



# ANTIQUARIAAT FORUM & ASHER Rare Books

No. 3 2017

## NEW YORK ANTIQUARIAN BOOK FAIR

March 9	5pm - 9pm <i>preview</i>	The Park Avenue Armory
March 10	noon - 8pm	643 Park Avenue, at 67th Street,
March 11	noon - 7pm	New York City
March 12	noon - 5pm	

## VISIT US AT BOOTH C26

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ANTIQUARIAAT  
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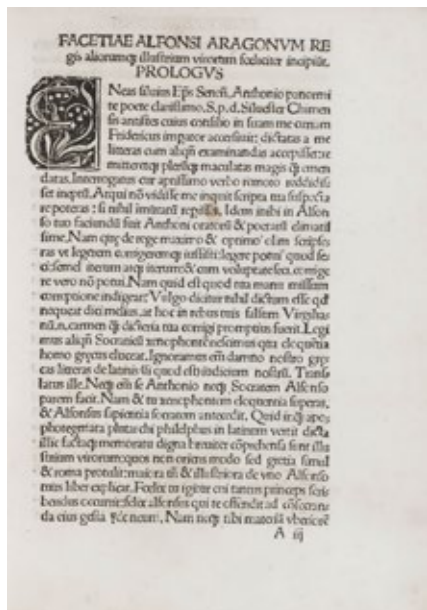
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*A collection of humorous and witty proverbs and anecdotes from the 15th century*



**i. ADELPHUS, Johannes (editor), Marsilio FICINO, Johann GEILER and others.** *Facetiarum Alphonsi Aragonum regis Vafredicta proverbialia Sigismundi & Friderici tertii Ro. Imp[er]atoru[m]. Scomata Ioannis Keisersberg co[n]cionatoris Arge[n]tine[n]sis Marsilii Ficini Florentini de sole opusculum. Hermolai barbari orationes. Facetiae Adelphinae.*

(Colophon: Strasbourg, Johannes Grüninger, 1508). Small 4° (19.5 × 15 cm). 19th-century half sheepskin, gold-tooled spine, marbled edges. \$ 5900

First edition, published by Grüninger, of a collection of facetious, witty and satirical proverbs and anecdotes by various authors, brought together and edited by the Strasbourg humanist and physician Johannes Adelphus, also known as Muling (1485–1523). It includes, amongst others, *Facetiae* by Alfonso, King of Spain, and another by Adelphus himself, *De sole et lumine opusculum* by the Italian humanist Marsilia Ficino (1433–1499), and Johann Geiler’s *Scomata*. Most of the texts criticize the society, church, and government, often in a frivolous manner.

With some faint marginal notes in ink by an early owner, mostly in the last work in the book. Slightly browned, with some occasional minor spots or smudges, overall in very good condition. Binding only slightly rubbed, otherwise very good.

*Brunet, III, p. 1411; STC German, p. 630; VD16 A232.*

*Engraved, illustrated perpetual wall calendar with 3 dials: for home or office*

**2. [ALMANAC].** *Eeuwigduurende almanach 1815[–1823].*

[The Netherlands, 1814?]. Oblong 4° (19 × 24 cm). Engraved perpetual almanac (engraved image 17.8 × 22.0 cm) with three engraved roundel scenes with windows cut out of them to view engraved dials mounted behind them that can be set to show the year (ranging from 1815 to 1823), the month (also the zodiac sign, the hour of sunrise and sunset, and the length of the day and night) and the days of the week (showing 7 days of the month simultaneously, each with the day of the week and one of the five planets or the sun or moon). The main engraving and the three dials mounted on millboard, each dial turning on a brass pin secured in a small iron plate, and the main engraving partly coloured in red, blue, green and black. In a contemporary wooden frame (21 × 26 cm) behind glass, with 3 holes cut in the backing board for setting the dials. \$ 2900



A unique engraved perpetual “almanac” (we would now call it a wall calendar) with three dials, the year dial for use in the years 1815 to 1823, so probably published around October or November 1814 for use in the new year. We have found no record of this or any similar calendar. The three dials are mounted behind roundel scenes with windows cut out of them to reveal the date and other information set using the dials. Those for the year and the days of the week have one window each to show one year and 7 days of the week, so that the calendar would normally be set only once a week. In a month with less than 31 days, the dial for the days of the week would require an extra adjustment during the last week to skip the extraneous day or days. The month dial has 6 windows: if one sets it to the month it also shows the number of days in the month (in the same window as the month itself), the zodiac sign for that month, the hour of sunrise and sunset and the number of hours in the day and night. The scenes in the roundels are traditional Dutch views whose general style dates back to the 17th century, but we have not identified specific models. The large (10.5 cm diameter) roundel for the month on the right shows a three-masted ship in full sail with 6 cannons visible on the port side, flying the Dutch flag, and several ships in the background. These are all scenes of production, trade and commerce, suggesting it might have been intended for a merchant’s office, but it might also have hung on the wall or a door in a private home.

With a few small abrasions in the sky of the ship scene and minor stains and dirt, mostly in the open areas at the head, but still in good condition. With one corner of the frame chipped and some gaps in the gilding. A unique engraved, illustrated perpetual wall calendar, with three dials.

*Nothing similar found in Grand-Carteret; Köhring; KVK & WorldCat; NCC; Vandenhole, Inventaris van almanakken en kalenders (1979).*

*Illustrated edition of Amadis de Gaule, printed by Plantin*

3. [AMADIS DE GAULE]. Le premier (-douzieme) livre d'Amadis de Gaule. Mis en François par le Seigneur des Essars Nicolas de Herberay ...

Antwerp, Jan van Waesberghen, 1561 (parts 1–4 colophons: printed by Christoffel Plantin, 1560) (volume 1); Christoffel Plantin, 1561 (parts 6, 7 & 9 colophons 1560) (volume 2); Willem Silvius, 1573 (volume 3). 12 “books” in 3 volumes. 4°. The title-pages of books 1–5 each with the same 4-piece woodcut border, those of books 6–9 with Plantin’s woodcut device (compasses), those of books 10–12 with Silvius’s woodcut device (angel with book and sythe) and a border built up from arabesque typographic ornaments, all books with woodcut illustrations in text, including some repeats. Early 19th-century blind-tooled calf, black spine labels, rebound with the original backstrip laid down. SOLD

Rare editions of the famous chivalric novel *Amadis de Gaule*, here containing books 1–5 (vol. 1) printed by Plantin in 1560/61 for publication by Jan van Waesberghen, books 6–9 (vol. 2) printed by Plantin 1560/61 for publication by Plantin himself, and books 10–12 (vol. 3) printed by Silvius in 1573. In 1561 Plantin published the complete series of *Amadis de Gaule*, consisting of 12 books, in a joint venture with Jan van Waesberghen. Complete sets are very rare (Voet lists five sets, all incomplete). The text is printed in two columns, with rectangular woodcut illustrations throughout. Van Waesberghen probably supplied the woodblocks for the Plantin/Van Waesberghen edition, which Silvius also used for his edition. They show armoured knights on horseback, in warfare, during tournaments, fighting beasts and sailing ships. *Amadis de Gaule* is a popular collection of chivalric tales, modelled after characters from the King Arthur tradition, especially Lancelot, and also heavily influenced by the legend of Tristan and Iseult.

Slightly browned with some minor spots or stains, volume one closely trimmed at the upper margin, with some occasional minor loss of the running title, but otherwise in very good condition. Binding rubbed along the extremities and slightly scratched.

*Belg. Typ. 88 parts 1–5, 87 parts 6–9, 89 parts 10–12; Voet, Plantin Press 54B I-V, 54A VI-XI, 54A note 3.*



*Great history of the discoveries and conquests of the Portuguese colonial empire in America*

4. ANDRADA, Francisco d'. Cronica do muyto alto e muito poderoso Rey destes Reynos de Portugal dom João o III. deste nome. Dirigida ha C. R. M. del Rey dom Felipe o III. deste nome nosso senhor.

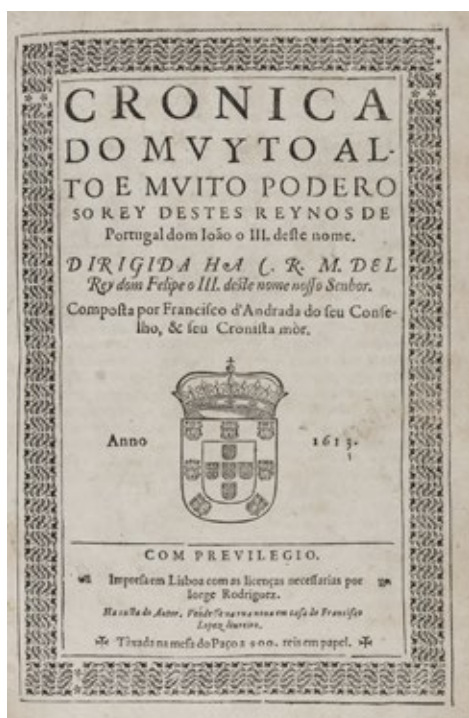
Lisbon, Jorge Rodriguez for the author, sold by Francesco Lopez, 1613. 4 parts in 1 volume. 2°. With a central crowned coat of arms of Portugal on the title-page, title and coat of arms set in ornamental border, woodcut initials. Contemporary blind-tooled vellum. \$ 31 250

First edition of this principal history of the reign of João III of Portugal (1502–1557), ruler of Portugal from 1521 until his death. His reign was marked by the introduction and establishment of the inquisition in Portugal from 1536 onwards. During his rule, Portuguese possessions were extended in Asia and in the New World through the Portuguese colonization of Brazil.

“Francisco de Andrada (ca. 1540–1614) was a Commander of the Order of Christ, a member of the State Council, Chief Keeper of the Archives and Chief Chronicler of the Kingdom. He was the son of Fernão Alvares d’Andrada, Treasurer to King João III” (Maggs).

With the bookplate (in gold) of the Huth Library on inside of front cover, embossed stamp of Antonio de Almeida Correa on the title-page. Very good copy of an important work on the discoveries and conquests of the Portuguese.

*Bosch 52; Huth Library 177; Maggs, Bibl. Brasiliensis 104; Rodrigues 171.*



## First printed edition of a famous work on optics



5. **BACON, Roger.** *Perspectiva*. In qua, quae ab aliis fuse traduntur, succincte, nervose & ita pertractantur, ut omnium intellectui facile pateant. Nunc primum in lucem edita. Opera & studio Ioannis Combachii.

Frankfurt, Wolfgang Richter, for Antonius Hummius, 1614. 4°. With 8 full-page woodcuts printed on both sides of four leaves inserted as plates, and numerous woodcut figures and illustrations in text, several full-page. Modern plain paper boards. \$ 10 000

First edition of a famous work on optics by the English natural philosopher and mathematician Roger Bacon (ca. 1220–ca. 1292). Bacon was well read in Arabic and ancient Greek sources on optics and perspective, a subject hardly studied in Europe during the earlier Middle Ages. The main sources for his theories were the writings of Euclid, Ptolemy and Alhazen (Ibn al-Haytham), and he followed Robert Grosseteste concerning the importance of light and in his emphasis on the use of lenses, not only for burning, but also for magnification to aid natural vision. Bacon advised magnifying glasses for old people as well as for people with weak eyes. The *Perspectiva* belonged to Bacon's *Opus maius*, compiled in manuscript in 1266–1267. The present edition was based on a medieval manuscript and was edited by Johann Combach (1585–1651), professor of philosophy at Marburg in Germany. With a stain on the title-page and two on the last blank probably from removing old stamps, browned throughout with a few small spots, but overall in good condition. Binding with some water stains, but otherwise good.

DSB I, pp. 377–384; VD17 23:236968W; cf. Kemp, *The science of art*, pp. 26, 211, and 269; Vagnetti DBs.

## A Batak shaman's divination manual, written in the secret Hata Poda language in a split-wood, accordion-fold book

### 6. [BATAK MANUSCRIPT]. [PUSTAHA].

[Northern Sumatra, ca. 1860/1920?]. A manuscript (16 × 11.5 × 6 cm) in the old esoteric Hata Poda language used by the Batak “datu” (shamans), with the text written in the Batak script and the decorations and illustrations drawn, both in black ink on both sides of thin split-wood leaves (1.3 mm thick), with about 45 illustrations in the text and a few additional decorations. Made from a single long strip of thin split-wood, scored vertically across the (horizontal) grain and accordion-folded at the score lines, with the blank outside surface of the first and last leaf given a dark stain to serve as a front and back cover. \$ 5000

A rare Batak divinatory manuscript written in the old Hata Poda language, used as a secret language by the Batak “datu” (shamans, magicians or “witch doctors”), and illustrated with about 45 small drawings in the text, mostly showing human figures and chickens or cocks, but also with some more mysterious diagrams. It is a sort of notebook or manual with instructions for various methods of divination and/or hints serving as reminders for the shaman already familiar with the methods. The subjects covered by the *Pustaha* have been summarized as the art of preserving life, the art of destroying life and astrology. It therefore combines elements of religion, medicine and astrology. Many of the divinations described in the present *Pustaha* are made by beheading a chicken or cock, letting it fall on the ground under cover of a basket, and interpreting the meaning of its position when uncovered. Such oracles giving auguries of good or ill fortune were often consulted before the construction of a new house, the contracting of a marriage and any other momentous occasion.

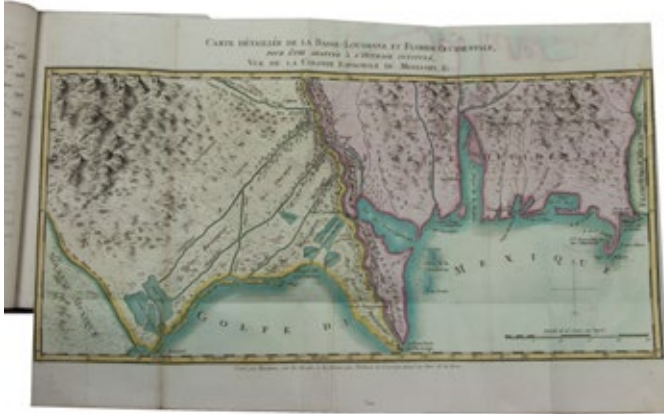
The manuscript contains an occasional small stain, hole or crack, many probably present when the manuscript was first produced, and the outer edges of the pages are darkened, not obscuring the text, but the text, illustrations and decorations are otherwise in very good condition. Many of the folds have separated over part of their length, with one pair of leaves still attached only by a few fibres, and there are some small abrasions on the front, edges and especially the back, but the entire book remains remarkably well preserved. A rare and important record of Batak culture when it still survived relatively free from European and other outside influences.



*An extremely negative and colourful description of New Orleans,  
just before the Louisiana Purchase*

7. **BERQUIN-DUVALLO****N, Pierre-Louis.** *Vue de la colonie Espagnole du Mississipi, ou des provinces de Louisiane et Floride Occidentale, en l'année 1802...*

Paris, Imprimerie expéditive, 1803. 8°. With 2 folding engraved maps of the Louisiana territory by Alexandre Blondeau after Berquin-Duvallon, both coloured by hand. Modern red half morocco, richly gold-tooled spine. \$ 3700



First and only edition in the original French, of a travel account of the territories of Louisiana and West Florida, then a French possession but administered by Spain. Pierre-Louis Berquin-Duvallon (1769–post 1814) was one of the many French plantation holders who had fled the Haitian Revolution on Saint-Domingue and settled in Louisiana. Embittered by his experience, he wrote an extremely negative report of Louisiana and its inhabitants, who had refused to admit the refugees' slaves. Nevertheless, after describing the geography and economy of the territories, Berquin-Duvallon gives a colourful account of the cities and their inhabitants, particularly of New Orleans. He found the latter to be a filthy place, unworthy to be titled a city, full of ramshackle buildings and streets that for the greater part of the year turn into open sewers. Its citizens fared no better, as

he considered them to be noisy and amoral, they preferred drinking wine to conversation and only sought profit instead of education. The nightlife of New Orleans is particularly mentioned, with its gambling and endless dancing where the low orders indiscriminately mix: black and white, freeman and slave. In five specific chapters, the former plantation owner Berquin-Duvallon describes the various racial groups in the colony: white "creoles", white foreigners, freed people of colour and slaves.

With some insignificant wear to the extremities of the boards and some offsetting of the colouring of the maps onto the header; a very good copy.

*Leclerc, Bibliotheca Americana, 1038; Sabin 4962; Streeter coll. 1530; Howes 389.*

*With the text printed in gold  
and bound by the most important Dutch bindery of the 18th century*

8. **[BIBLE-MINIATURE].** Kern des Bybels.

The Hague, Antony de Groot and sons, 1750. 128° (binding 4.5 × 3.0 × 1.0 cm). With text printed in gold, title-page printed in gold, red and black with woodcut device, woodcut frontispiece, 6 full-page (3.3 × 1.6 mm!) woodcut illustrations, and headpieces built up from fleurons. The drop-titles of the five chapters and the appendix are printed in red, as is the fleuron used as a tailpiece at the end of each. Contemporary richly gold-tooled black morocco by the so-called first "stadhouderlijke" bindery, gilt edges. \$ 5000

First edition (deluxe issue, with the text printed in gold) of one of the smallest Bibles of its time. It gives an abbreviated version of the Old and New Testament, followed by an appendix with "Godtvrugtige overdenkingen" (devout contemplations). The frontispiece shows St. Jerome, the next five woodcuts show biblical scenes (one preceding each of the five chapters) and that before the appendix shows a man praying.

The present copy is beautifully bound by "the most important bindery working in the eighteenth-century Netherlands", called the stadhouderlijke bindery because of the work it executed for the Dutch heads of state Willem IV and Willem V, Princes of Orange. The centrepiece on the present binding is their lovely three acorn stamp.

With the tiny bookplate of the well-known art and book collector Hannah D. Rabinowitz, widow of Louis Mayer Rabinowitz (1887–1957), a notable collector himself. Lacking the opening flyleaf, one quire nearly detached and a tiny smudge in the gutter margin of the last page, otherwise in very good condition. Binding with three tiny wormholes, but otherwise also very good. Walnut not included.

*Adomeit, Thumb bibles C15; Poortman I, p. 248; for the bindery & tools: Storm van Leeuwen, Haagse boekband, pp. 55–73; Storm van Leeuwen, Dutch decorated doekbinding IIA, pp. 67–101.*



## Complete works of Anna Bijns, criticizing Martin Luther and Protestantism

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

Antwerp, Hieronymus Verdussen the younger, 1646. 3 parts in 1 volume. 8°. With the same woodcut printer's device on 3 individual title-pages. Contemporary vellum. \$ 15 900

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

With traces of old manuscript entries on the title-page and a small owner's label on paste-down. Slightly browned, but otherwise in very good condition. Binding slightly worn at the bottom of spine, otherwise good.

