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# Summer catalogue Part II

ANTIQUARIAT  
FORUM



# Summer catalogue

## Part II

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## *A unique view into the private life of Sheikh Zayed bin Sultan Al Nahyan*

**I. [ABU DHABI – ROYAL FAMILY].** [Photograph archive of Sheikh Zayed bin Sultan Al Nahyan's private life].

[Pakistan], [1968–1984]. An archive of 807 loose photographs, 541 in colour (including several duplicates, some printed in a different format), including 65 photos depicting falcons (3 duplicates, 36 in colour) and 14 photographs of camels (1 in colour). € 75 000

A large collection of 807 photographs, providing a unique view into the private life of Sheikh Zayed bin Sultan Al Nahyan (1918–2004), ruler of Abu Dhabi and founding father of the United Arab Emirates. The photographs depict Sheikh Zayed and his family, including Sheikh Khalifa bin Zayed Al Nahyan (b. 1948), relatives and friends partaking in various leisure activities. Also included are some photographs of children, probably including Sheikh Zayed's sons, possibly Sheikh Mohammed bin Zayed Al Nahyan (b. 1961). The pictures date from a significant period in the history of Abu Dhabi, the years leading up to the foundation of the United Arab Emirates in 1971, and from the earliest years of the new federation.

A group of pictures is possibly taken in Pakistan, many depicting a large manor where a party arrives by helicopter. Sheikh Zayed enjoyed visiting the country to go horse riding and hunting with his falcons. Many photographs depict casual dinner parties, gatherings, and meetings in the open air. Other photographs show a large party setting off on horseback, falcons, c

Photograph archive of Sheikh Zayed bin Sultan Al Nahyan's private life. Some photos slightly curled along the edges, some slightly discoloured. Overall in very good condition.

[More on our website](#)









F A B V L A  
AESOPICAE PLVRES  
QVINGENTIS ET ALIAE QVAE-

DAM NARRATIONES, CVM  
historia vitæ fortunæq; Aesopi,  
compositæ studio &  
diligentia

Ioachimi Camerarii Pabe.

QVIBVS ADDITAE SVNT ET LI-  
vianæ & Gellianæ ac aliorum quædam, cum in-  
terpretatione Græcorum, & explica-  
tione quorundam aliorum.



L I P S I A E  
CVM PRIVILEGIO AD  
ANNOS X.

*Greatly expanded edition of Aesop's fables  
by the classical scholar Joachim Camerarius*

**2. AESOP.** Fabulae Aesopicae plures quingentis et aliae quaedam narrationes, cum historia vitae fortunaeque Aesopi, compositae studio & diligentia Joachimi Camerarii Pabe[bergensis]. Quibus additae sunt et Livianae & Gellianae ac aliorum quaedam ...

Leipzig, [colophon: Ernest Vögelin, 1570]. 8°. With Vögelin's woodcut device on title-page and 4 woodcut initials with pictorial decoration. Blind-tooled red vellum, sewn on 3 supports, with a hollow back, each board with a double frame of double fillets, the inner and outer connected with diagonal double fillets, the front board with the owner's initials and the date in the central field: "M E B S | 1598".

€ 1500

Vögelin's 1570 Aesop edition, a nearly page for page (often line for line) reprint of his own important 1564 edition, including one of the most extensive collections of Aesop fables to that date, following but augmenting Camerarius's 1544 Leipzig edition. It contains more than 500 fables collected by the humanist classical scholar Joachim Camerarius (Bamberg 1500 – Leipzig 1574) who played a decisive role in the German Reformation, helped Philip Melanchthon with the composition of the famous Augsburg Confession, and published editions of many classical authors. The preface and printer's note originally copied the 1564 date from the 1564 edition, but in the latter a correction slip changed the date to 1570. One can see in the present copy that the slip was present, but it has fallen off. Many copies lack the last printed leaf, present here, containing only the colophon.

Lacking the final blank leaf. Somewhat browned, the title-page thumbed and the corners of the last few leaves gone (not approaching the text), but generally in good condition.

[25], [1 blank], 342, 349–513, [32], [1 blank] pp. *USTC 657123; VDI6 A516; cf. Bodemann, 34.1–2 (1565 Antwerp ed. & 1571 Lyon ed.).*

More on our website




## *First edition of Islamic Golden Age scholar Al-Zamakhshari's proverbs in Arabic and German*

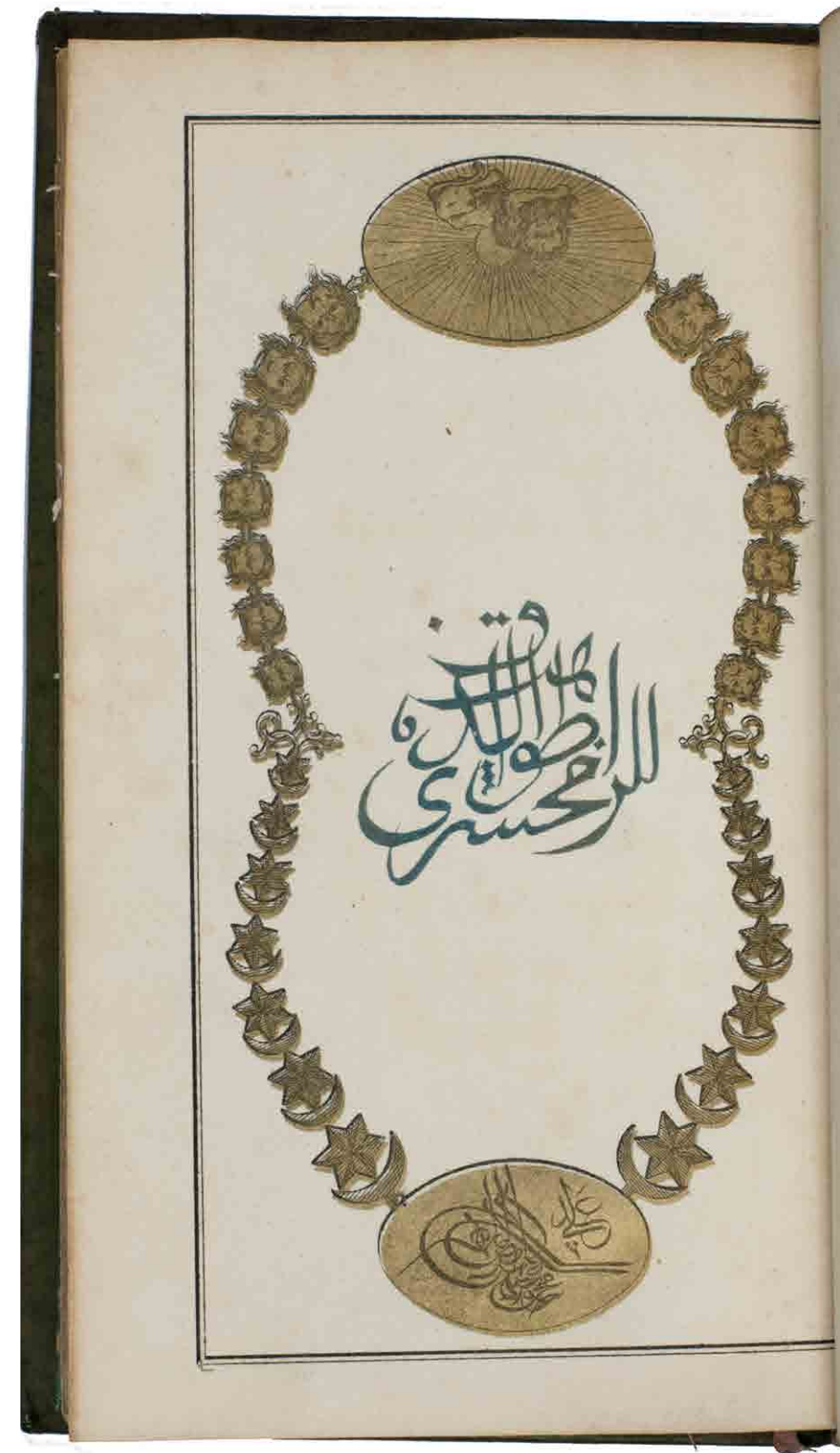
3. **AL-ZAMAKHSHARI, Abu al Qasim Mahmoud ibn Omar (Joseph von HAMMER-PURGSTALL, ed.)**. Samachschari's Goldene Halsbänder. Als Neujahrsgeschenk arabisch und deutsch.

Vienna, widow of A. Strauss, 1835. 8°. With two identical plates showing the golden necklace around a calligraphic Arabic inscription, the necklace hand-coloured in gold and the inscription in blue, as a frontispiece for both the Arabic and the German text (on the first and the last page). The Arabic title is incorporated into a printed circular medallion with decorative points at the head and foot on the first page, and the main Arabic text opens on the back of the same leaf with an elaborate headpiece. Text set in German and Arabic. Contemporary green calf (spine faded to brown), with a gold- and blind-stamped frame on each board. € 2500

First edition of a collection of proverbs written by Abu al Qasim Mahmoud ibn Omar al-Zamakhshari (1074–1143), a medieval Muslim theologian, linguist, poet and interpreter of the Quran from a region in Central Asia, present-day southwest Turkmenistan, in the original Arabic with a German translation. He was nicknamed “Jar Allah” (God’s neighbour) and is best known for his work *Al-Kashshaf*, an interpretation and linguistic analysis of Quranic expressions. Al-Zamakhshari was a Mu’tazilite scholar of the Islamic Golden Age. The present first edition of his work was published as a New Year’s gift for the friends and fellow orientalists of the editor-translator, Freiherr Joseph von Hammer-Purgstall. His translation of the text also appeared in two annotated editions, published in Leipzig in 1835 and in Stuttgart in 1836.

“[His] contributions to oriental studies were extraordinary, not only through their sheer volume, but also because he was often the first to deal with the subjects on which he wrote so extensively. Although most of his works are outdated now, he played a major role in the development of Western knowledge about the classical civilizations of the Middle East during the Islamic period.” (*Encyclopaedia Iranica* XI, pp. 644–646). Binding shows minor signs of wear around the spine and corners of the boards, slightly foxed throughout. Otherwise in good condition.

[1], [1 blank], 54 pp. (German text); 27, [1] ll. (Arabic text). *Catalogue of Arabic printed books in the British Museum (vol 1, 1894)*, 14578.a.2; *Goedeke vol. 7, p. 766, no. 90; Zenker vol. 1, 1347*. About the author: J. T. P. de Bruijn, “Hammer-Purgstall, Joseph Freiherr von”, *Encyclopaedia Iranica*, XI/6, pp. 644–646 (<http://www.iranicaonline.org/articles/hammer-purgstall>).  More on our website





# PHARMACOPOEA

AMSTELÆDAMENSIS  
RENOVATA.



AMSTELÆDAMI.

Apud PETRUM VANDEN BERGE,

Urbis, & Illustris Athenæi Typographum.

c1o 1o cc xxvi.

## *Rare second to last edition of the Amsterdam pharmacopoeia*

4. [AMSTERDAM – PHARMACOPOEIA]. Pharmacopoea Amstelaedamensis renovata. Amsterdam, Pieter van den Berge, 1726. 12°. Title in red and black, woodcut initials. Contemporary calf, gold-tooled spine, marbled endpapers, remnants of manuscript spine label. € 1200

The second to last edition of the Latin *Pharmacopoea Amstelodamensis*, the official pharmacological recipe book issued by the Collegium Medicum of Amsterdam. In the same year Pieter van den Berge also issued an edition in 4°. The *Pharmacopoea Amstelredamensis*, first appeared in 1636 on the initiative of the well-known professor Nicolas Tulp (the subject of Rembrandt's famous painting "The anatomy lesson by Dr. Nicolas Tulp"): Daems & Vandewiele, pp. 38–39. It was mainly based on the *Pharmacopoeia Augustana* (Augsburg) and went through at least eight editions to 1792. A Dutch translation appeared by 1682. Front board slightly damaged, front hinge cracked, but still in good condition.

[12], 164, [16] pp. *Daems & Vandewiele*, p. 57; *STCN* (3 copies). [More on our website](#)



*The establishment of archaeology and philology as fields of study,  
bound for a Bourbon(?) count, including a work on the famous Rosetta Stone*

5. [ARCHAEOLOGY – PHILOLOGY] **BARTHÉLEMY, Jean-Jacques and others.** [Collection of texts on early archaeology and philology]. [Various places], [various publishers], 1760–1827.

*Containing:*

(1) [CHRISTIES – LONDON]. A list of the very rare and valuable Aethiopic and other oriental manuscripts, collected by the celebrated traveller, James Bruce, esq. of Kinnaird, taken from the catalogue of them made by the late Alexander Murray, editor of the travels by Mr. Bruce in Abyssinia. [London, 1827].

(2) **WEBER, Georg Friedrich.** *Observationes sacrae circa funera populorum orientis.* ... Strasbourg, Johann Heinrich Heitz, [1767]. With a woodcut headpiece, tailpieces (2) and open-sided factotum.

(3) **SEYFFARTH, Gustav [and Friedrich August Wilhelm SPOHN].** *Brevis defensio hieroglyphices.*

Leipzig, Johann Ambrosius Barth, 1827.

(4) **SCHLICHTEGROLL, Friedrich von.** *Ueber die bey Rosette in Aegypten gefundene dreyfache Inschrift...* München, printed by Ignaz Joseph Lentner, [1818?].

(5) **BARTHÉLEMY, Jean-Jacques.** *Explication de la mosaïque de Palestrine.*

Paris, H.L. Guerin & L.F. Delatour, 1760. With 1 large folding engraved plate of the mosaic, 1 plate showing the names of animals written in the mosaic. Bound with it is an unrelated engraved plate on a 4° leaf, showing Samaritan medals (drawn and engraved by Poisson in 1790) that accompanied another one of Barthélemy's publications.

(6) **BARTHÉLEMY, Jean-Jacques.** *Lettre de m. l'abbé Barthelemy ...*

[Paris, 1760]. With 2 plates of the Phoenician medals and Phoenician inscriptions found on Malta, with an elaborate woodcut headpiece and a woodcut tailpiece.

(7) **BARTHÉLEMY, Jean-Jacques.** *Seconde lettre de m. l'abbé Barthelemy, ... sur quelques médailles Phéniciennes.* [Paris, 1763]. With one plate of the Phoenician medals and the same elaborate woodcut headpiece as ad 6.

(8) [PARQUOY (assistant to l'abbé François BEJOT at the Bibliothèque du Roi)]. *Lettre à messieurs les auteurs du Journal des Savans, sur un projet d'edition du Syncelle.* [Paris, 1778].

(9) **BARTHÉLEMY, Jean-Jacques.** *Lettre a monsieur le Marquis Olivieri, au sujet de quelques monuments Phéniciens ...* Paris, L.F. Delatour (printer), 1766.





With 4 plates (numbered I-IV, nos. I & III folding), the first 3 signed by P.L Charpentier, of Phoenician inscriptions, alphabet and medals. With a woodcut (oak branches with a ribbon) on the title-page and a woodcut headpiece.

(10) [D'ANSSE DE VILLOISON, Jean-Baptiste-Gaspard (draughtsman) and DROÛET (engraver)]. Alphabetum codicis bibliothecae coislininae, nunc sangermanensis, ineunte decimo saeculo manu exarati, ex quo Apollonii lexicon descriptum est.

Paris, 1771.

10 works in 1 volume. 4°. A wholly engraved monograph, in Greek and Latin with a few words of Syriac.

Mid-19th-century half red goatskin morocco, sewn on 4 supports, gold-tooled spine (blind-tooled fillets) with the cypher monogram of a French count in compartments 1, 3 & 5 and "l'abbé|Barthelemy" and "Dissertations|1760-1792" in mid-19th-century roman capitals across compartments 2 & 4, "agate" chemical-marbled sides, Spanish-marbled endpapers, red sprinkled edges, green ribbon marker. € 12 500

Very important collection of essays and other texts marking the establishment of archaeology and philology as serious scientific disciplines. While still drawing from the experience and works of "antiquarians" who studied antiquity in a more amateurish and occasional way, the authors of the present works attempted to work more methodically towards greater discoveries. This renewed interest in antiquity and the move to studying it in a more scientific way came as a result of several major 18th-century discoveries like the Herculaneum (1709), Pompeii (1748) and the Rosetta Stone (1799, see ad 4).

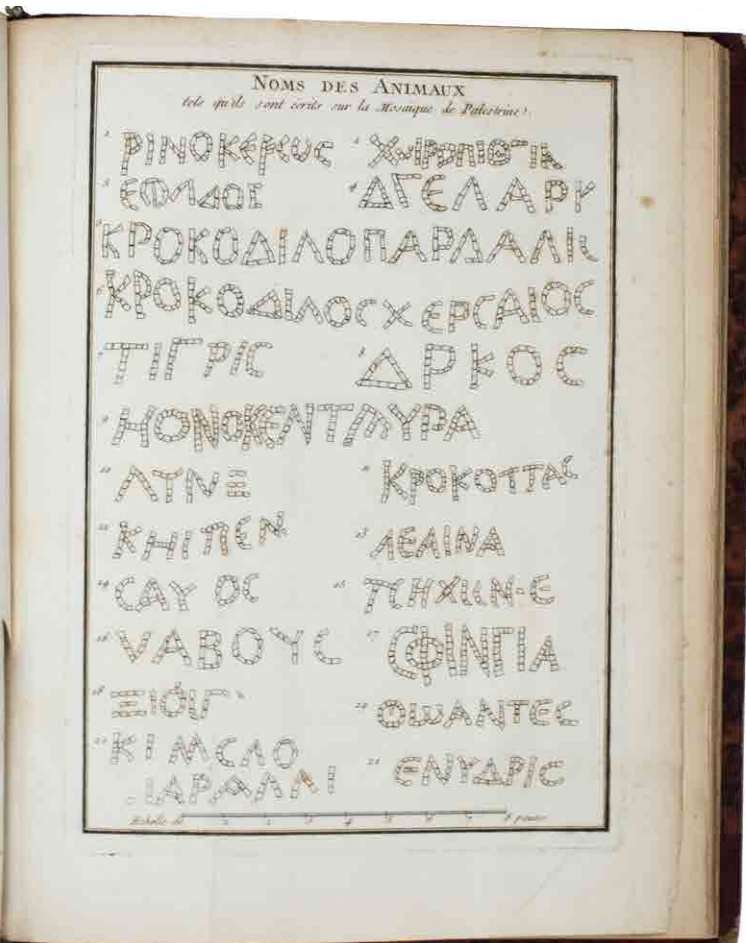
Naturally, Egyptology is also a well-represented subject in the present work. It includes a fabulous depiction and detailed description and explanation of the Nile mosaic of Palestrina (ad 5), a floor mosaic depicting the flow of the river Nile from the Blue Nile in Ethiopia to the Mediterranean Sea. Additionally, the study of hieroglyphs and differing views on deciphering the Ancient Egyptian scripts can be found in ads 3 and 4.

Philology, in this case the study of language in written historical sources (not in oral ones), is a returning subject in many of the essays in the present work, including the Christies auction catalogue, since it comprises a list of written historical sources in the form of oriental (especially Ethiopic) manuscripts collected by James Bruce. Four works by the abbot and scholar Jean-Jacques Barthélemy (1716-1795) are also included. He was the first to decipher two alphabets of ancient extinct languages: Palmyrene and Phoenician. His works also include descriptions, depictions and explanations of Phoenician medals and the collection of texts in the present volume ends with an engraved example of the Phoenician alphabet.

The monogram on the binding (based on Louis XIV's but with a count's crown instead of the royal crown) suggests that the collection was bound for a (Bourbon?) Count (Louis?) in the mid-19th century. Olivier, *Reliures armoriées Françaises*, records many examples with the royal crown, but only one with a count's crown (plate 1095, no. 3) and it does not resemble the present one and is much older: Ange-Laurent de la Live de Jully (1725-1779). Boards slightly worn, mainly at the extremities, occasional foxing and browning, mainly to ad 3 and 4, fore-edge of ad 1 and foot of ad 3 and 4 slightly frayed, upper headband broken but complete. Otherwise in good condition.

16; 43, [1 blank]; 24; 28, XIV; [2], 44; 12; 8; 12; [1], [1 blank], 45, [1 blank]; 9, [1 blank] pp. Ad 1: WorldCat (5 copies). Ad 2: VD18 15073807; WorldCat (15 copies). Ad 3: WorldCat (6 entries, multiple copies). Ad 4: WorldCat (3 entries, multiple copies). Ad 5: WorldCat (2 entries, multiple copies). Ad 6: WorldCat (8 copies). Ad 7: WorldCat (3 copies). Ad 8: WorldCat (1 copy). Ad 9: WorldCat (3 entries, multiple copies). Ad 10: WorldCat (3 copies).

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La Mosaïque de Palestrine



*Complete print series by Van Audenaerde of the triumphal military parade celebrating Caesar's victory in the Gallic Wars, after Mantegna's famous paintings*

**6. AUDENAERDE, Robert van, after Andrea MANTEGNA.** C. Julii Caesaris Dictatoris triumphhi de Gallia, Aegypto, Ponto, Africa, Hispania, quinquies eodem mense triumphantis; omnium, qui unquam fuere, Ducum, Regum Bellica virtute praestantissimi.

Rome, Domenico de Rossi, 1692. With an engraved allegorical title-print showing Minerva on a throne pointing towards a medallion with Caesar's profile, and 9 engraved prints by Robert van Audenaerde after Andrea Mantegna's paintings, showing the triumphal military parade celebrating Caesar's victory in the Gallic Wars. Each is numbered at the lower right and captioned below with an engraved description. The 10 prints are preserved in a paperboard folder covered with half green cloth and green marbled sides (ca. 57 × 47 cm). € 4950

Complete series of 9 engraved prints by Robert van Audenaerde after Andrea Mantegna's paintings of Caesar's triumphs, preceded by the title-print, commissioned by Cardinal Panciatico, with his arms at the foot of the title-print. Mantegna (1430/31–1506) created these paintings between 1484 and 1492 for the Ducal Palace in Mantua, commissioned by Duke Federico I Gonzago, or more likely his son Francesco II. They show the triumphal military parade celebrating Julius Caesar's victory in the Gallic Wars: a procession of Roman soldiers, musicians, exotic animals, war equipment and captives. These paintings are often acknowledged as Mantegna's greatest masterpiece, because they form the most complete pictorial representation of a Roman triumph. His paintings became very popular, also for engravers and printmakers, and many print series followed, including one from his own workshop. The present series by the Ghent engraver Robert van Audenaerde (1663–1743) is one of the most beautiful and gracious renderings of these paintings, with beautiful and highly detailed images.

Paperboard folder a little worn, front hinge cracked, so that the front board is nearly detached, boards reinforced at some places with transparent tape. Each print with a vertical crease (hardly affecting the plates), a few with very small marginal tears, some plates with an occasional stain or slightly browned or dust-soiled, but otherwise in good condition.

[1], 9 engraved ll. *Berlin Kat.* 4060; *Le Blanc, Manuel de l'amateur d'estampes, Audenaerde* 79–88 (p. 68); not in *Hollstein*.

More on our website





1600/15

# GEORGII BAGLIVI

Medic. Theoric. in Romano Archilyc. Prof. Societatis Regia  
Londinensis, Academ. Imp. Leop. &c. Collega,

## OPERA OMNIA

MEDICO-PRACTICA,

ET ANATOMICA.

EDITIO SEPTIMA,

Cui præter Dissertationes, & alios Tractatus sextæ  
Editioni adjunctos

ACCEDUNT

Ejusdem Baglivi *Canones de medicinâ solidorum*; *Dissertatio de  
progressione Romani Terræmotûs*; *de Systemate & usu motûs so-  
lidorum in corpore animato*; *de Vegetatione Lapidum & analo-  
gismo circulationis maris ad circulationem sanguinis*;

NEC NON

J. D. SANTORINI *Opuscula quatuor*; *de Structurâ & motu fibræ*; *de  
Nutritione animali*; *de Hamorrhoidibus*; & *de Catameniiis*.



LUGDUNI,

Stampibus ANISSON, & JOANNIS POSUEL.

M. DCCX.

CUM PRIVILEGIO REGIS.

## *Baglivi's complete works: including his famous and influential treatise on tarantulas*

7. **BAGLIVI, Giorgio.** Opera omnia medico-practica, et anatomica. Editio septima.

Lugduni [= Lyon], Anisson & Joannis Posuel, 1710. 4°. With 3 engraved plates, including the famous one showing two tarantulas, 3 woodcut illustrations in the text, numerous woodcut decorated initials, some headpieces built up from typographic ornaments and some floral woodcut tailpieces. Contemporary brown sprinkled calf. € 1750

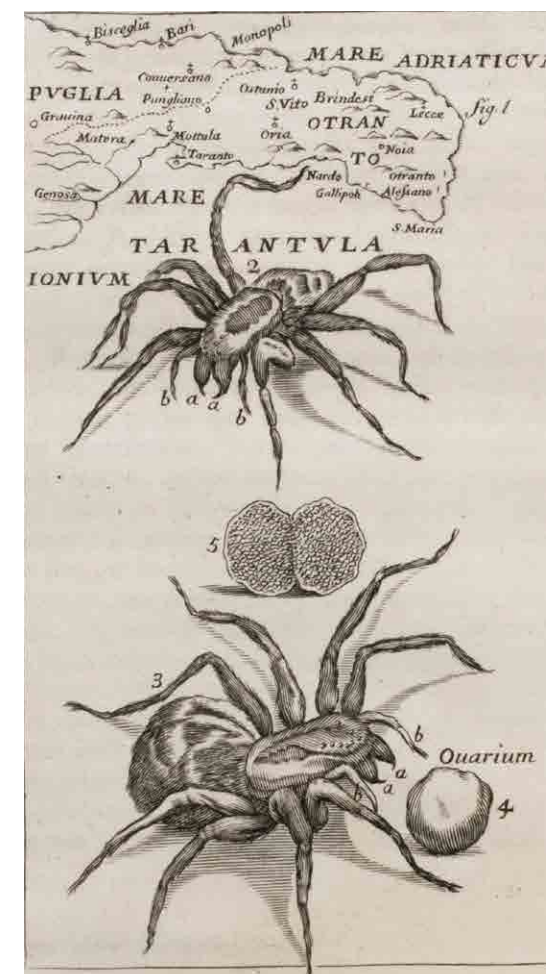
New quarto edition of the complete works of the famous Italian physician, Giorgio Baglivi (1668–1707). Contains in particular his dissertation illustrated with a plate on “The anatomy, the bite and the effects of the tarantula”, published in 1696. Baglivi studied the anatomy of the tarantula, its habitat, the nature of its poison and the effects it had on humans and other animals. He took the analysis of these elements as an opportunity to describe the region where most cases of tarantula bites were recorded, Puglia, and the benefits of the – apparently – most effective therapy to cure these bites: music.

Giorgio Baglivi, born in Ragusa and died in Rome, was the doctor of Popes Innocent XII and Clement XI. The latter appointed him a position as the professor of surgery and anatomy at the College of Sapience in Rome. He formulated a doctrine which rehabilitated the role of the solid parts of the human body (of their contractile properties and of the vital forces which animate them), whereas following Paracelsus and Jan Baptist van Helmont, exclusive importance was attached to liquids. Recognized therefore as a leader of the “solidists”, he became a member of the Royal Society

in 1698. The first edition of Baglivi's complete works published in Lyon dates from 1704. They were later, in 1788, reprinted by Philippe Pinel in Paris. The present work also includes a text by Giovanni Domenico Santorini (1681–1737), an Italian anatomist best known for his dissections of the human body.

The spine is cracked and the hinges are somewhat weakened. Somewhat water-stained throughout, some wormholes in the head margin of the first 100 pages, not affecting the text, the title-page is slightly damaged, not affecting the text. Lacking the frontispiece (the portrait of the author).

[6], xxxix, [11], 854, [2] pp. Blake, *18th-century printed books in the NLM*, p. 27; cf. Castiglioni, *A history of medicine*, pp. 539, 548; (1704 Lyon ed.) Garrison & Morton 68; (1714 Lyon ed.) Wellcome, vol II, p. 85. [More on our website](#)





*Rare 1610 Liège edition of one most successful phrasebooks of all time.*


**8. BERLAIMONT, Noël de.** Colloquia et dictionariolum septem linguarum, Belgicae, Anglicae, Tevtonicae, Latinae, Italicae, Hispanicae, Gallicae. ... Colloques ou dialogues, avec un dictionnaire en sept language, Flamen, Anglois, Allemat, Latin, Italien, Espagnol & Francois, ... Colloquien of t samensprekingen, met eenen vocabulaer in seven spraken, Neerduytsch, Engelsen, Hoochduytsch, Latijn, Italiens, Spaens, ende Fransois, van nieu verbeterd ende vermeerdert van vier colloquien, seer nut ende profitelik tot der coopmanschap, reyse, ende anderen handelinghen.

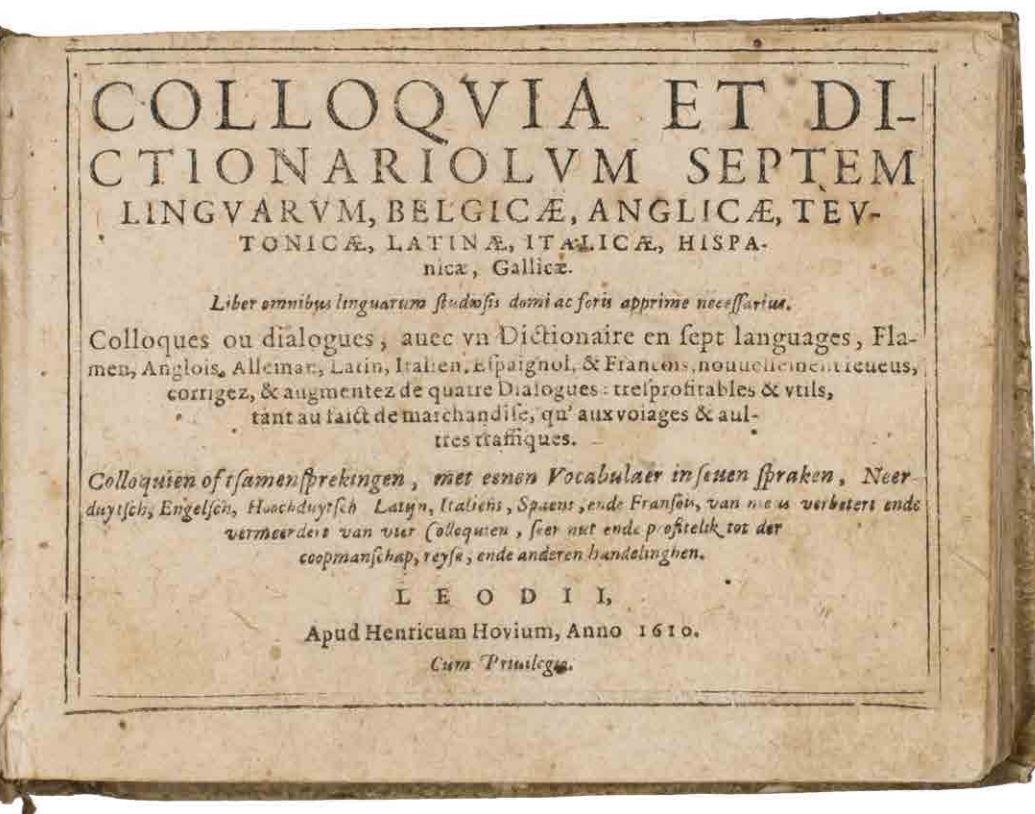
Liège, Henricus Hovius, 1610. Oblong 16° in 8s (9 × 12 cm). Contemporary sheepskin parchment.

€ 2950

Rare 1610 Liège edition of one of the most successful and remarkable multilingual phrasebooks of all time. The colloquia and dictionary offered its readers handy phrases in seven languages: Flemish, English, German Latin, French, Spanish and Italian, printed in that order in parallel columns over each double-page spread. According to Claes, Verdeyen, and Van Loonen the first edition, in French and Dutch only, had been published about 1530, and had been composed by an Antwerp schoolteacher, Noël de Berlaimont. Today, we can trace over 150 editions of this work between the 1530s and 1885. The first edition with seven languages was printed in 1586 in Antwerp. De Berlaimont advertised his book as a practical and cheap way to learn and converse in multiple languages. Rather than writing a typical dictionary, he gave his readers practical short sentences to use in the most common situations. De Berlaimont's dictionary offered its readers not only individual sentences on specific topics, but entire conversations in different situations, so the text, though mostly with two or three words to a line, can be read as a continuous text.

The "A Lanbury" (?) on the spine may be an early owner. With an armorial bookplate (ca. 1900) with motto "labor omnia vincit" but the family name of the owner is mostly torn off ("Giovanni ...eri"?) and we have not identified the arms: a fess gules with above, the upper part of a rampant lion and below, azure three 5-pointed stars or. With the headings of the columns (indicating the language) slightly shaved on an occasional page, and some foxing, water stains and browning (severe browning in quires I and K, which also have a different watermark), but otherwise in good condition. The binding slightly loose and with a few worm holes, but still in good condition.

[400] pp. ESTC S1428 (8 copies); Peeters-Fontainas 343 (3 copies); STC 1431.20; STCN 427501717 (no location: based on BnF copy on Gallica); cf. STCV (2 copies of 1616 ed.); USTC 1116924 (1 copy of variant issue(?) of 1610 ed.).  More on our website



LES MERVEILLES  
DES INDES ORIENTALES  
ET OCCIDENTALES,

O V

Nouveau Traitté des Pierres precieuses & Perles, contenant leur vraye nature, dureté, couleurs & vertus: Chacune placée selon son ordre & degré, suiuant la cognoissance des Marchands Orpheures. Auquel est adjoulté vne petite Table fort exacte, pour connoistre en vn instant à quel tiltre les Marchands Orpheures de Paris, & les autres dans toutes les principales Villes presque de toute l'Europe, trauaillent l'Or & l'Argent.

DEDIE' A MADEMOISELLE.

Par ROBERT DE BERQUEN Marchand Orpheure à Paris.



A P A R I S.

DE L'Imprimerie de C. LAMBIN rue vieille Draperie, proche le Palais, à l'Image Sainct Martin.

LES Exemplaires se debitent chez l'Auteur, en la rue des Lauandieres en la Maison des Marchands Orpheures.

M. DC. LXI.

AVEC PRIVILEGE DV ROY.

*”on pesche les perles ... dans le Golfe Persique, principalement ... aupres de Baroyn [= Bahrain]”*

9. **BERQUEN, Robert de.** Les merveilles des Indes Orientales et Occidentales, ou Nouveau traitté des pierres precieuses & perles, ...

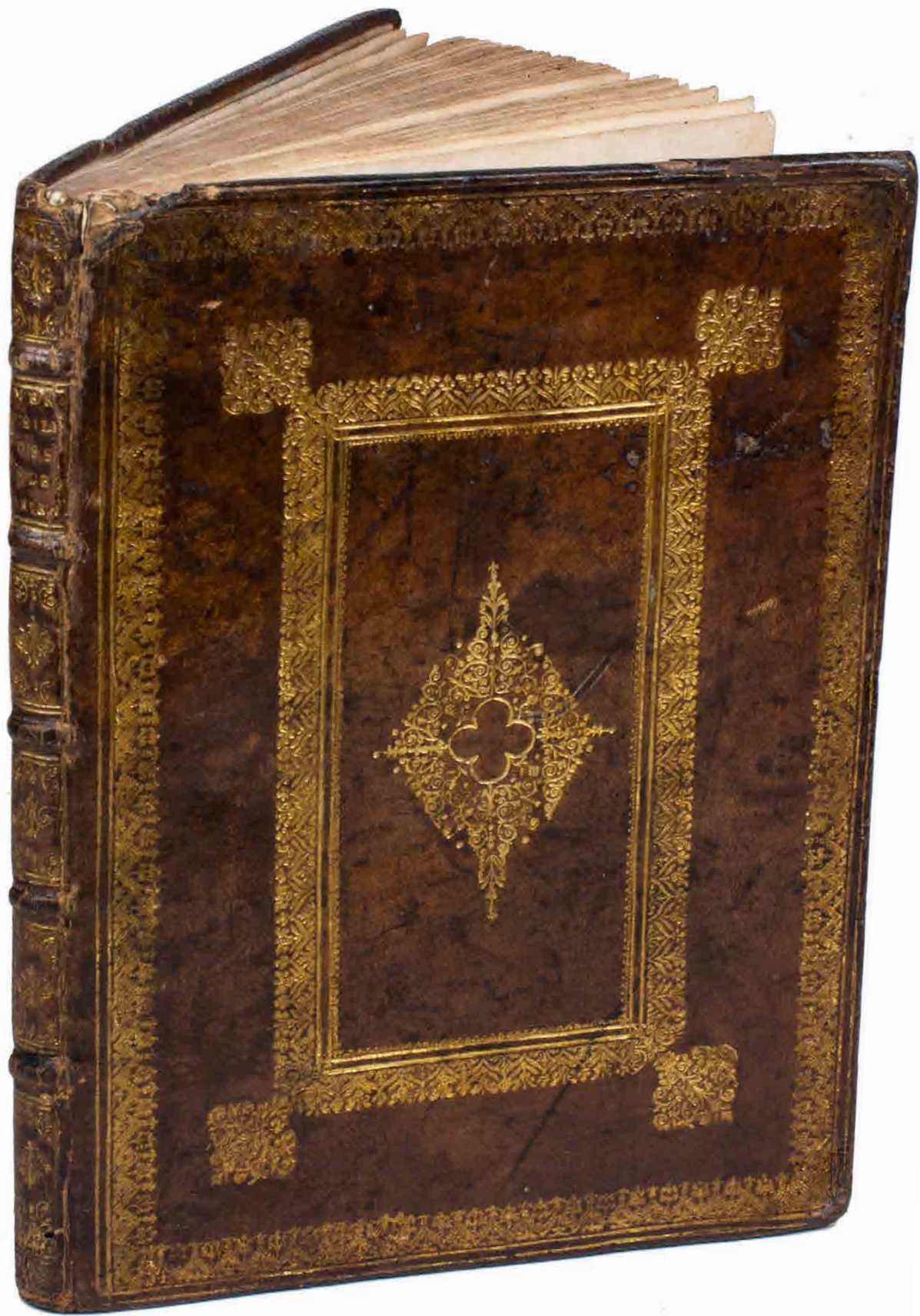
Paris, Christophe Lambin, 1661. 4°. With an engraved portrait of Anne Marie Louise d'Orleans facing the dedication. Contemporary gold-tooled, tanned sheepskin, gold-tooled sides. € 25 000

First edition, first issue, of a rare work on precious stones and pearls found in what the title calls the East and West Indies (but including the Gulf region), written by a Paris “marchand orphevre”. It is most important for the author’s new information on diamonds, pearls and pearl fishing, this last with considerable detail on the various pearl fishing sites in the Gulf. The book is dedicated to Anne Marie Louise d’Orléans, Duchess of Montpensier and first cousin of Louis XIV. The extensive chapter devoted to pearls and pearl fishing notes the Persian Gulf as the most important source and names specific sites: “on pesche les perles en divers endroits du monde. Dans le Golfe Persique, principalement aux environs de l’Isle d’Ormuz [= Hormuz] & Bassora [= Basra]: aupres de Baroyn [= Bahrain][,] Catiffa [= Qatif], Juffa [or Jafu?], Camaron [= Gamron/Bandar Abbas], & autres lieux de ce Golfe ...” (p. 74). “Very early, and important treatise on gemstones, gold & silver, ...” (Sinkankas).

With marginal worm holes mostly at the head but slightly affecting the running head or first line of text in a few leaves, occasional marginal water stains, but otherwise in very good condition. Hinge slightly damaged, a few small worm holes and small tears in the spine and a few scrapes and scratches, but otherwise good. First edition of an important work on gems and pearls, especially interesting for pearl fishing in the Gulf, in an attractive French binding.

[12], 112 pp. Alden & Landis 661/14 (7 copies, some 2nd issue?); GSabin 4957; Sinkankas 592 note. More on our website





*ANNE MARIE LOUISE D'ORLÉANS* *Princesse de*  
*la Roche, sur Yeu, Dauphine d'Auvergne, Duchesse de Montpensier, de d'Angoulême, et de Ch*  
*antérac, Comtesse de Bar sur Ouche et de Mortain etc. d'elle Fille de Louis Filz de France*  
*Duc d'Orléans, et de Marie de Bourbon Duchesse de Montpensier sa grand' Eymone. Elle prit*  
*naissance à Paris le 24 May 1672, et fut mariée sur les bords de Bretagne par la Reine d'Esp*  
*agne en 1696, le 17 Juillet la haute naissance, les rangs qu'elle, et les autres vertus de cette*  
*Illustre Princesse, son des principaux ornemens des deux branches d'Orléans et de Bourbon,*  
*la rendent le premier et le plus éminent party, entre toutes les Princeses de l'Europe.*

*Paris Chez J. Boudier*



*The famous Elzevier Dutch States Bible  
with 12 double-page illustrations finely coloured and highlighted in gold*

10. [BIBLE – DUTCH]. Biblia, dat is de gantsche Heylige Schrifture, vervattende alle de canonijcke boecken des Ouden en des Nieuwen Testaments. Including: De boecken genaemt apocryphe ...

Leiden, widow and heirs of Johannes Elzevier, 1663. 3 parts in 1 volume. Large 2° (43 × 28 cm). With an engraved title-page, 3 letterpress title-pages (the first in red and black, and each with the same Elzevier woodcut tree device with “non solus”), a complete series of 6 double-page engraved maps (the so-called “vrome” (pious) series published ca. 1687) and a complete series of 96 engraved Bible scenes, 16 on each of 6 double-page plates, engraved by Cornelis Danckerts I for Fredrick de Witt in Amsterdam after the series by Mattheus Merian the elder. Further with numerous woodcut initials and tailpieces. All plates coloured by hand and highlighted in gold. 19th-century calf over bevelled wooden boards, sewn on 5 chords with mid-19th-century (1843) silver fastenings. € 25 000



The first Dutch “States Bible” to be printed in roman type, printed by the famous Leiden printers, publishers and booksellers Elzevier, the present copy with 12 engraved double-page plates with maps and Bible scenes, beautifully coloured and highlighted in gold. The “States Bible” is the first officially authorized translation of the Bible into Dutch (the “Statenvertaling”), commissioned during the Synod of Dordrecht (1618–1619). The States General of the United Provinces of the Netherlands were asked to pay for it, hence its name. The translation was completed in 1635 and approved, authorized and published in 1637 in Leiden. For the present 1663 edition, the Elzeviers followed the text of the 1657 revised and corrected edition. In a sense, it could be seen as a revolutionary publication, even though it still is an authorised version of the Bible; the present copy contains the live signature of a Leiden city clerk – as usual – to indicate its authorization.

Moreover, the Elzevier Bibles, including the present copy, were often complemented with beautiful maps and illustrations, thus converting a simple book into a work of art. All maps and illustration plates in the present copy, including the engraved title-page, are finely coloured by hand and highlighted in gold.

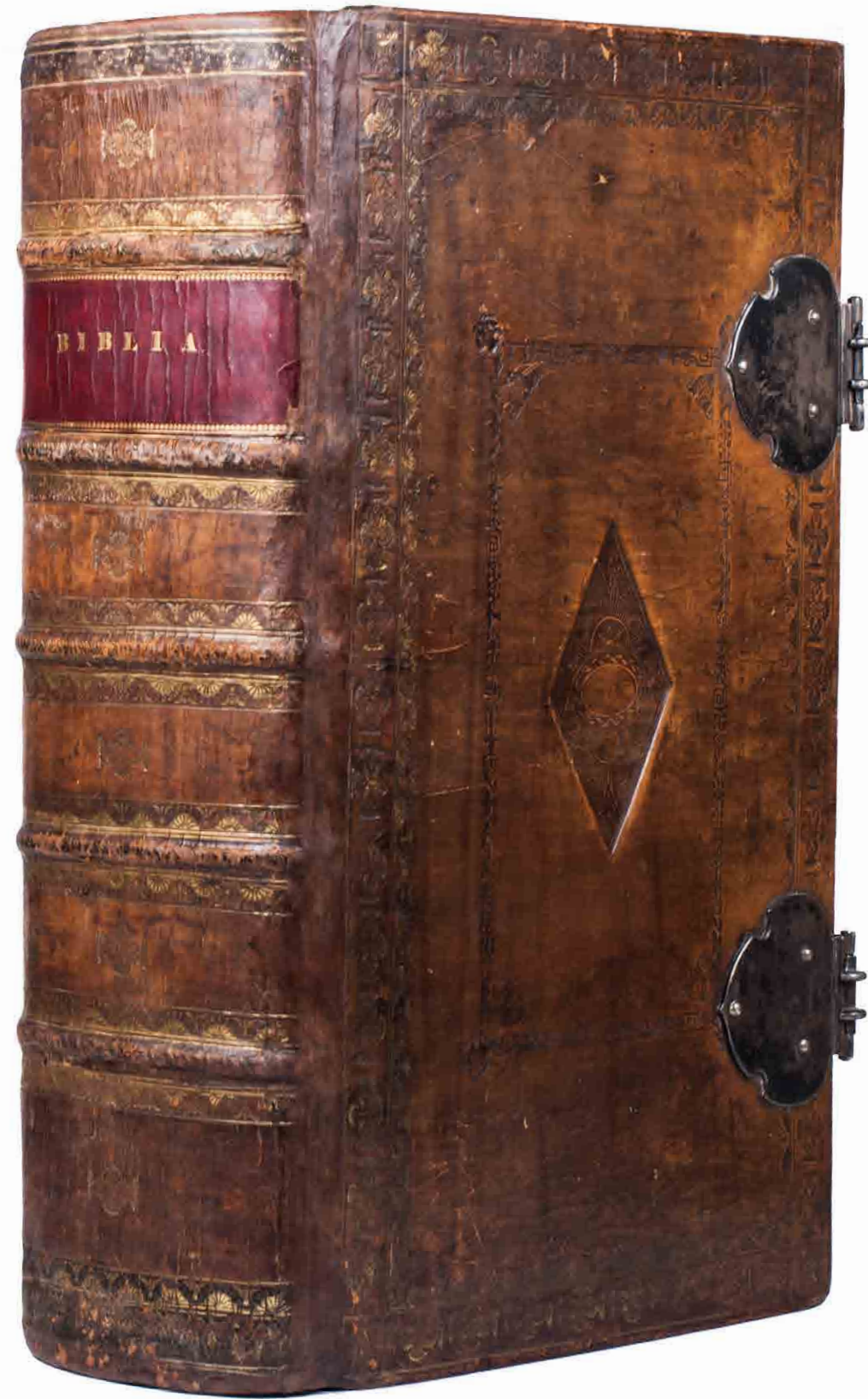
The engraved title-page was drawn by Nicolaes Berchem (1620–1683), a highly esteemed and prolific painter of the Dutch golden age, and engraved by Theodoor Matham (1606–1676) a Dutch draughtsman, engraver and publisher. The cartographic content of the 6 double-page maps is based on the very popular series of maps originally made for the 1682 Keur folio Bible published in Dordrecht, but some Calvinists found the pictorial decoration of the Keur maps, based on classical Greek and Roman mythology, too extravagant and (due to the “heathen” content) inappropriate for a Bible. Poortman & Augusteijn (p. 217) lists only three bible editions that commonly use these “pious” maps, all published in Amsterdam in 1687, some 24 years after the present Leiden Bible was printed. They are therefore rarely found in the present edition. All these “pious” maps appear in the present copy in their first state, with extensive explanations of the illustrations on the versos.



The other series of 6 double-page plates, each containing 16 small biblical scenes captioned at the head of each scene in Dutch and at the foot of the scene in English, were engraved by Cornelis Danckerts I (1603–1656). The gutter margin of each of the 6 plates contains a short instruction in Dutch and English for the placement of the plate, along with the publisher’s imprint (“Gedruckt t’Amsterda[m] by Fredrick de Witt voor an in de kalver straet by den Dam in de witte paskaert”). The “cassé” marbling in the endpapers is similar to Wolfe 115 (1840–1860), but Wolfe does not show it combined with the more common “shell”.

With the signature of J. van der Werve, a city clerk, below the coat of arms of the city of Leiden on the verso of the first title-page, below the privileges. Spine professionally restored and hinges reinforced. Binding slightly worn. Some browning and foxing throughout, the edges are somewhat soiled. Occasional marginal water staining, not affecting the text. Two small tears in the foot margin of leaf 3K3, not affecting the text. A beautifully illustrated example of Elzevier’s famous 1663 “States Bible” in a richly decorated regency/empire-style binding.

