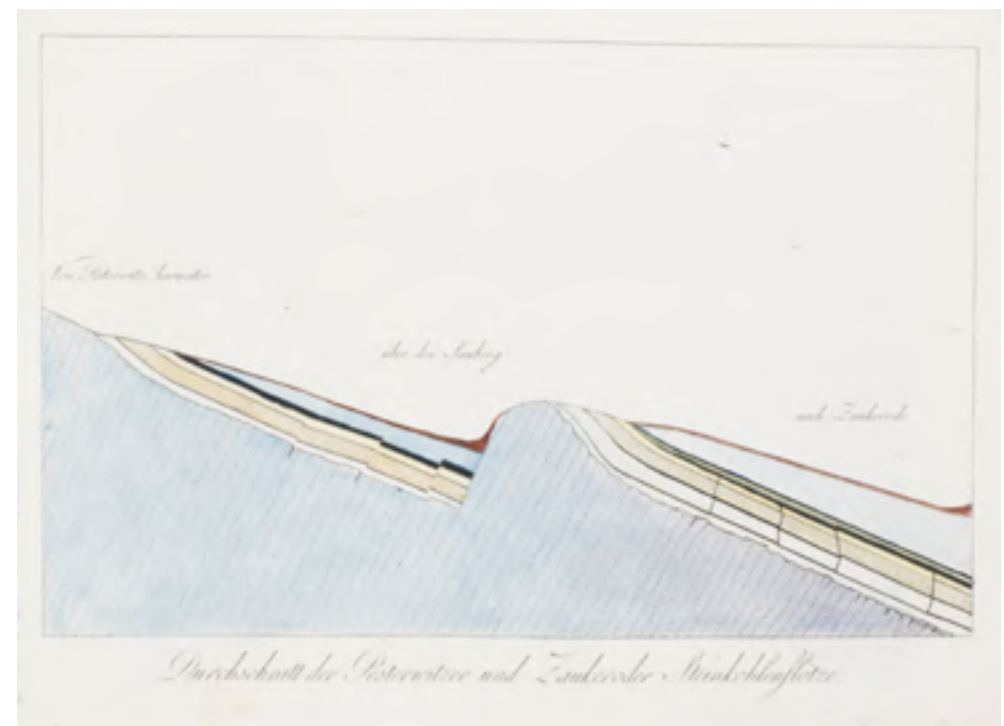
I. Andreas Tauber, *Mineralogische Beschreibung des plauischen Grundes bis Tharand* (pp. 1-44, containing the 4 fine handcoloured geological plates).

II. Friedrich Traugott Pursch, *Verzeichnis der im plauischen Grunde und den zunächst angrenzenden Gegenden wildwachsenden pflanzen* (pp. 45-94, without plates).

III. Ludwig Heinrich Freiherrn von Block, *Verzeichnis der merkwürdigsten Insecten welche im plauische Grunde gefunden werde* (pp. 95-120, with the 4 fine handcoloured plates of insects).

Good copy with ample margins. – (Occ. sl. foxing; spine lacks upper morocco letterpiece; board edges sl. worn).

XII, 128; [4], 120 pp. *BMC NH*, 120; *Graesse*, 320; *Horn-Schenkling* 1643; *Lanck.-Oehler*, III, 49; *Stafleu & Cowan* 8403; *VD18* 14394628; *Ward* 160. More on our website



Extensive correspondence with artists and writers in fin de siècle Europe

10

[BEVERSEN, Nicolaas Johannes].

[Collection of letters and postcards received by Nicolaas Johannes Beversen].

[Various places in Europe, 1886–1931]. 825¾ pages on 550 leaves.

€ 28 000

An extensive collection of correspondence by the Dutch classical scholar, translator, book collector and literary critic Nicolaas Johannes Beversen (1860–1932), who received the letters and postcards, written by more than 90 correspondents, over a period of 45 years. Most of his correspondents were writers or artists including Théophile de Bock, P.C. Boutens, Colette, Georges Duhamel, Henri Fantin-Latour, Paul Fort, John Galsworthy, André Gide, Paul Herrmann, Ricarda Huch, Käthe Kollwitz, Melchior Lechter, F. T. Marinetti, Romain Rolland, Annie Salomons, George B. Shaw, Stijn Streuvels, Arthur S. É. Verhaeren and T.J. Cobden Sanderson (proprietor of the Doves Pres).

A contemporary described Beversen, a voracious collector of Dutch, French, English and German literature, as both a quick and thorough reader. He kept himself informed on all new publications, often corresponding with the authors about when their work would appear.

The British writer J. Galsworthy (1867–1933) wrote Beversen in 1922, stating his thoughts on Charles Dickens: "I safely received the MS. Yes, I'm afraid I do think Dickens – great as he was – was not what I call a poet." In one of three letters, the French writer Colette (1873–1954) wrote about finishing the second part of *La naissance du jour* (1928) and promised to have the photographer Henri Manuel send Beversen her latest portrait, where "the two cats are magnificent", thereby dating a famous (and undated) photograph. Many other letters discuss lectures and conferences. Ricarda Huch stated in 1912 that she had a firm dislike of lectures that could not be changed. A year later, the Italian poet Filippo Tommaso Marinetti (1876–1944) regretted that he would not be able to attend a conference in Leiden, as he would be speaking at a Futurist exhibition in Rotterdam.

In good condition.

Veth, "Dr. N.J. Beversen" in: *Den gulden winkel XXXI*, pp. 193–194. [More on our website](#)



First edition of the so-called Golden Bible, by the Augsburg Benedictine Abbey's printing office, Robert Proctor's copy, with generous margins

11 [BINDO GUERRI of Siena] with a prologue by Antonius de RAMPIGOLLIS.

Reportatorium Biblie aureum [= Biblia aurea].

[Augsburg], [printing office of the Abbey of Saints Ulrich and Afra], [in the period 1473 to early 1475]. Chancery (Foolscap) 2°. With the title in a note following the prologue, at the foot of the first page, a 2-page alphabetical table of contents and the main text comprising 139 entries. Burgundy goatskin morocco (ca. 1890?).

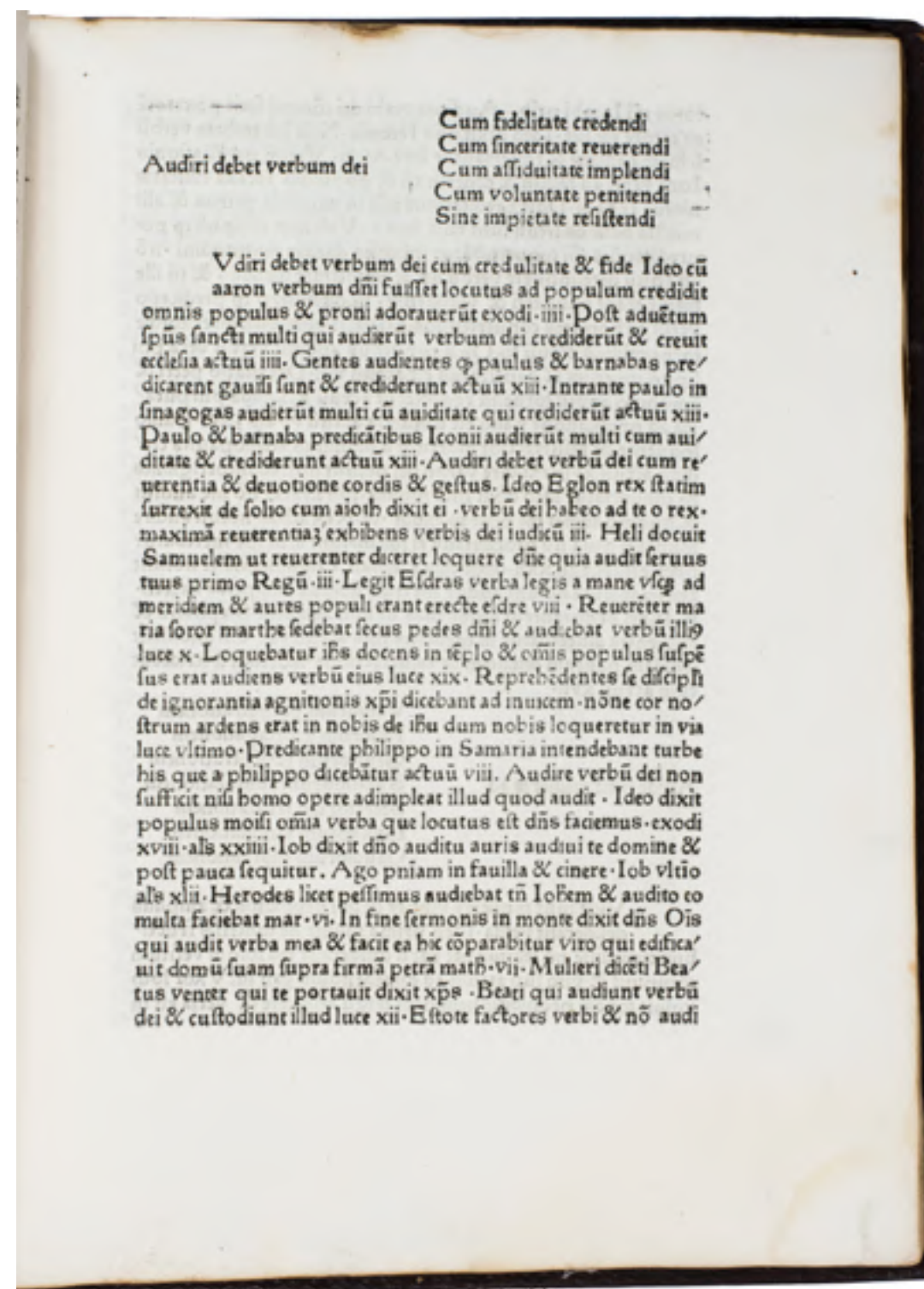
€ 16 500

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

The complete description, including the detailed provenance list, is available upon request.

The first leaf is somewhat worn, occasional faint water staining and spotting. Further with occasional small marginal worm holes or trails. Otherwise in very good condition and with generous margins. The binding shows some faint stains and minor scratches but is otherwise also very good.

[231], [1 blank] pp. See our website for the reference list. More on our website



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

12

BLAEU, Joan.

Grooten atlas ...

Amsterdam, Joan Blaeu, 1664–1665. 9 volumes. Imperial 2°. With 9 engraved title pages, an engraved frontispiece and 610 engraved plates, mostly double-page. With the engravings, woodcut devices on 4 title pages and 1 woodcut initial contemporary hand-coloured, some with extensive use of gold. Contemporary gold-tooled vellum.

€ 675 000

First and only Dutch edition of Joan Blaeu's great terrestrial atlas, often considered the greatest atlas of all time, with 610 engraved maps, views, etc., mostly double-page and all coloured by a contemporary hand. Many maps include inset plans and views and coats of arms. Blaeu first published his great atlas in Latin as *Atlas maior* in 1662, but the Dutch edition includes a few maps more than the Latin or French editions. The atlases produced by the Blaeus, especially Willem Jansz (1571–1638) and his son Joan (1598/99–1673) are justly famous for the accuracy, originality and beauty of their maps and for the technical quality of their engraving and printing. The Blaeus had close ties with the VOC (Dutch East India Company) and Joan was appointed examiner of their navigators in 1658, giving him access to all the latest surveys and other topographic information the VOC brought back from their voyages throughout the world.

The complete description is available upon request.

Although the atlas contains no indication of provenance, it came from a Dutch noble family and has been in the family since the 18th century. With occasional browning, mostly limited to parts of volume 4, a marginal water stain at the head of the first few quires of volume 9, an occasional small scuff mark, an occasional marginal tear and an occasional small worm hole (mostly marginal), some restored. One map has the outside edge of the left border shaved and a few are slightly dirty or tattered in the outer few millimetres of the margin along one edge. The gold tooling is slightly rubbed and there are one or two minor stains on the boards. Otherwise in good condition.

See our website for the reference list. More on our website





First Latin edition of a Spanish moralistic emblem book, with 100 engraved emblems

13

BORJA, Juan de.

Emblemata moralia.

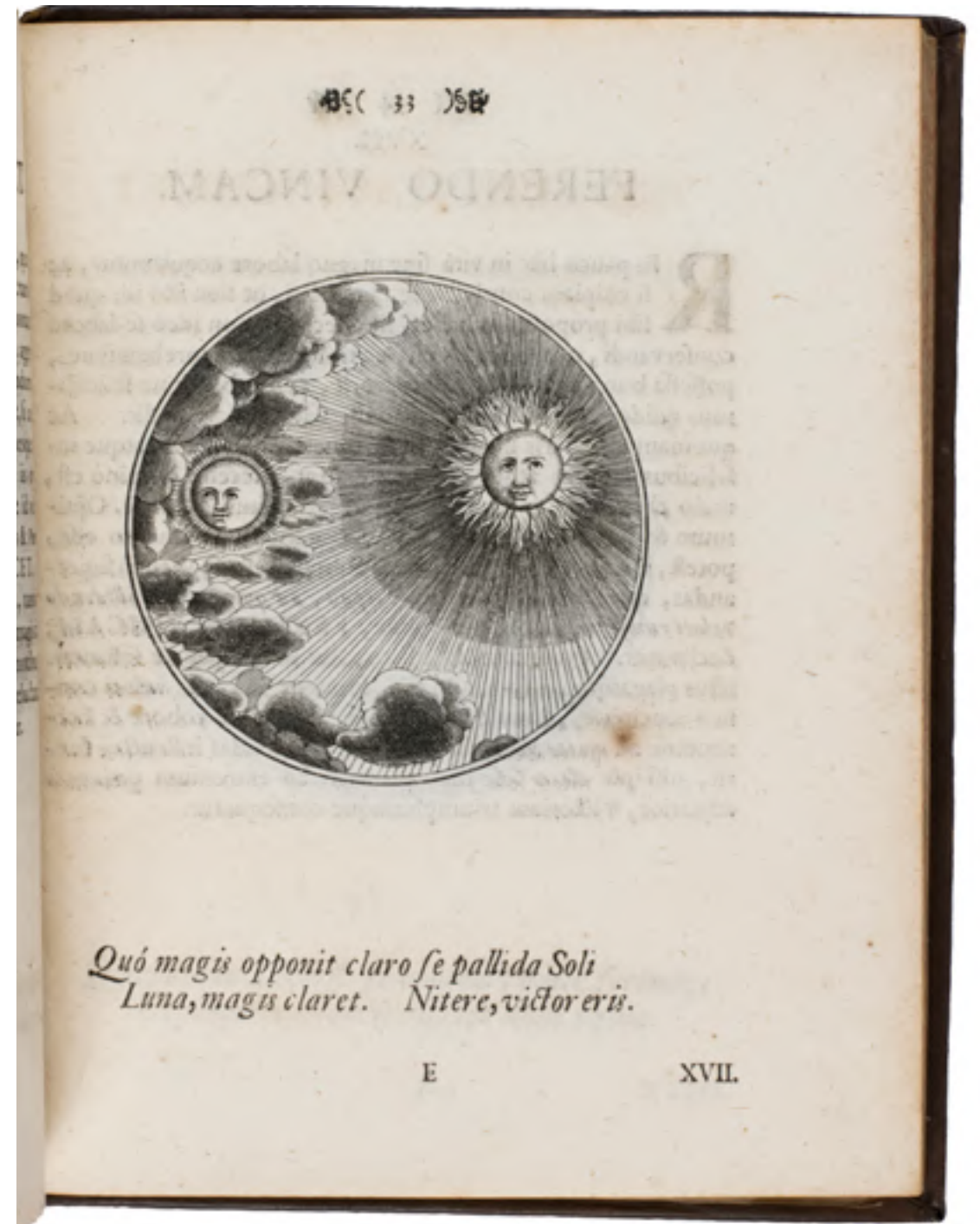
Berlin, Johann Michael Rudiger, Ulrich Liebpert, 1697. Small 4°. With a large engraved device on the title page, 100 finely engraved circular emblems by J.C. Schott. 18th-century blind-tooled mottled sheepskin.

€ 5500

First Latin edition of a Spanish emblem book, translated by Ludovicus Camerarius, first published in Spanish at Prague in 1581. Each of the 100 moralistic emblems appears on a recto with a 2-line verse below it and a motto and Latin prose explanation on the facing page. The emblems depict all sorts of subjects: animals, trees and other plants, vases, buildings, the elements, lightning hitting a temple, lamps, a cobweb, a sword, sailing ships, a terrestrial globe, Heracles in his lionskin holding a celestial globe, Noah's Ark on mount Ararat, a huge pair of glasses in the sky above a landscape, and many more.

From the library of Andrew Fountaine (1676–1753), with his name stamped on an endleaf. A few leaves at the beginning and end browned, but otherwise in very good condition and with generous margins.

[6], 201, [1 blank] pp. *Berlin Kat.* 4562; *BLC German (17th cent.)* B1866; *Landwehr, German Emblem Books* 137; *Praz, pp.* 281–282; *VD 17, 1:059502E*. More on our website



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

14

BRY, Theodor de.

[The small voyages in Latin].

Frankfurt, Wolfgang Richter, Matthaeus Becker, 1598–1613. 10 parts in 2 volumes. Folio. With an engraved title page for each part, 11 maps, 243 engraved plates, and numerous decorated woodcut initials and head- and tailpieces throughout. Contemporary vellum with overlapping fore edge, the manuscript title on the spine, remnants of closing ties.

€ 165 000

The greatest single collection of material on early voyages to the East Indies. The work is considered unique in its extraordinary wealth of cartographical and visual material on Africa and Asia. It includes the first European work of substantial scope on the Congo, the first Dutch description of the Gold Coast and the Kingdom of Guinea, and the first Latin translation of a ground-breaking account of the Middle East. This copiously illustrated work seldom appears on the market. Copies that contain multiple parts are especially difficult to find. The present copy, however, contains the first ten. The small voyages, published between 1598–1628, is a collection of travelogues of voyages to various parts of Africa, the East Indies, India, the Spice Islands, northern Europe, and the Antarctic. The collection was very up-to-date, as these voyages were all undertaken in the late 16th and early 17th centuries. Some of the travel accounts were even published here for the first time, specifically the accounts in part 8 (on the East Indies) and part 9 (on the Spice Islands).

The complete description is available upon request.

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

See our website for the reference list. More on our website



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

15

BÜNTING, Heinrich and Matthias HASAERT.

Itinerarium Sacrae Scripturae, das ist Ein Reisebuch uber die gantze Heilige Schrift ...

Magdeburg, P. Donat for A. Kirchner, 1585.

With: (2) IDEM. Braunschweigische und Luneburgische Chronica. Magdeburg, P. Donat for A. Kirchner, 1584–1585. Ad 1: with 3 title pages, and 9 woodcut maps. Ad 2: with a general title page in red and black with a woodcut coat of arms, further with numerous woodcut illustrations. 2 works in 3 and 4 volumes, bound as 1. Folio. Contemporary blind-tooled pigskin.

€ 27500

Rare third(?) edition, in the original German, of a classic account of Biblical travels, the *Itinerarium sacrae scripturae*, written by the Hannover (in Lower Saxony) Lutheran pastor and theologian Heinrich Bünting (1545–1606). It is here bound with the first edition of Bünting's complementary *Chronica*, a chronical of his native region made to accompany the present third edition of his *Itinerarium*. These editions therefore brought Bünting's work largely to its definitive form. Both proved extremely popular, and most later editions were produced as matching sets of the *Itinerarium* and *Chronica*, which appeared in almost 80 editions (in seven languages) into the 18th century. "The most complete summary of the knowledge of that day concerning the geography of the biblical events" (Van der Heijden, p. 55).

The complete description is available upon request.

With the unidentified initials AP of the first owner on the 1586 binding, a 1681 owner's inscription. Also with an early drawing in the margin of the *Chronica* L1. The binding shows some minor abrasions, mostly on the back board, but the panel stamps and tooling are generally well-preserved. A rare and important set of Bünting's *Itinerarium* and *Chronica*, together in contemporary (1586), richly blind-tooled pigskin.

Ad 1: [16], "141" [= 242], [18]; [6], 110, [9] [3 blank]; [6], "34" [= 33], [1 blank] pp.; ad 2: [14], "150" [= 151], [1 blank]; "46" [= 47], [1 blank]; [1], 47–82, [1 blank]; [1], "82"–"113" [= 83–109] ll. See our website for the reference list. More on our website





120 prints, nearly all 1601–1725, including at least 4 complete series, most brought together ca. 1745

16

[CALLOT, Jacques, Carel ALLARD & others].

[Collection of 120 engravings by French, Dutch, Italian and German artists].

Venice, Paris, [Amsterdam], etc., 1601–1725 (album ca. 1745?), with additions [1788] & [ca. 1790]. 8°, 4°, etc. (19 × 13 cm). 120 engraved prints, namely 44 from 4 complete print series (1 with a title-print), 57 (including 3 title-prints) from 10 or 11 other series and 19 prints apparently not from any series, by Jacques Callot (1 complete series), Odoardo Fialetti, Herman Weyen, Balthasar Moncornet, Henri Bonnard, Carel Allard (3 complete series), P. Landry and others (see contents, below). Mottled sheepskin (ca. 1745?).

€ 9500

A remarkable collection of prints, many very rare, assembled by an unidentified collector ca. 1745 (with about 5 prints added later), with 120 prints by French, Italian, Dutch and German artists such as Odoardo Fialetti, Herman Weyen, Balthasar Moncornet, including 1 complete series by Jacques Callot and 3 by Carel Allard. Items 5, 15, 18 and 22 are complete series.

The complete description, with a list of contents, is available upon request. With many contemporary manuscript annotations in French, written in pencil and brown ink. About 25 leaves have been removed from the book, probably including additional prints. The head of a few prints in the Landry landscapes and Allard military scenes (ads 17 & 18) very slightly shaved at the head, with only about 1 mm of the sky or tree tops lost, a small scuff on one scene and some small stains in some prints of the Bonnet circus series, affecting only the border of one print, but most prints remain in good condition. With chips and cracks at the head of the spine and a few other superficial cracks, hinges worn, and board slightly scuffed, but nearly all of the tooling remains clear. A ca. 1745 collection of 120 prints, many very rare.

95 ll. More on our website



6th edition (the last in the author's lifetime) of sermons by a rabble-rousing preacher of 15th-century Italy in richly blind-tooled Bavarian pigskin (ca. 1500), the 5th known binding by this workshop

17

CARACCILO, Roberto.

Sermones per adventu[m] domini cu[m] multis aliis inclusis ...

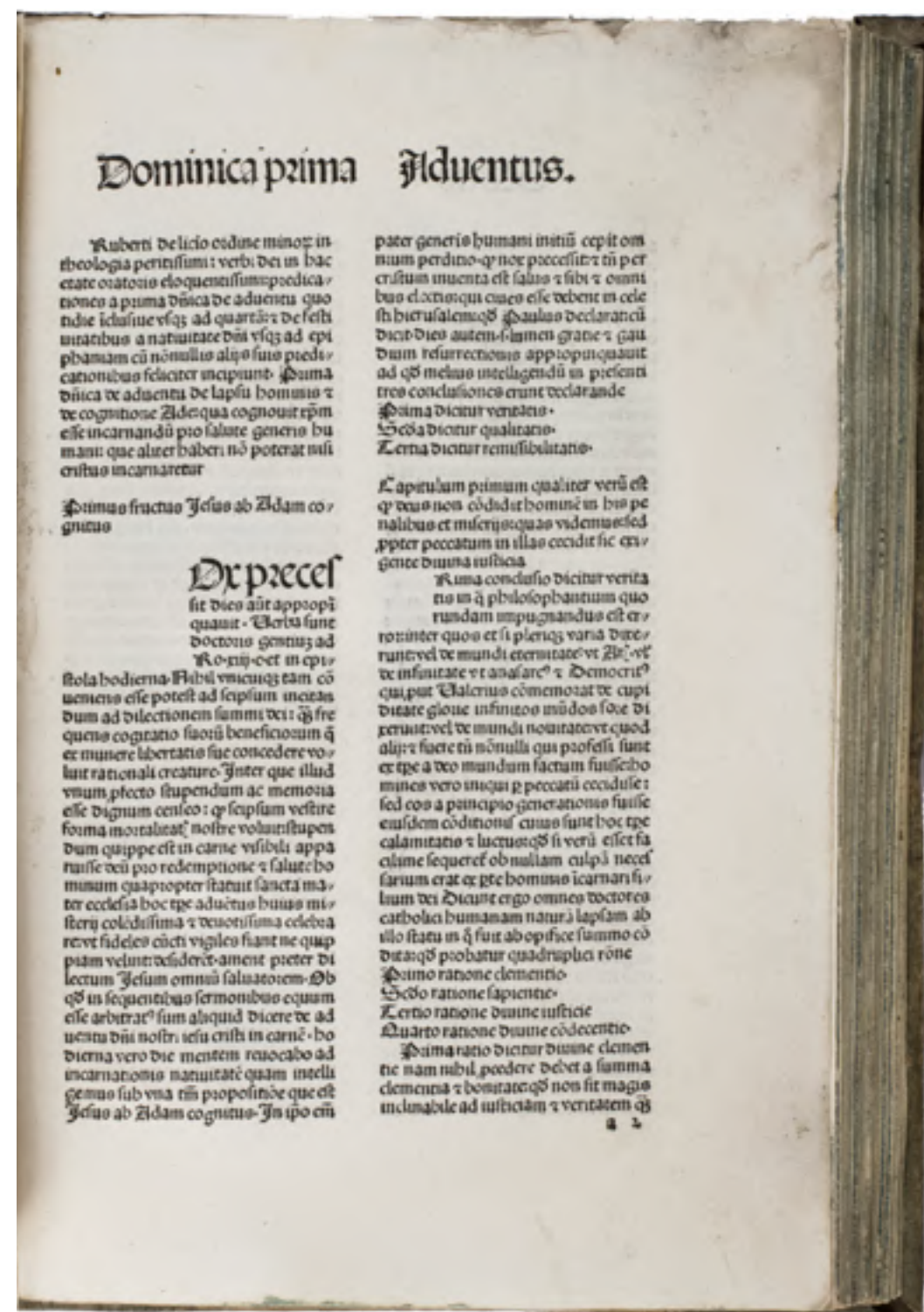
Including: **BOLLANI, Dominico.** De co[n]ceptione gloriosissime Virginis Marie ...

[Strasbourg, Martin Schott, 1484]. Small (Chancery) 2° mostly in 8s. Printed in 2 columns, set in 2 sizes of rotunda gothic type. With spaces left for manuscript initials, not filled in in the present copy. Near contemporary (ca. 1500?), richly blind-tooled pigskin over square-edge boards, remains of one strap-fastening, blue-green edges., reinforced with wellum manuscript waste.

€ 7000

The last of six incunable editions, all in the original Latin, of a collection of about 70 sermons by the celebrated Italian Franciscan bishop and preacher, Roberto Caracciolo da Lecce (ca 1425–1495), published together with Dominico Bollani's treatise (also in the form of a sermon) defending the doctrine of the immaculate conception of the Virgin Mary, as usual in the early editions, the whole probably first published at Venice late in 1474 (Bollani dedicated his treatise to the Doge of Venice, Niccolò Marcello, who died on 1 December 1474). Caracciolo, a popular preacher and theologian, was appointed Bishop of Aquino (and later of his native Lecce, both in the Kingdom of Naples). Caracciolo, one of the most famous preachers of his time, earned the nicknames "the second Paul" and "the prince of preachers". A more extensive and detailed description is available upon request. With contemporary marginal manuscript notes, most extensively in the Bollani. The present book seems likely to have been used unbound or in a temporary binding for a few years, because the binder shaved some of the manuscript notes at the head and fore-edge. The title-leaf a1 has stains at the head, and (reinforced) creases and tears in its gutter margin. Further with occasional minor marginal wormholes, not affecting the text. Otherwise in very good condition, clean and only slightly trimmed, leaving generous margins.

[100], [17], [1 blank] ll. B See our website for the reference list. More on our website



An illustrated introduction to languages and the visible world

18

COMENIUS, Johannes Amos.