K. Aercke, *Anna Bijns, in: Women's writing from the Low Countries* (2010), pp. 160–161; *Bibl. Belg. I, B 15; Scheepers I, 20.*



## Bloemaert's hermit prints, presentation copy

10. **BLOEMAERT, Abraham.** Sylva anachoretica Aegypti et Palaestinae. Figuris aeneis et brevibus vitarum elogiis expressa. Abrahamo Blommaert inventore. Boetio a Bolswert sculptore.

Antwerp, Hendrik Aertssens for the author, 1619. 4°. With 2 engraved title-pages and two series of 25 numbered engravings by Boetius à Bolswert after Abraham Bloemaert (14 × 9 cm), lacking the engraved frontispiece. Contemporary vellum. \$ 4200



First edition published in book form, with letterpress text and a new title, of two series of engravings depicting male and female saints and hermits. They were made by the notable Dutch engraver Boetius à Bolswert (ca. 1585–1633) after the well-known Dutch painter and draughtsman Abraham Bloemaert (1566–1651), with short letterpress biographies by the Jesuit hagiographer Heribert Rosweyde (1569–1629). The prints were originally published ca. 1610 as two separate series by Boetius à Bolswert himself, containing only the name of the saints as in the present state. A second state of the plates is known with a two-line distich below the prints, usually dated 1612, but according to Roethlisberger these may actually have been published after the present 1619 publication in book form.

With an inscription on title-page (“Donum R.P. Heriberti Rosweydi Soc. Jesu.”), saying the book was donated by the Jesuit author of the text, Heribert Rosweyde. Furthermore with a bookplate, collector's stamp and several early owner's inscriptions, two of them struck through. Lacking the dedication and engraved frontispiece (which should follow the letter-press general title-page). Slightly browned throughout and some foxing and minor soiling to the outer edges. Binding slightly warped and with some minor damage to the spine, but otherwise good.

Brunet I, col. 976; M.G. Roethlisberger, *Abraham Bloemaert and his sons* (1993), vol. 1, pp. 171–183 and vol. 2, figs. 262–317; cf. *Hollstein (Dutch & Flemish) II*, p. 66, nos. 355–378 & 379–403 (1610 ed.), III, p. 63, nos. 96–119 (“1612” ed.).

*Rare first edition of “the most important medical book of colonial Brazil”,  
printed in Rio de Janeiro*

**11. BOMTEMPO, José Maria.** Compendios de medicina pratica, feitos por ordem de Sua Alteza Real ...

Rio de Janeiro, Régia Oficina Tipografica, 1815. 4°. With the woodcut crowned arms of Portugal on title-page. Contemporary Brazilian tanned goatskin mottled in a “cat’s paw” pattern, gold-tooled spine. \$ 13 500

Rare first edition of “the most important medical book of colonial Brazil. A highly systematic work, it is a magnificent treatise on pathological and therapeutic practices” (Guerra). Much of it is devoted to the classification of diseases (nosology), the text ending with a 49-page hierarchical classification scheme (pp. 245–293). In design and format the book matches Bomtempo’s 1814 *Compendios de materia medica*, the first Brazilian pharmacological handbook. Both were printed and published by the royal printing office in Rio de Janeiro, the first printing office to be established in Brazil after an abortive 1747 attempt. The printing office produced the book admirably and used three different paper stocks, one also used for the last free endleaf and its conjugate paste-down, suggesting that the book was bound in Rio de Janeiro, perhaps by the royal printing office itself. Some of the paper has a slight blue cast.

José Maria Bomtempo (1774–1843), born in Lisbon, studied medicine and philosophy at the University of Coimbra. He worked seven years in Angola and came to Brazil with the Prince Regent in 1808. He was granted several official medical and pharmacological titles and in 1820 became director of the Academia Medico-Cirurgica in Rio de Janeiro.

With a few small browned spots in a couple quires and an occasional faint offset, but still in very good condition. The spine, hinges and board edges are slightly worn, with the loss of part of the spine label, and the boards show some unobtrusive scratches, but the binding is still in good condition. Rare pioneering work of Brazilian medicine and a nice example of early book production in Rio de Janeiro.

*Bosch 291; Camargo & Moraes, Bibliografia da Imprensa Régia do Rio de Janeiro 425 (2 copies); Guerra, Bibliografia medica Brasileira 33 (6 copies); KVK & WorldCat (4 copies); Porbase (1 copy); Rodrigues 416; not in Borba de Moraes.*



*Medicine in the East and West Indies, intended for VOC ships’ doctors*

**12. BONTIUS, Jacobus, Willem PISO and Georgius MARKGRAAF.** Oost- en West-Indische warande. Vervattende aldaar de leef- en genees-konst. Met een verhaal van de speceryen, boom- en aard-gewassen, dieren &c. in Oost- en West Indien voorvallende. ... Hier nevens is bygevoegt De nieuw verbeterde chirurgijns sloop-kist.

*Including:* **VERBRUGGE, Johannes.** De nieuwe verbeterde chirurgijns sloop-kist, sijnde een catalogus oft lijst der medicamenten, die yder chirurgijn naer Oost- of West-Indiën gemeenlyk mede-voert.

Amsterdam, Jan ten Hoorn, 1694 (part 2 1693). 2 parts in 1 volume. Small 8° (15 × 9,5 cm). With an illustrated engraved title-page, dated 1693. 18th-century sheepskin parchment. SOLD

Rare second edition (the first where part 1 covers the Americas) of a work on medicine in the East and here also West Indies, containing abstracts of the writings of Jacobus Bontius, Willem Piso and Georgius Markgraaf and compiled for the use of naval and tropical surgeons, including ships’ doctors on VOC ships. The second part by Johannes Verbrugge is a catalogue of drugs that these physicians normally carry on their travels to the East and West Indies, and includes a list of diseases that are common on those voyages and their cures. Although Landwehr and the STCN record no earlier edition, part 2’s description of itself as “the new improved surgeon’s sea chest” suggests that there was an earlier edition. In fact Leiden University and the Staatsbibliothek in Berlin have 1673 editions of both works, also published by Jan ten Hoorn, but part 1 is titled *Oost-Indische warande* and apparently does not yet cover the West Indies, though part 2 refers to both the East and the West Indies. In very good condition. The binding has some small holes and tears in the parchment but is still good. Rare second edition, the first to cover the Americas in part 1, of a medical work intended for practicing VOC ships’ doctors.

*Krivatsy 1500; Landwehr & V.d. Krogt, VOC 829 (1 copy); Sabin 6341; STCN (3 copies); WorldCat (7 copies).*





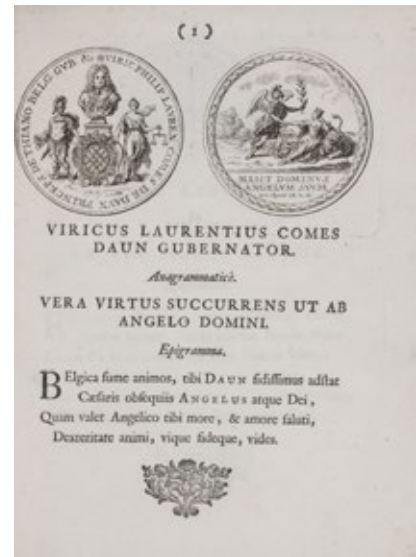
*Only edition of a rare emblem book  
in praise of the new Stadholder of the Southern Netherlands*

13. [BORCHT, Petrus vander and Johannes Carolus vander BORCHT]. Applausus virico Philippo Laurentio de Daun principi Thianensi aurei velleris equiti Belgii gubernatori ac languentis patriae restauratori.

Brussels, Eugenius Henricus Fricx, 1725. 4°. With engraved double-page armorial title, 29 engraved circular emblems, and numerous woodcut tailpieces. Old boards. \$ 5900

First and only edition of a rare emblem book produced to welcome count Wirich Philipp Laurens von Daun, Fürst of Tiano (1669–1741), as the new Stadholder of the Southern Netherlands. Wirich Daun, member of a famous Austrian military and noble family, high commander (later field marshal) in the Austrian army during the Spanish Succession Wars, was appointed Viceroy of Naples in 1713 and Stadholder (Governor-General) of the Austrian Southern Netherlands in 1725. The text is by the Neo-Latin poet Petrus vander Borcht (1676–1739), a canon of the Coudenberg monastery; the circular emblems were engraved by his brother, Johannes Carolus vander Borcht, who made his name as the Master of the Imperial Mint at Brussels. The engraved title is a chronogram, with the date “1725”. Extra are 4 leaves with an extensive handwritten description of the work in French. Fine copy.

*Landwehr, Emblem Books Low Countries 68.*



*16th-century print series with more than 450 costumes from around the world*

14. [BRUYN, Abraham de]. Omnium pene Europae, Asiae, Africae atque Americae gentium habitus. | Habits de diverses nations de l[']Europe, Asie, Afrique et Amerique[!]. | Trachtenbuch: Der furnembsten Nationen und Volcker Kleydungen beyde Manns und Weybs personen in Europa Asia Africa und America.

[Antwerp, successors to] Joos de Bosscher, [ca. 1600]. Engraved print series with title-page, a leaf with a 10-line verse about clothing, a leaf with 2 portraits, and 61 costume plates (numbered 1–58 plus 28.1, 28.2 and 28.3).

With: (2) [BRUYN, Abraham de]. Exhibemus hoc libello Romani Pontificis, Episcoporum, Monachorum, aliorumque sacerdotum, quorum aliquid scire potuimus, imagines.

Antwerp, [successors to] Joos de Bosscher, “1581” [= ca. 1600]. Engraved print series with title-page and 18 numbered costume plates. 2 works in 1 volume. Small oblong 1° (25.5 × 36.5 cm). 19th-century half red goatskin morocco, gold-tooled spine. \$ 12 200

Two beautiful and complementary 16th-century series of costume prints by the engraver Abraham de Bruyn (1540–1587), together showing over 450 different costumes, both first published in 1581. The first print series starts with the rich and elaborate costumes of the Emperor and Kings of the Holy Roman Empire, followed by the costumes of the Electors. Military costumes are also shown with twelve or more to one plate. The European costumes come from Antwerp, Brabant, Spain, England, France, Italy including Venice, Rome and Naples, and elsewhere. The more exotic costumes come from Turkey, the Arabic lands, Persia, Africa, Tartary and America. The second series starts with the Pope, cardinals and bishops, and continues with male and female members of various religious orders.

With bookplate. The 3 preliminary leaves and plate 1 of part 1 have been cut down and mounted on backing leaves and show a few repaired tears, but both series are further in very good condition, with only an occasional minor stain, smudge or marginal tear. Several leaves are bound out of sequence.

*Colas 475; Hollstein IV, A. de Bruyn 248–306 “4th” ed.; Vinet 2087; cf. Lipperheide Aa 18.*



*Fossils from the Brussels region, with 32 coloured plates*

**15. BURTIN, François-Xavier.** *Oryctographie de Bruxelles ou description des fossiles tant naturels qu'accidentels découverts jusqu'à ce jour dans les environs de cette ville.*

[Brussels], Le Maire, 1784. 2° (46 × 28 cm). With engraved title-page by Pris after M.J. Speeckaert, and 32 engraved plates printed in brown and coloured by a contemporary hand. 19th-century half sheepskin (roan). \$ 6400

First and only edition of this careful study on fossils discovered in the region of Brussels by François-Xavier de Burtin (1743–1818). “Apparently, the first extensive book treating Belgium fossils and minerals” (Schuh). Burtin accurately describes fossil fishes, tortoises, echinoderms, worms, etc. and gives an analysis of the geological composition of the soils around Brussels. These descriptions are accompanied by fine illustrations, engraved in brown and coloured by hand, by A. Pris, J.A. Balconi, etc., after M. J. Speeckaert, Daveaux, etc.

The author studied medicine and natural sciences. He was doctor to Prince Charles de Lorraine, and was later appointed to the ruling council of the Netherlands, because of his excellent scientific work. With the arrival of the political upheavals of the latter part of the 18th century, he retired from public life to concentrate on science and writing. His interests were wide-ranging, and, in addition to geology, he wrote on agriculture and industry and was considered an authority on pictures, particularly the Dutch and Flemish schools.

The title-page slightly soiled and some occasional foxing in the margins, otherwise in good condition and wholly untrimmed. Binding rubbed.

*Landwehr, Coloured plates 49; Nissen, ZBI 769; Schuh, Burtin-1; Ward 410.*



*Rare Italian translation of an originally Spanish chivalric novel*



**16. [CAMILLI, Camillo (translator)].** *Historia del nobile, et valoroso Cavalier. Felice Magno, figliuolo del Re Falangrè della Gran Brettagna, & della Reina Clarinta, nella quale si raccontano i suoi grandi, & maravigliosi fatti tradotta con somma diligenza di Spagnuolo in lingua Italiana.*

Verona, Sebastiano dalle Donne for Francesco de Franceschi Senese, 1587. 8°. Contemporary limp sheepskin parchment. \$ 8000

Rare first and only(?) edition of the Italian translation of the first (and only published?) part of a chivalric romance, generally known as the *Félix Magno*, translated by Camillo Camilli (d. 1615). The original Spanish was first published in four parts at Barcelona by Carlos Amorós in 1531 entitled *Los cuatro libros del valerosissimo caballero Félix Magno*. The romance deals with the life and history of Félix Magno, the son of King Falángriz of Great Britain and Queen Clarinea, on a quest for glory. A large part of the work is dedicated to struggles with Moors and Turks. Like most chivalric novels, it was heavily influenced by stories of King Arthur and similar romances like *Amadis de Gaule*. Our copy contains only the first part (with the running title *Fatti di Felicemagno—parte prima* through the whole work), and it appears the other parts were not published in translation at all.

Lacking the final leaf containing only the colophon and its blank verso. With two owner's entries on paste-down. Small marginal hole on the title-page and following 3 leaves, very slightly browned with some occasional minor foxing. Binding with a few holes and the foot of the back board slightly damaged. Overall in good condition.

*BMC STC Italian, p. 245; Palau 87526; USTC 806217 (8 copies); not in WorldCat.*

## Coloured Austrian cattle

### 17. [CATTLE]. Abbildungen österreichischer Rindvieh-Racen.

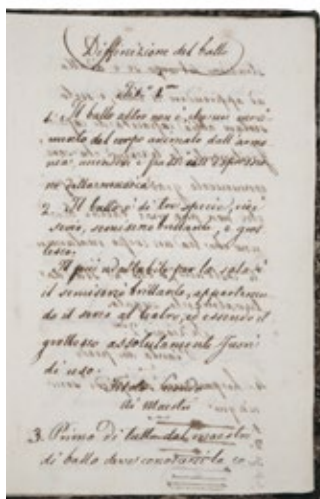
Vienna, Kaiserliche Konigliche Hof-und Staatsdruckerei, 1859. With 27 numbered chromo-lithographed plates. Oblong folio text volume (34 × 46 cm) in original cloth-backed lithographed wrappers, the plates (each 33,5 × 45,5 cm) loose as issued, preserved together in the original gold- and blind-stamped blue cloth box (36,5 × 50 cm). \$ 9000



Rare and finely produced work on cattle with 27 plates of bovine animals after photographs taken on the *Landwirthschaftliche Ausstellung* in the Augarten (Vienna), held in May 1857. The plates are divided into 9 categories, arranged per species, area or country where they originate from (Pinzgau, Mürztal, Lavanttal, Tyrol, Voralberg, Egerland, Mahren, Hungaria, and foreign species (i.a cattle from Switzerland and Würtemberg, Germany). The text volume supplies each plate with an explanatory text.

Spine and edges of box used; library stamp on title-page; some foxing throughout. A fine work on cattle with chromo-lithographed plates.

KVK (5 copies); Nissen, ZBI 4518.



## Instructions for dancing a quadrille in the modern style

### 18. [DANCE]. Regole per ballar bene le quadriglie secondo il moderno stile.

[Italy, ca. 1817/20?]. Small 4° (19 × 12,5 cm). Manuscript in brown ink on paper, neatly written in Italian in a legible Latin hand. Contemporary half dark green sheepskin, brown Stormont marbled sides. \$ 3700

Charming manuscript giving instructions for dancing all the figures of the quadrille according to the “modern style”. Well arranged and clearly divided into 32 numbered points, the manuscript gives definitions of a ball, dancing instructions, positions of the feet and arms, simple steps, “minuetto serio”, etc.

The ink shows through the paper a bit, but without hindering the reading of the text. In very good condition. The sewing is slightly loose and the binding shows a few small scuff marks. An interesting anonymous Italian manuscript on the quadrille as danced in the early 19th century.

### *Beautifully coloured composite atlas*

#### **19. [DANCKERTS, ALLARD, VISSCHER, DE WIT, MORTIER and others]. Atlas.**

[Amsterdam, Theodorus and Cornelis III Danckerts?, ca. 1706 (dated maps 1694–1706)]. Imperial folio (53.5 × 33.5 cm). Composite atlas, with an engraved title-page, 43 double-page engraved maps and 4 double-page engraved tables, all beautifully coloured in a consistent and balanced manner by a contemporary hand, probably in the workshop of the publisher. With maps by Johannes, Justus, Theodorus and Cornelis III Danckerts, Carel and Abraham Allard, Nicolaas Visscher I & II, Frederik de Wit, Pieter Mortier, Caspar Specht and even Alexis-Hubert Jaillot in Paris. Modern maroon sheepskin. \$ 51 400

A splendid composite atlas in a beautiful and well-balanced colouring, probably from a single professional workshop, including the work of Johannes Danckerts, Justus Danckerts, Theodorus Danckerts, Cornelis Danckerts, Carel Allard, Abraham Allard, Nicolaas Visscher I & II, Frederik de Wit, Pieter Mortier, Caspar Specht) and even a map of North America by Alexis-Hubert Jaillot in Paris. The makeup of the atlas resembles that of one published by Theodorus and Cornelis III Danckerts sometime between 1703 and 1713 (Koeman, Dan 4). Not only do 13 of the present 20 Danckerts maps and plates appear in that atlas, but it also apparently begins with the same allegorical title-page, drawn by Gerard van Houten and engraved by Petrus Schenk I and ends with the same plate of flags. Both include Cornelis Danckerts's *Nieuw Aerdsch Pleyen*, a world map in an equidistant polar projection. Although nearly half the maps in the present atlas are by the Danckerts family, several of the most recent maps in the atlas are by Pieter Mortier, but given the strong French flavour of his atlases, the present does not seem to fit into his oeuvre.

With the title-page somewhat tattered and with a restoration affecting the end of the banderole, but generally in good condition, with occasional minor tears and folds. A composite atlas apparently assembled and coloured by an Amsterdam map publisher ca. 1706.

A complete list of the maps is available on request.

