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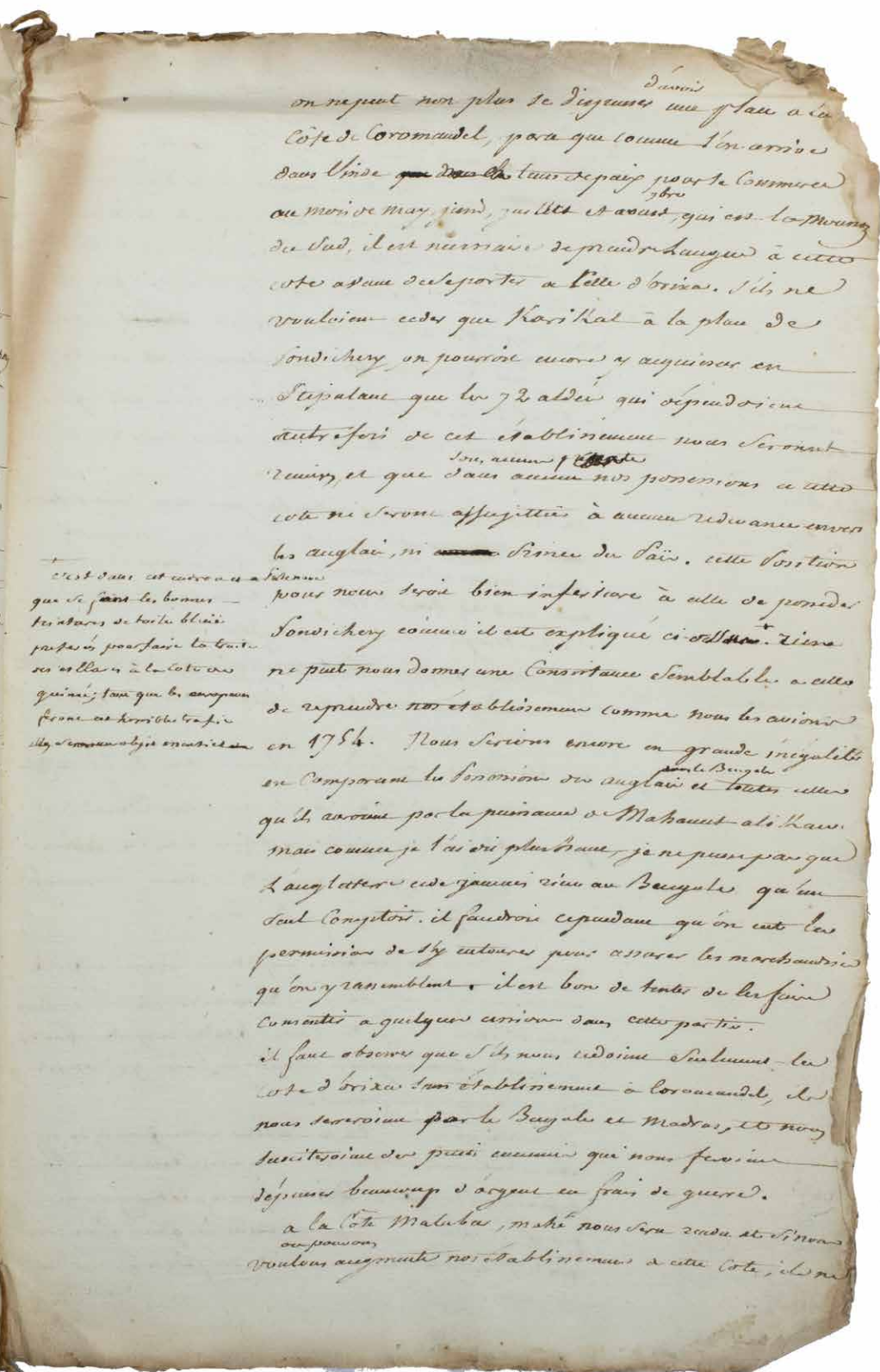
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How to restore French power in British India after the Seven Years' War: a diplomatic draft

I. [AUTOGRAPH MANUSCRIPT – FRANCE, ENGLAND & INDIA]. [French manuscript on the negotiation strategy of the French with the British on India.]

ca. 1778. Folio. Sewn with 2 small chords in the left upper and bottom corner. € 2500

First draft of an autograph manuscript in French, with erasures and corrections, probably written by a diplomat or strategist, concerning the causes of Britain's defeat of France in India during the Seven Years' War (1756–1763) and analysing different ways to restore France to power on Indian soil by an alliance with the sultan Haider Ali Khan (1722–1782), who ruled Mysore and a large part of southern India and was one of the greatest enemies of the British East India Company. According to the unidentified diplomat who wrote this text, Haider Ali Khan was the only one who was able to defeat the British or challenge their supremacy in India. In this manuscript he describes the best strategy not only to join Haider Ali Khan, but also to negotiate with the British people on profitable Indian trade for both parties.

Slightly worn and frayed around the edges, first page slightly dust-soiled, but still an interesting autograph manuscript in good condition.


[7], [1 blank] pp. [More on our website](#)

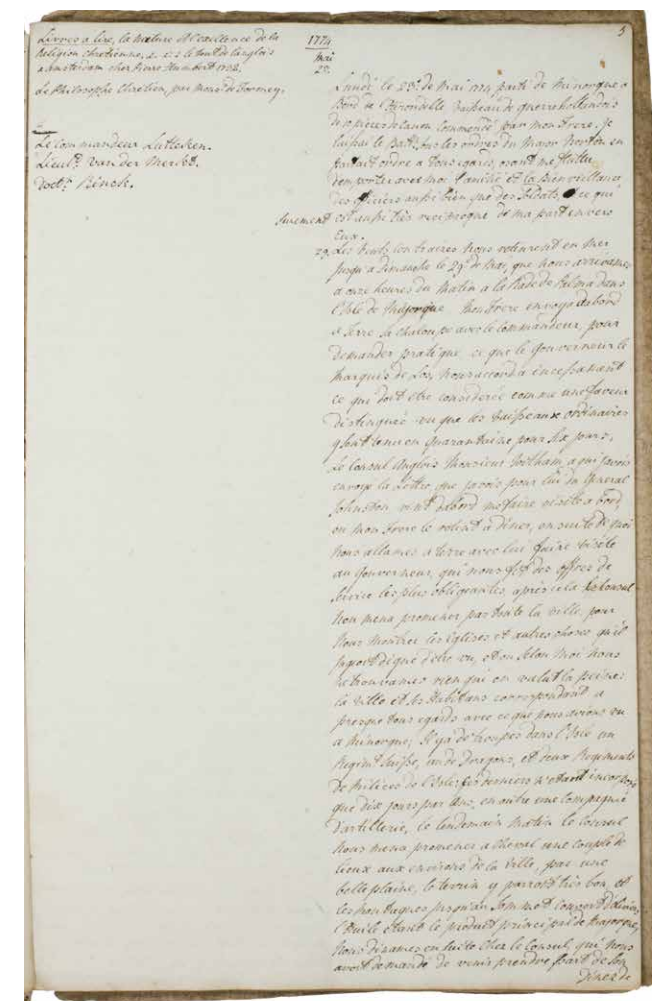
Lieutenant Colonel Rudolph Bentinck's army journals in the Netherlands, the Mediterranean and Portugal: inspecting fortifications, mines, troops and young ladies

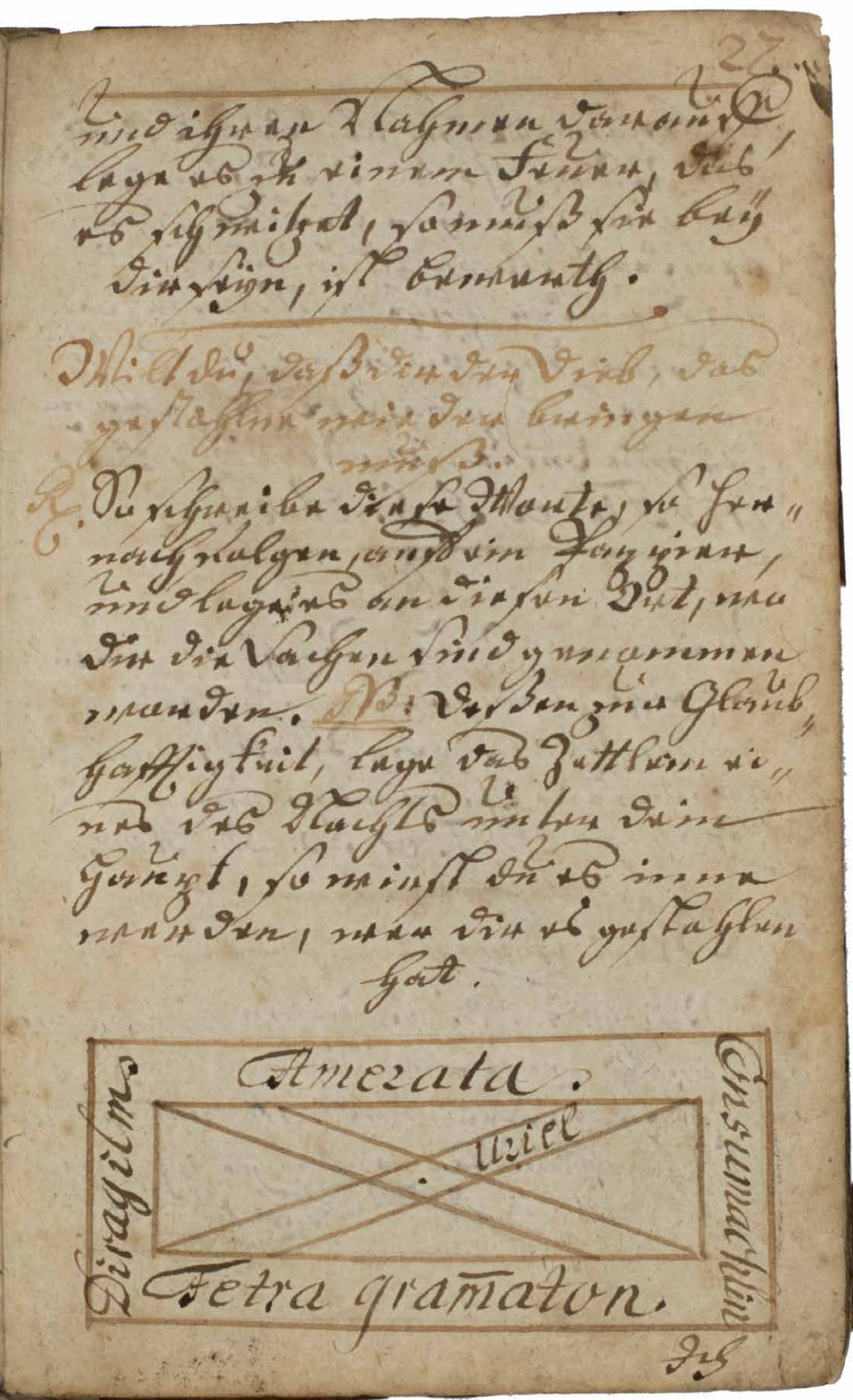
2. [BENTINCK, Volkier Rudolph]. [Wrapper-title:] Journael zedert 1771.

[Maastricht, Bois-le-Duc, Bergen op Zoom, Namur, etc., 7 July – 3 September 1771 & The Mediterranean and Portugal, 23 May – 18 August 1774]. 2 matching journals. Folio (32.5 × 20.5 cm). Two manuscript journals in French, written in brown ink on laid paper. Contemporary coarse brown paper wrappers, with the 1771 journal in loose bifolia (never sewn) inserted. € 5950

Two journals kept by the Dutch Lieutenant Colonel Volkier Rudolph Bentinck (1738–1820), usually called Rudolph or sometimes Rudolphus, in the Dutch and British army, who had earlier fought alongside George Washington in the British army in America. They give an intimate and very personal view of daily life in the army, especially social life. It does show Bentinck inspecting fortifications (at least once climbing to the top) and mines in Maastricht (including the fort on “Montagne de St Pierre” [= Sint-Pietersberg]), Den Bosch (Bois-le-Duc), Bergen op Zoom, Namur (also an armaments foundry) and elsewhere. It shows his enthusiasm for Captain Schoester’s collection of battle plans (“Il me montra une fort belle collection de plans des batailles des deux derniers guerres” and later “Je passai chez Monsr de Shoester le matin, pour en tirer encore quelques informations concernant ma collection de livres et plans militaires”) and he later views fortification plans with Colonel Carel Diederik du Moulin (1727–1793), a well-known Dutch fortifications engineer. Rudolph Bentinck had served as a Lieutenant in the British Royal American Army from 1756 to 1762, during the Seven Years’ War, often known in the United States as the French and Indian War, when he fought side by side with Colonel George Washington, the future first president of the United States. On his return he served as a Lieutenant Colonel in Jersey from 1769 to 1771 (also Guernsey according to the NNWB). The present journals fill part of a gap in his biography: that of 1771 begins in The Hague, where he took a Dutch commission for two years in July 1771 to inspect the fortifications in Venloo, Maastricht and Namur, but the 1774 journal shows he was in British service on Menorca by May 1774, when the journal begins with his departure (Bentinck, Echte stukken, 1784, notes his return from Menorca on 29 May 1775). He left British service in 1776 and returned to the Dutch army. He was granted an Overijssel knighthood as Heer van Schoonheeten in 1777 and made a Baron in 1819. Although neither these journals nor the earlier American one (formerly kept with this one and written in a similar hand) names its author, the events in the American journal clearly identify him as Lieutenant Rudolph Bentinck, who visited William Bentinck, 2nd Duke of Portland, on his way to America. In the present 1771 journal he sets off on 7 July 1771 with (Cornelis Pieter) Baron van Leiden, (Nicolaas Baron van Denike, Heer?) van Nieuwland, (Adolf Warner), Baron van Palland(t) tot Beerse (1745–1823) and “mon frere Diepenheim” [= Derk Bentinck van Diepenheim (1741–1813)], the reference to his brother confirming his identity as Volkier Rudolph Bentinck (1738–1820). They travelled mostly by coach. A contemporary manuscript note on the front wrapper reads “Journael zedert 1771 | en een van 1762”, and Bentinck’s American journal of 1756–1762 was formerly loosely inserted with the present journals of 1771 and 1774. In very good condition, with only the wrapper showing some wear and tear at the extremities. Two detailed and very personal journals of a Dutch Lieutenant Colonel in the Netherlands (1771) and the Mediterranean and Portugal (1774), interesting for its accounts of fortifications, mines and troops, but even more for the social life of officers and their relations with women, from princesses to servants.

[2], [2 blank], [11], [1 blank]; 18, [6 blank] pp. For background information: V.R. Bentinck, *Echte stukken door Volkier Rudolph Bentinck, Colonel ..., The Hague, 1784*; Stevens, Kent & Leonard, eds., *The papers of Henry Bouquet, 6 vols., 1972–1994, esp. I, pp. 4–5, IV, pp. 282–286, V, pp. 42, 226, 378–379, 433, 458–459, 487, 645, VI, pp. 479, 784–788*; for Bentinck genealogy: www.twentebestand.nl.  More on our website





German manuscript book of secrets, including an aria with a Moorish merchant selling medicinal tobacco

3. [MANUSCRIPT – BOOK OF SECRETS – GERMAN]. [Medicinal recipes and incantations].

[Germany?], [ca. 1700?]. Small 8° (16 × 10 cm). Manuscript in German with occasional Latin phrases, written on laid paper in brown and black ink in at least two German gothic cursive hands (the Latin phrases in Latin hands), a “tetragrammaton” diagram (rectangular with a St Andrew’s cross rather than star-shaped) with the name of (the archangel) Uriel and a “sator rotas” square. Lacking quire A and bifolium B1.8 (10 ll.). Brown vellum(?) wrapper, sewn without supports at 3 stations. € 1500

A German manuscript book of secrets containing medicinal recipes and incantations to protect one from a wide variety of ailments and to execute various magic tricks. The numbered pages contain about 103 entries, nearly all with a heading in brown ink and the text in black ink (a few near the end entirely in black). The 2-leaf quire F that follows, in a different hand, contains an “aria” (F1–IV) with 9 numbered 4-line verses, sung to the tune of “Fleisch hin”(?). Verse 4 records a Moorish merchant selling tobacco: “Ey seht den schwarzen Mohr,| er bringt ein Kraut hervor|das heißt Toback in seiner Kraft|erhält den Leibes edlen Saft|ey seht.” A Latin verse on p. 25: “Valneribus quiuis [recté Vulneribus quinis], me Christe subtrahe nimis,|Vulnera quinque Dei, sunt medicina DEI” is clearly a variant of one published in Jean Baptiste Thiers, *Traité des superstitions selon l’écriture sainte, les decrets des conciles, ...*, Paris, Antoine Dezallier, 1679, vol. 1, p. 354 (from chapter VI on phylactères ou préservatifs): “Vulneribus quinis me subtrahe Christe ruinis:|Vulnera quinque Dei sunt medicina mei”. Besides the usual remedies for toothache, love charms or potions, etc., it includes “Unsichtbar zu machen” (pp. 22–23). Lacking quire A (8 ll. with the last 7 numbered 1–14?) and bifolium B1.8 (pp. 15–16, 29–30). With the first 2 leaves cut 6 mm narrower than the others (occasionally shaving a small bit of the last letter in a line) and some minor browning, but still in good condition. The wrapper is split at the head of the spine and shows a few small chips. A German book of secrets, especially interesting for the aria with a Moorish tobacco merchant.

[4], 17–28, 31–78, [8] pp. [More on our website](#)

Famous limited edition “Ege portfolio” number 33 containing 15 beautiful manuscript leaves including texts in Arabic, Persian, and Ethiopic

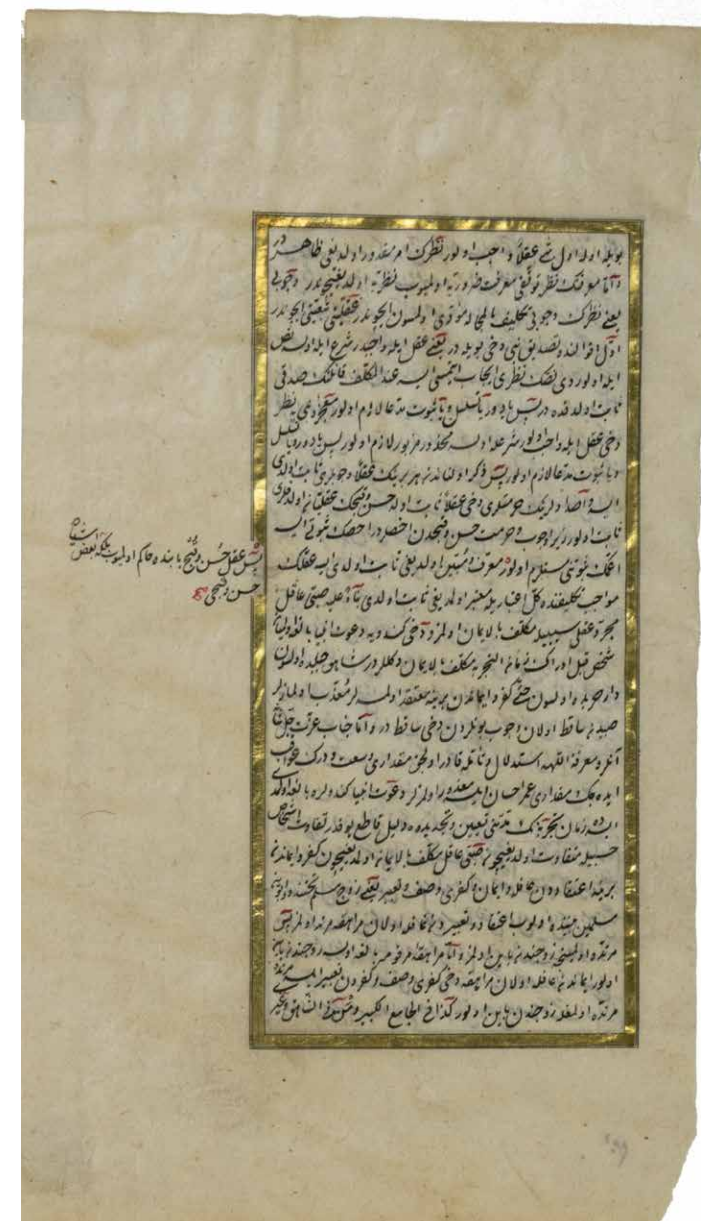
4. EGE, Otto F. [Drop-title:] Fifteen original oriental manuscript leaves of six centuries. [Binding title:] Fifteen original oriental manuscripts.

[Cleveland, Ohio?], [Cleveland Institute of Art or Western Reserve University?], [ca. 1952]. 15 manuscript leaves (in one case a fragment of a scroll) of various formats and sizes, some glazed (see the detailed list of contents for specific dimensions), 7 written on straight-forward laid paper (European and non-European), 6 more problematic (probably all non-European), 1 on straight-forward wove paper (no. 14, supposedly made in Russia) and one on vellum (no. 7), most rubricated and/or decorated in various colours, some decorated or highlighted in gold. Each manuscript leaf is mounted (hinged on one edge to allow access to both sides of the leaf) in a passe-partout (46.5 x 33 cm) and each has a letterpress slip (10 x 18 cm) with explanatory text tipped onto the foot of the passe-partout. The publication has no title-page but includes a letterpress folio leaf that serves as a table of contents and has the drop-title given above (the present copy contains two copies of that contents leaf). The display typeface used in the letterpress leaves (and on the portfolio) is the 1938 *Libra* by the Dutch designer Sjoerd de Roos, inspired by uncial manuscripts. Publisher's original portfolio (48.5 x 34 x 4.5 cm) covered with black cloth with on-lays in black and red on the front and the author's name in white and title in red on the spine, with three pairs of black ties (one on the inside) and a label on the inside of the right black flap giving information about the limited edition: “Edition limited to forty numbered sets of which this is No 33”.

€ 18 000


Copy number 33 (from a limited edition of 40) of Ege's famous portfolio containing a collection of 15 leaves from oriental manuscripts, written between the 12th and 18th centuries. The press run had to be limited because some of the manuscripts probably had no more than about 40 leaves.

Otto Frederick Ege (1888-1951) was the dean of the Cleveland Institute of Art, a lecturer on the history and the art of the book at Western (later Case Western) Reserve University in Cleveland and a famous (or infamous) biblioclast. He was one of the key figures in creating a market for medieval manuscript leaves in America during the 20th century.