Eerste deel, prima pars, erster teil, der school-geleertheit, scholasticae eruditionis, der schule-gehehrtheit ...

Amsterdam, Johannes van Ravesteyn, 1673. 8°. With an engraved title and ca. 300 engraved illustrations on 38 full-page plates. Contemporary vellum with the manuscript author, title and imprint on the spine.

€ 2500

Beautifully illustrated trilingual edition of Johann Amos Comenius' celebrated *Vestibulum rerum et linguarum* ("The gate of things and language"), designed to teach Latin through the vernacular while introducing German alongside Dutch. One of the most influential educational works of the seventeenth century, the *Vestibulum* formed the introductory stage of Comenius' revolutionary language-teaching method. Explaining and illustrating approximately 2,000 words, it prepared pupils for his famous *Janua Linguarum Reserata*, which expanded their vocabulary to some 8,000 words. Through short sentences and concise questions and answers, children are introduced to the visible world, the arts, sciences, crafts, and everyday life, with the text presented in parallel columns of Dutch, Latin, and German. Some 300 small illustrations, depicting everything from plants and animals to trades, tools and scientific instruments, help students understand and remember the words and concepts presented. This is followed by elementary grammar in the form of dialogues and extensive indexes in all three languages. The work concludes with the *Appendix Vestibulum*, containing prayers, moral instruction for children, guidance on further study, and a brief introduction to arithmetic.

With the manuscript ownership annotation of Rev. Henry White of Lichfield (1761–1836), dated September 2nd, 1803, on the front pastedown, the date October 11, 1824 underneath in a different hand. The vellum is somewhat soiled and stained. The leaves are browned. Otherwise in good condition.

[16], 166, [90] pp. *Comenius Museum*, Naarden 23; *Muller* 99 ("zeer zeldzame uitgave"); *STCN* 841448639; *USTC* 1810470. More on our website



Very rare first account of the death of Captain Cook

19

[COOK, James (subject)].

Nachrichten von dem Leben und den Seereisen des berühmten Capitain Cook.

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

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

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

2 works in 1 volume. 8°. With a woodcut ship on the title page of ad 2 and woodcut headpieces in both works. Contemporary half calf, brown sprinkled paper sides.

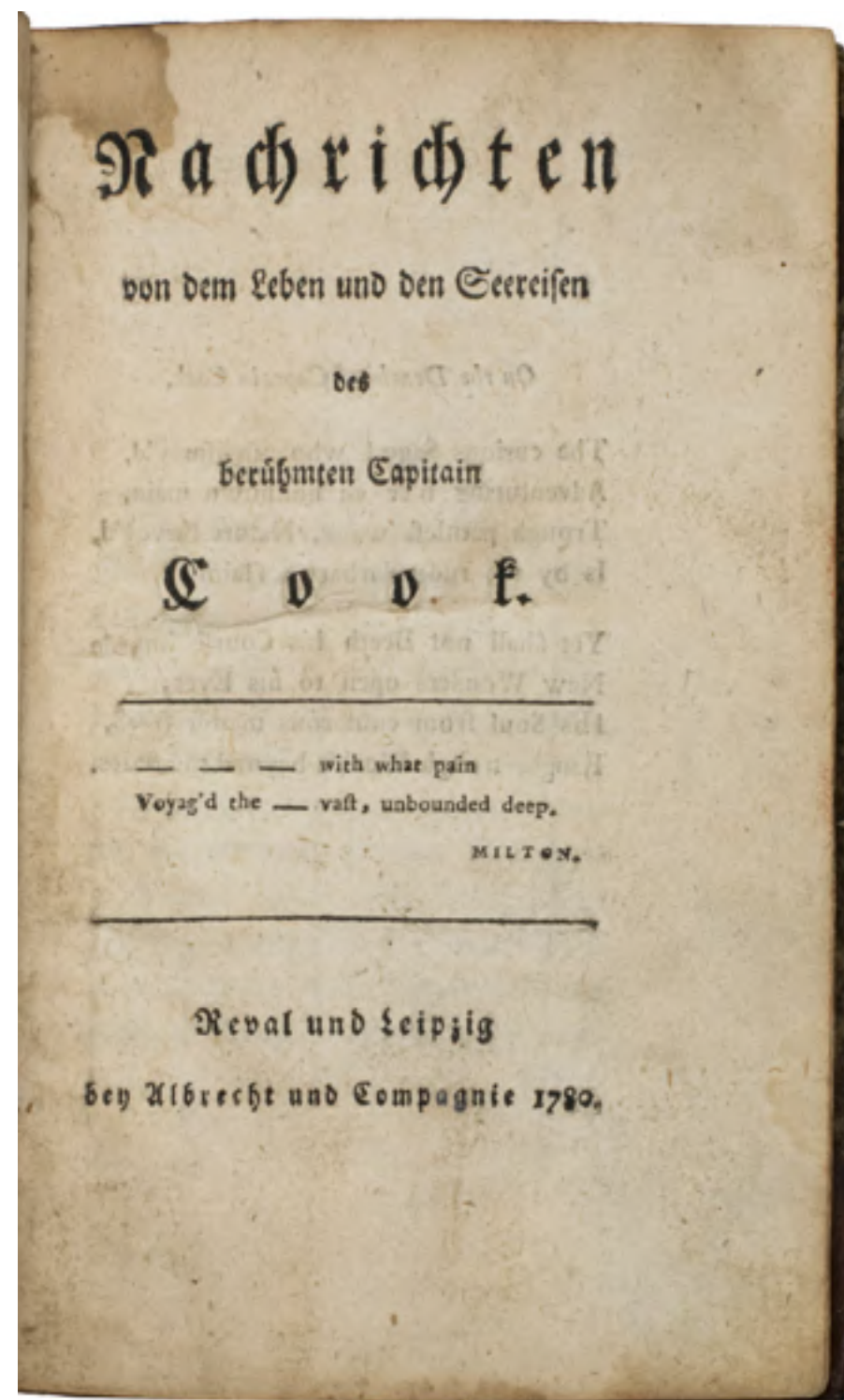
€ 148 500

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

Both works on Cook and the Pacific are rare, the Briefe (with only 1 copy in WorldCat) even rarer than the Nachrichten. We have found only one other copy of either in auction record (in fact the two works bound together).

Binding slightly rubbed, especially around the spine and along the extremities. Some leaves slightly browned, some occasional stains, slightly dust-soiled, a small wormhole in the outer margin of pp. 15–26, but overall an extremely rare work in good condition.

48; [14], [2 blank] pp. *See our website for the reference list.* More on our website



Moralistic lessons drawn from an Augustinian canon, here embodied by the “Great Cook”

20

CROON, Petrus.

Cocus bonus ofte geestelijcke sinne-beelden ende godtvruchtighe uyt-legginghen op alle de gereetschappen van den kock.

Bruges, Franciscus Beernaerts, [between 1739 and 1762].

With: (2) **CROON, Petrus.** Cocus Bonus. Tweede deel ...

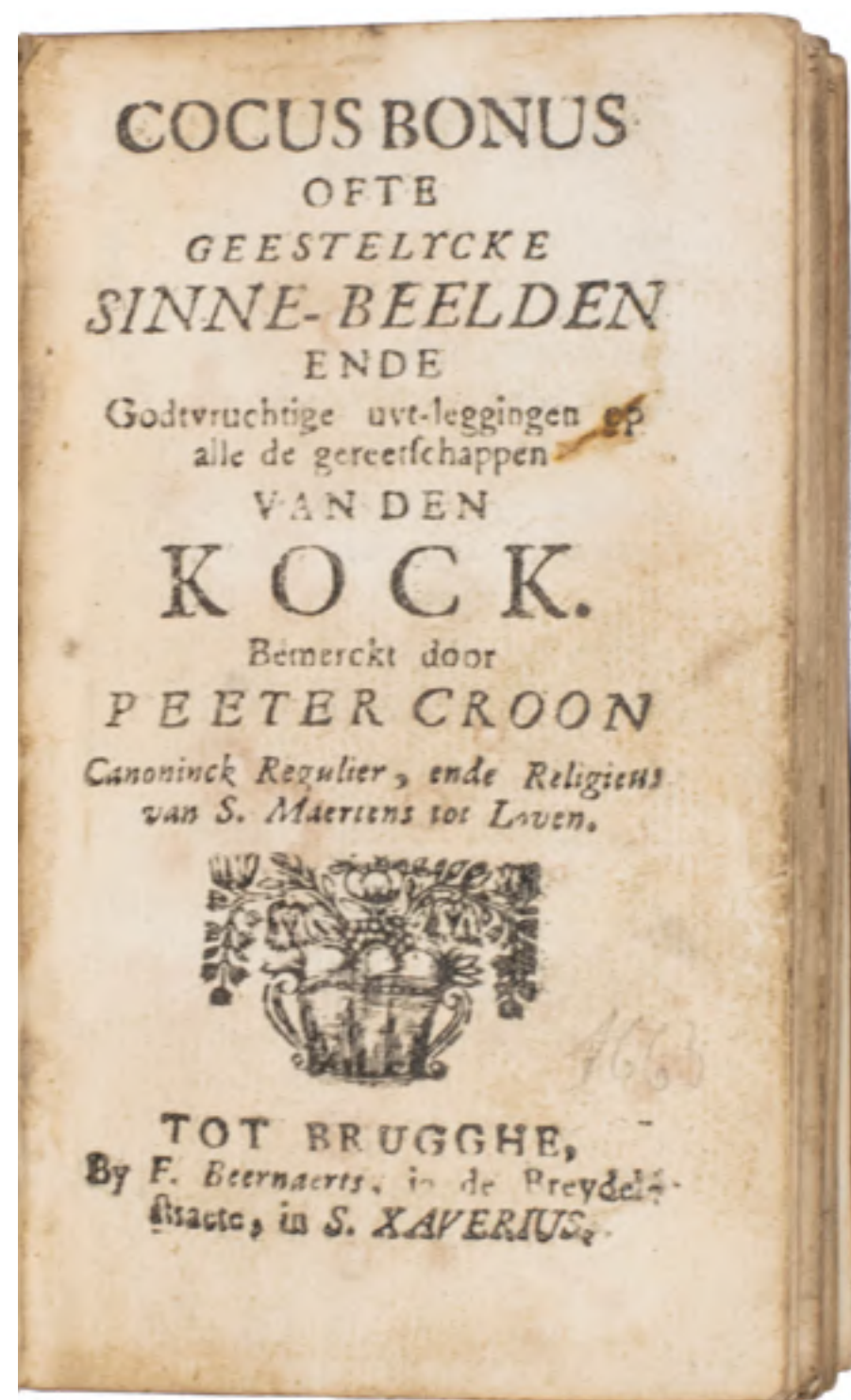
Bruges, Widow of P.J. Vincent, [between 1731 and 1769]. 2 parts in 1 volume. 12°. Ad 1: with an engraved portrait as a frontispiece. Further with a woodcut ornament on the title page and some woodcut head- and tailpieces. Ad 2: with a woodcut ornament on the title page and a headpiece built up from typographic ornaments. Contemporary calf, gold-tooled spine with a black title label lettered in gold, red sprinkled edges.

€ 3500

Rare 18th-century edition of a curious moralistic work by Petrus Croon (1634–1682) who was a Regular Canon of St. Martin at Louvain, belonging to the Congregation of Windesheim. In his work, Croon tries to immitate the famous Dutch popular poet Jacob Cats, emulating him in a Catholic way in giving moralistic lessons on the basis, or drawn from trivial and even vulgat objects, circumstances and events. Witteveen & Cuperus, Vicaire, and Bitting call for a folding plate in each part (1 plate repeated in both parts) of a monk holding a rosary in one hand and skimming the foam from a stew with the other. In a back room, opening onto the kitchen, a figure can be seen writing through the open door. We have traced only one copy that is described with this engraving, at the Library of Congress from the Bitting collection. Other copies, including ours, do not include this engraving.

With a small inscription on the back pastedown. The binding shows signs of wear, the leather around the spine is cracked, the spine ends are slightly damaged. The title page of ad 1 is slightly soiled and lightly browned, some occasional minor staining. Ad 2 is slightly browned throughout. Lacking the engraved plate(s) as usual. Otherwise in good condition.

[1], [1 blank], [18], 207, [1]; “314” [= 312] pp. *See our website for the reference list.* More on our website



The glory of 17th-century love, with 73 emblems

21 CUSTOS, Raphael.

Emblemata amoris.

Augsburg, 1622–1631, (colophon: printed by Luca Schultes, for the engraver, 1623). 2 volumes bound as 1. Small 4°. With 2 engraved title pages, 50 numbered oval emblems in rectangles. The second volume has, besides the engraved title page, 23 wholly engraved leaves. The emblem pages in both volumes are printed on the rectos only except for the colophon on the back of the last emblem in volume 1. 17th-century sheepskin parchment.

€ 4500

Beautiful German emblem book, with large love emblems engraved by Raphael Custos (1590–1664) after the *Amorum emblemata* by Otto Vaenius (1556–1629), one of the most popular emblem books, which went through various adaptations all over Europe. Custos dedicated the book on both title pages to Philipp Heinhofer or Hainhofer (1578–1647), a leading Augsburg merchant, adding a Latin and German dedication and a Latin and German preface in volume 1. In volume 1 Custos used Vaenius's Latin mottos and verses, adding a German variant in 4 to 6 lines. The love-emblems appear in a large oval inside a rectangle. At the end of the first part the colophon states that the book was printed for publication by Custos by Luca Schultes in 1623. The second part, published some 8 years later, is entirely engraved, with the love emblems occupying more than half of the plate, and a German motto, a Latin distich, and verses in German. The plain endpapers have their chain lines unusually close together (about 1.6 cm) but one can see only the top of the watermark, difficult to identify but topped by a small cross above a quatrefoil.

With a tear running into the text of 1 engraved leaf, some other marginal tears, and somewhat thumbled, but otherwise in good condition. The sewing is loose, with 1 bifolium nearly detached, the parchment has wormholes and tears and lacks its ties.

[6], 50; [24] ll. *Landwehr, German emblem books 217–218; Praz, p. 525; USTC 2528015* (7 copies, only first part); *VD17 23:2474542* (first part). More on our website



The greatest and best-illustrated work on fortification of its time, with hundreds of plates, rarely found complete

22

DILICH, Wilhelm.

Peribologia oder Bericht ... von Vestungs Gebewen ...

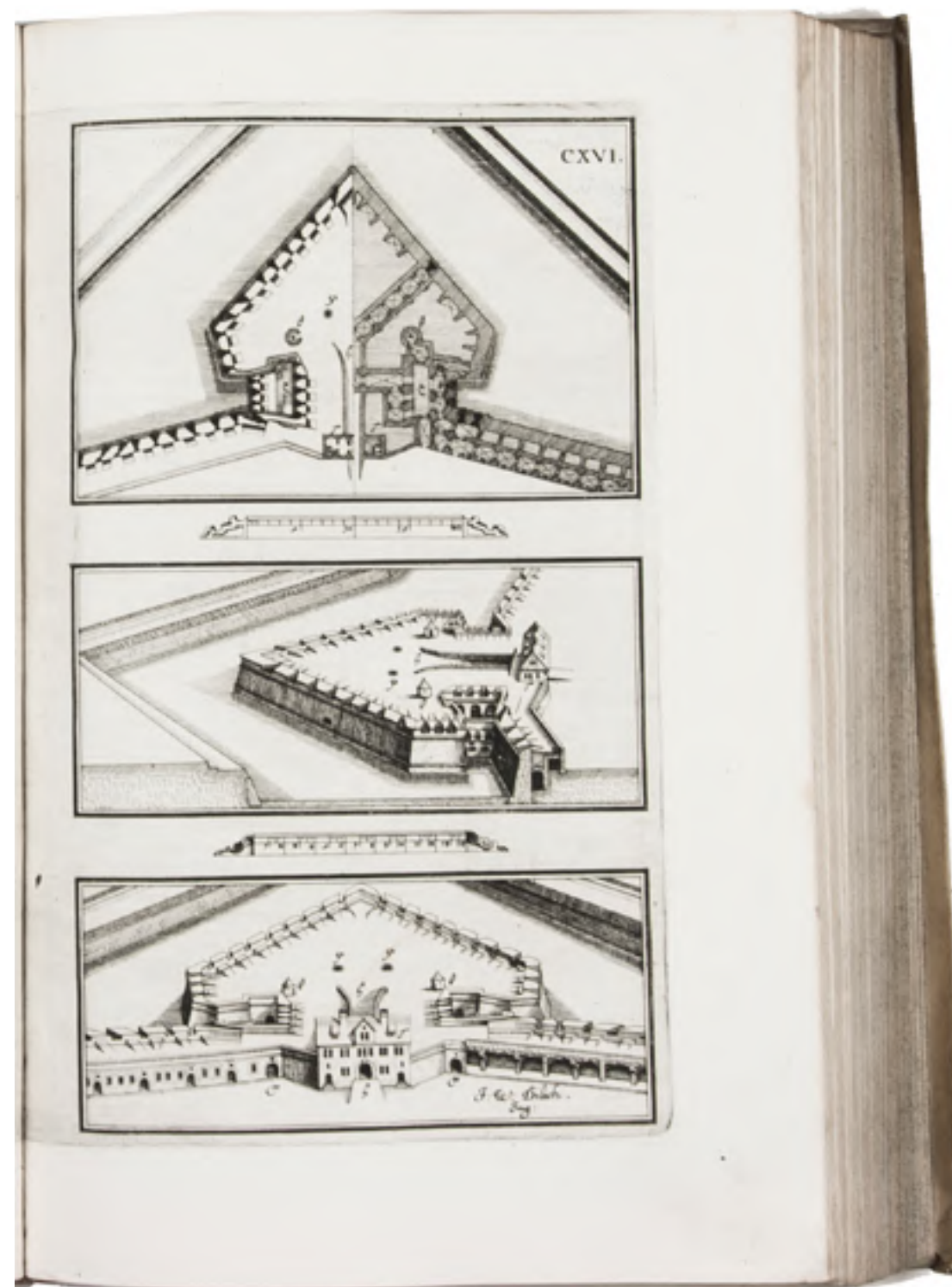
Frankfurt am Main, Johann Wilhelm Dilich, 1640. 2 parts plus plates in 1 volume. Folio. With an engraved general title page and 2 engraved part-titles, each part with 2 additional engraved divisional titles dividing it into two "books", 234 unnumbered engraved plates. Vellum (ca. 1695/1700?).

€ 5500

Rare complete copy of the first edition, in the original German, of the greatest and especially the best-illustrated work on fortification of its day and the most important influence on Vauban, written by the German historian and architect Wilhelm Dilich (1571?-1650). The first and largest part, with far more than the nominal 300 illustration figures, is devoted to the fortifications themselves; the second part, with more than 110 illustration figures, is devoted primarily to castramentation (the arrangement of troops' quarters in camps) but also covers the arrangement of artillery, armaments and supplies; the construction of barracks, tents, tunnels, etc. The large folding plate shows the fortifications of the city of Strasbourg. Dilich's son Johann Wilhelm Dilich (1600-1657), engineer and city military architect of Frankfurt am Main, illustrated his father's manual, helped to edit it and is even said to have engraved the plates himself. Since the book contains about 80 leaves of text and about 430 leaves of illustrations, the son certainly deserves much of the credit for the book's success. It quickly became the authoritative work on the subject.

With minor browning in the text leaves, (mostly marginal) water stains in about 30 plates, another with a few small stains around the borders of the images and another with a faint browned patch, a small tear slightly affecting the border of one plate and a small hole not affecting the image in another, but generally in very good condition. One plate was creased before printing. The backstrip is slightly damaged at the head and the vellum slightly dirty, but the binding is otherwise good.

163, [8], [1 blank] pp. *Berlin Kat.* 3526; *Cockle* 832; *Jähns*, pp. 1118-1120; *VD17*, 23:297056% (4 copies); cf. *Sloos*, *Warfare* 8025 (1641 Latin ed.). More on our website



A view of the German countryside

23

[DRAWING – GERMANY].

View of a church and a ruin on a hill.

[Germany, early 19th century]. Pen and ink with a grey wash (ca. 15,1 × 21 cm). Kept in a white passe-partout.

€ 250

Fine washed pen-and-ink drawing of a hilly landscape with a winding country road leading towards a village church, with the ruins of a castle on the hill behind. Framed by trees and executed in grey wash, the composition is characteristic of the Romantic landscape tradition that flourished in nineteenth-century Germany.

The lower corners are torn, with some loss of material. Otherwise in good condition.

[More on our website](#)



Original drawing relating to an important work on Brazilian plants

24

[DRAWING – RIO DE JANEIRO – MARY, Benjamin (attributed)].

[Ink drawing of Guanabara Bay].

[Rio de Janeiro?, 1837?].

With: (2) [LEBSCHÉE, Carl August (attributed)]. [Drawing of Guanabara Bay].

[Germany?, 1837?]. Ad 1: 19 × 32 cm. Passe-partout: 36,5 × 47 cm. Sepia ink on paper. Ad 2: 24,5 × 34 cm. Passe-partout: 37 × 44 cm. Sepia ink on paper, with blue and sepia ink washes.

€ 6500

Two ink drawings on paper depicting the same view of Guanabara bay, with a banana plantation and the Pao de Açúcar, near Rio de Janeiro in Brazil. This scene has also been included in *Flora Brasiliensis*, as plate LV in volume 1.1. Plate LV is lithographed after a drawing by Belgian artist and botanist Benjamin Mary (1792–1846), made in 1837. The largest drawing of the two present here (ad 1) is believed to be this drawing by Mary.

Flora Brasiliensis is a 15-volume work on Brazilian plants edited by botanist Carl Friedrich Philipp von Martius and others. It was published between 1840 and 1906 and systematically categorised the known plants in the region. The numerous plates were designed by many different artists, including Benjamin Mary. He lived in Rio de Janeiro from 1832–1837, so his Brazilian drawings were based on his own observations. Although the present drawing is unsigned, it can be attributed to Mary due to stylistic similarities with his other works, its exact likeness to the litho in *Flora Brasiliensis* and its provenance (both drawings are from the collection of the Von Martius family). The second drawing depicts the same scene, but is clearly made by a different artist. It is signed "A. L." in the lower left corner. This work has been attributed to Carl August Lebschée (1800–1877), a German artist who also made drawings for the *Flora Brasiliensis*. However, this is uncertain, because he typically monogrammed his work with C. L.

Both drawings in very good condition.

Cf. for the Flora Brasiliensis: Borba de Moraes 525 f; Nissen BBI 2248; Stafleu & Cowan 5538.

More on our website



A Jesuit interpretation of the twelve signs of the Zodiac, engraved by Raphael Sadeleer

25

DREXEL, Jeremias and Raphael SADELER (engraver).

Zodiacus Christianus locupletatus: seu signa XII. divinae praedestinationis; totidem symbolis explicata.

Munich, Melchior Segen, 1631. 12°. With an engraved title page and 12 full-page engraved emblems by Raphael Sadeler. Contemporary vellum with two brass clasps, blue edges.

€ 1500

Revised and enlarged edition of one of the most attractive emblem books by the Jesuit author Jeremias Drexel (1581–1638). Born in Augsburg and active for most of his career in Munich, Drexel was among the most celebrated Catholic devotional writers of the 17th century. After entering the Society of Jesus, he gained renown as a preacher and was appointed court preacher to Maximilian I, Elector of Bavaria (1573–1651). His numerous ascetical and devotional works achieved remarkable popularity throughout Europe, appearing in many editions and translations.

First published in 1622, the *Zodiacus Christianus* appeared in numerous editions; the present copy is the fifth. In the work, Drexel transforms the 12 signs of the zodiac into Christian moral and spiritual emblems. Rejecting their astrological significance, he interprets each sign allegorically as representing stages in the Christian life and symbols of divine providence and predestination. The work combines learned theological reflection with practical moral instruction, illustrating the Jesuit use of emblematic imagery as a powerful instrument for meditation and religious education during the Counter-Reformation.

The text is illustrated with a finely engraved series of plates by Raphael Sadeler (1561–1632), one of the most accomplished members of the Sadeler family of engravers. Rich in symbolic detail, the engravings harmoniously combine biblical imagery, classical motifs, and emblematic devices, making the work one of the finest examples of 17th-century Jesuit book illustration. The margins are slightly trimmed. Otherwise in very good condition.

[19], 1–124, 127–183 pp. *Dünnhaupt* p. 1377, 5.13; *USTC* 2518976 (2 copies); *VD 17*, 23:267994%; *WorldCat* 314128646, 258194835; cf. *Caillet* 3250 (Cologne ed. of 1634); *Hollstein* XXI, *Raphael Sadeler II*, 109–124 (Munich ed. 1628); *Landwehr*, *German emblem books*, 229 (Munich ed. 1618). More on our website



Censored copy of works on the language of the Holy Scripture by the orientalist Johannes Drusius

26

DRUSIUS, Johannes.

Opuscula quae ad Grammaticam spectant, omnia ...

Franeker, Gilles van den Rade, 1609.

With: (2) **DRUSIUS, Johannes.** De litteris mosche vechaleb libri duo.

Franeker, Gillis van den Rade, 1608.

(3) **DRUSIUS, Johannes (junior).** Lachrymae ...

Franeker, Gillis van den Rade, 1609.

3 works in 1 volume. 4°. Each title page with a woodcut vignette and with woodcut decorated initials. The text is set in roman and Hebrew type. Contemporary limp vellum, with the author and title in manuscript on the spine, remnants of ties.

€ 6000

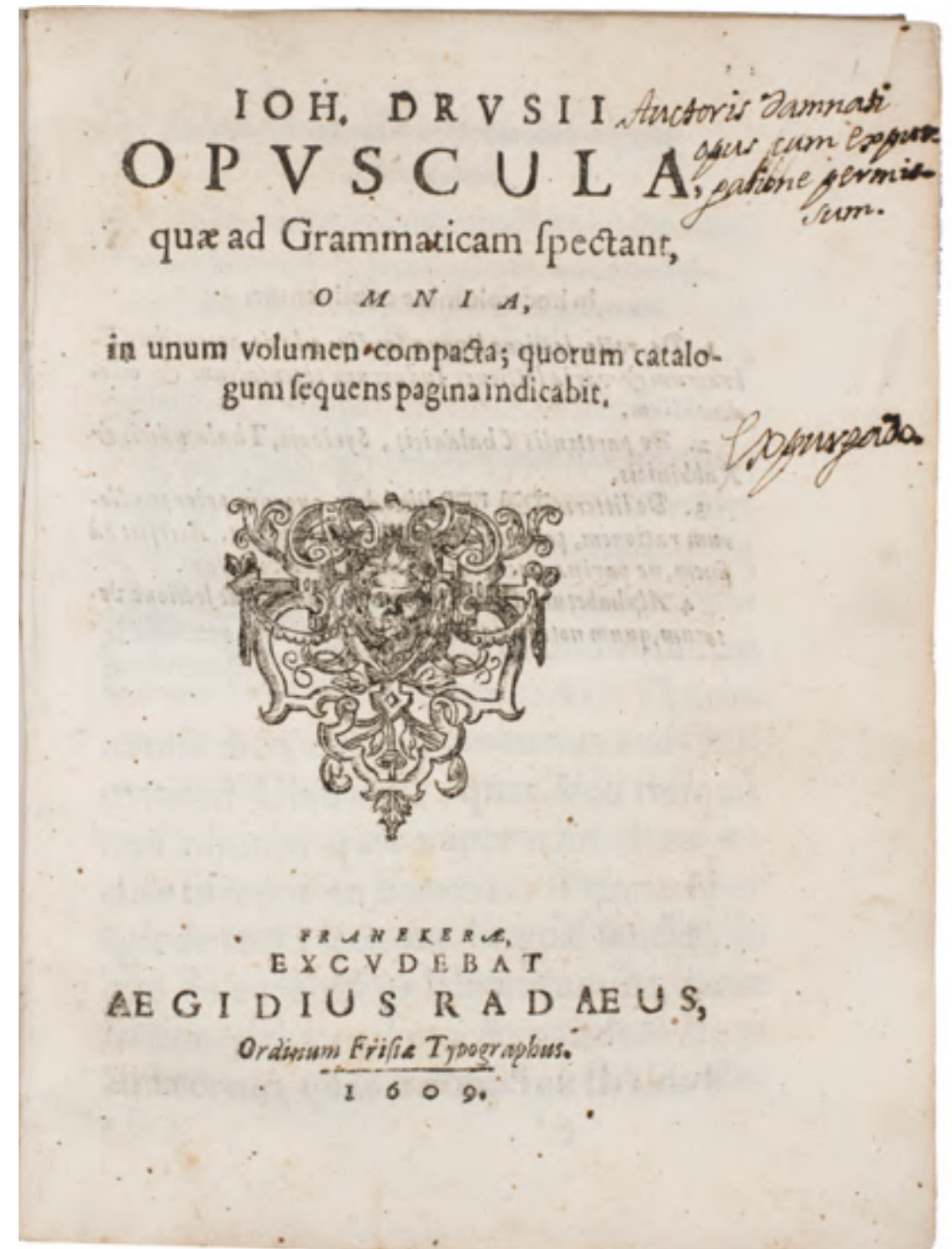
Ad 1: Re-issue under a joint title of two works on the Hebrew and other languages of the Holy Scripture by the Franeker professor and orientalist Johannes Drusius (1550–1616). Apparently the book was purchased and bound in Italy, where an initial censor first made certain sentences illegible by crossing them out in brown ink, due to the heterodoxy of the author.