*Cf. Koeman, Dan 4.*



### *Beautiful atlas of the Land van Voorne, in full contemporary colour*

#### **20. DIJCK, Heyman van.** Voorne kaart-boeck van alle de dorpen, en polders gelegen inden lande van Oost, ende West Voorne, mitsgaders over Flacquéé.

[Netherlands, ca. 1701]. Imperial folio (ca. 55 × 38 cm). Etched double-page title-page by Romeyn de Hooghe, dated “1701”, and 32 engraved double-page maps (numbered I–VI, A–F and 1–9) engraved by Jan Stemmers and etched by Jan and Caspar Luyken after drawings by A. Steyaart, all in beautiful contemporary colouring. Contemporary red half sheepskin. \$ 26 500

First and only edition of a splendid atlas in full contemporary colour. In 1695, the “Land van Voorne” commissioned the surveyor Heyman van Dijck to map the territory of Voorne (South Holland). Romeyn de Hooghe was requested to decorate the maps, but would eventually only execute the title-page, a typical example of his rich allegorical imagery, decorated with the coats of arms of the administrators of Voorne, with the arms of the “Opperdijkgraaf”, Jacob Frederik baron van Beyeren van Schagen, prominently placed in the centre. Jan and Caspar Luyken adorned the highly detailed maps with the coat of arms of the region depicted, often against the background of a rustic scene.

The Land van Voorne was a historical region (in South Holland, today part of the islands Voorne-Putten and Goeree-Overflakkee). It was divided into Oost- and West-Voorne and (part of) "Over Flacquee". The atlas follows this division and includes three sections, each preceded by a general map followed by detail maps of the several administrative units, including Rockanje, Nieuwenhoorn, Hellevoetsluis, Goedereede, Dirksland and Melissant. A few small tears repaired with tape, some old restorations, a few sewing supports broken, so that the binding structure is clearly visible between maps F and I. The binding scuffed and worn. Overall in good condition. A striking atlas with beautifully decorated maps, in contemporary colouring.

*Donkersloot-de Vrij 247; Klaversma & Hannema 1466; Verkruijse, Romeyn de Hooghe, 1701.08.*



*Three editions of humanist works, two from Antwerp known only from 1 other copy each, in contemporary Flemish panel-stamped calf with 6 animals in foliage plus an unusually detailed peacock*

**21. [FIOCCO, Andrea Domenico] under the name of Lucius FENESTELLA.** De magistratibus, sacerdotiisq[ue] Romanorum libellus, iam primum nitori restitutus. Pomponii Laeti itidem de magistratibus & sacerdotiis, & praeterea de diversis legibus Rom[anorum]. Item Valerii Probi grammatici de literis antiquis opusculum.

*Including: POMPONIO LETO, Giulio.* De Ro[manorum]. magistratibus, ...

Basel, (colophon: Valentino Curio, May 1523). With the general title in a woodcut border, Curio's large architectural woodcut device on the otherwise blank final page.

*With:*

(2) **LUCIANUS OF SAMOSATA.** Complures ... dialogi à Desiderio Erasmo Roterodamo ... in Latinum conversi, & à Nicolao Buscoducensi illustrati, additis Fabularum & difficilium vocabulorum explanationibus.

(Colophon: Antwerp, Michael Hillen van Hoochstraten, 1524).

(3) **MOSELLANUS, Petrus.** Paedologia ..., in puerorum usum conscripta & aucta. Dialogi xxxvii. Dialogi pueriles Christophori Hegendorphini. xii. ...

*Including: HEGENDORF, Christoph.* Dialogi pueriles ... xii. ...

(Colophon: Antwerp, Michael Hillen van Hoochstraten, 1523).

3 editions in 1 volume. 8° (16 × 10.5 cm). Contemporary panel-stamped calf, each board with the same 3 panel stamps: 2 virtually identical panels with 6 animals in 2 grape vines (the animals from head to foot in the left vine: a monkey, dog and wyvern; and in the right vine: a squirrel, hare and lion) in a border of a diaper of quatrefoils in lozenges, the two separated by a small panel stamp with a peacock, paste-downs made from a leaf from an Aristotle manuscript on vellum.

\$ 12 700



Three rare editions of humanist works in a contemporary panel-stamped binding, all well produced and the panel stamps finely rendered. Fogelmark (p. 33) calls panel-stamps with gothic animals in foliage “the Flemish panel stamp par préférence”. We have not found an exact match in the literature. The impressions of the panels are very crisp and clear, especially that on the lower half of the front board.

Ad 1: First Basel edition of an account of the sacerdotium (priesthood) and administration in ancient Rome, written by the Florentine humanist Andrea Domenico Fiocco (d. 1452), assuming the name of a first century Roman writer, Lucius Fenestella. It is followed by a work on the same subject by the Italian humanist Giulio Pomponio Leto (1428–1498), and a list of abbreviations by Valerius Probus. While these works by Fiocco and Leto had been published together since 1510, the present edition introduces a new form that seems to have become the standard followed by others.

Ad 2: Rare Antwerp edition of satirical dialogues by the 2nd-century rhetorician Lucianus of Samosata (now in Turkey near the Syrian border), often simply called Lucian in English. They come from his *Dialogues of the gods* and *Dialogues of the dead*. The present translation from the Greek, by Erasmus, first appeared at Louvain in 1512. Only one other copy of the present edition is known.

Ad 3: Rare early Antwerp edition of a very popular pedagogical work by the German humanist and professor at Leipzig, Peter Schade, better known as Petrus Mosellanus (1493?–1524). The present edition includes, as usual, the dialogues for children by the German Hellenist Christoph Hegendorf (1500–1540). Only one other copy of the present edition is known.

With several early owners’ and other inscriptions and an occasional manuscript note or underlining in the text. The title-page of ad 1 with an owner’s inscription removed and about a millimetre shaved from the fore-edge of the woodcut border, a small worm hole in the first 5 leaves and some mostly marginal water stains, not significant outside the last 8 leaves: still in good condition. Recased, with the four corners of each board and the head and foot of the spine restored and a few small wormholes and cracks in the calfskin of the boards, slightly affecting the panel stamps, but nearly all of each of the 6 panel impressions survives in very good condition. Three humanist works in Latin, two in extremely rare Antwerp editions, with finely executed contemporary panel stamps.

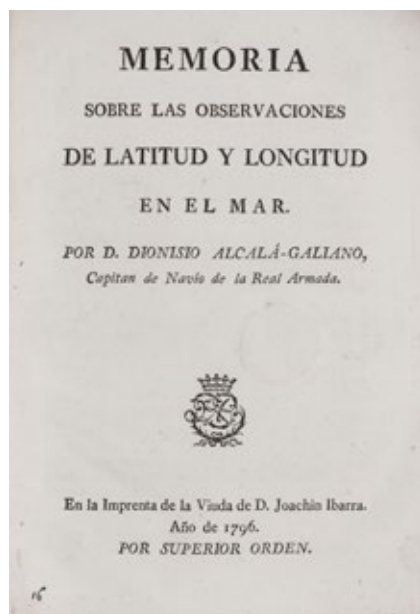
Ad 1: Adams F597; USTC 671401; VD16, F1641; ad 2: Nijhoff & Kronenberg 1401 (1 copy); USTC 437231 (same copy); ad 3: USTC 404733 (1 copy); not in Nijhoff & Kronenberg; UniCat; the main panel stamps not in Fogelmark; Goldschmidt; Oldham; Weale.



## *Spanish pioneer of the use of the chronometer in navigation and mapping*

**22. GALIANO, Dionisio Alcalá.** Memoria sobre las observaciones de latitud y longitud en el mar.

[Madrid], widow of Joaquin Ibarra, 1796. Narrow 4° (20.5 × 14 cm). With a woodcut crowned cypher monogram (of a Spanish Duke?) on the title-page and 7 folding leaves containing 13 numbered letterpress tables. Early 19th-century gold-tooled tree calf. \$ 4200



Greatly expanded second edition of a treatise on the determination of latitude and longitude at sea, by Dionisio Alcalá Galiano (1760–1805), Spanish explorer, cartographer and captain in the Royal Spanish armada. His much shorter account (26 leaves instead of 45 and without the folding tables) was also printed by the widow Ibarra, in 1795. Galiano was a pioneer of the use of the chronometer in Spain, allowing him to produce far more accurate maps of the Spanish colonies in the Americas. Galiano enrolled in the Spanish naval school in 1775. After graduating in 1779 he participated in hydrographic surveys of the Spanish and South American coasts and other Spanish naval scientific explorations.

Joaquin Ibarra (1725–1785) had been printer to the court of King Carlos III and Spain’s greatest printer, vying with Bodoni and the Didots as a fine printer. His widow continued the tradition and upheld the quality of presswork and materials. The present book is well printed on fine Catalan laid paper by Joseph Llorens, who had supplied paper for Ibarra’s famous 1780 Cervantes.

A library stamp has been cut out of the title-page and the hole expertly restored, not affecting text or monogram. Otherwise in fine condition, with the paper still crisp. The binding is worn at the hinges but still good.

Bibl. Mar. Española 265; Palau 5752 (noting only 6 folding leaves); Houzeau & Lancaster 10540 (1795 ed.); for Galiano: Howgego, to 1800, G6.

*Very rare educational work in a fine armorial dedication binding  
from the Bourbon restoration, for the Duchess of Angoulême,  
the only heir of Louis XVI to survive the Revolution*

**23. GALLAND, P.J.** Cours pratique d'éducation à l'usage des jeunes demoiselles, et convenable aux jeunes gens qui ne sont pas à porté de suivre les études de collège, ou qui les ont suivies sans succès; contenant la grammaire, précédée de principes de lecture servant d'introduction; la rhétorique, l'arithmétique, la cosmographie, la géographie, l'histoire et la mythologie, traitée séparément pour l'enfance et pour l'adolescence, par demandes et par réponses. Dédié à Son Altesse Royale Madame, Duchesse d'Angoulême.

Paris, Librairie d'Éducation d'Alexis Eymerie, and the author (on back of title-page: printed by J.-B. Imbert), 1816 (vol. 3!)-1817 (vols. 1-2). 3 volumes. Large 12° (17,5 × 10,5 cm). With a large folding engraved map of France, 3 astronomical and cosmographical figures on 3 engraved plates, a large folding hierarchical "tableau synoptique" of French grammar, and numerous numerical tables and mathematical equations in the text. Contemporary richly gold-tooled, grained green morocco, each board with the large arms of the dedicatee, Marie Thérèse de France, Duchesse d'Angoulême, daughter of King Louis XVI: a crowned double coat-of-arms (each in an oval) in a wide border of fleurs-de-lis and tulip-like flowers, the dexter arms (of her husband) that normally used by the Duc de Berry, but also by the seconde maison Capétienne d'Artois and the sinister arms (of her father Louis XVI) matching that of the Kings of France, pink silk endleaves, gilt edges. \$ 26 500

Very rare first and only edition of a compendious educational work intended for girls, dedicated (in the newly restored Bourbon monarchy) to Marie Thérèse de France (1778-1851), Duchesse d'Angoulême and daughter of King Louis XVI and Queen Marie Antoinette, the only heir directly descended from Louis XVI to survive the Revolution. The dedication itself appears in volume 1 (1817), but is noted on all three title-pages (so also 1816). The present copy is in a beautiful armorial morocco binding clearly intended as a dedication copy for Marie Thérèse, with her arms on both boards of each volume. She had married her first cousin Louis Antoine d'Artois (1775-1844), Duc d'Angoulême in 1799 (he was to be King of France for 20 minutes in 1830 when his father and he abdicated, then pretender to the throne, calling himself Louis XIX). She was nearly forty and childless when the book appeared, soon after the 1814/15 restoration of the Bourbon monarchy with her uncle as King Louis XVIII. Rather than impale the husband's and father's arms as the English did, French ladies displayed them side by side: courtoisie.



The book contains lessons in all subjects girls of good family should be taught. The first volume covers French grammar and syntax, with separate courses for younger and older girls, followed by a basic course in rhetoric. The second volume covers arithmetic and geography in single, extensive courses. The third and last volume covers history and mythology, again with separate courses for the younger and older girls, both presented like a catechism. with questions and answers for the children to learn by heart. In fine condition with only a small tear in the folding table and occasional very minor foxing. Fine copy in a fine armorial dedication binding for the daughter of King Louis XVI in the restored Bourbon monarchy.

*KVK & WorldCat (5 copies); Quérard III, p. 245; not in Gumuchian; for the arms on the binding: Olivier, Manuel armoriées Françaises 2553, fer no. 2 (recorded on a different 1816 book).*

*Manuscript atlas and ownership records of parcels in the Prins Willem polder,  
northeast of Oostburg, in the southwest corner of the Netherlands*

**24. GERSOM, Gerrit van.** Caerte en omlooper van Prins Willem Polder. Bedijkt anno 1650 en 1651. Bij een versamelt en na neerstigh. onderzoek t'samen gestelt door Gerrit van Gersom dijkgraef van desen polder, anno 1723. [Oostburg?], 1723. Royal folio (41 × 27,5 cm). With a hand-coloured title-page, a large folding map of the dikes along the border of the polder, a large folding general map of the polder showing the numbered parcels at a scale of about 1:18,000, and 17 folding detail maps showing the individual plots within the parcels at a larger scale, all executed in brown ink and watercolours and tipped onto the fore-edges of 19 of the 144 numbered text leaves. Contemporary sheepskin parchment. \$ 10 000



Extraordinary manuscript atlas and register of land ownership for the “Gecombineerde Prins Willem Polder” (combined Prince William polder) in Zeeuws-Vlaanderen (the parts of Flanders situated in the province of Zeeland in the Dutch Republic), north and west of the town of Oostburg, in the southwest corner of the Netherlands. It documents the individual plots of land within the polder and records the owners who acquired each plot when the polder was first laid out in 1650 and 1651, and the owners in 1723. Atlases of this type were drawn up by land-owning corporations or polder authorities for the proper adminis-

tration of land taxes, and provide one of the most complete and accurate records of land ownership. They generally remained in the archives of the institutions until destroyed or turned over to the governmental archives, so that they rarely come on the market. The present atlas of the Generale Prins Willem polder in Zeeland is therefore an extremely rare primary source for the social, economic and topographic history of the region, the history of the Dutch battle against the sea and the genealogy of the land owners. It was compiled by Gerrit van Gersom, then dijkgraaf (the official charged with oversight of a polder and its dikes) for the Prins Willem polder. Most of the first map is detached and several have tears, creases or tattered edges, sometimes crudely repaired, but most remain in good or very good condition. The paperboard core of the front board is lost, leaving the limp sheepskin, and the binding is soiled and tattered, with some tears, chips and broken sewing supports. An essential primary source for the history, topography and genealogy of the Prins Willem polder in Zeeuws-Vlaanderen, in the southwest corner of the Netherlands, near the coast and the Belgian border.

### *Astronomical and geographical information on regions in China and India*

**25. GOUYE, Thomas.** Observations physiques et mathematiques, pour servir a l’histoire naturelle & à la perfection de l’astronomie & de la geographie: envoyées des Indes et de la Chine à l’Académie Royale des Sciences à Paris, par les Peres Jesuites.

Paris, Imprimerie Royale (colophon: Jean Anisson), 1692. 4°. With woodcut coat of arms on title-page, 2 double-page engraved maps and 1 engraved plate. Contemporary calf, gold-tooled spine. \$ 13 500

Rare first edition of an extensive account of several scientific observations made to improve the astronomical and geographical information on regions in China and India. The work contains several reports on China and Siam, made by various Jesuits, including father Richaud who comments on the astronomy and calendar of the Siamese, and François Noël who calculated the longitude and latitude of several villages in China. Other reports concern, among others, Cassini’s tables of Jupiter’s satellites, Tartary at the frontier with China, a journey from the Junnam province in China to the city of Ava as it was made by some 30,000 Chinese fleeing from Tartary, and observations on a comet that had appeared in 1689. All these reports were collected and provided with commentaries by father Thomas Gouye (1650–1725). The two engraved maps depict a part of India, one showing the course of the river Ganges and the other the course of the river Ava. The engraved plate depicts the different letters and numbers of the Bengali language. With a tiny inscription (shelf mark?) on title-page. Slightly browned, title-page slightly thumbed, some occasional small spots, 1 map water stained in the margins, lower corner of page 63 torn off, but overall in good condition. Leather of the binding a bit cracked, otherwise in very good condition.



*De Backer & Sommervogel III, cols. 1640–1641; WorldCat (6 copies); not in Lust.*



*Very rare series of early coloured lithographic views of Heidelberg and vicinity, including 4 views of the Schwetzingen mosque*

**26. GRAIMBERG, Charles de.** [Ansichten von Heidelberg und Schwetzingen].

[Heidelberg?], Charles de Graimberg, ca. 1826 (views dated 1811–1826). Oblong 16<sup>o</sup>? (9.5 × 14 cm). With 47 lithographic views of Heidelberg and vicinity (image size 6 × 10 cm), all coloured by a contemporary hand and highlighted with gum arabic, each with a caption with French on the left and German on the right. Contemporary boards. \$ 2650

Very rare print series, possibly the most extensive set to survive, of some of the earliest lithographic views of Heidelberg, Schwetzingen and vicinity, published and nearly all drawn by Louis Charles François de Graimberg-Belleau (1774–1864). Graimberg was a French royalist nobleman who fled the French Revolution to Germany in 1791 and developed a great love for Schloss Heidelberg for its architectural-historical value and as a symbol of noble culture. The present series gives only his name and seems to correspond closely to the series he published about ten years later, so it appears to be his own edition. Most of the views show the Schloss as it was in Graimberg's time, but a few show it before the fire, based on views by Matthäus Merian and others. The present set has 33 Heidelberg views followed by 15 Schwetzingen views. The present collection includes four views of the mosque built in the years 1779 to 1795 for Karl Theodor, Elector of the Palatine and Bavaria, situated on his palace grounds in Schwetzingen, a remarkable symbol of religious tolerance in the late 18th and early 19th centuries.

With about half the views slightly browned and a tiny marginal chip in the last 2, not approaching the image, but otherwise in very good condition. With a few small tears in the paper covering the boards (mostly at the hinges and the foot of the spine) and somewhat loose in the spine, but the binding is otherwise good. A very rare series of early lithographic views of Heidelberg and vicinity, including the Schwetzingen mosque.



Max Schefold, *Alte Ansichten aus Baden* (1971), 25427–25430, 25431–25437 (9 of our 33 views of Heidelberg); cf. *WorldCat* (1 set of 9 similar views); not in *Abbey, Travel*.

*Introductory treatise on navigation, including a useful list of navigation terms and 3 chromolithographed plates with 83 flags*

**27. GREENWOOD, James.** The sailor's sea-book. Rudimentary treatise on navigation: in two parts. ... To which are added directions for great circle sailing; an essay on the law of storms and variable winds; and explanations of terms used in ship-building.

