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Unrecorded edition with rules and regulations for the Naples royal fleet and its maintenance

1. [ACTON, Sir John Francis Edward & Antonius Count of THURN and Valsassina]. Istruzione per il servizio de bastimenti della Real Marina di guerra. Naples, 1800. 8°. With the engraved coat of arms of King Ferdinand IV of Naples on the title page. Contemporary gold-tooled “marbled” calf with tan and blue spots on a chemically darkened background. £ 1550

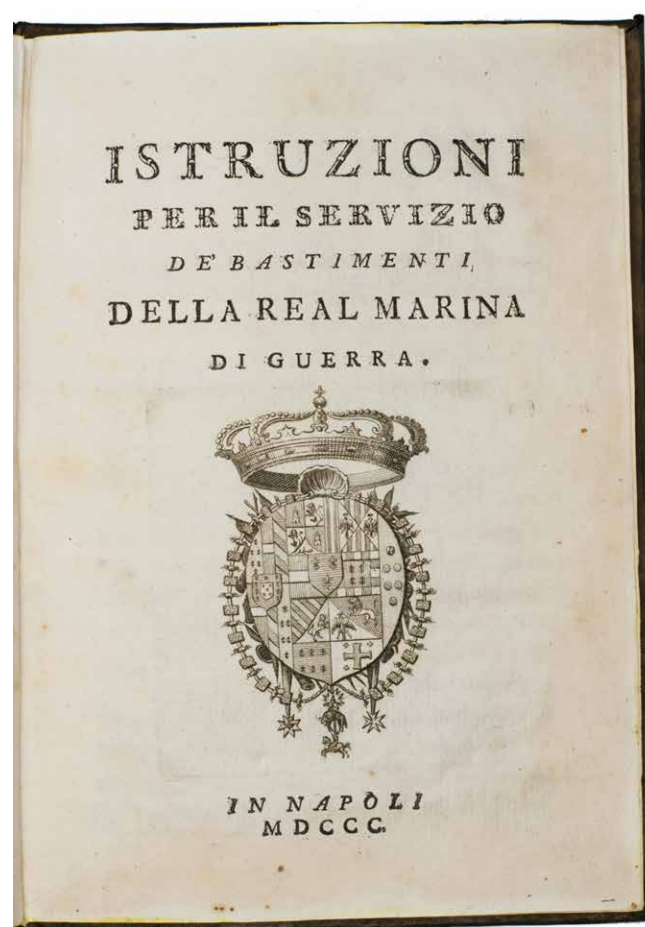
Only known copy of a manual with rules and regulations for maintenance of the ships of the Royal Marine at Naples, the handling of the equipment, the composition, the punishments, how to salute with the canons, the division of booty, etc., published during an interesting time of Naples’s turbulent history when the English and Franco-Spanish fleets dominated the Mediterranean.

A preface by Antonius Count of Thurn and Valsassina (1723–1806), Commander of the navy of Naples and Sicily, precedes extracts of the rules and regulations issued by the Count of Thurn himself and Sir John Francis Edward Acton (1736–1811), Prime Minister of Naples under King Ferdinand IV of Naples (also King of Sicily and later of the Two Sicilies) and friend of the English, especially of the famous ambassador Hamilton at Naples and his wife Emma. The preface is dated Naples, 15 April 1800, and is directed to the commanders of the Italian navy.

The manual was compiled as a supplement to a manual titled *Istruzioni dirette agl'inglesi ... tradotte per sovrano comando, e corredate di annotazioni da Giannantonio de Torrebruna tenente colonnello al servizio di sua Maesta il Re delle Sicilie*, published at Naples by the Stamperia Reale in 1798 (with an expanded edition in 1799).

Fine copy of an unrecorded manual for the Naples Royal Marine.

86 pp. *No other copy located; cf. Diz. biogr. degli Italiani* 1, pp. 206–210; P. Pieri, “La distruzione della flotta napoletana”, in: *Studi di storia napoletana* (1926), pp. 603, 611–613; S. Romiti, *Le marine militari italiane nel Risorgimento (1748–1861)* (1950), p. 49; not in ICCU; KVK; WorldCat. [More photos on our website](#)



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Beautiful work on ships and shipbuilding in the Dutch Golden Age, with over 200 hand-coloured plates

2. ALLARD, Carel. Nieuwe[!] Hollandse scheeps-bouw, vertoonende een volmaakt schip ... noch een doorgesnede schip ... voorts allerhande scheeps vlaggen.

Amsterdam, Carel Allard, 1705. 3 parts in 1 volume. 4°. With 208 contemporary hand-coloured engraved plates (1 folding, 23 double-page, 184 single page), the title pages of volume 1 and 2 are printed in red and black. Modern gold- and blind-tooled vellum (mimicking contemporary style), a black paper label on the spine with the title and author lettered in gold, green closing ties, dark blue edges. The work is kept in a marbled paper and brown book cloth clamshell box, with a brown paper label on the spine. £ 24 000

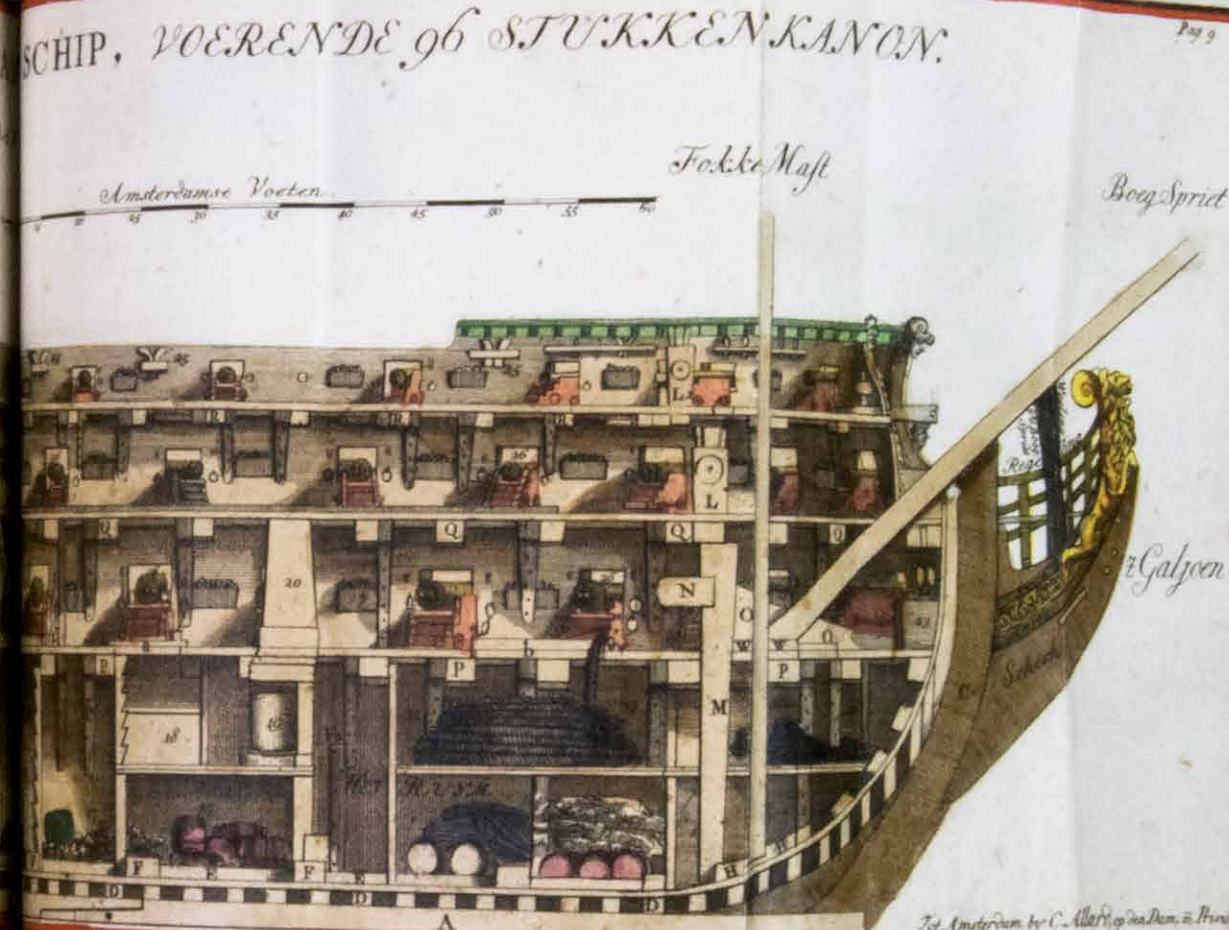
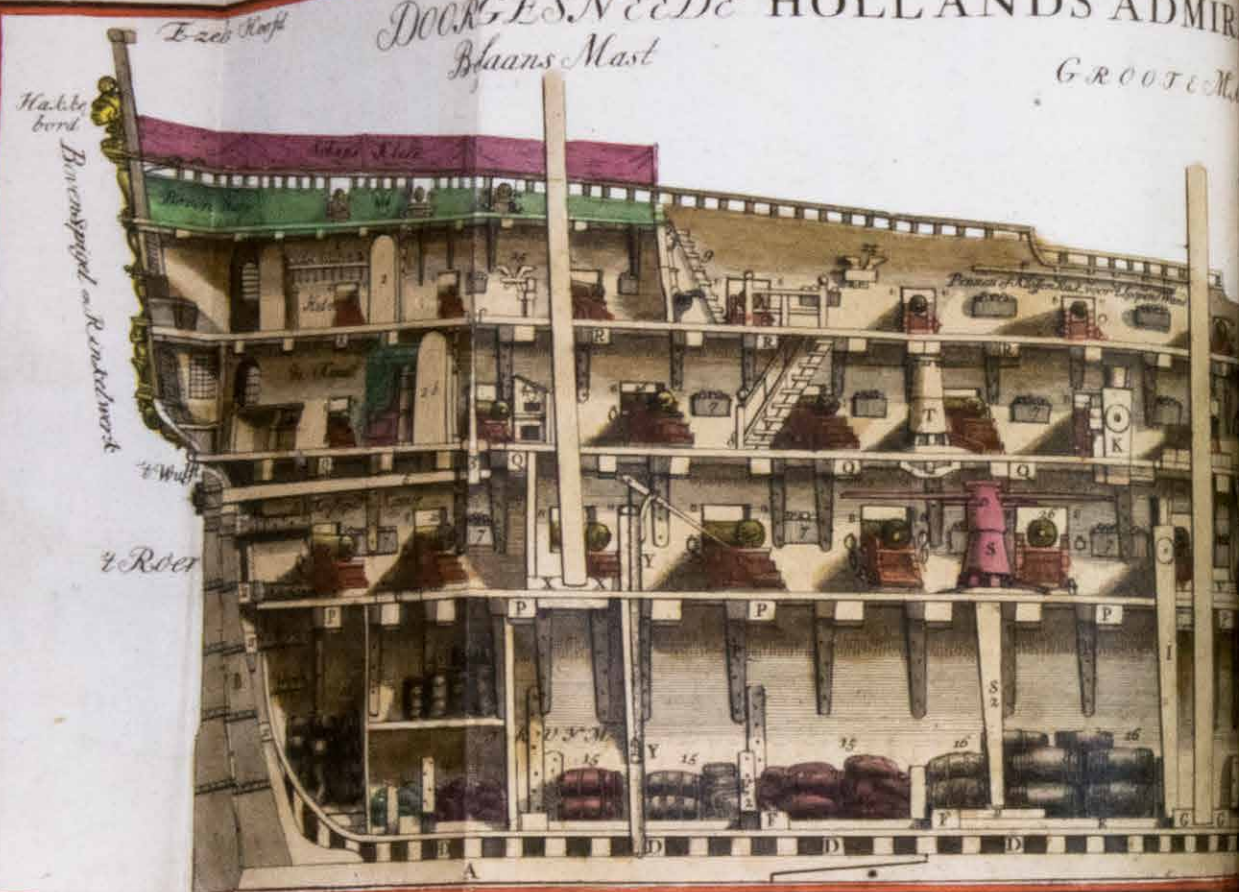
Highly important work on shipbuilding showing all facets of this trade, with 208 beautifully contemporary hand coloured plates. It is also one of the first extensive flag books. The treatise was one of the most used sea manuals at the time, but today is very rare, especially in such fine contemporary colouring. Although there are very few copies of it left as is (we have only been able to trace three other copies in sales records and five in libraries), most of them lack the third volume. The present copy, however, is complete. *Nieuwe Hollandse scheeps-bouw* is an essential primary source for the terminology and practice of shipbuilding in the Dutch Golden Age. It details everything one would need to know about ships, shipbuilding, rigging and maritime flags. The first plate gives a very detailed image of a three-masted ship (including the parts under water) and its rigging, with more than 150 elements keyed with letters or numbers to the list on pages 4 to 8. The second volume contains multiple double-page plates with cross sections of various parts of a ship, as well as plates depicting the tools of the trade, which helps one understand the ship-building process. It also contains a short section on compasses and navigation. The majority of the plates, however, show maritime flags. In fact, both the second and third volume were added because the first was missing a number of flags. The section of flags, spread out across all three volumes, is very extensive. It includes the flags of numerous cities and countries across the world, as well as signal flags.

Carel or Carolus Allard (1648–1709) was a Dutch publisher and engraver. He is primarily known for his maps and atlases. He not only published the present work, but also wrote it and most likely engraved all the plates. The first and second volume of the work were first published in 1695. The present copy is the second edition, extended with the supplementary third volume published in 1705. The work was later also translated into Russian (1708) and French (1719). The title page is slightly browned and has been reinforced along the upper margin, the title page and first leaf have both been reattached with a strip of paper in the inner margin, plate 29 of volume 1 has been restored in the lower outer corner, without affecting the image. Overall in excellent condition.

56; 72; [8] pp. *Cat. NHSM*, p.744; *Hoogendoorn, Bibliography of the exact sciences in the Low countries*, ALL01.1.2; *STCN* 400395371 (5 copies); *WorldCat* 456775227, 740253674 (4 copies). [More photos on our website](#)



DOORGESNEDDE HOLLANDS ADMIRALSCHIP, VOERENDE 96 STUKKEN KANON.



Italian florilegium, only copy known with 65 plates printed in up to 6 colours

3. ARENA, Filippo. *La natura, e coltura de' fiori fisicamente esposta.*

Palermo, Angelo Felicella, 1767–1768. 2 text volumes (4°), bound as 3, and 1 plates volume (oblong 2°). With 65 engraved plates printed in colour, occasionally combining up to 6 colours on one plate. The first plate (here wholly printed in dark green) serves as an (allegorical) frontispiece and includes the name of the author and that of Mario Cammerari, the second plate depicts tools, seeds and details of flowers, the third plate contains parterre designs and the other plates depict flowers (several to each plate). Modern flexible boards, covered with decorated paper. £ 72 650

Only copy known with all engraved plates printed in colour, of the first edition of an Italian florilegium. The 65 engravings really stand out and are sometimes printed in up to 6 different colours. The text is written by Filippo Arena (1708–1789), a Jesuit professor of mathematics and philosophy at the University of Palermo, with a real passion for botany. “But because *La natura, e coltura de' fiori* was printed in Sicily, an island far from the principal intellectual centres of Europe, his work became known only to a handful of contemporaries, and his significant contributions to the history of botany were never fully recognized. ... Volume one is devoted to a general discussion of botany ... In fact, it contains a remarkably advanced dissertation on the sexual generation of plants, including the function of pollen and the importance of its transmission by insects, a discovery that has traditionally been attributed to the German botanist Joseph Gottlieb Koelreuter ... The second volume deals with horticulture, in particular the cultivation of flowers” (Tomasi). Arena also took it upon himself to engrave the 65 plates, which he did with the help of his Jesuit colleague Mario Cammerari. For this he drew heavily on Weinmann’s *Phytanthoza iconographia* (1737–1745). In the last part of the text (p. 4, part 4) the author

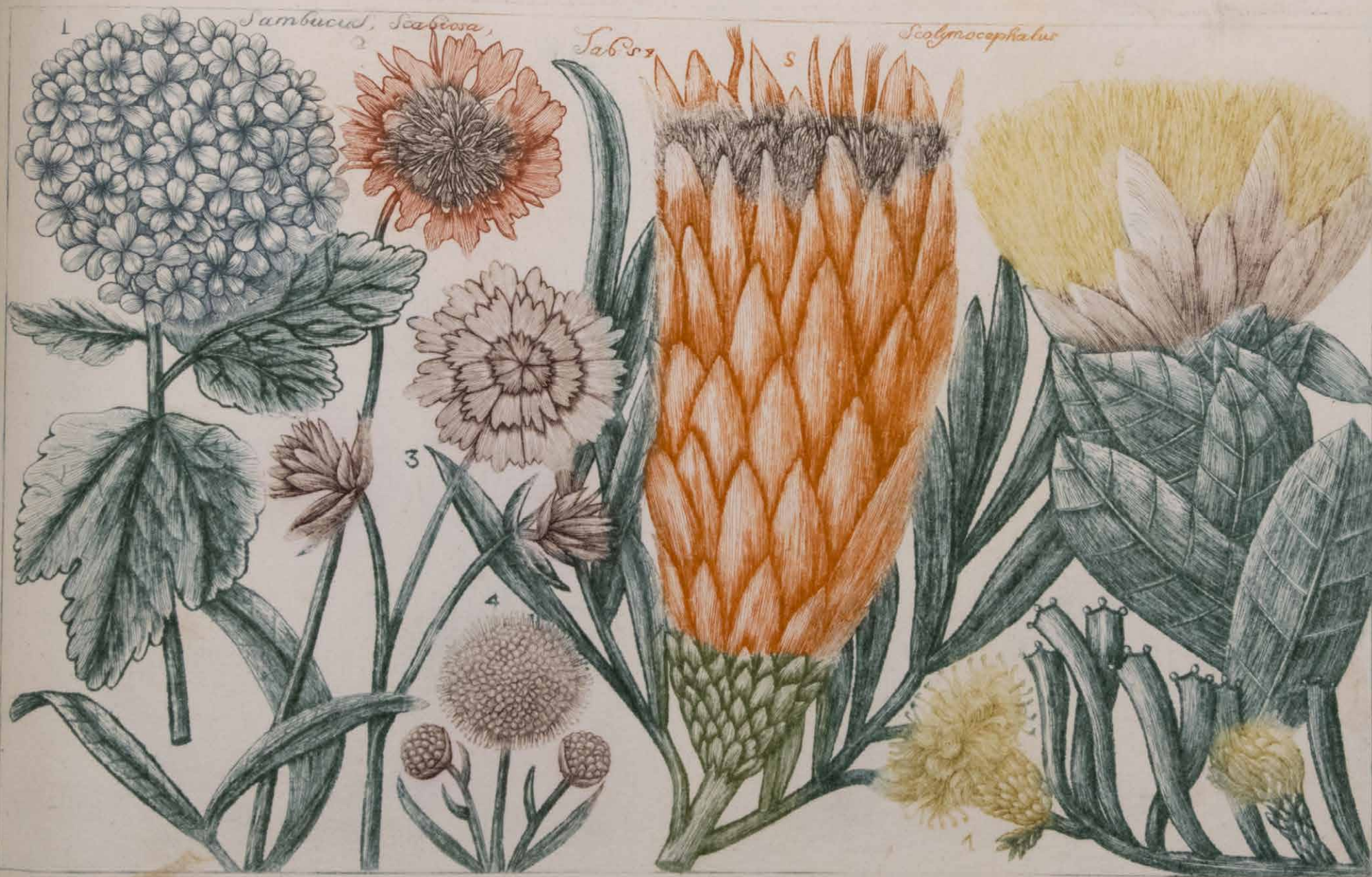
comments on the colour prints used in some copies. Even complete copies of this work in black & white are rare on the market, and we have not located any other copy with the plates printed in colour.

Without the letterpress title page to the plates volume, often lacking. Text is foxed, about half of the plates have at least some minor restorations in the margins, occasionally just touching the plates (once with a restored clean tear halfway through the illustration), and the first and last few leaves more heavily restored, but mostly restricted to the margins. The restorations are all done professionally and afterward all plates were washed, making a very attractive set.

VIII, 440; VIII, “II6” [= 416]; [2], 167, [1 blank], [8] pp. plus 65 plates. *Cat. Lindley libr.*, p. 10; *De Belder* 37; *ICCU* 006174; *Johnston* 484; *Moncada, Bibl. Siciliana* 103; *Nissen, BBI* 48; *Plesch*, pp. 128–129; *Tomasi, Oak Spring flora* 38; not in *Dunthorne*; *GFB*; *Hunt*.

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The first English translation of one of the most important Taoist texts

4. BALFOUR, Frederic Henry. The divine classic of Nan-Hua; being the works of Chuang Tsze, taoist philosopher. Shanghai & Hongkong; Yokohama; London, Kelly & Walsh; Kelly & Co.; Trübner & Co., 1881. 8°. With Chinese characters in the text. Contemporary blue buckram, with the title and author lettered in gold on the spine. £ 1500

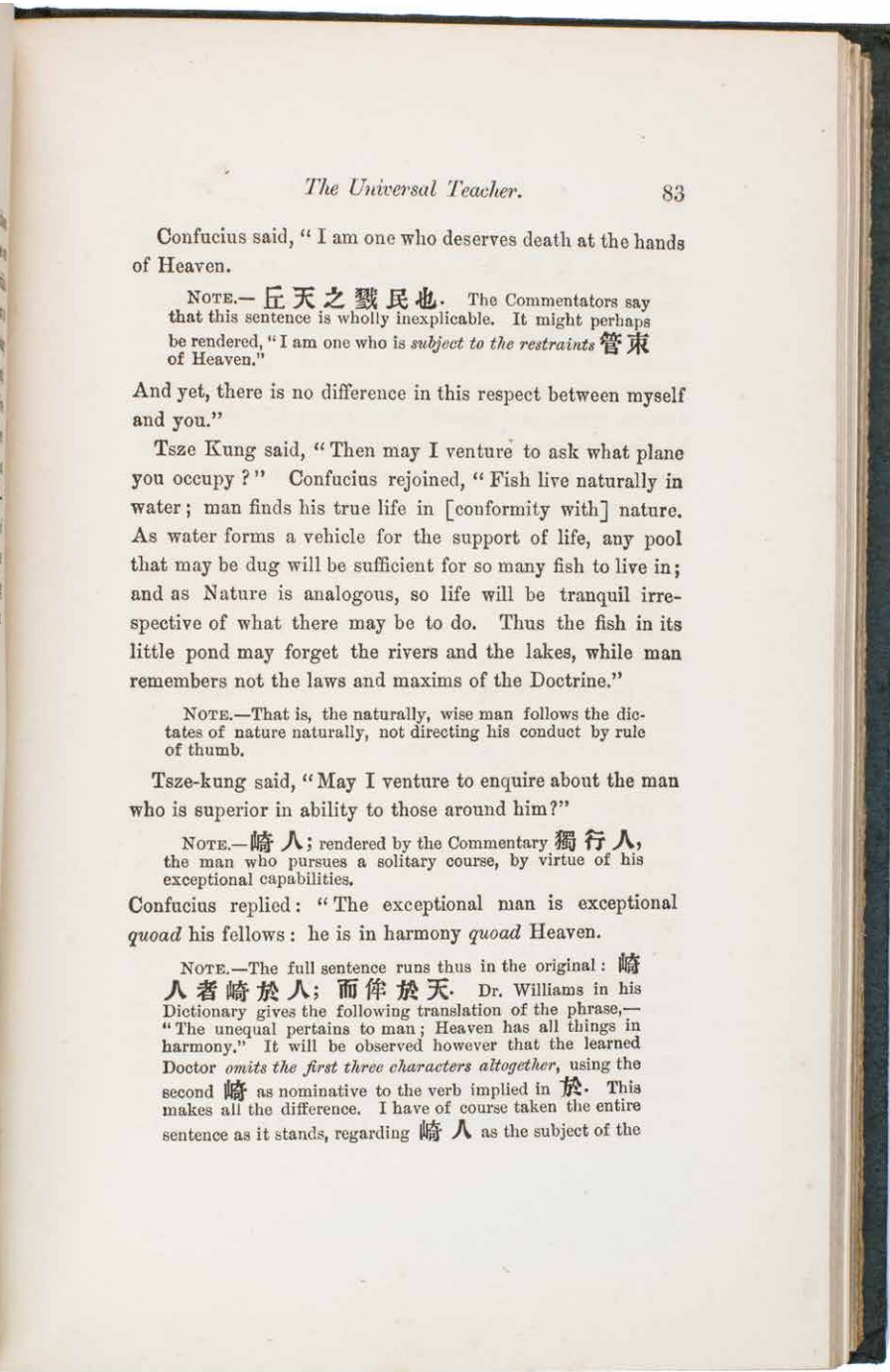
First edition of the first English translation of the *Zhuangzi*, one of the foundational texts of Taoism. The present translation played a key role in the cultural exchange between the East and West in the 19th century. As the text is notoriously difficult to translate into Western languages, Balfour's efforts are all the more impressive. Despite its importance, however, the present work is quite rare on the market, as we have only been able to find 4 other copies in sales records of the past 100 years.

The *Zhuangzi* is one of the greatest works of literature from the classical Chinese canon. It was written by the important Chinese philosopher Zhuang Zhou (or Chuang Tsu, ca. 369–286 BCE) and his students. The work contains parables, fables, allegories, and anecdotes, which together teach the principles of Taoist philosophy. It originally consisted of 52 chapters, but was heavily edited in the first century BCE, and shortened to 33 chapters, which are all present here. Chapter 1–7 are usually called the “inner chapters”, chapters 8–22 the “outer chapters”, and chapters 23–33 the “miscellaneous chapters”. The inner chapters, which were possibly written by Zhou himself, are considered the most important part of the work. They contain some of the most famous passages, such as the butterfly dream in chapter 2. The other chapters were likely written by his students and others, but scholars are still divided about the exact attributions.

Frederic Henry Balfour (1846–1909) was a British author, religious scholar, and sinologist, who lived in Shanghai. He wrote many articles and essays on contemporary China during a time when little credible news about the country reached the West. He also translated 11 Taoist texts into English, which made him the sinologist with the largest number of English translations of Taoist scriptures in his time. Because some of these text are so difficult to translate, Balfour added notes with explanations of his choices, making his work incredibly valuable for readers and scholars alike.

The boards are somewhat rubbed, the edges and corners of the boards are somewhat scuffed and bumped, the front joint is weakened at the foot. The work is lightly foxed throughout, a brown stain on page 183. Otherwise in good condition.

ix, [1 blank], xxxviii, 425, [1 blank] pp. *BMC General* 2, p. 221, col. 600; *Jisc* (8 copies in British libraries); cf. Zhao, Z., “A study of Balfour's English translation of the *Zhuangzi* in light of comparative religion”, in: *Humanities and social sciences communications* 11 (1604), 2024. 📷 More photos on our website



Beautiful work on the plants and animals living in the Dutch North Sea

5. BASTER, Job. Natuurkundige uitspanningen behelzende eene beschrijving, van meer dan vier hondert planten en insekten.

Utrecht, O.J. van Paddenburg and O.J. van Dijk, [1817]. 2 parts in 1 volume, each part divided in 3 sections. 4°. With 29 contemporary hand-coloured, folding, engraved plates. Early 20th-century quarter white cloth. £ 2550

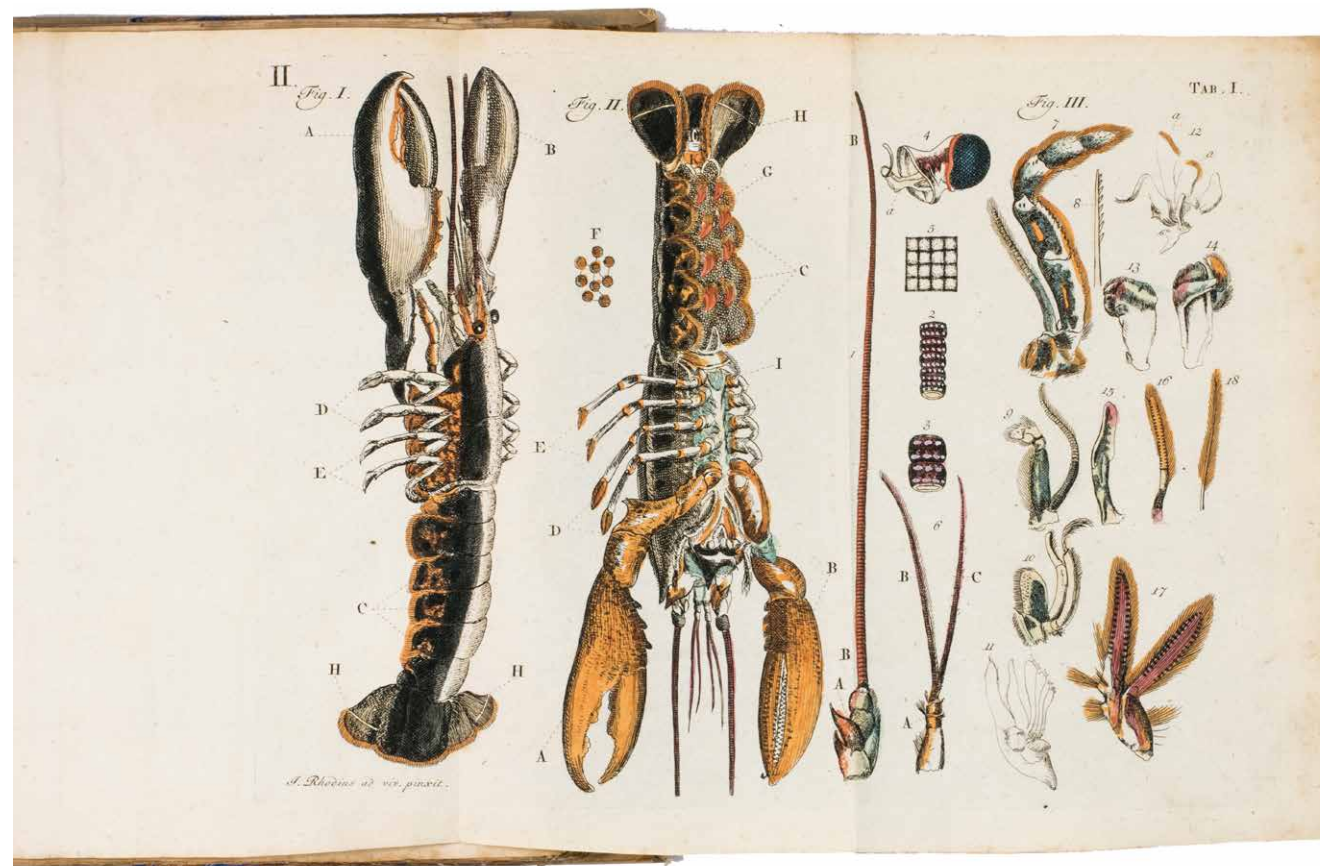
Rare edition of a work on Dutch marine life, with 29 beautifully hand-coloured plates. The work describes the fish, molluscs, crustaceans, corals, and seaweeds that can be found in the Dutch North Sea, in particular in the province of Zeeland. The plates were drawn from life, and the explanations of the plates often mention where the depicted specimen was found. The present edition is quite rare, as we have only been able to find one other copy in sales records, and nine in libraries.

The present edition is a reissue of *Natuurkundige uitspanningen, behelzende eenige waarneemingen, over sommige zee-planten en zee-insecten*, which was published in six instalments from 1762–1765. A Latin edition, titled *Opuscula subseciva*, was published simultaneously. All three editions contain the same plates, but the dedications and the divisional title pages of the different instalments were omitted in the present edition, which is why there are gaps in the pagination. It is, however, complete. This edition is the most scarce of the three. Job Baster (1711–1775) was a Dutch physician, botanist and naturalist, born in Zierikzee. He corresponded with Linnaeus and became a fellow of the Royal Society in London. He was the first to import goldfishes from China, and acclimatised them successfully to his garden pond. He was interested in a wide variety of subjects, and also wrote works on the earth's atmosphere, the weather, and birds, but the present work is his most well-known. It was intended to be longer, but Baster was forced to stop when he suddenly became blind in one eye in 1764. The magazine of the Dutch malacological society is named after him because of his contributions to the field of zoology.

The spine is browned, the marbled paper on the front board is discoloured. The work is uncut, and somewhat browned throughout, the top outer corner and the lower half of the fore edge margin of the title page have been reinforced, a water stain in the lower outer corner of the final leaf and the four plates at the end. Otherwise in good condition.

"169" [= 159], [4], [1 blank]; "167" [= 159], [4], [1 blank] pp. *Landwehr, Dutch books with coloured plates*, 11; *Nissen ZBI*, 248; *STCN* 434837830 (3 copies); *WorldCat* 64148142 (9 copies); cf. *Engel, H., Over een merkwaardige variant van Baster's Natuurkundige uitspanningen. In: Basteria* 6 (1941), pp. 1–10; *Nissen BBI*, 86 (other ed.); *Wellcome II*, p. 112 (other ed.).

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First edition of one of the most important natural history books of the Renaissance

6. BELON, Pierre. L'Histoire de la nature des oyseaux, avec leurs descriptions, & naifs portaicts retirez du naturel: escrite en sept livres.

