



Adiuua nos de^s salutaris no-
ster: et ad beneficia recolenda
quibus nos instaurare dignat^s es,
tribue venire gaudentes. Per dñm.

Feria tertia post dominicā in ra-
mis palmarū. Ad missam. Officiū.



Des autem gloriari
oportet in cruce do-
mini nostri iesu chri-
sti: in quo est salus,
vita, et resurrectio
nostra: per quē sal-
uati et liberati su-

mus. **ps.** Deus misereatur n̄ri et benedicat
nobis: illuminet vultum suum super nos, et
misereatur nostri. **Nō dicit** Gloria patri.
Flectamus genua **Leuate.** **Oratio.**

Omnipotens sempiterne deus,
da nobis ita dominice passio-
nis sacramenta peragere: vt indul-
gentiam percipere mereamur. Per.

Lectio hieremie prophete.

In dieb^s illis. Dixit hieremias
Domine, demonstrasti michi et
ego cognoui: tu ostendisti michi stu-
dia eorum. Et ego quasi agnus man



Passio domini nostri Iesu
christi, secundum Marcum.



In illo tempore. Erat xiiij. a
pascha et asyina post
biduum: et querebāt
summi sacerdotes et
scribe, quomodo iesū
dolo tenerēt et occide

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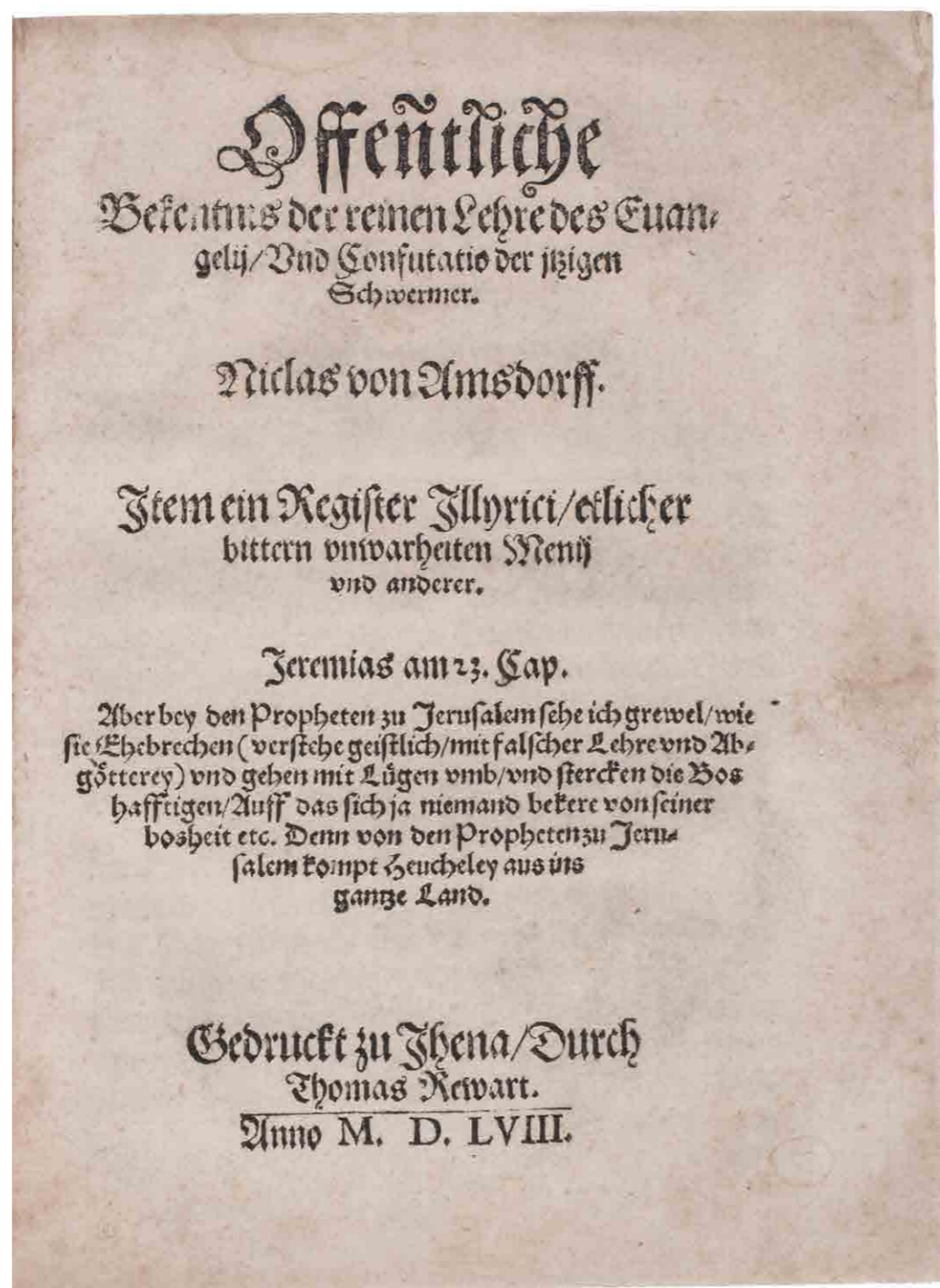
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*Pamphlet on free will,
by a prominent Lutheran reformer*

1. **AMSDORF, Nicolaus von.** Öffentliche Bekenntnis der reinen Lehre des Evangelii, und Confutatio der itzigen Schwermer. ... Item ein Register Illyrici, etlicher bitteren unwarheiten Menii und anderer.

Jena, Thomas Rewart, 1558. Small 4° (18.5 × 14.5 cm). With two woodcut initials. Modern half cloth. € 2000

First issue of the first and only edition of a pamphlet on the “true Evangelical doctrine”, by the German Lutheran theologian and reformer Nicolaus von Amsdorf (1483–1565). The pamphlet was published after Johann Pfeffinger held two disputations on the nature of free will. This pamphlet “... reproduced Pfeffinger’s teaching in distorted form, maintaining that Pfeffinger and his colleagues had taught that human beings can prepare themselves for grace by their own free will and situate themselves so that God can give them grace...” (Kolb). The text is followed by a section against the “bitter falsehoods” as believed by Justus Menius (1499–1558) and others. Included at the end is a brief and sharp reply by Pfeffinger.

A few marginal water stains, otherwise in very good condition.

[28] ll. Kolb, *Lutheran ecclesiastical culture: 1550–1675*, pp. 47–48; VDI6, A2381 (A2382, the second issue).  More photos on our website

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A milestone in the early mapping of China, Mongolia, Tibet, Korea and Alaska

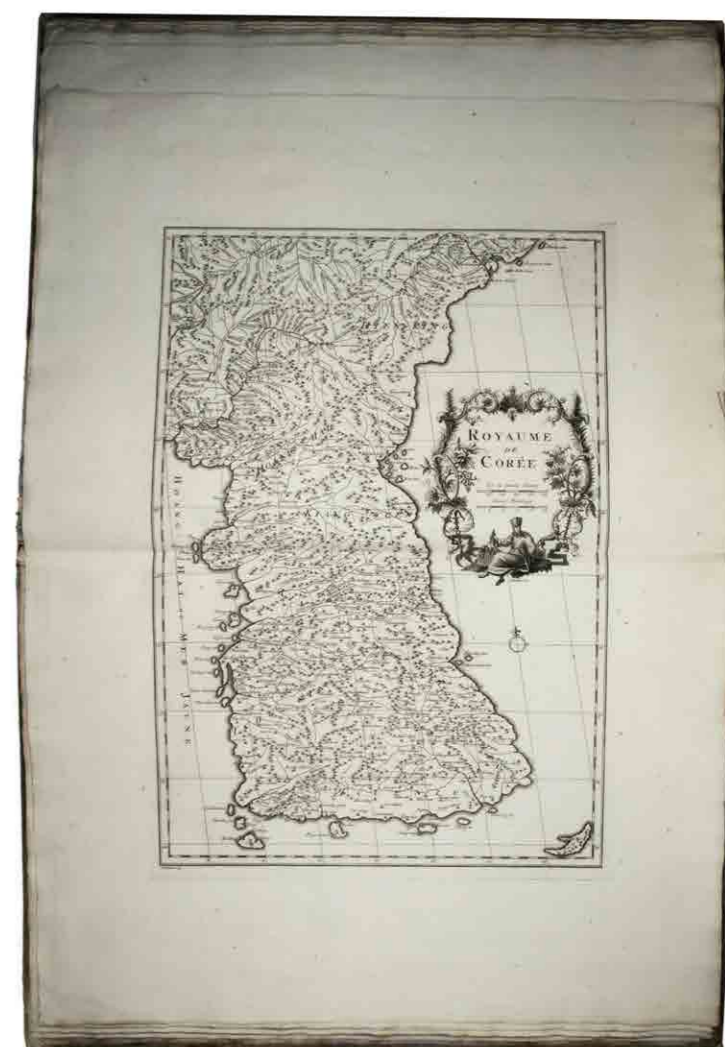
2. ANVILLE, Jean Baptiste Bourguignon d'. *Nouvel atlas de la Chine de la Tartarie Chinoise et du Thibet, contenant les cartes générales & particulieres de ces pays, ainsi que la carte du royaume de Coree, ...*

The Hague, Hendrik Scheurleer, 1737. Imperial 2° (56 × 41 cm). With 42 engraved maps (12 double-page or folding), some of them partly hand-coloured. Contemporary half red roan (sheepskin). € 22 500

The most comprehensive European atlas of China in the 18th century, remaining for many decades the cartographic standard for China and vicinity. Jean Baptiste Bourguignon d'Anville (1697–1782) was a French cartographer and geographer known for the careful scholarship and accuracy of his work. The present atlas includes highly accurate and detailed maps of China, the first to render Blaeu and Martini out of date, but also the first separate maps of Korea and Bhutan, the first accurate map of Tibet, by far the most detailed maps of Mongolia and the first printed map of any part of Alaska. The maps in the atlas were the result of a collaborative effort between French Jesuits and the Chinese themselves. D'Anville brought together the surveys of French Jesuit missionaries and some further reports by the Chinese Jesuits from 1706 to 1718, all ordered by the great Chinese Emperor K'ang Hsi (1654–1722), to publish an atlas of the Chinese Empire. This important combination of both western and Chinese surveys brought the mapping of China to a high level of accuracy. The *Nouvel atlas* not only incorporates D'Anville's highly accurate maps covering China in great detail, it also includes maps of the more remote areas of China and the whole of Tibet and Mongolia. These maps were of great importance, as for example the map of Tibet (in 10 sheets) constitutes the first detailed Western mapping of that area. The atlas also includes the first separately issued map of Korea, which was based on a drawing by the Jesuit missionary Regis. It was for a long time regarded to be the best map of Korea in Europe. The last map of the atlas, covering Siberia and the western coast of the Bering Strait, is also remarkable, being the first printed map showing the route of the first voyage of the Danish Captain Vitus Bering (1681–1741) to Kamchatka (1724–1731) in service of Peter the Great. It is also the earliest cartographic representation of any part of Russian Alaska (namely St. Lawrence Island). Two of the maps for Mongolia are based on the work of the Swedish officer Johan Gustaf Renat, who suffered 17 years of imprisonment with the Kalmuck Mongols in Central Asia. Besides remaining “the principal cartographical authority on China” (Tooley) for the years thereafter, it should be considered as one of the most principal works for the European knowledge of the Far East.

Binding worn, especially around the spine, boards a little rubbed, corners bumped. Very light marginal foxing, dust-soiling or browning (never affecting the plates; title-page a little more browned), a little thumbing to a few leaves, edges of some leaves slightly frayed, but overall in good condition.

12 pp. plus 42 engraved maps. *Cordier, Sinica I, pp. 48–49; Koeman, Atlantes Neerlandici I, Anv 1; Lada-Mocarski, Bibliography of books on Alaska, no. 2; Löwendahl 401; Lust 155; Phillips 3189; Roberto Ribeiro, ed., Jesuit mapmaking in China: D'Anville's Nouvelle atlas de la Chine (1737) (2014), passim; Shirley BL T.HALD-3A/3B/3C (3 copies of 2 eds.); STCN 299131637 (5 copies; cf. 212908979 for the other ed.); Tooley, Maps and mapmakers, pp. 106–107; Walravens, China illustrata 37.  More photos on our website*



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le Gange
ou l'Etat du Mogol

CARTE LA PLUS GENERALE
ET QUI COMPREND
LA CHINE,
LA TARTARIE CHINOISE,
ET LE THIBET

DRESSEE SUR LES CARTES PARTICULIERES
DES RR PP JESUITES,
PAR LE S^R D'ANVILLE GEOGRAPHE ORD.^{RE} DU ROI,
QUI Y A JOINT LE PAYS COMPRIS ENTRE KASHGAR
ET LA MER CASPIENNE
tiré des Geographes et des Historiens Orientaux
M DCC XXXIV.

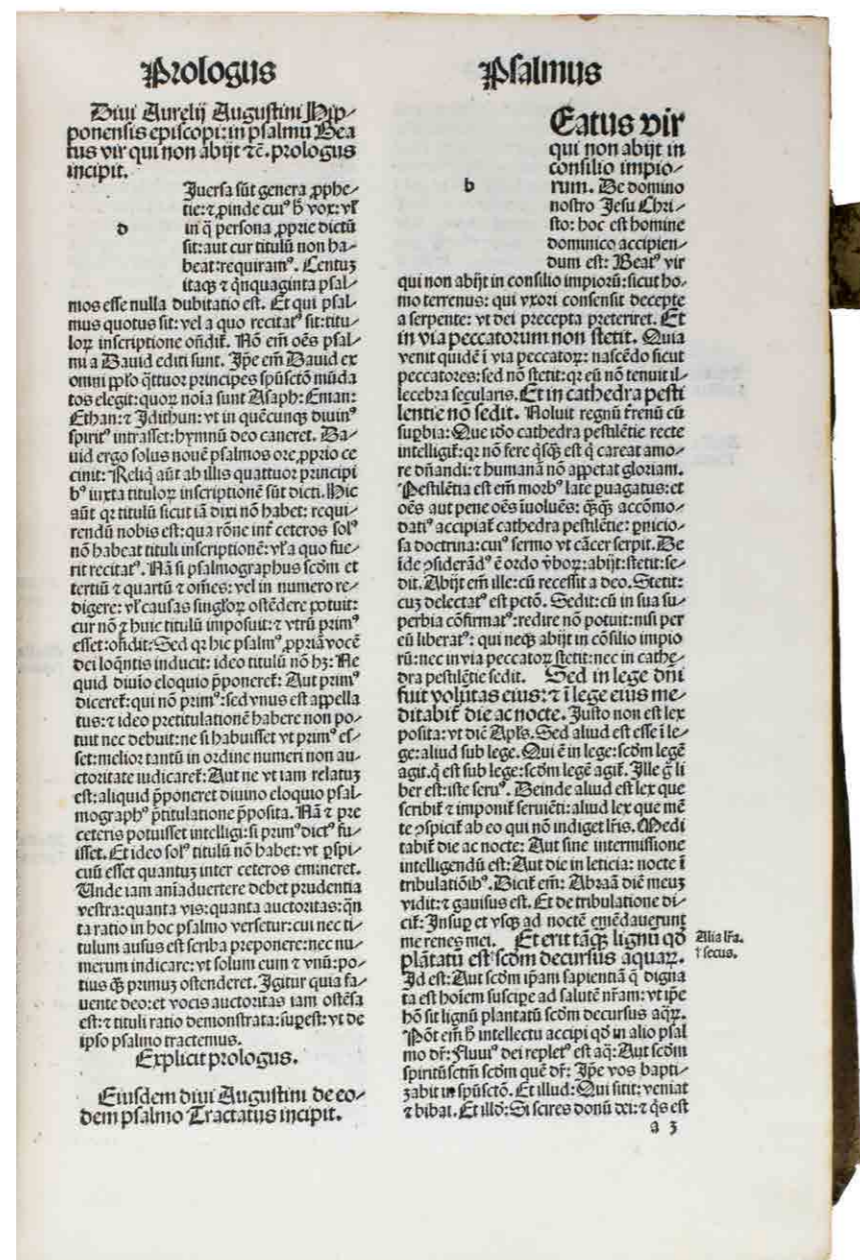


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*One of the earliest printed editions
of Augustine of Hippo's noteworthy exposition of the Psalms*

3. AUGUSTINE of Hippo (Saint AUGUSTINE). *Explanatio Psalmorum.* [Incipit:] *Annotatio principalium sententiarum/ principalium sententiarum in explanatione psalmodum...*
(Colophon:) Basel, Johann Amerbach, 1489. 3 parts in 1 volume. Folio (ca. 31 x 21.5 cm). Contemporary blind-tooled pigskin over wooden boards, with 1 brass clasp and remnants of a 2nd. € 25 000

A complete copy of one of Saint Augustine's chief exegetical works. The present Amerbach edition is only the second time Augustine's explanation of and commentary on the Psalms was ever printed. The first time was in ca. 1485, only a few years earlier, and was printed by an anonymous press in the Low Countries. The work starts with an introduction, which is followed by three parts, or "quingena", containing the explanation of 50 Psalms. *Explanatio Psalmorum* was not written as a single work, but rather is a



collection of sermons and treatises compiled by later theologians to form the present work, also known under the title *Enarrationes in Psalmos*.

Augustine of Hippo (354–430), in Latin known as Aurelius Augustinus Hipponensis, but best known as Saint Augustine, was the bishop of Hippo Regius (in present day Algeria). He was a theologian and is considered one of the most important church fathers, as his writings greatly influenced both Western Christianity and philosophy. His teachings were also embraced by the Protestants during the Reformation and he is still recognized as a saint in the Lutheran Church today.

With an owner's inscription on the front pastedown, an annotation in the upper outer corner of the recto of the first blank flyleaf, a (partially) scraped out annotation in the bottom margin of the first text page, and an annotation on the verso of the last text leaf. The boards are rubbed and scraped, strongly affecting the clarity of the blind-tooling, the bottom edges and corners of the boards are scuffed and a tear in the leather at the bottom corner of the back board has been repaired, the edges of the book block are somewhat dust soiled. The gutter between the first two blank flyleaves is cracked, exposing the sewing supports and leather of the binding, a water stain in the bottom corner of the first 4 leaves (including the 2 blank flyleaves), a torn corner on leaf R7 of the 2nd part and leaf (5)6 of the 3rd part, margins foxed throughout. Otherwise in good condition.

[I blank], [I4], [I blank]; [I46]; [I92]; [I92], [5 blank] ll. *BM, Catalogue of German books, p. 54; BM, General catalogue, p. 530; GoffA-1243; GW 2909; Hain-Copinger 1971; IDL 519; ISTC ia01272000; Proctor; 7582; USTC 743124; cf. McCarthy, An ecclesiology of groaning: Augustine, the psalms, and the making of Church. In: Theological studies, vol.66 (1), p.23–48, 2005.* More photos on our website

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43 photographic prints of city views and landscapes in Hungary, Austria and Germany, ca. 1897/99

4. [AUSTRIA-HUNGARY – GERMANY]. [Photographs of Budapest, Vienna and other cities].

Budapest, Dresden, Innsbruck, München, Calderoni és társa, Verlag von Stengel & Co, Fritz Gratl, 1897/1899. Oblong album (32 × 41 cm). Album with 43 photographic prints of various sizes (22 × 16.5 to 30 × 24 cm), pasted on thick paperboard. Half black leather, red buckram sides, gold-stamped spine with the date “1899”. € 3950

From mountains in Austria to city views and interiors of churches in Budapest, Vienna, Innsbruck and München: all can be found in the 43 photographic prints in the present album. They were taken in at the end of the nineteenth-century, probably in 1897 and 1899 according to blind-stamps in the prints. The photographers of most images are unknown, except for the 6 photographs of Innsbruck which were made by the Innsbruck photographer and publisher Fritz Gratl. He likely made some of the other photographs of Austrian mountains, towns and the city of Salzburg as well, since his other known photographs cover similar subjects. Most prints of Vienna

and some of Budapest were published by Stengel and Company in Dresden, Germany in 1897. They and also Fritz Gratl were famous printers and publishers of postcards with similar picturesque images and the photographs in the present album are possibly the original images used to make the postcards. 22 photos bear the blind stamp of the photographic studio. 4 photos have handwritten captions in pencil. The binding shows some minor signs of wear, slight foxing or browning of the outer edges of the paperboards, not affecting the photographs, some photographs slightly faded or rubbed, mostly at the edges, not affecting the actual image, the paper board of the print of “Budapest – Neues Parlament” has a slightly damaged spot in the lower margin, not affecting the integrity of the board or the print. Overall in good condition. An album of 43 photos showing the sights of Hungary, Austria and Germany.

[43] ll. [👉 More photos on our website](#)



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

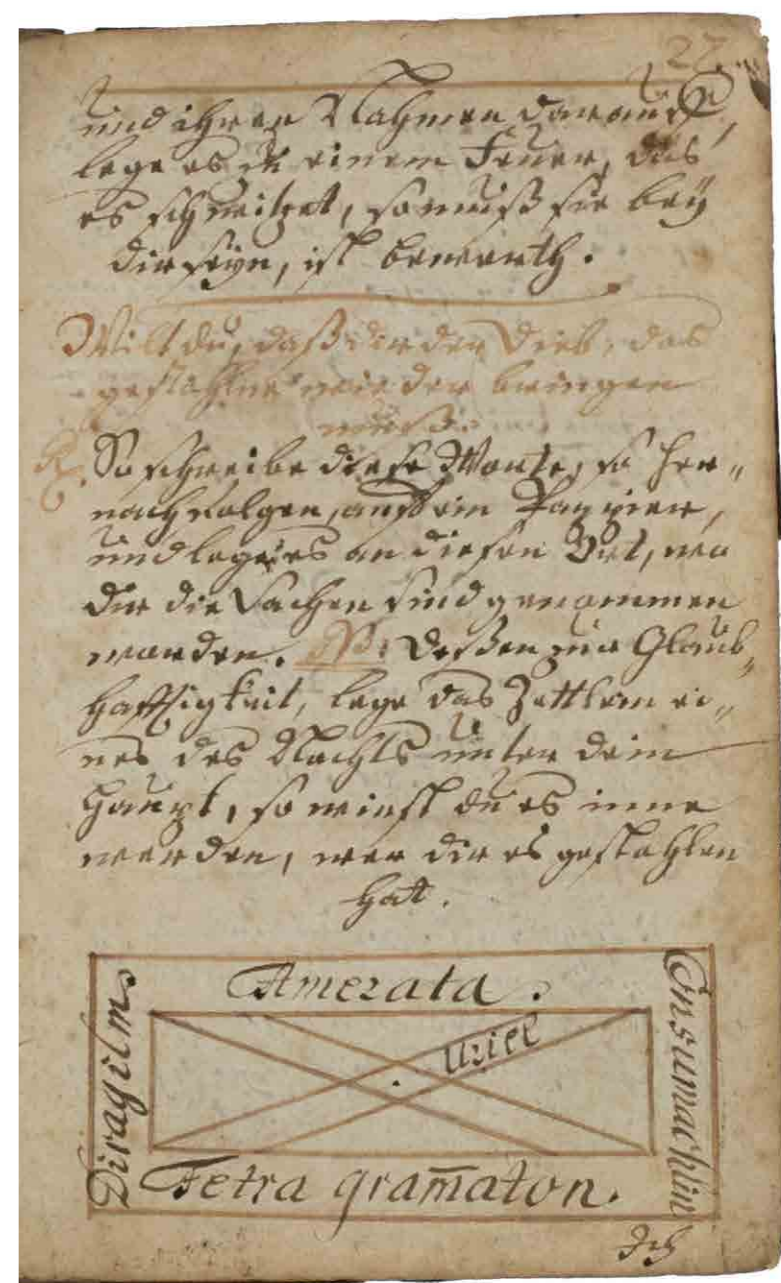
5. [MANUSCRIPT – BOOK OF SECRETS – GERMAN]. [Medicinal recipes and incantations].

[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. 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 photos on our website](#)



*First edition of a detailed description and illustration of the cities
along the coasts of the Baltic Sea in the context of the Crimean War*

6. [BOSCHETTI, Ambrogio]. Il Mar Baltico e le sue coste descritti e illustrati con alcune carte geografiche topografiche ed orografiche per la guerre d'Oriente.

Triest, Colombo Coen, 1854. Large 4° (32.5 × 23.5 cm). With 1 folding map of the Baltic Sea as the frontispiece, 1 military plan of Kronstadt, 15 plates of Finnish, Swedish, Baltic and Russian cities, and 1 small illustration in the text on p. 58. Contemporary half brown cloth, grey paper sides, with the publisher's front wrapper (for the "seconda edizione") printed letterpress on pink paper. € 3250

Italian description of cities along the coasts of the Baltic Sea, mainly in Finland, Sweden, the Baltic states and Russia, published in 1854 in the context of the Crimean War (October 1853 to February 1856). The main reason for this conflict between Russia and an alliance of the Ottoman Empire, France, the United Kingdom and Sardinia, was to prevent Russian expansion to the south as the power of the Ottoman Empire was weakening. An immediate cause for the war was a series of disputes over the rights of Christian minorities in the Ottoman Empire (especially Palestine) between the Roman Catholics and the Eastern Orthodox Church.

The text is illustrated with 15 tinted lithographic views of cities such as Saint Petersburg in Russia, Cristianstadt (Kristianstad) in Sweden, and Abo in Finland, 1 map of the Baltic Sea, and a military ground plan of Kronstadt (a small island near Saint Petersburg). All lithographs, except the map, are signed by V. Stranski and printed by Colombo Coen.



The present copy is the first edition of this description of cities in the Baltic region, even though the wrapper-title on the front board says "seconda edizione". What is called the second edition is practically identical to the first and was published in the same year. They appear to have been printed from the same setting, except for the first two leaves of the first quire (the title-page, its verso and the preface, whose verso is blank).

WorldCat records only 5 copies of the first and 7 copies of the second.

Covers somewhat soiled, very slight foxing throughout, some browning and offsetting in the plates. A rare work with tinted lithographed views of Finnish, Swedish, Baltic and Russian cities.

131, [1] pp. [More photos on our website](#)

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A 16th-century poem that encourages the Holy Roman Emperor to start a war with the Ottomans

7. BRANT, Sebastian. Ad divum Maximilianum Caesarem invictissimum conctosque Christiani nominis principes et populos, Nenia Sebastiani Brant, In Thurcarum nyciteria, cum arripiende in eosdem expeditionis exhortatione.

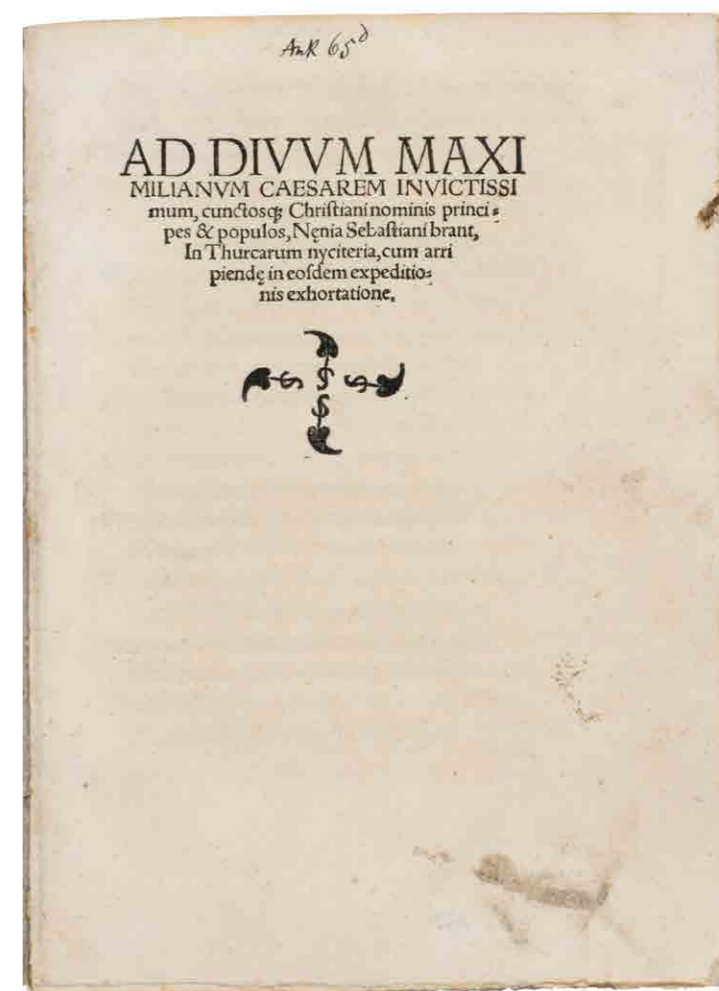
(Colophon:) Strasbourg, [Johann Knoblauch], 9 February 1518. 4°. With a small vignette built up from typographical ornaments on the title-page. 18th-century grey paper wrappers. € 6500

First edition of a 16th-century poem, which expresses outrage at Sultan Selim I (1470–1520) for his territorial expansions, and urges Emperor Maximilian I (1459–1519) to start a crusade against him. The sultan tripled the size of the Ottoman Empire during his reign and made it the preeminent Muslim state of the time. In 1516–1517 Selim conquered the Mamluk Sultanate and was able to add their entire territory to his empire, which included Syria, Palestine, Egypt and parts of the Arabian peninsula. He was not, however, in conflict with Europe. Sebastian Brant (ca. 1457–1521) was a German humanist, poet and lawyer. He was a prolific author, but is mostly known for his satirical work *Das Narrenschiff*, which was illustrated by Albrecht Dürer and is considered the most important work in the “ship of fools” genre. Brant was worried about the Ottomans and praised Ferdinand II of Aragon (1479–1516) and other leaders who had opposed them. He especially believed that Emperor Maximilian I could stop them from expanding further. In this poem, he urges him to do so, in order to safeguard Christian faith.

The 48-distich poem starts with a litany of the most recent Ottoman expansions and the fear that the Christians in these regions will suffer. Brant writes that Maximilian is the only one with the power to intervene, that he will receive great glory if he does and that everyone in Europe will support him. The poem is clearly anti-Ottoman, but it seems Brant was genuinely afraid the Ottomans would move towards Europe unless they were stopped. He was not completely wrong, as Selim’s successor, Suleiman I (1494–1566) would conquer Hungary in 1526. However, he never progressed further. The present work is very rare on the market and we have not been able to trace any auction result in the last century.

With a small annotation at the head of the title-page in black ink (“AnR 65 d”), some light ink stains on the title-page, small water stain in the head margin of the leaves. Overall in good condition.

[1], [1 blank], [5], [1 blank] pp. *Apponyi, Hungarica III*, p. 371; *BM General catalogue*, p. 1030; *Göllner, Turcica I*, 94; *USTC 608859* (13 copies) *VD16 B 7044* (12 copies, all also in *USTC*); *WorldCat 164743012*, *1406893525*, *494545156*, *313213345*, *837127915*, *1063835111*, *863720556* (19 copies, incl. 7 also in *USTC*); cf. *Chisholm, Encyclopaedia Britannica vol 4*, p 431. [➔](#) More photos on our website



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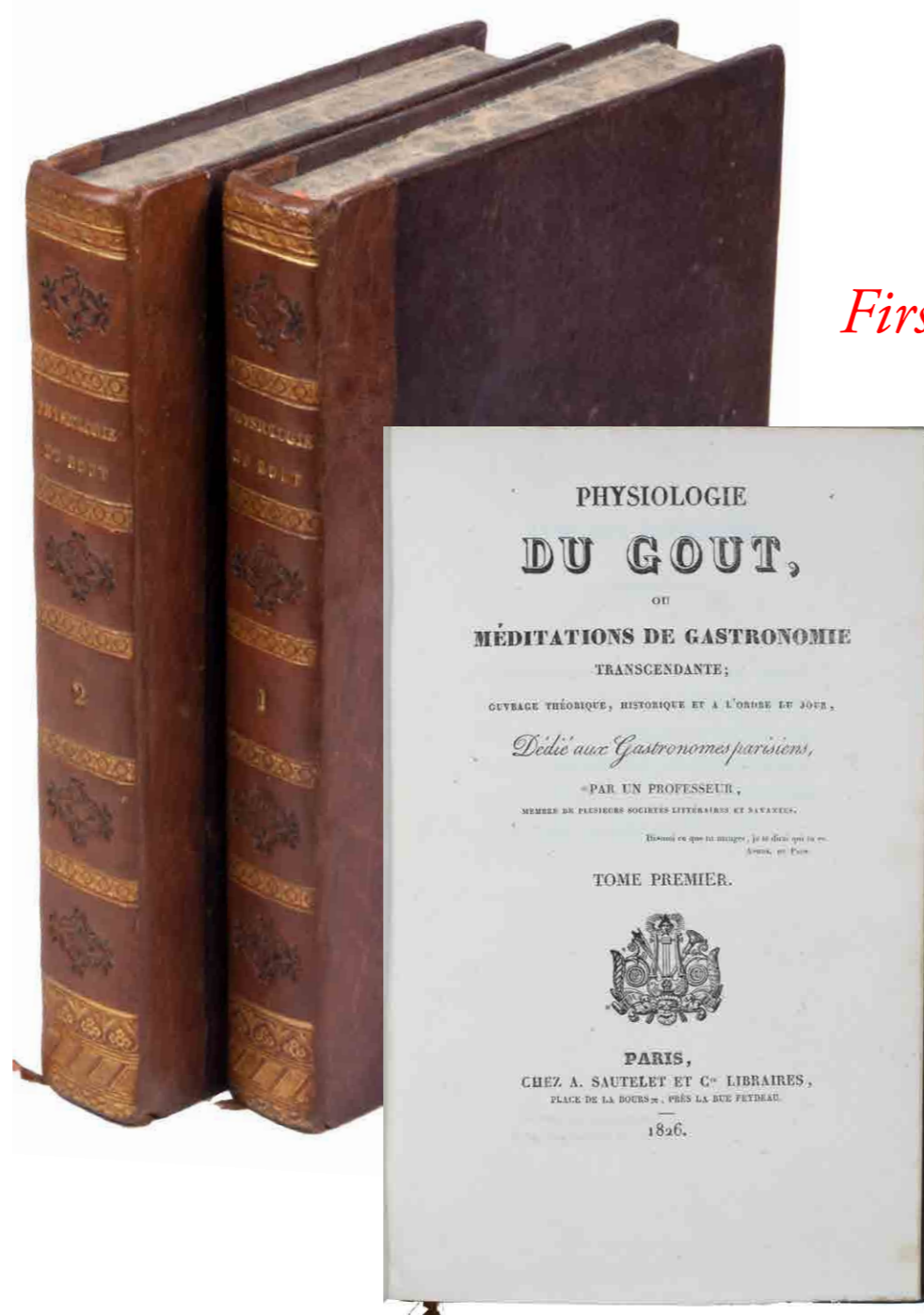
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First edition of the most influential gastronomic publication: “Tell me what you eat; I’ll tell you what you are”

8. [BRILLAT-SAVARIN, Jean Anthelme]. *Physiologie du gout, ou méditations de gastronomie transcendante, ouvrage théorique, historique et à l’ordre du jour, dédié aux gastronomes Parisiens.*

Paris, Auguste Sautélet et Cie. (back of title-page: printed by David), 1826 [1825]. 2 volumes. 8°. With a woodcut device on both title-pages. Contemporary half calf, gold-tooled spines, marbled edges and endpapers. € 12 500

Very rare first issue of the first edition of the most influential work on cultured eating ever published; only 500 copies were printed. In this first issue the “e” of printer’s address is printed horizontally. This is the only edition that was published while the author was still alive. The fame of the book was cause for countless re-issues, editions and translations. The author Jean Anthelme Brillat-Savarin (1755–1826) delivers his reflections on the culture of eating and gastronomy in a style that can be described as witty, refined and tasteful. It struck a chord with its contemporary readers and still does today, judging from the proverbs that were coined by

Brillat-Savarin and remain in use: “The destiny of nations depends on the manner in which they feed themselves”; “A dessert without cheese is like a beautiful woman with only one eye” and many others. It is indeed a great French classic.

Bookplate of Louis Rey on free endpaper of both volumes. A small repaired tear in the first free endpaper of volume 1. Minor foxing on the last few pages of volume 2. Small piece torn from the foot of page 181 in volume 2. Otherwise in very good, clean and crisp condition.

[2], xiv, [1], 6–390; 442 pp. *Carteret I, p. 146–147; Crahan 49r; Heirs of Hippocrates 702; Vicaire 120; Bitting (later eds.); Osler (later eds.).* [👉 More photos on our website](#)

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*First edition of Brodtmann's zoological series
containing 144 lithographed plates, seldom found complete*

9. BRODTMANN, Karl Joseph. Naturhistorische Bilder-Gallerie aus dem Thierreiche.

[Zurich or Schaffhausen?], Brodtmann, [1816 and later] (title-page of the "ersten Heft": Lindau, 1816). Heft 1–33 including the supplements, bound in 1 volume. Large 2° (46 × 38 cm). With a lithographed title-page and 144 lithographs drawn by Brodtmann himself showing humans, other mammals, reptiles and amphibians, birds, insects, etc. 19th-century brown marbled paper over boards. € 18 500

First edition of the complete series of Karl Joseph Brodtmann's lithographed natural history plates, most showing animals, including the plates in the supplement, not mentioned by Winkler. Brodtmann (1787–1862) was a Swiss artist, lithographer and printmaker. He is especially known for his beautiful and vivid lithographs of animals, respecting scientific accuracy. The present work contains 6 series with a total of 144 lithographs by Brodtmann, each series separately numbered, opening with a series of 12 plates showing people from all over the world, with their costumes, including East Indians, Sandwich Islanders and Inuits. The second series, forming the largest part of the work with 60 plates, shows other mammals. Here as in the other series, many plates depict more than one species, so it covers a large number of mammals. They are followed by 32 plates of birds, including some exotic ones like parrots, toucans, a pelican, a nightingale and some birds of prey, including vultures and a condor. But Brodtmann also adds more common birds, like geese and galliformes (gamefowl). The work continues with 12 plates of reptiles and amphibians, including turtles, snakes, frogs and crocodiles. He ends his zoological plate collection with 16 plates mostly devoted to insects, depicting several species of beetles, butterflies and caterpillars, termites and flies, but also worms, arthropods, including scorpions, and spiders. Descriptive texts accompany all plates in the 33 Heften. The present copy also includes the 12 supplementary plates, including their texts, adding, for example, proboscis monkeys, lemurs, flying squirrels and several kinds of seals.



The first part ("ersten Heftes") includes the original publisher's wrappers, lithographed on blue paper, bound after the lithographed title-page. Heften 26–33 (birds) are bound between Heft 18 (the last on mammals) and Heft 19 (the first on reptiles and amphibians). Binding professionally restored and reinforced, covers are slightly rubbed and the extremities of the covers are slightly browned. Small brown stain on the top right corner of the outer edges. Edges of some plates a bit frayed and dust-soiled (especially plate 4 in the supplement), small tears in a few plates (not or barely affecting the image) have been professionally restored. Overall in very good condition. A very rare complete edition of Brodtmann's beautiful natural historical plates.

[8] (title and index) ll.; 36 (Heft 1–18); 16 (Heft 26–33); 6 (Heft 19–21); 10 (Heft 22–25); 4 (Supplement) pp. Winkler 105 (not noting the supplement); not in Nissen, ZBI. [📷](#) More photos on our website



Die Löwin mit ihren Jungen.