[22], “368” [= 370]; [13], “167” [= 168]; [2], 77 ll. *Bijbel tentoonstelling statenvertaling, Amsterdam 1937, 105; Darlow & Moule II, 3321; Delaveau & Hillard, Bibles imprimées, 1200; Le Long, Boekzaal der Nederduytsche Bybel, p. 821; Willems 884. for the plates: New Hollstein, T. Matham, 267 (engr. title-page); Poortman, Bijbel en prent I, pp. 154, 172–173; & II, pp. 66–67 (illustration plates); Poortman & Augusteijn, Kaarten in Bijbels, pp. 216–223 (maps). [More on our website](#)*





David droomt het op en Nederdalen der Engelen. 1000



Joseph wort van syn Broeders in de Put gevoerpen. 1000



Joseph wort toe onkuyfheyt verfocht. 1000



Joseph leit den droom Pharaons uyt. 1000



Mofes en-Aron doen wonder-Teekenen vrom Pharaon. 1000



Plagen in Egypten. 1000



Pascha der Kinderen Israels. 1000



Pharaon verdrinckt in Rode-Meyr. 1000



Mofes slaet water uit den Roffteen. 1000



Mofes Ontfangt de wet op den bergh. 1000



Iofua slaet de Amalekiten. 1000



Aron met des Tempels Heerlycheyt. 1000



De kinderen Israels danfen omt gulle Kaf. 1000



Mofes Recht de metale Slang inde woestine op. 1000



Samfon doet een Leeu uit went. 1000



de Beniamiten by na verdelghet. 1000





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

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

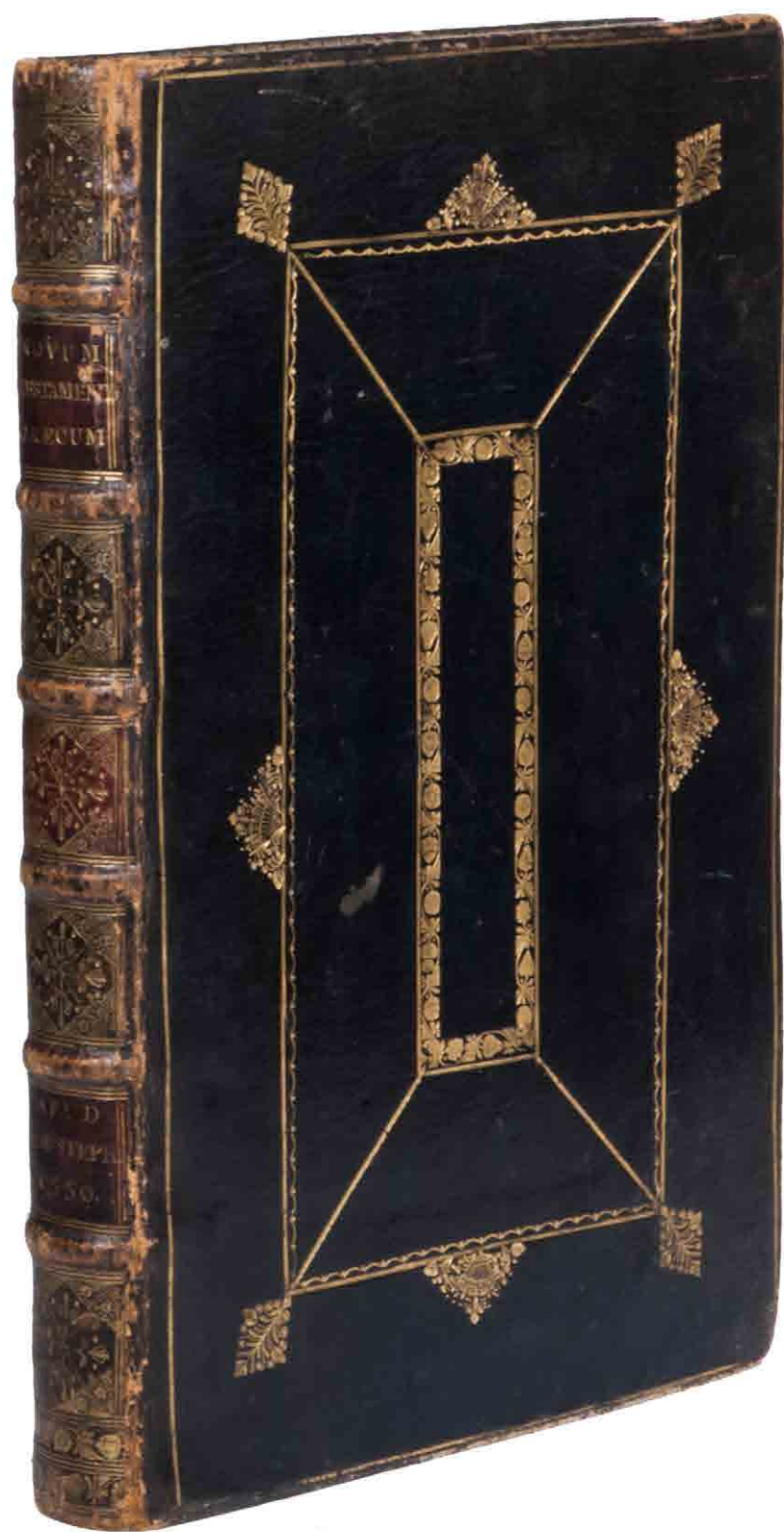
Paris, Robert Estienne, King's printer, 1550. Folio (35 × 24 cm). With a Greek and Latin title-page including Estienne's woodcut basilisk device as King's printer (and 1 repeat), his woodcut olive tree device on the otherwise blank last page (N6v), 3 single-piece decorated architectural frames with putti,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

€ 95 000

Robert Estienne's ground-breaking critical edition of the Greek New Testament, including variant readings from 15 manuscripts (plus the printed New Testament text of the 1514 Computensian Polyglot), mostly of the manuscripts from the French King François I's Bibliotheque Royale, but most importantly including for the first time the 5th-century manuscript later known as the Codex Bezae, then in a monastic library in Lyon. Each of these sources was designated by a Greek letter in Estienne's shoulder notes in the gutter margin giving the variants. Estienne proved himself the consummate scholar-printer, strongly influenced by Erasmus, producing one of the greatest monuments of Renaissance erudition. This opened up opportunities for further research and for new interpretations of the New Testament text, opportunities often more appreciated by Protestants than by the conservative Catholics of the Council of Trent. The book frequently came under fire. The three sizes of highly ligatured Greek types cut by the rising star of French typographic punchcutting,








Claude Garamont (ca. 1505/10–1561), also made it one of the greatest monuments of Renaissance typography: “sumptuous” (Schreiber), “the best type of its kind that has ever been cut” (Proctor quoted by Updike), and it assured Estienne of “sa réputation comme savant littérateur et typographe distingué” (Renouard). Mortimer notes that the headpiece on H7r (p. 125) was replaced during the press run (perhaps it was accidentally damaged). Our copy has what she believes is the earlier state of this form, with a crowned angel head in the headpiece.

The first part of the text (a-o) contains the four Gospels and the acts of the Apostles (plus lives of the Evangelists by Sophronius and Dorotheus), while the second part (A-N) contains the Epistles and Revelation, with a Greek divisional-title – with the basilisk device but without imprint – on A1r: the word basilisk is related to the Greek word for king. Estienne’s 1-page Latin note to the reader is set in a roman type, as are the Latin words on the title-page, but otherwise the book is set entirely in Greek except for the quire signatures and the arabic numerals for the pagination. Although Estienne had produced two earlier Greek New Testaments (in 1546 and 1549) they were in small format with no critical apparatus and were completely overshadowed by the present edition. In the present copy, all the woodcut devices, frames, headpieces and initials are coloured in a wide variety of bright colours, gold and silver, with extensive rococo decorations added, as noted above.

With numerous short marginal notes in Latin, written in dark brown ink, probably from the time of the binding and colouring. With a gift inscription in English on an endleaf at the front, the name difficult to decipher, but something like: “W. J. Buebile|with much love from|his mother|February 13th 1925”. Three preliminary leaves with marginal tears repaired and a marginal stain in one leaf, but otherwise in good condition. The raised bands and other extremities are worn and a couple sewing supports broken at the hinge, but the binding is otherwise in good condition, with nearly all of the tooling well-preserved. A great work of Greek scholarship and typography, here brightly coloured and with extensive colour decorations added in rococo style.

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





ΤΗΣ ΚΑΙΝΗΣ ΔΙΑΘΗΚΗΣ ΑΠΑΝΤΑ.

ΕΥΑΓΓΕΛΙΟΝ

Κατὰ Ματθαῖον.

Κατὰ Μάρκον.

Κατὰ Λουκᾶν.

Κατὰ Ἰωάννην.

ΠΡΑΞΕΙΣ ΤΩΝ ΑΠΟΣΤΟΛΩΝ.

Nouum IESV Christi D.N.  
Testamentum.

EX BIBLIOTHECA REGIA.



Βασιλεὺς τῶ ἀγαθῶν κρατερὸς τῶ ἀχμητῆ.

LVTETIAE,

Ex officina Roberti Stephani typographi Regii, Regiis typis.

M. D. L.



Τὸ κατὰ Μάρκον ἅγιον  
εὐαγγέλιον.

Ματθ. γ. Α

Μαρκ. γ. Α

Ἰω. α. Γ

Λουκ. γ. Α

Ματθ. γ. Α

Λουκ. ια. Γ

Ματθ. γ. Γ

Λουκ. γ. Γ

Ἰω. α. Γ. Δ

Πραξ. α. Α

Ἐβ. β. Α. ε. ια.

Γ. κ. β. Δ. Α

Ματθ. γ. Δ

Λουκ. γ. Δ

Ἰω. α. Γ

Ματθ. γ. Α

Λουκ. γ. Α

Ματθ. γ. Γ

ΑΡΧΗ ἔδιαφελίου Ἰησοῦ Χριστοῦ υἱοῦ τοῦ Θεοῦ. ὡς γέγραπται ἐν τοῖς προφήταις, Ἰδοὺ ἐγὼ ἀποστέλλω τὸ ἀπὸ λόγον μου πρὸς πρὸς σὺν σου, ὃς καταστιάσῃ πλὴν ὁδὸν σου ἐμὴν πρὸς σου. Φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Ἐτοιμάσατε τὴν ὁδὸν Κυρίου, ἀδείας ποιεῖτε τὰς τρίβους αὐτοῦ. ἔρχετο Ἰωάννης βαπτίζων ἐν τῇ ἐρήμῳ, καὶ κηρύσσων βάπτισμα μετανοίας εἰς ἀφεσιν ἁμαρτιῶν. Καὶ ἔξεπορεύετο πρὸς αὐτὸν πᾶσα ἡ Ἰουδαία χώρα, καὶ οἱ Ἱεροσολυμίται, καὶ ἐβαπτίζοντο πάντες ἐν τῷ Ἰορδάνῃ ποταμῷ ὑποφύσσοντες ἁμαρτίας αὐτῶν. Ἦν δὲ Ἰωάννης ἐν δεδυμμένος τρίβους καμήλου, καὶ ζώνην δερματίνην περὶ τὴν ὀσφύα αὐτοῦ, καὶ ἐσθίων ἀκρίδας καὶ μέλι ἀγρίον. Καὶ ἐκήρυκε λέγων, Ἐρχεται ὁ ἰσχυρότερός μου ὀπίσω μου, οὗ ἐκείμι ἰκανὸς ὑποβάλλαι ὑποπόδιον τῶν ὑποδημάτων αὐτοῦ. ἐγὼ μὲν ἐβάπτισα ὑμᾶς ἐν ὕδατι, αὐτὸς δὲ βαπτίσει ὑμᾶς ἐν πνεύματι ἁγίῳ. Καὶ ἐρχέτο ἐν ἐκείναις ταῖς ἡμέραις, ἦλθεν Ἰησοῦς ἀπὸ Ναζαρέτ τῆς Γαλιλαίας, καὶ ἐβαπτίσθη ὑποφύσσοντος Ἰορδάνῃ. Καὶ ἀπέστειλε ἀναβαίνων ἀπὸ τῆς ὕδατος, εἶδεν ἄγγελοὺς τοῦ οὐρανοῦ, καὶ τὸ πνεῦμα ὡσεὶ περιστερὰν καταβαίνον ἐπὶ αὐτόν, καὶ φωνὴ ἐγένετο ἐκ τῶν οὐρανῶν, Σὺ εἶ ὁ υἱὸς μου ὁ ἀγαπητός, ἐν ᾧ ἀρέσκω. Καὶ ἀκούσας τὸ πνεῦμα ἔκβηκε εἰς τὴν ἐρήμον, καὶ ἦν ἐκεῖ ἐν τῇ ἐρήμῳ ἡμέρας τεσσαράκοντα, πειραζόμενος ὑποφύσσοντος σατανᾶ, καὶ ἦν μετὰ τῶν θηρίων, καὶ οἱ ἄγγελοι διακόνου αὐτοῦ. Μετὰ δὲ τὸ περαθῆναι τὸ Ἰωάννην, ἦλθεν ὁ Ἰησοῦς εἰς τὴν Γαλιλαίαν, κη-

Πραξ. α. Α  
1 οὐ Ἰω. α. π  
2 οὐ Ἰω. α. π  
3 οὐ Ἰω. α. π  
4 οὐ Ἰω. α. π  
5 οὐ Ἰω. α. π  
6 οὐ Ἰω. α. π  
7 οὐ Ἰω. α. π  
8 οὐ Ἰω. α. π  
9 οὐ Ἰω. α. π  
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13 οὐ Ἰω. α. π  
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25 οὐ Ἰω. α. π  
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35 οὐ Ἰω. α. π  
36 οὐ Ἰω. α. π  
37 οὐ Ἰω. α. π  
38 οὐ Ἰω. α. π  
39 οὐ Ἰω. α. π  
40 οὐ Ἰω. α. π  
41 οὐ Ἰω. α. π  
42 οὐ Ἰω. α. π  
43 οὐ Ἰω. α. π  
44 οὐ Ἰω. α. π  
45 οὐ Ἰω. α. π  
46 οὐ Ἰω. α. π  
47 οὐ Ἰω. α. π  
48 οὐ Ἰω. α. π  
49 οὐ Ἰω. α. π  
50 οὐ Ἰω. α. π



*Beautiful commemoration of the Imperial success  
against the French at Acqui Terme in Piedmont,  
printed in gold and in a gold-brocade wrapper*

**12. BIORCI, Guido.** Applausi poetici alla vera rigenerazione del Piemonte operata nel 1799. Dalla divina provvidenza col celebre valore delle armi Austro-Russe.

Acqui Terme (between Torino and Genoua), Giovanni Francesco Arcasio, [1799?]. 4°. With woodcut arms on first leaf. Printed in gold throughout. Gold-brocade decorated paper wrappers, showing an embossed floral pattern with hunters, a wild boar, deer and dogs scattered through it, in gold, orange, yellow, lavender and blue. In modern clamshell box. € 4000

Verses celebrating the Habsburg Imperial forces' repulsion of the French from the walls of Acqui Terme in Piedmont (between Torino and Genoua) on 17 May 1799 during the War of the Second Coalition (1798–1801). Although the imprint explicitly indicates that it comes from Arcasio's printing office and that he is printer to the city of Acqui Terme, the ICCU records no other work under his name and no other publications at Acqui Terme between 1622 and 1805. It records only one other copy of the present work (at the Biblioteca Federico Patetta) and neither it nor the library's own catalogue indicates whether it is printed in gold (and neither describes the binding). That copy may also lack the initial leaf with the coat of arms and its blank conjugate. We have located no other copy. The book must have been printed in a very limited number of copies.

The printing shows through the paper slightly, but both the book and the wrapper are in fine condition, with only a few small bits of dirt on the wrapper and a couple very minor stains in the foot margin of the last printed page. An extraordinary and extremely rare piece of occasional printing from the War of the Second Coalition.

[1], [1 blank], [8], [2 blank] pp. ICCU (1 copy); not in WorldCat. [More on our website](#)

APPLAUSI POETICI

ALLA VERA RICGENERAZIONE DEL PIEMONTE

OPERATA NEL 1799.

Dalla DIVINA PROVVIDENZA

col celebre valore

Delle Armi AUSTRO-RUSSE.

Dedicati

Al merito singolare

DI SUA ECCELLENZA

IL Signor Barone DE SEKENDORFF.

Generale Maggiore delle Truppe Imperiali

DA

GUIDO BIORCI ACQUESE.

Regio Segretario della Prefettura, ed

Accademico Torinese.

Acqui

Nella Stamperia di Gio Francesco Arcasio Stampatore  
dell' Illustrissima Città.



*The fourth edition of a successful apothecary's manual for students,  
mirroring the general knowledge of pharmacy in the middle of the 17th century*



**13. [BISSCHOP, Jan].** *Pharmacia Galenica & Chymica, dat is: de vermeerderde ende verbeterde Apothecker en Alchymiste licht ende distilleer-konst. Begrijpende de beginselen ende fundamenten der selver. ... en verrijckt met een kort Examen der Chirurgie, benevens een tractaet van de kennisse der Droogen. Den vierden druck.*

Amsterdam, Johannes van Ravesteyn, 1662. 8°. With engraved frontispiece of the interior of an apothecary's shop: *Het Nieu verbeterd en vermeerderd licht der Apothekers en distilleerkonst.* T'Amsteldam by Joannes van Ravesteyn den [...in ink: tienden] druck 16[. in ink: 1662]; woodcut printer's device on title; 3 half-page woodcut illustrations of distilling equipment (pp. 343, 347 and 391); woodcut initials and endpieces. Contemporary overlapping vellum over boards with title in ink on spine. € 1650

The second edition of a successful apothecary's manual for students, mirroring the general knowledge of pharmacy in the middle of the 17th century. The author of this intriguing book long remained unidentified until his initials "I.B.S.I" (see fol.\*3v) gave him away: Jan Bisschop Soc. Jesu. Jan Bisschop (1590–1664) worked in Bruges as a pharmacist before he moved to Ghent in 1613 to join the Jesuit order. He trained numerous apprentice pharmacists and served later as official pharmacist at the Vienna Court of Emperor Ferdinand II. His book owed its success above all to its extremely practical approach, containing also a vast collection of medical (distillery) recipes.

Bisschop's book probably was first published anonymously at Ghent in 1653, but no copy is known. The "first edition" was published by Joannes van Ravesteyn at Amsterdam in 1657, followed by two editions in 1661: one in Amsterdam by Van Ravesteyn and one in Rotterdam by P. and A. van Waesberge. The text of the main part of our edition – the fourth as is stated on the title – is in fact a re-issue of Ravesteyns 1661 edition, including the frontispiece ("de tweeden druck Ao 1661"; in our copy "corrected" by hand in: "den tienden (sic) druck 1662"). In 1667 an edition was published in Antwerp by Reynier Seghers.

Spine a little damaged, some soiling and browning in the text, with a wormhole affecting the text at some places. Still in good condition.

[16], 466, [14], 54 pp. *BMN I*, p. 372; Boeymans, 'Broeder Jan Bisschop en zijn "Pharmacia Galenica"', in: *Pharmaceutisch tijdschr. voor België*, 33.9 (1956), pp. 197–201; Hoogendoorn, p. 104, nr. BISOI, 2.2; Krivatsy 8900; Vandewiele, 'Enige nieuwe gegevens over apotheker Jan Bisschop, Jezuiet', in: *Pharmaceutisch tijdschr. voor België*, 51, 9 (1974), pp. 443–449; cf. Hoogendoorn, p. 104 no. 4 (1657 ed.); *Jesuit Books in the Dutch Republic*, p. 52 (1657 ed.); *Notaker* 409 (1657 ed). [More on our website](#)



*First and only use of the Guillotine in Amsterdam,  
possibly the author's copy, with a unique printed revision  
of one leaf loosely inserted*

**14. BROES, Willem.** Berigt omtrent het leven, het karakter en de laatste godsdienst-aandoeningen der beruchte vergiftigster Hester Rebekka Nepping.

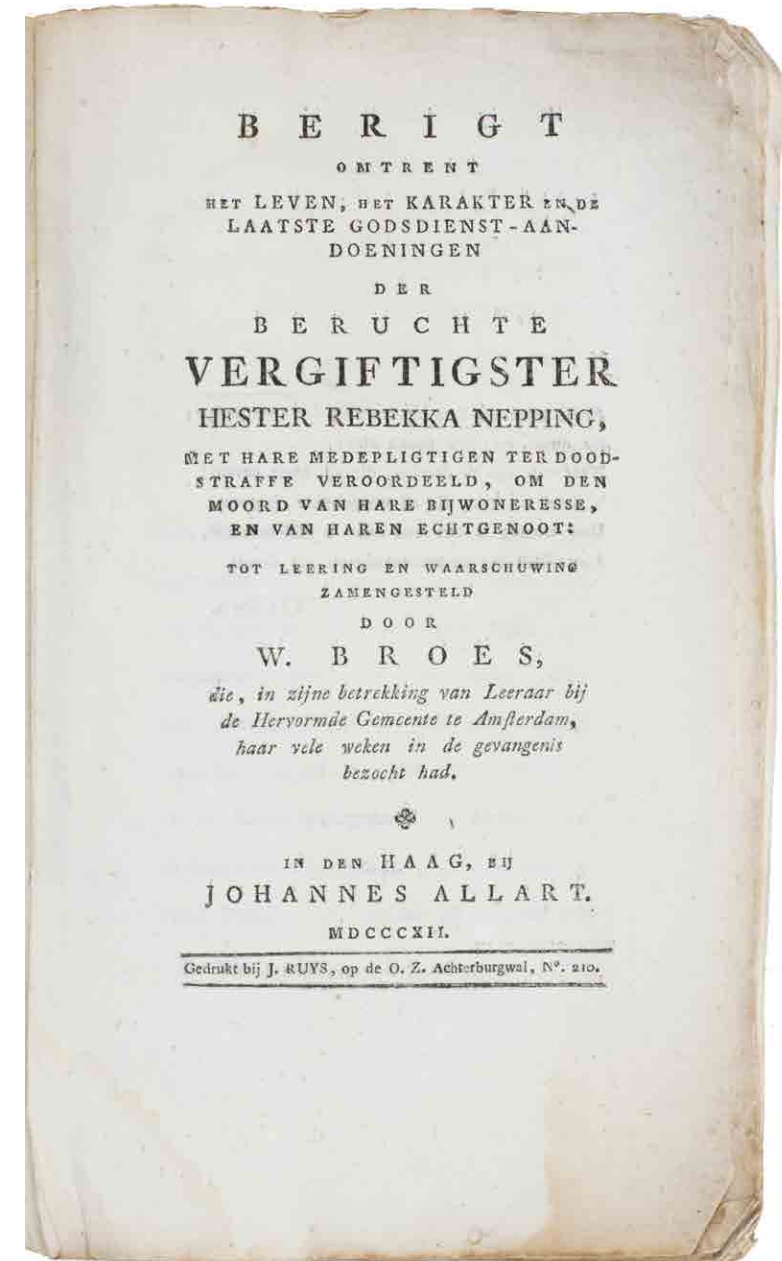
[Amsterdam], J. Ruys for Johannes Allart, The Hague, 1812. 8°. Contemporary grey-blue wrappers. € 950

Willem Broes (1766–1853), a minister of the church who had been appointed by the court to give spiritual counsel to the condemned woman, visited her in prison multiple times. In his book, he describes the crime, but gives even more attention to the Hester's character, almost providing a psychological profile seen through the lens of his Christianity. In Amsterdam, four months after her arrest, Hester was executed by the guillotine along with her maid and lover. The guillotine had been introduced in the northern part of the Netherlands after the old Kingdom of Holland had been integrated in the French Empire in 1810. Although this execution is often considered the first execution by guillotine in the Netherlands, the guillotine was used in Maastricht, then an integral part of France, as early as 1798.

This copy of the Berigt contains several neat contemporary annotations, striking through several lines and giving improvements in the margin. It is quite possible that this copy was owned by Broers and contains his improvements for a possible second edition.

With contemporary owner's annotations and remnants of a bookplate. Binding worn at the sides. Second half of the book with a large water stain. A good, unique copy.

iv, 79, [1 blank] pp. *Buijsters, Levens van beruchte personen*, p. 43; *Meddens-van Borselen, 'Het leven van de gifmengster Hester Rebecca Nepping (1774–1812)'*, *Oud-Utrecht. LXXI (1998)*, pp. 124–129. [👉 More on our website](#)





## *Cross-cultural mapping of the Red Sea: Bruce's chart in an early Egyptian manuscript copy*


15. [MAP – ARABIAN PENINSULA]. BRUCE, James. Carte de la mer Rouge, relevée sur celle de James Bruce.

[Egypt, probably Cairo], 1827. Folio leaf (46 × 31.5 cm). Manuscript map in pen and ink with watercolour, with a French text on Middle Eastern hand-made paper. € 15 000

A hand-drawn map of the Red Sea region of Arabia, based on a Western printed map but with compelling evidence that it originated in early 19th-century Egypt, where it was apparently prepared, and with contemporary Arabic notes on the back. While based primarily on the excellent map published in James Bruce's *Travels to discover the source of the Nile* (1790), with more accurate cartography than any previously available, the present manuscript, drawn on a larger scale, is an enlarged, improved detail showing only the Red Sea and its environs, revealing a particular local interest in the region during the early 19th century. The Egyptian copyist follows the coast from the Sinai Peninsula along what is today southwestern Saudi Arabia as far south as Mocha in Yemen, and includes the holy cities of Mecca and Medina. The copy bears a French title, dated 1827, in a cartouche at the lower left. A French translation of Bruce's work appeared in 1790–92, but no edition was published in 1827, which we therefore suppose to be the date of execution of the present manuscript copy.

With several contemporary inscriptions in Arabic on the back, including one by Ibrahim Khwajah al-Sarraf (i.e. Ibrahim Khwajah the money changer), dated "Misr 1223" (Cairo/Egypt, 1808/09 CE), which appears to indicate that the sheet of paper was made and in use well before the map was drawn. Another inscription is signed "Sikandariyah 1244" (Alexandria 1828/29 CE), along with a religious invocation apparently including part of the genealogy of Jesus Christ from the Gospel of Matthew.

The extreme left side with a section, including one meridian, torn away; further marginal chipping, especially in the corners; several longer tears expertly restored. Otherwise in good condition. A rare document of early 19th-century Middle Eastern cartography adapted from a Western source.

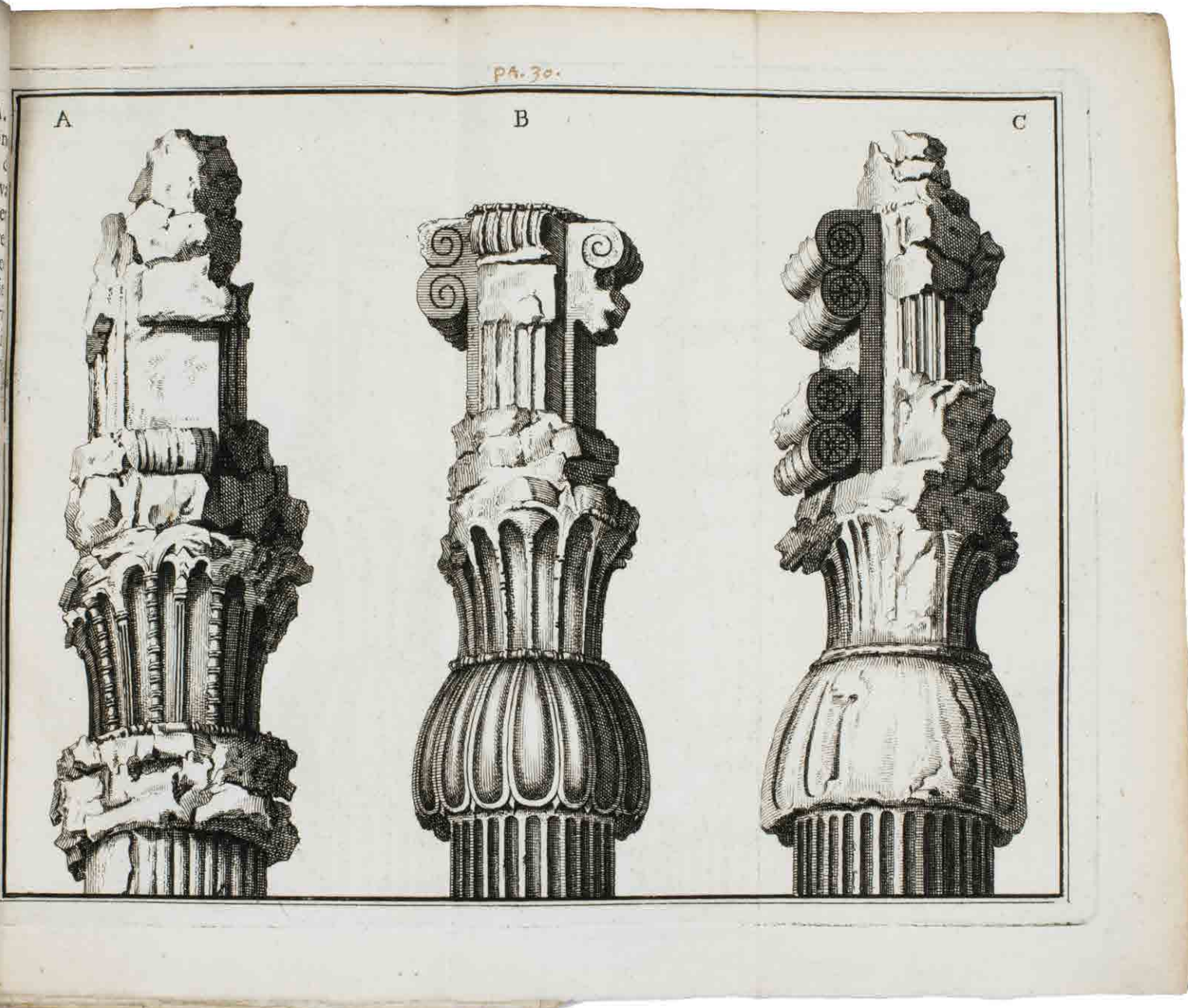
 More on our website





*Rare first and only Dutch edition of Cornelis de Bruin's remarks on differences between his engravings of the ruins of Persepolis and those of Chardin & Kaempfer*

**16. BRUIN, Cornelis de.** Aanmerkingen over de printverbeeldingen van de overblyfzelen van het oude Persepolis, onlangs uitgegeven door de heeren Chardin en Kempfer, waer in derzelve mistekeningen en gebreken klaer worden aangewezen, door Cornelis de Bruin.. Amsterdam, R. en G. Wetstein, J. Oosterwyk, H. van de Gaate, 1714. 8°. With 3 engraved folding plates, a small ornament on the title-page, a tail piece on p. 77, and 1 woodcut decorated initial. Later grey-brown paper wrappers. € 1500



Rare first (and only Dutch) edition of Cornelis de Bruin's defence of his engravings of ruins in Persepolis and his claims to have corrected many errors of his predecessors. The accuracy and reliability of his engravings had been called into question based on comparisons with the engravings by Jean Chardin (1643–1713) and by Engelbert Kaempfer (1651–1715), where people had observed some differences. Chardin and Kaempfer had each visited and described the ruins of Persepolis just before De Bruin. Chardin was a renowned traveller and author whose travel accounts formed the leading early modern work on the Near East and especially Persia. Kaempfer was a naturalist, physician, explorer and writer whose status as a scientist led people to trust his account and depiction of the scene more than those of De Bruin, who had no background in science. While De Bruin was respected as an artist, his interpretation of the ruins was not taken as seriously as the other two until he published his remarks. The *Aanmerkingen over de printverbeeldingen ...* was also translated into French, *Et quelques remarques contre Mrs. Chardin et Kempfer*, and appeared alongside the 1718 French edition of De Bruin's travels through Russia, Persia and Southeast Asia: *Voyages de Corneille le Brun par la Moscovie, en Perse, et aux Indes Orientales*.

Wrappers slightly damaged, mainly at the spine and foot, edges slightly frayed, inside hinges weak, very slight browning throughout, otherwise in good condition.

77, [3 blank] pp. *PiCarta* (3 copies); *STCN* (2 copies); *Tiele, Bibl.* 211; cf. *Cornelis de Bruyn* (ed. Kiki Hannema), *Reizen over Moskovie. Een Hollandse schilder ontmoet Tsaar Peter de Grote* (1996); *Howgego B177*. [More on our website](#)



## *Picturesque view of houses and fishing boats on the river Lek, showing Vianen on the opposite bank*

17. [BURG, Dirk van der (formerly attributed to Nicolaas WICART)]. [View of Vianen across the river Lek with fishermen and their boats and houses in the foreground].

[North bank of the Lek River, near Vianen], [Ca. 1760/70]. Oblong Elephant 4° or possibly cut down oblong whole sheet (1°) (19.5 × 31 cm). Original watercolour view on laid paper, looking southwest across the river, with Vianen in the background on the opposite bank, and a tree, houses, 11 people (mostly fishermen) and 3 fishing boats in the foreground. Mounted with 2 paper hinges on green laid paper in a passe partout (35 × 50 cm). € 4500

Fine watercolour in subtly shaded green and brown tones, showing a charming view looking across the Lek River (a branch of the Rhine) to Vianen on the far bank. The foreground shows thatched houses and other buildings on the near shore and fishermen with their nets and other gear in three rowboats, hauling in their nets and bringing their catch on land. The rightmost large building in the city across the river appears to be the Lekpoort (the city gate on the Lek River), but the largest tower, a bit to its left, doesn't look like any in other views of Vianen and might have been influenced by the cathedral tower in Utrecht. Also prominent in the present view is a large windmill near the river bank further to the left of the tower.

The watercolour had been attributed to Nicolaas Wicart (Utrecht 1748–1815), painter of landscapes and river views, and painter of porcelain (pencilled note “Wicart f[eci]t.” on the back of the drawing). He was mainly active in the province of Utrecht and worked at the porcelain factory at Loosdrecht. On the occasion of an exhibition by the Kunststichting Zeist, in June 1960, however, the watercolour was re-attributed to Dirk van der Burg (Utrecht, 1723–1773), a painter and draughtsman of landscapes and views of the countryside in the province of Utrecht.

A 19th-century manuscript note inside the passe partout may or may not be related to the watercolour now in the passe partout and parts of the note are covered: it refers to an 1891 estate of “Stuych[?] in Dordt”, “tecke[ning] Kat. v. Hardinxveld te Dordt” and “In 't Haagsche Gemeente Museum”. Notes certainly referring to the present drawing record it in possession of the art dealer H. Marcus, Amsterdam in 1954 and in the 1960 exhibition noted above, when it was in possession of the Dutch art collector Hans van Leeuwen (1911–2010), director of the Utrecht Symphony Orchestra, with his stamps on the back of the drawing (rampant lion above HVL, in a circle): Frits Lugt L.2799a (in green) and L.5935 (in violet). A lovely watercolour view of fishing boats with their crews and equipment on the Lek River, with Vianen in the background.

*Catalogus der tentoonstelling van aquarellen en tekeningen uit de collectie van de heer Hans van Leeuwen, [Zeist], Kunststichting Zeist, 1960; for Van der Burg: Thieme-Becker 5, p. 244; Scheen I, p. 187; for Wicart: Thieme-Becker 35, p. 506; Scheen II, p. 591. [👉 More on our website](#)*





N I E U W E  
B E S C H R I J V I N G  
D E R  
M E E S T G E B R U I K E L I J K E  
K A A R T S P E L E N ,

zoo als die hier te lande gespeeld worden.

GEHEEL OORSPRONKELIJK BEWERKT.

EERSTE STUK.

bevattende:

HET VIJFHONDERDEN, OF SMOUSJASSEN; KLAVERJASSEN, SCHUTJASSEN, VERKEERD JASSEN, JASSEN - FORCE, PANDOEREN, OF JASSEN à la PANDOER, BOFFEN - JASSEN, JASSEN MET DEN DRIE- HOEK,	COMMERCE OF KLEUREN, COMETE, LANTERLUI OF BESIE BOE- REN, ZWIKKEN, KOOPMANNEN OF HUF- PELEN, PASSE à DIX MET DE KAART, HET KLOSPPEL, HET WISSELSPEL.
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TE AMSTERDAM, bij  
H. MOOLENYZER.

1821.

*Very rare first edition of the classic Dutch handbook of card games*

**18. [CARD GAMES].** Nieuwe beschrijving der meest gebruikelijke kaartspelen, zoo als die hier te lande gespeeld worden. Geheel oorspronkelijk bewerkt.

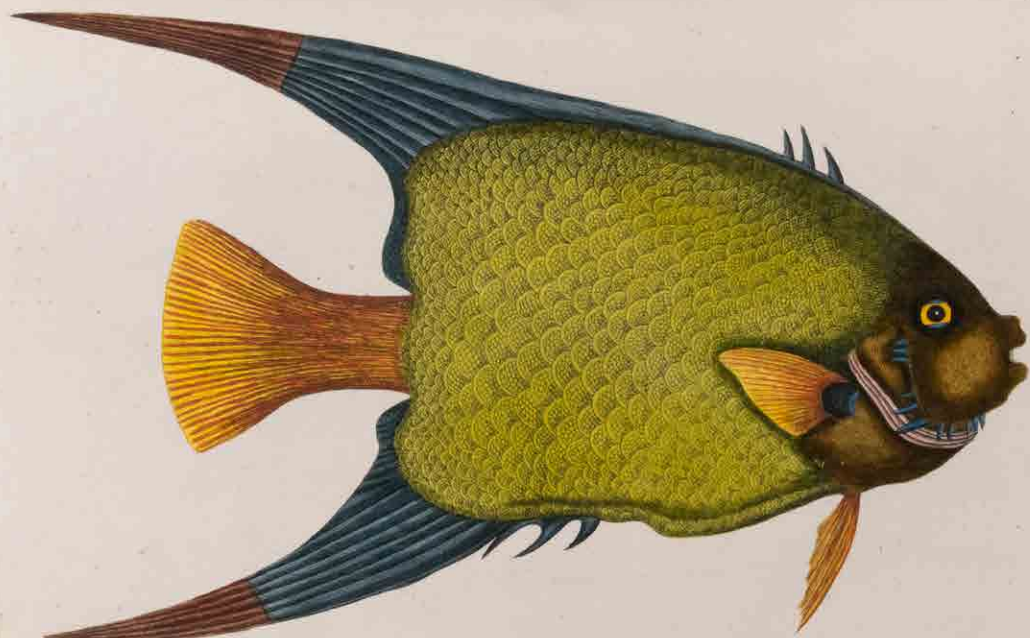
Amsterdam, Hendrik Moolenijzer, 1821. 2 parts in 1 volume. 8°. Original publisher's grey printed wrappers. € 1100

Very rare first edition of a description of the most popular card games played in the Netherlands in the first quarter of the 19th century, published in two parts. The first part includes descriptions of the card games vijfhonderden (or: smousjassen), klaverjassen (klaberjass), schutjassen, pandoeren, jassen met den driehoek, zwikken, huffelen, wisselspel and others. The second part includes the famous whist as well as ombre (three versions), quadrille and piket and others. Edmund Hoyle had published his famous first game book (on Whist) in 1742 and his first collected edition of various games in 1748, translated into Dutch in 1790. While both parts of the present book note that they provide standardized rules as the games are most often played "in this country" (the present Netherlands and Belgium were united as a single kingdom from 1815 to 1830), the introduction to part one explicitly describes the games themselves as those most often played in this country, while the second part covers the four games that appeared in Hoyle's book.

Spine cracked, front hinge nearly-cracked, wrappers a little worn and soiled, but otherwise a rare work in good condition.

[2], iv, 90; [2], 94, [2] pp. *Picarta* (2 copies); cf. *WorldCat* (1828 and later editions). [More on our website](#)





*Sur. Acaranna major pinnis cornutis, an. Para-Brazilienfis.*



*Syllus.*

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

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

Nürnberg, Johann Joseph Fleischmann, 1750. Folio. With 42 hand-coloured copperplate engravings (34.5 × 25 cm). Early nineteenth-century period-style half leather binding with marbled boards, title in gold-tooling to board in gilt lettering. € 29 500

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

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



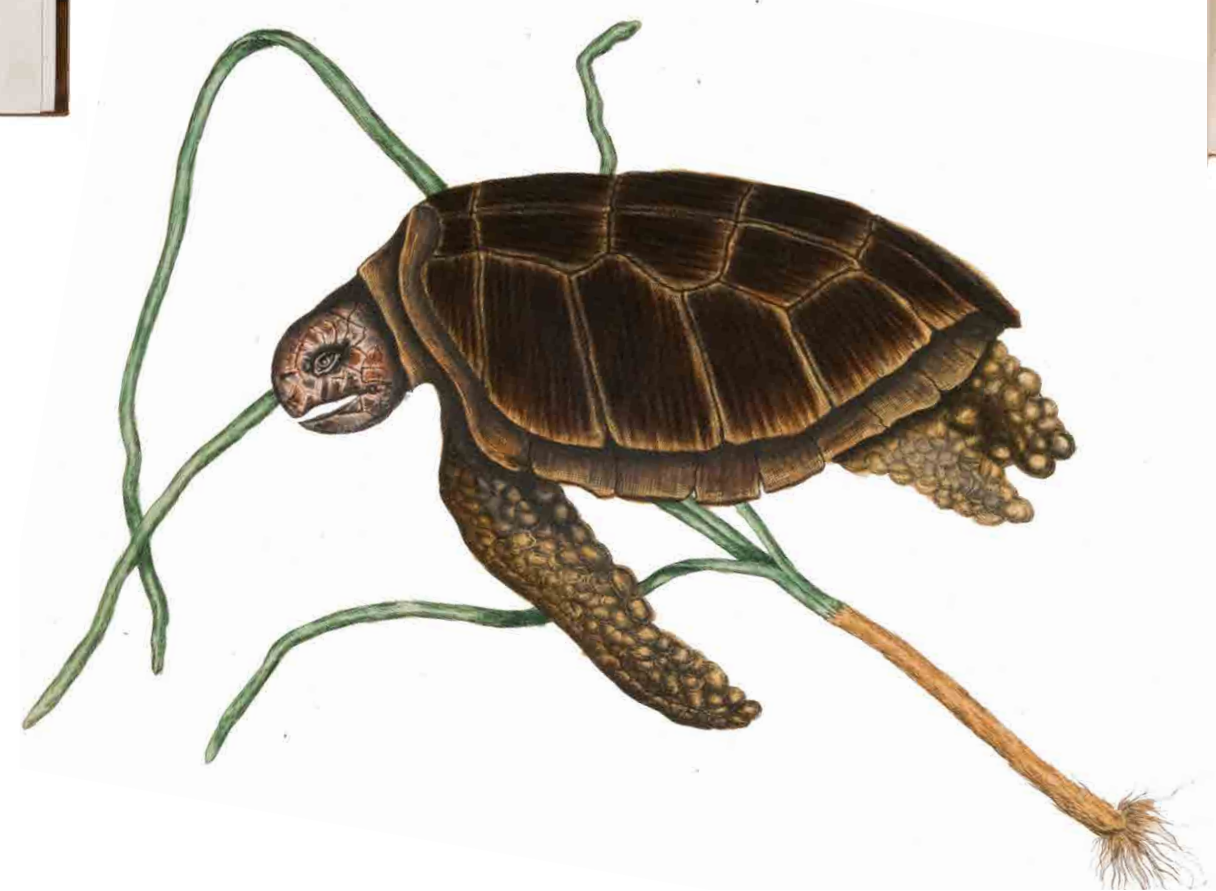
**PISCIVM**  
**SERPENTVM INSECTORVM**  
ALIORVMQVE NONNVLLORVM ANIMALIVM  
 NEC NON PLANTARVM QVARVNDAM  
**IMAGINES**  
QVAS  
**MARCVS CATESBY**  
IN POSTERIORE PARTE SPLENDIDI ILLIVS OPERIS  
 QVO  
 CAROLINAE FLORIDAE ET BAHAMENSIVM INSVLARVM  
 TRADIDIT HISTORIAM NATVRALEM  
 EIVSQVE APPENDICE DESCRIPSIT  
**ADDITIS VERO IMAGINIBVS PISCIVM**  
**TAM NOSTRATIVM QVAM ALIARVM REGIONVM**  
AVXERVNT  
 VIVISQVE COLORIBVS PICTAS  
 EINGERVNT  
**NICOLAVS FRIDERICVS EISENBERGER**  
ET  
**GEORGIVS LICHTENSTEGE**  
NORIMBERGAE TVPIS IOANNIS JOSEPHI FLEISCHMANNI A. MDCCCL.

---

**Die Abbildungen**  
verschiedener  
**Fische, Schlangen,**  
Insecten, einiger andern Thiere, und Pflanzen,  
welche  
**Herr Marcus Catesby**  
im zweyten Theil, und im Anhang seines vorerwähnten Wercks  
 der natürlichen Historie von Carolina, Florida und den Bahamischen Inseln  
 beschrieben.  
Mit den Abbildungen der umfrägen und anderer Länder Fische vermehret,  
 und in deren natürlichen Zustan vorgefertiget herausgegeben von  
**Nicolaus Friederich Eisenberger und Georg Lichtensteger.**  
Nürnberg, gedruckt bey Johann Joseph Fleischmann, 1770.

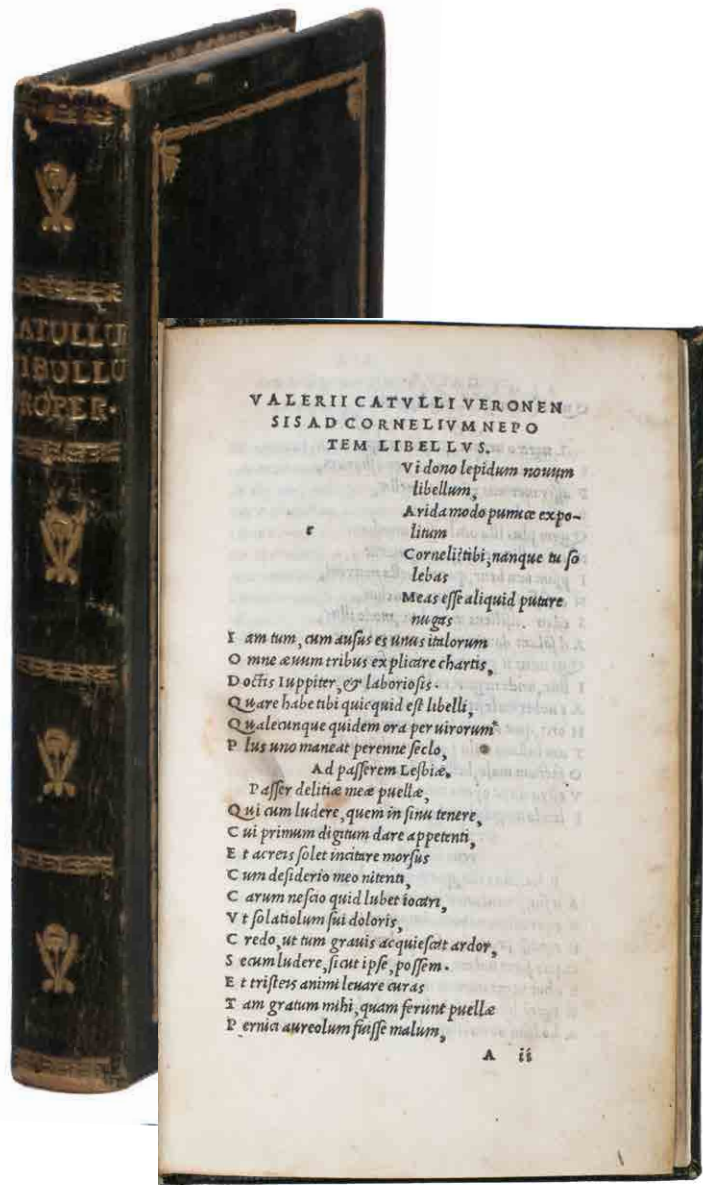
While not all of the plates in Natural History are by Catesby, several, such as the famous image of *Magnolia grandiflora*, were created by Georg Ehret. Catesby's original preparatory drawings for the Natural History of Carolina, Florida, and the Bahama Islands are currently held in the Royal Library and Windsor Castle. Light wear to spine and boards and a small paper repair to title page, not affecting the text. Otherwise in very good condition.