Ad 2: Third, much enlarged, edition by Johannes Drusius on Hebrew orthography, edited by his son Johannes Junior (1588–1609), who died in the year of the work's publication at an early age. The work is dedicated to William Turner (1509/10–1568), an English "divine" (early clergy of the Church of England), reformer, physician, and natural historian.

Ad 3: Mourning the death of the famous Leiden professor in Oriental languages Josephus Scaliger in three poems, each written using different kinds of verse and printed using Hebrew type.

With a manuscript annotation on the front board, and first few leaves, remnants of lables on the front pastedown, and with the start of the preface of ad 1 censored with brown ink. The binding is slightly dust soiled, the front hinge is broken, very slight foxing throughout, and a wormhole in the inner margin of ad 1 p. 109–ad 2 p. 22. Otherwise in good condition.

[8], "152" [= 160]; 55, [1 blank]; [8] pp. *See our website for the reference list.* More on our website



The Latin revival of Pyrrhonian scepticism

27

EMPIRICUS, Sextus.

Adversus Mathematicos ...

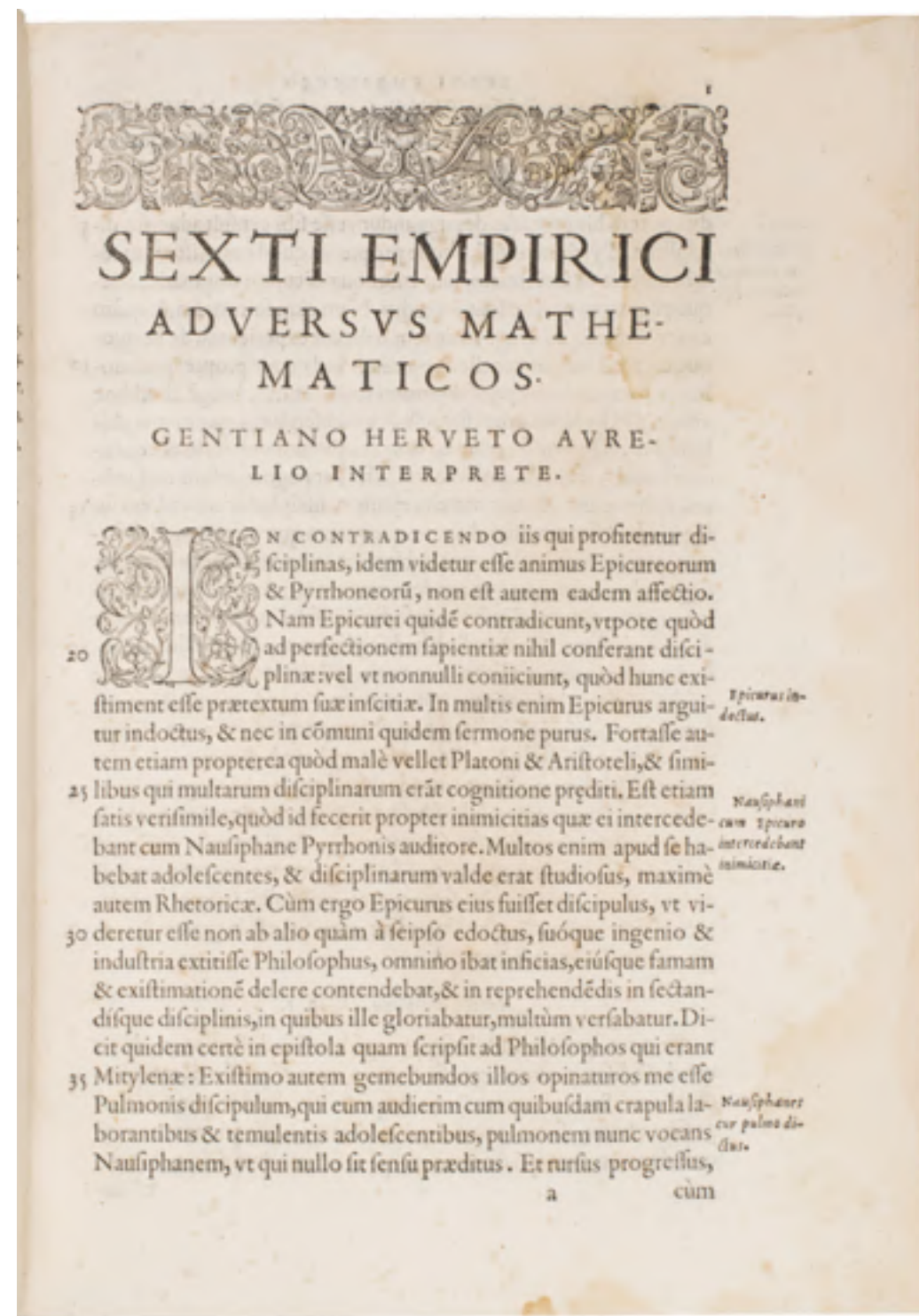
Paris, Martin Le Jeune, 27 May 1569. 2 parts in 1 volume. Folio. With a woodcut printer's device on the title pages of both parts, at the end of the second part (p. 584) and at the end of the index, further with several decorated woodcut initials and headpieces. 19th-century gold-tooled quarter calf.

€ 4500

First collected edition of the works of Sextus Empiricus (fl. late second or early third century CE), the only Pyrrhonian philosopher of antiquity whose writings have survived. As the principal source for the ancient school of philosophical scepticism, his works sparked a revival of Pyrrhonism following their rediscovery in the 15th century and profoundly influenced early modern thought, leaving their mark on philosophers as Montaigne, Descartes, and Pascal. They also preserve numerous quotations from otherwise lost authors.

The present edition contains Latin translations of Sextus' two principal works: *Adversus mathematicos* and the *Pyrrhoniæ hypotyposes*. The former appears here in the first edition of the Latin translation by the French humanist and theologian Gentian Hervet (1499–1584), dedicated to Cardinal Charles de Lorraine. In his dedication Hervet presents Sextus' arguments as a powerful weapon against Calvinist doctrine. The *Hypotyposes*, however, was included in the Latin translation by Henri Estienne, first published separately in 1562. The original Greek text of both works was not printed until 1621. The volume further includes a life of Pyrrho compiled from Diogenes Laërtius, as well as Erasmus' Latin translation of Galen's treatise against the Pyrrhonians. The ownership annotations on the title page of the first part have been crossed out, several contemporary annotations and underlinings in the text, including the name of Erasmus as the translator of the Galenus text on p. 556 altered to an (illegible) other name. The spine is slightly rubbed. The head margins has been cut somewhat short, but without loss of text, the leaves are occasionally browned and foxed. Otherwise in good condition.

[8], 584, [32] pp. See our website for the reference list. More on our website



A magnificent and extremely rare contemporary hand-coloured suite of 115 numbered plates of the protagonists of the Austrian Succession wars

28

ENGELBRECHT, Martin & C.P. MAJ.

[115 contemporary hand-coloured engraved plates picturing 18th-century European military life].

Augsburg, Martin Engelbrecht, ca. 1742. Folio. 115 engraved and magnificent hand-coloured plates, highlighted with gold and silver. With separately printed engraved captions consisting of a title and a poem of 4 or 5 lines in French below each plate. Modern red morroco, marbled sides.

€ 38 000

Extremely rare suite with 115 hand-coloured plates of the protagonists of the Austrian Succession wars. This collection of costume plates is very rare: neither Lipperheide nor Colas records it and we find only a few separate plates on the market and in libraries. We find only 7 sets recorded in the last 100 years with varying make-up and number of plates.

The work was apparently also published and sold with the title *Theatre de la milice etrangere: Schau-Bühne verschiedener bisher in Teutschland unbekant gewester Soldaten von ausländischer Nationen*, also published by Engelbrecht (ca. 1746?), but with other, bilingual French and German captions printed below the plates. The plates show us lively pictures of the protagonists, especially of the foreign mercenaries, in action – often fiercely and ruthlessly – on the battlefields of 18th-century Europe during the War of the Austrian Succession and the first and second Silesian wars [(ca. 1740–1748), the last Great Power conflict with the Bourbon-Habsburg dynastic conflict at its heart, and marked by the rise of Prussia as a major power.

Paper edges slightly soiled, otherwise in very good condition. A set of 115 very rare numbered plates of military costumes.

115 plates. Cf. Friedrich Schott, *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger: ein Beitrag z. Gesch. D. Augsburger Kunst – und Buchhandels von 1719 bis 1896* (1924), 2354–2474 (3 sets with 95, 20 & 6 ll.); WorldCat (2 copies of the *Theatre de la milice etrangere*); not in *Catalogue de costume militaires. Autriche-Hongrie* (Paris 1928); Colas; Hiler; Lipperheide.

More on our website



Fireworks display at Dresden

29

[FIREWORKS – GERMANY].

Heute werden die Unterzeichneten die Ehre haben, ein großes Wasser-Feuerwerk nach Wiener Art, unter dem Namen: Die Jagd der Riesenschlange, auf der Elbe, der Brühlschen Terrasse gegenüber, abzubrennen.

[Dresden, 1829]. 1° broadside (46.7 × 39.1 cm).

€ 1500

A rare (unique?) broadside announcing a fireworks display at the river Elbe (Dresden), organized by Franz Köbel, a famed pyrotechnician from Graz (Austria). The show was held on 5 September 1829, and reviewed in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*. The paper praised the spectacular rockets, “deren ausgeworfenen Sterne so lange fortschimmerten und so hoch in den Lüften hin schwebten, dass sie sich unter die wirklichen Sterne zu verlieren schienen”. Franz Köbel also sold fireworks at his shop in Graz.

Some soiling and staining, edges frayed, damaged at 2 folds (small repairs). Overall in good condition.

Cf. Wiener Zeitschrift für Kunst, Literatur, Theater und Mode 118 (1 Oct. 1829), p. 979; for Köbel: Steiermärkisches Intelligenzblatt zur Grätzer Zeitung 45 (21 March 1842), p. 172; not in KVK; WorldCat. More on our website



Skyrockets, canons, and flaming swords

30

[FIREWORKS – NUREMBERG – after Peter TROSCHEL and Michael HERR].

[Fireworks display celebrating the end of the Thirty Years' War in Nuremberg in 1650].

[Nuremberg, ca. 1750]. Ca. 39.5 × 71.5 cm. One large etching. Kept in a white passe-partout.

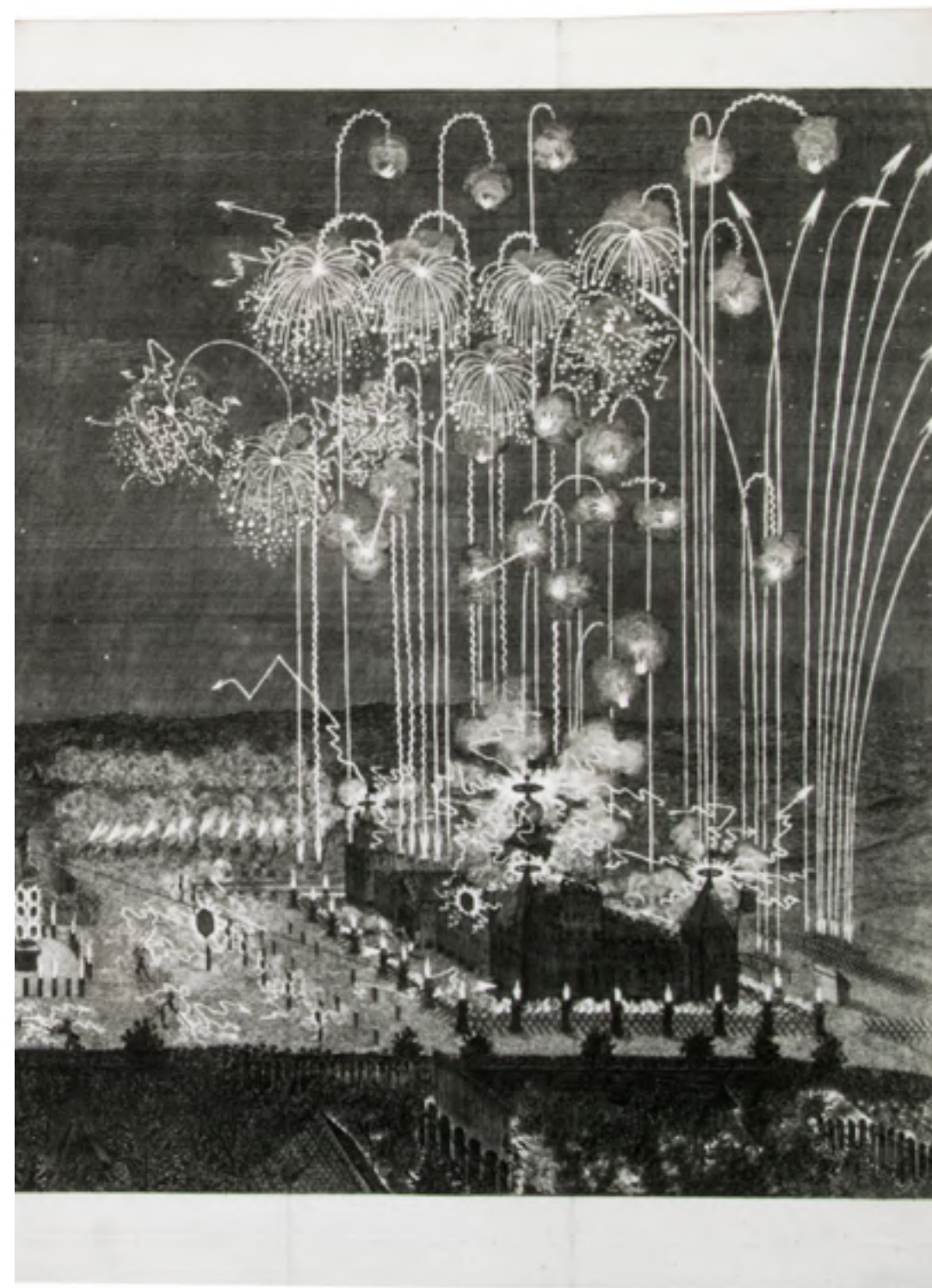
€ 2500

Large etching with a spectacular night view of the fireworks display held during the Nuremberg Peace Festival. The festival took place in July 1650 to celebrate the end of the Thirty Years' War (1618–1648), one of the most devastating conflicts in European history. It was intended as a sign of hope for a better future in Europe, and particularly in Germany. The present etching may have been printed to spread this message of peace.

The Thirty Years' War began as a civil war within the Holy Roman Empire, but eventually developed into a wider European conflict. Although fought primarily in present-day Germany, it brought widespread disease, starvation, and the depopulation of large parts of the region. After five years of negotiations, the Peace of Westphalia was signed in October 1648. The remaining unresolved issues were settled during a major diplomatic congress held in Nuremberg between May 1649 and July 1650. To mark the successful conclusion of the negotiations, a grand festival was organised, culminating in an elaborate fireworks display. The present etching captures this spectacular event, with countless rockets launched from all sides of the castle. Particularly striking are the burning statue in the centre and the figures wielding flaming swords that surround it. The image was engraved after designs by the German artists Peter Troschel (ca. 1620–after 1667) and Michael Herr (1591–1661). It was first published in 1650 with a title at the top and a legend below. The present version, most likely dating from the mid-18th century, has been significantly enlarged, particularly in width. These altered proportions give the composition an even more dramatic effect.

The work has been folded in the past, the lower part of the left margin has been restored, insect droppings in a small area on the left side of the head margin, not affecting the etched image. Otherwise in good condition.

[More on our website](#)



Detail

The official printed record of the most important 19th-century exploratory expedition into Indochina

31

GARNIER, Francis.

Voyage d'exploration en Indo-Chine ...

Paris, Librairie Hachette et Cie, 1873. 2 text volumes and 1 atlas volume in 2 parts. Large 4° text volumes, and 2° atlas. With a lithographed portrait of Doudart de Lagrée, 53 full-page maps and views, and 157 illustrations in the text. The atlas with 69 lithographed maps, plans and views. Contemporary gold- and blind-tooled quarter red morocco, with the title lettered in gold on the spine, red cloth sides with blind tooled borders on the front and back, gilt edges, watered silk end papers.

€ 35 000

Rare first edition of a travelogue and scientific study of Indochina, published as the results of the French Mekong Expedition (1866–1868), the first European exploration of the Mekong river. Over the course of two years, the expedition would travel almost 9000 km between Saigon and Shanghai, and map over 5800 km of previously unknown terrain. The present work, written by one of the leaders of the expedition, was the first to introduce the Mekong river valley and southern China to Europeans. The results were considered so important, that the author was granted the Patron's Medal of the Royal Geographical Society in 1870, the highest award an explorer of any nation could receive.

The complete description is available upon request.

The edges and corners of the boards are very slightly scuffed, the hinges are slightly weakened, but the structural integrity of the bindings is still intact. The first and last few leaves of each volume are somewhat foxed, the work is slightly browned throughout, the first free end leaf of the first volume is slightly creased. Otherwise in very good condition.

V, [3], 580, [4]; [6], 523, [5]; [6], XII pp. *Cordier, Indosinica*, pp. 1013–1014; *Cordier, Sinica*, p. 329; *Gomane, L'exploration du Mekong*; *Howegeo 1850 to 1940, Continental exploration*, pp. 340–343; *Sato* 147. More on our website



31



Eug. Gicery del. d'après L. Delaporte.

FÊTES DE BASSAC : ILLUMINATION DU FLEUVE.

Imp. Lemerait & C^o Paris.

With 4 anatomical plates with movable parts

32

HELLWIG, Christoph von.

Nosce te ipsum, vel anatomicum vivum, oder: kurz gefastes doch richtig gestelltes anatomisches werck ...

Frankfurt and Leipzig, Hieronymus Philipp Ritschel, [1720]. Folio. With the title printed in red and black, engraved author's portrait on the title page, and 4 engraved anatomical plates with movable parts. Later half vellum, and marbled sides.

€ 2250

Second edition of Christoph von Hellwig's (1663–1721) popular anatomical atlas, edited by his son Theodorus Andreas Hellwig. First published in 1716, the work enjoyed considerable success as an accessible guide to human anatomy, with a third edition appearing in 1744.

In his preface, Theodorus Andreas explains the conception and educational value of the celebrated composite anatomical figures. By means of superimposed and dissectible flaps, the reader can successively reveal the organs and internal structures of the human body, creating an effect that, in his words, approaches the clarity of direct anatomical dissection. This ingenious format made the atlas particularly suitable for teaching anatomy to students and practitioners without access to a dissecting theatre.

Hellwig's work is largely based on Johann Remmelin's (1583–1632) famous *Catoptrum Microcosmicum*, one of the most influential anatomical flap books of the seventeenth century, while the illustrations also retain traces of the artistic and anatomical tradition established by Andreas Vesalius (1514–1564). Combining scientific accuracy with innovative book production, *Nosce te ipsum* occupies an important place in the history of anatomical illustration and medical education.

The binding is slightly rubbed, some leaves strengthened, with minor worming, some occasional foxing and browning. Otherwise in good condition.

[8], 42 pp. Blake p. 205; Choulant, *Anatomic Illustrations*, p. 234; VD18 1455738X; Wellcome, p. 240.

More on our website



Unveiling Australia and the New World

33

HERRERA Y TORDESILLAS, Antonio de.

Descriptio Indiae Occidentalis. Nieuwe werelt ...

With: (2) ORDONNEZ DE CEVALLES, Pedro. Eyghentlijke beschryvinghe van West-Indien ...

(3) [LE MAIRE, Jacques]. Spieghel der Australische navigatie ...

Amsterdam, Michiel Colijn, 1621-1622.

3 works in 1 volume. Small 2°. With an engraved title, 17 engraved folding maps, an engraved portrait, 5 engraved plates in text, and woodcut head- and tailpieces. Contemporary vellum, with the manuscript title on the spine.

€ 20 000

First Dutch edition of Herrera's Description of the West Indies, with fine maps of Central and South America, together with a description of the West Indies by Pedro Ordoñez de Ceballos (1556-1636), and the journal of Jacob Le Maire (1585-1616) on his voyage in search of Terra Australis. This Dutch translation contains the same plates as the Latin translation, published in the same year, which significantly expanded the first edition from 1601.

The present copy contains the first Dutch edition of Herrera's *Descripcion de las Indias occidentales*; the first Dutch edition of Cevallos's *Eyghentlijke Beschryvinghe van West-Indien*, and the first edition of Le Maire's *Spieghel der Australische Navigatie*. Together they form a collection of the then available accounts of the New World. The Latin title page to Herrera's work is decorated with the first map to show California as an island.

The complete description is available upon request.

With a contemporary ownership annotation on the back pastedown. A few wormholes on the back board. The book block is partly detached from the binding, the pastedowns are detached, but still present, some of the maps are slightly browned. Otherwise in very good condition.

[6], 111; 29; [16], 98 pp. *Borba de Moraes* I, 400; *JCB* II, 166; *Kroepelien*, 561; *Medina, Hispanic America*, 455; *Palau* 114296; *Sabin* 14348, 31542, 14352 and 14353; *Schilder, Australia unveiled*, pp. 32-36 and *passim*; *Tiele* 479; *Tiele, Mém.*, pp. 314-316 and 56-7. More on our website



The first complete account of the Le Maire-Schouten expedition

34

HERRERA Y TORDESILLAS, Antonio de.

Novis orbis, sive descriptio Indiae Occidentalis ...

Amsterdam, Michiel Colijn, 1622. Folio. With an engraved title, 17 engraved maps, a full-page portrait, and 4 half-page illustrations in the text. Later three-quarter vellum, with the manuscript title on the spine, sprinkled paper sides, red edges.

€ 20 000

First complete (and official) account of the first expedition to successfully round Cape Horn. It is also the first Latin edition of Herrera y Tordesillas's *Descripción de las Indias Occidentales*, expanding the Madrid edition of 1601 with three extra maps and a translation of Jacob Le Maire's journal. The present copy includes the portrait of Le Maire, which is often absent. The work was translated by the famous Neo-Latin poet and first professor of the University of Amsterdam, Caspar Barlaeus (1584–1648).

The first part of the work focuses on discoveries in the New World and is illustrated by famous maps of regions in North and South America. Of primary importance, however, is the second part containing the description of the great Dutch navigator Jacob Le Maire's voyage in search of Terra Australis in 1615–17. Le Maire (1585–1616) sailed aboard the Eendracht captained by Willem Cornelis Schouten. Their passage through the Lemaire Strait and the rounding of Patagonia via Cape Horn would impact future navigation in a myriad of ways, but principally in dispelling the idea of an imaginary Southland. The Le Maire voyage was the last of the 17th-century expeditions to search for the unknown continent from the east, and made extensive discoveries in the Pacific.

The complete description is available upon request.

With a bookplate on the front pastedown. The edges and corners of the boards are somewhat scuffed, and the boards are somewhat rubbed, with some loss of paper around the edges. The lower blank margin of the title page has been repaired, the work is slightly browned throughout. Otherwise in very good condition.

[4], "81" [=84], [2], "9" [=10], 11, [1 blank] ll. *Tiele* 477; *Tiele, Mém.*, pp. 312 and 57–63; *Worp*, 'Caspar van Baerle', in: *Oud Holland*, 4 (1886), p. 175; cf. *Burden* 196–198, 201–206 (maps). More on our website



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

35

HEYDT, Johann Wolfgang.

Allerneuester Geographisch und Topographischer Schau-Platz,
von Africa und Ost-Indien.

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

€ 17 500

First, complete edition of an exceptional work showing the ports and bases
of the Dutch East India Company (VOC) in Asia and Africa. It is one of the
finest executed and illustrated publications of a voyage from Europe to the
East Indies. The work is illustrated with 115 large and handsome full-page
plates and maps. Together are one of the richest iconographic renderings of
the Dutch settlements and colonies in Asia and Africa, all beautifully drawn
and engraved. Complete copies of this work, with the frontispiece and all
the plates, are quite rare.

The illustrations show the influence of the VOC in Africa and Asia, and are
engraved after Johann Wolfgang Heydt's (1702–1750) original drawings,
which he made during his voyage to the East Indies. The plates are of great
topographical and ethnological value. Heydt accompanied them with an
account of his journey, which also contains much important information.

Johann Heydt was a German engraver, surveyor and traveller, who was
employed by the VOC. He travelled to the East Indies in 1734 and stayed
until 1740. His drawings caught the attention of Adriaan Valckenier
(1695–1751), Governor General of the VOC, who appointed Heydt in 1738 as
artist and architect of the VOC.

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

[24], 345, [4] pp. See our website for the reference list. More on our website



Detailed account of horses by a Dutch cavalry officer who served Prussia against Napoleon Bonaparte, with 31 beautiful watercolour drawings showing 32 horses

36

[HORSES – MILITARY].

Anecdoten van paarde kenners, paarde liefhebbers, ruiters en ross-kammers ...

[The Netherlands, ca. 1815]. Folio (38 × 24 cm). Manuscript on paper written in brown ink, with the title on p. 72, illustrated with 30 small watercolour drawings of horses mounted on the leaves, and a washed pen drawing with 5 caricature figures before a monument mounted above the dedication. Half vellum (1930s?), gold-tooled spine.

€ 17 500

Very beautifully illustrated manuscript by a retired Dutch cavalry officer who had been in Prussian service against Napoleon Bonaparte in the years 1806 to 1813, giving his personal account of the horses he kept and traded during his career. The fine watercolours, executed with great care and refined draughtsmanship, show portraits of all 31 horses the author once owned. The text of the manuscript is also of considerable interest. The author relates many entertaining stories and includes many personal details his lifelong schooling in horsemanship, displaying a profound knowledge of horses. He also gives accounts of his daily life in the Prussian army. The manuscript provides insight into the life of the Silesian and Saxon noblemen, proceedings at the horse market in Leipzig, the situation of the army before the Battle of Jena, etc. Moreover, it gives a detailed descriptions of the terrible plundering of the French Wurtenberger Light Cavalry in Silesia, in 1806, and of the Russian invasion of Wohlau in 1813.

In 1917 the manuscript belonged to Nicolaas Gerard van Huffel (1869–1936), physicist, amateur painter, collector of graphic art and teacher at the school of graphic arts in Utrecht. The ink borders around the drawings have sometimes bled through the paper and on two leaves the mounted drawing has caused the manuscript leaf to tear along that border, occasional minor foxing, but the manuscript is still in very good condition.