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*Main work from the 15th-century “prince of preachers”,
copy from the Furstenberg collection*

10. CARACCIOLO, Roberto. Sermones de laudibus sanctorum.

[Reutlingen, Michael Greyff, not after 1492]. 4°. Contemporary half pigskin, blind-tooled initials on the front board, with white pigskin restorations on the upper and lower third of the spine, gold-tooled parchment label on the spine, remnants of a central clasp, manuscript waste pastedowns. € 5000

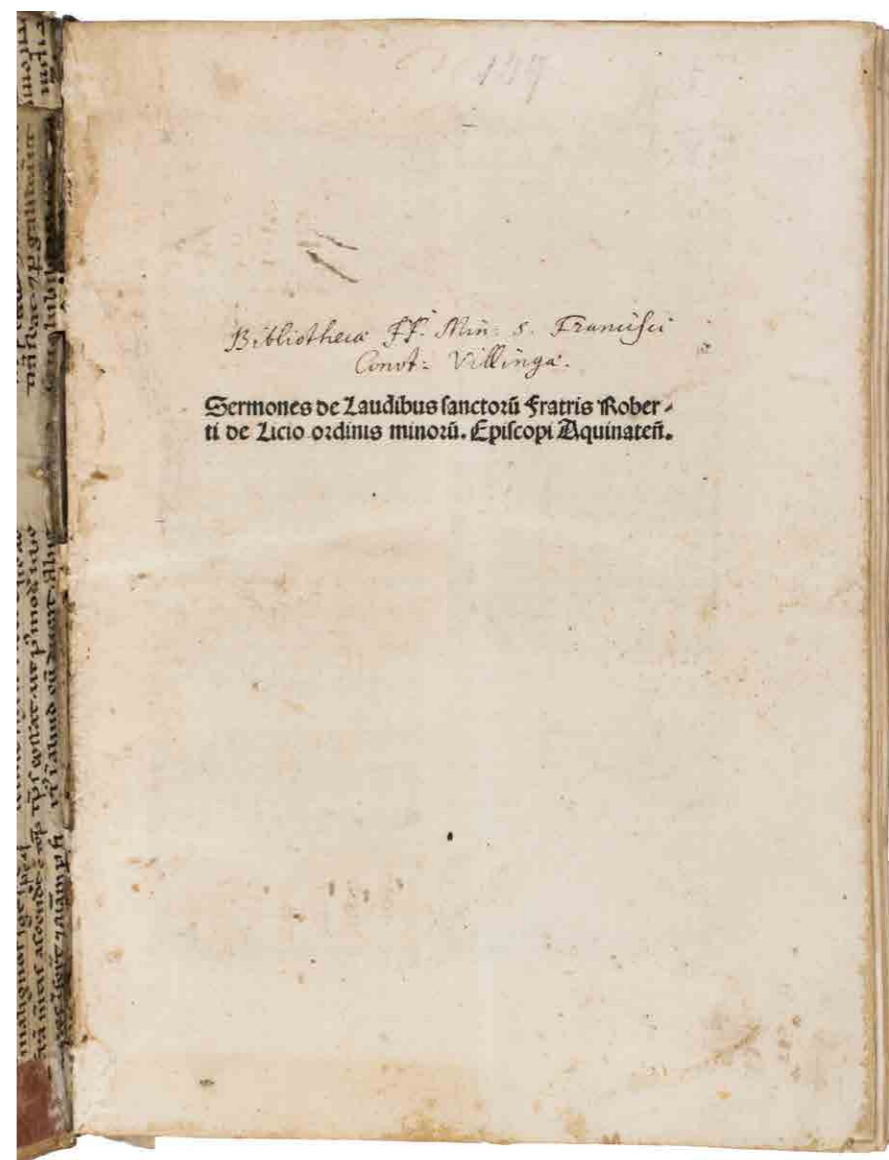
A popular collection of sermons by the celebrated Franciscan bishop Roberto Caracciolo (ca. 1425–1495), also known as Robertus Caracciolus, one of the most famous Italian preachers of his time. Many of his sermon collections were published. The earlier ones contain just 50 sermons, whereas this first Reutlingen edition has 71.

The sermons follow after the table of contents. Each of them is divided into an introduction and three chapters. *Sermones de laudibus sanctorum* is one of Caracciolo’s main works. Although this Reutlingen edition is undated, the copy from the National Library in Prague contains a buyer’s note dated 1492, so it must have been published in that year at the latest. The work had a significant impact on the practice of preaching in Europe from the 1480s onwards and the printed editions ensured that Caracciolo’s popularity and influence continued after his death.

This particular copy was part of the Furstenberg library. With an owner’s inscription of the Franciscan monastery Villingen (near Freiburg) on the title page (“Bibliotheca Ff. Min. S. Francisci. Convt. Villinga.”). With waste from a 14th (?) century paper manuscript used as pastedown, containing a fragment of *Sermones de tempore* by John Halgren of Abbeville (ca. 1180–1273). The spine is slightly cracked around the middle sewing support (raised band), slight staining on the title-page, small water stains in the lower and outer margins of most leaves, a few leaves slightly browned. Otherwise in good condition.

[230] ll. Goff C-151; GW 6060; Hain-Copinger 4476; IDL 1135; ISTC ic00151000; Proctor 2746.

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

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

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

€ 29 500

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

The present volume is the crowning outcome of his work in the New World. For the following two decades, Catesby dedicated his time to preparing and publishing his Natural History. The publication was funded by subscriptions from his "Encouragers," as well as an interest-free loan from a fellow of the Royal Society. Catesby taught himself how to etch the copper plates used in the publication. He completed the first part of the publication in May 1729. The following two volumes appeared until 1747, when Catesby produced a supplement to the publication using material sent to him by friends in America. While not all of the plates in Natural History are by Catesby, several, such as the famous image of *Magnolia grandiflora*, were created by Georg Ehret. Catesby's original preparatory drawings for the Natural History of Carolina, Florida, and the Bahama Islands are currently held in the Royal Library and Windsor Castle.

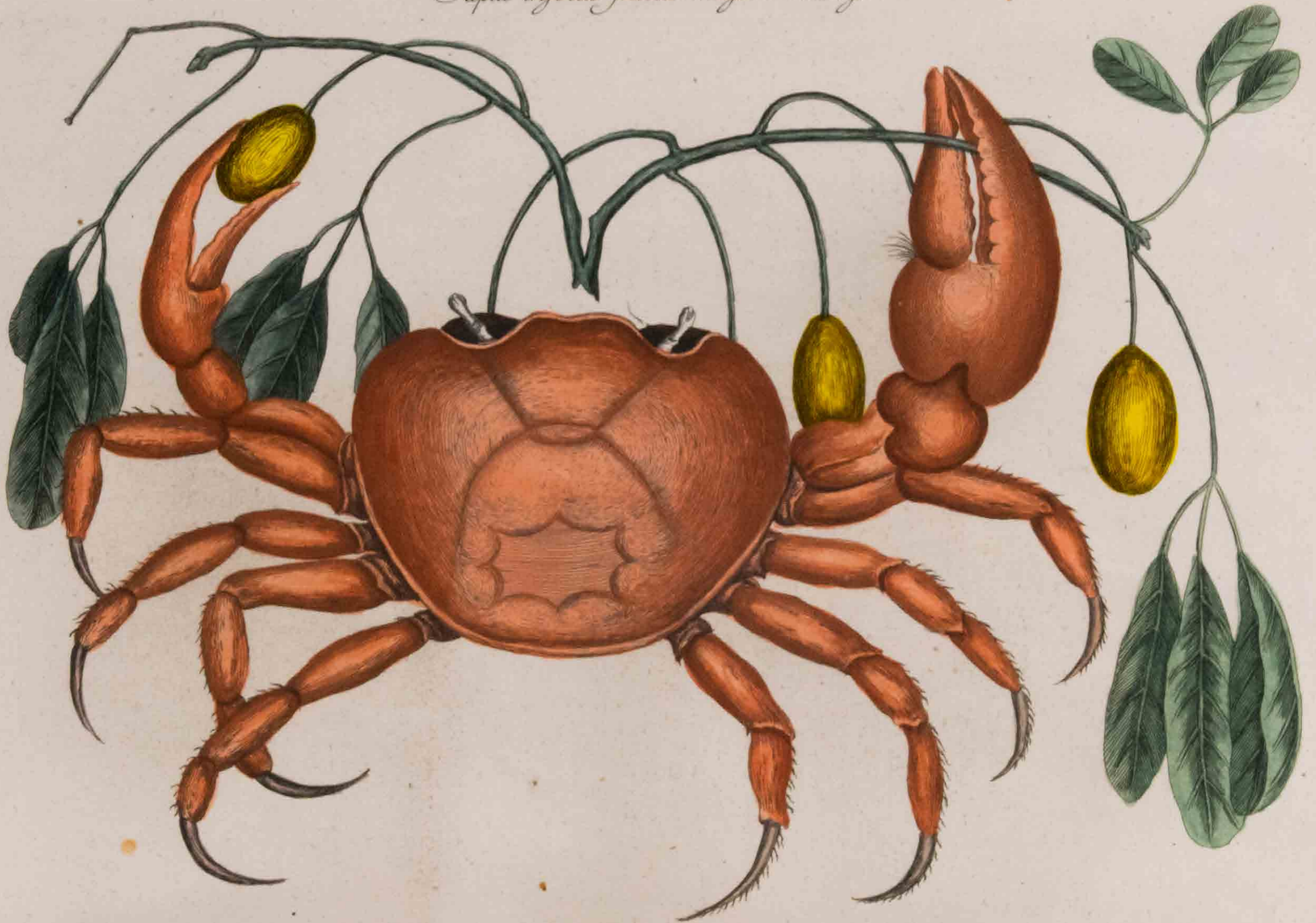
Light wear to spine and boards and a small paper repair to title page, not affecting the text. Otherwise in very good condition.

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

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Tapia trifolia fructu majore oblongo.



Cancer terrestris, Cuniculos sub terra agens.

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- Science & Technology

Rare 15th-century Italian humanist edition of Cicero's most popular work

12. CICERO, Marcus Tullius. De officiis, cum commentariis Petri Marsi...

Comprising:

- (1) **CICERO, Marcus Tullius.** De officiis.
- (2) **CICERO, Marcus Tullius.** Laelius de amicitia.
- (3) **CICERO, Marcus Tullius.** Cato major de senectute.
- (4) **CICERO, Marcus Tullius.** Paradoxa stoicorum.

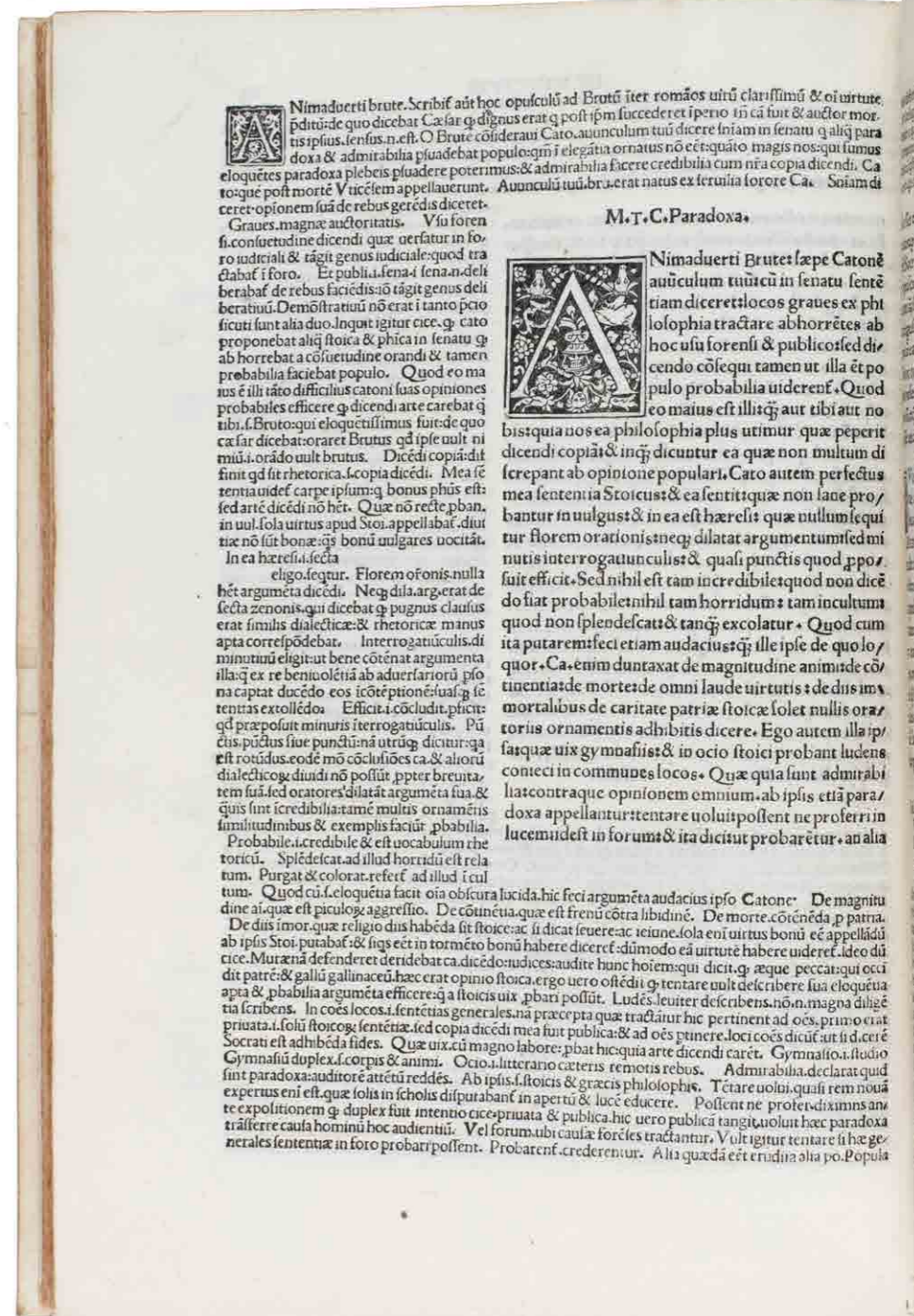
[Venice, Philippus Pincius], (colophon:) 1496. 4 parts in 1 volume. Folio. With 182 decorated woodcut initials. 20th-century quarter vellum and Latin printed waste paper sides, red edges. € 7500

Early edition of a classical work that was very popular during the Middle Ages. Cicero's *De officiis* was among the first works to ever be printed, after the Gutenberg Bible and Donatus' *Ars minor*. This second Venice edition, complete with humanist commentary, is very rare on the market, as we have not been able to find other copies in any sales records of the past 100 years.

The present copy contains four philosophical works by Marcus Tullius Cicero (106–43 BCE), all of which were written in the final few years of his life. What makes this edition unique, is the addition of humanist commentary on all four works. The commentary on *De officiis* was written by Pietro Marso (1441–1511) in 1481. He was an Italian priest and humanist, who taught rhetoric at the University of Rome, where he met Desiderius Erasmus (1466–1536). He was well-versed in Greek and wrote commentaries for multiple classical works. He spent much time on Cicero's works and even Erasmus found it hardly necessary to correct his interpretations. The other three texts contain commentaries by Italian humanists Martinus Phileticus (dates unknown) and Niccolò Leonicensis (1428–1524).

With numerous annotations in the margins by three Italian Humanists. The red of the edges has somewhat faded, small restored holes and tears in the title-page and leaf II, with minor loss of text, leaves CVII-CXI somewhat browned, with a water stain in the outer margins of the back endpapers. Lacking the final blank page, but otherwise complete. Overall in very good condition.

CLVII ll. *Goff C-610; GW 06966; Hain-Copinger 5280 (= 5250); IDL 1257; ISTC ic00610000; Proctor 5309; cf. Dunlop, The history of Roman literature from the earliest period to the Augustan age, vol. 1, pp. 242–263, 1827.* More photos on our website



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The only illustrated incunable edition of a popular manual for religious women

13. **CLAIRVAUX, Bernard of (pseudo) [Thomas of BEVERLY (attributed)]**. *Modus bene vivendi in christianam religionem*.

(Colophon:) Venice, Bernardinus Benalius, 1494. 8°. With one full-page woodcut illustration of Saint Jerome, seated with a lion at his feet, holding a church in his right hand and a book in his left. 16th-century overlapping limp parchment, with the manuscript title on the spine, remnants of closing ties, yellow and blue endbands. € 4500



Early edition of a popular manual for Christian living, written for women. Although this is the third edition, it is the only one with the full-page woodcut of Saint Jerome. The two earlier editions, which were printed in 1490 and 1492 by the same printer, are not illustrated.

This moral treatise has been dated to the late 12th or early 13th century. The author is anonymous, but the text has been attributed to Bernard of Clairvaux (1090–1153) and Thomas of Beverly (ca.1150–ca.1225) respectively. However, it is currently thought to have been written by an anonymous member of the Augustinian order, because it includes extracts from a commentary on the rules of Saint Augustine.

The manual discusses virtue and vice and gives advice on how to behave in a monastery. In the present 1494 edition of *Modus bene vivendi* the reader is called “sister”, thus it was clearly intended for women.

With the bookplate of *Bibliotheca Philosophica Hermetica* mounted on the front pastedown and a few contemporary annotations and manicules in the margins throughout. The parchment is creased and cracked on the spine, with some loss of material. The title-page is slightly stained and the bottom outer corner of the title-page has been restored, without loss of text, and a small stain in the top margin of the first 5 leaves. Overall in good condition.

[2], [104] ll. *Goff B-414*; *GW 4048*; *Hain-Copinger 2896*; *ISTC ib00414000*; *Oates, 1921, 1922*; *Proctor 4888*; *not in IDL*; cf. *Cheatham, K., They hasten towards perfection: virginal & chaste monks in the high Middle Ages, 2010, pp. 26–29*; *Mouron, A., The rhetoric of religion. In: Studies in spirituality, vol 15, 2005, pp. 143–167.* [More photos on our website](#)

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Encyclopaedic description of Jakarta and Java with folding plates

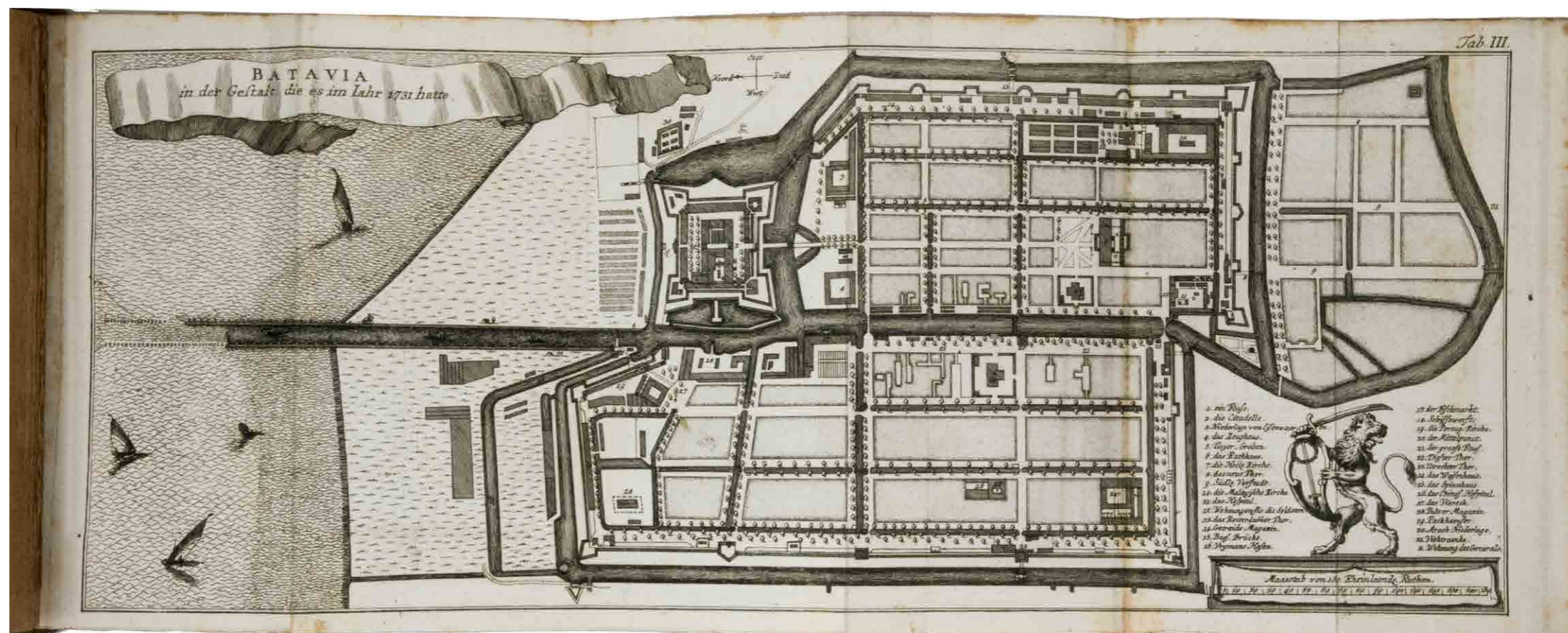
14. EBERT, Johann Jakob (transl.). Beschreibung und Geschichte der Hauptstadt in dem Holländischen Ostindien Batavia nebst geographische, politische und physikalische Nachrichten von der Insel Java.

Leipzig, Weidmanns Erben und Reich, 1785–1786. 4 parts in 3 volumes. 8°. With 6 folding engraved plates: a map of Java, 3 plans of Batavia (Jakarta) and surroundings, and 2 depicting reptiles and birds. Contemporary half calf with raised bands, gold-tooled spine, title-labels and unidentified coat of arms. Marbled sides. € 3750

First edition of the German translation of a description of Batavia on the island of Java in the Dutch East Indies, now Jakarta in Indonesia. It was first published in Dutch as *Batavia, de hoofdstad van Neêrlands O. Indien* in 1782. The book not only provides a wealth of information on the Dutch colonial capital Batavia, but also describes Java's natural history, geography, climate and tropical diseases (including beriberi) and the trade carried on by the Dutch East India Company (VOC) in the East Indies. The information is presented in an encyclopaedic manner, elaborating on each subject in a well-ordered way. The plates in the present German edition based on those in the first Dutch edition. Johann Jakob Ebert (1737–1805) translated this anonymous Dutch work and dedicated it to the Saxon librarian Johann August von Ponickau (1718–1802). Interestingly the appendices of volume 2 that contain juridical documentation are in the original Dutch, pp. 194–214.

Bookplate on front paste-down ("F. William Wickel 1893") and owner's inscription on title-page of each volume. Minor foxing, more on the endpapers. A few minor marginal defects. Otherwise in very good condition.

[16], 296; [4], 252; [4], 336; [4], 352 pp. *Landwehr, VOC, 500; Tiele, Bibl. 77; Van der Krogt, Advertenties voor kaarten, 1670.*  More photos on our website



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*A set of 12 uniform erotic gouache drawings
of couples in luxurious interiors ca. 1815*

15. [EROTICA – DRAWINGS]. [Album of erotic drawings]. [France?, ca. 1815?]. 4° (26 × 21.5 cm). A matching set of 12 erotic drawings (image area about 20 × 16 cm) in coloured gouaches. Each is drawn on thick paperboard and mounted on the album leaves. 20th-century red goatskin morocco. € 35 000

A matching set of 12 skilfully executed erotic gouache drawings in numerous colours, each showing a naked or (more often) partly undressed young man and woman engaged in manual, vaginal or oral sex. Each is set in an interior (in at least most cases domestic), most of them richly furnished. Though the drawings depict several different men and women, some of them seem to appear in more than one drawing. One drawing appears to show a home library, another includes a case full of books and two others have an open book lying on the floor. Another has the woman sitting on the man's lap before a writing desk with a quill pen in her hand. These may be intended to suggest that the man is the young lady's tutor and they got distracted from their lessons. The clothing suggests couples from fairly high social standing. The clothing, architectural decoration, furniture, clocks, lamps, vases, etc., much of it in Empire Style, suggest a date around 1815, perhaps in France. The drawings are in good condition and the binding fine.

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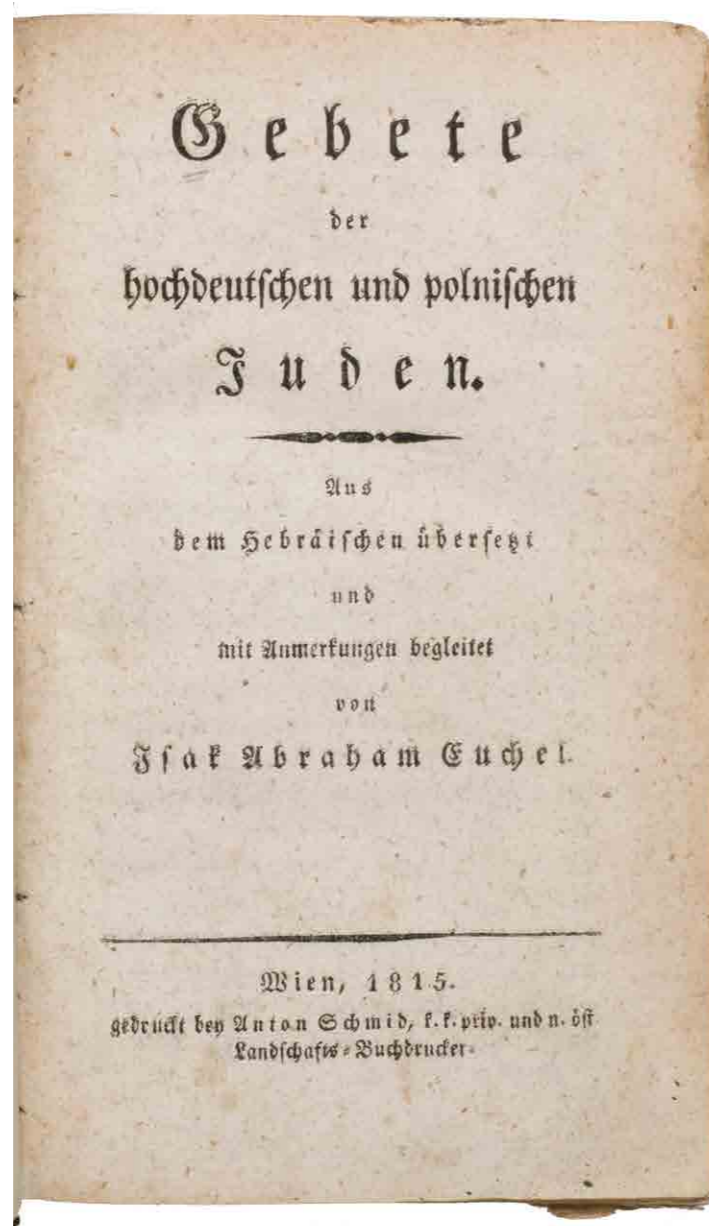
Religion & Devotion

Science & Technology

Jewish prayer book in German, especially for Jewish women and gentiles

16. EUCHEL, Isaac Abraham. Gebete der hochdeutschen und polnischen Juden. Aus dem Hebräischen übersetzt und mit Anmerkungen versehen.

Vienna, J.B. Zweck, 1813. 8°. With a woodcut head-piece. The book is printed in Gothic type, with the original titles also in Hebrew type. Contemporary blind-tooled half calf. € 750



Very rare copy of an important work for the history of the German Jews in the age of Emancipation. One of the many editions of these *Gebete*, which are translated from the Hebrew, the chief work of Isaac Euchel, one of the most important German Jews of the Enlightenment. The original edition of the *Gebete* appeared in 1786 in Königsberg (other editions: Vienna, 1790–98; there exists also a ‘Zweite Auflage’: Berlin 1799). Euchel has translated the original and until then obscure old Hebrew Book of prayers for German and Polish Jews. It contains prayers for all occasions and for all times of the day, including songs and psalms. After the prayers follows “Massecheth Aboth”, in 6 parts, teaching the Jewish laws and the rules for a virtuous life. In the preface the publisher explains that the first edition of this excellent translation from the Hebrew is long since sold out. This and the fact that many Israelites, especially the women, do not have sufficient knowledge of the Hebrew language, and that also many Christians visit the Synagogue, which by the graciousness of the Emperor was recently established at Vienna, convinced the publisher that the book will find a wide public. With a manuscript owner’s inscription on the recto of the first free flyleaf (“Salomon Landesman Teplitz. 18.(?) Decemb. 1830”) and some (slightly faded) annotations on the final free flyleaf and the back paste-down. The binding is worn, internally very slightly foxed. Otherwise in good condition.

[4], 394, [2] pp. *Worldcat* 505218461 (1 copy); cf. Isaac Euchel: *der Kulturrevolutionär der jüdischen Aufklärung*, ed. Marion Aptroot (Hannover 2010); David Friedländer, ‘Isaac Euchel und die Gebete-Übersetzungen in ihrem bildungshistorischen Kontext’, in: Chr. Schulte, Marion Aptroot, Andreas Kennecke (edd.), *Isaac Euchel. Der Kulturrevolutionär der jüdischen Aufklärung* (Hannover 2009). [More photos on our website](#)

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Important for the history of the German Jews in the age of Emancipation

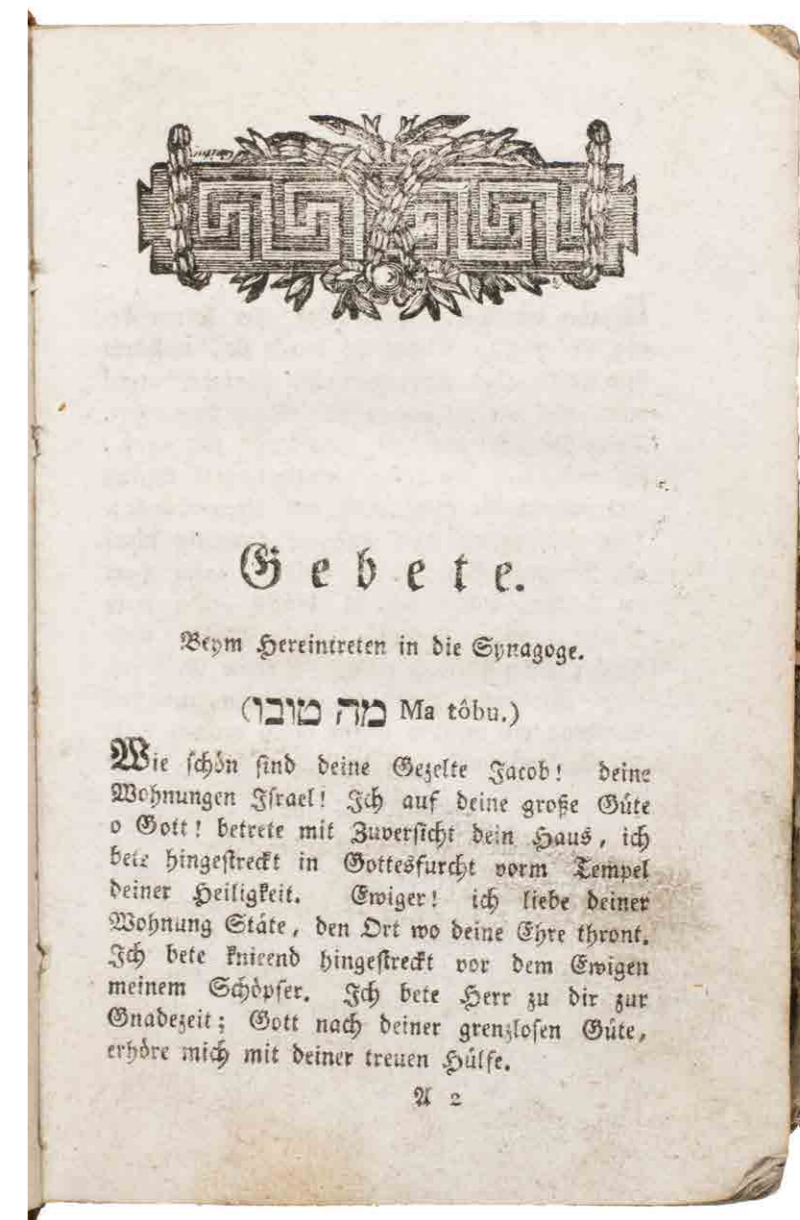
17. EUCHEL, Isaac Abraham. Gebete der hochdeutschen und polnischen Juden. Aus dem Hebräischen übersetzt und mit Anmerkungen versehen.

Vienna, Anton Schmid, 1815. 8°. The book is mainly printed in Gothic type with some Hebrew types to the titles and in the notes. Contemporary marbled paper over boards, with a brown label on the spine. € 750

Rare later edition of the German translation by Isaac Abraham Euchel of a Hebrew prayerbook for German and Polish Jews. It is Euchel's chief work, who was one of the most important German jews of the Enlightenment. The original edition of the *Gebete* appeared in 1786 in Königsberg (other editions: Vienna, 1790–98; there exists also a "Zweite Auflage": Berlin 1799). Euchel has translated the original – and until then obscure – old Hebrew book of prayers for German and Polish Jews. It contains prayers for all occasions and for all times of the day, including songs and psalms. After the prayers follows "Massecheth Aboth", in 6 parts, teaching the Jewish laws and the rules for a virtuous life. In the preface the publisher explains that the first edition of this excellent translation from the Hebrew is long since sold out. This and the fact that many Israelites, especially the women, do not have sufficient knowledge of the Hebrew language, and that also many Christians visit the Synagoge, which by the graciousness of the Emperor was recently established at Vienna, convinced the publisher that the book will find a wide public.

The binding is worn, slightly browned throughout, otherwise in good condition.

458 pp. *WorldCat 1056763629* (1 digitalised copy). [More photos on our website](#)



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Three works on metallurgy, chemistry and alchemy

18. FACHS, Modestin. Nunmehr zum neunnden mahl herausgegebenes Probiere-Büchlein. ...

Leipzig, Johann Grosse, 1689. With an engraved folding plate with the cross-section of an oven.

With:

(2) HORN, Johann Bernhard & David KELLNER. Synopsis metallurgica oder kurze jedoch deutliche Anleitung zu der höchst nütz und ergänzlichen edlen Probiere-Kunst verfasst in xv. Tabellen ...

[Schneeberg], Johann Christoph Weidner, 1690. With 15 tables (1 folding).

(3). KELLNER, David. Wohlangerichtetes aerarium chymicum antiquo-novum, oder alter neue und reichlichst vermehrte oder chymische Schatzkammer ...

Leipzig, printed by Koberstein for Joh. Herbord Kloss, 1702. With woodcut illustrations in text.

3 works in 1 volume. 8°. Contemporary overlapping vellum, manuscript title on spine.


€ 5950

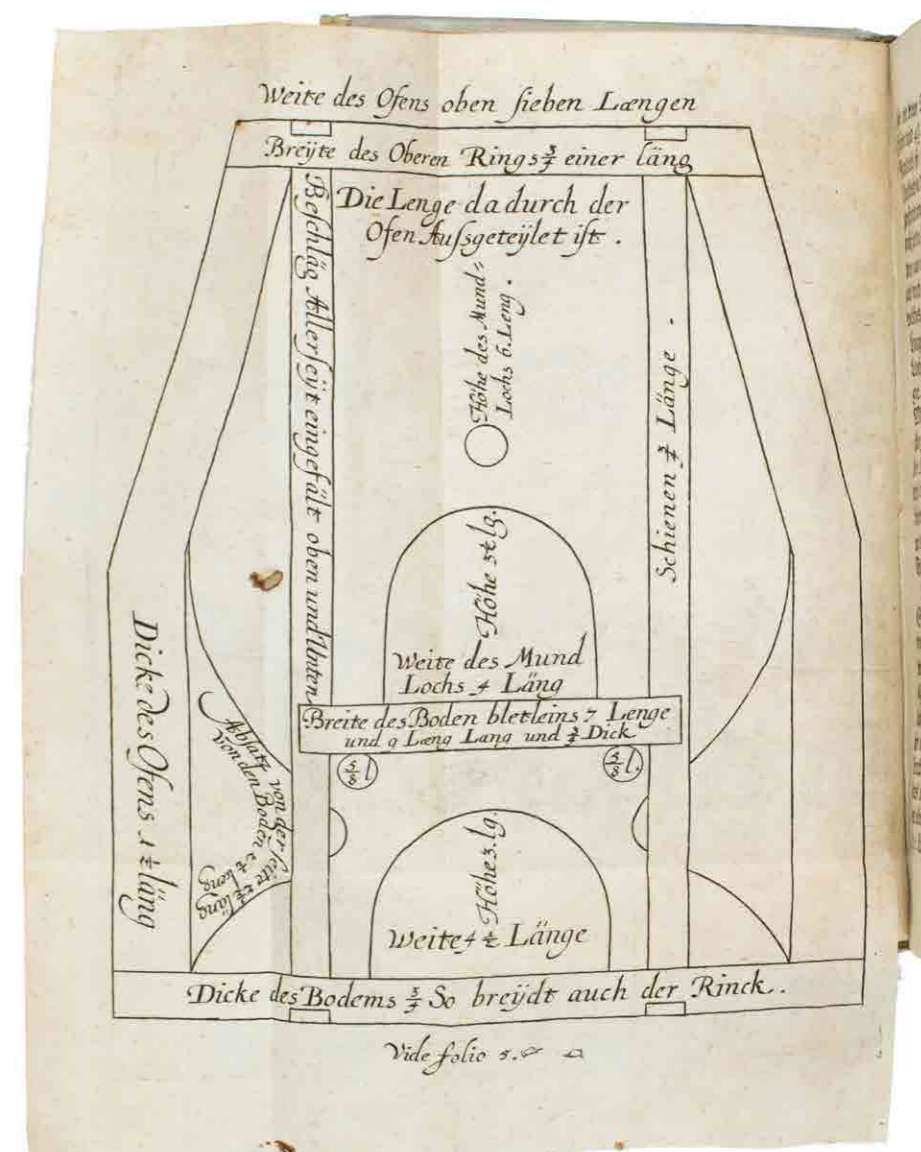
Ad 1: Enlarged edition of a treatise on metallurgy, especially meant for gold- and silversmiths, written by the master of the Leipzig mint of Modestin Fachs, Prince of Anhalt. He was responsible for assaying metals. The text mainly concerns gold and silver, but the second part covers the managerial aspects of the mint. The third part gives lists of alchemical signs, values of several currencies, additional information on gold and silver, other metals and alloys. The first edition was published at Leipzig in 1595.

Ad 2: First and only edition of an introduction to metallurgy and mining. "Übersichtliche und selbstständige Anleitung zur Probirkunst, von den alten Probierebüchlein deutlich unterschieden" (Darmstädter).

Ad 3: First and only edition of a collection of 153 aphorisms concerning metallurgy and alchemy, also focussing on the medicinal qualities of metals, written by the court physician at Stollberg, David Kellner. He studied medicine at Helmstedt and graduated there in 1670, writing two dissertations on surgical practices. He pursued chemistry and metallurgy, opposing alchemical practices, and wrote a number of books on these subjects.

Ad 2 is partly unopened. All three works in very good condition.