[2], 42, [84] pp. Alden & Landis, 750/51; Hunt, 485; JCB, 925; Nissen ZBI, 846; Nissen 'Schöne Fischbücher', 39; Sabin, 11512, 11515, 22090; VDI8 10061614.  
 📖 More on our website





*First Aldine edition of a highly popular collection of elegiac poems  
by three of the most important classical poets  
set in the first italic printing type, introduced in 1501*




**20. CATULLUS, Gaius Valerius; Albius TIBULLUS; Sextus PROPERTIUS (Hieronymus AVANTIUS, ed.).** [Opera]. Catullus. Tibullus. Propertius.

[colophon:] Venice, Aldo I Manuzio, January 1502. 8°. With more than 100 spaces (2 8-line, 6 6-line and the rest 2-line) with guide letters left for manuscript initials, none filled in. Set in Aldus's italic type (with upright capitals) throughout, the first italic printing type, first used in 1501, with titles, headings, running heads, etc. set in the capitals of the same type, with an occasional word of Greek in the text. Gold-tooled, green long-grained sheepskin (vertical grain) (ca. 1800). € 4500

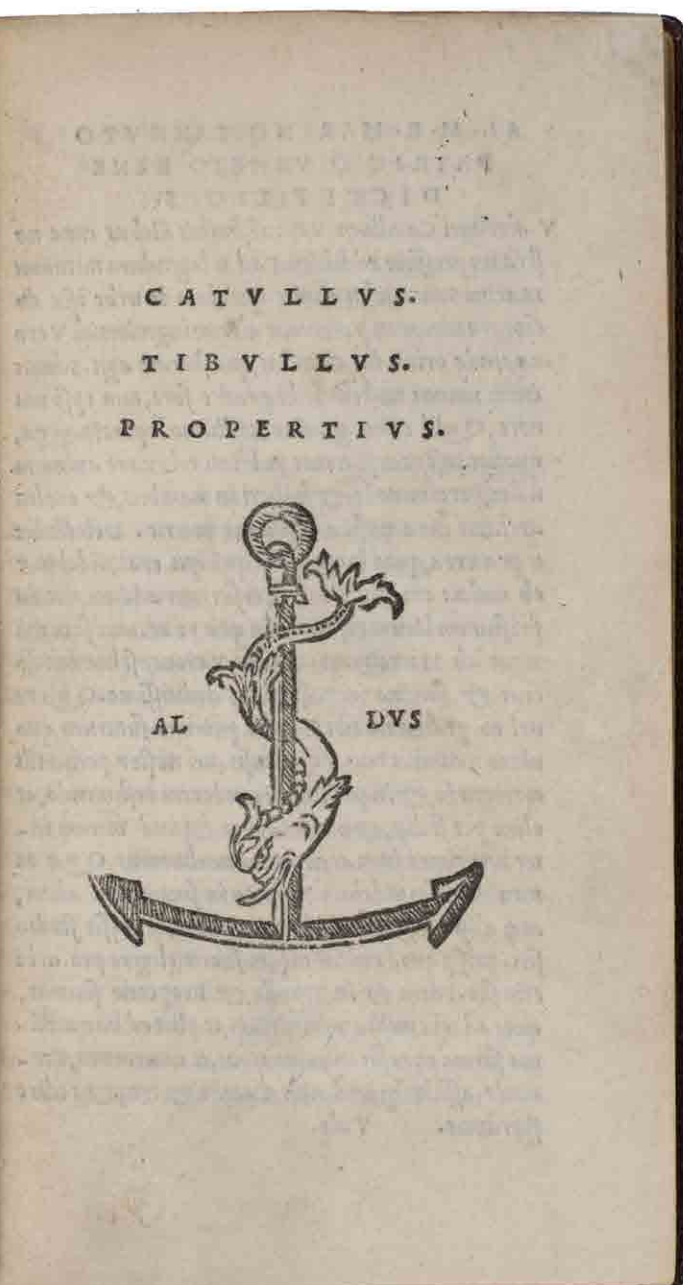
First Aldine edition of a collection of poems by three of the most important classical poets of the 1st century BCE, writing in the elegiac tradition, this copy with the outer forme of the first quire (A) in the corrected state, with "Propertius" on the title-page instead of the erroneous "Propetius" (a press variant: as far as we know, it is always correct in the running heads and where the three names on the title-page repeat on i8v). The poets Gaius Valerius Catullus (84–55 BCE), Albius Tibullus (55–19 BCE) and Sextus Propertius (50–15 BCE), had a strong preference for writing about intimate and familiar subjects such as love, eroticism, rejection and mourning, which sets their lyrical and elegiac poetry apart from the heroic poetry of many other, earlier classical poets, who often focused on the epic of heroes. In the present work, the poets express their love and desire for various women, among others "Lesbia" (Catullus), "Delia" (Tibellus) and "Cynthia" (Propertius). The present collection of poems became very successful as they ran through many, sometimes bowdlerized, editions throughout the 16th century. It is also often regarded as one of the most successful works of the Aldine press.

With some 17th-century(?) Latin annotations in the margins and occasional underlining, both in brown ink; a 1772 owner's inscription on the otherwise blank i7v: "Jo Antonio Icodori[?] da P[?]o vora[?]; and the armorial bookplate of the Edinburgh advocate William Hugh Murray (1822/23–1867) of Geanies on the front paste-down. Lightly washed, probably the binder's attempt to make the annotations, inscription and occasional minor stains or smudges less prominent (some small brown marginal stains in e7 just reach the text on e7v), a small marginal tear repaired. Binding a little worn at the extremities. Overall in good condition and with generous margins.

[152] ll. Adams C1138 (with "Propetius" corrected as in ours: cf. C1137); Ahmanson-Murphy 40b (cf. 40 & 40a); Aldo Manuzio tipografo 55; BM STC Italian, p. 160; Dibdin I, p. 374; EDIT16 10356; Renouard, 1502, no. 16 (p. 39); USTC 821181.  More on our website



*Influential 2nd Aldine edition of a popular collection  
of elegiac poems by 3 of the most important classical poets,  
finely bound in early 20th-century morocco by G. Vignal in Paris*




**21. CATULLUS, Gaius Valerius; Albius TIBULLUS; Sextus PROPERTIUS (Hieronymus AVANTIUS, ed.).** [Opera]. Catullus. Tibullus. Propertius.

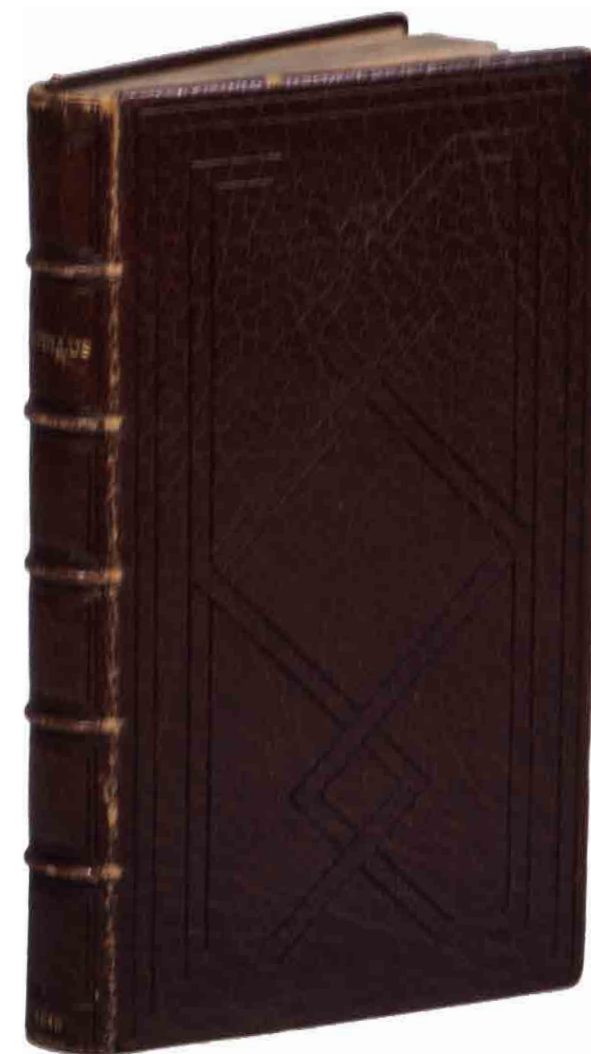
[colophon:] Venice, the heirs of Aldo I Manuzio & Andrea I Torresano, March 1515. 8°. With Aldo's woodcut anker and dolphin device on the title-page and on the verso of the last leaf, each flanked by "AL ... DVS" in letterpress capitals. Set in Aldo's italic type (with upright capitals), the first italic printing type. Blind-tooled brown goatskin morocco (early 20th-century) by the Paris bookbinder G. Vignal (active ca. 1890–ca. 1930), signed with a blind stamp in the foot of the front turn-in ("G. VIGNAL REL. DOR."). € 2950

Second Aldine edition of a collection of poems by three of the most important classical poets of the 1st century BCE, writing in the elegiac tradition. The poets Gaius Valerius Catullus (84–55 BCE), Albius Tibullus (55–19 BCE) and Sextus Propertius (50–15 BCE), had a strong preference for writing about intimate and familiar subjects as love, eroticism, rejection and mourning, which sets their lyrical and elegiac poetry apart from the heroic poetry of many other, earlier classical poets who often focused on the epic of heroes. In the present work, the poets express their love and desire for various women, among others "Lesbia" (Catullus), "Delia" (Tibellus) and "Cynthia" (Propertius). The binding is finely executed and the binder's stamp gives the initial G of his first name. Fléty records him merely as "Vignal" without first name or initial, but he is presumably Vignal fils, for Devauchelle, III, p. 54, notes that Georges Trautz (1808–1872/79) used the services of Vignal père, an "excellent décorateur". The son clearly deserves to be better known.

With an occasional contemporary annotation in faded, brown ink. Slightly browned, but otherwise in very good condition and only about 4 mm trimmed at the head and foot. The binding also very good, with only slight wear to the hinges and tiny scuffs on the raised bands, the head and foot of the spine and the board edges.

148, [2] ll. *Adams C1139; Ahmanson-Murphy 113; Aldo Manuzio tipografo 133.1; BM STC Italian, p. 161; Dibdin I, p. 374; EDIT16 10358; Renouard 1515:1 (p. 70); USTC 821183; for the binder Vignal: Fléty, p. 174.*

 [More on our website](#)





## *Expedition to observe the transit of Venus in Siberia*

**22. CHAPPE D'AUTEROCHE, Jean Baptiste.** A journey into Siberia ... containing an account of the manners and customs of the Russians, the present state of their empire; with the natural history, and geographical descriptions of their country ...

London, T. Jeffreys, 1770. 4°. With folding map (26.5 × 51.5 cm), partly hand-coloured, and 9 etched plates (1 folding, 8 full-page). Modern sprinkled calf. € 2000

The first English edition. Abbé Jean Chappe d'Auteroche, a French astronomer, was sent to Siberia to observe the transit of Venus, which was due in June 1761 and had great scientific importance, since it could be used to estimate the size of the solar system. From St Petersburg Chappe d'Auteroche sledged to Tobolosk, where he spent several months, observing the transit and carrying out a large number of scientific measurements. After his return he published his *Voyage en Sibirie* (1768). It describes Siberia's geography, natural history, and the culture of its inhabitants, and sharply condemns Russia's political regime. The plates show native inhabitants in their respective dress, and a view with Russian sledges.

With an ink stamp of a contemporary owner "W\*James" on title-page, and manuscript additions and corrections. He appears to have travelled in Siberia himself and took a special interest in low temperature studies. On the plate of the Reaumur and Fahrenheit temperature scales he has drafted extensions below 0 degrees Fahrenheit (down to -198 degrees Fahrenheit) and his annotations give low temperatures recorded at various locations in Siberia. He also reports results of sometimes gruesome low temperature experiments with animals or even (hopefully accidentally) with people. With two edges of the folding map slightly tattered, not affecting the image, but further in very good condition, with only a couple very minor stains.

xiii, [7], 395, [1] pp. *Cat. Russica* C495; *ESTC* T70180; *Howgego*, to 1800, C101; not in *Chavanne*.  
👉 More on our website

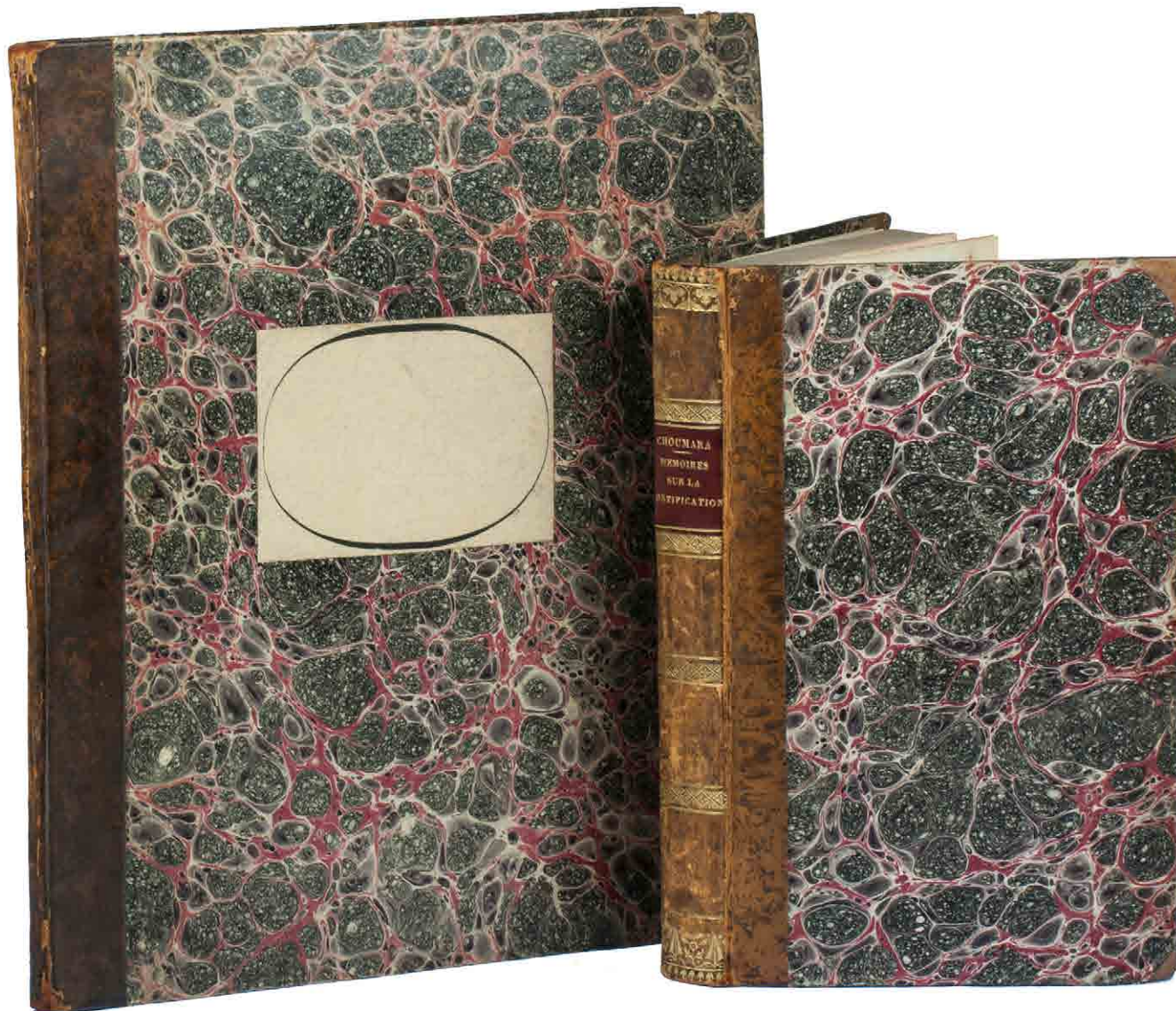




*Improving existing fortresses, with three large lithographed plates*

**23. CHOUMARA, Pierre-Marie Théodore.** Mémoires sur la fortification, ou examen raisonné... avec atlas.

Paris, Anselin (back of half-title: printed by A. Henry), 1827. 2 volumes (8° text and 4° atlas). With 3 very large folding lithographed plates (ca. 54.5 × 77 cm) in atlas volume. Contemporary marbled half calf, gold-tooled spine. € 1650



First edition of a work on fortification by the French military engineer Pierre-Marie Théodore Choumara (1787–1870). It examines the characteristics and shortcomings of various French forts, giving suggestions for improvement at low cost. “That which distinguishes Choumara from other writers on the science, is the objection he has to supersede everything by the introduction of a new system; his constant endeavour is to modify the fortresses already extant, in order to increase their power and resistance” (Lendy). Other chapters deal with the attack and defence of an hexagon-shaped fort, the number of soldiers needed to defend a fort and the type of armour required. The atlas volume contains three large folding lithographed plates, showing different types of bastions and an attack plan.

Both text and atlas volume somewhat foxed, a few small spots. Overall a very good copy.

[6], 354, [1], [1 blank] pp. *Jordan 0699; A.F. Lendy, Treatise on fortification (1862), p. 423; WorldCat (9 copies).* [More on our website](#)



*First edition of a highly detailed account of the expedition of the Aurora (1884–1885)  
to Brazil and the Rio de la Plata basin*

24. [CIRCUMNAVIGATION OF THE GLOBE by the CORVETTE AURORA]. [BOSQUET, Victor]. Die Reise S.M. Corvette "Aurora" nach Brasilien und den La Plata-Staaten in den Jahren 1884–1885.

Vienna, Carl Gerold's Sohn, 1885. Large 8°. With 3 lithographed folding maps (1 coloured) showing the route of HMS *Aurora* along the east coast of South America. Contemporary half brown cloth with the original publisher's printed wrappers mounted on the boards. € 4750

First edition of an account of the 8-month expedition to circumnavigate the globe in 1884–1885, by His Majesty's Ship *Aurora*, a vessel launched by the Kaiserliche und Königliche Kriegsmarine (Austro-Hungarian Imperial and Royal Navy) to Brazil and the Río de la Plata basin. This voyage, commanded by Victor Bosquet, was primarily intended as practical training for naval cadets, but also helped to facilitate the trade between South America and the Austro-Hungarian Empire as well as political and economic interests.

On 27 August 1884, the corvette *Aurora* sailed from Pola to Gibraltar and further via St. Cruz on Tenerife to Bahia. After a short stay of about ten days, the *Aurora* sailed to Rio de Janeiro, also passing some other places, to Buenos Aires and from there via Montevideo back to Pernambuco. Thereafter, the *Aurora* sailed back to Pola via São Miguel, Ponta Delgada and Gibraltar, reaching Pola's central port on 25 April 1885.

The present account, drawing on the reports of the commanders of the *Aurora*, paints a detailed picture of its voyage, including some hydrographic, navigational and meteorological observations. These are also included in the more descriptive navigational part of the voyage. Moreover, it includes some information on the places where they anchored, including Bahia, Pernambuco, Rio de Janeiro, and many more.

*Die Reis S.M. Corvette "Aurora"* was published separately and as an appendix to volume 10 of the hydrographical journal of the Austro-Hungarian Navy, *Mittheilungen aus dem Gebiete des Seewesens*. Altogether a highly interesting official record of the Austro-Hungarian circumnavigation of the globe via Brazil and the Río de la Plata basin, and a great source of information for the Austro-Hungarian navy's (trading) expeditions to this region.

With the library stamp of the Royal Danish maritime library ("Marinens Bibliothek") on the front wrapper, a stamped subject indication on the front paste-down ("Sørejser. b. 1884–1886" ("Sea voyages ...")) and an inscription in ink ("Reise") on the front wrapper. Wrappers on the boards a little browned, spine a little discoloured, with some tears on the folds of the first lithographed map (not affecting the image), but otherwise in very good condition.

56 pp. *Borba de Moraes*, p. 707; *WorldCat* 743212274 & 780852276 (3 copies). [More on our website](#)





*Second edition of a highly innovative work on Dutch fortification*

**25. COEHOORN, Menno van.** Nieuwe vestingbouw, op een natte of lage horisont; welke op drierleije manieren getoont word in 't fortificeren der binnengrote van de Fransche royale seshoek...

Leeuwarden, heirs and widow of Hendrik Rintjes, 1702. Folio. With 12 (of 14) engraved plates, including 6 folding and 3 double-page. Contemporary calf, with blind-stamped centrepiece on both sides. € 1350

Second edition of the most important work on fortification by Menno van Coehoorn (1641–1704), Frisian artillery officer and military engineer. It introduced a new Dutch manner of fortification and siege warfare, covering both defence and offence, and challenged the approach that had been established by Sébastien Le Prestre de Vauban (1633–1707) in France. Though developed in part to suit the level terrain of the Low Countries, his fortification techniques and his more active deployment of troops in the defence of fortifications revolutionized warfare internationally and the present work was translated into English (1705), French (1706), German (1708) and even Russian (1710). Binding rubbed along the extremities, top and bottom of spine damaged. Lacking two engraved plates, but otherwise in very good condition: only slightly browned with a few small spots.

[16], 181, [2], [1 blank] pp. *Jordan 0740; STCN 157287297.* [More on our website](#)







*Very important 17th-century manual for apothecaries,  
based on Cordus's *Dispensatorium**


**26. CORDUS, Valerius.** Den leyds-man en onderwyser der medicynen, of ordentlicke uytdeylinge ende bereyding-boeck van de medicamenten ...

Rotterdam, Pieter van Waesberge, 1656. 8°. With an engraved frontispiece, a woodcut printer's device on the title-page and woodcut initials. Contemporary vellum. € 2500

Third edition of a Dutch version of the *Dispensatorium* by Valerius Cordus (1515–1544), edited together with the commentaries by Peter Coudenburgh (ca. 1518–1599) and the great botanist Matthias de Lobel (1538–1616), by the physician Pascasius Turcaeus (1586–1635) who also added the extensive indexes. Coudenburgh added his commentaries in the 1590 Leiden edition in the original Latin, while Lobel added further commentaries for the first edition of the present Dutch version (Amsterdam, Hendrik Laurentsz., 1614) and Turcaeus corrected and enlarged it for the second by the same publisher in 1632. Already in 1592 Marten Everaert had translated the *Dispensatorium* into Dutch, but Lobel's authority quickly made his 1614 edition the standard that later editions followed. Valerius Cordus, a German physician and botanist compiled one of the greatest and most influential pharmacopoeias and one of the most celebrated herbals in history. In 1542 he began travelling back and forth between Germany and Italy for his research and studies, and also presented his great pharmacopoeia, *Dispensatorium*, to the Nuremberg city council. The council published the work posthumously as a single volume, in Latin, in 1546.

With owner inscriptions by members of the family Swartenbroeck on the first two endleaves and on the back paste-down, and with the bookplate of Jan van der Hoeven on the front paste-down. Binding a bit dust-soiled, some small water stains in the margins of the first leaves (not affecting the text), some small marginal tears (some repaired), otherwise in good condition.

[16], 490, [16] pp. *Daems & Vandewiele*, pp. 13–15, 61–62; *BMN I*, p. 372; *Stoeder, Gesch. d. pharmacie in Nederland*, pp. 38–39.

 More on our website



## Rare Dutch translations of a collection of texts on the notorious “powder of sympathy”

**27. DIGBY, Kenelmus.** *Theatrum sympateticum, ofte Wonder-toneel des natuurs verborgentheden. Behelsende een uitstekende oratie over het gebruik des poeders de sympathie, daar in de waarheit zijner werkinge werd ontdekt. Benevens twee waardige vervolgen, van alle zeldzame antipathien en sympathien ...* door N. Papinus en A. Kirchnerus.

*Including: PAPIN, Nicolaus & Sylvester RATTRAY.* *Theatrum sympaticum ... Tweede deel. Werdende hier in eerst ... geleert de bereydinge des poeders de sympathie, en desselfs gebruyck in verscheyde soorten van wonden. ...*

*Including: KIRCHNER, Athanasius.* 't Groote licht der natuur-kunde: derde deel. Ontdeckende vele vermakelijcke geheymenissen des natuurs, over 't stuck van antipathie en sympatie. Getrocken uyt e Latijnsche geschriften van ...

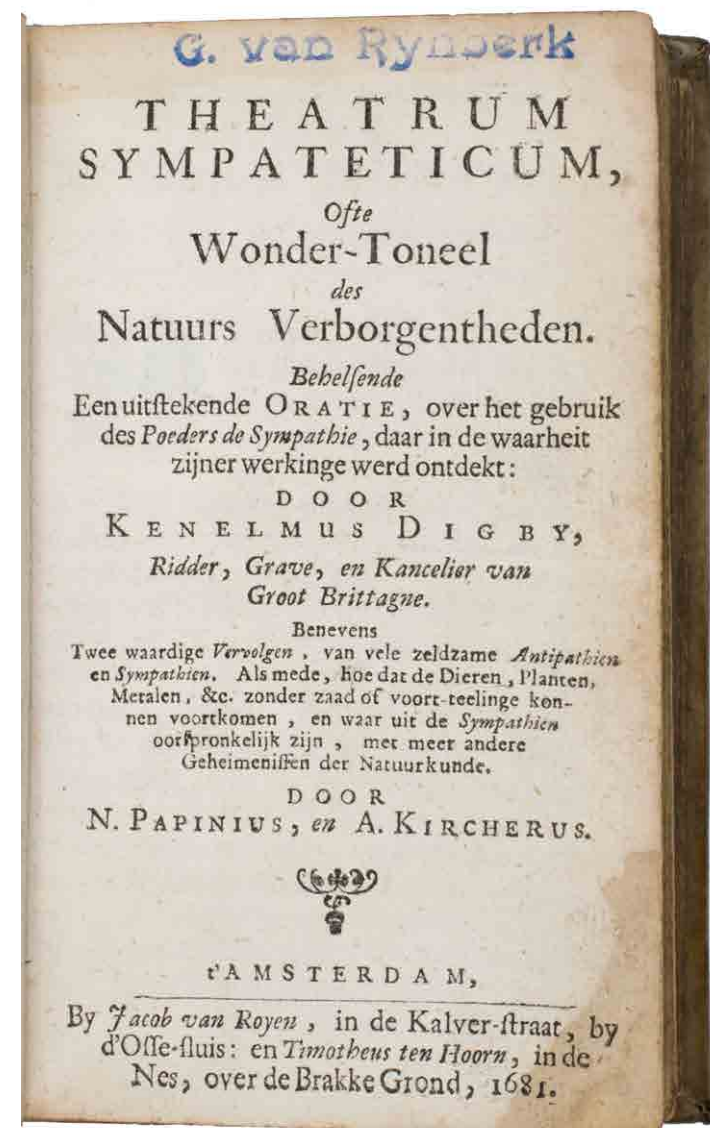
Amsterdam, Jacob van Royen & Timotheus ten Hoorn, 1681. With engraved allegorical frontispiece, letterpress title-page and 2 divisional titles, folding allegorical plate with seven roundels (“De sympathie is 't leven van de natuur” (sympathy is the life of nature) and woodcut initials.

*With: (2) DIGBY, Kenelm.* . Nieuwe beproefde en wel ondersochte genees-middelen, ofte zeltsame verborgentheden: met verscheide aardige blanketsels, om de jufferlyke schoonheid te onderhouden. Getrokken uit de gedenkschriften van ... Uit het Fransch vertaalt.

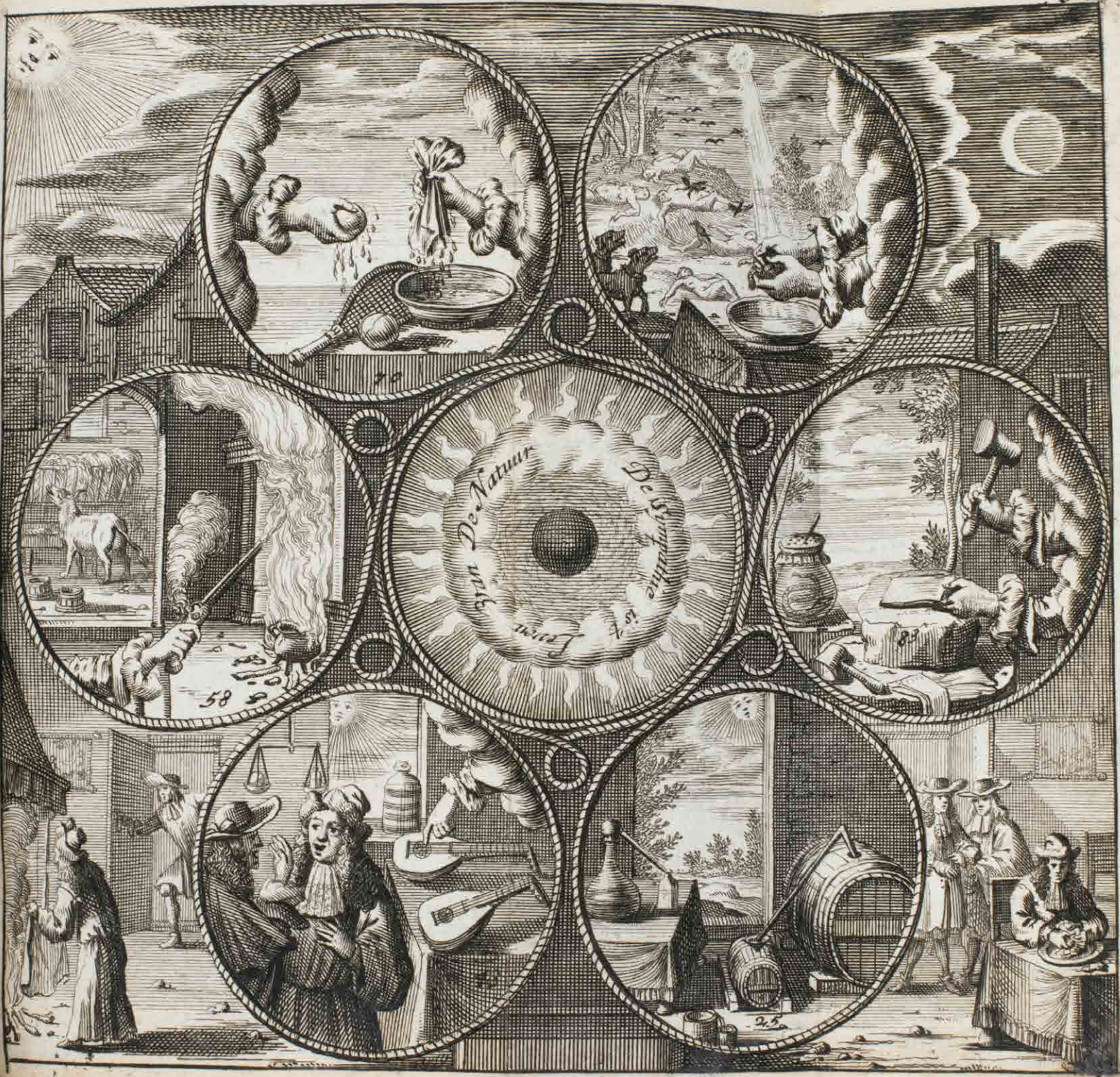
Amsterdam, Jacob van Rooyen & Timotheus ten Hoorn, 1680. Woodcut vignette on title-page, woodcut decorated initials. 12°. 2 works in 1 volume. Vellum over boards, spine with the text “Oratie van de poeder de Sympathie”. € 1650

Fourth edition of the rare Dutch translation of a collection of texts on the “powder of sympathy”, first published in 1661. Sir Kenelm Digby (1603–1665) was an English courtier and diplomat. He was also a highly reputed natural philosopher, and known as a leading Roman Catholic intellectual and Blackloist. Although Digby was in touch with the leading intellectuals of the time, and was highly regarded by them, and although he was a founding member of the Royal Society, he was regarded as an eccentric by most of his contemporaries, partly because of his effusive personality and partly because of his interest in scientific matters. Henry Stubbe called him “the very Pliny of our age for lying”.

The present edition includes a translation of (parts of) Nicolaus Papin’s *Dissertatio de pulvere sympathetico* (first edition: Paris 1644), together with parts of Sylvester Rattray’s *Aditus novus ad occultas sympathiae et antipathiae causas inveniendas* (Glasgow, 1658), dedicated to Johannes Scotus. Papin (ca. 1600–1653) was a French physician at Blois and Alencon Both texts were reprinted in *Theatrum sympatheticum variorum authorum de pulvere sympathetico* (Nürnberg, 1662). It also includes a Dutch translation of a compilation from the works by the brilliant but eccentric Jesuit Athanasius Kirchner (1602–1653), mainly on magnetism and the influence of the moon, sun, etc: *Het groote licht de natuurkunde, ofte De magnetische werrelt.*








**Ad 2:** Rare first and only edition of the Dutch translation of Digby's *Choice and experimented receipts in physick and chirurgery, as also cordial and distilled waters and spirits, perfumes and other curiosities*, first published in 1668, second edition 1675: a collection of all kinds of "surprising" prescriptions for medicaments and household remedies, the title emphasising their value in preserving young women's beauty.

With the bookplate of G. van Rijnberk on paste-down and his stamp on the title-page, and a round bookplate with Hebrew initials on the first fly-leaf. Last quire of ad 2 misbound. Soiled, frontispiece cut short, lower corner of first leaves soiled.

[8], 440, [44]; 280, [6] pp. *BMN*, I, p. 150; *DSB*, IV, pp. 95–96; Elis. Hedrick, "Romancing the salve: Sir K. Digby and the powder of sympathy", in: *British journal of science*, 41 (2008), pp. 161–185; S. Lobis, "Sir K. Digby and the powder of sympathy", in: *Huntington quart.*, 74, 2 (2011), pp. 243–260; K. Thomas, *Religion and the decline of magic* (1973); *Thorndike*, VIII, pp. 295, 331, 357. *Ad. 2*: *BMN*, I, p. 284.

 [More on our website](#)



*Seminal work on Dutch methods of fortification,  
with illustrated title-page and 69 double-page plates*



**28. DÖGEN, Matthias.** Heutiges tages übliche Kriges Bau-kunst...


*Including:* **DÖGEN, Matthias.** Streit-bau-Kunst, ...

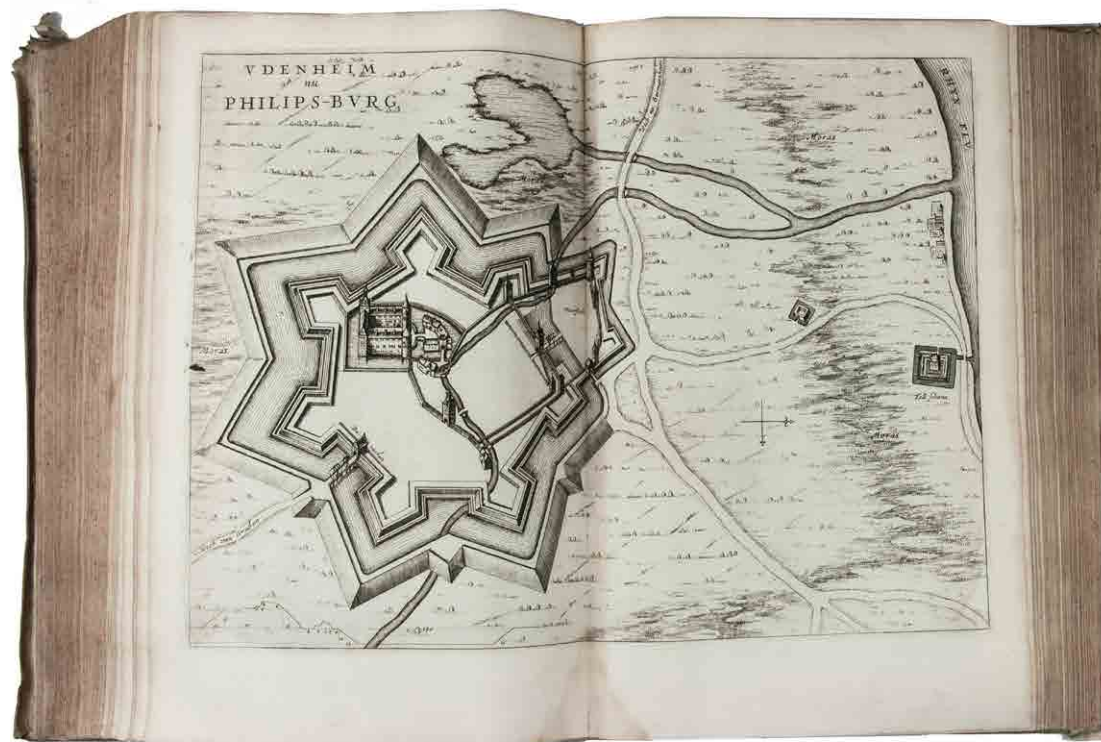
Amsterdam, Louis Elzevier, 1648. Folio in 4s (31 × 21 cm). With an integral engraved, illustrated general title-page, a letterpress divisional title-page for part 2, 29 double-page engraved plates, 40 double-page engraved plates, 5 woodcut decorated gothic initials. With 3 unsigned quires with letterpress tables of data made for this edition, but lacking in many copies. Set in fraktur types with incidental roman. Contemporary or near contemporary vellum, red sprinkled edges, manuscript spine title, remains of 1 of 4 green cloth ties. € 2350

First edition, in the original German, of an extensive, influential and extremely well illustrated treatise on fortification, by the Brandenburg fortifications engineer Matthias Dögen (1605/06–1672) who worked in service of the Dutch stadholder and Prince of Orange, Frederik Hendrik van Nassau (1584–1647) during the Eighty Years' War. The first half of the main text covers fortifications in regular and irregular shapes, while a shorter second part covers defensive and especially offensive tactics in siege warfare. Many of the plates show fortifications of cities in the Low Countries built following the newly developed Dutch methods, but fortifications following the more traditional European and Ottoman methods are also included.

With early owners' inscriptions. Lacking the unnumbered double-page engraved plate of "Nova Palma" as usual in many copies, and with another double-page plate detached. With a water stain at the foot of the gutter and in the first half of the book also on the

fore-edge, mostly confined to the margins. A few worm holes, occasionally slightly affecting the image. The paste used to mount the plates has slightly browned some plates along the central fold. Most plates nevertheless remain in good condition. The vellum has torn where the supports were laced through the joints, and the binding shows some other tears and stains, but is still firm. A seminal work that spread Dutch advances in fortification and siege warfare internationally.

[14], [2 blank], 56, [8], 57–96, [4], 97–196, [8], 197–475, [1 blank] pp. plus plates. *Architectura.cesr.univ-tours.fr*; *Berlin Kat.* 3529; *Bruckner* 162; *Jähns I*, 125; *Rahir* 1073; *Sloos, Warfare* 8029; *STCN* (4 copies); *VDI7*, 23:321860G (8 copies); *Willems* 1064.  More on our website





## Discussing whether Venetian art is better than Tuscan

**29. DOLCE, Lodovico.** Dialogo della pittura. Nel quale si ragiona della dignità di essa pittura, e di tutte le parti necessarie, che a perfetto pittore si acconuengono: con esempi di pittori antichi, & moderni: e nel fine si fa mentione delle virtù e delle opere del divin Titiano. Venice, Gabriel Giolito de Ferrari, 1557. Woodcut vignette on title-page. Later half vellum, title in ink on spine. € 9500



First edition of a dialogue on painting between Pietro Aretino and John Francis Fabrini, written by Lodovico Dolce (1568). The discussion concentrates on the particular merits of works of art and artists, the question whether Venetian or Tuscan art is “better”. It is mostly based on letters by Aretino. Vasari’s *Vite* names Michelangelo as the best painter in Italy, and he ignored Tizian in the first edition of his work. Dolce however compared Raphael, Michelangelo and Tizian, and he declares Tizian the best painter. This left Vasari with no choice, and he had to include Tizian in the second edition, but he still took the side of Michelangelo. Dolce also discusses the artistic depiction of antique and contemporary battles. He stresses the importance of attention for details, such as giving the soldiers clothing from the time of the battle. He influenced many artists, but most only partly followed his proposals, many continuing to paint the soldiers of biblical and classical battles in what were then modern uniforms.

Good copy. Later flyleaves with library label and bookplate of Cesare Malfatti, old owner’s inscription; library stamp on title-page, inscription of first owner in ink on verso title; slight water stains.

60 ll. Adams D730.  More on our website





## *Principal work of 18th-century dance in Spain*

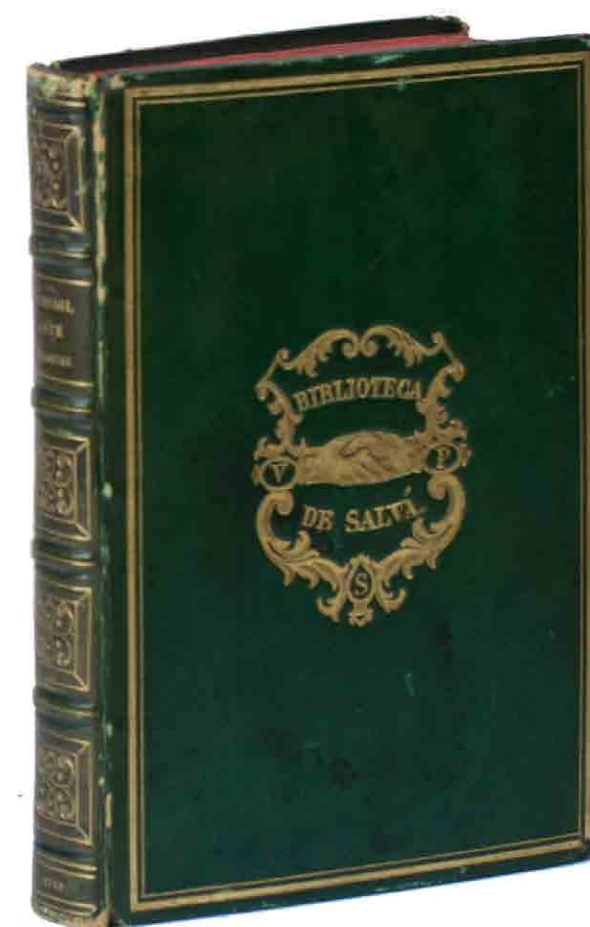
**30. FERRIOL Y BOXEREAUX, D. Bartolome.** Reglas utiles para los aficionados a danzar: provechoso divertimento de los que gustan tocar instrumentos. Y politicas advertencias a todo genero de personas. Adornado con varias laminas.

Capoa, Joseph Testore, 1745. Small 8° (14 × 10 cm). With 35 woodcuts in text (including many full-page), 7 folding leaves with woodcut music notation and letterpress text, and some letterpress text set along curves. Many of the full-page woodcuts and some on the folding leaves also include dance notation. Mid 19th-century gold-tooled green calf, with the emblematic device of the “Bibliotheca de Salvá” and initials vsp (=Vicente Salvá y Pérez) on each board. € 16 500

One of the three editions, all dated 1745, of a richly illustrated work on dancing by the Catalan dance instructor D. Bartolome Ferriol y Boxereaux. Derra de Moroda considers it one of the two principal works of 18th-century dance in Spain (“a very rare book”), although it primarily describes the practice of French dance then in vogue. The main text is divided into 3 parts treating the different steps of French dance, the movement of the legs and arms and the art of choreography. It shows both the dance notation of Feuillet and that of Rameau. The book is fascinating not only as an important record of dance and its notation, but also for its experimental graphic design.

From the Salvá library, formed by Vicente Salvá y Pérez (1780–1849) and his son, Pedro Salvá y Mallén (1811–1869). With a later monogram bookplate on paste-down incorporating the initials H, I[?]. D, R, A and E[?] in purple, green and gold on a yellow ground. With the spine bookblock partially separated from the binding at the gutter of the first two free endleaves, the marbled front free endleaf is partially detached. The title-page is restored in the gutter margin and leaf C2 with a small corner torn off just touching the catchword. Good copy of one of the principal sources on the history of dancing in Spain in the 18th century.

[20], 302 pp. *Bibliotheca de Salvá* 2513 (this copy); *Derra de Moroda* 925; *Huth library* 2848; cf. S.S. Bueno “Reglas útiles para los aficionados a danzar... de Bartolomé Ferriol i Boxeraus”; *Magriel*, p. 98 (Malaga ed.); *Palau* 90688–90789 (Naples & Malaga ed.). [👉 More on our website](#)





Musical score for a piece titled "Amable con Música Moderna." The score is written on five staves. The first staff is marked "Largo. tr." and "App.º". The second staff is marked "Pia." and "For.". The third staff is marked "Pia. tr.". The fourth staff is marked "App.º" and "tr. tr.". The fifth staff is a decorative flourish with the word "FINI" at the end.

PRIMERA FIGURA, PARA DANZAR el Minuete.



cho tendido: un pie vaetto azia a fuera, y con los dos dedos, indice, y pulgar, le asirà el guarda-pie, y la media mano izquierda, la pondrà encima de



*Manuscript plan of the “Stelling Den Helder”:  
the oldest surviving defence line  
in Dutch military history, including the  
important marine shipyard Willemsoord*

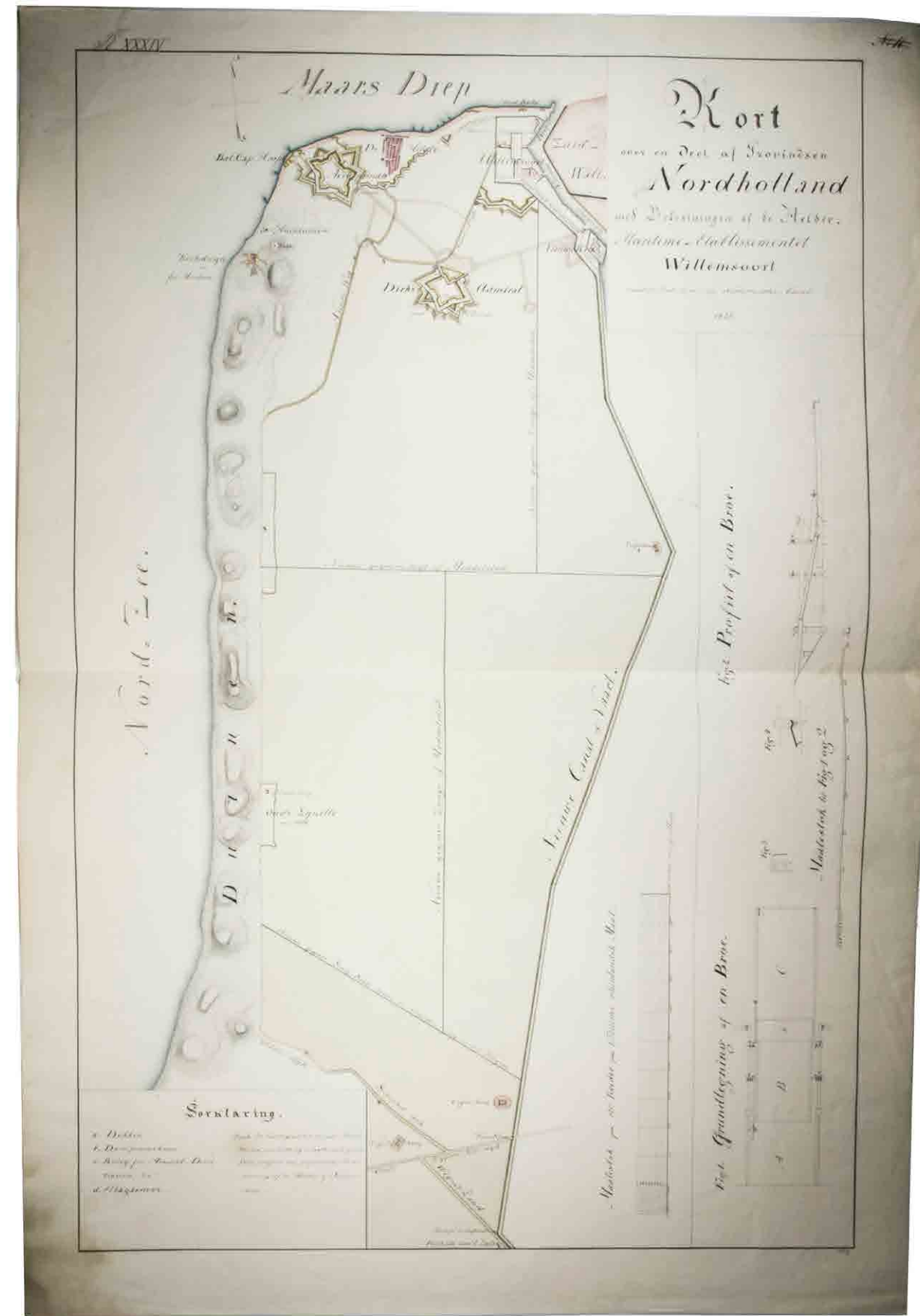
**31. [FORTIFICATION PLAN – DEN HELDER – WILLEMSOORD].**  
**KRAG, Rasmus.** Kort over en deel af provindsen Nordholland med  
befestningen af de Helder, maritime & etablissementet Willemsoort samt  
en deel af den nye Nordhollandske Canal.