Between 1917 and his death in 1951, Ege acquired, broke up and subsequently dispersed hundreds of medieval and other interesting manuscripts and early printed books, wanting to give as many private collectors and public institutions as possible the opportunity to own these individual leaves. He was convinced that his purpose of inspiring as many people as possible by bringing them in contact with historical and artistic heritage, justified the means of scattering the manuscript leaves. In fairness to Ege, these were almost certainly incomplete manuscripts to begin with, though one could wish he had provided a detailed description of each manuscript before breaking them up and disbursing them, and his publications did make them available, albeit in the limited form of a single leaf, to a much greater audience than could have hoped to see, let alone own original manuscripts of this sort. Fortunately, people are now more reluctant to break up early manuscripts, but that also means that similar publications are less likely to appear in the future. Beginning in the 1940's, Ege compiled his most famous portfolios as two limited editions in press runs of 40 copies each: one portfolio with western medieval manuscript leaves and the present one with 12th to 18th century oriental manuscript leaves.

The present portfolio includes leaves from 15 manuscripts produced from the 12th to the 18th century, in Egypt, Iran, the Byzantine/Ottoman Empire, Persia/Iran, Russia, Tibet and other places. These mainly religious texts were written in several different languages, including Arabic, Syriac, Armenian, Ethiopic, Persian, Tibetan, Greek and Church Slavonic. Two of the fragments, one in Greek and one in Church Slavonic, even include music notation (neumes). Although the publication names no publisher and gives no date of publication, Ege compiled it himself and wrote the notes about each manuscript leaf, but it is said to have been published after (probably soon after) his death in 1951 (the description of Ege as "late dean of ..." is slightly ambiguous, but may indicate that he had died). His brief notes on the manuscripts lack many details and are often not reliable (particularly the dating), so we have tried to make some additions and corrections in our detailed list of the contents. One of the Cleveland institutions where he worked probably published the portfolio. It is listed in the National Union Catalog of pre-1956 imprints. As Ege intended, many of his portfolios and other fragments were sold and distributed worldwide. Beinecke Rare Book & Manuscript Library at Yale University acquired his personal collection, including 50 unbroken manuscripts, for their special collections in 2015. A detailed list of contents is available upon request. The portfolio, the two copies of the contents leaf and the 15 passe-partouts with the manuscript leaves are in very good condition. A detailed condition report of the 15 manuscript leaves included in the detailed list of contents, available upon request.

[1] leaf (plus a duplicate) plus 15 original manuscript leaves mounted in white passe-partouts. *WorldCat* 15372178 (7 copies), 78768040 (2 copies), 1322443218 (1 copy).  More on our website



Unpublished illustrated supplement to Duhamel du Monceau's *Traité général des pesches*

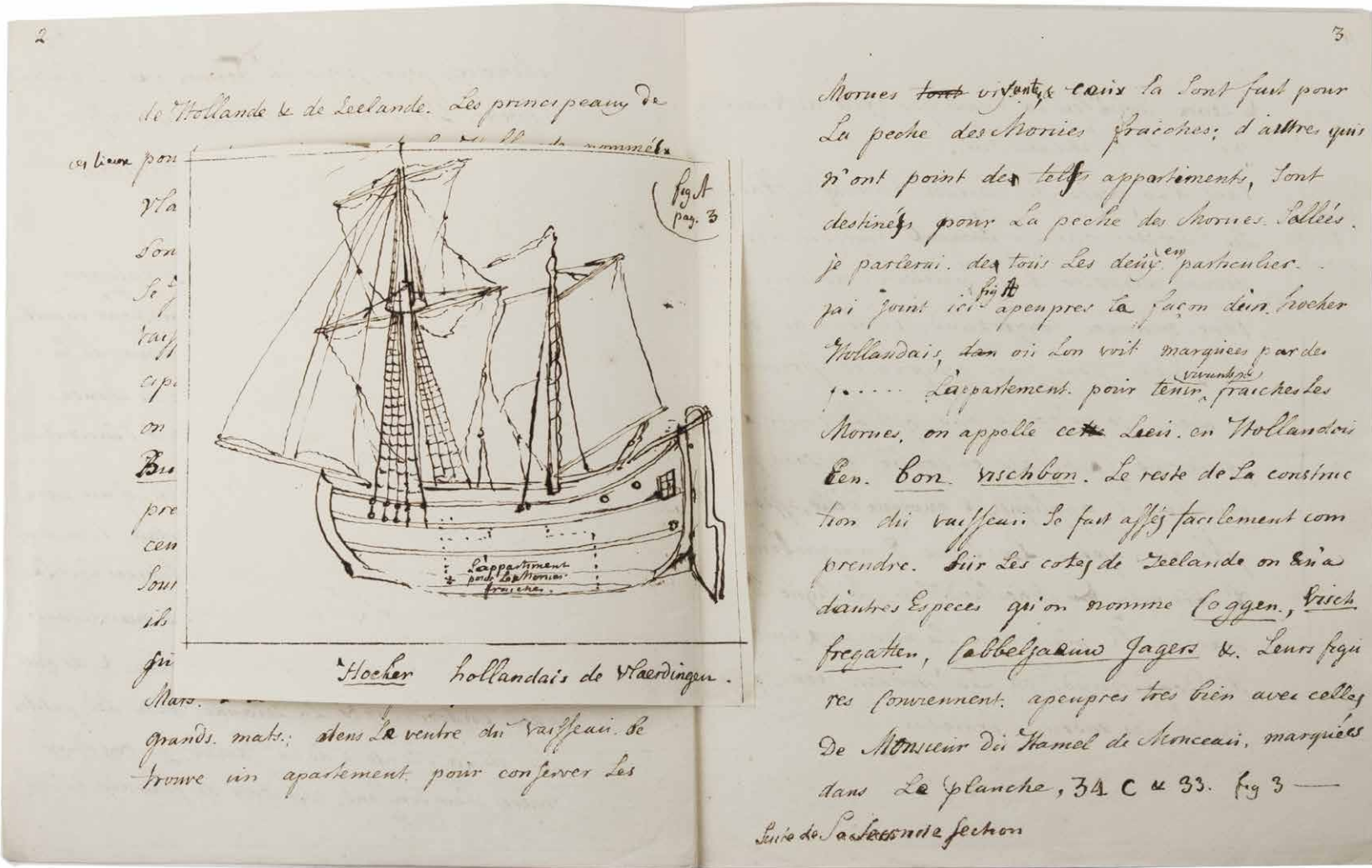
5. [AUTOGRAPH]. FRANCQ VAN BERKHEY, Jean le. [Autograph letter in French, signed, to Henri Louis Duhamel du Monceau.]

Leiden, 10 December 1771. 25 × 20 cm (letter) & 23.5 × 18.5 cm (manuscript). Never bound.

With: [MANUSCRIPT]. [FRANCQ VAN BERKHEY, Jean LE]. Memoires, pour servir a ce que l'illustre auteur de "L'histoire generale des poissons" Monsieur M. Du Hamel de Monceau, sollicite a l'egard des morues.

[Leiden, 1771].

A letter and treatise in French, written in dark brown ink on paper in a neat and easily readable hand, the treatise with 9 tipped-in pen and ink illustrations drawn by the author (6.5 × 10.5 to 11.5 × 21.5 cm) and a few small illustrations in the text. € 25 000



An autograph letter, signed, written in French by the Dutch antiquarian, medical doctor, naturalist, poet and fiery Orangist pamphleteer Johan le Francq van Berkhey (1729–1812) to the great French naturalist, man of letters and naval inspector, Henri Louis Duhamel du Monceau (1700–1782), presenting his present unpublished, illustrated supplement to the first parts of Duhamel's four-volume account of fish and fishing, *Traité général des pesches, et histoire des poissons*,... (Paris 1769–1782). Le Francq's treatise is devoted to the Dutch fishes, fishing industry, fish markets and fishing vessels, with special emphasis on cod fishing. It gives a remarkably detailed picture of the Dutch fishing industry, covering not only various kinds of fish and the fishing methods, but also the organisation and economics of the trade. He discusses the various kinds of fishing boats, fishing techniques, the preservation of fish in barrels, the market, prices paid in both Holland and Flanders.

In very good condition. A letter by the leading Dutch naturalist to the leading French naturalist, with the former's detailed and well-illustrated unpublished manuscript on the Dutch fishing industry.

[4]; "29" [= 30], [1], [1 blank] pp. plus tipped in illustrations. For Francq van Berkhey: NNBW IV, cols. 614–618. More on our website



Schelvis des Hollandais

Abellus aurorum

c'est. Le véritable *abellus*, des Hollandais nommés
Schelvis. plus abondant ici qu'aucun autre poisson.
Il est ordinairement de la grandeur li marquée.
J'en adonte un *schelvis*. il y en a souvent d'une
bonne grandeur. mais bien éloignée de celle qui
appelle *gultje*. qui fait la

8^{me} Espece, il est vrai que les hollandais nomment
ce poisson. *gultje*. j'ignore pour quoi il
tient beaucoup plus le milieu entre les grandes
Morues que le précédent. ils ressemblent tout à fait
aux *cabeljauns*. cependant il est plus comprimé
de corps. j'en tacherai d'en *schelvis* une à la
première occasion. & de l'envoyer

9. je doute que c'est le poisson que nos hollandais
nomment *wyting*. Voyez l'espece ci jointe.
10. *je ne le connois point. mais je doute fort que ce ne soit*
Le même du précédent.

je ne connois point
le poisson ci joint

11 & douze, me sont aussi inconnues pour des pièces de
nos côtes.

13. je suis d'avis avec l'auteur d'ici sujet du *olefish*,
mais celle qui en approche est très rare sur nos côtes. on en a
pourtant par hasard. celle que j'ai vu ne s'en approche pas à l'ordinaire
de la tête, mais dans les bords.

Confirming the death of a former employee of the Compagnie des Indes


6. [MANUSCRIPT – FRENCH EAST INDIA COMPANY]. Death certificate of a former employee of the French East India Company.

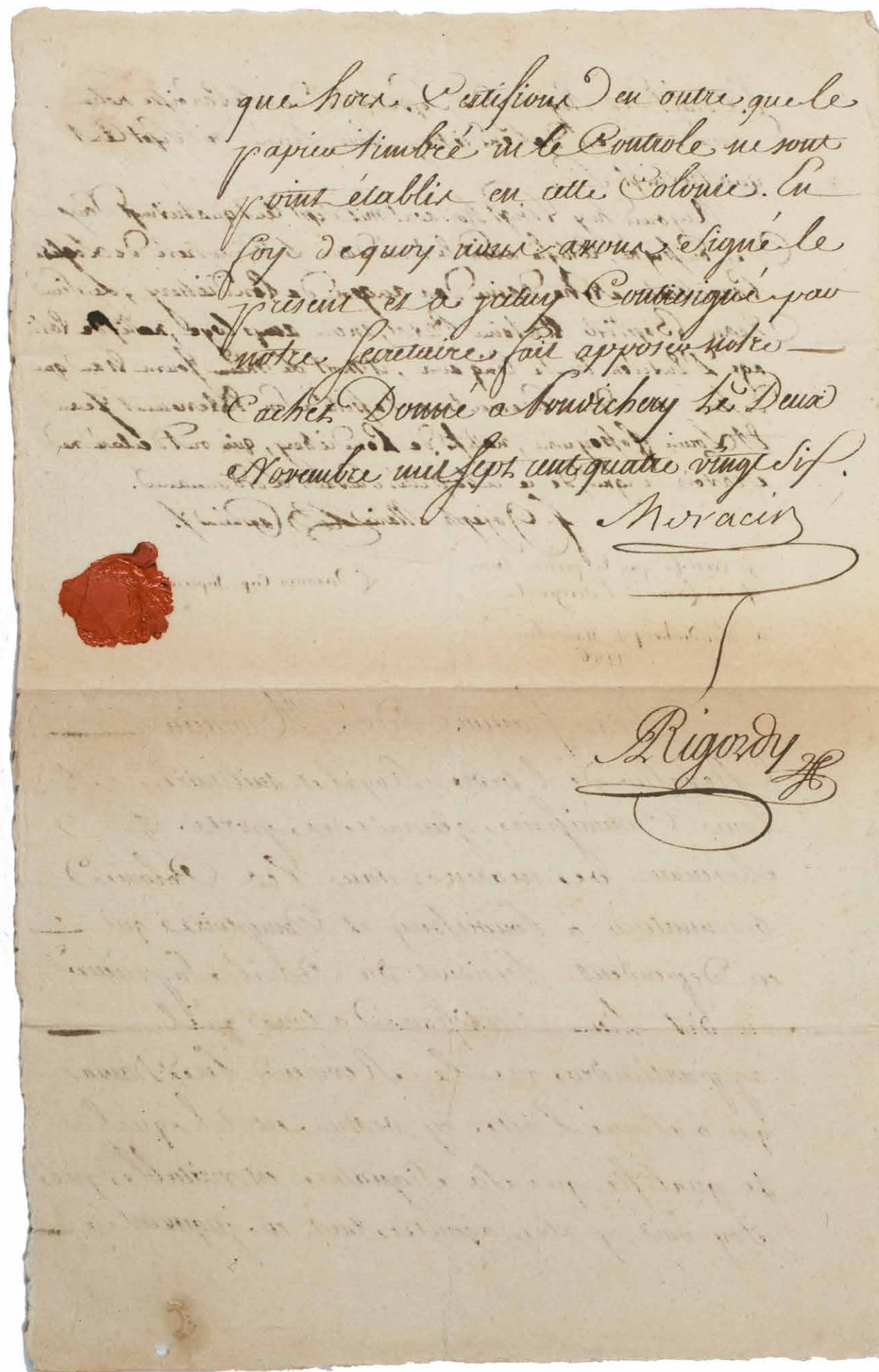
Puducherry (Pondichéry), 2 November 1786. Folio.

€ 750

Manuscript death certificate, including a red wax seal, of a former employee of the French East India Company who is buried in the cemetery of the Église Notre-Dame-des-Anges in Puducherry, which was the capital of the Indian district (and later also the larger union territory) of the same name, which was ruled by the French from 1673 to 1954. The certificate is signed by the reverend father Damas, who was superior of Puducherry, and was authenticated by the authorizing officer of the French East India Company Jean-François de Moracin, who was also commissioner general of the ports and naval arsenals in the colonies.

In good condition.

[2] pp.  More on our website




*Extraordinary manuscript in French
containing a manual on gardening
and landscape architecture, ready to print*

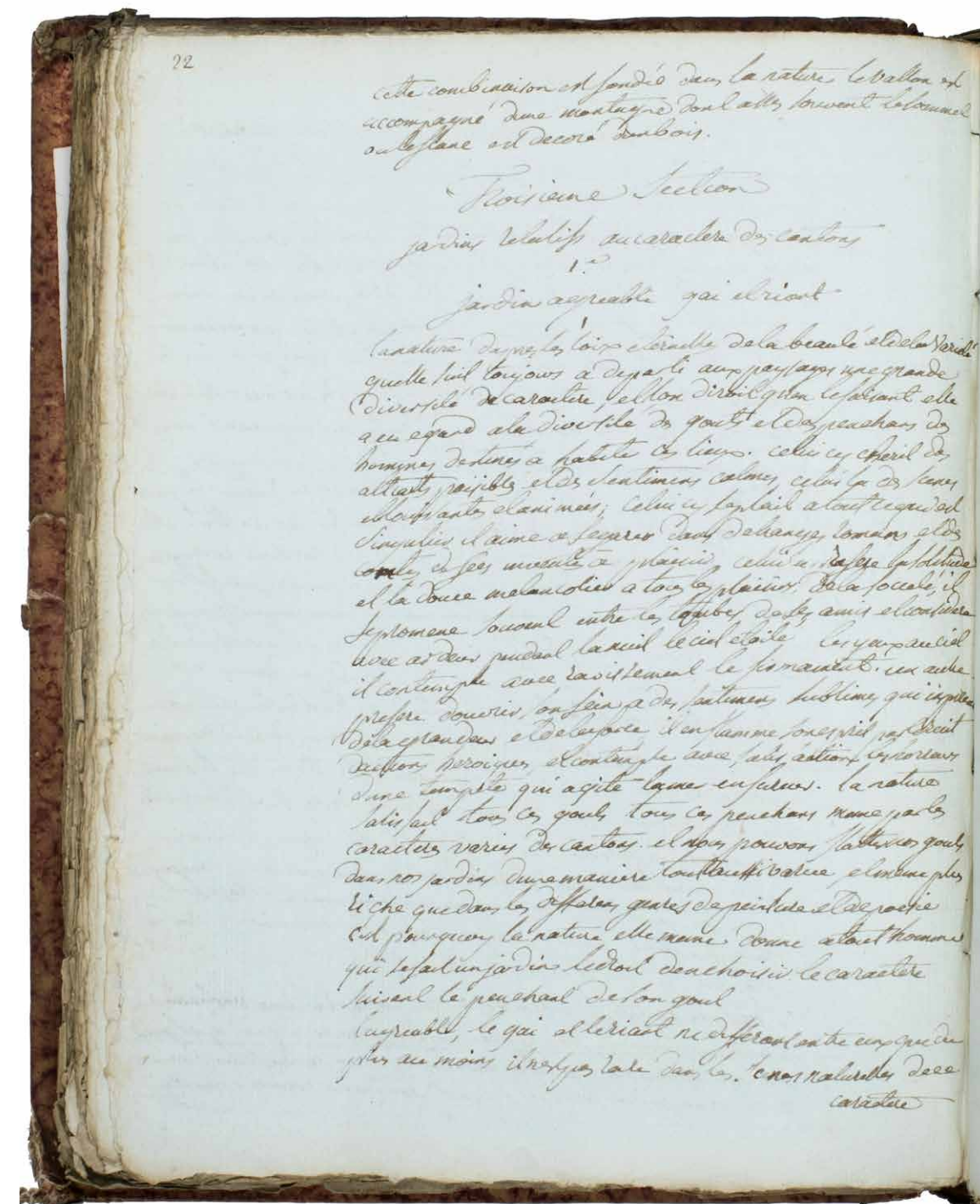
7. [MANUSCRIPT – GARDENING]. Introduction à la théorie de l'art des jardins.

Ca. 1775–1800. 2 volumes. 4°. Written in several, slightly different neat 18th-century hands. Later red decorated paper over stiff paperboards, spines covered with brown paper, black morocco spine labels with titles and volume numbers in gold. € 18 500

Important and very interesting manuscript on the art of gardening, landscape gardening and horticulture written in several slightly different hands and undoubtedly meant for publication (vol. 2, parts 3–4 are less finished). The text mirrors the high level and meets the high standards of “the art of gardening” and landscape architecture in France in the second half of the 18th century: the absolute epicentre of the art in Europe at the time. François-Joseph Bélanger (1744–1818) was a French architect, landscape gardener and decorator working in the Neoclassical style. As chief architect to the Comte d'Artois, brother of Louis XVI, he proved very influential regarding garden designs of the epoch.

From the library of the famous French (landscape) architect and designer of gardens François-Joseph Bélanger (see above). Each volume has a leaf with the table of contents, that for vol. 1 mounted on the front paste-down and that for vol. 2 loosely inserted.

[2], 2, 46 pp., 47–76 ll., 60 pp.; 129, [3], 83, 96, 20 pp. plus 2 ll. with the table of contents.  More on our website



Spectacular manuscript gradual (quire book of chants for the Latin mass), 55.5 cm tall

8. [GRADUAL – ROMAN RITE]. [Graduale Romanum].

[Lyon? (leaf 1 Italy?)], [ca. 1570?]. 1° (56 × 37 cm). Manuscript in Latin, written in black and red ink on vellum, containing about 370 chants for use in the second half of the liturgical year, from Easter (March/April) to the 23rd Sunday after Pentecost (October/November), so covering the Easter and Pentecost seasons, each chant opening with a decorated initial. The penwork decoration sometimes extends into the margin. With 6 lines of music per page. Contemporary blind-tooled calf over square-edge live-sawn wooden boards, straight sewn on 4 cords, each board with a wide frame made with a roll with plant and other decoration (16 × 138(?) mm, impressed twice next to each other to give a 32 mm border) edged with quadruple fillets inside and out. Further with metal fittings with decorative perforations (each board had 4 iron cornerpieces, 4 iron bosses, a brass boss in the centre, and the back board also 2 iron catchplates with distinctive 8-pointed star perforations, but 1 cornerpiece and 1 catch plate are lost), remnants of 2 leather straps, remnants of a paper label in the 2nd of 5 spine compartments. € 7500

A large manuscript gradual (graduale), the liturgical book containing the words and music of the Latin chants for the Catholic mass, used by the cantor and choir in the church, written in black and red ink, with the staff lines in red and a wide variety of decorative initials: red, blue and violet lombardic initials, some with additional penwork decoration; black interlaced gothic initials, and black non-interlaced gothic initials in a spikey style, also sometimes with drawn decoration. The manuscript covers the period from Easter to the end of the liturgical year. The 3 large initials, each at the head of a page, signal major holidays in the liturgy, with chants for Easter Sunday ([i]), Ascension (xxxvi) and the Sunday after Ascension ([xxxviii] verso). Because of the book's large size, each leaf required a separate piece of vellum, so we can fairly call it a 1° format. Some of the singleton leaves were attached to each other in pairs and sewn as though they were bifolia (some are even quired), but most were simply bound as separate leaves, so that their conjugate stubs are often visible.

In 1570, in the wake of the Council of Trent, Pope Pius v tried to unify the Catholic liturgy by making the Roman rite standard for all Catholic bishoprics, so after that time the choir books might vary in extent by choosing to include or omit some content, but there is little regional variation in the content (they were, of course, in Latin regardless of the local vernacular language). The binder of the present gradual used printed waste as paste-downs, and some fragments survive on the inside of the boards: bifolia for Theodosius, *Codicis Theodosiani libri XVI*, Lyon, Guillaume Rouillé, 1566, in small folio format, including part of bifolium Ee3.4. If these prove to be proof sheets or misprinted sheets it would suggest that the manuscript was probably bound, so possibly also written, in or around Lyon soon after 1566, but they could also have come from a defective copy of the 1566 book that was therefore discarded, in which case it could have been used almost anywhere and could also be a couple decades later.

With most of the fore-edge margin (including most or all of the leaf number) of 15 leaves and most or a large part of the foot margin of 2 leaves cut or torn off. With some chips, tears, scrapes and worm holes in the calf covering, but the impressions of the crown are very clear and the various impressions of the roll allow one to reconstruct it completely. A spectacular liturgical manuscript gradual (quire book for the mass), 55.5 cm tall, possibly from Lyon, perhaps with the first page substituted from an Italian gradual of the same period.