London, John Weale (back of title-page: printed by Hughes and Robinson), 1850. 12<sup>o</sup>. With 8 lithographed plates, including 3 chromolithographed plates with 83 different flags (one bound as frontispiece). Contemporary blind-blocked green cloth, with the original letterpress title-label on front board, dated 1851. \$ 250



First edition of a succinct but extensive treatise on navigation by James Greenwood, “intended for the instruction of the professional mariner, who has [to] ... pass an examination in the science of navigation before he can be admitted to the command of his vessel” (p. V). It is divided into two parts, the first on keeping the log and the second on finding the latitude and longitude by observation. Added are three appendices, the first two deal with great circle sailing and the law of storms and of variable winds. The third, which takes up almost half of the book, is an extensive list of terms relating to navigation, with their definitions (pp. 91–160). Three of the lithographed plates depict the flags of various, mostly European, seafaring nations, including many British flags. Slightly browned and with a few marginal water stains. Binding slightly rubbed and with some discolouring. Overall in very good condition.

*Crone lib. 881; R. Mayne, The language of sailing, p. 356.*

## *An ill-fated gold mining expedition to Sumatra*

**28. HESSE, Elias.** Ost-Indische Reise-Beschreibung, oder Diarium, was bey der Reise des ... Bergk-Comissarii, D. Benjamin Olitschens, im Jahr 1680. von Dressden aus, bis in Asiam auf Sumatras, denckwürdiges vorgegangen. Dresden, Michael Günther (printed at Pirna, "mit Stemelischen Schriften" that is, by Johann Heinrich Stremel), 1687.

*With:* (2) **KRECKWITZ, Georg.** Totius Principatus Transylvaniae accurata descriptio. Das ist: Ausführliche Beschreibung des gantzen Fürstenthumbs Siebenbürgen.

Nuremberg, Frankfurt, Leonhard Loschge, 1688. With double-page engraved frontispiece by Daucher, folding map (ca. 20 × 27 cm), 8 portraits, and 8 views. 2 works in 1 volume. 12°. Contemporary vellum. \$ 3700

The first edition of a rare travel account, dealing mainly with Sumatra and the mining operations of the *voc* (Dutch East India Company) there. Elias Hesse accompanied the engineer Benjamin Olitsch on his ill-fated expedition to the goldmines of Sillida (Sumatra). Rich in detail, it is an important record of a tragic gold mining expedition that resulted in a substantial financial setback for the *voc*. Included are descriptions of Java, Batavia and the Malabar Coast of India.

It is bound with a comprehensive account of Transylvania, known in German as "Siebenbürgen". The work includes views of Brasov (Kronstadt), Cluj-Napoca (Klaussenburg), Bistrita (Bistritz), Sibiu (Hermannstadt), Sighisoara (Schäßburg), Sebes (Mühlbach), Oradea (Großwardein) and Medias (Medwisch), and 8 portraits of important Transylvanian rulers.

Some stamps on flyleaf. Browned throughout and ad 2 lacking the "Bericht an den Buchbinder" (R8), but otherwise in good condition, the map reinforced. Hesse's narrative of a gold mining expedition to Sumatra.

*Ad 1:* V. Gelder, *Oost-Indisch avontuur*, p. 177; *Landwehr & V.d. Krogt*, *VOC 316*; *VD 17*, 39:131486T (3 copies); *ad 2:* *Apponyi 1354*; *RMK III/2*, 3505; *VD 17*, 3:300791T (7 copies).



## *Two important treatises on the estimation of longitude at sea: only 1 and 2 other copies located*

**29. LEY, Jan Hendricksz.** Jarichs van der. 'tGesicht des groten zee vaerts.

(colophon: Franeker, printed by Jan Lamrinck, 1619). With engraved allegorical frontispiece, engraved author's portrait and 25 mostly full-page woodcut illustrations in text, woodcut tailpieces, numerous woodcut decorated initials, decorations and letterpress tables.

*With:* (2) **LEY, Jan Hendricksz.** Jarichs van der. Voyage van[']t experiment vanden generalen regul des Gesichts vande groote zeevaert.

The Hague, Hillebrant Jacobsz. van Wouw I, 1620. With engraved device/diagram on title-page, full-page engraved author's portrait, a large folding engraved plate with navigational diagrams, 7 mostly full-page numbered woodcuts in text, woodcut decorated initials and decorations built up from cast fleurons. 2 works in 1 volume. Small oblong 4° (18 × 24 cm). Both works set in textura types with extensive roman and italic, the first with a passage in Greek and a few letters of civilité. 18th-century sprinkled calf, gold-tooled spine and board edges. **SOLD**

Two extremely rare works on navigation (both the first editions in this form, though the first greatly expands a related work from 1615), describing the method developed by Jan Hendrick Jarichs van der Ley (1565–1639), mathematician and tax collector of the Admiralty board in Dokkum, Friesland, to estimate longitude at sea. The present copy of the *Gesicht* includes a leaf that was removed in the only other copy located.

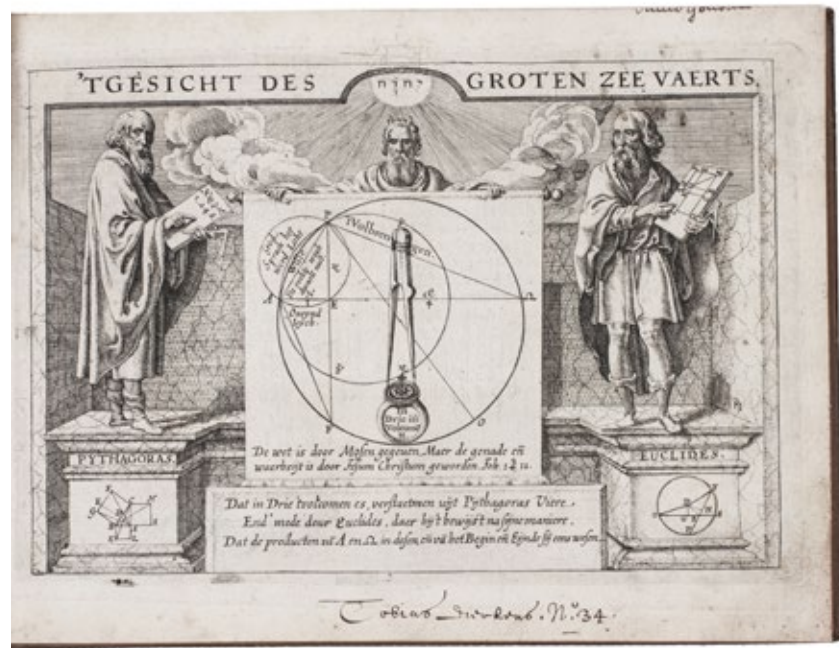
Van der Ley had first presented his system to the public in dialogue form in his 1615 *Het gulden zeeghel*, but his present *Gesicht* for the first time gives a complete and systematic description of his method. No practical solution to the actual determination of longitude at sea existed until John Harrison demonstrated his chronometer in 1761, methods used before that either proving inaccurate or requiring more sophisticated astronomical measurements than most ships could implement. Van der Ley therefore developed a detailed system for estimating latitude and longitude based in part on estimates of the distance sailed. The estimated latitude could easily be checked by simple astronomical observations, which also helped to correct errors in the estimated longitude, which could not be checked directly. The method's greatest disadvantage was that any errors in longitude made for the various parts of a voyage would be compounded in the estimate of the final location. In 1619 the States General had the method examined by leading mathematicians and surveyors, who gave an unfavourable report, but a re-examination in 1620, this time including an expert in navigation among the examiners, judged it favourably. Van der Ley took the opportunity to present the examination of his method and the favourable judgement as a 1620 supplement to his 1619 book, the present *Voyage*. It remained almost the only method in regular practical use among mariners of the 17th century, especially on ships of the Dutch East India Company (*voc*), and the Dutch Admiralty paid Jan Jansz. Stampioen

to teach the method to navigators.

Only 2 other copies of the *Gesicht* and *Voyage* together (and 1 of the *Voyage* alone) are known to survive, and one of the two, at Leiden University Library, went missing sometime before 2006 (it is therefore not reported in the STCN). The present copy and that at the Royal Library in The Hague are therefore the only copies of the *Gesicht* now located.

The Earl of Macclesfield's copy, with his 1860 armorial bookplate on the paste-down and embossed armorial stamp at the head of the first 3 leaves, with 2 early owners' names on the title-page (one shaved at the head); leaf N1 has been misbound between L4 and M1, so that the woodcut figure 21 comes between figures 18 and 19. In good condition, with a few mostly marginal spots and ink stains. Although the 18th-century binder trimmed the book, it still has generous margins around the text, and the binder folded in a few woodcuts that might otherwise have been shaved. Binding also good.

*Bierens de Haan 2308 & 2309; KVK & WorldCat (2 copies with both works, incl. 1 now lost, plus 1 of Voyages alone); NCC (same 2 copies of both works); STCN (1 of the same copies of both works); not in Maritiem Digitaal.*



*91 hand-coloured engraved botanical plates:  
the first book with engravings  
after Pierre-Joseph Redouté*

**30. L'HÉRITIER DE BRUTELLE, Charles-Louis.** *Stirpes novae, aut minus cognitae, quas descriptionibus et iconibus illustravit ...*

Paris, Philip-Dionysius Pieres, "1784"-1785 [= 1785-1791]. 6 parts in 1 volume. 1° (51 × 35.5 cm). With 91 engraved plates (2 double-page). All in contemporary or near-contemporary hand-colouring, protected by tissue guards. 19th-century green half sheepskin. \$ 51 400

First and only edition of a sumptuous botanical work and Redouté's first publication: of the 91 hand-coloured plates 54 are after drawings by the young Redouté, then not yet 25 years old. "The book is splendid in its spacious descriptions, its charming exotic plates, its implications for taxonomic history; and fascinating as an imposing piece of eighteenth-century bookmaking ..." (Hunt). In *Stirpes novae* (New herbs), Charles L'Héritier de Brutelle (1746-1800) describes a great number of new taxa, many of which grew in his own garden, the gardens of his friends and in the Jardin du Roi. He had ample means and engaged the young botanical artist Pierre-Joseph Redouté (1759-1840) to draw the majority of the plates. The two developed a close friendship and L'Héritier taught Redouté the basics of plant taxonomy and dissection. The friendship proved a determining factor in Redouté's career and enabled him to fully develop his extraordinary talents. Bookblock in good condition, with some light spotting. The binding badly worn, with the headbands and the boards damaged.

*Cat. Redouteana 1; GFB, pp. 64-65; Johnston 555; Nissen, BBI 1190.*

*Beautifully coloured views of the Netherlands, with 78 plates instead of the usual 64*

**31. MAASKAMP, Evert.** Tableau des principales vues des palais et edifices; representations et des coutumes et usages, dans le provinces septentrionales du Royaume des Pays-Bas.

Amsterdam, Evert Maaskamp, [ca. 1824]. Oblong folio (23 × 30 cm). With 78 hand-coloured engravings and aquatints, by Willem van Senus, R. van der Meulen, J.C. Greive and others. Contemporary half sheepskin, cloth sides with gold-tooled ornament. SOLD

Fine and very rare collection of 78 beautifully coloured plates by the artists and engravers Maaskamp (who edited and published the collection), Pieter (or possibly his son Robert) van der Meulen, Karl Frederik Bendorp the elder, A. Lutz after “B.Y.” [= Barth. Joh.] van Hove, and Willem van Senus after Maaskamp and after Hendrik Greeven. They depict scenes in Amsterdam, Rotterdam, Zaandam and surroundings, The Hague, Haarlem, Delft, Leiden, Hoorn, Alkmaar, Breda, Scheveningen, Harlingen, Lemmer, etc. The makeup of the book varies slightly from copy to copy, so that no two appear to be identical. The table of contents numbers the plates 1 to 64, but the plates themselves bear no printed numbers, except for a few, and Landwehr lists 8 additional plates. The present copy omits the table of contents’ plates 42, 50, 56 and 57, but includes 18 additional plates: all 8 in Landwehr plus 10 not in Landwehr’s list.



One plate (no. 31) stained, several plates thumbled or slightly smudged in the margins and some loosely attached to bookblock. Most of the plates with added manuscript captions in Dutch, French and/or English, also, the additional plates are added in manuscript to the table of contents. Overall in very good condition.

*Landwehr, Coloured plates 452 (1 copy); Muller, Historieplaten 6216; NCC (3 copies, 1 of them missing).*

*Set of 67 stunning colour orchid drawings from Petschkau (Pecky) castle in Bohemia*

**32. MASCHEK, Caroline.** 67 studies of orchids.

Cervené Pecky (Bohemia), 1885–1889. 67 drawings of orchids in coloured gouaches on thin laminated board, mostly with a smooth grey surface (32 × 24 cm; the painted images about 14 to 28 cm tall), most captioned with the Latin name, place of origin, name of a botanical collection or reference and the month of the drawing. Some drawings dated and monogrammed by the artist. Each drawing with a tissue attached to the back to protect the next drawing in the stack. The drawings loose in a half red morocco clamshell box. \$ 50 800

A collection of 67 fine orchid drawings in coloured gouaches, clearly forming a series in a consistent style and format, commissioned by Baron Theodor Karel Josef Hruby z Gelenj (1826–1914) at Petschkau (Pecky) castle in Bohemia (Cervené Pecky, east of Prague), where he assembled the largest and most important collection of orchids in the Austro-Hungarian Empire at the end of the 19th century. Each is meticulously drawn in coloured gouaches on thin laminated board. The board used for most of the drawings has a smooth grey surface, but that used for a few has a light brown, dark brown, light blue or cream-coloured surface to show the orchid to best effect. A few are executed in landscape format. The caption to nearly every drawing gives the Latin name, the place of origin (many from Brazil or elsewhere in South America, Central America, Mexico, Africa and Southeast Asia), the name of one of a dozen botanical collections or catalogues (most often Lindley or Reichenbach) and the month of the drawing.



Little is known about the artist, normally cited as Caroline Maschek (1857–1938), who would have been only about 30 at the time. She is said to have been born in Prague, so her name was probably Germanized from the Czech Karolina Masek. She is thought to have prepared some 300 drawings of Baron Hruby’s orchids. Some survive at the Imperial palace Schloss Schönbrunn in Vienna, which apparently acquired them in 1916. A collection from the same series as the present, but containing 59 drawings compared with the present 67, brought \$92,500 at auction in 2011.

With an occasional small marginal tear, not approaching the drawing, but generally in fine condition. The box also fine. A stunning set of drawings of orchids from the gardens of one of the greatest orchid collectors.

*Two first editions of theological works by the Portuguese rabbi Menasseh Ben Israel, important for the history of Jewish-Christian relations in tolerant 17th-century Amsterdam*

**33. MENASSEH BEN ISRAEL.** De creatione problemata xxx: cum summariis singulorum problematum, & indice locorum Scripturae, quae hoc opere explicantur.

Amsterdam, the author, 1635.

*With:* (2) **MENASSEH Ben Israel.** De resurrectione mortuorum libri III. Quibus animae immortalitas & corporis resurrectio contra Zaducaeos comprobatur: causae item miraculosae resurrectionis exponuntur: deque judicio extremo, & mundi instauratione agitur...

Amsterdam, the author, 1636. 2 works in 1 volume. 8°. Contemporary calf, rebacked, with the original backstrip laid down. \$ 6400

Ad 1: First edition of a work on God’s creation of Earth, by the well-known Portuguese rabbi, writer and printer Menasseh Ben Israel (1604–1657), who established the first Jewish printing office in the Netherlands. The work presents 30 questions, or “problems”, concerning God’s creation of the Earth, which Menasseh tries to answer and explain, citing or referring to passages of the Tenach. Problems include “on which day were demons created?” and “was there another world or earth before God created this one?”. The preliminaries including an important poem by Caspar Barlaeus, which caused the Amsterdam authorities to consider the reintroduction of censorship for Jewish publications. As this didn’t happen, Barlaeus’s poem can be seen as an indicator of the relationship between Jews and Christians, and the religious tolerance in Amsterdam during the Golden Age.

Ad 2: First edition of a work on the resurrection of the dead by the same author. The work is divided into three “books” and opens with several dedicatory letters, an index of the chapters, and 3 laudatory poems. The last page of the preliminaries gives a short list is of books translated from Hebrew into Spanish. The main text deals with the Last Judgment, the resurrection of the dead and the immortality of the soul.

With a bookseller’s ticket and bookplate. Title-page of ad 1 slightly smudged, browned throughout, some water stains and small spots, but still in good condition. Binding rubbed along the extremities and sides somewhat scratched, rebacked, with the original backstrip laid down.

Ad 1: *Fuks & Fuks-Mansfeld, p. 107; STCN 843242612 (7 copies); ad 2: STCN 084840250 (9 copies); for Menasseh in general: Fuks & Fuks-Mansfeld, pp. 99–135; NNBW X, cols. 604–613.*



*Spanish pamphlet on England’s ill-fated attack on Cádiz in November 1625*

**34. [MILITARIA–CÁDIZ EXPEDITION].** [Drop-title:] Copia de un papel impreso en Olanda, hecho en noviembre pasado de 1625. En el qual no se nombra el Autor, ni tampoco la parte adonde fue impreso. Y contiene lo siguiente en nuestra lengua Castellana.

Zaragoza, “Imperial ciudad de Augusta” [= Zaragoza], 1626. 2°. Disbound, with a blank endleaf at the end. SOLD

First and only Spanish edition of a pamphlet giving an account of the ill-fated British attempt in November 1625 to capture the Spanish fleet laden with silver and other precious goods from the West Indies and harass Spain with an armada of 100 ships, a debacle that cost the British £250,000 and the lives of more than a thousand men without yielding any booty. The present anonymous account of the events is said to have been written in Spanish but was first published in Dutch in 1626 by Anthony Jansz. Tongerloo in The Hague. George Villiers, first Duke of Buckingham, planned the mission as a glorious military triumph like the sinking of the Spanish Armada 37 years before. He sent an armada of 100 ships, but they were poorly maintained and provisioned merchant ships and were led by Sir Edward Cecil, a celebrated army commander with no naval experience. Reaching Spain too late to attempt to take the West Indian fleet, Cecil instead decided to attack Cádiz. Given the insufficient provisions, he let his landing party take wine vats from the local stores. The result was that the Spanish army slaughtered a thousand drunken soldiers who never fired a shot. The captains of the ships, more concerned with protecting their ships than with fighting, let the Spanish ships escape. It was left to the Dutch Admiral Piet Hein to successfully capture the Spanish silver fleet in the West Indies in 1628. With some tears and chips along the gutter fold, not approaching the text, but otherwise in good condition. The blank endleaf is nearly detached.