[The Netherlands?], 1825. Double Elephant 1° sheet (92 × 63 cm). With a  
pen and ink-drawn fortification plan (ca. 85 × 55 cm) of the Den Helder  
fortifications and the marine shipyard Willemsoord, coloured by a  
contemporary hand, with a manuscript title, scales and a key in Danish,  
written in a fine and legible 19th-century hand surrounding the plan. On  
Whatman wove paper. Folded. € 1800

Manuscript fortification plan, showing the Den Helder fortifications and the  
Willemsoord shipyard, built in the 19th century as commissioned by Napoleon  
Bonaparte, drawn by the Danish-Norwegian military engineer and quartermaster  
Rasmus Krag (1763–1838). The map shows the so-called Den Helder fortifications,  
also known as the “Stelling Den Helder”, an impressive line of forts, defensive  
works and connecting dikes. This line had already been used during the Eighty  
Years’ War against sea attacks. In 1811 Napoleon gave the order to expand it,  
wanting to make Den Helder the war harbour of The Netherlands because of its  
strategic location.

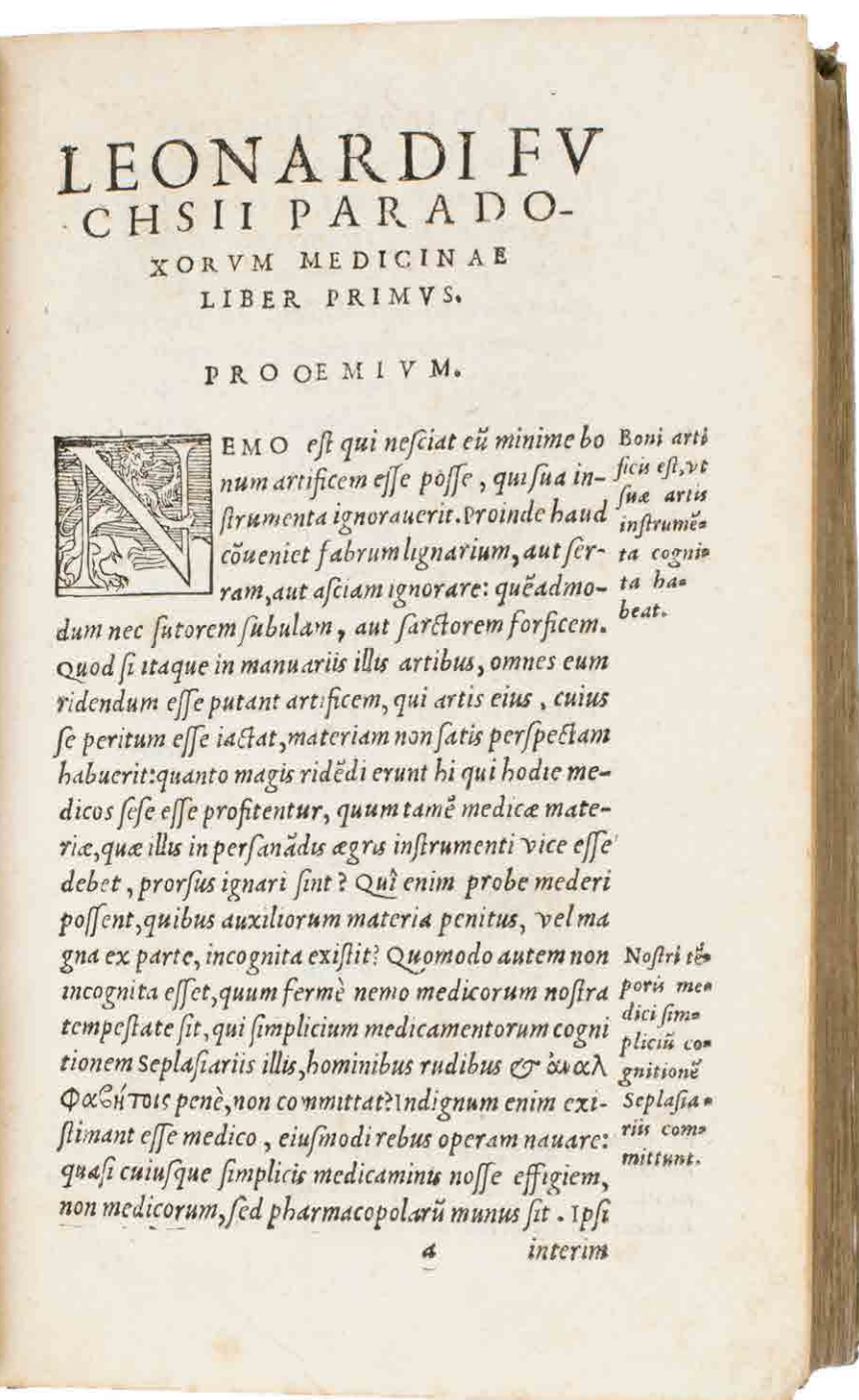
The plan is numbered in the upper left corner “Pl. xxxiv” in red ink and “Nr.  
16” in the right upper corner in black ink, the latter struck through, and signed  
by “Krag” in the lower right corner below the plan. Some marginal soiling, stain  
in the lower left corner and some small spots on the plan, small tear in the upper  
left corner, but overall in good condition. A highly interesting and finely executed  
manuscript plan, important for Dutch maritime and military history.

[1] sheet.  More on our website





Last edition during Fuchs's life of his own revision of his first publication, promoting medical "simples" originally published 12 years before his great herbal, *De historia stirpium*



32. FUCHS, Leonart. Paradoxorum medicinae libri tres...

Paris, Charlotta Guillard, widow of Claude Chevallon, 1555. 8°. With some woodcut initials. The main text (and shoulder notes) set in italic type, the preface and long chapter headings in roman and long passages in Greek. Contemporary vellum over thin boards with title in ink on spine and on lower edge, modern endpapers. € 1000

Fourth (second Paris) edition of Fuchs's Latin *Paradoxorum medicinae* (first published at Basel, Johann Bebel, 1535), which in turn was an emended and greatly expanded version of his *Errata recentiorum medicorum* (Hagenau, Johann Setzer, 1530). Like all the best Renaissance medical authorities, Fuchs mixed influences from Islamic and classical sources, but here in his first publication he argues against Islamic medicine and favours a return to greater emphasis on the classics. He argued for the use of herbes medicinales (simples) rather than the noxious compounds of arcane ingredients concocted in medieval medicine. As Fuchs's preface makes plain, he was primarily concerned with the medicinal uses of plants and urged physicians to extend their knowledge of simples, arguing that they could not hope to treat diseases until they fully understood the role of simples in medication. Although he fought against the Islamic/Arabic hegemony in medicine and to return to the Greek authors, he nevertheless recognised the importance of practical experience as well and offered botanical field days for the students, where he demonstrated the use medicinal plants in situ. The text is divided into three parts concerning questions of medical botany, pharmacology, therapeutics and anatomy. Beginning with the 1535 edition, Fuchs not only greatly expanded the book but also included his reaction to the critique published by Sébastien Monteux in 1533: *Annotatiunculæ in errata recentiorum medicorum*. The present edition appeared in two simultaneous issues, the other published by Martin Le Jeune: they are probably identical except that the name and address was changed during the press run and Le Jeune's issue has his woodcut device on the title-page.

Leonard Fuchs (1501–1566), professor of Medicine at Tübingen in Württemberg, was one of the most important pioneers in the transformation of botany during the Renaissance. He was especially interested in the medicinal properties of plants and is most famous for his ground-breaking *De historia stirpium*, one of the most important early herbals.

Re-backed with the original vellum over a new binding. Binding a little stained, otherwise in good condition.

[20], 239 ll. Adams, *FII24*; Durling 1716; Hirsch/H., II, 557; Bayle, I, 199; USTC 151882; cf. Bird 956; Haeser, II, 17; Osler, 2689; Waller 3298, Wellcome, I, 2433. More on our website



## *Unrecorded first issue of the third Ghent pharmacopoeia*

33. [GHENT – PHARMACOPOEIA]. Pharmacopoea Gandavensis nobilissimi senatûs monitu concinnata, ejusque jussu edita.

Ghent, Joannis Meyer, [1756].

*With:* (2) [GHENT – TAXA]. Ordonnantie van heer ende weth der stad Gend op den taux der drogue ende medicamenten raekende de pharmacie van de apothecarissen der gemelde stad.

Ghent, Jan Meyer, [1757].

2 works in 1 volume. 4°. Contemporary calf, richly gold-tooled spine with a tulip in 5 of the 7 compartments, red edges. € 1250


**Ad 1:** Unrecorded first issue of the rare third edition of the Ghent pharmacopoeia, the first to call itself a “pharmacopoea” (instead of “antidotarium”) in the title.

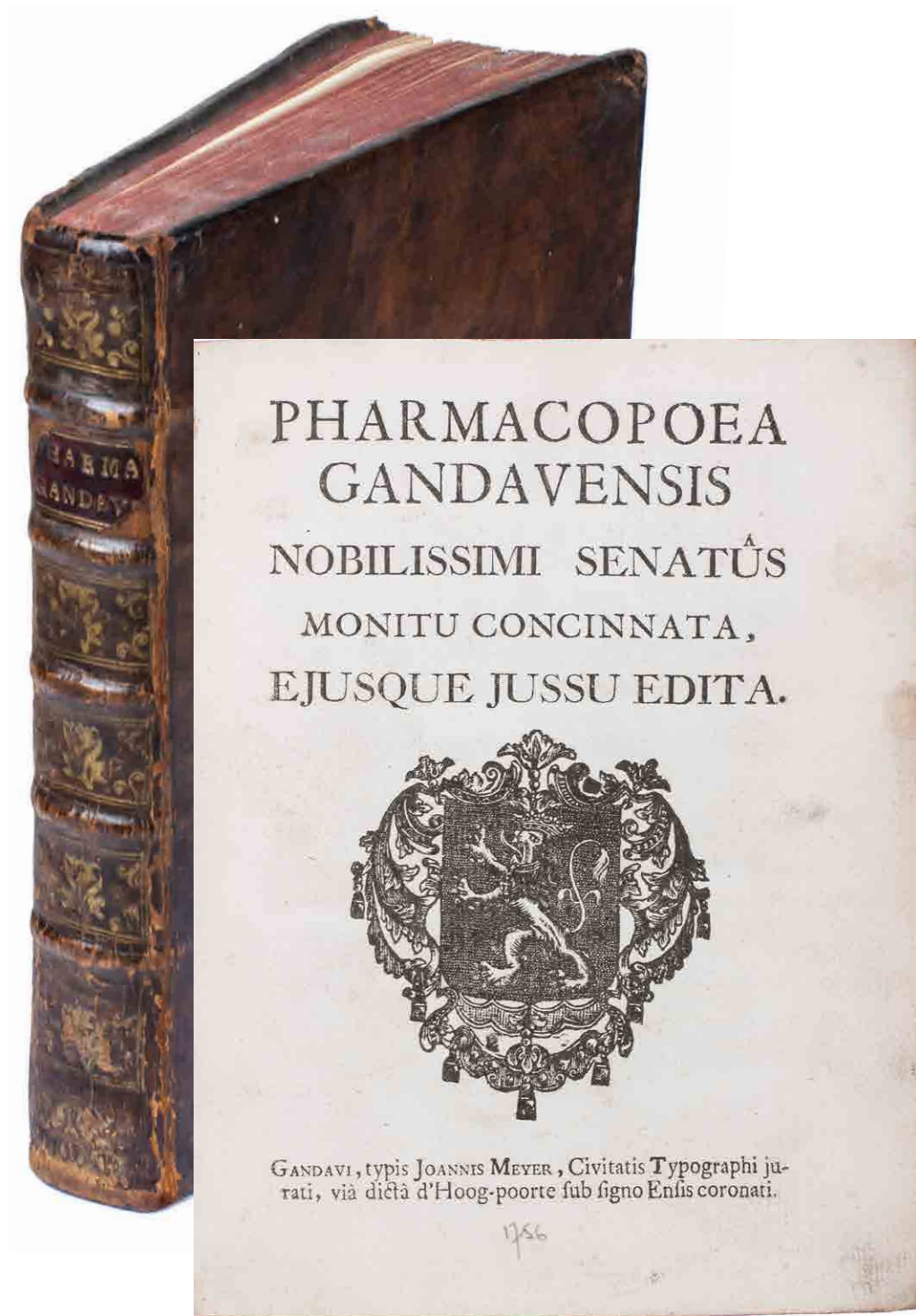
This copy differs slightly from all others recorded in that it contains a somewhat different preface and approval, which is signed only by A.C.J. van Rossum and dated 1755. It therefore lacks the more expanded approval from 1756 of the professors of the University of Louvain, including that of Van Rossum, as well as the subsequent dedication to Empress Maria Theresa. The present variant is therefore almost certainly an earlier issue.

**Ad 2:** New edition of the taxa, regulating the prices of pharmacists in Ghent. The previous version dates from 1690, and this new edition was published to reflect the changes made in the pharmacopoeia of 1756.

With the binding worn at the spine and somewhat along the extremities. Slightly thumbed, with a small tear in the fore-edge margin of pp. 239–248 and a water stain in the fore-edge margin of the final part of ad 1 starting at p. 265; a good copy.

[1], [1 blank], [14], 274, [30]; 54, [2] pp. *Ad 1:* Anet (2 copies); Daems & Vandewiele, p. 106 (3 copies); STCV (2 copies); WorldCat (1 copy); not in Blake; Wellcome; *ad 2:* Anet (1 copy); Daems & Vandewiele, pp. 106–107; not in STCV; WorldCat.

 More on our website

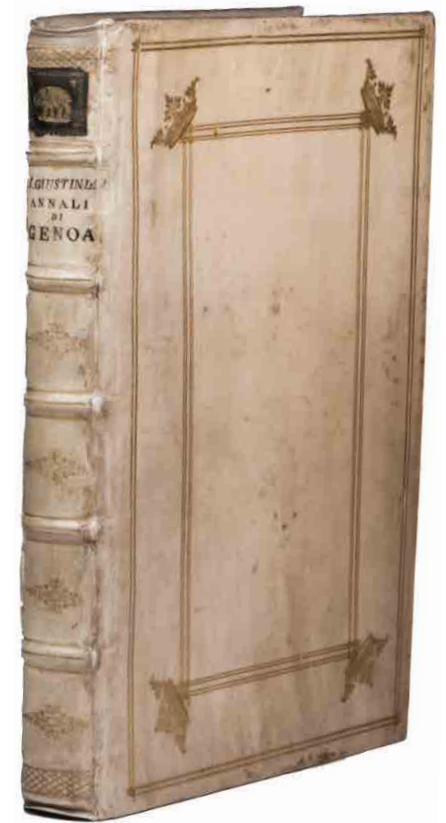




*The Paulus van Uchelen – Sir Andrew Fountaine copy,  
finely bound for the former by Albert Magnus*

34. **GIUSTINIANI, Agostino de.** Castigatissimi annali con la loro copiosa tavola della eccelsa et illustrissima Republica di Genoa, da fideli et approvati scritti accuratamente raccolti.

Genoa, Antonio Bellone, 1537. Folio. Title-page in red and black with a woodcut device incorporating the coat of arms of Genoa supported by angels (the cross in the arms also printed in red), a large woodcut showing Saint George slaying the dragon on the back of the title-page; beautiful woodcut decorated initials (some pictorial) in the text (at least 5 series). Set in roman type, with the privilege line on the title-page in a larger rotunda gothic, and with 5 different vine-leaf ornaments. Gold-tooled strong ivory vellum (ca. 1674/89? ), bound by Albert Magnus for the Dutch book collector Paulo van Uchelen, sewn on 5 supports, each board gold-tooled with an outer frame of double fillets with very small, square cornerpieces, an inner frame of 2 double fillets with small cornerpieces within the 2 double fillets and a crown in each of the four corners of the inner frame. The gold-tooled spine contains a black label with a gold-tooled elephant at the head and just below a manuscript title. Red and brown sprinkled edges. € 4500



First edition of an important work on the history of Genoa from its beginnings to 1527, finely bound by Albert Magnus. Though primarily concerned with Italian history it also discusses America, containing under the year 1493 (leaf 249) an interesting account of Christopher Columbus – a native from Genoa – called “the inventor of the navigation to the New World”. This copy has a very interesting provenance: it was in the possession of the great Dutch book collector Paulo van Uchelen (ca. 1641/42–1702), who had it bound by the most famous bookbinder of the Dutch golden age, Albert Magnus. In 1970 Herman de la Fontaine Verwey noted that Van Uchelen appeared to have had many of his books bound by a single workshop following a sort of Van Uchelen house style (the 1703 catalogue itself notes the great consistency of the bindings): gold-tooled vellum, each board with a frame of double fillets, with a crown inside each corner.

With an early manuscript name on the title-page in brown ink: “M. Fr[...?] L (?) Seim (?)”. After Van Uchelen’s death, the work came into possession of Sir Andrew Fountaine (1676–1753), as the gold-tooled elephant at the top of the spine shows. He was one of the most renowned connoisseurs of his day, with unrivalled collections of classical antiquities, coins, miniatures and books. We suppose he bought it at the 1703 Van Uchelen auction. From 1725, he was Vice-Chamberlain to Princess, later Queen Caroline, and succeeded Sir Isaac Newton in 1727 as Master of the Mint.

Bifolium 24.5 is lacking in the bound book, which instead contains a second copy of bifolium 23.6, but 24.5 has been added separately in a portfolio. With minor water stains, but otherwise a fine copy, finely bound by Albert Magnus for Paulo van Uchelen.

[14], 282 ll. *Adams G75I; BMC STC Italian p. 306; Catalogus van de treffelijke vergadering van kunst en boeken van ... Paulus van Uchelen, Amsterdam, 1703, under “historici in folio”, p. 24, no. 196. (auction cat. UB Amsterdam NV 63); Harisse 220; Leclerc, Bibliotheca Americana (1687), no. 642; Sabin 27518; USTC 833550; for Magnus and Van Uchelen: H. de la Fontaine Verwey, “De binder Albertus Magnus”, in: Uit de wereld van het boek II, pp. 147–169, at pp. 161–162. More on our website*



*Aesop in Greek and Latin as part of a famous German schoolbook:  
the Greek Grammar by Theophilus Golius, first printed in Strasbourg in 1552*



**35. GOLIUS, Theophilus.** Educationis puerilis linguae Graecae.

*Including: AESOP.* Fabellae quaedam Aesopi Graecae, ad puerilem educationem selectae.

Frankfurt, [printed by Erasmus Kempfer?] for Nikolaus Stein, 1618–1619.


*With: (2) [GOLIUS, Theophilus].* [Grammaticae, sive educationis puerilis linguae Graecae. ... Pars altera].

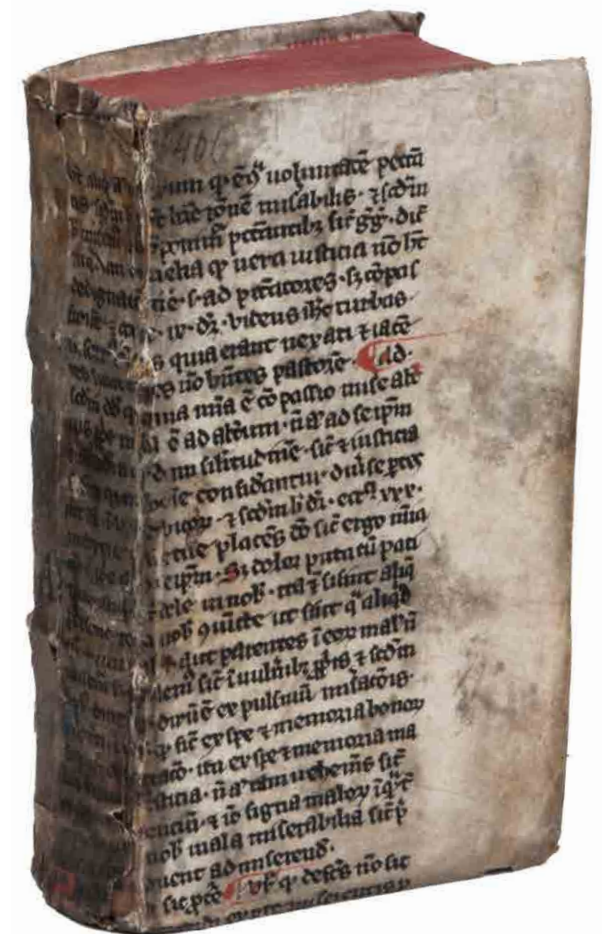
3 parts in 1 volume. 8°. With 2 title-pages, the first with woodcut printer's device. Contemporary vellum (made from one leaf from a 14th or 15th century moral manuscript, rubricated in red and blue), red edges.

€ 1500

Second copy located of the 1618 edition of a selection of 36 fables by Aesop, printed in two columns: left Greek and Latin right, included as integral part of a well-known and very influential Greek grammar by the Strasbourg professor Theophilus (Gotlob) Golius (1528–1600) for use in the Strasbourg Gymnasium.

With an owner's inscription from "one of the most beautiful libraries in the world": the library of the Monasterium Premostratense (the Strakov Library) in Prague: "Bibliotheca Monserratensi Pragae". Manuscript annotation on title-page: "Fabellae quaedam Aesopi Graecae, ad puerilem educationem selectae". First few pages slightly browned. Otherwise in good condition.

[50], [38]; 512, [32] pp. KVK & WorldCat (1 copy of parts 1 & 2 only?); cf. Kuiper, *De Hollandse "schoolordre" van 1625* (1958), pp. 122–129 and 216–217 (other eds.).  More on our website





## *19th-century panorama of Mazatlán, Mexico*

**36. [PHOTOGRAPHY – MEXICO]. GONZALEZ, F.M.** [Panoramic photograph overlooking Mazatlán].

[Mexico, ca. 1880–1900]. Albumen print (ca. 17 × 71 cm) in 3 parts with photographer's credit in white in the negative, mat mount. Pasted on heavily spotted and browned contemporary wove paper. € 2500

Fine panorama of Mazatlán, on the Pacific coast of Mexico showing the historical centre and harbour. By the mid-19th century a large group of immigrants had arrived, developing Mazatlán into a thriving commercial seaport, importing equipment for the nearby gold and silver mines.

*Cf. Getty Research Institute, [A nation emerges: 65 years of photography in Mexico](#) (online research guide with photographs of Mexico from the mid-19th century to the early 20th century from the special collections of the Getty Research Institute). [More on our website](#)*





*Early edition of a bestseller of the incunable period, throwing light on the popular understanding of the Epistles and Gospels*


37. [HEROLT, Johannes], edited by **Guillermus PARISIENSIS**. Postilla super Epistolas et Evangelia.

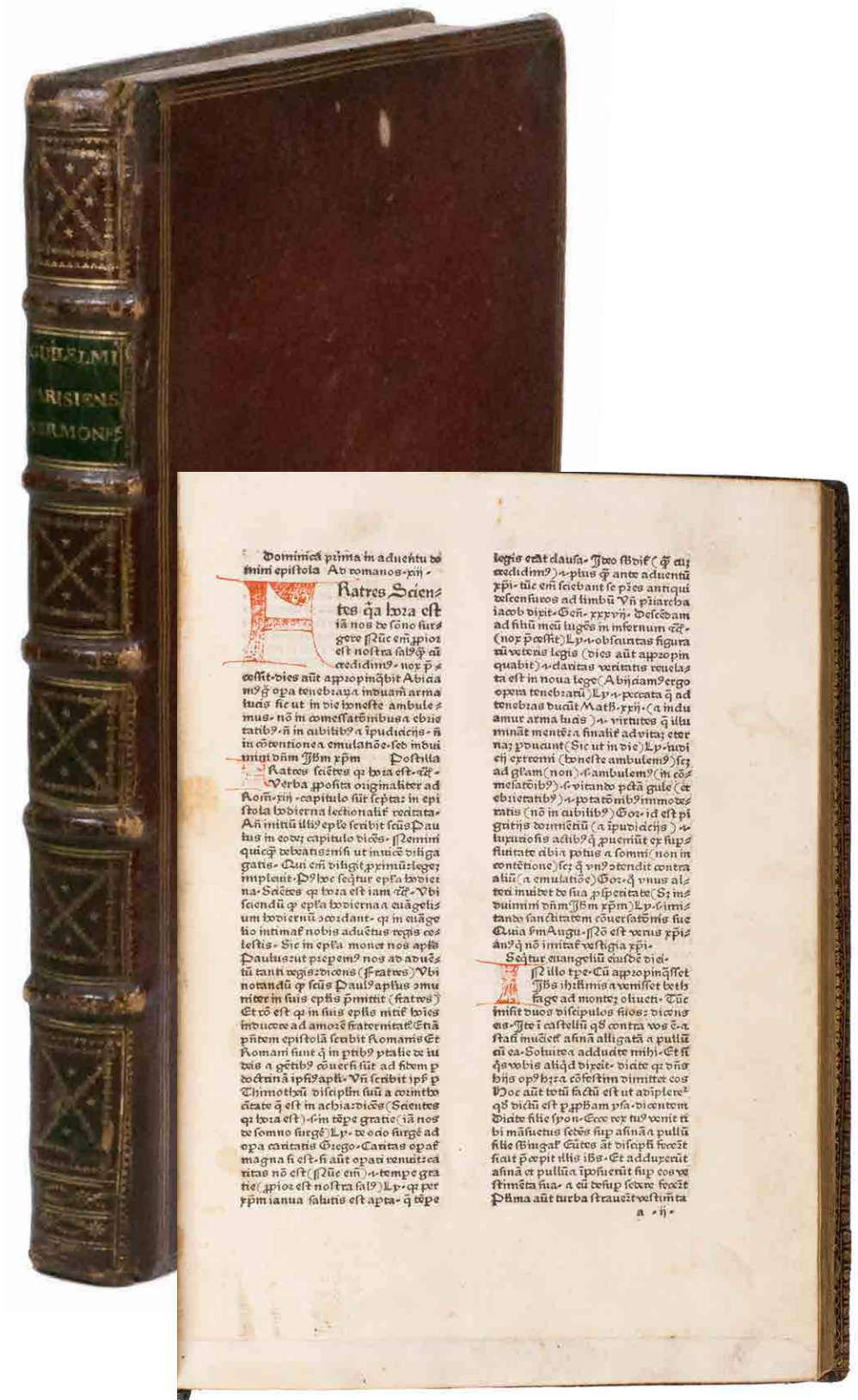
[Cologne, Ulrich Zell, 1483/87]. Small 2°. Printed in 2 columns, each with 49 lines to the page. Set in a late example of a hybrid form type, with lombardic initials in red gouache. Rubricated on c4v-d2r. Mid- or late-18th-century gold-tooled French(?) red goatskin morocco, the spine with a dark green gold-tooled morocco label in the 2nd of 6 compartments, gold fillets on the board edges, gold-tooled turn-ins, gilt edges, French marbled endpapers. With the first page (the only preliminary page) in facsimile, but further complete. € 13 500

A compilation containing excerpts from the Epistles and the Gospels, in Latin, each followed by a commentary (homily), serving as a helpful guide for teachers and priests, the latter often using it as a foundation for their sermons. It arranges the excerpts as readings following the liturgical calendar, beginning with the first Sunday of Advent, and priests regularly read them during Sunday and holiday church services throughout the year. The commentaries make the book especially valuable for understanding how the greater public understood these parts of the scriptures. Günther Zainer in Augsburg published the first edition, dated ca. 1472 in the ISTC, but probably published in 1473 (see below). It went through more than 100 editions to ca. 1500, mostly in France and the German-speaking states, but also with a few in the Low Countries and even five in Spain, Portugal and Italy, showing the work's popularity (several printers produced multiple editions): a bestseller of the incunable period.

More information available upon request.

With several contemporary manuscript notes With some minor scratches, scuffs and scrapes on the boards and spine. Otherwise in very good condition and nearly untrimmed, with tranchefiles in most leaves and occasionally part of a deckle on the fore-edge.

[130] ll. *Bod-inc G326; Borm Incunabula Guelferbyhana 1263; BSB-Ink H-151; Finger: Düsseldorf 501–504; Goff G662; Goff, "The Postilla of Guillermus Parisiensis", in: Gutenberg-Jahrbuch, 1959, pp. 73–77, item 23; GW 11981; Hain 8246; Hartig: Paderborn 309–310; IDL 2184; ISTC ig00662000; Langer, "Von der 'Mora' und deren Jahrzahl in der Postilla des Guillermus Parisiensis", in: Gutenberg Jahrbuch, 1971, pp. 82–90, at p. 86; Pell 5635; Polain CBB Suppl 4406; Šimáková-Vrchoťka 894; VK 532; Voulliéme 692; cf. BMC I, p. 196 (1482 Zell ed.).*  More on our website





*Three incunables providing texts and commentaries  
for sermons, sequences & hymns in contemporary blind-tooled pigskin  
(southeast German workshop known from only 2 other bindings)*

38. [HEROLT, Johannes], edited by **Guillermus PARISIENSIS**. Postilla ... super Epistolas et Evangelia: de tempore: de sanctis: & pro defunctis.

[Strasbourg, Johann Prüss, 1492/93?]. With a large woodcut gothic initial P on the title-page and lombardic manuscript initials in red ink  
*With:*

(2) [BOOK OF SEQUENCES – LATIN]. Textus sequentiarum cum optimo commento.

[Colophon:] Basel, [Michael Furter], 1497.

(3) [HYMNBOOK – LATIN]. Hymnorum expositio cum notabili commento ...

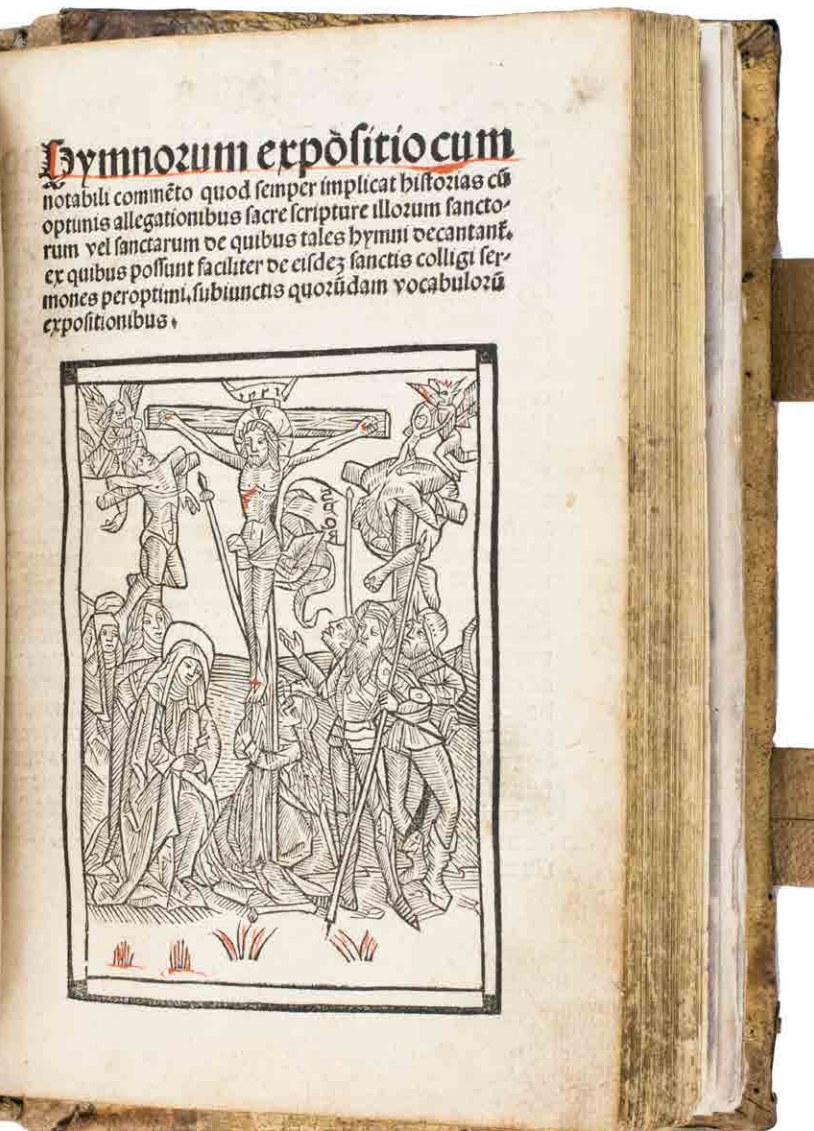
[Colophon:] Basel, Michael Furter, 1497.

The Sequentiae and Expositio hymnorum in matching style, format and types, each with the same nearly full-page woodcut crucifixion scene on the title-page, and the Sequentiae with Furter's woodcut armorial device below the colophon. The colophon of the Expositio hymnorum names Furter. The main text of the Expositio hymnorum opens with a large and elaborately decorated woodcut lombardic initial, while the Sequentiae instead has a space for a 7-line manuscript initial. Both with lombardic manuscript initials in red ink. Partly rubricated.

Small 4°. Contemporary, blind-tooled pigskin by Eindbanddatenbank workshop w003040 (southeastern Germany, formerly recorded ca. 1492–1494), sewn on 3 double supports, with 2 brass fastenings and brass reinforcements at all 4 corners of each board. Dark blue edges and a manuscript spine-title at the head of the 1st compartment. Recent laid endpapers. € 18 000

The first work is a compilation containing excerpts from the Epistles and the Gospels, in Latin, each surrounded by a commentary (homily), serving as a helpful guide for teachers and priests, the latter often using it as a foundation for their sermons. It arranges the excerpts as readings following the liturgical calendar, beginning with the first Sunday of Advent, and priests regularly read them during Sunday and holiday church services throughout the year. The commentaries make the book especially valuable for understanding how the greater public understood these parts of the scriptures.

The *Eindbanddatenbank* records only two other bindings by the workshop that bound the present volume. The name and exact location of the bindery are unknown, but they designate it workshop w003040 and locate it in southeastern Germany. They date their two bindings ca. 1492–1494, but from the present binding it appears the workshop was still active in 1497. Only four tools have been found on its bindings, the present binding using only two, but quite extensively: *Eindbanddatenbank* stamps s024499 and s024500.





**P**atres scientes quia hora est iam nos de somno surgere. Verba preposita originali ter ad Rhomanos. ca. sunt scripta in epistola bodierna lectionaliter recitata. Ante inimus illius epistole scribitur: Paulus in eodem capitulo dicens. Nemo quisquam debeatis nisi ut invicem diligatis. Qui enim diligit proximum legem implevit. Post hoc sequitur epistola bodierna. Scientes quia hora est iam etc. ubi sciendum quod epistola bodierna et evangelium bodiernum concordant. quia sicut in evangelio imitatur nobis aduentus regis celestis. sic epistola monerit nos apostolus Paulus ut pro parentibus nos ad aduentum tantis regis dicentis. (Frances) ubi notandum quod sanctus Paulus apostolus cecum niter in suis epistolis precavit fratres. Et ratio enim propter est nostra salus quam cum credidimus. Hoc precessit dies autem appropinquabit. Abijciamus ergo opera tenebrarum et induamur arma lucis. sic ut in die honeste ambulemus. Ad in commensationibus et ebrietatibus non in cubilibus et

**D**ominica prima in aduentu domini ad Rhomanos. xiiij.

**P**atres scientes quia hora est iam nos de somno surgere. Hic enim propter est nostra salus quam cum credidimus. Hoc precessit dies autem appropinquabit. Abijciamus ergo opera tenebrarum et induamur arma lucis. sic ut in die honeste ambulemus. Ad in commensationibus et ebrietatibus non in cubilibus et

fidem per doctrinam ipsius apostoli. unde scribitur per thimotheum dilectum suum a corinthios. quare est in aduentu dicens. Scientes quia hora est. sicut in tempore grane. tam nos de somno surgere. L. yra. de oratio surgere ad opera charitatis. Gregorius. Charitas operatur magna si est ante operam tenet charitas non est. Hic enim. i. ipe grane. propter enim salutem. L. y. quia per christum tanta salutis est aperta. que repleta erat clausa. Sed subdit quam cum credidimus. i. plus quam ante aduentum christi. cum enim sciebant se patres antiqui descendentes ad limbum. Unde pariter beatus Jacob dicit Gen. xxxv. Descendam ad filium meum lugans in infernum. etc. Hoc precessit. L. yra. i. obcurtas figurarum veteris legis. dies autem appropinquabit. id est charitas veritatis reuelata est in nova lege. Abijciamus ergo opera tenebrarum. L. y. id est peccata que ad tenebras ducunt. Mat. xiiij. (et induamur arma lucis) id est virtutes que illuminant mentem. finaliter ad vitam eternam producant. sic ut in die. L. yra. iudicij erit enim. honeste ambulamus. scilicet ad gloriam. Non sicut ambulamus in commensationibus. scilicet vitanda peccata gula et ebrietatibus. i. perniciosis inmoderans. nec in cubilibus. Sicut a pigritate dormientium. et impudicis. id est luxuriosis. nec in commensationibus qui proveniunt et superfluitate cibi et potus et scimus. Non in commensatione. scilicet quo vnus conuertit contra alium. et emulando. Sicut quo vnus alteri invidet de sua prosperitate. Sed induamini iustus christi. L. y. i. iudicando sanctitatem conversationis sue. Quia sicut Augustinus. Non est verus

The preface of the first edition and many others name the Dominican Guillelmus (or Guillelmus) Parisiensis (ca. 1437–1485), professor of theology at Paris, leading people to attribute the commentaries to him, and the present edition makes that explicit in the title (“Postilla Guillelmi: super Epistolas et Evangelia”). The ISTC still lists the work under his name, but it was written (as two separate works) around the time of his birth and most scholars now consider him the editor and attribute the commentaries to Johannes Herolt (1390–1468), preacher and prior at the Dominican monastery in Nürnberg and vicar of the associated convent, the Katharinenkloster, as well as one of the most prominent figures of a Dominican spiritual movement that emerged in Germany and put more emphasis on practical pastoral work than on mystical contemplation.

Bound with the *Postilla* in the present volume are two further service books that provide liturgical texts with commentaries, intended for use in the 15th-century Roman Catholic Church: the *Textus sequentiarum* (*Sequentiae*) and the *Hymnorum expositio* (*Expositio hymnorum*). The *Sequentiae* contains 64 sequences used in the Roman Catholic liturgy and the *Expositio hymnorum* contains 123 hymns. Both are presented with extensive commentaries, considerably longer than the main texts themselves, concerning the liturgy, the saints and other matters. As with the *Postilla*, these commentaries help us understand how the general public interpreted the texts.

The brass clasps and their pigskin straps are recent, as are the endpapers, as noted above, but the catchplates and anchor plates are contemporary. The fore-edge margins of the outer bifolium of the last quire in the last work (ii.6) restored with no loss of text, a few other leaves with minor marginal damage, slight browning or minor stains. The headcaps have been restored, the spine and the first 2 cm of the boards are somewhat darkened, and the blind tooling is not always clear, but thanks to the numerous impressions of the two stamps the binding gives a good picture of both. Overall book and binding in good condition.

[4], CLXXXII; CX; LIII, [1] ll. *Postilla*: Goff G663; Goff, “The *Postilla* of Guillelmus Parisiensis”, in: *Gutenberg-Jahrbuch*, 1959, pp. 73–77, item 29; GW 11967; Hain 8244; ISTC ig00663000; Langer, “Von der ‘Mora’ und deren Jahrzahl in der *Postilla* des Guillelmus Parisiensis”, in: *Gutenberg Jahrbuch*, 1971, pp. 82–90, at pp. 82–85. *Sequentiae*: *Bibliothèque Nationale, Catalogue des incunables* S222; Bohatta, *Liturgische Bibliographie des XV. Jahrhunderts* 1085; Borm, *Incunabula Guelferbyтана* 2454; Borrelli 123; BSB-Ink S291; *Catalogo general de incunables en bibliotecas espanolas* 5227; Collijn, *Stockholm* 979; Copinger 5380; Gamper, *Katalog der Inkunabeln in der Kantonsbibliothek St. Gallen* 202; Goff S461; GW M41624; Günther, *Die Wiegendrucke der Leipziger Sammlungen und der Herzoglichen Bibliothek in Altenburg* 325; Hubay, *Würzburg* 1917; Hummel-Wilhelmi, *Katalog der Inkunabeln in Bibliotheken der Diözese Rottenburg-Stuttgart* 557; *Incunabula quae in bibliothecis Poloniae asservantur* 5013; *Indice generale degli incunaboli delle biblioteche d’Italia* 8917; ISTC is00461000; Kaufmann-Nabholz, *Verzeichnis schweizerischer Inkunabeln und Frühdrucke* 665; Sack, *Freiburg* 3220; Sajó, *Catalogus incunabulorum quae in bibliothecis publicis Hungariae asservantur* 3078; Schlechter-Ries, *Katalog der Inkunabeln der Universitätsbibliothek Heidelberg* 1643; Schramm, *Der Bilderschmuck der Frühdrucke XXII Abb.* 43. 336. 1081; Schreiber, *Manuel de l’amateur de la gravure sur bois et sur métal au XV<sup>e</sup> siècle* 5243; Voulliéme, *Die Inkunabeln der Königlichen Bibliothek und der anderen Berliner Sammlungen* 576. *Hymnorum*: BMC III 785.IA 37798; Bod-Inc E075; Bohatta *Liturgische Bibliographie des XV. Jahrhunderts* 685716; Borm, *Incunabula Guelferbyтана* 1427; Brinkhus III6; *Inkunabeln der Universitätsbibliothek Tübingen*; BSB-Ink H269; *Catalogo general de incunables en bibliotecas espanolas* 2360; Coq, *Catalogues régionaux des incunables des bibliothèques publiques de France V* 339; Gamper, *Katalog der Inkunabeln in der Kantonsbibliothek St. Gallen* 124; Goff E157; GW 13716; GWMs n0390; Haegen, *Basler Wiegendrucke* 22.37; Hain 6789; Hummel-Wilhelmi, *Katalog der Inkunabeln in Bibliotheken der Diözese Rottenburg-Stuttgart* 350; *Incunabula quae in bibliothecis Poloniae asservantur* 2920; *Indice generale degli incunaboli delle biblioteche d’Italia* 4965; ISTC ie00157000; Kaufmann-Nabholz, *Verzeichnis schweizerischer Inkunabeln und Frühdrucke* 669; Kocowski, *Wroclaw* 1469; Müller, *Einsiedeln* 376; Nickel, *Zwickau E-12/100*; Nolden, *Trier* 1477; Polain, *Belgique* 1445; Proctor 7735; Sack, *Freiburg* 1935; Sajó, *Catalogus incunabulorum quae in bibliothecis publicis Hungariae asservantur* 1775; Schramm, *Der Bilderschmuck der Frühdrucke XXII Abb.* 336; Schreiber, *Manuel de l’amateur de la gravure sur bois et sur métal au XV<sup>e</sup> siècle* 3938; Schüling, *Giessen* 349; Torchet, *Catalogues régionaux des incunables des bibliothèques publiques de France XVIII* 203; Undorf, *Catalogue of books printed in the 15th century in Swedish collections*, CBS 1486; Voit, *Strahovské knihovny v Praze H050*; Voulliéme, *Die Inkunabeln der Königlichen Bibliothek und der anderen Berliner Sammlungen* 574; Voulliéme, *Trier* 258.

More on our website





## *Construction drawings for staircases, skylights and their decoration, with the rare text-volume*

**39. HORST, Tieleman van der.** *Theatrum machinarum universale; of nieuwe algemeene bouwkunde, waar in ... werd voorgesteld en geleerd het maaken van veelerley soorten van trappen.*

Amsterdam, Petrus Schenk, 1739. With engraved half-title, engraved title-page (with engraved device), engraved dedication and 30 double-page engraved plates by Jan Schenk.

*With:* (2) **HORST, Tieleman van der.** *Theatrum machinarum universale; of nieuwe algemeene bouw-kunde; ...*

Amsterdam, Petrus Schenk, 1739. With woodcut vignette on title-page. 2 volumes: Folio (plates) and 4° (text). Contemporary red half roan. € 1500

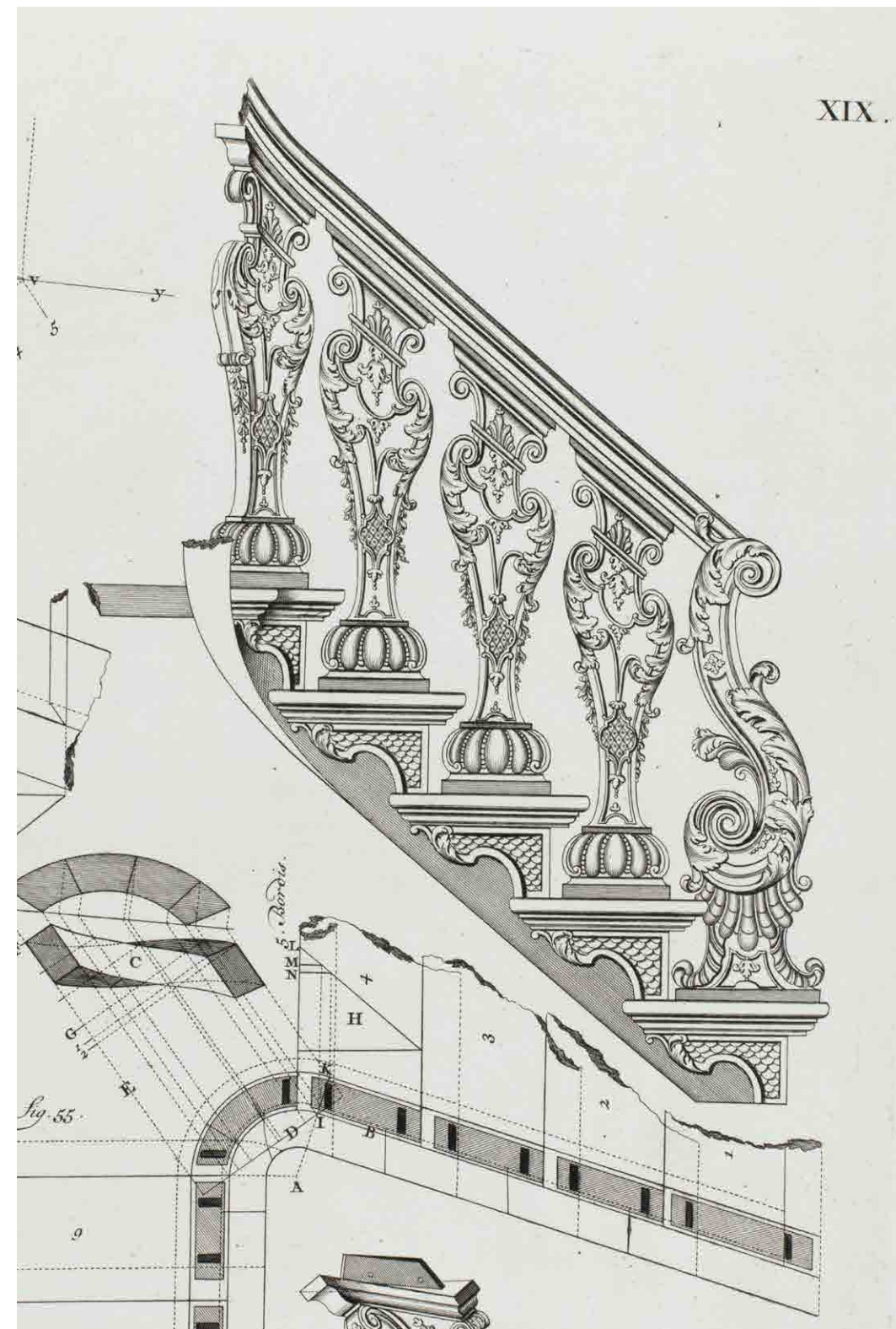
First edition of a classic set of architectural construction drawings in 30 large double-page plates primarily showing staircases and their decoration, but with the last five plates covering skylights intended for stairwells, some in the form of elaborate cupolas. With the rare text-volume, providing explanation to the illustrations in the plates-volume. The plates show straight, spiral and more complicated staircases, with their geometrical constructions, as well as many elaborate decorative forms for the posts, railings, skylights, etc.