Full description available upon request.

"c[lxviii]" [= 155] (of 169) ll. *For the texts of the chants: Cantus database* (<https://cantus.uwaterloo.ca>) and other sites in the *Cantus index* (<http://cantusindex.org>).

🔗 More on our website



anima mea dominū et omnia

que intrame sunt nomini san

cto eius. Gloria patri. Seculoz.

A In teluā

Spiritus est qui vi

uificat caro autē non pdest

qui equam. **A** **Alc**

tu ia **v.**

Spi ri tus e

ius orna uit ce

lo **S.** **A** **Alc**

tu ia **v.**

*A detailed report of an exercise by Dutch military engineers,
experimenting with mines to blow up fortifications in 1827*

9. [MANUSCRIPT – MILITARY ENGINEERS]. HENNEQUIN, Johan Jacobus. Bataillon mineurs en sappeurs. Exercitie polygoon van 1827. Algemeen verslag en aanteekeningen betreffende de werkzaamheden, in het hoofd dezes vermeld.

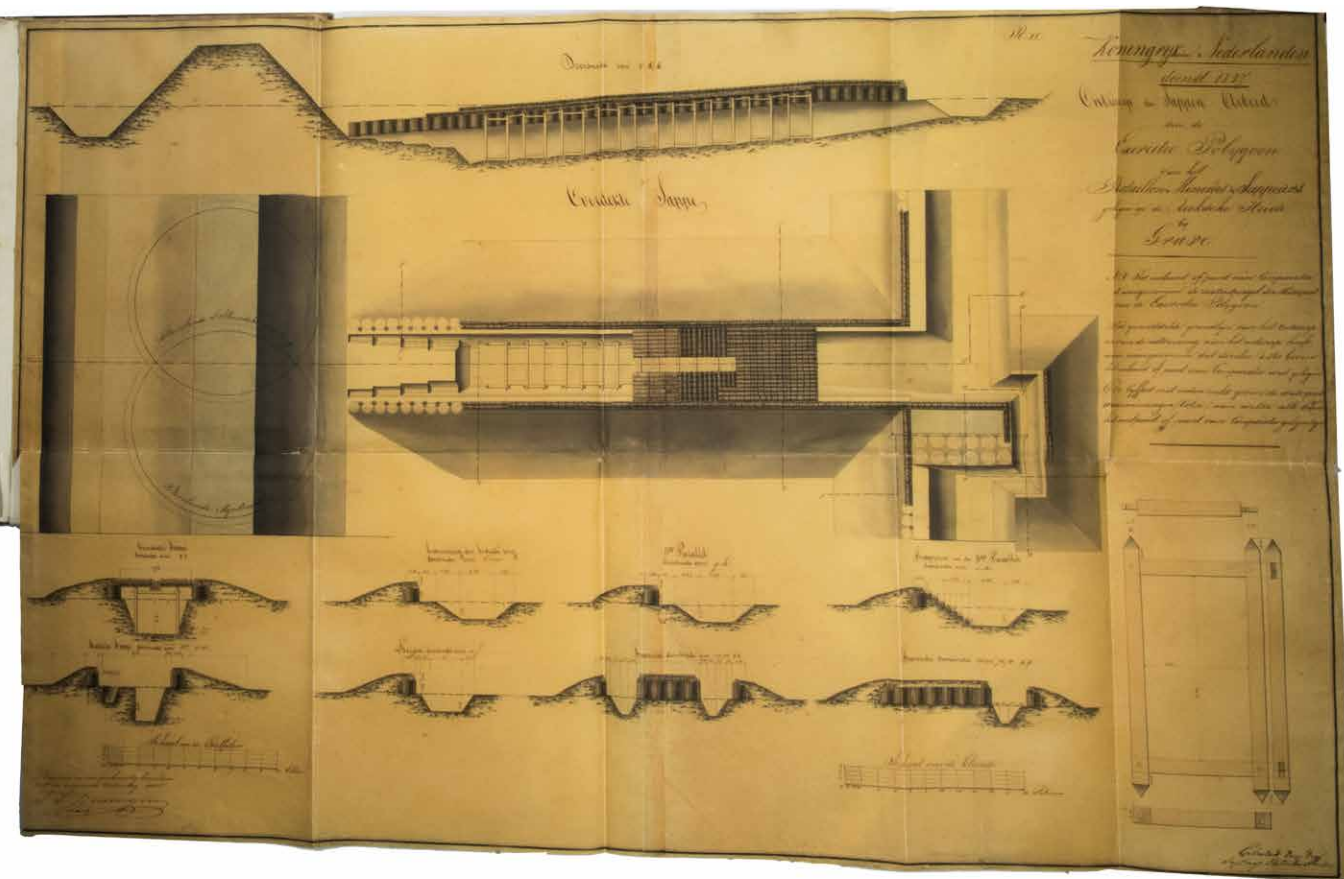
[preface signed:] Grave, 1 October 1828. Folio. Manuscript written in brown ink in a fine legible pointed-pen script hand, with 1 folding leaf containing multiple geometric figures and construction drawings, and 6 larger folding leaves (fortification plans, sections, etc. 5 assembled from 2 sheets each, the other from 1.5 sheets, 48.5 × 65.5 cm to 52.5 × 82.5 cm as assembled) with hand-drawn and partly hand-coloured designs for the fortifications at Grave used in the military exercise. All 6 folding leaves are signed by the artist “B. van den Heelen” and later checked and signed by J. J. Hennequin. Contemporary brown sprinkled paper (black and brown) over boards. € 1950

A manuscript report on an experiment with mines, carried out during a military exercise in 1827 by the Dutch military engineers, specifically the battalion of miners and sappers (combat engineers). The exercise took place near the fortified city of Grave and the goal was to calculate and test what size, number and placement of mines would be necessary to undermine certain fortifications and to discover methods to further improve existing fortifications so that they could withstand similar attacks. Existing forts with bastions proved to be vulnerable and were transformed into polygonal forts. The Dutch were not the only ones researching and developing the optimal designs for fortifications and the mines with which to destroy those of the enemy, the French general, mathematician and engineer Lazare Carnot (1753–1823) had published his theories on and designs for fortifications in 1810 with the title *Traité de la défense des places fortes*. The introduction of the present report notes that the author, Johan Jacobus Hennequin, put Carnot’s theories and designs to the test against

the findings of the 1827 military exercise. Hennequin (1796–1880) was a lieutenant adjutant with the miners and sappers, who was responsible for taking notes and writing this report, while the actual calculations used in constructing the mines were the work of a lieutenant colonel of the same battalion, Abraham Eichholtz (1771?–1846). While the text leaves are written on laid paper, the 7 folding leaves of drawings are on wove paper.

Boards show slight signs of wear, spine has been professionally restored, handwritten title plate on the front board “Baton. Mins. & Sapps. Exercitie Polygoon van 1827 Algemeen verslag en aanteekeningen betreffende de werkzaamheden in het hoofd dezes gemeld opgemaakt door J. J. Hennequin re Lt. adjud: dienende bij genoemd Bataillon”; small white label around the head of the spine with a Danish library stamp, red label on the front paste-down (a message in Danish asking readers to be careful in handling the book), shelf mark(?) in brown ink on the front paste-down “VIII d No. 35.”, handwritten title-page with two Danish library stamps. The 6 folding leaves are browned (oiled for tracing?) and show some tears along the folds, mostly restored. Otherwise in good condition.

[6], 80 pp.  More on our website



Prussian fortification & artillery manual, with about 112 drawings

10. [MANUSCRIPT]. MAHLENDORFF. Fortification passagère et permanente [= Erstes Heft]. Artillerie. [=] Zweites Heft.

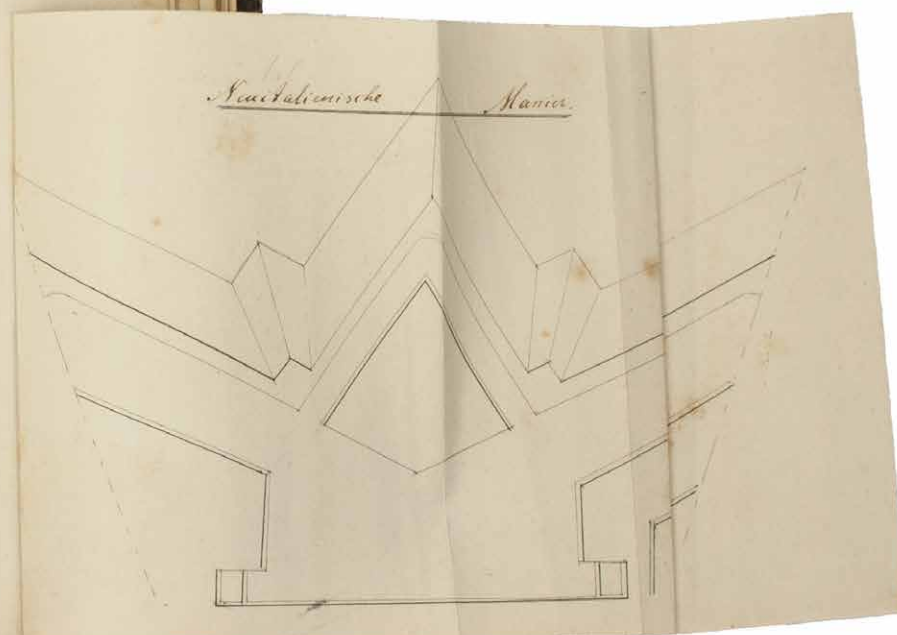
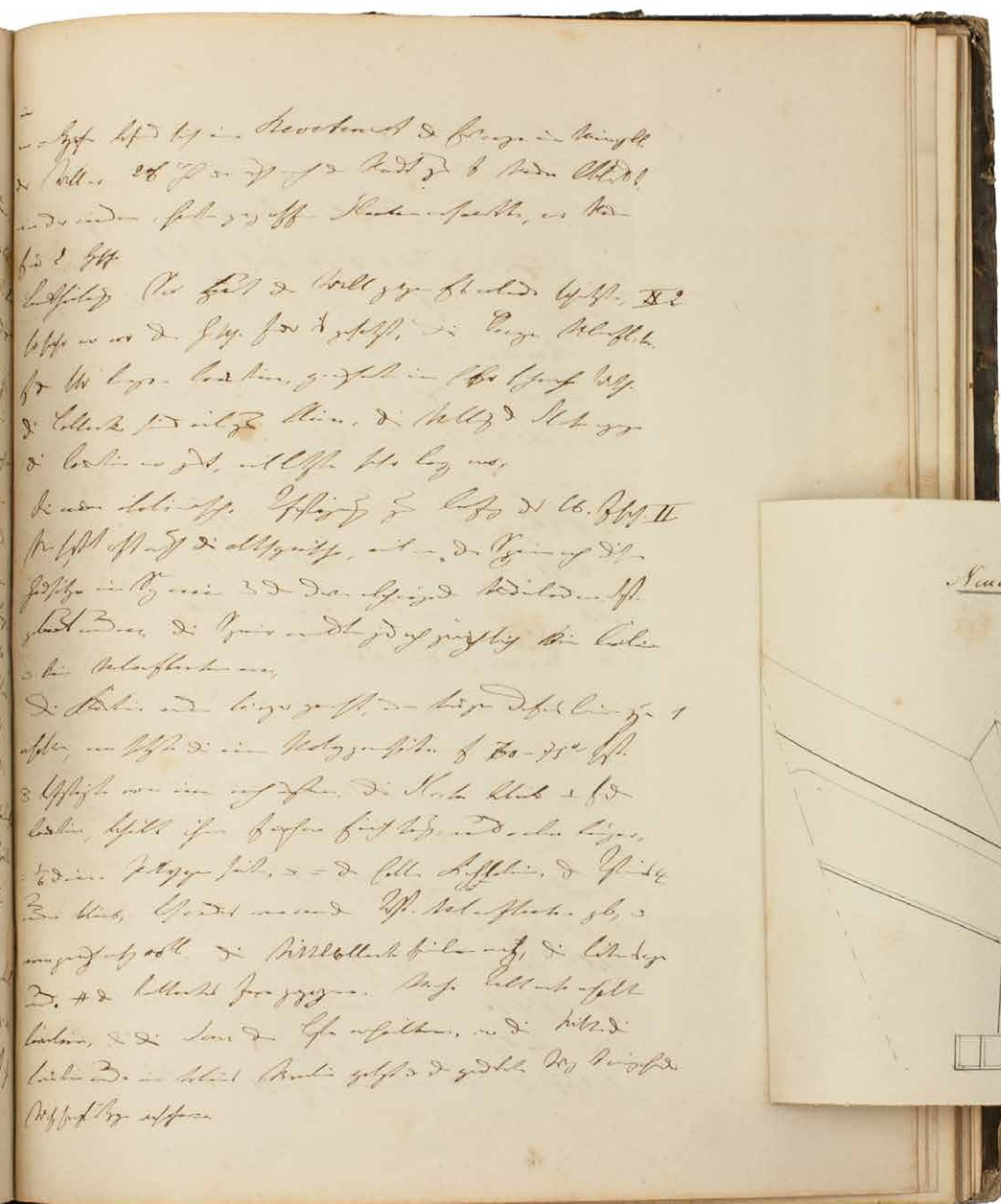
[Berlin?, ca. 1850?]. 2 volumes. Small 4° (21 × 17 cm). Manuscript in German, written in brown ink on paper in a cursive hand mixing Latin and gothic characteristics, the two volumes with about 100 and 12 drawings respectively (mostly pen and ink, but a few in pencil), mostly in the large fore-edge margins left for that purpose, but with 7 in vol. 1 on folding slips tipped onto the leaves. Most show fortification plans but there are also sections, elevations and a few other drawings, including diagrams. Contemporary uniform black half vellum. € 1850

An extensively illustrated 2-volume manuscript manual on fortification (vol. 1) and artillery (vol. 2), written in German by an “Unteroffizier in der 8ten Artillerie-Brigade”, a non-commissioned artillery officer. It includes not only permanent fortifications, but also temporary ones for use in the field. It was

probably written around the time of the First Schleswig War between Prussia and Denmark (1848–1851). Each volume has an extensive hierarchical table of contents occupying 40 and 81 pages respectively. Even at this late date our author continues to cite Sébastien Le Prestre de Vauban (1633–1707), Louis XIV’s Maréchal de Camp, as the leading authority on the construction of fortifications. We have not identified Mahlendorff, though the Prussian *Staats-Kalender* for 1848 and 1852 records a doctor of that name in Köslin (now Koszalin in Poland), apparently associated with the military. The author put a vertical crease in each leaf to divide each page into a wide inner column for the text and a narrower outer column for the illustrations. The seven folding slips all show fortification plans.

With occasional minor foxing and with unintended folds in a couple of the folding slips, but otherwise in very good condition. The bindings are rubbed and the spines slightly damaged, but they remain structurally sound. A Prussian officer’s illustrated manuscript fortification and artillery manual from ca. 1850.

[2 blank], [1], [3 blank], [40], [8 blank], [314], [12 blank]; [2 blank], [1], [1 blank], [81], [3 blank], [177], [9 blank] pp., with the first and last leaf of each volume pasted down. [More on our website](#)



Nice collection of 131 flags, banners standards and crests made in Japan

II. [MANUSCRIPT – FLAGS – JAPAN]. “All the flags from 1893”.

Japan, 1893. Collection of drawings of 131 flags, banners etc. on separate leaves of varying sizes, most of them coloured.

With: (2) [MANUSCRIPT]. [Decorated Japanese rice-paper].

Japan, [1893?]. Ten sample leaves 928 × 38 cm) of so-called rice paper (actually cut in small sheets from the pith of the rice-paper plant, *Tetrapanax papyrifer*), decorated with varying designs, like flowers, fans and traditional Japanese dolls.

19th-century wrappers of thick handmade Japanese paper, reinforced with straps of paper containing Japanese characters and blue and red stamps; with the title of ad 1 in Japanese characters on the front wrapper.

€ 5000

Ad 1: Very interesting collection of drawings of 131 flags, code and signal flags, banners, standards, crests, etc., made in late 19th-century Japan, most of them coloured in red, blue, white, black, yellow, and some decorated with gold and/or silver paint. Many with mottos and captions in Japanese characters. The collection can be divided into 8 subcategories. (1) 34 flags on black poles of European and other powers. (2) 17 rectangular (Samurai?) banners on a pole with a horizontal pole at the top, mostly in red and white. (3) 28 pennants

and banners of various shapes, mostly on crested poles and some of them decorated or partly decorated with gold and/or silver paint. (4) 27 Japanese military (Samurai?) flags and banners in red and white, some with Japanese characters, including the flag of the imperial Japanese army: the red sun with the red sunrays. (5) 11 Japanese military flags and banners in blue, black and white. (6) 4 unfinished and uncoloured sketches of Japanese military flags and banners. (7) 3 symbolic banners with mottos in Japanese characters. (8) 7 unfinished, but partly coloured in sketches of flags, banners and pennants.

Ad 2: 10 folded leaves of Japanese so-called rice-paper, mostly containing decorative flower designs, one with fans and another with traditional Japanese dolls. All are executed with a brush and black paint, two of the flower designs are executed in black, red and green paint.

With Japanese characters in pencil and/or black and blue ink, as well as red (owners'?) stamps on the inside of the wrapper. Wrapper slightly browned with some minor signs of wear, some margins slightly frayed, some leaves with minor stains or browning.

[131]; [10] ll.  More on our website





條約十一國の内



魯西亞旗章
國中の人別
六千四百万人

條約十一國の内



葡萄牙旗章
國中の人別
三百五十万人

條約十一國の内



和蘭旗章
國中の人別
三百万人

條約十一國の内



亞米利加旗章
國中の人別
三千一百万人



*A remarkable manuscript service book for the divine offices on parchment,
with seven eye-catching illustrations*


12. [MANUSCRIPT – SERVICE BOOK – DIVINE OFFICES]. Ordine da osservarsi nell’oratorio di Santa Maria di Passione, circa gli Essercicii Spirituali delle feste cavato dalla Regola maggiore.

[Milan], [18th-century]. Folio (27,5 × 18,5 cm). With 5 full-page and 2 half-page, hand-painted religious illustrations and 9 hand-painted initials on a blue background, heightened with gold and silver. 18th-century gold- and blind-tooled parchment, each board with a blind ornamental centre-piece ornament in a blind-tooled frame, in a larger frame of gold fillets, with a gold flower in each of the 6 spine compartments. € 14 000

A manuscript service book for the divine offices of the confraternity of Santa Maria di Passione (or: Santa Maria della Passione), remarkably illustrated and written (one could better say lettered) on parchment in a very fine and legible hand, largely imitating roman printing types. It contains seven illustrations, the 5 full-page ones showing the Virgin Mary: the pietà, the annunciation, Mary as the woman of the apocalypse, a madonna and child, and the assumption of Mary. The two approximately half-page illustrations serve a more decorative function, more or less tailpieces: a jumble[!] of six putti on a garland with grape vines and a tree or shrub (laurel?) growing out of a gold vase (the fragments of red and black text on the vase are in mirror image and must have stuck to it). All illustrations are hand-painted with gouaches in striking colours. A divine office, or liturgy of the hours, contains the official set of prayers for the eight canonical hours of the day: matins, lauds, prime, terce, sext, nones, vespers and compline.

This Italian manuscript gives an insight into the day-to-day religious life of the members of the confraternity of Santa Maria di Passione in Milan and is supplemented with eye-catching, hand-painted illustrations and initials.

With an owner’s label on the front paste-down, “Sub tutela matris” (under protection of the [holy] mother), and an inscription in Dutch on the front paste-down: “Handschrift met geschilderde prenten. Italiaansch werk op perkament” (manuscript with painted illustrations. Italian work on parchment). The parchment leaves vary in colour from white to slightly browned, illustrations, initials and general text leaves in good condition – except the initials on pp. 7 and 31, the illustration on p. 33 because of some minor soiling and a tear in p. 9 (repaired with tape, but the text remains legible), lower outside corners of the leaves show minor signs of wear otherwise in good condition. Binding slightly soiled. Illustrated manuscript written in a very fine, legible hand.

[1 blank], [1], 66 pp. cf. A. Rovetta, “Oratorio di Santa Maria della Passione – Cenni storici”, in *Oratorio della Passione in Sant’Ambrogio a Milano: Risanamento degli intonaci e restauro degli affreschi* (Milan, 2004), pp. 10–17.  More on our website





A VESPERO

Gouer. Ave Maria &c. **Segret.**

Domine exaudi orationem nostram.
Risp. Et clamor noster ad te perveniat.

Gouer. Lucern. Quoniam tu illuminas.
R. Lucernam meam Domine, Deus meus illumina tenebras meas.

Gou. V. Quoniam in te eripiar a tentatione
R. Deus meus illumina tenebras meas.

Gou. Quoniam tu illuminas.
R. Lucernam meam. &c.
V. Domine exaudi orationem nostram.

R. Et clamor noster, &c

Gou. Ant.^a Ornauit me **tutti** ornamento suo, posuit coronam capiti meo rex meus, & Deus meus.

Gou. V. Domine exaudi orationem nostram.

R. Et clamor noster, &c.

Hinno. **Gouer.**

Mysterium Ecclesie, **il Choro** Hymnum Christo referimus
 Quem genuit puerpera,
 Verbum Patris in Filio.

Sola in sexu femina,
 Electa es in seculo,
 Que meruisti Dominum
 Sanctum portare in utero.

Vates antiqui temporis
 Prædixerat quod factum est,
 Quia virgo conciperet
 Et pareret Emmanuel.
Mysterium hoc magnum est,
 Maria quod concessum est,
 Ut Deum per quem omnia;
 Ex se videret progredi.

Vere gratia plena es,
 Et gloriosa permanes,
 Quia ex te natus est Christus,
 Per quem facta sunt omnia.

Pastores qui audierant,
 Cantari Deo gloriam,
 Cucurrerunt in Bethlehem
 Natum videre Dominum.

Sic Magi ab ortu Solis,
 Per sideris indicium,
 Portantes typum gentium,
 Primi obtulerunt munera

Rogemus ergo populi
 Dei matrem, & virginem,
 Ut ipsa nobis impetret,
 Pacem, & indulgentiam.

Gloria tibi Domine,
 Qui natus es de Virgine,
 Cum Patre, & Sancto Spiritu
 In sempiterna secula.

R. Amen.

V. Domine exaudi orationem nostram.

R. Et clamor noster &c.

Gou. Sancta Domina tutti Dei
 genitrix Intercede pro nobis.