[4 blank], 248, 251–254, 257–267, [9 blank] pp. Nicolaas Gerard van Huffel, in: *Oude Kunst II* (1917), pp. 248–252. More on our website



Scarlet caps and stinkhorns: a Victorian fungal album

37 HOUSTOUN (of Clerkington), Colonel Alexander.

[Fungi painted by Colonel Houston of Clerkington].

[Inverness, 1862–1863]. 4° (25 × 18 cm). With 41 watercolours of fungi on paper or card, most approximately 20 × 12 cm (sheet size), and 1 watercolour of a butterfly. Contemporary brown morocco over boards, rebaked with “FUNGI” stamped in gold on the spine, gold-tooled turn-ins, marbled endpapers.

€ 3850

A striking and highly accomplished album of original watercolours depicting mushrooms, toadstools, and other fungi, executed by the professional soldier and amateur naturalist Colonel Alexander Houston of Clerkington (1806–1874), formerly of the 4th (Queen's Own Light) Dragoons. The Houston family seat was at Clerkington, near Haddington in East Lothian. The album contains 41 finely rendered studies, a small number (9 of 41) are captioned in the artist's hand, albeit with occasional orthographic irregularities characteristic of the period. These include species native to Scotland such as *Amanita muscaria* and *Phallus impudicus*, *Polyporus squamosus*, *Coprinopsis atramentaria*, and *Cantharellus cibarius*. Together, these species offer a vivid cross-section of Britain's fungal flora, ranging from the iconic scarlet-capped *Amanita muscaria*, long associated with folklore and traditional imagery, to the curious *Phallus impudicus*, notable for its pungent odour used to attract insects for spore dispersal.

Such variety suggests not only artistic skill but also a genuine observational engagement with the natural environment, reflecting the growing 19th-century enthusiasm for field mycology among educated amateurs. The first blank with a contemporary calligraphic label, the second blank with an inscription, together with the slightly later ownership signature of the author's. On the recto of the first flyleaf is the armorial bookplate of the artist's grandson. The blank versos show some reasonably heavy offsetting from the varnish, but are otherwise clean. Otherwise in very good condition.

[2], 41, [5 blank] ll. More on our website



Famous and very rare suite of 76 portraits of the delegates and negotiators of the Westphalian Peace Treaty in 1648

38

[HULLE, Anselmus].

[Celeberrimi legati ad pacificandum Christiani nominis orbem ...].
[Antwerp, Daniel Middeler, ca. 1649]. Folio. With 76 full-page engraved portraits mounted onto the leaves of an album. Contemporary gold-tooled marbled calf.

€ 4500

Second edition of a famous, albeit very rare suite of portraits in an early state, containing 76 beautifully engraved portraits of the ambassadors, legates and negotiators present at Münster to sign the famous Westphalian Peace Treaty in 1648.

The commission to portray the delegates was entrusted by the Dutch Stadtholder Frederick Henry to his court painter Anselmus Hulle (also known as Hebbelynck; ca. 1601–1674). Hulle executed the portraits in Münster between 1647 and 1648, a project that made him famous. During the 1640s he also produced a series of equestrian portraits of the House of Orange, depicting William of Orange, his sons Maurice, Frederick Henry, and Philip William, as well as his grandson William II, many of which remain in the former Royal Palace in Amsterdam. Several of Hulle's original painted portraits of the delegates are now preserved in museum collections, including, for example, the portrait of Godert van Reede in the Centraal Museum in Utrecht; others remain in private collections, notably among the noble families of the delegates in Germany and elsewhere.

The complete description is available upon request.

With the bookplate of De Lint and the bookseller's label of famous antiquarian bookseller R.W.P. de Vries at Amsterdam mounted on the front pastedown, an annotation on the fourth flyleaf. The leather is somewhat cracked, with several small surface losses. Lacking the title page and text leaves, a small tear in the margin of one of the plates, but the plates are otherwise in pristine condition.

[76] ll. Hollstein I, p. 76, 101; III, p. 111, nrs. 27–32; V, p. 246–7, nrs. 20 and 30; VII, p. 71, nrs. 219–308; IX, p. 220, nrs. 385–515; XVII, p. 198, nrs. 141–8, 150–1; LI, p. 141–7, nrs. 53–4, 56, 59–60; Van Someren 182a, with the complete list of all the portraits on p. 175–78; Thieme/ Becker XVIII, p. 109.

More on our website



Letters about Saint Jerome, by the first printer in Blaubeuren near Ulm

39

JEROME (HIERONYMUS), Saint (subject).

Epistola Beati Euseby ad Damasium Portunensem Episcopum & ad Theodorum senatorem Romanum de morte gloriosi Hieronimi doctoris eximii. ...

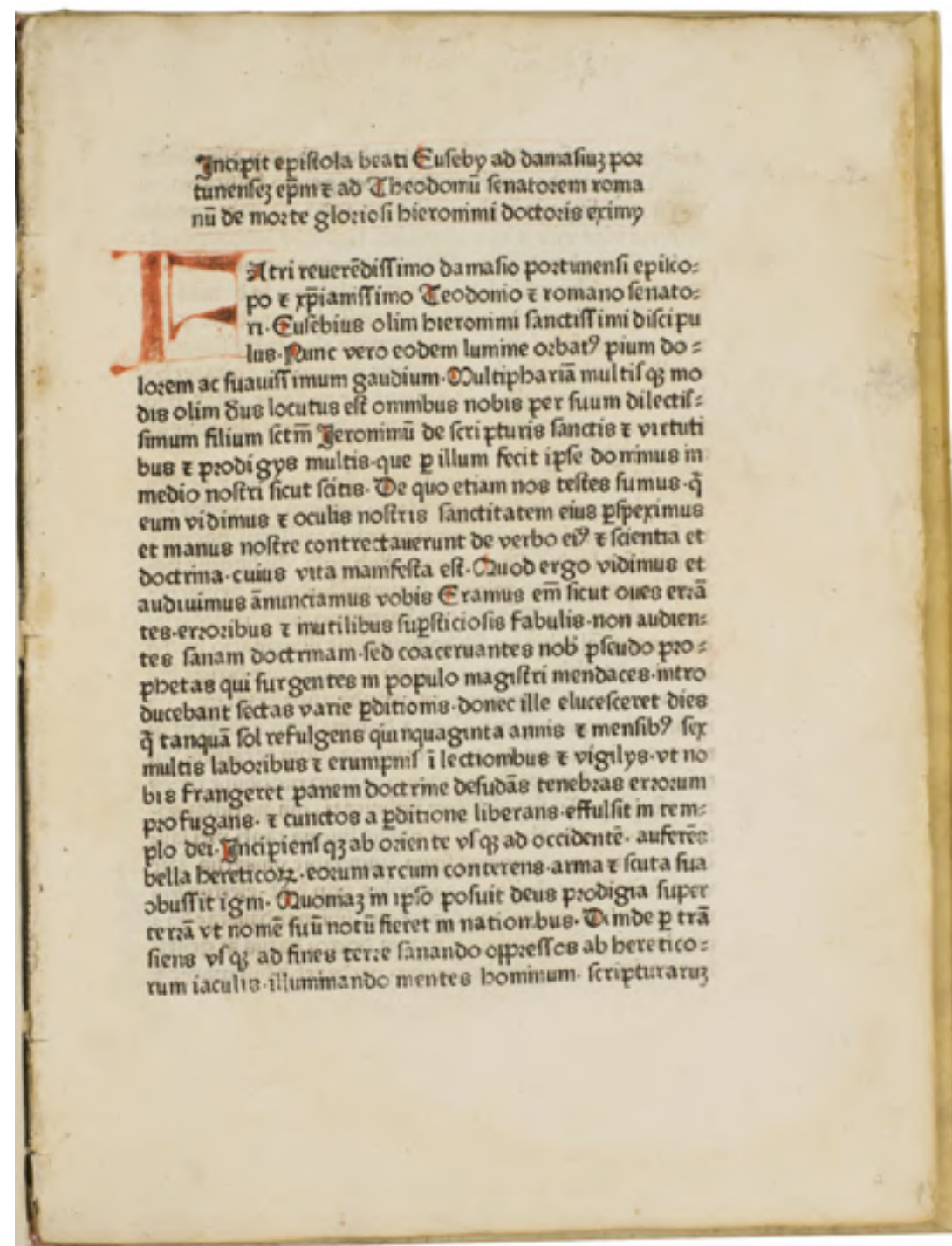
[Blaubeuren, Conrad Mancz, ca. 1475/77]. Small 2° (27.5 × 20 cm). Set in what is sometimes called a gotico-antiqua type, in this case mixing some roman influences into what is largely a rotunda gothic type. With about 150 “Lombardic” initials in red ink, in spaces left for that purpose and capitals rubricated throughout. Modern parchment.

€ 25 000

Third(?) edition in the original Latin (the first edition in folio format) of 3 letters about the life, death and miracles of Saint Jerome, incorrectly attributed to Eusebius of Cremona (a 5th-century disciple of Jerome), Saint Augustine and Saint Cyril, now believed to have been written in Italy or France in the 14th-century. These letters were first printed by Ulrich Zell in Köln ca. 1470. The earliest dated edition was printed in Milan (28-11-1475), but GW dates the present edition ca. 1475, so it may predate the Milan edition, though Polain dated it ca. 1477. Conrad Mancz was the only early printer in the town of Blaubeuren, near Ulm. Most of his few known books are undated and give neither the printer or publisher's name nor the place of publication, but he certainly worked from 1474 to 1478. The book is entirely set in one type, with no title page, quire signatures, catchwords, or page or leaf numbers. Lacking the blank leaf h10. Washed and with a few faint water stains, a tear into the text block repaired in e1, marginal tears repaired in a6 and g8 and a few very minor marginal defects and some reinforcing in the gutter fold, but otherwise in very good condition and with very large margins, preserving the tranchefiles and parts of the deckles. A ca. 1475 edition of letters about Saint Jerome, one of the few early printed books from the town of Blaubeuren, near Ulm, preserved with nearly its full original margins.

[130] pp. BMC II, p. 564; Bod-Inc E054; BSB-Ink E121; GW 9447; ISTC ih00239000; USTC 745756.

More on our website



One of the last Carolingian codices before 850 in private hands

40

JEROME (HIERONYMUS), Saint.

Explanationum in Esaiam prophetam libri IX-XVI

[Southwestern Germany, 825–850 CE]. Folio (34.2 × 26.3 cm). Latin manuscript on vellum, written in a Caroline minuscule in brown, black, and red ink, with large initials. Written in 2 columns of 30 lines each, ruled in drypoint. 15th-century half-calf and wooden boards, manuscript-waste pastedowns, with text written in a Caroline minuscule. Stored in a custom-made half morocco case.

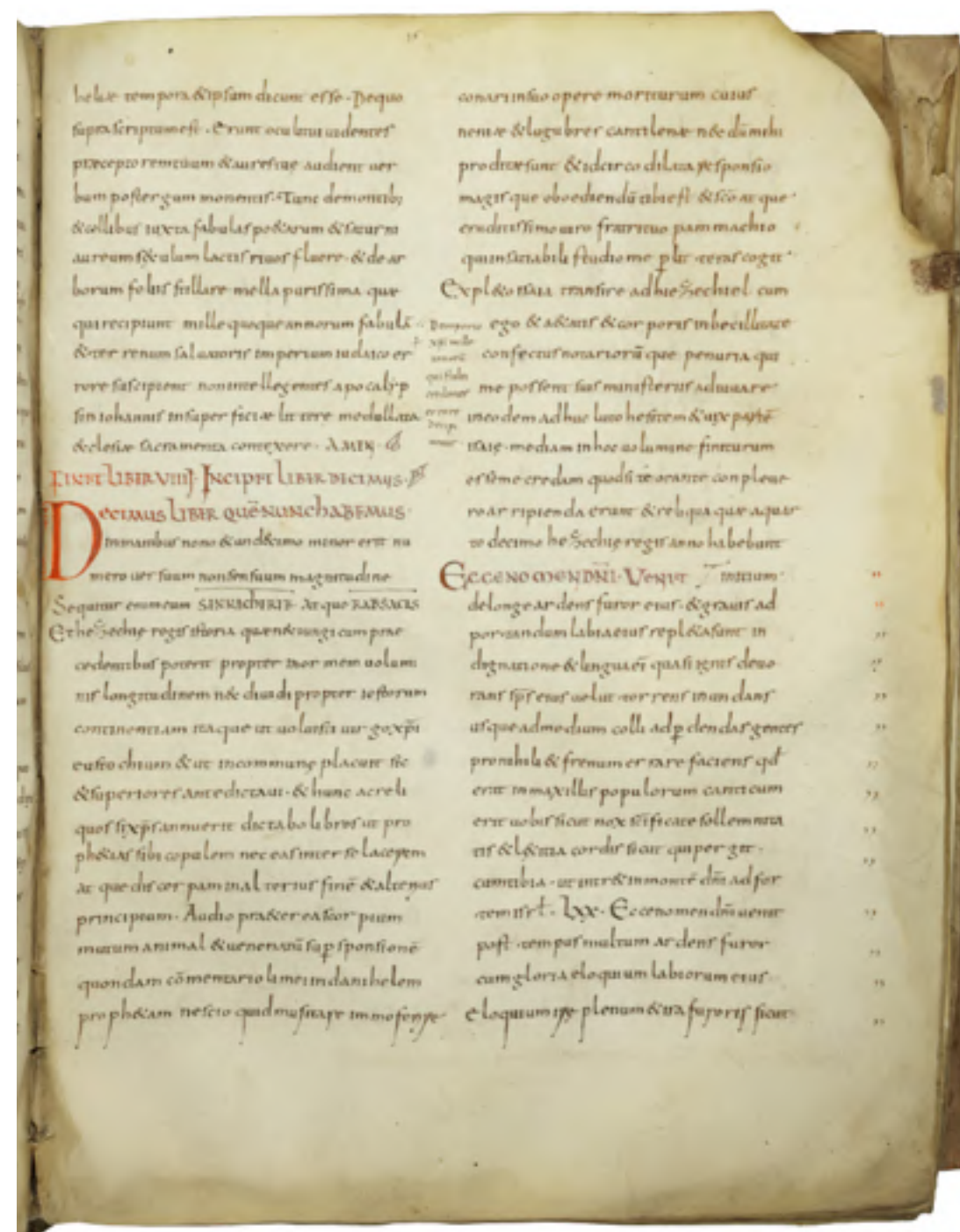
€ 850 000

A previously unknown Carolingian manuscript of St Jerome's Commentary on Isaiah, securely dated to the second quarter of the ninth century. Prof. Dr. Tino Licht (Heidelberg) has confirmed a date before 850, while Dr. Philipp Lenz (Stiftsbibliothek St. Gallen) attributes the manuscript to a major scriptorium in southwestern Germany, possibly Lorsch, Reichenau, or Weissenburg. Preserved in its medieval binding, with pastedowns from early ninth-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 three different hands show use by attentive and often enthusiastic readers over several centuries.

The complete description is available upon request.

Boards wormed, a visible but stable crack to the back board, upper right corner of the back board lost. Several leaves missing, cuts, tears leading to some minor loss of text. Some natural holes in the parchment. Staining to later quires, some further staining and soiling, as to be expected.



et postea demonum uesumum que suis uisceribus
carnibus suoque inebriati sanguine. quando
omnis cogitatio caro quadredemptor. et postea
ipse dicitur iacob loquitur ad populum iudeorum.
supra sion que prius dixerat desolabitur medietas. et
dicitur oblitus est mei. putat mea uisita. magis
uram. terrenam uisita. et proiecitur. Et quod
ego mentis rigidus dederim ei libellum repudi-
i. ostendit non potuit quod uerum est. intellegit illa.
sua a me uisita recessisse. Dicitur enim me adeo.
quiescente inique agere. discite benefacere.
Audite me nolite seducti omni me suspul-
torem. Unde locutus sum. filius eius.
Uae illis qui recesserunt a me. Manifesti sunt
qui impii egerunt. Si uisita eruditio. abscissio
tua. et malitia tua corripit. et si uisita
malum tibi sit. quod reliqueris me. sed si sit
libellum repudi- ostendit non potuit. Aliquis
eruditio. et expositio peccatorum me non habente.
quod redderem uos in debita compensatione suscipi.
Nolite seducti ostendi uos qui obtemperat. cum fidelis
reliqueris scelera ura. atque peccata. uos de
monibus. uendiderunt utpote sensu scilicet uoluntatibus.
in rebus. et uos pateris. nulla ergo de re linque-
re. Unde adultera matrem uram. ultra non
non potuit. sed uolente abire permisi. Quod autem
peccatorum suis unusquisque. uenundat. et proprio
a bono derelicta. nisi uoluntate uel ad bonum.
uel ad malum ducimur. Et paulus apostolus
dicit. Ego autem carnalis sum. uenundatur sub

peccato. Qui uenundat peccata. seruuus peccati.
Et quomodo aurum. atque raptores seruus manu-
ne. sic omne peccatum dominatur peccatoribus.
quibus dicitur. Non regna peccati. tam ostendi
uram corpore. Ut autem seruus non a me repudi-
atque matrem uram. sed uoluntate propria recessisse.
post multa beneficia. humanum corpus as-
sumsit. et nequaquam per prophetas. sed per sensu
autur sit. Ueni et non eras. aut siue homo.
Omnes enim uiri. et homines. imagine preloque-
re bestiarum. et serpenti sumptere magis.
Unde et ad herodem dicitur per malitiam. In solent
uoluntate. Et ad pharisaeos. gemini uisita.
ad libidinosos. equi infamatos. infamatos fac-
turi. et de uoluptuosis. Nolite matrem uisita.
ritas uras. ante porcos. Et de impudens.
Neque serui deus carnis. Et in omni deo carnis.
uisio. quadrupedum quod est infestio. Ueni-
taque dicitur et non inuenit hominem. hominem
autem in honore est. Non intellexit. compari-
et uenientis infamatis. et similis factus est.
Uocauit inquit eos. quasi rationales. animal. et
dixit. Inclinate aurem uram in uerba orationis.
Et non audierit populus in faciem meam. dicitur
et dixit. Qui sunt uenit et bibat. et inabi-
loco. Uenite ad me omnes qui laboratis. Non est
neque sitis. et non eras qui audiret. Unde et in
gulosum locutus. Neque speciem adfuit. neque
uocem illius audistis. qui non habetis
non me uisita manentem in uobis.

Sup. h. h. h.

INCIPIT LIBER
XIII. EXPLANATIONUM
BEATI HIERONIMI
IN ESAIAM PROPHETAM

DOMINUS QUI RESPICIT TERRAM
et factum eam tremere. quoniam
gaudet montes. et fumigabunt.
Quiloquitur in deuterio nomini can-
tico. Ego occidam. et ego uiui-
ficabo. percutiam. et ego sanabo.
frequentibus morbis. mea quoque
terram fecit contremescere.
Cui dictum est. terra es. et in terra
ibis. et oblitum conditionis
humane. crebro ammonet. ut
hominem. et senem. et iam tamque
mortuum. iam tum eam me nouerit.
De quo scribitur. quid glori-
atur terra. et cinis. Unde qui
subito me languore percussit. in
credibili uelocitate. saeuit. ut
terrere. et potius quam adfligere.
et emendare. magis quam uerbe-
rare. Itaque sciens. cuius sit om-
ne quod uiuo. et quod idcirco.
for sitam meum dormitio differa-
tur. ut coeptum in propheta.
opus expleam totum me hunc trado
studio. ut quasi in quadam specula
confectatur. mundi huius turbines.

atque naufragia. non absque gemitu
et dolore contemplant. Nequaquam
praesentia cogitant. sed futura. Nec
hominum famam. atque rumores
sed diuinitatem premeditant. Tu
quoque uirgo christi custodi. quae egro-
tatem tuas orationibus. adiuuasti.
sancto quoque. imprecare gratiam
christi. ut eodem spiritu quo prophetae.
futura cecinerunt. possim in nubem
eorum ingredi. et caliginem. et diuini
se. sermone. quinequaquam carnis
auribus. sed cordis auditor. et dico
re cum propheta. Dominus mihi dicit
linguam discipline. ut sciam quando
oporteat me loqui. Quod testimo-
nium quasi. et decem in esaiam
libri. quae nunc disserere cupio.
principium est. Dominus dedit mihi
linguam eruditam. ut sciam susten-
tare eum qualis sit uerbo. Eri-
git mane. mane erigit mihi au-
rem. ut audiam quasi magistrum.
Dominus dicit aperuit mihi aurem. ego
autem non contemna dico. reuor sum
non abii. Corpus meum dedi per-
cutientibus. et genas meas uellentibus.
faciem meam non auerti. ab incre-
pantibus. et conspuentibus. Dominus dicit
auxiliator meus. Ideo non sum
confusus.

840 windows into antiquity: Hadrianus Junius' Renaissance adages

41

JUNIUS, Hadrianus.

Adagiorum centuriae VIII cum dimidia ... opus novum & nunc primum in lucem editum.

Basel, [Hieronymus Froben (I) and Nikolaus Episcopus (I)], 1558. 8°. With Froben's woodcut device on the title page and on the final leaf, and with some woodcut decorated initials throughout. Modern blind-tooled marbled calf.

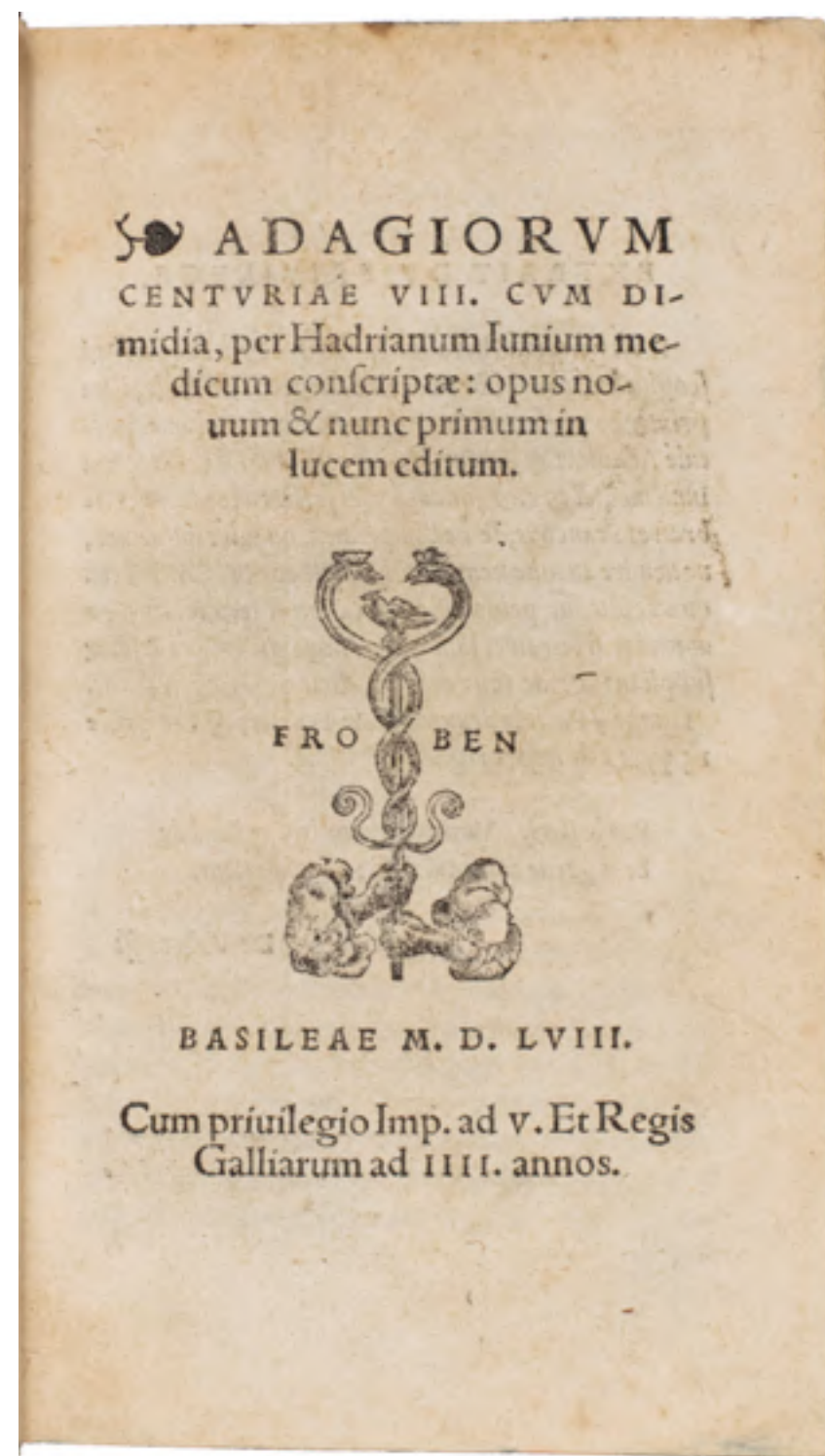
€ 2500

Rare first edition of Hadrianus Junius' (1511–1575) supplement to Erasmus' *Adagia*, dedicated to Maximilian of Burgundy (1514–1558). While the title page announces 8 centuries of adages, a 9th century with 40 supplementary proverbs completes the collection, yielding a total of 840 annotated adages. In the dedication, Junius acknowledges his indebtedness to Erasmus. Other contemporary humanists represented include Marcantonio Barbaro (1518–1595), Guillaume Budé (1467–1540) Joachim Camerarius (1500–1574), and Giovanni Pico della Mirandola (1463–1494).

Junius, physician, philologist, humanist, and poet, was one of the foremost Dutch scholars of the second generation after Erasmus. After studying medicine at Bologna and spending time in Paris and England, Junius served as preceptor to the Danish crown prince (later King Christian IV (1577–1648)) in 1562–1563. From 1563, he became physician and rector of the Latin School in Haarlem. Following the destruction of his library during the Spanish siege of Haarlem in 1573, he relocated to Middelburg, where he served as city physician until his death.

Slightly browned throughout, and some occasional staining. Otherwise in very good condition.

[64], 927, [1] pp. *BM STC German* p. 465; *NBW VII*, pp. 692–694; *USTC* 609161; *VD16* J 1091; not in *Adams*. More on our website



Fascinating album of mid-19th-century drawings of South America, the Pacific, and Tahiti

42

KERRET, René de.

Album de mon voyage en Oceanie.

[Various places: Oceania, South America, etc., 1852–1855]. Oblong 4°. With 62 full-page drawings, including the title page and 22 coloured or heightened in white. Contemporary half gold-stamped leather, gold-tooled spine.

€ 40 000

Important original drawings from a French expedition to South America and Oceania by Kerret, taken whilst acting as draughtsman of the Frigate La Forte, comprised of 62 full-page drawings, a third coloured or heightened in white, portraying a variety of subjects, but mostly city and village views, market scenes, streets and tradesmen, important squares, etc., overall, a rich iconographic record of an important expedition.

Kerret (1833–1898) sailed from Brest on 2 December 1852 as an official artist for the French Pacific squadron. When the Crimean War broke out, this squadron, then in Callao, was joined by a British fleet sent to neutralise the Russian navy in the northern Pacific Ocean. Together they sailed to the Marquesas, Honolulu and the Sandwich Islands before making a failed attempt to land at Petropavlovsk on the Kamchatka Peninsula.

While in South America before the Anglo-French fleet sailed, however, Kerret also accompanied his cousin, Henri de Kersaint, on a diplomatic mission to Quito. They trekked from Guayaquil, across the Andes to their destination, Kerret including numerous views of the spectacular Ecuadorian scenery in this illustrated record of his travels during these years. Following his return to France in 1855, Kerret retired from naval service and his illustrations of the voyage were published at the time.

The complete description is available upon request.

With the autograph owner's inscription of De Kerret on the inside of the front board. The boards are somewhat rubbed, some occasional surface dirt, somewhat browned, and the edges occasionally slightly dust stained. Otherwise in excellent condition.