[20], 185, [9]; 51, [1]; 173, [1 blank]; 69, [7], [3 blank]; 22, 104, [2]; [22], "389" [= 386]; [30] pp. *Ad 1:* Ferchl 149; Ferguson I, p. 261; VDI7 12:644313W; not in Hoover. *Ad 2:* Brüning 2660; Ferchl 249f; Ferguson I, p. 417; Darmstädter, Probierebüchlein, p. 197; VDI7 39:117831P; not in Hoover; Schub. *Ad 3:* Bolton 572 (only the appendix); Ferguson I, p. 456; cf. DSB VII, 284; Ferchl 269; VDI7 3:601877S (1686 ed.); Wellcome II, p. 383; for the author: Schub, Mineralogy, 1620.  More photos on our website



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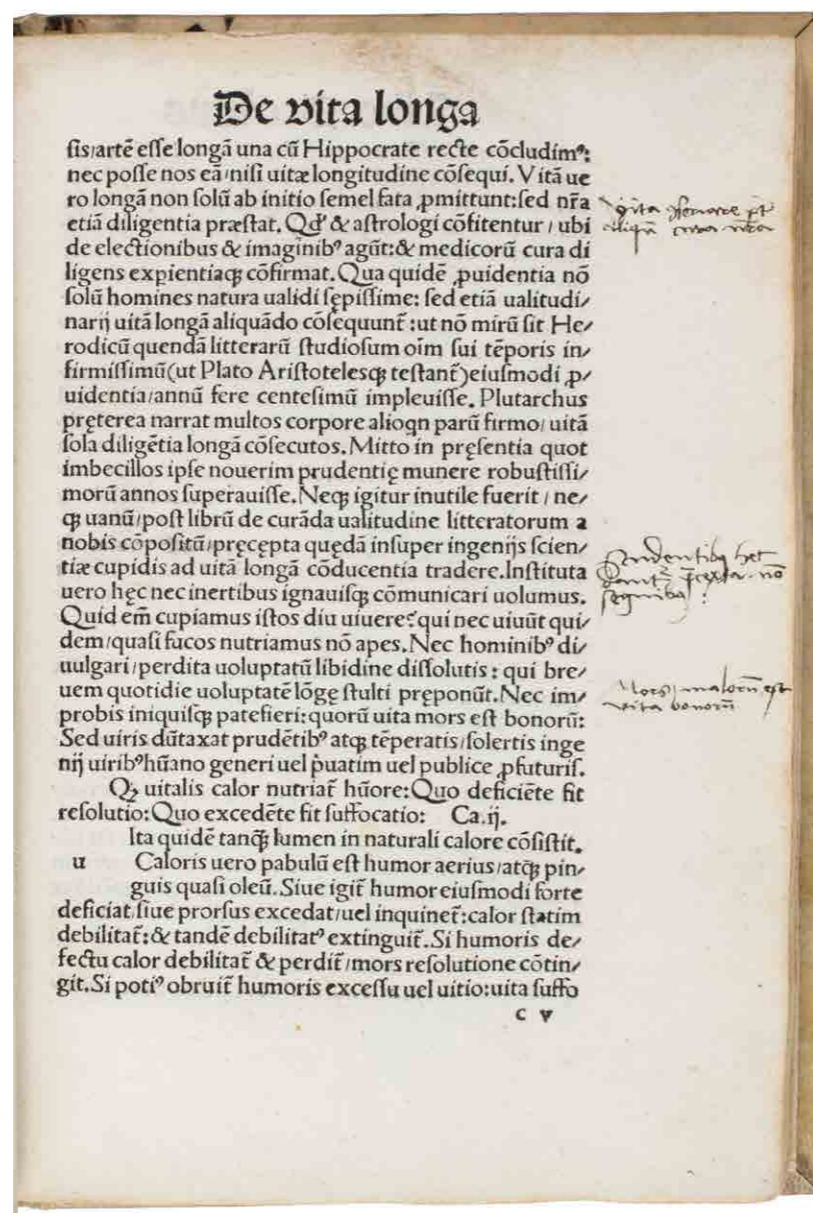
Religion & Devotion

Science & Technology

Astrology, magic and medicine: an influential 15th-century work with health advice for scholars

19. FICINO, Marsilio. De triplici vita.

[Basel, Johann Amerbach, ca. 1497]. 4°. 16th-century(?) antiphonal leaf over boards, bound in the 20th century, with black writing, a large blue initial on the back and red staff lines. € 8000



First Basel edition of a popular work from an important early humanist philosopher, published during his lifetime. This influential work, which continues to be printed in the 21st century, is a mixture of different sciences of those times, including medicine, philosophy, astrology, hermeticism and magic. It focuses on the health and well-being of scholars, who, according to this work, were naturally prone to melancholy. Although Marsilio Ficino (also known as Marsilius Ficinus, 1433–1499) was not the first to write specifically about the health of scholars, his work on the subject was the most extensive.

De triplici vita, complete with the *Apologia*, is divided in three parts, which each focus on a different aspect of health. Book 1 is about physical health, book 2 about prolonging life and book 3, which is heavily influenced by Plotinus (ca. 204–270), discusses astral influences on human life.

Marsilio Ficino was a Catholic priest, humanist, Neoplatonist, astrologer and physician. He spent a large part of his life in the household of his patron, Cosimo de' Medici (1389–1464).

With a 16th-century(?) owner's inscription on the top of the title-page, a second one underneath and a note on the verso of the title-page. Another owner's inscription on the back pastedown. Further with 16th-century manuscript annotations, manicules and nota signs in the margins throughout, in the same hands as the two owners' inscriptions on the title-page, with mostly comments about the structure of the text. The boards are slightly warped from the pulling of the parchment, the parchment is slightly rubbed and creased. The title-page and last two leaves are somewhat browned and stained, all leaves slightly warped from past moisture. Otherwise in good condition.

[100] ll. GW 9885; Goff F-160; Hain-Copinger 7063; IDL 1812; ISTC if00160000; Oates 2806; Proctor 7650; cf. Fumaroli, *The republic of letters*, 2018, pp. 191–211; Walker, *Spiritual and demonic magic: from Ficino to Campanella*, 1958, pp. 3–29. [More photos on our website](#)

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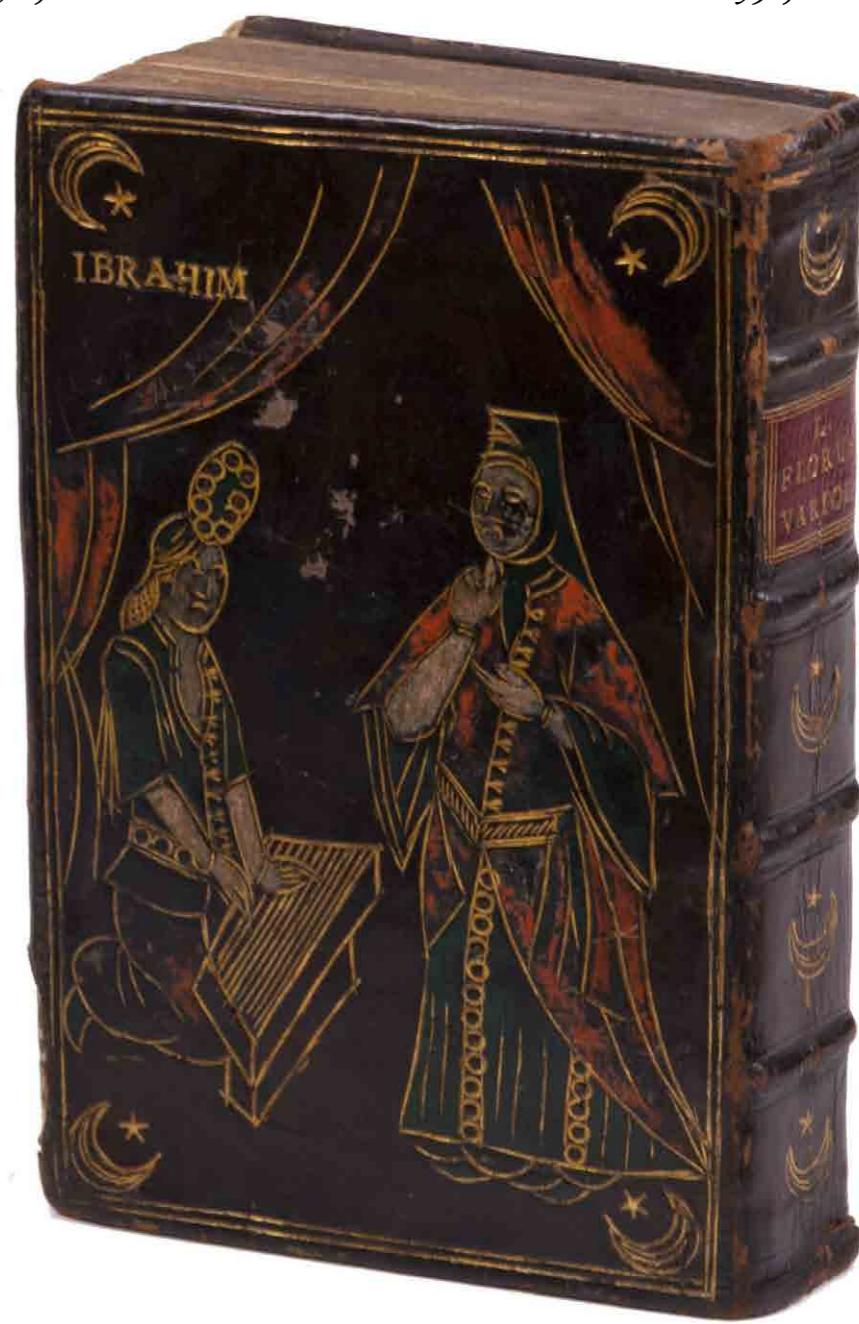
*Notorious forged binding, gold-tooled with Ottoman imagery
painted red, white and green on dark brown*

20. FLORUS, Lucius Annaeus. [Epitome rerum Romanarum].

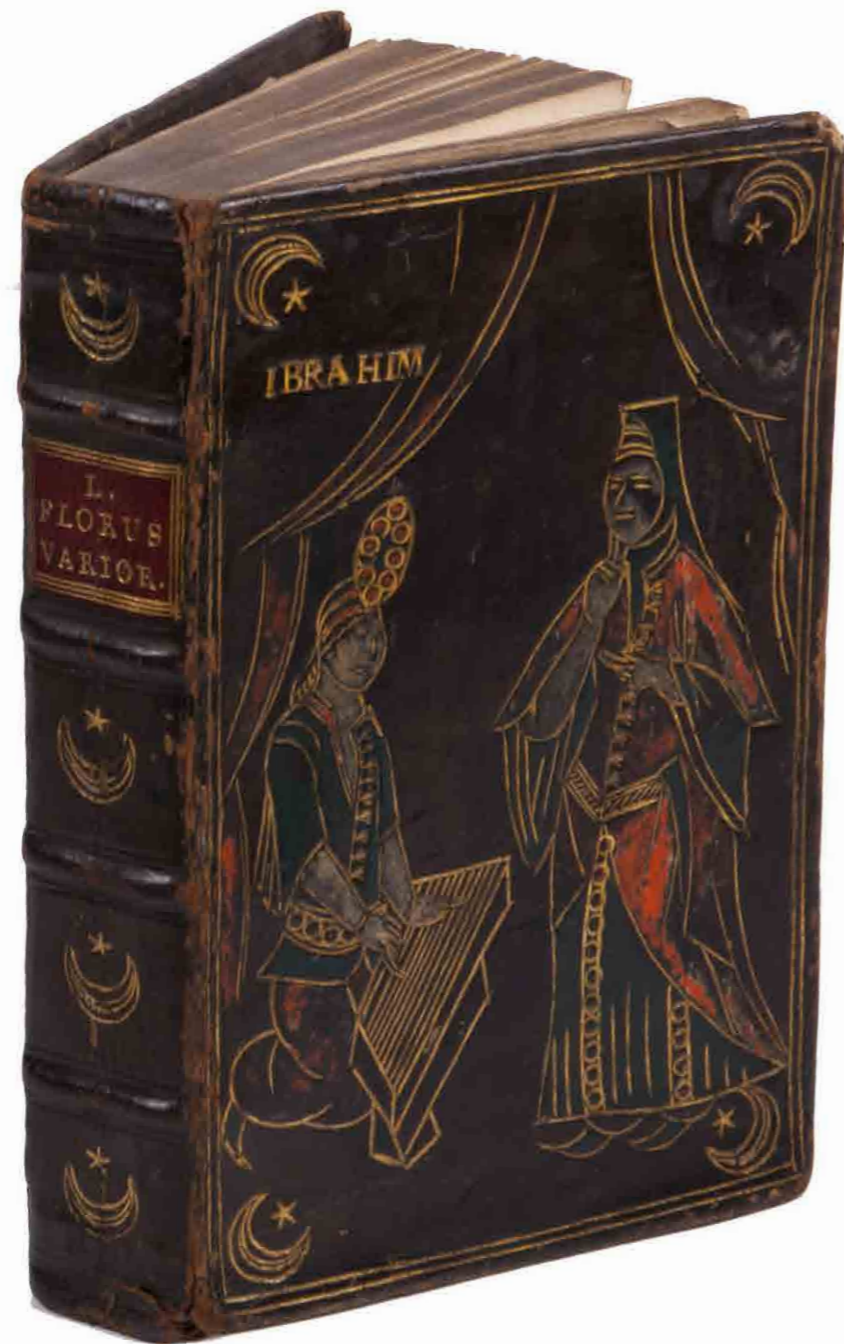
Leiden, Adriaen Wijngaerden (colophon: printed by Philippe de Croy), 1648. 8° (18 × 12 × 3 cm). With an engraved allegorical title-page by Cornelius van Dalen. Contemporary or near-contemporary calf. The decoration on the binding is believed to have been executed in Bologna ca. 1880/1900 by a group of forgers: each board with the same scene, showing 2 women in Ottoman costume, one kneeling to play a qanun (Turkish zither) at left and the other perhaps dancing at right, framed by drapery as though on a stage, with a crescent moon and 5-pointed star in each corner and the name "IBRAHIM" at upper left, the whole in a frame of double fillets. The figures' skin is painted white and the clothes and drapery red and green. The crescent moon and star repeat in spine compartments 1 and 3–5. € 39 500

A second-century history, in the original Latin, celebrating the glory of the city, republic and empire of Rome and their people from the city's mythical foundation by Romulus to the early years of the reign of Augustus (Emperor 27 BCE–14 CE). It appears here in the first edition edited by Nicolaes Blanckaert the younger (1624–1703).

The most remarkable feature of the present copy is its pseudo-Ottoman binding, formerly described as a contemporary binding made in Venice. In 1997 Anthony Hobson identified six remarkable bindings, including the present one, that he concluded were produced in the 1880's or 90's by a group of forgers in Bologna who had also forged other less spectacular bindings. They acquired books in genuine but plain 17th-century bindings and added decoration, in these six cases elaborate and artistic pictorial decoration. They passed off their additions as original and sold the books at high prices. The great American collector Robert Hoe acquired one before he published his 1895 catalogue of bindings, and the 1911 catalogue for the sale of his library proudly illustrated it in the frontispiece as one of the greatest highlights of the collection. It sold for \$2600 (the equivalent of about \$70,000 today), but soon after the sale L.A. Baer (and later also E.P. Goldschmidt) denounced Hoe's celebrated binding as a fake. Henri Harrisse had already noted in 1903 that a group of forgers in Bologna had been falsifying bookbindings and Hobson attributes the six pictorial forgeries to them.



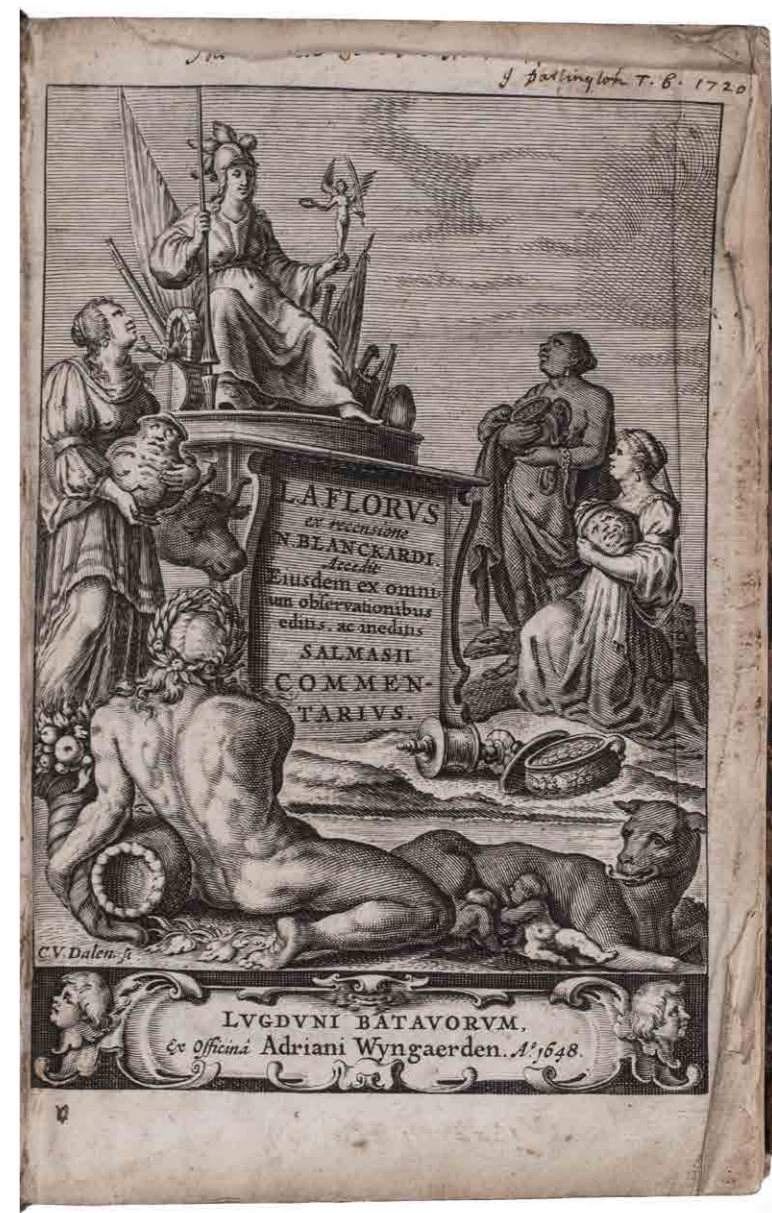
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Giuseppe Cavalieri (1834–1918) in Ferrara acquired the book in its pseudo-Ottoman binding apparently after 1908 (when he published a catalogue of his library) but before 1914 (when it was auctioned with other items from his collection). The 1914 catalogue described the binding as Venetian, ca. 1650 and illustrated its front board. Hobson, writing in 1997, was unable to identify its owners after 1914, so he had to study it via the 1914 catalogue.

With part of the head margin of the engraved title-page cut away and the lower outside corner of T2 torn off, neither affecting images or text, the fore-edge of the engraved title-page slightly tattered with a crease in the right edge of the image, a brown spot in one leaf and occasional minor browning, but otherwise in good condition. The binding has a small tear at the foot of the spine, another at the foot of the fore-edge of the back board, minor damage to the other corners, a crack in the spine, a few minor scuffs, and some of the painted colours have rubbed off, but the tooling remains clear and in good condition. There is no front paste-down. A notorious and artistic forged binding reflecting the late 19th-century interest in Islamic art.

[32], "595" [= 535], [69], [4 blank] pp. including the integral engraved title-page. *STCN* (5 copies); for the present copy in its pseudo-Ottoman binding: *Catalogue de la collection de M. le Comm. Gius. Cavalieri ...* (Munich, Hugo Helbing, auctioned at Milan, 25–30 May 1914), lot 604, ill. in plate 21; A. Hobson, "A binding decorated c. 1880–90, probably in Bologna" in: *The book collector XLVI* (1997), pp. 93–96, item 5. [👉 More photos on our website](#)



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Very scarce work on conchology, with 33 expertly hand coloured engraved plates

21. GEVE, Nicolaus Georg (illustrator) and Johann Dominik SCHULTZE. *Belustigung im Reiche der Natur.*

Hamburg, Gebrüder Herold, 1790. Large 4°. With a hand-coloured allegorical frontispiece engraved by Aug[ustin] Zenger and 33 hand-coloured engraved plates, signed by Nicolaus (Claus) Georg Geve (“C.G. Geve pinxit”) showing more than 400 colourful mollusc shells and other sea shells. Contemporary gold-tooled calf. € 15 000


First and only complete edition, including all 33 engraved plates, of Geve’s natural history of shells and molluscs. While the “Erster Band” on the title-page shows that the original plan envisaged multiple volumes, Geve died shortly before publication, Schultze (who set out to finish his work) soon after, and no further volumes appeared. Thieme-Becker, p. 504, notes (translated from German): “He gained particular fame for publishing a scientific work *Belustigung im Reiche der Natur, der hartschaligen Tiere und Seegewächse*,

which was planned in four parts and slowly appeared in instalments from 1755 onwards. He left it unfinished, and in 1790 a new edition was published “from the papers of the deceased and completed by Dr. Joh. Dom. Schultze. ... G[eve] provided 33 plates in copper engraving with 434 figures for this work, whose extremely careful colouring in water colours was much praised and remained exemplary for a long time”. Copies with 18 plates, as indicated on the title-page, also occur, but the present copy contains all 33 plates that Geve made explicitly for this work.

Nicolaus or Claus Georg Geve (1712–1789), a Danish painter and illustrator, studied in Copenhagen under the official painter of the royal Danish court Johann Salomon Wahl (1689–1765). Johannes Dominicus Schultze (1751–1790), who was a German doctor and natural scientist, finished Geve’s work just before his own death in 1790.

The present work is very scarce as it almost never appears on the market, we have traced only three copies at auction (including the present) in the last 100 years.

With an owner’s inscription in black ink: “[...?]örch n. 140 1851” and the bookplate of “W. en M. Hofker Rueter” on the first blank flyleaf and with a partially crossed out inscription in brown ink on the final blank flyleaf: “vide Berlinische Saml. : iv Bame(?) ...” Binding scuffed, spine and corners of the boards professionally restored, very slight foxing throughout, otherwise in very good condition.

vi, 121, [1 blank] pp. *Engelmann*, p. 446; *Nissen ZBI* 1561; *Thieme-Becker* 13, pp. 503–504; *WorldCat* 7 entries, multiple copies; not in *VD18* (*Bayerische Staatsbibliothek* cites *VD18* 14820676–001 but it does not appear to exist).  More photos on our website





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*Famous military manual: first
edition published in Germany,
with 117 charming new woodcuts*

22. GHEYN, Jacob II de. Waffenhandlung von den Röhren, Mußqueten und Spiessen. Gestalt nach der Ordnung deß ... Herrn Moritzen, Printzen zu Uranien, ... Maniement d'armes d'arquebuses, mousquetz, & piques.

Frankfurt, Wilhelm Hoffmann, 1609. 3 parts in 1 volume. 4°. With letterpress title within engraved border (including the imprint), and 3 series of 42, 43 and 32 full-page numbered woodcuts, showing exercises with the arquebus, musket and pike. Contemporary vellum, rebacked. € 12 500

Rare first edition published in Germany, with woodcuts instead of engravings, of a military manual known in English as *The exercise of arms*, it was written and illustrated by Jacques de Gheyn and quickly became a famous pictorial army manual for use of officers to teach the young recruits how to handle their weapons: the arquebus, musket, and pike. The text, here in German and French, gives a short explanation of the illustrations. It gives an excellent picture of the successful army of the Dutch Republic after its reform by Prince Maurits, who (re)introduced exercises and discipline. It also immortalizes Prince Maurits as a military thinker and commander of the most disciplined army of his age.

Some faint browning throughout, slightly more visible on a few leaves, and some foxing on title-page. Binding rebacked and a few stains on the sides. Good copy.

[3], [1 blank], [43], [1 blank], [44], [36] ll. VD 17, 39:124359A (3 copies); WorldCat (6 copies, incl. 2 the same); cf. Cockle 79 (other ed.); Jähns, pp. 1005–1007 (other ed.); Lipperheide 2057–2060 (other eds.).

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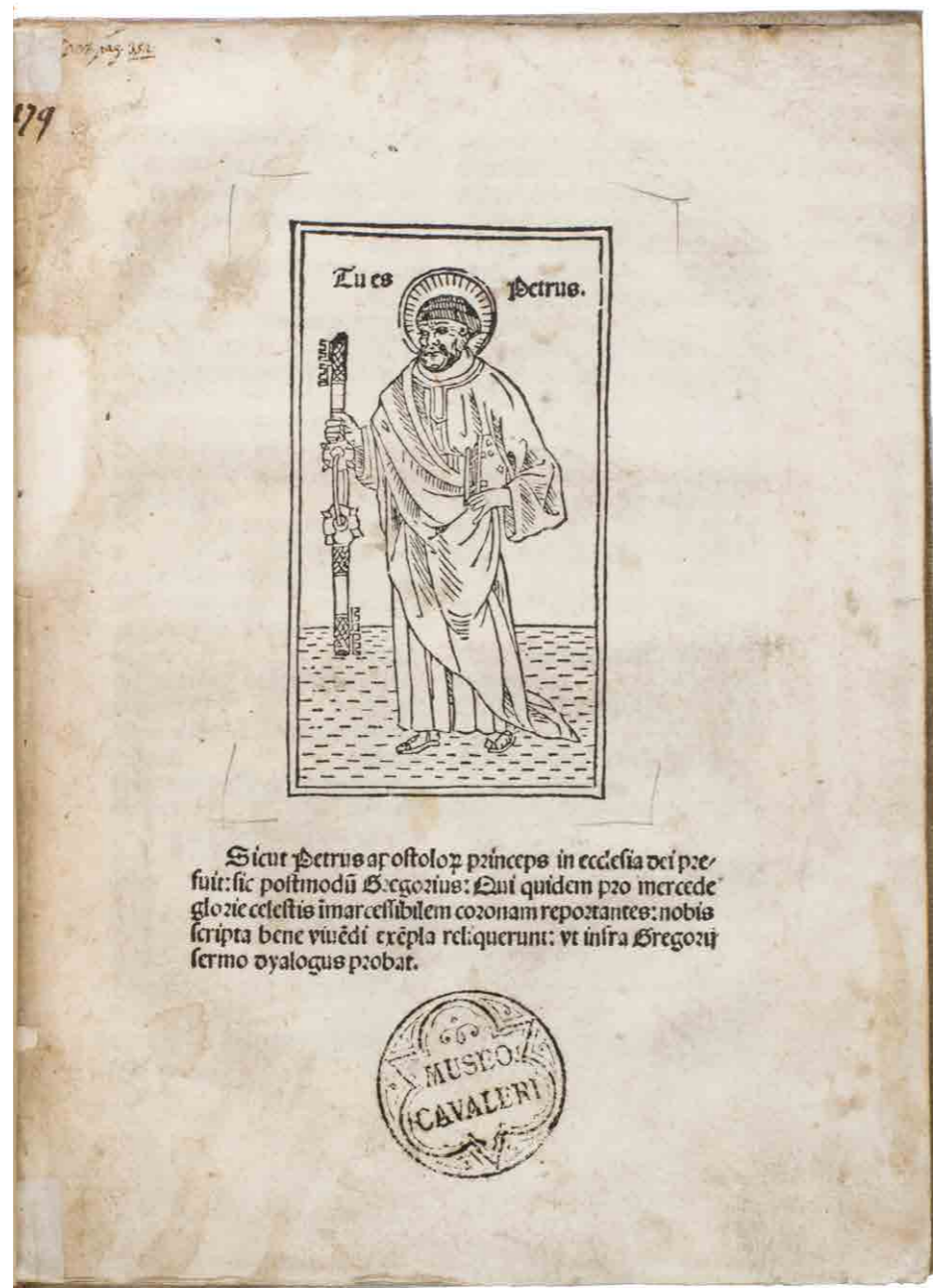
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Of miracles, myths and healings: a 15th-century edition of Pope Gregory I's most popular work

23. GREGORIUS I (Pope GREGORY I) (pseudo). Dialogorum libri quattuor.

(Colophon:) Venice, Hieronymus de Paganinis, 1492. 4°. With a woodcut printer's device on the first leaf, the incipit on air is printed in red. Later limp calf parchment, with remnants of ties. € 6500



An early edition of Pope Gregory I's (ca. 540–604) most popular work. It is a collection of numerous colourful stories, telling the miracles, myths, signs, wonders and healings done by the Italian saints from Gregory's time. The stories are written as dialogues between Gregory and his friend Petrus, which makes the printer's device (showing Petrus), printed on the title-page of this edition, especially apt. This edition rarely appears on the market. We have only been able to find it in 2 sales records of the past 100 years.

The work is divided into 4 books, each containing many short stories. Among the approximately 100 different saints mentioned, the figure of Saint Benedict (480–547) is very prominent and the 2nd book is completely devoted to his life. It is the earliest known source of Benedict's life and is written in the tradition of earlier hagiographies, as it offers a spiritual portrait of Benedict. Gregory wrote in his letters that he based his work on direct testimonies of Benedict's disciples, like Constantinus, who succeeded Benedict as abbot of Monte Cassino, and Honoratus, the abbot of Subiaco in Gregory's time.

With the bookplate of the Bibliotheca Philosophica Hermetica mounted on the front pastedown, the black library stamp of Museo Cavaleri in the lower margin of the first leaf, an owner's inscription at the head of the first leaf (“[...]port. pag. 353”) and another underneath (“179”). The parchment is slightly creased, the endpapers have small brown stains from the closing ties, the first leaf and final blank leaf are slightly soiled and have been reinforced in the gutter on the verso, the lower outer corner of the final blank leaf is torn off. Otherwise in very good condition.

[4], [75], [1 blank] ll. *Hain-Copinger* 7963; *GW* 11401; *Goff* G-405; *ISTC* ig00405000; *Oates* 2125; *Proctor* 5465; not in *IDL*; cf. *Clark, The Pseudo-Gregorian dialogues vol. 2, 1988, pp. 745–754.*

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New medical application for catechu, or terra Japonica

24. HAGENDORN, Ehrenfried. Tractatus physico-medicus de catechu, sive terra Japonica, in vulgus dicta ad normam Academiae Naturae-Curiosorum.

Jena, Johannus Bielk, (printed by Samuel Krebs), 1679. 8°. Engraved frontispiece depicting a Japanese man holding a shield with the inscription: "E.H.D. Catechu" designed by C. Nisius. Contemporary boards, wholly untrimmed. € 6000

First edition of a very rare medical treatise by Ehrenfried Hagendorn (1640–1692), a Polish doctor and the personal physician of the Elector of Saxony. In the present *Tractatus* he introduced a new medical application for the popular exotic "terra Japonica" or catechu. Catechu (cachou, cutch etc.) is a substance widely used for all kinds of purposes throughout Asia today and in history. It is extracted mainly, but not exclusively, from the bark of acacia trees. Typically it comes as a reddish powder that dissolves in water. It has been used in Europe for centuries, most commonly as a dye or as an astringent. In Dutch "cachouën" (to cachou) means to boil something in catechu (cachou) in order to make it last longer. This was introduced by the VOC and especially used in the maintenance of ships, which eventually lead to the Dutch fleet turning reddish brown because of the dye in catechu. We traced the first European mention of catechu in a Wittenberg pharmacist's pricelist from 1632: *Verzeichnüs und Taxa ... so in der Apotheken zu Wittenbergk verkaufft werden ...* Wittenberg, Johann Röhner, 1646. From the 1670's onward publications appeared that aimed to introduce new purposes for the substance, including the present work by Hagendorn, which was one of the first. The list of applications for catechu grew rapidly, with even a use for photography being introduced in 1900.

Spine worn, corners bumped. Scriblings in ink on title-page. Otherwise in good condition.

[22], 82 pp. *Biogr. Lex. Her. Aerzte III, p. 15; Bradley III, p. 464; Krivatsky 5201.*  More photos on our website



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Very rare Cologne edition of a 15th-century manual for preachers

25. HEROLT, Johannes. Discipulus de eruditione christifidelium compendiosos...

(Colophon:) Cologne, Cornelius von Zierickzee, 1504. 4°. With a large woodcut illustration of Christ on the title-page. Late 18th- or early 19th-century gold-tooled brown sheepskin on the spine and gold-tooled, brown polished calf over boards, gilt edges. € 6500

A very rare edition of a popular preacher's manual, written by one of the few best-selling authors of the 15th century. Although this work was first published in 1475, this Cologne edition from 30 years later appears to be rarer. We have not been able to find it in any sales records of the past 100 years. Furthermore, it is only available in just a few libraries.



This is the first work by Johann Herolt (ca. 1486–1568) and already displays his breadth of reading, as it contains extracts from numerous patristic and scholastic sources. Written in 1416, this catechetical tract starts with a table showing how various sections of the catechism can be rearranged for each Sunday of the liturgical year, in order to write a good sermon for it. The rest of the work presents a summary of the texts used for religious education, including the ten commandments, the seven deadly sins, the six words of mercy, the Our Father, the Ave Maria, the creed, and the seven sacraments. In the section about the seventh commandment, Herolt writes that a prostitute can keep the money she gets from her secular clients, but if she receives any from a priest, it should be returned to the Church.

With an early 16th-century woodcut illustration of the seven sacraments mounted on the front pastedown and a later engraving of a nun or female saint mounted on the back pastedown. The boards show signs of wear, including the corners and hinges, with the leather of the turn-in at the head of the back board flaking off, the work has probably been rebacked. The edges of the flyleaves are browned and damaged, a portion of outer margin of title-page has been restored, with the missing text and illustration filled in by hand, a blue stain in the top margin of leaves K1-Q2, without affecting the text, the top margin of leaf Q6 has been restored, without affecting the text, the final leaf (leaf 4 in the quire signed with a backwards Z) is discoloured and the edges have been restored, also without affecting the text. Otherwise in good condition.

[141] ll. Proctor 10543; VD 16, H2563; WorldCat 1201117369, 635352368, 23380817, 36886766 (8 copies); This edition not in Adams; Cf. Siggins, I. *A Harvest of medieval preaching: the sermon books of Johann Herolt, OP (Discipulus)*, 2009, pp. 1–10. [More photos on our website](#)

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Early edition of Holcot's influential commentary on the Book of Wisdom, printed in Reutlingen

26. HOLCOT, Robert. Super libros sapientie.

(Colophon:) Reutlingen, Johann Otmar, 1489. Small 2°. Numerous large manuscript initials in red and small, printed manicules in text throughout, rubricated and annotated throughout. 16th-century blind-tooled calf, with 2 paper labels on the spine, remnants of closing ties. € 8000

First Reutlingen edition of an influential theological work. It contains Robert Holcot's (ca. 1290–1349) commentary on the Book of Wisdom (or Wisdom of Solomon). It was one of the best-known commentaries of this Bible book of the 14th century and was even used by Geoffrey Chaucer (1340s–1500) as a primary source for *the Nun's priest's tale* from *the Canterbury Tales*. Robert Holcot was Dominican theologian and preacher from Holcot, Northamptonshire. He is considered one of the major Medieval philosophers and was fairly influential until at least the 16th century. As a contemporary follower of William of Ockham (ca. 1285–1347), he belonged to the first generation of scholars to develop Ockham's ideas further. Grounded in Ockham's covenantal theology, Holcot made important contributions to discussions of future contingents on the subjects of predestination and God's knowledge. He wrote multiple works, including his widespread commentary on *The sentences* by Peter Lombard, but his commentary on the Book of Wisdom is considered his most important one. The original Book of Wisdom is a Jewish work written in Greek in the first century BCE, most likely in Alexandria, Egypt. It is one of the seven sapiential (or wisdom) books in the Septuagint, along with Psalms, Proverbs, Ecclesiastes, Song of Songs (or Song of Solomon), Job and Sirach, and is now one of the deuterocanonical books.

With a fragment of the original title-page, with title and extensive notes, mounted on the first blank leaf, with a late 16th-century owner's inscription at the head of the "title-page", two contemporary owner's inscriptions below the title, a fourth in the head margin at the start of the text on a2r belonging to the Maria Kloster at Gross-Glogau. Further with contemporary annotations at least two different hands in red and black ink throughout. With some wormholes in both boards, the hinges cracked, but sewing supports still intact, corners damaged, leather rubbed, slightly affecting the clarity of the blind-tooling, some loss of material at the head and foot of the spine, exposing the endbands. The first 2 leaves are slightly browned, a hole in the first blank "title-page" leaf, a wormhole in the lower margin of leaves a1-i6, leaves a2 and P8-Q6 and aa1, bb1, cc1, ddi-5, ee1, ffi, gg1 and hhi reinforced in outer margin with narrow strip of paper, a water stain in lower corner on leaves a2-fi, a water stain in upper 1/3 of the work throughout, without loss of text, a small tear in lower margin of leaves p4, r4 and I1, and the outer margin of leaf L2, without affecting the text. Slightly foxed and dust soiled throughout. Missing first and last flyleaf and final blank leaf, otherwise complete. Otherwise in good condition.

[291] ll. *GoffH-292; GW12887; Hain-Copinger 8760; IDL 2343; ISTC ih00292000; Proctor 2716; Stanford encycl. of philosophy, entry R. Holcot; Williams, Transmission and translation. In: The Cambridge comp. to Medieval philosophy, p. 337, 2003.*

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*Hand-coloured engraved map
showing the rivers of Germany and the Low Countries*

27. [MAP – GERMANY – LOW COUNTRIES]. HOMANN, Johann Baptist. Hydrographia Germaniae qua geographiae naturalis ea pars quae de aquis celebrioribus praesertim vero de fluminibus Germaniae agit...

Nuremberg, Johann Baptist Homann, [ca. 1710?]. Engraved map (48.5 × 58 cm) on a whole sheet of paper (53 × 63.5 cm), coloured in an early hand, with the title in an illustrated cartouche with Neptune and other mythological figures at lower left, an illustrated cartouche at upper left with a coat of arms, and a scale (ca. 1:2,400,000) in the margins. € 200

Hand-coloured engraved map showing the rivers of western Europe by the German cartographer Johann Baptist Homann (1665–1724). It doesn't depict any cities, only the main rivers, their bifurcations and lakes of the Low Countries, Germany and a part of Austria. Homann was appointed Imperial Geographer by the emperor of the Holy Roman Empire. Very slightly browned and margins somewhat thumbled, otherwise in very good condition.

D. Woodward, Art and cartography (1987), p. 138.

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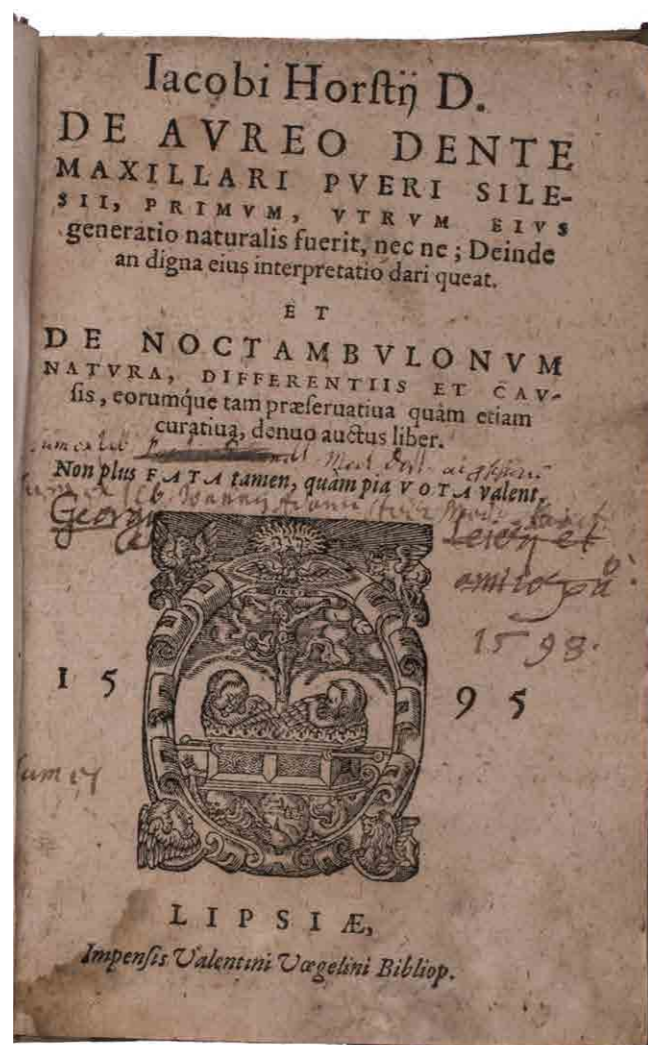
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*Rare edition of two medical works,
on the mystery of the golden tooth and sleepwalking*



28. HORSTIUS, Jacob. De aureo dente Maxillari Pueri Silesii, primum, utrum eius generatio naturalis fuerit, nec ne; deinde an digna eius interpretatio dari queat.

