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Fourth edition of a scientific milestone: Agricola's classic on mining and metallurgy

I. AGRICOLA, Georgius. De re metallica libri XII ...

Basel, Emanuel König, 1657. Folio (ca. 34.5 × 20.5 cm). With a woodcut illustration on the title page (identical to the one printed on p. 176), 2 folding woodcut plates (one depicting a sundial) and 289 woodcut illustrations and diagrams in the text, including 68 almost full-page. Contemporary sprinkled calf. € 6850

Scarce fourth and final Latin edition of a fundamental work on mining and metallurgy by the German scholar Georgius Agricola (or Georg Bauer, 1494–1555), who is generally considered to be the founder of geology as a discipline. He supplied a new scientific classification of minerals based on their physical properties. The *De re metallica* remained the most authoritative textbook on the subject for more than two centuries, paving the way for further systematic study of the earth and its rocks, minerals, fossils, refinery, and oil. It is lavishly illustrated with 290 striking woodcuts, including seven are monogrammed “RMD” in the block, generally attributed to the Swiss artist and printmaker Hans Rudolf Manuel Deutsch (1525–1571). These illustrations form a 16th-century graphic account of industrial activity in South Germany, depicting mining installations, utensils, and the different stages of the extraction and transformation of metals. The first edition was published in 1556 in Basel by Hieronymus Froben (1501–1563) and his brother-in-law Nicolaus Episcopus (1501–1564). Subsequent editions appeared in 1561, 1621, and 1657, together with Agricola's treatise *De animantibus*

subterraneis which was first published in 1549 (Basel, H. Froben and N. Episcopus). The present fourth edition is expanded with five smaller Latin works by Agricola, which were partly published between 1533–1546, forming together the first collective edition of almost all his technological writings on geology, metallurgy, mineralogy, palaeontology, and subterranean life. Our copy includes the often missing two preliminary text leaves comprising the dedication by the German theologian Cornelius Martinus (1568–1621) to the German physician and botanist Johannes Sigfridus (1556–1623), dated Helmstedt, 15 September 1612. “The *De Re Metallica* embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum ... Some of the most important sections are those on mechanical engineering and the use of water-power, hauling, pumps, ventilation, blowing of furnaces, transport of ores, etc., showing a very elaborate technique” (PMM). With a small leaf containing a short description of the work mounted at the foot of the front pastedown and traces of a book plate that was previously mounted on the front pastedown. The binding shows slight signs of wear, mainly around the spine with a small tear at its head and the corners of the boards are bumped, somewhat foxed and browned throughout. Otherwise in good condition.

[1], [1 blank], [3], [3 blank], [8], 708, [58], [2 blank], [32] pp. *USTC* 6139538; *VD 17* 3:309843V; cf. for the first ed. (1556) *Brüning* 1345; *Caillet* 79; *Dibner* 88; *PMM* 79; *Rosenthal* 8589; *Sparrow, Milestones of science*, no. 4; *Wellcome I*, 67–69. [More photos on our website](#)



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Latin translation of a classic Arabic surgical manual that reformed European knowledge of the subject

2. ABULCASIS (Abu al-Quasim Khalaf Ibn Al-Abbas). Chirurgicorum omniu[m] primarii, lib. tres.

I. De cauterio cum igne & medicinis acutis per singula corporis humani membra ...

II. De sectione & perforatione, phlebotomia, & ventosis ...

III. De restauratione & curatione dislocationis me[m]brorum ...


Preceded by: [THEODORUS PRISCIANUS] (mis-attributed to “Octavius HORATIANUS”). Rerum medicarum lib. quatuor ... Per Herma[n]num Comitem a Neüenar, nuper restitutus autor.

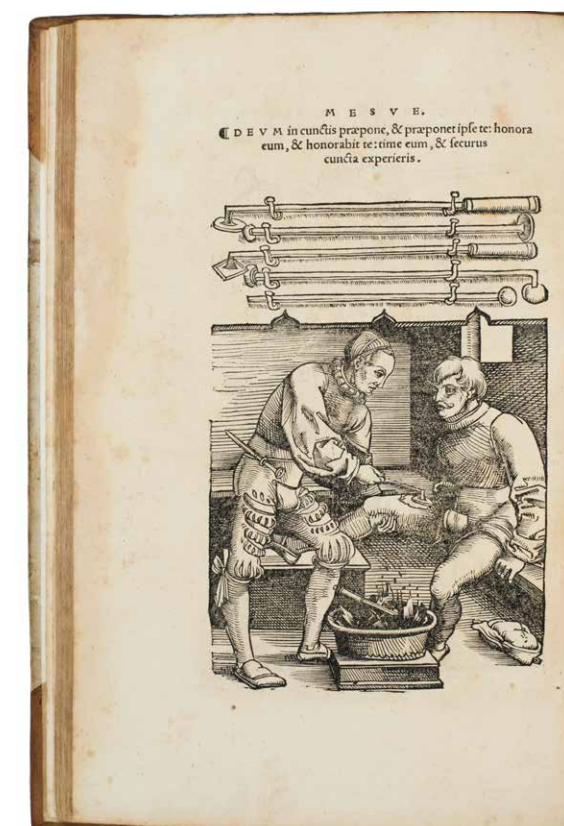
Strasbourg, Johannes Schott, 1532. 2 works in 1 edition. Folio in 6s (32.5 × 21 cm). With a 5-piece woodcut frame on the title page, 8 full-page woodcuts by Hans Wechtlin (ca. 1480–post 1526) and numerous woodcuts in the text. Set in Venetian-style roman types, with 14 mm typographic Roman capitals (probably by Peter Schoeffer the younger) used as initials. Later half sheepskin, with the title in ink on the foot edge. € 65 000

Third edition (all published in Latin translation, the first in 1497) of three books of surgery by the Arabic physician Abu al-Quasim (ca. 936–1009/13 CE in Andalusia), known in the West as Abulcasis and here erroneously “Albucasis”. The text is taken from parts of his principal work, the surgical handbook *al-Tasrif*. Topics covered by the three books include cauterization (book 1), making incisions and blood-letting (book 2) and fractures and dislocated limbs (book 3). A fourth edition appeared under the title *Methodus medendi* in 1541. Abu al-Quasim became personal physician to Hakam II, Calif of Western Caliphate centred on Cordova. His handbook was translated into Latin in the 12th century by Gerard of Cremona in Toledo and helped bring Arabic surgical knowledge to Europe, where surgery had been separated from academic medical training. opening with a full-page woodcut of a man with about thirty different kinds of injuries (and shown with the weapons and other instruments that caused the injuries still in place, cutting, stabbing and otherwise injuring him)

The present edition combines two independent medical works, but although Abu al-Quasim’s manual (k4r-dd6v, pp. 117–319), is almost twice as extensive and more important in the history of medicine – so that we present it first – it actually follows the shorter work, the first edition of the four books of the *Rerum medicarum* by the Greek physician at Constantinople (Istanbul), Theodorus Priscianus (a1r-k3v, pp. 1–112). The four books cover external ailments, internal ailments, women’s ailments and physiology. An 8° edition appeared at Basel in the same year, but it omits the entire fourth book and parts of the first two. It went through several further editions.

Contemporary inscription in ink on last blank page. A few tiny holes in the first 2 pages. First 4 pages browned. Minor foxing to the title-page. Paper slightly browned overall. Some stains in the margins throughout. Otherwise in very good condition.

[8], 319, [1 blank] pp. Adams P2119; Benzing, *Straßburg I*, 1514; Choulant, *Handb.* 217; Durling 3764; Hirsch-H. IV, 677; Parkinson 1965; Schmidt, *Schott* 123; Stillwell, *Awakening III*, 532; USTC 679112; VD 16, T 840; Waller 7646; Wellcome I, 5256; for *Albucasis*: www.mmbm.ch/labulcasis-en.html.  More photos on our website



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Remarkable study of Rome's famous triumphal monument

3. [ALBUM – ITALY – TRAJAN'S COLUMN]. [Album with 72 illustrations of scenes depicted on Trajan's Column]. [Italy, late 16th – to 18th-century]. Oblong 2° (ca. 54 × 39 cm). With 72 drawings on paper, in pen, ink, and ink wash. Probably early 18th-century gold-tooled red morocco with the elaborate coat of arms of King Philip v of Spain as a centre piece on both boards, within a double frame with floral corner pieces in the inside corners of the inner frame; gold-tooled board edges, marbled endpapers. € 45 000

Remarkable collection of 72 drawings of the scenes on Trajan's Column in Rome. They were made by at least two different Italian artists from slightly different periods, but in a cohesive style. The drawings have been mounted into an album bearing the coat of arms of King Philip v of Spain (1683–1746). Trajan's Column proved to be endlessly inspiring in the time period the present drawings were made, as similar collections of studies are known from artists such as Amico Aspertini (1474–1552), Giovanni Battista Cipriani (1727–1785), and Nicolas Poussin (1594–1665). The drawings show a selection of scenes from both the first and second Dacian Wars, as depicted on the friezes of the Trajan Column. They are made on different types of paper, which are easily distinguished by their colour. The later drawings on the light cream coloured paper depict the very first scenes, found at the base of the column. They have been mounted in the album in the right order. The earlier drawings on the darker paper depict the later scenes, including the battles. They appear to have been mounted at least partly in reverse order, as the first few drawings in the album show the victory scenes at the end of the first Dacian War. The cohesive style of the different sets of drawings strongly suggests that the artists used the same model. This was most likely Alfonso Chacón's *Historia utriusque belli Dacici a Traiano Caesare gesti* (1576), with engravings by Francesco Villamena (ca. 1565–1624), or one of the 17th-century editions with engravings by Giovanni Pietro Bellori (1613–1696) and Pietro Santi Bartoli (1635–1700). The drawings, especially the later ones, fit together perfectly side by side, suggesting they were made on a very long strip of paper and cut into smaller pieces at a later date. They may even have formed a scroll or rotulus, which was not uncommon for studies of Trajan's Column. The condition of especially the earlier drawings implies that the collection was handled often in the past, and possibly served as a reference for either scholars or artists.

The binding shows clear signs of wear (the boards are scuffed and rubbed, the leather around the edges and joints is shaved), the work has been re-backed with the original back strip laid down, the album contains 19th-century leaves on which the illustrations are mounted. The marbled endpapers are slightly faded and browned along the edges, the illustrations are somewhat browned but still clearly visible, they are all creased/ folded in the middle, the earlier drawings with losses and extensive repairs, some laid onto support, heavy toning and surface dirt throughout, some slight offsetting on the blank versos of the album leaves, lacking the illustration which was mounted on leaf [73] (?).

[74] ll. Cf. Heenes, Volker, "On sixteenth-century copies of the reliefs from the Column of Trajan – Two new drawings from an unknown rotulus", in: *RIHA Journal* (0094), July 2014. [More photos on our website](#)





Dala'il al-khayrat written in China


4. **AL-JAZULI, Muhammad ibn Sulaiman.** Dalā'il al-khayrat. [= “Waymarks of benefits”].

[Eastern Turkestan, now Xinjiang, China, early 17th century CE]. 4° (19 × 14 cm). Manuscript written in black ink on paper in Arabic script, with a red single – or double-line frame around each page, rubricated throughout, and two illustrations on pages 47 and 48) showing the “Ka’ba of Allah” (!) and the burial sites of the first three Rashidun Caliphs. The Arabic script is in the sini calligraphic style used in China, an archaic form mixing features of naskh and muhaqqaq. Contemporary(?) black, red and gold painted and lacquered leather over paper and cloth. The painted sides show floral designs in black and gold on a red background, in a black border with red wave designs. With remnants of leather on the brown cloth spine. € 38 000

An extremely rare early 17th-century Turkestani example of the famous Sunni prayerbook “Dala'il al-khayrat”: an Arabic manuscript written in what is today Xinjiang, China.

The *Dala'il al-khayrat* (“Waymarks of benefits” or “Proofs of good deeds”), an extensive book of poems in praise of the Prophet Muhammad, was compiled by the Moroccan Sufi scholar Muhammad ibn Sulaiman al-Jazuli (807–870 AH / 1405–1465 CE) and was quickly received throughout the Islamic world, functioning as a kind of Muslim catechism. The present manuscript, written in so distant an Islamic community as that of Eastern Turkestan, a territory dominated throughout by Mongols or Chinese, where Muslims were commonly viewed as strangers, gives striking evidence of the range and scope of a tradition lasting for almost six centuries: the utopia of Islam as the religion of oneness, aiming to unite all the Muslim peoples in a single community reaching from Europe to the Far East. Occasional notes and/or corrections in the margins. With 4 leaves (pp. 12–19) that were not originally part of the manuscript, consisting

of Arabic text (also rubricated) written on lilac-lined (printed) white paper with Chinese characters in the head margins of the pages. The numbering in Western Arabic numerals is most likely not contemporary, since the inserted pages are included in the consecutive page-numbering. With some annotations, some in Chinese characters on the front paste-down. The spine is worn, without affecting the integrity of the binding, the boards are somewhat worn but the painted designs remain clearly visible, edges somewhat frayed, the leaves are somewhat browned and stained, mainly finger staining in the bottom outer corners, showing the manuscript’s popularity in extensive use. Otherwise the text is still very clearly legible and the whole is altogether well preserved.

[1], 337 pp.  More photos on our website



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Manuscript Arabic phrasebook

5. [ARABIC & ENGLISH VOCABULARY AND PHRASE BOOK]. The interpreter in the Arabic and English Languages, consisting of nouns, epithets (or adjectives), verbs & afterwards some compendious examples.

Ca. 1830s. 4° (21.5 × 27 cm). With 2 folding tables, 17 lines to the page, written in red and black ink. Contemporary navy blue morocco, with the title lettered in gold on spine, marbled endpapers. € 9500

A unique, handwritten vocabulary and phrasebook of English and Arabic from the first half of the 19th century. This meticulously prepared manuscript is written in the fashion of a printed book, opening with a title page and ending with an index of topics. It is divided into four main sections: nouns, adjectives, verbs, and example sentences. The vocabulary, especially in the nouns section, is arranged by subjects, which include such interesting headings as “Druggist”, “Painter”, “Merchant”, “Cities”, “the Bride’s Paraphernalia”, “Precious Jewels”, “War”, “The Church”, “Clerical Vestments”, “Ecclesiastical Degrees & Kinds of Sin”, “Festivals”, and “Monks, their prayers, and their dress”. Presumably, the dictionary was created to help a traveller or merchant who may have had an association with the Church.

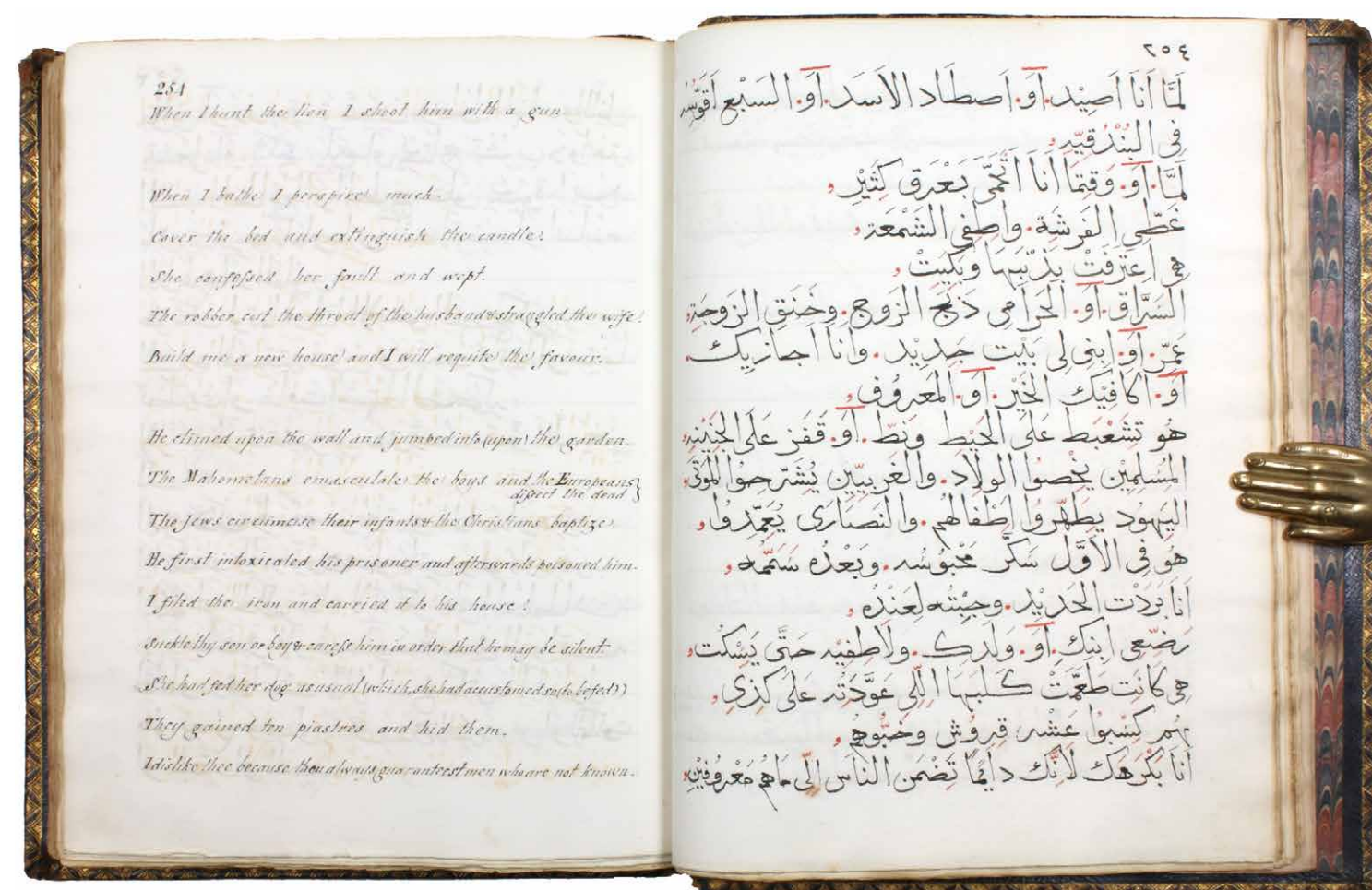
The final section offers an interesting selection of phrases and sheds some light on the experience of foreign language learning in the early 19th century. The phrases are a mixture of sentences that would be useful in daily life and such as would be included to practice the words from the vocabulary. Examples include: “We roasted a lamb and ate the whole of it and drank wine with it”; “I descended from

above with the youth, my enemy”; “I shot the bear in the water and he sank”; and “Why dost thou scratch thy head and spit in fire”. As a cheat sheet for Arabic grammar, the author includes two folding tables of Arabic verb tenses and conjugations. Overall, a curious example of a 19th-century Arabic vocabulary and phrasebook.

With a presentation note in English indicating it was a Christmas gift in 1881, presented by G. W. Bernard Esq. Binding and spine worn, some browning and staining throughout. Otherwise in good condition.

[6], 237, 238–266, [10] pp.