Paris, Guillaume Cavellat (colophon: printed by Benoit Prévost), 1555. 7 parts in 1 volume. Folio. With a woodcut portrait on the back of the title page (apparently of the dedicatee King Henri II, though copied in other books as a portrait of the author), large woodcuts of the skeletons of a man and a bird on pp. 40–41, plus 158 woodcuts (157 birds, 1 bat) in the text. Contemporary blind- and gold-tooled calf (rebacked, with the original backstrip laid down). £ 25 250

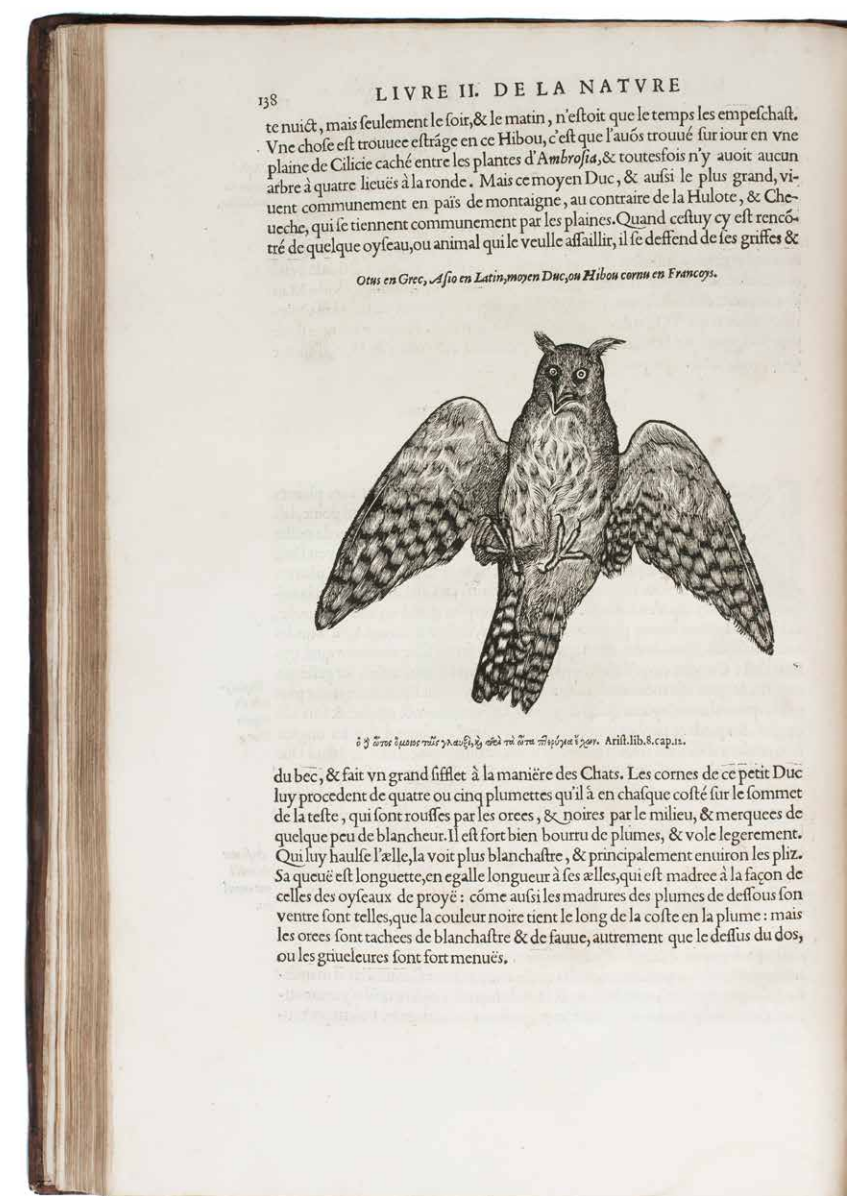
First and only early edition of an extremely important ornithological work in which Belon attempted to match birds named by Aristotle and Pliny with those then current in France. It is one of the first ornithological compendiums to be based, at least in part, on field observations, and “one of the earliest books dealing entirely with birds” (Zimmer). The work is divided into 7 parts, each with its own title-page: the first on the anatomy and physiology of birds; the second on birds of prey; the third on swimming birds; the fourth on shore birds; the fifth on galliformes (fowl); the sixth on crows and similar species; and the seventh on songbirds. The second part also includes an chapter on falconry.

The author was a pioneer of comparative anatomy, illustrating and describing the homologies of human and avian skeletons (he could not have imagined that this would one day lead to Dawin's idea that they were actually relatives), and re-grouping birds according to their anatomy. Many of the woodcuts were taken from actual specimens. In his preface Belon acknowledges the painter Pierre Goudet or Gourdel(le), whose skills he has used most extensively, so he must have drawn the birds illustrated, though the woodblocks were cut by various artists.

With an early owner's inscription on the title page: “Jure haeriditatis sum Vincislai Hogenillars(?) à Davenss ville(?)” and the library stamp of the art collector Candidus Ritter von Engelshofen (1803–66) with his inventory number 2275. Further with on pastedowns the bookplates of Franz, count of Thun-Hohenstein-Tetschen and that of Wynne Rice Hugh Jeudwine (1920–1984), author of the 1979 book, *Art and style in printed books: six centuries of typography, design and illustration*. Some faint thumbing on the title page, a minor water stain in the gutter/foot margin (not touching the text) and some pages slightly foxed, otherwise still in very good condition. The binding rebacked and restored.

[28], 381, [1], [2 blank] pp. *Anker* 9; *Brunet* I, 762; *Mengel*, *Ellis Collection* 221; *Mortimer (French)* 50; *Nissen*, *IVB* 86; *Ronsil* 189; *Wood*, p. 230; *Zimmer*, p. 52; cf. *Facs. ed. with introd. and notes by Philippe Glardon (Geneva, Droz, 1997)*; *Glardon*, “Les comparaisons et les monstres: Figures structurales de la description zoologique dans *L'histoire de la nature des oyseaux* de Pierre Belon du Mans” in: *Anthropozoologica* XXXIII (1990), pp. 27–43.

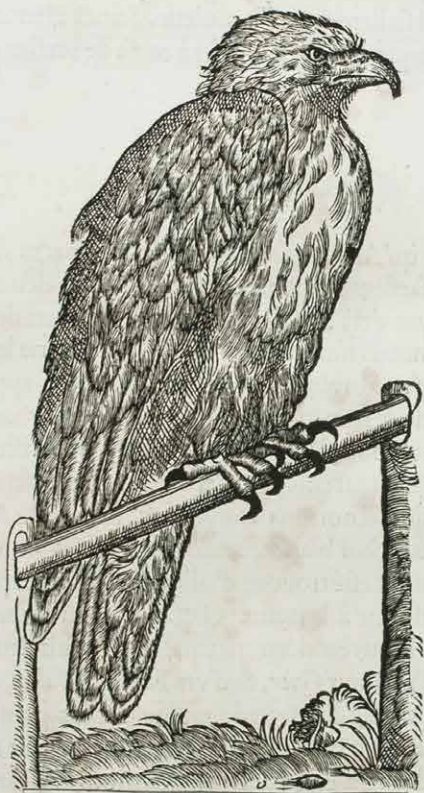
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telles paroles, mais s'est contenté de mettre ce qu'il en a trouué au commencement du chapitre. Aristote l'a nommée aussi *Lagophonos*, par ce qu'elle prend des Lieures. Il dit que les Aigles volent hault pour voir de plus loing, & pour ce qu'elles voyent si clair, les hommes ont dit quelles sont seules entre les oyseaux, qui sont participants de diuinité. Et aussi que pour la crainte que l'Aigle a des eschauguettes, deualle non tout à coup cõtre terre, mais petit à petit, & ayant auisé le Lieure courant, ne le prend incontinent à la montaigne, mais sçait bien téporiser & attendre qu'il soit en belle plaine: & l'ayant pris, ne l'emporte inconti-

*Aigles
participent
de diuini-
té.
Naturel
de l'aigle
noire.*

*Melanoactos, & Lagophonos en Grec, Pulla, Fulua, Leporaria, & Valeria,
en Latin, petite Aigle noire en François.*



*ἔπερος δὲ μέλας πύρρον, καὶ μέγας ἐλάγρεος, καὶ κράτος τοῦ πτεροῦ δικαίον καὶ ὕψος. καλεῖται δὲ με-
λαίναιτος καὶ λαγρόφωνος. ἐκείνη δὲ μόνος ὅτις τὰ τέκνα καὶ ἐξάγει ἐπὶ τὸ ἀκρότατον, καὶ εὐδαιμονίαν καὶ ἀφρονίαν, καὶ
ἄφρονος, καὶ μάχης, καὶ οὐφίμου, καὶ μινυέζης, καὶ ἀλάνκων. Arist. lib. 9. cap. 32.*

nent, mais fait premierement experience de sa pesanteur, & de la l'ayant enleué, elle l'emporte. Les anciens auteurs ont raconté encor plusieurs autres choses de de la nature de l'Aigle, que n'auons voulu mettre à cause de briefueté, nomplus que ce que certains fauconniers modernes en ont escrit. Les historiens escriuants des vies de quelques Empereurs dient, qu'ils faisoient nourrir des Aigles tout expressement, à fin de les auoir le iour de leurs funerailles, & que les attachants par

*Pourquoy
les anciens
Empere-
urs fai-
soient nour-
rir des Ai-
gles.*



Remarkable work on Swedish traditional life, with 12 beautifully chromolithographed plates

7. **BERG, Johan August.** Bilder ur svenska folklifvet.

Gothenburg, D. F. Bonniers Förlag, 1855. Oblong 2° (ca. 39.5 × 50 cm). With 12 full-page chromolithographed plates, separated by tissue paper guards. Contemporary quarter gold-tooled brown leather, £ 5550

First and only edition of a beautiful work on Swedish traditional dress. The work contains 12 large chromolithographed plates depicting different scenes from Swedish life, including a wedding, herring fishing, a baptism, a horse market, and the interior of a hut in Lapland. Each plate is accompanied by a long description in Swedish, German, and English, which explains the scene in detail. The plates and text together offer a fascinating insight into life in the Swedish countryside in the middle of the 19th century.

The text was written by Johan August Berg (dates unknown). The plates were lithographed by Arnz & Co. in Düsseldorf, after designs by Bengt Nordenberg (1822–1902), Killian Zoll (1818–1860), Josef Fredrik Höckert (1826–1866), Josef Wilhelm Wallander (1821–1888), and Gunnar Brynolf Wennerberg (1823–1894), who were all well-known Swedish painters specialising in genre scenes. Nordenberg, Zoll, and Wennerberg were members of the Düsseldorf school of painting, which was part of the German romantic movement. With the original wrappers bound in. The edges and corners of the boards are somewhat scuffed, the boards are somewhat scratched and rubbed. Internally very clean.

[1], [1 blank], [1], [1 blank], [24] pp. *Colas* 299, *Hiler & Hiler*, p. 81; *Lipperheide* 1051; *WorldCat* 8775734, 186279646, 556861540, 1106927973, 252036331, 1106996454.

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Beautiful contemporary hand-coloured copy of the very rare first edition of the first Spanish emblem book

8. BORJA, Juan de. *Empresas morales* ...

Prague, Georg Nigrin, 1581. 4° (17.8 × 13.6 cm). With a hand-coloured engraved title page, incorporating the coat of arms of the dedicatee King Philip II of Spain, 100 hand-coloured engraved emblems, 2 hand-coloured woodcut decorated initials, and numerous woodcut ornamental tail-pieces throughout, all text and illustrations are set within a frame of double red lines. Contemporary overlapping limp vellum with the manuscript title on the spine and remnants of ties.

£ 42 300

Very rare first edition of the first emblem book, written and compiled by a Spanish author in Spanish with Latin mottos, the first work of this kind to be printed in Bohemia. Juan de Borja y Castro (1533–1606) was a Spanish noble from the renowned House of Borja (Borgia) and was the third son of Saint Francis Borgia, or Francisco de Borja, fourth Duke of Gandía (1510–1572). He was educated by and among Jesuits at the Universidad de Gandía. He was a member of the religious and military Order of Santiago – at that time under the direct control of the Spanish monarchy – and later entered the service of King Philip II of Spain and Prince Carlos. As a soldier, he took part in the Italian Wars (a series of conflicts between 1494–1559). Borja was a distinguished diplomat, first acting as a substitute for the Portuguese ambassador and in 1576 moving to Prague as the Spanish ambassador to Emperor Rudolph II of the Holy Roman Empire, where he stayed until 1581. Upon his return to Spain, he was named head “majordomo” of Maria de Austria, acting as the head of her household staff until 1603. The *Empresas morales* is Juan de Borja’s only known literary work. A second edition was published in Brussels in 1680 by Borja’s grandson, Francisco, who added 124 emblems claimed to have come from among the original author’s papers. At the end of the 17th century, in 1697, a Latin translation by Ludovicus Camerarius was published in Berlin, while a German translation by Georg Friedrich Scharff had appeared a few years earlier (1693), also in Berlin.

The present copy contains only one cancel engraving on leaf 91, instead of the 8 cancels noted by Landwehr in the Glasgow University copy and instead of the 6 different cancels noted in the description of the Getty Research Institute copy.

Lubomír Konečný attributed the engraved title and one hundred engraved emblems to Erasmus Hornick, an artist born in Antwerp in 1520, who worked in Augsburg and Nuremberg as a printmaker, designer, and goldsmith.



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In 1582, Hornick was appointed “Camer Goldschmidt” (royal (or imperial) goldsmith) by Emperor Rudolf II in Prague. Hornick is known for five series of etchings of jewellery, vases, and metal work, some bearing the monogram EH, and numerous unsigned drawings (no silver- or goldsmith work bearing Hornick’s mark survives). Subsequently, Silke Reiter conducted a more thorough examination of the monograms featured on 41 plates in the *Empresas morales*, identifying three types and interpreting them as the initials EI of an unidentified printmaker. He found no stylistic similarities with Hornick’s drawings.

The name of the printmaker notwithstanding, the emblems in this very rare first edition of the first Spanish emblem book remain remarkable, especially these hand-coloured examples in the present work.

With the small bookplate of Arthur & Charlotte Vershbow on the front pastedown, a crossed out (owner’s?) inscription on the engraved title page and a crossed out IHS stamp on ll. A1r, A2r, and 1r (= B1r). The vellum binding is slightly dust soiled and the manuscript title on the spine is slightly faded. The first blank flyleaf is missing, the gutter between the front pastedown and the engraved title page is fragile, leaves 1 and 101 are nearly detached, the gutters of leaves B3–4 and B4–C1 are reinforced, and some leaves are restored/reinforced in the margins without affecting the text. Leaves 3 and 84 show a hole in the centre of the leaf, affecting text and image and leaf 80 shows a large horizontal tear in head margin, slightly affecting the red frame, otherwise with some small tears in the margins of several leaves, barely affecting the text. Slight browning throughout, mainly to the first few leaves and the last 2/3rds of the work, and leaf 91 contains a cancelled illustration, with its correction mounted over it. Overall a remarkable copy of the very rare first Spanish emblem book, in contemporary colouring.

[2], 101, [3] ll. Antonio, *Bibliotheca Hispania nova*, vol. 1 (1783) p. 663; Becker, *Fact and Fantasy, Illustrated Books from a Private Collection* (Cambridge, MA 1976), no. 41 (this copy); Henkel-Schöne (1976) p. CLXXXI; Iberian Books 2168 (3 copies); Landwehr, *French, Italian, Spanish and Portuguese emblem books*, 172; Palau 33112 (“primera edicion rara”); Praz p. 281; USTC 342746 (3 copies, same as IB); WorldCat 434061521, 181666513, 21936852 (5 copies); cf. Konečný, “La ilustración de las Empresas morales de Juan de Borja: Erasmo Hornick,” in *Ars Longa: Cuadernos de Arte* 3 [1992], pp. 9–12; Reiter, *Erasmus Hornick: ein Goldschmied, Radierer und Zeichner des 16. Jahrhunderts* [Regensburg, 2012], pp. 72–77.

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Impressive 18th-century French botanical manuscript, illustrated with 423 botanical drawings



9. [BOTANICAL MANUSCRIPT – FRIAR LUC DAVID]. [Drop title:] *Traite des plantes universelles par figures au naturel par le frere Luc david Recollet, chirrugien oculiste ...*

[France], 1742. Large 2° (ca. 45 × 28 cm). With 423 botanical drawings in bright watercolour. Manuscript with French text (including Latin names of the depicted plants), written in an 18th-century cursive hand. Most leaves contain a “Strasbourg bend” watermark: a fleur-de-lis above a shield with a diagonal band and the countermark “L Laroche” (identical to Heawood 65, but erroneously listed by him as “I Laroche”, date: 1718–1721). The French papermaker Léonard Laroche (1646–1721) was active in the French province of Angoumois (now Charente) in the period 1673–1721. Contemporary vellum, later endpapers. £ 49 550

Impressive French botanical manuscript, written in 1742 by the French Friar Luc David. As indicated in the title, he was an ophthalmic surgeon (“chirurgien oculiste”). The last part of his name, “Récollet”, most probably refers to the order of the “Franciscan Recollects”, a French reform branche of the Friars Minor, who were active as missionaries in various parts of the world, most notably in early French Canada. Friar Luc David is briefly described in the French periodical “Mercure de France ... Avril. 1730” (Paris, 1730, pp. 768–769) as coming from the province of Toulouse, from the “Communauté de Brive” in Bas Limousin. In December 1729, he visited the famous Fontevraud Abbey for the medical treatment of cancers and tumours, which were carried out successfully under difficult circumstances. In Poitou and Anjou, he repeated the same medical achievements, now also including eye surgeries.


This manuscript is illustrated with 423 watercolour drawings, all numbered in black ink in the top right or top left corner.

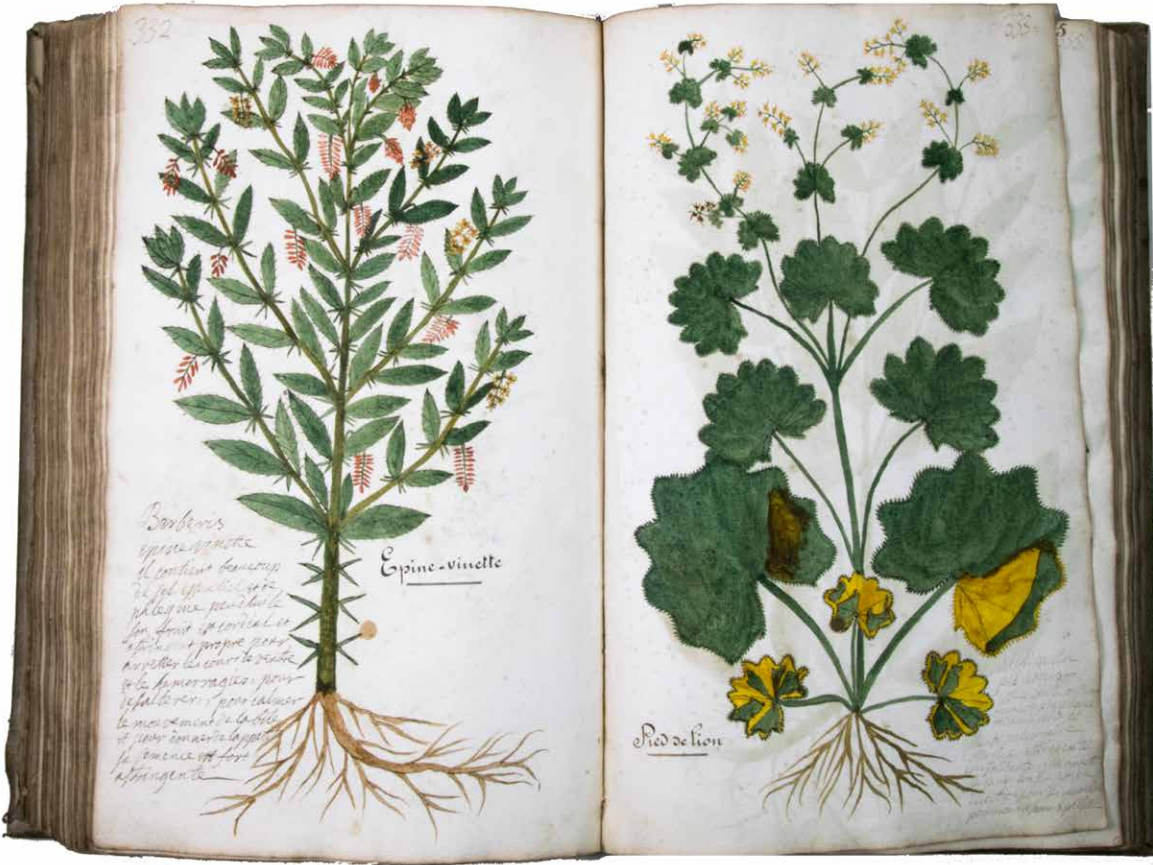
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They show various flowering plants, herbs, trees and their fruits, indigenous to France as well as exotic. Their names are supplied in French and Latin, followed by a brief description in French. In the 19th-century, another hand added the French botanical names in black ink (including three in purple ink) to most plants depicted and partly renumbered the pages in black ink. The manuscript includes plants gathered from the New World, and based on some references – the author was possibly familiar with the works of the Portuguese physician and botanist Cristóbal Acosta (ca. 1525–ca. 1594), the French physician and botanist Jacques Daléchamps (1513–1588), the Flemish physician and botanist Mathias de Lobel (Lobelius, 1538–1616) and the Italian physician and botanist Pietro Andrea Gregorio Mattioli (1501–ca. 1578). The manuscript, including the drawings, is divided into 10 classes, each comprising 40 species, only the tenth and final class comprises 63 species. The author added 10 divisional titles, written in the head margin of respectively p. 1: *premiere classe des plantes purgatives* (pp. 1–40), p. 41: *Seconde classe plantes bechyques [= béchiques] ou pectorales* (pp. 41–80), p. 81: *troisieme classe de plantes, Errhines ou sternutatoires et Salivantes* (pp. 81–120), p. 121: *quatrieme classe plantes histeriques* (pp. 121–160), p. 161: *Cinquieme classe plantes aperitives* (pp. 161–200), of p. 201: *Sixieme classe, plantes diaphoretiques et sudorifiques* (pp. 201–240), p. 241: *Septieme classe des plantes cephaliques* (pp. 241–280), p. 281: *huitieme classe, plantes febrifuges* (pp. 281–320), p. 321: *neuvieme classe, plantes alterantes et astringentes* (pp. 321–360) and p. 361: *Dixieme classe de plantes, seconde classe de plantes Emolientes* (pp. 361–423). This classification largely corresponds to the structure of the early 18th-century botanical work *Abrégé de l'histoire des plantes usuelles. Dans lequel on donne leurs noms differens, François & Latins ...*, written by the French botanist Pierre Jean Baptiste Chomel (1671–1740). The first edition was published in 1712 (Paris, Charles Osmont) and reprinted many times until 1804. In 1739, a fifth revised edition appeared (comprising a supplement) and it is likely that this edition was consulted by Friar Luc David. In Chomel’s work, the emphasis mainly lies on medicinal plants, and given the medical background of Friar Luc David, it is not surprising that he was particularly interested in the subject.

A complete list of contents is available upon request. With an owner’s stamp in purple ink (“Mme Grignard, Rue de Pessac, 19, Bordeaux”) on the front pastedown and on the verso of the first flyleaf. The binding is stained and soiled, the foot of the spine is slightly damaged, both pastedowns and flyleaves have been renewed around 1900, the inner hinges strengthened with cloth. Most leaves are slightly water stained in the upper blank margin and are occasionally soiled, slightly frayed or torn in blank margins (which is partially repaired with translucent tape), the first leaf lacks a small part in the upper part of the leaf (with loss of a few words on verso) repaired with paper and translucent tape, occasionally slightly wormholed (in the lower blank margin of pp. 1–16, pp. 85–158 and pp. 411–423; in the upper margin of pp. 419–423 and the final index leaves).

[2], 423, [1 blank], [19] ll. Cf. for the author: “*Mercure de France ... Avril. 1730*” (Paris, Guillaume Cavelier, a.o., 1730), pp. 768–769; for the watermark: Heawood 65; for the papermaker: Léonard Laroche; Céline Gendron, *Le papier voyageur. Provenance: circulation et utilisation en Nouvelle-France au XVIIe siècle*, pp. 116–118.

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Large paper copy of a richly illustrated manual of military exercises


10. BOXEL, Johan. Exercitie memorie van de compagnie guardes van de Ed: Groot Mog: Heeren Staten van Holland en West-Vrieslandt. Bestaende in 't exerceren van 't musquet, spies, ende de generale exercitie.

The Hague, Nicolaes van Coevenhoven, [privilege dated 18 February 1669]. 2 parts in 1 volume. 4°. With a letterpress general title page printed in red and black, 2 engraved divisional titles pages, and 82 full-page engraved plates. Contemporary gold-tooled mottled calf. £ 10 700

Rare first issue of the first edition of a Dutch manual of military exercises of the guards of the States of Holland and West-Friesland, with 82 large plates, and wide margins. The work is divided in two parts. The plates in the first part show a soldier demonstrating the use of the musket and pike in various stances. The plates in the second part depict an officer drilling 16 soldiers holding pikes and muskets, showing various formations and movements. The uniforms and weapons are depicted in great detail. The work is quite rare, as we have only been able to find three other copies in sales records, and only five in institutions, some of them lacking the engraved title page.

Johan Boxel (dates unknown), a Captain-Lieutenant in the Dutch army, considered drilling to be the best way to prepare soldiers for battle, as he writes in the dedication. The present first edition was reissued with new preliminaries in 1670 as *Vertoogh van de kryghs-oeffeninge*, and was enlarged with a third part and 16 additional plates. A second edition appeared in 1673. and a German translation followed in 1675. Van Coevenhoven (or Kouwenhoven) appears to have had a short career in printing as he only published the present issue of Boxel's manual, though his name was not removed from the engraved title page of part 2 in both the 1670 reissue and the 1673 edition.

With annotations of an early owner on the first and last flyleaf ("Gierard Maas, Anno 1686"), together with a drawing of a swan, and another annotation in the same hand ("Cahier van exersitie uijtgeven ende int ligt gebraght gebracht [sic] door Willem Bocksel"). The boards are somewhat warped, the leather on the boards is somewhat cracked, but has been professionally restored. The work is somewhat foxed throughout, quire E has been missigned as a second quire D. Otherwise in good condition.

[24], [2 blank]; [16], [24] pp. *STCN* 851158668 (2 copies, only 1 complete); *WorldCat* 1154579209 (5 copies); cf. *Sloos, Warfare*, 05014 and 05016 (later eds.).  More photos on our website



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The first illustrated flora of Sri Lanka

II. BURMANN, Johannes [and Carl LINNAEUS]. Thesaurus Zeylanicus, exhibens plantas in insula Zeylana nascentes. Inter quas plurimae novae species, & genera inveniuntur. Omnia iconibus illustrate, ac descripta ...

Amsterdam, Hendrik & Maria Janssonius van Waesberge and Salomon Schouten, 1737. 2 parts in 1 volume. 4°. With the etched portrait of the author by Jacob Houbraken, III full-page numbered etchings, an engraved allegorical title vignette by Adolf van der Laan, several decorated woodcut initials, and woodcut head- and tailpieces. Contemporary gold- and blind-tooled “Cambridge panel” binding in brown calf, with the author and title lettered in gold on the spine, red sprinkled edges. £ 5550

First and only edition of the first illustrated description of the plants of Sri Lanka, complete with III detailed etchings, and the portrait of the author. The plants were taken from Ceylon (Sri Lanka), but most were not exclusive to that island and grew throughout the entire South Indian Ocean region, making the work relevant for more than just Ceylon. The work was composed with the help of Carl Linnaeus (1707–1778), who helped to perfect it, and even referenced it in his *Species plantarum* (1753). The work describes hundreds of different plants in alphabetical order, including, for example, the Malabar nut, amaranth, cinnamon, and different types of jasmine. As stated in the preface, the work was based on collections of plants made in Ceylon by Paul Hermann (1640–1695), a professor of botany in Leiden, and Johannes Hartog (1663–1722), master gardener at the Cape of Good Hope. Burman frequently makes use of other sources for the present work, but the many plates that are marked “nobis” were made after his own discoveries. The second part of the work, titled *Catalogi duo plantarum Africanorum*, is a catalogue of plants in South Africa, which was also based on the famous botanical collection of Hermann. Johannes Burmann (1707–1779) was physician and professor of botany in Amsterdam. He was well acquainted with Carl Linnaeus, who named the genus *Burmannia* and the family *Burmanniaceae* after him. Burman wrote 8 works, primarily on plants in Ceylon, Amboina, and the Cape of Good Hope. The present one is his first. The reference works usually refer to the plates as engravings, but they are most likely finely etched. Two different plates are numbered “18”, so that many descriptions mistakenly report 110 rather than 111 plates. The dedication on *2 can appear in either of 2 different states, depending on how widely the names are spaced. Sometimes the “consulibus” are on the recto and the “consularibus” on the verso, but here the “consularibus” already start on the recto. With the bookplate of E. Gruda Forfang, and an oval armorial bookplate mounted on the front pastedown. The work has been rebacked, with the original spine laid down, the leather been rubbed, affecting the gold-tooling on the spine. The hinges have been reinforced with white bookcloth, lacking the front free flyleaf, plates 47–49 have been bound in the wrong order, as usual, the head margin has been cut somewhat short, but without affecting the text of plates, later annotations (the Latin name of the depicted plant) in the lower margins of some of the plates, a very faint water stain in the outer margin of some of the leaves in the second half of the work. Otherwise in good condition.

[16], 235, [15], [4], 33, [1] pp. *Hunt 501; Nissen BBI 303; Pritzel 1388; Stafleu & Cowan 928; STCN 180651501 (18 copies).*

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Stage design for the Real Teatro di San Carlo at Naples: 18 hand-coloured lithographs

12. CANNA, Pasquale. Raccolta di disegni alla Sacra Real Maestà D.A M.ria Cristina Borbone Regina di Spagna ed delle Indie.

[Naples, 1828–1831?]. Oblong 1° (39 × 50 cm). One letterpress leaf dated 22 August 1830, mounted on flyleaf, and 18 hand-coloured lithographs, dated from 1828 to 1831, drawn on stone by Angelo Belloni, Federico Gatt, Gaetano Dura and Settimio Severo Lopresti, and printed by the “Reale Litografia Militare”. Contemporary half green sheepskin, gold-tooled spine, front board with letterpress title label. £ 58 550

Extremely rare series of 18 beautiful hand-coloured lithographs showing stage designs for the Real Teatro San Carlo, one of Italy’s most famous opera houses. The striking plates include scenery for *Zelmira* (1822), the acclaimed opera by Rossini, who was the

artistic director of the San Carlo from 1815 to 1822. Each lithograph has a hand-written caption and is dedicated to Maria Cristina Ferdinanda di Borbone, principessa delle Due Sicilie (1806–1878).

Pasquale Canna was a distinguished, prolific, neo-classical stage designer who made a career as a painter and scenographer in Parma, Venice, Milan and Naples, working for such famous theatres as La Scala (Milan), the San Carlo and the Teatro del Fondo (Naples). The present brightly coloured plates are an impressive visual record of the eventful history of the San Carlo, published during the great age of Neapolitan opera.

Some spotting, some insignificant waterstains, front inner hinge cracked, binding slightly chafed, otherwise in very good condition.

Enciclopedia dello Spettacolo records copies in *Biblioteca Corsini* and *Biblioteca Bucardo*; not in *KVK*; *WorldCat*.

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P. Canina inv. dis. ed aequi

Napoli R. Litog. M. del.

Provine antiche
Dedicato alla Maestà di Donna Maria Cristina Regina di Spagna, e delle Indie.

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*First edition of a famous and extraordinary book on perspective,
with 80 engraved illustrations, in a very rare issue, not in the ESTC*

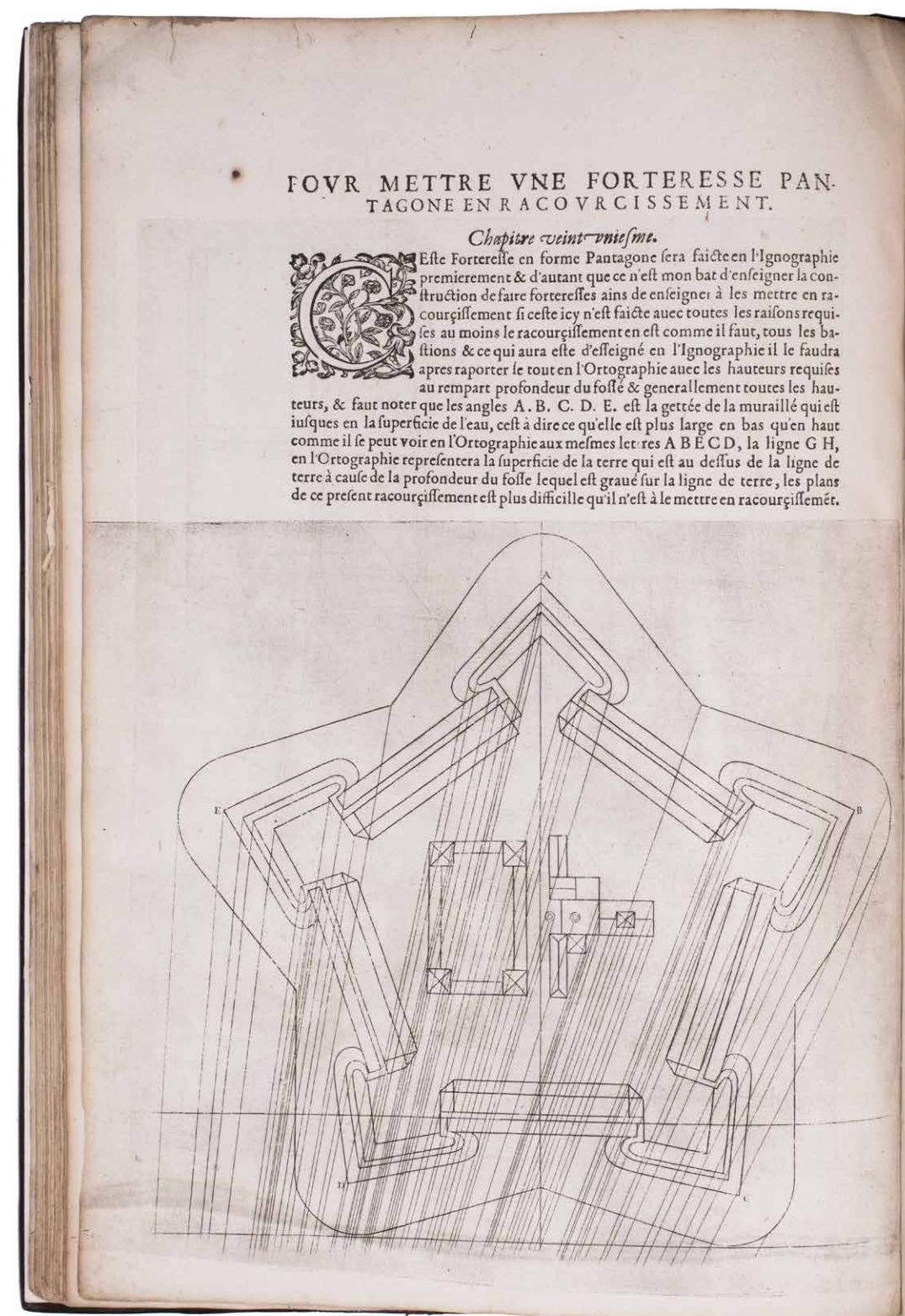
13. CAUS (CAULS), Salomon de. La perspective avec la raison, des ombres et miroirs.