Cf. for other drawings at the Quillien family archives, part of the Archives Finistère): <https://archives.finistere.fr/espace-de-recherche-dans-les-archives-privees/les-categories/arts/les-dessins-de-jean-rene-maurice>. More on our website



The Pacific in your hand, three famous related voyages all in their first edition in contemporary uniform bindings

43

LA PÉROUSE, Jean Francois de Galaup de.

Voyage autour du monde.

Paris, Imprimerie de la République, An V (= 1797).

With: **(2) LABILLARDIÈRE, J. J. Houton de.** Voyage à la recherche de Lapérouse.

Paris, H.J. Jansen, An VIII (= 1799–1800).

(3) ENTRECASTEAUX, A. R. J. de Bruni, chevalier d'. Voyage envoyé à la recherche de Lapérouse.

Paris, Imprimerie Impériale, 1808. 9 volumes: ad 1 in 4 volumes; ad 2 in 2 volumes; ad 3 in 2 volumes, with the atlases of the 3 works bound together in 1 volume. 4° and large 2°. Ad 1: with an engraved portrait and tables in the text. Ad 2: with tables in the text. Ad 3: with 33 folding engraved plates and with tables in the text. The 3 atlases contain an engraved title page each, one engraved table of contents (ad 3), 61 double-page plates, and 101 full-page plates. Contemporary uniform gold-tooled marbled calf.

€ 85 000

Three first editions of descriptions of the rarest and most interesting 18th-century expeditions bound as a set in beautiful contemporary uniform bindings. A milestone set in the history of exploration of the Pacific.

The complete description is available upon request.

With two small book plates on the front endpapers, of Clemens Platen-Hallermund and IvR, in every volume. Occasionally very slightly foxed in the margins and with a few minor tears in the bottom margin of some leaves, otherwise in very good condition. Beautiful copies of an extremely rare and complete set of De la Pérouse's expedition and two descriptions of one of the two expeditions in search of De la Pérouse.

Ad 1: Chadenat 106; Cox I, 67; Hill, p. 173; Lada-Mocarski 52; Nissen, ZBI, 281; Sabin 38960; ad 2: Chadenat 99; Cox I, 68; Nissen, ZBI, 2331; Sabin 38420; cf. Hill, p. 168 (English ed.); ad 3: Chadenat 5056; Hill, p. 97 (only 32 plates in text vols.); Poggendorf I, 671; Sabin 22671. More on our website





INSULAIRES ET MONUMENS DE L'ÎLE DE PÂQUE.

Influential work on gardens, gardening, flowers and the art of topiary

44

LAUREMBERGII, Peter.

Horticultura, libri II. ...

Frankfurt, Matthaeus Merian, 1654. 2 works in 1 volume. 4°. With 2 title pages, each title in a richly engraved emblematic border, 29 engraved plates on gardens and gardening in the first work, and 36 engraved plates with flowers in the second work, all by Matthias Merian. Contemporary mottled calf.

€ 2500

Second edition of an interesting work on gardens and gardening, and an extensive study on garden flowers, both first published in 1632, and mostly found together. The author, Peter Lauremberg (1585–1639), was professor of botany at the universities of Hamburg, and Rostock. The work is nicely illustrated with engravings by the German artist and publisher Matthias Merian. In the first work there are 18 plates with garden plans and plans of labyrinths. Especially interesting are the 2 plates with models of the art of topiary. Merian's book greatly influenced later writers on the subject. Good copy of a rare work. Binding slightly rubbed; browned.

165, 43, [1 blank]; 168 pp. *Nissen* 1146–1147; *Pritzel* 5088–5089; *Springer* p. 24 ("aardig werk"); *USTC* 2666495 (5 copies); *VD17* 23:000442B. More on our website



Drilling the Austrian Imperial infantry, with 49 manuscript formation plans in colour

45

LEEUWEN, Engelhard August Baron van.

Plans des neu herrauss gegebene Exercittii nach den dermahligen Kayserl: Königl: kriegs Fuss Volck eingerichtet ...

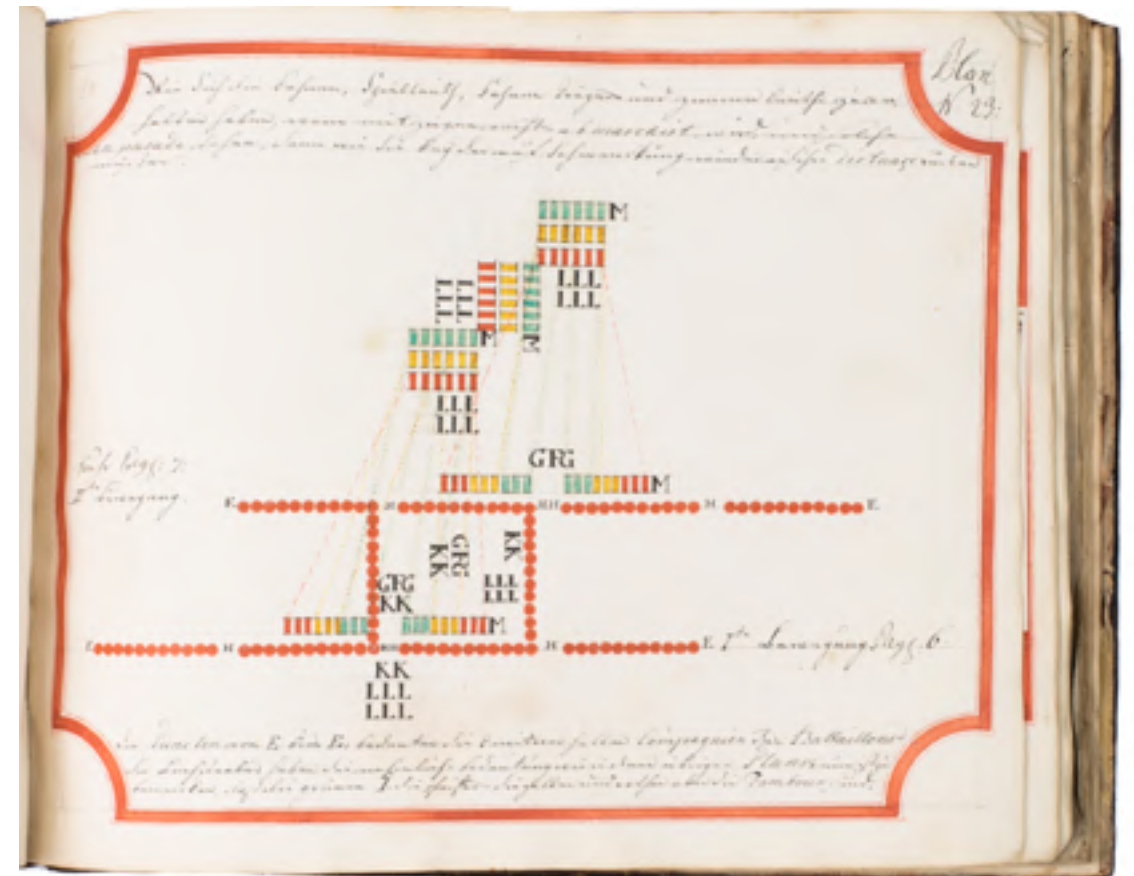
Austria, 1769[?]. Oblong 4°. With title and the explanation of the key letters used in the plans written in red, the key to the colour coding in the troop formations in 8 colours, and 49 (of 55) numbered colour-coded plans of infantry exercises. Each text leaf and each plan (except no. 26) in a frame of rules, nos. 2–35 in red, the rest in black. Contemporary mottled tanned sheepskin, gold-tooled spine.

€ 5000

Fascinating and graphically rich military manuscript in German with 49 colour-coded plans of infantry exercises for the Imperial Royal Austrian army, based on the manual *Militaire Regulament für gesammte Kaiserl. Königliche Cavalerie-Regimenter in Betreff des Exercitii zu Pferd und zu Fuss* (published by Trattner in 1765 with only 9 engraved plates). The present plans can be considered a companion to Trattner's publication, containing instructions for the placement, positions and exercises of the various regiments, battalions and companies of the army: the first and second grenadier company, "Leib-Compagnie" and the companies of "Knor Senior", Wappler, Neumüller, Dichtelt, Major Engelhard, etc. This Major Engelhard is clearly the Obrist-Wachtmeister Baron von Engelhard, named on the title page, for whom the present manuscript was produced. Engelhard August Baron van Leeuwen (1710–ca. 1795) was named Obrist-Wachtmeister in 1751 and General-Major in 1766, when he joined the Austrian General Staff. He retired in 1793 and must have died soon after.

With 6 plans (nos. 1, 24, 32, 33, 42, and 46) torn out and the border at the foot of plan 38 torn off (not affecting the plan), but otherwise in good condition. Binding rubbed, spine damaged and restored (most of the gold lost). Remarkable colour formation plans for infantry exercises in the Imperial army.

[3], 16 ll. plus 49 (of 55) numbered plans. More on our website



Attractive 15th-century prayer book, influenced by the Cult of Saint Joseph

46

[MANUSCRIPT – PRAYER AND HYMN BOOK – LATIN].

[Devotionarium] ...

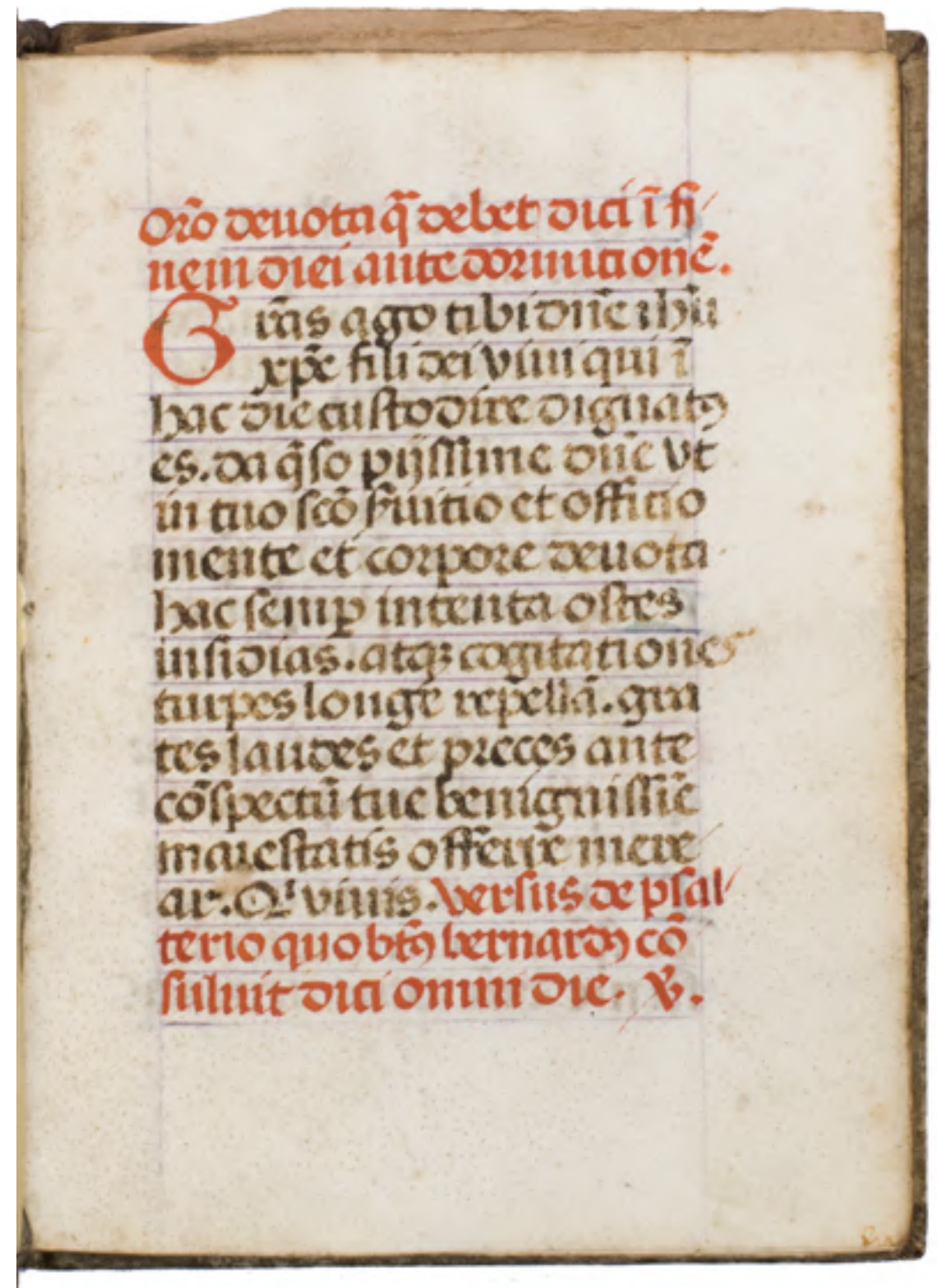
[Northern Germany(?), 15th century]. 8°. Written in Latin on relatively thin parchment, in a gothic hand in one column of 17 lines per page using black/dark brown ink. The manuscript is rubricated throughout, with red and blue initials throughout. Early 19th-century(?) gold-tooled vellum, with a leather closing tie on the front, gold-tooled board edges, gilt edges.

€ 15 000

This small prayer and hymn book, which was likely made in Northern Germany, can be related to the veneration of Saint Joseph, which was popular in the 15th century. The manuscript was meant for personal use by a layperson, either during mass or at home. It includes the verses of Saint Bernard, a short text by Jean Gerson (1363–1429), hymns and prayers for the Elevation and the Eucharist, hymns and prayers relating to Easter, Pentecost and the Feast of Corpus Christi, prayers to the archangels, John the Baptist and Francis and Clare of Assisi, and suffrages addressed to various saints, including Saint Joseph, Saint Joachim, Saint Anne, Saint Stephen, Saint Onuphrius and Saint Maurice. The present manuscript offers a unique insight into the spread of the Cult of St. Joseph and what his veneration might have looked like in daily life.

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

[131] ll. More on our website



Charming 16mo German manuscript prayerbook in contemporary blind-tooled pigskin

47

[MANUSCRIPT – PRAYERBOOK].

[1st rubric:] Form zu betten unser liebe[n] frawen mantel, Gebet.
[incipit:] Cegrüest seiestu o süesse aller heiligste junckfraw maria ...
[Ravensburg?], [ca. 1670]. Small 16° in 8s. German manuscript in red and black ink on paper, written in an upright, semi-cursive gothic hand, rubricated throughout. Contemporary blind-tooled pigskin over bevelled wooden (beechwood?) boards, with 2 strap fastenings with brass clasps, catchplates and anchor plates, blue edges. With 27 mm roman capital initials “BR” in brown ink on the foot edge.

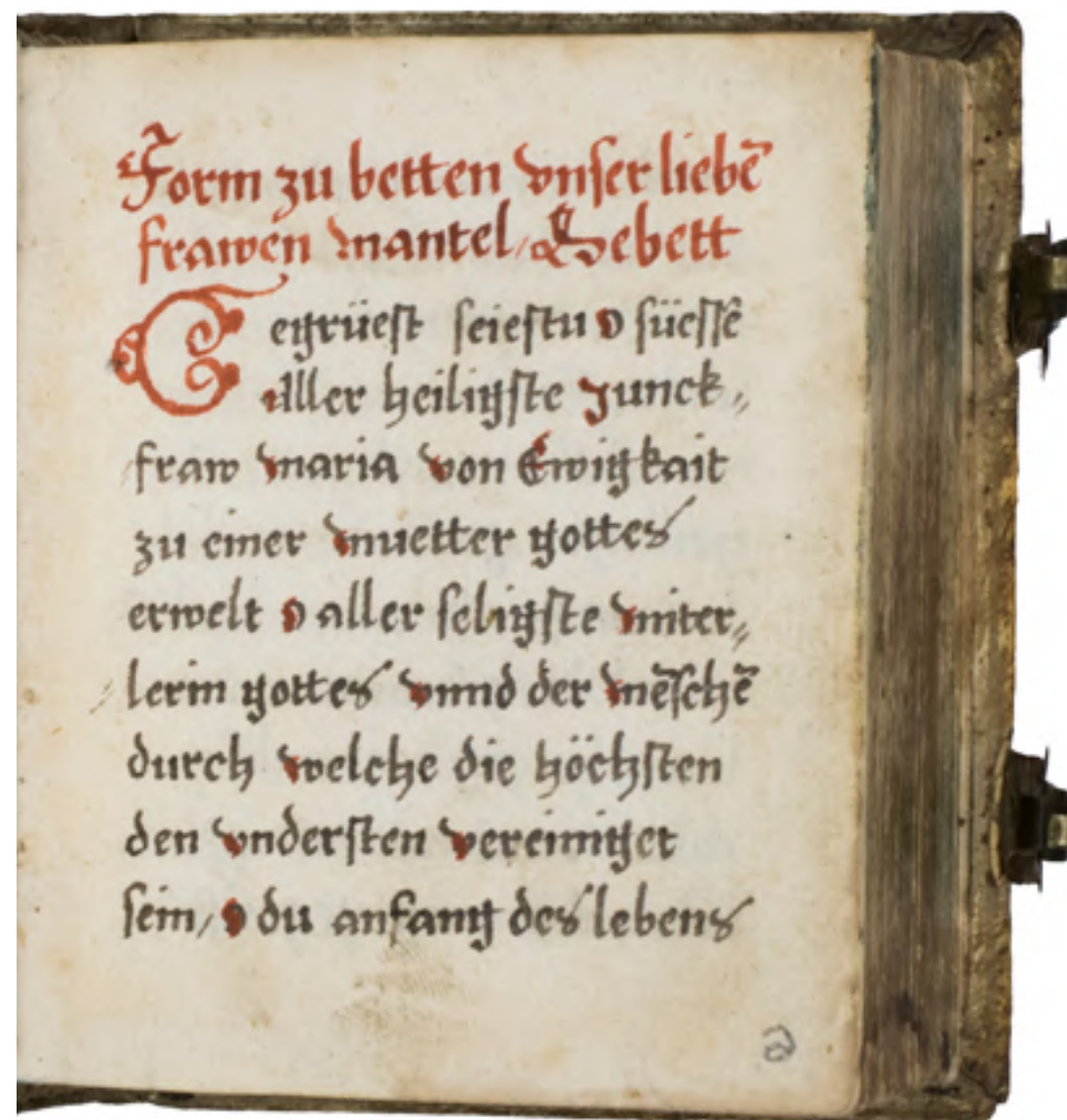
€ 8500

A charming little 16mo Catholic manuscript prayerbook in German, written in red and black on paper in a contemporary blind-tooled pigskin binding, the manuscript and binding probably made in a monastery in Ravensburg or the surrounding region. It begins with prayers to the Virgin Mary and continues with three series of rosary prayers, further prayers to the Virgin Mary, prayers for various days from Palm Sunday to Easter, prayers for the twenty-four hours, further rosary prayers in five parts, the litany of all saints, and the litany of specific saints, including Augustine.

The complete description is available upon request.

One or more early owners of the present manuscript have written 6 pages of further prayers on the endpapers, most in a single contemporary hand. Parts of the front pastedown, which probably contained an owner's inscription, have been removed or defaced, but one can still see bits of an early inscription. The manuscript shows some minor and mostly marginal foxing, a hole in l6 and 7, a small marginal tear in l8 and insignificant ones in a few other leaves, but it remains in good condition. The binding has a hole in the pigskin covering the spine, along one of the supports, is slightly soiled and most of the blue colouring of the edges of the leaves is lost. The binding also remains in good condition.

[423], [3 blank] pp. plus 3 endleaves at the front and 5 at the back. [More on our website](#)



Extremely rare traveller's map of Northwest Europe indicating the main cities and post stations and the distances between them

48

[MAP – FRANCE – GERMANY].

Nouvelle carte itinéraire, qui indique d'une manière très-exacte les routes et stations, ainsi que les distances des principales villes de France et d'Allemagne.

Amsterdam, E. Maaskamp, [ca. 1810]. An engraved map printed on linen (ca. 33.5 × 43 cm.), partly coloured by hand in red and blue ink. Folded.

€ 1750

Extremely rare itinerary map of Northwestern Europe in the time of Napoleon, printed on linen. It encompasses the north of the French empire, including present day Netherlands, Belgium, Luxembourg, and northern France down to Paris, as well as the confederation of the Rhine (present day Germany) to Berlin in the east, and Stuttgart in the south. The present edition of the map printed on linen is very rare, as we have only been able to trace one other copy in sales records of the past 100 years, and none in institutions.

The map shows the routes between the major cities, indicating post stations as well as the time of travel between each stop. These routes have here been coloured in red, and the rivers, canals and sea are coloured in blue.

The present map is most likely the first edition, but this is difficult to ascertain, as it is not dated. Later editions followed, as well as an English translation in 1815. On the (separate) map for the later editions (also printed on linen) the borders are adapted to the political situation of the time after 1815: the borders of the Kingdom of the Netherlands are indicated and "Royaume des Pays Bas" is added (including "et Pays-Bas" at the end of the title). On our map the Netherlands are rendered as belonging to the French Empire (after 1810), meaning it must have been printed before the other examples.

The map is slightly frayed around the edges, with some soiling/staining, mostly on the right half. Otherwise in good condition.

Cf. Picarta (1 copy, later ed.); WorldCat 71396772 (2 copies, later ed.). More on our website



Italian edition of Martens's important account of a whaling voyage

49

MARTENS, Friedrich.

Viaggio di Spizberga o' Gronlanda fatto da Federico Martens Amburghese l' anno 1671 ...

Bologna, Giacomo Monti, 1680. 12°. With 2 folding engraved plates and 3 woodcut illustrations. Contemporary limp parchment.

€ 6500

Rare Italian edition of Martens's account of a whaling voyage to Spitsbergen and Greenland which "furnishes the first exact description of arctic zoology" (Wood). In relation to cetology this work is "one of great interest and importance, not only from its early date, but for the good account it gives of the Greenland Right Whale and the Whale fishery" (Allen). Friedrich Martens (1635-1699) sailed as ship's surgeon on the whaler *Jonas im Walfisch*. His account includes comments on locating whales, the best place to shoot a whale and the best blubber to harvest, as well as noteworthy and early descriptions of arctic wildlife. The folding plates show birds and plants, a whale-hunting scene and a ship trapped in ice. The woodcuts includes two illustration of whales.

Some water stains, browned, binding slightly soiled, otherwise in very good condition.

264 pp. *Jenkins, Bibl. of whaling*, p. 125; *Nissen, ZBI* 2706; *Sabin* 44838; *USTC* 1740987; cf. *Allen, Cetacea*, 107 and 210 (note); *Wood*, p. 452. More on our website



Stunning collotypes and chromolithographs of Pompeii wall paintings in situ soon after their excavation

50

MAU, August.

Geschichte der decorativen Wandmalerei in Pompeji ... Mit 20 Tafeln in einer Mappe.

Berlin, G. Reimer, 1882. 1 text volume & 1 portfolio with plates. 8° (text) and 1° (plates). With 20 large numbered plates, mounted on card stock, loose in a separate portfolio with letterpress title-leaf and contents leaf, each plate with a letterpress label on the back; and 7 black and white floor plans in the text. Contemporary half sheepskin parchment (text); contemporary blue half cloth portfolio (plates).

€ 7500

First and only edition of a detailed and beautifully colour-illustrated study of Pompeii wall paintings by Augustus Mau, who "knew as much about Pompeii as any other scholar at the time and seems always to have been willing to share the latest information from new excavations with visiting scholars" (Pedley, p. 23). In the present book he established the classification scheme still often used today, distinguishing four different styles that he believed represented chronological phases, though this remains a point of dispute among archaeologists. Most importantly his stunning and richly-coloured chromolithographs and detailed collotypes show the wall paintings in situ and in the state they were found during the archaeological excavations. Besides their extraordinary beauty and their interest as examples of the scientific use of these reproduction techniques, they therefore also provide an extremely important record of the material, before attempts at restoration, the removal of items from their original context, The portfolio with a contemporary owner's inscription and library stamps. With tears along the gutter fold of the final leaf and a couple others, but otherwise in very good condition, with only an occasional minor spot in the text and probably lacking a final blank leaf. The front board of the portfolio somewhat spotted. A stunning display of Pompeii wall paintings in situ, soon after their excavation.

XII, 462 pp. *See our website for the reference list.* More on our website



Treatise on the resurrection and the afterlife, printed at Amsterdam's first Hebrew press

51

MENASSEH ben Israel.

De resurrectione mortuorum libri III ...

Amsterdam, Menasseh Ben Israel, 1636. 8° (14 × 9 cm). With a Hebrew woodcut device on the title page, some woodcut initials, head- and tailpieces throughout. 19th-century blind-tooled calf.

€ 1250

First edition of one of the earliest books by Menasseh ben Israel (1604–1657), rabbi of the Portuguese Jewish community in Amsterdam and once a teacher of Benedictus Spinoza (1632–1677). The work is dedicated to notable figures of the Dutch Republic, including Amsterdam magistrates Laurens Reael (1583–1637) and Albert Conrad van der Burch (1590–1648), as well as Willem Nooms, Lord of Aarlanderveen (1580–1645), and Joachim Wicquefort (1605–1699).

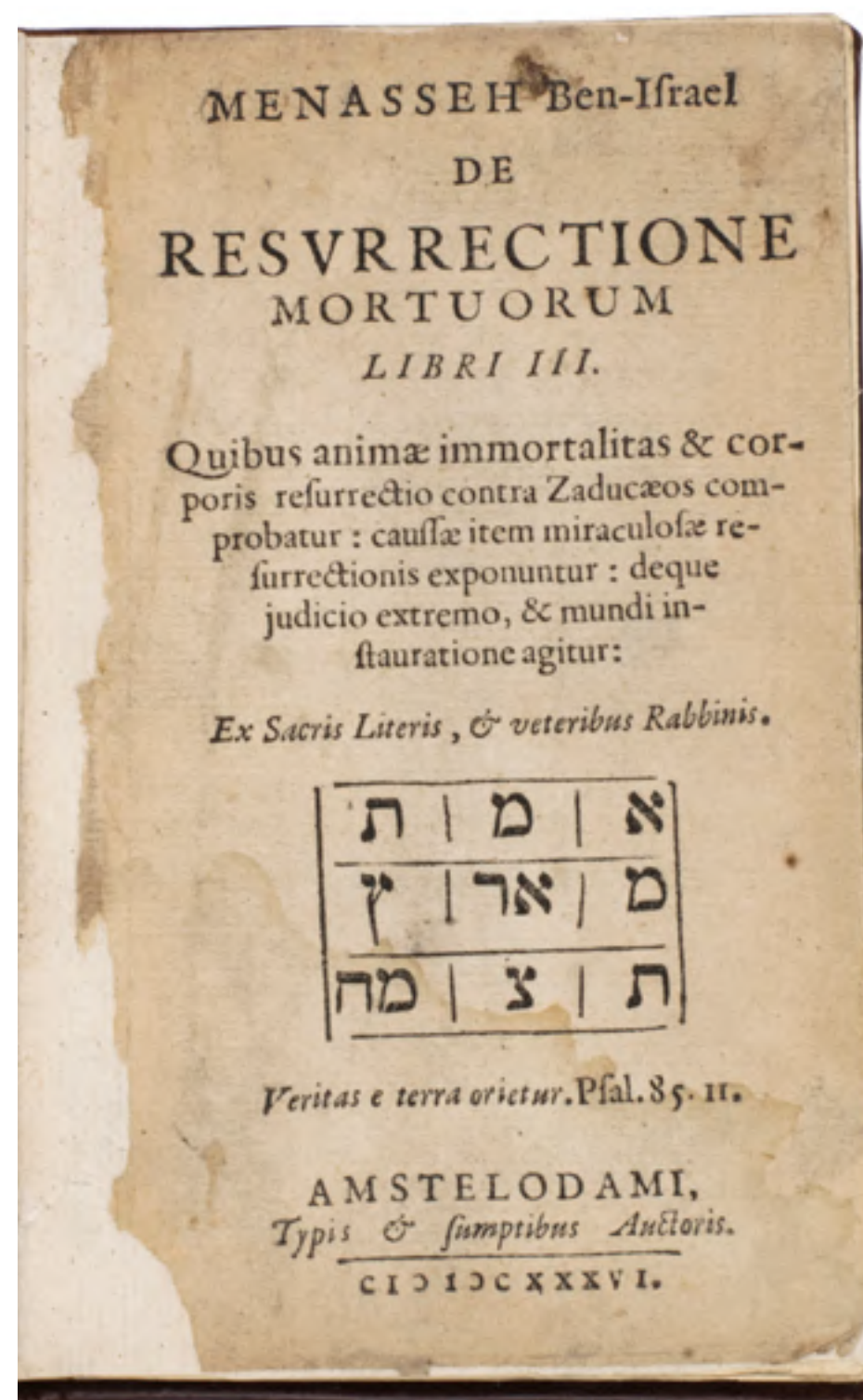
The present work addresses the immortality of the soul and the resurrection of the body, responding particularly to the scepticism of Uriel Acosta (1585–1640) and the newly arrived Marrano community, many of whom had doubts about the afterlife. Menasseh systematically presents arguments from Tanach and rabbinical literature to defend the belief in a world to come. Originally composed in Spanish, the work was translated into Latin and printed the same year.