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*Unrecorded issue in a splendid contemporary fanfare binding,
from the collections of Edouard Rahir, Edmée Maus, and Michel Wittock*

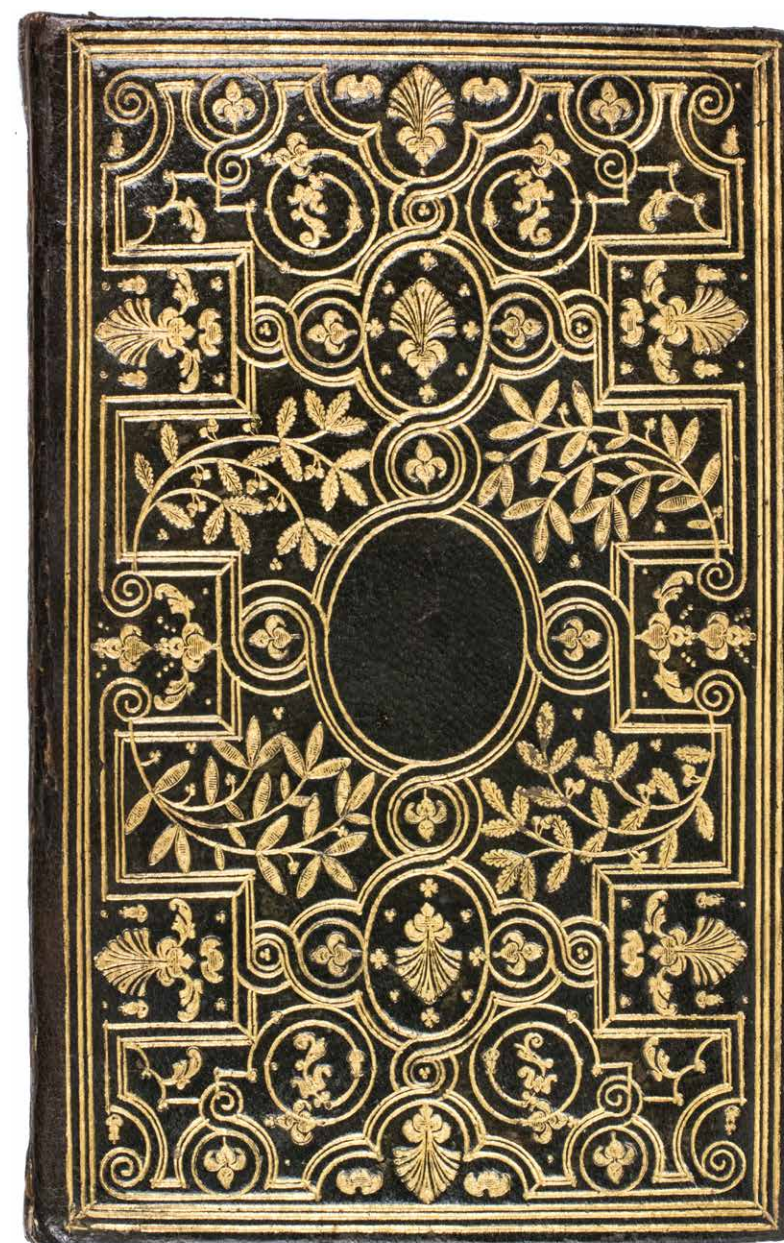
6. ARIAS MONTANO (MONTANUS), Benito. *Humanae salutis monumenta*.

Antwerp, Christopher Plantijn, 1571. 8°. With an engraved, illustrated title page bearing the initials of the engraver Pieter Huys and the date 1571, an unsigned circular portrait of Jesus in profile (9 cm diameter), facing the viewer's right, and 70 full-page engravings (16.5 × 11.5 cm) by several artists. Contemporary Parisian gold-tooled olive morocco fanfare binding, with a central cartouche surrounded by strapwork and foliage on both boards, gold-tooled board edges, gilt edges. The work is housed in a modern clamshell box of brown cloth. € 60 000

First edition of a poetic commentary on the Bible with 70 beautiful full-page engraved illustrations, bound in a splendid early fanfare binding. The present copy was owned in succession by famous book collectors Edouard Rahir (1862–1924), Edmée Maus (1905–1971), and Michel Wittock (1936–2020), and has been included in several reference works as a fine example of 16th-century French bookbinding. The finisher has also worked for collectors Jean Grolier (ca. 1489–1565) and Thomas Mahieu (ca. 1520–1590). The present binding is likely one of the very last by his hand.

Humanae salutis monumenta was written by the Spanish theologian Benito, or Benedictus, Arias Montano (1527–1598). He moved to Antwerp during the Dutch Revolt, where he worked as an editor for the famous Plantin Polyglot Bible, which was published in five languages. Apart from this monumental scholarly work, Arias published the present well-known, magnificently illustrated emblem book. The work contains 70 poems that each explain a person or event from the Bible, and are accompanied by 70 illustrations, which were also designed by the author. It was the first work published in the Low Countries with such a large number of copper engravings. According to Sorgeloos, “the richness of the illustrations... is eminently representative of the Catholic imagery and religious propaganda of the Counter-Reformation.”

The publication history of the work is complicated. Editions were printed in 1571, 1581, and 1583, but several different issues of each are known. As they typically all have the same title page, it can be difficult to identify them. However, the illustrations in the first edition have an engraved border with plants and animals, which issues of later editions often lack. In addition, the portrait of Christ at the start of the work typically looks to the left in earlier issues, and to the right in later issues.



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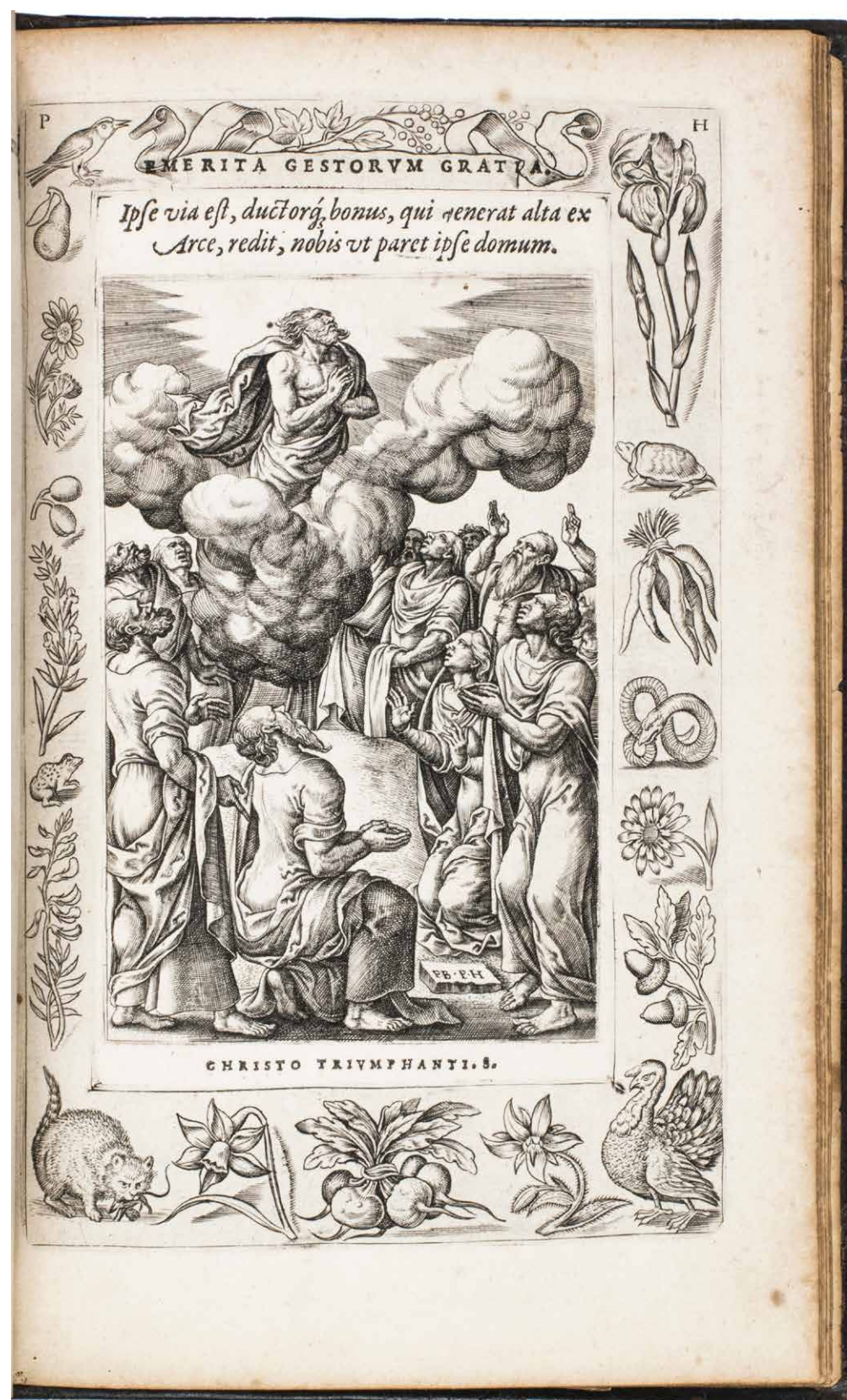
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The present copy, however, is unusual, as it has the engraved borders, but also a portrait of Christ looking to the right. We have not been able to find another issue with this variation. The present issue possibly predates the first issue identified by Voets, as the illustration on C5r is dated 1570, which is not the case in other issues, and it does not yet include the second part of the work, the *Annotationes*, which was printed five months later.

Fanfare bindings were produced in France and England from the late 16th to the early 17th century. They are characterised by a large central ornament, surrounded by a complex gold-tooled decoration consisting of small stamps, which fully cover both boards, and multiple compartments of different shapes and sizes, which are delineated by one single and one double fillet. The ornamentation typically includes foliage. The binder and finisher of the present binding are not known by name, but were among the earliest adopters of the fanfare style. Many of the present tools have also been used on other bindings, such as a copy of the *Mémoires* by Martin du Bellay, dating to the same year. Since these tools have not been found on bindings produced after 1571, the finisher likely stopped working around that time. The present binding must therefore have been made in 1571.

With the bookplates of Edouard Rahir, Edmée Maus, and Michel Wittcock mounted on the front pastedown, below an annotation from the Parisian priest Joannis Baptista de Pianne, dated 20 October 1668. The edges and corners of the boards are lightly scuffed, the front joint is somewhat weakened, and the back joint has been professionally restored at the foot. The work is slightly browned throughout, with occasional small stains, a repaired tear on leaf [18]. Otherwise in fine condition.

[76], [1 blank] ll. *Christie's London, The Michel Wittcock collection part 1, p. 23; Foot, Davis Gift I, p. 169; Hobson, Fanfare, no. 76; Hobson/ Culot 59; cf. Landwehr, Emblem books, 43 (other issue); Sorgeloos, Labore et constantia, III (other edition); STCV 12927514 (other issue); USTC 401487 (other issue); Voet 588 (other issue).*

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*"The greatest and finest atlas ever published",
with 610 maps, plans and views, coloured by a contemporary hand*

7. BLAEU, Joan. Grooten atlas, oft werelt-beschryving, in welcke 't aerdryck, de zee, en hemel, wort verthoont en beschreven.

Amsterdam, Joan Blaeu, 1664–1665. 9 volumes. Imperial 2° (55.5 × 36.5 cm). With 9 engraved title pages, an engraved frontispiece and 610 engraved maps, views, plans, etc., mostly double-page (53.5 × 64 cm, plate size ca. 42 × 53 cm), 7 larger folding, a few single-page and a few smaller, many including additional inset maps, plans and views, and decorated with coats of arms, human & mythological figures, animals, produce, etc. With the engraved title-pages, frontispiece, other engravings (except for the compass rose and 2 inscriptions), woodcut devices on 4 title-pages and 1 woodcut initial coloured by a contemporary hand (the maps mostly in outline but with their decorations fully coloured) and some (mostly the engraved title-pages) with extensive use of gold. Contemporary gold-tooled vellum. € 675 000

First and only Dutch edition of Joan Blaeu's great terrestrial atlas, often considered the greatest atlas of all time, with 610 engraved maps, views, etc., mostly double-page and all coloured by a contemporary hand. Many maps include inset plans and views and coats of arms. Blaeu first published his great atlas in Latin as *Atlas maior* in 1662, but the Dutch edition includes a few maps more than the Latin or French editions. The atlases produced by the Blaeus, especially Willem Jansz (1571–1638) and his son Joan (1598/99–1673) are justly famous for the accuracy, originality and beauty of their maps and for the technical quality of their engraving and printing. The Blaeus had close ties with the VOC (Dutch East India Company) and Joan was appointed examiner of their navigators in 1658, giving him access to all the latest surveys and other topographic information the VOC brought back from their voyages throughout the world. The Italian Jesuit Martino Martini (1614–1661), who had lived in China from 1640 to 1651 and was to return in 1658, compiled the atlas of China, printed and published by Joan Blaeu in 1655, the first major atlas of China published in Europe. It remained the most detailed European source for the geography of the Far East far into the 18th century.

Although the atlas contains no indication of provenance, it came from a Dutch noble family and has been in the family since the 18th century. With occasional browning, mostly limited to parts of volume 4, a marginal water stain at the head of the first few quires of volume 9, an occasional small scuff mark, an occasional marginal tear and an occasional small worm hole (mostly marginal), some restored. One map has the outside edge of the left border shaved and a few are slightly dirty or tattered in the outer few millimetres of the margin along one edge. But the atlas is generally in very good condition, most maps and text leaves fine, and the colouring is still bright and clear. The gold tooling is slightly rubbed and there are one or two minor stains on the boards, but the binding is also generally very good. Blaeu's stunning great atlas, with about 610 maps, plans and views, mostly double-page, coloured by a contemporary hand.

Koeman & V.d. Krogt 2.621; Koeman Bl 57; cf. H. de la Fontaine Verwey, "De glorie van de Blaeu-Atlas", in: Uit de wereld van het boek III, pp. 195–225.  More photos on our website





Rouen Book of Hours: written for the use of a noble woman, with a portrait of the owner

8. [BOOK OF HOURS]. [Book of Hours – use of Rouen].

Rouen, Normandy, France, ca. 1480. Small 4° (14.3 × 19.3 cm). Latin and French illuminated manuscript on vellum. Ruled in red ink for 14 lines per page (16 in the calendar). Gothic textura, major feasts in calendar in burnished gold, others alternately red or blue. Text pages illuminated with panel borders of flowers and plants on gold, and blue and gold stylised acanthus on a plain ground. Calendar has 24 small square miniatures set into panel borders; major text divisions marked by 12 large

miniatures; 2 historiated initials; hundreds of smaller initials and line-fillers throughout. 18th-century French gold-tooled red calf over pasteboards, with the title lettered in gold on the spine, gilt edges, marbled endpapers. € 165 000

A Rouen Book of Hours of outstanding quality and in slightly larger than usual format, commissioned by a female patron who is portrayed in the last miniature awaiting the arrival of the Messiah. The style of illumination is typical of that practised in Rouen during the late 15th century. Characteristic features include the profuse use of gold highlights on draperies and hillsides, often cross-hatched; cross-hatching of grassy areas in landscapes; a palette predominantly based on pink, blue, brown and green, and the use of grey for the modelling of facial features, men having rather swarthy flesh, and women very pale skin; the rather peremptory manner of painting hands; the grey-blue acanthus on flat gold backgrounds for borders. Also the liturgical use points to Rouen as the place of production: the sparse calendar includes St Romanus (23 October) in gold, as well as St Evodius (8 October) and Mellonus (22 October), all three were bishops of Rouen; Romanus and Mellonus also appear in the Litany. Prayers are written for the use of a female supplicant, and a conventional portrait of the original owner appears in the final miniature.

More information on our website and a more detailed description is available upon request.

Provenance: 1) Purchased in 1949 from W.H. Robinson, Pall Mall booksellers, per pencil note on verso of front flyleaf: "From Robinsons, 25/8/49", by 2) W.A. Westropp Foyle (1885–1963), British bookseller, with his burgundy morocco gilt bookplate to front pastedown.



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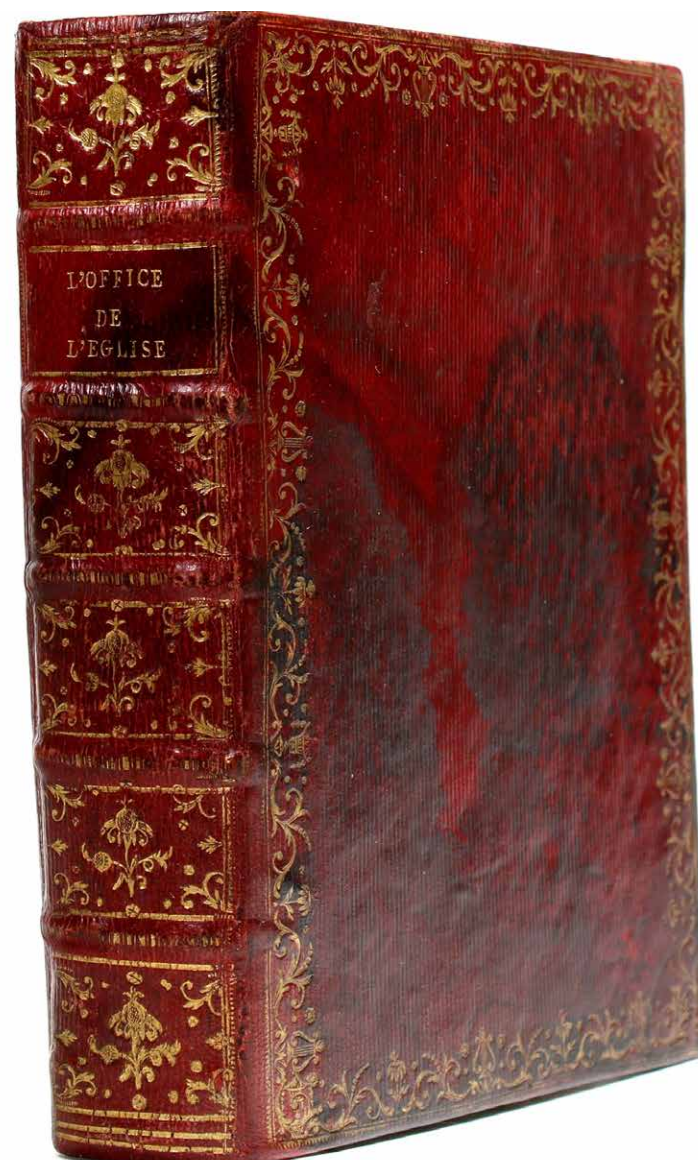
Religion & Devotion

Science & Technology

3) By descent to his grandson William Richard Mervyn Christopher Foyle (1943–2022), aviator and bookseller.

Front board somewhat stained. A few minor blemishes (e.g. slight pigment loss in the lower right corner of the miniature on f. 31r, and slight water-staining in the lower left corner), but generally in fine, clean condition throughout, with ample margins. An erased 17th-century(?) inscription in the lower margin of fol. 2r reads “Mon dieu qui voicy [?] est bon”; the same hand may have been responsible for lightly disguising the nudity that occurs in some marginal scenes, including Aquarius (leaf iv), Gemini (leaf 5v) and Bathsheba (leaf 83r).

[160] ll.  More photos on our website



Dutch-language book of hours, being the earliest and hitherto unknown example (1488) of a manuscript richly illuminated by the Master of the Brussels Hours of the Bezborodko Group, “the best among the Masters of the Dark Eyes”

9. [BOOK OF HOURS (DIOCESE OF UTRECHT) – ILLUMINATED MANUSCRIPT]. [Incipit, A2r:] Alst my gaet niet nae mij[n] syn / Soe wil ic my liden en[de] swyghe stil ...

[Diocese of Utrecht, the County of Holland], 1488. Large 8° (19 × 13.5 × 4 cm). Written in Dutch on vellum by 2 gothic textura hands in 1 column. Richly illuminated by the Master of the Brussels Hours of the Bezborodko Group, with 6 full-page miniatures, 2 historiated initials and 4 larger decorated initials, several smaller decorated initials, and many 1-line lombardic initials in blue and red. Contemporary blind-tooled calf over rounded wooden boards. With the original brass catch- and anchor-plates, the latter with remnants of the leather fastenings, and the later silk red ribbon markers loosely preserved. € 140 000

An extensively and beautifully decorated Dutch-language book of hours, written on good quality vellum and dated 1488, and illuminated by the Master of the Brussels Hours of the Bezborodko Group, being one of the stylistic groups of the famous Masters of the Dark Eyes. The present book of hours was hitherto unrecorded as manuscript of these famous illuminators of medieval manuscripts and it appears to be the earliest example of a manuscript decorated by the Master of the Brussels Hours of the Bezborodko Group. The Masters of the Dark Eyes are considered to be the “most important and most prolific illuminators working in the County of Holland” (Broekhuijsen, Masters and miniatures) and were named after their most prominent feature: the heavy shadows around the eyes of their figures. They were responsible for the illumination of many works of which an unusually large number of over seventy manuscripts are left and they are known for the lavishness and extent of their decoration programmes. On stylistic grounds, the Masters of the Dark Eyes are divided into seven groups, all flourishing between ca. 1490–1510, of which one is called the Bezborodko Group, “the best among the Masters of the Dark Eyes in terms of quality” (Broekhuijsen, Masters and miniatures). Features of the Bezborodko Group are a refined use of colour, their specific border decoration, and moreover their use of engravings and woodcuts as models for the compositions of their miniatures.