CCPB 000039164-6 (5 copies); Palau 61143; WorldCat (5 copies); cf. Knuttel 3663 (Dutch ed.).

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

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

[Utrecht?, ca. 1810?]. Small square 4° (20 × 19 cm). With 111 pen and wash model drawings for Dutch tiles on the rectos of 105 leaves, most in greys but many in brown or a beautiful Delft blue. Several combine more than one colour, all in the actual size of tiles. Contemporary half calf, gold-tooled spine. \$ 37 000

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

Many designs in the book remained in use from the 17th to the late 19th century, so that they can be found in the later printed model books, but the styles changed with time and some subjects went in and out of fashion. The later 19th-century decorative designs are smoother and more mechanical than the more traditional designs in the present model book. Especially the picture tiles, which are most time-dependent and are mostly not recorded in Pluis, *The Dutch tile*, show their 17th-century inspiration, as well as the fashion of the late 18th century when Dutch tile art industry flourished and also worked for export. The landscapes are almost all set in an abundance of water with sailing ships, swimming ducks and sporting fishermen. The book also includes the traditional fully rigged sailing ships and a selection of traditional pictures of professions, children's games, a sea-creature, animals to hunt, a rider, a soldier, etc., as well as biblical scenes set in various decorative borders.



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

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

Cf. Van Dam, "Vormen uit vuur", in: *Mededel. blad Ned. Ver. van Vrienden van Ceramiek en Glas*, (1999), nos. 3–4, pp. 27–31; Pluis, *Dutch tile: designs and names, 1570–1930*, passim; Pluis, *Kinderspelen op tegels*, p. 281.

*With coloured engravings of ca. 220 British shells plus 20 original watercolour drawings of shells*

**36. MONTAGU, George.** Testacea Britannica; or, British shells. Part I[–II].

*With:* (2) Supplement to Testacea Britannica.

London, J. White (printed by J.S. Hollis, Romsey; supplement by S. Woolmer, Exeter), [1803–]1808[–ca. 1810]. 3 parts in 1 volume. Large 4° (27.5 × 21.5 cm). With 3 engraved title-pages, more than 200 figures in 30 engraved plates by Eliza Dorville. With 20 excellent original ink and watercolour drawings of shells (ca. 1801) bound in, along with 4 slips containing 5 engraved figures showing shells. All engraved shell figures coloured by a contemporary hand. 20th-century brown half morocco, with the original wrappers of heavy plain paper bound in. \$ 5300

Rare complete set (two parts plus the supplement) of an extensive and thoroughly illustrated account of British shells, here with 20 excellent original watercolour drawings of shells by an unknown artist, with the species noted in neatly written captions, bound in near the relevant descriptions (4 additional slips contain engravings of shells). The thirty plates that form an integral part of the present book were drawn and engraved by Eliza Donville (ca. 1770–1844), mistress of the author. With bookplate. In very good condition, with minor foxing in the book itself and in the inserted watercolour drawings, one of which has a tear repaired, slightly affecting the tip of the shell. Due to the weight of the volume the bookblock is separated from the front hinge, but the binding is otherwise very good. An important and well-illustrated work on British shells, here with 20 excellent original watercolour drawings bound in.



*Nissen, ZBI 2875; for Eliza Dorville: J. Crockford, Reports of cases in the law of real property & conveyancing, London, 1848, pp. 440–444.*

*Travel by carriage and its mishaps in the early Victorian English countryside*

**37. NEWHOUSE, Charles B.** The roadsters album.

London, George Thomas Fores & Arthur Blücher Fores, 1845. Large folio (38 × 28.5 cm). With an extensively illustrated aquatint title-page, unsigned, but drawn by Henry Thomas Alken (1785–1851), and 16 aquatint plates drawn by Newhouse. Title-page and plates coloured in great detail by a contemporary hand in opaque gouaches and watercolours, and highlighted with shellac. Gold-tooled, red morocco for Henry Arthur Johnstone (ca. 1900), leather endleaves with Johnstone's 1899 blind-stamped ex-libris, top edge gilt. \$ 19 000

First and only edition of a subtly humorous album on travel by horse-drawn carriage through the English countryside at the time of publication, beautifully illustrated with finely coloured aquatints after drawings by Charles B. Newhouse (ca. 1805–1877). Each of the 16 plates has a caption in English and most depict, often quite vividly, the mishaps that can occur underway, giving the book a touch of the ironic humour that Norman Thelwell was to capture in his horse cartoons more than a hundred years later. The plates have been coloured with great artistry and skill, with skies and clouds often executed wholly in watercolour, so that each plate almost becomes a painting in its own right.

With a 19th-century armorial bookplate transferred from a previous binding, with the foot torn off, and the blind-stamped ex-libris of Henry Arthur Johnstone. With the illustrated title-page and all plates in very good or fine condition. With the extremities of the binding slightly worn, but still very good. A beautifully-coloured copy of a rare, beautiful and amusing book of views of travel by horse-drawn carriage.

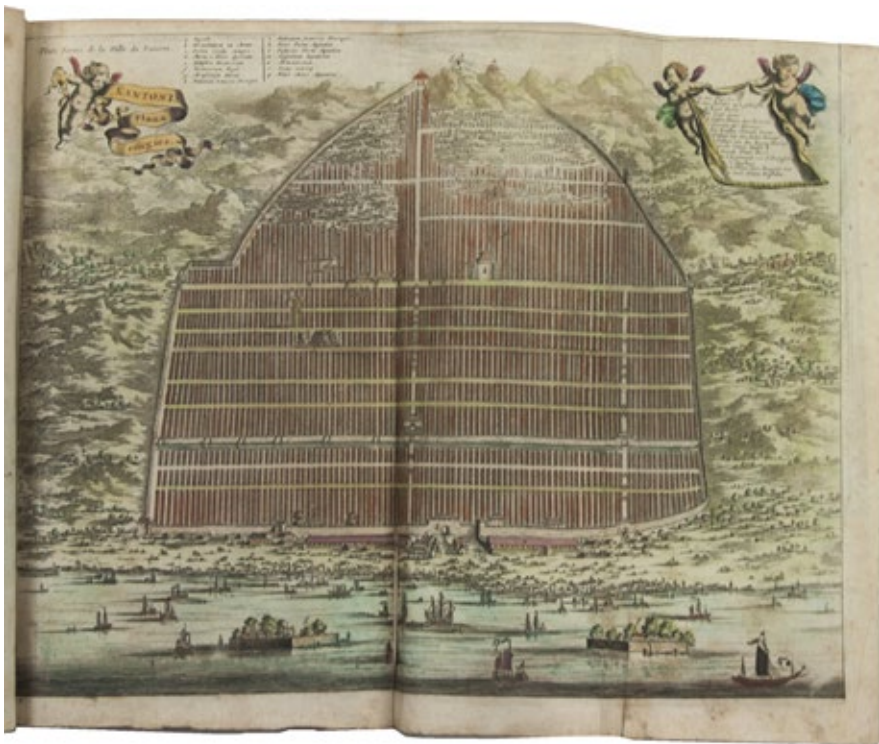
*Abbey, Life 407; Tooley, Coloured plates 346; WorldCat (7 copies).*



*The VOC in 17th-century China, with ca. 150 illustrations coloured by a contemporary hand*

**38. NIEUHOF, Johan.** Die Gesantschaft der Ost-Indischen Gesellschaft in den Vereinigten Niederländern, an den Tartarischen Cham, und nunmehr auch Sinischen Keyser, verrichtet durch die Herren Peter de Gojern, und Jacob Keisern. Itzund zum zweiten mahle hier und dar verbessert, und um ein guhtes theil vermehret, heraus gegeben.

Amsterdam, Jacob van Meurs, 1669. 2° (31 × 21 cm). With engraved title-page, engraved author's portrait, large folding engraved map of China, 34 double-page engraved plates and 110 half-page engravings in the text (topographic, botanical & zoological, costume, architectural, etc.), all coloured by a contemporary hand. The engraved title-page shows the Emperor of China with what must be Blaeu's 68 cm terrestrial globe (showing India & Ceylon, Southeast Asia, China, Japan & Korea, the East Indies and western Australia). Contemporary blind-tooled pigskin over wooden boards. \$ 90 000



Second edition of the German translation of “the definitive account” (Howgego) of the embassy that the VOC (Dutch East India Company) sent to the Emperor of China, the entire trip occupying the years 1655 to 1657. Nieuhof's eyewitness account was the first extensively illustrated book describing China and is, among works on China, “bis heute eines der bedeutendsten und gesuchtesten” (Walravens). The second part gives a general description of the Chinese empire, including botany and zoology. The first part covers the East Indies and Southeast Asia before going on to China itself. Japan, Korea and Formosa appear as well.

Nieuhof (1618–1672) joined the VOC in Batavia by 1655 after an earlier voyage to Brazil with the West India Company. He served as steward, artist and chronicler on Pieter de Goyer and Jacob de Keyzer's VOC embassy to the Chinese Emperor. While the embassy was more

successful than the Russian one shortly before (which was not even granted an audience), the Jesuits in the Chinese court hindered contacts between the Emperor and the Protestant Dutch as much as they could. The party nevertheless got a more intimate view of China than almost any other Dutch visitors of the 17th century, and the breadth of Nieuhof's interests and the large number of drawings he made provided a wealth of new material that makes the present work an essential primary source. Nieuhof apparently didn't return to the Netherlands until 1670, but sent his manuscript and drawings.

Slightly thumbed, some occasional browning and minor foxing, a few water stains, restorations to the engraved title-page and the folding map with folds reinforced, still a good copy and the binding in very good condition. An essential primary source for any study of seventeenth-century China and especially its relations with the Netherlands, coloured by a contemporary hand.

*Cordier, Sinica, col. 2346; Howgego, to 1800, G85 & N25; Landwehr & V.d. Krogt, VOC 541 note; Tiele, Bibl. 801 note; Walravens, China illustrata 64.*

*The first printed account of an early Dutch voyage (1598–1601) to South America*

**39. OTTSEN, Hendrick.** Journael oft daghelijcx-register van de voyagie na Rio de Plata, ghedaen met het schip ghenoeemt de Silveren Werelt, ...

Amsterdam, Cornelis Claesz. (colophon: printed by Cornelis Claesz., bookseller), 1603. Oblong 4° (18.5 × 24.5 cm). With a large engraving on the title-page, 5 engraved plates (1 nautical chart and 4 views, numbered [1], 2–3, [4], 5). Plate 4 sophisticated from a later edition. 17th-century(?) gold-tooled vellum, each board with an arabesque centrepiece and double fillets, cloth ties, later endpapers. \$ 47 500



Rare first edition of the account of one of the most famous and one of the earliest Dutch voyages to South America, written by the captain of the smallest of the 2 ships that made up the expedition, Hendrick Ottsen. The 2 ships were called *De Gulden Werelt* and *De Silveren Werelt* (“The Golden World” and “The Silver World”), and they were fitted out by Admiral Laurens Bicker (1563–1606) and Pieter Gerritsz Ruytenburch for the purpose of trading with Guinea on the West coast of Africa and the Rio de la Plata in South America, with Bicker himself as the commander of the expedition and Cornelis van Heemskerck (1573–1618?), the brother of the famous Jacob van Heemskerck, as the “commies” (merchant) on *De Silveren Werelt*. It is the first printed account of a Dutch voyage to South America, and proved to be very important for later voyages, as the account includes a nautical chart and an extensive description of the harbour and city of Buenos Aires, founded only 20 years earlier, which is, as such, “one of the earliest descriptions of Buenos Aires” (Howgego).



Although the first plate is numbered “2”, the second plate (unnumbered) was apparently intended as plate 1. Plate 4, showing 2 natives of Rio de la Plata, is a sophistication (without number or caption), printed either from the heavily reworked original copper plate or from a copy engraved at a later date. It is printed on 18th-century paper, watermarked with a crowned “GR” (for George I, crowned Prince-Elector of Hanover 1708 and King of England 1714), vaguely similar to Heawood 3150, 3154, 3697, 3702 and 3715 (dated 1724–1776). Imprint on title-page shaved. Further in good condition and attractively bound.

*Alden & Landis 603/88; Borba de Moraes, pp. 640–641 (“very rare”); Sabin 57901; STCN (5 copies); Tiele, Bibl. 835; WorldCat (3 copies, incl. 2 the same); cf. Howgego, to 1800, G25.*

### 50 portraits of adulterous men and women

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

[Amsterdam], 1641. Small oblong 4° (15 × 19 cm). With engraved frontispiece, an etched plate, and 25 engravings in text (ca. 9.5 × 14 cm), each of the engravings showing 2 oval portraits of men and women, who sinned against the rules of marriage. The etching shows a cart drawn by two goats, a satyr as driver, and on the cart a joyful party of three women and two men. Modern half vellum. \$ 15 900

Extremely rare issue, including the text in German, of the first and only edition of a print series warning against the failures of marriage, showing 50 portraits of (adulterous) chambermaids, madams and pimps, merchants, steersmen, hostesses, priests, tailors, astronomers, philosophers etc., the whole divided into French & Dutch women and Spanish & Italian women. The plates are accompanied by trilingual farcical poems and followed by a farcical poem on adultery in Dutch, with accompanying etching. The series was published simultaneously in two issues, the less rare one with letterpress texts in French, Dutch and English (with the English title: *The mistake off Matrimonij!*), and the present with the English replaced by the German text, apparently during the press run. The watermark is vaguely like Heawood 135, 138 and 139, but at least sometimes with a single bend and with 3(?) initials below, difficult to read, possibly script “M J E”. The book is related in its design to De Passe’s successful *Miroir des courtisannes* (1631) and *Les vrais portraits de quelques unes des plus grandes dames de la chrestiente desguisees en bergeres* (1640).



With bookplate. One quire (F) includes the English instead of the German text. Some thumbing throughout, some faint water stains and a few occasional smudges, otherwise in good condition.

*Brunet I, p. 22 (“rares et fort recherchés”, issue unclear); Franken 1372 (English issue); Hollstein XVI, p. 145, no. 188 (English issue); STCN (7 copies of the English issue, incl. 3 incomplete); not in VDI7.*

*Pirates of the Caribbean: French privateer captures Spanish Cartagena in Colombia,  
with 2 large folding maps*

**41. POINTIS, Jean Bernard Louis de Saint-Jean, baron de.** Relation de l'expédition de Carthagene, faite par les François en M.DC.XCVII.

Amsterdam, heirs of Anthony Schelte [= Hendrik Schelte], 1698. 12°. With 2 very large folding maps with elaborately decorated cartouches, engraved by Antoine Le Paultre (plate size ca. 37 × 52 and 37 × 75 cm). 18th-century(?) sprinkled calf, gold-tooled spine. \$ 11 650



First edition, in the original French, of an adventurous account of the French capture and looting of Spanish Cartagena in Colombia, the richest city in the Caribbean, by the great privateer Jean Bernard Louis de Saint-Jean, Baron de Pointis (1645–1707). Pointis sailed from Brest on 9 January 1697 with a fleet of 10 ships, joined in Hispanola by Jean-Baptiste du Casse, governor of Tortuga, who led 600 buccaneers. They reached Cartagena on 12 April, landed three miles from the city and demanded its surrender. The Spanish refused and drove back several French attacks, but finally the city capitulated on condition that the buccaneers should not enter. Pointis and his own men plundered the city and set sail for France, abandoning the buccaneers. Cheated out of their share, they attacked Cartagena themselves, against Du Casse's orders, pillaging and burning the city for three days and raping and murdering many residents. The English fleets pursued Pointis, but captured only a ship full of yellow fever victims, whose contagious infection quickly decimated the English and Dutch fleets.

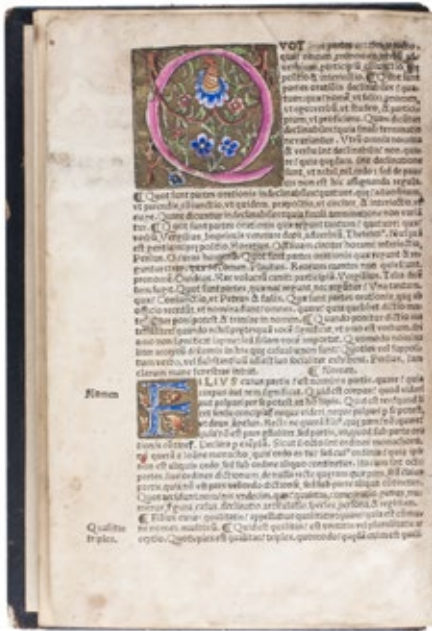
The folding plan of Cartagena and vicinity has an occasional small tear, cut or chip restored or repaired, barely affecting the topographic image, and the book and binding are otherwise in very good condition. First edition of Baron de Pointis's own account of his adventures as a privateer, with 2 beautiful, large maps, of the Caribbean and of Cartagena.

*Alden & Landis 698/169; Palau 230094; Sabin 63700; for Schelte and Wolfgang: Van Eeghen IV, pp. 92–95 & 182–185.*

*Richly and beautifully hand-decorated copy of a rare Latin grammar,  
with most of the initials and decorations coloured and with extensive use of gold*

**42. PONTANUS, Petrus (Pierre de PONTE).** Duplex grammaticae artis isagoge ab eodem multis nuper locupletata schematibus, ...

[Paris], Ambrosius Girault (colophon: Paris, printed by Nicolai Savetier for Ambrosius Girault, 25 July 1525). Small 4° (20 × 13,5 cm). With a large woodcut device on title-page, about 25 woodcut "Lombardic" initials plus about 10 repeats, and about 20 line fillers. With the device, all initials and line fillers richly coloured by hand with extensive use of gold, four lines of text on title-page, nearly all paragraph marks and some capitals gilt. Black sheepskin (ca. 1900). \$ 6100



Richly and beautifully hand-decorated copy of a very rare edition of a Latin school grammar by Pierre de Ponte (1475–1539). The decoration goes beyond mere colouring and the application of gold. Some of the initials have flowers or figures painted in that do not seem to be present in the printed initial, so that two initials that were probably printed from the same block sometimes appear different in details of form. Born at Bruges, De Ponte was blinded at age three but became a school teacher at Paris. The title-page calls him *caecus Brugensis* (the blind man of Bruges). His Latin grammar distinguished itself by its methods and scholarly qualities, teaching children by questions and answers in prose, with examples taken from classical authors. The first part treats Latin grammar and the second part Latin syntax. Only two other copies of the present edition are known.

Title-page with a faint early owner's inscription. Some restorations and water stains in the title-page and it and the following leaf somewhat browned, but the rest of the leaves are in very good condition. The binding has cracks in the hinges and scuff marks mostly at the corners, but is still good. Very rare edition of a classic Latin school grammar, beautifully coloured and decorated with extensive use of gold.