Menasseh was a prominent theologian, kabbalist, writer, printer, and diplomat.

With a 19th-century purple stamp on the first leaf of the dedicatory section, later ownership inscription in green ink on the verso of the 10th leaf. A faded illegible stamp on p. 43, some underlining of the text and marginal annotations throughout. The title page is reinforced, damp staining throughout, with occasional ink staining. Otherwise in good condition.

[24], 346, [14] pp. *Fürst II*, p. 355; *Kayserling* p. 69; *NNBW X*, pp. 604–613; *STCN* 084840250; *USTC* 1013254; cf. *Da Silva Rosa*, "Geschiedenis der Portugeesche Joden te Amsterdam 1593–1925", (1925).

More on our website



Lavishly illustrated Dutch adaptation of the “Topographia Galliae”

52

[MERIAN, Matthaeus & Caspar].

Fransche merkurius, of bondige beschrijving van geheel Vrankrijk ... Amsterdam, Jacob van Meurs, 1666. 14 parts in 1 volume. Oblong 4°. With an engraved allegorical frontispiece, a large folding map of France, a folding view on, and a folding plan of Paris, 13 double-page views and 335 full-page engraved illustrations. Contemporary gold-tooled sprinkled calf.

€ 8500

First and only edition of this compact Dutch adaptation of Martin Zeiller and Matthäus Merian's monumental *Topographia Galliae*, illustrated with more than 350 engraved maps, plans, and views of the principal cities, towns, castles, and monasteries of France. The series contains probably the largest number of engraved views of French cities and castles ever assembled and remains of primary importance for the study of French Baroque topography. The present work derives from Martin Zeiller's (1589–1661) *Topographia Galliae, oder Beschreibung und Contrafaltung der vornehmsten, unnd bekantisten Oerter, in dem mächtigen, und grossen Königreich Franckreich* (1655–1661), illustrated by Matthäus Merian (1593–1650) with the assistance of Wenceslaus Hollar and published by Caspar Merian at Frankfurt in thirteen volumes (1655–1661). After settling in Amsterdam, Caspar Merian issued a Dutch edition in four volumes (1660–1663), which is rarer than the original German edition. Jacob van Meurs subsequently produced a further enlarged five-volume edition in a smaller format (1661–1662). The engravings of this work, copied in reduced format, were reused in the present edition.

With a 19th-century owner's inscription on the front pastedown. The spine has been made of a different leather than the boards, the head of the spine has been repaired, the boards and spine are rubbed and stained, with some loss of material. The leaves are somewhat browned, with an occasional water stain or tear, mostly in the margins, several plates have been reinforced in the fold, a restored loss in the plate on l. 261. Otherwise a good copy of an extremely rare work.

[4], 1–20, [20 blank], 24–323, 325–502 ll. See our website for the reference list. More on our website



Charming and finely executed miniature, probably by a German follower of Simon Bening

53

[MINIATURE – GERMAN].

[The Arrest of Christ].

[Flanders (Bruges?), or Nürnberg, ca. 1520]. Miniature painted on vellum (7.8 × 5.6 cm) in numerous colours, highlighted with gold and in a gold border, probably from a book of hours, but with no text.

€ 7500

A finely rendered miniature showing great detail in bright colours, highlighted with gold, depicting the Arrest of Christ, most likely from a diminutive book of hours. Surrounded by a bustling throng of Roman soldiers carrying spears and wearing halberds, Christ appears calm just at the moment when a soldier takes him captive. An elder of the Jewish Temple stands directly behind him, dressed in red. To the right stands Simon Peter, sword raised, having cut off the ear of the High Priest's servant, Malchus, who sits nursing his bleeding ear in the lower left corner of the composition. An earlier episode, Christ's Agony in the Garden of Gethsemane, when he learns that one of his disciples will betray him, appears in the background at left. A genre scene, with men working the fields and crossing a river on a narrow plank bridge, occupies the middle ground to the left of the main scene, and the towers of a castle or city the middle ground to the right. The general style recalls the art of the last generation of Ghent-Bruges painters, especially that of the famed Simon Bening. Though the anonymous artist owes much of his style to Bening's model, he was most likely German. The acidic palette, bright yellow juxtaposed with blue and lime green, and the facial types (remarkably expressive, even at this tiny scale) recall Nürnberg painters in the circle of Glockendon. It is worth remembering that Bening himself collaborated with several Nürnberg painters whose presence in Flanders is thus confirmed.

With some fine superficial cracks and an occasional tiny abrasion (mostly near the edges), but generally in good condition. A lovely miniature of Christ's arrest, rendered in remarkably fine detail.

For the general style: U. Merkl, Buchmalerei in Bayern in der ersten Hälfte des 16. Jahrhunderts (1999).

More on our website



Most extensive edition of a monumental, extensively illustrated description of the world

54

MÜNSTER, Sebastian.

Cosmographia, das ist: Beschreibung der gantzen Welt, ...

Basel, heirs of Sebastian Henricpetri, 1628. Folio. With an engraved title page, letterpress title page printed in red and black with woodcut portrait of Münster on the back, 26 numbered double-page woodcut maps on inserted bifolia, 72 double-page woodcut maps, plans and views on integral leaves, and about 1500 woodcut illustrations in the text (incl. repeats). Contemporary vellum, manuscript title and year on spine, red edges.

€ 48 000

Most extensive edition of Münster's monumental, extensively illustrated description of the world, which set a new standard in the field, following both a regional and encyclopaedic approach. The first edition appeared in 1544, but it was greatly expanded over the years, the present edition adding many new maps. The most highly valued of all cosmographies, it passed through dozens of editions in 100 years and was of paramount importance for the revival of geography in 16th-century Europe. The book was printed by the heirs of Sebastian Henricpetri (1546–1627), the son of Heinrich Petri, stepson of the author Sebastian Münster. The 1588 edition (and the two following editions) contained a total of ca. 1280 woodcuts, which number was increased in the present edition with about 200.

From the library of Eric'sberg Castle near Katrineholm, Sweden, built for the Swedish statesman Erik Karlsson Gyllenstierna (1602–1657) in the 1650s (two engraved views of the castle, from Dahlberg's *Suecia antiqua et hodierna*, are loosely inserted); several annotations in Swedish on the pastedowns.

One leaf of the register restored affecting part of the text (replacement from a smaller copy of the 1614 edition), frontispiece reinforced in the gutter margin, some occasional thumbing and a few dog-eared leaves, otherwise a very good and clean copy, with the paper nearly untrimmed (tranche files still visible). Binding also very good, lacking the flyleaves.

[24], "1752" [= 1748], [12] pp. See our website for the reference list. More on our website



Eyewitness account of Captain Bering's famous polar expedition, with the important map of Russia

55

MÜLLER, Gerhard Friedrich.

Voyages et découvertes faites par les Russes le long de côtes de la Mer Glaciale et sur l'Océan Oriental ...

Amsterdam, Marc Michel Rey, 1766. 2 volumes. 12°. With a folding engraved map. Contemporary gold-tooled mottled calf.

€ 3500

First French edition of the best and most important contemporary account of the discoveries of Vitus Bering (1681–1741) and Alexei Chirikof (1703–1748) in North-east Asia and along the North-west coast of America. It describes Bering's first and second expeditions to Bering Strait and the western limits of North America, during which he discovered Alaska and the Aleutian Islands. The work contains the influential map of the Russian discoveries, a landmark in the mapping of Russia, which confirmed the existence of the body of water that separated the Asian and American continents.

Gerhard Friedrich Müller (1705–1783) was a scientist attached to Bering's second expedition, which is also known as The Great Northern Expedition (ca. 1733–1743). He published the account of his voyages in the third volume of his *Sammlung Russischer Geschichte* (St. Petersburg, 1758). "Indispensable for the history of discovery and exploration in the Northern Pacific" (Sabin), it contains the original account of Captain Bering's polar expedition, with the discovery of the strait which bears his name, and the western limits of North America. The large folding map has been re-engraved after the St. Petersburg edition of 1758, and seems to be the earliest map to show the discoveries of Bering and Chirikof in 1741. The work was translated into English in 1761 by Thomas Jeffreys, but the present French edition is considered to be superior.

The bindings are somewhat rubbed, with some loss of material at the spine ends, the edges and corners of the boards are scuffed. Internally clean, with only occasional mild browning, 2 leaves (pp. 203–206) in the first volume are detached, but still present, a small tear in the margin of the folding map, slightly affecting the image. Otherwise in good condition.

X, [2], 388; IV, 207, [25] pp. V. Gestel – *Van het Schip, Maps in books on Russia and Poland 191; Hill 1201; Howes M-875; Sabin 51286; Streeter 3462; STCN 184626714 (9 copies); not in Cox.*

More on our website



The Dutch Zorn: 600 hand-coloured plates of medicinal plants

56

[OSKAMP, Dirk L., Maarten HOUTTUYN and Carl KRAUSS].

Afbeeldingen der artseny-gewassen ...

Amsterdam, Jan Christiaan Sepp and son, "1794" [= 1796]–1800 (or 1801). 6 volumes. 8°. With a wood-engraved vignette on the title page of each volume and 600 numbered full-page engraved plates, all coloured by a contemporary hand. Contemporary gold-tooled mottled calf.

€ 6950

First and only edition of the Dutch adaptation of Johannes Zorn's (1739–1799) celebrated *Icones plantarum medicinalium* (1779–1790), one of the finest illustrated botanical works devoted to medicinal plants. The six volumes contain 600 full-page engraved plates, all beautifully coloured by a contemporary hand, depicting medicinal plants, trees, shrubs, and herbs. The plates are accompanied by concise descriptions in Dutch, largely derived from Martin Houttuyn's (1720–1798) *Natuurlijke Historie*, and in Latin, based on Johann Friedrich Gmelin's (1748–1804) edition of Carl Linnaeus' (1707–1778) *Systema Naturae*, together with notes on the medicinal and pharmaceutical uses of each plant. The work was edited by Dirk Leonard Oskamp (1756–1802), Maarten Houttuyn (1720–1798) and Johan Carl Krauss (1759–1826), adapting Zorn's botanical atlas for a Dutch readership while incorporating contemporary Linnaean taxonomy.

Zorn, physician and botanist at Kempten in Bavaria, ranks among the foremost illustrators of medicinal botany of the late 18th century. The present work remains his principal achievement and is admired for its extensive visual documentation of medicinal species.

With two owners' inscriptions on each half-title. Volume V contains a loosely inserted contemporary manuscript note. All bindings show some wear, especially on the joints and board edges, the boards of volume IV and VI have been somewhat rubbed. All volumes show some occasional staining. Otherwise in good condition.

[1], [1 blank], XVI, 102, [4]; [8], 101, [1 blank], [4]; [4], 101, [1 blank]; [4], II, [2], 100, [4]; [8], 100, [2]; [1], [1 blank], IV, [1], [1 blank], 1–36, 1–101, [1 blank] pp. See our website for the reference list. More on our website



Unrecorded set of proofs of Pfann's emblems, many of medical character

57

PFANN, Johann.

Biblische Emblemata und Figuren welche in den zweijen verneurten Stuben, dess Hospitals zum heiligen Geist in Nürnberg allen Krancken zu sonderm Trost anstatt der Schrifft sind vorgemalet worden.

[Nuremberg], 1626. Oblong 8° (13.5 × 18 cm). With an engraved title page (4° and partly folded) and 16 engraved emblems within varying baroque frames, with manuscript text below. Contemporary sprinkled paper wrappers.

€ 4500

Set of proofs, not found recorded, of the 16 emblems of Johann Pfann's rare *Biblische Emblemata* published in 1626. The engravings were made after the emblematic paintings in the Heilig-Geist-Spital, a large hospital in Nuremberg, and as such are primarily of medical and religious character. The plates are still without the engraved Latin captions and the four-line German poems printed from separate plates in the publication of 1626, which are here supplied by hand. It also includes the original engraved title page, printed on 4to and partly folded to match the oblong 8vo leaves of the plates, but not the preliminary matter (frontispiece, folding plate with the list of benefactors, dated 1625, and two other plates).

Wrappers somewhat stained. Plates in very good condition, with only a few small spots.

[1], 16 ll. Cf. *Camden House history of German literature IV*, p. 525; *Landwehr, German emblem books* 474 (2 copies); *Praz*, pp. 453–454 (4 copies, all incomplete); *Thieme & Becker XXVI*, p. 522; *USTC* 2111417 (4 copies) and 2111283 (6 copies); *VD17* 1:078432W (3 copies). More on our website



First edition of a well-illustrated account of Phipps's arctic expedition

58

PHIPPS, Constantine John.

A voyage towards the North Pole undertaken by His Majesty's command 1773.

London, William Bowyer and John Nichols for J. Nourse, 1774. Large 4°. With 15 large double-page and larger folding engraved plates, and many letterpress tables in the text. Contemporary tree calf, gold-tooled board edges, rebaked soon after with a richly gold-tooled spine with globes and numerous floral stamps, red morocco spine-label.

€ 4000

First edition of Phipps's account of his expedition to the Arctic. The expedition with the ships *Racehorse* and *Carcass* sailed north by way of the Shetlands, reaching the coast of Spitsbergen on 29 June 1773. They passed Magdalena Hoek in early July, but were unable to penetrate the pack ice. A second attempt also failed. Notwithstanding this failure, the crew was successful in making numerous scientific observations and discovering several new species of animals, among them the ivory gull. "Phipps was also incidentally the first to give an adequate description of the polar bear (*Thalarctos maritimus* Phipps) and to give it a scientific binominal" (Savours). The crew included the future Admiral Horatio Nelson as midshipman and Olaudah Equiano, a former slave whose autobiography would cause a huge sensation.

With bookplate. With minor marginal water stains in a couple plates, occasional minor foxing, and the fore-edge of the first folding plate slightly tattered and repaired (not approaching the plate edge), but generally in fine condition and with large margins. Binding very good, with the board edges slightly worn. A lovely and well illustrated account of an important arctic voyage.

VIII, 253 pp. Chavanne 1944; ESTC T152604; Hill 1351; Maslen & Lancaster, Bowyer ledgers 5043; Sabin 62572; cf. Savours, "A very interesting point in geography: the 1773 Phipps expedition towards the North Pole", in: *Arctic* vol. 37 (December 1984), no. 4, pp. 402-428. More on our website



On fate, free will, predestination, and miracles

59

POMPONAZZI, Pietro

Opera. ...

Basel, Heinrich Petri, (colophon:) March 1567. 8°. With the woodcut printer's device on the verso of the last leaf, several woodcut initials throughout. 17th-century overlapping vellum.

€ 2500

Rare edition containing the first appearance in print of Pomponazzi's *Libri quinque de fato, de libero arbitrio, et de praedestinatione*, together with the *De naturalium effectuum admirandorum causis*, better known as *De incantationibus*. Written around 1520, both works were published posthumously, *De incantationibus* first appearing in 1556 under Protestant auspices. Together they form the principal philosophical works of one of the leading Aristotelian thinkers of the Renaissance.

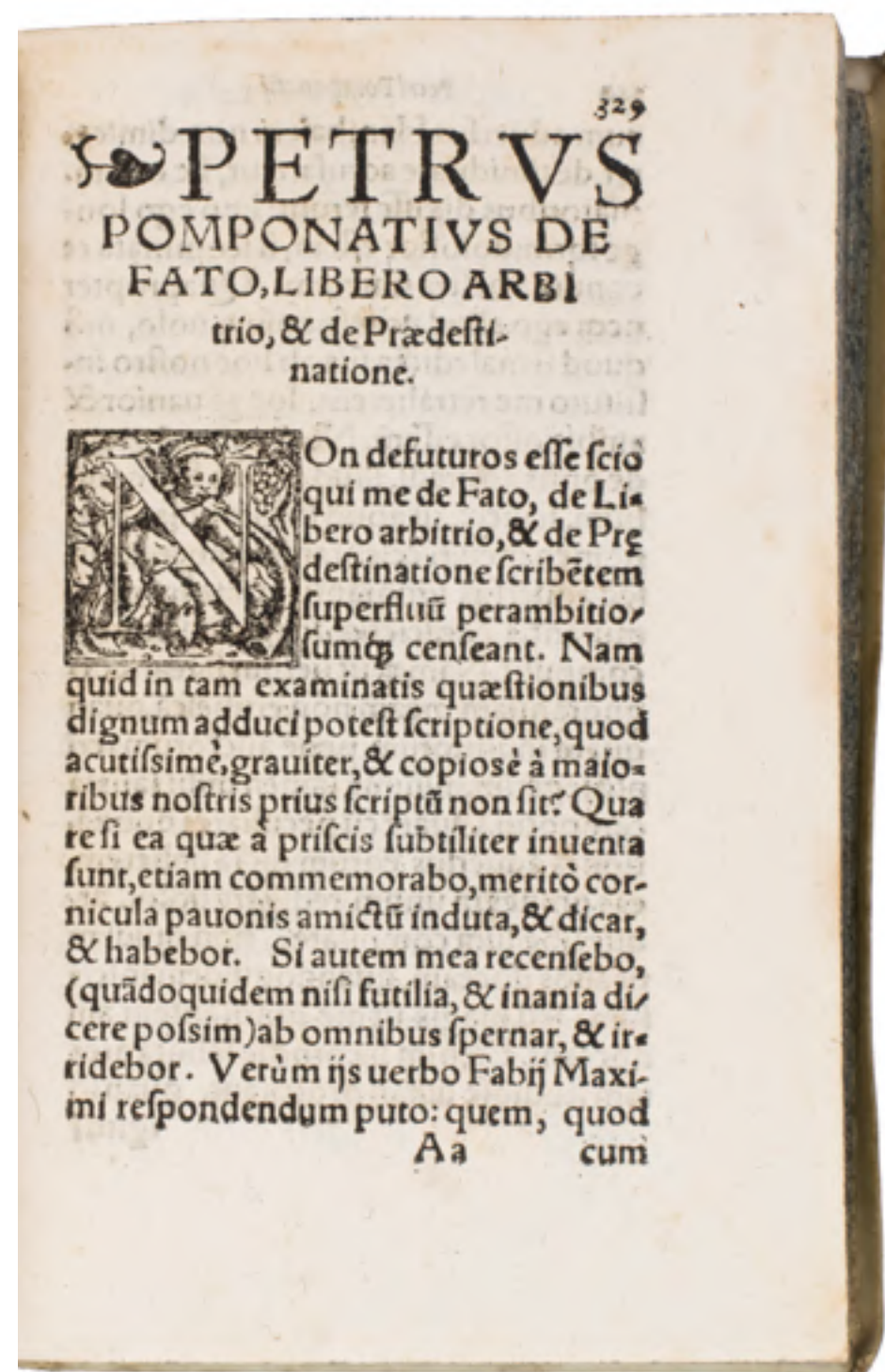
In *De incantationibus*, Pomponazzi sought natural explanations for phenomena traditionally regarded as miracles, arguing that seemingly supernatural events could be understood within the framework of Aristotelian natural philosophy. His views helped pave the way for the new, secular and exact scientific conception of natural occurrences.

In *De fato* he presents a double investigation of religious and philosophical determinism, examining each of these traditions in relation to free will. It is one of the earliest attempts to reconcile God's omniscience and omnipotence with free will, one of the best-known and most controversial issues that repeatedly stirred emotions during the Renaissance and Reformation.

Both texts were edited by Pomponazzi's pupil Guglielmo Grataroli (1516-ca. 1568), who introduced minor alterations. Their publication marked a milestone in Renaissance philosophy and cemented Pomponazzi's reputation as one of the foremost Aristotelian thinkers of the period.

With an owner's inscription and a stamp on the title page. The vellum is somewhat stained and soiled. The leaves are somewhat browned, lacking the two blank leaves a7 and a8 at the start of the work. Otherwise in good condition.

[60], 1015, [1] pp. See our website for the reference list. More on our website



Very interesting large folding map of Galicia (southeastern Poland) as part of the Habsburg Empire

60

REYMANN, Daniel Gottlob.

Karte eines Theils von Neu oder West Gallicien welcher die Woywodschaften Sandomier und Krakau enthält nebst einem Theil von Alt Gallicien in XII Blatt, entworfen von Daniel Gottlob Reymann König! Preuss: Plan Kammer Inspector und Ingénieu Géographe.

[Berlin, S. Schropp & Comp.,] 1797. Engraved map in 12 sheets, cut into 49 (7 × 7) sections (each ca. 22 × 21 cm) with a total size of 154 × 154 cm. Scale ca. 1:180,000. Partly hand-coloured in outline. Mounted on linen.

€ 2500

A beautiful and very detailed map of a part of the kingdom Galicia & Lodomeria – in existence between 1772 and 1918 – as a crownland of the Habsburg Emperor Francis II, the last Holy Roman Emperor, mostly in what is now southeast Poland: it covers the area between Wrocław (West), Lublin (East), Łódź (North) and Krakau (South). The most northern towns indicated are Sulesow, Drzewitza, Warka, and Kozenice; the most southern Seypusch Zywiec, Oswiecim, and Rymanov. Almost no region in Europe has suffered such a violent history, including repeated conquests, pogroms and, during WW II, the most virulent persecution of the Jewish population.

In a way this map covering the provinces of Krakau and Sandomierz within the borders before and during the partition, is a modification of the handwritten maps (now lost) of Father Franciszek Czajkowski, "having neither the necessary training nor the abilities to make good maps. The only further significance of his maps of Little Poland was that they were released to the Prussians in 1794 by the Primate after his treason and were used by them as the canvas for their military survey in the area in 1794 and 1795" (Buczek).

In very good condition.

ADB, 28 (1889), pp. 358–359; *Tooley*, p. 536; *K. Buczek, Prace Kartografów pruskich (Works of Prussian cartographers)*, pp. 192–194 and 213–215; *K. Buczek, The history of Polish Cartography* (1982), p. 105; *IKAR* 000724211. More on our website



Detail

The great Lisbon earthquake of 1755 and the city of Augsburg: a splendid publication with more than 100 engraved maps, plans and views, in an Augsburg gold-brocade paper wrapper

61

ROTH, Johann Michaël.

Augsburgische Sammlung derer wegen des höchstbetäubten Untergangs der Stadt Lissabon ... anbey hat man die Stadt Augsburg in Grundriß mit 48. Prospecten der schönsten Gebäude denselben mit beygefüget ...

Augsburg, Johann Michael Roth, [ca. 1756]. 1° (50 × 38.5 cm). With an engraved title page, an engraved report on the earthquake and resulting tsunami; and in the first part 13 engraved leaves. Gold on black gold brocade paper wrapper. Pasted in the centre of the front wrapper is an engraving, with a manuscript label below it. The whole is kept in a finely produced modern tanned sheepskin box.

€ 47 000

An extremely rare and stunning display of the vibrant trade in mid-18th-century Augsburg, the main part devoted primarily to the earthquake and tsunami that destroyed Lisbon and many other cities in Portugal, southwest Spain and northwest Africa on 1 November 1755. It brings together maps, plans, prospects, bird's-eye views and other views from most of the leading Augsburg print publishers of the day, bringing the destruction into sharp graphic focus, with many views, often including before and after pictures, of Lisbon, Meknes (Mequines) and Fez in Morocco. Several views show looters or others who tried to exploit the chaos hanging at the gallows. The collection goes beyond a mere record of the earthquake and tsunami, however, providing an excellent overview of Portuguese and Spanish topography in general, with many city views, plans and fortification plans. The complete description is available upon request.

In very good condition, with only the spine of the wrapper somewhat tattered. A beautiful copy and the only complete copy located, of a splendid display of Augsburg prints relating to the great Lisbon earthquake and the city of Augsburg.

[20] engraved ll. *See our website for the reference list.* More on our website



Accurata recens delineata Ichnographia celeberrimae liberae Imperii Civitatis ac Sveciae Metropolis
AUGUSTA VINDELICORUM, Cura et sumptibus MATTH. SEUTTERI SCMG Augustiani. *Neu verfertigt accurater Grund Riß der Hochberühmten deß Heil. Rom. Reichs Freyen u. deß Schwäbi-
 schen Creyses Haupt Stadt AUGSPURG, in Kupfer gezeichnet und verlegt von M. SEUTTER, IRKM Geogr.*



Index omnium Templorum ac Coenothorum nec non notabilium Aedificiorum publicorum juxta B. partem Urbis AUGUSTAE VINDELICORUM continens

Register aller Kirchen und Coenoth. wie auch merckwürdigen Gebäu nach den B. Gemarkungen der Stadt AUGSPURG ordentlich einverzeichnet

Index omnium Templorum ac Coenothorum nec non notabilium Aedificiorum publicorum juxta B. partem Urbis AUGUSTAE VINDELICORUM continens

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Register aller Kirchen und Coenoth. wie auch merckwürdigen Gebäu nach den B. Gemarkungen der Stadt AUGSPURG ordentlich einverzeichnet

“Of the utmost importance for the study of Brazilian life” (Borba de Moraes)

62

RUGENDAS, Johann Moritz.

Voyage pittoresque dans le Bresil ... Traduit de l'Allemand par Mr. de Golbery.