A complete description is available upon request.

The present manuscript was long time unrecorded as a manuscript illuminated by one of the Masters of the Dark Eyes because it circulated for years in private collections. We know that the manuscript was formerly part of the library of the Old Catholic Clergy of Sts. Gummarus and Pancratius in Enkhuizen (based upon the 19th-century inscription on the verso of the front endpaper). In May 1909 the manuscript was at auction (Frederik Muller, nr. 814) and again a year later, on 16–17 June 1910 (nr. 1736), where it was bought by the jurist W.H. Köhler, living in Maarssen. The manuscript was sold again on auction at Van Huffelen on 7 February 1946, where it was bought by W.A. Hofman. From then on, the present manuscript remained family property, obtained by the current owner by inheritance.



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Binding slightly worn and professionally restored around the spine. Fastenings (2) and 1 anchor plate lost. Some marginal dust-soiling of the leaves, some marginal spots and stains, a few very minor marginal tears (never affecting the miniatures or text), two small wormholes in the last quire (not affecting the text) and some more worming on the last endpaper, endpapers browned and chipped, a few marginal creases, some miniatures, initials and border decoration show signs of wear, but overall the book of hours, being a beautiful and curious example of book illumination by one of the Masters of the Dark Eyes, is still in good condition.

144 ll. including 6 inserted leaves with miniatures and 2 blank endpapers used as paste-downs. *The description made by Willem de Vreese of the present manuscript can be found in the Bibliotheca Neerlandica Manuscripta, 856. For the Masters of the Dark Eyes and the Brezborodko group: Klara H. Broekhuijsen, The Masters of the Dark Eyes. Late medieval manuscript painting in Holland (2009); Klara H. Broekhuijsen, Masters and miniatures. Proceedings of the congress on medieval manuscript illumination in the Northern Netherlands (Utrecht, 10–13 December 1989), pp. 403–412. [More photos on our website](#)*



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*1511 Paris book of hours printed on vellum,
with 17 large & 27 small illustrations plus more in the borders:
only known complete copy of this edition, possibly from the great Harleian Library*

10. [BOOK OF HOURS]. Hore [= Horae beate Marie Virginis] secundum usum Romanum ad longum.

(colophon: Paris, Thomas Kees), [ca. 1511, with an almanac for the years 1511–1530]. 8° (18 × 12 cm). Printed on vellum in red and black throughout, with illustrations printed from (mostly metal?) relief blocks: 17 nearly full-page plus 1 repeat, 27 small plus 2 repeats in the text, many additional small in the decorated border pieces that surround nearly every page. Dark brown gold- and blind-tooled goatskin morocco (ca. 1870?), signed “HARDY-MENNIL” in the foot of the front turn-in. € 25 000



Second known copy, apparently the only known copy printed on vellum, of a Paris book of hours in Latin, probably published in 1511 (the almanac and calendar for 20 years covers the years 1511 to 1530), the only known book of hours printed by Thomas Kees (or Caseus) from Wesel in the Rhine valley, recorded as a printer in Paris from 1507 to 1516. The illustrations are finely cut, many with criblée backgrounds, and many are thought to have been printed from metal relief blocks, rather than woodcuts. Most of the small illustrations in the text depict saints. The illustrations in the border strips include scenes from the Old and New Testament, dance of death scenes, apostles, saints, scenes from daily life, fantastic beasts and more. The large illustrations may have been cut for Antoine Vérard ca. 1503 to 1507.

The work was rebound by Hardy-Mennil in Paris, ca. 1870. Little is known about Hardy himself. “Mennil” is not separately recorded. He used the name Hardy-Mennil by 1864 and was certainly a celebrated binder by 1868, when the books he bound were often gold-tooled by one of the most famous finishers of all time, Jean Michel (1821–1890).

Possibly from the great library assembled by Robert Harley (1661–1724), first Earl of Oxford, chief advisor to Queen Anne, and his son Edward Harley (1689–1741), which descended to Edward’s daughter Margaret Cavendish Bentinck (1715–1785), Duchess of Portland, many of whose printed books were sold in London 1816–1817. Trimmed close to the decorative borders at the head, shaving a border on 1 page and just touching a few others, with a tiny chip slightly affecting the corner of another border, but generally in very good condition, the binding fine.

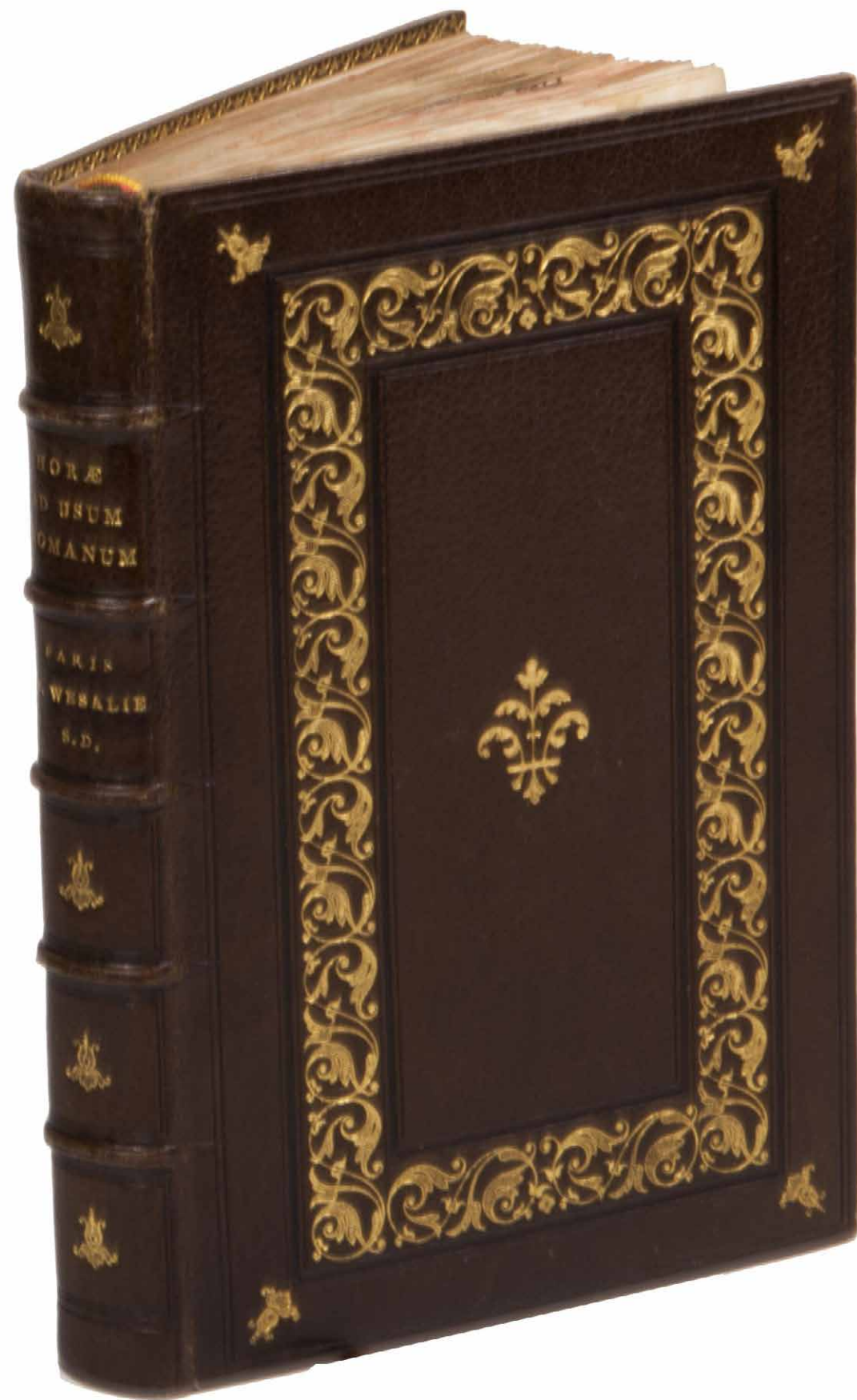
[216] pp. See our website for all references. [More photos on our website](#)



Initium sancti euangelij scdm Iohannem.

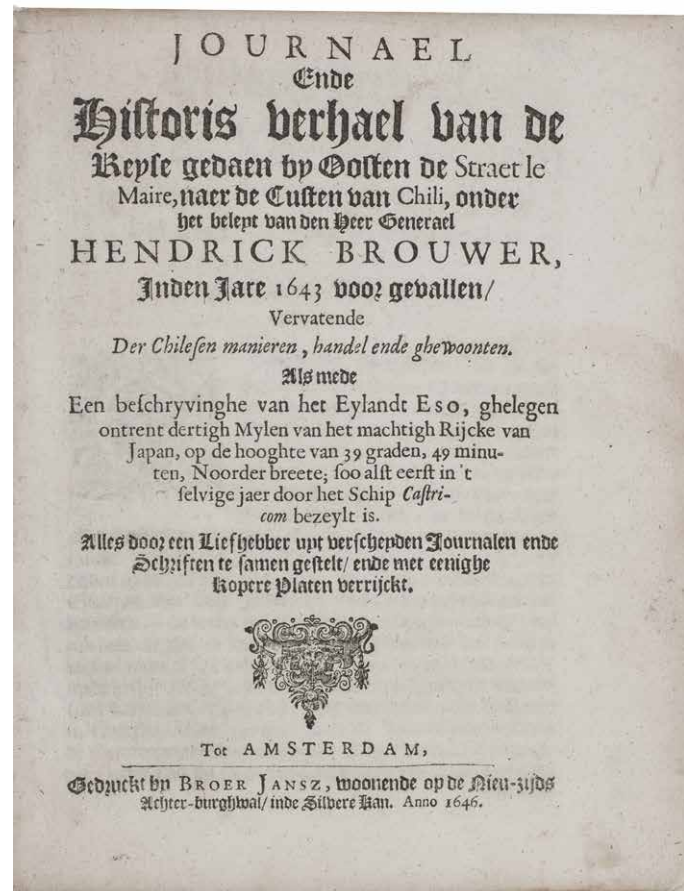
Gloriatibi domine.

In principio erat verbū: & verbū erat apud
deum: & deus erat verbū. Hoc erat in prin-



HORE
D USUM
OMANUM

PARIS
WESALIE
S.D.



Two accounts of Dutch voyages to Chile and Japan

II. BROUWER, Hendrik. Journael ende historis verhael van de reyse gedaen by oosten de Straet Le Maire, naer de custen van Chili ... inden jare 1643 voor gevallen.

Including: [VRIES, Maerten Gerritsz.]. Als mede een beschryvinghe van het eylandt Eso, ghelegen ontrent dertigh mylen van het machtigh Rijke van Japan ... soo als eerst in 't selvige jaer door het schip Castricum bezeylt is.

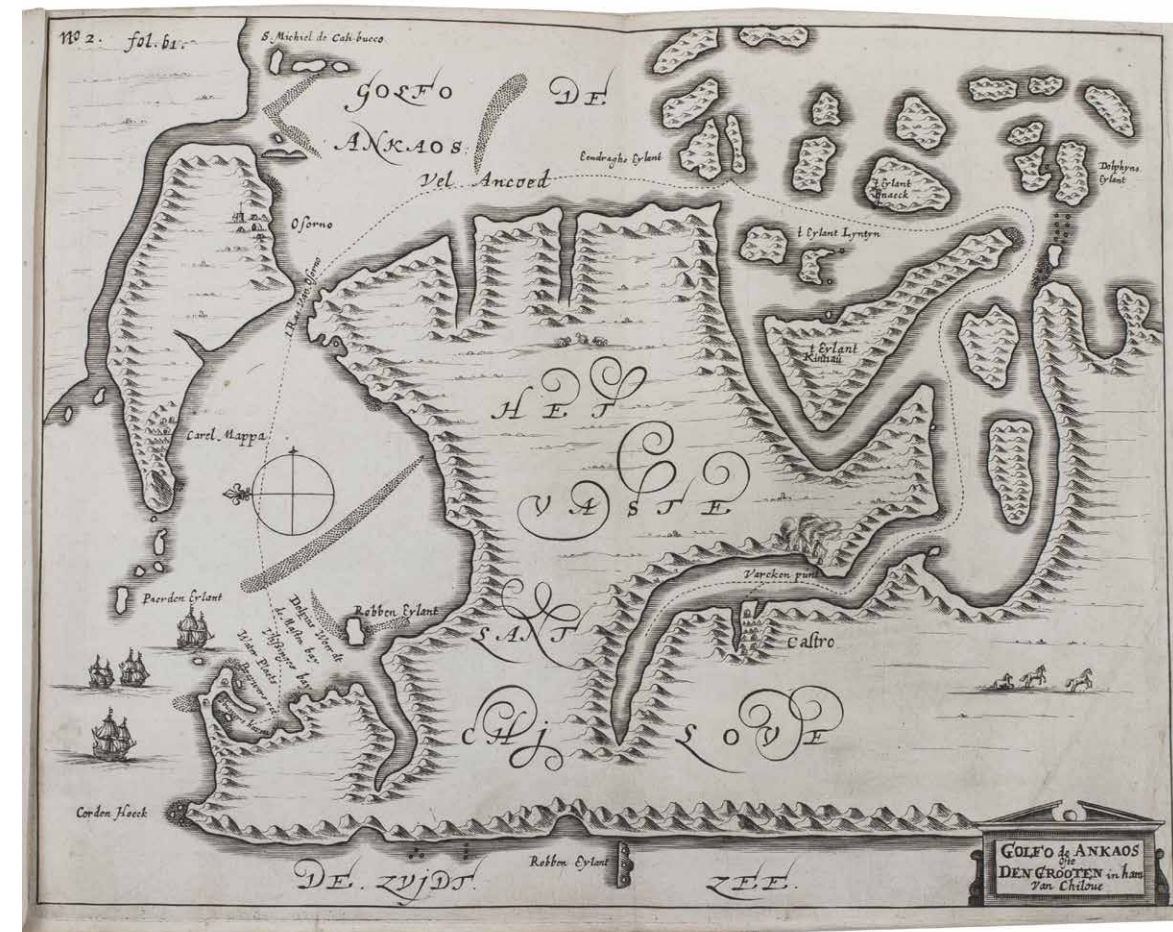
Amsterdam, Broer Jansz., 1646. 4°. With 2 folding engraved maps and a folding engraved plate. Modern wrappers, in cloth clamshell box. € 28 000

First edition of the account of the charting voyage by Maerten Gerritsz. Vries (1589–1646) to the north of Japan, together with the popular account of a Dutch West India Company voyage to Chile under Hendrik Brouwer (1581–1643). Brouwer, one of the directors of the Dutch West India Company, acted as the commander of a fleet of six ships, specially sent to the western coast of South America to activate the trade between the Dutch and the natives. During this voyage, which resulted in the first place in a better knowledge of

that coast, Brouwer died at Chiloe and was buried at Valdivia in August 1643. Appended to that journal is the very important account of a charting voyage to Japan. That same year (1643) Maerten Gerritsz. Vries, got “instructions from Governor Van Diemen ... to examine the countries to the north of Japan and to assess their economic and trading potential, particularly with regard to mineral wealth” (Howgego). He visited Hokkaido (Yezo) and Sakhalin, discovered the islands Iturup and Urup and gave his name to the strait between those islands. La Pérouse considered him one of the most eminent seafarers of his time. A couple of leaves slightly browned and a few occasional spots and smudges, otherwise a very good copy.

104 pp. *Cordier, Japonica*, cols. 354–355; *Howgego*, to 1800, B169, V63; *Landwehr & V.d. Krogt, VOC* 372; *Muller, America* 358 (“of the highest interest”); *Sabin* 8427; *Tiele, Bibl.* 198 & 1183; *Tiele, Mém.* 204; *STCN* (7 copies).

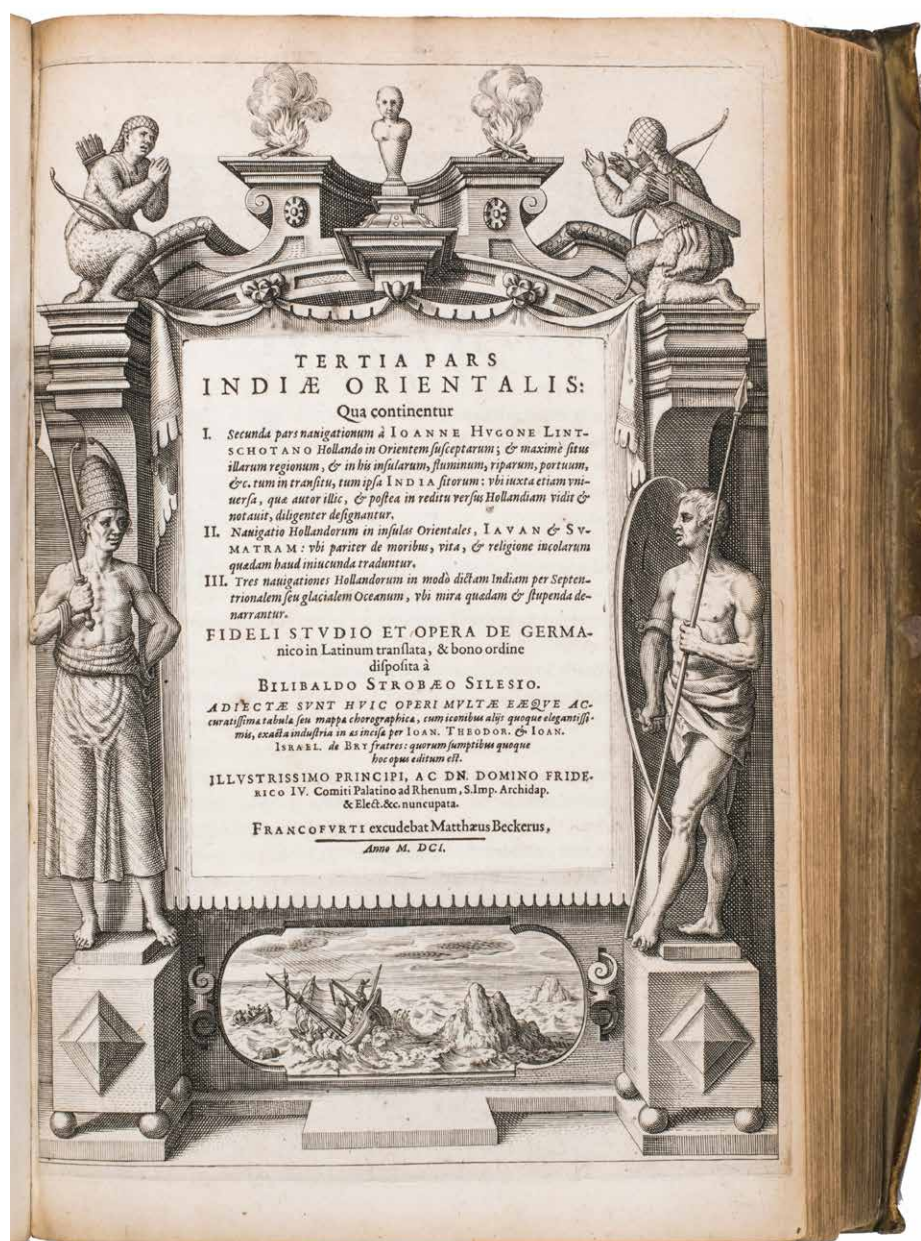
[More photos on our website](#)



Highly important collection of travel writings on Africa and Asia, in a contemporary binding

12. BRY, Theodor de. [The small voyages in Latin].

Frankfurt, Wolfgang Richter, Matthaeus Becker, 1598–1613. 10 parts in 2 volumes. Folio. With an engraved title page for each part, 11 maps (folding and double-page), 243 engraved plates (double-page, full-page and in text), and numerous decorated woodcut initials and head- and tailpieces throughout. Contemporary vellum with overlapping fore edge, the manuscript title on the spine, remnants of closing ties. € 225 000



The greatest single collection of material on early voyages to the East Indies. The work is considered unique in its extraordinary wealth of cartographical and visual material on Africa and Asia. It includes the first European work of substantial scope on the Congo, the first Dutch description of the Gold Coast and the Kingdom of Guinea, and the first Latin translation of a ground-breaking account of the Middle East. This copiously illustrated work seldom appears on the market. Copies that contain multiple parts are especially difficult to find. The present copy, however, contains the first ten.