Including: **HORSTIUS, Jacob.** De natura differentiis et causis eorum, qui dormientes ambulant, vigilantium opera, eaq.

Leipzig, Valentinus Voegelinus (colophon: printed by Michael Lanzenberger), 1595. 2 parts in 1 volume. Small 8° (14 × 9 cm). With woodcut printer's device on title-page (repeated above the colophon). 19th-century half vellum. € 5000

Rare first combined edition of two medical works by Jacob Horst (1537–1600), professor of medicine at the Julius University in Helmstadt, first published separately by the same publisher in 1593 and appearing here for the second time. The first work is of special interest, being a rare early treatise on dentistry. In it Horst tried to solve the famous mystery of the golden tooth. The second work is on sleepwalking, a subject which from old seems to have greatly concerned parents and teachers, since much attention was given to it in early medical and educational literature. There current publication however seems to be largely overlooked in the literature.

With an owner's inscription on title-page dated 1598. Browned throughout, with some water stains, and a small hole in the gutter of 10 leaves in the second part; a fair copy. Binding in good condition, worn spine with a small tear.

[12] 318, [14] pp. Crowley 7; Poletti, p. 105; cf. Adams H-997–998; Durling 2460. [More photos on our website](#)

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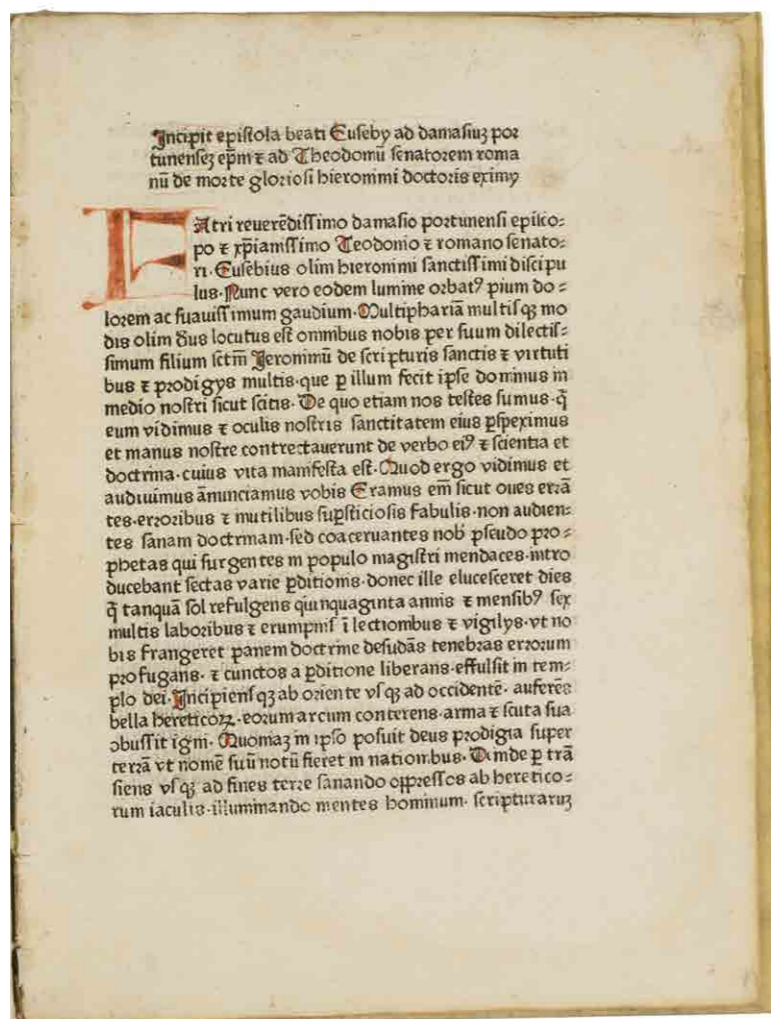
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Letters about Saint Jerome, by the first printer in Blaubeuren (near Ulm) ca. 1475/77

29. JEROME (HIERONYMUS), Saint (subject). Epistola Beati Euseby ad Damasium Portunensem Episcopum & ad Theodomum senatorem Romanum de morte gloriosi Hieronimi doctoris eximy.

[d7:] Epistola Beati Augustini Episcopi ad Cirillum venerabilem Archiepiscopium Hierosolimitanum de vita obitu & miraculis Beatissimi Hieronimi prespiteri & doctoris eximy.

[e5:] Epistola Cirilli Archiepiscopi ad Beatimi Augustinum Episcopium de miraculis gloriosi Hieronimi necnon & de morte Beati Euseby discipuli Sancti Hieronimi.

[Blaubeuren, Conrad Manicz, ca. 1475/77]. Small 2° (27.5 × 20 cm). Set in what is sometimes called a gotico-antiqua type (119 mm/20 lines, with 31 lines per page), in this case mixing some roman influences into what is largely a rotunda gothic type. With about 150 “Lombardic” initials in red ink: 2 4-line, 4 3-line, about 140 2-line (1 with pen-work decorations in brown ink) and 4 1-line, in spaces left for that purpose and capitals rubricated throughout. Modern parchment. € 25 000

Third(?) edition in the original Latin (the first edition in folio format) of three letters about the life, death and miracles of Saint Jerome, incorrectly attributed to Eusebius of Cremona (a 5th-century disciple of Jerome), Saint Augustine and Saint Cyril, now believed to have been written in Italy or France in the 14th-century. These letters were first printed by Ulrich Zell in Köln ca. 1470. The earliest dated edition was printed in Milan (28 November 1475), but GW dates the present edition ca. 1475, so it may predate the Milan edition, though Polain dated it ca. 1477. Italian translations were printed in Venice ca. 1471, 1473 and 1475. Conrad Manicz was the only early printer in the town of Blaubeuren, near Ulm. Most of his few known books are undated and give neither the printer or publisher's name nor the place of publication, but he certainly worked from 1474 (possibly from 1473) to 1478. The book is entirely set in one type (largely a rotunda but with roman influences), with no title-page, quire signatures, catchwords, or page or leaf numbers. The two 4-line initials and one of the 3-line initials mark the opening of the three letters, preceded by the three titles transcribed above, indented at both right and left.

Lacking the blank leaf h10. Washed and with a few faint water stains, a tear into the text block repaired in e1, marginal tears repaired in a6 and g8 and a few very minor marginal defects and some reinforcing in the gutter fold, but otherwise in very good condition and with very large margins, preserving the tranches and parts of the deckles (leaf 26.5 × 19.5 cm). A ca. 1475 edition of letters about Saint Jerome, one of the few early printed books from the town of Blaubeuren, near Ulm, preserved with nearly its full original margins.

[130] pp. *BMC II*, p. 564; *Bod-Inc E054*; *BSB-Ink E121*; *GW 9447*; *ISTC ih00239000*; *USTC 745756*. [📖](#) More photos on our website

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Two popular theological tracts printed by the first printer of Augsburg

30. JEROME (HIERONYMUS), Saint (pseudo), Eucherius of LYON (attributed). De essentia divinitatis.

Including: AQUINAS, Thomas. De articulis fidei et ecclesiae sacramentis.

[Augsburg, Günther Zainer, before 1473]. Folio. With manuscript initials in red throughout. 20th-century quarter vellum with blue and brown marbled paper sides, blue edges, modern brown, blue and red marbled endpapers. € 12 500

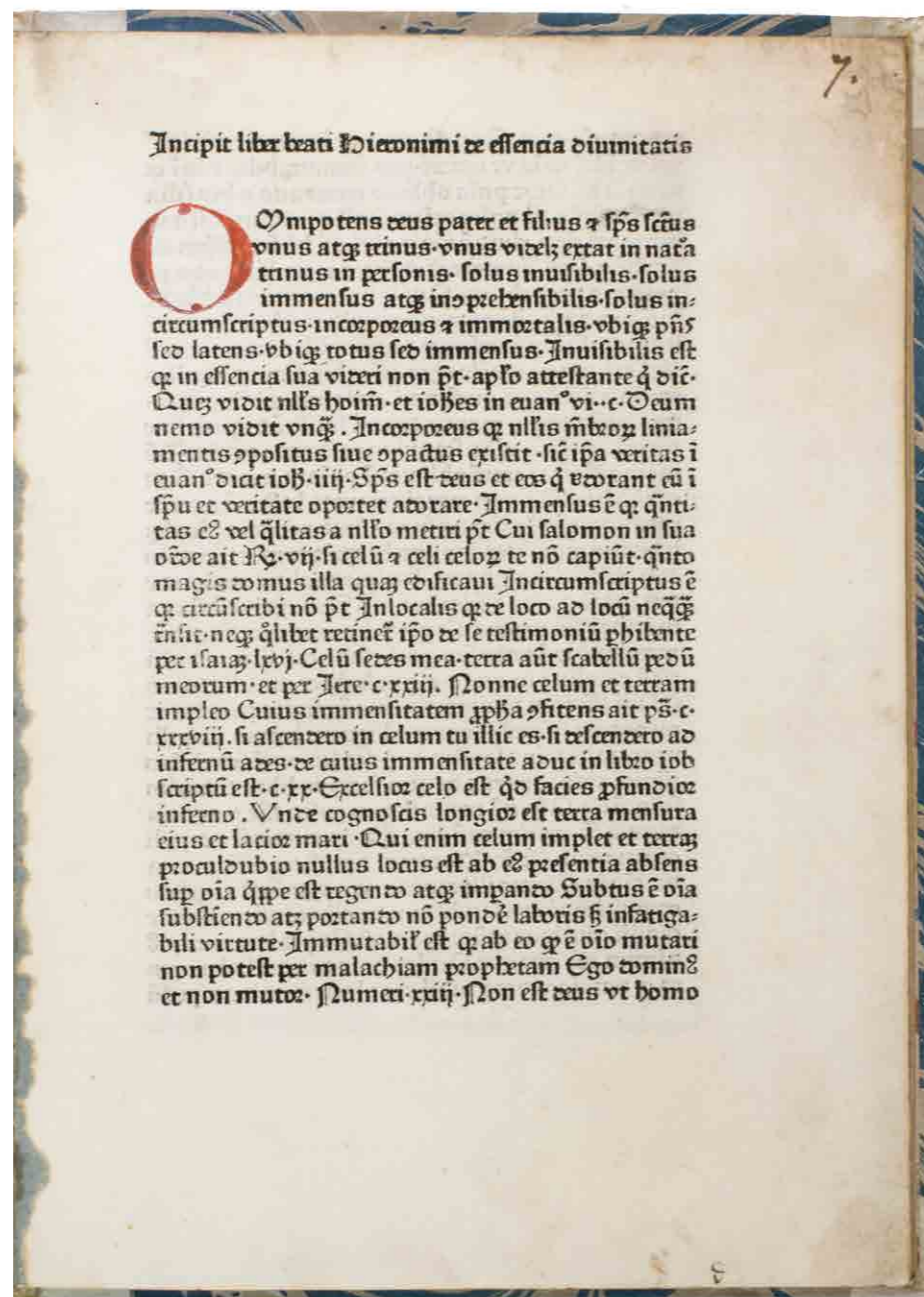
The first and only incunable edition of this theological work, printed by the first printer of Augsburg, Günther Zainer (?–1478). He started his printing career in Augsburg in 1468 and is known to have been one of the printers at the new printing shop in the Augsburg Saint Ulrich and Saint Afra's Abbey. He probably learned the trade from Johannes Mentelin (ca. 1410–1478) in Strasbourg. Zainer's

paper, presswork and typefaces are all of high quality and about 80 books are known to have been printed by him.

The *De essentia divinitatis*, the first tract in this collection, was thought to have been written by Saint Jerome, but it is actually the first chapter of *Formulae spiritualis intelligentiae* by Saint Eucherius of Lyon (ca. 380–ca. 449). In the present edition, this tract is printed together with Aquinas' *De articulis fidei*; the second tract starts on the leaf on which the first one ends. These works are part of a larger collection of separately published tracts, which includes *Imitatio Christi* by Thomas à Kempis, *Soliloquia* by Saint Augustine and *Dispositorium moriendi* by Johannes Nider. Nearly each tract was sold independently, so every collection differs in composition and number of tracts.

With the bookplate of Bernd Pattloch mounted on the front pastedown and a manicule in the margin of page [14] of Aquinas's tract and some manuscript annotations in the margins of several leaves. The spine is slightly rubbed, and the blue edges are mostly faded. The gutters of the first and last leaves (excluding the modern endpapers) show remnants of earlier blue paper wrappers. With a water stain in the lower corner throughout, and a water stain in the outer margin in the second half of the work, both without affecting the text. With a repair in the blank foot margin on the final leaf of the text and in the outer margin of the last blank leaf. Overall in good condition.

[11]; [21] [2 blank] pp. *Goff H-179; GW 12451 II; Hain-Copinger 8589; IDL 2290; ISTC ih00179000; Oates 884; Proctor 1564 (mentions only 6 leaves); cf. Hampden, The life of Thomas Aquinas: A dissertation of the scholastic philosophy of the middle ages, 1848; Saint Eucherius, Formulas for spiritual intelligence (translated by D. P. Curtin).* [More photos on our website](#)



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Early edition of Pope John XXII's decretals, bound by the famous Danish bookbinder Anker Kyster


31. JOHN XXII, Pope. Extravagantes communes. Additio ultra priorem impressionem huic similem.

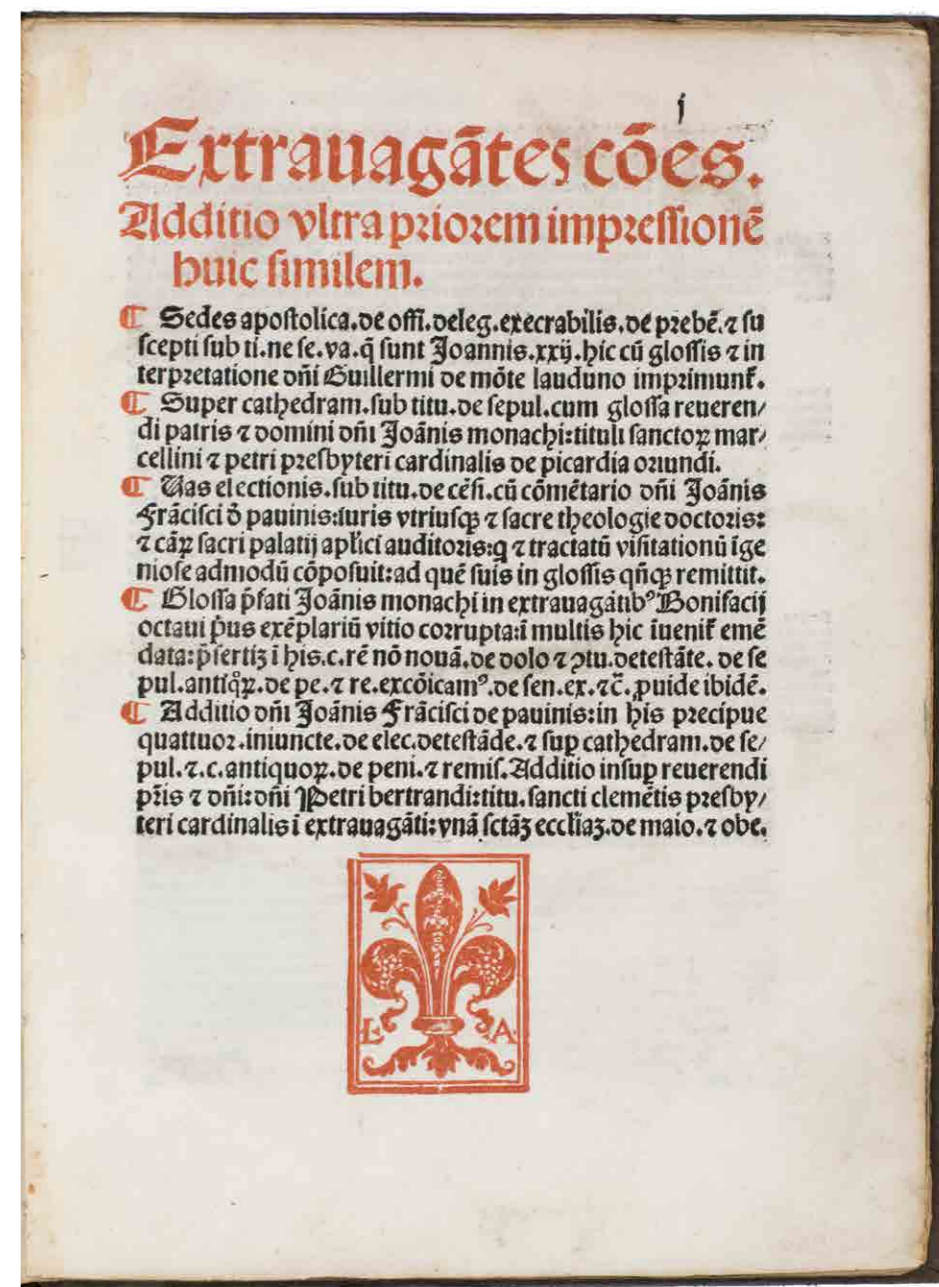
(Colophon:) Venice, Lucas Antonius Giunta Florentinus, 1514. 4°. With the title-page and (part of) the text printed in red and black and a woodcut printer's device on the title-page printed in red. Further with 51 woodcut initials. Late 19th- or early 20th-century brown paper, with a gold-tooled red morocco title label on the spine, dark blue edges. € 1500

This beautiful edition of Pope John xxii's decretals has been expertly bound by Anker Kyster (1864–1939), who is considered one of Denmark's most knowledgeable and original bookbinders. Together with Giunta Florentina's numerous woodcut initials and it being printed in black and red, it makes an attractive copy.

Anker Kyster apprenticed as a bookbinder and worked as a journeyman in Paris, Zürich, Rome and Munich between 1883–1886. He became a master bookbinder in 1892 and settled in Copenhagen. One of his most important works is his binding of the Danish constitution in 1915, which is kept in the Danish National Archives. Until 1958, all Danish driver's licenses were issued in cloth folders, which were made by Kyster's bindery. He also wrote multiple works on Danish bookbinding.

The work contains 20 decretals by Pope John xxii (ca.1245/49–1334), written between 1317–1320. These were put together and glossed in 1325. However, Parisian editor Jean Chappuis (dates of birth and death unknown) compiled a new edition between 1499–1505 and also included the commonly circulating decretals from popes Urban IV (1261–1264) to Sixtus IV (1471–1484), with glosses by William of Mont Lauzun. This Venice edition of *Extravagantes communes* is based on Chappuis' compilation. The present 1514 edition of his work was printed as part of *Sextus decretalium liber*, compiled by order of pope Boniface VIII in 1298. It contains four more texts by various popes. John xxii's decretals were the last to be added to this collection. The texts all have their own title-pages and collation and can sometimes be found separately. With the name of Danish bookbinder Anker Kyster stamped on the verso of the first flyleaf. The corners of the boards slightly scuffed. Mild browning around the edges of the leaves, the fore-edge of leaf 3 P 2 is damaged, water stains in the top and bottom margins of the last 7 leaves, without affecting the text. Otherwise in very good condition.

[64] ll. *BM, STC Italian, p. 569; USTC 800256 (all 5 texts)*.  More photos on our website



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*One of the foundational texts of the Western legal tradition,
printed by a woman for the first time*

32. JUSTINIANUS I, Emperor and Jean CHAPPUIS (editor). Codex. Codicis d[omi]ni Justiani sacratissimi principis libri novem...

Paris, Yolande Bonhomme for Jean Petit, 1538. 4°. With the woodcut printer's device of Thielman Kerver on the title-page, one full-page woodcut illustration and a near full-page woodcut illustration of emperor Justinian I, and numerous woodcut initials throughout. The title-page and text are printed in red and black. Contemporary blind-tooled pigskin, with the manuscript title on the spine and the front board. € 6500

Very rare edition of the *Code of Justinian*, printed by Yolande Bonhomme (active ca. 1497–1557). It was likely the first time this text was printed by a female printer, as we have not been able to find an earlier edition printed by a woman. This edition by Bonhomme has never been on the market before, is only available in a few libraries and is not mentioned in several of the most important relevant reference works. Bonhomme was the daughter of bookseller and printer Pasquier Bonhomme (active 1451–1501) and the wife of printer Thielman Kerver (active ca. 1497–1522). Women in France were not allowed to start their own printing business, but they could take over their husband's company after his death. When Kerver passed away in 1522, Bonhomme continued the business under her own name and remained in charge for 35 years. She was one of the most successful female printers of her time and is the first woman known to have printed the Bible (1526). This edition by Bonhomme is heavily glossed. Although it is not mentioned, these glosses are very likely by Accursius (ca. 1183–1263), a professor of law at the university of Bologna.

With an extensive owner's inscription and a black, oval library stamp on the title-page, and with annotations in the margins of some pages. The edges and corners of the boards are somewhat scuffed, the leather is slightly scratched and soiled, slightly affecting the clarity of the blind-tooling. Two ink stains on the title-page, but the text is still legible, the inner margin of the title-page and the lower margin of the first text leaf are restored, without affecting the text, a small tear in the woodcut initial on leaf 2A1 (prefatio G. Haloandri), without loss of paper, the outer edges of the final 10 leaves are slightly frayed, the lower outer corners on the last 6 leaves are folded, also without affecting the text. Overall in good condition.

[40], CCCCCCIIII, ll. *WorldCat* 312067202, 313412679, 993078134 (4 copies); *Not in Adams; Brunet; Graesse; USTC.* [👉 More photos on our website](#)



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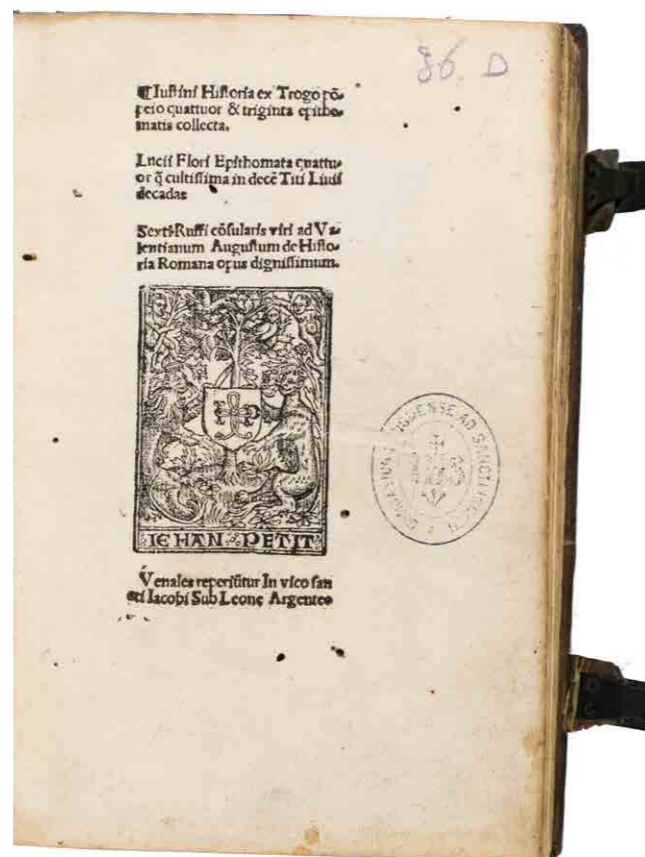
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Very rare edition of one of the few major surviving accounts on the life of Alexander the Great

33. JUSTIN and SABELLICUS (editor). Ex trogo pompeio quattuor & triginta epithomatis collecta.

Including: (2) **FLORUS, L. A.** Epithomata quattuor qu[ui]n cultissima in decem Titii Livii decades; (3) **FESTUS.** De historia Romana opus dignissimum.

[Paris], Antoine Bonnemère for Jean Petit, [ca. 1512].

With: (4) **SALLUST.** Bellum catilinarium.

Including: (5) **IDEM.** Bellum Jugurthinum ; (6) **IDEM.** [Historiae]. Variarum rationum ex libris eiusdem historiarum excerptae; (7) **IDEM.** C. Crispii Salustii Vita.

Strasbourg, Matthias Schürer, 1512.

2 works in 1 volume, 1st in 3 parts & 2nd in 4 parts. 4°. With the woodcut printer's device on the title-page and numerous woodcut initials. Contemporary German blind-tooled pigskin, two brass clasps. € 2500

A very rare 16th-century edition of a work on classical history, especially focussing on Alexander the Great (356–323 BCE), in a contemporary German blind-tooled binding. It is available in only 7 libraries, not mentioned in many of the most relevant reference works, and we have not been able to find it in any sales records of the past 100 years. *Ex trogo Pompeio quattuor* is an abridged version of *Historiae phillippicae* by Gnaeus Pompeius Trogus (1st century BCE). The work was an overview of human history from the beginning until the time of the Caesars. However, Justin was primarily interested in Greek history and especially the life of Alexander the Great, so his work is mostly devoted to those subjects. This present edition of his history was edited and glossed by Italian scholar Marcus Antonius Coccius Sabellicus (1436–1506). Added are: Florus' "epitome of the Roman History of Titus Livius" and (part of) Festus' "summary of the accomplishments of the Romans". The second work in this binding is written by Caius Sallust Crispus (ca. 86–35 BCE), a Roman historian. *Bellum catilinarium* is his first work and tells the history of Lucius Sergius Catiline's (ca. 108–62 BCE) attempt to overthrow the consuls in 63 BCE. In this work, probably written in the 2nd half of the 1st century BCE, Sallust critiques Roman corruption and uses Catiline as a symbol for Rome's moral decline. Other texts by Sallust that are included in the present work are: *Bellum Jugurthinum*, excerpts of his *Historiae*, and an autobiography. This is the first Strasbourg edition.

With a paper label on the spine, a library label at the head of the first pastedown, another label next to it and a contemporary manuscript number, and a library stamp on the title-page. Contemporary annotations throughout. The binding is rubbed and somewhat ink stained, with a restored tear in the lower corner of the back board and some loss of material at the foot of the spine, showing the spine lining underneath, wormholes in the boards and first few leaves. Missing both flyleaves, somewhat browned throughout, a brown stain on leaf a8, a small water stain in the lower corner of leaf m2 and m3, without affecting the text. Otherwise in good condition.

[18], 140, [1 blank]; 94 ll. *First work:* Adams J 719 (different state); Graesse III, p. 512; ISTC ij00623500 (5 copies); USTC 180267 (different state); WorldCat 926788910 (2 copies); Not in BM, Catalogue of French books; Brunet; GW. *Second work:* Graesse VI, p. 237; Ritter 1869; USTC 617509 (11 copies); VDI6 ZVI3683; not in Adams; GW.

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Early humanist edition of Lactantius' most important works, printed in Venice

34. LACTANTIUS, Lucius Caecilius Firmianus and Giovanni Andrea BUSSI (editor) [and others]. Opera [and additional works].

Comprising: (1) **LACTANTIUS.** De divinis institutionibus; (2) **IDEM.** De ira Dei; (3) **IDEM.** De opificio Dei; (4) **IDEM.** De phoenice carmina; (5) **IDEM.** [Epitome divinarum institutionem]. Nephytomon.

Additional works:

(6) **RAUDENSIS, Antonius.** [Lactantii Firmiani errata].

(7) **GENUENSIS, Adam.** His carminibus frater Adam Genuensis increpat fratrem Antonium.

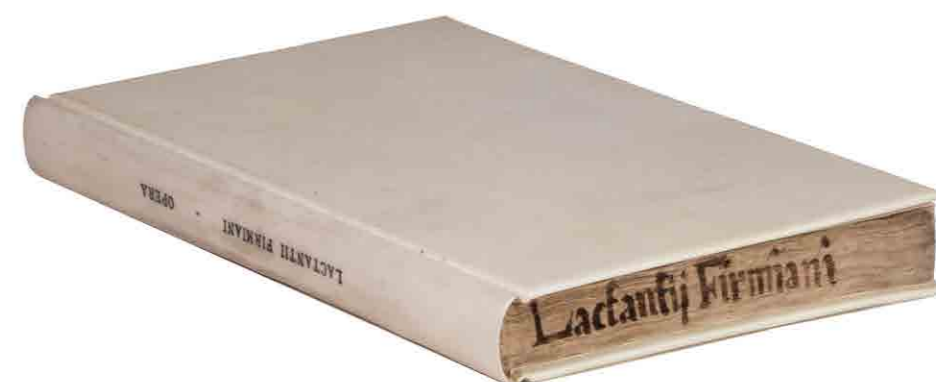
(8) **BUSSI, G. A.** Ioannis Andreae episcopi Aleriensis ad Paulum secundum Venetum pontificem maximum epistola.

(9) **OVIDIUS, Publius Naso.** Metamorphoses (extract).

(10) **ALIGHIERI, Dante.** Comedia, inferno xxv (extract).

(11) **FORTUNATUS, Venantius.** [De christi resurrectione].

(Colophon:) Venice, Theodorus de Ragazonibus, 1390 [=1490]. 5 works and 6 additional texts in 1 volume. Folio. The text is set in Roman type with some incidental Greek. 20th-century goatskin parchment, with the author and title stamped on the spine with black foil, the name of the author added in manuscript on the bottom edge of the book block. € 6000



First Venice edition of Lactantius' most important works, edited by Giovanni Andrea Bussi (Joannis Andrea, bishop of Aleria, 1417–1475). Lucius Caecilius Firmianus Lactantius (ca. 240–ca. 320) was a rhetoric of Berber origin, who converted to Christianity and became an advisor to Emperor Constantine I and tutor to his son. He was one of the very first Christian apologetics and wrote works explaining Christianity in terms that would be palatable to educated people who still practiced the traditional religions of the Empire, while defending Christian beliefs against the criticisms of Hellenistic philosophers. For unknown reasons, Lactantius was considered somewhat heretical after his death and it was therefore forbidden to read and study his work. It was only copied and printed in the 15th century, when the early humanists took a renewed interest in him for his elegant writing style and called him “the Christian Cicero”. *De divinis inistitutionibus* (“The divine institutes”), written between 303 and 311, is the most important of the writings of Lactantius. It is one of the earliest Christian apologetic texts and was intended to point out the futility of pagan beliefs and establish the reasonableness and truth of Christianity. As was common in the early editions of *The divine institutes*, it is here combined with 4 other works by Lactantius and 6 fragments of texts from other authors.

With occasional annotations in the margins. With a brown stain in the blank top margin of leaves a2r-v and small rust spots in the inner margin, with very minor loss of text. Further with a water stain in the bottom outer corner of leaves b2r-d8v and the head and foot margins of leaves t1r-t4v, barely affecting the text. Slightly foxed and browned throughout with occasional very small wormholes. Otherwise in good condition.

[1 blank], [147] ll. *Goff L-10; GWM 16563; Hain-Copinger 9815; IDL 2870; ISTC il00010000; Proctor 5262.* [👉 More photos on our website](#)

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First edition of Peter Lauremberg's influential treatise on horticulture with copperplates from Merian's workshop

35. LAUREMBERG, Peter. Petri Laurembergii Rostochiensis, Apparatus plantarius primus...

Frankfurt am Main, Matthaeus Merian, [1632].

With: **(2) LAUREMBERG, Peter.** Petri Laurembergii Rostochiensis, Horticultura libris II. comprehensa;...


Frankfurt am Main, Matthaeus Merian, [1631].

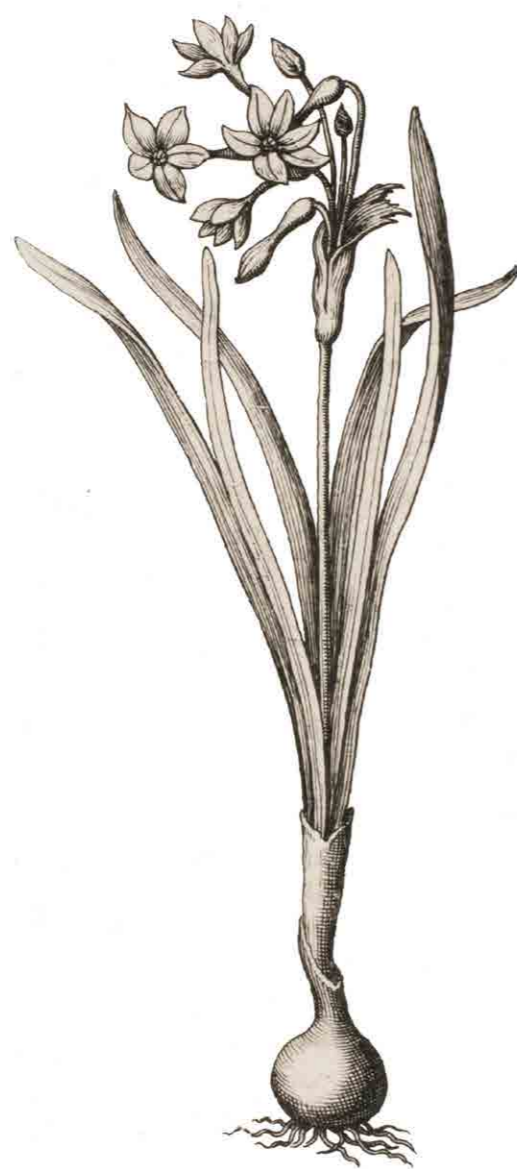
2 works bound in one volume. 4°. Illustrated title pages (18,0 × 13,5 cm), headpieces, initials, 63 copperplate illustrations, endpieces. Vellum with a manuscript title on the spine. € 6500

First editions of the two primary botanical works by Peter Lauremberg, a scientist from Rostock (1585–1639), feature copperplate illustrations engraved either by Matthäus Merian the Elder or from his workshop. These works provide guidance on garden design, including valuable

explanations about soil science, fertilization, pest control, planting beds, fruit cultivation, and garden tools, among other topics. They are widely regarded as highly influential works during their time. Lauremberg describes his own experiments and experiences, offering numerous well-founded and scientific instructions for cultivating and planting a wide range of beneficial plants. Additionally, he discusses the cultivation of fruit, flower, and herb gardens, as well as topiary and mazes. Merian's exquisite copperplate illustrations showcase garden tools used in the garden, as well as decorative figures for trimming bushes, hedges, and mazes, along with lilies.

This innovative horticultural treatise, featuring examples of garden design, was directly influenced by Vredeman de Vries. Lauremberg's notable contribution lies in his experimental proof of facts that were not yet accepted by botanists. The first part of the work focuses on plant reproduction, compatibility between plants, propagation through seeds, stolons, and cuttings, as well as pruning, irrigation, and cultural techniques. The second part centers on orchards, flower gardens, herb gardens, and concludes with a list of medicinal plants. Merian's attractive plates illustrate contemporary gardening tools, 13 examples of raised beds (referred to as "pulvillus," similar to geometric plots in botanical gardens), four labyrinths of different shapes, and various garden tablets inscribed with mottoes, a backgammon board, and a sundial. The textual illustrations depict grafting and pruning techniques, along with intriguing topiary scenes. The allegorical title page combines emblematic figures and horticultural instruments within an architectural frame. Light wear to binding and book block slightly detached. Some browning and foxing, otherwise in good condition.

168, [44]; 196 pp. *Ad 1:* Dünnhaupt 2555, 37.1; Hunt 221; Nissen BBI 1146; USTC 2086924 (21 copies); VDI7 23:261376T (7 copies); Wellcome 3681; Worldcat 16393065 (86 copies); *ad 2:* Dünnhaupt 2555, 36.1; Hunt 219; Nissen BBI 1147; USTC 2518789 (8 copies); VDI7 23:261366M (7 copies); Wellcome 3682; Worldcat 255783855 (17 copies).  More photos on our website



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Colourful Dipodidae

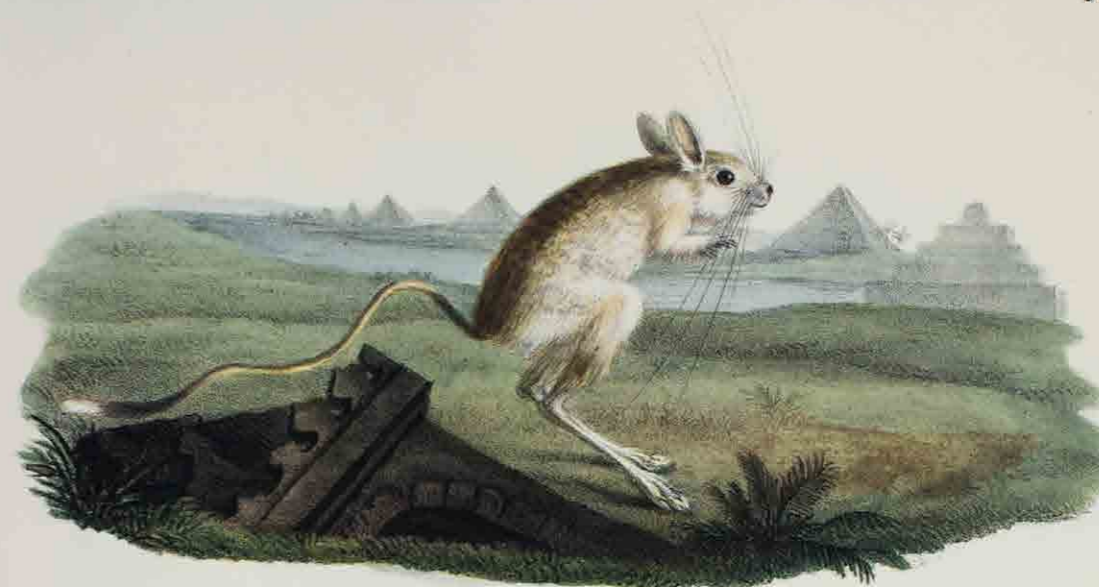
36. LICHTENSTEIN, Martin Hinrich Carl. Über die Springmäuse oder die sämtlichen bis jetzt bekannten Arten der Gattung Dipus.

Berlin, Druckerei der Königl. Akademie der Wissenschaften, 1828. 4°. With 10 numbered hand-coloured lithographs on 6 folding plates by and after J.A. Schmidt. Contemporary marbled boards. € 1750

Second edition of a beautifully illustrated monograph on Dipodidae (jumping mice and jerboa) by the German zoologist, physician and explorer Martin Hinrich Carl Lichtenstein (1787–1857), who named some of the described animals. The work comprises a thorough historical survey and detailed descriptions of 14 Dipodidae, a family which is considered today to include over 50 species among 16 genera. Tipped in is a table from Meyer's *Palaeologie zur Geschichte der Erde und ihrer Geschöpfe* titled "System der fossilen Saurier nach der Entwicklung ihrer Organe der Bewegung". Library stamps. The added table foxed, otherwise in good condition.