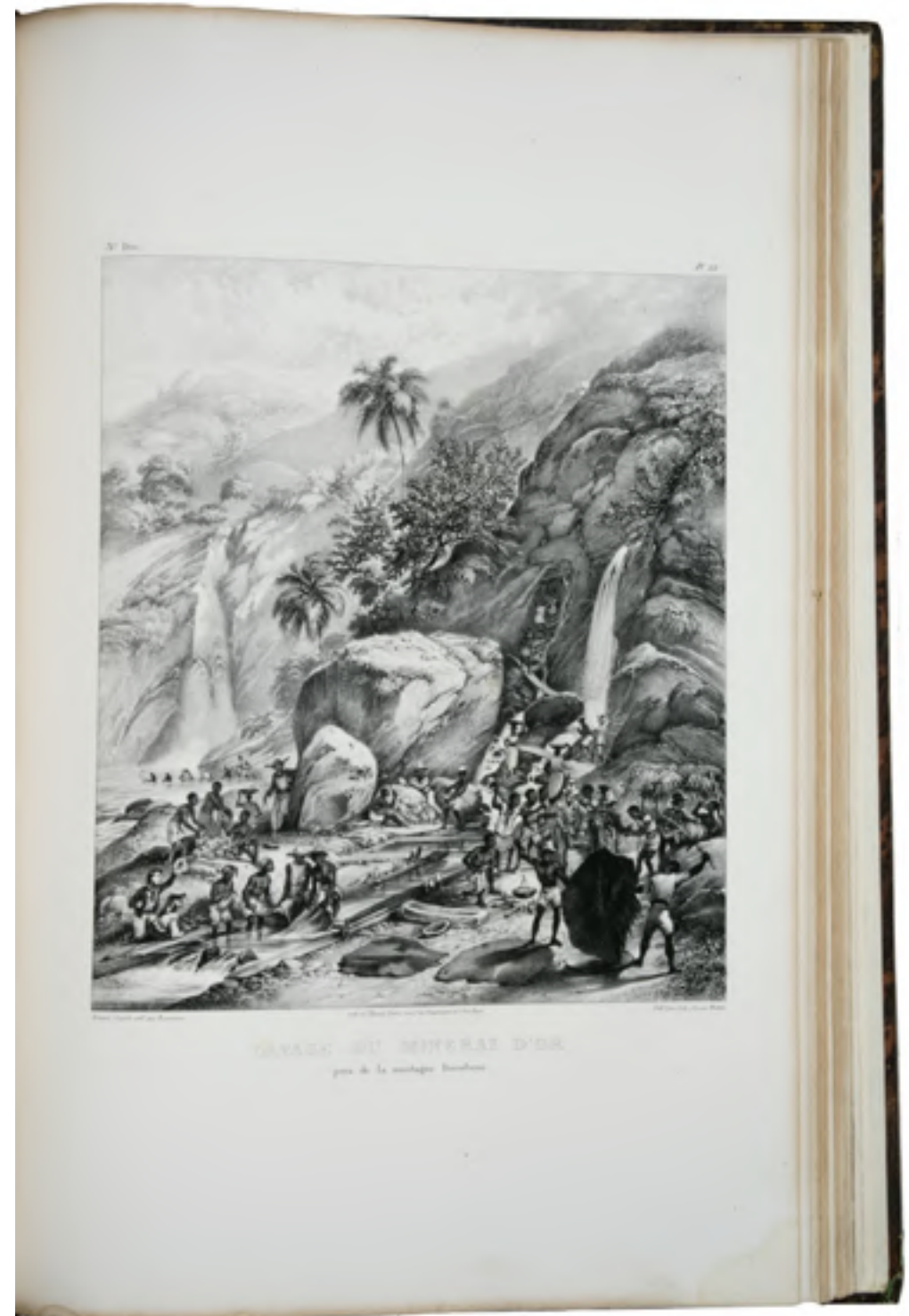
Paris, Engelmann & Cie., 1835. 4 parts in 1 volume. Imperial 2° (54 × 36 cm). With a lithographed half-title and title page showing a wide variety of decorative lettering, 100 full-page lithographed plates by V. Adam, Villeneuve, Bonnington, A. Joly and others after Rugendas, numbered in 4 parts (30, 20, 30, 20). Contemporary half red sheepskin, gold-tooled spine.

€ 28 000

Beautifully and extensively illustrated work on the scenery, native inhabitants, colonial activity and slavery in Brazil, by the German-born painter Johann Moritz Rugendas (1802–1858). “Of the utmost importance for the study of Brazilian life at the beginning of the 19th century” (Borba de Moraes). The young artist Rugendas was invited to join an expedition to the interior of Brazil by the Russian Consul General Baron Langsdorff in 1821. After four years he left the expedition but he remained in Brazil. In 1825 he was recalled by King Maximilian Joseph of Bavaria. The present work was published by Engelmann in 1835, when Rugendas was once again travelling in Central and South America. The text was written by V.A. Huber and others based on Rugendas's notes and translated into French by Marie-Philippe-Aimé de Golbéry. The fine plates show views, indigenous peoples in their native dress, and slave plantations.

Head and foot of backstrip damaged and corners bumped; some occasional light foxing and spotting (2 text leaves browned). Good copy of this fabulously illustrated work on Brazil.

[2], 48; 34; 51; 32 pp. *Borba de Moraes*, p. 754; *Colas* 2594; *Lipperheide* Md12; *Palau* 281204; *Sabin* 73935; cf. *Bosch* 377 (*German ed.*); not in *Abbey, Travel*. More on our website



From the library of Empress Marie Louise Duchess of Parma, the second wife of Napoleon Bonaparte

63

SACK, Baron Albert von.

Beschreibung einer Reise nach Surinam u ...

Berlin, in der Haude und Spenerschen Buchhandlung, 1821. 2 volumes. Large 4°. Volume 1: an engraved title page, an engraved frontispiece, a map of Surinam (here in volume 2), and 4 full-page engraved plates. Volume 2: an engraved title page, an engraved frontispiece, 5 full-page engraved plates; some tables in the text. Contemporary gold-tooled half red morocco and red cloth, with Marie Louise's gold-tooled crowned monogram as a centrepiece.

€ 13 500

Second German edition, uncut and with wide margins, of this illustrative account of two journeys to Surinam and, on his way back to Europe, the east coast of America. The first German edition was published in Berlin in 1818. The first part, although originally written in German, was in fact first published in English with the title: *A Narrative of a voyage to Surinam ...* (London 1810, see Sabin 74750). A Dutch translation of this first part was published in Haarlem, in the same year as the present second German edition. The account was written in the form of 17 letters to an unknown addressee. It includes also an interesting account of the author's visit to Barbados and the cities on the east coast of America, and an appendix of 18 pages describing the plants, animals, birds, reptiles, etc. of Surinam.

The complete description is available upon request.

From the library of Empress Marie Louise, later Duchess of Parma, the second wife of Napoleon I Bonaparte (1791-1847). With the 16-page-long introduction of M. Breslauer's catalogue tipped in in the first volume and a small clipping relating to Breslauer's catalogue and the provenance of the present work mounted on the front pastedown of volume 1, containing the manuscript note in Dutch: "gekocht sept. 1933". The bindings show very slight signs of wear around the edges and corners of the boards and the spine. Overall in very good condition and with a remarkable provenance.

XVIII, 240; XXX, 186 pp. *See our website for the reference list.* More on our website



Siebold's last journey to Japan, in original publisher's wrappers

64

SIEBOLD, Alexander Freiherr von.

Ph. Fr. von Siebold's letzte Reise nach Japan 1859–1862 ...

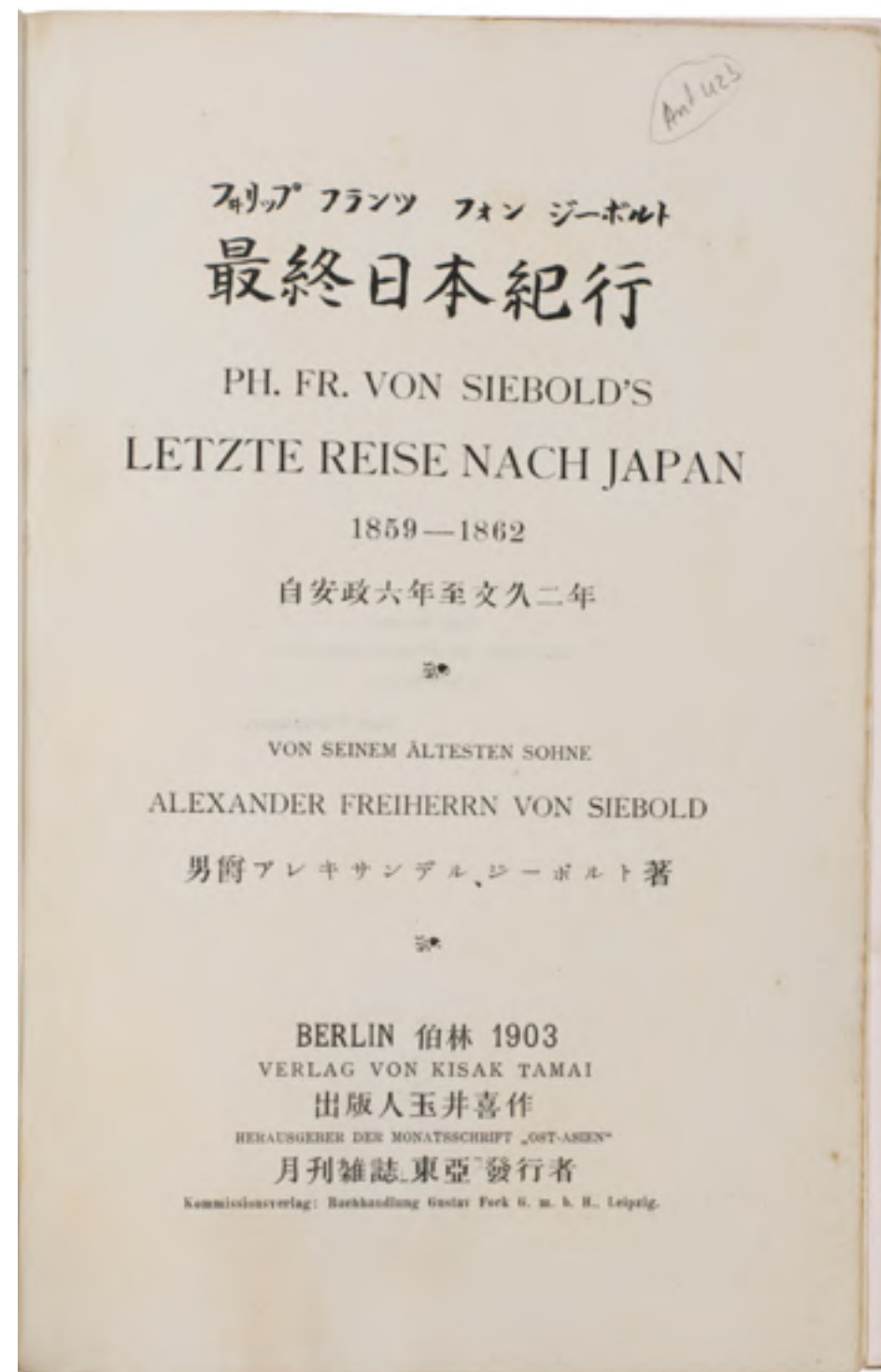
Berlin, Kusak Tamai, 1903. 8°. With the title page in Japanese and German, 2 half-tone plates showing photographic portraits and 3 photographic views in the text. Original publisher's printed cloth-covered paper wrappers, with publisher's advertisements printed on the pastedowns.

€ 1950

Rare first edition of the account of Siebold's second and final journey to, and stay in, Japan, from 1859 till 1861, written by his eldest son, Alexander von Siebold (1846–1911), who accompanied his father Philip Franz von Siebold (1796–1866) on the trip and gives a lively account of their experiences. They travelled first to Batavia and then to Japan, where they stayed in Von Siebold's home Narutaki near Nagasaki. Von Siebold practised medicine there as he had in the 1820s, and many of his old patients and students came to visit him. Von Siebold also continued to search for material for his botanical collection. Alexander's account informs the reader about religious customs and literature, his own experiences in learning to speak Malayan and Japanese, and mastering the difficult art of writing Japanese using the Chinese "kan" (kanji) characters, also discussing the Japanese hiragana and katakana syllabary systems. Besides the four pages of advertisements (by Kusak Tamai and Foek) following the main text, the pastedowns contain further Kusak Tamai advertisements.

Slightly browned, but otherwise in very good condition. Wrappers slightly soiled.

IX, [1], 130, [4], [2 blank] pp. *Cordier, Japonica, col. 477; not in Nipponalia.* More on our website



Important German gothic art collection, reproduced in watercolour by the collector himself

65

SOYTER, Magnus. [Collection of watercolour drawings with manuscript captions].

[Augsburg], 1849–1853. 13 loose wove paper 2° leaves and 1 loose wove paper bifolium. Large 2° (55 × 35 cm). With 64 watercolours and manuscript captions on 15 leaves (each leaf drawn on one side only).

€ 18 000

Collection of impressive watercolour drawings after Medieval art objects by Magnus Soyter (1806–1884). Soyter was an Augsburg-based collector of German medieval art who made watercolour reproductions of the objects that he owned with added captions in ink containing information about the object depicted. He was highly skilled in the art of watercolour and his large reproduction drawings are exquisite. He is now best known for his collection of medieval knight's helmets that have ended up in museum collections worldwide.

The objects displayed in the present drawings come from Soyter's private collection, as the manuscript captions indicate. Many of the artifacts included in the drawings are now lost so that the present watercolour drawings are the only record of some superb Medieval German pieces.

Wholly untrimmed. In very good condition.

[15] ll. More on our website



“An entertaining book on the evil consequences of excessive hunting”

66

SPANGENBERG, Cyriacus.

Jagteuffel. Bestendiger und Wolgegründter bericht, wie ferra die Jagten rechtmessig und zugelassen. Und widerumb, warinn sie ... gottloss, gewaltsam, unrecht und verdamlich seind ...

(Colophon: Frankfurt am Main, heirs of Georg Raben and Weygand Hanen), 1566. 8°. With the title printed in red and black and with a woodcut illustration. 18th-century vellum.

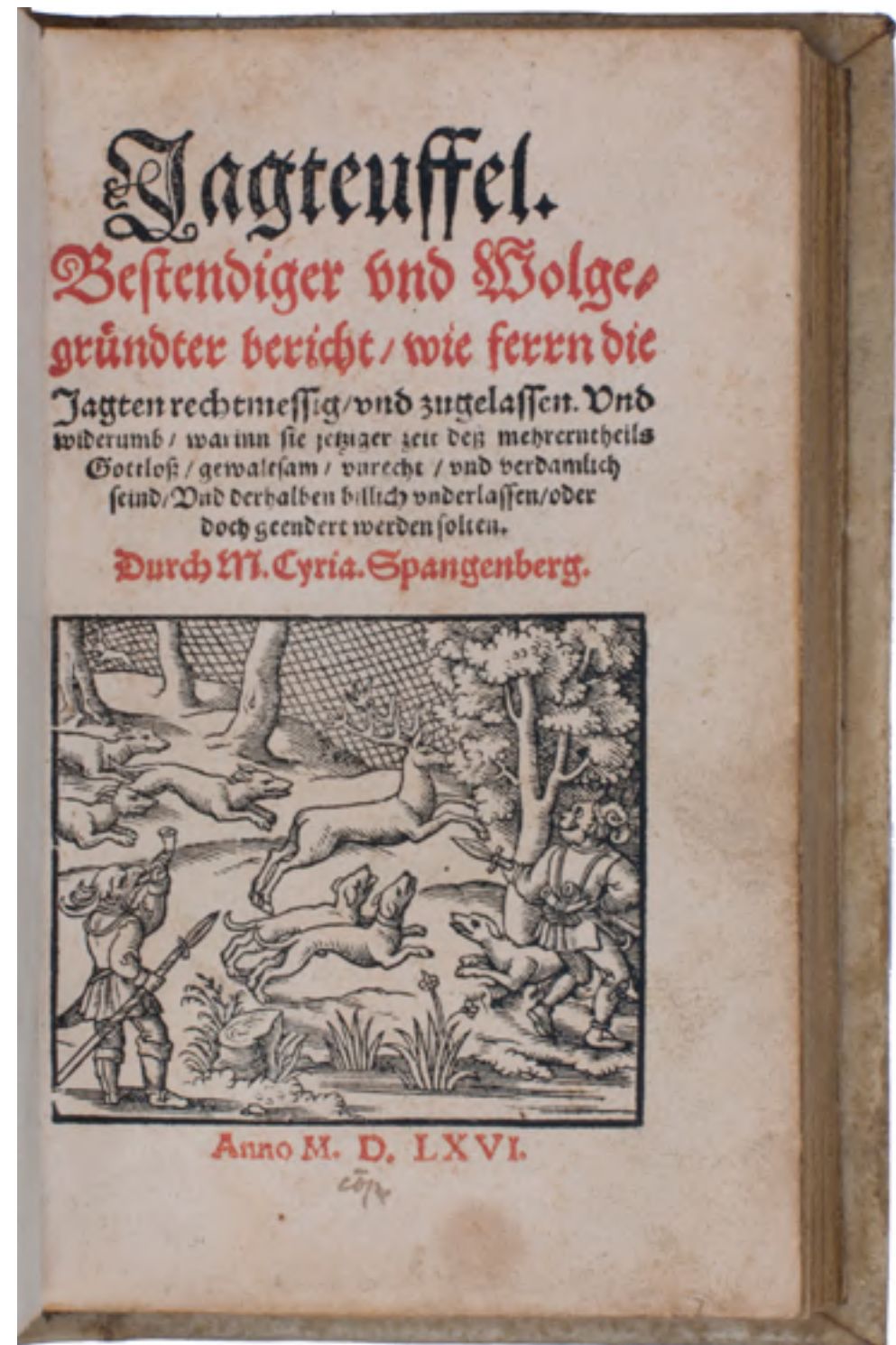
€ 2650

A popular work on the proper way of hunting, by the German theologian and Protestant reformer Cyriacus Spangenberg (1528–1604). It opens with a list of cited authors and an introduction. The first twelve chapters explain the proper and righteous way of hunting, which seldom happens according to Spangenberg. The next twenty chapters describe the harm and evil that will fall upon those who hunt excessively or unjustly, mostly directed to the aristocracy. “An entertaining book on the evil consequences of excessive hunting” (Schwerdt). The first edition was published in 1560; the present is the fourth.

Slightly browned, with occasionally a small spot or stain. Overall in very good condition.

132 ll. *Lindner* 11.1937.15; *Schwerdt* II, p. 170; *USTC* 668119 (2 copies); *VD16* S7614 (3 copies).

More on our website



3 very rare print series on garden ornament, architecture and architectural ornament

67

STEINGRUBER, Johann David.

Architecture civile erster Theil ... [all published].

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

With:

(2) DANREITER, Franz Anton. *Lust-Stück der Gärten ...*

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

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

Augsburg, Johann Andreas Pfeffel, [ca. 1740/48]. 3 works, ad 2 in 2 parts, in 1 volume. Oblong 2°. **Ad 1:** with an engraved plate with a German note to the reader, and 25 numbered plates. **Ad 2:** with 2 engraved illustrated title pages from the same plate plus 22 and 20 numbered illustration plates. **Ad 3:** with 12 engraved plates, including the title page. Near contemporary half white vellum and beige paper sides, red sprinkled edges.

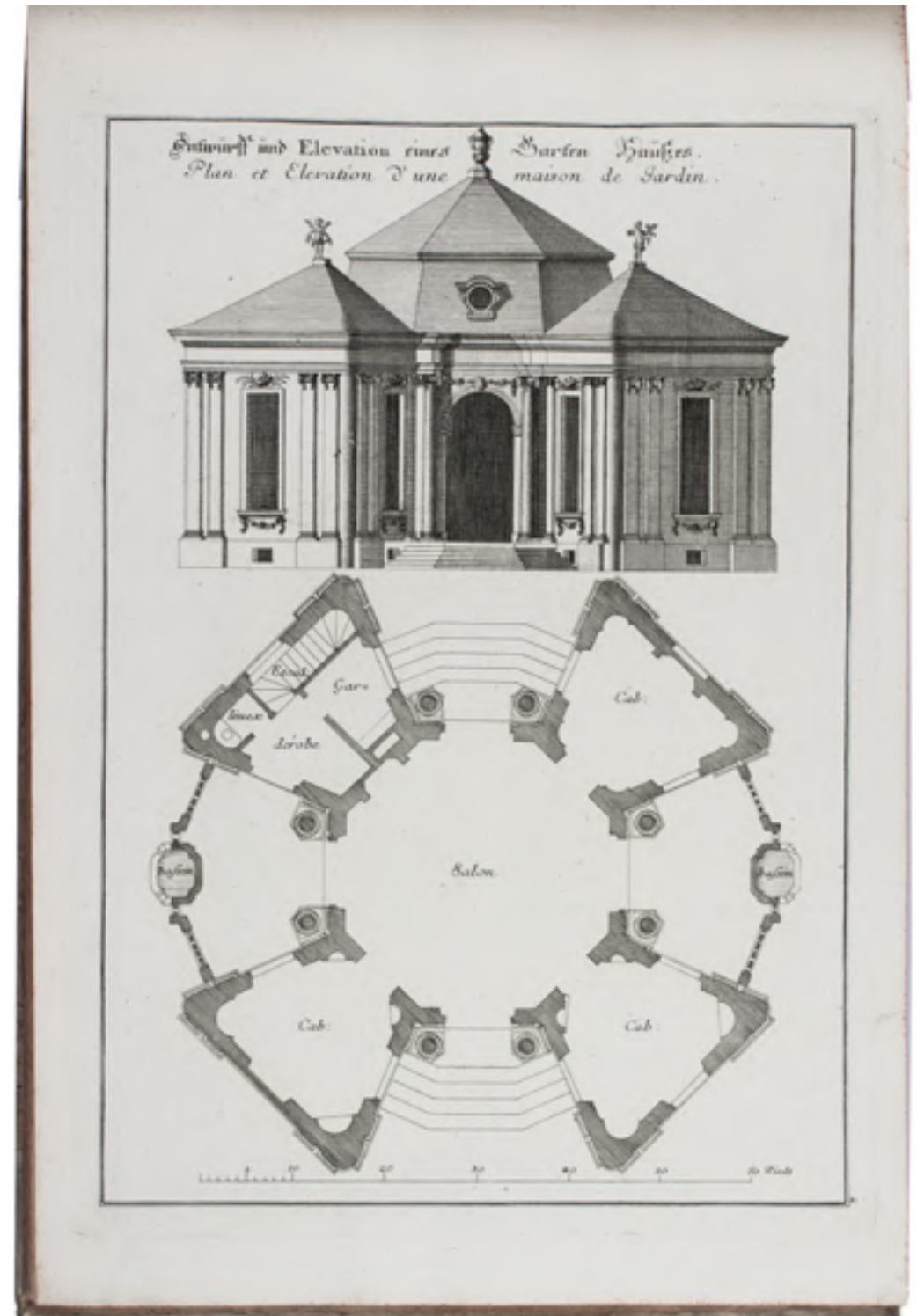
€ 18 000

A remarkable volume containing three rare print series on architecture, architectural ornament and garden ornament, all published by the important Augsburg engraver and print publisher Johann Andreas Pfeffel the elder (1674–1748). The title pages for the Danreiter explicitly note that he engraved its plates. The three works are printed on three different paper stocks, so there is no reason to suppose they were printed together.

The complete description is available upon request.

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

[1], 25; [1], 20, [1], 22; 12 engraved ll. *See our website for the reference list.* More on our website



A theatre of the hunt: 16 dramatic hunting scenes after Tempesta

68

TEMPESTA, Antonio (designer) and Claes Jansz. VISSCHER (engraver).

[Set of engravings designed by A. Tempesta and engraved by C.J. Visscher].

[Amsterdam, Claes Jansz. Visscher, 1624]. Oblong (19.5 × 29.5 cm).
19th-century half blue cloth and marbled paper sides.

€ 6500

Rare collection of 16 engraved hunting scenes after designs by the celebrated Italian painter and printmaker Antonio Tempesta (1555–1630), published in Amsterdam by Claes Jansz. Visscher (1587–1652) in 1624. The engravings are numbered in the plate and comprise an impressive survey of hunting subjects, ranging from traditional European game to exotic and highly imaginative scenes.

The series presents a remarkably varied repertoire of hunting subjects. It opens with a dramatic stag hunt in which the exhausted animal is brought down by hounds, followed by scenes of hare and fox hunting. Other plates depict hunters on horseback and on foot pursuing a porcupine with packs of dogs, several further hare hunts, and a lively duck hunt. More spectacular subjects include a bull hunt staged within an arena, complete with an extraordinary smoke-emitting wheeled contrivance, indigenous hunters pursuing an imaginary hoofed beast, an antelope hunt employing leopards, and a dramatic lion hunt culminating in the death of one of the hunters.

The engravings are based on Tempesta's celebrated hunting compositions, first engraved in Rome in the late 16th century. Tempesta was one of the foremost printmakers of his generation, renowned for his dynamic battle scenes, hunts and equestrian subjects, while Visscher was among the leading Dutch publishers and engravers of the 17th century. His Amsterdam workshop played a pivotal role in the dissemination of prints, maps and atlases throughout Europe, and his editions after Tempesta remain among the finest Dutch interpretations of the Italian master's work.

With some very minor occasional marginal staining and browning. Otherwise in very good condition.

[16] ll. Cf. for the full work, see: *WorldCat 1393172083 (1 copy)*. More on our website



69

[Collection of an illustrated manuscript diary, and travel journals, including some views and photographs of Russia and Germany].

€ 3500

More on our website



Habsburg panegyrics and elegies from Prague

70

VILLATICUS, Simon.

De rebus sacratissimi Caesaris Karoli huius nominis Quinti, foelicissime gestis ...

Prague, [Jan Kantor Had, 1547]. 4°. 19th-century gold-tooled half morocco.

€ 3500

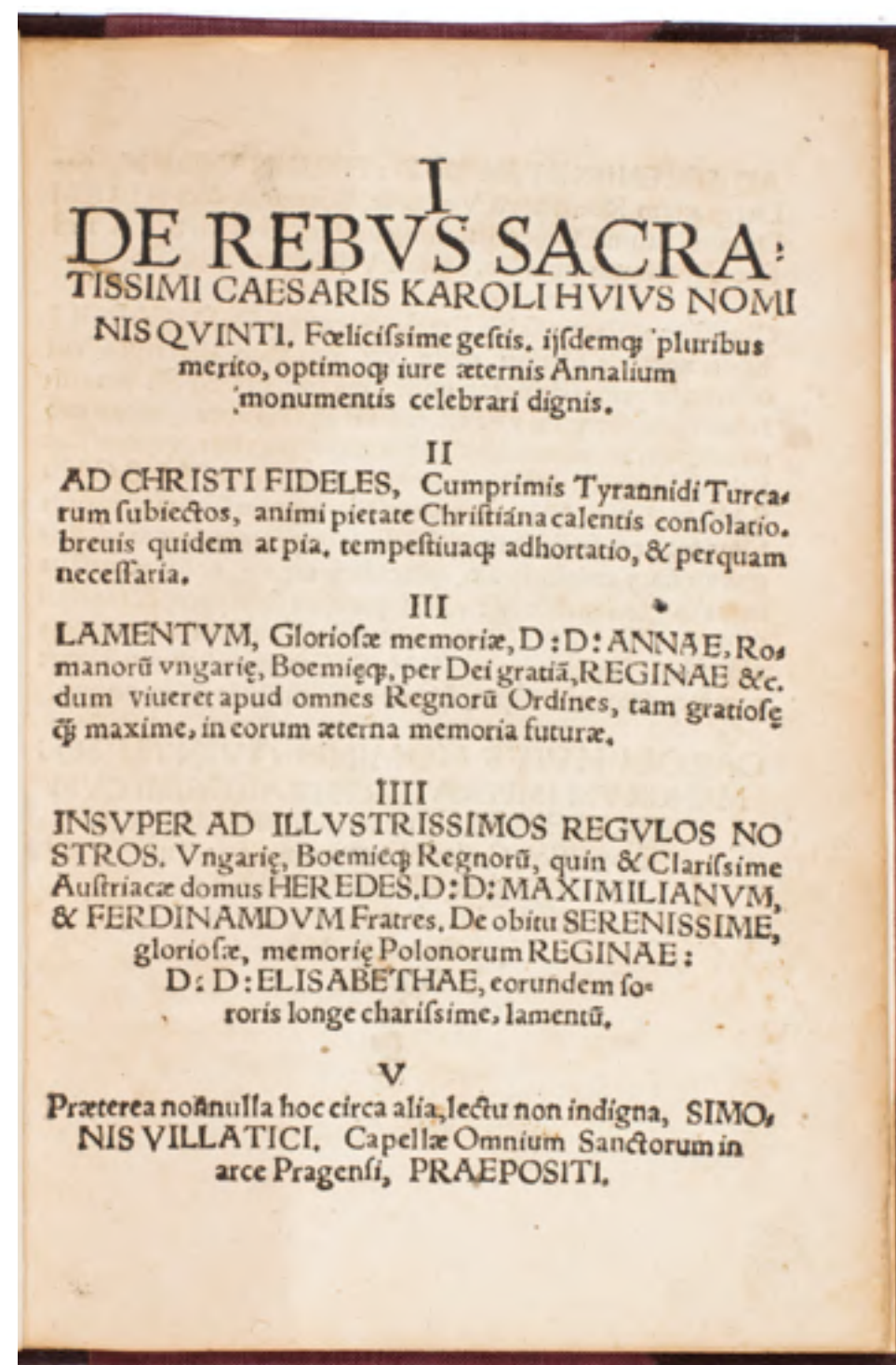
Rare Bohemian Neo-Latin humanist pamphlet largely in Latin verse and prose. The author, Simon Villaticus (identified in modern scholarship with Šimon Fagellus Villaticus / Šimon Bouček 1473–1548), was provost of the Capella Omnium Sanctorum (All Saints Chapel) in Prague and is associated with the humanist literary milieu of Plzeň and Prague in the mid-16th century.