The small voyages, published between 1598–1628, is a collection of travelogues of voyages to various parts of Africa, the East Indies, India, the Spice Islands, northern Europe, and the Antarctic. The collection was very up-to-date, as these voyages were all undertaken in the late 16th and early 17th centuries. Some of the travel accounts were even published here for the first time, specifically the accounts in part 8 (on the East Indies) and part 9 (on the Spice Islands). Interestingly, the publication of the different parts of *The small voyages* coincides with the start of the Dutch East India Company (VOC, 1602–1800). As such, the travel accounts document the rise of the VOC in the East Indies.

The collection was published in Latin and German and consisted of 12 parts and 2 supplements. The present copy contains 10 parts and 1 of the supplements. Of particular interest is the first part, which covers the voyage of the Portuguese merchant Duarte Lopes, who explored Central Africa, from the western coastline of the Congo to the banks of Lakes Tanganyika, Victoria, and Albert. Replete with documentary information, the text provides especially detailed descriptions of places, habits and customs, and the natural resources of the area.

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The information it provides would be frequently used by historians and voyagers for nearly two centuries. Also noteworthy is part seven, which includes Gasparo Balbi's account of the Middle East. Balbi (dates unknown), sailed from Venice to Aleppo, proceeding to Bir and from there overland to Basra, where he embarked for India. He was the first to record the place names along the coast of modern Qatar, the United Arab Emirates and Oman. Practically "none of the names of places on the coast between Qatar and Ras al Khaima occur in other sources before the end of the eighteenth century" (Slot).

In addition, parts 2–4 contains the travel account of Jan Huygens van Linschoten to the Far East, which provided the VOC with useful information about the resources and administration of this region. Part 5 contains the narrative of Jacob Cornelisz. Neck's expedition to the East Indies. Part 6 includes Pieter de Marees' expedition to West Africa, which was the first Dutch description of this part of the world and stirred Dutch interest in Africa. Part 8 contains multiple accounts of Dutch voyages to Southeast Asia and China, which each demonstrate the growing power of the VOC in this region. Part 9 follows an expedition to the Maluku (or Spice) Islands, in order to capture them from the Portuguese. The supplement to this part includes a narrative which describes the aftermath of the Dutch attacks on the Portuguese. The final part includes voyages to the far north and south of the globe.

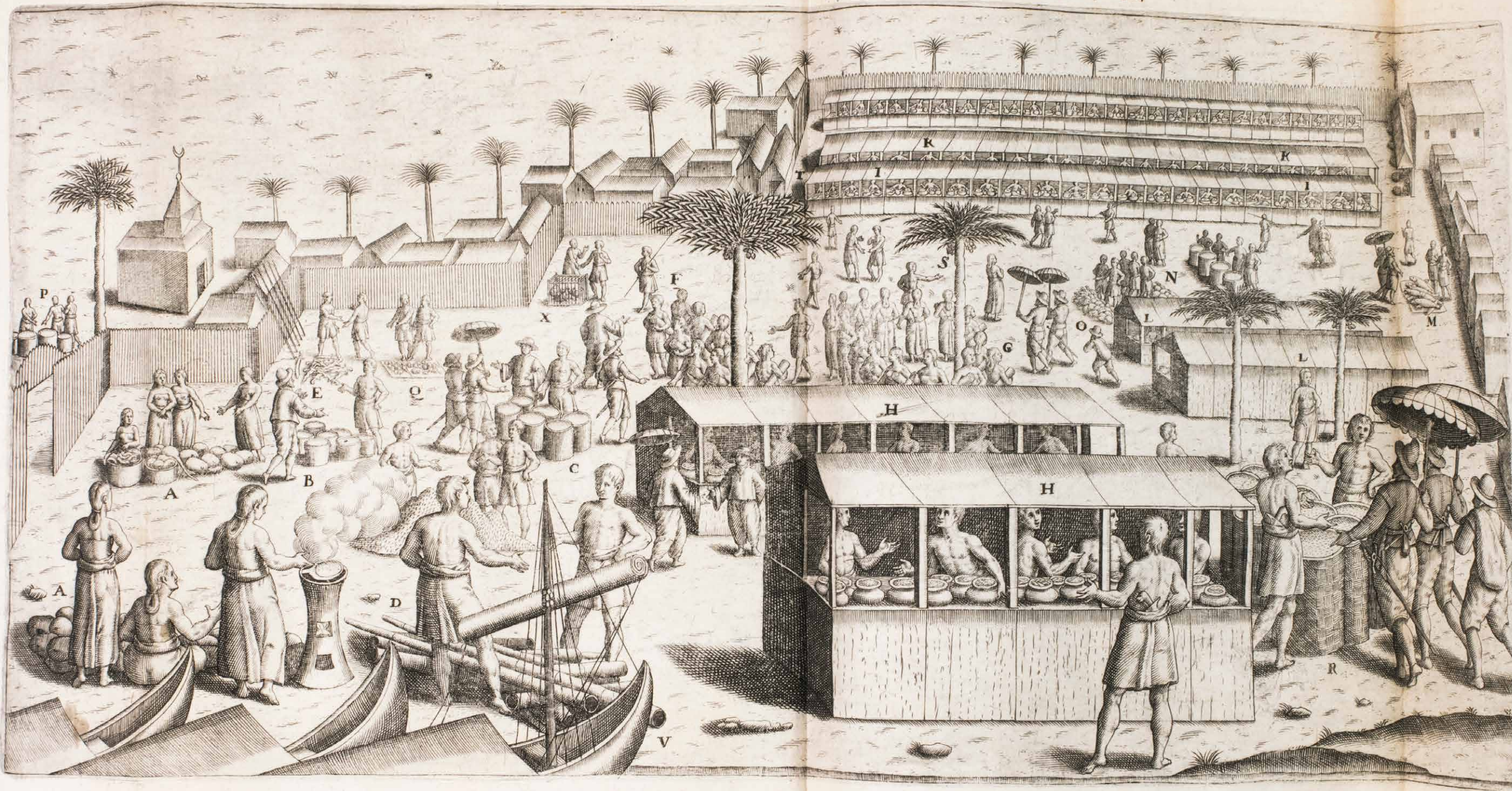
The different parts of *The Voyages* were published over the course of nearly half a century. Because of this, the first parts of the series ran out of print while the later parts were still being issued. New editions of the earlier parts were then quickly republished, often assembled from remnants of earlier issues. As a result, no two sets of the work are the same. Each set is a combination of languages, editions and issues, and none of them can be said

to be "complete". Although the present copy is technically lacking the final two parts and a supplement, these parts were published much later than the other parts, so the present copy had most likely already been bound by then. It is also missing the second plate in part 6, while the third plate has been added twice, but this peculiarity happens in other copies as well. In comparison, the map of the East Indies in the third part seems to be quite rare, as it does not appear in other copies of this work that we have found.

With two different bookplates from the library of Boies Penrose ("Old East India House") mounted to the front pastedown of both volumes. The front joint of both volumes is slightly weakened, without affecting the structural integrity of the binding, the vellum is somewhat stained and scratched, with a tear on the spine of both volumes. The work is slightly browned throughout, with occasional small tears in the margins or torn lower corners, not affecting the text or images. Otherwise in very good condition.

Brunet I, 1334; Church 205, 207, 208, 211, 212, 214, 216, 218, 220, 222; cf. Howgego, to 1800, B7; Slot, *The Arabs of the Gulf* (Leidschendam, 1993).  More photos on our website

XXII.
ACCVRATA DESIGNATIO BAZAR SIVE FORI IN
 BANTAM, CVM SVIS MERCIBVS, 26,



Eorum in Bantam ita constitutum est. A. Locus, quo Melones, cucumeres, & cocus venduntur. B. Locus vendendo saccharo, & melli destinatus. C. Fabricarum forum. D. Statio Bambi, seu cannarum saccharearum exponendarum. E. Locus, quo pugiones, Cris, Acinaces, hasta, & arma cetera emuntur. F. Lineos pannos viri. G. eosdem fœmina vendunt. H. Officina aromataria. I. Bengalorum, sine Gussaratarum tabernæ ferramentaria. K. Chinenſium tabernæ. M. Forum piscatorium. N. Forum pomarium. O. Forum olitorium. P. Forum piperis. Q. Forum caparum. R. Forum oryza. S. Ambulacrum mercatorum. T. Gemmariorum tabernæ. V. Naicula, aliunde victualia conuehentes. X. Forum gallinarium.

Inscribed by the author in Arabic

13. BURTON, Sir Richard Francis. Falconry in the valley of the Indus.

London, Van Voorst, 1852. 8°. With a tinted lithographed frontispiece, 3 plates and with an 8-page publisher's catalogue at the end. Original publisher's cloth. € 25 000

First edition with an inscription by the author, of a "well written" (Harting) work on traditional falconry in India and Pakistan, by the great British orientalist and explorer Sir Richard Francis Burton (1821–1890). After finishing his education at Oxford University, Burton enlisted in the East India Company and travelled all over India as a British officer in the colonial army. He was known for

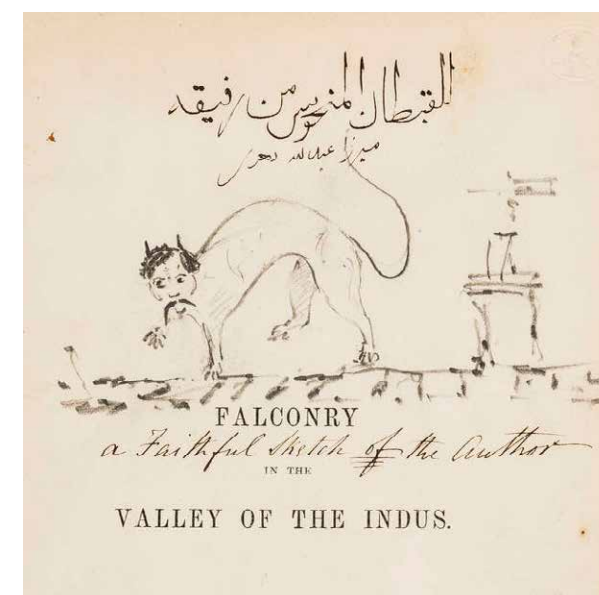
having an immense talent for languages and during his seven years of service he learned, among other things, Sanskrit. He made use of this skill by translating the Kamasutra into English for the first time. The practice of falconry by the Sindhis (native people of Sindh in Pakistan) apparently impressed him greatly when he was travelling in that region. This inspired him to write the present work on the traditional way of falconry in Sindh culture. Falconry as a sport was at that moment beginning to regain popularity in England. Burton dedicated his work to King Willem III of The Netherlands, who was an avid falconer. Burton's work is as much a study of Sindhi culture as it is a work on falconry.

The present first edition is very rare, and the surviving correspondence about it includes "an interesting letter from the publisher stating that of the 500 copies published 257 still (1877) remain unsold, and that he advises scrapping them" (Penzer).

The half-title of the present copy is inscribed by the author in Arabic: "To the accursed captain from his friend Mirza Abdullah" (as Burton styled himself during his travels). Below the inscription is a pencil drawing (not by Burton) of the author's head imposed onto the body of a cat walking across a roof, captioned beneath in English (in a different hand, in ink): "a faithful sketch of the author". Head and foot of spine professionally repaired, binding slightly soiled. Light foxing in plate margins, occasional spotting elsewhere.

[16], 107, [1]; 8 pp. *Harting* 66; *Penzer*, p. 41; *Schwerdt* I, 90.

[More photos on our website](#)



Including a manuscript leaf by Burton

14. BURTON, Richard F. The book of the thousand nights and a night[:] a plain and literal translation of the Arabian nights entertainments.

With:

(2) BURTON, Richard F. Supplemental nights.

(3) BURTON, Richard F. [Autograph manuscript book review of an 1881 Panchatantra edition].

(Colophons:) U.S.A. [Boston, MA?], The Burton Club, [ca. 1940]. 16 volumes (incl. 6 supplements). 8°. With an original manuscript leaf written by Burton (with the manuscript heading: “Proof to Sir R.F.B. Hotel des Bains, Aigle, Canton Vaud, Switzerland” and a note “Long Primer Pressig.”) and each volume with a different frontispiece in two states (coloured and uncoloured). Contemporary richly gold-blocked green morocco, boards with Arabic script in gold, spine with raised bands, gold-tooled turn-ins, marbled pastedowns. € 25 000


The so-called “manuscript edition” of Richard Burton’s celebrated translation of *Alf Laylah Wa-Laylah*, commonly known in English as the *Arabian Nights*. These Arabic tales, cherished in Europe since the early 18th century, are often erotic in content, and in Burton’s unexpurgated translation they outraged Victorian England. Burton included numerous footnotes and a scholarly apparatus, offering a vivid picture of Arabian life, which set his translation apart from earlier English renderings.

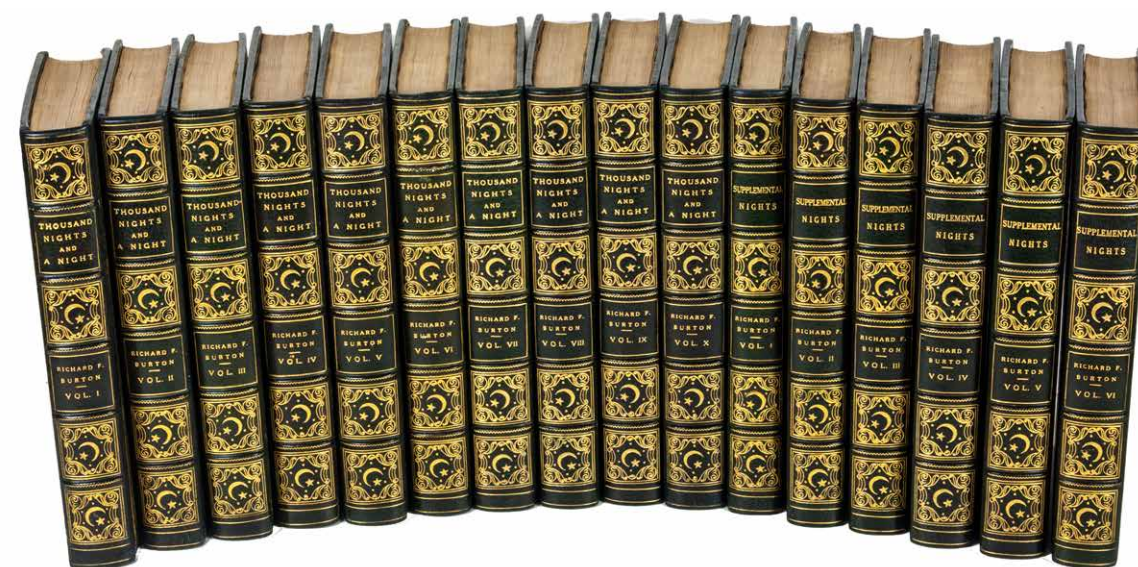
The present edition (limited to 99 sets, the present being copy no. 49) includes a manuscript leaf from a text by Burton. In the present copy this is a book review by Burton, of a French translation of Johannis de Capua’s Latin translation of a Hebrew translation of the Panchatantra, a Sanskrit frame story written several centuries before the *Arabian Nights*. The notes at the head show that it was used as printer’s copy.

The title-page of volume one uses the correct main title, *The book of the thousand nights and a night*, but confusingly mixes it with part of the subtitle of the *Supplemental nights*: “to the book of the thousand one nights with notes anthropological and explanatory”. To add further confusion it says “volume three”, though the content is that of volume one. The volume number is clearly a printer’s error, apparently corrected early in the press run.

Ross dates the (regular copies of the) present edition ca. 1940. This later date is supported by the fact that this edition is not included in Penzer’s thorough bibliography published in 1923.

Some minor browning to the endpapers, those of the first volume partly detached and with a small pieces torn off, the binding has some very minor wear to the hinges, and a few headbands have been carefully repaired. A fine set.

Scheherazade’s web: the 1001 nights & comparative literature, J. Ross’s bibliography 10 & 11 (<http://dinarzade.blogspot.com>); cf. Penzer, pp. 126–132 (other Burton club editions).  More photos on our website





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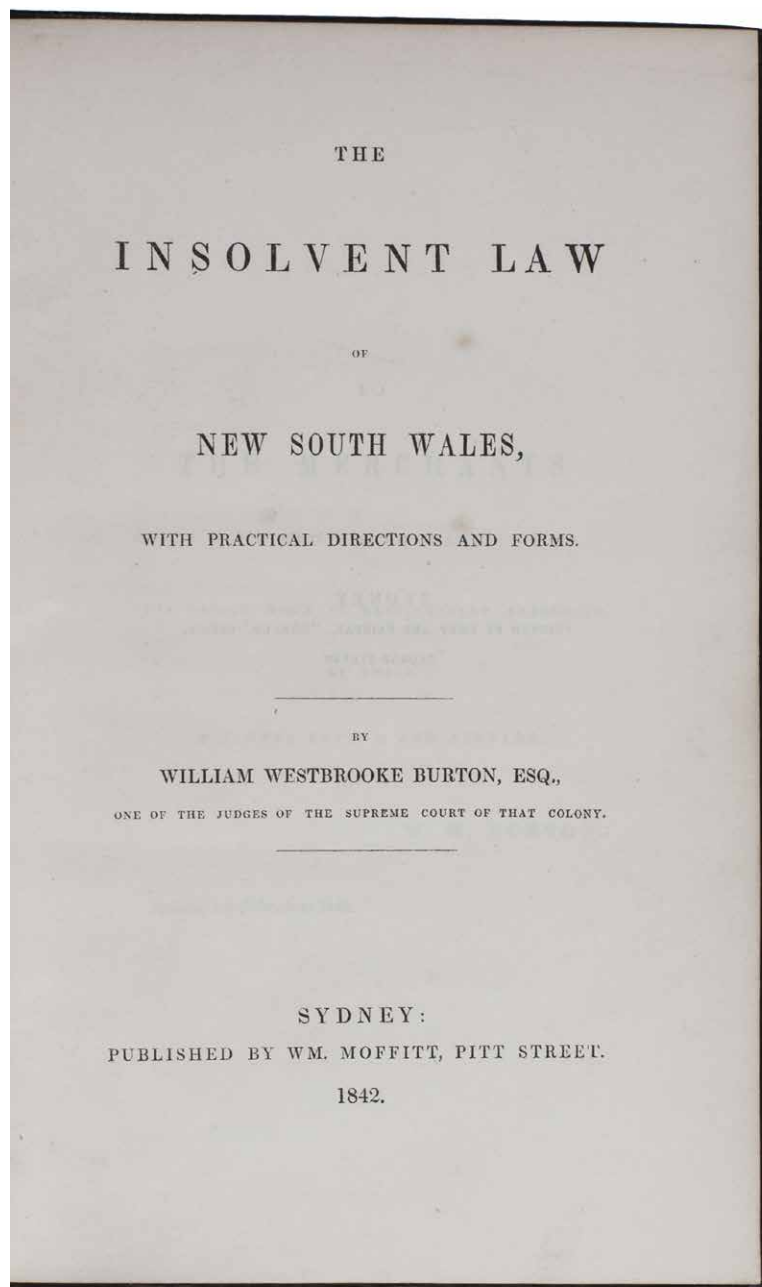
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Natural History

Religion & Devotion

Science & Technology

*“First Australian treatise on bankruptcy” (Sweet & Maxwell):
presentation copy by the author*



15. BURTON, William Westbrooke. The insolvent law of New South Wales, with practical directions and forms.

Sydney, W.F. Moffitt, 1842. 8°. Contemporary straight grained red sheepskin (W. MOFFITT, Sydney). € 6500

Rare first and only edition of the first Australian treatise on bankruptcy. While in Australia, Burton attempted to ameliorate the harsh treatment of convicts at Norfolk Island, where he was sent in 1834 “to try some convicts who had mutinied”. Many were sentenced to death, but as no clergy were on the island, Burton reprieved them until their cases could go before the executive council. He endeavoured also with some success to improve the miserable condition of the convicts.