*Bibl. Belg. P317 (IV, p. 714: 1 copy); Moreau III, 887 (2 copies).*

*Authoritative but fictional travel account, including adventures at the young colony of Georgia*

**43. [PRÉVOST D'EXILES, Antoine François].** Voyages du Capitaine Robert Lade en différentes parties de l'Afrique, de l'Asie et de l'Amérique: contenant l'histoire de la fortune, & les observations sur les colonies & le commerce des Espagnols, des Anglois, des Hollandois, &c. Ouvrage traduit de l'Anglois.

Paris, Claude Simon for François Didot, 1744. 2 volumes. 12°. With two folding engraved maps by F. Desbruglins after Jacques-Nicolas Bellin, showing the American Atlantic coast and the route of the journey. Contemporary mottled calf, richly gold-tooled spine. \$ 1900

First edition of a fictional account of travels through Africa, Asia and the Americas. It describes the travels of its supposed author, an English mariner called Robert Lade, in his quest for profit and adventure. Along the way, Lade meets several nonfictional mariners and the book even contains a pastiche of the story of Alexander Selkirk, claiming he was actually called Selcrag. Its authentic effect is enhanced by a pair of maps by the eminent cartographer Bellin and several lists and tables, including the exchange rate for beaver pelts in the Hudson Bay, a vocabulary of native words, and multiple pages with the geographic coordinates of all the remarkable places on the west coast of the Americas. It is presented as a translation from the English done by the eminent translator Prévost. It was considered an authoritative source for two centuries, with Buffon, d'Alembert and Jules Verne all quoting from the book, until it was proved to be a pastiche in 1939. Despite Robert Lade being a fictional character, Prévost wrote a reliable travel account based on numerous genuine sources. Since the story involves Lade's son in the founding of the new American colony of Georgia, the book gives an extensive account of the early years of that colony. Sections describing the arrival in Georgia and explorations near the Hudson Bay where probably taken from the writing of James Oglethorpe, the colony's founder.

With contemporary owners' inscriptions. Binding rubbed at the extremities and at the head of the spine. Volume 1 with a small tear in the map and several spots throughout, volume 2 with a small piece missing at the foot of the front flyleaves and some foxing on the final 4 pages; overall good copies.

*Alden & Landis 744/180; Gove, The imaginary voyage, pp. 310–311; Sabin 65412.*



*98 spectacular watercolour views of Brazil, Argentina,  
Uruguay and Paraguay made for the artist's mother 1864–1865*

**44. [QUESNEL, Edouard].** Voyage dans l'Amérique du Sud 1864–1865.

[Various places in South America], 1864–1865]. Oblong 1° (ca. 33.5 × 52 cm). Album with 98 watercolours (the majority ca. 20 × 33 cm) mounted on the thick album leaves and mostly signed with monogram “E”, titled and dated in ink on the mounts. Contemporary blind- and gold-tooled green sheepskin (Maison Alphonse Giroux, Paris). \$ 240 000

Album with spectacular watercolour views of many places in South America, painted by Edouard Quesnel (1842–1891). In June 1864, Quesnel undertook a voyage to South America and toured Brazil, Argentina, Uruguay and Paraguay before returning home to Le Havre in April 1865. He recorded his impressions in the present album of watercolours and in a series of letters addressed to his mother. The correspondence was published posthumously as *Souvenirs de Voyage* (Rouen, 1892). Quesnel's letters often refer to the sketches he is making. His remarks suggest that he based the watercolours in present album on those field sketches. He made them for his mother, writing to her from Montevideo on 13 December: “Ma chère et bonne mère ... en somme ce ne sont des croquis faits à la hâte, mais d'après lesquels on pourrait faire de jolies choses. Je n'en occupe surtout par la pensée qu'ils pourront vous faire plaisir à voir.” (*Souvenirs*, pp. 115–116). Quesnel succeeds in painting precisely and at the same impressionistically, combining topographical exactness with very subtle nuances of light and colour. But he doesn't just reproduce the landscape, he also records his own, personal perception, reflecting the subjective experiences of a Frenchman travelling through South America in the 1860s. Little is known of Quesnel's work beyond the present album and a large album of French landscapes. With occasional minor foxing, but otherwise in fine condition. Part of the inside front hinge has come loose and there are a few small scuff marks, but the binding is otherwise very good. Splendid views of South America, made on a voyage in 1864 and 1865.

*On Quesnel: Numa Broc, Amérique, p. 269.*



Bahia.

15 Juillet 1864.

*New designs for a sluice and dredging machine, beautifully illustrated, presentation copy to Christiaan Brunings, inspector of the original design and writer of a preliminary text*

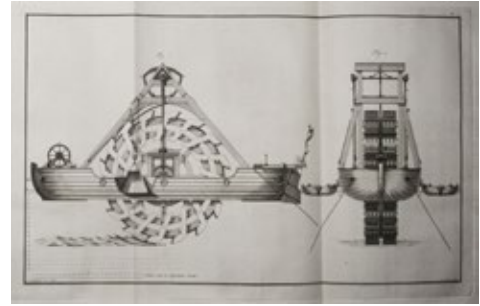
**45. REDELYKHEID, Cornelis.** De nieuw uitgevonden sluis met in- en uitschuivende deuren.

*With:* (2) **REDELYKHEID, Cornelis.** De nieuw uitgevonden diep-machine.

The Hague, Hendrik Christoffel Gutteling; Amsterdam, Jacob Yntema & Jacob Tieboel; for the author, 1774. 2 works in 1 volume. Large folio (49.5 × 31 cm). Ad 1 with 6 large folding engraved plates and ad 2 with 3 large folding engraved plates. Contemporary half calf. \$ 8000

Two rare first editions, in the original Dutch, containing detailed descriptions and illustrations of two new inventions in hydraulic engineering: a sluice with sliding gates and a dredging machine. They were designed by the accomplished engineer Cornelis Redelykheid (1728–1788). The descriptions are accompanied by a total of 9 detailed large folding plates.

Redelykheid was already working on his sluice with sliding gates in 1772 and a model was built, one fourth its intended size. The model was inspected and tested by the hydraulic engineer Christiaan Brunings (1736–1805), then inspector general of rivers & waterways, who later founded the Dutch water management department now known as “Rijkswaterstaat”. Brunings wrote an extensive and positive rapport on the sluice, which led Redelykheid to be awarded with 1000 gold ducats by the States of Holland. The award enabled the inventor to publish the present two works at his own expense, both including a preface by Brunings. As a grateful gesture Redelykheid presented the present copy to Brunings, with an inscription on each of the two title-pages.



With library stamp and tiny bookplate. Only some minor thumbing in the margins of a few leaves and the leaves facing the plates slightly discoloured where the leaves overlap the fold of the plates, otherwise in very good condition, text leaves untrimmed, leaving wide margins, and with the plates in very crisp impressions. Binding rubbed, with ends of the spine slightly damaged, but still firm and otherwise good.

*Bierens de Haan 3902 & 3900; Sloos, Gewapend met kennis, pp. 208–209; not in Roberts & Trent; for the author: NNBW VIII, cols. 1266–1268.*

*Overland journey through South Africa 1790/91 in search of survivors of the Grosvenor*

**46. REENEN, Jacob van.** [Incipit:] Journal kept by Jacob van Reenen on a journey to the English ship called the Grosvenor ... stranded in the year 1782.

[England?, 1791/92]. Large 4<sup>o</sup> (25.5 × 20.5 cm). Manuscript written in an English round-hand script in brown ink on paper (28 pp). Later side-stitched 2 mm from the gutter folds and partly oversewn, but never bound. Preserved in a 20th-century brown cloth clamshell box, along with a 4-page signed autograph letter from Percival Kirby, dated 4 December 1954, discussing the manuscript in detail. **SOLD**

The original manuscript of the only known contemporary English translation of Van Reenen’s Dutch journal of his overland journey to search for survivors of the 1782 wreck of the East Indiaman, the *Grosvenor*, a ship of the English East India Company stranded off of the coast of the Pondo Kingdom on the east coast of South Africa on 4 August 1782 with 150 people on board. Though Van Reenen (ca. 1755–1806) wrote his journal in Dutch, it was first published in English in 1792 and the Dutch edition of 1793 was translated from the English. The present manuscript is therefore the progenitor of the story as it was known to the public at the time.

While Van Reenen found the ship’s cannons and ballast at the site of the wreck, along with the remains of the castaways’ lodging, fire and storage hut, he failed to find any survivors. Van Reenen accepted the report of a castaway from another ship that all who chose to stay and set up camp died of starvation, sickness or the “cruelty of the inhabitants”, though other investigations found two of the crew who had gone off with the natives living happily among them. The story of the remarkable journey nevertheless tells of finding various other castaways, most notably a Christian community of supposedly 400 children and grandchildren of three sisters (taken as wives by a native chief). He also gives interesting and detailed accounts of the party’s encounters with various natives, who several times traded gold and silver for red beads and copper. It also gives detailed stories of hunting, especially killing dozens of elephants.

Part of the 20th-century provenance of the manuscript can be reconstructed from Percival Kirby’s 1954 letter notes. Formerly loosely folded horizontally in thirds but not creased, and with very minor wear along those two folds on the last page, but still in very good condition.



*Percival Kirby, The true story of the Grosvenor (1960), passim, which notes the present manuscript, borrowed from Derrick Beadle.*

*247 stunning large tinted, double-tinted and chromolithographic views of the Middle East*

**47. ROBERTS, David.** The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia.

*Including:* Egypt & Nubia.

London, Francis Graham Moon, 1842–1849. 2 complementary works in 6 volumes. Royal 1° (62 × 47.5 cm). *The Holy Land* with a lithographic frontispiece portrait of David Roberts, 3 tinted illustrated lithographic title-pages, 60 tinted lithographic plates, 60 tinted half-page lithographs on text leaves; 1 plate with a stone-engraved map, and 1 stone-engraved armorial device on a text leaf. *Egypt & Nubia* with 2 double-tinted and 1 chromolithographic frontispiece views, 3 double-tinted illustrated lithographic title-pages, 56 double-tinted and 2 chromolithographic plates, 60 tinted lithographic half-page views on text leaves. All or nearly all 247 views also have highlights in white, apparently printed from an additional block. Uniform half red morocco (ca. 1875?), richly gold-tooled spine, gold-tooled rolls on sides, gilt edges. \$ 120 000



Roberts's two great monumental works on the Middle East, bound as a matching set in 6 volumes with 247 views, 2 maps and the portrait of the artist. Volumes 1–3 (*The Holy Land*) show the 123 views Roberts sketched in situ on his 1839 voyage from Cairo through the Sinai, Palestine and Lebanon; and volumes 4–6 (*Egypt & Nubia*) show the 124 views he sketched in situ mostly on his 1838 voyage down the Nile valley from Cairo to Abu Simbel in Nubia. He was one of the few Europeans allowed to draw interior views of mosques. He worked on his drawings further after returning to England. “One of the most important and elaborate ventures of nineteenth-century publishing, and ... the apotheosis of the tinted lithograph” (Abbey, who also found justice in Hardie's suggestion that these views “raised lithography to perhaps the highest point it ever attained”). The lithographs reproduce Roberts's drawings at their original size and he supervised their production.

These works, advertised and clearly planned as a matching set, and often bound as a single work as here, together form Roberts's masterpiece, beautifully lithographed by the Belgian-born Louis Haghe, to whom Roberts paid tribute in glowing terms: “Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stone.” These views are of the greatest importance not only as works of art and fine craftsmanship, but also as an important historical record of Middle Eastern sites in the 1830s: “absolutely careful and faithful ... the first studies ever made conscientiously by an English painter ... to give true portraiture of scenes of historical or religious interest ... beyond any outlines from nature I had ever seen” (John Ruskin, writing while Roberts was making them). Many of the antiquities were later damaged, reworked or lost through the depredations of the elements, looters, war and sometimes even misguided archaeologists. The present views also gave many Europeans and Americans their most extensive and most compelling view of the Middle East, affecting both Victorian attitudes toward the cultures represented and the latest fashions in Western art and design.

With a mostly removed armorial bookplate. With the plates, and the text leaves that include views, somewhat foxed as usual, mostly in the margins, the last preliminary page (facing the first view) slightly browned in vol. 1 of each work, and 1 plate has come loose from its stub at the foot. Otherwise in very good condition, with only an occasional small marginal tear or marginal smudge. The bindings are also very good, with an occasional small crack in a hinge and an occasional small defect in the cloth sides. A stunning set of meticulous views showing the Middle East and the Nile valley as they still survived in the 1830s.



*Abbey, Travel 385 & 272; Blackmer 1432; Alastair Hamilton, Europe and the Arab world 66; Chr. Thomson, The exotic and the beautiful 160; Tooley, English books with coloured plates 401 & 402; not in Atabey.*

*"Of the utmost importance for the study of Brazilian life" (Borba de Moraes)*

**48. 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 folio (54 × 36 cm). With 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. \$ 47 500

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.

*Borba de Moraes, p. 754; Colas 2594; Palau 281204; Sabin 73935.*



*Centuries of youth for helping St. Francis in India—only known copy of the first(?) edition*

**49. SANTA MARIA, Andrés de.** Verissima relacion embiada a Don Fray Andres de S. Maria Obispo de Cochín, la qual trata de como en las Indias de Portugalay un hombre que tiene trezientos y ochenta años, y ha sido ocho vezes casado, y se le han caydo todos los dientes dos vezes, y le bolvieron a nacer. ...

Salamanca, Antonio Ramires, 1609. 4º (19 × 14.5). With a woodcut illustration of a man carrying Saint Francis across the Ganges River in India on the title-page and a woodcut centaur below the colophon. Vellum (ca. 1880). \$ 19 600

The only known copy of what appears to be the first edition, in the original Spanish, of a legend of the miraculous appearance of Saint Francis of Assisi (ca. 1181/82–1226) in India, taken from a manuscript account by Andrés de Santa Maria in Goa, who was Bishop of Cochín from 1588 to 1615. The text gives an account of a miracle Saint Francis is said to have worked in Islamic Bengal. Although Saint Francis's travels never took him further east than Egypt and the Holy Land, he did succeed in improving Christian-Islamic relations soon after the Islamic conquest of Bengal. The present story was apparently related by a Bengali man said to be 380 years old. The man had been an Islamic beggar and was talking to a friend on the bank of the Ganges River when a Christian monk appeared and asked for help crossing the Ganges. The man picked up the monk in his arms and carried him across the holy river. On the other bank the monk revealed himself as Saint Francis of Assisi and rewarded the man with youth, good health, black hair and a good character to the end of his days. There are two Spanish editions, both published in Salamanca and dated 1609, each known only from a single surviving copy, but the order of their publication remains uncertain.

From the library of one of the greatest collectors of all time, Henry Huth (1815–1878). In fine condition and with generous margins. Only known copy, preserving the original Spanish text of a legend of Saint Francis in India.

*Huth library (1880), p. 1523 (this copy); cf. Barbosa Machado, Bibliotheca Lusitana, I (1741), pp. 154–155 (the other 1609 Spanish ed.); not in KVK/WorldCat.*



*Revealing the occult secrets hidden in Schenkel's art of memory*

50. **SCHENCKEL, Lambert [and Johannes PAEPP]**. *Memoria artificialis ... Omnibus litterarum et sapientiae amantibus luci donate, una cum clavicula illam legendi, modum aperiente*. Arnoldi Backhusii Lubecensis.

Cologne, Wilhelmus Friessus, 1643. 12°. With engraved title-page. Contemporary vellum.

\$ 4800



Very rare third edition of Johannes Paep's detailed commentary on Schenkel's *Ars memoria*, first published in 1617 as *Schenkelius detectus, seu memoria artificialis hactenus occultata*. The Dutch humanist Lambert Schenkel (1547–1625) was a great master of the art of memory and his teachings were so efficient that he was once accused of heresy by the Catholic Church. "Schenkel had a disciple and imitator, one Johannes Paep. The works on memory of this Paep are deserving of rather careful attention because he plays a role which may be vulgarly described as letting the cat out of the bag. He, as he describes it, 'detects Schenkel' or reveals the secret of the occult memory hidden in Schenkel's books. This purpose is stated in the title of his first book .... And he continued the good work of 'detecting Schenkel' in two subsequent publications" (Yates).

While the present third edition names "Arnoldi Backhusy" on the title-page, he appears to have done nothing except add the dedication to the physician Johannes Meiboom: the main text largely matches the second edition.

With a 1659 owner's inscription and a library stamp. A very good copy, with the fore-edge margin of the title-page folded inward and a minor water stain throughout in the lower margin. Binding very good as well.

VD17 14:631160D (2 copies); Yates, *Art of memory*, p. 301.

*4 extremely rare series of engraved Turkish and European costume figures, drawn as models for Louis XIV's grandchildren*

51. [**SILVESTRE, Charles-François?**]. I[<sup>l</sup>]Art de bien dessiner a la plume nouvellement mis au jour pour I[<sup>l</sup>]utilité de la jeunesse.

*Including:*

(2) [**SILVESTRE, Charles François**]. Diverses figures Turcs propre à dessiner a la plume.

(3) [**SILVESTRE, Charles François**]. Second livre de figures Turcs propre à dessiner à la plume.

(4) [**SILVESTRE, Charles François?**]. Diverses figures de caprice propre a dessigner a la plume.

[Paris?, ca. 1700?]. 4 parts in 1 volume. Oblong 16° (13 × 16 cm). Each part with engraved title-page and each with 11 unnumbered engraved plates. Contemporary French sprinkled, gold-tooled calf. \$ 30 200



Four extremely rare series of engraved European and Turkish costume figures, intended as models for children learning to draw and at least the Turkish ones drawn for the grandchildren of King Louis XIV of France. Each series has an engraved title-page and 11 model drawings, mostly with 2 figures each. The two parts with Turkish costume figures (ads 2–3) are explicitly called volumes 1 and 2, match each other in plate size and style, and were drawn by the artist and engraver (Charles) François Silvestre (1667–1731). The two parts with European figures and scenes (ads 1 & 4) also match each other in plate size and style, though not explicitly presented as two volumes of a single work, and the only other copy we have located of ad 4 is also bound with ad 1. Since the four series were clearly printed and published together Silvestre may also have drawn the European ones.

With owner's inscriptions. An owner has added a few lines in brown ink to the background scene of one plate. In very good condition. The binding shows some professional restoration but remains in good condition and is structurally sound. Four extremely rare series of drawing models, including 22 Turkish costume prints drawn for the grandchildren of Louis XIV.

WorldCat & KVK (1 copy of ads 1 & 4 together plus 1 copy of ad 1 alone); cf. Cohen, cols. 103–104; Colas 2744; Lipperheide 1412; Hiler, p. 799.



*Songs on the Dutch victories over the Spanish conquerors*

52. [SONGBOOK]. Eerste [-Tweede] deel van 't nieu geusen liet boeck, waerinne begrepen is den gantschen handel der Nederlanden, beginnende anno 1564. uit alle oude geusen liet-boecken by een versamelt. Verciert met schoone oude refereynen en[de] liedekens, te voren noyt in eenige liet-boecken ghedruct. Met de figuren der gouverneurs.