London, John Norton [printed partly by Jan Mommaert the elder in Brussels and partly by Richard Field in London], 1612. Royal 2° (52 × 28.5 cm). With an engraved title page and 80 etched and engraved illustrations: 64 on otherwise blank pages, mostly on integral leaves (2 across double-pages, further mostly full-page), and 16 on the text pages (from small to half-page). Contemporary dark brown calf. Rebacked, restored and with new endpapers. £ 19 250

First edition of a famous and original treatise on perspective by the prominent mathematician Salomon de Caus (1576?–1626), here in the very rare issue with the imprint of John Norton in London (alone) in 1612, with the name and date revised in the title-plate. The ESTC records 1611 London and 1612 London/Frankfurt issues of Caus's *Perspective*, but not the present 1612 London issue. Caus was renowned as an inventor of mechanical devices, both utilitarian and entertaining. His present work clearly explains and illustrates all aspects of perspective drawing, including intricate projections, optical illusions, shadows, anamorphic images and the mirroring of objects. With 2 contemporary perspective construction drawings in the foot margin of one page and some manuscript annotations. One plate has two small abrasions in the corner, but the book is further in very good condition, with only some small marginal tears and minor marginal water stains. Binding rebacked and restored, so structurally sound. A very rare issue of the first edition of a classic work on perspective, with 81 beautiful engravings.

engraved title + [5], 49, [16] ll. including engravings. *Berlin Kat.* 4706 (not noting the Frankfurt imprint but listed in ESTC as the London/Frankfurt issue); *ESTC* S124665 (1611 London issue) & S122163 (London/Frankfurt issue); *STC* 4868.7 (1611 London issue) & 4869 (London/Frankfurt issue); *Vagnetti EIIIb7*: "opera molto chiara" (splendid work) (the present 1612 London issue?); *VD17* 1:080353E (London/Frankfurt issue); not in *BAL*; *Fowler*; *Millard* (but mentioning the London/Frankfurt issue under British 268).

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Secret reports from the South China Command to the British War Office, with reconnaissance photos, written as Mao Zedong and Chiang Kai-shek rose to power and veered toward civil war

14. [CHINA – SECRET BRITISH MILITARY REPORT]. Reports on Kwangtung and Fukien Provinces.

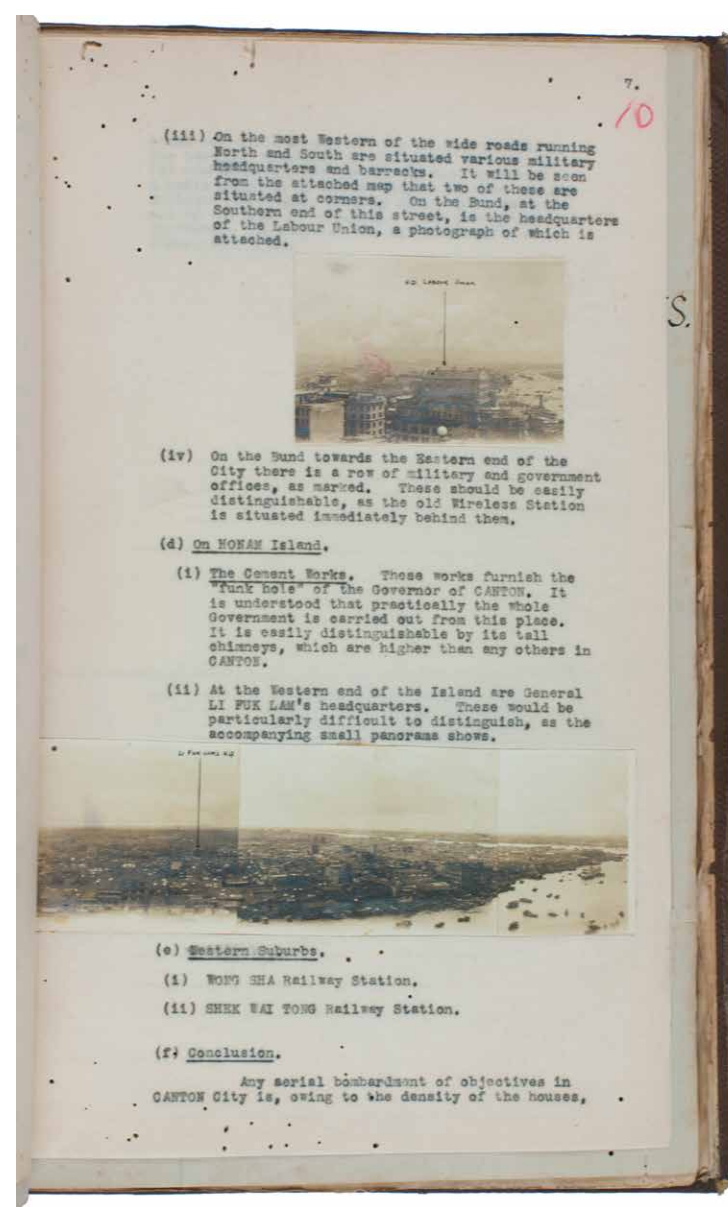
Hong Kong, British War Office, 1926–1928. Folio (22.5 × 35 cm). Five secret military reconnaissance reports totalling 138 numbered leaves in typescript (some in carbon copies or duplicated) with insertions and manuscript additions, with 47 original photographs (3.5 × 6 to 8 × 13 cm) mounted on the leaves (3 of the 47 are longer panoramas, each built up from 2 to 3 photos) and a folding blueprint plan (26 × 48.5 cm). Contemporary half brown cloth. £ 30 750

Five secret British military reconnaissance reports made by the South China Command in Hong Kong for the Under Secretary of State at the War Office in London, giving a very detailed account of sites of military importance in Guangdong and Fujian provinces on the southeast coast of mainland China at a critical moment in Chinese history. It includes a description of the famous Whampoa

(Huangpu) Military Academy, established by Sun Yat-sen in 1924 with help from the Soviet Union and commanded by the young Chiang Kai-shek in his first major post, the Guangzhou radio transmitting station, the aerodrome near the academy, arsenals, railways, fortifications, other prospective military targets, the topography of the region and possible landing sites for an invasion. The folding plan shows “The Asiatic Petroleum Co’s wharf Amoy”, with extensive soundings, reproducing a drawing dated 14 September 1919. The British were secretly preparing for military intervention in China during a period of tension between China and the western powers. Although the text gives some background information and a few anecdotes about events in China (some Chinese feared the compiler might be a Russian spy), it mostly leaves political opinions to the politicians and concentrates on the factual information the military would need if England decided to invade China.

The Hong Kong cover letters indicate that these reports were distributed in only three to five copies, all but one going to Asian offices, and we have located no surviving copies besides the present ones. Some worm holes, especially in the first few and last few leaves (slightly affecting 2 photographs), and with occasional minor chips and tears, the folding plan has separated at the folds, a folding photographic panorama assembled from 3 photographs has one part torn through and another photo has a faded patch, but most text leaves and photographs are in good condition. A detailed secret report of British military reconnaissance in southern China as the civil war between Communists and Nationalist broke out.

[II], II; [II], 12–35; [I], 36–60; [I], 61–101; [I], 103–138 ll. *For the British military’s view of the circumstances: J. Parkinson, The Royal Navy, China Station (2018), pp. 359–372.* 📷 More photos on our website



Splendid views of Brazil, Chile, Hawaii and Polynesia

15. CHORIS, Louis. Vues et paysages des régions équinoxiales, recueillis dans un voyage autour du monde.

Paris, Paul Renouard, 1826. Folio (ca. 45 × 30 cm). With 24 hand-coloured, full-page, numbered lithographic plates. Contemporary blind-tooled quarter brown goat leather, with the title and author lettered in gold on the spine, brown marbled paper sides, marbled end papers. £ 24 000

First edition, and one of only 50 large paper copies, of a remarkable collection with 24 beautifully hand-coloured views of locations and people in South America and the Pacific islands, made by Louis Choris (1795–1828) during his voyage round the world. Choris published the majority of his drawings in his 1821–1822 account of the trip, *Voyage pittoresque autour du monde*. However, the present work, originally published in six issues of four plates each, reproduces the drawings not included in the larger work. The lithographs in the present work show views of Brazil, Chile, Hawaii, Easter Island, and other islands in Polynesia and Micronesia.

In 1815 Choris joined Otto von Kotzebue's (1787–1846) expedition aboard *Le Rurik* as the official artist. This three-year voyage was the first Russian circumnavigation devoted exclusively to scientific purposes. Choris made many drawings, and after his return in 1819 he settled in Paris where he was greatly encouraged to publish his work, since many of the drawings were portraits of people never seen before. In 1822 he published these drawings in his well-known *Voyage pittoresque autour du monde*, edited by Georges Cuvier. But when he later found another 24 interesting drawings, he decided to publish them in the present work, intended as an appendix to the *Voyage pittoresque*. He dedicated the work to the famous Alexander von Humboldt, and added extensive commentaries and explanations to the plates. Choris's work is original and the lithographs are faithful representations of his original drawings. His sketches show us views from the traditional ways of life from the period when the feudal order was still in full force. The Hawaiian natives admired Choris's skills of rapidly drawing portraits with extraordinary likenesses. Choris also was – as becomes apparent from his art – very curious about scenes of daily life. He observed the way houses and temples were constructed, plant life, etc. Choris's illustrated works are essential for an understanding of Hawaii before its traditional social and religious systems broke down.

Lada-Mocarski, repeating Sabin and Graesse, states that there were “50 copies on large paper, with color plates” and adds that the “copy described in this bibliography belongs to the last variant”. Unfortunately, he gives no sizes of regular copies, but since our copy is several centimetres larger than the one described by him (“40.5 × 27.2 cm”), it would certainly qualify as a large paper copy.

The edges and corners of the boards are scuffed and the front and back board are lightly scraped. The work is somewhat foxed throughout, the edges of the leaves are somewhat frayed, lacking the printed dedication to the Russian emperor. Otherwise in good condition.

[6], 32 pp. *Borba de Moraes I*, p. 180–1; *Forbes, Hawaiian National Bibliography*, 632; *Lada-Mocarski* 90; *O'Reilly & Reitman* 786; *Sabin* 12885; cf. *Forbes, Encounters with paradise*, p. 23–4.

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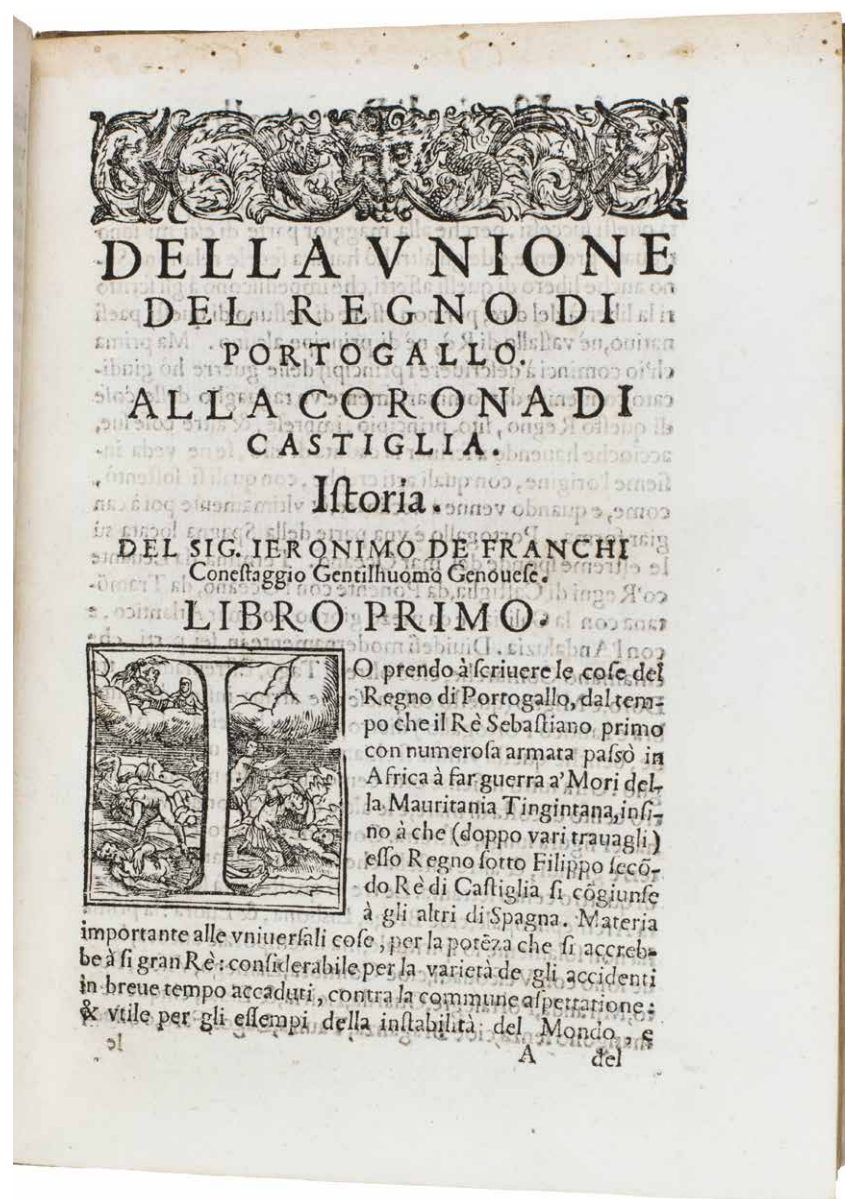


A chronological history of the Portuguese Empire, including its overseas settlements

16. CONESTAGGIO, Girolamo. Dell unione del regno di Portogallo alla corona di Castiglia. Istoria.


Genoa, Girolamo Bartoli, 1589. 4°. With 12 decorated woodcut initials, 12 woodcut headpieces, and 4 woodcut tailpieces. Slightly later Italian/Iberian limp vellum, with the manuscript title on the head edge of the leaves and at the head of the spine, a paper label ("1350") at the foot of the spine, green closing ties. £ 2350

An extensive history of the Portuguese Empire before 1585, including the discovery of the Americas, the activities of the Jesuits, and the succession crisis of 1580. As the title implies, the work also discusses the unification of Portugal and Spain, and is considered to be a fairly objective account of this event. It has been beautifully printed, with very large decorated, and even partly historiated, woodcut initials. The present copy includes the preface to the reader, which is sometimes lacking.



The work is divided in 9 books, which each discuss Portugal's history in chronological order. The first mentions Christopher Columbus (1451–1506) and his discoveries, as well as Portugal's settlements in Brazil (Bahia and Pernambuco). The work further contains information on Portuguese settlements in Africa, China, Japan, and India, Portugal's relations with the Moors, and the Jesuit missions. The final parts are on contemporary history, primarily the disappearance of King Sebastian I (1557–1578) in the disastrous Battle of Alcácer Quibir. As his only immediate heir, Cardinal Henry (1512–1580), passed away shortly after without descendants, Portugal found itself in a succession crisis. After internal conflict, the power struggle was won by Philips II of Spain (1527–1598), who united the Iberian Peninsula under one crown, although Portugal was allowed to maintain an independent law, government, and currency. The present work was considered anti-Spanish, as it notes Portuguese dislike of these events.

The vellum is somewhat soiled, with a small tear at the head of the back board, the sewing support at the head of the spine has broken, so the vellum is partly detached from the book block at the front, but still connected to the end paper, lacking 2 of the 4 closing ties. A paper label ("1350", the same one as on the spine) mounted on the front pastedown, a water stain in the margin of the title page, an ink stain at the bottom edge of some of the leaves, and a brown stain in the lower part of page 207–208, affecting a few words. Otherwise in good condition.

[1], [1 blank], [22], 7, [1 blank], 412 pp. *EDIT* 16 13070; *OPAC SBN* RMLE006588; *Palau* 313373; *USTC* 823649; cf. *European Americana* 585/16 (other ed.); not in *Sabin*.
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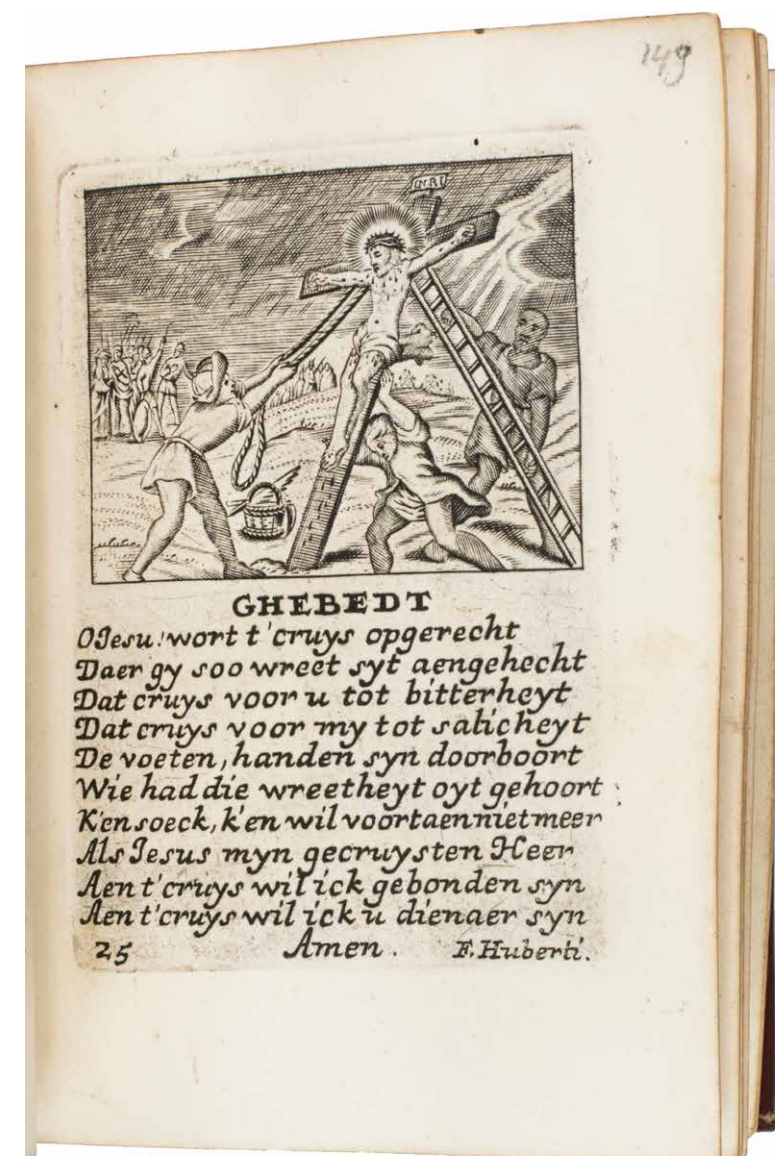
*Beautifully illustrated prayers for practically every day of the liturgical year***17. [DEVOTIONAL PRINTS].** [Gebeden en evangeliën op de zondagen].

[Antwerp, Johannes Carolus Craen or his son-in-law Hendrik Leys, late 18th- or early 19th century]. 16° (ca. 13 × 9.5 cm). 351 devotional engravings (including 8 repeats), printed on wove paper, engraved by several 17th-century engravers, printed from the original copper plates at the end of the 18th- or beginning of the 19th century. Early 19th-century(?) gold-tooled red sheepskin, with a general title in Dutch lettered in gold on the spine, gold-tooled board edges, marbled endpapers, gilt edges. £ 1650

Intriguing and extensive collection of 351 devotional prints, comprising ca. 16 print series and several separate engraved title pages of print series and some separate devotional prints. Each print shows a small engraving depicting a religious theme for almost every occasion and especially for the important days of the liturgical year. These prints were engraved and published in Antwerp, which is considered to be the centre of production and publishing of devotional prints in the 17th- and 18th centuries.

The majority of these praying cards were originally published by Franciscus Huberti (or Frans Huybrechts, 1630–1687), who seems to have been the first engraver and publisher to produce these types of works in Antwerp. He was mostly known for publishing so-called “gerijmde gebedsprentjes” (rhymed devotional prints/prayer cards). After his death, his plates were sold and used by others to republish the prints, for example by Michiel Bunel (1670–1739) and later by Carolus Craen (1733–1799). Craen’s plates were next used by Hendrik Leys (d. 1853, not to be confused with the Antwerp painter Henri Leys). In 1805, Leys had married Craen’s daughter and took over the publishing and printing business of his mother-in-law immediately after. He mostly continued publishing prints using older copperplates that were already part of the business since his father-in-law ran it, and was one of the last printer-publishers to use copperplates in a time when lithography became more and more popular. At the end of his life, Leys owned approximately 12000 usable copperplates made or sold by a whole host of 17th- and 18th-century engravers and/or publishers of devotional prints, such as the Wierix-Barbé family, Huberti, Galle, Van der Sande, Bunel, and the Van Merlen family. Cornelis van Merlen (1654–1723) was a publisher and engraver active in Antwerp. The Van Merlen family were important engravers and publishers of devotional engravings in Antwerp during the 17th- and 18th centuries. In 1687, he married Sara Maria Huybrechts who was the daughter of publisher and engraver Gaspar Huberti and Sara Voet and niece of the Antwerp engraver Franciscus Huberti (1630–1687), whose engravings make up the majority of the present work. The (majority of the) present work is most likely made up of Craen’s or Leys’ prints of the plates by Huberti, Jacobus de Man, Anton Wierix, the Van Merlen family of engravers, and others.

A complete list of contents is available upon request.



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With a manuscript owner's inscription on the verso of the first flyleaf ("Mimi Josephine Cogels 1822"), a manuscript inscription on the recto of the second flyleaf ("le 1er Avril 1822 1831"), and some faint pencil annotations on the verso of the second to last flyleaf and the recto of the final flyleaf. The binding shows some slight rubbing, the front joint is slightly weakened (without any loss), lacking the fore edge margin of the engraving of S. Gregorius (no. 351, not affecting the engraving), possibly lacking the 352nd engraving (only a stub of paper remains, possibly lacking the engraving of S. Ioannes Neponucenus by C. van Merlen), a few leaves show minor marginal tears (not affecting the engravings), and with a brown stain on the final two flyleaves. Otherwise in very good condition.

[351] ll. *Thijs, A.K.L., Antwerpen: internationaal uitgeverscentrum van devotieprenten, 17e- 18e eeuw (Leuven, 1993; Miscellanea Neerlandica, 7), passim; cf. for the publishers, see: <https://archieff.museumplantinmoretus.be/doc/au::108950> (Huberti); <https://archieff.museumplantinmoretus.be/doc/au::109845:1> (Craen); <https://archieff.museumplantinmoretus.be/doc/au::109887> (Leys).  More photos on our website*



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A British officer witnesses Jeddah’s preparations for the Hajj

18. [EAST INDIA TRADING COMPANY – THE SWIFT]. East India Company “Swift” – account of a voyage to India and Malaysia 1794–5.

[Various places, including Saudi Arabia and Yemen, ca. 1796]. Small 2° (ca. 19 × 30.5 cm. English manuscript on watermarked paper. With a loosely inserted manuscript map titled “A Chart shewing the Track of HMS Ship Myrtle” of the Bay of Biscay and Portugal, and a hand-coloured manuscript signal chart. Contemporary or slightly later half black morocco, marbled boards. £ 30 000

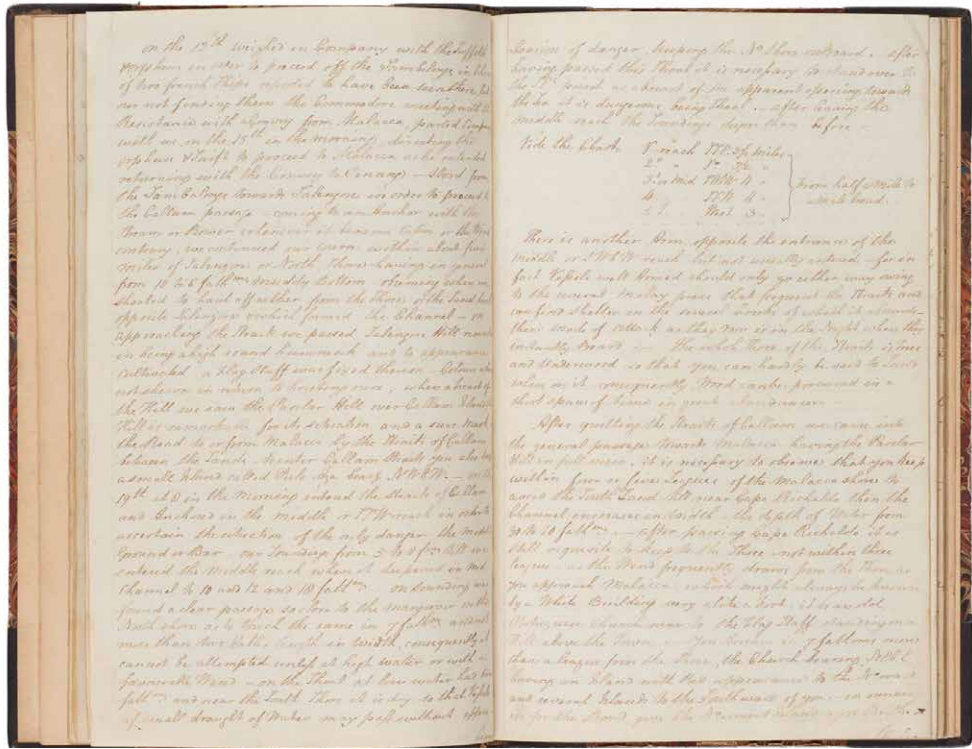
A detailed description of the voyage of the East India company vessel, the *Swift*, from 1794–1795, featuring visits to both Saudi Arabia and Yemen. Twelve pages of observations are dedicated to Jeddah alone, witnessed at the height of the influx of pilgrims during the Hajj, followed by a description of Mocha (also Mokha), in Yemen. Other ports visited include those of Brazil, South Africa, India, the Nicobar Islands, Malaysia, and Sri Lanka.

Jeddah, the author says, “has a very pleasant appearance as you approach it from the sea [...]. The houses are all of stone of the coral kind.” However, as the *Swift* had arrived in the midst of the Hajj, and its crew found provisions difficult to acquire as thousands of pilgrims poured into Jeddah: “It is astonishing the number of Mahometans arriving from all parts of the world to attend the yearly ceremony at Mecca called Hadgi, from thence to Medina.” Several accounts are given of particular Muslim practices, through occasionally somewhat confused British eyes: “When near Geddah all the Pilgrims going their first journey altered their dress assuming what is called the Ihhram a piece of linnen [!] which is wrapped round the loins, leaving the rest of the body naked, in this state they proceed through the rest of the pilgrimage ‘till they have visited the Kaaba at Mecca; the other garment they are then suffered to wear is a cloth of linen over their shoulders. [...] Some of them carry a trade of muslins, and some other little articles, which, if they are not robbed by the Bedouins (wild Arabs) they make out tolerably well [...]. The landing of the pilgrims with their wives, and household utensils, would have been an excellent view for the inimitable Hogarth.”

The *Swift* appears to be one of the ships which accompanied the *Suffolk* (a 64-gun ship) to escort a convoy to India, under the command of Captain Peter Rainier (1741–1808, later Admiral of the Blue and namesake of Mount Rainier). This particular voyage was in itself notable as a trial for the implementation of a citrus diet for sailors to ward off scurvy, which was ultimately successful and became Admiralty policy the following year. On the first page of the account we find the following: “The beer being expended ordered the Company to be served wine mixed with 10z of sugar and ?oz of lemon juice to every pint, it was very nice tippel.”

The boards show mild traces of use. With a few small smudges on some of the leaves. Otherwise in excellent condition.

48 ll.  More photos on our website



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Concise artillery manual, second copy located

19. [EUGENIUS, Johann] and Joannes EDELIUM. Manuale bombardicum oder: Hand-Büchlein, über die Bixenmeisterey.

Augsburg, Jakob Koppmayer, 1693. 12°. With an engraved frontispiece, 8 engraved plates (including 5 folding) and a letterpress folding table. Contemporary half sheepskin parchment.

£ 3300

Second copy located, of the expanded second edition of a concise artillery manual. The present edition notes only that it was “ ... beschrieben und vermehrt durch Joannem Edeliu”, but it is almost certainly an expanded edition of the same publisher’s 1685 work with the same title, which explicitly notes Johann Eugenius as its author. Jähns approvingly says about this rare 1685 edition: “Das kleine, für die Brusttasche eingerichtete Büchlein ist prachtig angeordnet und mit ganz guten Zeichnungen ausgestattet”.

With chapters on how to aim, how to fire, how to shoot at night, how to use a howitzer, what to do when ammunition jams, etc.

With an inscription on the first flyleaf. Two plates and one table bound in erroneous order, a tear in one folding plate, some minor foxing and a few small stains; a good copy. Binding rubbed and with some damage to the hinges, but still firm.

78, [5], [1 blank] pp. *Gerrare* 231 (cf. 214); *Jähns*, p. 1227; *VD17* 12:641431M (1 copy); cf. *VD17* 39:120516V (4 copies of 1st ed.); *WorldCat* (4 copies of 1st ed., incl. 2 in *VD17*); not in *Sloos*.

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Spanish artillery manual for the Low Countries, with 9 folding plates

20. FERNÁNDEZ DE MEDRANO, Sebastián. El perfecto artificial, bombardero y artillero, que contiene los artificios de fuegos marciales, nuevo uso de bombas, granadas, y practica de la artilleria, y mosquete, &c.

Brussels, Lambert Marcht, 1699. 8°. With an engraved frontispiece and 9 numbered folding engraved plates. Contemporary vellum with a later black spine label lettered in gold, red edges. £ 2400

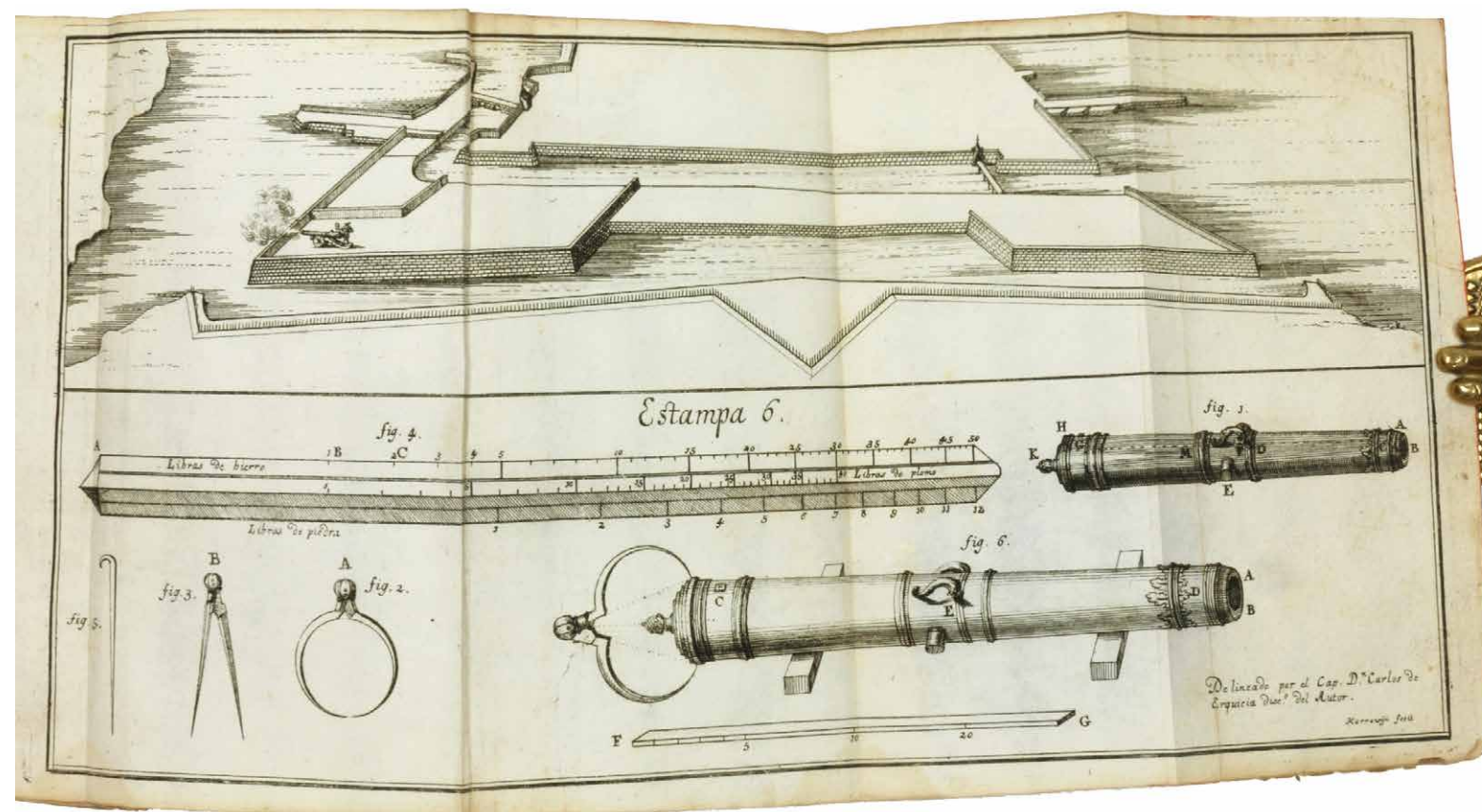
First edition, in the original Spanish, of a rare manual for artillery warfare by the military engineer and general Fernández de Medrano (1646–1705), incorporating material from his 1691 *El perfecto bombardero y práctico artillero* and his 1680 *El práctico artillero*. The Verdussen printing and publishing office in Antwerp brought out a second and third edition in 1708 and 1723, which are equally rare. The charming plates, drawn by some of de Medrano's students, were engraved by the Dutch artist Jacobus Harrewijn (1660–1727), active in Brussels from 1695 to 1714. They depict ordnance and munitions, as well as towns under heavy artillery fire.

With a late-18th-century owner's inscription by the artillery officer António Henrique Banazol de Ataíde e Campos on the half-title. Later in the famous Ashburnham library assembled by Bertram Ashburnham, 4th Earl of Ashburnham (1797–1878), with his purple ink shelfmark ("26.E") and note "Catal. M 1859" on the inside of the front board. The collection was dispersed by the 5th Earl and this book was acquired by Thomas Fremantle, 3rd Baron Cottesloe (1862–1956), commander of the Territorial Army and president of the Society

for Army History Research (purchased from Pickering & Chatto, 25 August 1899), with his armorial bookplate pasted on the front pastedown. Boards slightly bowed, minor marginal tears in plates professionally repaired, the pastedowns have lifted from the boards, and an early owner has used the underside of that at the back to make a pencil sketch of a church. Otherwise in good condition.

[1], [1 blank], [1], [2 blank], [13], "66" [= 196], [4] pp. *Palau* 89222; *Peeters Fontainas* 449 (3 copies); *STCV* 12912060 (1 copy); cf. *WorldCat* 776498690/1121531321 (1 copy at the BNE, only the 9 plates).

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25 beautiful ca. 1660 etchings depicting a cavalry battle, animals and landscapes, including 3 complete series

21. FLAMEN, Albert. [5 etched print series:]

1) Divers combats.

Series of 6 unnumbered prints including title-print.

2) Diverses especes d[']animaus faits apres nature.

Series of 7 unnumbered prints including title-print.

3) Veuës et paisages du Chateau de Longuetoise et des environs.

6 unnumbered prints, including title-print, from a series of 12.

4) [Views near Paris].

Series of 4 numbered prints, published without title.

5) [Pastoral views].