Pencil note on recto first fly-leaf; spine rubbed. Fine copy presented by the author to R.C. Burton, dated 1842.

VIII, 202 pp. *Ferguson 3372; Sweet & Maxwell VI, p. II.*  More photos on our website

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*One of the most copiously illustrated copies known,
presented to the famous Orientalist Koenig Bey*

16. CAMMAS, Henry and André LEFÈVRE. La vallée du Nil. Impressions et photographies.


Paris, Hachette, 1862. Large 8° (ca. 24 × 16 cm). With 102 albumen prints mounted onto cards, protected by tissue paper. Contemporary half gold- and blind-stamped red sheepskin. € 48 500

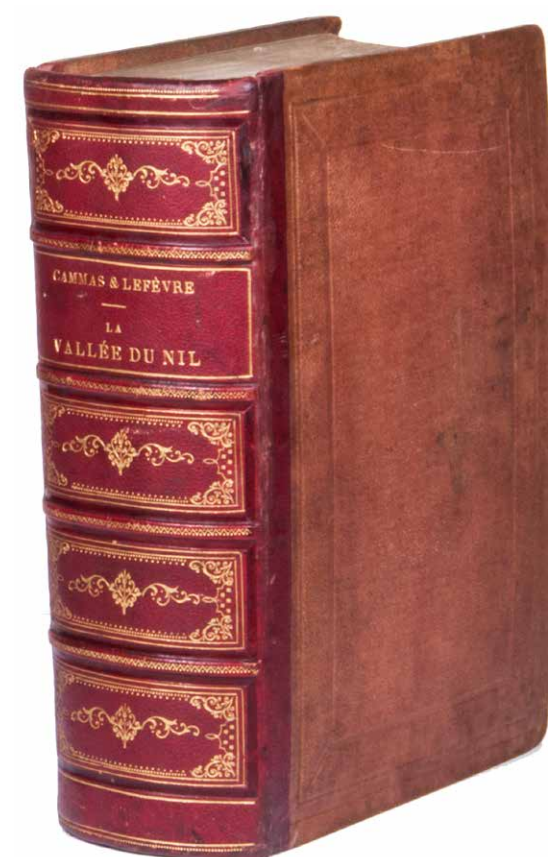
Important presentation copy of a very rare work on Egypt, illustrated with 102 albumen prints by Henry Cammas (1813–1888), one of the pioneers of Egyptian photography. The present copy was inscribed by Cammas as a gift for his friend and mentor, the famous Orientalist Koenig Bey (1802–1865). It includes more albumen prints than almost any other known copy.

Together with his wife and his friend, the anthropologist André Lefèvre (1834–1904), Cammas spent nine months in Egypt in 1860. He lived on a boat on the Nile and photographed sites along the banks. “Although he was still using the waxed-paper negatives, Cammas’ photographs are extremely sharp and show a wealth of detail. He most probably used this system – even though it was becoming obsolete – because of its light weight and easy handling, compared to the glass plate” (Perez). Cammas brought around 200 large negatives back to France and exhibited them on many occasions throughout the 1860s. “Widely acclaimed even eighteen years later, his photographs were still mentioned in connection with the scientific applications of photography” (Perez). The present work is an account of the trip. It includes Cammas’ photographs, which depict, among other things, Alexandria, Cairo, Giza, the Pyramid of Khufu and the Sphinx of Thutmose, Karnak, Luxor, Silsilis, Elephantine Island, Taphis, Kardassi, Dakkeh, Maharakka, Amada, Abu Simbel, and plans of many of the monuments. The accompanying text was written by Lefèvre, and includes detailed information about daily life during their travels, Egyptian monuments, and practical advice for other photographers and travellers.

The work was published in 1862 in two different editions, namely a one-volume large octavo, and a two-volume small octavo. Included here is the large octavo. It has an unusually large amount of photographs, as other copies we have been able to trace include either 81, 87, or 94 plates, although the Royal Library in Sweden appears to hold a copy with 104. It is unclear whether these are the small or large octavo editions. Mathieu Auguste Koenig, later known as Koenig Bey, was born in France, but left to travel through the Middle East when he was just 18. He settled in Cairo in 1827 to teach French, and was appointed tutor to the children of Muhammed Ali (1769–1848), the viceroy of Egypt, in 1834. Soon afterwards he was awarded the title Bey and was put in charge of the Translation Office at the Ministry of Foreign Affairs. When Cammas and Lefèvre came to Egypt, Koenig Bey had become an important and influential figure due to his position in the Egyptian court as the private secretary to Muhammad Said Pasha (1822–1863), the next viceroy of Egypt, to whom the present work is dedicated.

With an inscription from the author on the half title (“Hommage, Respectueux et reconnaissant à son excellence König Bey / Henry Cammas, le 17 avril 1863”). The edges and corners of the boards are slightly scuffed, the front joint has been professionally restored. The work is slightly foxed throughout, especially the tissue paper guards, the plates have somewhat browned. Otherwise in good condition.

xvi, 463, [1] pp. *Hannavy, J., Encyclopedia of 19th-century photography, vol. 1, p. 261; Perez, N. N., Focus East: early photography in the Near East 1839–1885, p. 146; WorldCat 848116703, 763782545, 1254641331, 1449158299 (16 copies).*  More photos on our website





Hommage Respectueux et reconnaissant
à son excellence Kérig Bay
Genry Camma

le 17 août 1863

*The architectural features & sculpture showing the Amsterdam City Hall in full glory.
With the magnificent engraving of the 1661 mosaic floor world map,
incorporating Tasman's discoveries not otherwise published for decades*

17. [CAMPEN, Jacob van, Hubert QUELLINUS and Jacob VENNEKOOL]. Bouw schilder en beeldhouwkonst, van het stadhuis te Amsteldam, vertoont in CIX figuren: ...

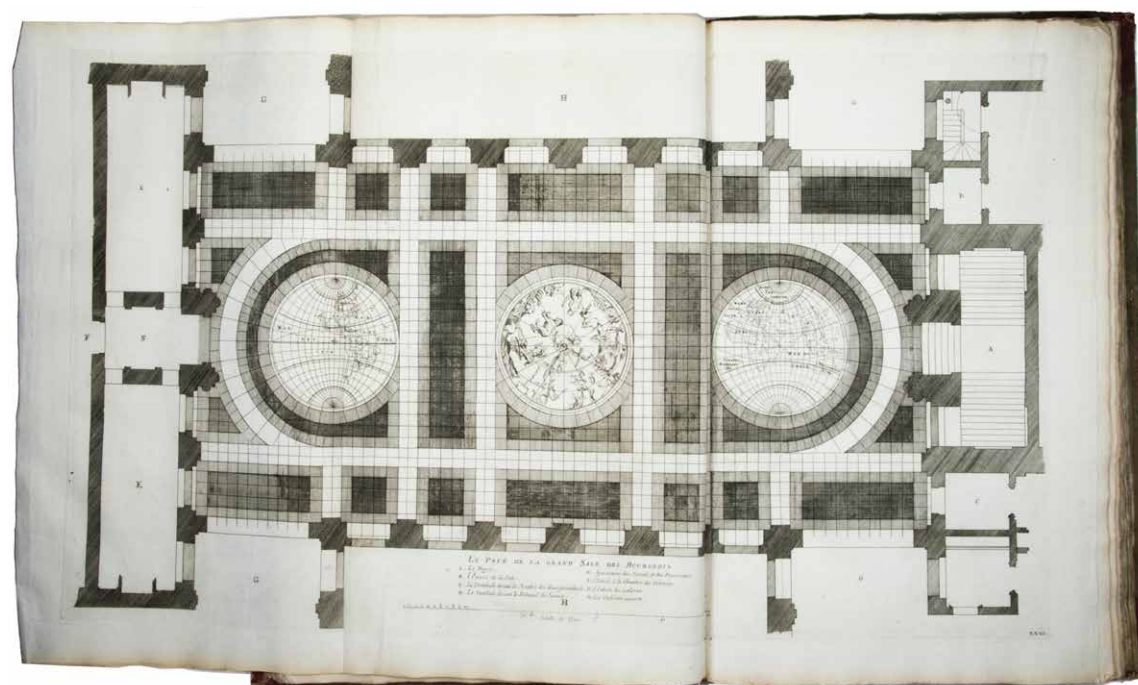
Amsterdam, Johannes Covens, Cornelis Mortier and Johannes Covens junior, [ca. 1758?, ca. 1767? or possibly 1772/83]. Large 2° (49.5 × 30 cm). With the title page printed in red and black with J. Covens & C. Mortier's engraved device by Bernard Picart ("JCCM" cypher monogram in a laurel wreath carried by 6 putti, dated 1730); 2 preliminary plates containing portraits of Jacob van Campen [by Lutma] and Arthus Quellinus by Henricus Quellinus; CIX (109) numbered engraved and etched architectural plates. All plates have French captions, some with laudatory verses below, and are described in Dutch in the letterpress text (pp. 3–15). Contemporary half red roan (sheepskin), brown sprinkled paper sides. € 5500

A comprehensive collection of plates showing all architectural features and sculpture of the Amsterdam City Hall, since 1808 the Royal Palace, here in the Covens & Mortier firm's rare ca. 1780 issue with the engravings newly printed from the original copper plates from the years 1655 to 1664 and the text reissued from Leonardus Schenk's 1747 Dutch language edition, the whole with a new title page. "This version has not been seen" (BAL). It includes the famous plate showing the extraordinary cartographic mosaic floor of the Burgerzaal of the Amsterdam City Hall, designed by Jacob van Campen, with a celestial map in the centre and the magnificent map of the world in 2 hemispheres on either side. The engraving was first published in 1661, and the map shows Tasman's recent discoveries in Australia and Tasmania, and depicts California as an island. Many discoveries from his second voyage remained otherwise

unpublished until the end of the 17th century. The drawing of the floor was made by Jacob Vennekool who worked closely with Van Campen, and since his drawings were first published even before the building was completed, they may reflect Van Campen's plan more closely than the finished building itself. They also, of course, show it before the alterations made at various times in later years. Binding a little worn, untrimmed, otherwise in good condition. The Amsterdam city hall in full glory with all its architectural features and sculpture.

15 pp. BAL 132 note (description of 1719 French ed. but citing Berlin Kat. & Kuyper for unseen "1730" Dutch ed.); Berlin Kat. 2236; Kuyper, *Dutch Classicist architecture* (Delft, 1980), pp. 212 – 215 and note 25 (p. 318); STCN (3 copies); cf. for dating the impressum: Van Egmond, *Covens & Mortier* (2005), pp. 66, 83–88.

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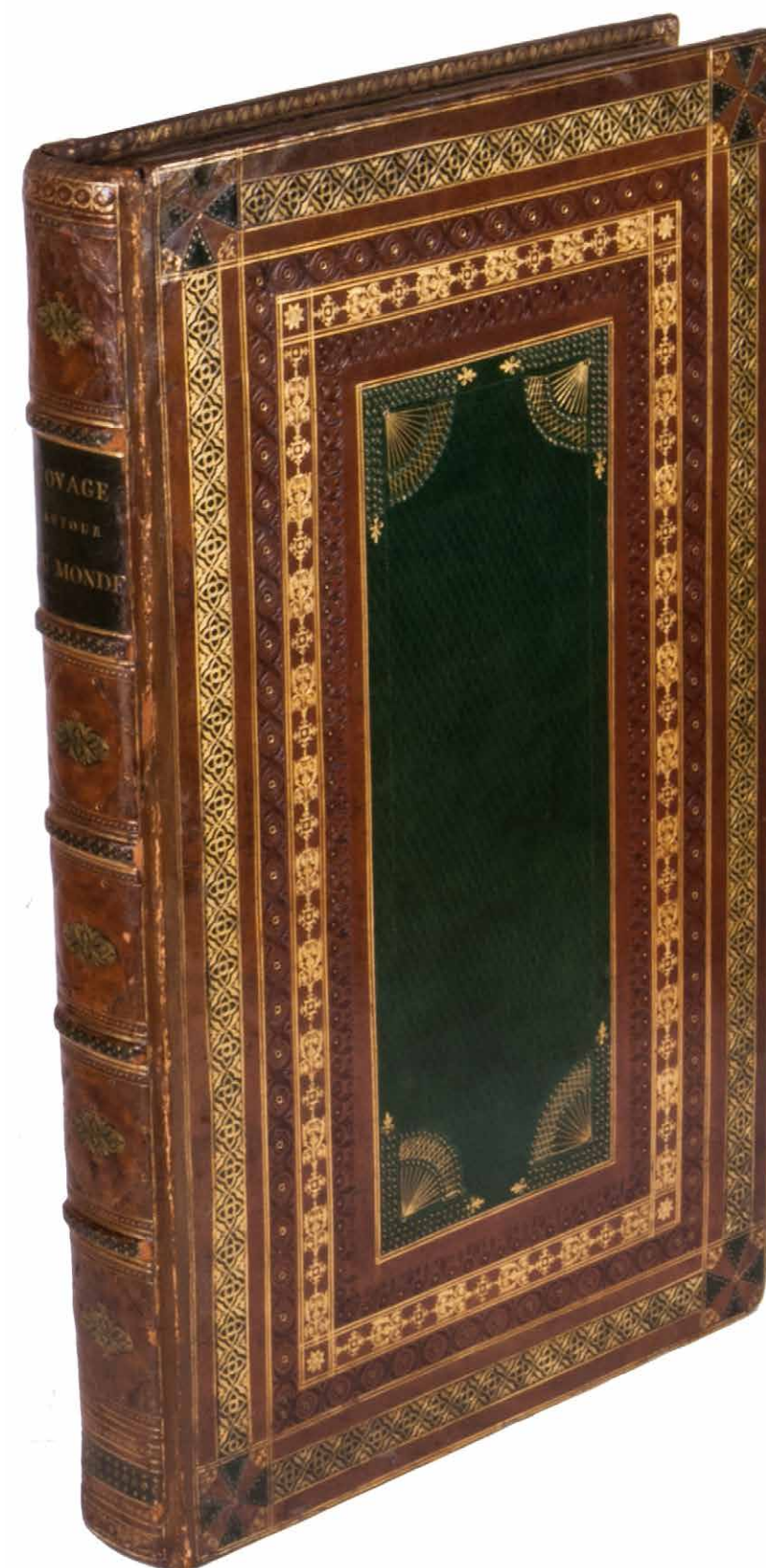
One of the finest books on the North Pacific

18. CHORIS, Louis. Voyage pittoresque autour du monde, avec des portraits de sauvages d’Amerique, d’Asia, d’Afrique et des iles du Grand Ocean; des paysages, des vues maritimes, et plusieurs objets d’histoire naturelle.

Paris, Firmin Didot, 1820–1822. Folio. With a lithographed portrait of Count Romanzoff as a frontispiece and 104 lithographed plates, including 25 natural history plates in fine contemporary hand-colouring. Further with 1 folding map and 2 plans. Contemporary elaborately decorated Russia leather(?) binding, ornately gold- and blind-tooled decorated boards with a gold- and blind-tooled green straight-grained morocco panel, with dark-blue/black morocco inlays on the gold-tooled spine, gold-tooled board edges and turn-ins, gilt edges, blue marbled endpapers, the blank free endpapers with a Russian watermark dated 1824. **RESERVED**

One of the most beautiful of all Pacific voyage plate books, and one of the rarest. Often, there is considerable foxing to the text leaves and browning to the plates, but there is almost no evidence of this in the present copy, which is in a superb contemporary Russian binding. Unsigned, it is in the style of lavish French bindings of the 19th century, and is the work of an unknown Russian binder of considerable skill.

Choris, a Russian of German stock, was only 20 when he was appointed as draughtsman on the Kotzebue expedition of 1815–1818. This, his great work, was first issued in 22 parts between 1820 and 1822, most of the views do not appear in the later official accounts of the expedition published in Germany and Russia. The many beautiful plates include views and scenes of native life, artefacts, plants, shells and animals. They show California (several views of San Francisco), Hawaii (including the first view of Honolulu), Alaska, and various parts of Micronesia. Three issues of the plates were published. (1) Without any colouring, (2) with 25 natural history plates coloured (as here), and (3) with all plates coloured. Moreover, the book itself seems to exist in two issues, the earlier (as here) with an 1820 title page as well as another dated 1822, and the later issue with only an 1822 title page. A number of plates were later reworked by Choris and exist in variant states.



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The present copy appears to consist entirely of first states, and we are certain that the plate of the dancing women in Hawaii (plate xvi) is in its first state, identified by Lada-Mocarski with the plain back background.

The list of subscribers accounts for only 188 copies, including the Emperor of Russia, and the King of France. 57 copies were made for subscribers in Russia, including 10 for the Emperor and 20 for Prince Gallitzin, one of the emperor’s ministers. The lavish binding indicates that this copy may have been for presentation purposes and thus may well been one of these 30 “official” copies.

The most beautiful book on the north Pacific, this has more early views of Hawaii, Alaska, and California than any other. It is “one of the valuable and fundamental works on Alaska, California, and the Hawaiian Islands”(Lada-Mocarskia) and “one of the most beautiful books of travel in existence” (Hill).

With the book plate of Frederick E. Ellis, Shaw Island on the front pastedown, the binding shows slight signs of wear, mainly around the hinges, some occasional slight browning and foxing. Otherwise in very good condition. A remarkable work on the Pacific with beautiful plates, in a magnificent Russian binding.

Cowan, I, 47; Forbes, Hawaiian National Bibliography, 541; Forbes, Treasures, 29; Hawaii One Hundred, 27; Hill 290; Lada-Mocarski 84; Nissen, ZBI, 881; Sabin 12884; Soliday I, 592a (extremely rare); Streeter 2461; Wickersham 6676. 📖 More photos on our website



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Very rare first account of the death of Captain Cook

19. [COOK, James (subject)]. Nachrichten von dem Leben und den Seereisen des berühmten Capitain Cook.

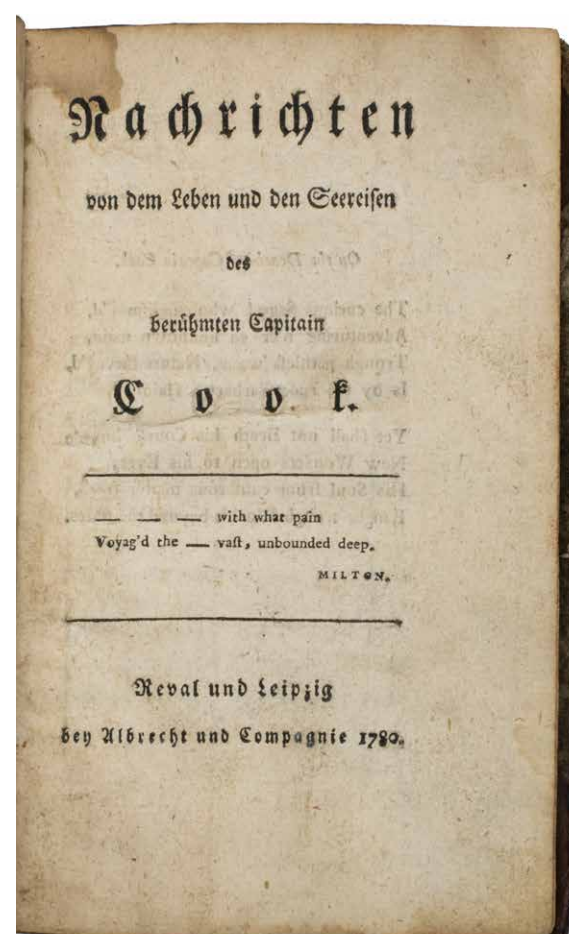
Reval [= Tallinn, Estonia] & Leipzig, Albrecht und Compagnie, 1780.