[2], 29, [1] pp. *Nissen*, ZBI 2505; *not in Wood*; for the author: *ADB XVIII*, pp. 556–557.  More photos on our website

Tab. IV.



Dipus hirtipes Licht.
Nubien.

Sculps. im Königl. Lith. Institut. Berlin. 1827.

Nach der Natur gem. u. Lithogr. v. J. A. Schmidt.

Tab. V.



Dipus lagopus Licht.
Steppe am Aral-See.

Sculps. im Königl. Lith. Institut. Berlin. 1827.

Nach der Natur gem. u. Lithogr. v. J. A. Schmidt.

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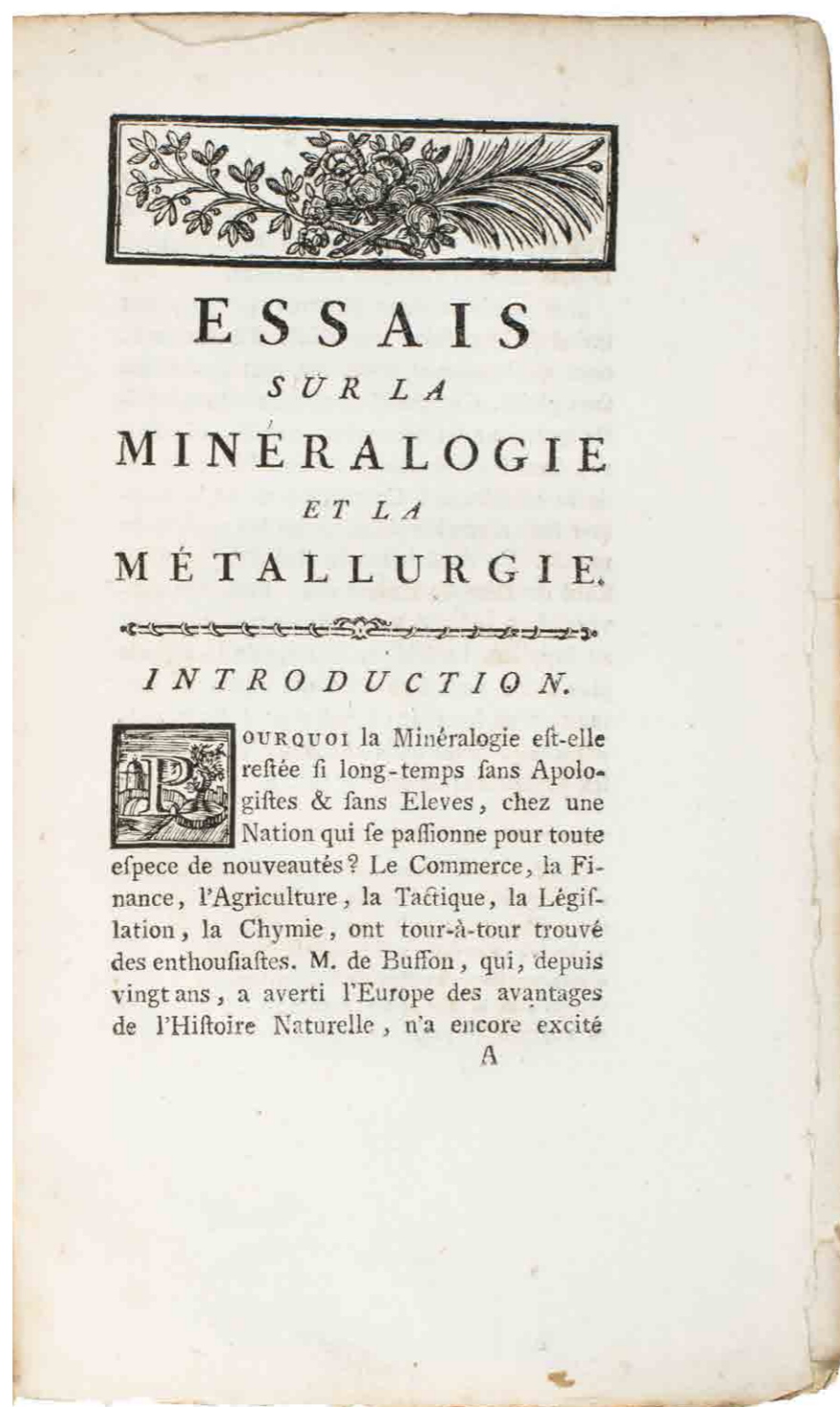
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Enlightened reflections on mining


37. LUCHET, Jean Pierre Louis de (= Marquis de LA ROCHE DU MAINE). Essais sur la minéralogie et la métallurgie.

Maestricht, J.E. Dufour & P. Roux, 1779. 3 parts in 1 volume. 8° (22.5 × 13.5 cm). Contemporary decorated paper wrappers. € 2250

Very rare first edition (printed in Maastricht) of a mining manual by a French enlightened marquis who worked as chief librarian at the Hessen-Kassel court of Friedrich II (1720–1785). Although mentioned reference literature, the book is very rare on the market and we found no copy in auction records. Luchet was an acquaintance of Voltaire and in fact had a letter of recommendation from him that helped him obtain his position at the Hessen-Kassel court. Luchet's other writings concerned literature and theatre, which makes this mining manual a curious standout. It is unclear why this work was printed in Maastricht, except that the Maastricht (south Limburg) region does have a long history of mining. In a lengthy discourse on mining in the preliminaries Luchet makes a strong pro-mining statement. This is followed by reflections on several aspects of mining, often in a question and answer form. He goes into the medical consequences of mining and names several minerals and metals such as coal, quartz, lead, tin, gold, silver, copper and more.

A second edition appeared in 1797, often bound with H. Struve, *Methode analytique des fossils*, Lausanne, 1797.

Bookplate on front paste-down, owner's name on title-page, small stamp on title-page and pages 9, 99, 199 and 232. First few pages with marginal stains. Binding worn. Otherwise in good condition and wholly untrimmed.

[4], xxvii, [1], 232 pp. *Geology emerging 1404; Hoover 549; Wellcome III p. 451; Worldcat (3 copies); not in Margerie.*  More photos on our website

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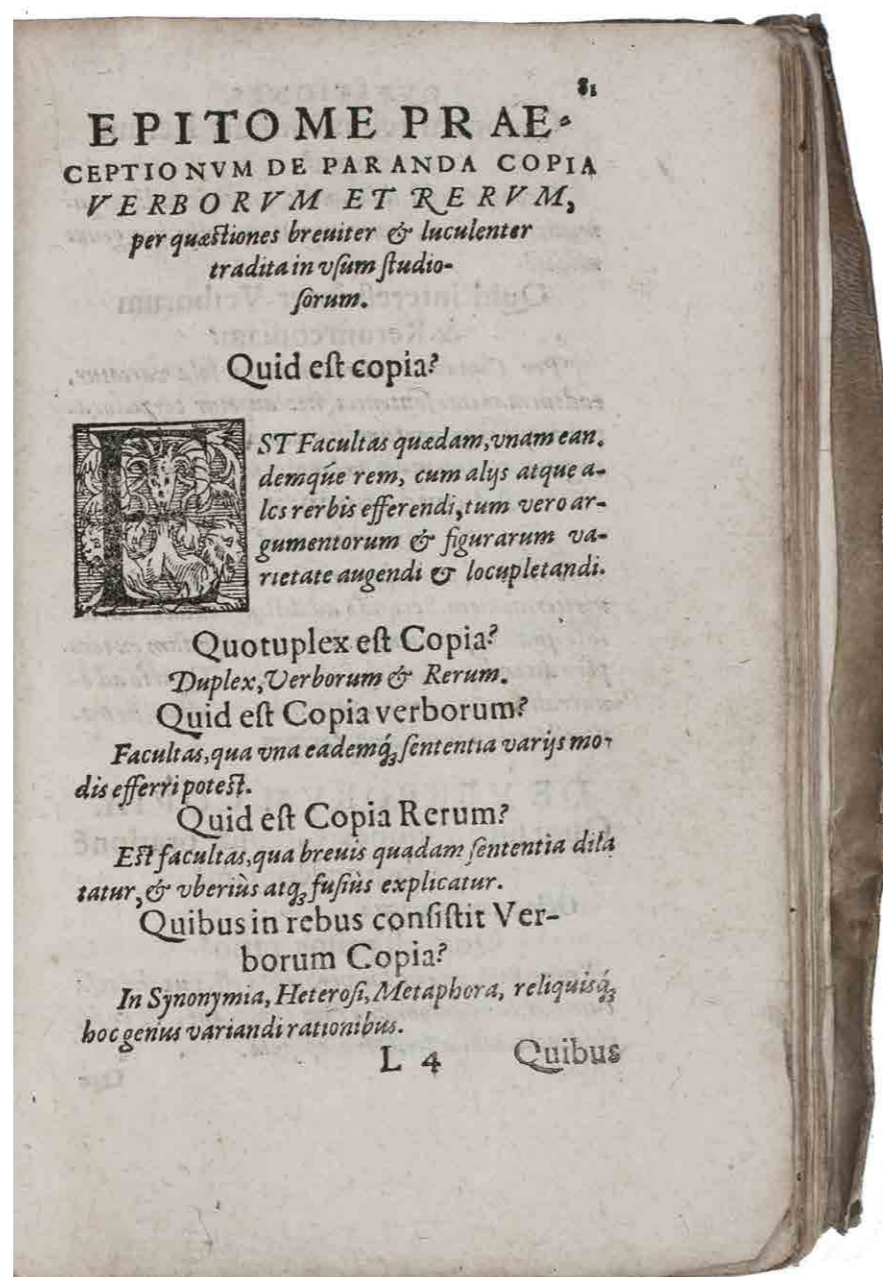
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Two leading 16th-century textbooks on letter writing, published together




38. MACROPEDIUS, Georgius. Methodus de conscribendis epistolis, ... secundum veram artis rationem tradita ...

Cologne, heirs of Arnold Birckmann, 1570. Small 8° (15.5 × 10.5 cm). Contemporary limp sheepskin parchment. € 1950

The second Cologne edition of two of the most important 16th-century textbooks on the art of letter writing, by Macropedius (along with two smaller works) and Hegendorf, often published together. Georgius Macropedius or Joris van Lancvelt (1487–1558) devoted a lifetime of hard work to teaching in the schools of the Brethren of the Common Life. By 1510 he had begun teaching at Bois-le-Duc and his *Asotus*, the first of the Latin School plays for which he is best known today, was composed there. Macropedius was ordained as a priest and went on to teach at Liege (ca. 1525–1529) and Utrecht (ca. 1529–1556). In addition to the twelve plays, he published Latin School songs and textbooks on grammar, dialectic and prosody (two of these smaller works are included in this edition).

With an early owner's name struck through on the title-page, a couple marginal annotations and a few brief passages underlined. Ten lines of a sample letter concerning theology on Piv have been marked for cancellation and a blank slip pasted over them, but the text can still be read through the slip. With a tear along the fold of the title-page and a few small and mostly marginal worm holes, very slightly affecting the text in 2 quires, but otherwise in good condition, with the title-page slightly dirty and the corner of one leaf torn off, not affecting the text. It is nearly untrimmed, with an occasional deckle preserved. The binding is wrinkled, with a few small tears and lacking most of the ties.

[2], "123" [= 125] ll. *Adams M76; Bibl. Belg. M89; CLC M65; Jacoby, Georg Macropedius (1886) 11b; USTC 675855; VDI6 L404.*  More photos on our website

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A remarkable 15th-century manuscript used by the clergy to take care of the dying

39. [MANUSCRIPT – RELIGIOUS CARE OF THE DYING – LATIN – DUTCH]. [Collection of texts concerning death and the religious care of the dying]. [Incipit, leaf 1r:] *Erat aute(m) pascha et azyma post biduum...*

Including: **[CHANTS AND PRAYERS – LATIN].** [Incipit:] *Invocabo nomen tuum domine...*

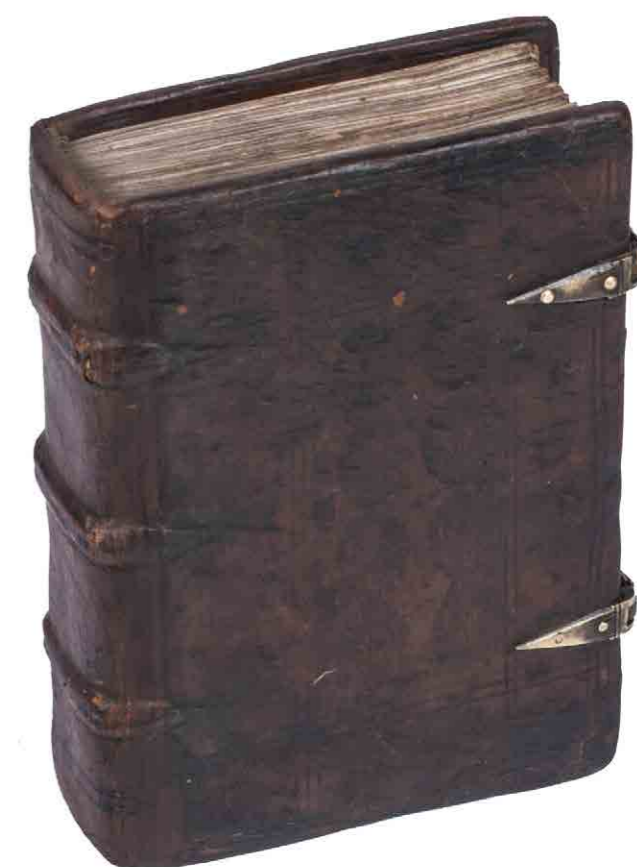
[IJssel Region, Netherlands, second half of the 15th century]. Small 8° (15 × 10.5 cm). Written in Latin and Dutch on parchment (leaf 13.5 × 9 cm, text block ca. 9.5 × 6.5 cm), in a gothic hand (“littera hybrida”) in one column of 16 lines per page using black ink. The main collection of texts is rubricated throughout, with a large, 7-line, blue initial, decorated with red penwork on the first page, large red and blue initials at the beginning of each new part and smaller red and blue initials throughout. Further with the last 4 leaves containing short chants and prayers in a different gothic hand (probably also a “littera hybrida”) in one column in brown ink. Contemporary blind-tooled calf with brass clasps, both boards with 8 eryngium-like flowers within a frame of double and triple fillet lines, surrounded by daisy-like flowers in a larger double fillet line frame. Sewn on 3 supports with the corresponding raised bands on the blind-tooled spine. € 17 500

An attractive manuscript concerning the religious care of the dying was written in the IJssel region of the Netherlands in the second half of the 15th century. The work is reminiscent of an “Ars moriendi” work, a genre of works that was very popular in the 15th century. These works offer direct guidance to its reader on how to die well according to Christian beliefs of the late Middle Ages. The present work is similarly meant to guide someone as they are dying, but through the counsel of a clergyman or -woman. Religious communities, for example those of the Modern Devotion (Devotio Moderna) in the IJssel Region in the Netherlands, used “guidebooks” like the present manuscript mainly within their own communities as part of the religious rites they practiced. Although the text was written by a trained hand, the relatively thick leaves and scarce decoration suggest it was meant for everyday use. Interestingly, while most of this manuscript is in Latin, the questions were added in Middle Dutch. It is likely that the owner adapted the death guide to the needs of their community. Details like the addition of the questions in Dutch suggest that this manuscript was actually used at the death beds of members of the community. It therefore offers an interesting insight into the death rituals of 15th-century religious communities in the IJssel region of the Netherlands.

A complete list of contents is available upon request.

With a short manuscript note on [132]r in a different hand from the other two parts in the manuscript, seemingly a grocery list in German, the majority of the leaves are numbered by a later hand in pencil. The binding has been professionally restored, the leather on the binding has cracked and flaked off (filled in with a dark paint), thus slightly obscuring the clarity of the blind-tooled motifs. Lacking the first flyleaf, showing a hole in the lower margin of leaf [52], leaves [63]-[66] are browned and soiled, leaf [73] is cut short in the outer blank margin slightly affecting the last letters of a few of the words, other leaves are occasionally (water-) stained in the margins, without affecting the text. Otherwise in good condition.

[128], [4] ll. [More photos on our website](#)



Hat au-
 te pascha
 et azima
 post bidu-
 um. Et
 querebat
 sumi sa-

cerdotes et scribe quomodo
 Jesu dolo teneret et occideret
 Dicebant enim. Non in die
 festo. Ne forte tumultus fie-
 ret populi. Et cum esset betha-
 nie in domo symonis leprosi
 et recuberet venit mulier ha-
 bens alabastrum unguenti
 nardi spicati preciosi et frat-

- S**ancte benedicti. or
- S**ancte egidi. or
- S**ancte bernarde. or
- O**es sancti confessores. or
- S**ancta anna. or
- S**ancta maria magdalena. or
- S**ancta felicitas. or
- S**ancta perpetua. or
- S**ancta agatha. or
- S**ancta agnes. or
- S**ancta cecilia. or
- S**ancta lucia. or
- S**ancta scholastica. or
- S**ancta catherina. or
- S**ancta barbara. or
- O**es sancte virgines. or

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Very detailed manuscript map of the Duchy of Guelders & surroundings (ca. 1580) with 7 provincial coats of arms, the whole in coloured inks & gold on parchment

40. [MAP – GELDERLAND – MANUSCRIPT]. [SGROOTEN, Christiaan]. Gelderlant.

[Gelderland?], [ca. 1580/1600]. (36 × 37.5 cm; map image 35.5 × 36.5 cm). Manuscript map in coloured inks (and gold) on parchment (at a scale of about 1:315,000, with north to the left, covering about 51.4–52.8° N latitude and 4.9–6.8° E longitude), with 7 provincial coats of arms (rendered in colour and gold), three different variable scales (presumably intended as miles) in the lower right corner (2 units ranging from 30 to 45 mm) and a 6 cm square-rigged, two-masted ship in the Zuyder Zee. It shows rivers in dark blue, lakes and seas in light blue, hills in brown and trees in green, both highlighted with gold, and political regions both shaded and outlined in various colours. Cities and hundreds of towns and villages appear in red, the cities shown in profile with a gold dot, the others indicated by red dots, and all their names (and the names of regions) written quite clearly in brown ink. The whole map has a border in red ink on all four sides, with “Noordt” (North) lettered in gold capitals and small capitals in the right border. € 32 500

A manuscript map drawn in coloured inks on parchment showing the Duchy of Guelders (mostly now in the province of Gelderland) and surroundings, with north to the left. The Duchy itself is shown in light green with a slightly darker green border, the main (northern) part bounded by the Zuyder Zee (now the IJsselmeer) and the River Lek to the north, the River IJssel to the east and the River Maas to the south. The disjunct southern part of the Duchy is further south, up the River Maas, partly cut off at the right. The map was clearly intended to show the coats of arms (rendered in colour and gold) of the provinces (or before 1588 their predecessors) of Holland (county), Utrecht (lordship), Brabant (duchy), Overijssel (lordship), Gelderland (Duchy of Guelders), Zutphen (county) and Cleves (duchy). In fact, there appear to be two errors: the arms placed in Zutphen show a rampant lion, as expected, but the tinctures (colours) indicate the arms of Jülich rather than Zutphen; and the arms shown in Utrecht are not the arms of the lordship or province, but those of the city of Utrecht. Although the arms of Jülich and Guelders had been impaled for the Duchy of Guelders in 1377, they quickly reverted to the arms of Guelders alone, but from 1543 Karl v used both the arms of Guelders and the arms of Zutphen, and they were sometimes impaled together in the period 1543–1799, but in that period one also finds Guelders impaled with Jülich as in 1377, a form officially adopted by the province in 1802. The present map shows the arms of Guelders alone. The scale is not entirely consistent, but measurements across the diagonals give figures ranging from 1:260,000 to 1:370,000. This would make the unnamed units in the scales closer to leagues than to miles, but those in a closely related manuscript map (see below) are even larger and are explicitly called miles. For more information, see our website.

The borders at the head, foot and right probably had the compass directions lettered in gold, like the left border, but they have been trimmed closer to the map image. With a small tear through the left border, running a half-centimetre into the map image, a vertical crease about 8.5 cm from the right edge (so that it hardly touches the Duchy of Guelders), an irregular horizontal wrinkle across the middle and scattered smaller wrinkles, slightly affecting the drawn image, but still in good condition, with the colours fresh. An extremely detailed manuscript map of the Duchy of Guelders and surroundings, in coloured ink and gold, probably from the last decades of the 16th century.

Dick Blonk & Peter van der Krogt, Geldria Ducatus: geschiedenis en cartobibliografie van het Hertogdom Gelderland, 2021, pp. 167–169 & ill. 8.2.
 [More photos on our website](#)



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*First German edition of the earliest systematic manual of Dutch fortification,
with 42 double-page plates (plus 47 more in the accompanying geometry)*

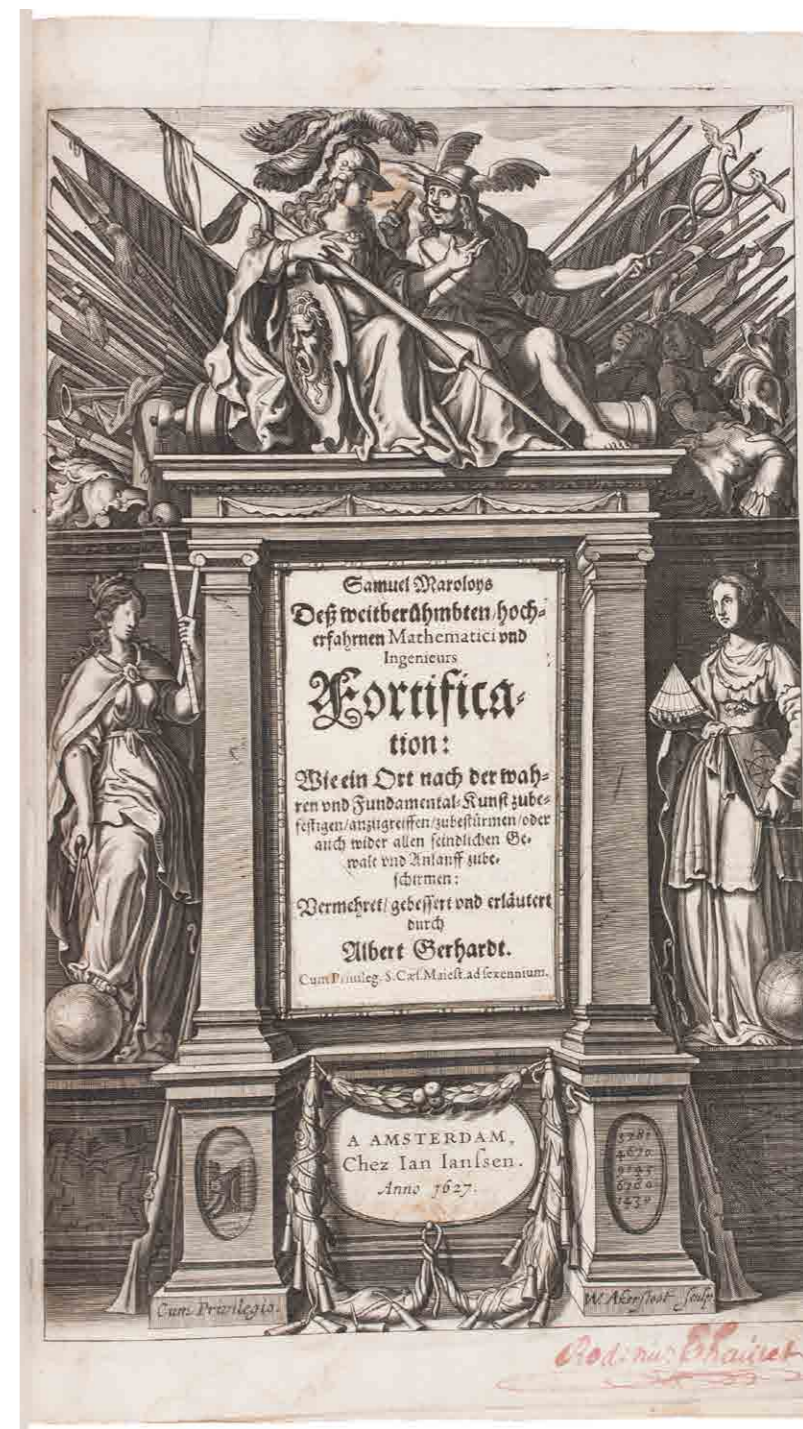
41. MAROLOIS, Samuel. Fortification: wie ein Ort nach der wahren und fundamental-Kunst zubefestigen, ... Amsterdam, Johannes Janssonius, 1627. With an engraved title-page with the German title on a letterpress slip, 42 numbered double-page engraved plates and a double-page letterpress table.

With: **(2) MAROLOIS, Samuel.** Geometria, auss der Frantzösischen in die Teutsche Sprach, ... übersetzt.

Amsterdam, Johannes Janssonius, 1627. With an engraved title-page with the German title on a letterpress slip, 47 numbered double-page engraved plates. 2 works in 1 volume. Folio. 20th-century half tan leather. € 3950

First German edition of the first systematic manual of Dutch fortification, with the accompanying second German edition of a manual of geometry, both by Samuel Marolois (ca. 1572–1626/27), a Dutch military engineer who taught practical mathematics in The Hague, first published in French in 1615 and 1616 but here translated from the French editions of 1627, where Albert Girard for the first time greatly revised and expanded the *Fortification*. The plates of the *Fortification* show fortification plans, sections, elevations, perspective (including bird's-eye) views, profiles, etc., as well as building equipment and materials, cannons, and the layout of camps and barracks. Some of the fortification plans are based on real cities, including Coevorden and Oostende. The *Geometria* covers plane and solid geometry, surveying, mensuration, the making of maps and ground-plans, and fortification. Its plates include surveying instruments, fortification plans and a stunning and detailed view of a town on a waterway in a hilly landscape. A graphic curiosity is the use of a picture of an eye to indicate sighting lines. With an old owner's name. With a couple creases and a marginal tear in the first engraved title-page, the letterpress leaves of the first work somewhat browned and occasional mostly marginal water stains (slightly affecting the last three lines of text or the foot of an engraved figure in a few leaves), but still in good condition, most of the plates very good, and with generous margins. Important and very well-illustrated manual of Dutch fortification.

Engraved title-page + III, [1 blank] pp. + a folding table; engraved title-page + 187, [1 blank] pp. *Cockle 821; Jordan 2383 & 2385 (5 & 1 copies); STCN (1 copy of each).* [More photos on our website](#)



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

42. MAU, August. Geschichte der decorativen Wandmalerei in Pompeji ... Mit 20 Tafeln in einer Mappe.

Berlin, G. Reimer, 1882. 1 text volume & 1 portfolio with plates. 8° (text volume) and 1° (plates portfolio 53 × 43 cm). With 20 large numbered plates showing Pompeii wall paintings in situ, mounted on card stock, loose in a separate portfolio with letterpress title-leaf and contents leaf: 9 sepia collotypes (21 × 16 to 26.5 × 24.5 cm) and 11 chromolithographs (21.5 × 19 to 37 × 36 cm), no. 18 actually comprising 7 small chromolithographs on 1 card, each plate with a letterpress label on the back; and 7 black and white floor plans in the text. Contemporary half sheepskin parchment (text); contemporary blue half cloth portfolio (plates). € 7500



First and only edition of a detailed and beautifully colour-illustrated study of Pompeii wall paintings by Augustus Mau, who “knew as much about Pompeii as any other scholar at the time and seems always to have been willing to share the latest information from new excavations with visiting scholars” (Pedley, p. 23). In the present book he established the classification scheme still often used today, distinguishing four different styles that he believed represented chronological phases, though this remains a point of dispute among archaeologists. Most importantly his stunning and richly-coloured chromolithographs and detailed collotypes show the wall paintings in situ and in the state they were found during the archaeological excavations. Besides their extraordinary beauty and their interest as examples of the scientific use of these reproduction techniques, they therefore also provide an extremely important record of the material, before attempts at restoration, the removal of items from their original context,

The portfolio with a contemporary owner’s inscription and library stamps. With tears along the gutter fold of the final leaf and a couple others, but otherwise in very good condition, with only an occasional minor spot in the text and probably lacking a final blank leaf. The front board of the portfolio somewhat spotted. A stunning display of Pompeii wall paintings in situ, soon after their excavation.

xii, 462 pp. *Estelle Lazer, Resurrecting Pompeii (2009), p. 9; John G. Pedley, Life and work of Francis Willey Kelsey (2012), pp. 23–24, 53–55; not in BAL.*

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Illustrated flier reporting the surgical removal of a large calciferous growth

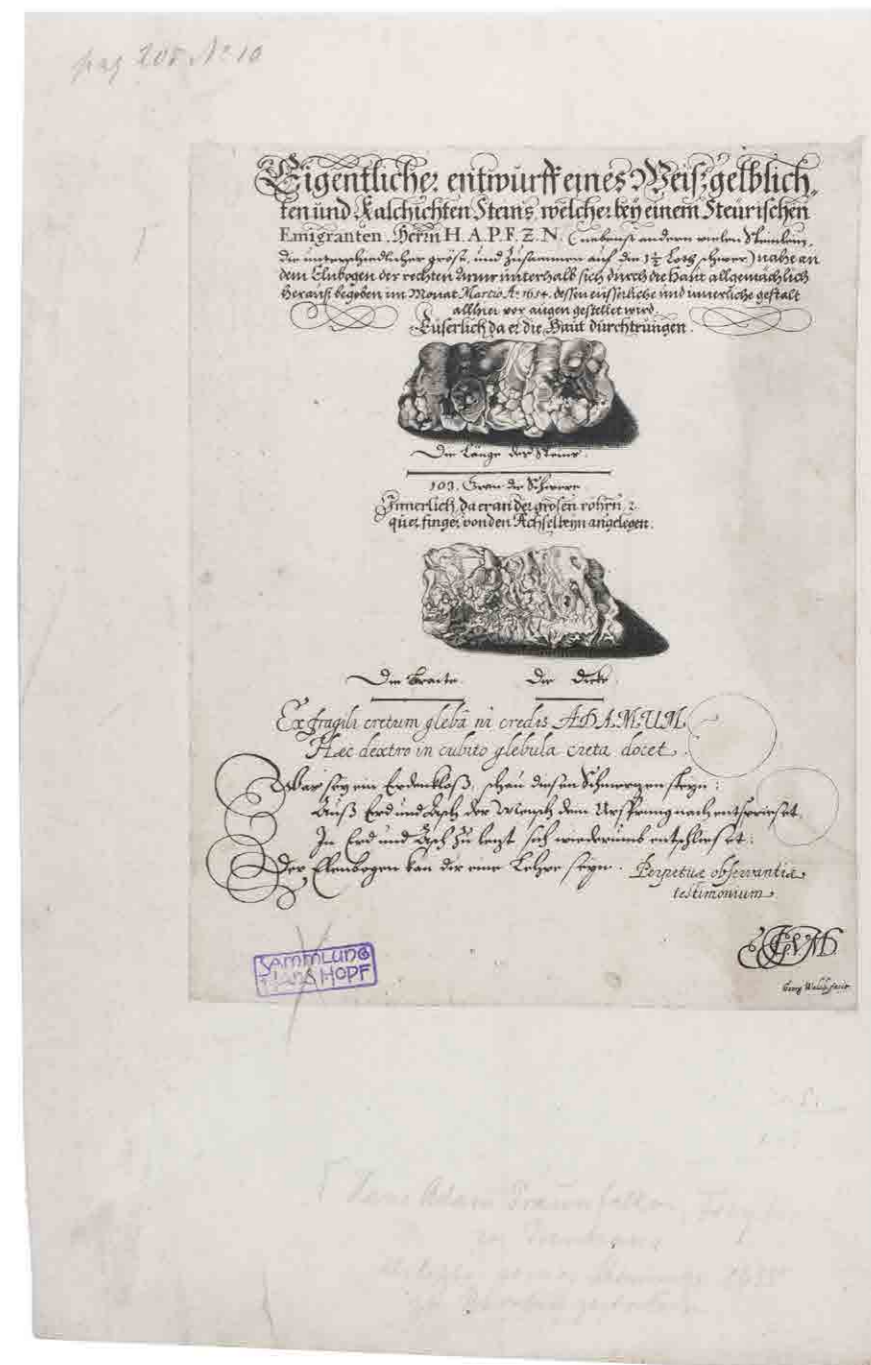
43. [MEDICINE – CALCIFEROUS GROWTH]. J.G. von M. Eigentlicher Entwurff eines weißgelblichten und kalchichten Steins, welcher bey einem steurischen Emigranten, Herrn H.A.P.F.Z.N. ... im Monat Martio ao. 1654. dessen eusserliche und innerliche gestalt allhier vor augen gestellet wird.

[Nuremberg], Georg Walch, [1654/55]. Folio (20.5 × 16 cm). Engraved flier reporting the surgical removal of a growth from a nobleman's elbow, with 2 illustrations (each about 2.5 × 6 cm), of the exterior and the interior of the growth after removal, engraved by Georg Walch. Mounted on an 18th-century (?) piece of paper. € 1650

An rare engraved print (an illustrated flier or Flugschrift) reporting the surgical removal of a large calciferous growth from the elbow of Hans Adam Praunfalcken (1604–1655), Freyherrn zu Neuhaus. The illustrations of the removed growth's exterior and interior are apparently original size and have bars indicating the three dimensions (4.8 × 2.2 × 1.6 cm): it weighed, together with some smaller pieces, 1.5 Lot (more than 26 grams). Besides the title and the captions for the two illustrations, the flier includes a two-line Latin epithet and a 4-line German verse.

With a violet ink stamp in the foot margin and on the back of the backing paper ("Sammlung Hans Hopf"). With the margins trimmed approximately to the plate edge without affecting the texts or images. There is a faint stain along the let edge, but the flier is otherwise in very good condition.

1 leaf. Drugulin, *Historischer Bilderatlas*, II (1867), 2399; C.G. Müller, *Verzeichnis von Nürnbergischen topographisch-historischen Kupferstichen und Holzschnitten* (1791), p. 205.  More photos on our website



Original watercolours of military men and related people 1757–1852 in the realms of what was to become the Austro-Hungarian Empire

- 44. [MILITARY UNIFORMS].** [Military and quasi-military uniforms, portraits and scenes of battles, uprisings etc.]. [Austria or Saxony?, ca. 1870?]. Large 2° album (39 × 30.5 cm). With 84 large watercolour drawings (28 × 16 cm to 25.5 × 36 cm) on wove paper, with captions in German and/or French, mounted on the (ca. 1962) album leaves, and with the coat of arms of Von Lindeman(n) of Sachsen-Anhalt (in coloured gouaches plus gold) mounted on the first page. Early 20th-century(?) half tanned sheepskin. € 35 000

An extraordinary set of original watercolour drawings, apparently unpublished, celebrating the creation of the Austro-Hungarian Empire through the military events that led up to it and the uniforms of the various nations and regiments involved. Except for one drawing concerning 1631, the events depicted are dated from 1757 to 1852. Officers and others in uniform from every corner of the Empire are shown: Prussians, Hungarians, Austrians, Poles, Czechs, Croats, Dalmatians, Transylvanians, Serbians, Bosnians and many more, with a few examples of local militias and of foreign army regiments from France, the Ottoman Empire, Russia and the British Isles (including kilted Scottish Grenadiers at Waterloo). A few appear in Islamic dress, including turbans. Some show portraits of leading figures, including Frederick the Great (1712–1786), King of Prussia and Mohammed Said Pasja (1822–1863) wali (governor) of Egypt. The uniforms are depicted in great detail, with vivid and bright colours, and some show the changes in uniforms at two or three different dates in a short span of years. The present set of 84 was no doubt part of a collection of at least 536. They may have been prepared for a publication that remained unrealised. The arms on the first page belong to the Von Lindeman(n) family of Sachsen-Anhalt, the binding has the name “Von Linden Just” on the spine and the first page bears a presentation inscription, below the arms, from the Freiin von Lindeman-Just, dated from Augsburg, 1962, to a relative in Italy. With occasional mostly marginal tears (3 drawings with significant tears into the image and 1 with a smaller one), and occasional spots or small scuff marks, but most of the drawings are in good or very good condition. The binding is somewhat rubbed, but otherwise good. A wide-ranging view of military and quasi-military people and events, with special emphasis on uniforms, in the prehistory of the Austro-Hungarian Empire, 1757–1852.





N. 124

Básamélelő holt-holt- Dözüler Schritts.

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The only Paris edition of the “Sarum missal” printed during Queen Mary I’s reign, with two full-page woodcut illustrations printed on vellum

45. [MISSAL – LATIN]. Missale ad usum insignis ecclesie Sarisburiensis...

Paris, Guillaume Merlin, 1555. 3 parts in 1 volume. Folio. The work is printed in red and black, with a large woodcut vignette on the title-page, two full-page woodcut illustrations printed on vellum, and 1 page (air) with woodcut decorated borders. Further with ca. 300 woodcut illustrations in the text, ca. 400 decorated woodcut initials, musical notation printed in red and black, and the woodcut printer’s device of Merlin on the final leaf. Late 17th- or early 18th-century blind-tooled vellum, gold-tooled black morocco title-label on the spine, . € 7500

This richly illustrated edition of a scarce and important liturgical work has been called “probably the finest edition of the Sarum missal” by Lowndes, due to its large size and the woodcut illustrations present on almost every page. In addition, this edition also has one leaf with a decorated border, reminiscent of a manuscript, and two full-page woodcut illustrations printed on vellum, depicting Christ on the cross and the four evangelists.


For more information, see our website.

With some (near-) contemporary(?) annotations on +2r-+7v. The binding shows slight signs of wear and has been rebacked in the late 18th or early 19th century, using brown leather on the outside and a pink and blue spot-patterned marbled paper in the gutter on the inside,

with the original vellum spine laid down.

The “Sanctorale” has been bound before the “Temporale”, thus giving a slightly different collation- and pagination-formula. With wormholes in the first few and last few leaves, the title-page is somewhat soiled, the inner corner of the lower margin of leaf t3 has been restored, lacking 1 leaf (g3 in part 2), a light stain in the inner margin of the last quarter of the work, the final leaves are somewhat stained and soiled, a portion of the final leaf has been restored, with the affected text filled in by hand. Overall in good condition.

[8], LXXII, “CXLIII” (=CXLIII, lacking 1 leaf), [14], LXII, [12] ll. Adams *LI214*; BM, *Catalogue of French books*, p. 283; ESTC *S113667*; Lowndes, p. 1577; Pollard and Redgrave *16217*; USTC *151866* (9 copies); cf. Painter, Rhodes and Nixon, *Two missals printed for Wynkyn de Worde*. In: *The British Library Journal*, vol. 2 (2), 1976, pp. 159–171.