Series(?) of 2 unnumbered prints without title.

Paris, [Jacques Lagniet (ads 1, 3), Jacques van Merlen (ad 4), unknown publisher (ads 2, 5)], [ca. 1660]. Small 4° (16.5 × 13 cm). Five series

of small oblong 2° etched views (16 × 21.5–23 cm; plate size: 10 × 17 to 12.5 × 21.5 cm), 3 complete, 1 incomplete and 1 documented only as separate prints. Each print folded to form a double leaf and mounted on a stub so that it can open flat. Gold-tooled, dark green goatskin morocco (ca. 1890). £ 6400



Five series of finely executed and well-printed etchings by Albert Flamen, mostly in their first states and all in early states, the five series showing: 1) cavalry fighting viewed from the thick of the battle; 2) wild and domestic animals on or around a farm; 3) views of Château de Longuetoise and its surroundings in Chalo-Saint-Mars, southwest of Paris; 4) views of several areas near Paris; and 5) pastoral views in an unidentified location. Flamen (ca. 1620?–1693 or soon after), a painter, draughtsman and etcher born in Bruges, worked in Paris from 1648 to 1692. He belonged to the French school of Callot and worked mostly after his own designs. With two gold-stamped morocco bookplates. With a faint stain in the upper right corner of the prints in series 3 and 4, but still in very good condition. The hinges are worn, but the binding is otherwise very good. Lovely and rare etchings, mostly in their earliest states, including three complete series.

[6]; [7]; [6 of 12]; 4; [2] etched ll. *Bartsch V, Flamen 112–117 (ad 1), 093–095, 099–100, 103 (ad 3), 105–108 (ad 4), 110–111 (ad 5) and supp. 520–526 (ad 2); Robert-Dumesnil, Flamen 365–370 (ad 1); 382–388 (ad 2); 524–526, 530, 531, 534 (ad 3); 520–523 (ad 4); 561–562 (ad 5); www.corpusetampois.com/cae-17-flamen1664longuetoise.html (ad 3); for Flamen: Thieme & Becker XII, pp. 66–67.* More photos on our website

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Extremely rare flower sample book

22. FREUDENBERG, Caroline von. Neue Blumensträuße, oder Muster zur feinen Stickkunst.

Nuremberg, Johann Bernhard Geyer, [1817].

With: [Bound before ad 1]. [BOTANICAL PAINTINGS]. Flora.

[Germany?, 19th century]. 2 works in 1 volume. Oblong 2° (ca. 34.5 × 26 cm). With 2 engraved title pages (1 hand-coloured and 1 uncoloured duplicate) and 10 engraved plates (5 hand-coloured and 5 uncoloured duplicates) mounted on stubs, a painted title page, 32 gouache paintings (ca. 21.5 × 27 cm) mounted on the leaves and numbered by hand, and a handwritten index. Contemporary gold- and blind-tooled reddish brown calf, in Selenka style. £ 24 000

Exceptionally rare first and only edition of a print series of flower engravings, with 12 beautiful plates. The flowers on the plates have been arranged into wreaths, bands, vases, and single ornaments, to show publishers what types of decoration they could order from the artist. The work is very rare, as it is not mentioned in any of the relevant reference works. We have been able to trace only four other copies worldwide (three in institutions and one in sales records), some of which containing only six plates.

The engraved plates depict six different designs that have all been included twice, both in a coloured and an uncoloured version. They have been designed by Caroline von Freudenberg (dates unknown), who may have been a commercial flower artist in Nuremberg. The engraver is only mentioned on the title page as “Vogel”, but this most likely refers to Georg Friedrich Vogel (late 18th century–1834), a member of the third generation of a family of engravers from Nuremberg. Freudenberg appears to be unrecorded, and the best clue to her background is her association with the engraver and publisher. In 1817, Geyer began publishing *Nürnbergische Flora* (Stafler & Cowan 18030; Nissen, *BBI* 2170) by the Nuremberg botanical artist Johann Samuel Winterschmidt (1760–1824). Winterschmidt’s book was published in parts and left incomplete in 1821 with 108 plates, also engraved by “Vogel”. It seems likely that Freudenberg worked for Winterschmidt and then briefly on her own, perhaps after Winterschmidt’s death in 1824.

Ad 2: The second work, bound before the first, in the present volume contains a collection of 33 beautiful and vibrant gouache paintings. It starts with a painted title page of a lush garden with an allegorical representation and short text for each season, followed by 32 paintings of plants from all seasons, from individual leaves and blossoms to elaborate bouquets of flowers. The botanical compositions, often including insects, have been painted onto a dark background, making them stand out. The paintings are unsigned, but are numbered in ink at the top, and sometimes titled at the bottom in pencil. They have been mounted onto the leaves of the album, and are accompanied by a handwritten index. They are painted in an older style introduced in Germany by the Nuremberg school of natural history painting, and are reminiscent of the work of Barbara Regina Dietzsch (1706–1783).

With a paper label (“No. 190”) mounted on the front pastedown, and a booksellers label (“Simon, papetier, à Rouen”) mounted on the verso of the first flyleaf. The edges and corners of the boards are somewhat scuffed, the boards are slightly rubbed and scratched, the joints and hinges are somewhat weakened, but the structural integrity of the binding is still intact. Some of the plates and paintings are slightly (water) stained. Otherwise in good condition.

[34], [4 blank]; [12] ll. *KVK* (2 copies); *WorldCat* 1439117548 (1 copy); cf. *Thieme/Becker* 34, p. 481 (only the engraver); not in *ADB*; *Great flower books*; *Nagler*; *Nissen*, *BBI*.
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*Presentation copy to the first Earl of Salisbury of
the rare first English edition of a famous illustrated military manual,
magnificently coloured by a contemporary hand*

23. GHEYN, Jacob II de. The exercise of armes for calivres, muskettes, and pikes. After the ordre of his Excellence Maurits Prince of Orange Count of Nassau etc. Governour and captaine generall over Geldreland, Holland, Zeeland, Utrecht, Overijssel, etc. Sett forthe in figures by Jacob de Gheyn. With written instructions for the service of all captaines and comaundours. For to shewe hereout the better unto their jong or untrayned souldiers the playne and perfett maner to handle these armes.

The Hague, [1607 (added in manuscript on the title page)]. 3 parts in 1 volume. Folio (ca. 37 × 27 cm). With engraved title page with at the head of the page the coat of arms of the dedicatee, Prince Henry Frederick, eldest son of King James I of England within a wreath of lilies and roses, which – together with the title and the imprint were engraved on 3 separate slips of paper pasted over areas left blank for that purpose; and 117 (including one repeat) expertly engraved plates (ca. 26 × 19 cm): 42 numbered plates in part 1, 43 partly-numbered plates in part 2 and 32 numbered plates in part 3. All engravings including the engraved title-page are magnificently coloured and highlighted in gold and silver by a contemporary hand. The plates show exercises with the arquebus (part 1), musket (part 2), and pike (part 3). Mid-19th-century gold-tooled half (faded) red morocco and red cloth sides, gilt edges, marbled endpapers, bound in 1840–ca. 1860 by the celebrated British bookbinder Robert Riviere (1808–1882) with his stamp “Bound by Riviere” in the bottom outer corner of the verso of the first flyleaf.

£ 141 000

Splendid copy of this very rare English edition of De Gheyn's illustrated major military manual, with the plates in their first state, before they were numbered and with some details added during the colouring stage instead of being engraved (several puffs of smoke in the illustrations). The present copy is one of the three “presentation copies” of the first English edition (*New Hollstein, The De Gheyn family*, II, p. 159, 1b).

The history of the publication of the book is complex. It appears that Count Johann II of Nassau-Siegen (1561–1623) commissioned De Gheyn in about 1596 to publish the work, together with, or with the support of, his nephew, the great military commander and Stadtholder Prince Maurice who had re-organised the army of the Dutch Republic. Many copies have the engraved date “1607” on the title-page changed to “1608”, suggesting that this may have been the true date of issue. The same “title-border” was used for the various early editions with the engraved texts on slips of paper to be pasted onto the places left blank on the engraved title-page.



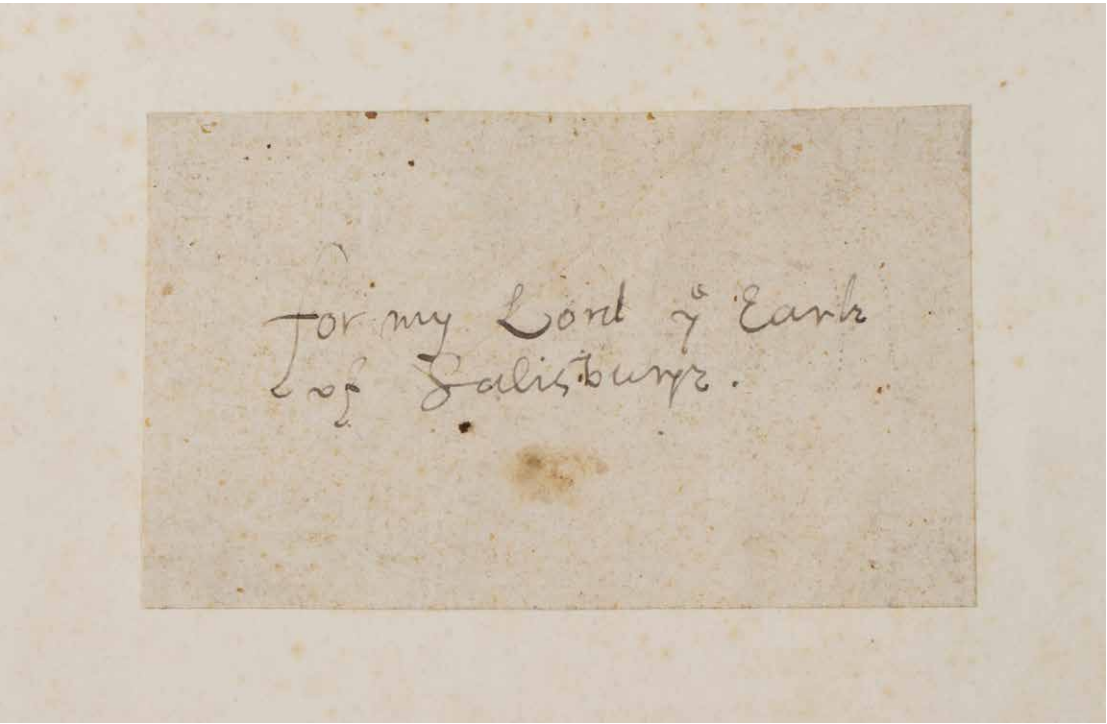
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Different coats-of-arms were used for the different languages. The Dutch issues show for instance the coat-of-arms of Prince Maurice. This work is of the highest interest for military history regarding the early 17th century. It constitutes a simple, transparent, and well-illustrated manual for the instruction of recruits in the rapid and skilful handling of “calivers” (an obsolete name for the arquebus), muskets, and pikes, which had proven to be essential for the successful and revolutionary way of warfare introduced by Prince Maurice through reforming the Dutch army by introducing exercises and strict discipline in the past years. Fully coloured copies like the present were produced largely for princes and other important persons and were probably coloured by De Gheyn himself who was certainly responsible for the high standard of the colouring. In our copy the title is in the first undated state. All the early editions use the same main plate for the title-page, so the text and arms for the editions in various languages and with various dedications were engraved on three separate slips of paper to be pasted over blank spaces: for the coat of arms (above), the engraved title (centre), and the imprint and privilege (below).

The book met immediate success and makes a considerable contribution to our knowledge of military history. The large format editions like the present were followed in 1609 and 1619, by smaller quarto editions with woodcut copies of the original engravings. The present copy varies slightly from other similar copies, in that the compiler of this particular copy added plate 34 in part two twice (unfortunately omitting part 2 plate 2 in that process) and adding 2 plates with minor variants to this copy (part 2 plates 29 and 35). Arguably, this makes the present copy even rarer.

The provenance of the present copy is impressive to say the least. It was most likely the presentation copy from De Gheyn for Robert Cecil, first Earl of Salisbury (1563–1612), judging by the paper slip mounted on the recto of the second flyleaf which contains in early 17th-century manuscript the following text: “For my Lord ye(?) Earl(e) of Salisbury”. This note is accompanied by a later, more extensive annotation below the slip of paper reads: “This appears to have been a presentation copy to Robert Cecil, Earl of Salisbury. The above inscription was on the fragment of a flyleaf, and is probably the autograph of the author – De Gheyn. [signature]”. Robert Cecil was Secretary of State to Queen Elisabeth 1 of England and King James 1 of England. In 1608, around the time the present work was published, Cecil was appointed Lord Treasurer. Furthermore, the splendour of the expert and strictly contemporary colouring of all engravings including the title-page prove that the present copy was made for a very important person like a nobleman or high statesman. Other bookplates show that the present work was, at least, part of two other collections. The first of the two is Christopher Turnor (1809–1886) with his bookplate on the front pastedown, who was an English Conservative Party politician, MP for South Lincolnshire between 1841 and 1847, founder of Stoke Rochford Hall, and the son of English antiquarian, author, and politician Edmund Turnor (1755/56–1829). The second of the two is Hermann Marx (1881–1947), a famous German-born stockbroker and banker, and a noted book and print collector. His “very choice and valuable library” was auctioned by Sotheby’s in 1948.



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With the book plate of Christopher Turnor on the front pastedown, the book plate of Hermann Marx on the recto of the first flyleaf, and the paper slip with the 17th-century dedication to the Earl of Salisbury (with the 19th-century(?) note below) on the recto of the second flyleaf. The numbers of the plates are added in a contemporary hand, since the plates here appear in their first (unnumbered) state. The first plate of each part also contains Gheyn's signature ("J. De Gheyn. in.") in manuscript instead of as part of the engraving. The binding shows some signs of wear (some rubbing along the edges, corners and the spine and fading of the leather and cloth on the front board and spine), plate 2 in plate in part 2 has been replaced by a duplicate of plate 34 from the same part, internally some minor marginal browning or staining, but the coloured and highlighted engravings remain fine and clean. Overall in very good condition.

[4]; [2]; [3] ll. Cockle 79; Keynes, 'New observations on Jacques de Gheyn's "The Exercise of Arms"', in: *The Print Collector's Newsletter*, 13 (1983), pp. 211–212; Kist, *Commentary to the facsimile of the Dutch edition* (1971); Lipperheide, nos. 2057–2060; Meij, *Jacques de Gheyn II als tekenaar*, p. 12, nos. 15–20 (pp. 45–47); Muller, *Historieplaten*, no. III7 (& Suppl.); New Hollstein, *The De Gheyn family*, nos. 340–457 (descriptions and illustrations of all plates); Regteren Altena, *Jacques de Gheyn, Three generations*, vol. 2, pp. 64–78, nos. 342–464; Simoni, 'A present for a Prince', in: *Ten studies in Anglo-Dutch relations* (1975); STCN 85107989X (3 copies); cf. Jähns, pp. 1005–1007 (other eds.).

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*Famous military manual.
First edition published in Germany,
with 117 charming new woodcuts*

24. 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.

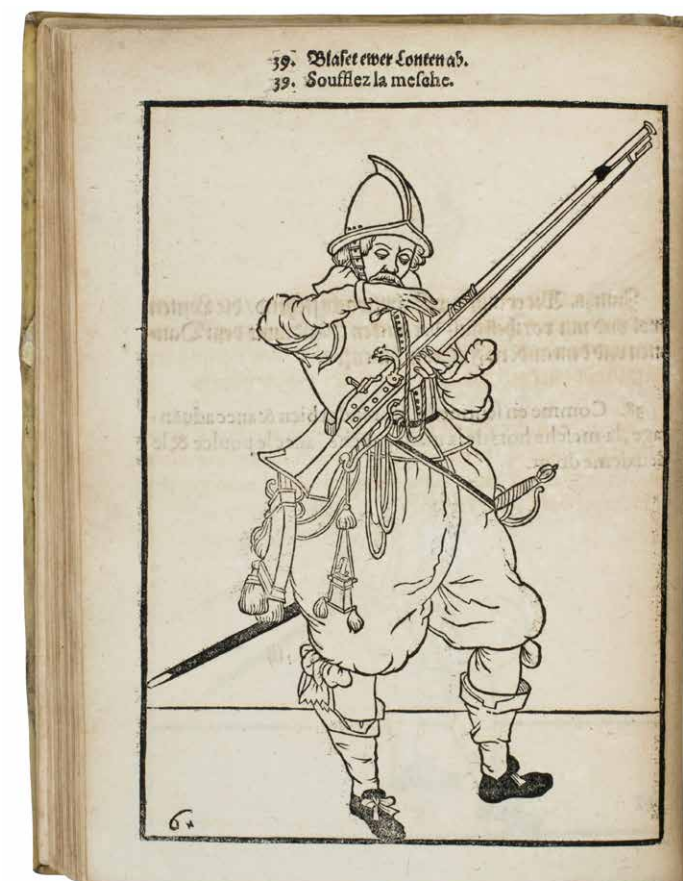
Frankfurt, Wilhelm Hoffmann, 1609. 3 parts in 1 volume. 4°. With the letterpress title within engraved border (including the imprint), and 3 series of 42, 43 and 32 full-page numbered woodcuts, showing exercises with the arquebus, musket and pike. Contemporary vellum, rebacked. £ 10 700

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 (part 1), musket (part 2) and pike (part 3). 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.). [More photos on our website](#)




Flower watercolour with insects, by the daughter of Maria Sibylla Merian

25. HEROLT, Johanna Helena. [Watercolour of a branch of a French roses, with several flowers and insects].

[Amsterdam, ca. 1700]. Watercolour drawing (38.5 × 29 cm) on extremely fine white parchment, said to be uterine lamb, showing a branch of French roses with three fully opened flowers, five buds or partly opened flowers, four ants (with and without wings) and probably a hover fly. Framed. £ 68 000

Characteristic original watercolour botanical drawing by Johanna Helena Herolt (1668–1728), the eldest daughter of Maria Sibylla Merian and Johann Andreas Graff. It shows a branch of French roses (*Rosa gallica*) with three large, fully-opened flowers and five buds or partly opened flowers, four ants (one winged) and probably a hoverfly (Syrphidae). She probably drew it in Amsterdam around 1700. Though she still remains in the shadow of her mother, she was a fine flower and insect artist in her own right and there is growing appreciation of her work. Her watercolours, more baroque than her mother's and often with brighter colours, radiate vigour and vivacity: the flowers, painted with intensity in every detail, really come to life. A series of Herolt's works from 1698 in the Herzog Anton Ulrich Museum in Braunschweig includes similar sheets of roses (nos. 10, 26, 28, etc.). Reitsma, p. 135, notes that the prices for the flower watercolours increased with the number of insects. In the finest state of preservation.

Cf. Reitsma, Maria Sibylla Merian & dochters (2008), ill. 103 & 110 (pp. 139 & 147); Wettengl, ed., Maria Sibylla Merian 1647–1717, kunstenares en natuuronderzoekster (1998), p. 85.

 [More photos on our website](#)



Flower watercolour with moths, larvae and pupae, by the daughter of Maria Sibylla Merian

26. HEROLT, Johanna Helena. [Watercolour of a wallflower and a double hyacinth, with inchworm moths, larvae and pupae]. [Amsterdam, ca. 1700]. Watercolour drawing (38 × 29 cm) on extremely fine white parchment, said to be uterine lamb, showing a wallflower and a double hyacinth with two inchworm moths in the air (2 different species) and two inchworms and two pupae on the leaves and flowers. Framed. £ 68 000

Characteristic original watercolour botanical drawing by Johanna Helena Herolt (1668–1728), the eldest daughter of Maria Sibylla Merian and Johann Andreas Graff. It shows a wallflower (*Cheiranthus cheiri*) and double hyacinth (*Hyacinthus orientalis*) with two inchworm moths (Geometriae) in the air, two inchworms and two pupae. She probably drew it in Amsterdam around 1700. Though she still remains in the shadow of her mother, she was a fine flower and insect artist in her own right and there is growing appreciation of her work. Her watercolours, more baroque than her mother's and often with brighter colours, radiate vigour and vivacity: the flowers, painted with intensity in every detail, really come to life. Reitsma, p. 135, notes that the prices for the flower watercolours increased with the number of insects, so the present watercolour must have been unusually expensive.

Characteristic watercolour in fine state of preservation. Herolt herself may have revised the upper part of the hyacinth.

Cf. Reitsma, Maria Sibylla Merian & dochters, ill. 110 (p. 147); Wettengl, Maria Sibylla Merian 1647–1717, kunstenares en natuuronderzoekster, no. 120 (ill. 44 on p. 85).

🔗 [More photos on our website](#)



The most complete collection known, from the library of F.C. Koch

27. [HOUTMAN, Johannes Paulus (lithographer)]. [Uniformen van militairen en vrijwilligers, schutter- en jagercorpsen].

[Utrecht, J. P. Houtman, ca. 1831]. Folio (ca. 25 × 21 cm). With 234 hand-coloured lithographic plates (169 unique plates, 65 duplicates) tipped onto the leaves. Further with a detailed handwritten index, a short lithographed index, and a three page lithographed description of the flags tipped onto the first leaf. Later gold-tooled reddish-brown morocco. £ 12 800

The most complete collection of a rare print series of Dutch military uniforms known, with six prints that have not been described in any of the literature. Until now, only 165 different prints have been recorded for this series, with no collection known to contain

that many. With 169 different prints, however, our collection even exceeds that number. It comes from the library of the Dutch bibliophile Ferdinand Casper Koch (1873–1957), who is known to only have collected the very best. According to Buijnsters, the presence of his bookplate can therefore be seen as a hallmark of quality. In addition to the six previously unrecorded prints, the present collection also contains a lithographed index for the subscribers, which offers new insight into the publication history of the series.

The 169 different plates in the collection show the uniforms of the different units within the Dutch army, and the different ranks within them, including officers, soldiers, trumpeters and colonels of the volunteers, flag bearers, infantry, artillery, cuirassiers, hussars, dragoons, lancers, grenadiers, marines, marechausee, and the Royal Netherlands East Indies Army. Also included are two different plates of female sutlers. The collection was most likely printed by Johannes Paulus Houtman (1803–1845), as his name is printed on a few of the plates. The plates are undated, but are generally considered to have been printed in 1831 or 1832. They are largely based on a less extensive prints series from 1823 by J. F. Teupken. Although uncoloured examples are known, all the prints in the present collection have been coloured.

Muller suggest that the collection was printed in three instalments, but the lithographed index in our copy makes clear that it was actually four. These instalments were most likely sold separately in sturdy paper or cloth cases.



Africa

Americas

Art, Architecture
& Photography

Asia

Australia, New Zealand
& Pacific

Autographs, Documents
& Manuscripts

Book History, Education,
Learning & Printing

Cartography & Exploration

Early Printing & Manuscripts

Europe

History, Law & Philosophy

Horses, Hunting, Sport
& Games

Literature & Linguistics

Low Countries

Maritime History

Medicine & Pharmacy

Middle East & Islamic World

Military History

Natural History

Religion & Devotion

Science & Technology

According to our index, the first instalment, titled *Militaire kleding der vrijwillige jagerskorpsen en schutterijen*, consisted of 58 plates, the second, *Militaire kleding der infanterie*, of 45 plates, the third, *Militaire kleeding der kavallerie, artillerie, genie, etc.*, of 37 plates, and the final, *Militaire kleding der marine en mariniers*, had 18 plates. This means that a complete collection should consist of 158 plates. However, Muller has found 163 different ones, Stolk 165, and our copy contains 169. The reason for this disparity is likely that there are variants of many of the plates, with slight differences in the caption and/or image. As the plates are not numbered, it is unknown how many there must have been. However, our copy lacks two plates that are mentioned in Muller, namely numbers 135 and 156, which are both likely variants, and has six extra ones, namely variants of Muller 9, 25, 26, 28, 33, and 79. As such, the series must have consisted of at least 171 different prints. No collection containing that many is known, however. The other collections we have been able to trace, either in libraries or on the market, contain 156 different prints at most. As such, the present collection is the most complete currently known.

A detailed list of contents is available upon request.

With the label and bookplate of F.C. Koch (1873–1957) mounted on the front pastedown. The spine has been rubbed and is somewhat discoloured, the boards are slightly scratched. The plates have been numbered in pencil by a previous owner according to the numbering in Muller, some of the leaves and plates are slightly foxed, some plates are slightly soiled, one plate with smudged colouring, lacking the plate (a duplicate) that was tipped onto the verso of leaf [45]. Otherwise in good condition.

[176] ll. *Atlas van Stolk* 6823 (165 prints); *Hiler*, p. 448 (2 copies, 1 with 122 prints and 1 with 58); *Landwehr*, coloured plates, 320 (163 prints); *Muller*, *Historieplaten*, 648I, and supplement 648I (163 prints); *WorldCat* 740238540, 1329217268, 54306970, 36459586 (4 copies, with 122–156 prints); cf. Buijnsters, P., *Mr. Ferdinand Casper Koch als boekverzamelaar*, in: *Jaarboek voor Nederlandse boekgeschiedenis* 15 (2008), pp. 142–158; not in *Colas*; *Lipperheide*.

[👉 More photos on our website](#)




Japanese plants depicted for the first time in the West



28. KAEMPFER, Engelbert (Sir Joseph BANKS, ed.). *Icones selectæ plantarum, quas in Japonia collegit et delineavit.* London, [Library of the British Museum], 1791. Folio (42 × 26.5 cm.). With 59 etched plates, (8 are double-page), by Daniel Mackenzie. Slightly later half calf, marbled sides, gold-tooled monogram AL on spine. £ 32 500

First and only edition of one of the rarest books on Japanese flora. The author Engelbert Kaempfer (1651–1716) was a professor from Lemgo, Germany, who joined the Dutch East India Company (VOC) as a medical doctor in 1685. After periods in what are now India and Indonesia he travelled in 1690 to Japan to work as a doctor on Dejima (Deshima), the Dutch trading post or factory in Nagasaki. Sir Hans Sloan acquired his manuscripts, along with his drawings and herbarium, and arranged for their translation and publication, the first to appear in translation was *The history of Japan* in 1727. This English translation established Kaempfer's reputation as the 18th-century authority on Japan and deeply influenced Japan's image in Europe. The renowned botanist and companion of the 1768 Cook expedition Sir Joseph Banks (1743–1820) was responsible for the editing and publication of the present work and dedicated it to the curators of the Library. In most cases no plates had previously been made from these drawings, so they remained unpublished. In the last years of his life Kaempfer himself had published only a small number of his drawings in his *Amoenitatum exoticarum*, printed in Lemgo in 1712. Thus the present publication introduces many Japanese plants for the first time to a large audience in the West. Kaempfer's herbarium is now in the Natural History Museum, South Kensington.

Royal Library duplicate stamp in the foot of title page. With some minor foxing, the last few plates stained only in the lower margin, not affecting the illustrations. Otherwise in very good condition.

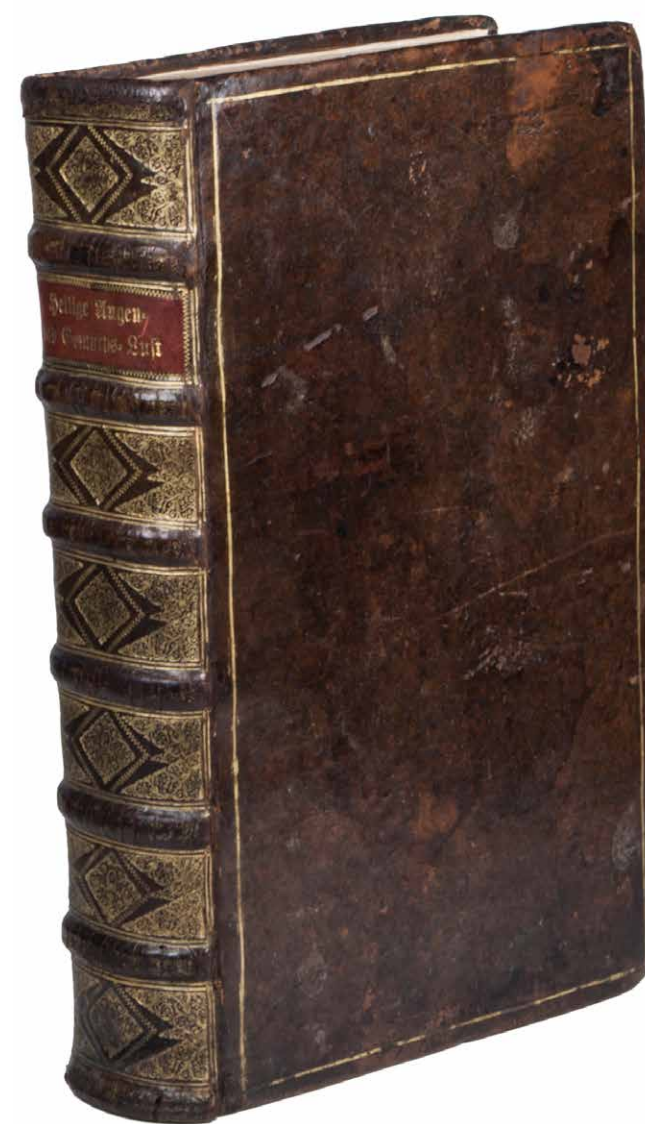
[4], 3, [1 blank] pp. *Great flower books*, p. 62; *Henrey* 886; *Nissen BBI*, 1019; *Stafleu & Cowan* 3484.  More photos on our website

A rare coloured and heightened in gold, complete edition of Krauss' expertly illustrated biblical scenes from the gospels and epistles

29. KRAUSS, Johann Ulrich. Heilige Augen- und Gemüths-Lust. Vorstellend alle Sonn- Fest- und feyertägliche nicht nur Evangelien, sondern auch Epistelen und Lectionen, jene historisch, diese auch emblematisch, und mit curieusen Einfassungen, in vielen Kupffer-Stücken von frembder und gantz neuer Invention, so wohl zur Kunst-Ubung als Unterhaltung Gottseeliger Betrachtungen, wie auch Vermehrung der Kupffer-Bibelen und Ausszierung aller christlichen Postillen dienlich.

Augsburg, Johann Ulrich Kraus, (preface:) 1706. 2 parts in 1 volume. Folio. Part one with a vignette on the title-page, the preface with a headpiece and initial, a full-page allegorical engraving of the church signed: "Johann Ulrich Kraus del. et Scul.", and 70 numbered (1–70) plates; part 2 with a vignette on the title-page, a full-page engraving of the apostles and their symbols "simbolum apostolorum" signed: "Johann Ulrich Kraus del. et Scul.", and 50 numbered (71–120) plates. The vignettes, the initial and all engravings are beautifully coloured and heightened with gold. Contemporary speckled calf, gold-tooling on boards, gold-tooled decorations on spine, red title-label with title in gold on spine, gilt edges. £ 32 500

A rare, complete, coloured and heightened in gold, first edition of Johann Ulrich Krauss' Heilige Augen- und Gemüths-Lust, or "holy delight of the eye and soul". Krauss (1655–1719) was a famous artist, engraver and publisher in Augsburg, South Germany during the second half of the 17th century. He was one of the most influential artists of the baroque period in the south of Germany. This work contains 120 numbered plates, with two illustrations each – one biblical scene, in a golden border, on the upper half of the plate and the lower half of the plate contains a circular emblem within a elaborately decorated frame. These distinct frames and the use of certain colours are characteristic of the German baroque style. Each plate is dedicated to a different holy day, indicated by a title at the head of the plate and inbetween the two illustrations the relevant bible text for that day is engraved. Unlike other copies of Kraus' work, the present copy is richly and beautifully coloured and even heightened with gold throughout, which adds a striking level of detail and nuance, otherwise missing from the uncoloured engravings. The colour and touches of gold in both the biblical scenes and the emblems add a whole different dimension and it brings the scenes in the illustrations to life. It is clear that much thought and attention went into the making of this copy, the plates are printed on thicker, heavier paper as to prevent the colour from bleeding through and making it almost twice as thick as uncoloured copies on thinner paper. Although the copy does not contain any ownership mark, it was almost certainly produced for an important public figure or an influential and/or wealthy patron. Even though other copies of Krauss' *Heilige Augen- und Gemüths-Lust* are known, almost all are uncoloured and even lack some pages and/or plates. This is one of the only known complete and coloured, and thus very rare, copies of this work.



Binding shows some signs of wear, small note in black ink at the foot of the first full title-page, small marginal repairs to the half-title-page and 2 text leaves in part 1, some very slight browning or marginal soiling throughout, light stain on plate no. 32. This rare, coloured first edition of Krauss' "Picture Bible" is in good condition.

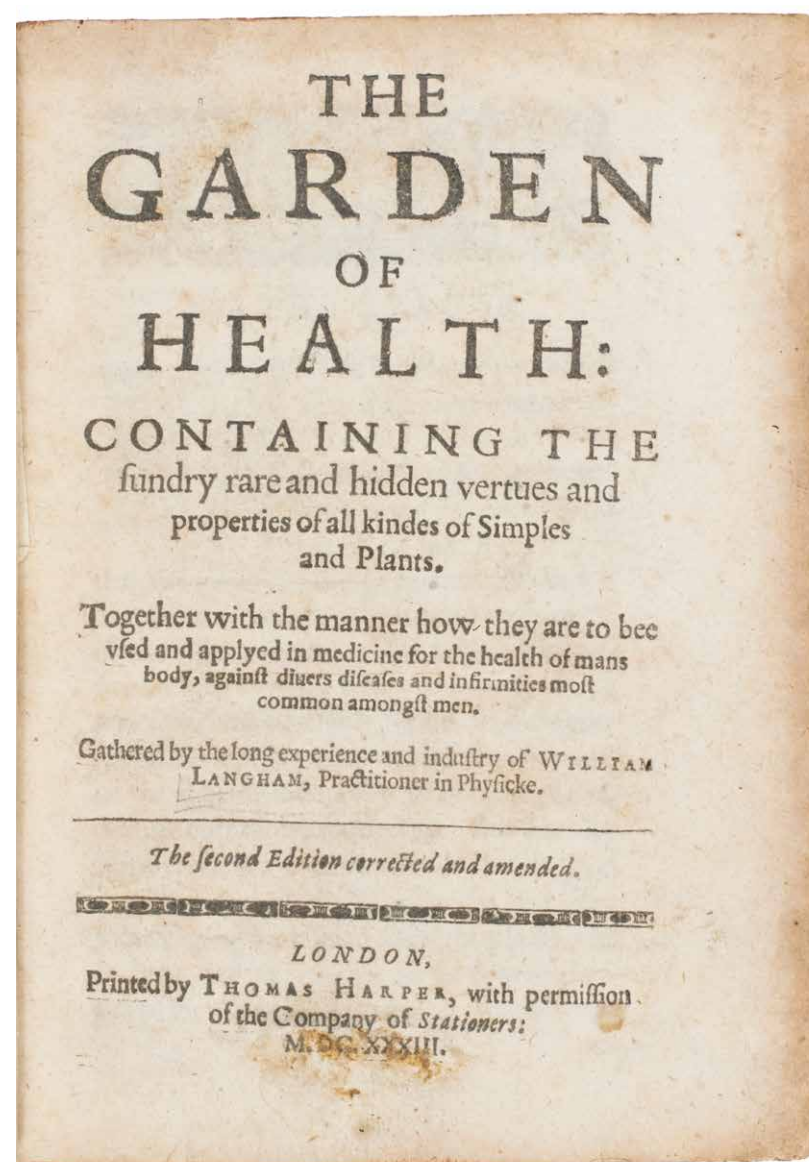
[5] ll. and 71 plates with 65 blank protective leaves; [2] ll. and 51 plates with 49 protective leaves. *Faber du Faur*, 1849; *Landwehr*, German 390; *Praz*, p. 389; *Thieme-Becker*, 21:440. cf. *C. Schwingenstein*, "Kraus, Johann Ulrich" in: *Neue Deutsche Biographie* 12 (1980), pp. 689–690; *Otto Reichl*, *Die Illustrationen in vier geistlichen Büchern des Augsburger Kupferstechers, Johann Ulrich Krauss. Studien zur deutschen Kunstgeschichte* 294 (Strassburg, 1933). [More photos on our website](#)



Practical encyclopaedia of 420 medicinal plants and their uses

30. LANGHAM, William. The garden of health: containing the sundry rare and hidden vertues and properties of all kindes of simples and plants. Together with the manner how they are to bee used and applyed in medicine for the health of mans body, against divers diseases and infirmities most common amongst men. ... The second edition corrected and emended.