V.

Romantic imaginary voyage in French verses

13. [MANUSCRIPT – FRENCH – IMAGINARY VOYAGE]. Voyage imaginaire. Poème. Chant 1–4.


Adegeest (manor house at Voorschoten, between The Hague and Leiden), 1853. Large 4° (27 × 21.5 cm). Loose quires in cover: marbled boards joined together by a spine of red painted sheepskin, green ties. € 2500

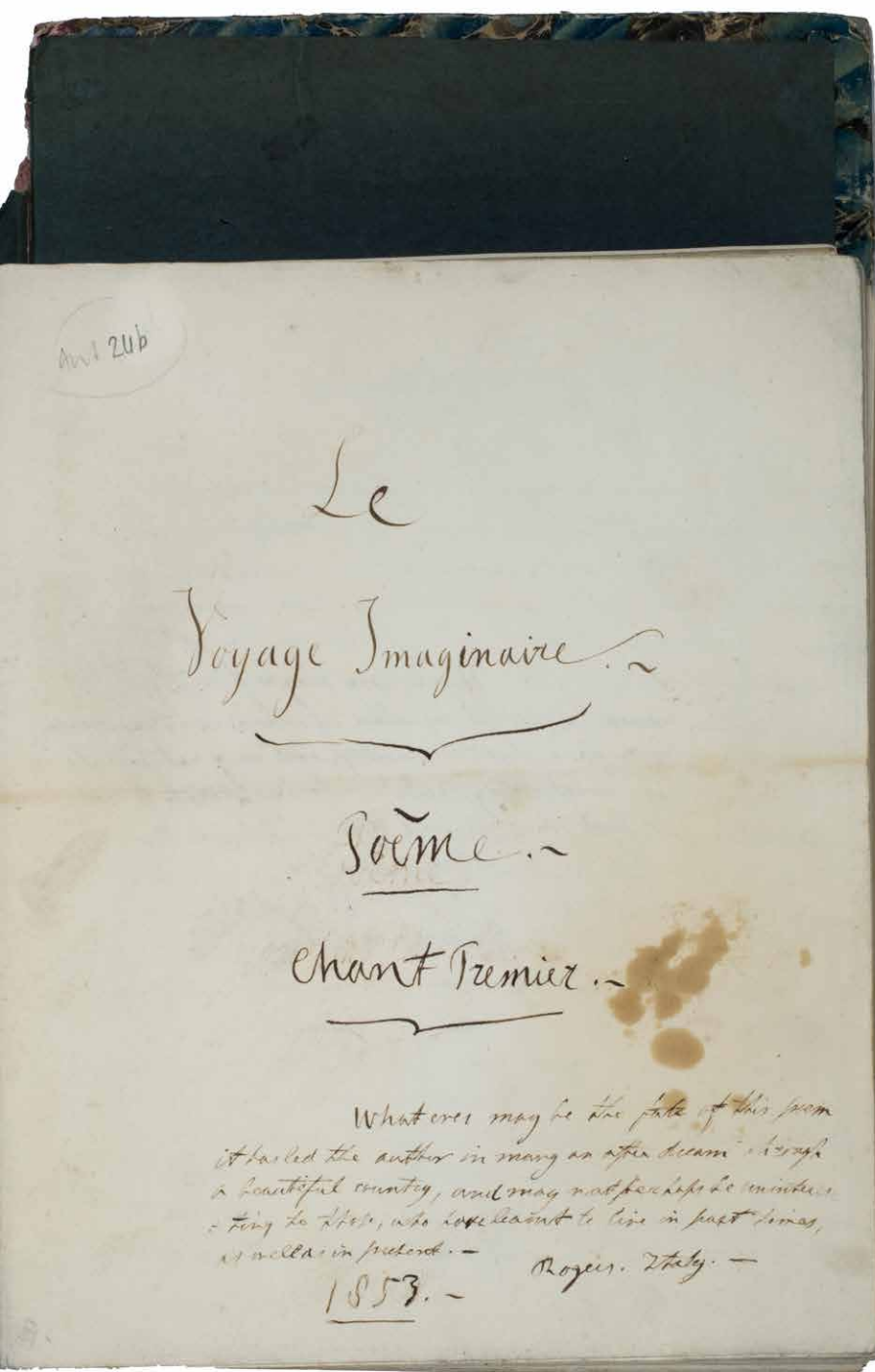
Extensive autograph poetical work in four “Chants”, provided with elaborate notes, containing a romantic imaginary voyage in French verses. The anonymous author – indicating himself with his initials “J.F. v. H. (St.?)” – has composed the poem at the manor house “Adegeest” at Voorschoten, between The Hague and Leiden, and has dated his work: “Mars (deleted), and 1 April 1853. At the time the manor house was in the possession of the very rich family Dorrepad. G.L. Dorrepad (1816–1883) was an entrepreneur who had gathered his wealth in the Dutch East Indies (he was involved f.e. in a notorious financial scandal denounced by the famous Sicco Roorda van Eysinga). To all probability our anonymous author was the private teacher for his children at Adegeest.

In the introduction the author states that he had never visited the countries and regions he describes so passionately “N’ayant jamais visité les lieux que je décris”. Citing Cicero, Lord Byron, Alexandre Dumas and many others he concentrates on classical Greece and Italy and the Mediterranean.

Contents: pp. 1–v; Avertissement; 1–53: Chant premier; 55–81: Notes; 1–61: Chant second; 63–120: Notes; 1–vi Avertissement; 1–68: Chant troisième; 69–132: Notes; 1–76: Chant quatrième; 77–136: Notes.

Cover rubbed and spine damaged, otherwise in good condition.

[2], v, 81, 120, vi, 132, 131 pp.  More on our website



Early 18th-century Dutch student's manuscript on navigation and mathematics

14. [MANUSCRIPT – NAVIGATION – DUTCH]. De schat kamer ofte de konst der stuurlieden.

[The Netherlands], [ca. 1702/13?]. Folio (33.5 × 21.5 cm). With more than 300 mathematical figures and illustrations, mainly full-, half- and quarter-circle diagrams. The Dutch text is written in a clearly legible, 18th-century cursive hand in brown ink. Contemporary flexible paperboards. € 3850

Early 18th-century Dutch manuscript on the art of navigation, based on Klaas de Vries, *Schat-kamer ofte konst der stuurlieden ...* (1702). De Vries taught mathematics in Amsterdam, his work proved very popular and appeared in numerous editions between 1702 and 1818. The author of the present manuscript unknown, but was most likely a student of mathematics, possibly even a student of De Vries himself at the beginning of the 18th century.

The manuscript deals with several subjects regarding navigation, including many different calculations for calendars (for example the golden number), the tides and determining the time at night. Furthermore, theories and examples of correcting compass declination and determining the time of sunrise and sunset from the declination of the sun in combination with the pole star, map reading and course calculation. It ends with approximately 50 sample problems in trigonometry and geometry, showing the (student) author's mathematical work.

Binding soiled, edges frayed, lacking the first 7 leaves, quires 3 and 5 detached. With several ink stains, the ink has bled through some leaves. Otherwise in good condition. An interesting manuscript on navigation, probably from a Dutch student ca. 1702/13.

[213], [4 blank], [1] pp. For De Vries's work: *The Crone library 374* (1st ed 1702). [More on our website](#)



*Unpublished French study of Islamic coins and medals,
with about 157 drawings and engravings, many in colour*

15. [MARCEL, Jean-Joseph?]. [Islamic coins and medals].

[Paris?], [ca. 1791–ca. 1817?]. Mostly 2° (31.5 × 21 cm). A manuscript compilation of loose leaves and bifolia, with about 104 drawings (some in ink; some in coloured gouaches, many including gold, silver and other metallic colours) and about 53 engravings (some black on white; some white on black) each drawing and engraving showing the obverse and reverse of an Islamic coin or medal (except for about 3 that show only one side). Most of the drawings and engravings are on slips attached to leaves with notes in Arabic and French. Loose leaves and bifolia. € 28 000

An extensive study of Islamic coins, medals and seals prepared on loose leaves and bifolia, with about 104 drawings (in ink or coloured gouaches, many with gold and/or silver and occasionally copper or metallic blue) and about 53 engravings, most drawings and engravings with manuscript notes in Arabic and French. Nearly every drawing and engraving shows both the obverse and the reverse of the coin or medal, some shown at the original size and some enlarged, so the diameter of the coins in the drawings ranges from about 1½ cm to about 10 cm, though even some of the larger ones note that they are drawn at the original size. Some of the ink drawings were made directly on the leaves, but nearly all of the colour drawings and engravings are on separate slips mounted on the leaves (some pasted, some with sealing wax, some with pins). The notes on these leaves usually give the dates of the coins (whether or not the coins themselves are dated) following the Islamic Hijri calendar and sometimes also following the Christian calendar. They often give a transcription of the inscriptions in a naskh Arabic hand (though they appear on the coins in several styles of Arabic script, including Kufic). A few include longer notes in French. The coins come from Egypt, the Ottoman Empire, Morocco, Algeria, Tunisia, Tripoli and elsewhere. The dates given for the coins range from at least AH 93 to at least AH 1203 and probably to AH 1219 (712–1788 CE and probably to 1804/05 CE). The compilation of these drawings, engravings and notes probably began in the 1790s and may have spanned two or three decades.

Although the manuscript nowhere names its compiler(s), Jean Joseph Marcel (1776–1854), grand nephew of the Consul Général in Egypt, was a brilliant student at the University of Paris, where he received many prizes in 1790 and 1791 and began his study of oriental languages. He came into contact with the orientalist Louis-Mathieu Langlès, who arranged for him to accompany Napoleon on his 1798 Egyptian Campaigns (1798–1801), where he took charge of the Campaign's printing office (printing an Arabic type specimen in 1798), made the first steps toward deciphering the Rosetta Stone and collected medals, manuscripts and inscriptions. Back in Paris he became director of the Imprimerie Impériale, a post he held until 1815. He wrote, compiled or translated numerous works concerning Arabic and other oriental languages. He may have planned to produce a publication based on the present compilation, but no such publication appeared. The compilation in any case shows Europe's new interest in Islamic studies after Napoleon's Egyptian Campaign, with Paris as its most important centre.

Some leaves are tattered along the edges and a few have had their corners cut off, none of this affecting the illustrations or text, in a very small number the ink has eaten holes in the paper, severely in 2 leaves, and one of the drawings on oiled paper has been cut up with 3 (of 4?) pieces surviving, but most of the leaves remain in good condition. A remarkable record of Islamic coins and medals, compiled ca. 1791–1817, with about 157 illustrations.

[ca. 150] ll. *For Marcel: Alain Messaoudi, Les Arabisants et la France coloniale (2015), pp. 239–240.*

More on our website



457 458



A. Heg. 93.

Chr. 712.

VII. Kh. Omm.

Dualyd, ben

A'bd-él-MeleK.

وليد بن

عبد الملك *

R.



Ouâsett.

champ.

champ.

B. الله احد الله * الصمد لم

A. لا اله الا * الله وحده *

يلد و * لم يولد ولم يكن *

لا شريك له *

له كفوا احد *

Legende circulaire.

Legende circulaire.

محمد رسول الله ارسله بالهدى

بسم الله ضرب هذا

ودين الحق ليظهره على

الدرهم بواسطة سنة

الدين كله ولو كره المشركون *

ثلث وتسعين *



Pl. d. X. 46

an 538
del hegin

عال

عالب

لا اله الا الله
محمد رسول الله
علي ولي الله

الامام

عبد

المجيد

ابوالمأمون
الحافظ لدين الله
امير المؤمنين

محمد رسول الله
ارسله بالهدى ودين
الحق ليظهره على

بسم الله الرحمن الرحيم
ضرب هذا الدين بمصر
سنة ثمان وثلاث



512


*Prince Maurits gives Oldenbarnevelt
temporary oversight of Den Tempel,
which later gave him his title, signed by
Prince Maurits and bearing his armorial seal*

16. MAURITS, Prince of Orange. [Declaration for Jan de Roo].

[The Hague], 4 December 1589. 1° (41 × 31.5). Document written in brown ink on one side of a whole sheet of paper in an upright gothic cursive hand, with the autograph signature “Maurice de Nassau” and with his armorial seal (3 × 2.5 cm) stamped on a slip of paper over red sealing wax. With (separately added) Maurits’s signature clipped out of another document and mounted on a paper slip. € 5000

An official declaration by Prince Maurits of Orange-Nassau, stadtholder of the Dutch Republic since 1585, for the benefit of Jan de Roo (d. 1592/1600) from Utrecht, Heer van Tempel (Lord of the estate Den Tempel in Delfland, South Holland, near Berkel, east of Delft), said to be the uncle of Johan van Oldenbarnevelt, land’s advocate of Holland since 1586. Under these two titles, Maurits and Oldenbarnevelt were the two most powerful figures in the Republic and were at this date on good terms, though Maurits was to have Oldenbarnevelt executed in 1619. The present document records Oldenbarnevelt’s first known association with the estate that he was to take over by 1600, raising his social status. As stadtholder, Maurits held a seat in the Raad van State (Council of State) and he here announces that the Council has granted Jan de Roo permission to stay for a while (“eenighen tijt”) in Antwerp, and that while he is away Oldenbarnevelt will look after the administration of his estate. Maurits himself adds his own declaration that no one is to hinder Oldenbarnevelt in that administration, apparently meaning that all must acknowledge his authority to make decisions concerning De Roo’s affairs.

Folded in half and formerly folded further to 10.5 × 12 cm. With a few spots, mostly outside the text area, and some tiny holes on the old folds, but still in very good condition.

[1] leaf, written on one side.  More on our website

*Dutch medicinal and culinary recipe book,
begun ca. 1720 in a ca. 1700 album*


17. [MEDICINE – RECIPES]. Recepten boek.

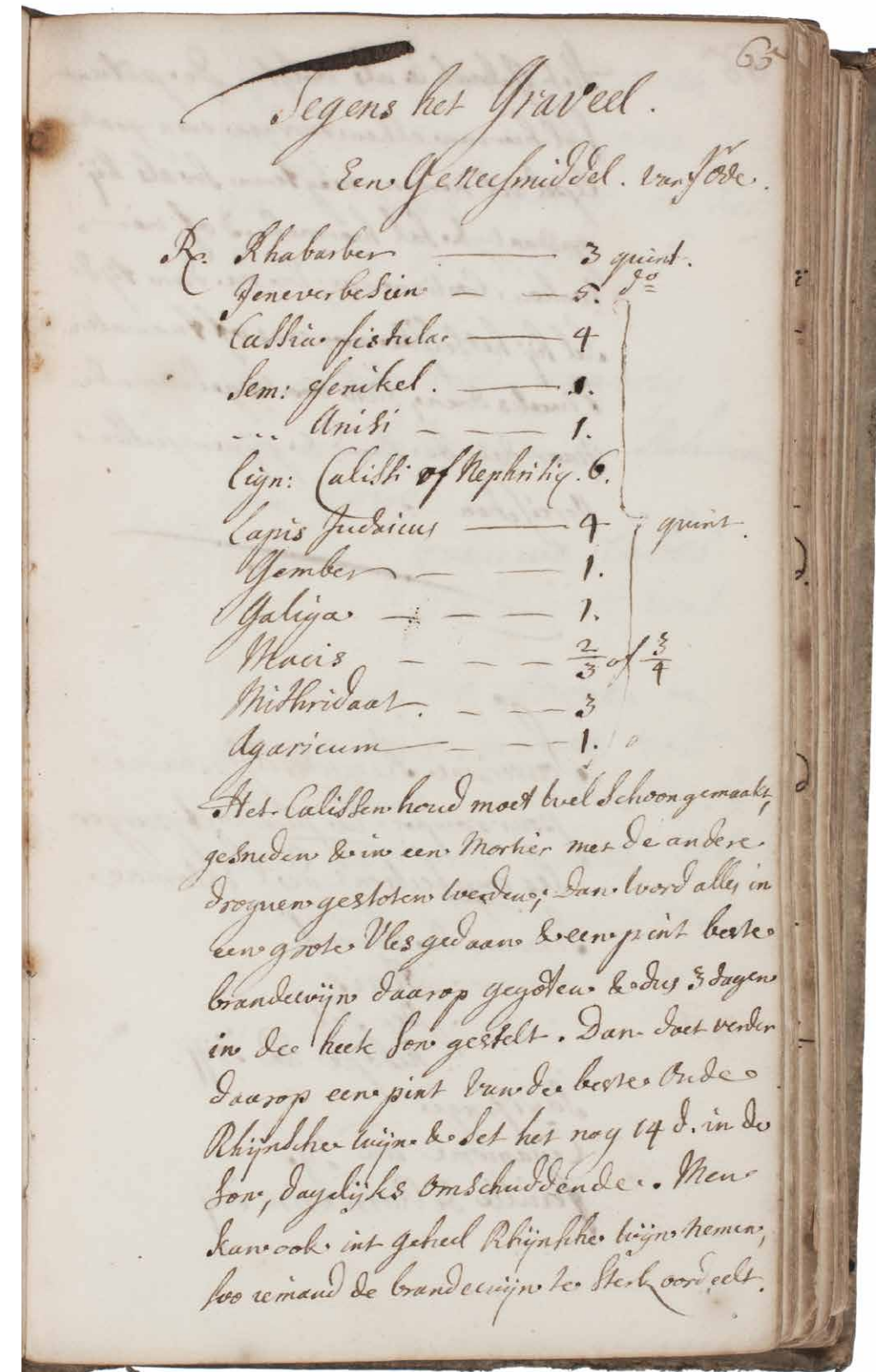
[The Netherlands], album [ca. 1700], written [ca. 1720] to 1758 or possibly later. Large agenda 8° (20.5 × 12 cm). Manuscript in dark brown ink on laid paper, with 1 printed and 10 manuscript slips with recipes loosely inserted (late 18th & early 19th centuries). Recased ca. 1720 in its own original ca. 1700 blind-tooled parchment, with a large centrepiece on each board. € 2650

A recipe book in Dutch probably written beginning around 1720 but with additions to at least 1758. Most of the recipes are medicinal, but about 15 written pages near the end, separated from the others by numerous blanks, contain culinary recipes. Among the medicinal recipes one also finds a few for ink, shoe polish and other things. The medicinal recipes include treatments for the plague, rabid dog bites, jaundice, worms, warts, scurvy, toothache, headache and many other ailments. Unusually, the compiler cites about a dozen sources for the medicinal recipes. The culinary recipes include several kinds of pancakes, waffles and “poffertjes” (a popular Dutch treat like tiny puffy pancakes), tarts, cookies and other sweet treats.

A small number of leaves had been used for something else before the present text, but they were removed and the rest recased in the original binding to begin the present manuscript. The only remaining clue to this earlier text is in the index leaves at the end, where a small number entries at the heads of the pages are written in a different hand and in Latin, with references to leaf numbers that are no longer present. They are clearly religious/theological.

The manuscript as it now stands has minor marginal defects at the foot of about 40 leaves (not affecting the text) and occasional minor spots, but is still in good condition. The binding is slightly loose (due to the removed leaves) and the parchment shows a few wrinkles and small spots, but the tooling of the centrepiece is clear. A charming manuscript recipe book in Dutch, both medicinal and culinary.

pp. [15], 16, 23–188, 197–386, [387]–[412] (minus 16 scattered pp.), including integral paste-downs, and about 160 pp. blank except for the page number.  More on our website



*Manuscript of one of the first printed books on Dutch poisonous plants,
together with the printed edition, bound with an unpublished pharmacological manuscript*

18. [MIQUEL, Friedrich Anton Wilhelm.]. Over de Noord-Nederlandsche vergiftige gewaschen.

[Rotterdam?, 1836?]. 4°. Manuscript in brown ink on laid paper, written in Dutch in a small but neat Latin hand.

With: [MIQUEL, Friedrich Anton Wilhelm?]. Pharmacie.

[Rotterdam?, ca. 1845?]. 8°. Manuscript in brown ink on wove paper, written in Dutch in a small but neat Latin hand. Near contemporary half cloth (impressed with a diamond diaper pattern), marbled sides (light brown unusual spots on dark brown shell spots, the interior of the unusual spots looking more like “tourniquet” or “Gustav” marbling than Stormont or “cassés”), sewn on 2 tapes. With the second manuscript never sewn or bound and loosely inserted.

Together with: (2) MIQUEL, Friedrich Anton Wilhelm. De Noord-Nederlandsche vergiftige gewassen.


Amsterdam, C.G. Sulpke (back of title-page: printed by C.A. Spin), 1836–1837. 8°. With 30 partly hand-coloured lithographed plates. Original publisher's printed paper wrappers over boards. € 3950

Manuscript, apparently by the author, of one of the first printed books on Dutch poisonous plants and one of the earliest works of the eminent botanist Friedrich Miquel, giving detailed descriptions and discussing the toxic properties of nearly 200 species: flowering plants, mushrooms, grasses and berries, including belladonna and some species of nightshade. It covers both indigenous species and foreign species grown in Dutch gardens and for most species gives the Latin, Dutch, French, English, German and sometimes other names, the Linnaean class, a physical description, locations and seasons, medicinal properties and a description of the symptoms of its poisoning. It is one of Miquel's earliest works, printed in 1836–1837, and was intended primarily for physicians and laymen. Though first published at Amsterdam in 1836 as *De Noord-Nederlandsche vergiftige gewassen* (with the title matching the present manuscript except that the last word is spelled “gewassen”), the author signed his foreword from Rotterdam, September 1836. The text of the first edition closely matches the present manuscript, but adds the foreword and references to the engraved plates. The manuscript, like the first edition, refers to an 1835 publication. A second edition appeared in 1838.

Loosely inserted in the bound manuscript is a second manuscript, probably somewhat later but in what appears to be the same hand. Its title-page bears only the single word *Pharmacie*, it appears to be unpublished, is written on unwatermarked wove paper and collates: [A]12 [B]16 = 28 ll., with B12–16 blank. It may therefore be an unpublished pharmacological work by Miquel. The manuscript volume is here offered together with the first edition of *De Noord-Nederlandsche vergiftige gewassen*. The preface of this text volume notes that all 30 plates were produced by the acclaimed lithographic artist and printer Aimé Henry in Bonn, some originally for Henry's *Die Giftpflanzen Deutschlands* and some newly made for the present work.

The printed edition of the *Noord-Nederlandsche vergiftige gewassen* with an owner's inscription on the half-title and an annotation and underlining in the margin and text on p. 9. The binding of this volume is worn and some pieces of paper are missing on the spine, especially at the bottom and around the hinges. Some foxing and browning throughout the book, although a copy with the original publisher's binding. A beautiful set of two complementing volumes, not only containing the first edition of Miquel's book on Dutch poisonous plants, but also the manuscript of this work together with another rare, unpublished pharmacological manuscript.