Amsterdam, Gerrit van Breugel, 1616. 2 parts in 1 volume. 8°. Title-page printed in red and black with borders built up from cast typographic ornaments, woodcut on title-page, and 10 small woodcut portraits in text of the two parts together. Later limp sheepskin parchment, with remnants of ties. \$ 5300

First Breugel edition of the “nieu geusen liet boeck”, the most popular songbook of the Dutch Republic with songs about the victories against Spain and satirical songs against the papists. The name “geuzen” was adopted by the Dutch who opposed the Spanish rule in the Netherlands. Most of the songs probably originated from one-leaf prints and pamphlets with popular songs about military events, rhymed news reports, and propaganda songs. The songbook also contains “Wilhelmus van Nassaeu”, the Dutch national anthem, and many other songs with a nationalistic or Calvinistic character. Most of the songs were written anonymously, but the book also includes song by Coornhert, Lucas d’Heere, Arent Dirksz. Vos, Jan Fruytiers and Dirck Adriaensz. Valcoogh.

Lacking the title-page to part 2 (A1). Browned throughout with some occasional foxing, edges frayed and frequent water stains, mostly marginal. Binding in very good condition.

*Scheurleer, Liedboeken, p. 132; Cat. Muziekhist. Museum Scheurleer II, pp. 62–63; STCN 850883253 (part 1) and 081084854 (part 2).*



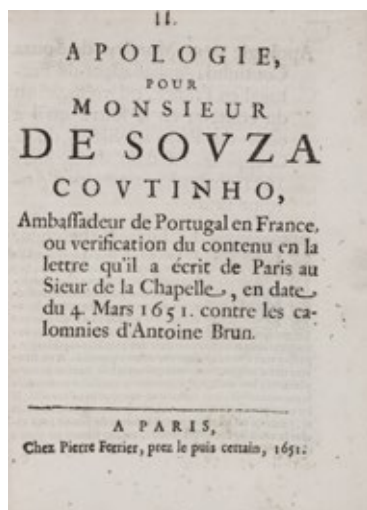
*A Spanish plot to destroy Dutch commerce or a fake?*

53. [SOUSA COUTINHO, Francisco de]. Apologie pour monsieur De Souza Coutinho, ambassadeur de Portugal en France, ou verification du contenu en la lettre qu’il a écrit de Paris au Sieur de la Chapelle, en date du 4. Mars 1651. contre les calomnies d’Antoine Brun.

“Paris” [= The Hague?], “Pierre Ferrier”, 1651.

*With:* (2) [SOUSA COUTINHO, Francisco de]. Responce à l’apologie de monsieur De Souza Coutinho ou à la pretendue verification du contenu en sa lettre au Sieur de la Chapelle, datée à Paris du 4. Mars 1651.

Leuven, Jacobus Zegers, [1651]. With the woodcut coat of arms of the King of Spain on title-page. 2 works in 1 volume. 4°. Modern gold-tooled brown morocco. SOLD



First and only editions of two very rare pamphlets on a supposed Spanish plot to destroy Dutch commerce. The pamphlets revolve around a letter supposedly written by the former Portuguese ambassador in The Hague, Francisco de Sousa Coutinho, to the Sieur de la Chapelle (Claude III de Villars?). This letter claims that the Spanish ambassador in The Hague, Antoine Brun (1599–1654) had approached Sousa Coutinho with the proposal of a quadruple alliance between Spain, France, Portugal and Sweden against the Dutch Republic. Spain would quickly end its wars with Portugal and France, with the latter gaining the Franche-Comté, and the countries would divide the Dutch trade: Sweden would take over their Baltic trade, France their wine trade, Portugal their salt trade and Spain their trade in the East and West Indies. Both pamphlets reprint the entire letter, with the *Apologie* analysing and verifying its contents and the *Response* analysing each sentence and thereby proving that the letter is a fake. After Brun complained to the States General in The Hague, the *Apologie* was officially forbidden. Francisco de Sousa Coutinho (1597–1660) was the foremost diplomat of the newly independent Kingdom of Portugal under John IV. In 1643–1650 he was the Portuguese ambassador in the Dutch Republic, which at the time fought several colonial wars against Portugal, most notably in Brazil.

With 4 contemporary corrections in the text. Browned throughout and with a few spots; in very good condition.

*Ad 1: Knuttel 6995; Rodrigues, Dominio holandês 656; Tiele, Pamfletten 3881; not in WorldCat; ad 2: Knuttel 6996; Rodrigues, Dominio holandês 657; WorldCat (5 copies); cf. Prestage, The diplomatic relations of Portugal, p. 40.*

*A new passage to the Pacific and state-sponsored piracy*

54. **SPILBERGEN, Joris van and Jacob Le MAIRE.** *Speculum Orientalis Occidentalisque Indiae navigationum; quarum una Georgii à Spilbergen classis cum potestate Praefecti, altera Jacobi le Maire auspiciis imperioque directa, annis 1614, 15, 16, 17, 18. Exhibens novi in Mare Australe transitus, ...*

Leiden, Nicolaes van Geelkerck for Jodocus Hondius, 1619. Oblong 4° (19 × 25 cm). With a large engraving on title-page, and 25 numbered engraved plates with maps and views: 2 large folding (a map of the world and a map of the East Indian archipelago), 5 double-page (mostly bound as fold-outs) and 18 full-page, several with insets. Blind-tooled pigskin (ca. 1700? but probably the book's first binding), in a panel design with 2 large rolls, rebacked. \$ 34 500



Scarce, first Latin edition (in the same year as the first edition in the original Dutch) of one of the bestsellers of illustrated 17th-century travel literature, describing one of the most famous early voyages around the world by Joris van Spilbergen, the veteran Dutch East Indies naval officer-turned-pirate, undertaken from 1614 to 1618. A short survey of another of the most important early voyages around the world, by Schouten and Le Maire in the years 1615 to 1617, is added at the end, with drop-title "Navigationes Australes". It reports Le Maire's proof that Tierra del Fuego is an island and his discovery of what is still called the Strait of Le Maire, an alternative route to the Pacific.

In 1614 the VOC commissioned Spilbergen to sail to the Moluccas with nearly 700 men. Despite the commercial nature of his expedition, Spilbergen's six vessels were heavily armed, anticipating encounters with silver-laden Spanish vessels. Spilbergen spent two years calling at various Spanish and Portuguese ports along both coasts of South America, failing to capture any great amounts of silver or silk from Manila, but burning several settlements and emerging triumphant from a naval skirmish just south of Lima.

By contrast, Le Maire's less mercenary expedition resulted in important discoveries; his exploration of Tierra del Fuego and the Tuamotou Archipelago called into doubt the existence of a massive southern continent (until its existence was proved in the 19th century), providing a catalyst for Tasman's discovery of New Zealand and Australia. The two expeditions crossed paths in the Dutch East Indies in 1616.

Spilbergen's book is also remarkable as an early document of Dutch voyages to the Brazilian coast, especially valuable for its detailed account of the stay in the Ilha Grande, from October 1614 to January 1615, and in São Vicente in 1615.

Slight browning throughout, with the title-page and its conjugate cut down and the margins expertly restored, along with the gutter margin of, worm holes repaired in 7 plates and 4 leaves of text, slightly affecting the printed image in 3 plates. Binding worn and rebacked, with some minor stains.

*Borba de Moraes, pp. 826–827; Landwehr & V.d. Krogt, VOC 361; Sabin 89450; STCN (2 complete copies of present issue & 4 of issue without Hondius's name).*



*Richly illustrated work on hydraulics, with 100 engraved double-page plates*

**55. STRADA, Jacobus de [and Benjamin BRAMER].** Künstliche Abriss allerhandt Wasserkünsten auch Wind-Ross- Handt- unnd Wasser-Mühlen, beneben schönen und nutzlichen Pompen, und andern Maschinen, damit das Wasser in die höhe zu erheben, auch lustige Brunnen dergleichen vor diesem nie gesehen worden.

Frankfurt am Main, Gerharo Grevenbruch, 1618. 2 parts in 1 volume. Small folio (29,5 × 18,5 cm). With 2 engraved title-pages by Matthias Merian, 2 large engraved coats of arms and 100 double-page plates. Contemporary vellum, rebacked. \$ 9000

Reissue of the first edition of a richly illustrated work on all aspects of waterworks and hydraulics, with illustrations by Jacobus de Strada (1507–1588). The work was brought to the attention of the publisher by his son Octavius de Strada (1550–1612) and first published posthumously in 1617. De Strada was active in many fields: he worked as an architect, painter, art collector, author, publisher, etc., and, judging from the present work, was technically gifted. He gives clear expositions on pumping engines, watermills and all sorts of water-powered machines, accompanied by short descriptions and an introduction by the German architect and mathematician Benjamin Bramer (1588–1652). Due to its delayed publication, some of De Strada's designs were not as innovative as they were when he wrote. De Strada's designs nevertheless appear to be unique and independent of those by his contemporary, the Italian engineer Augustino Ramelli (1531–1610), who published around 100 designs of water-pumping machines in his *Le diverse et artificiose machine...*, 1588.



Some occasional leaves and plates slightly browned, plates with only a few small spots and some occasional marginal thumbing, a few plates with water stains. Binding rebacked, as noted, sides with only a few small spots, otherwise in very good condition.

GVK (5 copies); VD17 23:645678U (1 copy); Wellcome 1035.

*Very rare second edition of the first general pharmacopoeia by an American*

**56. TAZEWELL, William.** Vade-mecum medicum, in duas partes divisum, ...

Leiden, Abraham and Jan Honkoop, 1800. 12°. Contemporary mottled boards.

\$ 2400

Rare second edition of “the first general (as distinguished from hospital) ‘pharmacopoeia’ compiled by an American” (Cowen), first published at Paris in 1798. The first part of the book is a classification of diseases, and is taken word for word from the influential 1769 nosology by the Scottish physician William Cullen. The second part is a pharmacopoeia, divided into materia medica and composite medicines. The introduction notes that it is based on the author's notes made at the University of Edinburgh, the London pharmacopoeia and Joseph Townsend's *The physicians' vade mecum* (1794) (p. x). Between the two parts can be found a list translating the Latin names of the chemical preparations, “which not all readers will view as sufficiently legitimate” (p. 77) into the modern English and French nomenclature.

William Tazewell (d. 1832) was an American physician who had studied in Edinburgh and in 1797–1800 was secretary to Elbridge Gerry in Paris. After returning to the United States, Tazewell set up a medical practice in Williamsburg and later moved to Virginia. In 1803 he presented copies of his *Vade-mecum* to George Washington and Thomas Jefferson, the latter writing that “it has really brought the whole science of diseases & remedies within the shortest compass possible, and, not meddling with the details of the science himself, it presents exactly such a general view of every part of it, as [Jefferson] often wishes to take” (Cowen).

With a small price in pen on the first flyleaf. Only some thumbing on the last 30 pages, otherwise in very good condition and wholly untrimmed. Boards slightly worn and spine cracked, but still structurally sound.

Cowen, *America's pre-pharmacopoeial literature*, pp. 21–22; STCN (1 copy); Founders online (letters to Tazewell from Washington and Jefferson); Wellcome V, p. 241; WorldCat (2 copies).



*The oldest book of prophecies in French, finely bound ca. 1745,  
from the collections of William Beckford,  
Hyppolyte Destailleur and Stanislas de Guaita*



57. [TELESFORO DA COSENZA]. Livre merveilleux, contenant en bref la fleur et substance de plusieurs traittez, tant des propheties & revelations, qu'anciennes croniques, faisant mention de tous les faitz de l'Eglise Universelle, co[m]me des scismes, discords & tribulations advenir en l'Eglise de Rome, & d'un temps auquel on osterá & tollira aux ge[n]s d'eglise & clergé, ...

Paris, Thibault Bessault, 1565. 8°. With Bessault's woodcut device on the title-page. 18th-century French grained red morocco (ca. 1745?), gold-tooled spine with pointillé ornaments, each board framed with thin-thick-thin fillets with a rosette(?) stamped over their intersections at the corners, gold-tooled turn-ins, gold fillets on the board edges, gilt edges. \$ 13 500

Extremely rare (third copy known?) and much sought second dated French edition (Bessault published the first earlier in the same year, but augmented it for the present edition) of a collection of fascinating and very intriguing prophecies about the Catholic Church and the coming of the Antichrist, dedicated by the Italian Franciscan hermit Tellesforo da Cosenza (presumably the compiler and perhaps even author) to "Anthoine, noble Duc de Genes", meaning Antoniotto Adorno (1340–1398), who was 6th Doge of Genoa. The Avignon Papacy had been notorious for its corruption before 1377 and Tellesforo claims the prophecies were compiled from the writings of Gioacchino da Fiore (ca. 1130–1202), so they supposedly foretold Avignon's past troubles, giving credence to their predictions of further troubles still to come. It also predicts a new royal house in France in 1584, not far off of the Bourbons in 1589. Renouard attributes the French translation to Guillaume Postel (1510–1581).

From the library of Stanislas de Guaita (1861–1897), a Paris poet and novelist from an Italian noble family, with his gold-blocked armorial bookplate on red leather on the front paste-down. He was a Rosicrucian and made use of occultism and magic in his literary work. Although the binding is unsigned, the 1899 catalogue of Guaita's library attributes it to Derome, and the book has a printed description of what must be the same copy from Morgand's 1894 catalogue of the Hyppolyte Destailleur (1822–1893) collection. The 1894 catalogue notes that it came from "Beckford", presumably William Beckford (1760–1844), whose collection was sold in 1882.

The binding was attributed to Derome in the 19th-century and is certainly work of very high quality. The endpapers include a watermark date "1743", so it was probably bound soon after that, which means it could be the work of Jacques-Antoine Derome (ca. 1696–1760) or one of his two older sons, but not Nicolas-Denis, who became a master binder only in 1761.

Very slightly browned and with occasional mostly marginal water stains, one on the title-page, but still in very good condition. The binding is also very good, with only slight wear at the extremities. An extremely rare early edition of an important occult work and attack on Church corruption, finely bound ca. 1750.

*French vernacular books 49007 (3 [recté 2?] copies); Stanislas de Guaita et sa Bibliotheque Occulte (1899), item 952 (the present copy); D. Morgand, Cat. de livres .. à l'histoire de ... Paris ... provenant de ... Hyppolyte Destailleur (1894), 23535 (the present copy); Renouard, Imprimeurs ... Parisiens 378 (2 copies [recté 1 copy?]).*

*Early 19th-century Thai astrological manuscript with 72 colour scenes  
(6 for each year in the 12-year cycle)*



58. [THAI MANUSCRIPT].

[The 12-year astrological cycle].

[Northern Thailand, early 19th century]. A Thai astrological manuscript (13 × 39.5 cm) on a sort of paper made of felted (not macerated) plant fibres, with 72 illustrations in coloured inks and gouaches (each 13 × 13 cm with 3 to a page on 24 pages), and all text written in black ink in a sloped but unconnected Thai script. Made from 3 long sheets of paper, sewn together to make a single accordion-fold book of 44 leaves, progressing from above to below. SOLD

An extensively illustrated Thai manuscript concerning the twelve-year astrological cycle. Each year in the twelve-year cycle is illustrated with a double-page opening of 6 scenes. For each year, the first scene generally shows a god riding on the zodiac animal for that year. For each year, the last of the six scenes shows a god (or in one case a pair of gods) riding a dragon. For each year the four scenes in between appear to tell a story, with common people, leaders and/or gods, as well as animals, buildings and boats. Some of the people or gods are riding animals (often elephants), others are fighting or engaged in day-to-day activities. The years appear in the usual order (rat, ox, tiger, rabbit, dragon, snake, horse, ram, monkey, rooster, dog and pig) but there are a couple irregularities.

The 44 leaves contain 88 pages, 24 primarily with illustrations (the 72 scenes in 12 groups of 6 discussed above), 38 primarily with text and 26 mostly blank. The manuscript probably dates from the early 19th century, perhaps from the reign of King Rama I (d. 1809) or II (d. 1824).

The manuscript is complete but somewhat worn, with smudges or abrasions occasionally obscuring a small part of one of the scenes, a couple tears, a few small stains, chips at the edges of a few leaves, many folds partly or wholly separated (some repaired or reinforced with brown paper: as it now stands the manuscript is in two pieces, with the separation between leaves 28 and 29), and much of the black colouring of the edges has worn off. The text and most illustrations remain clear however, and in all the illustrations one can see what they depict.

### *Three important first editions on analytical geometry, differential calculus and infinitesimals*

**59. TORELLI, Guiseppe.** De nihilo geometrico, libri II.

Verona, Augustino Carattoni, 1758. With a woodcut vignette on the title-page (with a globe, book and instruments), and many fine-line diagrams in text.

*With:*

(2) **SALADINI, Girolamo.** Elementa geometriae infinitesimorum. Libri tres.

Bologna, Tommaso d'Aquino, 1760. Title-page with an engraved vignette of a putto with drafting instruments and an armillary sphere, and with numerous diagrams on 9 folding engraved plates.

(3) **CARNOT, Lazare.** Oeuvres mathématiques.

Basel, J. Decker, 1797. With a stipple-engraved (and aquatint) frontispiece portrait of Carnot by Jean Jacques de Mechel, and 6 diagrams on a folding engraved plate. 3 works in 1 volume. 8°. Contemporary half tanned sheepskin, gold-tooled spine. \$ 9500

Three important 18th-century mathematical first editions, together in one volume.

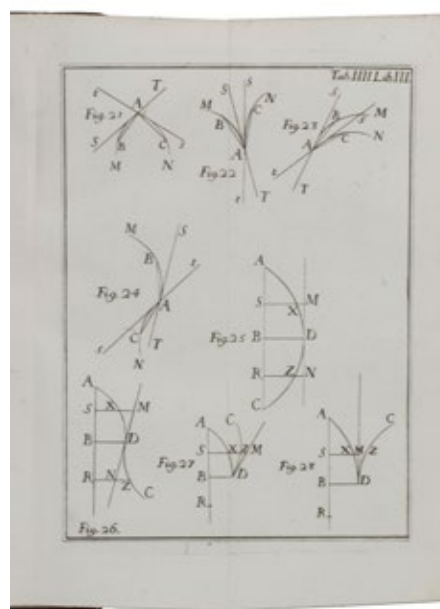
Ad 1: First (and only?) edition of a text book on infinitesimal geometry by Guiseppe Torelli (1721–1781), a wide-ranging Veronese scholar best known for his works on geometry. His *De nihilo geometrico* presents a new basis for infinitesimal analysis, which had been started but not exhaustively treated by Newton and Leibniz. His rejection of the concept of limits and his support of the ideas of Bernard Nieuwentijt against Leibniz caused his work to be largely ignored in modern times.