The work comprises several interconnected pieces, largely in verse, of particular interest for the intellectual and literary milieu of Prague and Bohemia. It includes a panegyric on the deeds of Emperor Charles V (1500–1558), an exhortation to Christians under Ottoman rule, and elegiac laments on the deaths of Queen Anna (1366–1394) of Bohemia and Hungary and Queen Elisabeth (1305–1380) of Poland, together with further occasional and commemorative writings of a similar character. The tone is consistently humanist and panegyrically, reflecting the ideological and devotional concerns of mid-16-century Central European Habsburg culture. On D2 verso-D3 recto appears a poem *De Erasmo Roterodamo*, an elegiac hendecasyllabi tribute to Erasmus of Rotterdam, further situating the work within the wider European humanist tradition and indicating engagement with Erasmus's literary legacy.

Of particular interest is the strongly Habsburg-loyalist perspective and the integration of political event, devotional rhetoric, and classical humanist form. The text also reflects the wider Central European tradition of Latin occasional poetry.

The spine is somewhat rubbed, with some loss of material at the head. The work is somewhat browned, with occasional staining, particularly to the final leaf. Otherwise in good condition.

[16] ll. *Knihovněda BCBT42620* (1 copy); *USTC 1918561* (1 copy); not in Adams; BM STC German; *Hohenemser*; *Knaake*; *Kuczyński*. More on our website



Carl Vogel's 108 original drawings for Dante's Divine Comedy

71

VOGEL VON VOGELSTEIN, Carl Christian (artist); DANTE Alighieri. *La divina commedia ...*

Rome, Stamperia de Romanis, 1815–1817. 4 volumes. Large 4°. With 3 etched illustration plates and an engraved portrait of Dante, all part of the edition. Interleaved copy owned by the German painter Carl Christian Vogel von Vogelstein (1788–1868), with 108 of his original drawings, etc. Further with a few additional images, along with many letters, clippings and other documents inserted, extensive notes by Vogel on the interleaves etc., and some manuscript notes in pen or pencil in the margins of the printed pages. Uniform half calf (ca. 1850?), with brown morocco labels on the spines, glazed yellow paper sides, green edges, each volume with a ribbon marker and vols. 1–3 with numerous vellum tabs on the edges.

€ 85 000

The monumental 1815–1817 Rome edition of Dante's Divine comedy, with 4 plates and 2082 pages in 4 volumes, interleaved by the German painter Carl Christian Vogel von Vogelstein (1788–1868), active mostly in Dresden, who added 108 of his original drawings, mostly illustrations for the Divine comedy. A few are hardly more than doodles, but many are carefully finished full-page drawings. The dated ones range from 1813 to 1865, but most date from the 1830s and 40s. Four sepia photographic images, probably albumen prints on uncoated paper, show details of Vogel's colour panel, "Dante and ten episodes from the Divine Comedy".

The complete description is available upon request.

With the edges of a few drawings slightly tattered, a few leaves or quires no longer securely attached to the bookblock, and a few drawings affected by offsets (particularly where they used white chalk), but generally in good condition. The boards are somewhat rubbed and the spines show some superficial cracks, but the binding is also generally in good condition.

li, [1 blank], 486; vii, [1 blank], 519, [1 blank]; "7" [= 5], [1], 522; viii, 184, 132, 164 pp., plus the illustrations. *See our website for the reference list.* More on our website





Travelling through the Black Forest with the Army of Condé

72

[WATERCOLOUR – BLACK FOREST].

[View of a house in the Black Forest].

5 May 1797. Ca. 11.5 × 17.5 cm.

€ 250

Original watercolour showing a house in the Black Forest near Löffingen, where the artist stayed on 5 May 1797, drawn by an unidentified French officer serving with the Army of Condé. The isolated building is shown amid the mountainous landscape, with several figures travelling along the road. In his extensive manuscript caption, the artist describes his journey through the Black Forest and his overnight stay at the house. The watercolour belongs to a series of eyewitness drawings recording his travels and experiences with the Army of Condé in 1795–1797.

Numbered “No 153” on the verso. The work was likely taken from an album, as remnants of blue paper are visible on the verso. The work is lightly browned. Otherwise in very good condition.

[More on our website](#)



Passing Langenstein Castle with the Army of Condé, 1797

73

[WATERCOLOUR – CHATEAU DE LANGENSTEIN].

[Watercolour view of Chateau de Langenstein].

[Southern Germany], 15 May 1797. Ca. 11.5 × 17.5 cm.

€ 250

Original watercolour with a view of Langenstein Castle near Stockach in southern Germany, drawn on 15 May 1797 by an unidentified French officer serving with the Army of Condé. The castle is shown standing prominently on a wooded hill, with mounted figures travelling along the road in the foreground. In the manuscript caption, the artist identifies the castle as belonging to the Count of Walschberg, governor of Eger, and records passing it while travelling through the region. The watercolour belongs to a series of eyewitness drawings recording his travels and experiences with the Army of Condé in 1795–1797.

Numbered "156" on the verso. The work was likely taken from an album, as remnants of blue paper are visible on the verso. The work is lightly soiled. Otherwise in good condition.

[More on our website](#)



A fine watercolour of Fürstenberg Castle, a military camp near Gutmadingen, and the Danube River

74

[WATERCOLOUR – GERMANY].

View of the castle Furstenberg.

[Fürstenberg Castle near Hüfingen, Germany, 1796]. Ca. 11.5 × 17.5 cm. Watercolour.

€ 350

Original watercolour with a view of Fürstenberg Castle and the ruins Burg Fürstenberg near Hüfingen in Germany, the nearby military camp at Gutmadingen, and the Danube River in the background. The soldiers made camp at Gutmadingen for two months from 18th July 1796. It was drawn by a French noble refugee and military officer. He travelled through England, the Netherlands, Germany, and surrounding regions. The illustration is captioned: *Vue du chateau ruine de Fursternberg dont la maison de furstemberg ...*

Numbered "No. 123" on the verso. The work was likely taken from an album, as remnants of blue paper remain on the verso. A small stain in the lower margin. Otherwise in very good condition.

[More on our website](#)



The Army of Condé at the old castle of Limbourg, 1796

75

[WATERCOLOUR – LIMBURG].

[View of the ruins of the castle of Limbourg].

[Limbourg], 13 May 1796. Ca. 11.5 × 17.5 cm.

€ 250

Original watercolour showing the ruins of the castle of Limbourg and the troops stationed below, drawn on 13 May 1796 by an unidentified French officer serving with the Army of Condé. In the extensive manuscript caption, the artist records visiting a military post at the castle called "l'Observatoire", which was under his supervision, and describes the surrounding area and military situation along the Rhine. The drawing belongs to a series of eyewitness watercolours recording the campaigns and movements of the Army of Condé along the Rhine in 1795–1797.

Numbered "No. 119" on the verso. The work was likely taken from an album, as remnants of blue paper remain on the verso. A small stain in the clouds. Otherwise in very good condition.

[More on our website](#)



Three fine watercolours depicting Badenweiler and its Roman Baths in Baden

76

[WATERCOLOURS – GERMANY – BADENWEILER CASTLE].

[Three watercolours of Badenweiler Castle and its surroundings].
1796–1797. With three watercolours (each ca. 11.5×17.7 cm), with manuscript captions in French.

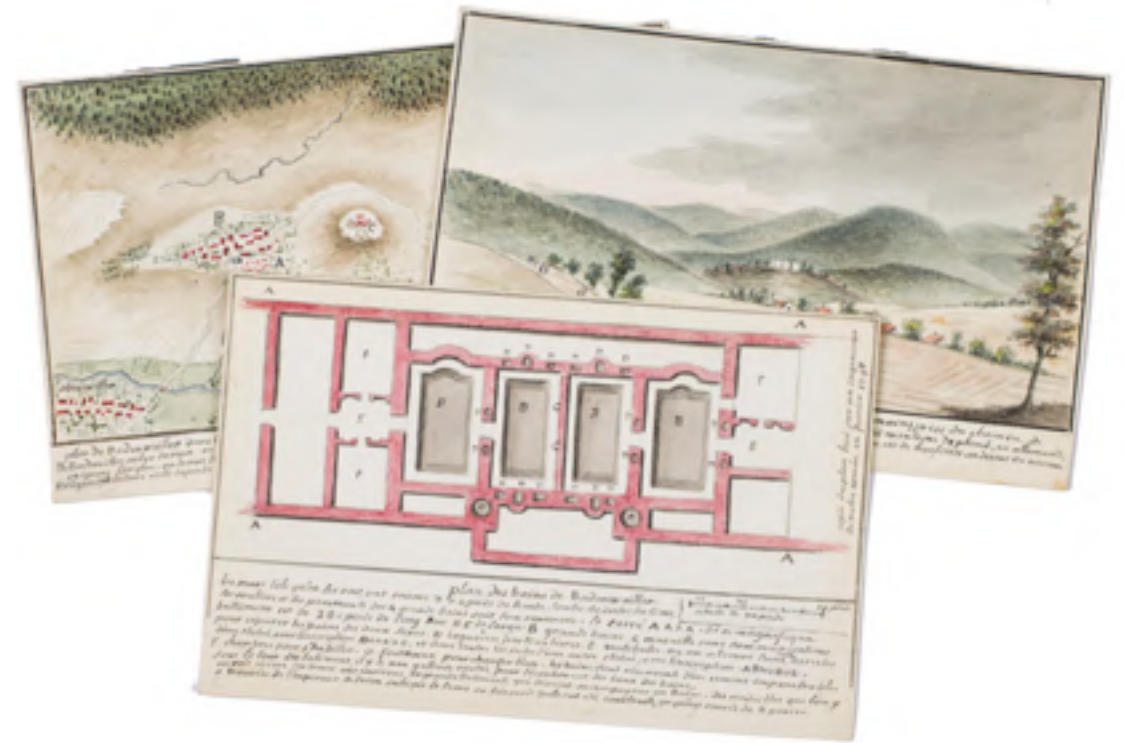
€ 500

Three original watercolours with views of the town of Badenweiler, near Strasbourg, drawn by an unidentified French officer serving with the Army of Condé. They show Badenweiler Castle, a map of the town and its surroundings, and a plan of the Roman baths, which are among the most important Roman remains in the area. The works are all dated (march 1796 and 1797) and captioned in French: *Vue du vieux chateau de Badenweiler et du village ...*; *Plan de Badenweiler dans le margraviat de Baden, pres de Meulheim et de Salzbourg [!] ...*; *Plan des Bains de Badenweiler*. The map and plan also include a legend.

The watercolours belong to a series of eyewitness drawings recording the artist's travels and experiences with the Army of Condé in 1795–1797. Similar drawings of him are known from locations in Flanders, the Netherlands, England and Germany.

All three drawing are numbered on the back ("No 146", "No 147" and "No 148" respectively). They have most likely been taken from an album, as they all have remnants of blue-gray paper on the back. Overall in very good condition.

[More on our website](#)



Fine set of four watercolours on the German village Bertrich

77

[WATERCOLOURS – GERMANY – BERTRICH].

[Four views on the city and waters of Bertrich].

[Bertrich, Germany, July and August 1792]. With 4 watercolours (each ca. 11.5 × 17.5 cm), with manuscript captions in French.

€ 500

Four original watercolours with views on the German village Bertrich, an ancient volcanic hill, the warm spring and its surroundings, situated in the Eifel between Aachen and Trier, along the river Mosel. The village is famous for its thermal baths, and spas, fed by warm springs known since Roman times. The warm springs have medicinal qualities because of the Glauber salts and the water from the volcanic rocks is 32 degrees Celsius. The fourth watercolour shows the remains of an ancient temple of the goddess Diane. The watercolours are drawn by a French noble refugee and military officer. He travelled through the Netherlands, England, Germany, and surrounding regions.

The watercolours are captioned as follows: Vue de eaux de Bertrich, a quelques lieux de ...; Escalaise d' environ six pieds de diametre, couvert de pierres ponce de l'ancien volcan de Bertrich ...; Fontaine sur la route de Bertrich a Luzerat qui tombe en luy ...; Porte de treves nommée Halte porte ... Numbered 12–15 on the verso. The works were likely taken from an album, as remnants of blue paper remain on the verso. The works are lightly soiled in the margins. Otherwise in very good condition.

[More on our website](#)



Life on campaign with the Army of Condé: three views at Orsingen, 1797

78

[WATERCOLOURS – GERMANY – ORSINGEN].

[Three watercolours of Orsingen and its inhabitants].

[Orsingen, southern Germany], 15–18 May 1797. With three watercolours (each ca. 11.5×17.5 cm), with manuscript captions in French.

€ 600

Three original watercolours recording Orsingen, near Stockach in southern Germany, and its inhabitants in May 1797, drawn by an unidentified French officer serving with the Army of Condé. During his stay in the village, the artist lodged with the local priest, and the watercolours show the village and surrounding countryside as well as the priest's 92-year-old mother, depicted spinning in the house. The manuscript captions identify the village as "D'orsinghen" and date the drawings between 15 and 18 May 1797. The watercolours belong to a series of eyewitness drawings recording the artist's travels and experiences with the Army of Condé in 1795–1797.

All three drawing are numbered on the back ("No 155", "No 157" and "No 159" respectively). The works were likely taken from an album, as remnants of blue paper remain on the verso. The works are lightly soiled in the margins. Otherwise in very good condition.

[More on our website](#)



Quartered at Winterspüren with the Army of Condé, 1797

79

[WATERCOLOURS – GERMANY – WINTERSPÜREN].

[Two watercolours of Winterspüren].

[Winterspüren], 20 May and 11 July 1797. With two watercolours (each ca. 11.5 × 17.5 cm), with manuscript captions in French.

€ 350

Two original watercolours of Winterspüren in southern Germany, drawn in May and July 1797 by an unidentified French officer serving with the Army of Condé. One gives a panoramic view of the village and its hilly surroundings, while the other shows the main street, with the church, houses, inhabitants, and passing troops. The captions identify Winterspüren as the artist's "cantonnement" (quarters) and record its position on the roads towards Überlingen, Constance, Stockach, and Mahlspüren. The watercolours belong to a series of eyewitness drawings recording the artist's travels and experiences with the Army of Condé in 1795–1797.

Both drawing are numbered on the verso ("No 150" and "No 168" respectively). They have most likely been taken from an album, as they both have remnants of blue-gray paper on the verso. Overall in very good condition.

[More on our website](#)



The Army of Condé on the Rhine, recorded by one of its officers

80

[WATERCOLOURS – MILITARY].

[Collection of nine watercolour military scenes].

[France and Germany, 1795–1797]. With 9 watercolours (each ca. 11.5 × 17.5 cm), all captioned in French.

€ 1500

Remarkable collection of nine contemporary watercolours recording the campaigns of the French émigré Army of Condé along the Rhine in 1795–1797, likely drawn by an unidentified officer serving with the army. The watercolours depict camps, inspections, troop movements and battles in Germany and France, including the camp at Steinstadt, the crossing of the Rhine at Kehl, the Battle of Schliengen, and the attack on the bridgehead at Huningue. The handwritten captions, which relate the events in first person, strongly suggest that the scenes were drawn from direct observation.

The captions provide a detailed personal record of the artist's service with Condé's army. He describes taking part in military operations, receiving orders, and being charged by the Prince de Condé with carrying out inspections of the Hohenlohe Regiment and the infantry and cavalry of Roger de Damas's Legion. The final watercolour, dated 10 October 1797, depicts his departure from his quarters at Winterspieren in a horse-drawn carriage. Together, the nine drawings offer a unique insight into the activities of the French émigré army during the campaigns on the Rhine.

All drawings are numbered on the verso in a contemporary hand, they were likely taken from an album, as remnants of blue paper remain on the verso. Drawing 135 with a stain at the top, drawing 142 with a torn upper left corner and a small tear in the lower margin. Otherwise in good condition.

[More on our website](#)



With the chasseurs nobles at Sulzburg, 1797

81

[WATERCOLOUR – SULZBURG].

[Watercolour view of Sulzburg].

[Sulzburg, southern Germany], November 1796. Ca. 11.5 × 17.5 cm.

€ 250

Original watercolour with a view of Sulzburg in southern Germany, drawn in 1797 by an unidentified French officer serving with the Army of Condé. The town is shown in its mountainous surroundings, with houses, inhabitants, and soldiers in the foreground. In the extensive manuscript caption, the artist records that after leaving the positions on the Rhine he was sent to Sulzburg with his division of "chasseurs nobles". He also remarks that the town was then inhabited largely by Jews, whom he describes as having taken refuge there after the French destroyed the Jewish quarter of Breisach. The watercolour belongs to a series of eyewitness drawings recording his travels and experiences with the Army of Condé in 1795–1797.

With the manuscript number "No 139" on the verso. The work was likely taken from an album, as remnants of blue paper remain on the verso. The work is lightly browned. Otherwise in good condition.

[More on our website](#)



Manuscript weaving instructions, illustrated with about 2000 cloth samples and colour-coded patterns

82

[WEAVING].

Schnürungsbuch.

“Vaals-Aachen”, Höhere technische Schule für Tuchfabrikation, [ca. 1900]. Oblong 2°. Manuscript in German, written in black ink in a neat and legible Latin hand on paperboard leaves, comprising short instructional texts and about 2000 colour-coded weaving patterns and small samples of woven cloth mounted on both sides of the leaves. Contemporary beige half cloth.

€ 7500

Unique course in cloth weaving as taught in a German-language technical school, probably carefully noted down by one of the pupils and beautifully illustrated with nearly 2000 weaving patterns drawn on grid paper (with the various threads colour-coded) and accompanied by hundreds of samples of woven cloth, both the patterns and the cloth samples mounted on the leaves. Most pages contain primarily patterns and samples, with only brief captions, but the occasional longer text sometimes run over a few pages. This German text provides an explanation of the patterns and their colour-coding, the various kinds of cloth and the weaving process. The weaving patterns and cloth samples are numbered as 1214 figures, but many numbers include two patterns or samples and some as many as five, and occasionally a number has been accidentally repeated. There are also at least 80 unnumbered patterns and samples.

The title's reference to the school in “Vaals-Aachen” probably means it was situated in Vaals but served German speakers in both communities. The area around Aachen had produced cloth for centuries, but after an economic depression in the mid-19th century it emerged and became known for its textile manufacturing by the 1880s.

A piece has been cut out of three leaves and some have come loose from the pages, but at least most of them are still present. The binding is slightly loose. The manuscript is generally in good condition. A remarkable and important source for any study of weaving and weaving education, also graphically fascinating and colourful.

[2 blank], [117], [1 blank] pp. More on our website



Beautifully illustrated standard work on German trees and shrubs

83

WILLDENOW, Carl Ludwig and Friedrich Gottlob HAYNE.

Abbildung der deutschen Holzarten für Forstmänner und Liebhaber der Botanik, herausgegeben von Friedrich Guimpel ...

Berlin, in der Schüppelschen Buchhandlung, 1815–1820. 2 volumes, the first in 2 parts. 4°. With 216 beautifully hand-coloured engraved plates. Contemporary gold-tooled brown half calf.

€ 7500

First edition of a standard work about German woody plants, richly illustrated with over 200 handcoloured plates of trees and shrubs. The beautiful plates are all signed by Friedrich Guimpel (1774–1839), a German engraver who collaborated with several renowned botanists. The work describes all the trees and shrubs that could be found in Germany. Together with the plates, which show them in great detail, it must have been easy to identify them outside.

The work was written by Carl Ludwig Willdenow (1765–1812), one of the most important botanists from Germany. After his death, botanist Friedrich Gottlob Hayne (1763–1832) revised and completed the text. It was published in 36 fascicules between 1810 and 1820. These were combined into two volumes, in 1815 and 1820, and published together to form the present work. It is considered to be one of Willdenow's most beautiful publications.

The bindings of both volumes show signs of wear, the labels on the spine are partly torn, with some loss of material, the marbled paper on the front board of both volumes has discoloured. The leaves in the text volumes are slightly browned and foxed, some of the plates in the plate volume have browned, most plates are foxed around the edges. Overall in good condition.

[4],147; [2],149–302 [=154] pp. + 216 plates in volume 2. *Nissen, BBI 2154; Pritzel, 3651; Sitwell, Great flower books, p. 152; Stafleu & Cowan, 2214.* More on our website



Highlight of architectural history: extremely rare and important plate collection by the master architect Frank Lloyd Wright

84

WRIGHT, Frank Lloyd.

Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright.

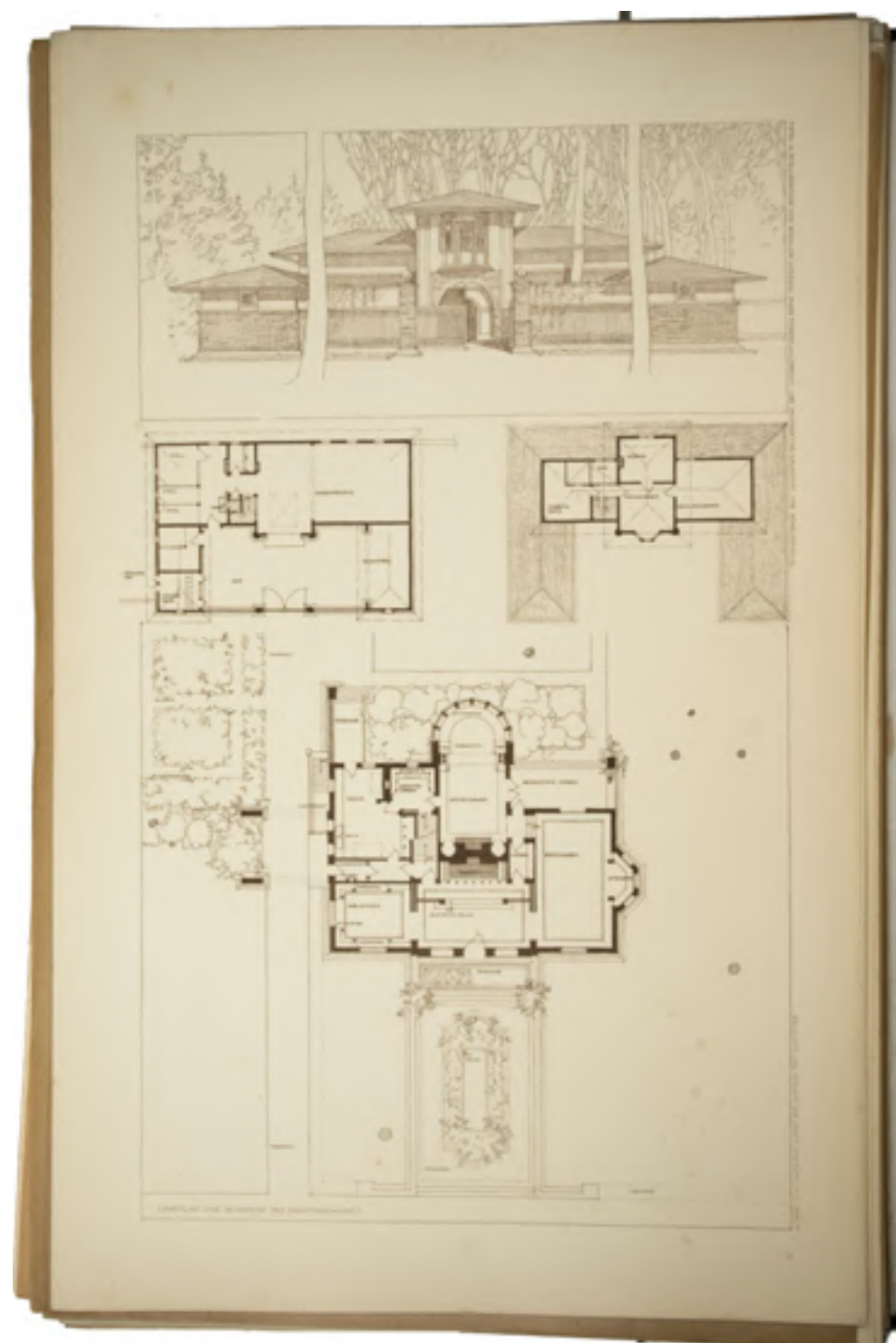
Berlin, Ernst Wasmuth, [1910]. 1 text volume and 2 portfolios. 1° (plates, ca. 64 × 40 cm) and 2° (text volume, ca. 41 × 32 cm). Text volume with the title printed in gold. With a total of 100 lithographed plates in 2 portfolios: 72 plates numbered I-LXIV, and 28 overlays, printed in brown on tissue paper. Each plate embossed with Wright's blind stamp. Kept loose, as issued, in the original portfolios, both dark blue half cloth with the original publisher's printed grey wrappers over boards with all white ties present. Both portfolios and text leaves are kept in a later beige half cloth portfolio with brown paper sides, three protective flaps and white ties.

€ 65 000

Extremely rare first edition, of the complete collection of plates prepared from drawings made by master architect Frank Lloyd Wright (1867–1959) at his Oak Park Studio, illustrating seventy buildings and projects completed between 1893 and 1909. It is the first major publication by one of the greatest innovators of modern architecture. The work boosted Wright's fame in European architectural circles and influenced key figures in contemporary architecture. The plates show perspective views, plans, sections and interior and exterior details. The edition is scarce due to a fire at Wright's home and studio, Taliesin, in August 1914.

The later portfolio worn: a little stained, edges a little worn, head and outer protective flap half loose, bottom protective flap loose but present, linen ties somewhat frayed. Two ties of the second plates portfolio are torn and frayed. Text volume, some plates and the wrappers of both portfolios somewhat foxed, some plates with occasional marginal tears (never affecting image), overlays a little toned. Overall a complete set with the plates, booklet and the two original publisher's portfolios still in good condition.

30, [1], [1 blank] pp.; plus 100 lithographed plates. *Kruff* 210; *Robert L. Sweeney, Frank Lloyd Wright: an annotated bibliography*, 1978, 87; *Thieme-Becker* XXXVI, 279. More on our website



Splendid ceremonies for the presentation of the Order of the Golden Fleece, Prague 1585, with 20 plates

85

ZEHENDTNER VOM ZEHENDTGRÜB, Paul.

Ordenliche Beschreibung mit was stattlichen Ceremonien und Zierlichkeiten die Röm. Kay. May. unser aller gnedigster Herr, samt etlich andern Ertzhertzogen, Fürsten und Herrn, den Orden dess Guldin Flüss ...

Dillingen, Johann Mayer, 1587. 4°. With the title printed in red and black, 7 full-page engraved illustrations, and 13 large folding engraved plates. Contemporary gold-tooled tanned sheepskin; rebacked with most of the original backstrip laid down.

€ 28 000

Rare first and only edition (especially rare with all 20 plates) of a richly illustrated account on the receipt of the Order of the Golden Fleece by the Holy Roman Emperor Rudolph II and several members of his family and his entourage, mostly at Prague. The book opens with a history of the Order of the Golden Fleece. The illustrations are attributed to Anthony Boys, Bays or Waiss (ca. 1545?-post 1593), who was appointed court painter to the Archduke Ferdinand of Austria in 1579 and is best known as a portrait painter for the courts of the Austrian Habsburg Emperors. The text was written by Archduke Ferdinand's secretary, Paul Zehendter.

The complete description is available upon request.

With an early library stamp on the title page and several early and recent inscriptions on the endleaves. With minor marginal wormholes in the first few leaves and an occasional minor and marginal tear. The mounted engravings are slightly browned, probably from the paste used, but the book is still internally in good condition. The binding has been rebacked as noted, some of the gold has rubbed off, and some cracks, worm holes and other defects have been restored, but the details of the centrepiece and the three other stamps remain clear.

[1], [1 blank], 155, [1], [2 blank] pp. *See our website for the reference list.* More on our website