Ad 1: [1], [3 blank], 145, [3 blank] pp.; [3], 10, [10], [5 blank] ll., both written primarily on the rectos. Ad 2: 198, [2 blank] pp. Ad 2: *Ekama I*, p. 373; *Landwehr*, Coloured plates 140; *Nissen BBI* 1388; *Pritzel* 6257; *Stafleu & Cowan* 6088. For Miquel: *Stafleu*, “F.A.W. Miquel, Netherlands botanist”, in: *Mededelingen v.h. Botanisch Museum en Herbarium ... Utrecht*, 220 (1966), pp. 1–95, item 11; *Wittop Koning*, p. 270.

 More on our website

en op nieuw zijn mijne, als, eenige echter niet dat de scheikundige samenstelling
de koolstoffen, hierdoor verandert wordt, doch eerst uit Sulphorphas en Carbonas
facilis, de laatste byna enkel uit kool, zulfenbastaan, gebrande hertschoornen, vester-
schalen, en: broden, dooreen te worden.

Ter, lood, zink en: neder, aldus zijn gemaakt. chendmeledeceve, en buet de in een
garen of houten, doos, die inwendig met klijf is bedekt; menschele deubos zoeling
wordt men aan het geluid trost, dat de los meelaf zijn gemaakt is. Het melos word
hierdoor geheel verduet, en van het aangehangende klijf door water merdied. Scio.
beleed gezuiverd; daarna met water afgepact en gedroogd. Yperas des neder van
Limatura ferri bereid door bier een droog plaats te stampen, te risten, en in een
nelyoldine fles te bevaan. Het grove heel dat men bezigt, moet zeer glansend, het
poetsen moet, en niet vordaczig zijn.

Zuete houten, make men, nimmer in, marmen, vijelen, zijn.

Kool.

Plantenkool Die men, zal zijn maken, moet goed uitgezeid, en klenkende zijn. Het
wordt met eenig water, bespruit en finge dotten, met veel water, daarna tot een, deeg gemaakt
maakt, men, broden, vormt, die men, in de zon laat drogen, door de zonne rijkte verkrijgt de
kool men, ontkleumend vermogen, dan aan den. Zulke plantenkool bereid men, dus in de
Lomer. Planten, en die elyke kool, maakt, echter, vooraf, in, eenne ruime hoeveelheid water, afge-
hafe, worden; door het branden, en branden, van het hout, wordt eenige Empyzeumation
oby ge vormd, doch de houten, die in het hout aanwezig zijn, niet uitgedreven. Om deze
twee redenen, moet dus de Plantenkool door uitwasching, en wisketking van de ely, vooral van
de potasch zouten, gezuiverd worden. Om het hetsmelle, van die elyke kool te klenken, dus by
het bereiden, van die elyke kool, wordt Acid: hydrocyanicum gevoerd, en de kool, in de, ly niet
wordt uitgewascht, kan dus zeer schadelijk zijn. De die elyke kool is men, gevormd met een
nietig Acid: hydrophlorum of Scio. Scio. met uitrokt, en, als vordac, phosphas en Carbonas
facilis, nelykeretum facit, en klenkende, en, klenkende, te ontremen. Hierdoor, eenen
behandel die elyke kool, maar door een ruime hoeveelheid van dit water, reke, van dit
Zuete bevoegde worden. Zulke kool ontlaagt eenen vordac kool, die zeer ontkleumend is, lecca,
kenner, die, bestaat uit korels de ceve, als het bishand door een, deef met gaafes klenne
beerd worden.

In water, trophobare, figne, verdeelen stoffen. 6 v. klypand, worden, gelikt, de re

Fam. Fungi.



Agaricus muscarius. *Lycoperdon Bovista.*

Very finely and richly illustrated manuscript pattern book containing about 210 illustrations of Chinese scenes, scenery and ornamental designs for ceramics


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

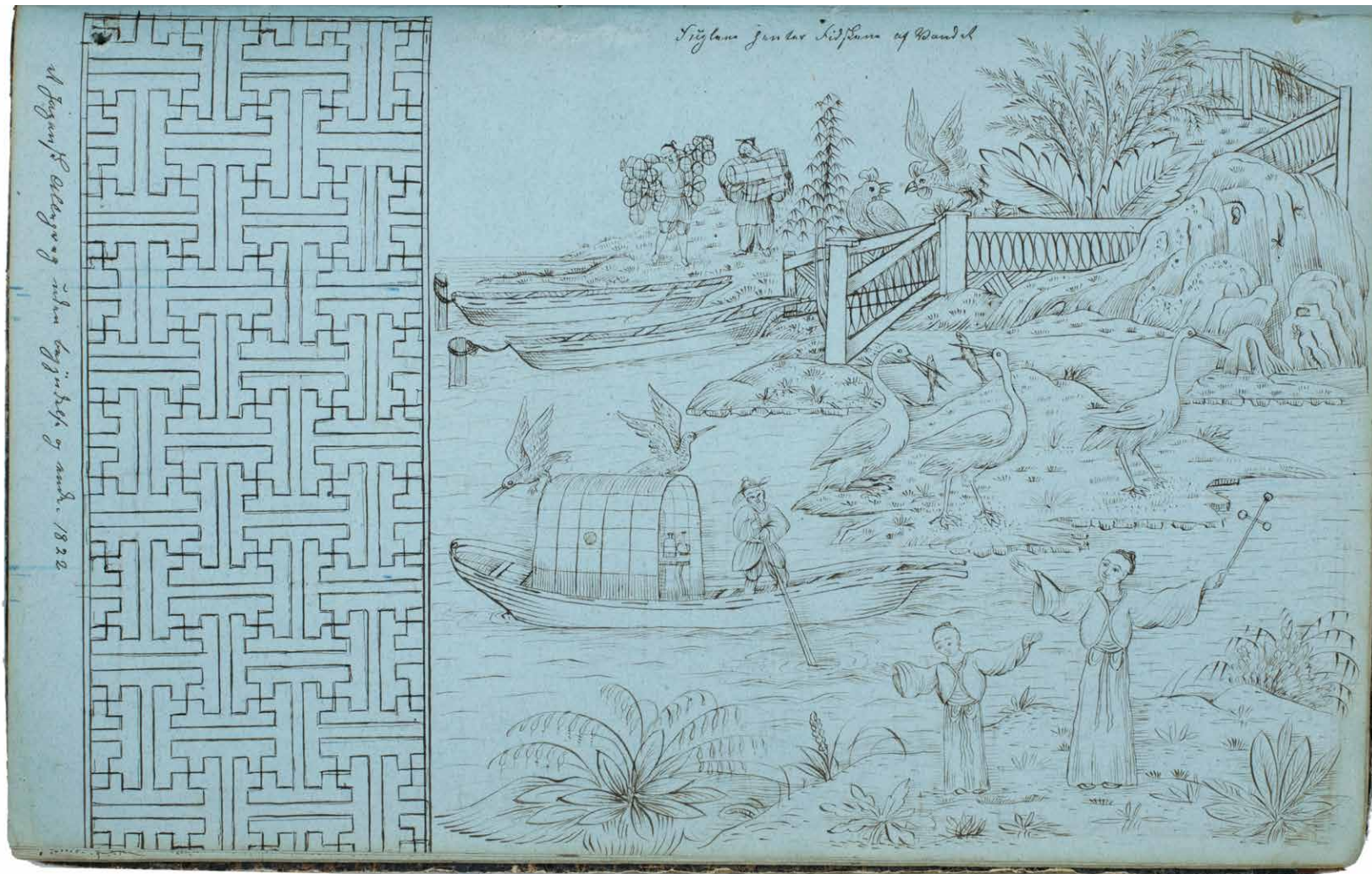
[Denmark?], [ca. 1822–1834, with one note dated 1841]. Folio (ca. 33.5 × 21.5 cm). 31 blue paper leaves with approximately 210 illustrations, drawn on both sides of the leaves, all in brown ink, sometimes decorated with blue pencil, some with dates and/or captions in Danish written in ink in a contemporary hand (the artist's?) with gothic influences. 45 illustrations show Chinese scenes and scenery, and 165 are showing ornaments, designs and patterns. Contemporary half calf, sewn on 4 recessed supports, shell-marbled sides. € 15 000

Manuscript pattern book with about 210 chinoiserie decoration designs and patterns for ceramics and porcelain on 62 pages. Among the ca. 210 are 45 Chinese scenes and scenery, depicting landscapes, views, buildings and Chinese people and their culture (for example a parade with Chinese people wearing traditional

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

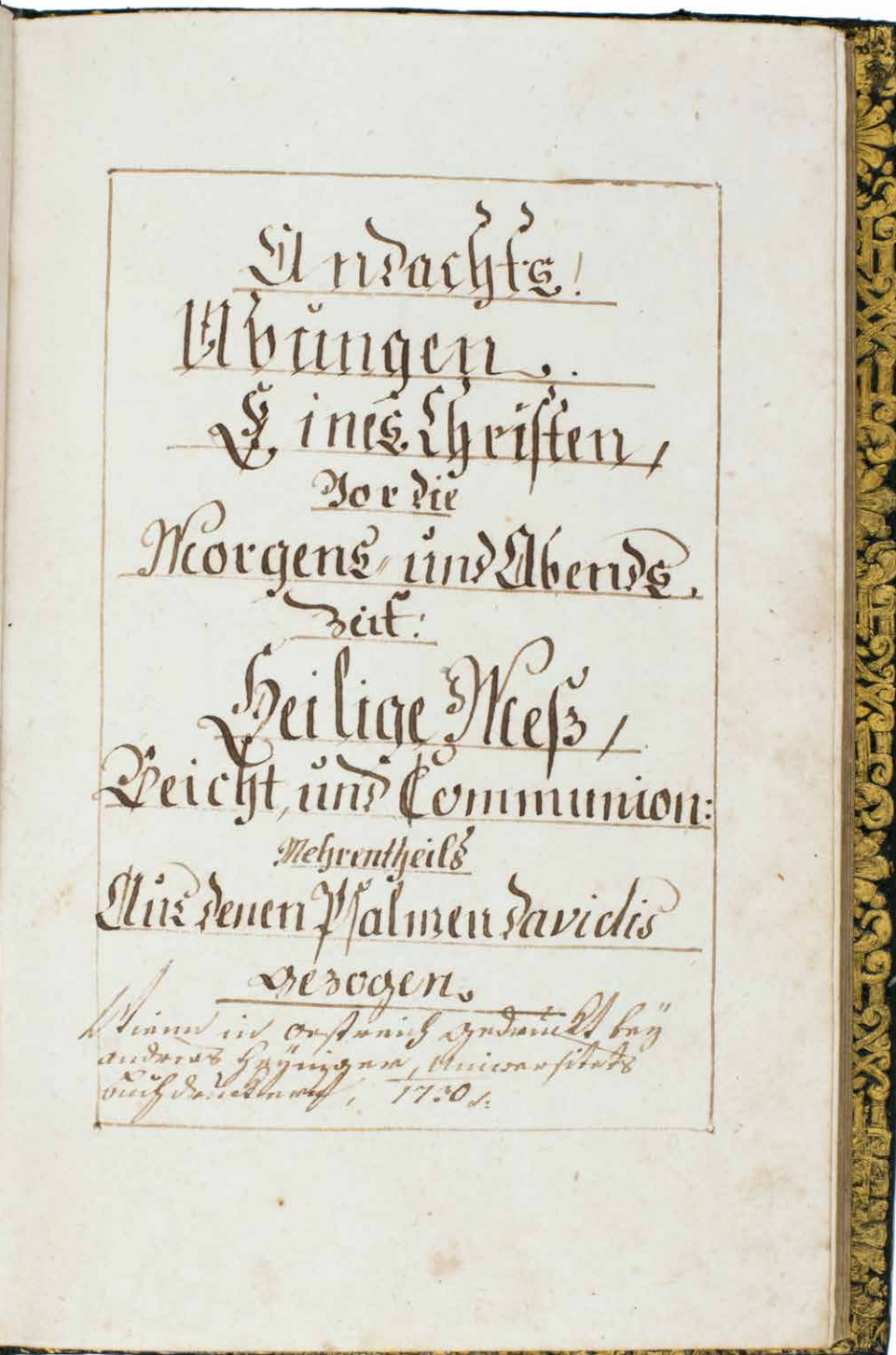
With about half a centimetre cut off the foot of A5, two leaves detached (as noted above) and a few others slightly loose, a few spots throughout the book and marginally very slight marginal browning and dust-soiling, but overall in good condition. The marbled paper on the boards badly rubbed, and the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

[31] ll.  More on our website





Religious manuscript in German in a fine binding



20. [PEIKHART, Franz (original compiler)]. Andachtsübungen eines Christen vor die Morgens- und Abendszeit, Heilige Mess, Beicht und Communion: mehrentheils aus denen Psalmen Davidis gezogen.

[Vienna?, ca. 1800]. 8°. Manuscript in German on laid paper. 19th-century elaborately gold-tooled green morocco, spine with raised bands and red morocco label lettered "A.M.C.Z." in gold, gold-tooled turn-ins, paste-paper endleaves, gilt edges. € 1250

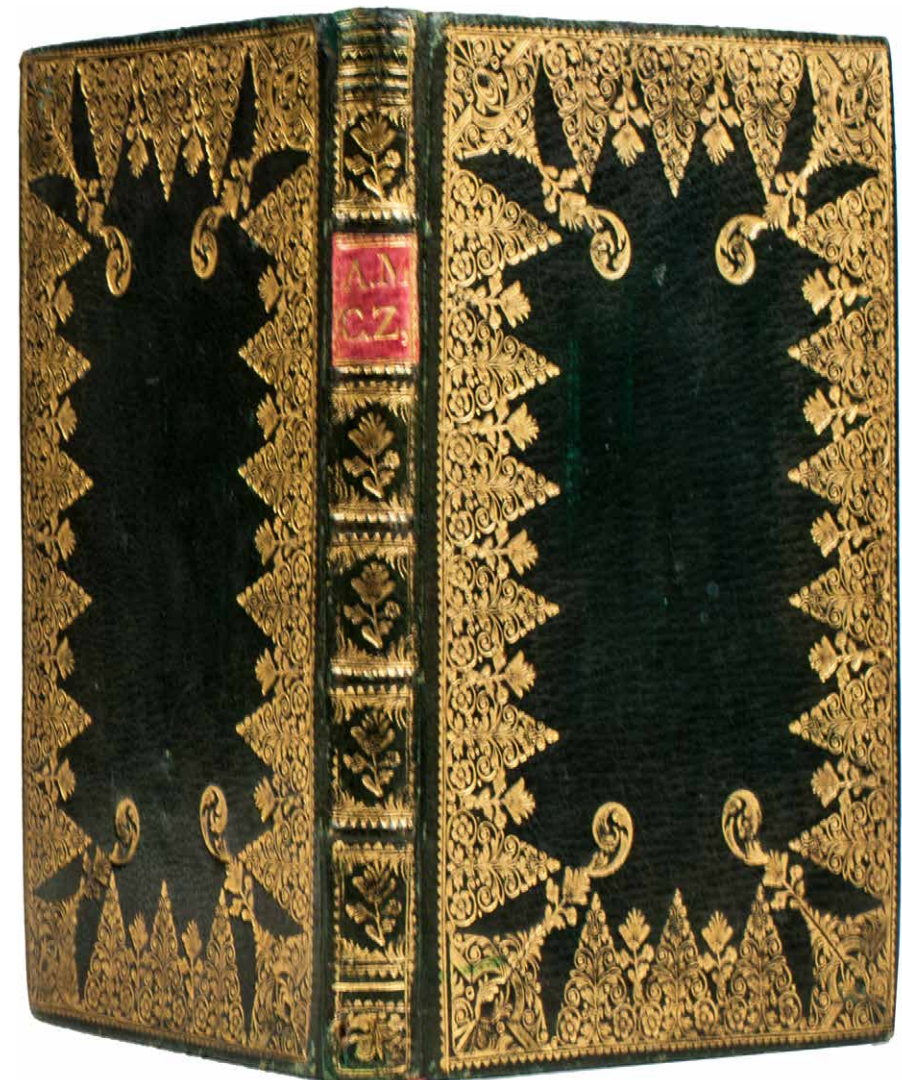
Beautifully bound manuscript, copied from a popular text by the Austrian Jesuit Franz Peikhart that first appeared in Vienna in 1730. The manuscript contains prayers and psalms for use at home and during Holy Mass. Several "reminders" between the prayers clarify several rituals and events during Mass.

The Jesuit priest Franz Peikhart (1684–1752), "a prince of the Austrian pulpit in a day when the Austro-Hungarian Empire had reached its zenith" (Old) was cathedral preacher in Vienna from 1720 to 1745. In 1736 he presided over the funeral of Prince Eugene of Savoye. Of the sermon delivered on that occasion, 4000 copies were printed and spread all over Europe.

With genealogical notes in different hands relating to a family "Werner" on the 5 last pages. Browned throughout. Some negligible wear to extremities, otherwise in very good condition.

[62] ll. *For Peikhart: Biographisches Lexikon des Kaiserthums Oesterreich* XXI, pp. 430–431; Old, *The reading and preaching of the scriptures in the worship of the Christian church* V, pp. 344–350.

 More on our website



From a famous private collection

22. [MANUSCRIPT – QURAN]. [A splendid illuminated Quran manuscript].

Iran, AH 1204 [= 1783 CE]. 8° (15 × 9 cm). Illuminated Arabic manuscript on paper, 19 lines per page, written in a neat naskh script in black ink with diacritics in red, margins ruled in gold and colours. Gold discs or florets between verses, sura headings written in white in gold cartouches flanked by panels with alternating floral motifs in gold and various colours. Brown morocco with a flap and gold-tooled borders and central ornaments.

€ 18 000

Splendid pocket-size Qur'an. Marginal section markers in white naskh script on a gold ground within a polychrome flower blossom, opening double-page frontispiece richly illuminated in lapis lazuli blue, green, red, pink and gold, the text within cloud bands in gold.

Hinge tender between the first two leaves, some light marginal fingering, otherwise in fine condition. From the library of the scientists and collectors Crawford Fairbanks Failey (1900–81) and Gertrude Van Wagenen (1893–1978), who performed research at Yale and Johns Hopkins in the fields of medical chemistry and biology.

243 ll. plus 2 end-leaves.  More on our website



لَا يَلَا فِي قَرْيَةٍ إِلَّا فِيهِمْ رَحْلَةٌ الشَّاءِ وَالصَّيْفِ فَلْيَعْبُدُوا
رَبَّ هَذَا الْبَيْتِ الَّذِي أَطْعَمَهُمْ مِنْ جُوعٍ وَآمَنَهُمْ مِنْ خَوْفٍ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
أَرَأَيْتَ الَّذِي يَكْذِبُ بِالْإِيمَانِ فَذَلِكَ الَّذِي يَدْعُ الْيَتِيمَ
وَلَا يَحْضُرْ عَلَى طَعَامِ الْمَسْكِينِ فَوَيْلٌ لِلْمُصَلِّينَ الَّذِينَ هُمْ
عَنْ صَلَاتِهِمْ سَاهُونَ الَّذِينَ هُمْ يُرَاوُونَ وَيَمْنَعُونَ الْمَاعُونَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ فَصَلِّ لِرَبِّكَ
وَاخْشَعْ إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
قُلْ يَا أَيُّهَا الْكَافِرُونَ لَا أَعْبُدُ مَا تَعْبُدُونَ
لَأَنْتُمْ عَابِدُونَ مَا أَعْبُدُ وَلَا أَنَا عَابِدٌ مِمَّا عَبَدْتُمْ
وَلَا أَنْتُمْ عَابِدُونَ مَا أَعْبُدُ لَكُمْ دِينُكُمْ وَلِيَ دِينِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ وَرَأَيْتَ النَّاسَ يَدْخُلُونَ فِي
دِينِ اللَّهِ أَفْوَاجًا فَسَبِّحْ بِحَمْدِ رَبِّكَ وَاسْتَغْفِرْ لَهُ إِنَّكَ كَانَتْ تَوَّابًا

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
تَبَّتْ يُدَا إِلَى هَبٍ وَتَبَّ مَا أَغْنَى عَنْهُ مَالُهُ وَ
مَا كَسَبَ سَيَصْلَى نَارًا ذَاتَ هَبٍ وَامْرَأَتُهُ
حَمَّالَةَ أَحْطَبٍ فِي جِيدِهَا حَبْلٌ مِنْ مَسَدٍ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
قُلْ هُوَ اللَّهُ أَحَدٌ اللَّهُ الصَّمَدُ لَمْ يَلِدْ
وَلَمْ يُولَدْ وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
قُلْ أَعُوذُ بِرَبِّ الْفَلَقِ مِنْ شَرِّ مَا خَلَقَ

Handwritten copy of the explanatory text belonging to a print commemorating the early history of the Remonstrants

24. [PROTESTANT REMONSTRANTS]. Verklaring van het monument voor de Remonstranten.

[ca. 1825]. Plano (27.4 × 34.5 cm). Manuscript text in ink on paper with 2 drawn borders in red, text in 3 columns, caligraphic title. € 150



Manuscript copy of the printed explanatory text belonging to a historical print commemorating the fortunes and early history of the Remonstrants, engraved by G. Kitzen, Rotterdam, after the design of the publisher J. Jelgerhuis Rz., at Delft, who published the plate in the first quarter of the 19th century, together with the printed explanatory text on a separate leaf.

Especially the right hand edge a bit frayed.

[1] leaf. cf. Muller, *Historieplaten 1414 & 5575; Atlas van Stolk 5526*. [More on our website](#)

*Original manuscripts
of two influential essays on art and society*

25. ROLAND HOLST, Richard Nicolaüs. Over de monumentale schilderkunst en hare beïnvloeding door de maatschappij.

[Laren?, 1910].

With: (2) ROLAND HOLST, Richard Nicolaüs. Over het rythmische en het naturalistische element in de monumentale schilderkunst.

[Laren?, 1914]. Small 4°. Neatly written in dark brown ink on machine-made wove paper without watermark. Loosely inserted is a newspaper clipping with an article about Roland Holst's lectures in Paris, from the *Nieuwe Rotterdamse Courant*, 28 November 1923. Sewn in quires and each essay formerly glued (now loose) in dark grey thick paper wrappers.