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A complete set of a richly-illustrated work, showing the artworks found during the excavations in Herculaneum and Pompeii in the 18th century

46. MURR, Christoph Gottlieb von, Georg Christoph KILIAN and others. *Abbildungen der Gemälde und Alterthümer, in dem königlich Neopolitanischen Museo zu Portici...*

Augsburg, C. F. Bürglen, 1793–1799. 8 volumes bound as 3. Folio. With an engraved illustration on the title-page of every volume, except for volume 6 (as issued). Further with 678 full-page, mainly folding engraved illustrations, 10 smaller engravings in the text, and engraved head- and tailpieces throughout. Contemporary uniform half sheepskin, decorated paper sides, gold-tooled spines, each with two red morocco labels, lettered in gold, red sprinkled edges. € 6500

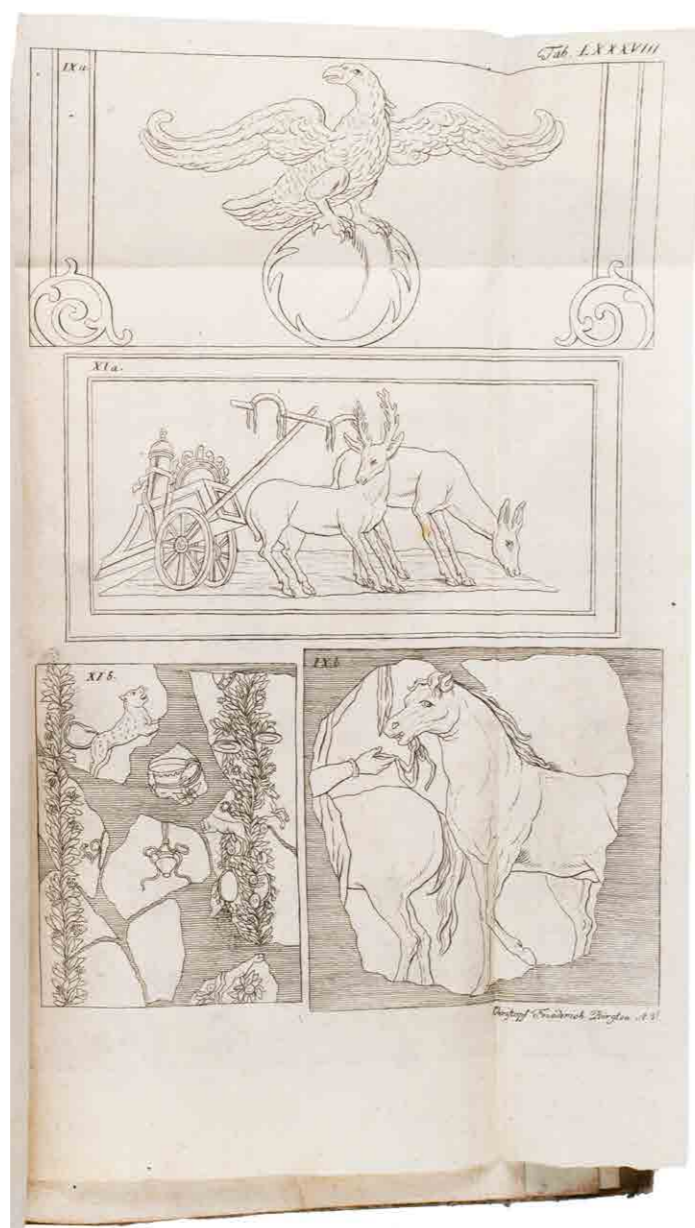
A complete set of this profusely illustrated work, including volume 8 and the supplement, rarely appears on the market. The present copy is a second edition, expanding the first edition with 2 volumes and a supplement, adding almost 250 engravings to the already

richly adorned work. In the 8 volumes, including 678 full-page plates, the art excavated in Herculaneum and Pompeii in the 18th century is presented. Herculaneum was discovered by accident in 1711, when a well was dug for the country house of Duke Emmanuel Maurice in Portici. This well led to a Roman theater, where many valuable marble statues were found. Since the duke was short on money, he smuggled the statues out of the country in order to sell them. In 1738, Charles VII of Naples (1716–1788), continued the excavations in the hope of finding antiques for his own collection. He kept the site tightly secured and allowed very few visitors. Nevertheless, many objects were destroyed or stolen, and Charles received criticism about the unprofessionalism of his excavations from all over Europe. To deflect this, Charles invited the “Accademia Ercolanese”, a learned society, to study the artefacts and publish their findings. This resulted in the 8 volume *Le antichità di Ercolano eposte*, published between 1757–1792, which was not meant for sale, but only given to a selected few. However, Georg Christoph Kilian (1709–1781) copied the engravings and published them for the German market, resulting in the current work.

The bindings show signs of wear, with the title-labels and the top layer of the leather around the spines flaking off. The head and foot of the spine of volume 8 are damaged and the corners and edges of the boards of all volumes are scuffed. Some title-pages are somewhat browned. Many engravings slightly creased and folded, but mostly in the margins and around the edges, ink thumb prints throughout, without affecting the images. Otherwise in good condition.

[4], 16; VIII, 20; [2], 20; [2], 28; XIV, 32; [4], 36; [4], IV, 64; [2], XIV, 24; [2], 18; 10 pp. *Graesse IV*, p. 16 (omitting vol. 8); *Thieme & Becker 20*, p. 293; *VDI8 11304820 (vols. 1–7)*, *VDI8 11304820 (vol 8.1 & 8.2)*, *VDI8 90229312 (suppl.)*; cf. *Blix, From Paris to Pompeii: French romanticism and the cultural politics of archaeology*, pp. 11–13, 2009.

 More photos on our website



4 editions (1528–1531) containing 6 works on pharmacology, herbal medicine and magical gems, in blind-tooled pigskin (near Freiburg ca. 1570?)

47. PAULUS OF AEGINA (ed. by Otto BRUNFELS and Wilhelm KOPP). Pharmaca simplicia, Orthone Brunfelsio interprete.

Including: De ratione victus Gukielmo Copo Basiliensi interprete.

(Colophon: Strasbourg, Georg Ulricher, September 1531). With a finely executed woodcut on the title-page repeated on the verso of the otherwise blank last leaf.

With:

(2) VALLA, Giorgio. De simplicium natura liber unus.

Strasbourg, Heinrich Sybold, (colophon: August 1528). With the title in a woodcut architectural frame.

(3) ODO OF MEUNG. De herbarum virtutibus, cum Joannis Atrociani co[m]mentariis, ...

Including: **STRABO, Walafrid.** Hortulus vernantissimus.

Freiburg im Breisgau, (colophon: Johann Faber, 1530).

(4) MARBOD OF ANJOU (with notes and additions by Georg PICTORIUS).

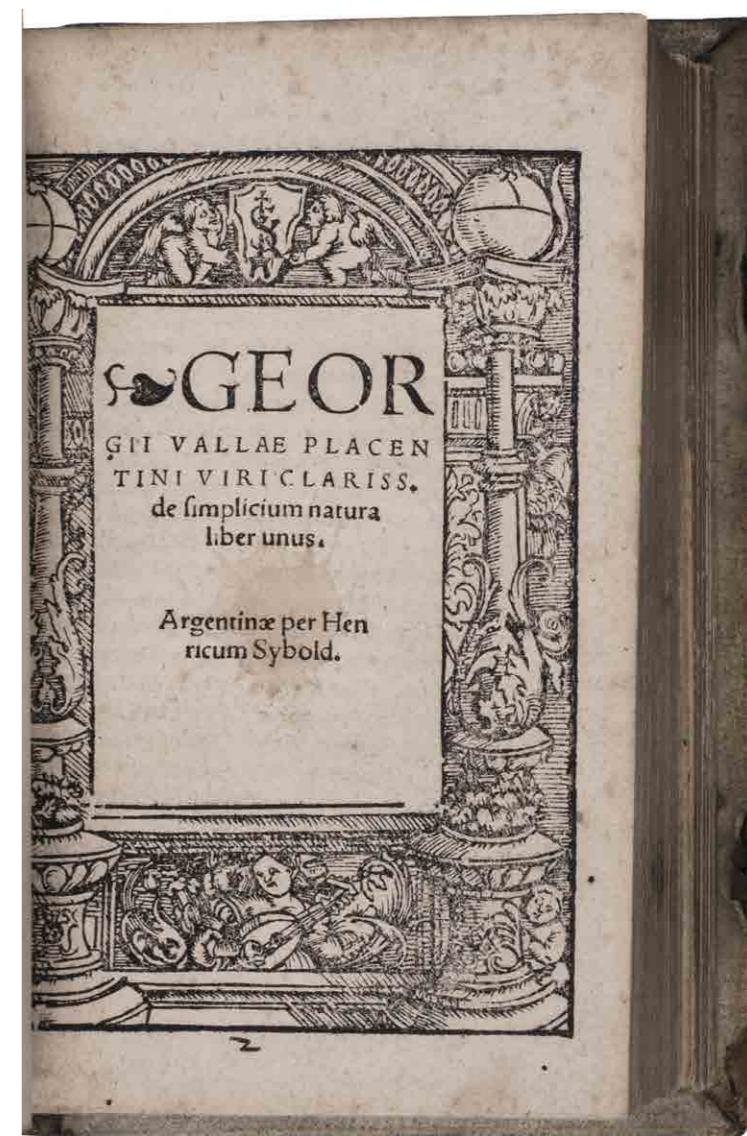
De lapidibus pretiosis encheridion, cum scholiis Pictorii Villingensis. Eiusdem Pictorii De lapide molari carmen.

[Freiburg im Breisgau], [Johan Faber], 1531. With a woodcut initial with pictorial decoration. Set in an Aldine-style italic.

4 editions containing 6 works, in 1 volume. 8° (16.5 × 11 cm). Blind-tooled pigskin (Freiburg or vicinity? ca. 1570?) over tapered wooden boards, each board with fields edged by multiple fillets, the outer field containing a frame made from a large roll with allegorical female figures representing the four theological virtues. The front board with owner's initials "A W", and with 2 engraved brass fastenings.

€ 45 000

Four editions printed and published in Freiburg and nearby Strasbourg from 1528 to 1531, containing six works of medical and pharmacological interest, all in the original Latin: the first edition of two Byzantine pharmacological works; the first edition of a Renaissance pharmacological work; an 11th-century verse description of nearly a hundred herbal medicines, here in the second edition to include the additions and commentaries of 1527; and the third and best edition of the first lapidary, written around 1100, discussing precious stones, especially the magical and therapeutic properties of gems.



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Ad 1. First edition of two pharmacological works by the Byzantine physician Paulus of Aegina (ca. 625–ca. 690). The first, *Pharmaca simplicia*, prepared for publication by the great German pioneer of scientific botany Otto Brunfels (1488?–1534), provides brief accounts of the properties and uses of about 750 pharmacological simples, the basic ingredients for preparing medicines, listed mostly in alphabetical order. The second, *De ratione victus*, prepared by Wilhelm Kopp (ca. 1461–1532) from Basel, who moved to Paris in 1512 and became personal physician to King Louis XII, describes about 100 medicines, including mushrooms.


Ad 2. First edition of a posthumous pharmacological encyclopaedia by the humanist professor Giorgio Valla (1447–1500) at Venice. It contains brief instructions on the use of hundreds of herbal and other medicines, arranged alphabetically.

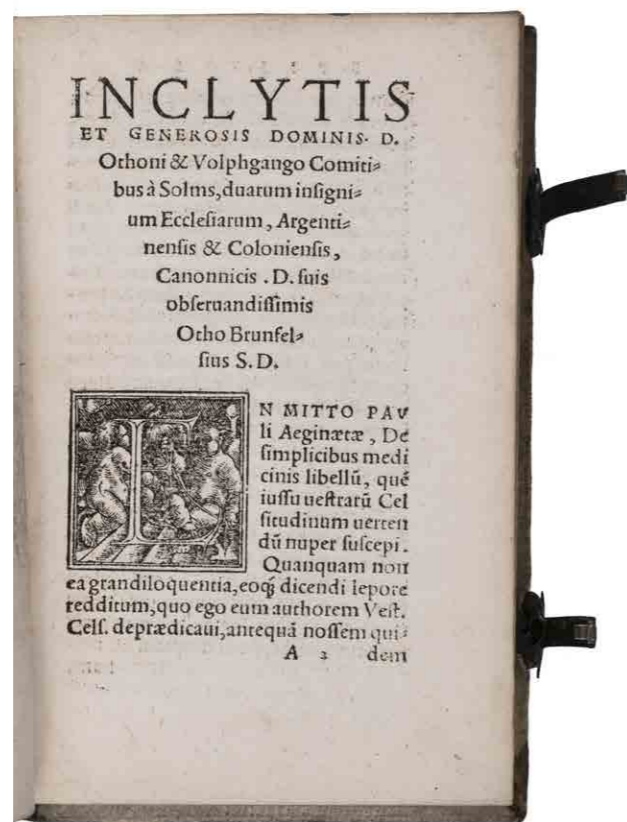
Ad 3. A didactic poem in Latin hexameters explaining the therapeutic value of (originally) 77 kinds of herbs, now usually attributed to the French medieval physician, Odo of Meung in the last quarter of the 11th century, but formerly to Aemilius Macer (70–16 BCE) and therefore sometimes called the Macer *Floridus*. It was a major influence on the Salerno *Regimen sanitatis* and through it on the Nicolai *Antidotarium*, making it a central work in the evolution of European medicine. Including the shorter and more botanical and horticultural poem by Walafrid Strabo (ca. 808–849), both with important new commentaries and additions by Johannes Atrocianus (ca. 1495?–ca. 1543?), giving nearly a hundred kinds of medicinal herbs.

Ad 4. Third and best edition of the first lapidary, written in verse around 1100 by Marbod of Anjou, Bishop of Rennes. It gives a detailed account of a wide variety of precious stones, especially the magical powers and therapeutic properties of gems. It is carefully edited and annotated by Georg Pictorius, who also added a few verses of his own. “There is a new spirit in his [Marbode’s] work, not seen in earlier lapidaries, which emphasizes that the knowledge of stones is useful and a means of power for men. Marbode’s lapidary then becomes the model for numerous subsequent treatises” (Schuh).

With owner’s(?) names and several contemporary and later manuscript notes. With the first title-page slightly dirty, a faint water stain in the second, and minor marginal defects in 3 leaves of ad 3 (not affecting the text), but otherwise in very good condition. The impression of the tooling on the spine is no longer clear and there are a couple small holes and minor wear, but the binding remains in good condition, with most of the tooling on the boards sharp, so that the roll and stamps are very clear.

[12], 86, [1 blank], [1]; [104]; [4], 108; 55, [1] ll. *Ad 1:* Adams P496; USTC 683278; VDI6, ZVI2239; *ad 2:* USTC 659360; VDI6, VI95; *not in Adams;* *ad 3:* Adams O62; Durling 2892; L. Elaut, “Para-historisch kommentaar op ... de Macer Floridus, in: *Scientiarum historia I* (1959), pp. 149–159, at p. 153; USTC 609421; VDI6, O270; *ad 4:* Sinkankas 4170 & 4172; USTC 674861; VDI6, M931 & P2691; Ward & Corozzi 1495; cf. Adams M519 (1539 Köln ed.); Wellcome 4039 (1531 Wechel ed.).

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Religious manuscript in German in a fine binding

48. [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 Savoy. 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: Biogr. Lex. 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.*

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*Exceptionally rare, very early Deventer printing
of an almost unknown work attributed to Petrarca*

49. PETRARCA, Francesco (attributed). *Psalmi confessionales*.

[Deventer, Albert Pafraet, ca. 1514–1517]. 8°. With 2 allegorical woodcut illustrations. Later sheepskin parchment with the title lettered in gold on the spine. € 35 000

Exceptionally rare, one of two known copies of the *Psalmi confessionales*, attributed to Francesco Petrarca and printed in Deventer, the Netherlands at the beginning of the 16th century. Not to be confused with Petrarca's *Psalmi penitentiales*, a translation of 7 penitential psalms. In several manuscripts and print editions, the present text in 9 parts often follow Petrarca's 7 penitential psalms, which led many to attribute the *Psalmi confessionales* to him as well. M. Vattasso in a study of Petrarca codices and H. Cochin in his 1929 French edition of the penitential psalms both suggest that while the present 9 psalms were written in the style of Petrarca, but that they are not authentic. Cochin also suggests that they could be imitations made in the sphere of influence of the Carthusians and Ludolphus de Saxonia. The present work starts with an introductory psalm in which the author – while (luckily) still alive – calls upon

God's mercy and wishes to confess his sins. Seven psalms follow the introduction – one for each deadly sin: “superbia”, “avaricia”, “luxuria”, “invidia”, “gula”, “ira”, and “accidia” – in which the author analyses his own shortcomings. The main text ends with one last psalm, starting with “Miseras tibi domine decantavi...” and is followed by Rudolf van Langen's *Carmen de Septem peccatis capitalibus*. The woodcuts can be attributed to the Dutch Bellaert Master. A set of 9 allegorical woodcuts were used to illustrate the mystical text in the incunable edition of *Vander dochtere van Syon* (“Of the Daughter of Zion”), printed in Antwerp in 1492 by G. Leeu. Several of these woodcuts were reused at the beginning of the 16th century in the Northern Netherlands and 2 of them can be found in the present work. Our attribution of the publication and printing of this work to Albert Pafraet in Deventer (ca. 1514–1517) we owe to J. Machiels and his 1985 analysis of the *Psalmi confessionales*.

With contemporary manuscript annotations in the text in brown ink in Latin and on the verso of the title-page the woodcut illustration of the wounded Daughter (of) Zion is partially traced in brown ink. The binding is very slightly dust-soiled, minor foxing to the margins of the leaves and the last page. Overall in very good condition.

[6] ff, Machiels, *Een Petrarca-druk van Albert Pafraet*, in: *liber amicorum Leon Voet (1985) pp. 273–283; Stadbibliothek Trier (1 copy); STCN 107511010 (Picarta old record) and USTC 420737 refer to the present copy described by Machiels from a Belgian private collection without seeing it; cf. Pétrarque, *Les psaumes pénitentiaux*, ed. H. Cochin, Paris, 1929; Vattasso, M., *I codici Petrarqueschi della Biblioteca Vaticana, Roma, 1908, Appendice III, Un opuscolo poco conosciuto attribuito al Petrarca*, p. 197–206; WorldCat 1143220557 (1 copy 1542 ed.); not in Cornell Petrarch cat. [👉](#) More photos on our website*



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Curious treatise on bird migration

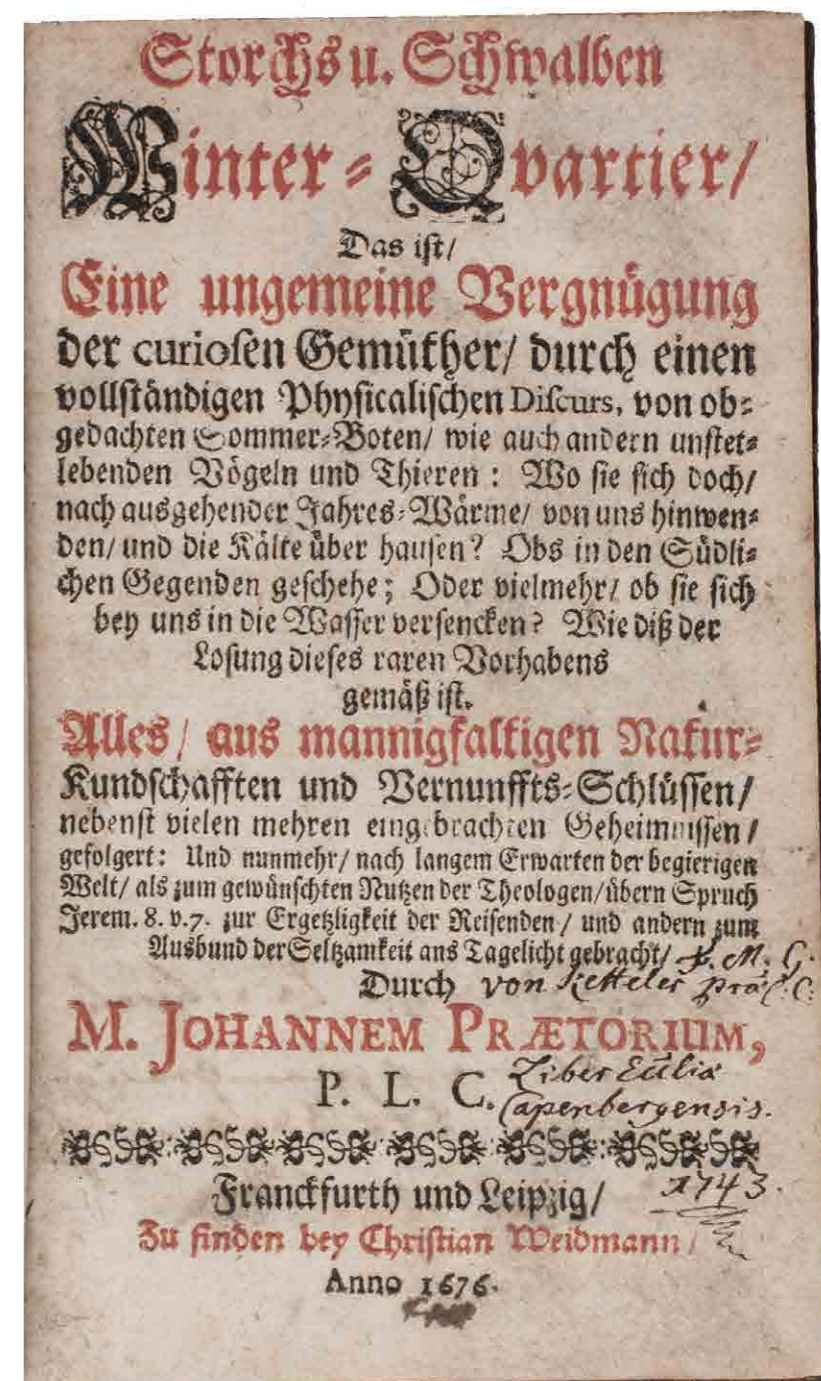
50. PRAETORIUS, Johann. Storchs u. Schwalben Winter-Quartier. Das ist, eine ungemeyne Vergnügung der curiosen Gemüther, durch einen vollständigen physicalischen Discurs, von obgedachten Sommer-Boten, wie auch andern unстetlebenden Vögeln und Thieren: ...

Frankfurt and Leipzig, Christian Weidmann, 1676. 8°. With the title-page printed in red and black. Contemporary calf, richly gold-tooled spine and board-edges. € 1500

First edition of an early treatise on bird migration by the prolific and versatile, but later unjustly overlooked author, Johann Praetorius, the partly Latinized name of Hans Schultze (1630–1680). He deals with various birds species that either leave or visit Germany in winter, tries to figure out how they know when to migrate, and refers to biblical passages and folk tales.

Some manuscript notes on the title-page and its back. Slightly browned, with a wormhole in the upper outer corner, not affecting the text. Binding slightly rubbed, hinge cracked. Overall in good condition.

[32], 445, [3 blank], [14], [2 blank] pp. *Schlenker 276.1; VD17 3:304628N; for Praetorius: ADB XXVI, pp. 520–529; Faber du Faur, pp. 199–200.* More photos on our website



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Heraldic manuscript of the French aristocracy, produced by a Capuchin monk


51. PROSPER DE RODÉS (RODEZ), Père. Histoire genealogique des quelques C.L. Maisons de France avec le blason de leurs armoiries, le tout mis par ordre alphabétique.

Rodes Monastery, 1704. 2 volumes. Folio. French manuscript in ink on paper, with 236 full-page hand-painted watercolour coats-of-arms. With a loose leaf with letterpress text and with manuscript genealogical notes in French. Contemporary calf, not uniform. € 5850

Thoroughly illustrated heraldic manuscript by the French Capuchin monk Père Prosper de Rodés of the Capuchin monastery in the Bishopric of Rodez in Aveyron, southern France. It provides genealogical information and usually also coats of arms rendered in watercolour for 279 French aristocratic families, including Amboise, Armagnac, Du Bellay, Champagne, Coligny, Estaing, Du Guesclin, Matignon, Polignac, Pompadour, Sully; Bassompierre, Bourbon, Colbert, Foix, Grimaldi, Molé, Montmorency, Monferrand, Montaigu, Montauban, Noailles, Rohan, Savoye, Sevigné, Le Tellier, and many more. Père Prosper de Rodes wrote and compiled several manuscript genealogical works.

For more information, see our website.

With the bookplate of Hippolyte Justin de Barrau (1794–1863), historian, genealogist and founder of the Société des Lettres, Sciences et Arts de l'Aveyron, on the front paste-down of volume III. Tears repaired in the title-page of vol. v. Lacking the title-page and three preliminary leaves besides 10 other leaves which are lacking: vol. III, pp. 105–108, 159–160, 249–250; vol. v, pp. 6–7, 62–63, 146–149, 386–387, 410–411. Several repaired defects in the pages, part of pp. 400/401 torn off and missing, a hole in pp. 380/381, thumbing in the margins.

409, [1]; 539, [2] pp. Cf. *Catalogue collectif de France (4 genealogical mss. by Prosper de Rodés: BM mss. 455–458)*; *Le Long, Biblioth. hist. de la France, 40578–40579 (III, p. 716, 3 related Prosper de Rodés vols.)*; *Louis-Charles de Waroquier de Méricourt de La Mothe de Combles, Tableau genealogique, historique, chronologique, heraldique et géographique de la noblesse, enrichi de gravures ...*, Nyon, 1787, part 2, p. 379 (*Le Long 40578, 2 vols.*); *Haenel, Catalogi librorum manuscriptorum*, col. 480 (no. 372: *Le Long 40579, 1 vol.*); for the author: *Apollinaire de Valence, Histoire des Capucins, I, 429.*  More photos on our website

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A picturesque journey through Switzerland

52. [REICHARD, Heinrich August O.]. *Malerische Reise durch einen großen Theil der Schweiz vor und nach der Revolution.*

Jena, H.W.Ch. Seidler, 1805. 8°. With engraved frontispiece with 4 medallion portraits, engraved title-page with the title on a rock in an alpine scene, 54 numbered engraved plates (1 folding) and 2 folding leaves with built-up letterpress music. With the 4 costume plates hand-coloured. Later 19th-century half cloth. € 1750

First edition of an attractively illustrated account of a journey through Switzerland. The work includes 4 costume plates (2 showing military uniforms, with flags), a description of Balmat and Paccard's first ascent of Mont Blanc, as well as many fine views by J.A. Darnstedt, including the engraved title-page. One of the alpine views also serves as a 5th costume plate, but in black and white.

Bookplate on front pastedown. In very good condition, with only some slight foxing.

xvi, 414, [2] pp. *Longchamp* 2425; *Wäber I*, 53. [More photos on our website](#)



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*Rare complete copy of one of the finest works on quadrupeds,
with 127 large plates, beautifully coloured and in fine condition*


53. RIDINGER, Johann Elias. [Drop titles volume 1:] Das in seiner großen Mannigfaltigkeit und in seinen schönen Farben nach Original-Zeichnungen geschilderte Thier-Reich. ... | Representations des animaux selon leur grande variété et leurs belles couleurs suivant des desseins originels ... [engraved frontispiece, volume 2:] Das nach original Zeichnungen geschilderte Thier-Reich. | Les animaux representes suivant des desseins originels.

[Augsburg, Martin Elias Ridinger & Johann Jacob Ridinger, 1768]. 2 volumes bound as 1. Large 2° (43 × 28 cm). Each volume with an engraved frontispiece printed in red and 63 and 64 engraved illustration plates (plate size 31.5 × 21.5 cm). With the 127 plates coloured by an early hand. Gold-tooled half calf (ca. 1810?). € 38 000

Rare complete first edition, in the original German with a French translation, of a classic of zoological illustration, with 127 large plates showing wild and domestic quadrupeds (a few including two or more animals, sometimes from different species), by the south German painter, engraver, draughtsman and publisher Johann Elias Ridinger (1698–1767), born in Ulm and educated and working in Augsburg. His beautiful and by turns charming, grotesque or amusing animal plates in the present series are finely engraved and intended for colouring. The plates show the animals in characteristic poses, sometimes in motion, in (mostly natural) landscapes. A few show animals in captivity or otherwise reveal interactions between humans and animals. Among all Ridinger's works the plates of the present series are the most sought-after and are considered his finest work. Thienemann (1856) called the book "vollständig wohl nirgends mehr zu finden" and was unable to see 3 plates and Schwerdt (1928) knew only two complete copies: his own and that of Baron Rudolf Ritter von Gutmann (1880–1966) described by Schwarz (1910), with the 18th-century bookplate of Henricus Le Couvreur. There appears to be a complete copy at the Austrian National Library in Vienna. Ridinger set up his own art publishing house in 1723 and later brought his sons Martin Elias (1730–1780) and Johann Jakob (1736–1784) into the firm. Ridinger died in 1767 with the book still unfinished, but his sons continued the firm, completed the book, signed its texts and no doubt published it themselves.

From the renowned hunting collection of Marcel Jeanson (1885–1942), with his bookplate and the manuscript item number 1622. With occasional minor foxing in the frontispieces and text leaves, but still in very good condition, most of the plates fine. The spine shows minor wear and the paper sides are scuffed, but the binding is still in good condition.

Engraved frontispiece + 24, [2], 20 pp. + 63 plates; engraved frontispiece + 20, [2], 17, [1 blank] pp. + 64 plates. *Jeanson 1622 (the present copy); Nissen, ZBI 3408; Schwerdt III, pp. 145–146; Thiébaud, col. 785 (citing Brunet); Thienemann, Johann Elias Ridinger 974–1102 (pp. 197–232, perversely numbering the plates 1–62, 69–133); Schwarz, Katalog einer Ridinger-Sammlung, I, pp. 125–140 (Gutmann copy).*

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SIMIA BARBATA
CEBUS BARBATUS.



Ein bartiger Affe
Eine bartige Meer-Lake

Singe barbu.
Le Marmot barbu.

Familia IV. Fünfzähige.

Ridinger, sc.

PARDUS.



Ein Leopard

Leopard

Familia IV. Fünfzähige.

A. C. Ridinger sc. et incid. A. P.

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The frogs and toads of Germany in the manner of Maria Sybilla Merian

54. RÖSEL VON ROSENHOF, August Johann. *Historia naturalis ranarum nostratium in qua omnes earum proprietates, praesertim quae ad generationem ipsarum pertinent, fusius enarrantur.* | *Die natürliche Historie der Frösche hiesigen Landes worinnen alle Eigenschaften derselben, sonderlich aber ihre Fortpflanzung, umständlich beschrieben werden.*

Nuremberg, Johann Joseph Fleischmann, [1753]–1758. 2 parts in 1 volume. Royal 2° (48 × 33 cm). With hand-coloured engraved frontispiece and 2 sets of the 24 engraved plates. Each of the 24 plates is present twice: beautifully hand-coloured with the figures still unnumbered, and in black and white with the figures numbered (and key letters added) but with Rösel's name erased. Contemporary half calf, gold-tooled spine. € 22 500



First and only edition, in Latin and German, of a beautiful work on frogs and toads, important from both an artistic and scientific point of view. August Johann Rösel (1705–1759), the author and artist, was the only natural historian of his time who studied both entomology and amphibians and reptiles, an essential combination in today's study of ecosystems.

The text is printed in 2 columns, Latin on the left and German on the right, describing the natural history of all German frogs and toads in great detail. While the text proved valuable, the book's greatest fame lies in its plates. They are well designed from a practical point of view, highly artistic and skilfully executed, providing detailed and accurate information, and are beautifully and naturally coloured by hand. The 24 plates are present twice as intended by the publisher. One suite, in the earlier state without figure numbers or key letters, is beautifully coloured by hand, while the other, in the later state with figure numbers and key letters added, but with Rösel's name erased, is in black & white.

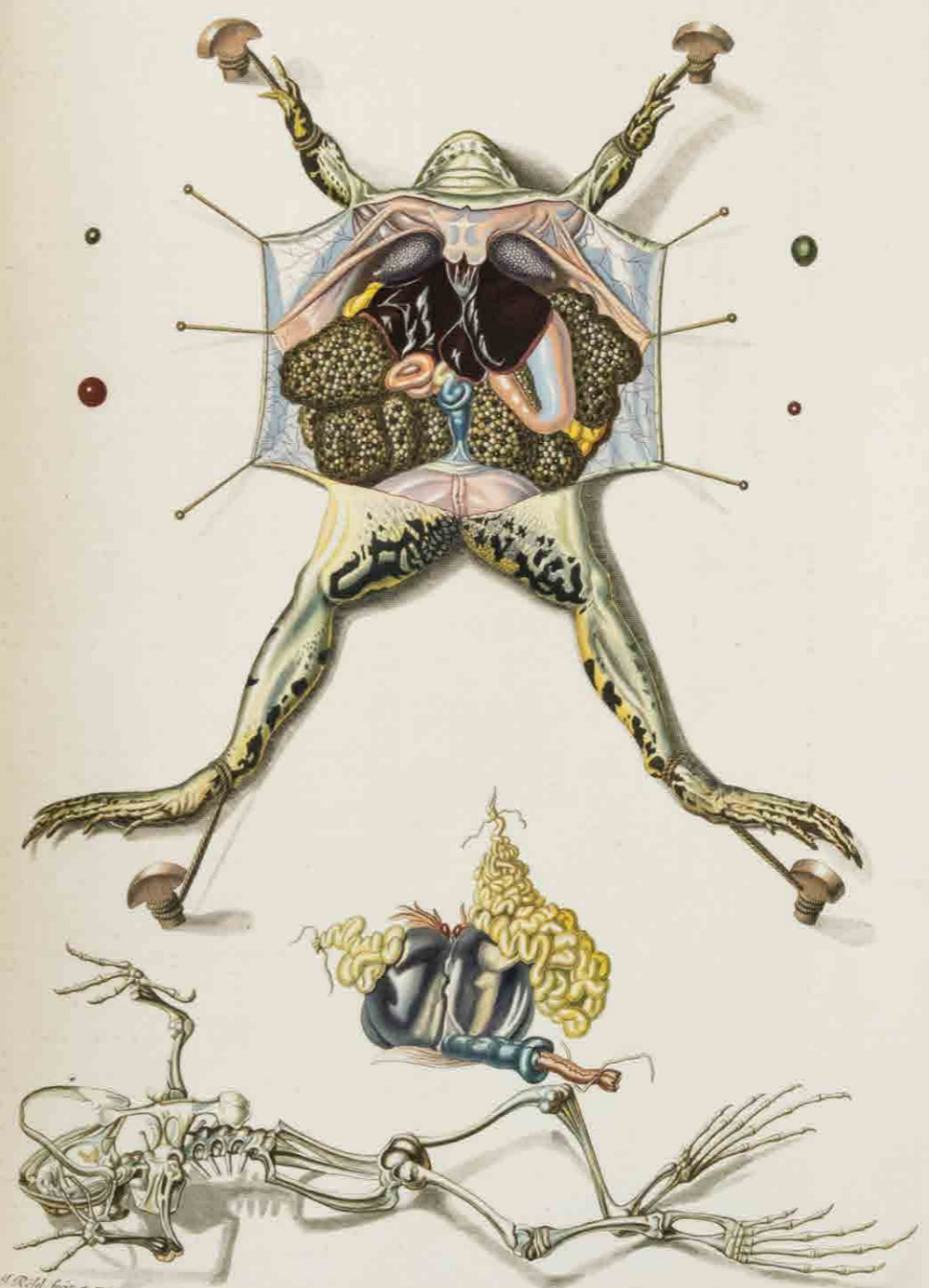
In fine condition and virtually untrimmed, with only the half-title slightly spotted and occasionally very minor foxing or spots in the text. The binding is worn and scuffed but remains structurally sound. A beautiful copy of a beautiful book: a classic of natural history illustration in colour and an important contribution to the study of frogs and toads.

[2], VIII, [6], 116 pp. *Nissen ZBI 3464; DSB XI, pp. 502–503; Junk, Rara, pp. 162–163.*

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A. J. Riebel fecit et sculp.



A. J. Riebel fecit et sculp.

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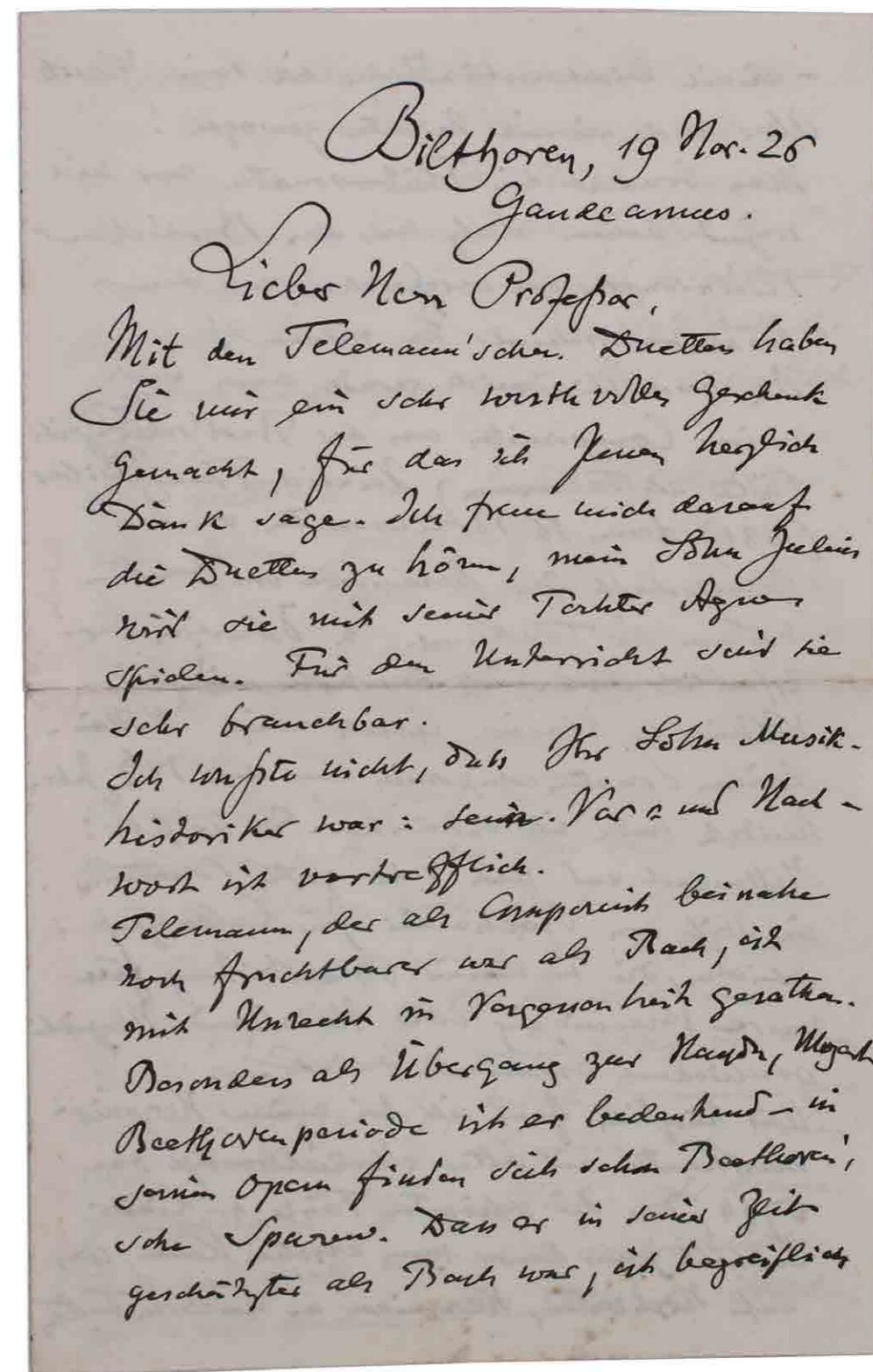
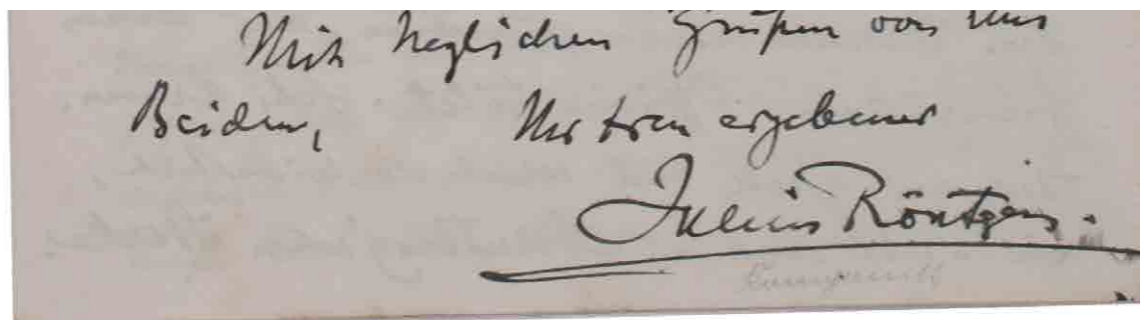
*Letter by the famous musician
and music historian Julius Röntgen
elaborating on Telemann*

55. [AUTOGRAPH]. RÖNTGEN, Julius. [Autograph letter, signed, to Max Seiffert(?)].