With: (2) Briefe aus England historisch-statistisch und artistischen Inhalts. 1s Heft.

Reval [= Tallinn, Estonia] & Leipzig, Albrecht und Compagnie, 1780.

2 works in 1 volume. 8°. With a woodcut ship on the title-page of ad 2 and woodcut headpieces in both works. Contemporary half calf, brown sprinkled paper sides, brown morocco spine label with title in gold. € 148 500

Extremely rare German account of Captain Cook's death, published in Tallinn in Estonia, "undoubtedly the first account of Cook's death to be published in book form" (Beddie), together with a letter concerning the 1775 Spanish voyage to the west coast of North America by Bodega y Quadra (1744–1794), also in German, with many references to Cook. The first work opens with a short poem on the death of the English navigator and hydrographer James Cook (1728–1779), who died during a scuffle with the Hawaiian natives on 14 February 1779, after his relations with them had deteriorated. It is followed by a foreword and "a short account of Cook's life, his voyages and his death, with many inaccuracies on his early career" (Beddie), also in German. Much of the information in this small booklet comes from a letter, *Auszug des Briefes von Kensington den 4ten Febr. 1780 die Nachrichten von Kapitain Cook betressend*. This letter "includes paraphrases of passages in Captain Charles Clerke's letter to the Admiralty, written at Kamchatka on June 8, 1779, announcing the death of Cook at Hawaii" (Forbes). Beyond the book's importance as the first published account of Cook's death, it



also includes many passing references to the Hawaiian Islands. It ends with a laudatory poem on Cook's death, "An elegy on the death of the late Captain Cook", followed by a German translation. In addition to the present edition in the original German, Albrecht published a French translation more or less simultaneously: *Précis de la vie & des voyages du Capitaine Cook. Écrit de Kensington ce 4 février 1780*. The author of this account of Cook's death is uncertain, though it has been attributed to Georg Forster (1754–1794) or Johann Reinhold Forster (1729–1798), German natural scientists who accompanied Cook on his second voyage.

The second work in this volume, by the same publisher in matching format in the same year, is a letter concerning the 1775 voyage to the west coast of North America by the Spanish voyager Juan Francisco de la Bodega y Quadra. It contains many references to the voyages of Cook and is even rarer than the *Nachrichten*.

Both works on Cook and the Pacific are rare, the *Briefe* (with only 1 copy in WorldCat) even rarer than the *Nachrichten*. We have found only one other copy of either in auction record (in fact the two works bound together).

Binding slightly rubbed, especially around the spine and along the extremities. Some leaves slightly browned, some occasional stains, slightly dust-soiled, a small wormhole in the outer margin of pp. 15–26, but overall an extremely rare work in good condition.

48; [14], [2 blank] pp. *Ad 1: Beddie 241; Forbes 18; Howgego C176; VDI8 11228342; WorldCat (12 copies in 4 entries); cf. Du Rietz 1060 (French & German eds.); not in Hill. Ad 2: WorldCat (1 copy); not in VDI8.* More photos on our website

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*One of the most important voyages of exploration of the 19th century,
forming the fieldwork basis for his Origin of Species,
fine copy in the contemporary green cloth, with a fine provenance*

20. [DARWIN, Charles R., P. PARKER KING, and Robert FITZROY]. Narrative of the surveying voyages of His Majesty's ships Adventure and Beagle, between the years 1826 and 1836, describing their examination of the southern shores of South America, and the Beagle's circumnavigation of the globe.

London, H. Colburn, 1839. 4 volumes. 8° (23.5 × 14.4 cm). With 56 plates and maps. Contemporary editor's green cloth, with gold lettering on the spines. **SOLD**

First edition, this is the official account of the voyages of the Beagle, the full narrative of one of the greatest marine surveys of the 19th century, and one of the most important voyages of exploration for the history of science. The work is divided in three parts, plus an appendix, all finely illustrated and accompanied by maps of the route and places visited. The first volume contains Captain King's account of the expedition (May 1826 – October 1830) and survey of Patagonia and Tierra del Fuego. The second volume and appendix describe the second voyage of the Beagle, this time under the command of Fitzroy (December 1831 – October 1836), which visited Argentina, Brazil, Chile, Peru, Galapagos Islands, Tahiti, New Zealand, Australia and other parts of the Pacific; it was a voyage of circumnavigation, in which Darwin accompanied in the position of naturalist. Finally, the third volume is Darwin's own account of the Beagle's voyage and his first published book, it is a remarkable work, which describes the fieldwork that served as basis for his *On the Origin of Species* and the theory of evolution. "The voyage of the 'Beagle' has been by far the most important event in my life, and has determined my whole career" (Life and Letters, 1:61).

Kenneth E. Hill copy, collector of Pacific voyages, his collection is considered one of the finest of its kind and his descriptions of the books that formed it are now standard bibliography. His collection is now being held by the University of California, San Diego. Further with the book plate and signature of the famous botanist and conchologist Robert James Shuttleworth in the third volume.

With the book plate of Kenneth E. Hill on the front pastedown, and with the book plate and signature dated 1840 of Robert James Shuttleworth (1810–1874) in the third volume. The hinges and joints have been very carefully and professionally restored, volume 3 has been re-backed with the original spine laid down. Overall in very good condition, with the folding maps in excellent condition, very clean and absent of the often-present foxing.

Borba de Moraes p. 247; Freeman, Darwin 10 & 11; Hill (2004) 60; Norman 584; Sabin 37826.

 [More photos on our website](#)





REPAIRING BOAT.



DISTANT CORBILLERA OF THE ANDES.



BEAGLE LAIN ABEORE. RIVER SANTA CRUZ.

Engraved by Henry Colburn, from the original drawing.



CAPE MORE.



CAPE MORE.



CAPE MORE AND CAPE MORE.



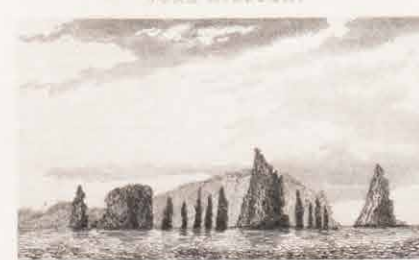
Water Dock. ST. JAMES'S WAY AND ENTRANCE OF ST. JAMES'S COVE.



THE HIRSH.



FAIR BANKS.



CAPE MORE.



CAPE MORE.



WATER DOCK. SOUTH WEST SPEAKING OF COASTLINE CHANAL.

(Mount Sargol.)

Published by Henry Colburn, 15 Great Marlborough Street 1850.

Family album with rare photos of Australia and India in the late 19th century


21. DICKEN, Charles Shortt and DICKEN FAMILY. [Album containing illustrations and photographs of Australia and India]. [Illustrated title-page:] Contributions thankfully received.

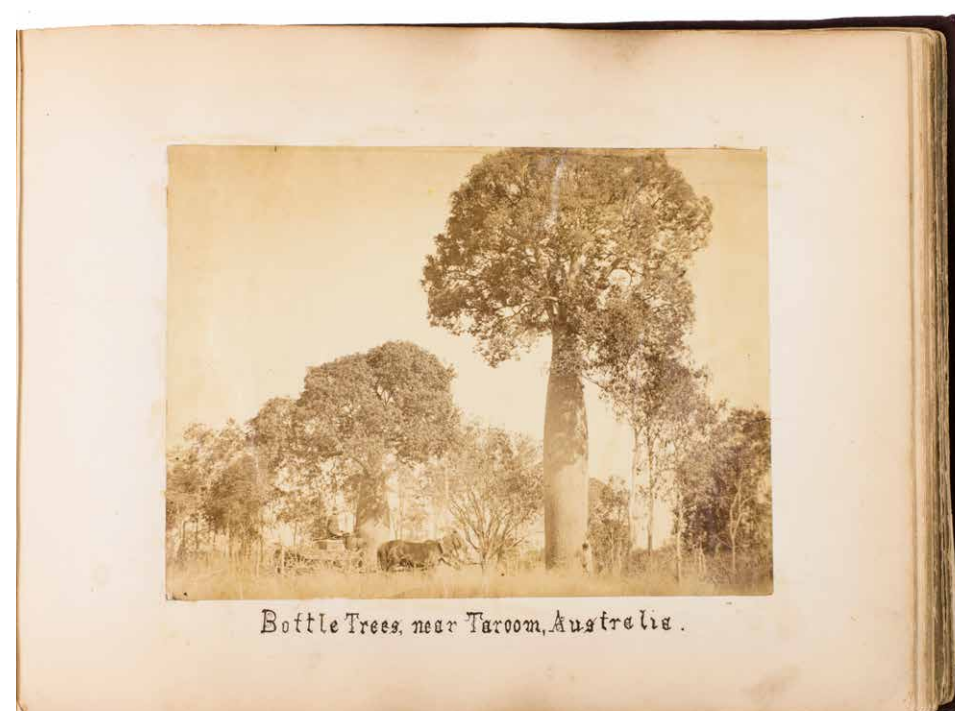
Australia [and England and India?], 1870s. Oblong album (ca. 23 × 30 cm). With 36 albumen prints, including 14 photographs of Australia, including a wonderful picture of an “Alligator killed in the Mackay River” and “bottle trees near Taroon”; 5 photographs of India, 17 photographs of Gibraltar, America, Switzerland, art pieces and the Dicken family. Further with 24 watercolour paintings of flowers, landscapes and people, and 17 coloured pencil and ink drawings of people. The drawings and paintings are almost all signed S. P. D. or F. E. D., who were likely members of the Dicken family. Most photographs and art pieces are captioned in pencil or brown ink, several leaves are decorated with additional drawings or dried plants. Contemporary maroon cloth, embroidered with yellow flowers. Comes in a custom-made black-cloth clamshell box (internally covered in burgundy cloth), with a black morocco title-label on the spine, lettered in gold, and a folding liner of the same burgundy cloth. € 12 500

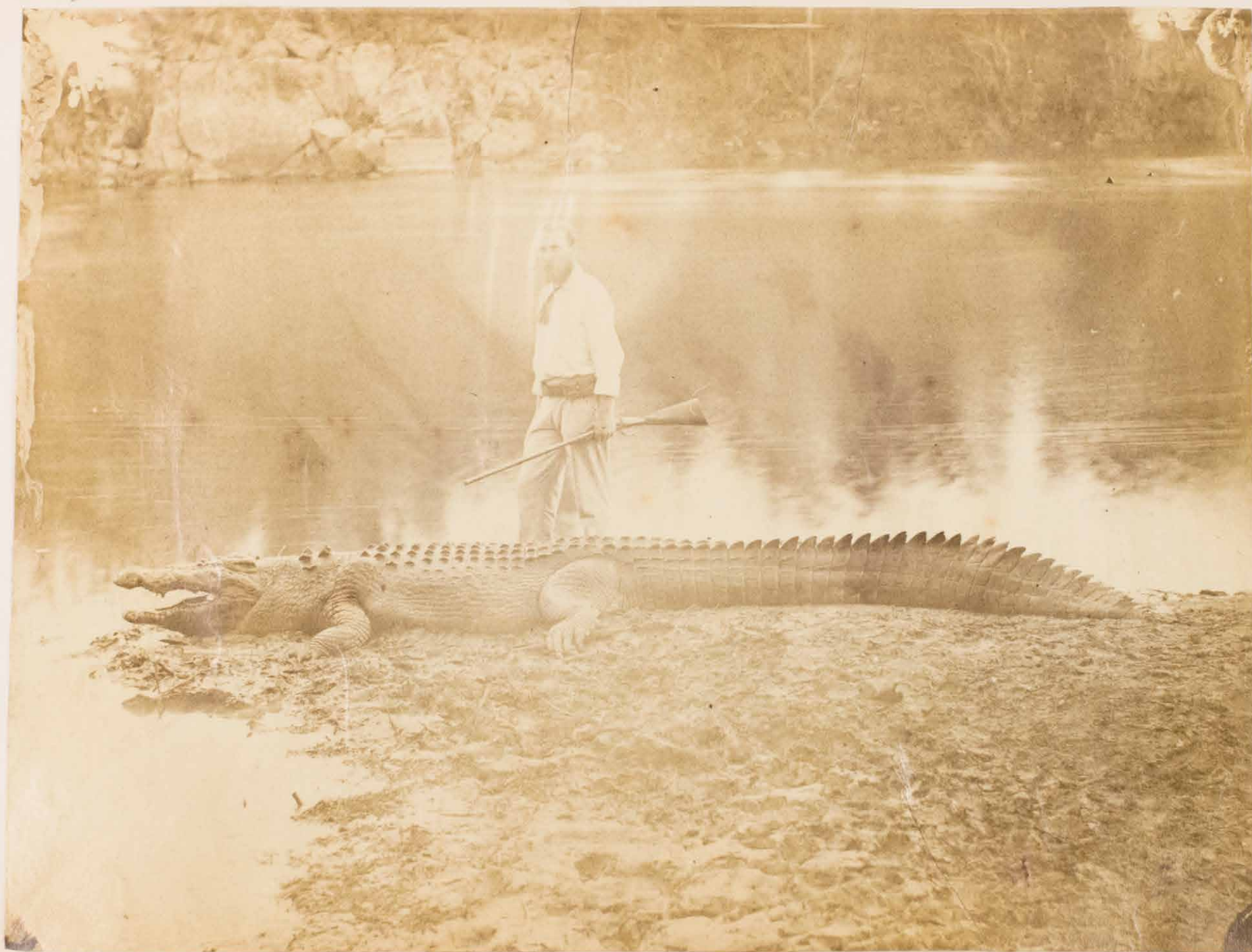
Album amicorum of a settler in Australia and his family, with rare photographs of Queensland (Australia) and India in the 1870s. The photographs in the album are extraordinary, especially those of the small town of Springsure. In 1841, the first photograph was taken in Australia, of Bridge Street in Sydney. While explorers and early colonists quickly became a subject of interest for Australian photographers, photographs of early settlements are quite rare. The photographs of the government house in Calcutta and the crew of the H.M.S. Narcissus in the album are also of historical interest. Together with the numerous drawings, paintings and poems, the album offers a fascinating insight into life in Queensland in the late 19th century. Charles Shortt Dicken (1841–1902) was born in India. He was a lieutenant for the Royal Irish Fusiliers, before he settled in Queensland in 1864. He entered the mounted police in 1866 and worked as a police magistrate until he was appointed secretary in the office of the Agent-General for Queensland in London in 1880. When he retired from this position in 1891, he received the title C.M.G, Companion in the Order of Saint Michael and Saint George. This is awarded to those who render extraordinary or important non-military service to the United Kingdom in a foreign or Commonwealth country.

In the final years of his life, he contributed to *The British Empire series*, a series of four volumes which aimed to offer trustworthy information about the colonies and settlement of the British Empire. Dicken was a co-author of *volume IV – Australasia*, published in 1900.

The cloth is worn at the head of the spine and shows a few small holes on the boards, revealing the leather album beneath. The illustration of the “execution of Mary, Queen of Scots” is missing on leaf [12]. Some of the dried plants are falling off. The edges and corners of the leaves show some signs of wear, the leaves slightly browned. Overall in good condition, the photographs, artworks and other decorations are very well preserved.

[50] ll. Mennel, P., *Dictionary of Australasian biography*, p. 132; *The Daily Telegraph*, november 15, 1902, p. 4.  More photos on our website





18.5 ft in length.

Alligator, killed on the Mackay River, Australia.

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First edition of the Pentateuch in Arabic

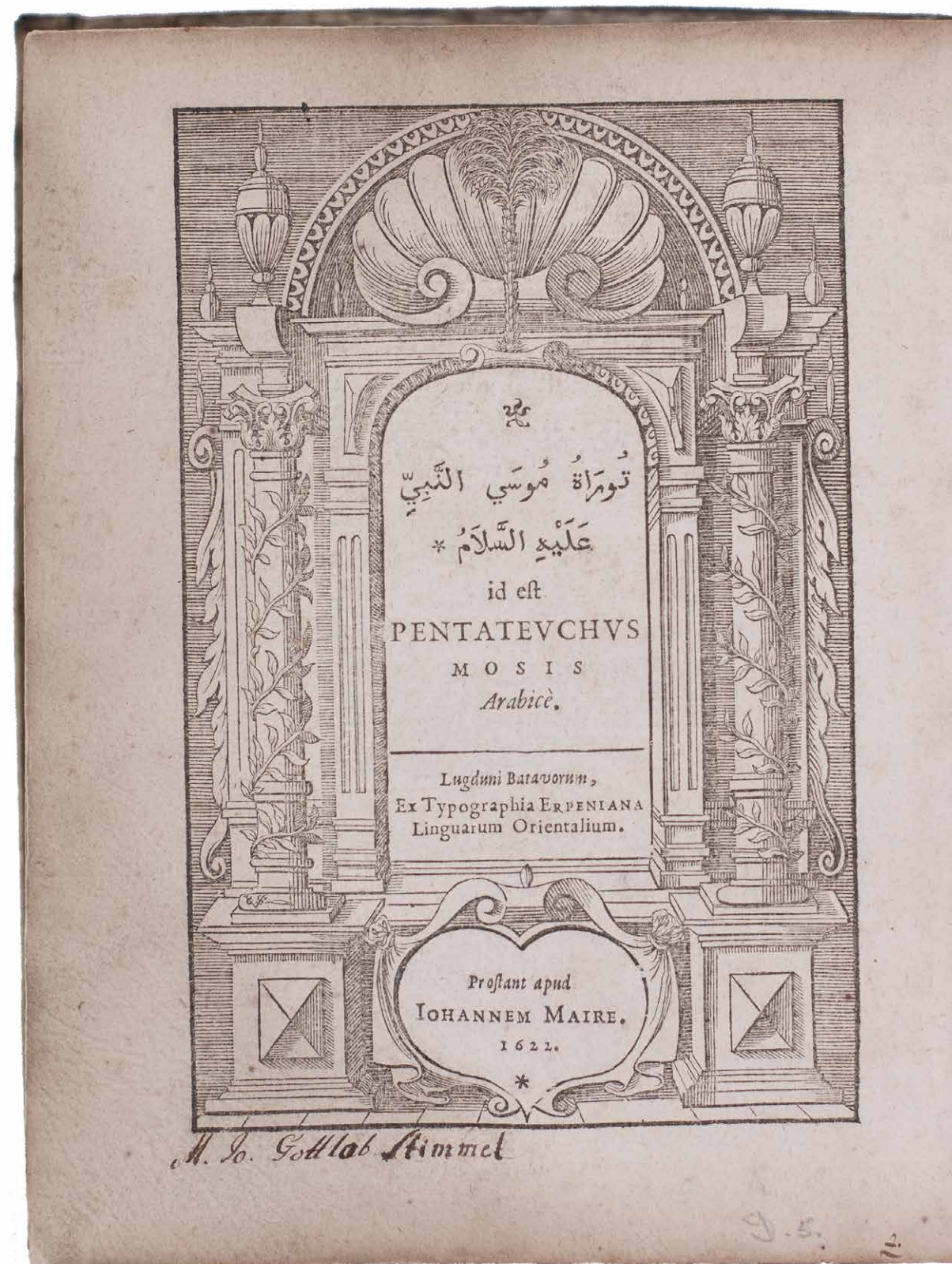
22. ERPENIUS, Thomas (editor). Turat Musa al-Nabi alayhi al-salam id est Pentateuchus Mosis Arabicè.