€ 2250

Author's fair-copy manuscripts of two important and influential Dutch essays on the applied arts and society, written by the artist, craftsman, teacher and writer Richard Nicolaüs ("Rik") Roland Holst (1868–1938), husband of the Marxist poet Henriette Roland Holst-Van der Schalk and uncle of the poet Adriaan Roland Holst. Both essays were published in the journal *De nieuwe tijd*. These essays helped to promote in the Netherlands ideas that had been introduced by John Ruskin in England in his essays "Unto this last" (1860) and especially "On the nature of gothic" (1853), and promoted and put into practice by William Morris and the Arts and Crafts Movement in the next four decades. The wrappers of both essays have come loose, and some leaves in the first also show minor damage to the fold around the sewing, but they are still in very good condition. Author's manuscripts of two essays influential in the development of Dutch fine and applied arts.

[2 blank], [64], [2 blank]; [35], [5 blank] pp.  More on our website

Nu dat ik u geschetst heb hare
ideën en de verheerlijking hunner
strekking, beginselen van kracht
vormen voor de monumentale schil-
derkunst, resten mij nog twee punten,
die ik allereerst met u moet be-
spreken.
Eerst daarin verwacht ik, dat u,
niet te zeer belemmerd door de aest-
etiek der schilderkunst, vrijer zult
staan tegenover de monumentale
schilderkunst, en hare bijzondere
eischen, haar doel en hare beperkingen,
niet zult zien als een tekort, maar
eerder als een kracht voor deze
bijzondere vorm van schilderkunst.
Het is over de perspectief en de ana-
tomie en hunne waarde voor de muur-
schilder dat ik u allereerst nog moet
spreken.

Shah Jahan, Begum of Bhopal, becomes the second female member of the Order of the Star of India

26. [SHAH JAHAN, Begum of BHOPAL], Thomas George BARING and others. [Official documents related to the investiture of Sultan Shah Jahan, the Begum of Bhopal, in the Order of the Star of India].


[Fort William (Kolkata) and other places, ca. 1873]. Folio (ca. 32.5 × 21 cm). Finely written letter in English signed “Northbrook” and addressed to Shah Jahan; about 11 official manuscripts in Urdu (7 verified as “true copy” or “true translation”, some on folding leaves); and 3 folding manuscript pages giving the contents of the folder. Many of the documents include manuscript annotations in Urdu in the margin and two documents contain large stamps (text in Urdu). Loose in a contemporary government folder with a paper label and a manuscript title in Urdu on the front.

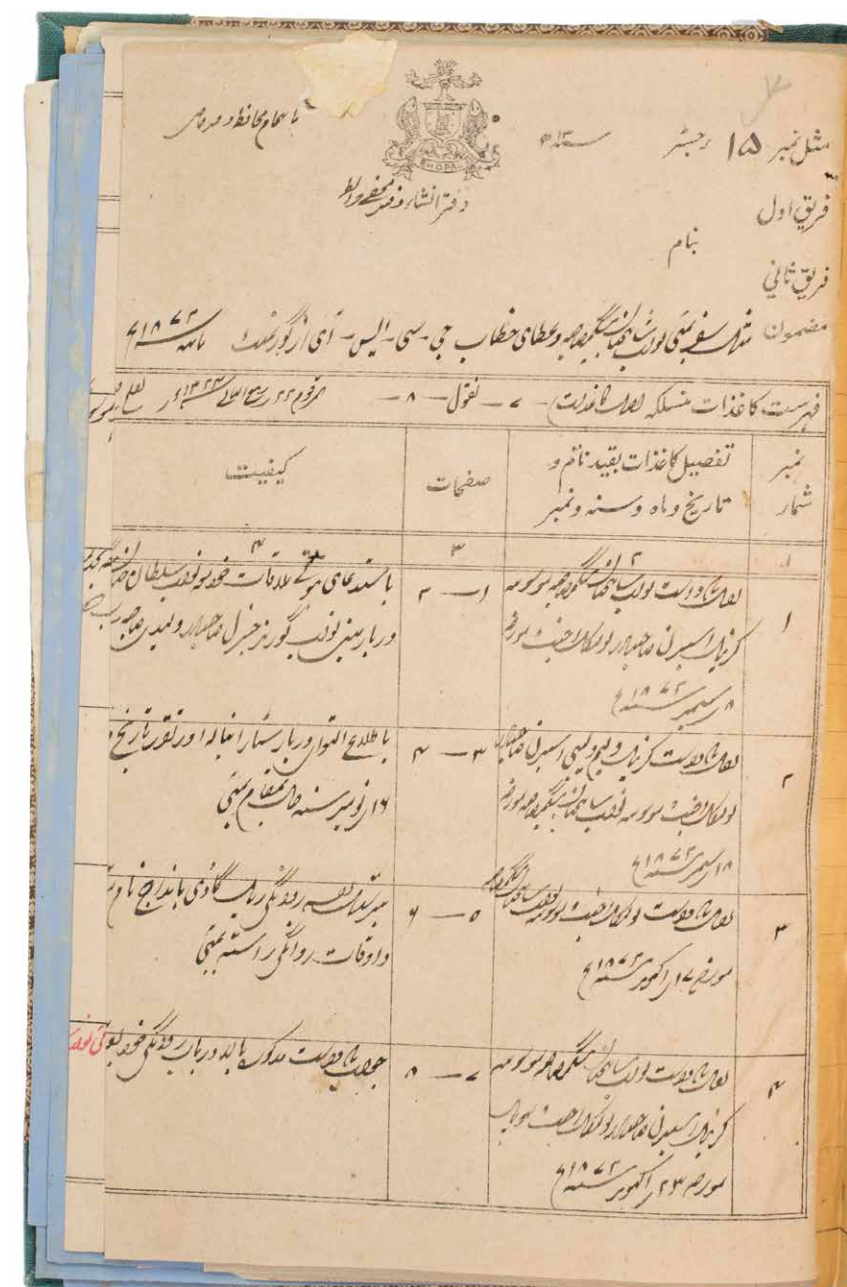
€ 7500

Unique collection of manuscripts and letters illustrating the relationship between British officials and the Princely State of Bhopal in the early 1870s. Unique among the princely states in India, Bhopal was ruled by a succession of widows (Begums) who governed with the consent of their people. For services rendered during the Indian Rebellion of 1857, Sultan Shah Jahan (1838–1901), the Begum of Bhopal was created a Knight Grand Commander in the Order of the Star of India in 1872, the second (of four) women to be invested in the order. Ironically Great Britain also had a female ruler, who was to be proclaimed Empress of India in 1877. One of the documents, the only one written in English, is a letter by Thomas George Baring (1826–1904), Baron Northbrook and Viceroy of India, addressed to the Begum. Northbrook thanks the Begum for her letter sent to him, where she had expressed her “acknowledgements for the honorable ceremonies” that attended her investiture and he promises to “forward to the Secretary of State of India for delivery to Her Majesty your Highness’ petition and accompanying address”.

Among the documents written in Urdu are seven documents signed by British officials: Sir Charles Umpherston Aitchison (1832–96); foreign secretary of the Government of India and editor of *A collection of treaties, engagements and sanads relating to India and neighbouring countries*, Captain Dalrymple, “assistant political agent, Bhopal” and John Willoughby-Osborne (1833–1881), British political agent in Bhopal. Willoughby-Osborne had previously written the brief history of the Nawabs of Bhopal included in the account of Shah Jahan’s mother’s pilgrimage to Mecca, which was published in 1870.

Some of the paper slightly discoloured, one document split into two parts, but overall in very good condition. A unique collection of interesting primary source materials on an important early native female ruler in India.

 More on our website

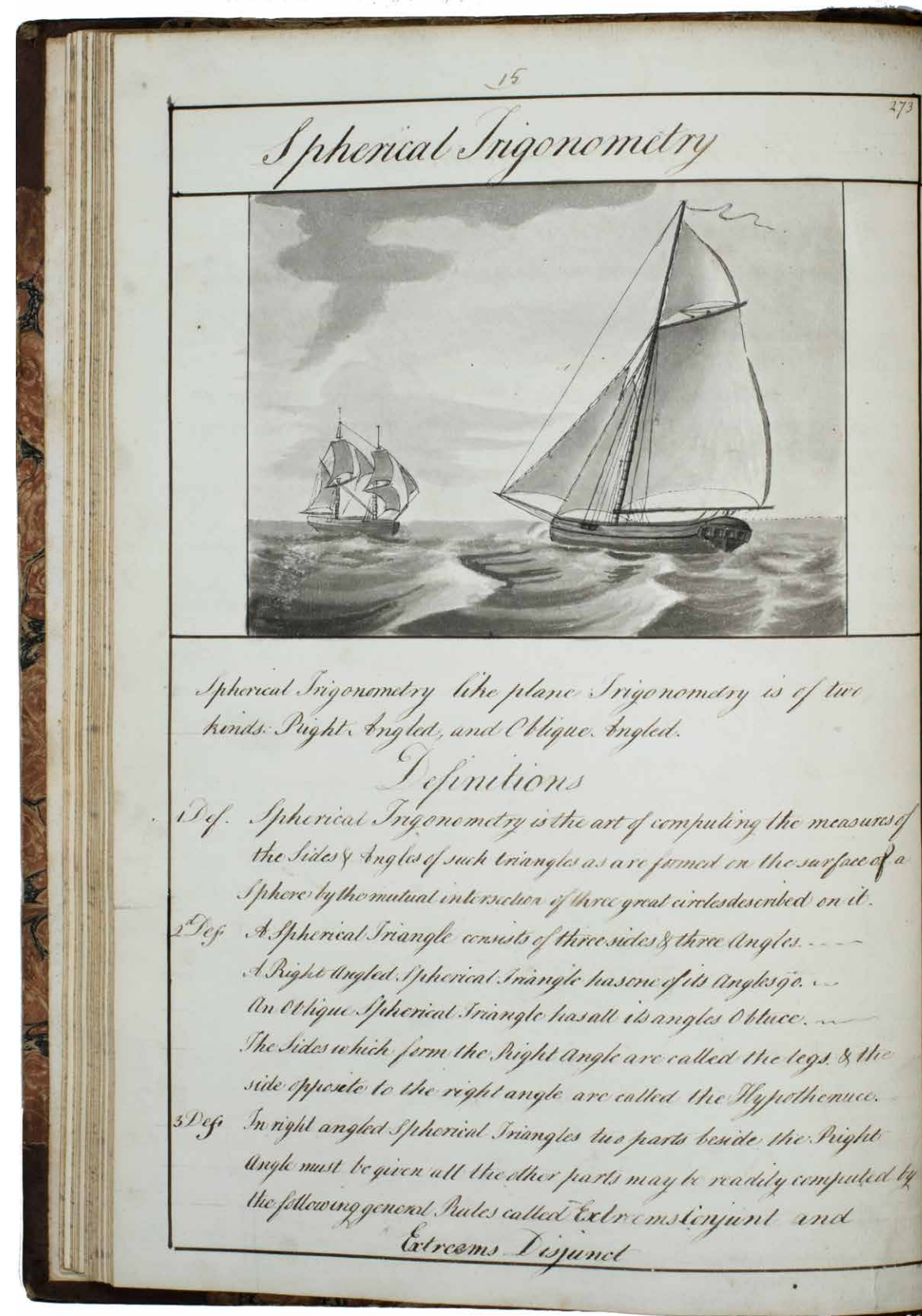


*Finely executed Royal Naval Academy exercises
by the teenage future Admiral, Charles Sotheby
493 pages including nautical charts, fortification
plans, astronomical diagrams, topographic views, etc.:*

27. SOTHEBY, Charles. [engraved title-page:] A plan of mathematical learning taught in the Royal Academy Portsmouth performed by [in pencil: Charles Sotheby] a student there.

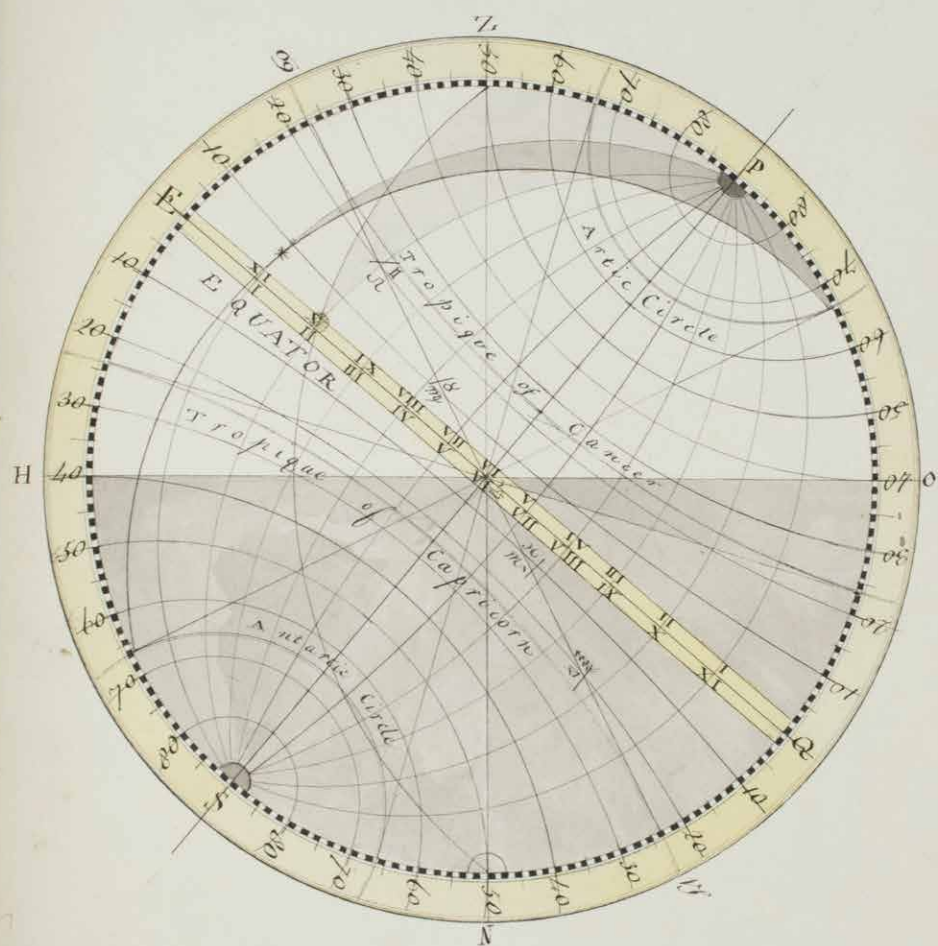
[Portsmouth], "177 " [recté 1795–1798]. 2 volumes. Imperial 4° (37.5 × 27 cm). Manuscript school exercises with a pre-printed engraved title-page with a blank space for the student to add his name, with 4 full-page and 1 larger folding nautical charts (some partly in colour), 7 full-page fortification plans (in black ink with 1 to 3 colours), 4 full-page astronomical diagrams (2 also with yellow), a full-page compass rose, 23 pen and ink wash views in the text (9 × 15 cm to 12.5 × 22 cm, 1 also with blue washes), and numerous other diagrams (including maps in the surveying section) and some illustrations in the text. Near contemporary (ca. 1803) blind- and gold-tooled half calf, blue sprinkled edges. € 25 000

Exercises in mathematics, navigation, fortification, surveying, mechanics, etc., at the Royal Naval Academy in Portsmouth, finely executed by the future Admiral Charles Sotheby (1782–1814) when he studied there in the years 1795 to 1798 (probably ages 13 to 15). The large folding nautical chart of the North Atlantic shows the North American coast from Newfoundland to Cape Cod, the Caribbean and Atlantic islands and the coasts of West Africa and western Europe, while the full-page one includes the coasts of Greenland, Iceland, western Europe, West Africa, the Atlantic islands and a sand bank off Newfoundland. The other nautical charts show Christmas Island (off the coast of Java, though the form differs), Palmerston Island (in the South Pacific) and Table Bay (at Cape Town, South Africa) in great detail. The pages have been numbered as a whole, with a single series covering both volumes, and mostly also section by section with the following number of pages: arithmetic 56, geometry 48, plane trigonometry 18, the description and use of the terrestrial globe 5, geography 12, chronology 10, navigation 17 & 29, spherics 28, astronomy 34, latitude 13, longitude [33], days works [= journal keeping] [22], marine surveying [31], fortification [29], gunnery [22] and mechanics [19].



Astronomy.

Projection of the Sphere. On the Plane of the Meridian.



Charles Sotheby (1782–1854), entered the Royal Naval Academy at Portsmouth on 5 September 1795 and studied there until he began his service in the British navy on 31 March 1798, seeing duty at the Battle of the Nile in that year. He commanded a ship by 1809 and rose steadily through the ranks until he became Rear-Admiral in 1848. The academy was restricted to sons of noblemen and gentlemen and was intended to train officers for naval command.

The present exercise book not only shows Sotheby's high level of skill and knowledge at an early age, it also provides a very clear and detailed picture of the training of British naval officers in the 1790s, as Napoleon began making his earliest plans to invade England.

Each volume with the engraved bookplate of Charles Sotheby, with the rampant talbot crest from the Sotheby coat of arms, and also with the bookplate of the Dutch cartographic historian Cornelius Koeman (1918–2006). In very good condition, with only a small chip in one leaf and a tattered fore-edge in a few others. The bindings are rubbed and the spines worn, with a crack in the front hinge of vol. II, but the tooling remains clear. A detailed and fascinating picture of the teenage studies at the Royal Naval Academy in Portsmouth.

engraved title-page + "229"
[= 228]; 230–493, [2 blank] pp.,
with pp. 229 and 493 blank
excepting the page numbers.

[More on our website](#)

Latitude.



To compute the Latitude from an observed Meridian Altitude of the Sun.
Enter Table (I) Requisite Tables with the observed Altitude of the Sun's Limb and take thence the refraction and write down - Enter Table (II) Do with the height of the eye in feet & take thence the Dip of the Horizon and write under the refraction and add them together; the sum must be subtracted from the observed Altitude of the limb and will leave the true Altitude of the limb to which add the Semidiameter taken from page III of the Month if the lower limb was observed Or subtract the Semidiameter if the upper limb was observed.





Altdeutsches Altärrchen aus der
 Sammlung des M. J. Soyter in Augsburg.
 Dieses Altärrchen ist von Holz geschnitten mit Gold und
 Farben bemalt in der besten Grösse geschnitten
 und steht in 6 Füssen. Alter AD. 1480.
 gez. v. M. J. Soyter 1853.

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

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

[Augsburg], 1849–1853. 13 loose wove paper 2° leaves and 1 loose wove paper bifolium. Large 2° (55 × 35 cm). With 64 watercolours and manuscript captions on 15 leaves (each leaf drawn on one side only). € 18 000

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

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

Wholly untrimmed. In very good condition.


[15] ll.  More on our website

Fig. I.

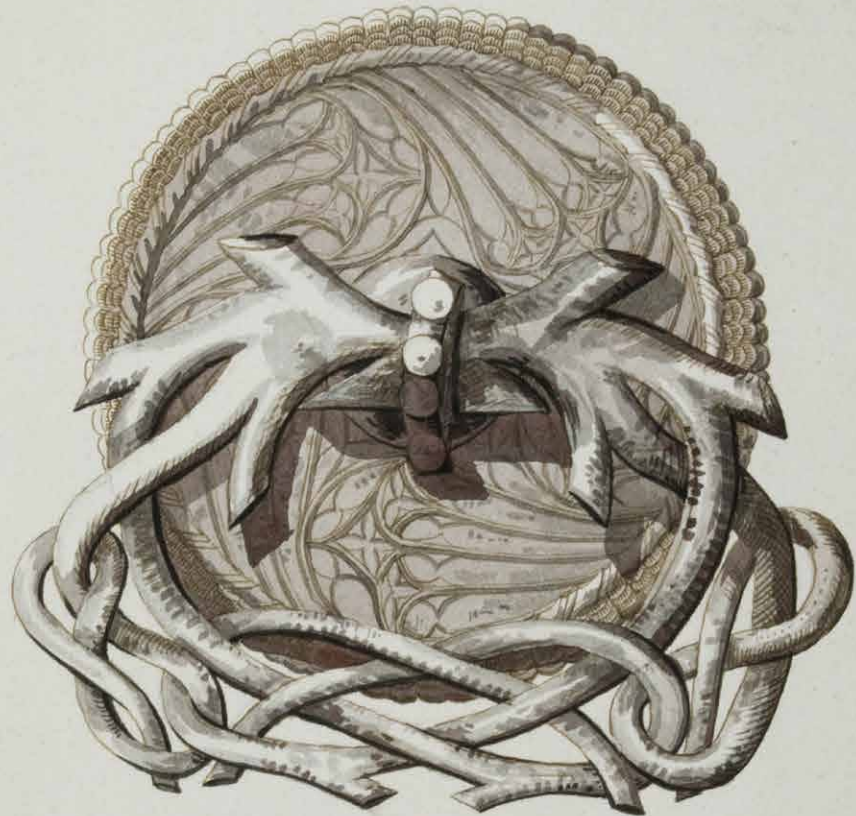


Fig. II.

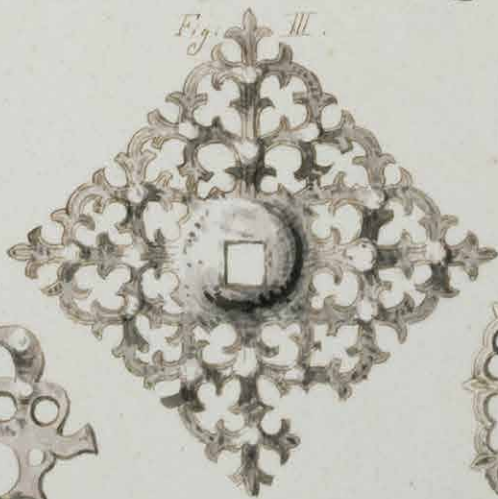


Fig. III.

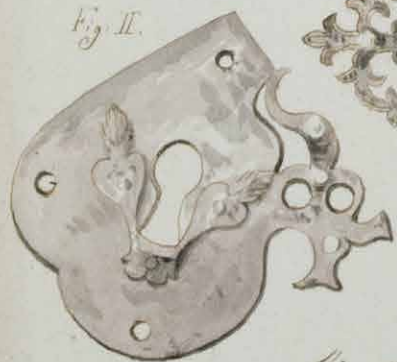
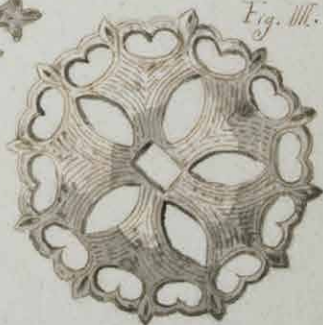


Fig. IV.