The leaves of the plates-volume are watermarked: Strasburg bend above VDL = VAN DER LEY, identical to Churchill 433 dated 1724, and differing from the watermarks described in BAL (Strasburg bend above VDL = IV). An undated second edition was published in Amsterdam ca. 1810 by Jan Steven van Esveldt-Holtrop.

The text-volume has the large bookplate of W.A. van der Hidde. Text with a few marginal stains, binding rubbed. Plates with a few minor stains, mostly on first five leaves and the binding heavily rubbed. Internally still a very good copy of Horst's famous staircase book, with the rare text-volume.

[3], [60] ll.; [8], 72 pp. *Ad 1:* BAL 3929; Berlin Kat. 2253; STCN (9 copies); not in Fowler; *ad 2:* STCN (6 copies).

[More on our website](#)







*Original watercolour of a Kolly and Mirafre Lark,  
for Temminck's monumental ornithological work*

40. [WATERCOLOUR – ORNITHOLOGY]. [HUET, Nicolas]. [Alouette kolly & Alouette mirafre (= plate 305 from Temminck's *Nouveau recueil de planches coloriées d'oiseaux...*)].

[France], [before 1828].

€ 1650

Original watercolour of a Kolly Lark and Mirafre Lark presumably by the prolific zoological illustrator Nicolas Huet (1770–1828). The plate was produced for Temminck's *Nouveau recueil de planches coloriées d'oiseaux...* (Paris, 1820–1839) and was published as plate 393 with Huet's signature. These larks can be found all over Africa and Eurasia.

Temminck's lavishly illustrated ornithological work was issued in 102 parts between 1820 and 1839. It was published as a kind of continuation of Buffon's *Histoire naturelle des oiseaux* (1770–1786). Temminck's complete work contains approximately 600 engraved plates, showing a total of ca. 800 birds, illustrated by Nicolas Huet and Jean Gabriel Prêtre. It is considered to be “the most monumental work of the post-Napoleonic period” (Balis).

*For Temminck's published work see: Anker 502; Balis, Van diverse pluimage, 75; Nissen IVB 932; Zimmer pp. 626–628.*

 [More on our website](#)




*With a folding map situating  
the Garden of Eden near Al Basrah, Iraq*

**41. HUET, Pierre Daniel.** Trattato della situazione del Paradiso terrestre ... Tradotta dalla lingua Francese.

Venice, Giambattista Albrizzi, 1737. Small 8° (15.5 × 10 cm). With an engraved frontispiece incorporating a map, the engraved arms of the dedicatee Marc'Antonio Morosini above the dedication, and a folding engraved map (22.5 × 19 cm). Contemporary sprinkled tanned sheepskin, gold-tooled spine. € 1500

First and only Italian edition of a book attempting to determine the location of the Biblical Paradise (the Garden of Eden) through an extensive analysis of Biblical and other sources, by the Jesuit scholar and member of the Académie Française, Pierre Daniel Huet (1630–1721), Bishop of Avranches. Huet recounts the various earlier theories about the location of Paradise, which placed it everywhere from under the ground to on the moon. Huet's map, here copied from the French edition, shows the Middle East from the Red Sea and the Gulf in the south to the eastern Mediterranean (including Cyprus), Armenia and the Caspian Sea in the north. A dotted line indicates the borders of "Eden" or "Paradis Terrestre" in Babylonia, between the confluence of the Tigris and Euphrates rivers (but it shows the confluence where they approach each other near today's Bagdad) and the Gulf. This places it near present-day Al Basrah in Iraq. The towns of "Aracca" and "Talatha" are shown inside the boundaries of Paradise.

With a small abrasion in the lower left corner of the frontispiece, but otherwise in very good condition. Binding with a couple small worm holes and with the endpapers browned, but otherwise also very good. A fascinating attempt to apply the emerging science of geography to a religious question.

[48], 234, [2 blank] pp. Mokre, *Kartographie des Imaginären*, in: *Petschar, Alpha & Omega* (2000), pp. 27–31; *WorldCat* (6 copies); cf. *Laor* 160 & 171.  More on our website





*Captivating collection of photographs of notable sites,  
buildings & people in late-19th-century India*

42. [INDIA – PHOTOGRAPHY]. [G.W. LAWRIE & Co.; Francis FRITH & Co. W.L.H. Skeen & Co. (photographers)]. [Collection of photographs of India].

[India], ca. 1880s–1890s. Photographs ca. 20 × 27 cm; boards ca. 34 × 27 cm. 80 albumen print photographs mounted on 56 boards, the majority with manuscript captions below the photographs. The photographs are mounted on paper boards, sometimes displayed in passe-partouts and kept in a blue-ish grey cardboard box and a large half red cloth and red and black decorated paper sides portfolio with red ties. € 28 000

Large collection of photographs showing views of India. The majority of these photographs are of religious and other notable buildings in Delhi and major sites and cities in Uttar Pradesh, such as Benares (now Varanasi) and Agra in Uttar Pradesh, but also in the states Karnataka (Mysore), West-Bengal (Calcutta), Gujarat (Ahmedabad), and Tamil Nadu (Madras) and even Ceylon (now Sri Lanka). This collection gives a wonderful impression of the most important and most attractive sites in these regions of India at the end of the 19th century.

Many of the photographs can be attributed to prominent late 19th– and early 20th-century photography studios in India, such as G.W. Lawrie & Co. and F. Frith. While only two photographs – of the stone bull and the juggernaut car in Mysore, Karnataka – are signed in the negative by Lawrie, many others have been attributed to this studio in the manuscript captions. The captions even mention the corresponding numbers of the albumen print photos which were commercially available to be collected and presented in albums or collections such as the present one. G.W. Lawrie was a Scottish photographer working in Lucknow, the capital of the state Uttar Pradesh in India, in 1880s and 1890s. Another photograph, showing a tomb in Delhi, is accompanied by a small label of Frith's photo-pictures, universal series. Frith (1822–1898) was an English photographer and founder of F. Frith and Co., a studio mainly known for publishing photos of the Middle East and the United Kingdom (then also including India).

Some of the more notable sites and buildings appearing in the photographs are: the Qutb, including the Qutb Minar, the Red Fort, and Jama Masjid (or Masjid-i-Jehan-Numa, one of the largest mosques in India) in Delhi; the Taj Mahal, Red Fort, and Moti Masjid mosque in Agra; and the Golden Temple and surroundings, and the Durga Kund Mandir temple in Benares (Varanasi).

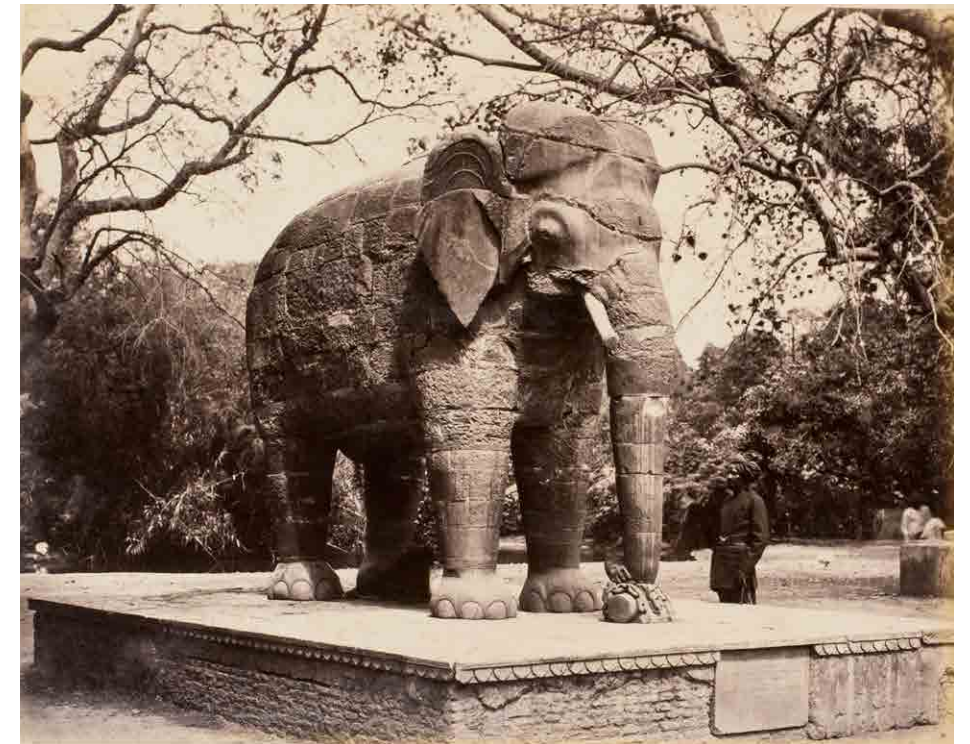




Other photographs give an insight in the Indian culture surrounding religion and death as they show the Ghats along the Ganges river near Benares and a Ghat in Calcutta. Ghat is a term used in the Indian subcontinent which could, depending on the context, refer to a range of stepped hills with valleys or the series of steps leading down to a body of water or wharf. In this case the word specifically refers to the steps leading down to the different bathing and cremation places along the banks of the Ganges. The Ghats in Varanasi – 84 in total, the majority of which were rebuilt in the 18th century – are among the most important and famous ghats in India. Most of the ghats are bathing and puja ceremonial ghats (a worship ritual performed by Hindus, Buddhists and Jains to offer devotional homage and prayer to one or more deities, to host and honour a guest, or to spiritually celebrate an event), while two ghats – Manikarnika (pictured in this collection) and Harishchandra – are used exclusively as cremation sites.

Almost all photographs have manuscript captions, contemporary with later additions, below the image or on the verso of the boards. The photographs and the contemporary boards are somewhat foxed and browned, but the images remain clear. Overall in good condition.

A detailed list of contents is available upon request. [More on our website](#)







Лит. 5. Вручникъ. С<sup>т</sup>. Петербурга.

## *The origins of the new Russian state flag*


**43. JAZYKOV, Aleksandr Petrovich.** О Русскомъ государственномъ цвѣтѣ [O russkom gosudarstvennom tsvietie].

Saint Petersburg, Publishing house of H.I.M. Own Chancery, 1858. 8°. With a chromolithographed frontispiece showing the old and new Russian flag plus ten flags of German states, with highlights in gold. Contemporary green paper wrappers. € 1250

Historical treatise on the colours of national and other flags, particularly in the Russian Empire, published on occasion of the introduction of the first Russian state flag. Starting at the earliest moments in history that people grouped around a specific colour, it further describes more official associations of families and administrative and/or religious groups with colours, flags and banners before ending with states and nations. After summing up the national colours of dozens of states and principalities the second part describes the use of colours in the Russian Empire and its states.

Aleksandr Petrovich Jazykov (1802–1878) was a Russian lieutenant-general and director of the St. Petersburg Imperial School of Jurisprudence, one of the most prestigious schools for boys. As an amateur historian he wrote treatises on several subjects linking Russia with other European nations, including the Russian church in Potsdam and Peter the Great's visit to the Dutch Republic.

Spine broken, but sewing still intact. In good condition.

37, [1 blank] pp. *Rovinsky, Podrobnyy slovar' russkikh gravirovannykh portretov III, col. 2189*  More on our website



## *The first Dutch flora: a botanical work of epic proportions*

**44. KOPS, Jan. (With: P.M.E. GEVERS DEYNOOT; Jhr. F.A. HARTSEN; F.W. van EEDEN; L. VUYCK; and others).** [Title volumes I–VI:] Flora Batava, afgebeeld door en van wegens J.C. Sepp en Zoon; beschreven door Jan Kops. [Title volumes v–xxiv:] Flora Batava of afbeelding en beschrijving van Nederlandsche gewassen.

Amsterdam, J.C. Sepp & Zoon; Leiden, De Breuk & Smits; Haarlem, De Erven & Vincent Loosjes; Den Haag, Martinus Nijhoff, [1800], 1807–1915.

*With:* (2) **TRAPPEN, J.E. van der.** Algemeen register op de thans uitgegeven acht deelen van de Flora Batava met eenige aanmerkingen.

(Preface:) Utrecht, 1844. [Probably published in Amsterdam, J.C. Sepp & Zoon, 1844].

(3) [**KOPS, J., F.W. van EEDEN and others (eds.)**]. Flora Batava. Afbeelding en beschrijving der Nederlandsche gewassen. ... Alphabetisch register, deel I–XIV.

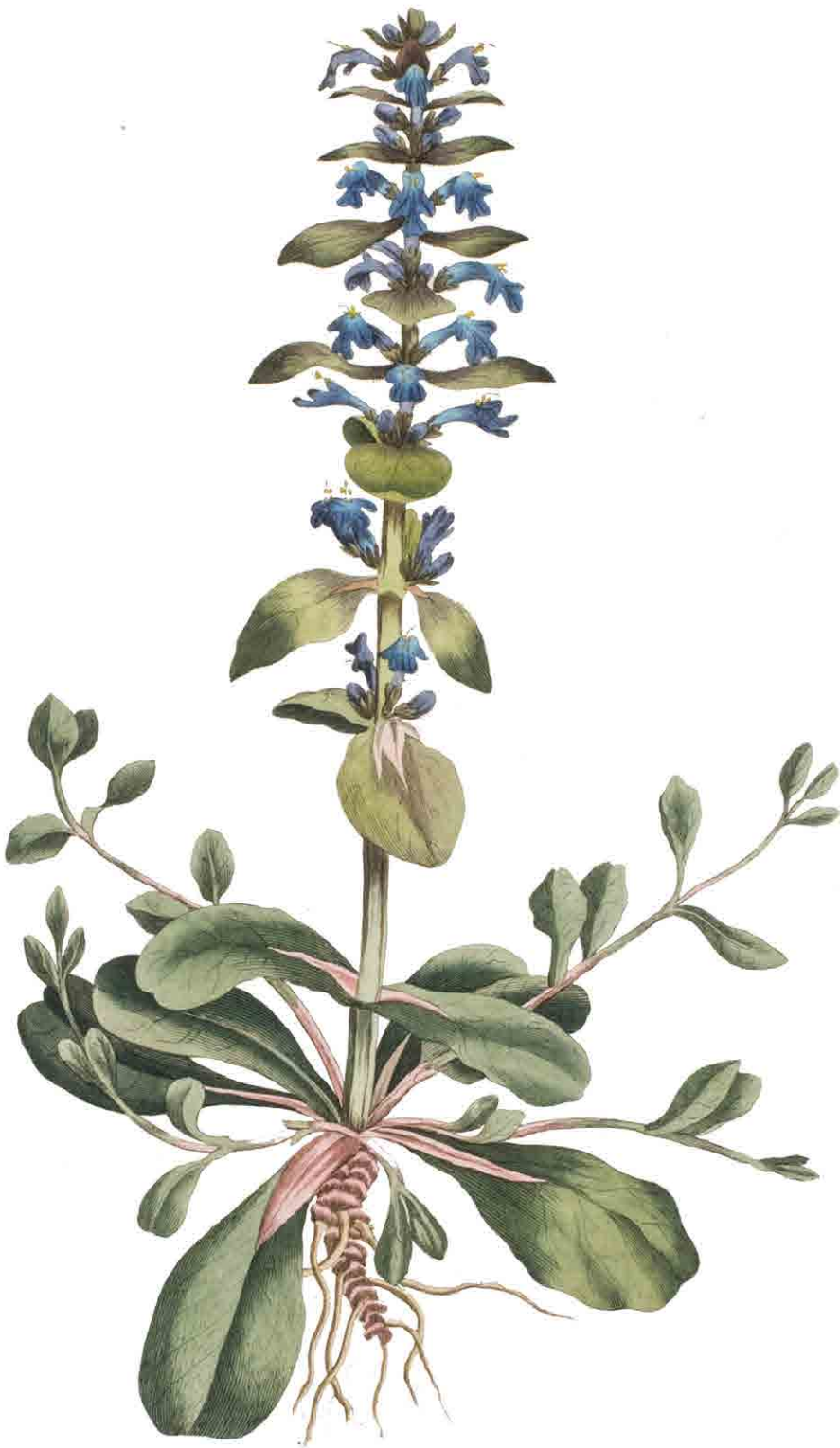
Leiden, De Breuk & Smits, 1874.

24 volumes and 2 index volumes. Large 4° (30 × 24 cm). With 11 engraved title-pages for volumes I–II (the first with a hand-coloured vignette and with letterpress title pages for volumes 12–24) and with 1920 full page (and some double-page) engraved and lithographed botanical plates, all beautifully coloured by hand. Contemporary(?) uniform half gold-tooled tree marbled calf portfolios, marbled paper sides, with gold-tooled red morocco spine labels bearing the general title and the volume number, all with (remnants of) green ties at all edges. Loose as issued in the portfolios. € 17 500

The very first beautifully illustrated comprehensive description of the wild flora of the Netherlands: an absolute highlight of 19th-century botanical book production. The present set consists of the first 24 (of 28) volumes, complete with all 1920 hand-coloured engraved and lithographed botanical plates, and 2 index volumes. Each plate is accompanied by a detailed description in both Dutch and French, giving the plant's scientific and generic names in multiple languages (Latin, Dutch, French, German, and English) and its characteristics, habitats, and uses.








The *Flora Batava* was first published in 1800 and the total of 28 volumes containing 2240 coloured plates showing more than 2630 kinds of wild plants, fungi, mosses, and algae together with approximately 5000 pages of text. The fine plates are considered to be among the best of Dutch botanical illustration. The work appeared in instalments – each containing 5 plates, which were gathered into volumes of 80 plates each – over the course of the entire 19th century and well into the 20th century; the last volume was published in 1934. The plates in the first 24 volumes (nos. 1–1920) are engraved or lithographed and subsequently coloured by hand, the plates of the last four volumes (vols. 25–28, nos. 1921–2240) are chromo-lithographed. The first editor of this monumental work was Jan Kops (1765–1849), who was a Dutch botanist, agriculturalist and professor of agronomy and botany at Utrecht University. For volumes 5–10 Kops was assisted by the following Dutch botanists: Herman Christiaan van Hall (1801–1874), Friedrich Anton Wilhelm Miquel (1811–1871) and Johannes Everardus van der Trappen (1807?–1880). The editors for the other 18 volumes were, successively, the following Dutch botanists and scientists: Pieter Marie Eduard Gevers Deynoot (1816–1860), Frederik Anthony Hartsen (1838–1877), Frederik Willem van Eeden (1829–1901), Laurens Vuyck (1862–1931), and Willem Jan Lütjeharms (1907–1983) assisted by Fredericus Cornelius August de Wever (1874–1947).

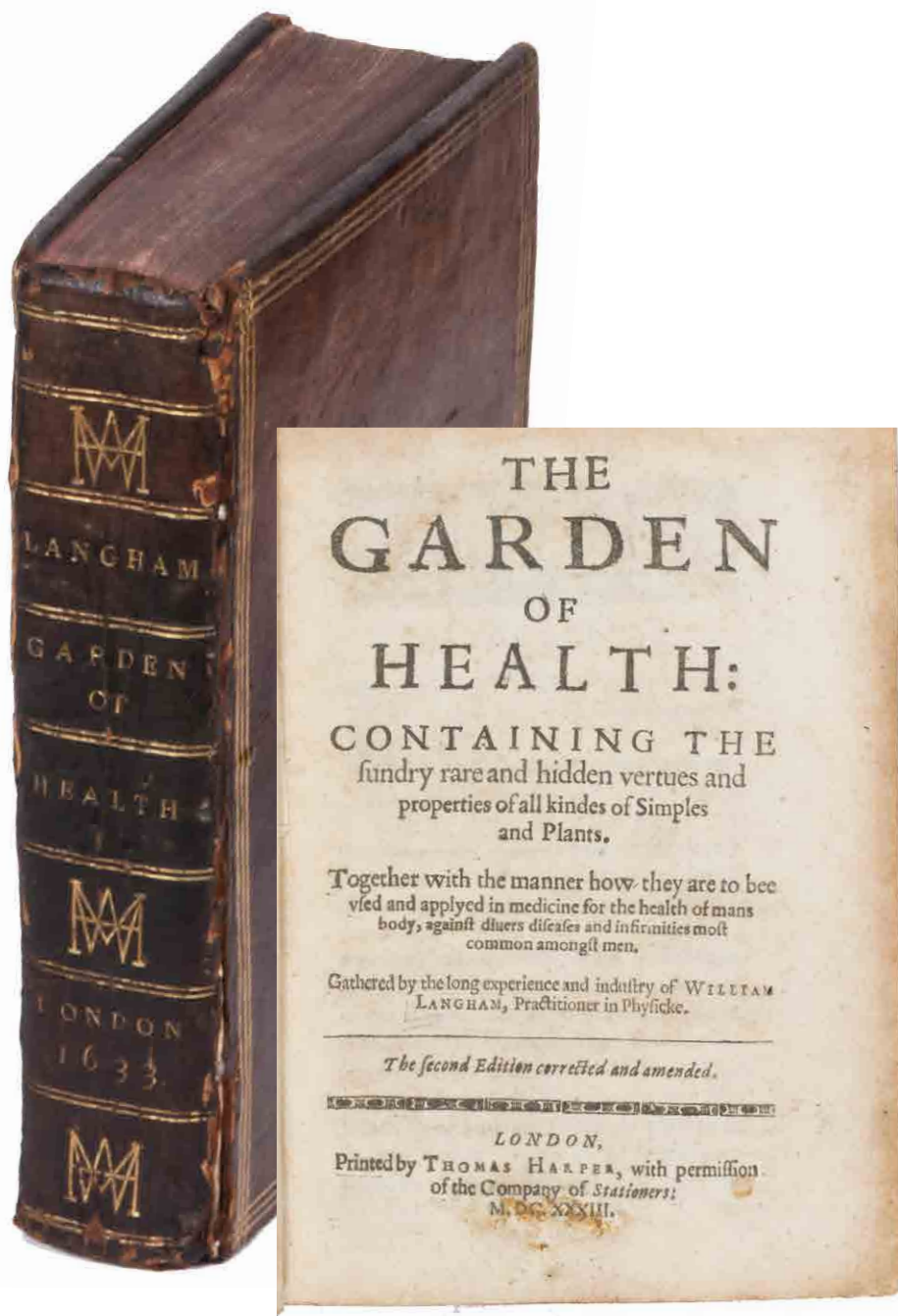
The portfolios of the first 9 volumes are worn, the rest show signs of wear, internally only very slightly browned along the edges of the leaves, but overall very fine and clean. Overall in very good condition. An unmatched display of Dutch flora, essential to any botanical collection.



*Great Flower Books*, p. 108; *Landwehr*, coloured plates, 60; *Nissen BBI* 2247; *Sothebys*, *Magnificent botanical books*, 196; *Stafleu & Cowan* 3874; cf. *BMNH* 1016 (8° ed.); *Johnston*, *Cleveland Herbal*, 663 (vols 1–10); *Pritzel* (vols 1–13); not in *Hunt*; *Oak spring flora*; *Plesch*.

 More on our website





## *Practical encyclopaedia of 420 medicinal plants and their uses*

**45. LANGHAM, William.** The garden of health: containing the sundry rare and hidden vertues and properties of all kindes of simples and plants. Together with the manner how they are to bee used and applyed in medicine for the health of mans body, against divers diseases and infirmities most common amongst men. ... The second edition corrected and emended. London, Thomas Harper, 1633. 4°. Sprinkled calf (ca. 1800?), gold-tooled spine with the (ca. 1835?) WHM monogram of William Henry Miller. € 2850

Second edition of an English encyclopaedia of practical medical botany for household use as well as for doctors and apothecaries, discussing about 420 plants, first published in 1597. It describes the plant's parts and their uses, the preparation of medicines from the plant and their use in treating various ailments, and includes some American plants that had only recently reached Europe when Langham wrote. The book's emphasis on common plants that "are gotten without any great cost or labour", suggests it is intended for household use and for those who cared for the poor, but it also gives instructions for distillation and other processes that an amateur would be less likely to attempt than an apothecary. While the title must have been influenced by the 1485 *Gart der Gesundheit* or 1491 *[H]ortus sanitatis*, the text is quite independent.

With worm trails slightly affecting the text in about 15 leaves, damage to the lower outside corner of a few leaves, affecting a few words on Z4, a smudge around the date on the title-page and slightly browned, but otherwise in good condition. The spine and hinges show some cracks and the boards a few small worm holes, but otherwise also good. A practical medical encyclopaedia describing about 420 medicinal plants and their uses, intended primarily for poor people.

[8], 702, [66] pp. Alden & Landis 633/67; Hunt 224; Krivatsy 6665.  More on our website



## *Classic of English falconry, dedicated to the Master Falconer to James I*

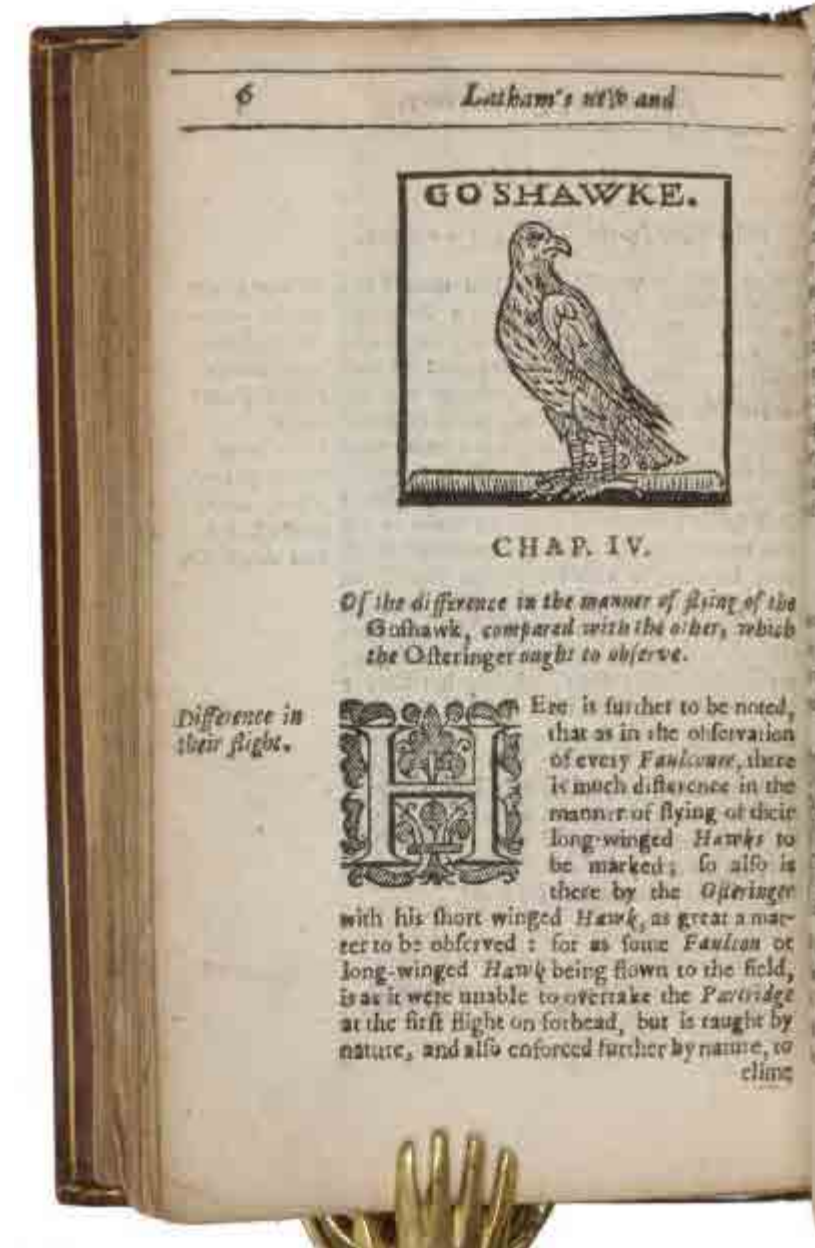
**46. LATHAM, Simon.** Latham's falconry, or the falcons lure and cure: in two books the first concerning the ordering and training up of all hawks in generall; especially the haggard falcon-gentle. *Including:* New and second book of falconry.

London, printed by Richard Hodgkinson for Thomas Rooks, 1658. 2 parts in 1 volume. Small 8°. With woodcut frontispiece of "The Haggard Falcon", second title with woodcut vignette of a gentleman riding his horse with his hawk on his arm. Second part with woodcuts in text, woodcut headpieces and decorative initials. 19th century gold-tooled calf, marbled endpapers. € 28 000

The third (first handy pocket-sized) edition of two books on falconry by Simon Latham (d. 1649?), first published in 1614 and 1618 respectively. The first edition of part 1 was dedicated to Sir Thomas Monson, Master Falconer to James I, and the present edition retains that dedication, though Monson died in 1641 (and James in 1625). The second part is Latham's *New and second book of falconry*, first published in 1618 but "usually bound up with the first" (Harting, p. 16) and noted even on the 1614 and 1615 title-pages of the first part. "Ordering and training of all hawks in general and especially the haggard falcon gentle. Approved medicines for the cure of all their difficulties. A very rare and valuable work" (USAF). The frontispiece depicts tools of the falconer's trade. The 1615 "edition" of book 1 is a reissue of the first (1614) edition, but second editions of both books appeared in 1633 and the present third editions in 1658. All editions before 1658 are in 4° format. The present small 8° was more convenient for an ornithologist to use in the field.

From the personal collection of the gentleman and Knightsbridge manuscript dealer Myles Colbeck Radford (1897–1963) with his armorial bookplate to front paste-down. Some spots and stains throughout; lacking the final blank. Lower corner of A2 in part 1 torn with slight loss of text (professionally remargined).

[34], 176; [24], 144, [8] pp. ESTC R202683; Harting 20 (note); WorldCat 228729034; USAF Academy Library, Special bibliography series no. 38: *Falconry*, p. 14; Wing L568 & L569; cf. Schwerdt I, 302. [👉 More on our website](#)









## Letters by a Leiden orientalist and museum director

47. [AUTOGRAPH LETTERS]. LEEMANS, Conradus. [6 autograph letters, signed, to Dr. John Lee].

Leiden, 1835–1844. 4° and 8°.

€ 2500

Six letters, in French and English, by Leemans to the antiquary and astronomer Dr John Lee (1783–1866) of Hartwell, concerning oriental manuscripts, the museum at Leiden, and other matters. Leemans discusses a Coptic manuscript at Haarlem, Egyptian cylinders at Leiden, Leemans's work at the Reuvens Library and his Leiden Museum responsibilities, Lee's own museum and observatory at Hartwell, the recommendation of a language teacher named Abraham Claudius Verspyck who was seeking work in London, and the sending of one of Lee's manuscripts to Leiden.

Final page of each letter with penned address panel, postal markings and each with small "B.R.A" stamp (sold by British Records Association). Small tears from the breaking of the seals not affecting text, some negligible dirt along old folds, In very good condition.

[17] pp. altogether.  More on our website







*Third edition of the first Leiden pharmacology  
and the first Dordrecht pharmacology bound together*

**48. [LEIDEN – DORDRECHT – PHARMACOPOEIA].** Pharmacopoea Leidensis, amplissimorum magistratum auctoritate instaurata. Editio tertia prioribus auctior & emendatior.

Leiden, Samuel Luchtman and sons, 1751. With an allegorical frontispiece by François Bleywyck, title-page in red and black and 4 engraved tables with chemical symbols.


*With:* (2) **[DORDRECHT – PHARMACOPOEIA].** Pharmacopoea Dordracena Galenico-chimica. Magistratus auctoritate munita. Editio tertia multo auctior & emendatior.

Dordrecht, heirs of Johannes van Braam, 1766. With 2 folded engraved tables with chemical symbols. 2 works in 1 volume. 8°. Contemporary vellum. € 1250

**Ad 1:** Third edition of the first official Leiden pharmacopoeia, published by the printer to Leiden University, Samuel Luchtman. Luchtman had published the first edition, after many difficulties, in 1718.

**Ad 2:** Third and last edition of the first official Dordrecht pharmacopoeia. The first edition had been printed in 1708; the second in 1722.

Binding slightly soiled, some stains throughout not affecting the text. Otherwise in good condition.

[26], 176, [20]; [6], 110, [9] pp. *Ad 1:* Daems & Vandewiele, pp.148–150; *Ad 2:* Daems & Vandewiele, p. 80, p. 90.  
 More on our website



*Dutch translation of the first and most important  
French chemical textbook of the 17th and early 18th centuries*

49. **LEMERY, Nicolaus.** Het filosoophsche laboratorium, of der chymisten stook-huys. ...

Amsterdam, Nicolaas ten Hoorn, 1725. 8°. With an engraved frontispiece, Ten Hoorn's woodcut device on the title-page, woodcut initials, tailpieces and a headpiece. Contemporary vellum, manuscript title on spine. € 1200



Fourth edition of the Dutch translation of *Le cours de chymie*, the major work of the apothecary chemist Nicolas Lémery (1645–1715), first published in 1675 during the reign of Louis XIV. Jan Claesz. ten Hoorn, father of the present Nicolaas ten Hoorn, published the first three Dutch editions, in 1683, 1692 and 1704, but the 1704 edition, like the present one, notes that it is translated from the latest French edition.

The *Cours de chymie* was by far the most successful in the burgeoning field of French chemico-pharmaceutical textbooks in the 17th and early 18th centuries. From the first edition in 1675 to the author's death in 1715, it went through 10 editions. Altogether the book appeared in at least 32 different editions by 1756. "Il se vendit comme une ouvrage de galanterie ou de satire. Les éditions se suivoient les unes les autres presque d'année en année, sans compter un grand nombre d'éditions contrefaites, honorables & pernicieuses pour l'auteur" (It sold like a work of gallantry or satire. The editions followed one another almost yearly, without counting the large number of pirated editions, honorable & pernicious for the author): Fontenelle, *Éloges des académiciens*, 1740, vol. 1, p. 340. Lémery's *Cours* long remained the French textbook in chemistry. What has earned Lemery a particular place in the history of chemistry, however, is his application of corpuscular theory, as he explicitly introduced the mechanistic explanations of Descartes and Gassendi into the realm of chemistry. Spine and back board soiled, book-block somewhat loose; some slight staining and soiling throughout.

[12], 520, [8] pp. BMN, I, p. 525; Hoogendoorn LEME01.4 (p. 582); Wittop Koning, p. 154; cf. M. Bougard, *La chimie de Nicolas Lemery* (1999); Jonathan Simon, *The chemical revolution and pharmacy* (1998), pp. 3–5. [More on our website](#)





*Pioneering work on fortification design, building techniques  
and equipment, with more than 150 woodcut illustrations*

50. **LORINI, Buonaiuto.** Delle fortificationi ... libri cinque.

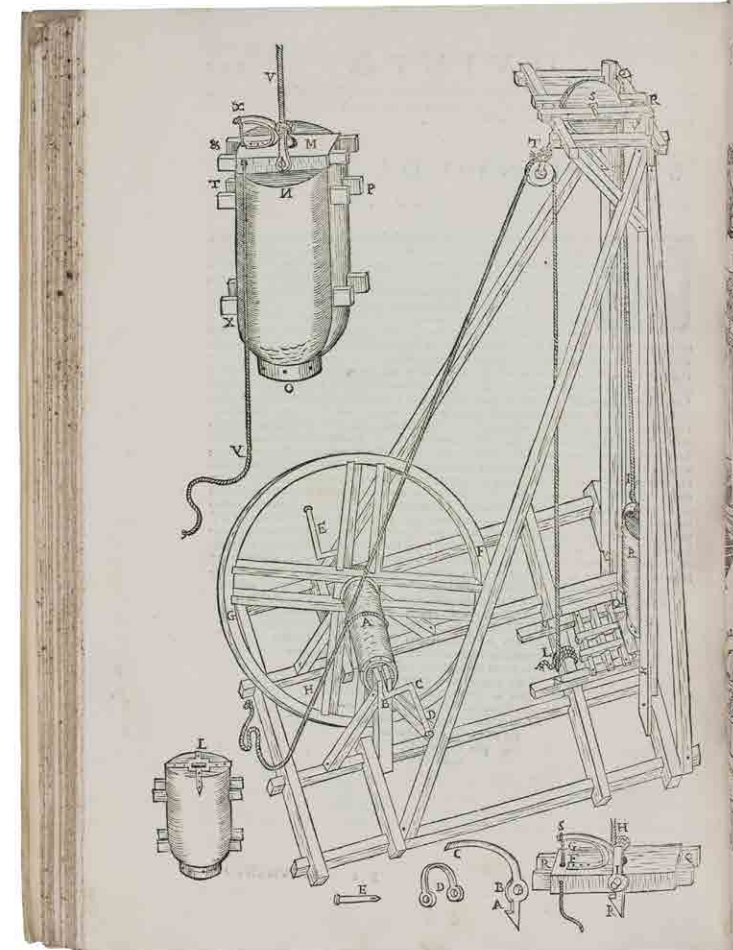
Venice, Antonio Rampazetto, 1597 (colophon: 1596). Large 2° (34.5 × 25 cm). With a large engraved device on the title-page, woodcut printer's device above the colophon, an engraved plate with a portrait of the author (often lacking), and more than 150 diagrams and woodcut illustrations on the integral leaves, many full-page or double-page. Modern vellum in 17th-century style. € 2500

First edition, one of the 1597 issues (with a rare dedication), of the pioneering “first systematic course of instruction in all aspects of military architecture, and the first work to give measured [fortification] plans in its illustrations” (Breman), in the original Italian. It covers not only the design and building of fortifications, but also the mechanics and hydraulics of the equipment and machinery used, which are extensively illustrated in great detail. Buonaiuto Lorini (ca. 1542?–1611?), a Florentine nobleman, fought for the Spanish in Flanders from ca. 1568 and in 1582 was appointed engineer to the Venetian republic, where he established his reputation with fortifications to defend cities from the Ottoman Empire. The book discusses Lorini's own and other fortifications in the Venetian republic, the Dalmation coast, Malta, Cyprus and elsewhere. Besides a wide variety of fortification plans, views, etc., the book illustrates cannons and their carriages, block and tackles, paddle wheel-driven machinery, hoists, jacks, pumps, carts, boats, a stamping mill, bridge building and much more.

With ownership inscription and ink stamps. With a few of the largest woodcuts slightly shaved, some minor and mostly marginal water stains in the first two quires of the main text and an occasional marginal defect in the paper, but otherwise in very good condition. An essential work for any collection of militaria, especially remarkable for the illustrations of machinery and equipment.

[12], “219” [= 217], [1], [2 blank] pp. *Breman, Military architecture Venice 163 (mentioning this dedication, not seen); Cockle 791 note; Jähns, pp. 844–848*

➔ More on our website





*Two signed autograph letters and a note by one of the most famous explorers of the first half of the 19th century*

**51. [MANUSCRIPT LETTERS]. DUMONT D'URVILLE, Jules Sébastien César.** [Autograph letter from Dumont D'Urville to Pierre Adolphe Lesson].

Paris, 19 September 1829. 13 × 10.2 cm.

*With:*

**(2) DUMONT D'URVILLE, Jules Sébastien César.** [Autograph letter from Dumont D'Urville to Mr. Rousset].

Paris, 14 December 1841. 21 × 13 cm.

**(3) [DUMONT D'URVILLE, Jules Sébastien César].** [Autograph note by Dumont D'Urville]. [France?, first half of the 19th century?]. 8 × 10 cm.

Written in French, in a neat early 19th century cursive in brown ink. Folded.


€ 6000

**Ad 1:** Autograph letter, signed, by the great French explorer Jules Sébastien César Dumont d'Urville (1790–1842) written a half year after he returned from his famous second journey of exploration with the ship *Astrolabe* from 22 April 1826 to 25 March 1829. This important voyage was one in a great series undertaken by the French government in the early 19th century for scientific and political purposes. Huge amounts of scientific materials were collected and published in the well-known and magnificent series of d'Urville's *Voyage de la Corvette l'Astrolabe execute par ordre du roi, pendant les années 1826–1829* (Paris, J. Tastu, 1830–1834) in 13 text and 5 atlas volumes. The botanical part was written by Pierre Adolphe Lesson (1805–1888), a botanist who had joined the expedition and had also served as surgeon on the *Astrolabe*. In the letter d'Urville invites Lesson to attend a meeting organized by General De Maethou (? or Mackau?) on Monday 21 September 1829 for the officers of the *Astrolabe*.

**Ad 2:** Autograph letter, signed, by Jules Sébastien César Dumont d'Urville, written a few months before his death. He invites “in the name of his wife” the pharmacist Rousset to a dinner for 19 participants of “our last voyage”, to be given on 16 December at 5 o'clock. This “last voyage” was the second voyage with the *Astrolabe*. Dumont d'Urville was asked to equal the most southernly latitude achieved in 1823 by James Weddell. Thus, France became part of the international competition for polar exploration. On his return, Dumont d'Urville was promoted to rear Admiral and took over the writing of the report of the expedition, which was published with the title *Voyage au pôle sud et dans l'océanie ... 1837–1840* (Paris, 1841–1854).

**Ad 3:** Note written by Dumont d'Urville, apparently as the caption to “Plate 73” of one of his works. The plate would contain (copies of) 3 views from other works: (1) *Sauvage de l'île Mangea* (from Cook p. 151, pl. 11); (2) *Morai abandonné sur l'île Malden* (from Georg Anson Byron, *Voyage of HMS Blonde to the Sandwich Islands in 1824–1825* (London 1826); (3) *Massacre des français à Maoua* (engraving of the death of Commander Fleuriot Angle and 12 men in 1788 on the island of Maoua during the expedition of La Pérouse in the Pacific, 1785–1788).

Ads 1 and 3 with some later pencil inscriptions. The leaves are slightly browned and show faint folding lines. Ad 1: with some postal ink stamps and other markings from having been sent, with a small defect to one of the corners of the leaf from where the letter was sealed, and subsequently opened by the addressee. Ad 2 with remnants of a seal and a small defect to the leaf from where the letter was sealed, and subsequently opened by the addressee. Otherwise in good condition.

Ad 1: [1], [2 blank], [1]; ad 2: [1], [2 blank], [1]; ad 3: [1], [1 blank] pp. Ad 1: Anker 410; Hill 504; Nissen (BBI) 555; Nissen (IVB) 752; Claude Stefani, “Pierre-Adolphe Lesson un acteur et témoin méconnu de l'exploration du Pacifique ...”, in: *Actes du colloque Lapérouse et les explorateurs du Pacifique ... (1760–1840)* (2008); for the author: Howgego 1800–1850, D34.  More on our website





*Fine wall map coloured by a contemporary hand*

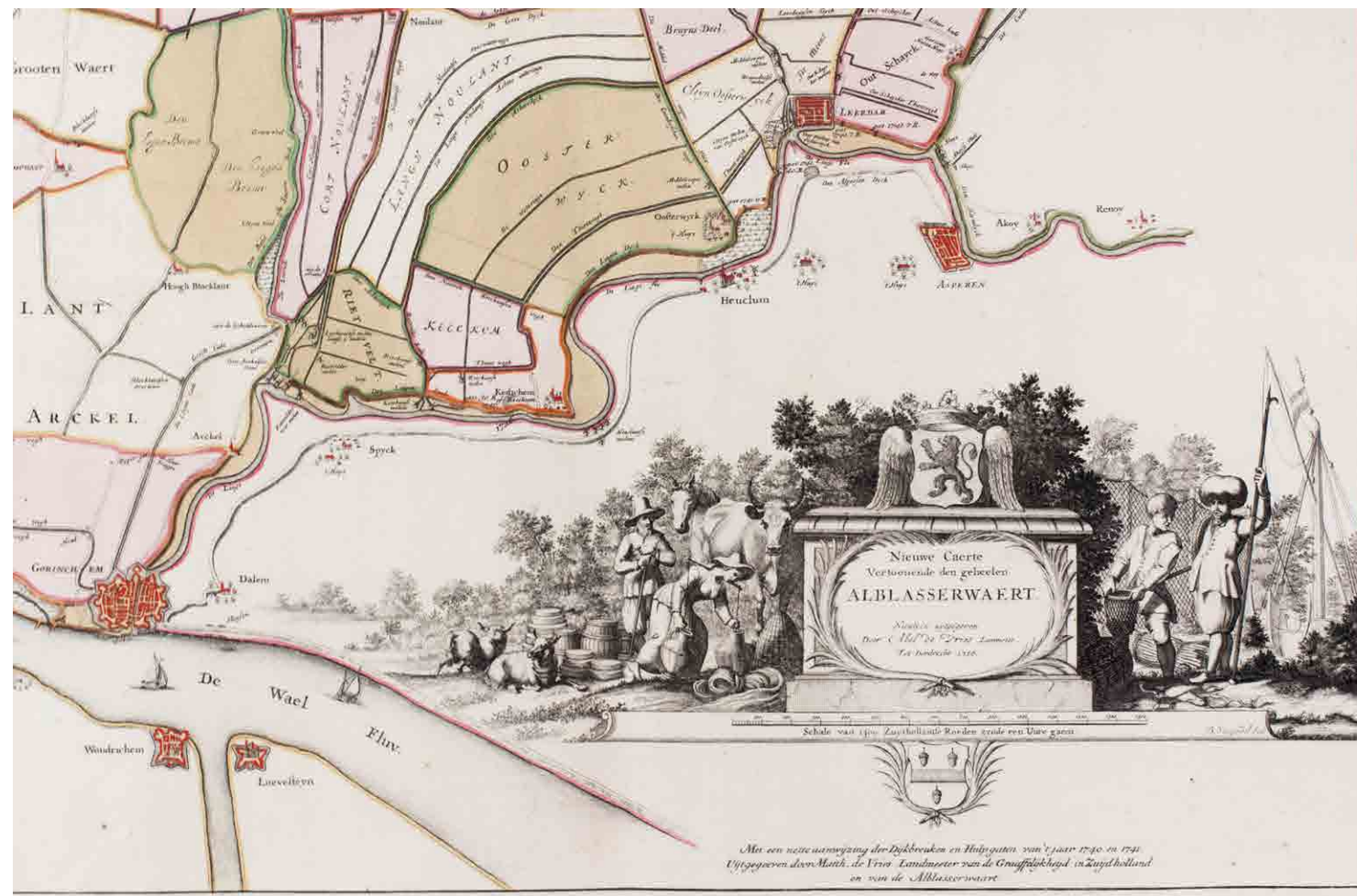
52. [MAP – NETHERLANDS – ALBLASSERWAARD]. Den Alblasserwaard en Vyf Heeren Landen, te samen groot 33110. mergen. Nieuwe caerte vertoonende den geheelen Alblasserwaert. Nieuwlycx uytgegeven door Abel de Vries landmeter tot Dordrecht 1716. Met een nette aanwijzing der dijkbreuken en hulpgaten van 't jaar 1740 en 1741. uytgegeven door Matth. de Vries. [Dordrecht], Matthias de Vries, [ca. 1741]. 66 × 117 cm. Wall-map on 4 sheets, originally engraved by Bastiaan Stopendaal (1637–1693), in contemporary hand colouring. Framed (93 × 143 cm). € 9500

Third edition of a fine wall map of the Alblasserwaard and the “Vijfheerenlanden”, the area south of Utrecht and south of the river Lek (a branch of the Rhine) between Vianen, Leerdam, Gorinchem, Dordrecht and Schoonhoven, including Asperen, Woudrichem and the castle Loevesteyn.

Commissioned by the “Hoogheemraadschap” of the Alblasserwaard, the map was first published by the surveyor and bookseller Matthaeus van Nispen in 1681. Abel de Vries in Dordrecht published a second edition in 1716. The present third edition, updated by indicating the dike bursts of 1740 and 1741, was published by Abel’s son Matthias de Vries (1681–1751), the official surveyor of the County of South-Holland and the Alblasserwaard, also in Dordrecht. A. Blussé in Dordrecht published the last edition in 1767.

In fine condition.