Leiden, Thomas Erpenius for Johannes Maire, 1622. 4°. With the title in a woodcut architectural frame, head- and tailpieces built up from cast arabesque fleurons, woodcut factotums. Contemporary vellum. € 14 000

"First printing of the Pentateuch in Arabic characters" (Smitskamp). Edited by Thomas Erpenius and printed with his influential nashk Arabic types, cut under his direction by Arent Corsz. Hogenacker in Leiden. It gives the text of a 13th-century translation of the Pentateuch in the Maghreb dialect (spoken in Mauritania). Erpenius was one of the most distinguished orientalists and by far the best Arabist of his day. He published an influential Arabic grammar and several excellent critical editions. His own private printing office, equipped with Hebrew, Arabic, Syriac, Ethiopic and Turkish type, produced its first works as early as 1615. Hogenacker later cut more Arabic types and his heirs sold Arabic and other punches and matrices to Oxford University for their embryonic printing office.

With bookplate, owner's inscription and library stamp of Verplanck Colvin (1847–1920), an American surveyor, engineer, naturalist and lawyer; and on the title-page an owner's inscription of "H. Jo. Gottlieb Stimmel", possibly the art dealer Johann Gottlieb Stimmel (1766–1836) from Leipzig. Occasional spots, some leaves with a minor waterstain in the upper or lower margin, nor affecting the text. A good copy, with generous margins. Binding slightly soiled and with a restoration to the front inner hinge, but otherwise good.

[16], 458, [2] pp. Breugelmans 1622–2; Darlow & Moule 1645; De Nave, *Philologia Arabica* 86; Smitskamp, *Philologia orientalis* 86.  More photos on our website



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Science & Technology

Three works on metallurgy, chemistry, and alchemy

23. FACHS, Modestin. Nunmehr zum neunnden mahl herausgegebenes Probier-Büchlein. ...

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

With:

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

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

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


Leipzig, printed by Koberstein for Joh. Herbord Kloss, 1702. With woodcut illustrations in text. 3 works in 1 volume. 8°. Contemporary overlapping vellum, manuscript title on spine. € 5950

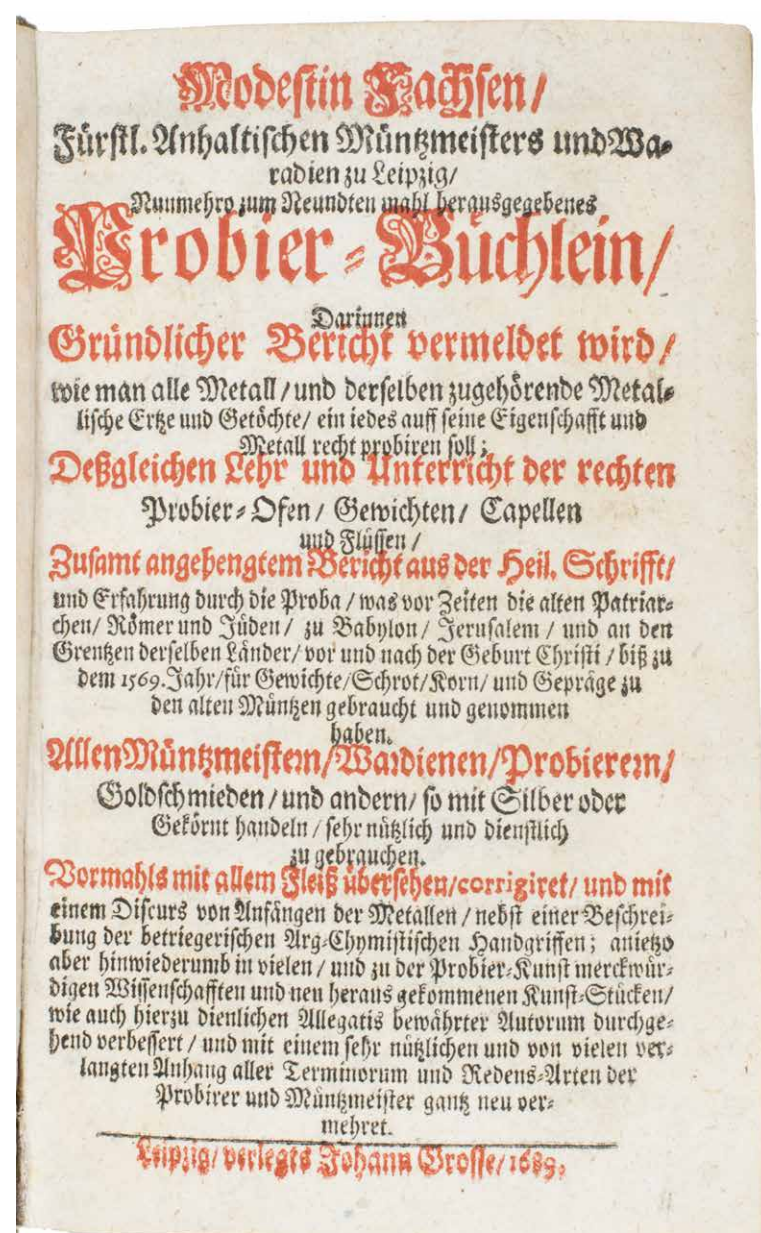
Ad 1: Enlarged edition of a treatise on metallurgy, especially meant for gold- and silversmiths, written by the master of the Leipzig mint of Modestin Fachs, Prince of Anhalt. He was responsible for assaying metals. The text mainly concerns gold and silver, but the second part covers the managerial aspects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

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

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

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

[20], 185, [9]; 51, [1]; 173, [1 blank]; 69, [7], [3 blank]; 22, 104, [2]; [22], "389" [= 386]; [30] pp. *Ad 1:* Ferchl 149; Ferguson I, p. 261; VD17 12:644313 W; not in Hoover. *Ad 2:* Brüning 2660; Ferchl 249f; Ferguson I, p. 417; Darmstädter, Probirbüchlein, p. 197; VD17 39:117831P; not in Hoover; Schuh. *Ad 3:* Bolton 572 (only the appendix); Ferguson I, p. 456; cf. DSB VII, 284; Ferchl 269; VD17 3:601877S (1686 ed.); Wellcome II, p. 383; for the author: Schuh, Mineralogy, 1620.  More photos on our website



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*Luxuriously bound, illustrated, bibliophile edition
of the most popular didactic novel of 18th-century Europe,
introducing revolutionary printing types in a revolutionary time*

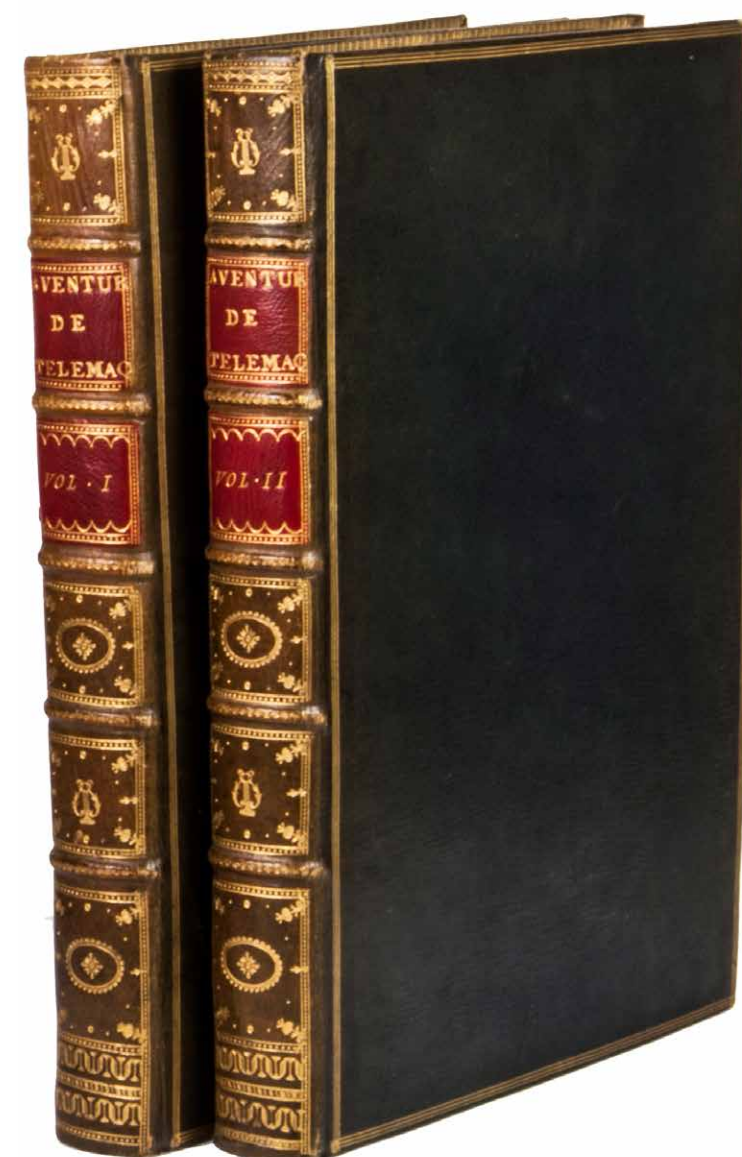
24. FÉNELON, François. Les aventures de Télémaque.

Paris, [Pierre François Didot le jeune], 1785. 2 volumes. Super royal 4°. With 98 hand-coloured plates, namely two engraved title pages in volume 1, 72 illustration plates engraved by Jean-Baptiste Tilliard after drawings by Charles Monnet, and 24 engraved plates with summaries of the “books” in decorative frames. Further with an elaborate armorial device on the title page of each volume. Contemporary gold-tooled dark greenish-brown morocco, a red morocco title and volume label on the spine, lettered in gold, gold-tooled board edges and turn-ins, gilt edges, marbled endpapers. € 32 500

Deluxe hand-coloured edition of Fénelon’s popular didactic novel, printed with newly designed type by Didot. This is also the first edition to include the 72 beautifully engraved plates drawn by the French painter Charles Monnet (or Monet, 1732–1808 or later) and engraved by Jean-Baptiste Tilliard (1740–1813). The present copy has been luxuriously bound in a neoclassical style by Nicolas-Denis Derome (1731–1790), a renowned bookbinder who was known for the beauty and finesse of his work.

Les aventures the Telemaque was originally published anonymously in 1699, because its denunciation of luxury, war, and selfishness as a matter of principal clearly bore an implied critique of the autocratic rule of King Louis XIV. The author did not remain anonymous for long; François de Salignac de la Mothe-Fénelon, mostly known as François Fénelon (1651–1715), was a French Catholic archbishop, theologian, poet, and writer. He was a regular visitor of the royal court at Versailles and for eight years tutor to Louis, Duke of Burgundy, known as the Petit Dauphin, King Louis XIV’s grandson. In 1697, however, Fénelon was banished to his diocese, initially because of a religious dispute and later for writing the present work. Growing dissatisfaction with Louis XVI leading up to the French Revolution, made it once again both popular and dangerous, though ironically the present edition and others were produced with patronage from members of the royal family.

The story of Telemachus and Minerva was meant as a small addition to fill a gap in the chronology of Homer’s great epic the *Odyssey*. While Telemachus, the son of Ulysses/Odysseus is in theory the main character, the principal focus is actually on “Mentor”, or Minerva, who teaches him how to rule and how to live life in general with both wisdom and morality. Fénelon’s work proved incredibly popular, going through numerous editions and translations throughout the 18th and well into the 19th century.



The author's ideals of simplicity, equality, and world peace found their way through Telemachus and Minerva/Athena to French revolutionaries and German romantics, thus indirectly shaping 18th- and 19th-century European cultural and political thought. It also found its way to North America – becoming one of Thomas Jefferson's favourites – and the Ottoman Empire. With the publication

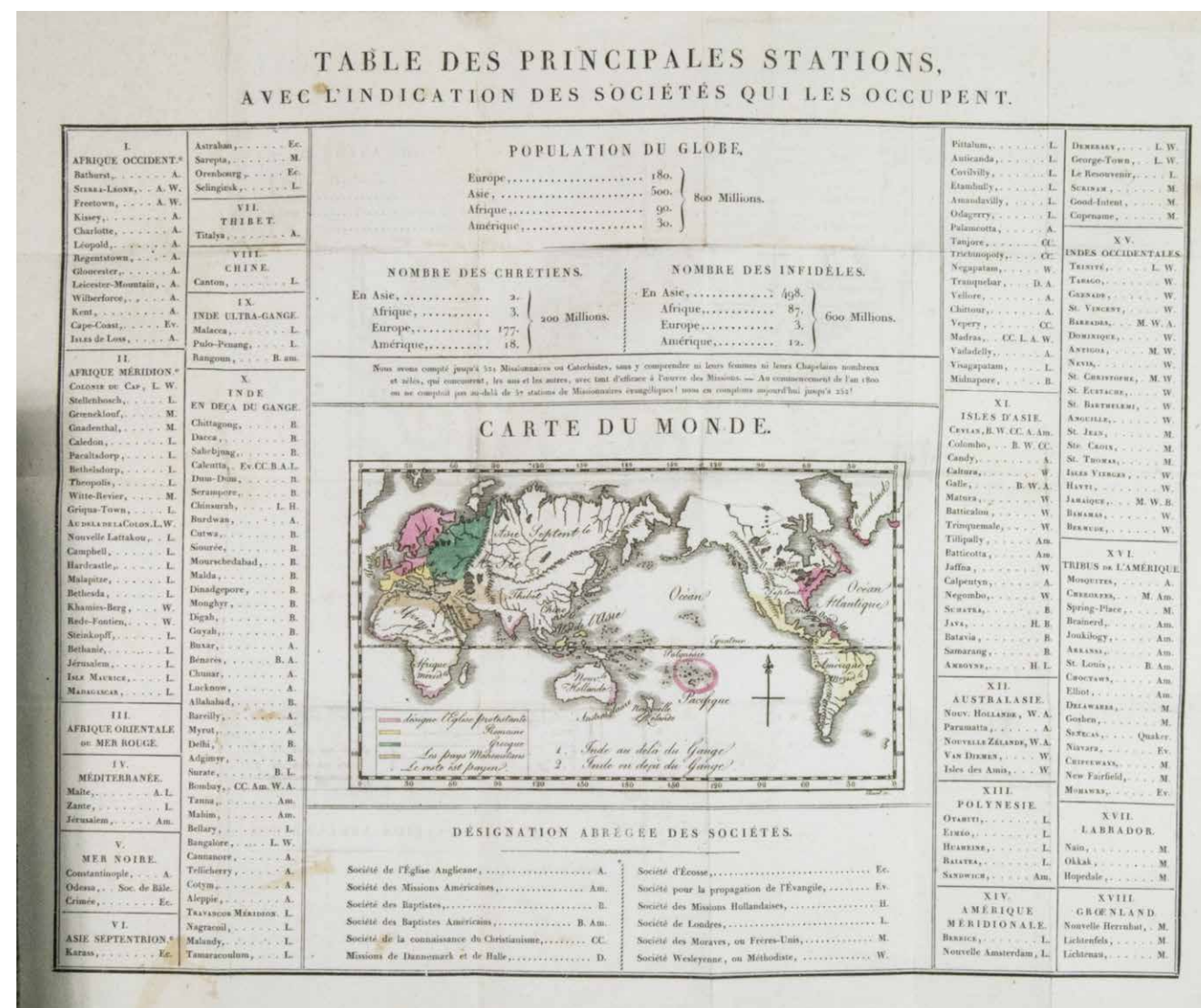
of an edition in Ottoman Turkish in 1859, it became the first European novel to be translated into Turkish. The present luxurious edition – which stands in stark contrast to the author's original message of simplicity and relative equality – was produced under the direction of Pierre François Didot with the patronage of the future King Louis XVIII. It is the first edition to unite the text with the detailed illustrations by Monnet and Tilliard. The first 6 plates, belonging to the first 2 books in volume I, are numbered, signed, and captioned, all other plates are “avant la lettre” without the textual information and are very rare. The main text is set in the new Gros Romain gras roman type that Didot commissioned for this book from the punchcutter Jean-Baptiste Gérard, and printed on high quality wove paper made by Pierre II and Étienne Montgolfier in Annonay.

With the bookbinder's label of Nicolas-Denis Derome mounted on the verso of the second flyleaf (“Rélié par Derome le jeune”). The boards have been slightly rubbed, the spines are somewhat faded (due to exposure to sunlight in the past). The work is slightly browned and very lightly foxed throughout, the tissue paper guards have browned, some of the plates are stained. Otherwise in very good condition.

[3], [1 blank], [4], 309, [3 blank]; [3], [1 blank], 297, [1 blank], [2] pp. *Cohen & De Ricci*, cols. 384–385; *André Jammes, Les Didot (1998)*, p. 27; *Jeanne Veyrin-Forrer, “Les caracteres de Pierre-François Didot (1783–1790)”*, in: *Gutenberg-Jahrbuch*, 1962, pp. 57–67, at pp. 60–64 & figs. 1–7, also in *Veyrin-Forrer, La lettre et le texte (1987)*, pp. 139–157; *Quérard III*, p. 92; for the plates by Tilliard after Monnet: *Portalis*, 1877, pp. 399–413.

[More photos on our website](#)





“Father of History” in elegant & famous first Greek edition by Aldus Manutius,
from the Arenberg library

26. HERODOTUS. [Historiarum] libri novem. Quibus musarum indita sunt nomina.


(Colophon: Venice), Aldus Manutius, (colophon: September 1502). Folio (29.5 × 20 cm). With Aldus’s anchor and dolphin device on title-page and the verso of the last leaf. Late 19th-century blind-tooled, polished tan calf, the central panel with the arms of the Dukes of Arenberg.

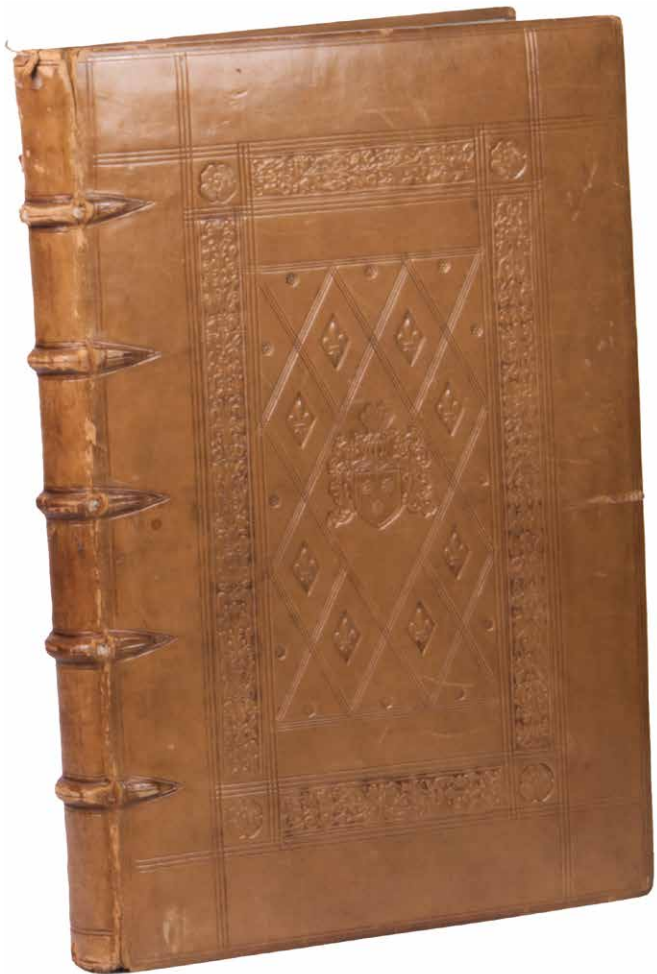
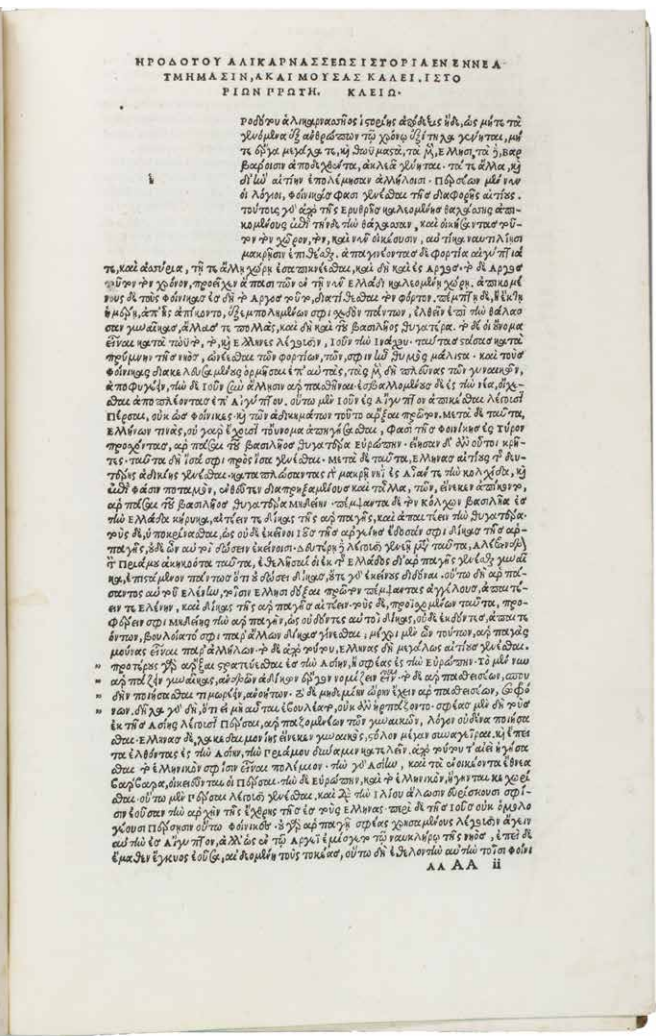
€ 69 500

Splendid copy of the famous first edition of the original Greek text of the works of Herodotus (ca. 484 BCE-ca. 425 BCE), “the father of history,” published and edited by Aldus Manutius at Venice on the basis of many manuscripts. By promoting Herodotus as a key to ancient history and society and providing a reliable text, it set the stage for his popularity in the 16th century. It covers the growth of the Persian Empire, the history of Egypt, Persian incursions into Greece, the defeat of the Persians in 490 BCE, the Persian king Xerxes’s attempt to avenge the Persian defeat and their defeat once again in 479 BCE. But perhaps of greatest interest are the strange and fantastic tales and anecdotes, including the circumnavigation of Africa.