Altdeutsche Gegenstände

aus der Sammlung von M. J. Söyter in Augsburg.

Fig. I. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. II. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. III. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. IV. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Die Gegenstände sind in der Natur des Größten gemacht.

geg. M. J. Söyter 1852.

Fig. I.



Altdeutsche Gegenstände

aus der Sammlung von M. J. Söyter in Augsburg.

Fig. I. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. II. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. III. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. IV. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Die Gegenstände sind in der Natur des Größten gemacht.

geg. M. J. Söyter 1852.

Altdeutsche Gegenstände

aus der Sammlung von M. J. Söyter in Augsburg.

Fig. I. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. II. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. III. Silberne Halskette, gefunden in der Grube bei D. M. 2.

Fig. IV. Silberne Halskette, gefunden in der Grube bei D. M. 2.

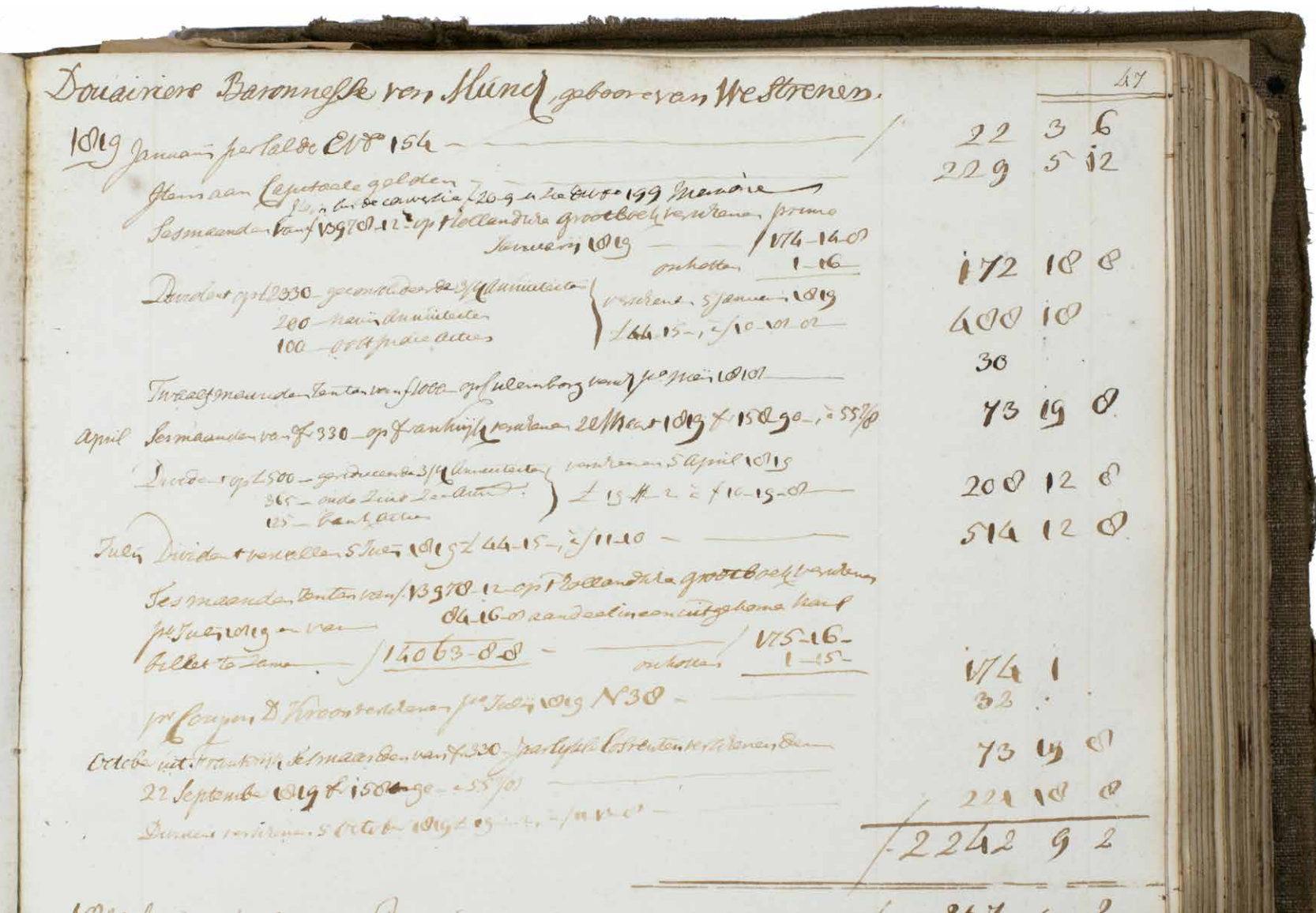
Die Gegenstände sind in der Natur des Größten gemacht.

geg. M. J. Söyter 1852.

Interesting insights into the financial position of many eminent and noble Utrecht families

29. [UTRECHT – BANKING]. [Account book of the banking house and stockbrokers firm Vlaer & Kol at Utrecht, for the years 1818–1821]. [Utrecht, 1818–1821]. Folio. Contemporary parchment over boards, sewn on 4 vellum tapes, formerly laced through the joints, spine lettered in ink: “FU” and later in pencil: “1819”. € 4000

Interesting account book of the well-known banking house and stockbroker's firm Vlaer & Kol in Utrecht, administering financial transactions for its private customers in and around Utrecht, during the years 1818 to 1821. Included are well-known names of eminent and noble families such as Bentinck, Van der Capellen, Feith, Hardenbroeck, Heeckeren, Van Lijnden, Ram, Renesse, Tuijl van Serooskerken, Taets van Amerongen and Utenhove. Notably, the names and titles of numerous dowagers and other noble women in their own right are also included, separately from their family members. The names are listed in an alphabetical index, bound at the front of the volume. Many original accounts, bonds, letters and other documents are bound in, pasted in, attached with sealing wax or pins, or loosely inserted.



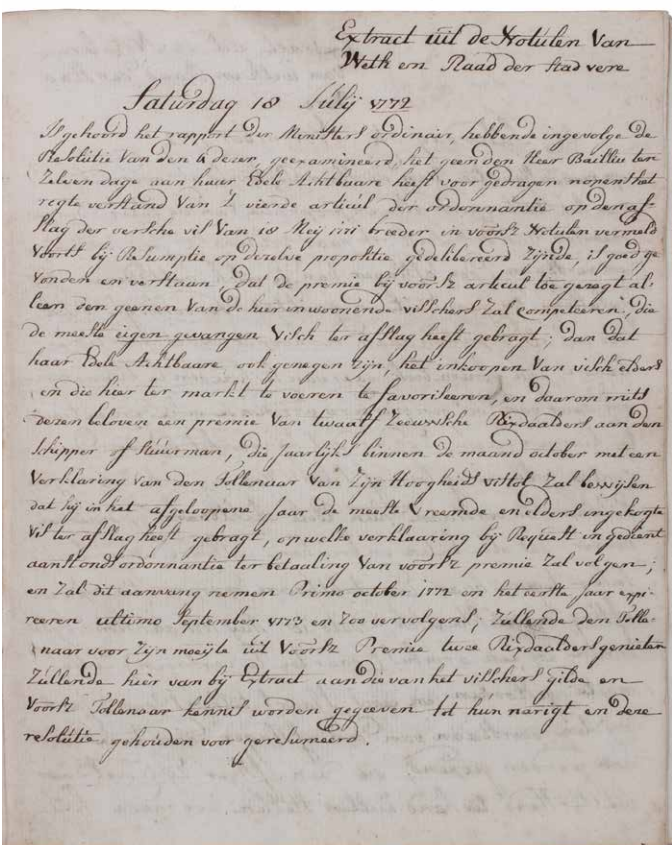
During this period Everard Kol (1753–1824) ran the bank, also administering the many financial transactions of his son (“mijn zoon”) Jan Kol II (1789–1848), who would succeed his father in 1824. The firm was established in Utrecht in 1748 by Jan Kol I (1726–1805) and evolved to become the most important bank in Utrecht, later housed in the remarkable (still existing) building opposite the Utrecht town hall on the Oude Gracht, better known as “De Winkel van Sinkel”.

Although most of the firm's archives are in the Utrecht City Archives (see the inventory by Van der Beek & Andries), the account books for the years 1810 to 1848 are lacking in their collection.

The binding is stained and slightly tattered, with tears in the backstrip, and has come loose from the bookblock at the hinges, so that the sewing is somewhat loose and a few leaves detached, but otherwise internally in very good condition.

[24], 185 ll. See: G. van der Beek & J. C. Andries, *Inventaris van de archieven van de families Kol, van de bankiersfirma's Vlaer & Kol, Kol & Co ... Utrecht, Utrechts Archief*, 1980. [More on our website](#)

Unique printed and manuscript documents of fishery and the fish trade in Veere, together in contemporary wrappers



30. [VEERE – FISHERY]. Nieuwe ordonnantie doen maaken, en emaneren by burgemeesters en regeerders der stad Vere. Op den visch-tol, afslag der visch, en wat verder daar toe zyn relatie is hebbende.

[Middelburg], Suenonius Mandelgreen, [24 December 1746].

With: (2) Ordonnantie op den afslag der Verschen visch, binnen de stad Vere, gelyk mede op den pligt van den keurmeester en den afslager.

Middelburg, widow of Jakobus Pauwelsen, [6 July 1754, published 25 July].

(3) Ordonnantie op den afslag der Verschen visch, binnen de stad Vere.

Vere, Chrristiaan Hendrik Held, [18 May 1771].

(4) [MANUSCRIPT]. Extract uit de notulen van weth[ouders] en raad der stad Vere. [Veere?], [18 July 1772–19 June 1773, 7 April 1787].

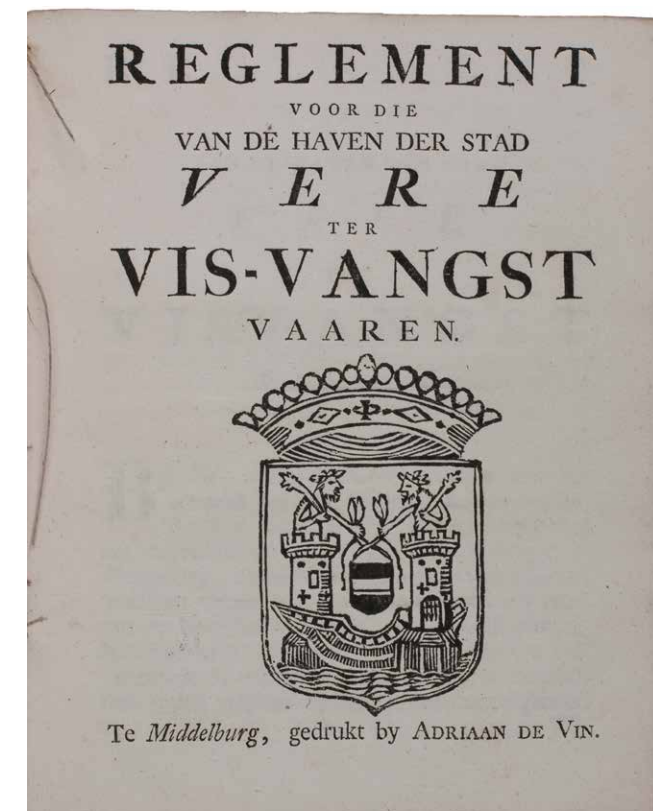
(5) Reglement voor die van de haven der stad Vere ter vis-vangst vaaren.

Middelburg, Adriaan de Vin, [1 June 1774].

With a woodcut Veere coat of arms on the title-page of each of the 4 printed ordinances (3 different blocks). 5 items in 1 volume. 4°. Contemporary marbled wrapper backed with plain paper. € 1750

Contemporary collection of 4 extremely rare printed ordinances and regulations concerning fishery and the fish trade at Veere, near Middelburg in Zeeland, none recorded in NCC or STCN, plus 7 manuscript extracts from minutes of the meetings of the Veere city council on the same subject. The city had been a leading fish market place since the Middle Ages, held a privilege for the inspection and taxation of fish caught in the region and authorized the auctioneers. To avoid taxes some people transported fish out of the city before it was sold. The first three ordinances attempted to reassert control over the fish trade, though the fact that the authorities found it necessary to issue new ordinances every few years suggests they were not very successful. Each ordinance refers to the previous one, showing that the Council issued none between these three. The fourth printed item gives guild regulations for fishermen using the city harbour, who are required to register their crew members, keep them orderly and make payments to the guild. The manuscript begins on the final integral blank of the 1771 ordinance. From differences in the handwriting it appears that these extracts of minutes were written over the years as the issues came up in the Council. Amusingly, the family name of the printer and publisher of the 1774 regulations is “De Vin” (The Fin). In very good condition. Spine faded and tattered. A remarkable contemporary collection of unique items concerning fishery and the fish trade in Veere.

12; [1, 1 blank], 21, [1 blank]; 22; [8, 4 blank]; 9, [1 blank] pp. Cf. *Het Utrechts Archief* 53 (De Beaufort family archive), item 242 (similar printed ordinance of 1771); NCC & STCN (2 copies of a 1770 ordinance by the Stadholder); for fishing and the fish trade in Veere: Kees Leeman, *De geschiedenis van de Veerse visserij 1250–1961*, 2nd ed., 1997. [More on our website](#)



Three “*attestaties de vita*” (life certificates) for a single employer who served the Dutch (1805), French (1811) and British (1814) governments of the East Indies

31. VERMEULEN, Adriaan Theodoor. [Three original manuscript documents (Attestaties de Vita)]

Serampang & Soerabaya (Indonesia) , 1805, 1811 & 1814. Folio & 4°. Three manuscript certificates, written in ink on paper, folded. € 2250

Three original certificates (*attestaties de vita*) drawn up on Vermeulen's request by the “Raad van Justitie” (Council of Justice) at Semarang (1805), still under Dutch rule, and Soerabaya under French rule (1811 under Daendels) and under British rule (1814 under Raffles), the last two in the northeast district of Java].

Ad 1: Manuscript certificate stating that Adriaan Theodoor Vermeulen, born at Rotterdam on 9 July 1766 as son of Hendrik Vermeulen, wine-merchant, and Ida Adelgonda Daaghoven [recté Bachooveen], was actually present in person as a “koopman” (merchant) living in Semarang and that the Raad has given him this “*attestatie de vita*” (life certificate) on his request. Dated: Saturday 3 August 1805.

Ad 2: Manuscript certificate stating that Adriaan Theodoor Vermeulen arrived in the East Indies in 1783 on the ship “De Geregtigheid” as an ordinary seaman. After having served the VOC (Dutch East India Company) in several functions, Vermeulen was promoted to koopman (merchant) and he now lives in Soerabaya after having served the French Empire as vice-prefect of Sumanap (the eastern part of the Island Madura). He has declared that he was born at Rotterdam on 9 July 1766 as son of Hendrik Vermeulen and Ida Adelgonda Bachoven, that he is actually present in person and that the Raad, on his request, has therefore given him this “*attestatie de vita*” (life certificate), “door hem ook met ons te gelyk ... onderteekend” (“also signed by him at the same time as us”, but the space below “Door mij versogt: ...” remains blank!). Dated: at the Office of the Raad van Justitie at Sourabaya (Soerabaja), in Java's Noord-Oost Hoek (northeast district), 12 Lentemaand (March) 1811.

Ad 3: Manuscript certificate stating once again that Adriaan Theodoor Vermeulen arrived in the East Indies in 1783 on the ship “De Geregtigheid” as an ordinary seaman, served the VOC (Dutch East India Company) in several functions, was promoted to koopman (merchant), then he served the (French) Kingdom of Holland as vice-prefect of Sumanap (the eastern part of the Island Madura). It adds that he is now living in Soerabaya as former President of Justice and president of the “wees- en boedelmeesters” (of the orphan's court and trustees of estates), serving the now British government.

In good condition.



Beautiful drawing book by an apprentice of the silversmith Bernardus Hayens

32. VISSER, Willem Abrahams. [Drawing book by an apprentice silversmith].

Emden, 1755–1759. 4°. Drawings on paper, some in red chalk and others in black ink with washes, some sketches of e.g. flowers in pencil on the verso of the leaves. Contemporary vellum, leather ties. € 9500

Very interesting, unique and charming drawing book by Willem Abrahams Visser, made in the years 1755–1759 as an apprentice of the silversmith Bernardus Hayens (Scheffler), who was active in the gold and silver trade in Emden (then part of the Kingdom of Prussia), on a North Sea inlet that separates Germany from

the Netherlands. It contains 90 mostly full-page drawings in red chalk (ll. 3–12) or black ink with washes, including portraits, emblems, rural scenes and allegorical figures, some with manuscript captions. They appear to be exercises to improve his artistic skills, often by copying engravings. Exercises in pencil on the back of the leaves show floral ornamentation (and some other elements, sometimes executed later, one after 1873), sometimes crossing over to the margins of the facing page.

Binding nearly detached, wrinkled, dust-soiled and somewhat stained. The leaves are a little soiled, with some stains, first leaves slightly frayed and with some traces of use and thumbing, but overall in good condition. A fascinating drawing book by an apprentice silversmith in the 1750's.

92 ll. Cf. W. Scheffler, *Goldsmiede Niedersachsens. Erster Halbband* (Berlin, 1965), p. 332, no. 155.

More on our website




Manuscript course in the art of navigation, with figures in colour, including 2 volvelles

33. [NAVIGATION]. [VRIES, Klaas de, and others]. Schatkamer of konst der stuurlieden.

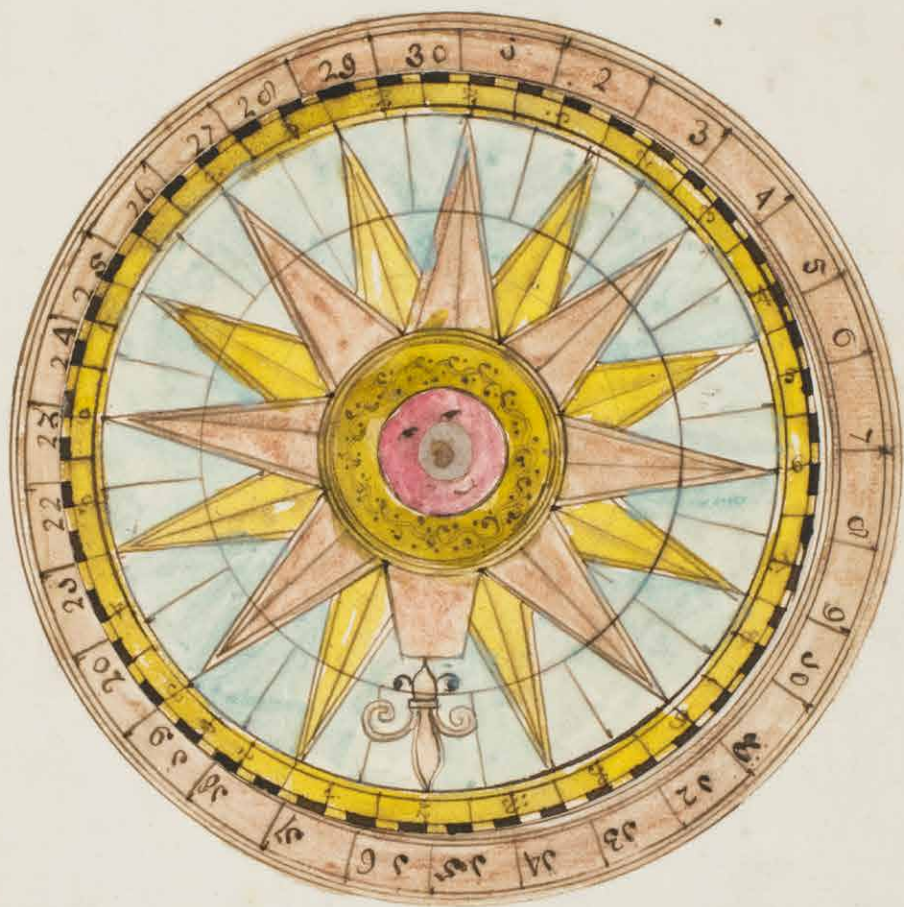
[Holland?], [ca. 1735/40?]. Folio (31.5 × 20.5 cm). A manuscript course in navigation written in brown ink on laid paper in a largely upright cursive hand, with 6 colour figures, including 2 volvelles, about 100 black and white diagrams, and numerous tables of data, highlighted with a yellow wash. Green paper wrappers (made from a discarded prospectus or the wrapper of an instalment of a book, [ca. 1865?]), later green cloth spine. € 18 000

A detailed manuscript course in the art of navigation in folio format, with figures in colour, including two volvelles, partly based on the very rare first edition (in 8° format) of Klaas de Vries (1662–1730), *Schat-kamer ofte konst der stier-lieden*, (1702; Crone 374), probably in the first issue (not known to survive), before the insertion of an additional quire between B and C. But the manuscript doesn't merely copy the printed book: at least much of the text differs and also at least some of the tabular data, and some of the figures also have no direct equivalents in the printed book (also not in later editions, as far as we have seen). The colour illustrations include a compass rose (13.8 cm diameter) with a ship in the centre, directly copied from the folding engraved plate in De Vries and virtually the same size, but the ship in the centre is copied in mirror image and De Vries's abstract floral decorations in the corners outside the circle are replaced by colour drawings of four different flowers, one in each corner. The manuscript also directly copies De Vries's woodcut illustration of a human hand marked with the numbers "29", "9" and "19" on the thumb and the letters A, B and C next to them, presented as an aid to calculating the epact (the number of days past the new moon on 1 January), but the hand is rotated 180 degrees. Most of the examples of calculations use years in the period 1700–1711, though there are a few later ones (one example uses the year 1809!), which also largely agrees with the 1702 edition of De Vries, though the examples are not identical. The clearest indication that the present manuscript follows the 1702 edition rather than a later one is that the tables giving differences between the positions of the sun and moon cover the years 1701–1704, as in the first edition before the insertion of an extra quire extending the tables to 1710 (B8 was replaced at the same time, not noted by Crone). All later editions we have seen give these tables and the examples of calculations for later years. Yet even in these tables, the data in the present manuscript doesn't exactly agree with De Vries's.