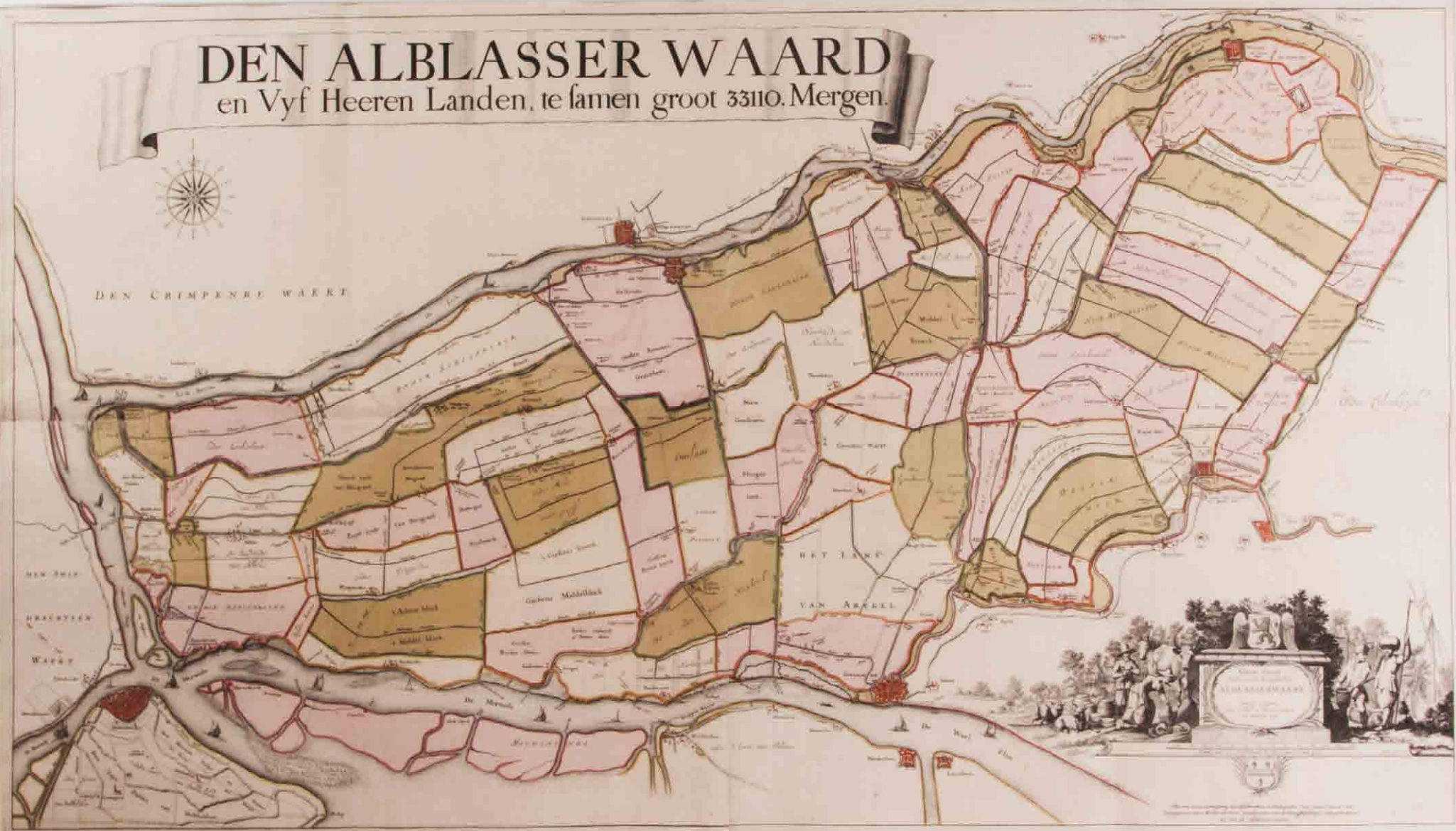
Donkersloot-de Vrij 767. More on our website





# DEN ALBLASSER WAARD

en Vyf Heeren Landen, te samen groot 33110. Mergen.





# ZEE-RECHTEN,

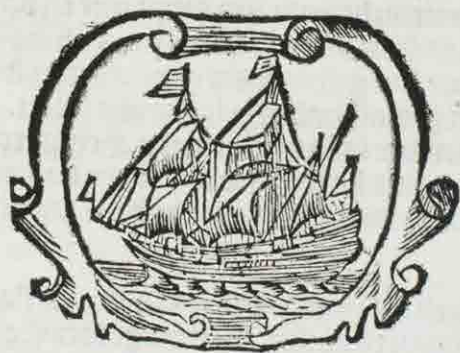
Dat is:

**Dat Hooghste ende Oudtste  
Gotlandtsche Water-recht/ dat de  
gemeene Coop-lieden ende Schippers  
geordineert ende gemaect hebben**

Tot

# W I S B U Y,

**Waer na hem een yeghelijck die ter Zeewaert ver-  
keeren/reguleren mach. Met grooter neerstigheyt gecorri-  
geert: ende na het oude Originael Coppe gebetert.**



Te MIDDELBURGH,

Gedruckt by FRANÇOIS KROOCK, Boeck-verkooper/  
wonende by de nieuwe Beurs / Anno 1660.

## *Collection of texts regarding maritime law and the insurance of ships*

53. [MARITIME LAW]. 't Boeck der zee-rechten.


Middelburg, Francois Kroock, 1664.

*With:* (2) WEYTSSEN, Quintyn. Een tractaet van avarien, ...

Middelburg, Francois Kroock, 1663. 4°. 2 works (the first in 3 parts) in 1 volume.  
Contemporary sheepskin parchment. € 3500

Ad 1: enlarged and corrected edition of a collection of texts regarding maritime law. The work incorporates two other works with their own differently dated title-pages, but they belong to the edition, with the three always published together. It contains the laws of Wisby, the laws of the Holy Roman Emperor Charles V of 1551, the laws of Philip II of Spain of 1563 (including articles on the equipment of ships, the rights of sailors and merchants, and insurance), the laws of the Hanse, and the regulations of the city of Amsterdam (including regulations for voyages to Rotterdam, Utrecht, Antwerp, Rouen, London and Hamburg). It was first published in 1532 and followed by numerous editions well into the 18th century. Ad 2: enlarged edition of a merchant's guide on the insurance of ships and merchandise at sea by Quintyn Weytsen, and here enlarged and corrected by the Dutch legal scholar Simon van Leeuwen. It was first published in 1617, followed by several editions, and was translated into Latin, French and Italian.

With two library stamps. Two small chips in general title-page, not approaching the text. Binding slightly soiled. Good copy.

[8], 158, [8]; [22], [2 blank] pp. Ad 1: STCN (7 copies); cf. Cat. NHSM, p. 941-944; ad 2: STCN (6 copies); cf. Cat. NHSM, p. 942-943; Kress 841, 2407, 3093 & S.1384.  More on our website



## Guidelines for the perfect dinner

**54. MASON, Charlotte.** The lady's assistant for regulating and supplying the table; being a complete system of cookery. Containing the most select bills of fare, properly disposed, for family dinners of five dishes to two courses of eleven and fifteen ... likewise directions for brewing, making English wines ... the ninth edition, enlarged, corrected, and improved to the present time.

London, printed by T. Gillet for Vernor and Hood [and many others], 1805. 8°. Contemporary calf, rebacked.

€ 950

Tenth edition of Charlotte Mason's famous housekeeping book on cookery, supplying the table and managing the gardens around the house, first published in 1773. Although called the ninth edition on the title-page, Cagle calls it the tenth (the ESTC gives 8 entries to ca. 1800 and other sources add an 1801 edition). Charlotte Mason was a professed housekeeper. Her preface says she wrote this book because there were, next to all the cookery books, fewer books that prescribe how to regulate all these dishes on the table. The book opens with bills of fare, listing several dishes for one or more courses for (family) dinners, including a

schematic view on how to supply the table. She made these bills of fare for up to fifteen dishes. A large section follows, comprising recipes, including some for soups, stews, sauces for fish, poultry and meat, a wide variety of pickled vegetables, pies, puddings, custards, cakes and other sweets. She also gives much attention to different kind of fruits and mushrooms and how to preserve and dry them, and she gives an extensive description of several spices (ginger, turmeric, nutmeg, etc.) and other ingredients (pasta, oil, sugar, truffles, peppers). Some recipes are extensive, listing every step one has to take, while others are only two-line remarks about a dish. In this section she also discusses cooking techniques, such as how to pickle or stew certain kinds of meat, and the brewing and making of several kinds of drinks, for example brandies, lemonades and wines.

After this, Mason lists the food in season for every month of the year, such as meat, poultry, fish, fruits, vegetables and herbs. After this overview follows a more scientific section, which is very interesting. It includes remarks on "kitchen-poisoning", "containing cautions relative to the use of laurel-leaves, hemlock, mushrooms, copper-vessels, earthen-jars" and so on. When quoting several ancient and contemporary scientific authorities, she explains the dangers or risks of using some products in the kitchen and gives the corresponding remedies. She ends this scientific section with some remarks on the adulteration of bread and flour and with remarks on several kinds of water used for cooking and their purity.

The book ends with an appendix with information on breeding, rearing and managing of poultry, on the making of cheeses and butter, but especially on the management of the kitchen garden and the fruit garden. It clearly notes for every month which vegetables, herbs or fruits can be sown or harvested, and how to care for these plants. This makes this cookery book a very practical handbook not only for the kitchen, but in a broader sense of common life: it compromises the whole cycle of fruit and vegetables from the garden to one's mouth, sitting – of course – at a beautifully arranged table.

With several owner's inscriptions on the paste-downs and on the first and last endleaves, including an inscription of "Prudence Allen, 1809". Binding rebacked and a little worn. Some browning and foxing throughout the book, with some stains, especially at the last leaves, not affecting the text. Otherwise in good condition.

IV, [16], 422, 26, [19], [1 blank] pp. Cagle, pp. 621–623; cf. Bitting, pp. 313–314 (other eds.); Vicaire, cols. 572–573 (1773 & 1775 edition).

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### THE LADY'S ASSISTANT

FOR  
REGULATING AND SUPPLYING THE TABLE;

BEING A

COMPLETE SYSTEM OF COOKERY.

CONTAINING THE MOST

SELECT BILLS OF FARE,

PROPERLY DISPOSED,

For Family Dinners of Five Dishes to two Courses of Eleven and Fifteen;

WITH BILLS OF FARE FOR SUPPERS,

FROM FIVE TO NINETEEN DISHES;

AND

SEVERAL DESSERTS:

INCLUDING THE

FULLEST AND CHOICEST RECEIPTS OF VARIOUS KINDS,

And full Directions for preparing them in the most approved Manner, by which a continual Change may be made, as wanted, from the several Bills of Fare.

LIKEWISE

DIRECTIONS FOR BREWING,

MAKING ENGLISH WINES, RASPBERRY, ORANGE, AND LEMON-BRANDIES, &c.

ALSO, REMARKS ON KITCHEN POISONS,

AND NECESSARY CAUTIONS THEREON.

WITH AN APPENDIX,

CONTAINING GENERAL PARTICULARS ON THE

BREEDING, REARING, AND MANAGEMENT OF POULTRY,

On the Business of the Dairy, and on the Management of the Kitchen and Fruit Garden.

Originally published from the Manuscript Collection of

Mrs. CHARLOTTE MASON,

A PROFESSED HOUSEKEEPER,

Who had upwards of Thirty Years Experience in Families of the First Fashion.

THE NINTH EDITION,

ENLARGED, CORRECTED, AND IMPROVED TO THE PRESENT TIME.

"The most refined understanding and the most exalted sentiments do not place  
a woman above the little duties of life." Mrs. G. 1773.

London:

PRINTED BY T. GILLET,

Salisbury Square,

FOR VERNOR AND HOOD; J. SCATCHERD; J. HARRIS; R. LEA; LACKINGTON,  
ALLEN, AND CO.; W. J. AND J. RICHARDSON; J. MATHEWS; P. M'QUEEN;  
CROSBY AND CO.; T. KAY; LONGMAN, HURST, REES, AND ORME; CUTBELL  
AND MARTIN; J. ASPERNE; AND J. TINDAL.

1805



## Textbook on fortification, with 50 assignments for pupils



55. **MELDER, Gerard.** Korte en klare instructie van regulare en irregulare fortificatie, met hare buyten-wercken. Te gebruycken defensive en offensive... By-gevoegt 50 lustige questien, met hare solutien.


*Including:* **MELDER, Gerard.** Appendix aen de instructie vande fortificatie en bataillons...

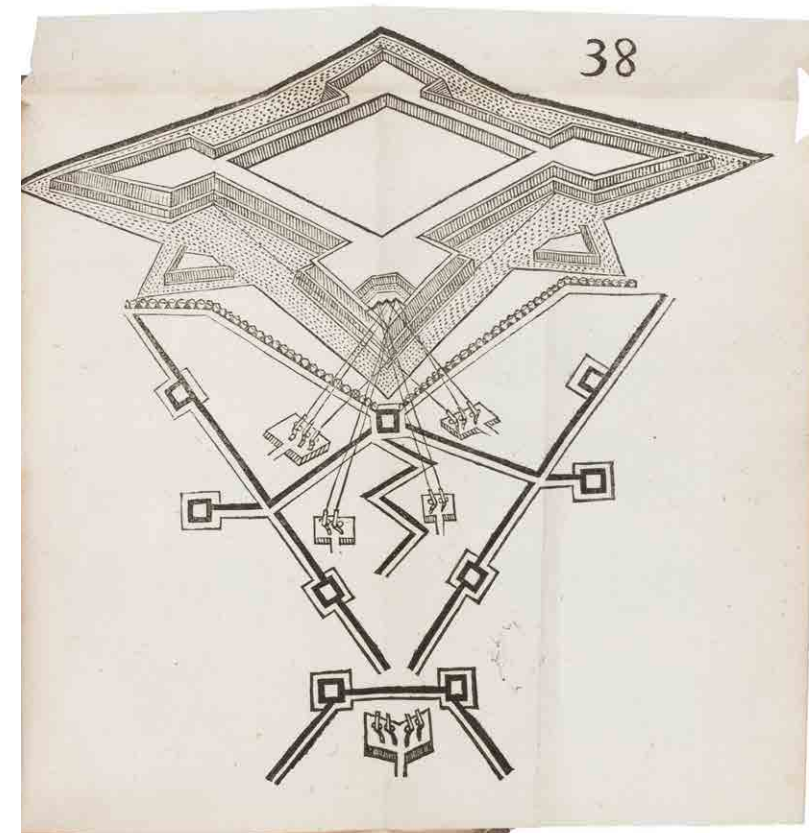
Amsterdam, Johannes van Waesberge, 1664. 2 parts in 1 volume. 8°. With an engraved frontispiece (dated 1658 from the first edition), folding letterpress table, 41 numbered woodcut illustrations in text (31) and on inserted leaves (10), numerous unnumbered woodcut illustrations in text, and 2 folding woodcut plans, signed A and B, in the *Appendix*. Contemporary vellum. € 1950

Second edition of a popular and richly illustrated text book on fortification by Gerard Melder, with 50 assignments for the pupils to solve included at the end. Also included is the *Appendix*, containing the author's answer to his Amsterdam colleague Henrick Ruse discussing the proper system of fortification fit for education. Ruse, engineer of the fortifications and head of the battalion at Amsterdam, published his *Versterckte vesting* in 1654, in which he broke with the traditional views on fortification of Freitag and Marolois. In answer to Ruse, Gerard Melder, director of the fortifications and the battalion of the city of Utrecht, published the present "Short and clear instruction" in which he clearly taught and illustrated the well-tryed Dutch system of fortification, which had helped the Dutch win their war of independence from Spain. Ruse answered this with *Aenwijsinge der misverstanden van G. Melder*, published in 1658, to which Melder again responded with the present *Appendix*.

Some occasional underscoring with red pencil, quire O ("register") bound before the text within quire \*, and a few smudges. Otherwise a very good copy.

[16], 208; 40 pp. *Jähns*, p. 1340; *Jordan* 2461; *STCN* (4 copies); *WorldCat* (8 copies).

 More on our website





## *Very rare important history on the recovery of Egypt from the French by Muhammad Ali Pasha*

**56. MENGIN, Felix.** Geschiedenis van Egypte, onder de regering van Mohammed-Ali of verhaal der staatkundige en militaire gebeurtenissen, die plaats gehad hebben sedert het vertrek der Franschen tot in 1823.

Amsterdam, Johannes Christoffel van Kesteren, 1828. 2 volumes. 8°. With 8 engraved plates and 2 engraved folding maps. Contemporary half sheepskin, marbled sides, red morocco spine label with title in gold. € 1750

First and only Dutch edition of an important historical work on Egypt, describing extensively and in great detail Egypt's history in all its aspects from the end of the French expedition to Muhammad Ali Pasha's dramatic reforms of Egyptian society and culture when he recovered Egypt from the French occupation under Napoleon as commander in the Albanian Ottoman military force. The work is sought-after for its extensive appendix containing an early chronicle of the Wahhabis, with an account of the sack of Derriejh. Mengin's history covers not only Egypt, but also other parts of the Arabian Peninsula, more specific the region between the Nile, Red Sea (Arabian Gulf) and Persian Gulf.

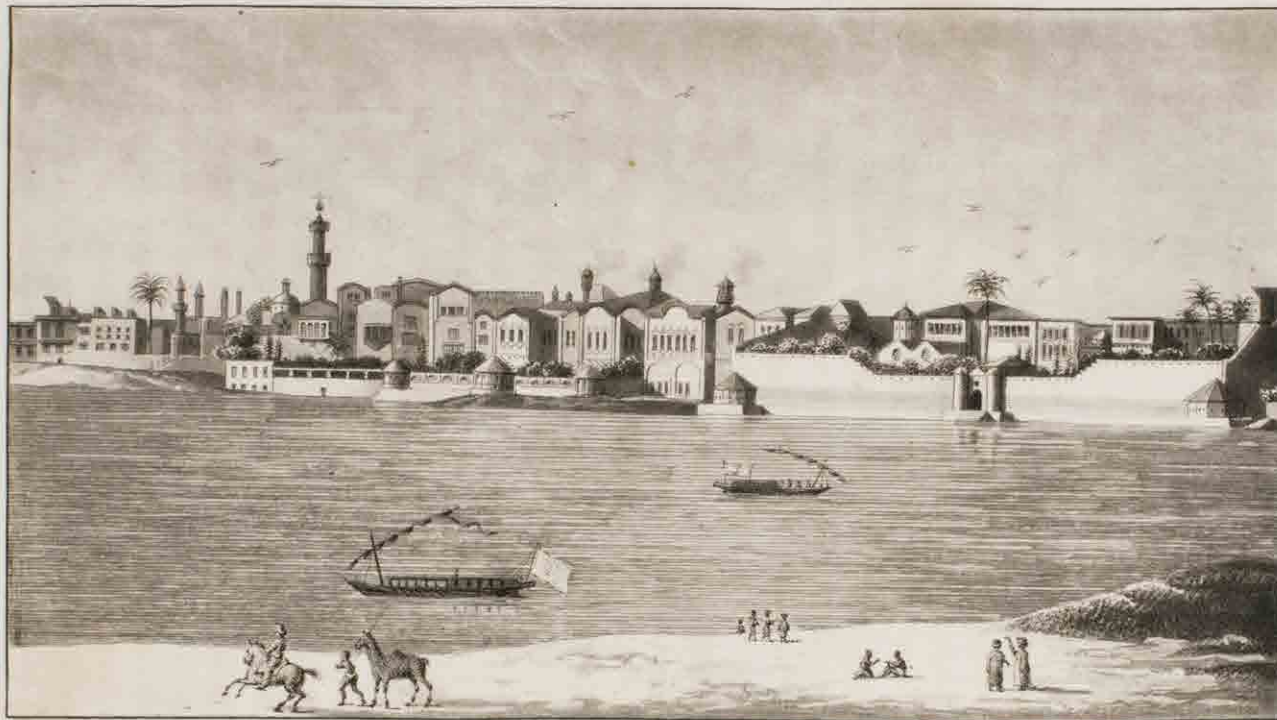
Felix Mengin was a French merchant, historian and writer, who came to Egypt with the mission of Napoléon Bonaparte. He was a temporary French consul in Cairo. Mengin wrote several books about the history of Egypt, including the present one, Saudi Arabia and other Arab countries during the reign of Muhammad Ali Pasha. Muhammad Ali Pasha ruled Egypt from 1805 till 1848 and is often considered to be the founder of modern Egypt, but at the height of

his rule he also controlled Sudan, Hejaz and the entire Levant besides Egypt. The present edition appears the only complete set we could trace to have been offered for sale and only 8 copies are held institutionally worldwide.

With remnants of an old shelf mark on the spine of volume 1. Bindings somewhat worn and rubbed, especially around the edges and spine. Some very light browning, small spots and minor stains in both volumes, some light creases and some minor thumbing, with a small tear in the folding map of vol. 2, which is also browned and somewhat foxed. Overall in good condition. Very rare complete set of this work.

[2], XL, 462, [1], [1 blank]; [4], 515, [1] pp. *WorldCat* 825776223 (8 copies). Cf. *Atabey* 802; *Gay* 91; *Macro* 1577 (French ed.); not in *Blackmer*. Cf. Cook, 'On the origins of Wahhabism', in: *Journal of the Royal Asiatic Society* 2, no. 2 (July 1992), pp. 191-202.

 More on our website



Gezigt van het Paleis van MCHAMMED-ALI; op het Plein Esbekyeh.  
tijdens de overstrooming.



*Extremely rare engraved illustrated report  
of a 1.5 kilo hail stone*

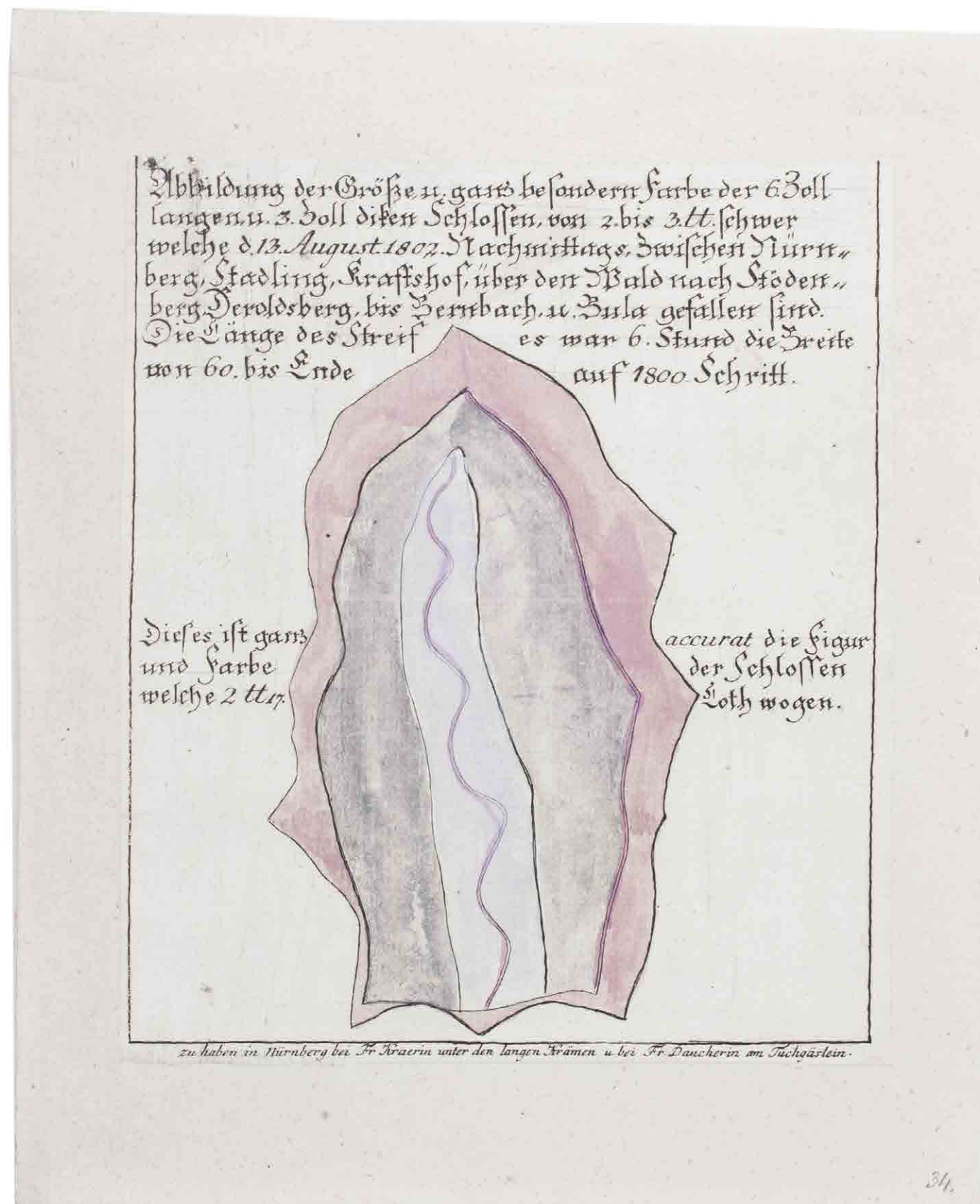
57. [METEOROLOGY – HAIL STONE]. Abbildung der Größe, u. ganz besondern Farbe der 6 Zoll langen, u. 3 Zoll dicken Schlossen, von 2. bis 3. ll. schwer welche d. 13. August. 1802. . . .

Nuremberg, Fr[au] Kraerin, Fr[au]. Daucherin, [1802]. 4° (20.5 × 17.5 cm). Engraved print on laid paper, coloured by a contemporary hand as published. Mounted on a piece of paper (ca. 1926?). € 1950

An engraved print (an illustrated flier or Flugschrift reporting a curious meteorological event), showing a cross-section of one of the enormous hail stones that fell near Heroldsberg, about 11 km northeast of Nuremberg, on 13 August 1802. It weighed 2 17/32 Pfund (nearly 1.5 kg), measured 6 Zoll long and 3 Zoll thick (about 15 × 7.5 cm) and was unusually colourful, as depicted in the colouring of the print in pink and grey. The print also shows the distinctive layered structure of the hail stone,

With the margins trimmed off, removing the thin-line border at the head but without affecting the texts, image or the other borders. Otherwise in very good condition.

[1] leaf. *Monathliche . . . Anzeigen zur ältern und neuern Geschichte Nürnbergs*, 6 (1802), pp. 119–120; not in KVK & WorldCat. [More on our website](#)





*A landmark in Arabic ophthalmology:  
an 11th-century cataract operation by one of the most important Arab oculists*

**58. 'AMMAR IBN 'ALI AL-MAWSILI (Max MEYERHOF, translator).** Las operaciones de catarata de 'Ammâr ibn 'Alî al-Mausilî. [= The cataract operations of ... = Les opérations de cataracte de ... = Die Staroperationen des ...]


El Masnou (Barcelona province), Laboratorios del Norte de España, 1937. Large 8°. With the text printed in Spanish, English, French and German, each with its own title-page and each with some passages in Arabic (set in Arabic type). With 6 photographs of the original Arabic manuscript bound at the end of the book. The main text for each language opens with a coloured decorated initial, mounted on the first page. With the device of the Laboratorios del Norte de España at the end. Original publisher's printed wrappers. € 2500

First multilingual edition of a landmark in ophthalmology, written in Arabic by the important and well-known 11th-century Arabic oculist and ophthalmologist 'Ammâr ibn 'Alî al-Mawsilî (d. ca. 1010 CE?) and here published in Spanish, English, French and German translations. While staying in Egypt during the reign of al-Hâkim, he wrote his extensive and only known work, *Kitâb al-muntakhab fi 'ilm al-'ayn wa-'ilalihâ wa-mudâwâtihihâ bi-l-adwiyah wa-l-hadîd*, devoted to the eye and ocular ailments. 'Ammâr al-Mawsilî is best known as one of the first to extract cataracts using suction, by inventing a syringe hypodermic needle. The present work describes an 11th-century cataract operation, an extraordinary achievement given the state of surgical instruments, antiseptics, anaesthesia and knowledge of ocular physiology. Although treatments for cataracts were known in antiquity, mostly by “couching” (displacing) and in rare instances by removing the clouded lens, but they frequently resulted in total blindness or even death. 'Ammâr al-Mawsilî's remarkably advanced methods, though no doubt traumatic, must have brought highly important relief to many, since cataracts were a major cause of blindness in his day. European ophthalmic surgeons still relied on couching in the late 1500s and Jacques Daviel presented the pioneering Western treatise on the surgical removal of cataracts only in 1752. The major advances on the present 11th-century techniques came only after the present edition appeared in 1937, with the implantation of artificial lenses after World War II and advances that allowed minimally invasive surgery in the late 1960s.

The present edition contains 'Ammâr al-Mawsilî's chapter on cataract operations from *Kitâb al-muntakhab fi 'ilm al-'ayn wa-'ilalihâ wa-mudâwâtihihâ bi-l-adwiyah wa-l-hadîd*. Max Meyerhof (1847–1945) translated the Arabic text into four languages, all present here in a critical edition with some notes by Meyerhof himself. Meyerhof was a German ophthalmologist and medical historian, who practiced in Egypt.

Numbered copy (no. 129), untrimmed and with all bolts unopened, with the printed bookplate of Joaquim Cusí (1879–1968), with his motto, on the verso of the Spanish half-title. Cusí was a Catalan apothecary and mayor of Masnou between 1930 and 1931, known for developing an ophthalmic ointment using yellow mercuric oxide. The Cusí family business would specialize in medicines used in ophthalmology. Wrappers slightly worn (especially around the spine), very slightly browned, and partly separated from the book block at the front and back hinge. Further with only a few spots and some stains on the blanks and a vertical crease in pp. 71–72 and 103–104. Overall in very good condition.

[2 blank], 110, [2 blank], [16], [2 blank] pp. *WorldCat* 5438337, 65030655, 14746816, 892256878, 1044556889, etc.

 More on our website





HISTORI  
DER  
NEDERLANDSCHE  
VORSTEN,

Uit de Huizen van  
BEIJERE, BORGONJE, EN OOSTENRYK;  
Welken, sedert de regeering van  
ALBERT, GRAAF VAN HOLLAND,  
Tot den dood van  
KEIZER KAREL DEN VYFDEN,  
Het hooggezag aldaar gevoerd hebben:  
Niet alleen uit de geloofwaardigste Schryveren en epistole bewysstukken  
dier tyden samengesteld, maar ook met meer dan  
DUIZEND HISTORIPENNINGEN  
Geschermt en afgebeeld.

DOOR  
FRANS VAN MIERIS.  
EERSTE DEEL.



IN 'S GRAAVENHAAGE.  
By PIETER DE HONDT.  
MDCCLXXII.

*Dutch rulers from the 15th and 16th  
centuries, with ca. 1000 engravings  
of coins and medals*

**59. MIERIS, Frans van.** Histori der Nederlandsche vorsten, uit de huizen van Beijere, Borgonje, en Oostenryk; welken, sedert de regeering van Albert, Graaf van Holland, tot den dood van Keizer Karel den Vyfden, het hooggezag aldaar gevoerd hebben.

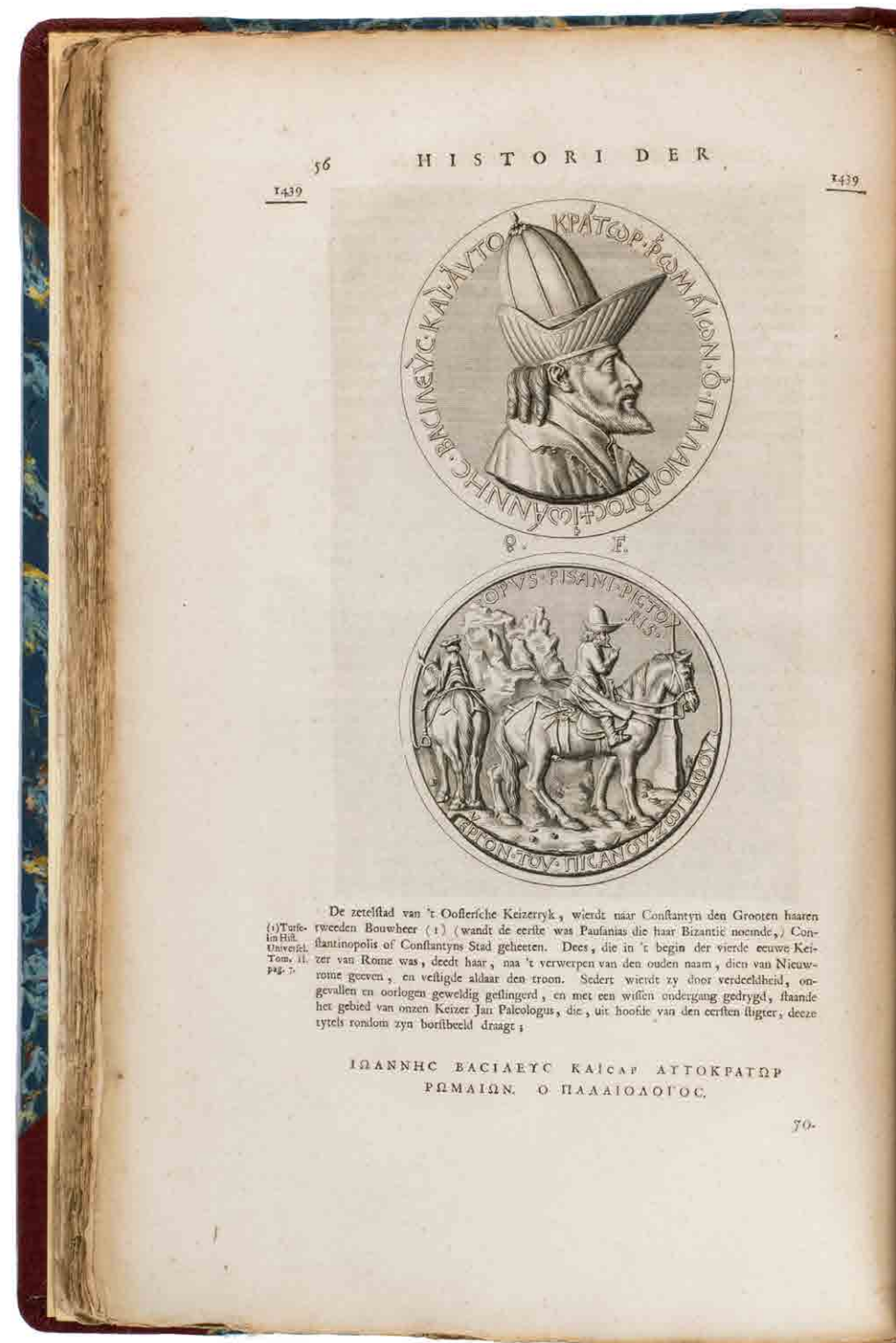
The Hague, Pieter de Hondt, 1732–1735. 3 volumes. Large 2° (41 × 26.5 cm). With an engraved dedication page by Jan Wandelaar, a number of engraved vignettes and ca. 1000 engraved reproductions of both sides of coins and medals. Volume 1 with 2 letterpress folding genealogical tables. Lacking the frontispiece by Bernard Picart. Modern red half morocco.

€ 1000

First and only edition of an important history of the rulers of the Netherlands in the 15th and 16th centuries, when the country was part of the Burgundian and Habsburg empires. The book is lavishly illustrated with about a 1000 reproductions of coins and medals illustrating the many protagonists, among which are rulers, statesmen, clergymen, artists, scholars and philosophers.

With some early 20th century annotations. Some water stains on the spines, a large water stain on the top right of the first 6 leaves of volume 1 and wormholes in the last 13 leaves of volume 3. Lacking the frontispiece, but otherwise in good condition.

[32], 466, [107]; [8], 484, 56; [4], 446, [58] pp. *Brunet VI, 25144; Graesse IV, 521; STCN.*  
More on our website






*Dutch nursery catalogues from Aalsmeer,  
the capital of horticulture*

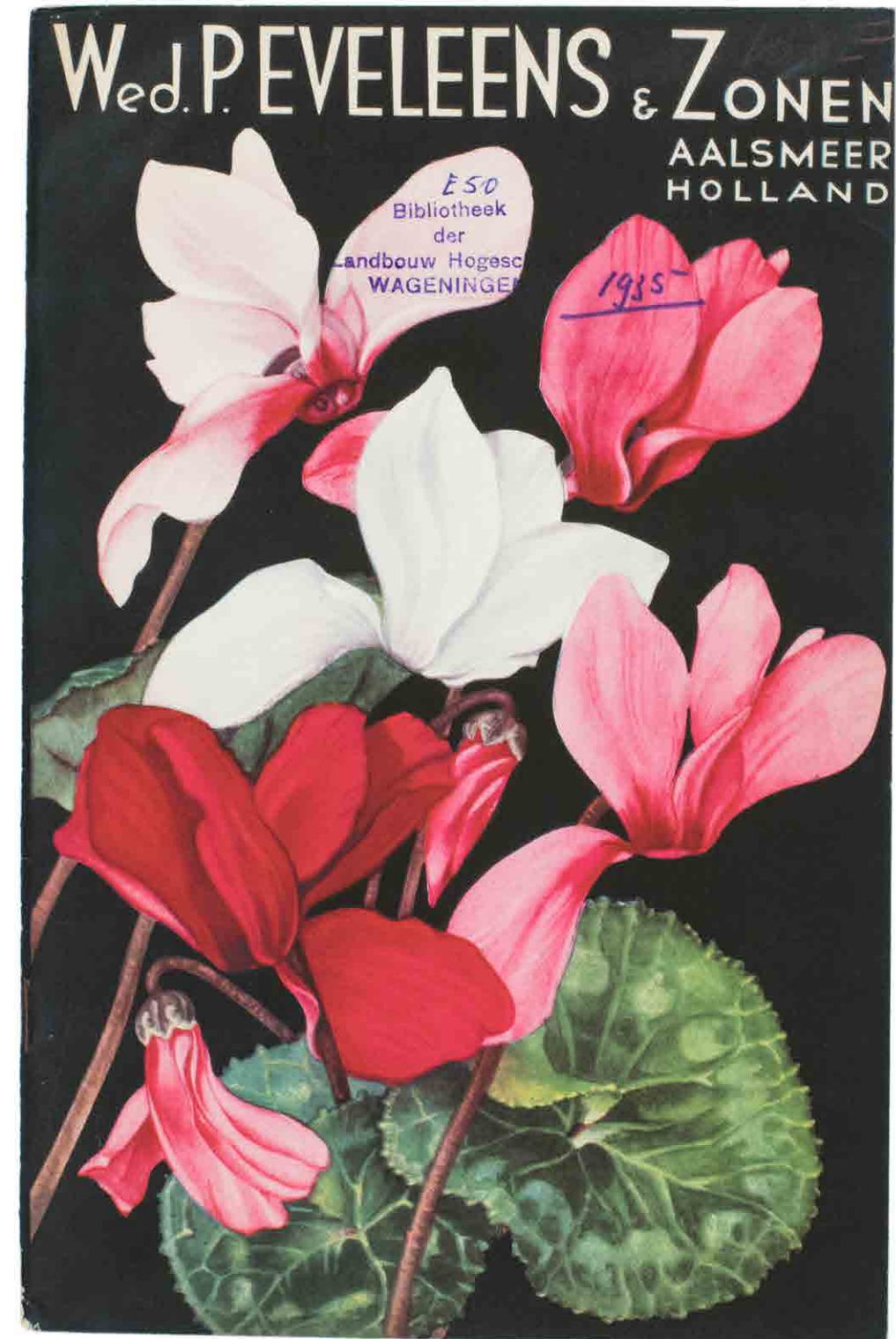
**60. [NURSERY CATALOGUES – NETHERLANDS – AALSMEER].** [Collection of 66 nursery catalogues of various Dutch florists, mainly active at Aalsmeer, The Netherlands].

Aalsmeer, 1928–68. 48 volumes. Various sizes. With numerous black & white and some coloured illustrations. Original publisher's printed paper wrappers. € 1650

Nursery catalogues of 6 different firms, all based in Aalsmeer, The Netherlands. The companies are: P. Eveleens & Zn. (18 vols); Fa. W. Keessen Jr. & Zonen, later Terra Nova (18 vols); K. Maarse Dz. Jr. (4 vols); Man (4 vols); Gebr. Spaargaren (14 vols); Fa. W. Topsvoort (10 vols). These companies have a long history, Topsvoort has been a flower-cultivating family since ca. 1650. All have remained in business to the present day and some have grown to become leaders in the horticultural sector. Aalsmeer is the horticultural center of the Netherlands and is home to the largest flower auction house in the world. Keessen changed its name to Terra Nova and became the Dutch royal nursery in 1910, the nicely illustrated commemorative oblong catalogue is included in the present collection.

All catalogues were deduplicated from the library of the Wageningen University & Research. Occasionally slightly soiled, foxed or frayed. Otherwise in good condition.

*Not in Iwasa; European Nursery Catalogue Collection; for the history of Topsvoort and other firms: Dirk Eveleens Maarse, Topsvoort geschiedenis van een Aalsmeers boomkwekersbedrijf, 2001.  More on our website*





## *Dutch nursery catalogues*

**61. [NURSERY CATALOGUES – NETHERLANDS – DE BILT]. Firma GROENEWEGEN & ZOON.** [Collection of 37 nursery catalogues of Groenewegen & Zoon, De Bilt, The Netherlands and 1 from Groenewegen & Co., Zandpoort, The Netherlands].

De Bilt & Zandpoort, 1887–1947. 38 volumes. Various sizes, mainly small 4°, one 2° and one oblong. With numerous (full-page) illustrations, mostly black and white but some with full-page colour plates. Original publisher's colour printed paper wrappers. € 950

In 1887 Barend Groenewegen split from the Groenewegen company and started a tree nursery in De Bilt with a garden architecture department for landscaping under the name Groenewegen & Zoon. After the death of Barend his three sons, Bernhard, Johannes and Rudolph, continued the business. Rudolph retired

in 1919 and for a few years he went on his own to run a nursery under the name Groenewegen & Co in Zandpoort. The old business in De Bilt went through difficult years during the First World War. Brother Bernhard and son Barend became partners in Koninklijke Hollandsche Handelmaatschappij Groenewegen & Zoon. Unfortunately, Barend, the intended successor, died in 1928. P. Hasselman, tree nurseryman and garden architect (training National Horticultural School in Boskoop) from Leersum, became director of the new company “Boomkwekerijen Groenewegen & Zoon”, located in De Bilt. Present in this collection:

Groenewegen & Zoon, 89 (1887), 90 (1887), 103 (1892), 107 (1893), 108 (1893), 112 (1894), 113 (1895), 114 (1895), 118 (1897), 120 (1898), 123 (1892), 126 (1902), 138 (autumn 1905 – spring 1906), 144 (autumn 1907 – spring 1908), 146 (1909), 149 (autumn 1909 – spring 1910), 151 (1910), 153 (1911), 155 (1912), 157 (autumn 1912 – spring 1913), 161 ([February 1915]), 166 (autumn 1915), 171 (autumn 1917), 173 (autumn 1919), 1–179 (1921 – 1922), 2–180 (1922 – 1923), 3–101 (1923 – 1924), 5–183 (1925 – 1926). (1930). 70 year jubilee catalogue, 191 (1930–1931), 199 (1936 – 1937), 200 (1937–1938), 204 (1940), 205 (1940), 206 ([1941]), 208 (1946 – 47): Groenewegen & Co. 263 (1910).

Catalogues from before 1916 might have been part of the famous E.H. Krelage collection. All catalogues were deduplicated from the library of the Wageningen University & Research. All volumes slightly foxed; occasionally slightly damaged. Otherwise in good condition.

*Cf. Iwasa, p. 290 (1893, 1894, 1896, 1897); Krelage, I, pp. 306–308.*  More on our website





## Of one of the most influential seventeenth-century treatises on perspective

**62. NICERON, Jean-François.** *La perspective curieuse du reverend P. Niceron. Minime divisee en quatre livres. L'optique et la catoptrique du R. P. Mersenne ... Oeuvre tres-utile aux peintres, architectes, sculpteurs graveurs, & à tous autres qui se meslent du dessein.*

Paris, Jean du Puis, 1663.

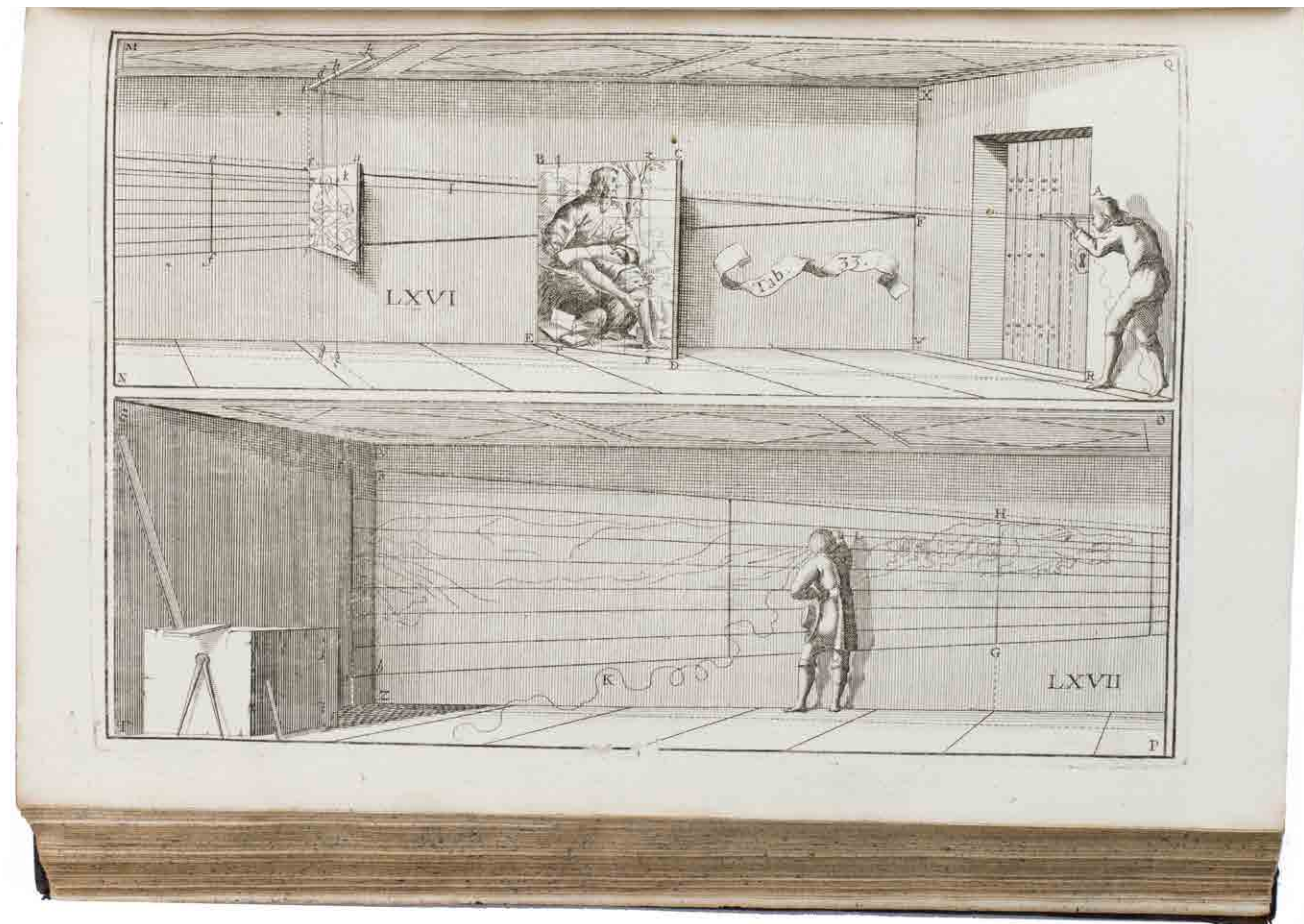
*Including: MERSENNE, Marin.* *L'optique et la catoptrique du reverend Pere Mersenne minime. ... Paris, the widow of F. Langlois, 1651.*

2 works in 1 volume. Folio. With a (partially) folded full page engraved portrait of the author as a frontispiece, an engraved title-page, a large woodcut vignette on the title-page, 50 full page engraved plates (including 1 folding), all numbered in a decorative banner in the plate. Contemporary or near contemporary (late 17th or early 18th century) brown calf. € 3950

Jean-François Nicéron (1613–1646) was a multi-talented individual who excelled in mathematics, painting and engraving, and a member of the scholarly order of the Minimes. He had a keen interest in optics and made significant contributions to this field. Nicéron's *Perspective*, his most famous work today, is a practical publication that resulted from his extensive study of perspective theory. He observed that the illustrations in earlier treatises on this subject were often flawed and that the accompanying texts were too complicated for readers without prior knowledge. Nicéron's intention in writing his book was to create an easily understandable treatise on perspective that could benefit a wide range of professionals, including painters, architects, sculptors, engineers and anyone involved in drawing. He believed that the principles of perspective could be explained through methods based on natural observation, such as taking geometric measurements from the human body. Mersenne was considered one of the foremost geometricians of the 17th century and maintained relationships with some of the leading scholars of Europe, including Galileo, as a correspondent and intermediary. He also developed principles related to the telescope and reflection well before Gregory and Newton wrote about them. In 1640, Mersenne embarked on a scientific journey to southern France and Italy, followed by a second trip to Italy in 1641, and a third in 1644–1645. His *Optique*, consists of 31 propositions published in French, rather than Latin, with a focus on practical application, although it likely held less value than Nicéron's *Perspective*, with which it was paired. The *Catoptrique* consists of 16 propositions, refers to the study of reflections, reflecting surfaces, and mirrors in optics.