Ad 2: First and only edition of another work on infinitesimal geometry, the first major work of the Italian mathematician Girolamo Saladini (1731–1813), with full references to Newton and Leibniz. Saladini's work is divided into three parts, the first giving axioms and theorems, and the other two with 16 and 18 propositions respectively, the last part closing with three "scholia". Though little known today, Saladini together with Vincenzo Riccati published the first extensive treatise on integral calculus in their *Institutiones analyticae* (1765–1767), pre-dating Euler.

Ad 3: First edition of the mathematical works of Lazare Carnot (1753–1823), much better known than the treatises of Torelli and Saladini above. The book begins with his "Essai sur les machines en général", which contains his famous theorem on the loss of kinetic energy during inelastic collisions. Divided into two parts, the book contains all the elements of engineering mechanics: the first truly theoretical work on the subject. The last 80 pages present his "Réflexions sur la métaphysique du calcul infinitésimal", an interesting philosophical discussion of differential calculus.

With occasional minor foxing and a few slightly browned leaves, but still in very good condition and with generous margins. The binding is slightly scuffed around the extremities, with a small crack at the head of the back hinge, but otherwise also very good. A collection of 18th-century mathematical first editions, especially interesting for the discussion of infinitesimals.

Ad 1: G.T. Bagni, "Un'intuizione dell'infinitesimo attuale: De nihilo geometrico (1758) ...", in: *Didattica delle scienze XXIII (1998)*: ICCU UFIE003084; Riccardi II, 538; ad 2: ICCU UFIE003018; for Saladini also DSB XI, pp. 401–402; ad 3: DSB III, p. 78.



*Imaginary voyage criticizing imposed religion,  
together with an eye-witness account of slavery in Africa*

**60. [VAIRASSE D'ALLAIS, Denis and Thomas SMITH].** Geographisches Kleinod, aus zweyen sehr ungemeynen Edelgesteinen bestehend; darunter der Erster eine Historie der New-gefundenen Völcker Sevarambes genannt, ... Der Ander aber vorstellet die seltzamen begebenheiten herren T.S. eines englischen Kauff-Herrens... [Sultzbach], printed by Abraham Lichtenthaler, 1689. 4°. With engraved frontispiece, 16 engraved plates and some woodcut initials. Contemporary vellum. \$ 9000

First edition of the German translation of the utopian novel *Histoire des Sevarambes* (History of the Sevarambians) by the French writer Denis Vairasse (ca. 1635–1700). It describes an imaginary journey to Australia and gives the history of the people living there, in the style of Thomas Moore's *Utopia*. It tells the story from the perspective of one Captain Siden [Denis], whose ship discovers the great kingdom Sevarambia. Presented in the manner of the contemporary geographical and anthropological works, the book provides a direct criticism of imposed religions, in particular attacking 17th-century Catholicism (Vairasse himself was a Protestant). Remarkably, this edition also includes the first German translation of Thomas Smith's account of slavery in Africa, in the original English entitled *The adventures of an English merchant, taken prisoner by the Turks of Algiers, and carried into the inland countries of Africa*.

Title-page and last two pages frayed along the margins and partly torn, 5 leaves (2B2–4 and 2C1–2) sophisticated from another copy of the same edition, with smaller margins, and some minor foxing. Binding stained, worn and slightly damaged along the extremities. Overall in good condition.

*Howgego, Invented narratives VI; VD 17 39:131551R; cf. Howgego, to 1800 K28 (Thomas Smith).*



*One of the most popular emblem books of the Dutch Golden Age*



**61. VISSCHER, Roemer.** Zinne-poppen; alle verciert met rijmen, en sommighe met proze: door zijn dochter Anna Roemers.

Amsterdam, Johannes van Ravesteyn, 1669. 12°. With engraved emblematic title-page, an emblem on the back of A5, and 193 engraved emblems by Claes Jansz. Visscher, in text. With 2 engraved emblems pasted on first blanks (including a repeat of the emblem on A5). Contemporary vellum, green ties. \$ 6900

Third edition of a popular and witty Dutch emblem book written by Roemer Visscher (1547–1620). The work consists of three series of 60 emblems, each with a motto in Latin or Dutch, a two-line verse below, and a short explanation on the facing page. The emblems are typical for the Dutch engraver Claes Jansz. Visscher (1586–1652): instead of the usual mythological iconography of traditional emblems, Visscher takes simple objects or subjects from daily life and sets them in their natural environment, in a city house or in the country, and with a perfectly chosen arrangement or action he directly comes to his point in a clear, yet entertaining way. Visscher's work was epoch-making: he was one of the first artists to depict the typical, natural Dutch landscape, breaking with older conventional images.

With armorial bookplate on paste-down. Slightly browned, but otherwise in very good condition. Binding also very good, ties only slightly frayed.

*Landwehr, Emblem and fable books 874; De Vries, Emblemata 56; cf. Praz 530 (first edition).*

*Seven very rare post-incunabules printed in Antwerp  
(1 unique and only 1 surviving in more than 4 complete copies)  
in a finely executed Antwerp panel-stamped binding with a portrait of Charles V*

**62. VOLDER, Willem de (Guilielmus GNAPHEUS).** Acolastus. De filio prodigo comoedia Acolasti titulo inscripta.

Antwerp, Martinus de Keyser for Willem Vorsterman, March 1535. With title in a 4-piece architectural woodcut border.

*With:*

(2) **PLAISIER, Jean le.** Susanna. Eusebii Candidi Elegia, in vanam brevemque humanae vitae gloriolam. Item Ode Sappica eiusdem Eusebii, in mortis recordationem. Item Plausus luctificae mortis ad modum dialogi, expemporaliter ab eodem Eusebio lusus.

(Colophon: Antwerp, Willem Vorsterman), 1536. With title in a woodcut border.

(3) **CRÔCUS, Cornelius.** Comoedia sacra, cui titulus Joseph, ad Christianae iuventutis institutionem iuxta locos inventionis, veteremque artem, nunc primum & scripta & edita.

Antwerp, Joannes Steelsius, 1537 (colophon: printed by Joannes Graphaeus). With a woodcut decoration on the title-page and Steelsius's woodcut device on the last page.

(4) **PLAUTUS.** Aulularia Plautina, comoediarum lepidissima. Quae etsi alias incomplete, à Codro Urceo, & Martino Dorpio tamen est perfecta. Cum familiari explanatione. Index dictionum hic insertarum, in calce est additus. Antwerp, Michiel Hillen van Hoochstraten, 1531. With title in a 4-piece woodcut border.

(5) **LUCIANUS Samosatensis.** Dialogi aliquot, per D. Erasmi versi, ac à Nicolao Buscoducensi, succinctis pariter & eruditis scholiis explanati, recens per eundem diligenter recogniti.

(Colophon: Antwerp, Michiel Hillen van Hoochstraten, August 1533). With Hillen van Hoochstraten's device on the last page.

(6) **SCHOTTEN(NIUS), Hermann(us).** Vita honesta, sive virtutis: quomodo quisque vivere debeat, omni aetate, omni tempore, & quotlibet loco, erga Deum & homines. Cui novissime adiecimus Institutionem Christiani hominis, per Adrianum Barlandum Aphorismis digestam. Omnia multo quam antehac emendatiora.

Antwerp, Joannes Steelsius, 1538 (colophon: printed by Joannes Graphaeus).

(7) **ERASMUS, Desiderius.** De civilitate morum puerilium ... libellus ab autore recognitus, & novis scholiis illustratus per Gisbertum Longolium Ultrastraectinum.

Antwerp, Willem Vorsterman, 1533. Title in a 4-piece woodcut border.

7 works in one volume. Small 8° (16 × 10.5 cm). Contemporary (ca. 1538) Antwerp panel-stamped calf, each side with the same panel stamp (85 × 55 mm), showing a roundel with a half length portrait of the then reigning Holy Roman Emperor Charles V, the Imperial double-headed eagle stands above the roundel between two small columns and Charles's motto below the roundel ("PLUS:OVLTRE. | .KAROLVS.V.IMP:"), with two 5-pointed stars above it and a lion face with decorations below it; the whole is flanked by decorative columns. \$ 47 500

Seven very rare Latin post-incunabules all printed in Antwerp (ad 4 otherwise unknown, ads 1 & 7 each with 2 other copies known, ads 5 & 6 each with 3 other copies, ad 2 with 4 other copies and ad 3 with 9 other copies, but even some of these few copies are incomplete), bound together in a contemporary Antwerp panel-stamped binding, the panel finely engraved to render all the elements in exquisite detail.

The 7 works were probably bound together to form a choice collection of key texts available in Antwerp in the 1530s for pedagogical and edifying purposes and for use in schools: (biblical) plays, edifying dialogues and pedagogical (hand) books by the best humanist authors in the field of education at that time. The collection is also very important for the history of Neo-Latin literature in the Low Countries in the first half of the sixteenth century. The present volume (in private hands) was exhibited at the Museum Plantin-Moretus in 1938 and at the Royale Library in Brussels in 1955, and is also illustrated in *Armorial Belge*.

With fairly extensive contemporary manuscript notes in ad 7. With a tear into the text of C2 in ad. 4, a few small and mostly marginal worm holes in ad 1, some smudges on the first leaves; the binding was very skilfully and unobtrusively rebaked, with most of the original backstrip mounted on the new spine, and the calf shows some cracks and scratches, but the panel stamp is preserved in fine condition on the front board and very good condition on the back board.

*Extensive description on request*

*Nijhoff & Kronenberg 310, 3736, 645, 3740, 3445, 1878, 2863.*



*Response to the satirical fake resolution of Amsterdam's city government  
concerning the WIC's troubles with the Portuguese in Brazil*

**63. [WIC].** Examen vande valsche resolutie vande heeren burgemeesters ende raden tot Amsterdam. Op 't stuck vande West-Indische Compagnie.

Amsterdam, Abraham de Bruyn, 1649. Small 4° (18.5 × 14.5 cm). Modern plain paper wrappers.

\$ 1500



First edition of an examination of the fake resolution of the burgomasters and council of Amsterdam on the question of the West India Company. The present pamphlet is a response to *Coppe vande resolutie van de heeren burgemeesters ende raden tot Amsterdam ...* (Asher 250–252), a splendid satire of the burgomasters and council members of the city of Amsterdam, presented, and by many contemporaries accepted, as an official resolution of the city government concerning the West India Company (WIC)'s troubles with the Portuguese in Brazil. The Portuguese had retaken Brazil and other possessions from the WIC and there was a great debate in the Netherlands as to whether the government should step in to support the WIC and if so how far they should go. Many investors would lose everything if the WIC permanently lost its trade in Brazil. The present fake resolution gives a statement from each of the burgomasters and councillors (under their real names). The present pamphlet accuses the anonymous perpetrators of the hoax of deliberately trying to turn the populace against the council. This may have merely served to advertise the original pamphlet as a satire, for it was reprinted soon after the original appeared.

With a few specks and a minor water stain in the lower margin of a couple pages, otherwise in very good condition.

*Asher 253; Borba de Moraes, p. 297; Knuttel 6473; Sabin 23344; STCN (6 copies).*

*The sculptures of the "Museum Wildeanum" in 60 engraved plates,  
with an attractive double-page view of the library during a visit of Peter the Great*

**64. WILDE, Jacob and Maria de.** Signa antiqua e museo Jacobi de Wilde. Veterum poeatrum carminibus illustrata et per Mariam filiam aeri inscripta.

Amsterdam, Maria de Wilde, 1700. 4°. With engraved title-page, engraved author's portrait, 1 engraved folding plate and 60 engraved plates. Contemporary mottled calf, gold-tooled spine. \$ 4800

First and only edition of an attractive display of the statues of the Museum Wildeanum, once housed on the Keizersgracht in Amsterdam. The Dutch tax collector Jacob de Wilde (1645–1721) began the collection, containing gems, coins, scientific instruments and statues. "This attractive account of a Dutch cabinet of the late seventeenth century is as much a eulogy of Maria de Wilde's gifts as an engraver as of her father's museum" (Grinke). The 60 plates by Maria de Wilde (1682–1729) show the ancient Egyptian, Greek and Roman statues in the museum. The 6 text leaves include a brief introduction and several laudatory poems directed at Maria de Wilde and her engravings. The collection drew some important visitors, including the Russian tsar Peter the Great in 1697, whose visit is illustrated on the engraved folding plate. After De Wilde's death, the tsar acquired part of the collection for his "Kunstkamera", the first museum in Russia, which was completed in 1727.

Some minor thumbing and some occasional small spots, not affecting the illustrations, otherwise in very good condition.

*Grinke 61; Murray I, p. 38 & III, p. 272; Tavernier, Russia and the Low Countries 3178.*





*American flora with 450 hand-coloured plates*

**65. ZORN, Johannes.** Dreyhundert auserlesene amerikanische Gewächse nach linneischer Ordnung.

Nuremberg, Raspe, 1786–1789. 6 parts in 3 volumes. 8°. With 300 numbered engraved plates of plants, all in contemporary hand-colouring.

*With:* (2) **ZORN, Johannes.** Auswahl schöner und seltener Gewächse als eine Fortsetzung der amerikanischen Gewächse.

Nuremberg, Raspe, 1795–1798. 3 (of 5) parts in 2 volumes. With 150 (of 250) engraved numbered plates by G. Vogel after Louis Roemer (lacking plates 101–200). With a second copy of part 6 (1788) of the main work, with 50 plates. All plates coloured by a contemporary hand. Contemporary mottled calf, elaborately gold-tooled spine, marbled paste-downs, green edges. The 2 volumes of the supplement in a matching binding, with only slightly different tooling on the spine. \$ 9500

Zorn's extensive works on American flora, with 450 hand-coloured plates, with part 1 of the main work in an unrecorded second edition published in 1789. The supplement contains 3 of the 5 parts of the supplement bound with a second copy of part 6 of the main work.

Zorn (1739–1799) based the main work largely on Jacquin's *Selectarum stirpium Americanarum historia* (first published in 1763). To make this important and extremely rare work available to science, he published the explanatory text and the plates on reduced scale in Nuremberg between 1785 and 1789. Of Jacquin's 264 plates Zorn omitted 16 and added 52 new ones. Between 1795 and 1798, Zorn published a supplement in 5 parts with 250 new plates and descriptions.

With a contemporary annotation on each of the five title-pages stating that the last volume is supplemented by a second copy of the 6th part of the first work, and with the bookplate of the library of the aristocratic family Van Hoensbroeck at castle Haag in Geldern. Lacking parts 3 and 4 of the supplement, but otherwise in very good condition, with only the binding very slightly rubbed.

*Junk, Rara, p. 15 (first work); Nissen, BBI 2204–2205; Stiftung für Botanik III, 831–832; Stafleu & Cowan 18748–18749; not in Dunthorne; Hunt; Johnston.*

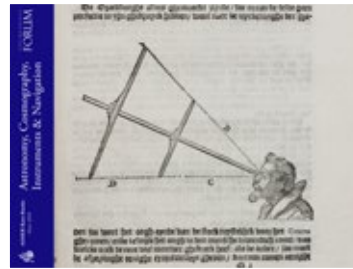


*Previously published and available on our websites.*

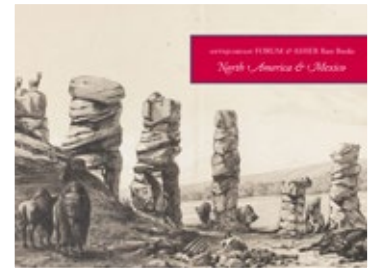
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Astronomy, Cosmography,  
Instruments & Navigation



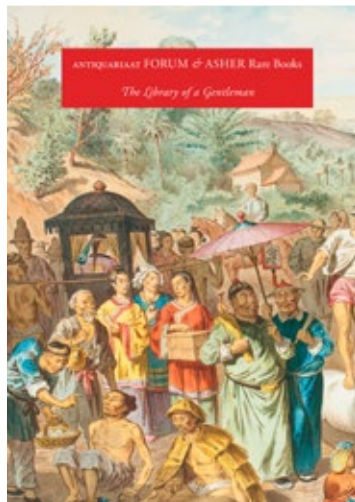
North America & Mexico



Religion & Devotion



Brazil



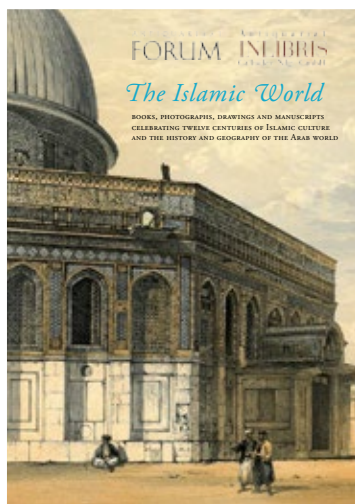
Asia:  
The Library of a Gentleman



Bindings  
16th - 19th century



Scandinavia & the Arctic



The Islamic World 4



Autumn Catalogue 2016



Middle East & Islamic World

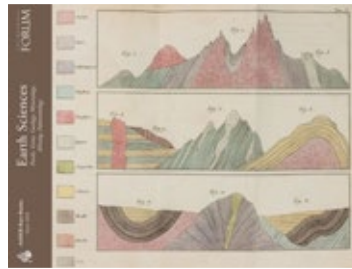


Asia

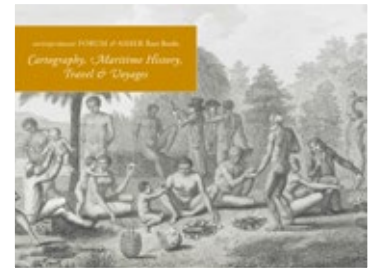
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Botany & Horticulture 1



Earth Sciences



Cartography, Maritime History,  
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Botany & Horticulture 2



Hydraulic Engineering



Fishing & Whaling



Zoology 1



Alchemy, Astrology & Occult



Science & Technology



Zoology 2



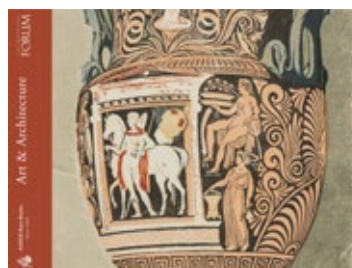
Medicine & Pharmacy



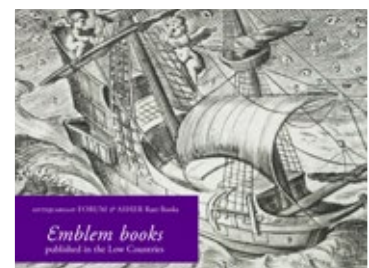
Pharmacy



Australia, New Zealand  
& the Pacific



Art & Architecture



Emblem books published  
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