London, Thomas Harper, 1633. 4°. Sprinkled calf (ca. 1800?), gold-tooled spine with the (ca. 1835?) WHM monogram of William Henry Miller. £ 2450



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

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

[8], 702, [66] pp. Alden & Landis 633/67; ESTC S108241; Heber 5291 (possibly this copy); Hunt 224; Krivatsy 6665; STC 15196; Wellcome I, 3658; Waller 5596; not in Garrison & Morton; Honeyman; JCB; Osler; Sabin; Streeter. [More photos on our website](#)

- Africa
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- Military History
- Natural History
- Religion & Devotion
- Science & Technology

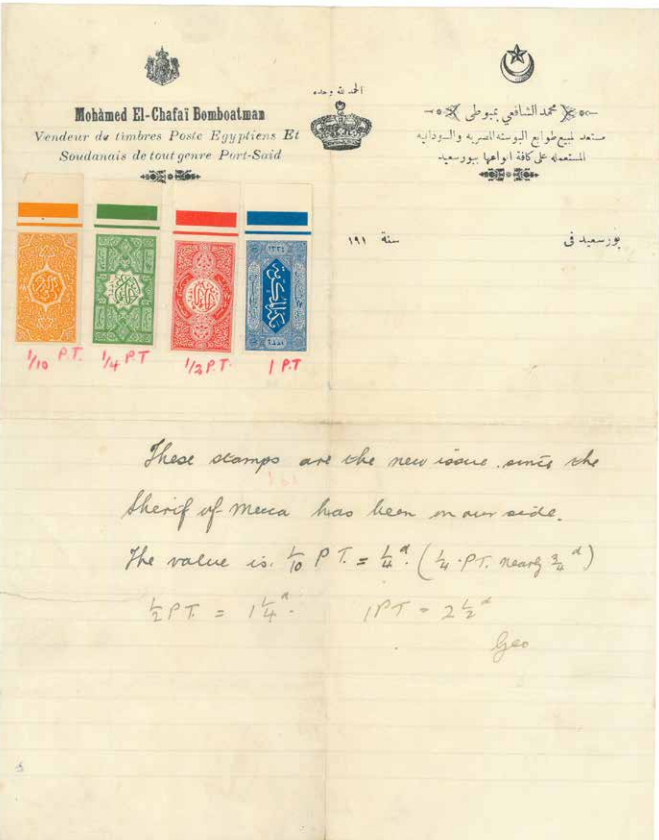
Lickable! Stamps designed by T. E. Lawrence for the Arab Revolt

31. [LAWRENCE, T. E]. [Four stamps designed by T. E. Lawrence for the Arab Revolt, with a signed handwritten note in the hand of King George v of England].
[1916 CE =] 1334 H. Folio (21.5 × 27.5 cm). With the letterhead of Mohamed El-Chafai Bomboatman, a stamp dealer in Port Said. Four stamps pasted down, and handwritten signed note. £ 12 800

An extraordinary document presenting examples of four stamps designed by T. E. Lawrence for the Arab Revolt, sent directly to His Majesty King George v, who has noted in his own hand: “These stamps are the new issue since the Sherif of Mecca has been on our side”, signed simply “Geo”.
Reportedly, George v – who was an avid stamp collector – received around 400 Hijaz stamps. Thomas Edward Lawrence (also known as Lawrence of Arabia, 1888–1935) was a British explorer, army (intelligence) officer, archaeologist, diplomat, and writer. What Lawrence and George v would have both understood was that postage stamps were a useful political tool. As Oriental Secretary at the Arab Bureau, Sir Ronald Storrs (1881–1955), wrote in his memoirs: “Shortly after the Arab Revolution we found that its success was being denied or blanketed by Enemy Press (which was of course quoted by neutrals), and we decided that the best proof that it had taken place would be provided by an issue of Hajaz postage stamps, which would carry the Arab propaganda” (quoted in Beech). Storrs also described how he “wandered with Lawrence round the Arab Museum in Cairo collecting suitable motifs in order that the design in wording, spirit and ornament, might be as far as possible representative and reminiscent of a purely Arab source of inspiration. Pictures and views were avoided, for these never formed part of Arab decoration, and are foreign to its art: so also was European lettering” (Beech). T. E. Lawrence himself mentioned the stamps in a letter to his brothers in July 1916, excited by the prospect of design and paying special attention to a scheme to use flavoured gum on the back, which involved strawberry essence on the red stamps and pineapple juice on the green stamps. Both red and green are in fact represented here, though with their flavour untested. The final designs were in fact the work of two men, neither of them Lawrence himself. First, Agumi Effendi Ali, who designed the ¼ piastre stamp (seen in green) and the ½ piastre stamp (seen in red), which David Beech states were inspired by the carved panels on the principal door of the al-Salih Talayi Mosque in Cairo and by the last page of a Holy Qur’an in the 14th-century Mosque of Sultan Barquq, respectively. Second, Mustafa Effendi Ghozlan, who designed the 1 piastre stamp (seen in blue), inspired by “an ancient prayer niche in the Mosque of al-Amri at Qus in Upper Egypt” (Beech). This particular collection also includes an orange stamp, interestingly, noted as worth 1/10 piastre.

“Perhaps without this philatelic connection Lawrence might never have become ‘Lawrence of Arabia’. For it was on this, his first visit to the Hijaz, that he met one of the sons of King Husayn of Hijaz, Emir Faysal (1885–1933) who was to become successively Commander of the Northern Army in the Arab Revolt 1916–1918, King of Syria from 1918 until 1920 when he was deposed by the French, and finally King of Iraq 1921–1933” (Beech).
A small closed tear, but a fine survival.

1 p. Beech, David R., “Hejaz: The First Postage Stamps of 1916 and T E Lawrence”, in: *The London Philatelist* 114 (205), 323–327.
📷 More photos on our website



The first standardised swordfighting manual of the British Army

32. [LE MARCHANT, John Gaspard]. Rules and regulations for the sword exercise of the cavalry.

[London], War office, printed and sold by T. Egerton, Military library, Whitehall, 1796. 8°. With 29 engraved plates (27 folding, 2 full-page). Modern gold-tooled quarter calf. £ 425

First edition of one of the first purpose-written instruction manuals for the training of officers in the British Army. It explains proper use of the sword, both on foot and horseback, with 29 plates illustrating the various techniques. It was written because the author realised swordsmanship was lacking in the British Army. Other manuals from the time only explained how to draw and return

swords, so the present work filled in an important gap. It was used in the army for 23 years. John Gaspard Le Marchant (1766–1812) was a major general of the English cavalry. After fighting in Flanders, he realised that the swordsmanship of the cavalry from other countries was far superior to his own, as the British often slashed either themselves or their horses by accident. Determined to change this, he first began to practice himself. However, he found that the sword was actually too long to be easily used on horseback, so designed a new, shorter one, based on the measurements of Andrea Ferrara, a 16th-century Venetian swordmaker. His design remained in use for 20 years. He then established the Royal Military College at High Wycombe, and the Army Staff College at Camberley, to properly train officers. With King George III's approval, he also wrote the present work, which became the first British centrally standardised sword fighting manual. The work describes the drawing and returning of the sword, guarding, 6 types of cut and how to execute them, different modes of parrying on both the left and right, drills on foot and horseback, and the words of command. The exercises are clear and simply explained. Most of them are illustrated by beautiful plates. The work was republished multiple times, but the present edition is the first. However, there were two issues of the first edition printed in the same year, one with 90 and one with 98 numbered pages. The text is identical in both issues, but it is set differently, resulting in a different amount of pages. It is not known which was the first. However, the present, 90-page, issue is the rarest of the two.

With a contemporary ownership annotation ("797, 11 April Peter Rhodes") on the title page. The work has been rebacked, with the original title label laid down, the edges and corners of the boards are scuffed, the boards have been scratched and chipped, resulting in some loss of leather on the back, which has been filled in with a dark paint. The work is slightly browned and foxed throughout, a few plates are slightly torn along the fold, the margins of some of the plates have been cut smaller to ease folding, without affecting the image, lacking the final blank. Otherwise in good condition.

xii, 90 pp. *Pardoel 919.01 (under Fawcett, William); Thimm, p. 250; Yallop, H., "The sword exercises of the British Cavalry: 1796–1858," in: Acta periodica duellatorum, 8, (1), 2020, pp. 123–156.* [More photos on our website](#)



One of the biggest scams in history


33. [MACGREGOR, Gregor]. Poyaisian land grant – 30 acres.

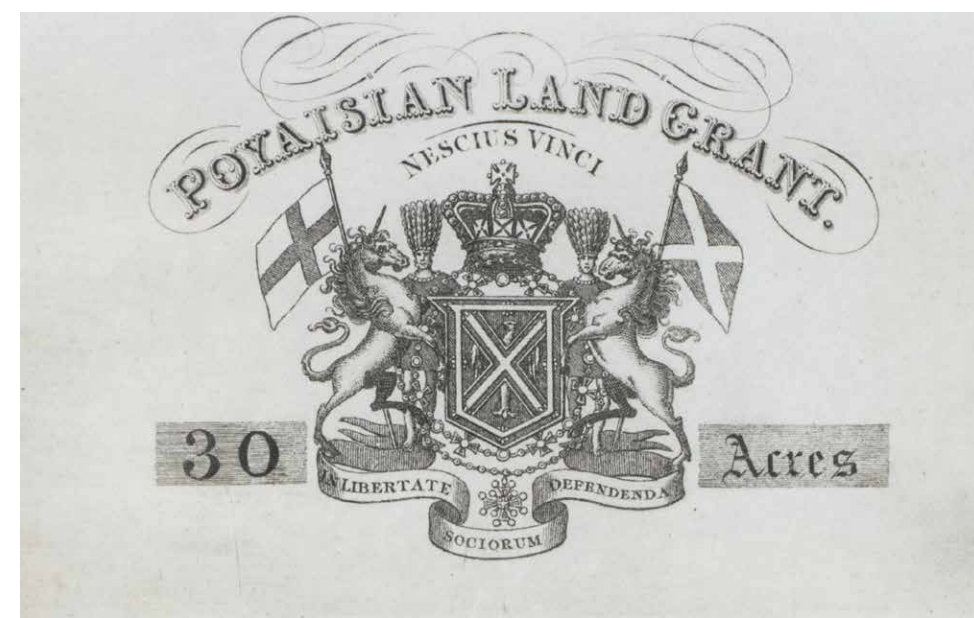
(Signed:) London, April 28, 1834. Ca. 50 × 40 cm. With the fictitious coat of arms of Poyais printed on both sides. In a modern black and silver frame (ca. 68.5 × 59 cm). £ 1070

Remarkable document from the Poyaisian Scheme, one of the most brazen scams in history. The originator was the Scottish soldier Gregor MacGregor (1786–1845), who had fought in Venezuela during the Venezuelan War of Independence (1810–1823). After returning to Great Britain, he claimed to have been granted eight million acres of land from George Frederick Augustus (1798–1824), the nominal king of the Mosquito Coast (present-day Honduras), and he made its ruler. He called the colony “Poyais”, promoted it as a rich and developed kingdom, and began to sell government bonds and land for it. Although “Poyais” was actually an inhospitable swampland he did not own, his scheme was successful, as hundreds of investors fell for it. The present document is one such land grants that MacGregor offered for sale. It is printed in both English and French, with the fictitious coat of arms of Poyais printed at the front and back, and signed by MacGregor and four of his trustees.

MacGregor first began the scheme in 1821, upon his arrival in London. He called himself the Cazique of Poyais, and started an aggressive sales campaign. He gave interviews to newspapers, had “Poyaisian ballads” composed and sung on the streets, drew up a government and banking system for the country, and designed the coat of arms. In 1822, he, or one of his accomplices, published a book, titled *Sketch of the Mosquito Shore, including the Territory of Poyais*, under the name of Thomas Strangeways, captain in the Poyer regiment. The work offered detailed information about the riches that Poyais had to offer, and did much to dispel doubts. Members of the aristocracy invited MacGregor to their mansions to show their support, and his certificates became in high demand, with hundreds of investors buying land or government bonds. Some that bought land were promised high positions in the army or government, and were eager to move to their new country. In 1823, MacGregor had earned enough money that he was able to send two ships with settlers to Middle America. Upon arrival, the more than 200 emigrants quickly discovered they had been duped, as the promised land was nothing but swamps and jungle. They were able to contact king George Frederick Augustus, who told them he had never given MacGregor any land, and asked them to leave. They were rescued by a British ship and brought to Belize, where half of them succumbed to tropical diseases and other illnesses.

The few that returned to Great Britain told their story to the press, but MacGregor had enough support that he was able to evade justice. Despite everything, most people still believed that Poyais existed, and he was able to run variations of the scheme until 1837. When his sales finally fully stagnated because he could not deliver the promised profits, he moved to Venezuela, where he was buried with full military honours in Caracas Cathedral in 1845. With the blind-stamped logo of the Poyaisian land grant at the bottom. The broadside has been folded in the past, with a few small stains and holes in some of the creases. Otherwise in good condition.

[1] I. Cf. Sinclair, D. *The land that never was. Sir Gregor MacGregor and the most audacious fraud in history.*  More photos on our website



Africa
Americas
Art, Architecture & Photography
Asia
Australia, New Zealand & Pacific
Autographs, Documents & Manuscripts
Book History, Education, Learning & Printing
Cartography & Exploration
Early Printing & Manuscripts
Europe
History, Law & Philosophy
Horses, Hunting, Sport & Games
Literature & Linguistics
Low Countries
Maritime History
Medicine & Pharmacy
Middle East & Islamic World
Military History
Natural History
Religion & Devotion
Science & Technology

Beautiful plates of the historical costumes worn at Naepolitan King Ferdinand II’s Carnival ball

34. MARTA, Luigi. Costumi della festa data da S. Maesta’il di 20 Feb. 1854. Nella Reggia di Napoli. [Paris, Typ. Simon Raçon et Comp., 1854]. Oblong 2° (ca. 42 × 58 cm). With a lithographed dedication, a chromolithographed title page with coat of arms, and 31 hand coloured full-page lithographic plates, heightened with gum arabic, and separated by tissue paper. Contemporary gold tooled half red morocco, decorated paper sides. £ 8000


First and only edition of a splendid work on Neapolitan costumes, with 31 vividly hand coloured plates. They depict the beautiful costumes worn during the ball given by King Ferdinand II of the two Sicilies (1810–1859) on the 20th of February 1854, during the Carnival. The plates were designed by the Italian painter Luigi Marta (1790–1858), who was known for the high level of detail in his work, and his ability to capture his subjects in a meticulous and realistic manner.

Ferdinand II greatly enjoyed parties and organised numerous galas during his reign. The Carnival ball, however, was the highlight of the year. Held in the Teatro di San Carlo, the king spared no expenses for it. Between 400 to 1600 guests attended, including Neapolitan nobility, illustrious foreigners, and diplomats. The ball itself was often accompanied by tournaments or other spectacular events, and would last for multiple days. For the 1854 gala, which was the final one, the king wanted to paint a picture of past eras, so the guest had to dress in older fashions. Their costumes were created by local artisans and craftsmen, most likely the costumers working for the theatre. They started researching months in advance in order to make the clothing as historically accurate as possible. The results of their labour are depicted in the present work.

The present work contains 31 very large plates, depicting the beautiful costumes from the different eras. The first two plates show a general overview of the San Carlo theatre and the guests, but the other plates show smaller groups of attendants. These groups are fairly cohesive and their costumes usually seem to centre around the same theme or time period. The women on plates XVII and XVIII, for example, all represent different countries, like Poland, Hungary, and Greece. The captions below the plates mention the names of the guests, usually members of the nobility . King Ferdinand II and his wife are the central characters on the third plate. Infante Sebastião of Spain and Portugal (1811–1875), who married Ferdinand’s sister, can be found on plate IV.

The plates were designed by Marta, and lithographed by 11 different artists. They were printed by Imprimerie Bertauts in Paris as tinted lithographs, and beautifully finished by hand. The work is relatively scarce.

The edges and corners of the boards are scuffed, with some loss of leather at the foot of the spine and the corners of the boards, the front joint is weakened, but the structural integrity of the binding is still intact, the boards are somewhat scratched. The letterpress leaf, some of the tissue paper guards, and some of the plates are somewhat foxed, without affecting the image, lacking the chromolithographed title page before the dedication. Otherwise in good condition.

[34] ll. *Bobins* 589; *Colas* 1994; *Hiler & Hiler*, p. 572; *Lipperheide* 2781; OPAC SBN TO01455576 (5 copies in Italian libraries); WorldCat 39296034, 62937092 (3 copies).  More photos on our website



*An extensive and richly illustrated treatise on mortars and bombs,
by a veteran of the Thirty Years War in Italy*


35. MARTENA, Giovanni Batista. *Flagello militare* diviso in quattro parti. La prima tratta de' trabucchi. La seconda de' petardi. La terza de' burlotti, e fuochi artificiali di mare, e di terra. La quarta di mine, contramine, e d'altre cose importanti all'arte militare.

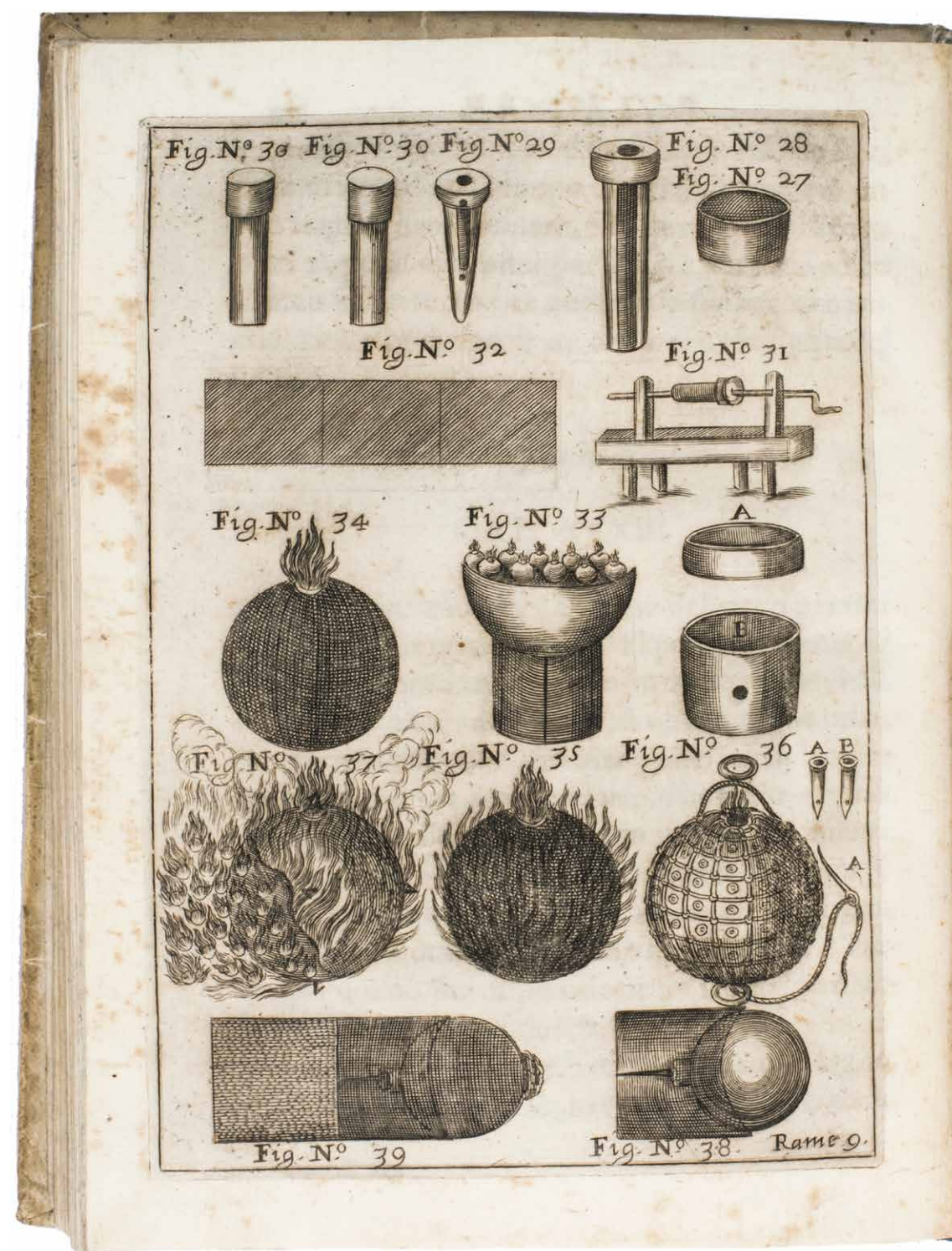
Naples, Novello de Bonis, 1676. 4°. With an engraved frontispiece, engraved author's portrait and 73 illustrations on 18 engraved plates. Contemporary vellum. £ 6400

First edition of a richly illustrated treatise on artillery and explosives, by the experienced Neapolitan artillery commander Martena. In the first and longest of four parts, Martena expertly describes the ins and outs of mortars and explosive shells. The second and shortest part describes the preparation of gunpowder for various uses. The third part treats the armaments of ships and floating vessels and the fourth part describes mining and countermining.

Giovan Battista Martena (1609–post 1676) served in the Spanish army during the Thirty Years' War in Italy (1618–1648). As artillery commander in Naples, he presided over the sieges of Piombino and Portolongone in 1650. Afterwards he does not seem to have participated in any more military campaigns and probably devoted himself to writing the *Flagello militare*, which was first published in 1676 and reprinted twice before the end of the century.

Binding with a 2 cm hole in the vellum of the back board and shelfmarks on the front board and spine. With the remains of a library label on the paste-down. A few wormholes and a water stain at the head of the preliminaries, but otherwise in good condition.

[12], 2II, [I] pp. Ayala, *Bibl. militare Italiana*, p. 147; Clavarino, "Le artiglierie dalle origini ai nostri giorni", in: *Giornale di artiglieria e genio* (December 1883), pp. 1235–1240; Riccardi I, p. 122.  More photos on our website



*Rare complete copy with all 72 illustration plates in hand-coloured counterproofs
(Merian charged much more for hand-coloured counterproofs of her prints)*

36. MERIAN, Maria Sybilla. Over de voortteeling en wonderbaerlyke veranderingen der Surinaemsche insecten ... Amsterdam, Johannes van Oosterwyk, 1719. Imperial 2° (53 × 38 cm). With an engraved frontispiece, drawn and engraved by Frederik Ottens (representing the author in her youth seated at a table with flowers and insects, assisted by 6 putti, while a large decorated arch reveals a tropical landscape in the background with buildings and 2 men stand conversing while Merian, nearby on her knees, is catching a butterfly with a net), and 72 etched counterproofs, numbered I-LXXII in the facing letterpress descriptions (not numbered in the plates themselves). Further with Van Oosterwyk's engraved device (a bearded man sitting on the forest floor playing a lyre, with motto, "vigilanter et quieté"), a large engraved headpiece above the dedication, incorporating the arms of the dedicatee, Balthazar Scott, 3 woodcut decorated initials (2 series) and a woodcut factotum. The frontispiece, publisher's device and dedication headpiece and illustration plates coloured by contemporary hands, probably by Merian's daughters. The frontispiece, title-page (lettering and the device), and the dedication (both the arms and the lettering) highlighted in gold. Further with 4 woodcut decorated initials (3 series). Gold-tooled vellum (early 1800s), sewn on 8 supports, each board with a large arabesque centrepiece (15.5 × 12.5 cm) with flowers and foliage, with an empty central oval, 2 frames made from 2 different rolls (the inner 9 mm and the outer 10 mm, the latter edged inside with a sawtooth roll), the inner frame with a built-up cornerpiece inside and a crown (26 × 33 mm) outside each corner, the spine with each of the upper 4 and lower 4 compartments containing a built-up centrepiece and 4 cornerpieces, the larger central compartment with 3 lines of text reading up the spine, partly illegible, but probably reading "M S MERIAEN|VERANDERINGEN DER|INSECTEN" and across the head and foot a roll with crossed, dotted diagonal lines. With a built-up armorial centrepiece, apparently preserved from the book's first binding in gold-tooled red goatskin morocco, on-laid on the front board near the centre of the fore-edge: a large cartouche (16 × 10.5 cm) with an oval centre (6 × 5 cm), with, around the oval inside the cartouche, floral and interlaced decorations, foliage and 5-pointed stars, and inside the oval the blind-tooled Cervantes coat of arms. Further with gilt edges, headbands in green and beige (around a double vellum strip). The work is kept in a modern, custom-made case (half red morocco and marbled paper sides, with the title lettered in gold on the spine). £ 427 350



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Greatly expanded second edition of the magnificent crowning achievement of the lifelong work on insects and their illustration by Maria Sibylla Merian (1647–1717), with twelve plates added to those in the 1705 first edition, this copy with all 72 plates in hand-coloured counter-proofs, probably coloured by Merian's daughters. Thomas Mouffet had proposed around 1600 that certain butterflies went through the stages of egg, caterpillar, pupa and butterfly, but when Merian began studying insects in the 1660s and 1670s the notion that insects came to life by spontaneous generation still prevailed. Her extraordinarily detailed observations illuminated the metamorphosis of all insects in far greater breadth and depth than any of her predecessors, and the quality of her drawings and hand-coloured etchings was much higher. Her study of caterpillars, published in 1679, is now recognized as a ground-breaking book, but her crowning achievement is the present book of her studies of insects in Suriname, where she began work in 1699, with its magnificent plates, whose largest images measure 47 by 31 cm. Its first edition in 1705 brought her great success as a commercial publisher of natural history prints, and a small circle of naturalists appreciated and cited her work, but she remained little-known until the late twentieth century. In the last quarter century, she seems to have eclipsed the fame of her father, Matthäus Merian, one of the most celebrated engravers of the 17th century (her Wikipedia page is four times as long as his!).

The first 60 plates had appeared in the first edition, *Metamorphosis insectorum Surinamensium*, ..., Amsterdam, the author and Gerard Valck, [1705], but the last 12 plates were newly made for the present edition. Work probably began before Merian's death in 1717, two years before publication. We compared the present copy of the 1719 edition with two copies of the 1705 edition: all illustrations in the present copy of the 1719 edition are mirror images of those in the Dutch Royal Library's copy of the 1705 edition, except for plate VIII, and in the Smithsonian copy in the Biodiversity Heritage Library, all plates we checked show ours to be mirror images of those in 1705 (including VIII: perhaps it was replaced in the Royal Library copy). The plates in 1719 are not mirror-image copies but counterproofs, where the copper plate was first printed onto one paper leaf and while it was still wet a blank paper leaf was laid on it and they were put through the rolling press together, transferring the printed image to the blank leaf to make the present prints, which were then coloured by hand, very likely by Merian's daughters. Merian introduced this process in her caterpillar books in 1679 and 1683 (Reitsma, p. 165) and Stijnman & Savage note that she offered hand-coloured counterproofs of her prints at a "much higher price". They required more work to produce, but they looked more like original drawings in the subtler quality of line, usually in the orientation (often reversed when engraved) and showed no impression of the image or of the edge of the copper plate. Only two plates include engraved text: "P Sluyter sculp" in plate XLIV and "88" in plate LXVIII. In the present copy both appear in mirror image, confirming that they are counterproofs. The Merians and Van Oosterwyk probably produced fewer copies with counterproofs than with normal hand-coloured engravings, but the higher cost meant that many went to the libraries of royalty, nobility and wealthy merchant families, where they might stand a better chance to survive.

The lettering stamped on the spine is 18th-century in style, but could easily have remained in use in the early 19th-century, but it would have looked increasingly out of date after 1820.

With a small smudge in the colouring of the snake in plate 46 and otherwise very slightly and very lightly foxed throughout. The binding is somewhat rubbed and browned. Overall in very good condition.

[8], 72 pp. plus frontispiece and 72 plates. *Alden and Landis 719.110; Ella Reitsma, Maria Sibylla Merian & dochters (2008), pp. 204–206 & passim; Nissen BBI 1341; STCN 240160975 (7 copies incl. at least 3 incomplete).* 📖 More photos on our website





Rare 1st edition with 12 large hand-coloured plates of uniforms of Napoleon's Dutch honour guard

37. [MILITARY UNIFORMS]. Uniformes des gardes d'honneur des différens corps dans les sept départemens de la Hollande; formés pour la réception de ... l'Empereur et Roi. ...| Uniformen van de gardes d'honneur, van de onderscheiden corpsen in de zeven départementen van Holland; opgericht tot de ontfangst van ... den Keizer en Koning.

Amsterdam, Evert Maaskamp, [1811]. Royal 2° (42.5 × 32 cm). With 12 aquatint costume plates (plate size 32.5 × 23 cm), in the publisher's original hand-colouring, with the original tissue guard leaf tipped onto each plate. Recent boards, with the original plain paper wrappers laid down. Kept in a matching green half morocco clamshell box. £ 10 700



Beautifully coloured copy (with both a wide variety of bright colours and subtle shading) of the rare first (and only early) edition of a series of large aquatint plates showing the uniforms of Napoleon's honour guards (cavalry, infantry and marine) in 11 Dutch cities, with the letterpress leaves providing both an explanation of the figures in the plates (in French and Dutch) and a list of the names of all the guards for each city. Since each city appears to have developed its own uniforms, the colours and style vary greatly. "Not only visually attractive but also extremely rare" (Legermuseum); "l'original est de la plus grande rareté" (Colas).

When the French Revolutionary army toppled the Dutch Republican government in 1795 they found much support in the population and established the nominally independent Batavian Republic under French-sympathisers. After Napoleon declared himself Emperor in 1804 he established his brother Louis Napoleon as King of the Netherlands in 1806, but finding him more partial to his subjects than to the French he recalled him in 1810 and annexed the Netherlands. The honour guard was first set up under Louis Napoleon's reign to receive him when he toured his realm, but it was reconstituted in the form shown here in preparation for the Emperor Napoleon's visit to the recently annexed Netherlands.

Book and binding in fine condition, with only an occasional very minor spot, tiny hole or smudge. The old wrappers mounted on the new binding are tattered.

[48] pp. Colas 2937 note (1904 facsimile with ref. to original); Landwehr, *Colour plates* 457 (2 copies); NCC (4 copies); Rijksmuseum BI-B-FM-104-0 (<http://hdl.handle.net/10934/RM0001.COLLECT.516556>); Legermuseum, *Boek van de maand, oktober 2011* (<https://legermuseum.wordpress.com/2011/10/24/boek-van-de-maand-november/>); WorldCat (5 copies); not in Hiler; Lipperheide.

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


38. [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. £ 30 000

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.

[44] album ll.  More photos on our website



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

39. NEWHOUSE, Charles B. The roadsters album.

London, George Thomas Fores & Arthur Blücher Fores, 1845. Large 2° (38 × 28.5 cm). With an extensively illustrated aquatint title-page, unsigned, but drawn by Henry Thomas Alken (1785–1851), and 16 aquatint plates drawn by Newhouse. Title-page and plates coloured in great detail by a contemporary hand in opaque gouaches and watercolours, and highlighted with shellac. Gold-tooled, red morocco for Henry Arthur Johnstone (ca. 1900), leather endleaves with Johnstone's 1899 blind-stamped ex-libris, top edge gilt. £ 15 400

First and only edition of a subtly humorous album on travel by horse-drawn carriage through the English countryside at the time of publication, beautifully illustrated with finely coloured aquatints after drawings by Charles B. Newhouse (ca. 1805–1877). Each of the 16 plates has a caption in English and most depict, often quite vividly, the mishaps that can occur underway, giving the book a touch

of the ironic humour that Norman Thelwell was to capture in his horse cartoons more than a hundred years later. The plates have been coloured with great artistry and skill, with skies and clouds often executed wholly in watercolour, so that each plate almost becomes a painting in its own right.

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

Abbey, Life 407; Tooley, Col. plates 346; WorldCat (7 copies). [More photos on our website](#)



The fine art of woodcutting

40. PAPILLON, Jean Michel. Traité historique de la gravure en bois. Ouvrage enrichie des plus jolis morceaux de sa composition & de sa gravure. Volume I. Contenant toute la partie Historique. Volume II. Contenant tous les principes de cet art. Volume III. Supplément. Contenant plusieurs faits historiques, de nouvelles manieres, servant à perfectionner cet art, les arrêts rendus en faveur de la gravure, & une table des matieres des trois volumes.

Paris, Pierre-Guillaume Simon, 1766. 3 parts in 2 volumes. Large 8°. With a woodcut portrait of the author, a large woodcut vignette on the title page of each part, a full-page armorial woodcut to the dedication to Marquis de Boyer de Bandol, a full-page woodcut portrait of Saint Andrew printed in chiaroscuro in the first part; 16 full-page woodcut plates illustrating the tools and technique of the art of woodcutting and 5 full-page plates illustrating the various stages of woodcut colour-printing in chiaroscuro in the second part; 2 full-page plates with 12 small woodcut illustrations each and 2 woodcut plates showing the tools and technique of erasing and of making shadows in woodcuts in the supplement; and numerous woodcut head- and tailpieces, monograms, vignettes, and illustrations in the text (several full-page), throughout the whole work. Contemporary gold-tooled mottled calf, with a red morocco title and volume label on the spine, red edges, marbled endpapers.