With an owner's inscription on the front paste-down "N. Krogstius[?] No 3" and four manuscript annotations – referring to the number of the corresponding plate or elaborating on the text – in the margins of pp. 97, 98, 157 and 167, one in ink and three in pencil. The binding shows signs of wear, front hinge cracked, small worm holes in the boards. Some (near) contemporary waste paper visible in the gutters of the first and last flyleaves showing a cursive manuscript text in brown ink. The leaves are cut slightly short, barely affecting any text, slightly browned throughout (varying from quire to quire). Plates 49 and 50 are bound upside down and thus placing plate 49 after plate 50. Otherwise in good condition.

[1], [1 blank], [1], [1 blank], [8], 191, [1]; [1], [1 blank], [10], 134, [2 blank] pp. *Caillet*, 7972; *Cicognara*, 849 (1638 edition); *DSB*, X, pp. 103; *Hofer*, *Baroque book illustration*, 41; *The Millard architectural collection*, French 124. [👉 More on our website](#)





*First Dutch edition of Niebuhr's detailed and extensively illustrated description  
of his travels in Arabia and surrounding regions*

**63. NIEBUHR, Carsten.** Reize naar Arabië en andere omliggende landen.

Amsterdam, S.J. Baalde; Utrecht, J. van Schoonhoven & Comp. (vol. 1) and Bartholomeus Wild (vol. 2) (colophons: printed in Utrecht by Johan Joseph Besseling), 1776–1780. 2 volumes. 4° (27.5 × 22 cm). With 2 engraved title-pages, each with the same vignette, 35 maps and plans (9 folding and the large map of Yemen coloured by hand in red and green outlines), 21 views (12 folding) and 69 other illustrations (19 folding) of people, sculptures and examples of ancient script, engraved by C. Philips, Th. and C.H. Koning, C.J. de Huyser, C.F. Fritsch, C. Brouwer and others. Half calf, sprinkled paper sides, gold-tooled spine with a red title label with gold lettering. € 5000

First and only Dutch edition of Niebuhr's famous account of the Royal Danish Expedition (1761–67) to the Middle East, Egypt, Persia and India. This edition was translated from the original German – *Reisebeschreibung nach Arabien und anderen umliegenden Ländern* (Copenhagen, 1774–78) – and includes Niebuhr's map of Yemen in volume 1, which is the first exact map of the area, which remained the standard for the next 200 years. Carsten Niebuhr (1733–1815) was a Danish-German traveller and surveyor. He studied mathematics and became an engineer and as such joined a scientific expedition to the Middle East, sent out by King Frederick V of Denmark in 1760–1761. “The expedition had been proposed by the Hebrew scholar Johann David Michaëlis of Göttingen for the purpose of illustrating certain passages of the Old Testament ...” (Howgego). The expedition took Niebuhr and five others from Copenhagen to Constantinople and on to Egypt, the Arabian Peninsula and even India. Immediately after his return, he started writing: first an official report of the expedition and then descriptions of Arabia and his travels, which were published and later translated into several languages during the 1770s, 1780s and beyond. The present work contains a detailed and extensively illustrated description, in diary form, of Niebuhr's travels. Along with his 1772 *Beschreibung von Arabien ...* it is the first European attempt at a complete account of Arabia, its people and their way of life.

With a bookplate on the front paste-down of both vols. “uit de bibliotheek van de |doopsgezinde gemeente bij het lam en den toren te Amsterdam”. Some water staining to the first few leaves of vol. 2 and very slight, occasional foxing throughout the 2 volumes. Untrimmed, leaving generous margins and causing slight fraying of the edges. The bindings show signs of wear. Otherwise in very good condition.

viii (1 and iii blank), [6], 484, [2]; [1], [1 blank], [1], [1 blank], [12], 455, [1] pp. *Howgego 1, N24; Hünersdorff, Coffee 2, p. 1080; Nyon, Cat. Bibl. le duc de la Valliere, 21018; STCN 168747987; Tiele, Bibl. 796. cf. Atabey 2, 874; Cox 1, pp. 237–238; Eutiner Landesbibliothek 2, 1011; Gay, 3589; Hage Chahine, 3442 & 3444; Hamilton, Europe and the Arab world, 48; Macro, Bibl. of the Arabian Peninsula, 1700; NYPL, Arabia and the Arabs, p. 171; Slot, The Arabs of the Gulf, pp. 6–7 etc.; Van Hulthem 15024–15025. Not in Blackmer.* [👉 More on our website](#)



Abbildung der Tänzerinnen in haare. Musikanten te Kähira.  
Représentation des Danseuses et de Leurs Musiciens à Kähira.



1874

# ÉMIGRATION AU KANSAS

(ÉTATS-UNIS DE L'AMÉRIQUE DU NORD)

## LE KANSAS

SES RESSOURCES ET PRODUITS  
SES CONCESSIONS GRATUITES DE TERRES

### CONSEILS PRATIQUES

AUX ÉMIGRANTS

LA COMPAGNIE DU CHEMIN DE FER DU

« MISSOURI, KANSAS AND TEXAS RAILWAY »

ET SES IMMENSES POSSESSIONS RÉPUTÉES LES MEILLEURES TERRES  
DU CENTRE DES ÉTATS-UNIS

PAR

GEORGES DE PARDONNET

Agent spécial d'émigration de l'État du Kansas

BUREAU PRINCIPAL EN FRANCE

20 RUE D'AMSTERDAM — PARIS

BUREAU SPÉCIAL

20 RUE D'AMSTERDAM 20

EN BELGIQUE

S'ADRESSER A M. FRÉDÉRIC TUETÉY

SOUS-AGENT SPÉCIAL DE L'ÉTAT

A ANVERS

## *Very rare pamphlet recommending emigration to Kansas*

**64. PARDONNET, Georges de.** Émigration au Kansas (États-Unis de l'Amérique du Nord). Le Kansas, ses ressources et produits, ses concessions gratuites de terres, conseils pratiques aux émigrants, la compagnie du chemin de fer du "Missouri, Kansas and Texas Railway" et ses immenses possessions réputées les meilleures terres du centre des États-Unis.

Antwerp, Frédéric Tuetey [Colophon: Paris, printed by Lahure], [1874]. 8°. Modern half calf, original blue printed wrappers preserved. € 12 500

Second copy located, of the second edition of a very rare pamphlet recommending emigration to Kansas, by George de Pardonnet, appointed special agent of immigration in the state of Kansas. The work contains general information on Kansas such as its geography, population and climate, as well as information and numerous tips for future immigrants, especially farmers. Chapters are devoted to the possibilities for the acquisition of land, the average income of farmers, costs of agricultural products and cattle, but also to the commerce and industry in Kansas, its education, religion, and transport systems. At the end of the work, on pp. 45–52, lists can be found of salaries that can be expected in different branches, and of the prices of a wide variety of objects, including furniture, provisions and tobacco. We could only locate one other copy, in the Yale University Library. The first edition is very rare as well, of which we could locate two copies: one in the Bibliothèque National in Paris and one in the Huntington Library, San Marino.

Only slightly browned with a few small spots. A very good copy.

52 pp. *WorldCat* (1 copy); not in *Sabin*. [👉](#) More on our website



*Rare third edition of an annotated Phaedrus in Latin verse  
(with a French prose translation) with notes by the Swedish  
professor Johannes Scheffer and by Franciscus Guyet*


**65. PHAEDRUS.** Phaedri Fabularum Aesopiarum libri quinque cum annotationibus Joannis Schefferi... et Francisci Guyeti notis. Editio tertia ... In qua jungitur, interpretatio Gallica cum notis, & index Latinus uberrimus.

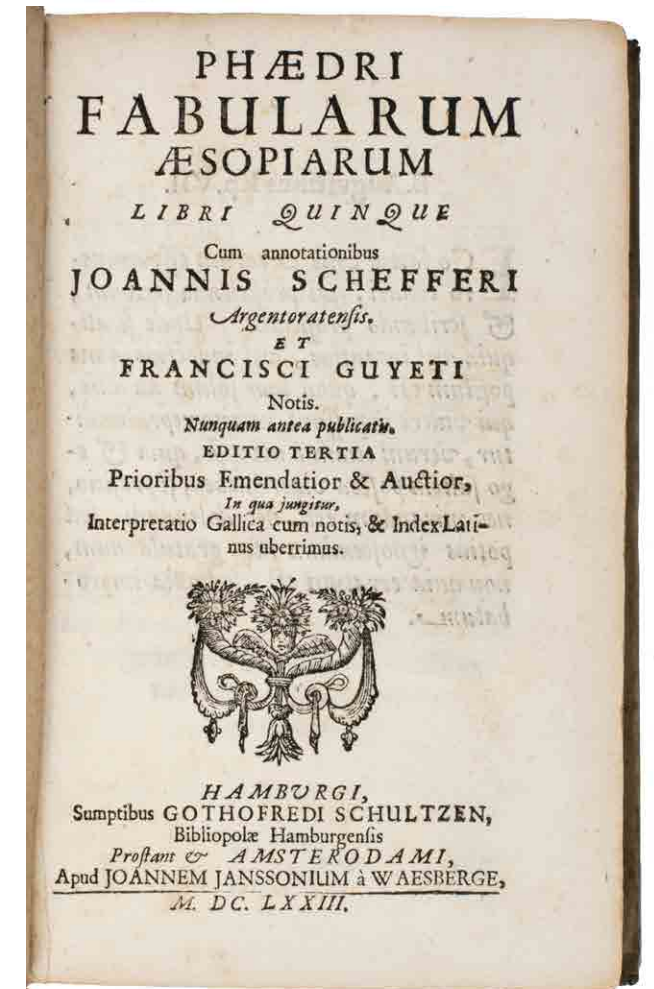
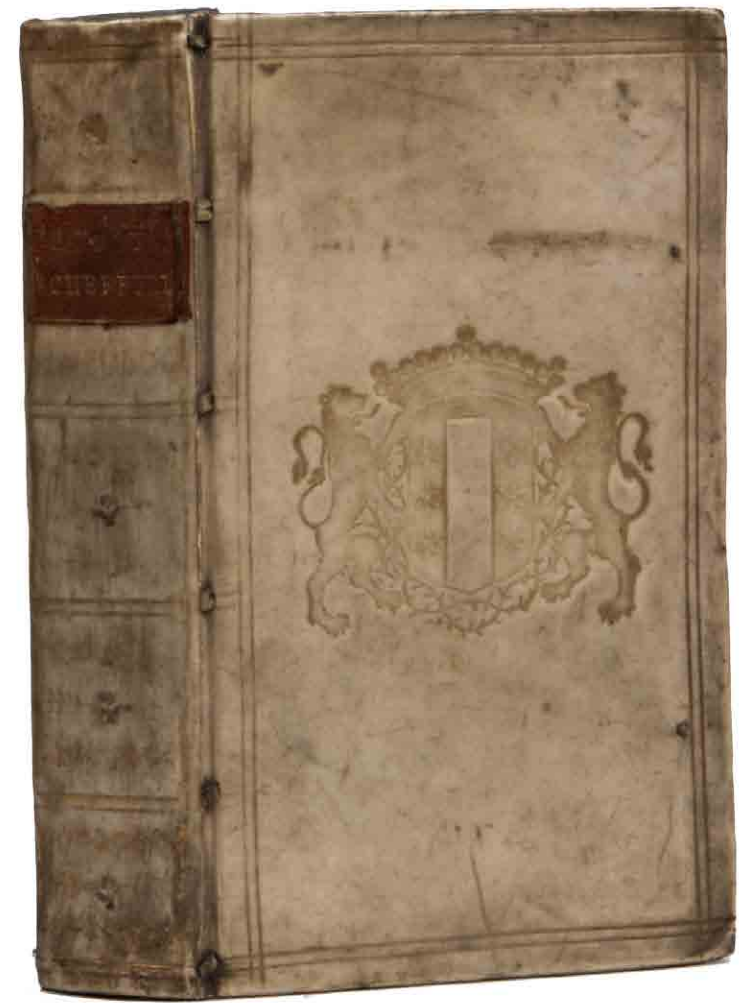
Hamburg, Gottfried Schultze; Amsterdam, Johannes Janssonius van Waesberge, 1673. 8°. With woodcut title vignette. Contemporary gold-tooled vellum, each board with the coat-of-arms of Gouda (prize binding made for the city of Gouda) and double fillets, gold-tooled spine with red label lettered in gold. € 1250

Third edition of Johannes Scheffer's extensively annotated text of Phaedrus's Latin verse adaptation of Aesop's fables, the first to include a French translation (in prose) probably by Louis-Isaac Lemaistre de Sacy (1613–1684), first added in the second Scheffer edition. The Latin text for each fable is set in italic type, followed by the French prose translation in a smaller roman and the Latin notes and commentary in two columns in a still smaller roman.

Henric Curio, printer to the University of Uppsala in Sweden, published the first edition with Scheffer's notes in 1663 (Latin only) and the second in 1667 (adding the French prose translation). Johannes Scheffer (1621–1679), one of the most important Swedish humanists of his time, was a professor at the University of Uppsala. In addition to Scheffer's own notes, he added earlier notes by Franciscus Guyet (1575–1655) and others.

Lacking the engraved frontispiece, but otherwise in good condition.

[36], 272, [57], [1 blank] pp. *Landwehr, Emblem and fable books F170; VD17, 3:609053Q, 28:729091K, 1:043710C (6 copies); Schwabel/Barbier 60; STCN (4 copies); cf. Bodemann, 83.1 (4th ed.); for the binding: Spoelder, Gouda 2.*  More on our website







*Original editions of a very extensively annotated Phaedrus edition, together with a translation in German by Daniel Hartnack*

**66. PHAEDRUS.** Fabularum libri quinque, cum notis Danielis Hartnacci, Pomerani, historicis, ritualibus, moralibus, & philologicis.

Lübeck, Johann Wiedemeyer (printed by Heinrich Urban in Rudolfstadt), 1697.

*With:* (2) **PHAEDRUS.** Fünff Bücher seiner Fabeln, oder Gedichte und Geschichte...


Frankfurt & Leipzig, for Johann Wiedermayer in Lübeck, 1696.

2 works in 1 volume. 8°. With an engraved plate and an engraved frontispiece, title-page in red and black. Marbled paper over boards with vellum spine label. € 1200

Ad 1: Phaedrus's Fables in the original Latin verse (adapted from Aesop's Greek prose), here in the first edition to include the incredibly extensive annotations, with abundant historical, moral and philological notes and explanations by Daniel Hartnack (1642–1708; also known as David Maphanafus), a professor and rector of the Latin Schools of Frankfurt a.d. Oder, Erfurt, Bremen and Altona. He also edited and translated several other classical Latin authors.

Ad 2: The first edition of Hartneck's complementary edition of Paedrus's Fables where he has broken up each story into words and phrases that he presents with a German translation phrase by phrase or word by word, so that each sentence jumps back and forth between Latin and German, again with each fable followed by extensive comments and notes. He follows these fables with German prose "imitations" of Phaedrus's fables and Danzet's Latin prose paraphrases of the Latin verses in ad 1. The Latin text in the first part does not exactly follow either the verses in ad 1 or the prose paraphrases of the present work. The title-page notes that this edition is intended as an aid to young people, whose Latin is presumably still rudimentary.

The portrait in ad 1 has been pasted down on the inside front board, facing the frontispiece. Owners' inscriptions on title-page. Lacking the "Fabularum Phaetri paraphrasis". Slightly browned, spine label and boards somewhat rubbed, otherwise in good condition.

[12], 752, [48]; [4], 356 pp. *Schwabel/Barbier*, 64–65, 124; *VD17* 3:307355F & 23:242497S (5 copies each).  More on our website





*First Hoogstraten edition:*

*“The most luxurious among the Dutch Phaedrus editions” (Landwehr)*

**67. AESOP (PHAEDRUS, trans.).** Phaedri, aug[usti]. liberti fabulorum Aesopiarum libri v. Notis illustravit in usum serenissimi principis Nassauii David Hoogstratanus, accedunt ejusdem opera duo indices ...

Amsterdam, François Halma, 1701. 4°. With an engraved frontispiece, an engraved printer's device on the title-page, a folding portrait of the dedicatee and 18 engraved plates with 6 roundels on each plate illustrating the 99 fables and 5 prologues, 3 portraits of Aesop and tailpieces and historiated initials. Contemporary half calf, brown sprinkled paper sides, brown spine label with title in gold, red sprinkled edges. € 2500

Gorgeous edition of the 94 Aesop fables with 5 additional fables found by the German philologist and classical scholar Marquart Gudius, together with his extensive and scholarly notes, printed in two columns below each fable, the whole prepared by David van Hoogstraten (1658–1724), the conrector of the Latin School of Amsterdam (1694–1722). Apart from being a prolific Dutch and Neo-Latin poet, he was an esteemed linguist and philologist who edited a number of classical authors. His present splendid Phaedrus edition, intended for and dedicated to the young Stadholder of Friesland and Groningen, the “crown-prince” Johan Willem Friso of the Nassau family, is magnificently printed in the style of the French “in usum Delphini” editions made for Le Grande Dauphin. With the bookplate of John Blackburne on the front paste-down. Spine damaged, front hinge weak, paper sides worn and partly torn off, some small marginal tears in the portrait of Johan Willem Friso, but otherwise in good condition.

[32], 160, [84] pp. *Bodemann*, 94.1; *Fabula docet* 42; *Landwehr*, F163; *Schwabe/Barbier*, pp. 69–70. [👉 More on our website](#)





# PHARMACOPOEA

LEODIENSIS,

IN QUA

Describuntur Medicamenta tam simplicia quam  
composita, ordine sequenti in tres  
partes distributa.

In Prima SIMPLICIA OMNIA.

In Altera COMPOSITA GALENICA.

In Tertia CHIMICA REMEDIA.

Cum adjuncta Taxa & Indice.

*Omnia ad usum Medicorum Patriæ Leodiensis.*



LEODII,

Typis EVERARDI KINTS, SUÆ CELSITUDINIS  
Typographi 1741.

*Cum Privilegio SUÆ CELSITUDINIS.*




## *First and only edition of the pharmacopeia of Liege*

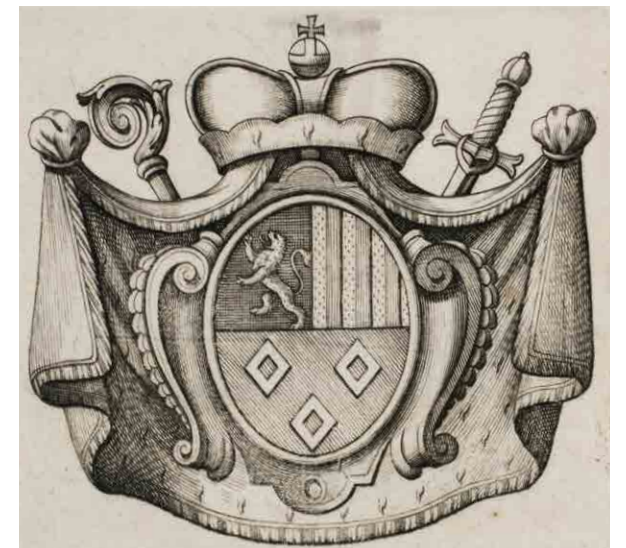
68. [LIEGE – PHARMACOPOEIA]. Pharmacopoea Leodiensis, in qua describuntur medicamenta tam simplicia quam composita, ordine sequenti in tres partes distributa... Cum adjuncta taxa & indice.

Liege, Everard Kints, 1741. 4°. With the woodcut coat of arms of Liege and an engraved coat of arms of the dedicatee prince-bishop George (II) Louis of Bergen, printed on a separate leaf. Contemporary marbled paper over boards. € 1250

First and only edition of the Liege pharmacopoeia which also became authoritative in Maastricht in 1760. The book is compiled by six members of the Collegium Medicinae – four physicians and two pharmacists: a notable exception to the rule that in general the Collegium Medicinae seldom condescended to collaborate with pharmacists: Aegidius Clermont, Joannes Franciscus Daniel, Aegidius Guilielmus Clermont, Philippus Baron dictus De Bazin, Lambertus Franciscus Florquin and Johannes van Nes. They dedicated the work to George (II) Louis van Bergen (1662–1743), Prince-bishop of Liege from 1724–1743, dated by a chronogram: 1741.

With the bookplate of E.C.M.J. Hollman on the front paste-down and an ownership's stamp of the pharmacist J.R. Hollman on the title-page, who were probably both pharmacists in Maastricht. Binding slightly worn (especially around the edges), otherwise in good condition.

[18], 244, [12] pp. *Daems & Vandewiele*, pp. 169–170, p.159; *Cowen & Helfand*, pp. 91 and 94; *Wellcome IV*, p. 362.  More on our website





*”L'une des plus belles éditions qui soient sorties de l'imprimerie Aldine”*

**69. POLIZIANO, Angelo.** Omnia opera Angeli Politiani, et alia quaedam lectu digna, quorum nomina in sequenti indice vedere licet.

Venice, Aldus Manutius, 1498. Folio. Early 18th-century (?) polished calf, spine richly gilt in compartments with red morocco title label, both sides with triple gilt fillets along the edges and large gilt oval coat-of-arms in the centre, inner dentelles, marbled endpapers. The coat of arms is of Henri-Louis Loménie, comte de Brienne (1658–1743), son of Louis Henry Loménie de Brienne. € 55 000

The *Opera omnia* of Angelo Poliziano (1454–1494), one of the great Florentine humanists and tutor to Lorenzo de ‘Medici’s children, printed by the most famous printer and publisher of its time: Aldus Manutius at Venice. According to Renouard, the great bibliographer of the Aldine editions, this rare edition is “l’une des plus belles qui soient sorties de l’imprimerie Aldine”.

The publication of the *Opera omnia* of Poliziano has a complex history. It has been usual to regard the edition as part of some “grand design” of humanist publication: apart from Aldus’ admiration for Poliziano as the embodiment of that perfect philological skill to which he himself aspired, we might notice that the book was printed as a large folio, costing 1.4 ducats and demanding typographic experiments such as the first use of Hebrew letters (Lowry).

Indeed Poliziano was the outstanding humanist of his day, a talented scholar whose breadth of reading was very great and whose range of interests included history, politics, jurisprudence, architecture, botany, and even cooking. These interests were accompanied by a remarkable ability to handle Greek, in which language Poliziano composed many epigrams. His influence on the subsequent course of humanism was considerable. He may be considered the father of

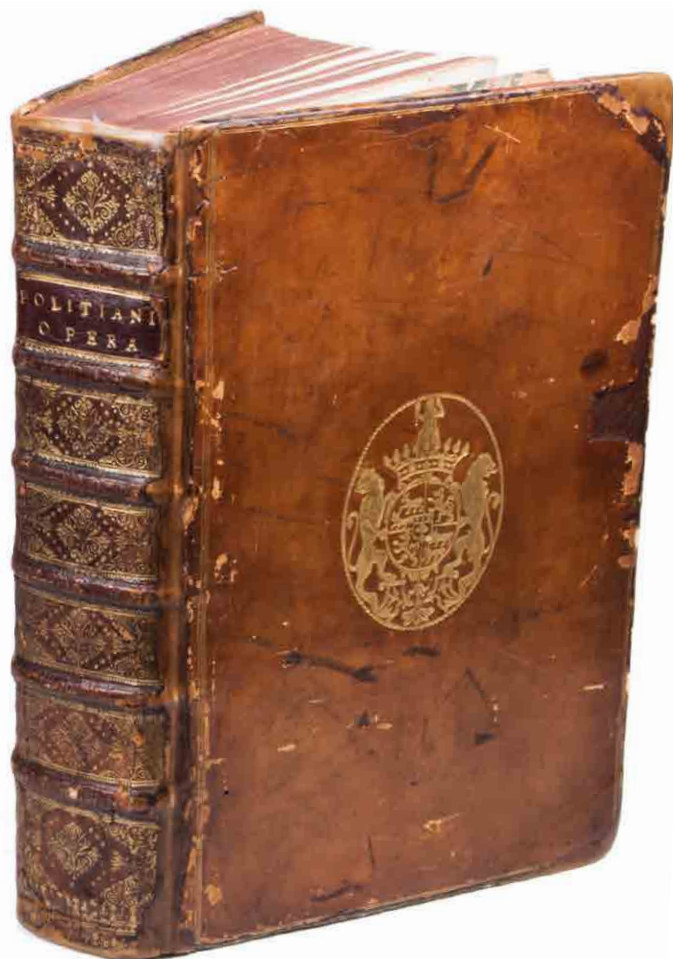
textual criticism, for he was the first to consider carefully the relationship between manuscripts and to stress the need to reconstruct the original text. He brought all these talents to bear on thorny textual and interpretative questions in texts like his *Miscellanea* (1489) and his commentary of the *Pandects*. He also translated many Greek texts into Latin such as the *Manual* of Epictetus and a number of books of the *Ilias*. His own poetical output reflects his scholarly eclecticism: he wrote in an erudite style, displaying his own considerable reading.

Poliziano was a celebrity in his day. Among those who idolized him was the young Aldus Manutius who decided to publish Poliziano’s complete works in the late ‘90s. After Poliziano’s death in 1494 the humanist Pico della Mirandola started a project to organize Poliziano’s papers to the end of publishing an edition of his collected works, which eventually became our edition published by Aldus and edited by Alessandro Sarti.

Our copy has an interesting provenance: (1) the gilt coat-of-arms on both covers is of the bibliophile Henri-Louis de Loménie, comte de Brienne, born in 1658, married in 1689 to Jacqueline-Charlotte Brulart and died at Paris in 1743, after having sold his father’s library in London in 1724 (E. Olivier, a.o., *Manuel de l’amateur de reliures armoriées françaises*, Dixième sér, Pl. 1077, nr. 4 (stamped on a binding of a work of 1707)).

The bookplate of “The Paolino Gerli Collection, Manhattan College, The City of New York” is pasted to the back of the front cover. Also with some annotations in a humanistic hand; margin of title somewhat soiled, minor mouldy stains at the bottom of the last leaves, rebacked spine. Excellent copy with wide margins and complete with the blank f. K4 of one of the finest Aldines.

[452] Il. *Aldo Manuzio e l’ambiente Venet.* 25; *Aldus Manuzio editore XV*; *In aedibus Aldi* 34; *BMC V*, 559; *Goff P-886*; *IDL* 3758; *IGI* 7952; *Lowry*, pp. 113, 118, 135; *Pellechet/Polain* 9460; *Polain* 3233; *Renouard* 1498, p. 17, nr. 4; *Sheehan, Vaticana P-429*; *Walsh, Harvard* 266–70. [🔗](#) More on our website





OMNIA OPERA ANGELI Politiani, et alia  
quædam lectu digna, quorum nomina in se-  
quenti indice uideri licet.

Liber

tanq̄ de paupere regno cum Domitio digladiatur, uel ara item Martia  
lis frequens cornibus, uel philyra, uel siquid aliud istiusmodi, quod op-  
tes cum meis manipularibus, accensiq; committere. Quin illud eue-  
nit, ut hoc ipso quo Miscellanea cessabant intervallo, centum quædã  
adnotatiões doctæ me Hercules (quis enim neget) & laboriosæ ab ho-  
mine amicissimo nobis, nec huius ignaro propositi, tum bene etiam li-  
terato, non sine beneuola, grataq; nostri mentiõe publicarentur. In q̄s  
unum casu credo uel alterum pari fermè atq; apud nos argumento, cõ-  
pluscula certe germana illorum, p̄p̄modum, quæ uel cum Fastos Na-  
sonis, abhinc nouennium fermè, uel postea, cum Flacci satyras inter-  
pretabamur, quanta norunt omnes frequentia publico auditorio di-  
ctaueramus. Perfanctè (si sit opus) deierem, tenès aram, cogitasse me sta-  
tim, si non de meo, certe de communi iure concedere amico penitus,  
nec aliquid ex eis agnoscere, quorum sibi ille titulum, haud opinor in  
iuria uindicauisset. Non enī sic fastu turgeo, sic mihi ipse faueo, ut ui-  
deri uelim, tam docti hominis, in aliquo doctor, ne mihi illud in os ia-  
ciatur. Sus Mineruam. Sed quoniam sic ea se principem demum re-  
pisse narrabat, ut ignorata prorsus (ita credo putauit) & enarrata ad eã  
diem cæteris asseueraret, coactus fateor sum, quod & ipse pro ea quam  
profitetur humanitate, facile patietur, simpliciter, ingenueq; professio-  
nem meam suspicionibus istis communis ignorantie absoluerem. Nam  
sicut haberi iure uel inciuilis possim, uel arrogans, si non ei quoq; qui  
tam sit & diligens, & eruditus, domi & ista, & meliora nasci putè, (Quã  
doquidem Medio posuit deus omnia campo) Sic è diuerso patrocini-  
um famæ deserere, non solum dissoluti, sed etiam (ni fallor) in semetip-  
sum penè crudelis uideri possit. Et pereant Donatus aiebat, q̄ ante nos  
nostra dixerunt, Nos ei prospera, faustaq; precamur, & cupimus,  
qui nostra post nos aut inuenit, aut certe dixit. Tantum  
rogamus ne pigeat in eorum consortium, quæ  
tanto ante, tam multi sub nobis exceperunt  
& in quibus pro uirili parte labo-  
rauimus, etiã nos, sicuti par-  
tuario admittere, ne non  
amicorum sint (quod  
ait Euripides) cū  
cta commu-  
nia.

F I N I S



## First edition of a true Robinson story


70. [ROBINSONADES]. Gevallen van den oude en jongen Robinson. Behelzende de opvoeding van den jongen Robinson tot Utrecht; zyne deugden, gebreken en Huwelyk. Vertrekt na Madera om zyn Vader uitte vinden, bevegt een zeerover ... Strand op Tabago. Word door zyn Vader van de dood gered, zonder hem te kennen. Oprechting van een nieuw gemeenebest aldaar, en keeren te zamen met veele schatten na Europa ...

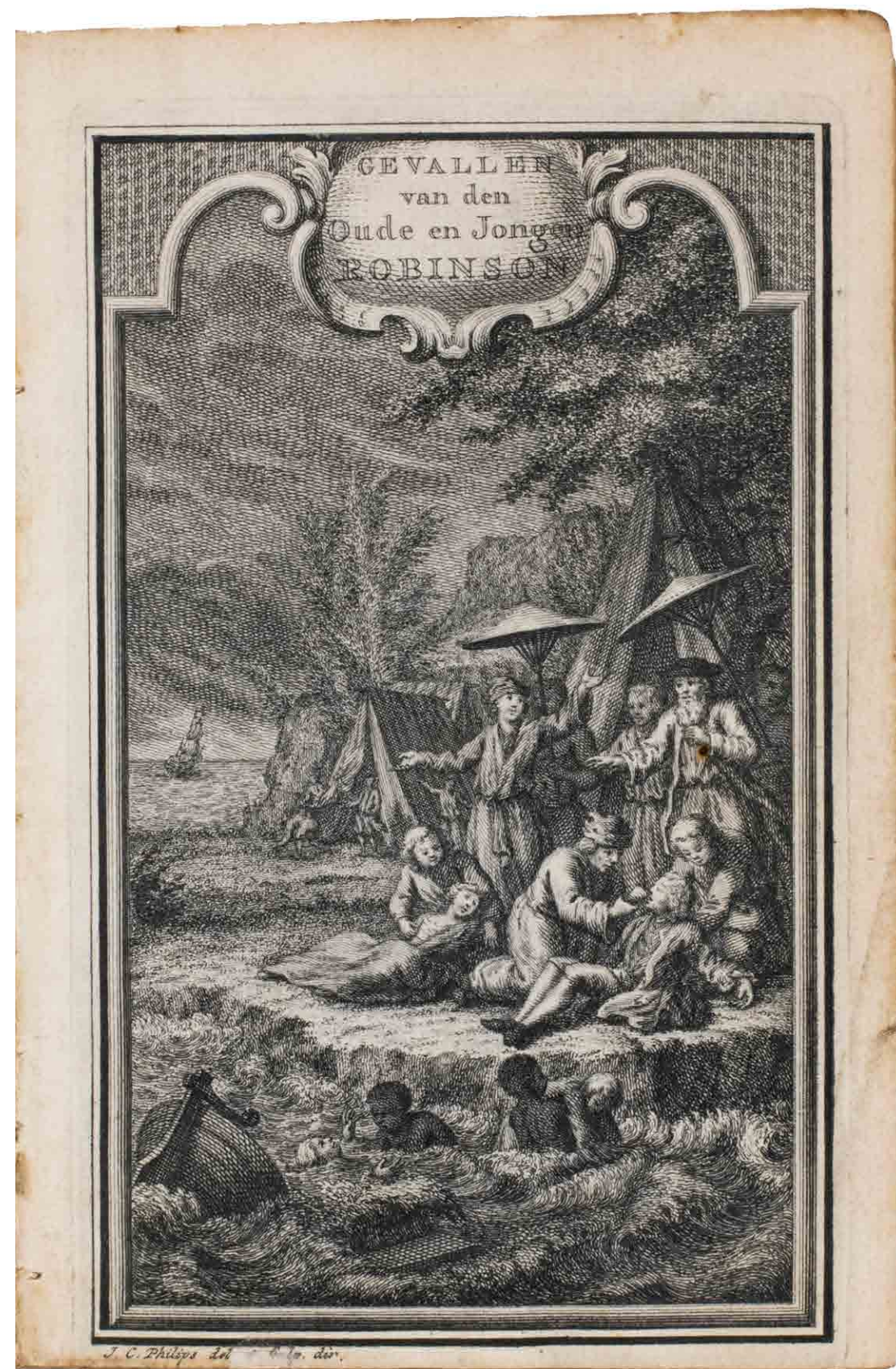
Amsterdam, Steven van Esveldt, 1753. 8°. With an engraved frontispiece, signed by J.C. Philips, the title-page printed in red and black and with a small ornamental woodcut vignette, two woodcut decorated initials, and one ornamental woodcut tailpiece. Contemporary vellum. € 2750

Rare first edition of an original Dutch Robinson story. Apart from the Robinson-theme the book contains all elements most favoured in 18th-century popular literature, like a son travelling in search of his father, imprisonment by the Inquisition, fighting pirates, etc., even including returning home loaded with treasures.

Robinsonade is a literary genre of fiction wherein the protagonist is suddenly separated from civilization, usually by being shipwrecked or marooned on a secluded and uninhabited island, and must improvise the means of their survival from the limited resources at hand. The genre takes its name from the 1719 novel *Robinson Crusoe* by Daniel Defoe. The success of this novel spawned so many imitations that its name was used to define a genre, which is sometimes described simply as a “desert island story” or a “castaway narrative”.

With the bookplate of Buijnsters-Smets on the front paste-down, an inscription on the front paste-down in pencil “Staverman D 5 a” and an owner’s inscription on the recto of the first free end leaf “M Buisman 31/4 ‘46”. The binding shows some signs of wear and the boards are somewhat rubbed, the edges of the leaves are very slightly browned, not affecting the text. Overall a very good copy from the collections of M. Buisman, and Buijnsters-Smets.

xvi,749,(3)p. *Buisman* 679; *De Vries* 229; *KLKL* 302; *Muller* 169; *Scheepers II*, 511; *Staverman D 5 a*; *STCN* 17399752X (4 copies); *Ulrich IV*, 36; *Waller* 608.  More on our website





## 32 chromolithographed plates of horses

71. **RUEFF, Gottlob Adolf von.** Race, Haar und Gang des Pferdes. Eine hippologische Monographie.

Ravensburg, Eugen Ulmer, 1874. Oblong 8° (17 × 25.5 cm). With 32 chromolithographed plates (in black with 3 or 4 colour tints) with showing horses in full profile, drawn and lithographed by C.H. Votteler and printed by J.C. Henzler (Stuttgart). Original publisher's gold- and blind-blocked maroon cloth. € 1500



First edition of a monograph on horses, describing and illustrating the breeds, hair and the way horses move, written by the veterinarian and director of the royal veterinary institute at Stuttgart Gottlob Adolf von Rueff (1820–1885). The 32 plates (image size 11.5 × 16 cm) generally show the detailed image of the horse in black with a buff background tint (including a decorative border) and reddish brown, grey and sometimes also dark brown tints, making 4 or 5 blocks for each plate. Each includes a caption (below the border) giving the name and sort of breed, along with the Votteler and Henzler's names. The same publisher issued a second edition in 1878.

As usual with this kind of publication, an occasional tint block is printed a millimeter or so out of register. Spine faded; the text leaves with some foxing. Colourful plates of horses in good condition.

vii, [1], 68, [2] pp. *Nissen, ZBI 3494; not in Mennessier de la Lance; Podeschi; for the author: ADB XXIX, p. 588.*

➤ More on our website



## First book devoted to stage design and technique



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

Pesaro, Flaminio Concordia, 1637. 4°. With the woodcut coat of arms of the dedicatee Cardinal Grimaldi on the title-page and 49 woodcut diagrams and illustrations of decors and stage settings in the text, many illustrating the use of perspective to give an illusion of three dimensions and some showing mechanical systems, such as screens raised and lowered with pulleys. Decorated paper wrappers (ca. 1700?). € 35 000

Rare first edition, in the original Italian, of the first book devoted exclusively to stage design, stage architecture, machinery and special effects on stage. It is written in the form of directions to the architect who must transform a hall of state into a theatre. The author takes the reader backstage and reveals the secrets of the elaborate effects so often found in Renaissance theatre. He deals with the general problems of theatre construction, audience arrangement, scene construction and lighting. It is our main source of information on the scenic practice in the Italian Renaissance theatre and helped to spread that practice throughout Europe. From 1610 Sabbattini (1574–1654) had worked in Pesaro as chief architect and engineer in service of Francesco Maria Della Rovere (1549–1631), last Duke of Urbino.

With early owners' inscriptions on title-page. With unobtrusive marginal restorations in the first and last leaves, including the blank lower half of the final leaf, and some faint stains, but otherwise in good condition. Spine of wrapper restored. Rare first edition of an essential source for any study of Renaissance theatre.

[4], 89, [2] pp. *Berlin Kat.* 2785; *ICCU* (5 copies); *Percy Muir, Talks on book collecting*, 1952, p. 96; *Quagliarini, Costruzioni in legno nei teatri*, 2008, pp. 100–101.

[More on our website](#)





# DELLA PRATICA

DI

FABBRICAR' LE SCENE, DI

NICOLO' SABATTINI

LIBRO PRIMO.

Auvertimenti generali per ben ordinare vna  
Scena. Capitolo Primo.



ER le rappresentazioni, che si intenderà di fare, douerassi primieramente ( pur che sia possibile) eleggere spatio capace, & ampio talmente, che di dietro, dalle bande, di sopra, e di sotto alle Prospettive, & alle Scene vi sia sito bastante per la multiplicità delle Machine che si vorranno adoperare per le apparitioni di Cielo, di

Terra, di Mare, d'Inferno, e per le lontananze, e fughe, che vi si ricercheranno. Auertasi però di pigliare non solo lunghezza sufficiente, mà altezza, e profondità conuenevole ( potendosi hauere tale quale si desidera ) delle quali circostanze così in vniuersale si è voluto far questa brieve mentione per hauerle conosciute tutte necessarie, od' almeno molto vtili per poter commodamente operando eccitar la marauiglia ne gli Spettatori, essercitarsi con lode, & immitar il più che si possa il naturale, & il vero. Per tanto fatta matura elezione del luogo doue si deue rappresentar lo Spettacolo, e gl' Intermedij, douerà l' Archi-

A

tetto

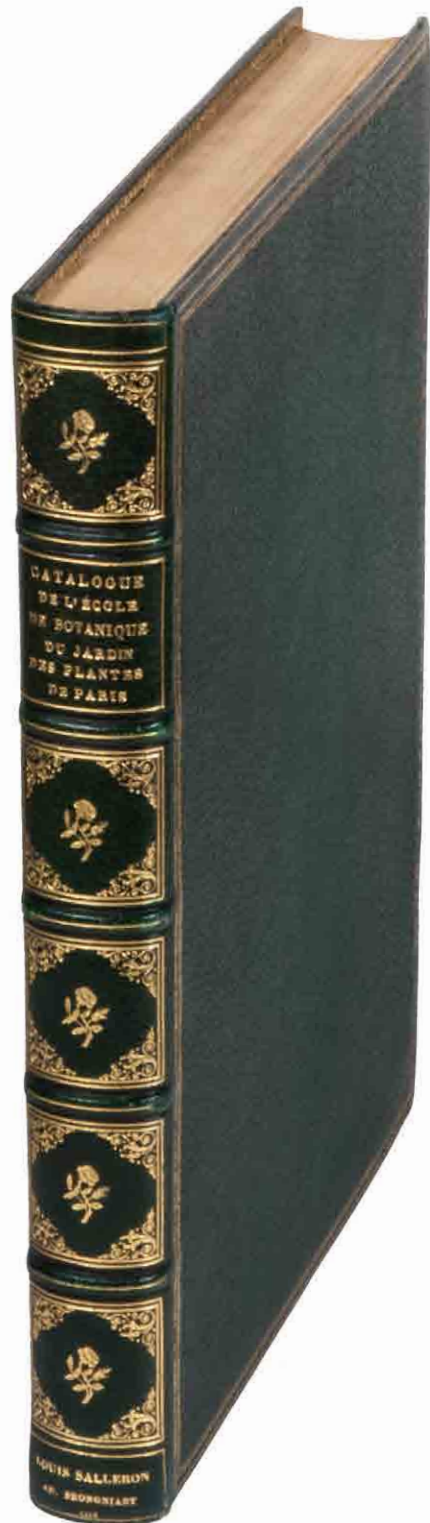




## *Outstanding botanical manuscript in perfect condition*

**73. SALLERON, Louis.** [MANUSCRIPT]. Catalogue général des plantes cultivées à l'école de botanique du jardin du roi. Selon la classification adoptée par M. Ad. Brongniart, et indiquant en synonymes les noms des plantes de l'ancienne école de Desfontaines.

Paris, 1848. 4°. In a dark green custom case with the title on the spine in gold lettering, interior of red calfskin lined with suede. Dark green morocco. € 28 000



Wonderful mid-nineteenth century French work on botanical classification. Louis Salleron describes the purpose of his work as follows: “The replanting of the Botanical School of the Jardin du Roi in 1843 by the care of M Adolphe Brongniart and the important changes introduced in the classification of the Plant Kingdom caused many difficulties and research for plant lovers, gardeners, to students who could no longer recognize themselves in an order so different from that which is generally followed in their books and in botanical gardens [...]. I thought I was doing a service to this large class of people who deal with plants by drawing up a General Catalog of all the labels of the School, with the indication below each new name of a species, of the denomination it bore in the previous classification”. Salleron’s catalogue mentions several thousand plants, coming from France and abroad: California, Mexico, Virginia, Canada, West Indies, Brazil, Peru, Chile, Cape of Good Hope, India, Japan, China, Siberia, etc. The present manuscript, dated 1848, can be placed between the first edition of Brongniart’s catalog, published in 1843, and the second edition of 1850. The Table of classes of the vegetable kingdom that it contains is a copy of Brongniart’s work; however, Louis Salleron largely completed the work of the latter by providing, in the form of a table, additional information: “The second column contains the names of the major divisions and of the classes, families and tribes. The fourth contains the names of the genera and species. The fifth, the name of the author who named or described the species, The sixth, if the plant is hothouse or temperate [...]. The seventh indicates the homeland of the plant. The eighth, its use in medicine, in the arts, in the ornament of gardens or its poisonous properties. The ninth, its French name or its various vulgar names”.

Salleron understood his catalogue as a practical guide through botanical classification. “I suppose that a pupil wants to look in the School for the *Aster chinensis* of Linné (Queen Marguerite), he will not find his label in the genus *Aster*. By consulting my catalogue, he will recognise that this plant forms a new genus, that it bears the name of *Callistephus hortensis* and that consequently he will have to look for it by this word. If, on the contrary, he happened to suppose that the label of *Callistephus hortensis* indicated a newly discovered plant, he would instantly perceive by my work that it is *Aster chinensis* which has only changed its name. ..”. At the end of his foreword he concedes, that “[m]y work is probably not as perfect today as it can become with the help of time; I hope, however, that the part of the public for which it was made will be grateful to me for my perseverance and my efforts”. It is possible that this manuscript was produced with the intention of being published.

Louis Salleron, of whom no biography is available, was probably a collaborator of Brongniart, whose name appears on the back of the binding and on the slipcase. Adolphe Brongniart (1801–1876) is a botanist considered the father of “palaeobotany”. In 1833, he obtained the chair of Botany within the Natural History Museum of Paris. The School of Botany having been enlarged at the beginning of the 1840s, he had to renew the plantations during the winter of 1842–1843. On this occasion he published, in 1843, a catalogue entitled *Enumération des genres de plantes cultivés au Muséum d’histoire naturelle de Paris, suivant l’ordre établi dans l’Ecole de botanique*, followed the order established in the School of Botany (Paris, Fortin Masson), in which he presented a new system of classification of the vegetable kingdom.



# Tableau

## Classes du Règne végétal.

### 1<sup>re</sup> Division — Cryptogames.

Végétaux dépourvus d'étamines, de pistil et même d'ovules. Embryons simples, homogènes, sans organes distincts, ordinairement formés d'une seule vésicule.

#### 1<sup>er</sup> Embranchement. — Amphigènes.

Point d'axe et d'organes appendiculaires distincts, croissance péripériodique, reproduction par des spores ou embryons nus.

#### Classe 1<sup>re</sup> — Algues.

Frondes celluloses vivants dans l'eau douce ou salée (rarement dans l'air humide), fixés par des crampons ou des radicelles.

Ordre 1. Zoosporées. Spores vertes développées dans les utricules du tissu même de la plante, jouissant de mouvements spontanés immédiatement après leur sortie de ces cellules.

1. Oscillatoriées. — 2. Nostochinées. — 3. Conservacées. — 4. Ulvacées.  
— 5. Caulerpées.

Ordre 2. Aplosporées. Spores vertes ou brunes, développées isolément dans des utricules spéciales et superficielles, dépourvues de mouvements spontanés. 6. Spongodiées. — 7. Laminariées. — 8. Fucacées.

Ordre 3. Choristosporées. Spores rouges, développées 4 par 4 dans des cellules spéciales, formant partie du tissu général de la plante, dépourvues de mouvement (souvent un second mode de formation des spores dans des conceptacles).

9. Rytiphléées. — 10. Chondriées.

#### Classe 2<sup>e</sup> — Champignons.

Châllus filamenteux (Mycélium), développé sur la terre ou dans les êtres organisés morts ou vivants, produisant au dehors les organes reproducteurs.

A second edition, revised and enlarged, was published in 1850 (Paris, J.-B. Baillière). Louis Salleron therefore took up this classification system by developing it with the indication of the species concerned and by providing important details on the plants. The wonderful moroccan binding is the work of Charles-François Capé (1806–1867). His signature can be found on the spine. Established first at the Louvre where he worked for the library, he eventually became Empress's bookbinder and one of the greatest French bookbinders of his time.

Some very light tear to upper part of custom casing, pencil annotations to first flyleaves, light foxing to title page. Excellent condition.