Bilthoven (the house 'Gaudeamus'), 19 November 1926. Doubleleaf (21.5 x 13.5 cm). In German. € 750

Extensive personal letter by the composer Julius Engelbert Röntgen. The letter is written on all four pages of a double-leaf to a "Lieber Herr Professor" to thank him for sending the "Telemann'schen Duetten", a publication with a for – and afterword by the addressee's son. The letter is most likely addressed to the eminent German musicologist Max Seiffert who played a prominent role in the Vereniging voor Nederlandsche Muziekgeschiedenis and the Dutch music scene of the interbellum. In very good condition.

4 pp.  More photos on our website



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First book devoted to stage design and technique

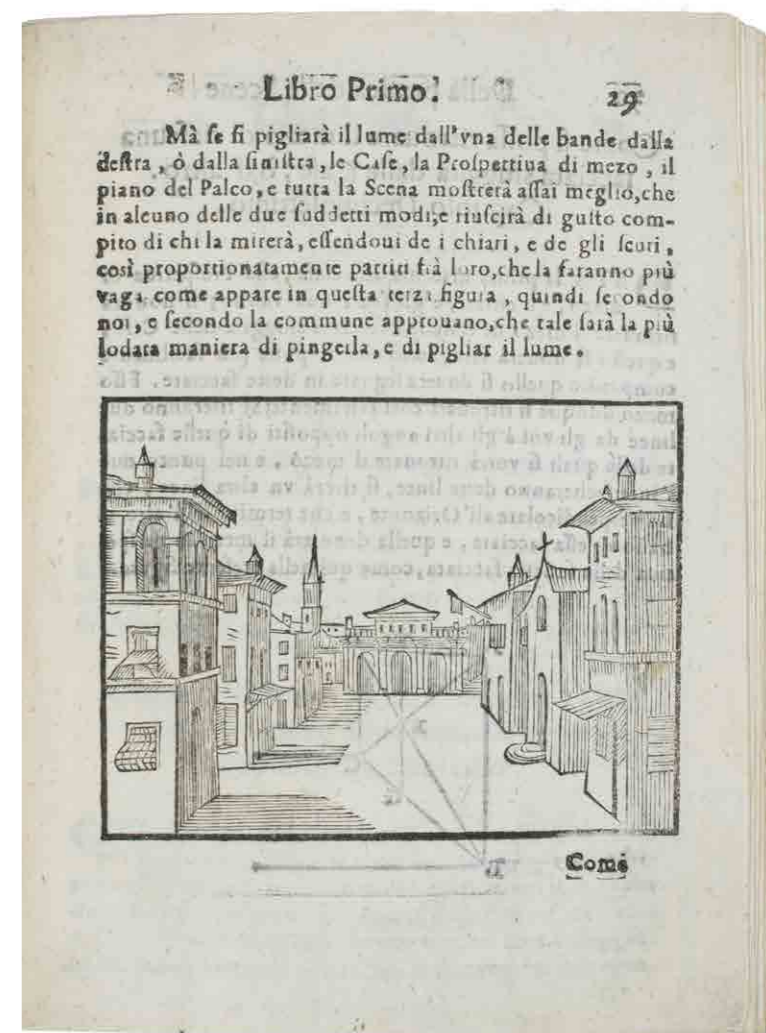
56. SABBATTINI, Nicola. *Pratica di fabricar scene, e machine ne' teatri.* Pesaro, Flaminio Concordia, 1637. 4°. With the woodcut coat of arms of the dedicatee Cardinal Grimaldi on the title-page and 49 woodcut diagrams and illustrations of decors and stage settings in the text, many illustrating the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

Rare first edition, in the original Italian, of the first book devoted exclusively to stage design, stage architecture, machinery and special effects on stage. It is written in the form of directions to the architect who must transform a hall of state into a theatre. The author takes

the reader backstage and reveals the secrets of the elaborate effects so often found in Renaissance theatre. He deals with the general problems of theatre construction, audience arrangement, scene construction and lighting. It is our main source of information on the scenic practice in the Italian Renaissance theatre and helped to spread that practice throughout Europe. From 1610 Sabbattini (1574–1654) had worked in Pesaro as chief architect and engineer in service of Francesco Maria Della Rovere (1549–1631), last Duke of Urbino.

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

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



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Descriptions of doves and pigeons, with 100 brightly coloured plates

57. SCHACHTZABEL, Emil. Illustriertes Prachtwerk sämtlicher Tauben-Rassen. Hundert farbige Bildertafeln mit über 400 nach der Natur aufgenommenen Darstellungen nebst Musterbeschreibungen ...

Würzburg, H. Stürtz, [ca. 1910]. Oblong 8°. With 100 chromolithographic plates. Original publisher's decorated blue cloth. € 450

First edition of a beautifully illustrated book on doves and pigeons by the German specialist Emil Schachtzabel, known for his numerous articles on domesticated dove and pigeon breeds. The present work shows a wide variety of breeds with detailed accounts of their

origins, sizes, types, colours and patterns. The full-page brightly coloured plates, made after water colour drawings by the artist Anton Schöner (1866–1930), are meant as models for a breeding standard of domesticated doves and pigeons. Breeding faults are listed in the description as well. The notes to the plates face the relevant plate, all except the first being printed on the back of the preceding plate. The binding decoration also includes images of two pigeons.

In very good condition, only slightly browned.

[16] pp., 100 ll. Möbes, *Bibliographie der Tauben*, p. 137.

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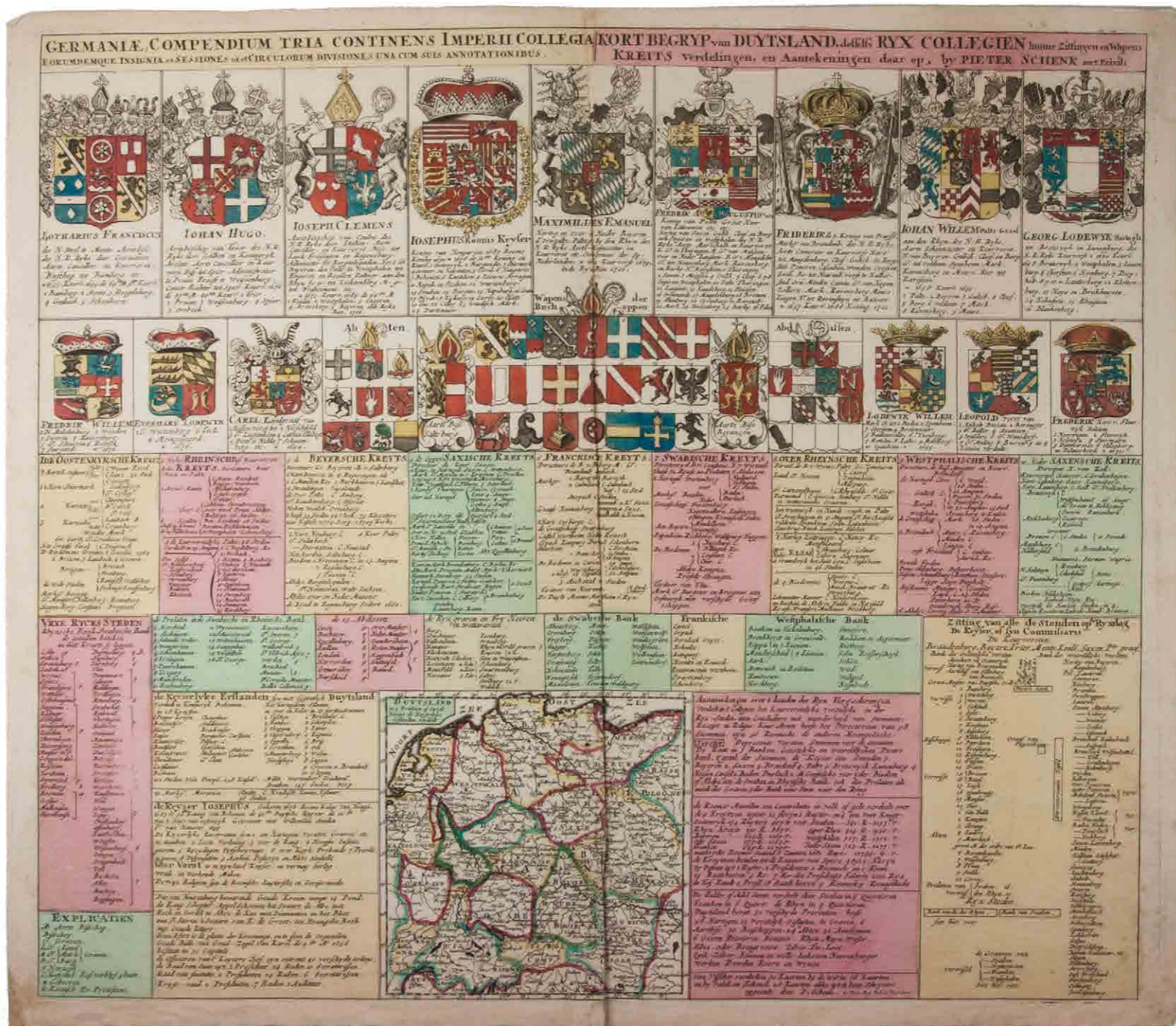
Hand-coloured heraldic chart of German nobility and clergy

58. [HERALDIC CHART – GERMANY]. SCHENK, Pieter. Germaniae compendium tria continens imperii collegia forumdemque insignia et sessiones ut et circulozum divisiones una cum suis annotationibus. | Kort begryp van Duytsland, desselfs ryx collegien hunne zittingen en wapens, kreitsverdelingen, en aantekeningen daar op.

Amsterdam, Pieter Schenk, [1707]. Engraved chart (50 × 57) on a single sheet of paper (52.5 × 61 cm), coloured by a contemporary hand, depicting various coats of arms and including a small map (15.5 × 15.5 cm) of Germany. € 350

Engraved chart listing the noble families and clergy of Germany, published by the Amsterdam publisher Pieter Schenk (1660–1718). The chart includes 15 large coats of arms of kings, bishops, dukes and counts, 20 smaller coats of arms of 10 abbots and 10 abbesses and 23 of bishops. Also included are lists of the nobility of different German provinces, with a small map of Germany at the bottom of the chart depicting the provinces. Margins slightly thumbed and with a minor reinforcement and restoration of the fold on the back, otherwise in very good condition.

Koeman, p. 120 (map 32); Muller, Historieplaten 3031 (XXXIV)
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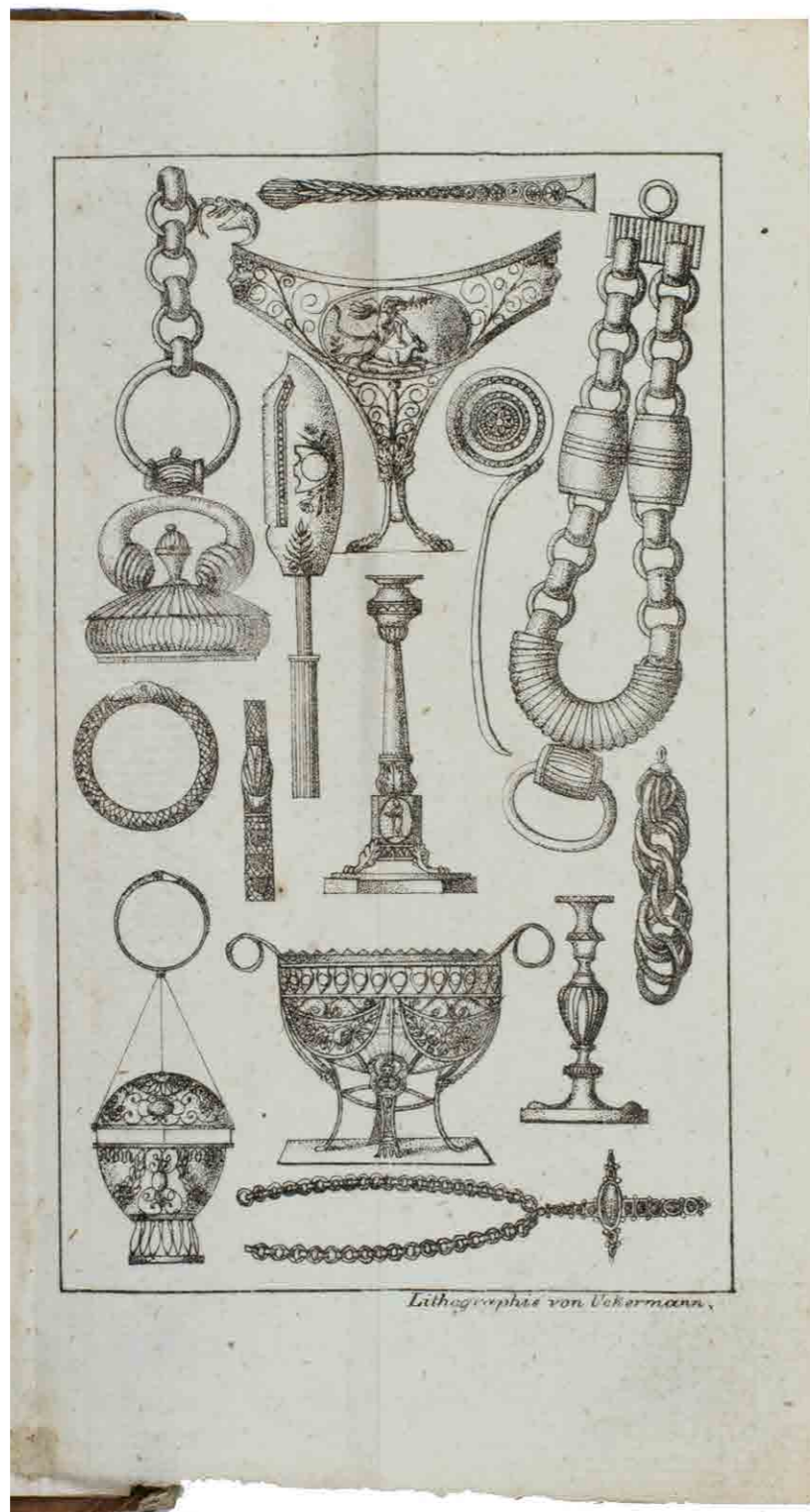
Military History

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Unique first edition (1823) of a technical handbook for gold- and silversmiths and jewellers



59. SCHUL[T]ZE, Heinrich. Der Gold- & Silberarbeiter und Juwelier nach allen seinen praktischen Verrichtungen. Ein vollständiges Handbuch dieses Gewerbes...

Ilmenau, B.F Voigt, 1823. 8°. With 8 tables on separate leaves (6 on 3 folding plates bound at the end of the book), 109 tables in the text and 4 lithographed folding illustration plates signed by Uckermann. Contemporary marbled paper over boards, gold-tooled spine with light brown label. € 3500

Only copy located of the first edition of handbook for goldsmiths, silversmiths and jewellers, written by the goldsmith and silversmith Heinrich Schultze. It describes the techniques used for work with gold and silver in the early 19th century. From page 245 on Schultze presents more than 100 tables that could help goldsmiths, silversmiths and jewellers calculate the price for purchasing and selling gold and silver and to help them carry out the best-known tests to determine the its fineness. The book ends with 4 lithographed plates, showing the latest forms of many products a goldsmith or silversmith might make: tea and coffee pots, brooches, pins, rings, earrings, necklaces, knockers, candlesticks, vases etc. It is a practical gold and silversmith's handbook, written for people in the trade and based on Schultze's own experience.

We have located no other copy of the present first edition of 1823. WorldCat records 1828 and 1887 editions, the former by the present publisher and with the same wording for the title, but with different pagination, so clearly not a reissue or a mistranscribed date. The Rijksmuseum has the third edition, published in 1836. We have found only one reference to this work in the relevant subject bibliographies: Sinkankas mentions it in his notes on Schultze's *Praktisches Handbuch der Juwelierkunst und Edelsteinkunde*, Leipzig, 1830, because in this later work, Schultze refers to the present 1823-edition.

With some marginal annotations with pencil on p. 340. Binding slightly worn around the edges, corners a little bumped, but otherwise a rare book in very good condition.

xii, 340, [4] pp. *Beilage zur Allgemeinen Zeitung*, no. 202 (29 November 1823), p. 808; cf. Sinkankas 5893 note (mentioning some edition in or before 1830); WorldCat (3 copies of similar 1828 ed.).

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*One of the greatest bird books of all time,
with 446 coloured plates, plus 1 extra plate*

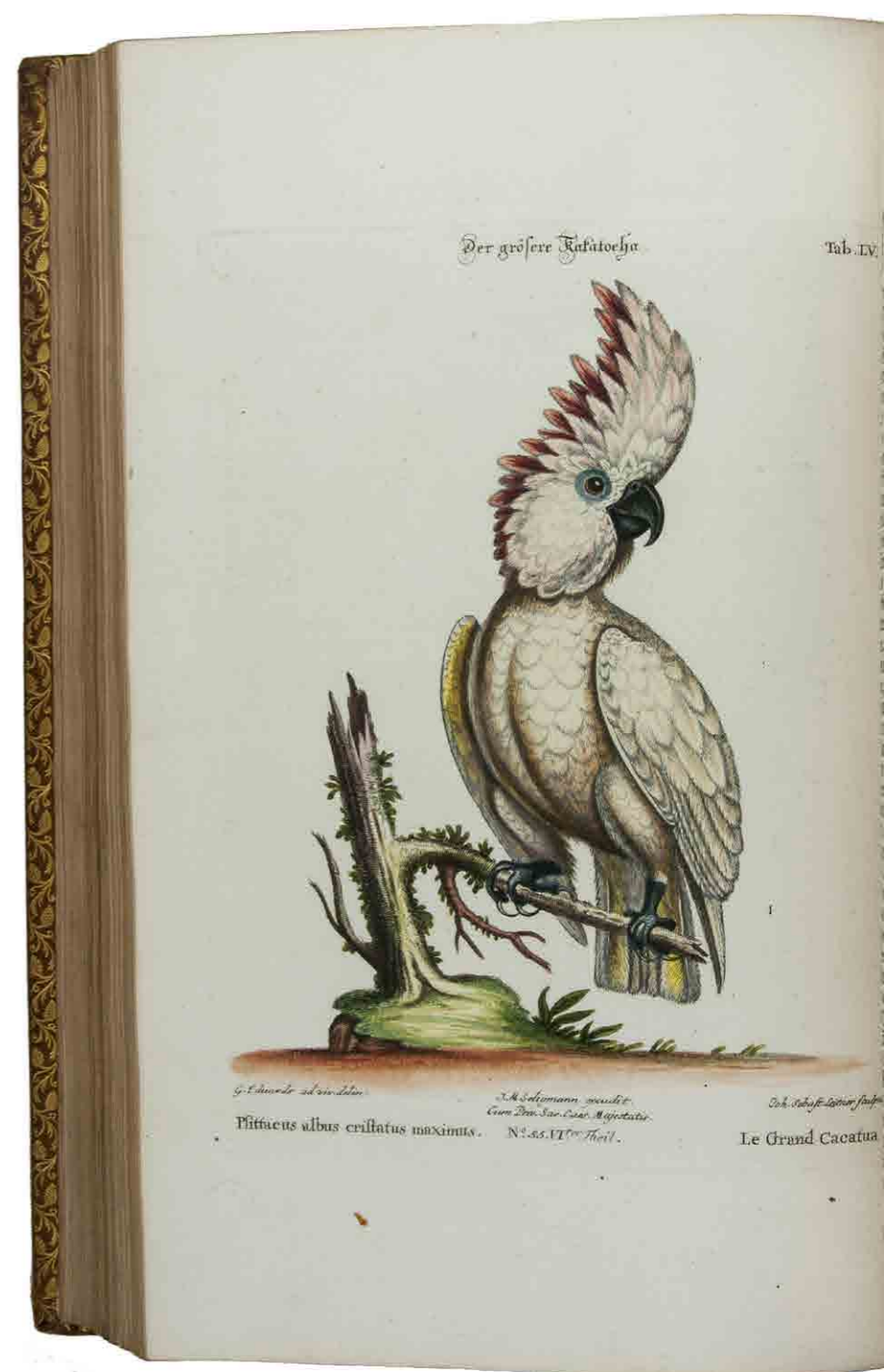
60. SELIGMANN, Johann Michael, George EDWARDS and Mark CATESBY. Sammlung verschiedener ausländischer und seltener Vögel ... Nuremberg, Johann Joseph Fleischmann, 1749–1776. 9 parts in 3 volumes. Folio. With 3 different engraved frontispieces, 1 large engraved folding map, 445 (of 473) engraved illustration plates numbered in 5 series plus 1 plate by Seligmann numbered "115" in part 4 but not normally included. With all the usual illustration plates and map coloured by a (near-) contemporary hand, but the extra plate uncoloured. Near contemporary uniform gold-tooled calf, gilt edges. € 36 500

First German edition, with the plates newly made for this edition and including new material, the text combining German translations by Georg Leonhard Huth of three important English ornithological works: George Edwards's *A natural history of uncommon birds* (1743–1751) and *Gleanings of natural history* (1758–1764), and Mark Catesby's *Natural history of Carolina, Florida and the Bahama Islands* (second ed. 1748–1754). Seligmann (1720–1762) brought these materials together and engraved the illustration plates and two of the frontispieces. The book is especially strong for American and Asian birds. The parts and plates were published in instalments and while many copies lack the whole of part 9, the present copy includes the plates and accompanying leaves of text of this part up to plate xxiv. It further includes one (uncoloured) plate, a portrait of an indigenous North American man, not recorded in the literature, though engraved by Seligmann.

With 2 tears in the folding map, almost entirely in the sea, but generally in very good condition. The bindings are slightly scuffed and have some professional restorations along the extremities.

[18], [50]; [1], [1 blank], [52], [2]; [66], [50]; [1], [1 blank], [98]; [4], [52]; [1], [1 blank], [68]; [4], [52]; [16], 63, [1 blank]; [4], [24] pp. plus plates. *Anker* 462; *Fine Bird Books*, p. 73; *Nissen, Vogelbücher* 857.

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Der Ringelsalet.



*Accipiter piceus foliis brevioribus, comis parvis
 binomialibus laxis Rand
 The Newfoundland White spruce Fr. Mill. Dict.*

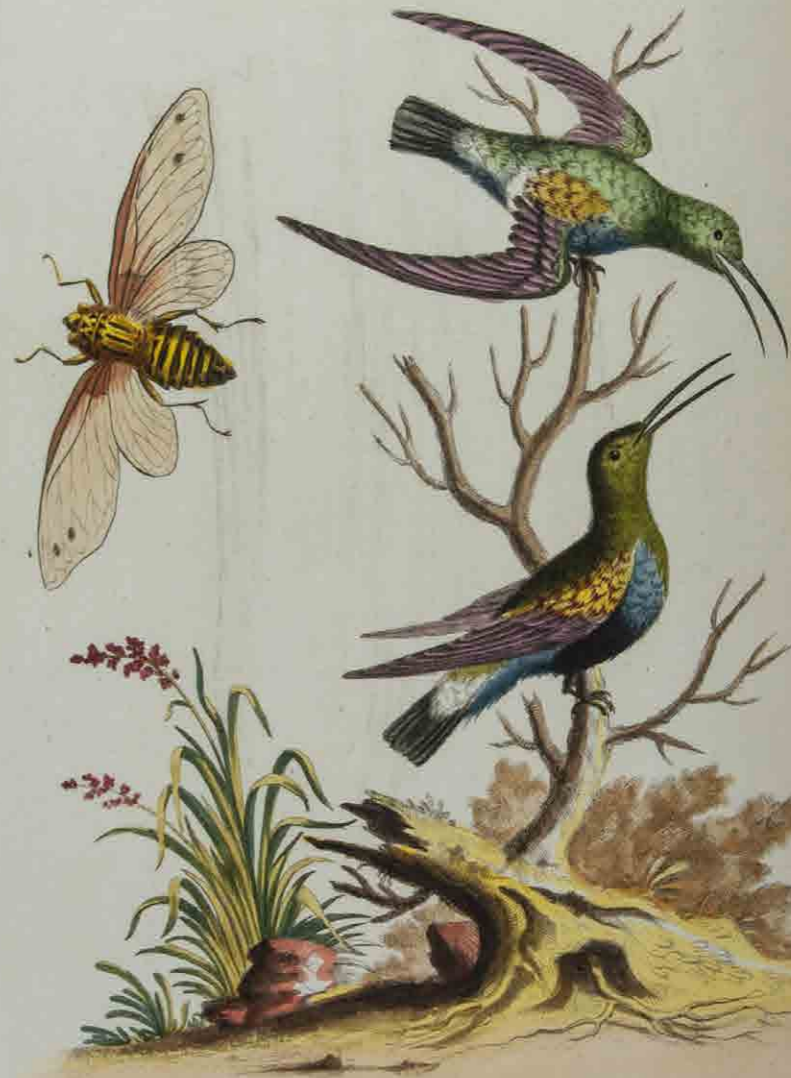
J. Schumacher sc. et grav.

G. Edwards del. viv. delin.
Bygargus Accipiter, Canadensis.

Cum Priv. Sac. Cas. Maj.
N.º 2. V.º Thiel

Le Faucon à queue annelée

Das grüne Colibrichen mit schwarzem Bauch.



G. Edwards del. viv. del.
Aves mellivora ventre nigro, mas et foemella.

Cum Priv. Sac. Cas. Maj. Thiel

J. Schumacher sc. et grav.

Le Colibri ventre noir Male et Femelle

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The first official Swiss pharmacopoeia

61. [SWITZERLAND – PHARMACOPOEIA]. Pharmacopoea Helvetica, in duas partes divisa, quarum prior materiam medicam, botanico-physico-medice descriptam, posterios composita & praeparata, modum praeparandi vires & usum exhibet.

Including: Syllabus medicamentorum simplicium et compositorum, in Pharmacopoea Helvetica comprehensorum, ...

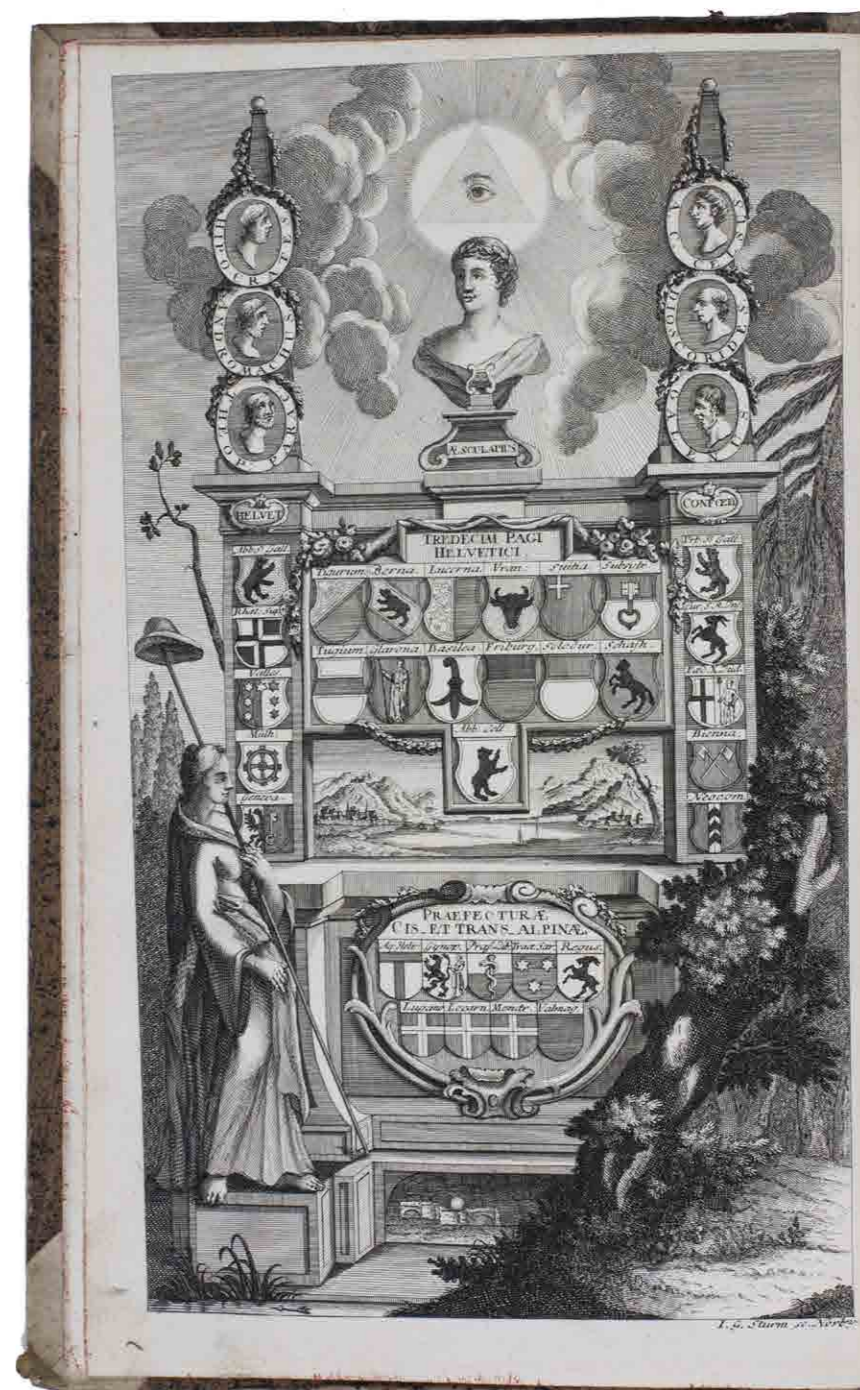
Basel, Johann Rudolf Imhof and sons, 1771. 3 parts in 1 volume. Folio. With engraved frontispiece. Near-contemporary half vellum. € 4000

First and only edition, in Latin, of the first official Swiss pharmacopoeia, with a preface by the Swiss anatomist and physiologist Albrecht von Haller in Bern, and an elaborate armorial frontispiece by Johann Georg Sturm. It takes its title almost word for word from the Wittenberg pharmacopoeia, first published in 1741. Although much of the information no doubt comes from that work, it is here presented very differently. The main text is divided into three parts: “Materiam medicam” gives an alphabetical list of medicinal plants and other ingredients, “Medicamenta simplicia et composita” gives instructions for preparing simple and compound medicines, arranged alphabetically by the names of the medicines, and “Syllabus medicamentorum” gives a classified list of the simple and compound medicines.

With bookplate on pastedown. Some slight browning or foxing, a few leaves with small dark-brown spots, but otherwise in good condition and with generous margins. The binding is somewhat scuffed, with a small tear in the spine, and the tapes are broken at the inside of the front hinge. An extensive and important pharmacopoeia.

[2], 13, [1 blank], 28, [2], 212, 384, 54 pp. *Blake, p. 350; Neu, Wisconsin 3201; VD18, 10566074.*

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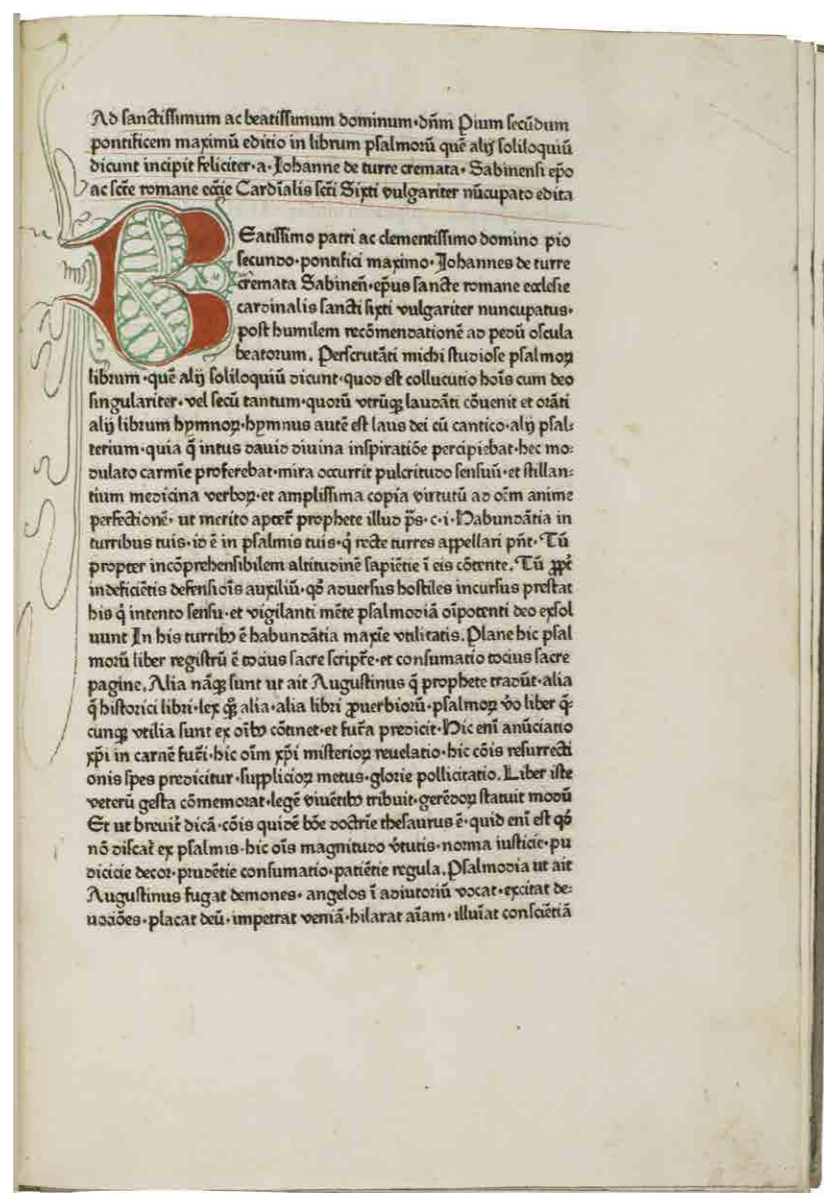
Religion & Devotion

Science & Technology

Fine, large-margined second edition of important commentaries on all 150 psalms


62. TORQUEMADA, Juan de (Johannes de TURRECREMATA). [Expositio super toto psalterio, incipit:] Ad sanctissimum ac beatissimum dominum *dominum* Pium Secundum Pontificem Maximum editio in librum psalmodum quem alii soliloquium dicunt incipit feliciter ... [colophon:] Explanatio in psalterium ...

(Colophon:) Augsburg, printed by Johann Schüssler, [1470/71]. Folio (30 × 22 cm). Set in a single type, largely a rotunda gothic but with some roman influences with 35 lines per page, with about 150 manuscript “Lombardic” initials in red ink, the lines introducing the commentary for each psalm underscored and with manuscript paragraph marks, both in red ink. Late 19th-century(?) half vellum, boards covered with 2 leaves from a Latin Vulgate Bible printed on vellum. € 32 500



Second(?) edition, in the original Latin, of the important and influential extensive commentaries on each of the 150 psalms, by the Spanish Dominican cardinal Juan de Torquemada (ca. 1388–1468). He brings together quotations from the Church Fathers (his sources include Chrysostom, Augustine, Cassiodorus and Remigius) and discusses the meaning of psalms for devotion to Christ and for the Church generally. Torquemada finished his commentaries in 1463 and dedicated them to Pope Pius II, but what is generally considered the first printed edition appeared posthumously, a quarto by Ulrich Han in Rome, dated 4 October 1470. Though the present Augsburg folio edition is undated, Schüssler set up his printing office after 22 January 1470 but well before 28 June 1470 (when he completed a book of 98½ edition-sheets), and one copy of the present edition has a note of its purchase in 1471, so it must have been printed in 1470 or 1471 and is generally believed to have appeared after Han’s Rome edition of 4 October 1470. The book is usually reported under the title given in square brackets above, based on the colophon of the 1470 Rome edition: “Expositio brevis & utilis super toto psalterio”.

With a manuscript note and underscoring in red ink on m5v marking the resumption of the commentary on psalm 119 after the accidentally inserted passage from that for psalm 118. With a few bifolia separated at the gutter fold but still firmly attached to the bookblock, a small and faint marginal water-stain in the lower outside corner of quires c and d, an occasional very faint marginal smudge, otherwise in fine condition, with the paper still crisp and only slightly trimmed. Binding very good.

[266], [2 blank] pp. ([133], [1 blank] ll.) *BMC II*, p. 328; *Bod-Inc T27*; *BSB-Ink T546*; *GW M48192*; *ISTC it00518000*; *Sheppard 1178* (see *Bod-Inc & ISTC*); *USTC 749536*.  More photos on our website

ad te dirigentur. nam docuisti in populo fideli per iacob designato iudicium quo discernent inter bonum et malum et iusticiam ut bonum cognitum faciant. et malum deuitent. quia vero talia faciunt in vobis. o vos fideles, Exaltate dominum deum adoratione patrie quia deus noster est. et adorare humanitatem incarnati filij eius in qua maiestas diuinitatis tanquam super scabellum stetit. quoniam sanctum est omni sanctitate plenum. omni sanctitate dignum. in quo omnis plenitudo diuinitatis corporaliter id est veraciter inhabitat. merito adorare dominum quoniam, Moyses et aaron computati in sacerdotibus samuel inter prophetas. et alij antiqui patres inuocabant nomen eius et prophetarunt et adorauerunt. unde sequitur, Inuocabant dominum humiliter et deuote. et ipse exaudivat eos in columna nubis loquebatur ad eos. sicut de moyse et aaron est manifestum in pluribus locis. ideo exaudivat eos. Quia custodiebant testimonia eius quantum ad iudicialia et cerimonialia que dicuntur testimonia quedam dei et preceptum id est precepta moralia que dedit eis per moysen que licet sint plura. sunt tamen in radice caritatis unum, Domine deus virtutum tu exaudivas eos in necessitatibus eorum et in iustis periculis tu propicius fuisti eis condonando eis peccata eorum et visceres etiam aliquando peccata eorum ex eorum arbitrio inuenta. ex quo ergo moyse et aaron et aliorum antiquorum sanctorum patrum qui domino seruiuerunt, Vos exaltate dominum deum vestrum laudibus extollendo et adorate in ecclesia loco sancto eius extra quem non est locus orationis quoniam sanctus est dominus deus vester.

Psalmus xcix. in quo monet deum alacriter laudare et peccata nostra humiliter plangere.