£ 12 400

First edition of a beautifully illustrated historical and practical manual on the art of producing woodcuts for printing (also known as woodcutting). The work is divided into three parts, the first focussing on the history of woodcutting, the second on the technical aspects, and the third is a supplement. The author was one of the best woodcut artists of his time. The present work was based on his personal experience, and offered the finest specimen of his own work as a woodcutter, including some beautiful and rare woodcut chiaroscuro prints.

Jean Michel Papillon (1698–1776) enjoyed great fame as a woodcutter, and his workshop included many noble pupils. Woodcutting was much “en vogue” at the time and following the example of Madame de Pompadour, woodcutting was practiced by many members of Paris High Society, including the Counts de Breteuil, De Forbin, La Barden, Lalive de Jully, the Marquisses de Montmirail, De Chamont and De Rouvre, the Duke de Chevreuse, the Duchess de Luynes, the Princess Rohan-Rochefort, etc. Papillon also worked for the Imprimerie Royal and made a considerable number of woodcut vignettes and devices for libraries and publishers. His collected woodcuts were left to the Cabinet des Estampes.

With a bookplate (a black shield with the monogram “AD”) mounted on the front pastedown of both volumes, and a later annotation on the first flyleaf of the second volume (“Une comète se montrera en 1834 ou 1833”). Both volumes have been rebacked, with the original spines laid down, the boards have been rubbed. The work is somewhat browned throughout, with some foxing in the second volume. Otherwise in good condition.

xxxii, 540; xv, [1], 388; [4], 124 pp. *Bigmore & Wyman II, p. 116; Le Blanc 3, p. 139; Nagler X, 518.*

 [More photos on our website](#)



*One of the most famous botanical albums of the 17th century:
a very rare copy with 179 full-page engraved plates*

41. PASSE the Younger, Crispijn van de. Den blom-hof, inhoudende de rare oft ongemeene blommen die op den tegenwoordighen tijdt by de lief-hebbers in estimatie ghehouden werden. Ghedeelt naer de vier deelen des jaers ... Noch hier by ghevoecht de manier soomen dese bloemen naer haer eyghen coleuren ofte verven sal illumineren ofte afsetten ... Utrecht, for Crispijn van de Passe, 1614. 2 parts in 1 volume, the first in 4 sections. Oblong 2° (ca. 18.5 × 26.5 cm). With a full-page plate of Flora embracing the cornucopia in a landscape with an epigram by Arnoldus Buchelius in a cartouche in the left hand corner, engraved by Simon van de Passe after Crispijn van de Passe, 2 different frontispieces (both appearing twice) of ideal gardens full of flowers, and 174 full-page engraved plates of flowers, fruits, fruit trees, and medicinal plants, mainly by Crispijn van de Passe the Younger, 3 by his brother Willem van de Passe. Later half calf, decorated paper sides, gold-tooled spine, and red sprinkled edges. £ 41 500

Very rare first Dutch edition of this famous book on horticulture, including beautifully engraved plates of flowers organised according to the season in which they bloom and frontispieces showing the ideal garden. The work was first published in Latin under the following title: *Hortus floridus in quo rariorum & minus vulgarium florum icones ...* (without text, published in Arnhem, by Jan Jansz. in 1614). The expertly engraved plates were also sold separately and were constantly updated and amended by adding various details (insects, other animals, or simply different numbers) to meet demand. While the present first Dutch edition contains short explanations of the plates on separate typographical leaves, the same information was only added to the Latin version of the work in its second edition

(1616) – the corresponding text then appearing on the verso of each engraved plate. The text was written by Arnoldus Buchelius (or Aernout van Buchel, 1565–1641), a Dutch scholar and humanist from Utrecht who is now most known for specialising in genealogy and heraldry.

This Dutch edition was soon followed by English and French editions. The *Hortus floridus*, including translations, was considered “without question the most popular florilegium ever published” (An Oak Spring Flora) and “Blunt calls this the most celebrated and influential of the early florilegia, and one of the finest” (Hunt). The emphasis of the plates is on the common garden flowers, with a preponderance of spring bulbs.



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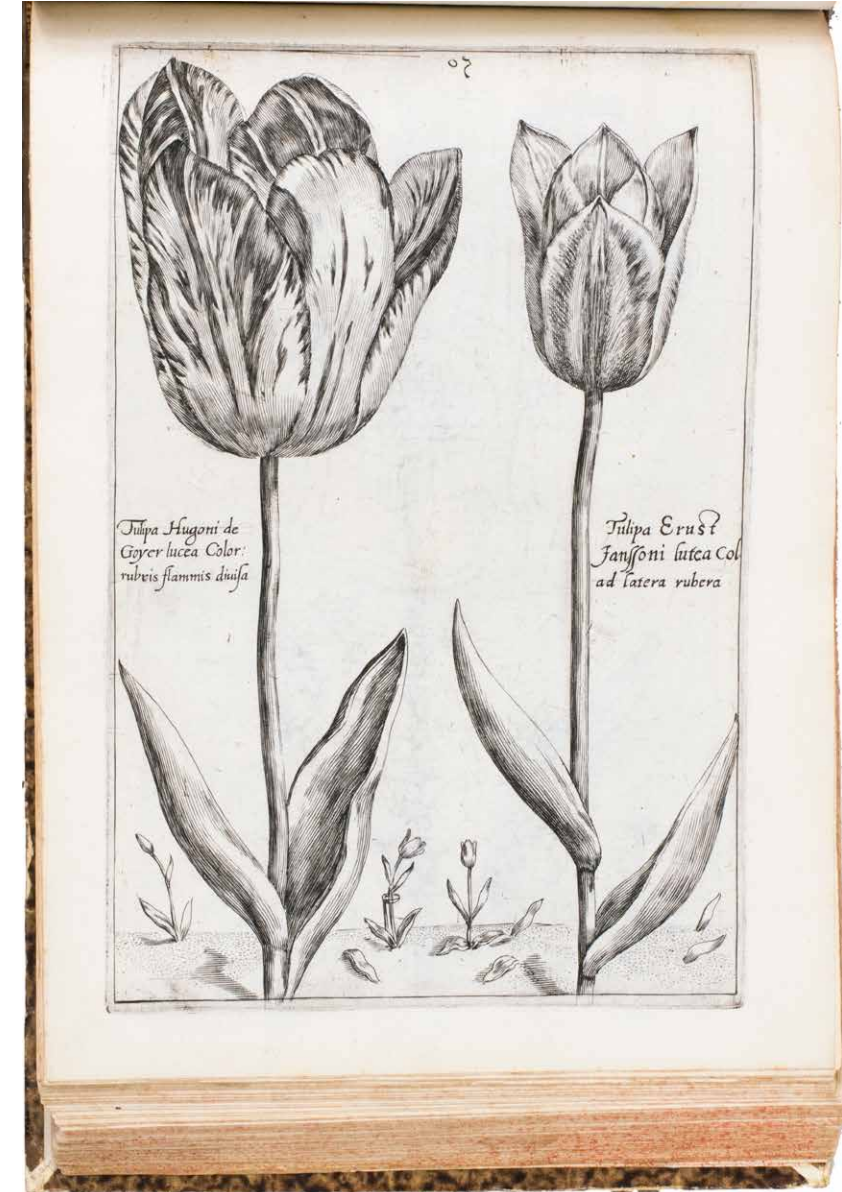
Science & Technology

The book was intended to provide inspiration for garden lovers who were invited to colour the black and white copperplate engravings themselves according to the colours they found in their own gardens. The introduction is enlarged with details on how to colour the plates. Many of the flowers shown are tulips, hyacinths, crocuses, and other bulb plants, mirroring the new enthusiasm and passion for bulbs, which eventually led to the tulip mania of the years 1636–37, when contract prices for some bulbs reached extraordinarily high levels leading to the first recorded speculative bubble in history. As the plates were printed, then modified and assembled at different times between 1614 and 1617, almost no two copies are the same – consisting of various numbers of plates, with different title pages and prefaces. Our copy seems to be a practically complete copy of the Dutch edition containing an unmatched number of plates, the only plate not present in this copy, which is sometimes included in others is the engraved plate (frontispiece) of the Latin quotation from Matthew, 6 “Cognoscite lilia ...” in part 2. The four sections of part 1 include 113 plates of flowers, including the 99 that are called for in the preface, organised per season: spring: 41; summer: 20; autumn: 26; winter: 12. The extra plates are as follows: (1): an addition to spring with plate (4)2 (= second copy of plate 2 of summer), (2): 12 plates depicting tulips numbered 43–54, and (3): an addition to autumn: a plate depicting two metal cylinders for growing flowers (1 with a tulip), not found in any other copy consulted, but possibly called for by Nissen “Garten Instruments”. The second part includes 61 plates depicting 120 numbered depictions of fruits, fruit trees, and medical plants. This part, included in most copies of the Latin edition and in some of the Dutch edition, had been published already by Crispijn van de Passe the Elder around 1600–1604 when he was in Cologne, in association with the publisher Hans Woutneel.

The quality of the engravings is exceptionally fine and delicate, representing real masterpieces of horticultural art executed by a leading family of engravers and publishers in the first half of the Dutch Golden Age.

With a 19th-century round stamp with double eagle and the initials “H.C.P.S.G.” and a red stamp “Ex libris J. Visser, Rotterdam” on the title page, with the red ex libris stamp also on the divisional title page of the second part. Lacking the engraved plate (frontispiece) of the Latin quotation from Matthew, 6 “Cognoscite lilia ...” in part 2. The binding is very slightly rubbed, the bottom outer corner of the back board is slightly damaged, the typographical leaves are slightly soiled, the head margin of the title page is cut short and restored with paper (lightly foxed), some very slight foxing and/or soiling throughout (mainly to the outer edges of the margins), some small marginal tears (some restored) in several leaves, plate 44 (spring) with a repaired tear, plate 43/44 in part 2 is repaired in the head margin. The verso of 45 plates show minute pricked holes in the leaf following the outlines of the depicted flowers and plants as a way of tracing the images on another leaf of paper or possibly another copperplate. Otherwise in good condition.

[26] pp., [118] engraved ll.; [1], [1 blank] pp., [61] engraved ll. *Franken* (1881), no. 1346; *Hunt*, no. 199; *Nissen*, BBI, no. 1494; *Oak Spring Flora*, 12; *Saunders*, *Picturing Plants*, pp. 36–37; *Savage*, ‘*The Hortus Floridus*’, in: *Transactions Bibliogr. Society*, Second series, IV (1923), pp. 181–206; *Segal*, *Flowers and Nature* (1990), pp. 165–166; *Soultrait*, 17th century, 226; *STCN* 308020359 (3 copies, incl. 1 incomplete); *USTC* 1022789 (4 copies, incl. 1 incomplete; 3 the same as STCN); cf. *Veldman*, *Crispijn de Passe and his Progeny* (1564–1670): *a century of print production* (2001), pp. 205–212.  More photos on our website



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Beautifully coloured by a contemporary hand


42. PETIT, Jean François le. La grande chronique ancienne et moderne, de Hollande, Selande, West-Frise, Utrecht, Frise, Overysssel & Groeningen, jusques à la fin de l'an 1600.

Dordrecht, Jacob Canin (and volume 2: G. Guillemot), 1601. 2 volumes. Folio (30.5 × 19 cm). With 2 hand-coloured engraved title pages, a hand-coloured engraved portrait of the author, a contemporary hand-coloured woodcut illustration in the text, heightened with gold, and 56 engraved illustrations in the text (of which 55 contemporary hand-coloured and heightened with gold). Late 17th- or early 18th-century gold-tooled sprinkled calf, with a red morocco title label lettered in gold on the spine, gold-tooled board edges, marbled edges, marbled endpapers. £ 30 000

One of the very few hand-coloured copies of this chronicle of Holland from its beginning until 1600. The work contains 57 large portraits of the counts of Holland, of which 56 have been vibrantly coloured and heightened with gold by a contemporary hand. The title page of both volumes and the portrait of the author are likewise coloured. Hand-coloured copies of the present work are exceptionally rare. We have only been able to trace three in institutions (of which one is only partly coloured), and none in sale records. The plates were made by Christoffel van Sichem the Elder (1546–1624), a Dutch woodcutter and engraver. Most of the illustrations, as well as the title pages and portrait of the author, are signed by him. The only exception is the portrait of Theodorus Tertius (count Dirk III) on page 142 in the first volume. Curiously, although the other plates are copper engravings, this unsigned plate is a woodcut. It is stylistically nearly identical to the other illustrations, however, so it was most likely also made by Van Sichem. The reason it is unsigned is probably because it is very difficult to cut a signature into a woodblock. It is not known why only this one illustration

was done in wood. The work consists of two volumes. The first, which contains 40 plates, tells the history of Holland from the beginning until the year 1517. It is, in greater part, a translation of *Die Chronyk van Hollandt, Zeelandt ende Vriesland* (1517), also known as the *Divisiechroniek*, by the Dutch humanist Cornelius Aurelius (ca. 1460–1531). The second volume, which contains the remaining 17 plates, was written by the French historian and poet Jean François le Petit (1546–1614), and tells the history of Holland from 1556 until 1600. This part in particular is of significant historical importance. It is based on contemporary sources and the author's own experience, as he was living in the Low Countries at the time. According to the *Bibliotheca Belgica*, his work contains details not found elsewhere about the bloody conflict between the Northern Low Countries and Spain.

The edges and corners of the boards are somewhat scuffed, but many of the scuffmarks have been restored, the hinges are somewhat weakened, but the structural integrity of the binding is still intact. Some of the leaves are lightly browned, a water stain in the outer margin of the first 70 leaves of the second volume, slightly affecting the fore edge, occasional stains and spots throughout, some of which have been obscured with white chalk in the past. Otherwise in good condition.

[22], "652" [= 658], 240, [18]; [16], "779" [= 774], [15], [1 blank] pp. *Bibliotheca Belgica III, L60; STCN 831704284* (23 complete copies); *USTC 1505669* (vol. 1: 26 copies), 1037153 (vol 2: 43 copies).  More photos on our website





MARGVERITE
 D'AVSTRICE DVCESSE DE PARME GOVVER-
 NANTE. &c.



Siehem fecit
 MARGARITA AVSTRIA DVCISSA PARMAE
 BELGI. DITI. P. HISP. REGI. NOMINA GVBER.

CELVI qui ce pourtrait en ce papier regarde,
 De Charles Empereur void la fille bastarde,
 Qui fut premierement femme d'un Medicis:
 Puis du Farnesien, duquel elle eut un fils.

Photographs and illustrations of a British warship's travels in Latin America

43. [PHOTOGRAPHY – LATIN AMERICA]. [Album with photographs, engravings, and drawings relating to Madeira, Tenerife, Brazil, Argentina, Uruguay, and Chile].

[ca. 1885]. Oblong (ca. 38 × 27.5 cm). With 20 albumen prints, 43 plates (engraved and lithographed), and 3 drawings. Contemporary gold-tooled dark purple quarter morocco, brownish-purple pebble-grain cloth sides, with a paper label (“3”) mounted on the front. £ 3000

Remarkable album documenting the travels of *HMS Calliope* (1837–1883), a British warship, in the first few years after her launch. The ship first sailed to Madeira and Tenerife, after which she crossed the Atlantic Ocean to visit various harbour cities in Brazil, Argentina, Uruguay, and Chile. Many of the illustrations and photographs include handwritten annotations about the ship's journey, with the exact dates of when she arrived where. As such, the album was likely compiled by someone who sailed on the ship during these years, possibly a crew member.

The album contains photographs, drawings, and plates relating to the places the *Calliope* visited between 1838–1840. It starts with photographs of Madeira and Tenerife, like the Loo Rock in the harbour of Madeira, locals carrying a tourist down the Pico Grande, the town of Güímar in Tenerife, and an age-old Dragon Tree. As the ship's next destination was Brazil, the album contains a number of photographs and illustrations of Rio de Janeiro, as well as a drawing of a picnic at the summit of the Corcovado. The *Calliope* then sailed to Buenos Aires and Santa Fe, arriving in August 1838. This part of the album contains a drawing of a gaucho, and 6 beautiful photographs by Samuel Boote (1844–1921), one of the most important photographers working in Argentina in the 19th century. His work shows the interior and exterior of the St. Felicitas Church in Santa Fe, as well as daily life in this city. The ship then carried the British ambassador from Argentina to Montevideo, arriving in June 1839, before continuing to Valparaíso. The final pages of the album contain a map of Montevideo, views of Valparaíso and the mountains nearby, and a drawing of a bridge.

The plates in the album were taken from other works, such as *Journal of a voyage to Brazil* (1824) by Maria Graham, and *A history of the Brazil* (1821) by James Henderson. The photographs were taken in the 1880s, which means the album must have been compiled several decades after this particular voyage of the *Calliope*. However, as some of the annotations mention that a location looked different on the plate than when the *Calliope* arrived, the album must have been compiled by a crew member.

The *Calliope* sailed to China after the visit to Valparaíso to serve in the First Anglo-Chinese War (1839–1842). After, she sailed to New Zealand and primarily operated in that region until she was converted into a floating chapel in 1855, and deconstructed in 1883.

With the yellow bookseller's label of “A & N.C.S.Ld Stationery Dept. 105 Victoria St. S.W.” mounted on the back pastedown. The leaves and plates are somewhat foxed, likely lacking a plate or drawing on the recto of leaf [16]. Otherwise in good condition.

[31] ll. *Ship's log*: <https://sites.rootsweb.com/~pbtyc/18-1900/C/00774.html>. 📖 More photos on our website



Rio de Janeiro from side

*One of the greatest of English travel books: the first edition of the “Pilgrimes”
together with the fourth and best edition of the “Pilgrimage”
– with many extra plates*

44. **PURCHAS, Samuel.** Purchas his pilgrimes. In five bookes. ...

London, printed by William Stansby for Henry Featherstone, 1625.

With: (2) **PURCHAS, Samuel.** Purchas his pilgrimage ...

London, printed by William Stansby for Henry Featherstone, 1626. 2 works in 5 volumes, the first in 5 parts, 4 volumes and the second in 4 parts, 1 volume. Folio. Ad 1 with the engraved frontispiece, 5 folding engraved maps, 58 half-page engraved maps by Hondius, 2 full-page engraved plates (including 1 folding), 5 half-page engraved plates, and numerous woodcut illustrations. Further extra illustrated with 94 engravings taken from various late 16th- or early 17th-century travelogues: 1 engraved frontispiece, 1 title-page (with an engraved world map on recto and an engraved portrait of Jacob le Maire on verso), and 92 engraved maps or plates (including 48 half-page and 18 folding). Ad 2 with 1 folding engraved map of China, 1 half-page engraved illustration, and 23 half-page engraved maps by Hondius in the text. Uniform 19th-century black tooled brown morocco (by Hatton, Manchester), spines lettered in gold, gold-tooled turn-ins, marbled endpapers, gilt edges.

The first edition of the *Pilgrimes* together with the fourth and best edition of the *Pilgrimage*, here in its first issue with a variant reading on the title (“unto this Present. In foure parts”) and with the first leaf of the dedicatory epistle to Archbishop George Abbot mis-signed A2. This fourth edition of the *Pilgrimage* forms the fifth, or supplementary, volume to the *Pilgrimes*. The present copy is illustrated with many extra plates, often from the original editions of the texts, which are here translated into English. This extra illustrated copy undoubtedly is one of the finest copies of one of the greatest of English travel books.

Samuel Purchas (ca. 1577–1626), was an English clergyman and compiler of travel literature, a near-contemporary of Richard Hakluyt (1553–1616). Purchas was born at Thaxted, Essex, and graduated at St John's College, Cambridge, in 1600; later he became B.D., and was admitted at Oxford in 1615. In 1604, he was presented by James I to the vicarage of Eastwood, Essex, and in 1614 he became chaplain to Archbishop George Abbot and rector of St Martin, Ludgate, London.



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Natural History

Religion & Devotion

Science & Technology


He had previously spent much time in London on his geographical work. The original design of his work *Purchas his pilgrimage* (1613), was as a survey of peoples of the world and their religions. But such was its success that he expanded it into his famous compilation of travel literature: *Hakluytus posthumus, or Purchas his pilgrims* (1625) for which he used the papers of Richard Hakluyt, East India Company records, as well as other manuscript material. Purchas' work is in fact a continuation and enlargement of Hakluyt's *The principal navigations* and was widely used as a source for information about foreign lands and cultures by natural philosophers.

The fourth edition of the *Pilgrimage* is usually catalogued as the fifth volume of the *Pilgrimes* (as it is here), but the two works are essentially distinct. Purchas died in September or October 1626, according to some sources in a debtors' prison. None of his works was reprinted till the Glasgow reissue of the *Pilgrimes* in 1905–1907. As an editor and compiler Purchas was often injudicious, careless and even unfaithful; but his collections contain much of value, and are frequently the only sources of information upon important questions affecting the history of exploration. *Purchas his pilgrimage* was one of the main sources of inspiration for many writers. From Milton to Coleridge (cf. the poem *Kubla Khan*) and Thoreau, and onwards to the 20th century, scholars have made use of these great volumes, which have served to spread geographical, political, and economic knowledge of foreign lands in the English tongue, to mould English attitudes to foreigners and to inspire poets.

Purchas followed the general plan of Hakluyt, but he frequently put the accounts in his own words. The main divisions of the work fall into two parts: the first covering the world known to Ptolemy, the second continuing the descriptions to Purchas' own day. The collection includes the accounts of Cortés, Magellan, Van Noort, Spilbergen, and Barents, as well as the various Portuguese voyages to the East Indies, Jesuit voyages to China and Japan, East India Company voyages, and the expeditions of the Muscovy Company.

Very good copies of this great work from the library of the Earls of Macclesfield (Shirburn Castle), with the book plates of the North Library. All of the folding maps and charts have been backed on linen. Ad 2 with a manuscript owner's inscription in black ink on the title-page: "Ex lib. Roberti Gray, Colleg. med. Lond. et Edinburg socii. 1700". Overall in very good condition.

Howgego P163; L.E. Pennington (ed.), The Purchas handbook: studies of the life, times and writings of Samuel Purchas 1577–1626 (London, 1997. Hakluyt Society, 2nd series, no. 185–186), esp. the bibliography by Pamela Neville-Sington in vol. 2, pp. 465ff. Ad 1: Borba de Moraes, pp. 692–693; Church 401A; Hill, p. 243; Sabin 66683–66686; Ad 2: Sabin 66682.

 [More photos on our website](#)



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Religion & Devotion

Science & Technology

Baron Munchhausen's surprising travels


45. [RASPE, Rudolf Erich]. "Complete Original Edition" of the surprising travels and adventures of Baron Munchausen, in Russia, the Caspian Sea, Iceland, Turkey, Egypt, Gibraltar, up the Mediterranean, on the Atlantic Ocean, and through the centre of Mount Aetna, into the South Sea. Also, an account of a voyage into the Moon and Dog Star ... A sequel, containing his expedition into Africa... humbly dedicated to Mr. Bruce.

London, R.S. Kirby, 1819. 2 parts in 1 volume. 12°. With a hand-coloured portrait of Baron Munchhausen as a frontispiece, and 27 hand-coloured engraved plates, including 8 folding. Contemporary gold-tooled calf, with a red morocco title label lettered in gold on the spine, gold-tooled board edges and turn-ins, marbled endpapers, bound by Wallis (stamp on verso of first flyleaf). Kept in a marbled paper (and brown calf fore edge) slip case. £ 1700

Beautifully bound later English edition of *The surprising adventures of Baron Munchausen* by Rudolf Erich Raspe (1736–1794), first published in Oxford in 1786. Raspe was a German librarian, writer, and scientist, and is best known for his present collection of tall tales, which was originally a satirical work with political aims. The work contains stories about the fictional character "Baron Munchausen", which is based on Karl Friedrich Hieronymus baron von Münchhausen (1720–1797), a German nobleman who served in the Russian army against the Ottomans. He is known for telling tall tales about his adventures, which were then used as a source for fantastical folktales and literary fiction.

The preposterous stories rapidly grew, and Raspe himself even had nothing to do anymore with the "sequel" that was added as a second volume in 1792. It was dedicated to the famous Africa explorer, James Bruce of Kinnaird, whose extensive account of his travels had first been published in 1790. In the present edition, Raspe's own work on Munchausen occupies the first part, 96 pages, illustrated with a portrait, dated 1792, and 8 folding plates. The rest of the book contains the "sequel" with Munchausen's adventures in Africa, illustrated with 19 full-page engravings. The book is complete as published notwithstanding the promise on the title of 40 copperplates, which is counting the various scenes shown on the plates, and including the portrait.

With a small black stamp "bound by Wallis" in the top outer corner of the verso of the first flyleaf. The hinges of the binding and the edges and corners of the slipcase show slight signs of wear, the majority of the second folding plate is detached but still present, the fifth folding plate is partially torn along a folding line. Otherwise in very good condition.

xii, 179, [1] pp. Wackermann 3, 33; Schweizer, *Englisch*, 24; Eggert, *Cat.* 74, no. 70 (bound with a Caspar Hauser).  More photos on our website



Fine impression of one of Rembrandt's most famous etchings

46. REMBRANDT van Rijn. [Abraham's sacrifice].

[Amsterdam], Rembrandt, 1655. 4° leaf (16.5 × 14 cm). Etching and drypoint on European laid paper (plate size 15.7 × 13.2 cm). Mounted with two hinges in a passepartout, which is kept in sturdy cardboard folder, covered on the outside with beige suede. £ 64 000

A fine impression of one of Rembrandt's most famous prints, "Abraham's sacrifice", illustrating Genesis 22: 10–12, where Abraham, after god ordered him to sacrifice his only son Isaac, raises his knife to do so but is stayed by an angel who reveals that it was only a test of his obedience to god. In the Bible, the angel merely speaks to Abraham, but Rembrandt made the scene much more intimate, with the angel reaching around Abraham from behind almost in an embrace, holding his left arm (with the knife), just above the elbow and his right arm (holding Isaac's head) near the wrist. The Dutch States Bible of 1637 does place the angel behind Abraham, but still only speaking to him. Rembrandt made the etching in 1655 and no variant states are known. It differs greatly from his 1635 painting of the same subject, where the figures are not so closely united and neither Abraham nor the angel expresses such tenderness. The present example of the etching retains the finest lines very clearly (for example, in the background along the edge of the angel's left wing, between the highest point of the wing and the top of Abraham's head) and shows considerable burr, giving the scene a powerful richness and contrast.

The etching has two collectors' stamps on the back: those of Count Johann Nepomuk Ernst Harrach (1756–1829) and Senator Johann Karl Brönner (1738–1812). The etching came into the hands of the Dutch Dreesmann family (art collectors and founders in 1887 of the Vroom & Dreesmann department stores) who gave it to the Van Ravesteijn family before 1982 for services rendered. With minor foxing, but otherwise in fine condition. A fine example of one of Rembrandt's most famous etchings.

Hind 283; Laurentius, Rembrandt's etchings 19; New Hollstein, Rembrandt 287; Perlove & Silver, Rembrandt's faith, pp. 86–92; White & Boon, B35.

[!\[\]\(c1b924320d9ec7587a1dd427119524d0_img.jpg\) More photos on our website](#)





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

47. 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?).

£ 32 500

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.

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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); St. Morét, "Wer hat das Thierreich so in seines Pinsels Macht?", in: Die Tierdarstellungen von Johann I Elias Ridinger (exhib. cat. Museum Jagdschloß Kranichstein, Darmstadt) (1999).* [More photos on our website](#)



How to use the foil in fencing

48. RODRIGUES DE CARVALHO, Theotonio.

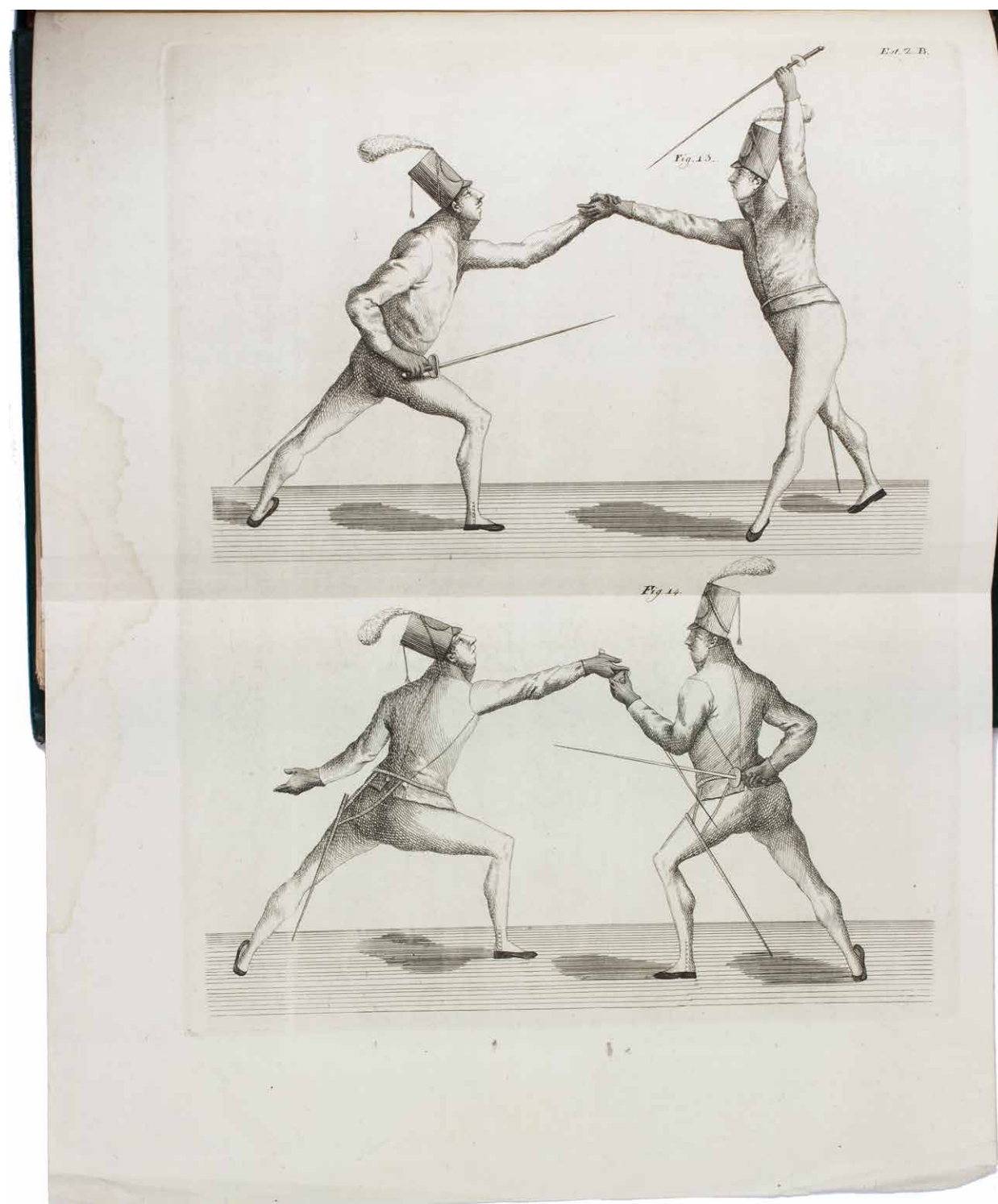
Tratado completo do jogo de florete, em o qual se estabelecem os principios certos dos exercicios offensivos, e defensivos desta arte; obra necessaria a's pessoas, que se destinão a's armas, e util a'quellas, que se querem aperfeiçoar.

Lisbon, Na impressão Regia, 1804. 4°. 8 folding engraved plates with 17 numbered figures. Later (ca. 1875/95?) gold-tooled green morocco,. £ 2150

First and only edition of a complete course in Portuguese on the use of the foil, by Theotonio Rodrigues de Carvalho, including the principles of both offence and defence. With 8 plates containing 17 figures, each showing a pair of fencers demonstrating defensive moves, attacks and various styles of swordsmanship. The author modestly says it is translated from the best French sources, but by editing and combining material from a variety of sources, he produced a separate work. The "Advertencia" explains that the figures were originally to appear on 2 plates, changed to 8 after the text was printed, hence the odd numbering.

One plate with a tear, water stains at the head of some plates, occasionally reaching the feather in a fencer's hat, but otherwise in very good condition and nearly untrimmed, with a few bolts unopened at the head.

105, [1 blank], [1], [1 blank] pp. *Enrique De Leguina, Bibliografía e historia de la esgrima Española 173; Thimm, A bibliography of fencing and duelling, 48; WorldCat (4 copies).* [More photos on our website](#)



Hand-drawn studies of Indian boats

49. SAWYER, Cornelius. [Drawn studies of Indian boats in an English manuscript notebook].

Bengal, 1834. 4° (ca. 19 × 23.5 cm). With 31 drawings in various inks and pencil, the text is written in a cursive script in ink. The paper is watermarked “R Tassel 1831”. Contemporary gold-tooled half dark green morocco, marbled paper sides, marbled endpapers. £ 15 400

Finely illustrated manuscript notebook of an 1834 voyage to India with over twenty pages of beautifully drawn Indian boats, carefully sketched from life along the rivers of Bengal. Altogether, 14 large and 4 smaller drawings illustrate indigenous boats and ships of all kinds. Other sketches cover landscapes, and one is signed “Cornelius Sawyer”, who remains unidentified.