With a bookseller's ticket ca. 1901/1919?. Very slightly browned with occasional minor spots or ink stains, but still in good condition. The one leaf that appears to be lacking may have been deliberately cancelled by the compiler. The wrapper has a later cloth spine, as noted, and is somewhat worn. A fascinating manuscript course in navigation, with volvelles and other figures in colour, partly based on the very rare first (1702) edition of De Vries's handbook, but not merely copying it.

[2 blank], 16, 19–109, [9 blank] pp. For De Vries's 1702 handbook: Crone 374 (collation not entirely correct).  More on our website

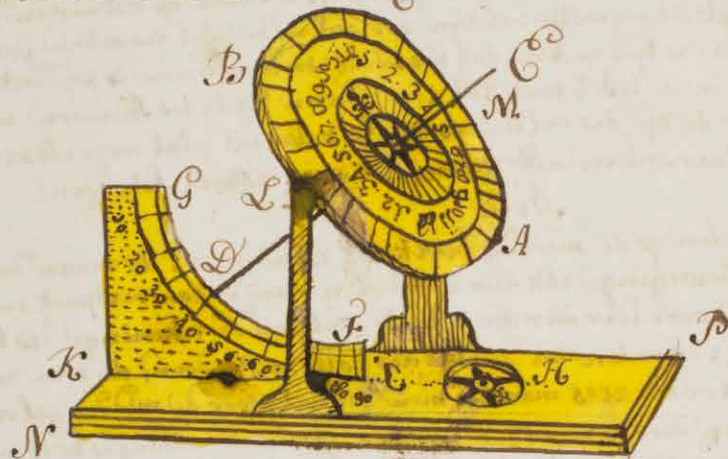




Nademaal dese voorgaande getij rekeningen door de Epacta, in oude tijden bij de Stuurlieden gebruikt is, so is deselve nogtans niet goet alsoo ze veel vouten onderworpen is en om daar correct in te gaan, so merkt dat er juist geen 30 dagen in zijn van de een tot de ander Nieuwe... maan maar omtrent 29½ dag, als voren oerhaelt. Daarom heb ik hier navolgende enige tafels gestelt en berekent waarin gij zien moogt hoe veel tijd dat er tussen de zon en maan is, het welk is, hoe veel uren en minuten dat de maan na de zon op gader middag in de meridiaan tot Amsterdam komt.

52 Voorstel

Leert de zon en maan op compass streken te peilen
Het peilen van zon en maan na enige streek mag niet gedaan worden na een gemeen vlak driepont compass, door dien dat alleenlijk den horison afsceijdt in gelijke streken en aanwijst en wat oerticael, Cirkel of Assimuth de zon of maan staan; maer een compass dat een heven zijnde na de Superficie des Equinoctiaels den equinoctiael een also in gelijke delen atgedeeft als de gemeene vlak driepont compass den horison doen.



Sulke Equinoctiael Compass is van makkezel als hier boven afgebeeld staet. Daer aen vertoont de schijve A B C het vlak des Equinoctiaels, de wijzen E de Asse der werelt de voor schijve moet op beide zijden so onder als boven getekent zijn binnen met een compass aen de buiten kant met 2 maal 32 uren en nevens het Oost en west aen den. Moop twee pinnen als op een asse alsoo hangen dat die op en neder gekieert en de wijser aen t onder ste eind aen t aen t quadrant F G op alle poolen hoogten gestelt mag werden. so men dan sulke compass stelt, met de onderste bodem waterpas, met de linie H K regt noorden en zuiden te weten, H na t noorden en K na t zuiden, en het onderste asse de werelt. de Voors. schijve moet op beide zyden so onder als boven getekent zijn, binnen met een compass van buiten met 2 maal 32 uren nevens het oosten west aen den. Moop twee pinnen als een asse alsoo hangen, dat die op en neder gekieert en de wijser aen t oostend aen t aen t quadrant F G op alle poolen hoogten gestelt mag werden. so men dan so een compass met de onderste bodem waterpas, de linie H K regt Noorden en zuiden te weten H na t noorden en K na t zuiden en het onderste eind des wijzers nevens al sulken graad aen t quadrant F. G als de hoogte des poolen daar men heren op bevin so alden schijve A B C staen gelijkvormig met de Superficie des wa

Le 31 December L'an 1749

aat haaters haaten en nyders nyde
dat god my gunt moet ieder lyden

al staat wat verstandom
wat koningryk is my,
van maak wat eygebaat
bedrag de veranmy

Al wat men oot
de maat is goet.

EEN NUTTIG PAND.
IS SCHR YVERSHAND.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

127689508063070910

Willelm Walbeek.

*Skilful calligraphic copy-book by a student of the
Haarlem schoolmaster Hermanus van der Laan*

34. WALBEEK, Willem. Livre d'ecire ... a l'ecole de Monsieur Hermanus vander Laan ...

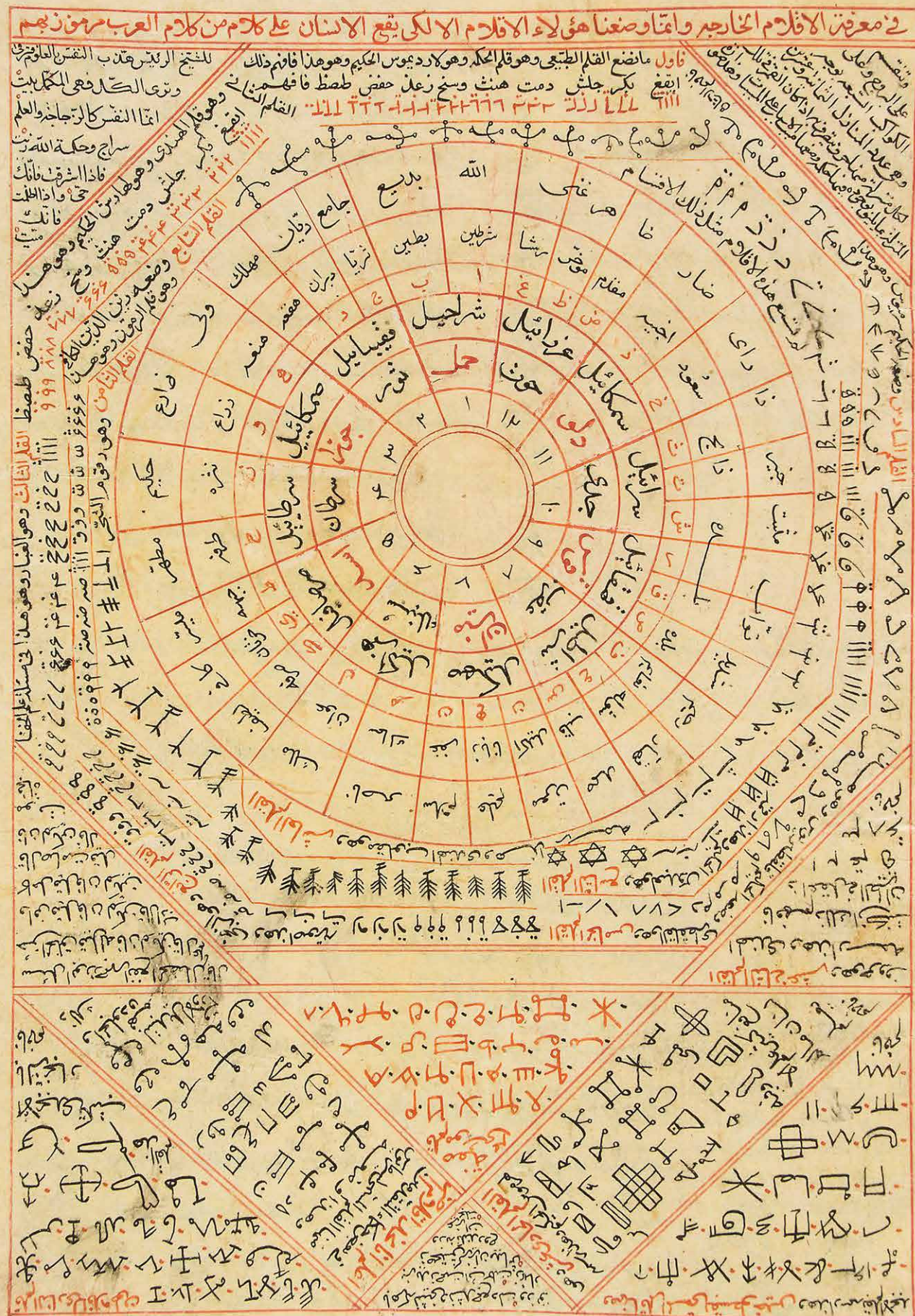
Haarlem, 30 October 1749–13 January 1750. Folio (31 × 20 cm). Manuscript calligraphic copy-book with Dutch texts (except for the French title-page and colophon), written in black ink on laid paper, with a calligraphic title-page followed by 43 pages of calligraphic examples on 23 leaves. An additional loosely inserted leaf has one additional full-page example, also by Walbeek. Contemporary decorated paper wrappers (block-printed flower pattern with a dotted background).

€ 2500

A carefully planned and skilfully executed calligraphic copy-book, including a calligraphic title-page and colophon. Although it was made by a student, Willem Walbeek, over a period of 2½ months in one academic year, it is not merely a daily exercise book. It has the appearance of a writing master's copy-book and Walbeek probably produced and presented it to demonstrate his mastery. Most of the texts on the rectos are 2- to 4-line proverbs and aphorisms in verse, some about penmanship, other of a religious or moral nature. Most of the examples are executed in a round-hand sloped cursive script, with a few in upright cursive, roman capitals (occasionally with some minuscules), textura, fraktur and some decorative gothic hands.

With two leaves removed (possibly by Walbeek himself), the ink shows through on most leaves, there are some water stains, and the head of the loosely inserted leaf is tattered, but the calligraphic samples are otherwise in good condition. The spine of the wrapper is tattered. A manuscript copy-book produced by a talented young student.

[1], [1 blank], [45], [1 blank] pp. plus 1 loosely inserted leaf.  More on our website



*Attributes of the Prophet:
Arabic manuscript in black and red
with text and ruling in geometric patterns*

35. [WASF AL-RUSUL]. [Kitab Wasf al-Rusul wa al-Imama].
[Near East, ca. 1820?] Small 2° (ca. 21 × 30 cm). Arabic manuscript
in a naskh script, written in black ink on paper, with headings,
key words and short passages in red, ruled in red throughout
(often in complex patterns to form tables and geometric shapes)
and with a diagrammatic human body also in red, 2 leaves with
circular diagrams, some ruled leaves blank (text never completed).
Contemporary limp leather. € 12 000

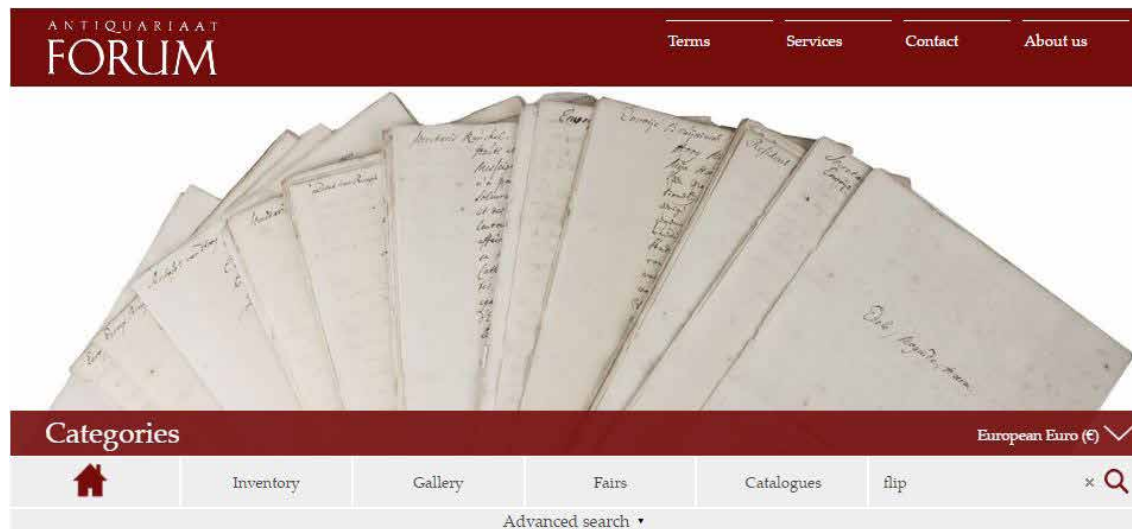
A theological manuscript whose title can be translated as “The
book of attributes of the Prophet and the leader”. While the ruling
on most leaves is horizontal and vertical, many include diagonal
rules, arcs and circles, sometimes forming diagrams (there is also a
diagrammatic human body drawn in red lines). The texts are written
right side up, upside down, vertically, diagonally or in a circle or arc
following the ruling, and with some passages of “text” consist entirely
of a wide variety of symbols.

Binding a little rubbed, spine chipped, sewing somewhat loose. Some
light staining and soiling throughout; a few ink smudges; several (mostly
marginal) tears (some professionally repaired), but nearly untrimmed
and with the text, ruling, etc. in very good condition.

[illegible][illegible]

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Autographs, Documents & Manuscripts



Letter by famous French sinologist



[AUTOGRAPH]. ABEL-RÉMUSAT, Jean Pierre.
[Autograph letter, signed, revealing his work for deaf mutes to a critic].
[Paris], 20th June 1825[?]. 1 leaf (20 x 12.6 cm). In French. [1] p. text. [Full description](#)

€ 750

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[Terms of sale](#)

One of the earliest Antwerp records of Charles V's Italian financier



[MANUSCRIPT - NOTARIAL DECLARATION]. AFFAITATI, Giovan Carlo (Johannes Carolus de

www.asherbooks.com/category/autographs_documents_manuscripts.html



Autographs, Documents & Manuscripts



Letter by famous French sinologist



[AUTOGRAPH]. ABEL-RÉMUSAT, Jean Pierre.
[Autograph letter, signed, revealing his work for deaf mutes to a critic].
[Paris], 20th June 1825[?]. 1 leaf (20 x 12.6 cm). In French. [1] p. text. [Full description](#)

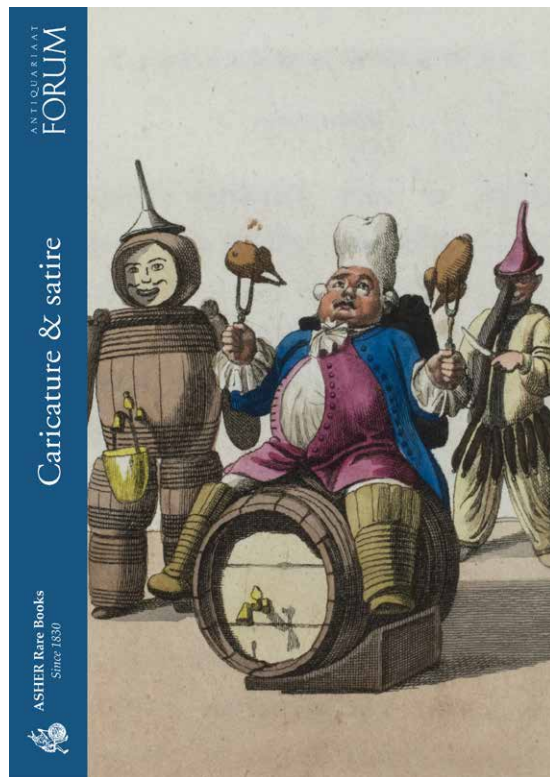
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One of the earliest Antwerp records of Charles V's Italian financier



[MANUSCRIPT - NOTARIAL DECLARATION]. AFFAITATI, Giovan Carlo (Johannes Carolus de

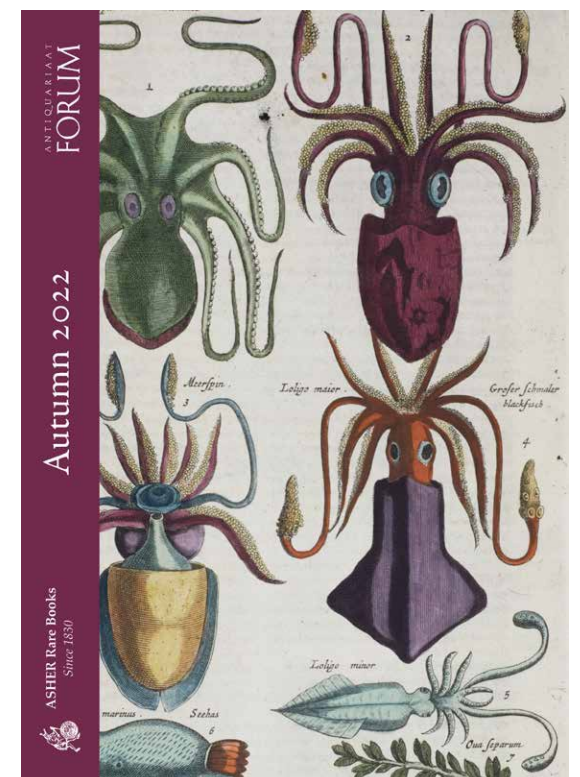


Caricature & satire

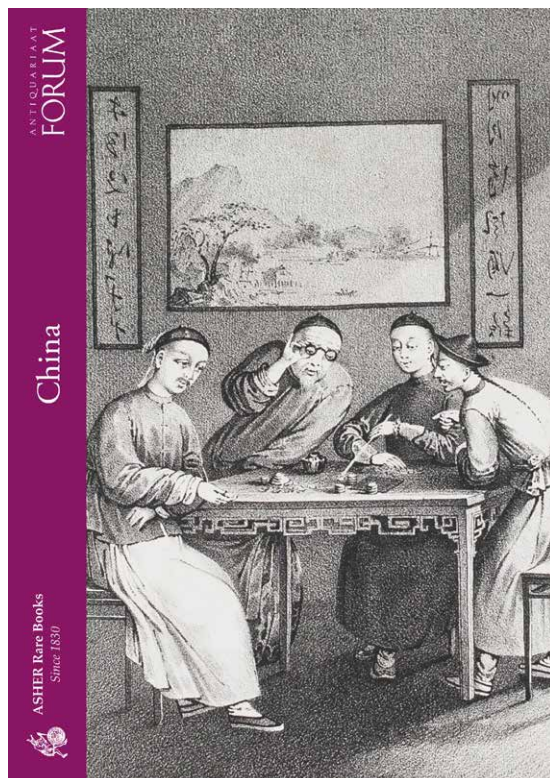
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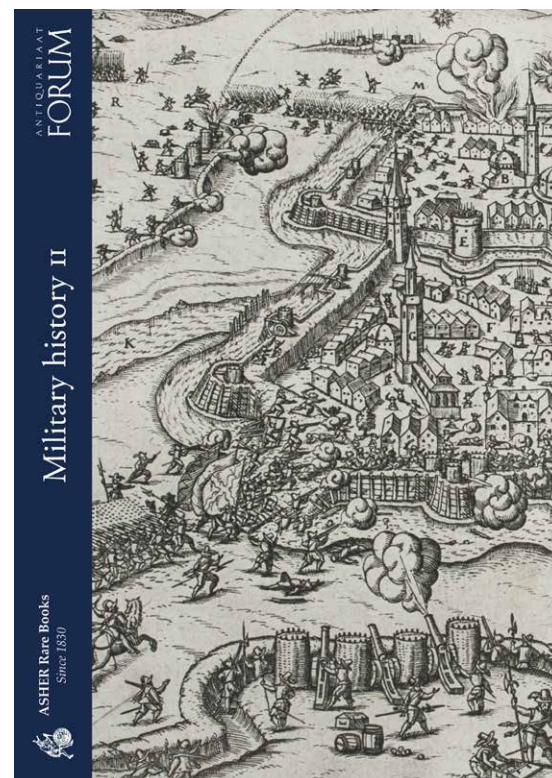
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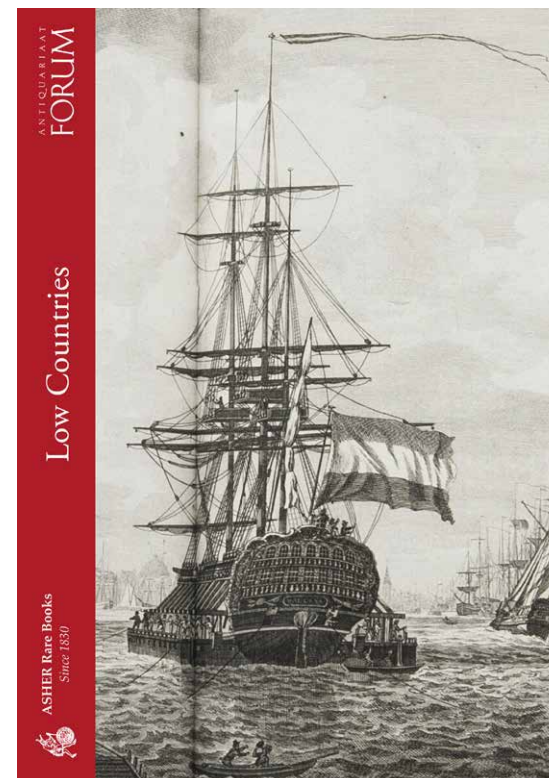
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Autumn 2022



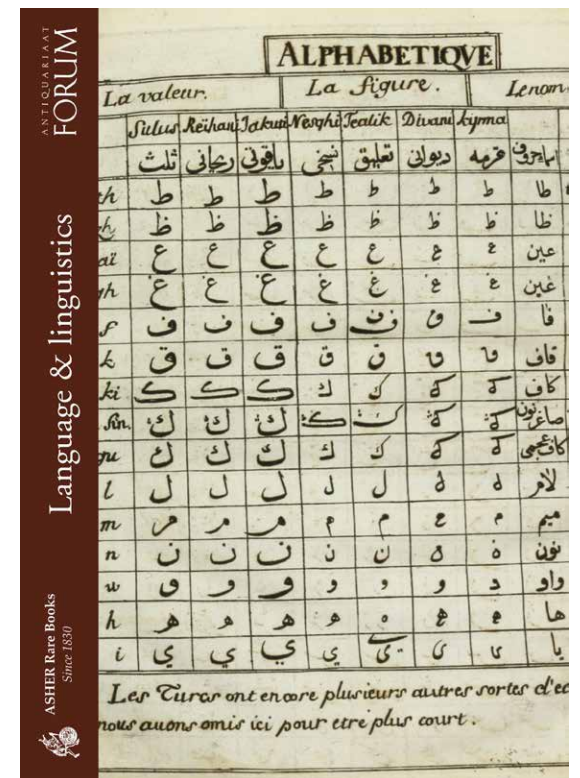
China



Military history II



Low Countries



Language & linguistics