[10], 17, [1], 425, [31] pp. More on our website

1. Utrix	250	X. inornata	216
Vochysiacées	229	Ximéniées	220
Volcanaria	175	X. iphidium	39
Vouyia	110	X. ylophylla	231
Wachendorfia	59	Xyridées	29
Wahlenbergia	78	Y.	
Waldsteinia	373	Yucca	47
Waltheria	216	Z.	
Watsenia	57	Zarvitha	77
Wedelia	114	Zaluzianstha	165
Weinmannia	222	Zaluzania	114
Woltheimia	39	Zamia	122
Wostungia	139	Zanckellia	68
Widdingtonia	120	Zanthorhiza	250
Wiedemannia	187	Zanthoxylées	252
Wegandia	155	Zanthoxylon	240
Widdenevia	49	Zea	22
Wissadula	321	Zelucua	342
Wisteria	101	Zichya	103
Withania	131	Zinnia	242
Witheringia	159	Zilla	207
Witsonia	46	Zingiber	61
Woodwardia	4	Zingibéracées	61
Wrightia	141	Zinnia	112
Wulffia	171	Zizania	23
Wurmbia	36	Zizias	327
X		Zyzyphora	191
Xanthium	111	Zyzyphus	336
Xanthochymus	212	Zizias	91
Xanthorhiza	36	Zizania	223
Xanthoseria	32	Zygopetalum	63
Xeranthemum	91	Zygophyllées	130
Xerophyllum	36	Zygophyllum	140
Xerotes	36	Zyzygium	360
Ximenesia	110		




## *Collection of various photographs of Egypt 1880*

**74. SEBAH, Pascal and Antoine BEATO.** Nine photographs of Egypt.

[Egypt], 1880. 9 albumen prints (approx. 340 × 260 mm), each mounted on backing cardboard (ca. 400 × 340 mm). Three edges gilt. € 2500

A fine set of nine albumen images of Egyptian sights and views, including Karnak, ships on the Nile, the Aswan cataract, the Temple of Edfu, murals at the Sanctuary at Karnak, camel drivers on the Sinai, etc. Pascal Sébah (1823–86), a leading photographer of the Middle East, was renowned for his well-judged compositions and for the excellent print quality achieved by his technician A. Laroche. His studio, founded in 1857, was continued under his brother Cosimo and his son Jean. A single image in this series is not by Sebah: a view of the island of Philae (near the First Cataract of the Nile) is signed “A. Beato” in a shaded portion of the image, identifying this as the work of Antonio (Antoine) Beato (after 1832–1906), a British and Italian photographer noted for his genre works, portraits, views of the architecture and landscapes of Egypt and the other locations in the Mediterranean region. Slight fading; well preserved.

 More on our website





## Important early voyages to the East Indies and the impetus for the discovery of Australia

75. **SPILBERGEN, Joris van and Steven van der HAGEN.** *Historis journal van de voyages gedaen met 3 schepen uyt Zeelant naer d'Oost-Indien onder het beleyt van den Commandeur Joris van Spilbergen, sijn eerste reyse. Inden jare 1601, 1602, 1603, 1604, als meede beschryvinge vande tweede voyage ghedaen met 12 schepen na d'oost-Indien onder den Admirael Steven vander Hagen.*

Amsterdam, Joost Hartgers, 1648. 4°. With a relatively large woodcut illustration of two ships on the title-page, a folding engraved plate showing six scenes of Spilbergen's journey and experiences in the East, a woodcut tail-piece, and 2 woodcut decorated initials. Set in textura types with incidental roman and italic. Modern brown calf. € 6500



Account of the famous first voyage to the East Indies by the German naval officer in Dutch service, Joris van Spi(e)lbergen (1558–1620), first published in 1605. Appended are Potanus's description of Java (pp. 57–61) and, with its own drop-title, an account of Steven vander Hagen's second voyage to the East Indies (pp. 62–96), first published in 1606. The whole, also issued in Joost Hartgers collection *Oost-Indische voyagien* (1648), is based on the editions of Spilbergen (including Potanus's description) and Van der Hagen published in the 10th and 12th parts of Commelin's collection *Begin ende voortgangh ...* (1645).

Funded by the entrepreneur Balthasar de Moucheron, Spilbergen left for the East Indies with three ships: *Het Lam* (the lamb), *De Ram* (the ram) and *Het Schaap* (the sheep). He sailed from Veere in Zeeland on 5 May 1601. In November he rounded the Cape of Good Hope to reach Ceylon (Sri Lanka) in May 1602.



Until September the fleet was anchored at Batticaloa on Ceylon's east coast where Spilbergen negotiated with the king of Kandi, promising him military assistance against the Portuguese. Between September 1602 and March 1603 he was at Banda Atjeh, in Sumatra, negotiating with the sultan and hunting for Portuguese ships. In February 1603 ships of the newly founded Dutch East India Company (VOC) arrived at Atjeh and were joined by Spilbergen's fleet. After spending the summer of 1603 at Bantam in Java, Spilbergen returned to Holland with his two remaining ships, arriving at Vlissingen on 24 March 1604. In 1603 the VOC appointed Steven vander Hagen to lead a voyage to the East Indies, which sailed in December 1603 with twelve heavily armed vessels taking about 1200 men. His instructions were to attack the Portuguese trading ports in India, take Malacca, and expel the Spanish from the Moluccas. Also with Vander Hagen's fleet was the yacht *Duyfken* under command of Willem Jansz., who was to discover Australia in 1606. In September 1605 Vander Hagen sailed for Holland leaving the *Duyfken* and another vessel in the Indies for further exploration, and leaving three manned forts in the Spice Islands.

The present 1648 edition appears to be the third separately published edition (after 1605 and 1617). No other separate editions are recorded so early in STCN, Picarta and WorldCat. The text was also published, however, as part of De Bry's *Orientalischen Indien* (1605/06) and Commelin's *Begin ende voortgangh ...* (1646), which may account for other editions noted in the literature.

With a bookbinder's gold-lettered black leather label on the back paste-down (BoekbinderBruns.nl). Slightly water stained in the head margin, slightly browned throughout and cut somewhat short in the foot margin, not affecting the text. Otherwise in good condition.

96 pp. Alden & Landis 648/181 (5 copies); Howgego, to 1800, S158; Sabin 89448; STCN (5 copies); Tiele, *Bibl.* 1022 & 446 note; Tiele, *Mém.* 143 (for V.d. Hagen see also pp. 170–171); Landwehr & V.d. Krogt, *VOC* 198. 📖 More on our website

# Historis Journael

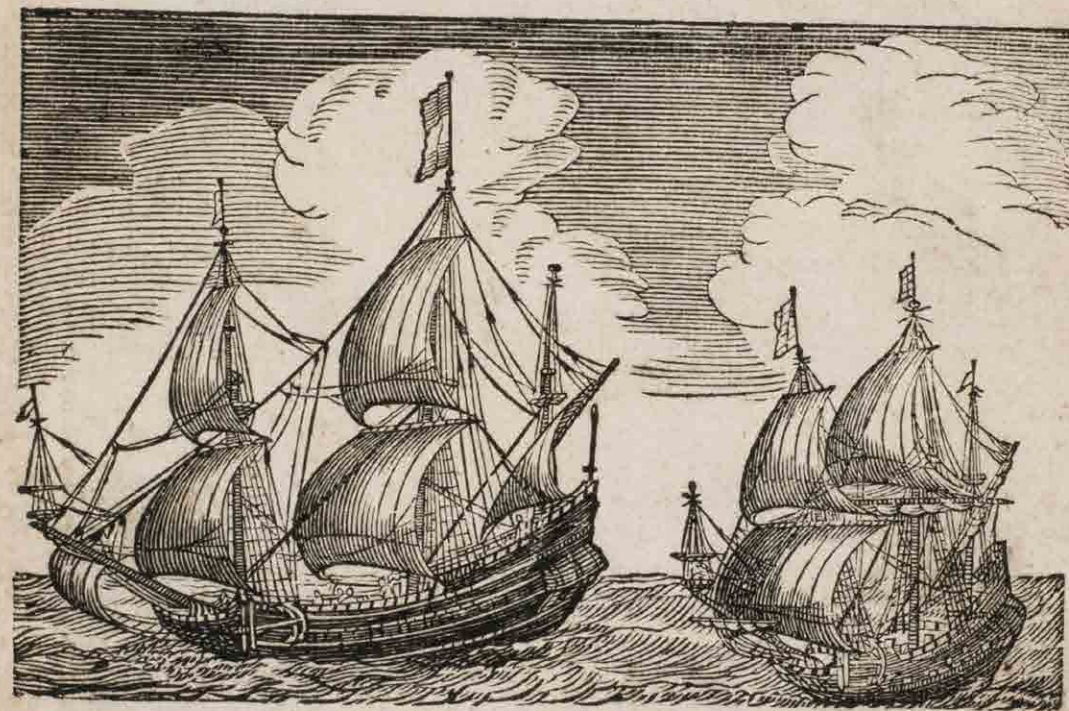
Van de

# VOYAGE

Gedaen met 3 Schepen uyt Zeelant naer d'Oost-Indien onder het beleyt van den Commandeur Joris van Spilbergen, sijn eerste Reyse. Anden jare 1601. 1602. 1603. 1604.

Als meede

Beschrybinge vande Tweede Voyage ghedaen met 12 Schepen na d'Oost-Indien onder den Admirael Steven vander Hagen.



t' A M S T E R D A M,

Door Joost Hartgers Boeck-verkooper inde Gast-huys-steegh  
bezyden het Stadt-huys, 1648.



*Very rare Dutch translation of one of the first German robinsonades*

**76. STIEFF, Christian.** De Silesische Robinson, behelzende deszelfs geboorte, opvoeding ... minnenhandel, betoonde dapperheid in verscheide belegeringen, gevangenneming en elendige slaverny onder de Turken ... zyne reizen ... dienstneming by de Oostindische Compagnie ... dienstbaarheid onder de Boecaniers ... droevige schipbreuk en elendig einde

Amsterdam, S. van Esveldt 1755, 2 volumes. With a frontispiece by J. C. Philips and 7 full-page engraved plates. Contemporary gilt half-calf, dark brown moroccan letterpiece to spine. € 3500

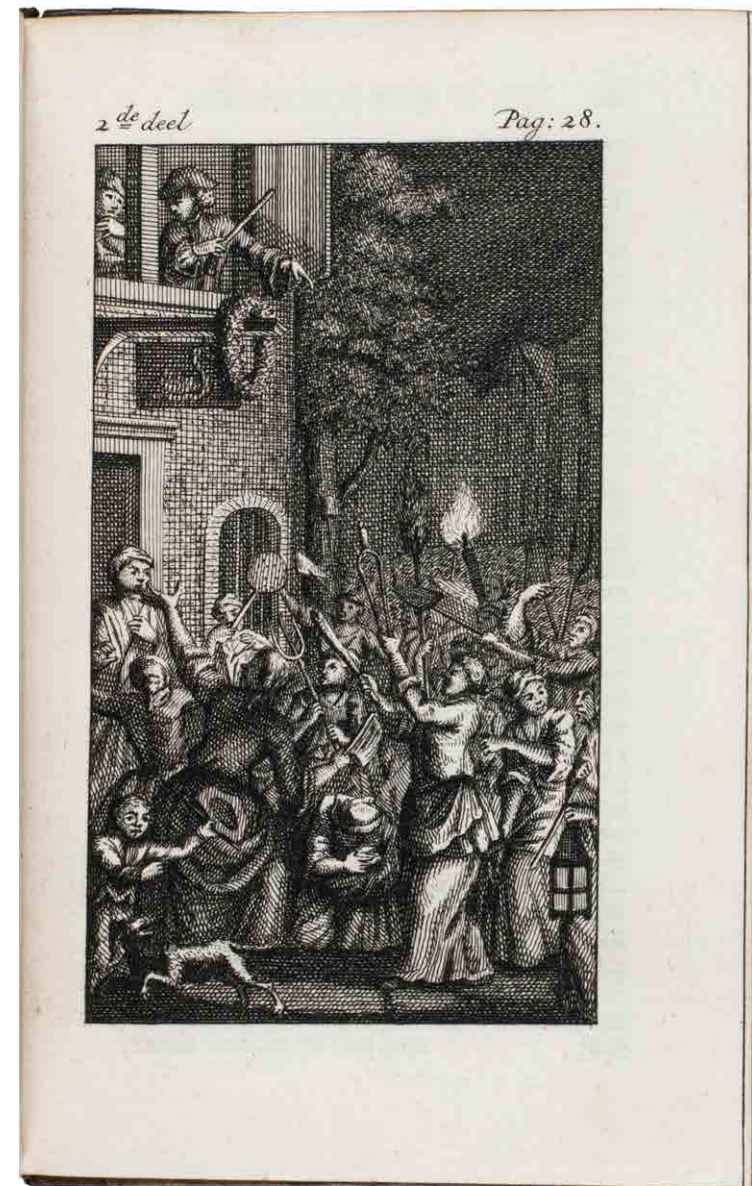
The Silesische Robinson is a very rare Dutch translation of Christian Stieff's *Schlesischer Robinson Oder Frantz Anton Wentzels v. C. eines schlesischen Edelmanns Denkwürdiges Leben*, first published in Breslau and Leipzig in 1723/24, one of the first pseudo Robinson works in the German language. In his preface, the author Christian Stieff (1675–1751) sets about to provide the story of an exemplary life worth emulating to the noble youth that he imagined would read his work. It tells the story of Frantz's journey from his Silesian home through Germany, Italy, the Netherlands, the Cape of Good Hope, East India, his capture and subsequent transport to Haiti as prisoner. Luckily he manages to regain his freedom and subsequently serves as seaman on board a pirate ship and journeys to England and Russia. As fantastic as the storyline sounds, Stieff managed to add plenty of details of contemporary social life and even political policy in Europe, such as the measures taken against the spread of the plague in Vienna. Stieff was a respected school rector and poet from Breslau.

With the bookplate of Buijnsters-Smets on the front paste-down of volume 1 and an owner's inscription on the first free endleaves of both volumes of M. Buisman. The bindings show some signs of wear. Otherwise in very good condition.

[12], 267, [1]; [4], 308 pp. *Buisman* 2499; cf. *Ullrich IV*, \*8a; *Staverman C 2b*; *STCN* 173970028 (2 copies); *WorldCat* 69051291 (3 copies). [More on our website](#)



A. Leeman delinaar. Te AMSTERDAM. J.C. Philips pinxit fecit.  
By STEVEN VAN ESVELDT 1755.





*A fine series of 60 chromo-lithographed portraits  
of English and French race horses, in a contemporary signed binding*



77. [TEYSSIER des FARGES, George Aimé]. TOUCHSTONE, S.F. (pseudonym). Les chevaux de course[:] pedigree – description – historique. 60 portraits en couleur par V.-J. Cotlison, L. Pénicault et Le Nail. Texte orné de 182 vignettes ... = Historique des étalons pur-sang Anglais et Français et des juments Françaises les plus célèbres ayant paru sur le turf de 1764 à 1887.

Paris, J. Rothschild, 1889. Oblong 2° (24.5 × 37 cm). With 2 title-pages in red and black, each with a different vignette; 60 chromolithographed plates, highlighted with gum arabic and lithographed by Thurwanger, each facing an inserted letterpress leaf with a pedigree of the horse portrayed. Further with 182 lithographed vignettes in the text. Contemporary gold- and blind-blocked brown morocco, with the original publisher's front wrapper (lithographed and hand-coloured) mounted on the front board in a wide decorated gold frame, gold-tooled turn-ins, gilt edges, white glazed endpapers with a watered-silk pattern, signed on the front board, "A SOUZE A. LENEGRE REL.", meaning Auguste Souze and Antoine Lenègre the younger in Paris. € 3500



An impressive record of 60 famous English and French thoroughbred racehorses. After a 26-page history, the series opens with the Godolphin Arabian, a legendary 18th-century Arabian horse, named after Francis, 2nd Earl of Godolphin, and the subject of at least two novels and a British film. The portraits further include champion sires and racehorses such as Touchstone (a leading sire four times), Sultan, Flageolet, Hermit, Irish Birdcatcher, Melbourne, Stockwell, Whalebone, Eclipse (who won 18 races and later became one of the leading sires of his generation), Gladiateur ("One of the best horses ever to grace the turf in any century", according to the Thoroughbred Heritage), Monarque, an extremely successful stallion in France in the mid-19th century, etc. Hinges reinforced, a few leaves slightly loose, With some foxing, and a tear in one of the inserted letterpress pedigrees, but still in very good condition. The binding with minor skuff marks, some reinforcements in the gutter margin, small waterstains of the mounted front wrapper and in the endleaves and some groups of leaves slightly loose, but in good condition. Splendid chromolithographed plates of race horses, in a very attractive contemporary signed binding.

xxv, [1 blank], 165, [1 blank] pp. *Dejager 363 (lacking 1 plate); Mennessier de la Lance II, p. 574; Nissen, ZBI 4151; for the binder Lenègre: Flety, p. III.* 🐾 More on our website




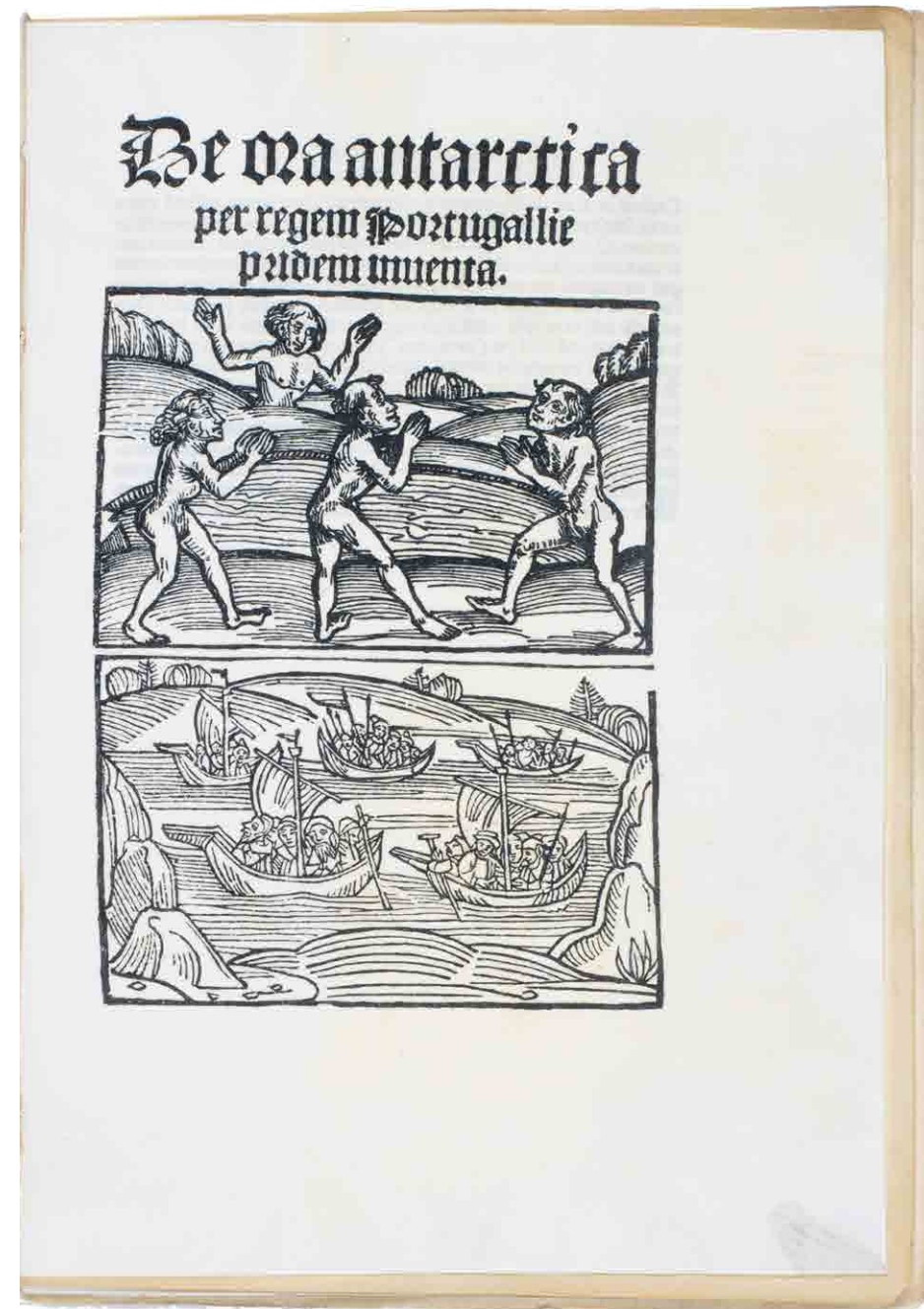
*Early photographic facsimile of Amerigo Vespucci's report,  
one of 10 copies printed on vellum*

**78. VESPUCCI, Amerigo.** Be [= De] ora Antarctica per regem Portugallie pridem inventa. [Paris, Tross, 1872]. Facsimile of the 1505 edition with 1 diagram constructed from rules and type. Printed on vellum. Wrapper made from 18th-century French marbled paper backed with (and the book interleaved with) 19th-century wove paper. € 4500

A photographic facsimile of the Strasbourg Latin edition (1505) of Amerigo Vespucci's account of what is usually called his third voyage (1501/02). Amerigo Vespucci (1454–1512), who gave his name to America, sailed from Lisbon to Brazil and down the coast to the bay at what is now Rio de Janeiro and to Cape Frio in 1501/02. He notes in the present report that the land he is exploring is not Asia as had been expected, but an extremely large continent previously unknown, and he sailed further south along its coast than any earlier European voyager to that time. For this reason he calls the region "Antarctica". The upper woodcut on the title-page is one of the earliest attempts to depict indigenous Americans in general and Brazilians in particular.

In very good condition, with the first leaf and last leaf slightly wrinkled and with an occasional light brown stain on the blank final page or in the margins. The marbled wrapper is rubbed and has new sewing. A rare early photographic facsimile, printed on vellum, of a key record of the earliest exploration of America in general and Brazil in particular.

[11], [1 blank] pp. plus interleaving. *Borba de Moraes*, p. 909 note; *Church* 21 note; *JCB* I, p. 41 note; *Sabin* 99333 note (locating 4 of the 10 copies printed).  More on our website





## Massacre of the Waldensians in Piedmont

79. [WALDENSIANS]. Recit de ce qu'il y a de plus considerable aux affaires des eglises reformées des vallées de Piedmont, depuis les massacres de l'année 1655.


[Amsterdam, Abraham Wolfgang(?), after 1663]. 4°. Contemporary wrappers.

€ 2950

Rare copy of a pamphlet on the massacre of the Waldensians in Piedmont in 1655. It is probably a second edition as the title-pages mentions: "Jouxte la copie imprimé à Haerlem 1663", though no copies from this previous Haarlem edition are known.

The Waldensians are a Christian movement with its origins in the later Middle Ages in France and they were persecuted as heretics from the 12th century onwards. From the early 17th century they were considered as early forerunners of the Reformation. In 1655 the Duke of Savoy commanded the Waldensians of Piedmont to attend Mass or leave in 20 days. The remaining Waldensians were massacred, causing indignation throughout Europe.

Some waterstains in the upper margins; wrappers with slightly rubbed edges and spine restored with cello tape. Otherwise a good copy of this rare pamphlet on the Piedmont massacre.

[4], 60 pp. *Bibliografia Valdese 1672*; *STCN (1 copy)*; *Tiele, Pamfletten 5035*; *WorldCat (3 copies)*; *not in Knuttel*.  More on our website





*Wonderful first edition of one of the most influential books on 17-century shipbuilding, beautifully illustrated with more than 110 engraved plates*



**80. WITSEN, Nicolaes.** Aeloude en hedendaegsche scheeps-bouw en bestier...

Amsterdam, Christoffel Cunradus, 1671. 2 parts in 1 volume. Folio. With an engraved title-page by Romeyn de Hooghe, 112 full-page engraved plates, 1 folding double-page engraved plate and 7 small engraved plates printed on smaller strips of paper. With a small woodcut ornamental vignette on the title-page, woodcut decorated initials and woodcut ornamental tail-pieces. Near contemporary (18th-century?) elaborately blind-tooled vellum, sewn on five supports with corresponding raised bands on the spine, with a manuscript title in the second (of six) compartment on the spine, later brown leather ties. € 22 500

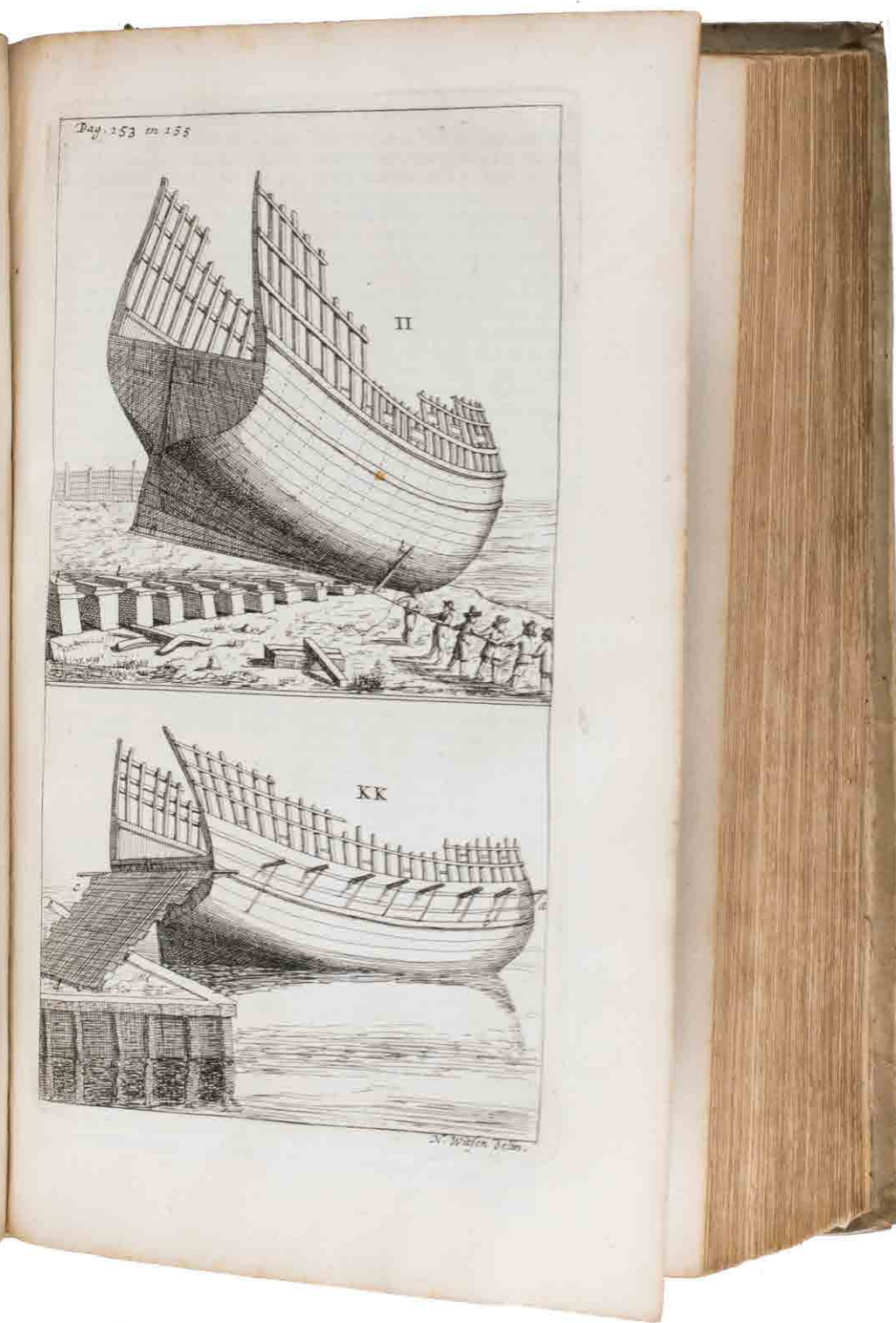
Extremely rare issue of the first edition of Witsen's incredibly influential work on 17th-century Dutch shipbuilding techniques and styles. The other issue appeared in the same year with the impressum of C. Commelijn and J. Appelaer, instead of C. Cunradus. Both contain the same engraved title-page by Romeyn de Hooghe, but the principle difference can be found in the letterpress title-page, with ours being printed in black and showing a different vignette.

Notably, Witsen's work contains more than 110 meticulously detailed engraved plates based on drawings by the author himself. Considered the definitive work on shipbuilding, *Aeloude en hedendaegsche Scheepsbouw* was the product of Witsen's passion as a wealthy enthusiast and future regent. Only someone connected to regent circles would have had access to the exclusive information contained within its pages. The book, a precious item that required a deposit of twelve guilders, would primarily have graced the libraries of affluent members of Dutch society.

In order to mitigate the risks associated with its publication, the publisher Casparus Commelijn collaborated temporarily with the Appelaer brothers, Broer and Jan. They also enlisted the services of Christoffel Cunradus, a printer from Amsterdam. However, once the book was printed, Witsen chose to retain its publication indefinitely to incorporate necessary additions and corrections. Consequently, the book has an intriguing early history. There are variations in the number of plates in different copies of this work, with Landwehr documenting 112 plates, while the present copy contains 112 full-page plates, 1 double-page folding plate and 7 additional small engraved plates.

Nicolaes Witsen (1641–1717) served as mayor of Amsterdam for 13 separate terms and held important administrative positions in the Dutch East India Company (VOC). The present work brought him in contact with tsar Peter the Great, who enlisted Witsen's assistance in modernising the Imperial Russian Navy. This connection also led to the tsar placing orders for warships from Amsterdam shipyards. In 1697, Witsen arranged a four-month training period for the tsar at the VOC shipyards.




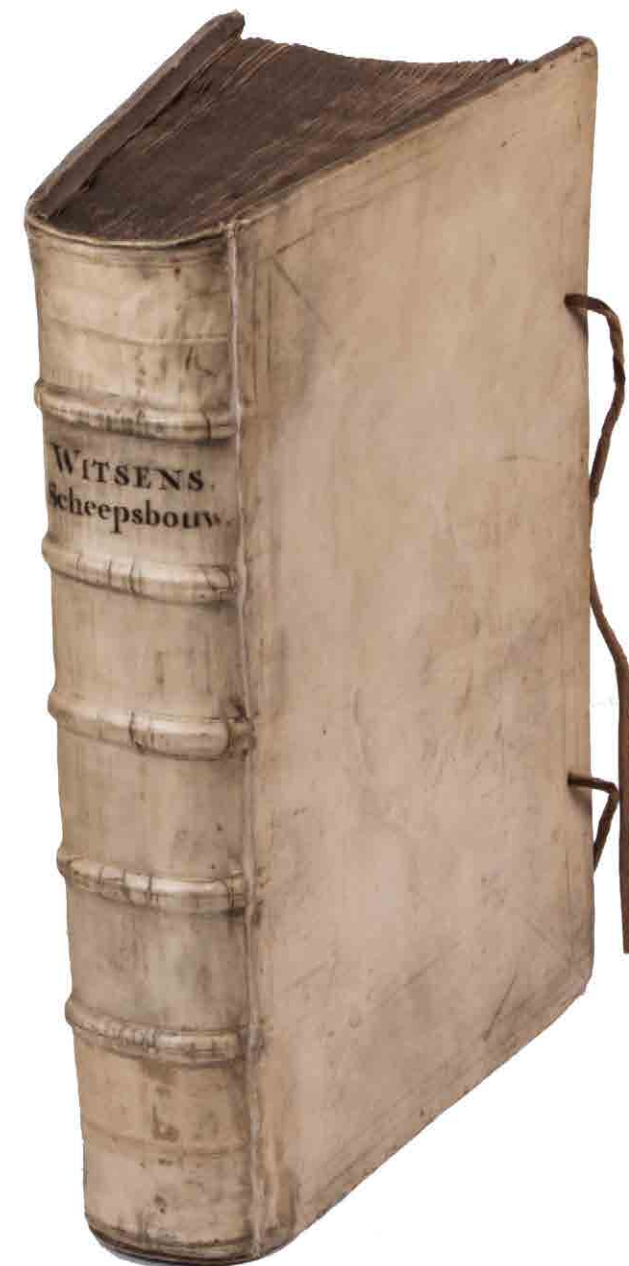


Born into a prominent Amsterdam merchant family, which produced several mayors, Witsen's father, Cornelis, also held numerous significant positions, including mayor, councilor of the admiralty, director of the West India Company, and sheriff. In 1682, Nicolaes Witsen assumed the role of mayor of Amsterdam. He was reelected to this influential position every other year until 1706, serving a total of thirteen terms, the maximum allowed. However, at the time of the publication of his great book in 1671, Witsen had yet to hold any official office. From a young age, he dedicated himself to research and acquiring knowledge, particularly in the fields of mathematics and natural sciences. Although his true passion lay in the realm of science, his family responsibilities and obligations pushed him toward a career in city administration. Eventually, he managed to combine his passion with his responsibilities. Witsen's parents provided him with ample opportunities for growth and development. Between 1664 and 1672, he embarked on several journeys, including an eleven-month stay in Moscow as part of an embassy, a grand tour of Italy, and multiple visits to England. These travels served not only to enrich his personal growth but also to explore and establish potential diplomatic and trading connections. Witsen documented his experiences in diaries, sketches, and notes. These records formed the basis for the present work and other works like *Noord- en Oost Tartarije* (published in 1692). The fifteenth chapter of *Aeloude en hedendaegsche Scheepsbouw*, for instance, recounts his visits to the most significant shipyards in those countries.

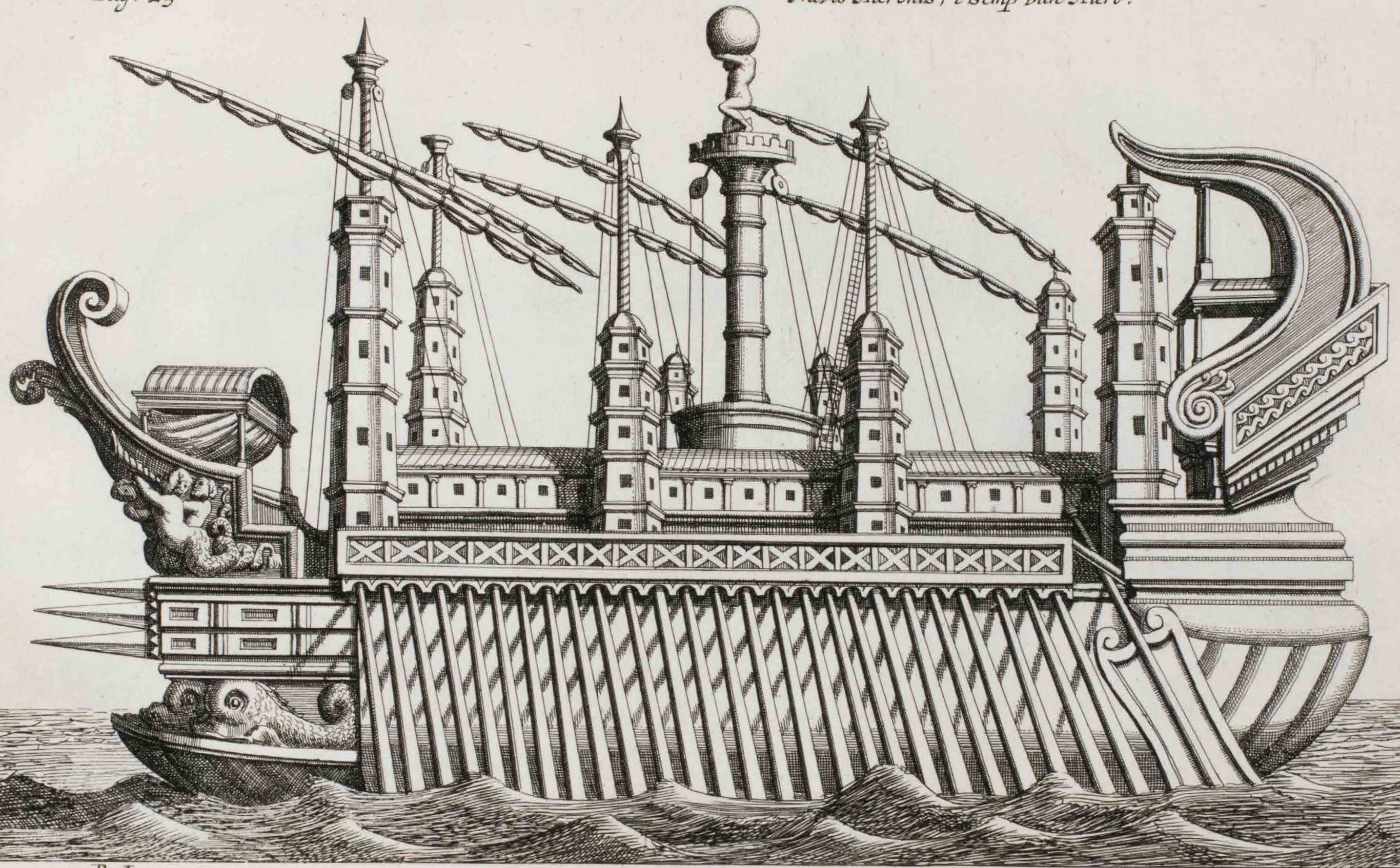
With a small 18th-century manuscript note tipped in before the letterpress title-page: "Op het schip Hilversbeek(?) de Ao 1741 ...", a small black stamp on the front paste-down "10 [...?] 1969" and the printed coat of arms of Ortt pasted on the front paste-down next to the stamp. The binding is slightly scuffed, the front hinge has been reinforced and new brown leather ties have been added. The engraved title-page is slightly damaged in the gutter, not affecting the engraving and with some small tears in some pages, not affecting the text or plates, the edges and outer margins are very slightly browned. Otherwise in very good condition.

[16], 516, 40, [4] pp. *Bierens de Haan* 5368; *Hoogendoorn, Witsen* No4; *Landwehr Romeyn de Hooghe*, 16; *NHSM* p. 743; *NNBW IV*, 1473; *STCN* 240219058 (2 copies).

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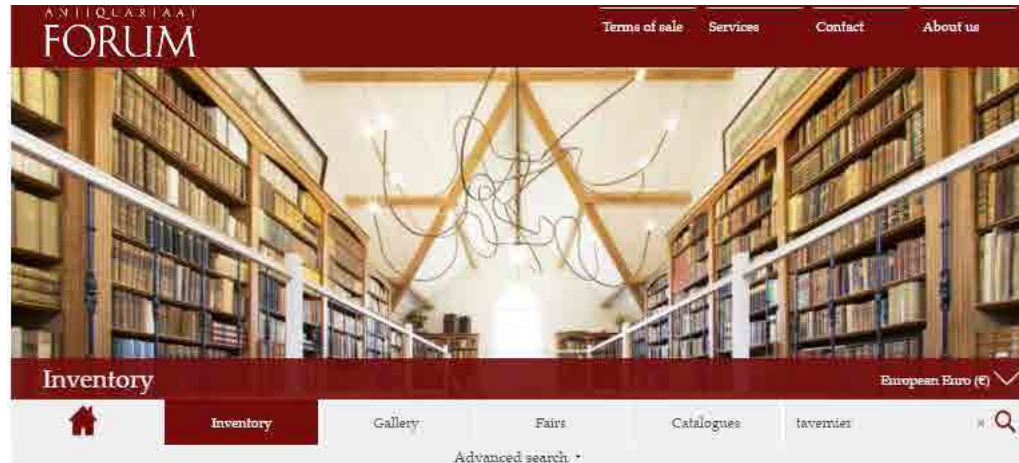






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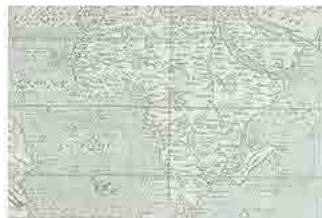
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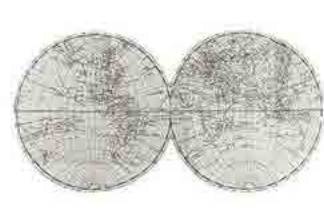
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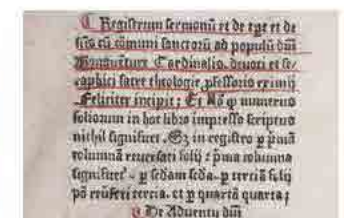
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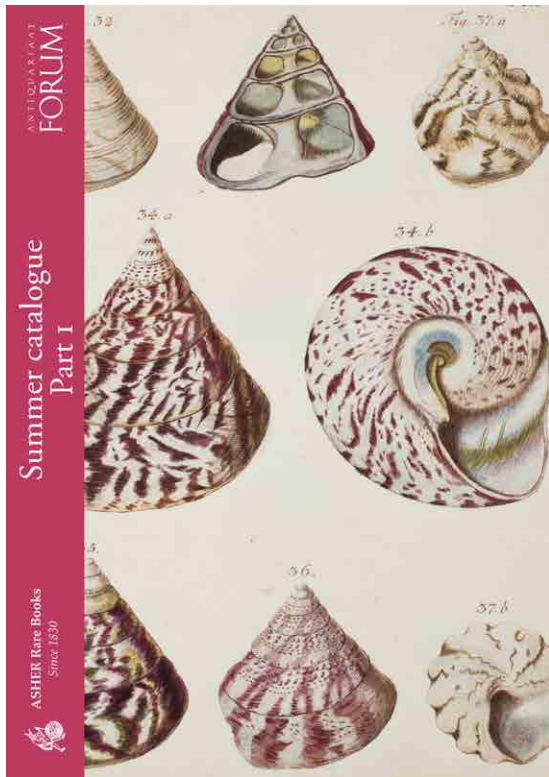


Cartography & Exploration



Early Printing & Manuscripts



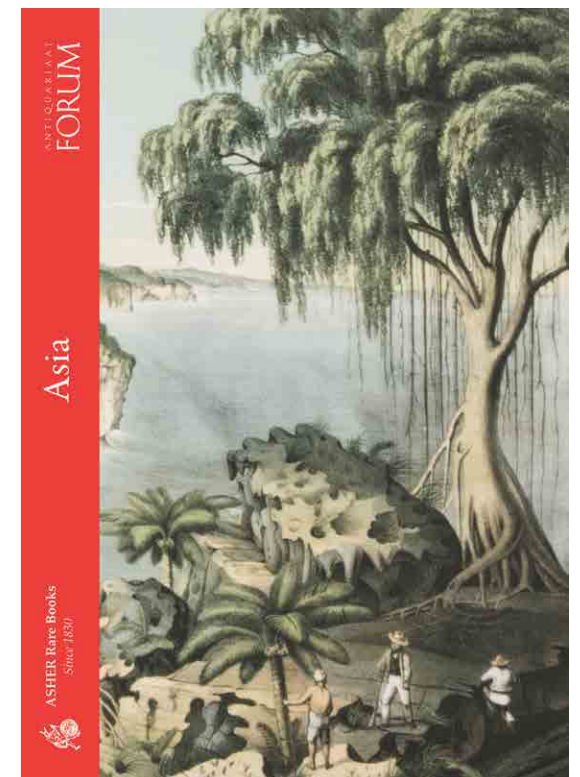


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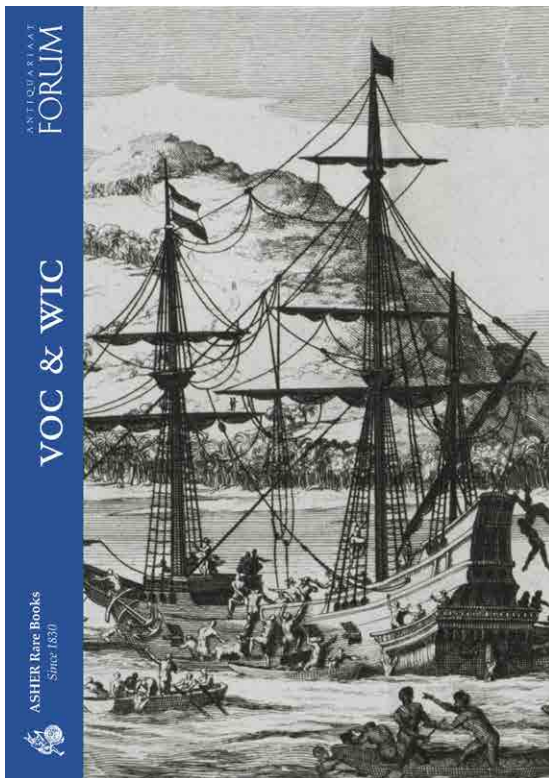
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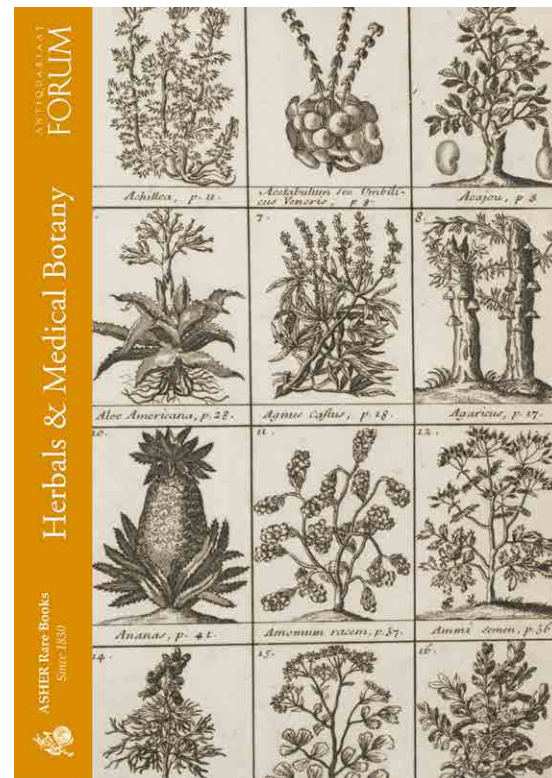
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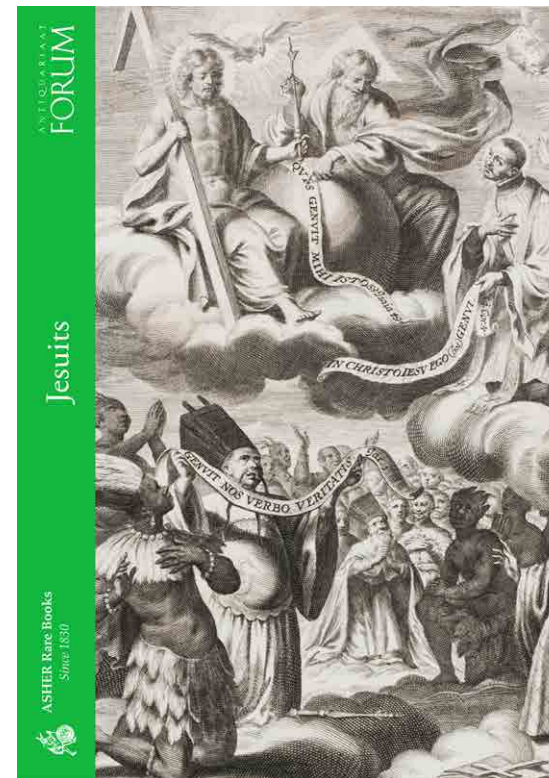
Asia



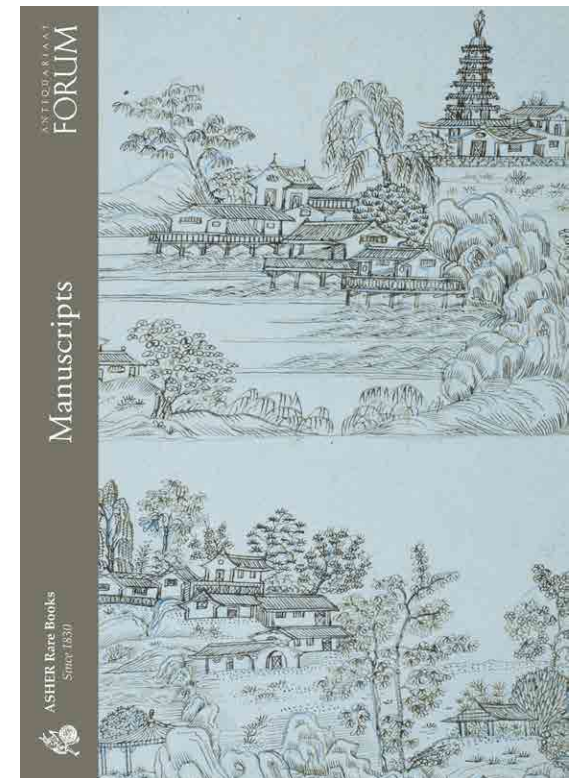
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