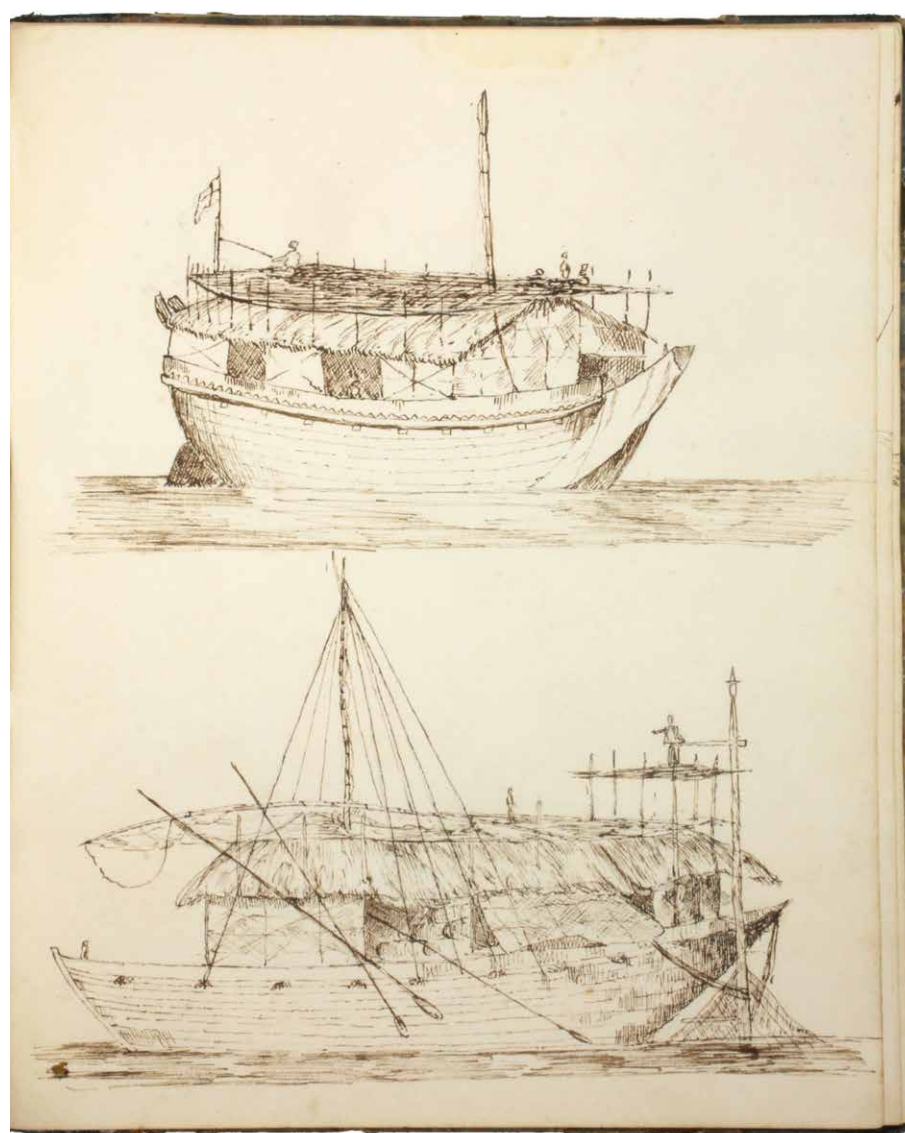
Sawyer's sketchbook in fact begins as a ship's log, setting out from Portsmouth, England in March of 1834 towards India, and passing the Cape of Good Hope on May 15th. The log, with similar exactitude as the following drawings, mentions the names and destinations of ships encountered along the journey; for example, one is informed of a meeting with the *Minerva*, which had set out from Liverpool and was bound for Bombay. The log ends rather abruptly prior to arrival on Thursday, June 26th, and two pages of handwritten notes on Russian currencies and measures follow. Alongside this is a transcription from the biography of Reginald

Herber (published in London, 1830; the transcript is from volume 1, p. 118), the Lord Bishop of Calcutta (today Kolkata), the capital of Bengal. Between Herber and the notes on Russian currency, one might wonder if the author was planning to do business with Russians in Bengal.

Regardless of his business aims, the true interest of Cornelius Sawyer clearly lay in ships, and his skilled sketches complete the rest of the notebook, of which they are the highlight. These comprise 14 brown ink drawings of Indian boats, some identified as a kutwa panswai; a Calcutta panswai; a budgerow; a jumlook salt boat; a Deccan pulwa; a small meeg boat of the Sundarbans; a nudder panswai for grain. Then pencil drawings: a mix of boats and views from the water drawn in pencil: a Western sail ship; view of Sultangunge (Sultanganj on the Ganges); a view “not far from Mongfui (?) Sunday August 24, 1834”; two boats; “bridge over the Sunna” (Sone River). This is followed by various seemingly unrelated sketches and doodles including several of Heidelberg, one signed. Lastly follow smaller sketches of various Indian boats with their names and studies in pencil of antelope horns. Altogether, a fantastic nautical collection.

The binding shows slight signs of wear, internally some offsetting in the logbook, but not among the sketches – these remain bright and clean. Overall quite well preserved.

6 pages of text and 21 pages of drawings on 36 ll. [More photos on our website](#)



Incredibly rare complete copy of Schenk's expertly engraved plates showing decorated 17th-century luxury firearms

50. SCHENK, Pieter. Verscheide stucken en cieraden van roermakers gereedschap nieuwelijks uitgevonden en uit de voornaamste meesters van Europa getrocken. – Plusieurs pieces et ornements d'arquebuzerie, le plus nouvellement inventées et tirees des premiers maistres d l'Europe.

Amsterdam, Petrus Schenk, 1692. Oblong 2°. With an engraved allegorical title page and 7 expertly engraved plates of ornamental designs on arquebuses. Modern half calf and green decorated paper sides. £ 6400

Very rare complete and uncut copy of an expertly engraved pattern book for decorated firearms by the German engraver Petrus Schenk I (1660–1711), after the French designer of gun fittings and ornamental engraver Claude Simonin (ca. 1635–1721).

During the seventeenth century, France had superseded Germany as the leading producer of both technically innovative and highly decorative firearms. King Louis XIII of France, who reigned from 1610 to 1643, was an avid collector of firearms and a patron of French gunsmiths. Official patronage continued to flourish throughout the reign of Louis XIV (reigned 1643–1715). In the course of the 17th-century, the art, culture and style of the French court gained popularity and spread to foreign courts. The same was true for French firearms and their ornamental designs as presented in the engravings of Claude Simonin – in his first edition of *Plusieurs pieces et ornements Darquebuzerie les plus en usage tire des ouvrages de Laurent le Languedoc Arquebuziers du Roy et dautres ornement inventé et gravé par Simonin* (Paris, Claude Simonin, 1684) – and Petrus Schenk and others in similar pattern books. Pattern books of this type were used by practicing gunmakers and remained in use until they were worn out and/or styles changed. Consequently, the already very few surviving copies of these works are often incomplete and its leaves quite worn, making fine complete copies extra rare and precious.

These works are not only prized for their rarity, but are especially important for showing the evolution and history of 17th- and 18th-century luxury firearms.

With some pencil annotations on the recto of the first (modern) free endpaper and some slight staining to the modern front endpapers, not affecting the rest of the work. The sewing supports are slightly exposed in the gutter between leaves [3] and [4]. Otherwise in very good condition.

[8] ll. *Hollstein XXV, p. 37 (nos. 173–180); not in the STCN; cf. Donald J. Larocca, "Sorting out Simonin: pattern books for decorated firearms, 1684–1705, in: Claude Blair et al., Studies in European Arms and Armour. The C. Otto von Kienbusch collection in the Philadelphia Museum of Art (1992), pp. 184–207.* [More photos on our website](#)



Three fine, magnificently hand-coloured print series, depicting the most beloved houses and palaces of Stadholder/King William III

51. SCHENK, Pieter. Delineatio domus recreatricis adjacentiumque prospectuum amoenissimorum extra urbem Zutphaniensem ...

[Amsterdam], Pieter Schenk, [ca. 1702].

With:

(2) SCHENK, Pieter. Praetorium dieranum quod a se per omnes partes descriptum ac delineatum Serenissimo Britanniarum Regi Gulielmo III humillime offert Petrus Schenk.

[Amsterdam, Pieter Schenk, ca. 1700].

(3) CALL, Johannes van. Loani, ut et villarum Regis Gulielmi reliquarum, conspectus selectiores.

[Amsterdam, Pieter Schenck, ca. 1700]. 3 works in 1 volume. Oblong 4° (26.5 × 31 cm). With an engraved title page for each work, and 50 contemporary hand-coloured engraved plates. Contemporary gold-tooled mottled calf, with a black morocco title label lettered in gold on the spine, gold-tooled board edges, marbled endpapers, gilt edges. £ 21 500



Magnificent large paper copy of series of views of some of the most sumptuous palaces and gardens of the 17th century. All the plates have been beautifully coloured by a contemporary hand. The work contains three different print series, depicting the most beloved houses and palaces of Stadholder/King William III (1650–1702) from various angles, as well as the gardens, fountains, and statuary. The 3 series were originally issued separately. The first 2, together with 4 other series, were reissued in the first part of Schenk's *Paradisus oculorum* in 1702, just before William of Orange passed away. However, most parts survive separately, and are now relatively rare.

Ad 1: A series of 16 views of the house and gardens of “De Voorst”, the country estate of Arnold Joost van Keppel (1669/70–1718), Baron of Ashford, Margrave of Bury and Count of Albemarle, as well as a close friend of William III. The house was built by the architect Jacob Roman (1640–1716) in cooperation with Marot, who both also had been responsible for the design of Palace het Loo some years earlier.

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De Voorst was similar in design and was called “the Versailles of the Eastern Netherlands”. It has functioned as a “Lieu de plaissance” where Van Keppel, together with William, received many guests. The house burnt down in 1943 but was restored in 2004–5. The present copy lacks 1 plate, namely a view of the back of the housed. However, this plate is by no means essential to get a good impression of this elegant country house in its finest days.

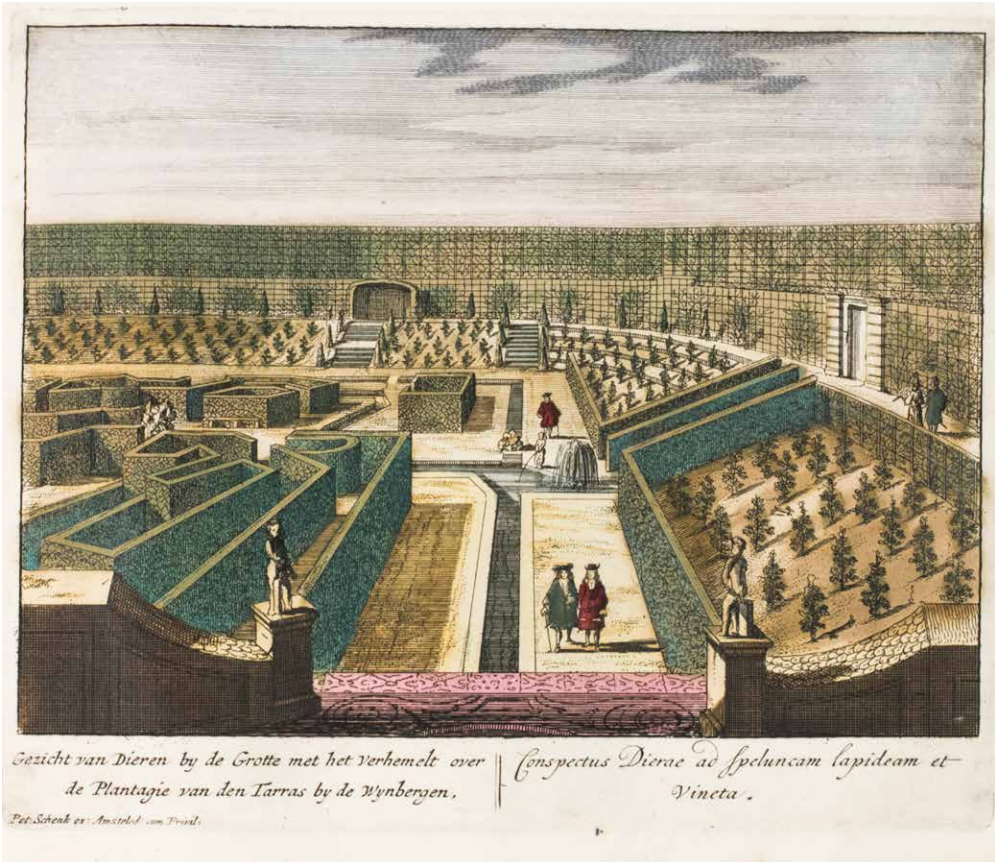
Ad 2: A series of 13 views of the second the favourite hunting seat of William III, “ ‘t Hof van Dieren”, located in Dieren. William’s father, Stadholder William II, bought the house in 1647 and William III turned it into a royal home with extended and splendid gardens with terraces, lakes, grottos, fountains, and vineyards that still exist today. The series originally contained 16 plates, so the present copy lacks 3 of them. However, these 3 are usually considered to be less important.

Ad 3: Original edition of the second part of *Admirandorum quadruplex spectaculum* by Johannes van Call (1655–1703). The other 3 parts of this work do not contain views of country houses, which is likely why they have not been included in the present collection. Our copy contains 17 views of Palace Het Loo, and 5 views of the most important private palaces in (or near) The Hague: 2 of Huis ten Bosch, William’s country seat just outside The Hague, 2 of Honselaarsdijk with gardens designed by Jacob Roman, and 1 of Sint Annaland (now called Clingedaal), the manor house of William’s personal friend Philips Doublet, with gardens designed by André le Nôtre. The present edition lacks 3 plates, namely the view of the palace at Rijswijk, a representative location for official state receptions, and the 2 of “Sorgvliet”, the country seat of Willem Bentinck.

This remarkable collection is important for the history of the architecture of Dutch manor houses and gardens in the 17th and 18th centuries.

The edges and corners of the boards are slightly scuffed, the joints are somewhat weakened, but the structural integrity of the binding is still intact. The work is lightly foxed throughout, but mostly in the margins, lacking 7 plates. Otherwise in good condition.

[16]; [14]; [23] ll. *The Anglo-Dutch garden in the age of William and Mary (Journal of Garden, 8/2–3; 1988); Ad 1: Hollstein XXV, p. 295, nrs. 1667–82; Tiele 966; Springer, Bibliogr. overzicht tuinkunst, p. 43–44; STCN 216747201 (5 copies); Ad 2: Hollstein XXV, p. 287, nrs. 1227–42; Tiele, 966; Anglo-Dutch garden, p. 139, nr. 23; Springer, p. 43; STCN 241258634 (5 copies); Ad 3: Springer, p. 44; STCN 840916698 (part 1 and 2, 7 copies); cf. Hollstein XXV, p. 37, nr. 181. 📷 More photos on our website*



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18th-century manuscript written in Madras, India, bound in a contemporary floral brocade paper wrapper

52. SCHULTZE, Benjamin. "Liber Scripturae Balabandu". [Manuscript in Marathi].

[Madras, ca. 1730]. Small 8° (11.5 x ca. 16 cm). Contemporary (Dutch?) floral "brocade paper" wrapper, with the Latin title on the verso of the upper wrapper. £ 21 500

A fine and early specimen of written Marathi, an Indic language spoken mainly in the western Indian state of Maharashtra, but also in Goa, Karnataka, Tamil Nadu, Telangana, Gujarat, and Kerala. One of the 22 scheduled languages of India, with 83 million speakers, Marathi has the third largest number of native speakers in India, after Hindustani and Bengali, and ranks 13th in the list of languages with most native speakers in the world. It can boast some of the oldest literature of all modern Indian languages.

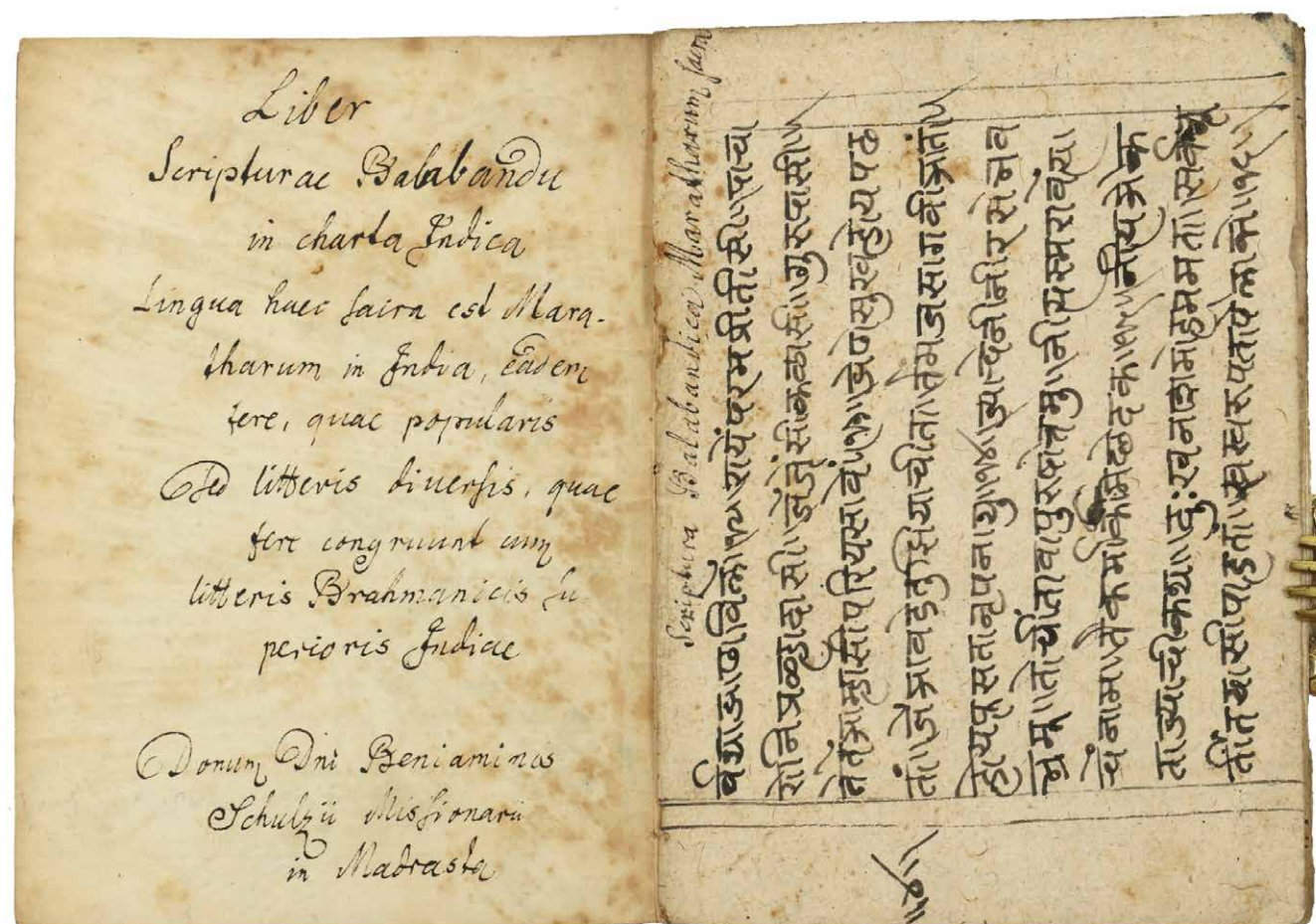
The German missionary Benjamin Schultze (1689–1760) went to Tranquebar in 1719 and was ordained there the following year. He left for Madras in 1726, where he established the first Christian mission in 1728, with the support of the Society for Promoting Christian Knowledge. It became known as the "English Mission". Schultze returned to Halle, where he was active as a

translator. Among his efforts were a translation of the Bible into Tamil with Peter Maleiappen (1700–1739), printed in 1728, and part of Genesis into Hindi, printed at Halle in 1745.

On the verso of the front cover, the work is titled and gifted in a contemporary hand: "Liber Scripturae Balabandu in charta Indica. Lingua haec sacra est Maratharum in India, eadem fere quae popularis sed litteris diversis, quae fere congruunt cum litteris Brahmanicis superioris Indiae. Donum Domini Beniaminas Schulzii, missionarii in Madrasta". The following page is superscribed, "Scriptura Balabandica Maratharum sacra". A rare survival of an 18th-century manuscript written in the Marathi language.

Some spotting and staining, the wrapper is slightly frayed along the spine. Otherwise in good condition.

6 ll.  More photos on our website



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Splendid large-paper copy in beautiful hand-colouring of the first English edition of the most famous work on Dutch Surinam

53. STEDMAN, John Gabriel. Narrative, of a five years' expedition, against the revolted negroes of Surinam, in Guiana, on the wild coast of South America; from the year 1772, to 1777: elucidating the history of that country, and the description of its productions, viz. quadrupedes, birds, fishes, reptiles, trees, shrubs, fruits, & roots; with an account of the Indians of Guiana, & negroes of Guiana ...

London, printed by J. Johnson and J. Edwards, 1796. 2 volumes. Large 4° (ca. 29 × 22.5 cm). With an engraved frontispiece, 2 identical engraved title pages with a vignette, and 80 engraved plates (including 3 folding maps and a large folding view of Paramaribo), all beautifully coloured by hand, and occasionally heightened with gold. Uniform contemporary gold-tooled calf, re-backed with a later gold-tooled spine with two red title labels lettered in gold. £ 30 000

Splendid large-paper copy in beautiful colouring of the first English edition of the most famous work on Dutch Surinam. The author, who took part in the punitive expedition sent by the Dutch Republic to subdue the revolted negro-slaves of Surinam, travelled all through the country from 1772 to 1777. Stedman (1744–1797) possessed not only a keen mind and eye for the geography, politics, and natural history of the country he travelled in, but also for its economic and social conditions. Most impressive (and very modern), however, are his vivid descriptions of the brutal treatment of the negroes, and his enlightened reflections upon the moral perversions of the slave-owners, leading him to pronounce the strongest possible indictment against slavery ever raised. Stedman's account stands out as a model of reporting. His observations gave rise to a storm of protest in liberal Europe, and his publisher did not even allow him to publish all he originally wrote down. His unexpurgated version was only recently published. The book became very popular and went through many editions and was translated into French, Dutch, and other languages. Nevertheless, the first English edition is the most richly illustrated edition, with 81 plates, engraved by William Blake, Bartolozzi, Holloway, etc. after designs by the author, and also the most beautiful, especially in its hand-coloured deluxe edition.

With the book plate of Albert Louis Cotton with his motto "Prodesse quam conspici" (to accomplish without being conspicuous) mounted on the front pastedown. Occasionally slightly browned or soiled. Otherwise in very good condition.

xviii, 407, [9]; iv, 404, [7] pp. *Abbey* 719; *Cox II*, p. 285; *Howgego* SI68; *JCB* 3822; *Sabin* 91075; cf. *Muller* 3061 (ed. 1806). [More photos on our website](#)



The first scientific work on Hemiptera, with 70 hand-coloured, detailed plates of insects

54. STOLL, Caspar. Natuurlyke en naar 't leeven naauwkeurig gekleurde afbeeldingen en beschryvingen der cicaden en wantzen, in alle vier waerelds deelen Europa, Asia, Africa en America huishoudende.

Amsterdam, J.C. Sepp, [1780–]1788.

Comprising:

(1) STOLL, Caspar. Natuurlyke en naar 't leeven naauwkeurig gekleurde afbeeldingen en beschryvingen der cicaden.

Amsterdam, J. C. Sepp, 1788.

(2) STOLL, Caspar. Natuurlyke en naar 't leeven naauwkeurig gekleurde afbeeldingen en beschryvingen der wantzen.

Amsterdam, J. C. Sepp, 1788. 2 parts in 1 volume. 4° (ca. 28.5 × 23 cm). With 70 hand-coloured plates of insects, and a hand-coloured floral frontispiece at the start of each part. Contemporary gold-tooled brown calf. £ 4250

First edition of a beautiful, complete set of an important scientific work on insects, with 70 contemporary hand-coloured plates. It describes the Cicadidea and Heteroptera found in all parts of the world, especially in Suriname, Indonesia, South Africa and the Coromandel coast. It is the first serious scientific work ever published on insects of the order of Hemiptera. The illustrations, which show more than 450 insects in great detail, form the main part of the work and are accompanied by descriptions in Dutch and French. These 2 volumes were written by entomologist Casper Stoll (ca. 1725–1793/95) and were later followed by a work about

grasshoppers. They were originally published in monthly installments. The present works are commonly bound together. In the present copy, they are preceded by the rare cancelled title-page, with the year 1780, and the general introduction. Stoll was the first entomologist to devote himself to Hemiptera and used Linnaeus' classification to categorise them. His work was lauded for its accuracy and beauty of colouring.

The illustrations were likely made by Jan Christiaan Sepp (1739–1811), who also published the work. He was an artist, entomologist and publisher who specialised in natural history works. He produced some of the finest Dutch natural history colour-plate books of the 18th century.

With a small label mounted on the front pastedown ("CP II"), a contemporary ownership inscription on the verso of the first flyleaf ("Leilaimlle(?), 1790"), an inscription on the recto of the back flyleaf ("44 (?) en blanc. à 44 le fasciculo (?) 12") and numerous small annotations in the indices of both volumes. The corners of the boards are bumped and the leather on the spine and boards has been somewhat scraped and rubbed, the joints have been professionally restored at the head and foot, the front endpapers have been reinforced in the gutter with Japanese paper. Overall in very good condition.

124; 172 pp. *Horn-Schenkling*, 21554; *Nissen*, ZBI, 3999 and 4000; *STCN* 184649447 (11 copies).

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Luxuriously bound copy of one of the most beautifully written English prose works

55. TAYLOR, Jeremy. Holy living and dying together with prayers. Containing the whole duty of a Christian, and the parts of devotion fitted to all occasions, and furnished for all necessities.

London, printed by James Moyes for Longman, Orme, Brown, Green, and Longmans, etc., 1849. 2 parts in 1 volume. 8°. With an engraved portrait of the author. Contemporary gold-tooled black morocco, with the title lettered in gold on the spine, gilt and gaufered edges, marbled endpapers, gold-tooled board edges and turn-ins, a blue silk reading ribbon. £ 1070

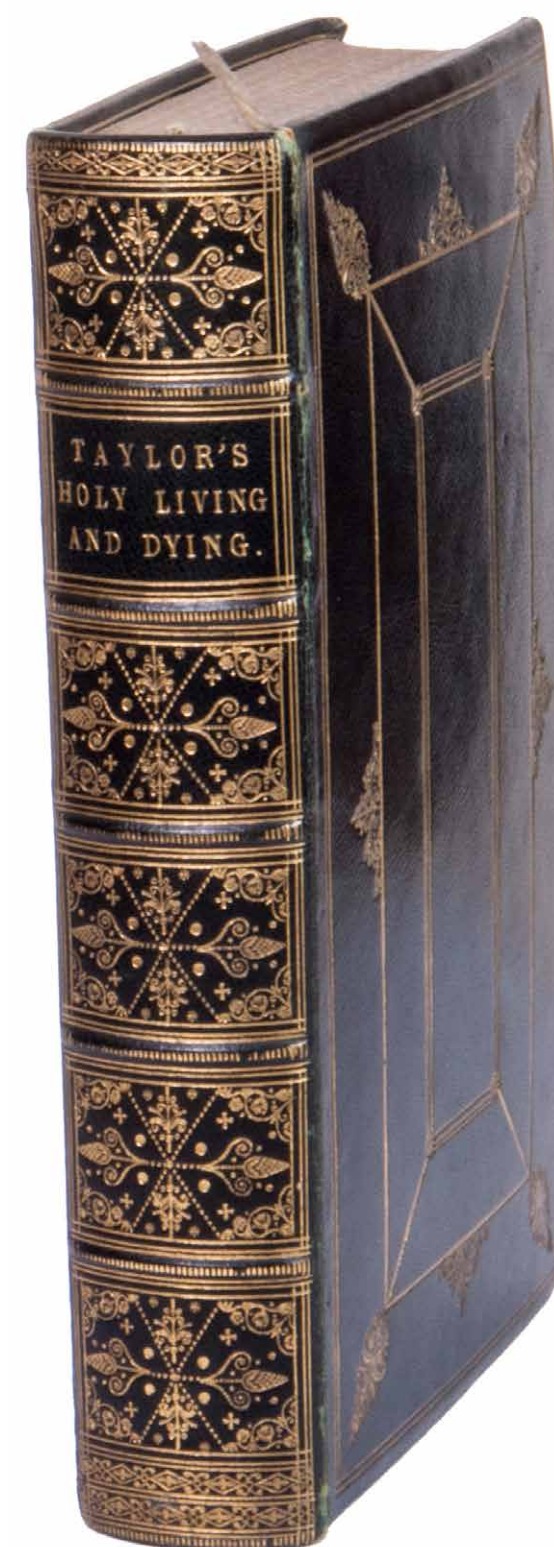
Rare edition of one of the most famous English prose works of the 17th century, in a beautifully contemporary gold-tooled binding with gaufered edges. The work is a compilation of two titles on virtuous living and dying, and is a great example of Anglican spirituality. The present edition is quite scarce, as we have not been able to find it in any sales records.

The work combines *The rule and exercises of holy living* (1650) and *The rule and exercises of holy dying* (1651) by Jeremy Taylor (1613–1667), an Anglican bishop. However, he was also an author who was revered for his poetic style of writing, and is considered one of the masters of 17th-century English literature. He wrote mostly religious or devotional texts, and his works on holy living and dying are his most well-known. They were incredibly popular, with a new edition being printed every few years after they were first published. The present copy is a later edition, but it must have been a treasured book. It has been beautifully bound by Wheeler, an otherwise unknown bookbinder who was likely British, and kept in the library of a member of the Everingham family.

Although the works on holy living and dying were written separately, they were often combined in subsequent editions. The first part discusses the principles and practices of living a holy life, including the virtues of humility, patience, and charity. It also teaches how to increase personal piety, and avoid temptation. The second part focuses on the preparation for death and the afterlife. It provides guidance on how to face death with faith and courage, and how to prepare oneself for judgement. The work concludes with a collection of prayers for various occasions, such as morning and evening prayers, prayers for the sick and dying, and prayers for forgiveness and guidance.

With the bookplate of the Everingham family mounted on the front pastedown, and a bookbinder's stamp ("Bound by Wheeler") on the verso of the first free flyleaf. The edges of the boards are slightly scuffed, with a few scratches on the back board, the hinges are slightly weakened, but the structural integrity of the binding is still intact. The plate is slightly foxed, the title page is somewhat browned, the reading ribbon has broken, but otherwise internally very clean. Overall in good condition.

xvi, 573, [1 blank] pp. *WorldCat 5339039*. [🔗 More photos on our website](#)



The most beautiful work on Dutch military uniforms

56. TEUPKEN, Jan Frederik. Beschrijving hoedanig de Koninklijke Nederlandsche troepen en alle in militaire betrekking staande personen gekleed, geëquipeerd en gewapend zijn ...



The Hague, Gebroeders van Cleef (printed by de gebroeders Giunta d'Albanie), 1826.

With: IDEM. Vervolg van de beschrijving hoedanig de koninklijke Nederlandsche troepen en alle in militaire betrekking staande personen gekleed, geëquipeerd en gewapend zijn.

The Hague, Gebroeders van Cleef (printed by de gebroeders Giunta d'Albanie), 1826. 2 parts in 2 volumes. Folio. With 68 full-page numbered plates (65 hand coloured and engraved, 3 lithographed), a full-page hand-coloured unnumbered engraved plate, and an engraved title page in the first volume. Slightly later black paper, with a black paper title label on the spine, lettered in gold. The work is housed in a modern gold-tooled half black morocco clamshell box with marbled paper sides, with the title and author lettered in gold on the spine. £ 8100

First edition of the finest Dutch colour plate work on military costumes, with 69 full-page plates. The work offers a systematic overview of all provisions regarding the uniforms and equipment of the different units of the Dutch army in the early 19th century, and the different ranks within them, including the troops in the colonies. The plates show in detail how they are dressed and armed. Complete copies of the work, with both volumes included, and all engraved plates coloured by hand, are quite scarce.

After the Netherlands were liberated from France in 1813 and became a kingdom, the government wanted a national army with standardised guidelines for its uniforms and arms. They reached an agreement on these guidelines after a few years of research and debate. Jan Frederik Teupken (1795–1831), who was employed by the Ministry of War, then offered to write them down in a systematic fashion.

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He collected the documents regarding the new provisions and organised the information by unit and rank for ease of use. The beautiful plates illustrate the dress code for each member of the army according to these guidelines, including medics, trumpeters and drummers, infantry, artillery, hussars, dragoons, grenadiers, cuirassiers, and the troops stationed in the Dutch East Indies and Suriname. They were engraved after designs by Bartholomeus van Hove (1790–1880), Nicolaus Heideloff (ca. 1761–1837), and Johannes Hari (1772–1849). The work is of considerable historical importance because it describes every aspect of Dutch military costume, including those that could not be shown, such as underwear, kitchen utensils, or details of the embroidery,

The first volume was published in 1826, after Teupken had worked on it for three years. However, a number of corps had been given new regulations regarding their uniforms or equipment during that time, so a second volume was published shortly after with these revisions. The work was incredibly expensive to produce, so subscribers had to pay in advance. However, they could choose whether they wanted coloured plates, which was even more expensive, and had the option to add an engraved title page to each volume. The present copy only includes the engraved title in the first volume. However, the engraved title page for the second volume was identical.

The work contains a list of subscribers. The more than 250 subscribers were primarily members of the army, including 43 in Suriname. A few copies were also given to the king, the crown prince, the minister of colonies, the minister of marine (now part of the Ministry of Defence), and the minister of war.

With a black stamp (“B R A”), on the title page of the first volume, and the author’s signature on the verso of the title page of both volumes. The boards are slightly scratched and bumped. The endpapers and the first few leaves of both volumes are very lightly foxed, the upper corner of the half title in the first volume is creased, the third page 9 in the first volume is partly detached. Otherwise in good condition.

[1], [1 blank], 10, 110, 20, [2], [2]; 4, [2], 54, 7, [3] pp. *Atlas van Stolk* 5582; *Bobins* 393; *Colas* 2864–2865; *Hiler & Hiler*, p. 837; *Landwehr*, *Coloured plates*, 455; *Lipperheide* 2255–2256; *Muller*, *Historieplaten*, 6205; *Saalmink*, p. 1898 (only ad 1). [More photos on our website](#)



*The greatest fencing manual of all time,
with 45 enormous double-page illustration plates, beautifully coloured in 1629
by the painter David Bailly, associated with the author and the Elzeviers for
King Louis XIII's second cousin Henri II de Bourbon, Prince of Condé*

57. THIBAUT, Gerard. Academie de l'espée ... ou se demonstrent par reigles mathematiques sur le fondement d'un cercle mysterieux la theorie et pratique des vrais et jusqu'a present incognus secrets du maniemment des armes a pied et a cheval.

[Amsterdam?, Thibault heirs?, printed in Leiden by Bonaventura and Abraham Elzevier, sold in Frankfurt by Lucas Jennis], "1628" [= 1629]. 2 parts in 1 volume. Royal 1° (53.5 × 41 cm). With an elaborate engraved title page with; engraved portrait of the author (drawn by David Bailly after his own painting); 9 full-page engraved armorial plates, 1 full-page and 45 double-page numbered illustration plates, and hundreds of large woodcut arabesque initial letters, headpieces, tailpieces and factotums, at least most of them specially made for this book. With 2 text leaves in a meticulously pen-drawn, 18th-century(?) facsimile. With all plates beautifully coloured by the painter David Bailly with highlights in gold and silver. Contemporary(?) vellum over boards (modified in the 18th century), with the velvet covering and metal bosses and fastenings removed, dark blue edges. With tissues guards loosely inserted before the coloured plates. With a dedicatory inscription on the front free endleaf to Henri de Bourbon, Prince of Condé, by the colourist David Bailly, signed from Antwerp, 17 March 1629. Also with a carefully hand-let-tered contemporary note to the reader at the foot of the dedication page.