Vbilate deo id est ineffabili quadam leticia laudate omnes inhabitantes terram et seruite domino et hoc non coacti vel cum aliqua tristitia sed cum leticia cordis. non enim placent deo seruitia coacta unde sequitur, Introite id est facite opera digna conspectui dei in exultatione. hoc ideo quia, Scitote quoniam dominus ipse est deus.

et fratres omnes. **D**ns ihu xpc cum spiritu suo. Gratia vobiscum amen. **E**xPLICIT EPISTOLA AD TIMOTHEUM SECUNDA.
Incipit argumentum in epistolam ab Thym.

Thymum admonet et instruit de constitutione prebiterij et de spuali purgatione et hereticis vitandis: qui tradidit nibus iudicia credunt: scribens ei a nicopolis. Finit argumentum.

Incipit epla ad Thym. **C**apitulum I.

Dulus seruus dei apostolus autem ihu xpi

in fidei electorum dei et agnitione veritatis. que in pietatem est spes ante omnia secularia. manifestavit autem in multis verbis in predicatione. que crebra est mihi in preceptis salutis nri dei. Tu dilecto filio in amorem fidei. Gratia et pax a deo patre et xpo ihu salvatore nostro. Huius in gratia reliquit te creta ut ea que desunt: corrigas. et constituas in civitate pbitere: os sicut et ego dir: filios bñs fideles non in accusatione luerie aut non subdito. Optet enim episcopus sine crimine esse sicut dei dispensatores: non supbi. non iracundi. non violenti. non peccatores. non turpis lucri cupidus: sed hospitales benignus. sobrius. iustus. sanctus. continent. amentem: et qui sui doctrina et fidei fmo. et eo qd dicit arguat. Sicut enim multi etiam inobediens. vaniloq et seductores. maxie qui de circumsione sunt qd oportet rebargui qd non oportet turpis lucri gra. Dixit qbas et illa prius ipoz pbeta. Et seruos semp medaces male bestie ventris pigi. Testio nu hoc vez. Quia ob cam increpa illos dure ut sani sint i fide: non invidentes iudicio salubris et matoris hom auerfantus se a veritate. Quia mada mabe: coinquatio aut et infidelis: nihil e mabus: sed inqnatie sue: et mendo et pisa. Continent se nolce dei factis aut negat: cum sint abomilati et

incredibiles et ad omne opus bonum reprobi. **C**apitulum II.

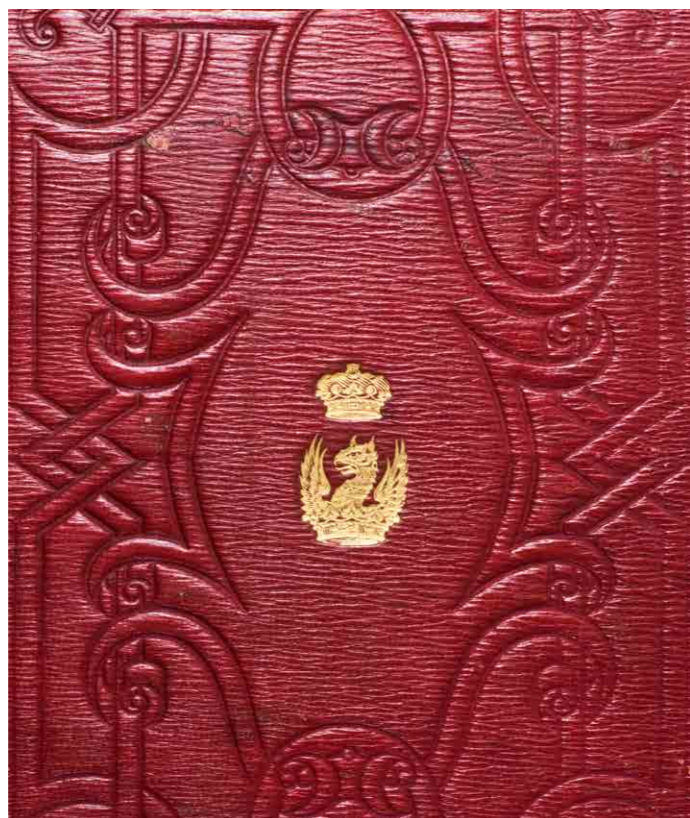
Vantē loquere que de cēt sanā doctrinā. Penes ut sobrii sint: pudici. prudentes. sani i fide: in dilectōe. in patientia. An similiter in habitu sanos: non criminatōes. non multo uno iuvenēs: bñ docentis ut prudentias doceat. Adolescentulas: ut viros suos amēt filios suos diligat: pudice. castas. sobrias bonis curā habentes: benignas. subditas viros suos: ut non blasphemet verbum dei. Juvenes similiter: hortare ut sobrii sint. In omnibz xpm pbe exemplū bonorum ope: in doctrina. in integritate. in gravitate. Verbu sanū irēphensibile: ut is qui ex adverso est vereat: nihil hñs malum bñcere de nob. Servos hñs suis subditos eē in oībz placētōs: nō cōtradictōes. nō frangētōs. s; in oībz fide bonam ostēntes: ut doctrinā salutaris nri dei oīnt in oībz. Apparuit enim grā dei et salutaris nri oībz bono erubēs nos: ut abnegātes impietates et seclaria desideria. sobrie et iuste et pie vivamus i hoc seculo: expectātes beatam spem xpi: qd debet semetipm p nobis ut nos redimeret ab oī iniquitate: et mūdaret sibi ipm acceptabilē factatōe bonoz ope. Hec loqre et exhortare: et argue cum oīni impurio. Nemo te contemnat.

Capitulum III.

Admone illos pncipaliter ad oīne op bonū paros esse: modestos: oīne ostēntes mō fuetubies ad oīne bonū. Etiamus enim aliquādo et nos in fide. increduli. errātes. fuetētes desite rija et volu pcatōe variis: i malicia et subditiā agētō. odibiles. obidēs iūce. Quā atē benignitas et bñitas apparuit salutaris nob: stri dei nō ex oībz iustitie que fecim nos sed in suam misericordiam salvos nos fecit per lavacrum regenerationis et renovationis spū sancti que effudit in nos habite per ihm xpm salutaris nost: ut in fctificati grā ipi: beates sim in spem vitæ æternæ. Fideles fmo est. Et de his volo te affirmare: ut curēt bonis oībz pisse qui crebunt deo. Hec sunt bona et vilia bono.

Joh. de Turrecremata
Expositio
psalterii
Aug burg
ca. 14/0

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The first dictionary of classical mythology

63. TORRENTINUS, Hermannus. Elucidarius carminu[m] et historiaru[m] vel vocabularius poeticus co[n]tine[n]s fabulas: historias: provincias: urbes: insulas: fluvios: et montes illustres.

(Colophon:) Hagenau, Heinrich Gran for Johann Rynmann, 1510. 4°. 19th-century blind-tooled red morocco, with a gold-tooled centre-piece on both sides, title, date and location of printing lettered in gold on the spine, gold- and blind-tooled broad turn-ins, gilt edges, blue endpapers. € 2250

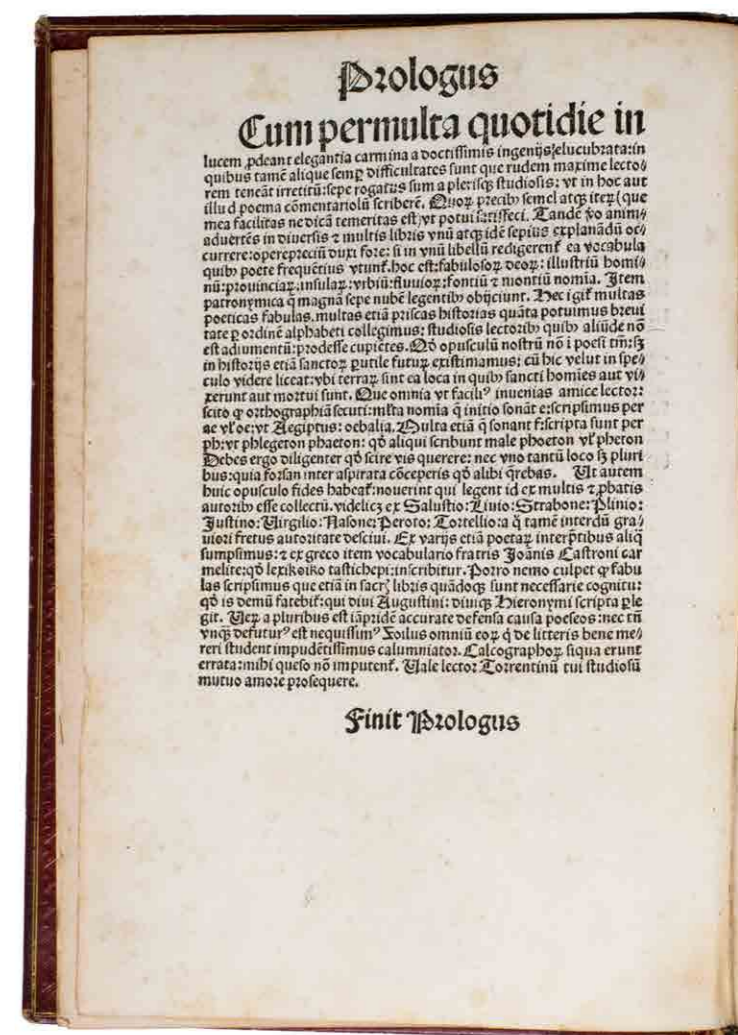
The first dictionary of ancient mythology, history and geography. Written by one of the foremost Latin grammarians of the 15th century, it became a very successful reference work and was in print until the 19th century. This is the first and only Hagenau edition. The work is a Latin lexicon in alphabetical order. It contains mythological, historical and geographical names from classical antiquity, and their explanations. Including: Cleopatra, the Hesperides and Sicily. This is followed by a

lexicon of Greek and Hebrew names, an interesting Latin translation of the most important words from the “language of the Saracens”, and a list of Latin plants, trees and minerals, with their German translations. The data on classical geography, history, daily life and literature was taken from classical literature.

Hermannus Torrentinus (ca. 1450–1520), born as Hermann van der Beke, studied at the Latin school of Deventer and joined the Brethren of the Common Life. He was head of the Latin school in Zwolle until 1514, when he became completely blind. He has been called the foremost grammarian by his contemporaries and the majority of his works are Latin grammar books meant to be used in school. He attempted to simplify grammar for his students, but this was seen as heresy, causing him to add an “apologia” to later editions of these works. He also wrote multiple commentaries on classical authors like Ovid and Virgil. Nevertheless, *Elucidarius carminum et historiarum* is his most popular and well-known work.

With the bookplate of Robert Clarence Pruyn mounted on the front pastedown. The edges and hinges of the boards show some signs of wear, with a water stain around the foot of the spine and throughout in the lower margin around the gutter, some off-setting on the blue endleaves from the broad turn-ins. With mild foxing to the first and last few leaves, the lower outer corner of leaf E1 has been restored, without affecting the text. Otherwise in good condition.

[1 blank], [60], [1 blank] ll. *Adams T818 (different collation); British Museum, General catalogue, vol. 25, p. 266; GW X Sp. 6972; ISTC ih00073950 (7 copies); VD16 T 1597; Proctor 11647.* More photos on our website



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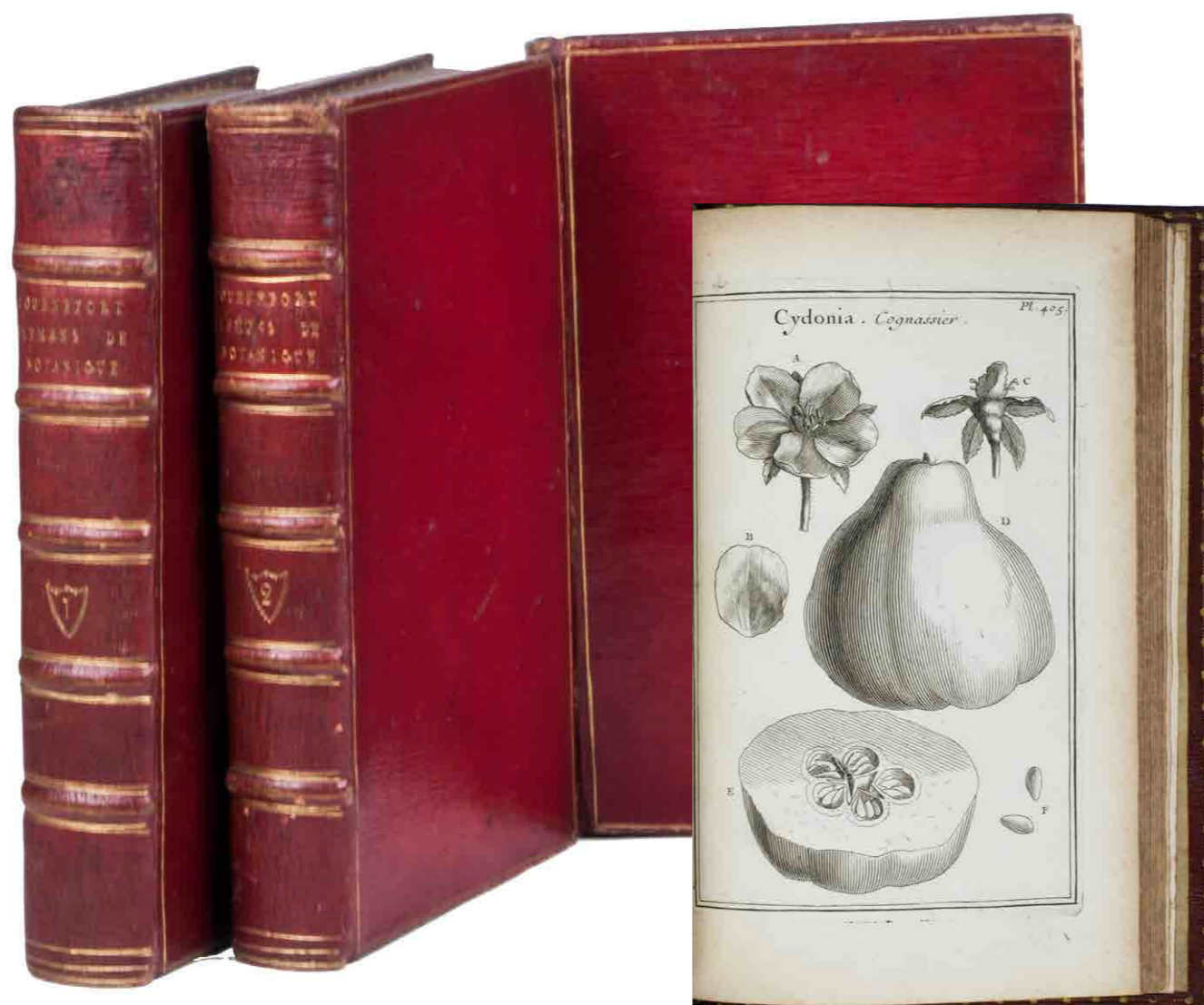
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Science & Technology

*First edition of an influential botanical handbook,
with 451 plates, including many trees*

64. TOURNEFORT, Joseph Pitton (Claude AUBRIET, illustrator). *Elemens de botanique, ou methode pour connoître les plantes.*

Paris, Imprimerie Royale, 1694. 8°. With 3 engraved title pages, engraved royal arms on the title page, 2 engraved headpieces, 2 engraved initials and 451 engraved botanical plates. Early 19th-century red morocco. € 7500



First edition of a popular handbook with a new system for the classification of plants by genus, based on the structure of their flowers and fruit. The author Joseph Pitton de Tournefort (1656–1708) was one of the first taxonomists of the 18th century. Before publishing any works, he started collecting specimens for his herbarium, which achieved great fame and is kept in the Musée d'Histoire Naturelle de Paris. It provided the basis for his first major work, *Elemens de botanique*, which went through many editions. Pages 448–514 of the present first edition deal with trees and forestry. The text volume is followed by two volumes with many engraved plates.

Provenance: William Musgrave (1735–1800), 6th Baronet; Matthew Baillie (1761–1823); the honourable Willem de Reede Ginkel, 9th Earl of Athlone (1780–1844); bookplate of Joseph Lanjouw (1902–1984).

[I], [I blank], [I8], 562, [20] pp. *Arnold Arboretum II*, p. 311; *DSB XIII*; *Hunt* 392; *Nissen, BBI* 1976; *Plesch* 438.

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*First edition of Trithemius' most important pre-Reformation work***65. TRITHEMIUS, Johannes.** De statu et ruina monastici ordinis.

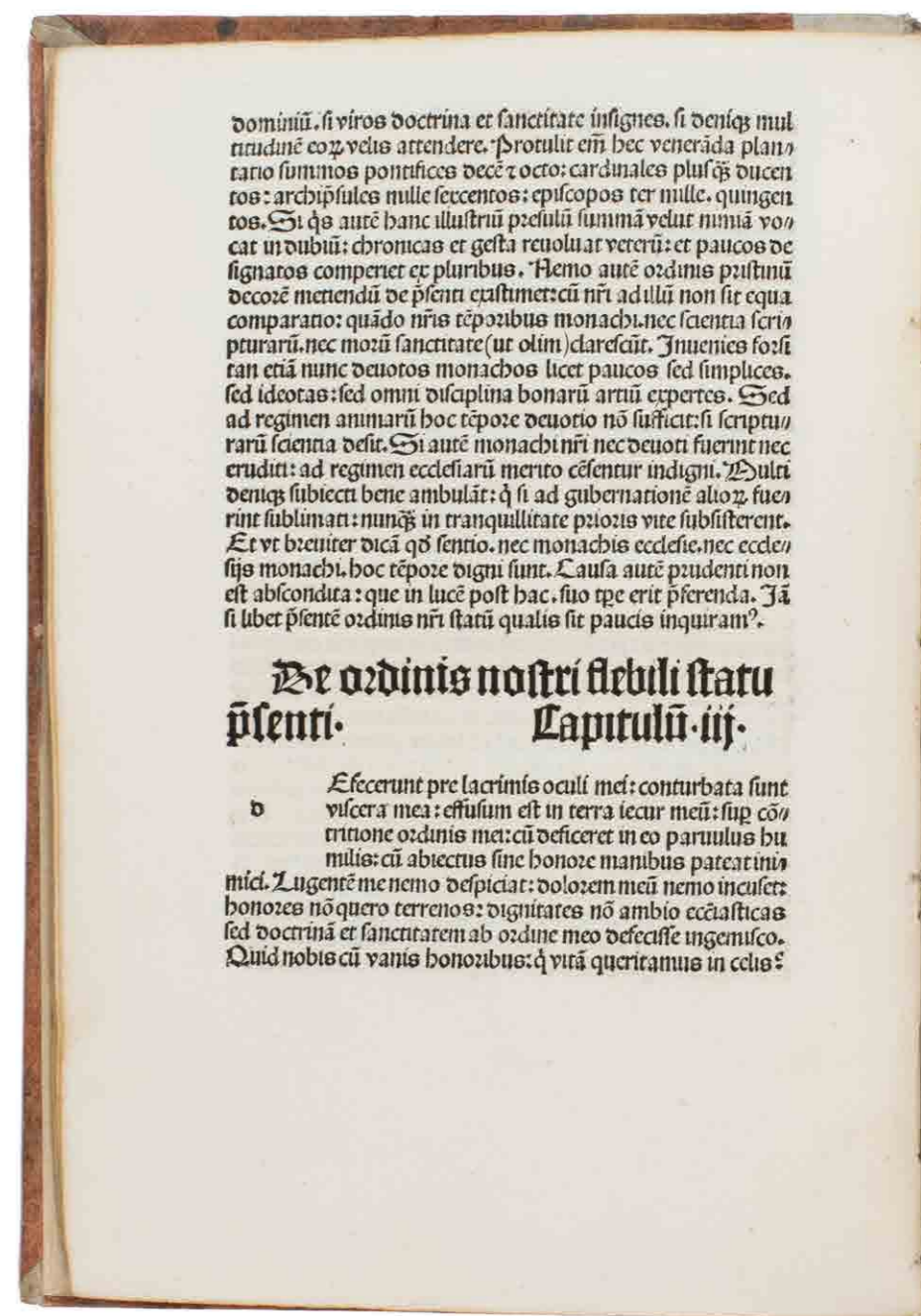
[Mainz, Peter von Friedberg, after April 1493]. 4°. 20th-century quarter vellum, decorated paper sides. With the author, title, and place and date of publication in manuscript on the spine. € 8500

First edition of a relatively scarce work, written by an infamous Benedictine abbot who combined theology with the occult. It was read before a meeting of all Benedictine abbots and scholars from Tübingen University on April 21, 1493, and was considered to be so important that it was decided it should be read every year.

This treatise on the decline of the Benedictine order was written in 1493 by Johannes Trithemius (1462–1516) at the request of his friend Blasius Scheltrup (dates of birth and death unknown), the abbot of Hirsai, to whom the work is dedicated. It is probably the most important of Trithemius' pre-reformation works. It laments the decadence of the once flourishing order and recounts the reformation attempts, following the example of the reform of the Bursfelde Congregation. This was a union of over 100 monasteries who sought to improve Benedictine practice. Trithemius was a featured speaker at the annual meetings from 1492–1503.

With occasionally some very small manuscript annotations in the margins, the guide letters at the start of certain parts of the text are missing – as issued. The edges of the boards are very slightly scuffed. The title-page and verso of the final blank leaf are somewhat soiled, a few small water stains in the inner margins of leaves b1–2 and quire d and in the top margin of leaves c5, c6 and d1, without affecting the text. Overall in very good condition.

[29], [1 blank] ll. *Goff T-453; GWM 47590; Hain-Copinger 15625; ISTC it00453000; Proctor 170; not in IDL.*
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Highlight of architectural history: Frank Lloyd Wright's extremely rare and important plate collection

66. WRIGHT, Frank Lloyd. Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright.

Berlin, Ernst Wasmuth, [1910]. 1 text part and 2 portfolios with lithographed plates. 1° and 2°. Text volume with the title printed in gold. With a total of 100 lithographed plates in 2 portfolios. Each plate embossed with Wright's blind stamp. Kept loose, as issued, in the original two portfolios (64 × 41.5 cm), both dark blue half cloth with the original publisher's printed grey wrappers over boards with all white ties present. The text leaves are kept in the first portfolio. € 49 500

Extremely rare first edition, of the complete collection of plates prepared from drawings made by master architect Frank Lloyd Wright (1867–1959) at his Oak Park Studio, illustrating seventy buildings and projects completed between 1893 and 1909. It is the first major publication by one of the greatest innovators of modern architecture. The work boosted Wright's fame in European architectural circles and influenced key figures in contemporary architecture including Ludwig Mies van der Rohe, Peter Behrens and Le Corbusier. The plates show perspective views, plans, sections and interior and exterior details. Plate LVI, with an interior view of the living room of the Coonley House, is one of the most important and desirable of the series. Other works represented are the Frederic Robie House, Susan Lawrence Dana House, Ward Willets House, Darwin Martin House, Avery Coonley House, the Larkin Building, and Unity Temple, showing the variety of his buildings.

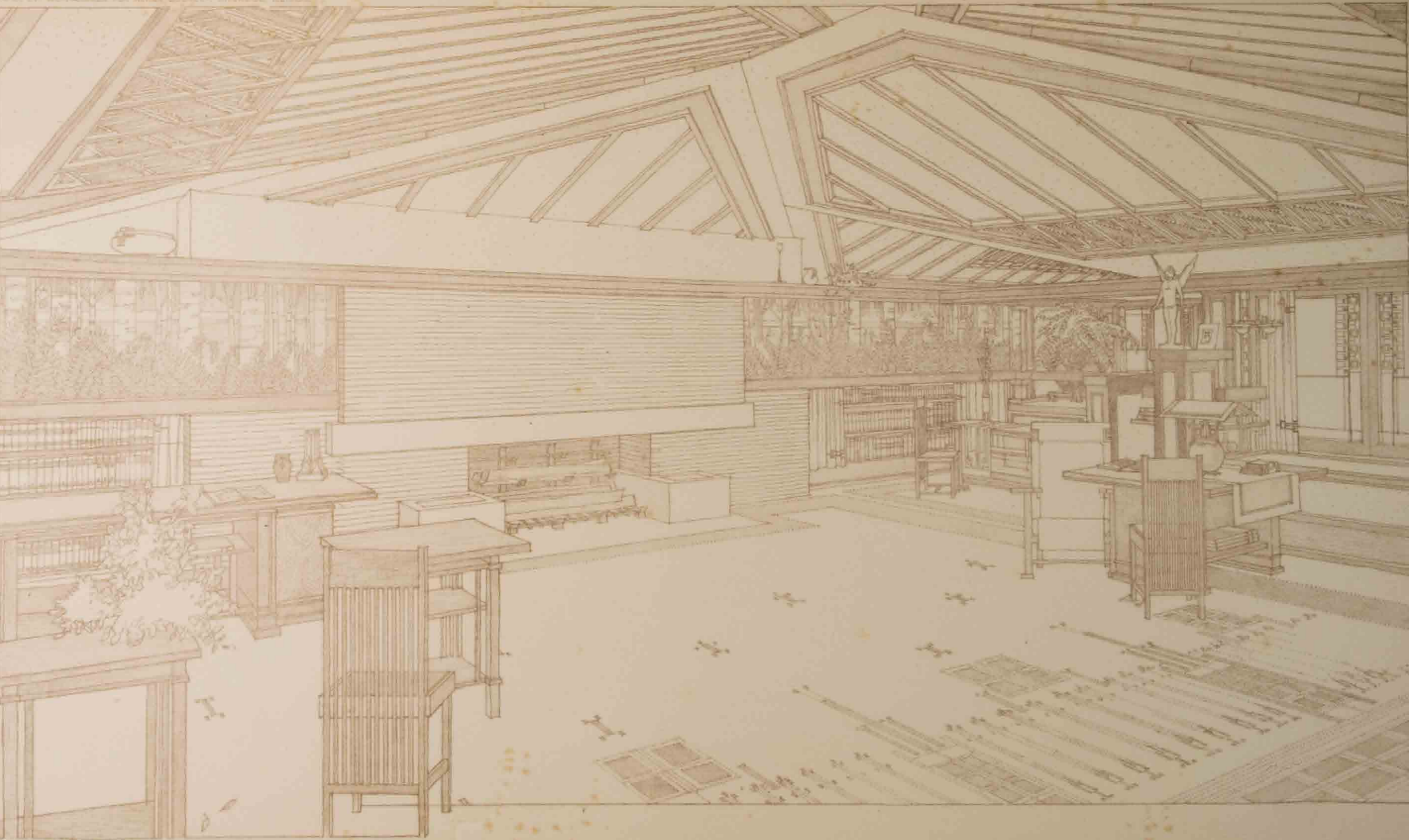
Although each plate is embossed with Wright's blind stamp, Sweeney notes that Wright completed the work alongside assistants and collaborators, including Marion Mahony Griffin and Wright's son, Lloyd. The work was printed by Ernest Wasmuth, a massive undertaking. The original plans and presentation drawings had to be lithographed on large stones. The text volume, written by Wright, was printed both in German and in English, containing an essay on his architectural style and a list of the plates. The text part starts with the introduction by Wright, translated into German by Wasmuth, and is dated "Florenz, Italien, 15. Mai 1910" and is followed by an annotated list of plates (pp. 21–30). An English version of the introduction was printed in Chicago by Ralph Fletcher Seymour being dated "Florence, Italy, June 1910".

The edition is scarce due to a fire at Wright's home and studio, Taliesin, in August 1914. The fire destroyed the bulk of the American copies of this portfolio, in addition to much of Wright's other work. So many of the copies intended for the American market were destroyed, with the result that the work was far better known in Europe than in the United States.

The wrappers and ties of the two portfolios are browned, both spines are worn (with the portfolios otherwise still intact) and the front board of portfolio II shows a seriously water damaged spot. All text leaves, plates and plates on overlay paper are foxed, the edges of the plates and overlays are show very slight water stains and are occasionally slightly frayed and browned, the overlays of plates LVIII and IL show a marginal tear, not affecting the image. The main surface of the plates (including the whole or the majority of the designs) are fine and clean. Overall a complete set with the plates, booklet and the two original publisher's portfolios still in good condition, being Wright's extremely rare magnum opus that secured his status in Europe: one of the most influential architectural publications of the century.

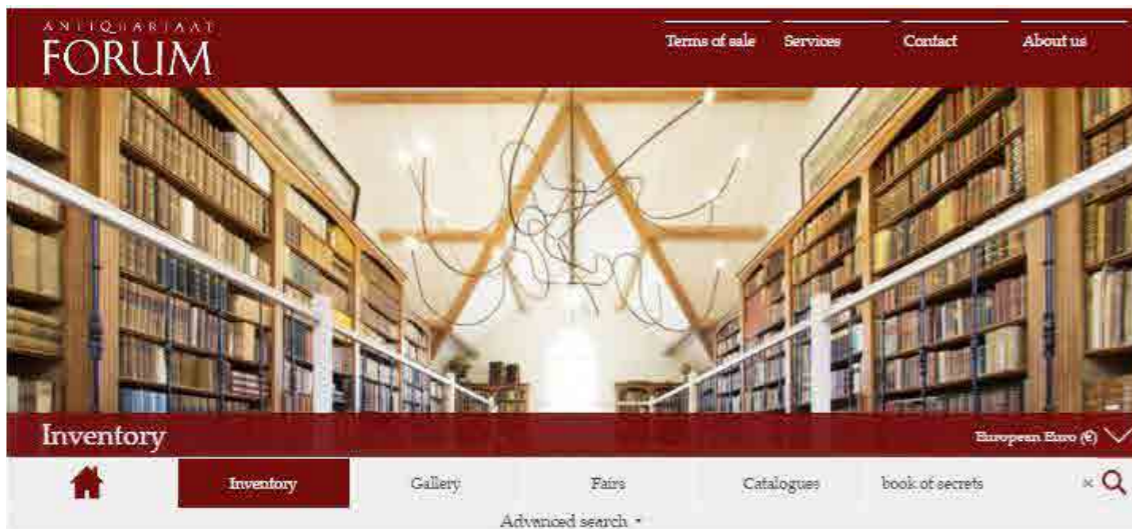
30, [1], [1 blank] pp.; plus 100 lithographed plates. *Kruft 210; Robert L. Sweeney, Frank Lloyd Wright: an annotated bibliography, 1978, 87; Thieme-Becker XXXVI, 279.*

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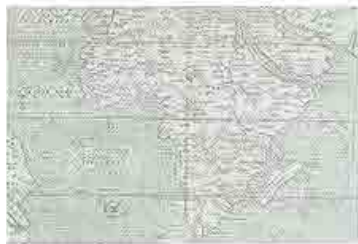


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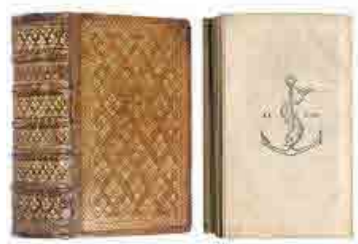
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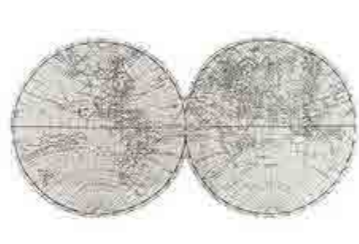
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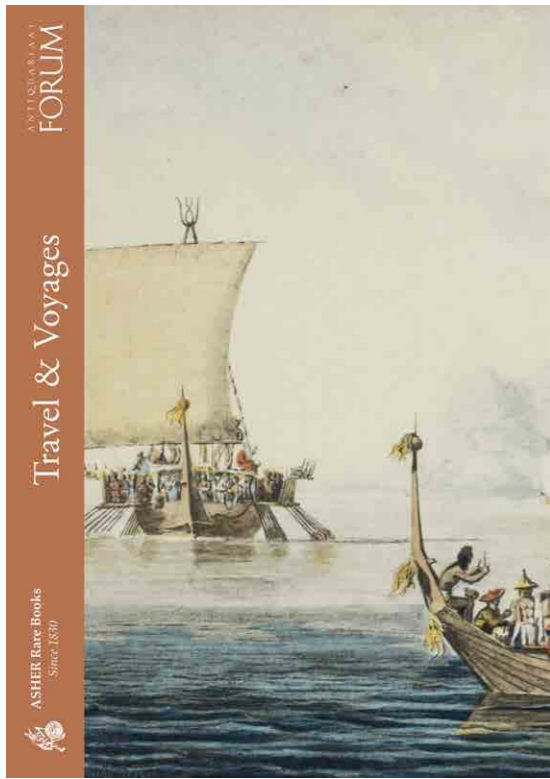
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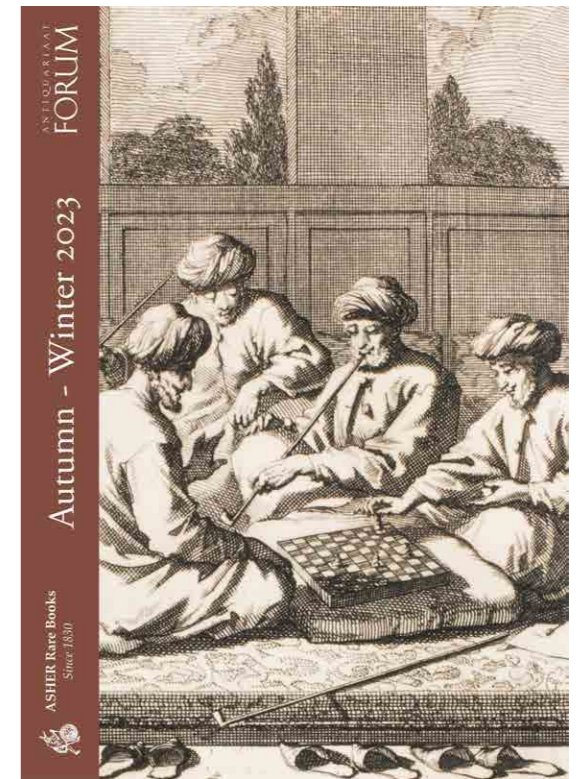


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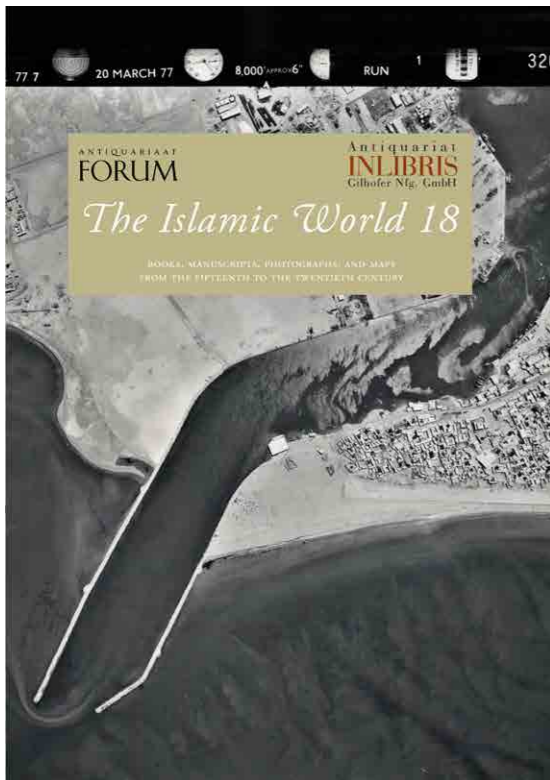
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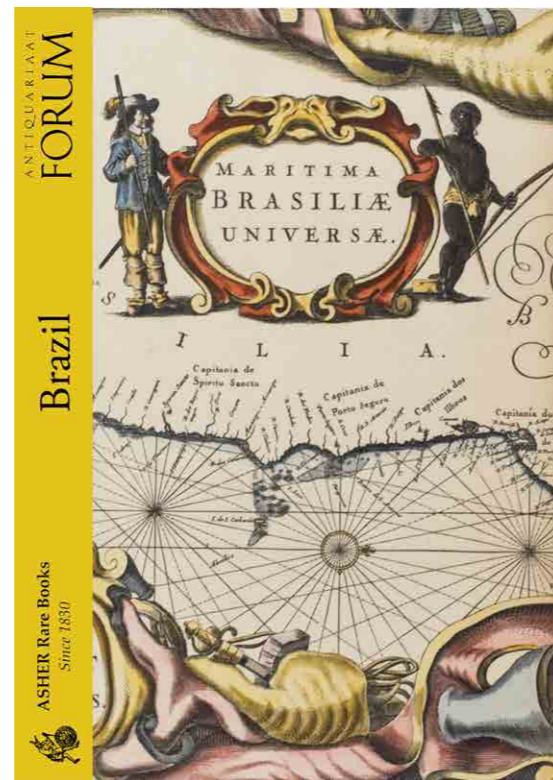
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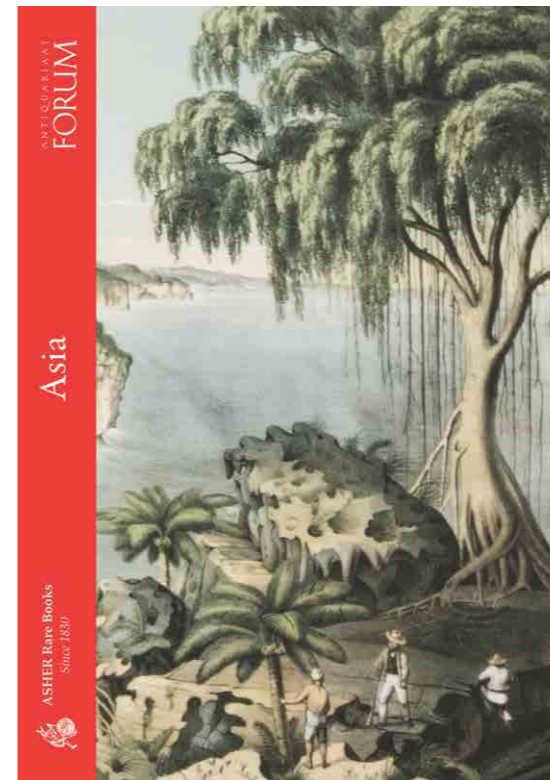
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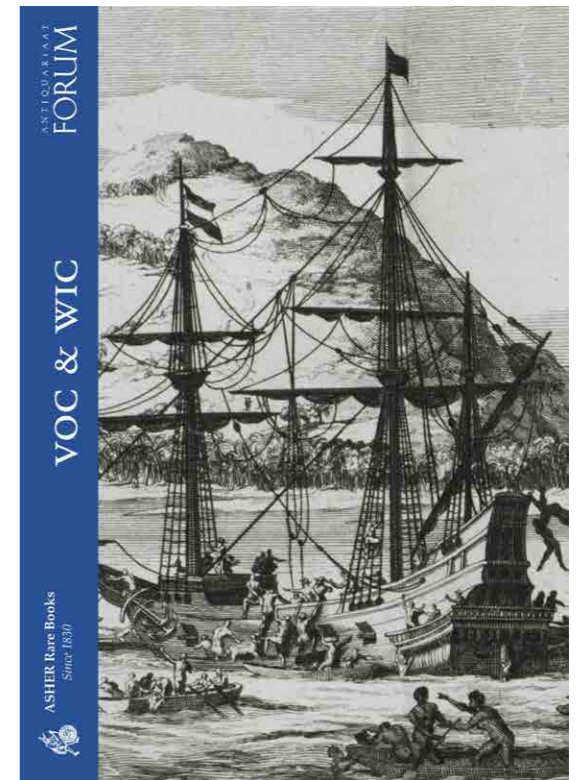
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