£ 580 000



Beautifully coloured copy, by a Dutch painter closely associated with the author and the Elzeviers, of the first issue of the most sumptuous book on fencing ever produced, the Elzeviers' most ambitious undertaking, and one of the greatest show-pieces of the art of the book and the engraver's art ever. The importance of the plates and text lies not only in their beauty and craftsmanship, but also in their historical importance, for Thibault was an innovative and internationally acclaimed fencing master, and his book meticulously describes and illustrates the art of fencing just as the épée reached its zenith in Europe.

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Though fencing remained essential to any army officer, and was sometimes mortal for the loser, the growing use of firearms transformed it in the course of the sixteenth century from a military technique into a courtly art for noblemen and for honourable duelling, and these noblemen were of course Thibault's clientele. The last plate shows swordsmen facing opponents with firearms.

David Bailly (1584–1657), who coloured the present copy, is not only a well-known painter of the Dutch golden age, but also the son of Pieter Bailly (1554–ca. 1608), who was one of the leading Dutch fencing masters before Thibault. Pieter Bailly was also a writing master, and a copperplate printer associated with Leiden University. In 1577 Pieter had come from Antwerp to Leiden, where David was born. David probably worked in his father's copperplate printing office as a boy, was apprenticed to the engraver Jacques II de Gheyn and studied in Amsterdam with the portrait painter Cornelis van der Voort. The Baillys' associations with the Elzeviers go back at least to the 1590s: when the University senate suspended Pieter Bailly as University beadle for 3 months for taking students to "dishonest houses" Louis Elzevier, who established the family publishing house, substituted for him. This apparently caused no animosity, for a daughter of the late Jacomina Bailly (documented as a close relative: perhaps Pieter's younger sister) married the painter Aernout Elsevier (Louis's son) in 1607 and another daughter married Isaac Elzevier in 1616, the year before he first set up the Elzevier printing office. Aernout, brother and uncle of the present printers Bonaventura and Abraham, also sold some of David Bailly's paintings for him. Bailly painted a portrait of Thibault and made the drawing for the engraved portrait in the present book, perhaps even engraving it and some of the heraldic plates himself (they do not name their engravers). One can see the influence of De Gheyn's chairoscuro in Bailly's colouring of the present book, which turns some of the plates into magnificent works of art in their own right. The title-page, author's portrait and the first two numbered plates in each of the two parts are especially noteworthy in that regard.

With 2 text leaves in 18th-century(?) pen-drawn facsimiles, as noted. These pen-drawn facsimiles are fascinating items in their own right, rendering not only the text but also the woodcut initials and ornaments meticulously. They were probably added when the binding was modified. The title-page, last plate and last 2 text leaves are rather worn, with tears repaired in the last plate and second to last text leaf, a stain in the gutter margin of the last 3 text leaves, and foxing. About a dozen leaves scattered throughout the book are somewhat browned. The book is further in very good condition, with occasional minor foxing, spots or small rust holes. The binding shows traces of black velvet that must have once covered it and each board has nail holes where a central boss, 4 cornerpieces and 2 fastenings were once mounted. It remains structurally sound. An extraordinary copy of Thibault's great fencing manual, splendidly coloured for presentation to King Louis XIII's second cousin.

[4], [222]; [54], pp. + engraved title page and other plates. *Berghman, Cat. Raisonné* 687; *Copinger* 4705; *H.-A. von Derschau, Verzeichniss seiner seltenen Kunst-Sammlung (auction, Nürnberg, 1 August 1825 and following days), part 3, lot 849 (this copy); H. de la Fontaine Verwey, "Gerard Thibault and his Academie de l'Espee" (www.swarta.be/uploads/4/4/1/2/44127527/gerard_thibault_and_his_academy_of_the_sword.pdf); J.A. Lane, "Gerard Thibault, Académie de l'espée", in: M. Lommen, ed., *The book of books* (2012), pp. 158–161; W. Otterspeer, "De schermeschool van Thibault", in: J. Bos & E. Geleijns, ed., *Boekenwijsheid* (2009), pp. 98–104 ; *Rahir* 273; *STCN* (5 copies); *Sloos, Warfare* 5009 (lacking 2 armorial plates); *Willems* 302; for Bailly and his father, see also: *J. Bruyn, "David Bailly", in: Oud Holland*, 66 (1951), pp. 148–164, 212–227; *Hollstein I*, p. 77; *Thieme-Becker II*, pp. 372–373; *J.H. Witkam, Dagelijkse gang van zaken aan de Leidse Universiteit van 1581 tot 1596, vols. 4* (1970), pp. 161–166, & 5 (1973), p. 76; <https://rkd.nl/nl/explore/artistss/3626>. 📖 More photos on our website*





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Rare illustrated work on fencing

58. THOMASE, Eudaldo. Tratado de esgrima a pie y a caballo, en que se enseña por principios el menajo del Florete ó juego de la espada. Que se usa en el dia, adornado con diez y seis laminas gravadas en conbre.


Barcelona, Narcisa Dorca, 1823. 4°. With 16 full-page engraved plates. Contemporary blue-grey wrappers.

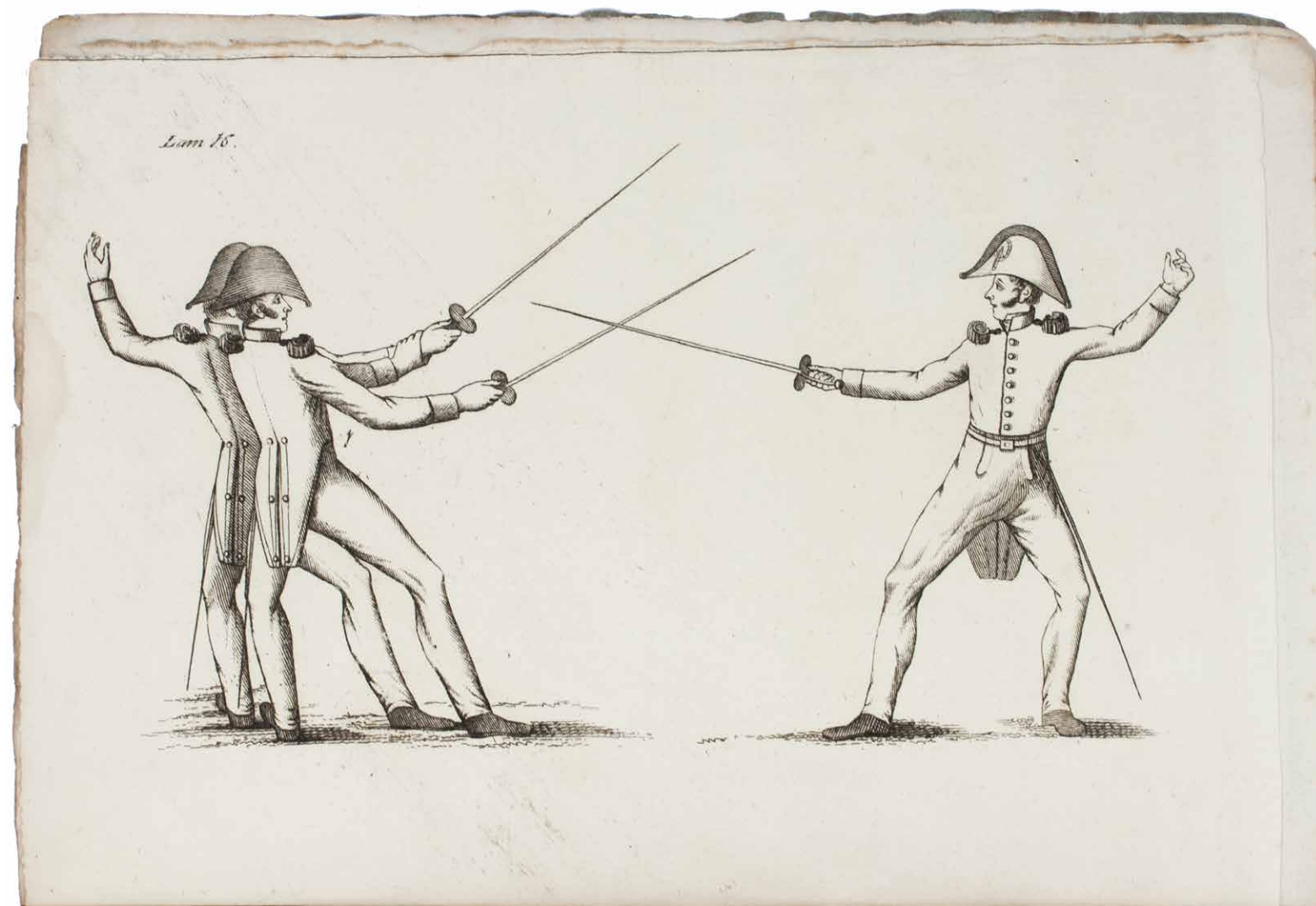
£ 1650

First edition of a rare work on fencing, illustrated with 16 large plates. It includes a short history of fencing, as well as its rules and positions, with various exercises. The majority of the work focuses on fencing on foot, but the final chapter also discusses fencing on horseback. The clear and instructive plates in the back show the fencing positions in detail. The work was written by the Spanish fencing master Eudaldo Thomase (dates unknown), who is otherwise unknown, and was reprinted in 1999. The present first edition, however, is quite rare, as we have only been able to trace 6 copies in institutions.

With the bookplate of Jack Gorlin mounted on the front pastedown, and the publisher's signature on the verso of the title page. The wrappers are somewhat stained around the edges and the spine. The work is slightly browned throughout, the edges of some of the leaves are somewhat foxed, a small water stain at the foot in the first few leaves, and at the head in the final third, not affecting the text or images.

71 pp. *Catálogo Colectivo del Patrimonio Bibliográfico*, CCPB000389895-4; *Palau* 331794; *Pardoel* 2614.01; *Thimm*, p.289; *WorldCat* 38512185, 1070679066 (6 copies).

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*First edition of one of the very few travelogues on Japan from the 18th century***59. THUNBERG, Carl Peter.** Resa uti Europa, Africa, Asia, förrättad åren 1770–1779.

Uppsala, tryckt hos directeur. Joh. Edman, 1788–1793. 4 volumes. 8°. With 11 engraved plates (1 folding, 9 full page, and 1 in the text). Contemporary or slightly later gold-tooled quarter brown calf, with a beige morocco title label on the spine, lettered in gold, a volume number lettered in gold underneath, sprinkled paper sides, blue sprinkled edges.

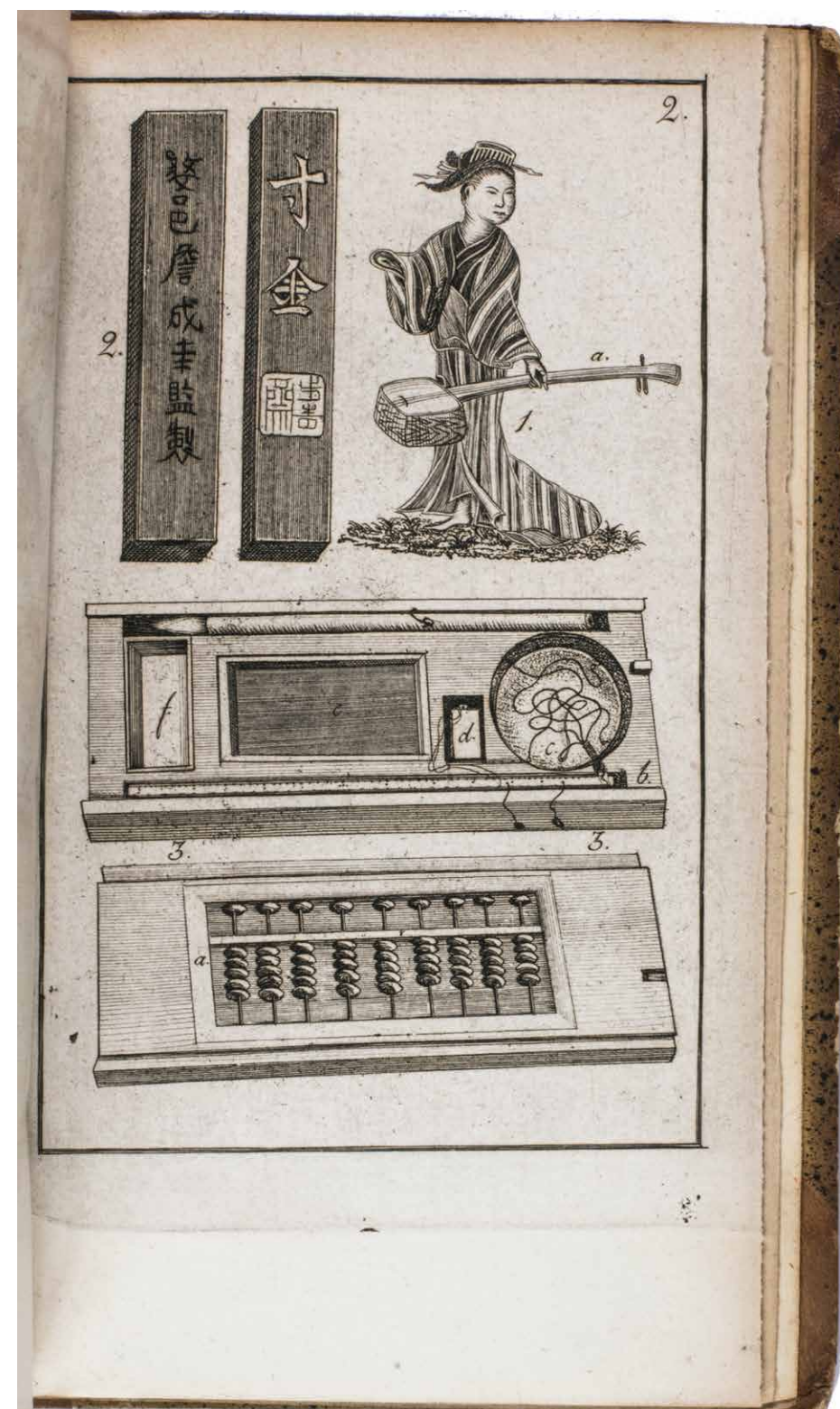
£ 1950

First edition of a famous voyage to South Africa, Indonesia, Japan, and Ceylon in the years 1770 to 1779, to collect botanical specimen. The work documents the author's botanical and zoological discoveries, of which many were new to science, and also contains "material of great ethnographical interest" (DSB).

The present work consists of four volumes, which were published between 1788–1793. The first contains an account of Thunberg's voyage to the Cape of Good Hope via Amsterdam and Paris, the second on his expeditions to the interior of South Africa, the third focuses entirely on Japan, with an extensive Japanese vocabulary, and the fourth discusses Japan, Java, and Ceylon, as well as Thunberg's return journey to Europe. The work was translated into German in 1792, in English in 1793, and French in 1794. It probably became so popular because, as Japan had been closed to foreigners for 150 years, little information about the country reached Europe. As the most recent travelogue on Japan was from 1729, Thunberg's account provided new knowledge for the first time in more than 60 years.

The edges and corners of the boards are somewhat scuffed, the spines and boards show signs of use, with tears at the head and foot of the spine, and some loss of material at the foot of the spine of volumes 1 and 2. The illustration on page 1 of volume 1 has been pasted onto the page, as usual, the edges of the leaves are (unevenly) browned, but the volumes are internally mostly clean, with repaired holes in the outer margins of some of the leaves at the start of volume 3, affecting a few letters of the dedication. Otherwise in good condition.

[26], 389, [1]; [32], 384; [14], "414" [= 402]; [36], "341" [= 339], [1 blank] pp. *Alt-Japan-Katalog* 1506; Cordier, *Japonica*, col. 445; Landwehr, *VOC*, 339; Pritzell 9259; Stafleu & Cowan 14.357; cf. DSB XIII, pp. 391–393; Howgego, *Exploration to 1800*, T38; Mendelsohn II, pp. 499–500 (*English ed.*); Stafleu, *Linnaeus and the Linnaeans*, pp. 153–155. 📷 More photos on our website



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Thunberg's renowned account of his voyage to the Cape of Good Hope and Japan

60. THUNBERG, Carl Peter. Travels in Europe, Africa and Asia, made between the years 1770 and 1779.

London, printer for F. and C. Rivington, and sold by W. Richardson, 1795. 4 volumes. 8°. With an engraved frontispiece, and 10 engraved plates (1 folding, 9 full page). Contemporary gold-tooled tree-marbled brown calf, with a red morocco title label on the spine, lettered in gold, a volume number lettered in gold underneath, gold-tooled board edges, blue sprinkled edges. £ 1070

Second English edition of a famous voyage to South Africa, Indonesia, Japan, and Ceylon in the years 1770 to 1779, to collect botanical and zoological specimen. This edition includes a fourth volume that was not a part of the first English edition. The work documents the author's botanical discoveries, of which many were new to science, and also contains "material of great ethnographical interest" (DSB).

The Swedish Carl Peter Thunberg (1743–1828) studied medicine and natural sciences under Linnaeus in Uppsala. In 1770, he received a travel scholarship to continue his studies in Paris. On his way there, he met the Burman family in Amsterdam, via whom he was offered the extraordinary opportunity to travel to Japan on a Dutch merchant vessel to collect plants for the Amsterdam botanical garden. Japan was closed to all foreigners except the Dutch, so in order to pass for a Dutchman, Thunberg stayed three years in the Cape Province to learn the language. In this period, he made three journeys to the interior of the country, collecting and describing more than 3000 species, including about 1000 new to science. In 1775, he travelled to Java, where he stayed half a year, and in August 1775, he arrived in Japan. Although his movements were restricted, he nevertheless managed to collect specimens via his interpreters. He left Japan in 1776, and travelled home via Java, Ceylon, and South Africa. "His narrative affords considerable information respecting the natural history of [Africa], together with notes on the Hottentots, Kaffirs, and slaves, and general remarks on the state of

the Cape at this period." (Mendelssohn). With the armorial bookplate of Sir Richard Vanden-Bempde-Johnstone, 1st Baronet (1732–1807) mounted on the front pastedown of each volume, and his name written at the head of the title page of each volume in a contemporary hand. The spines show some traces of use. The plates, and the leaves that come into contact with them, are somewhat browned and foxed. Otherwise in good condition.

[2], xii, 317, [3 blank], [18]; xiv, [2], 316, [15], [1 blank]; xiii, [3], 285, [1 blank], xv, [1 blank], 31, [1 blank]; xix, [1 blank], [4], 293, [1], [17], [1 blank] pp.

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Harlequin with a black head: 34 prints in 2 series, coloured by a contemporary hand

61. XAVERY, Gerard Joseph. Het nieuw geopend Italiaans tóneel, vertonende de wonderlijke ziekte bezwangerheid en baring van Arlequin: benevens de opvoeding van des zelfs jongen zoon.

With: **(2) XAVERY, Gerard Joseph.** Het Italjaansch tooneel voortreffelijk in 16 verbeeldingen uytgevoert ..., verrijkt met Nederduytsche en Fransche vaarzen door Florentius H. J. van Halen.

Amsterdam, Petrus Schenk II, [1728?] & [1735?]. Royal 4° (30.5 × 26 cm). With 2 engraved title prints, each followed by 16 numbered prints (pictorial images ca. 15 × 19 cm; plate size ca. 23.5 × 21 cm), with verses engraved in the feet of the plates. With all 34 engravings coloured by a contemporary hand and varnished, probably for the publisher. Contemporary vellum. £ 21 500

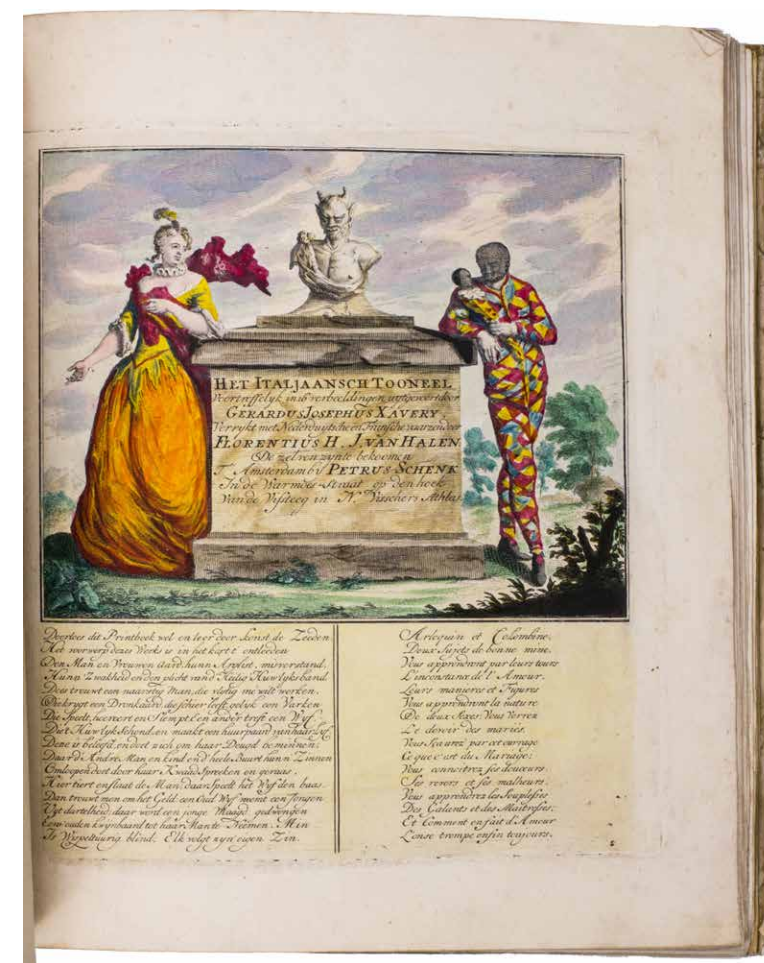
Rare complete set of the first and only editions (excepting an abridged English edition of part 1, ca. 1760) of the only two Arlequin (Harlequin) print series by the Antwerp painter in The Hague, Gerard Joseph Xavery (1700–1747), one of the earliest original native Dutch examples the so-called Italian *Commedia dell'arte*, with texts in verse by Florentius H. J. van Halen (active ca. 1720–1739). We have located only 5 other copies with both parts and in 2 of those part 2 appears to be incomplete or defective.

Both parts probably take inspiration from French sources in the Italian style, such as Gherardi, *Le théâtre Italien* (Paris, 1694) and the various theatrical performances known as “Théâtre de la foire”, performed at annual fairs in France, but they are not simply translations and at least part 1 seems to form a complete original story. The most important character in both series is Harlequin, here depicted with his entire head black rather than just a mask around his eyes, which might have led an 18th-century reader to think of a Moor and a modern reader to think of a 19th-century black-face minstrel.

In the first series Harlequin vomits, the doctor checks his pulse, examines his urine, gives him an enema and discovers he is pregnant! Harlequin then lays 6 eggs, brooding them in a nest, and babies hatch out. He raises the one that survives, cleaning his bottom, breast-feeding him and teaching him to walk and read, but Harlequin is lazy and impatient, beats the child and ignores the admonitions of the doctor, Piro (Pierrot) and Kolombine (Columbina). Scharmouchi (Scaramouche) also makes a brief appearance. The second series centres on foolish love, with women succumbing to the amorous advances of men who eventually abuse them, spend their money, get drunk or visit whores. The characters once again include Harlequin, Pierrot and Columbina but show a wider variety than the first series.

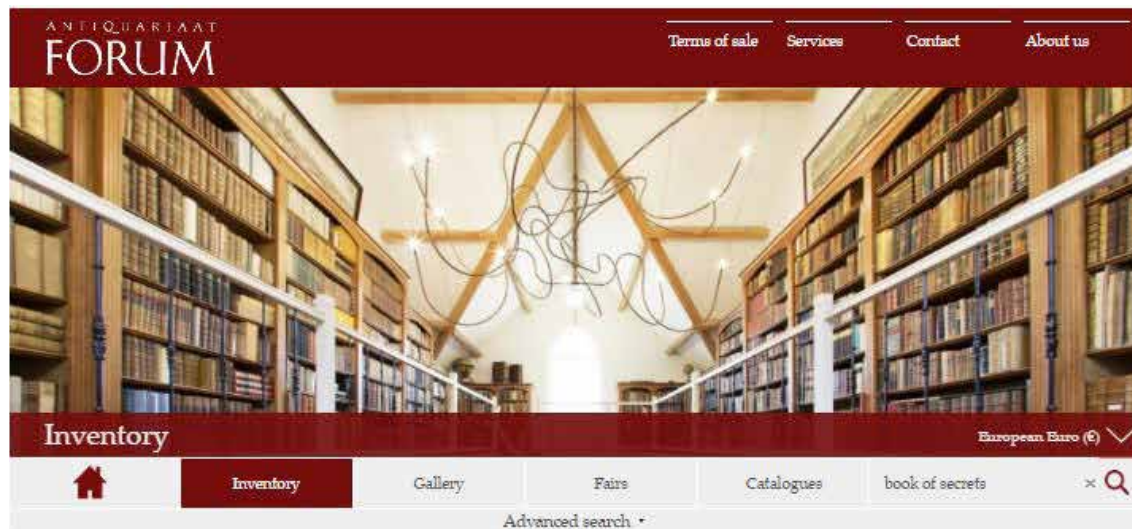
With the first title-page slightly dirty, stains in the foot of 3 leaves and a few small marginal defects, but still in good condition, with large margins and with the colours fresh and bright. The binding is somewhat wrinkled and spotted, with some tiny tears at the ore-edge, but also still good.

[1], 16; [1], 16 engraved ll. R.L. Erenstein, “De invloed van de *Commedia dell'arte* in Nederland tot 1800”, *Scenarium V* (1981), pp. 91–106, at p. 103, on dbnl.org; Hollstein XXV, Schenck 1949–1982 (2 & 1 copies, part 2 described without title, so perhaps defective); KVK & WorldCat (7 & 6 copies, incl. at least 1 incompl. copy of part 2); Scheurleer, *Cat. muziekbibliotheek – vervolg* (1903), p. 101 (ads 1 & 2); STCN (1 & 2 copies). [More photos on our website](#)



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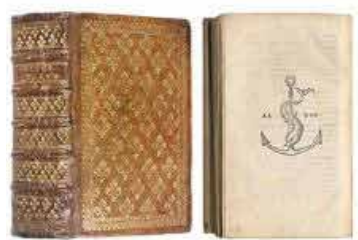
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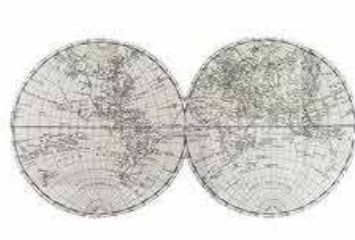
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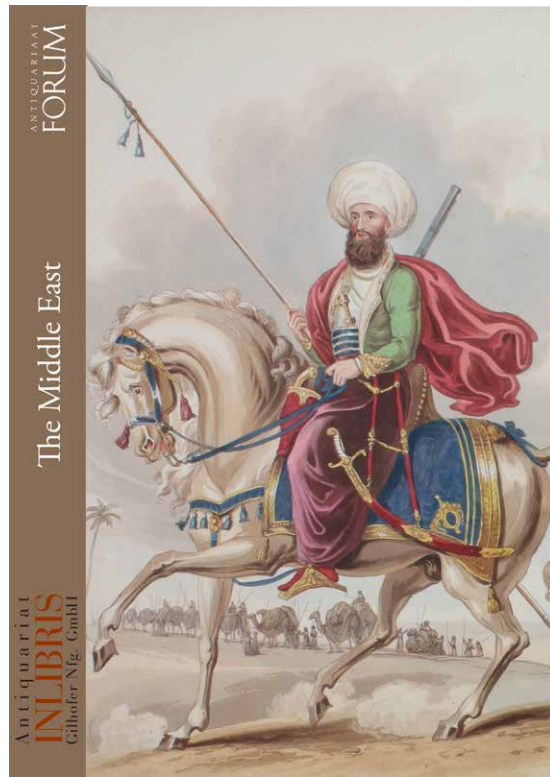
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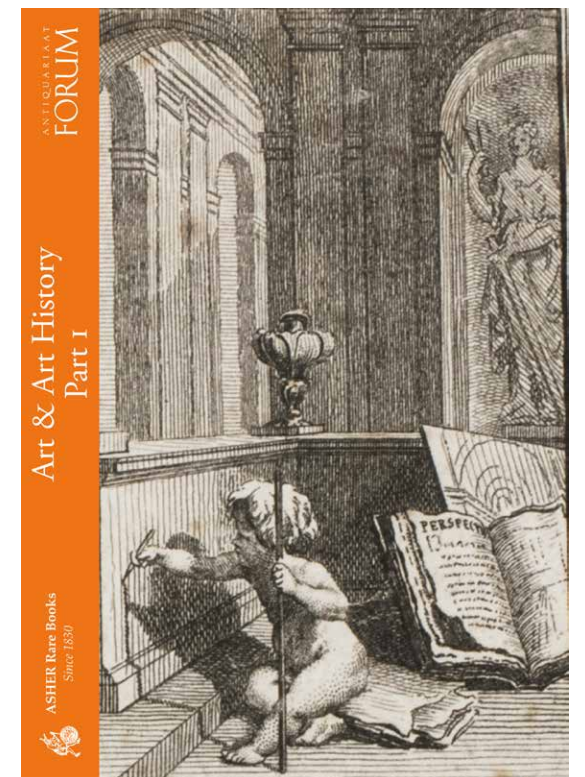


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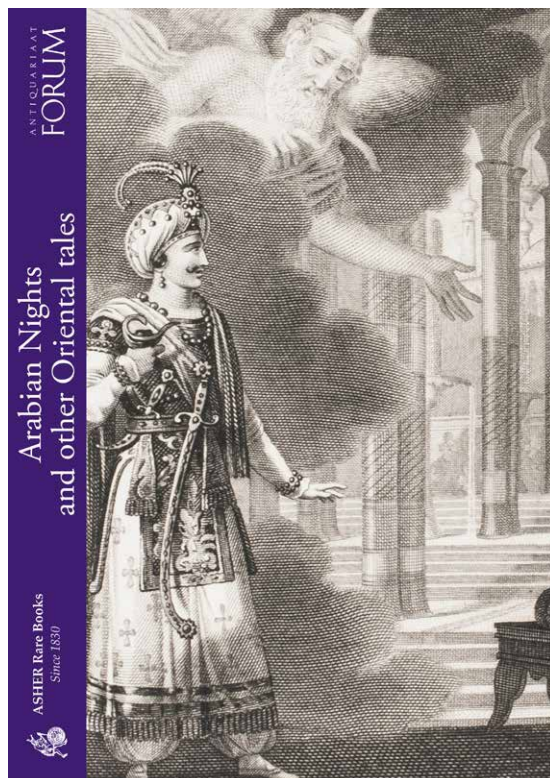
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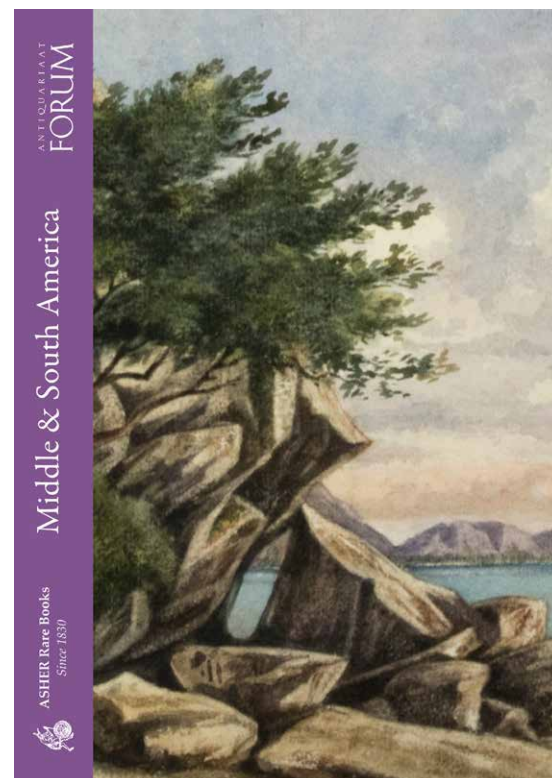
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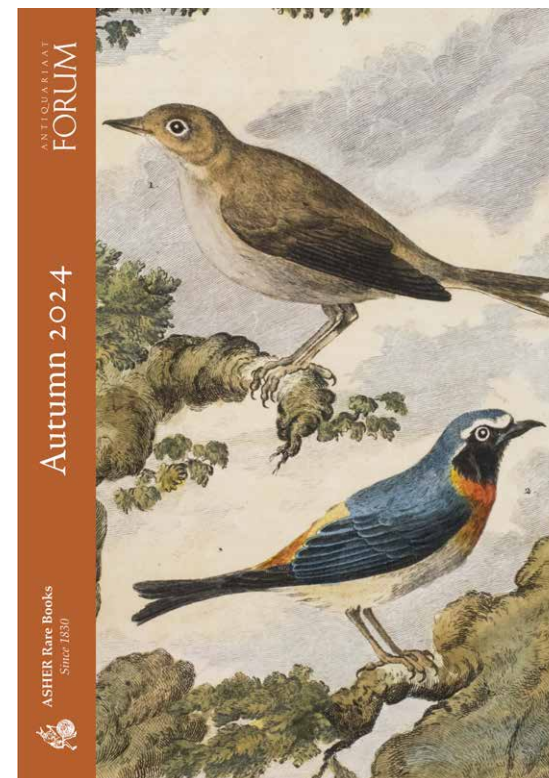
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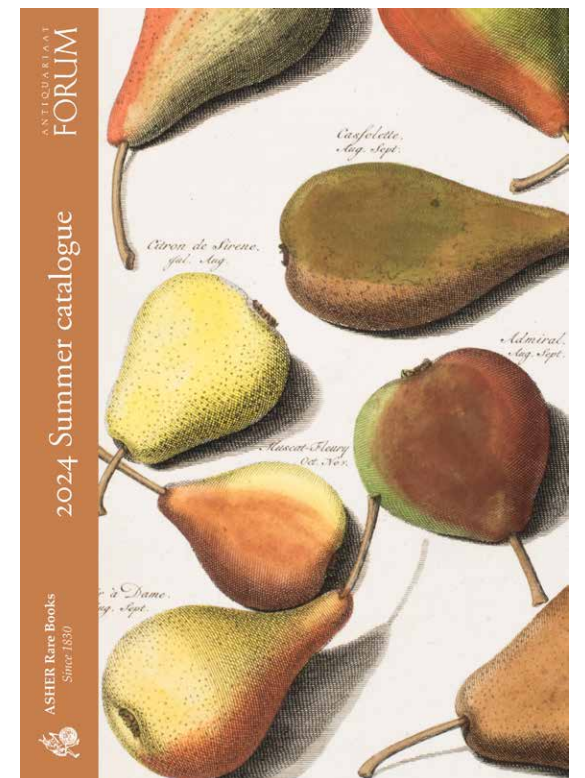
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