“Herodotus is the earliest historian; his predecessors were by contrast chroniclers. He was the first to collect his materials systematically, to test their accuracy as far as he could, and to arrange his story so as to appeal to, as well as inform, his readers. ... Certainly for the Persian war his authority forms the basis of all modern histories; and, more than that, it is the stuff of legends. Herodotus is far more than a valuable source: always readable, his work has been quoted and translated ever since” (PMM).

With extensive records of provenance. In fine condition and with generous margins, with only some light stains on the first page and last page, and a couple tiny marginal worm holes in the last 4 leaves (in the margins except for 1 in the last leaf). Magnificent copy of a seminal first edition from a famous library.

[I40] ll. Adams H-394; Ahmanson-Murphy 62 & 62a; Dibdin II, p. 19; Dibdin, Introduction (1804), p. 152; PMM 41; Renouard, Annales 8 (p. 35); USTC 835663.  More photos on our website



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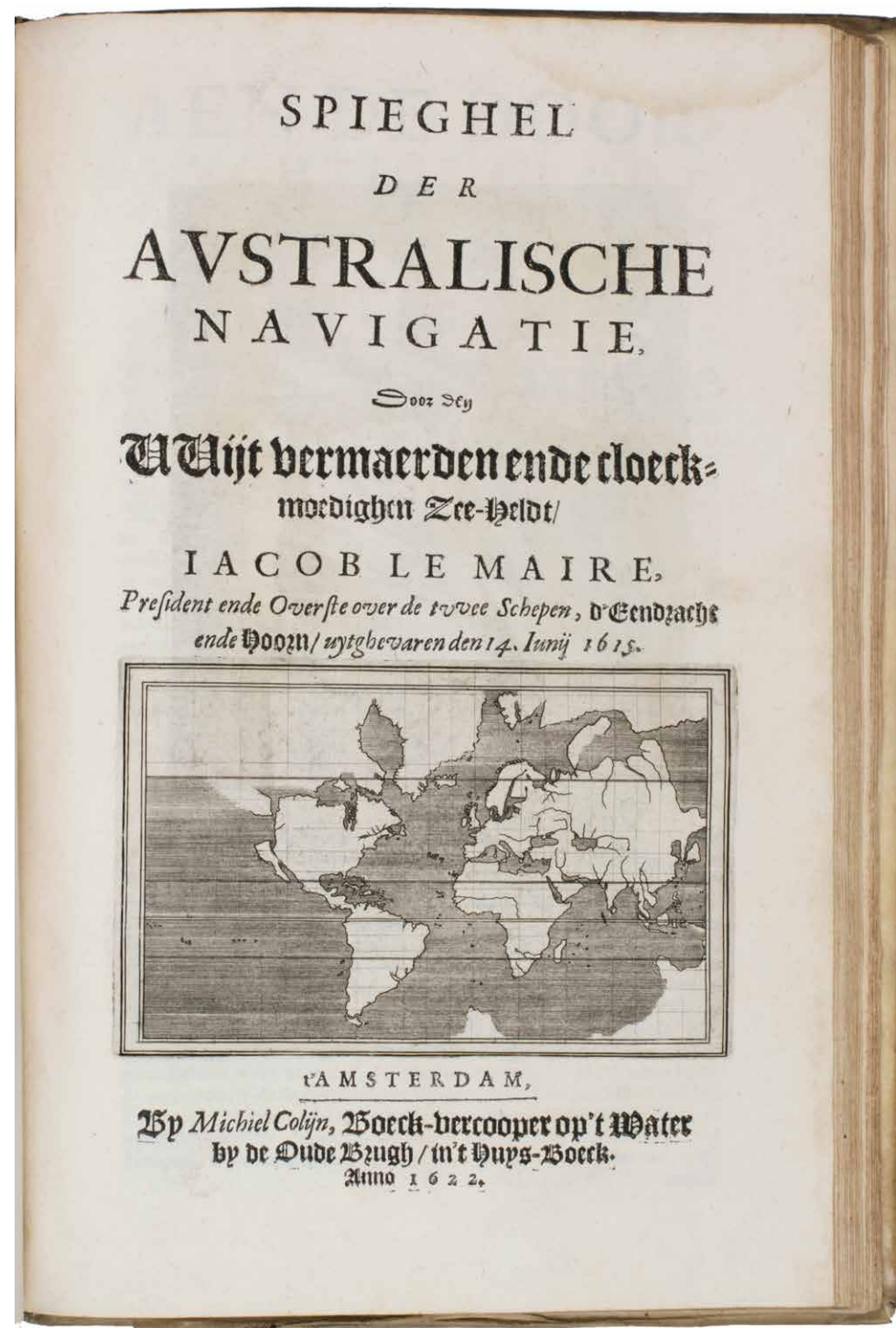
Religion & Devotion

Science & Technology

Unveiling Australia and the New World

27. HERRERA Y TORDESILLAS, Antonio de. *Descriptio Indiae Occidentalis*. Nieuwe werelt, anders ghe-naempt West-Indien.

Amsterdam, Michiel Colijn, 1622.



With:

(2) **ORDONNEZ DE CEVALLES, Pedro.** *Eyghentlijcke beschryvinghe van West-Indien, hoe die landen en provintien gheleghen zijn op wat maniere dat men die door reysen sal ...* Amsterdam, Michiel Colijn, 1621.

(3) **[LE MAIRE, Jacques].** *Spiegel der Australische navigatie door den wijt vermaerden ende cloeckmoedighen zee-heldt Jacob Le Maire, president ende overste over de twee schepen, d' Eendracht ende Hoorn, uytghevaren den 14 Junii 1615.*

Amsterdam, Michiel Colijn, 1622. 3 works in 1 volume. Small 2°. With an engraved title, 17 engraved folding maps, an engraved portrait, 5 engraved plates in text, and woodcut head- and tailpieces. Contemporary vellum, with the manuscript title on the spine. € 25 000

First Dutch edition of Herrera's *Description of the West Indies*, with fine maps of Central and South America, together with a description of the West Indies by Pedro Ordoñez de Ceballos (1556–1636), and the journal of Jacob Le Maire (1585–1616) on his voyage in search of Terra Australis. This Dutch translation contains the same plates as the Latin translation, published in the same year, which significantly expanded the first edition from 1601.

The present copy contains the first Dutch edition of Herrera's *Descripcion de las Indias occidentales*; the first Dutch edition of Cevallos's *Eyghentlijcke Beschryvinghe van West-Indien*, and the first edition of Le Maire's *Spiegel der Australische Navigatie*. Together they form a collection of the then available accounts of the New World. The Latin title page to Herrera's work is decorated with the first map to show California as an island. This work focuses on discoveries in the New World and is illustrated by famous maps of regions in North and South America.

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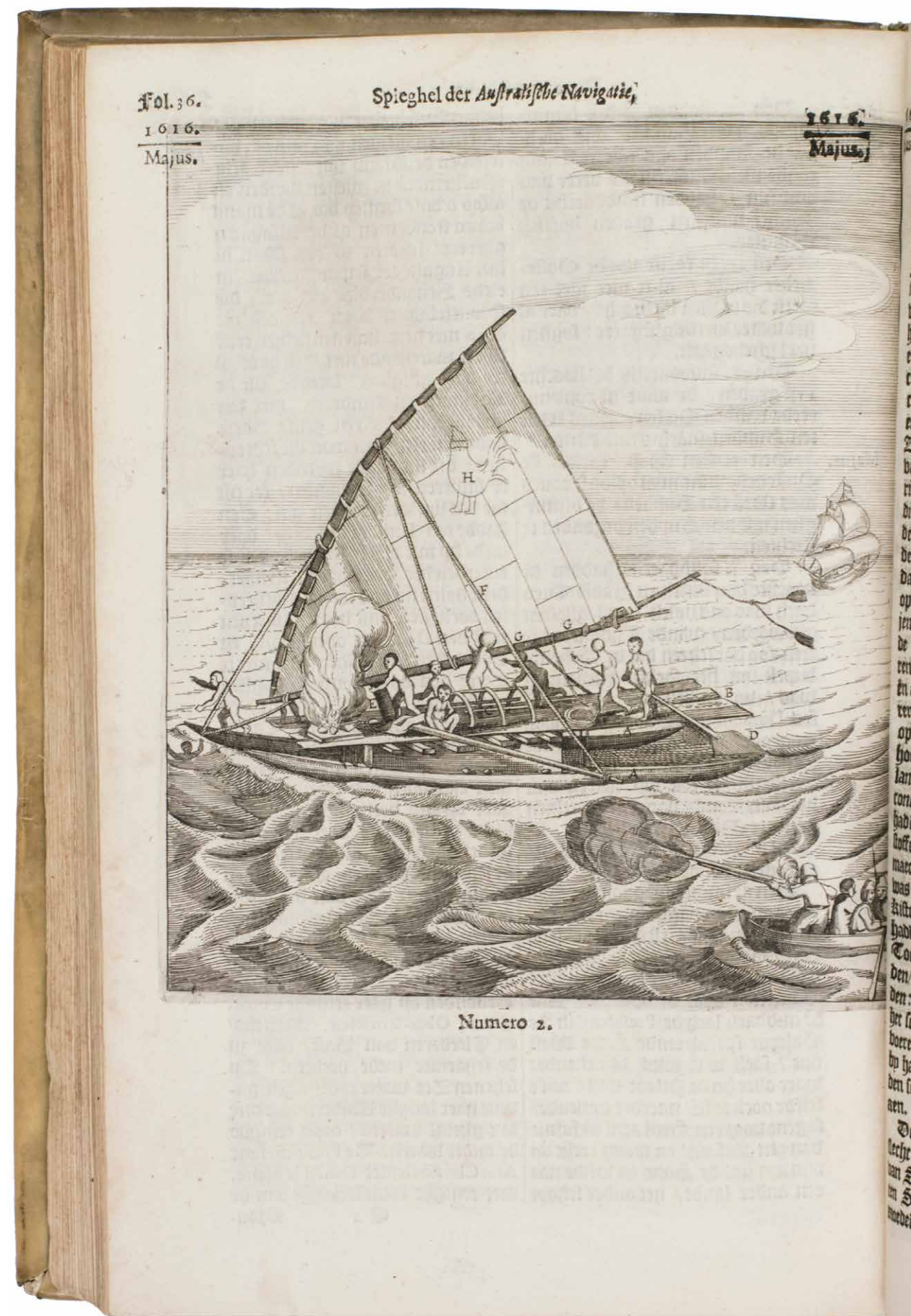
Science & Technology

It also contains the first official description of the voyage of the great Dutch navigator Jacob Le Maire in 1615–17. His account was not published earlier because the Dutch East India Company (voc) initially refused to release his journals.

Michiel Colijn simultaneously issued collected editions in Latin, French and Dutch, all in 1622. The heirs of Theodore de Bry reprinted Herrera's work in Frankfurt in 1623 as the twelfth part of their "Great Voyages," with reduced versions of the plates. Herrera (1549–1625) was official historian to Kings Philip II, III, and IV, and his *Nieuwe Werelt* is essentially an introductory work to his magnum opus *Historia general de los hechos de los castellanos en las islas Terra Firme del mar oceano*, which eventually covered eight decades of voyages and travels, published in 1601–1615. Le Maire's discovery of and voyage around Cape Horn relieved the trading monopoly of the East India Company by finding an alternative route to the East Indies that did not violate the Company Charter, which prevented other Dutch trading companies from using the existing routes of the Straits of Magellan and Cape of Good Hope.

With a contemporary ownership annotation on the back pastedown. A few wormholes on the back board. The book block is partly detached from the binding, the pastedowns are detached, but still present, some of the maps are slightly browned. Otherwise in very good condition.

[6], III; 29; [16], 98 pp. *Borba de Moraes* I, 400; *JCB* II, 166; *Kroepelien*, 561; *Medina, Hispanic America*, 455; *Palau* II4296; *Sabin* 14348, 31542, 14352 and 14353; *Schilder, Australia unveiled*, pp. 32–36 and *passim*; *Tiele* 479; *Tiele, Mém.*, pp. 314–316 and 56–7.  More photos on our website



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*From the library of the Dutch explorer and diplomat Pieter Nuyts,
discoverer of the southern coast of Australia in 1627*

28. HOMERUS [and Henri ESTIENNE (editor)]. Opera omnia, cum interpretat[ione]. lat[ina]. ad. verbum ... et breves notae marginales. Editio novissima.

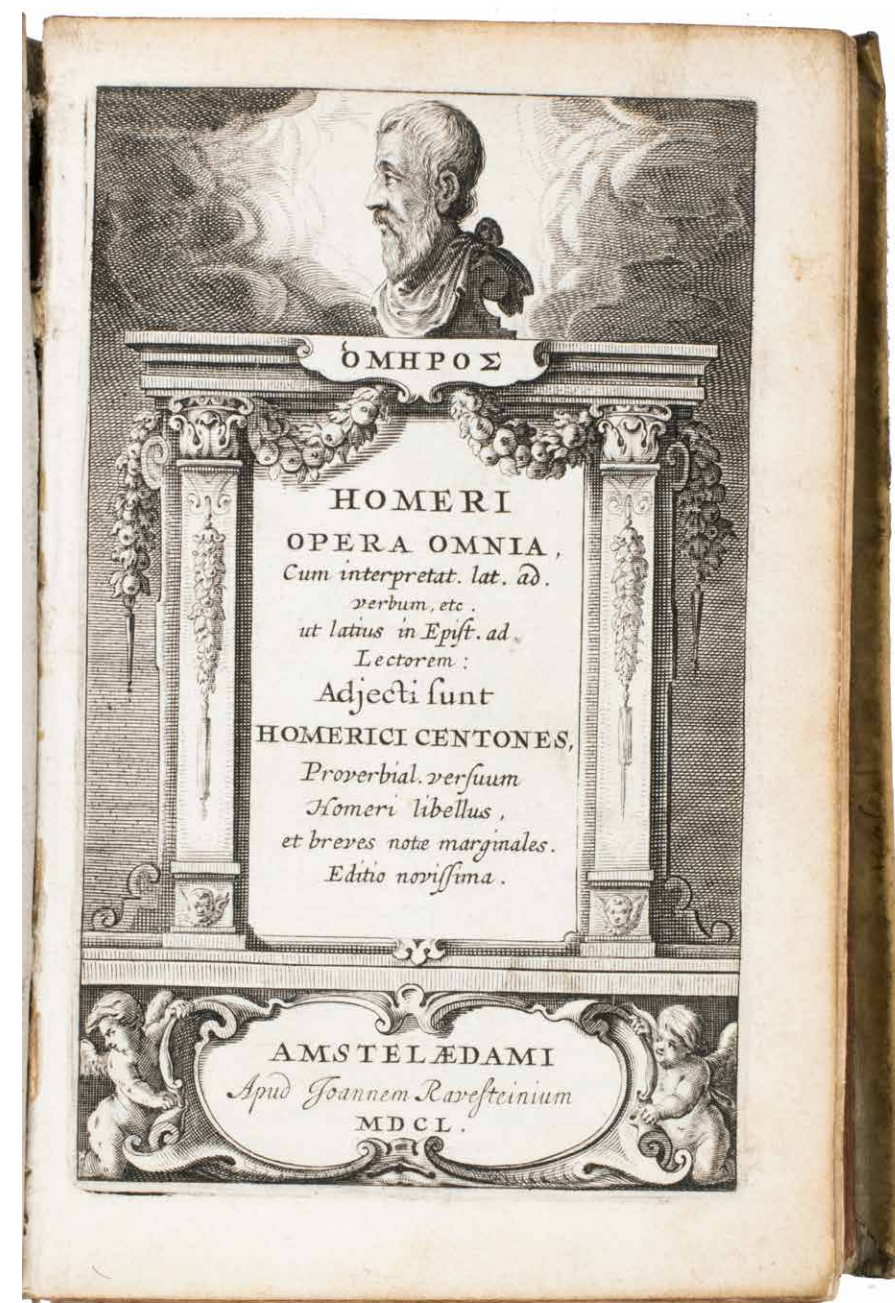
Amsterdam, Johannes van Ravesteyn, 1650. Small 8° (ca. 15.5 × 10 cm). With the engraved title (within collation) and a few woodcut tail-pieces and decorated initials. Contemporary overlapping vellum, manuscript title in black ink on the spine, red painted edges. € 6000

Volume one only (of 2, but complete in itself) of an edition of Homer's collected works published by the Dutch bookseller Johannes van Ravesteyn (1618–1681), comprising the Greek text of the Iliad with a Latin translation on the opposite pages, edited by the French printer and classical scholar Henricus Stephanus (Henri Estienne, ca. 1528–1598). The text is reprinted after the edition which was published by Estienne in 1589 in Geneva, including his preface to the reader, his letter to the dedicatee Karl von Zerotin (1564–1636) and his preface to Homer. The Latin translation was made by the Greek-Italian humanist and classical scholar Franciscus Portus (1511–1581).

This volume was in the former possession of Pieter Nuyts (who purchased it in 1650, the year of publication), a Dutch explorer and diplomat who was employed by the Dutch East India Company (VOC). Nuyts was born in 1598 in Middelburg and studied philosophy at the University of Leiden. In 1626 he went to Java and visited on the way Australia, exploring and mapping for the first time the southern coast of Western Australia of which a part was named after him (including a group of islands, the Nuyts Archipelago). He was appointed both governor of Formosa (Taiwan) and ambassador to Japan in 1627, but became a controversial figure due to his private misbehaviour and disastrous handling of official duties. In 1637, Nuyts returned to the Low Countries and settled in Zeelandic Flanders. He was appointed mayor in Hulst where he died in 1655.

Provenance: With the manuscript ownership entry in black ink by the Dutch explorer and diplomat Pieter Nuyts (1598–1655) on verso of the second free endpaper, with his motto "Age nunc quod moritur[us] ages" (Act now for you are about to die), signed "P: Nuijts" and dated "1650". First free endpaper missing, small portion of the lower blank corner of the preliminary leaf *4 torn off, occasionally slightly stained, small waterstain in upper blank margin. Otherwise in good condition.

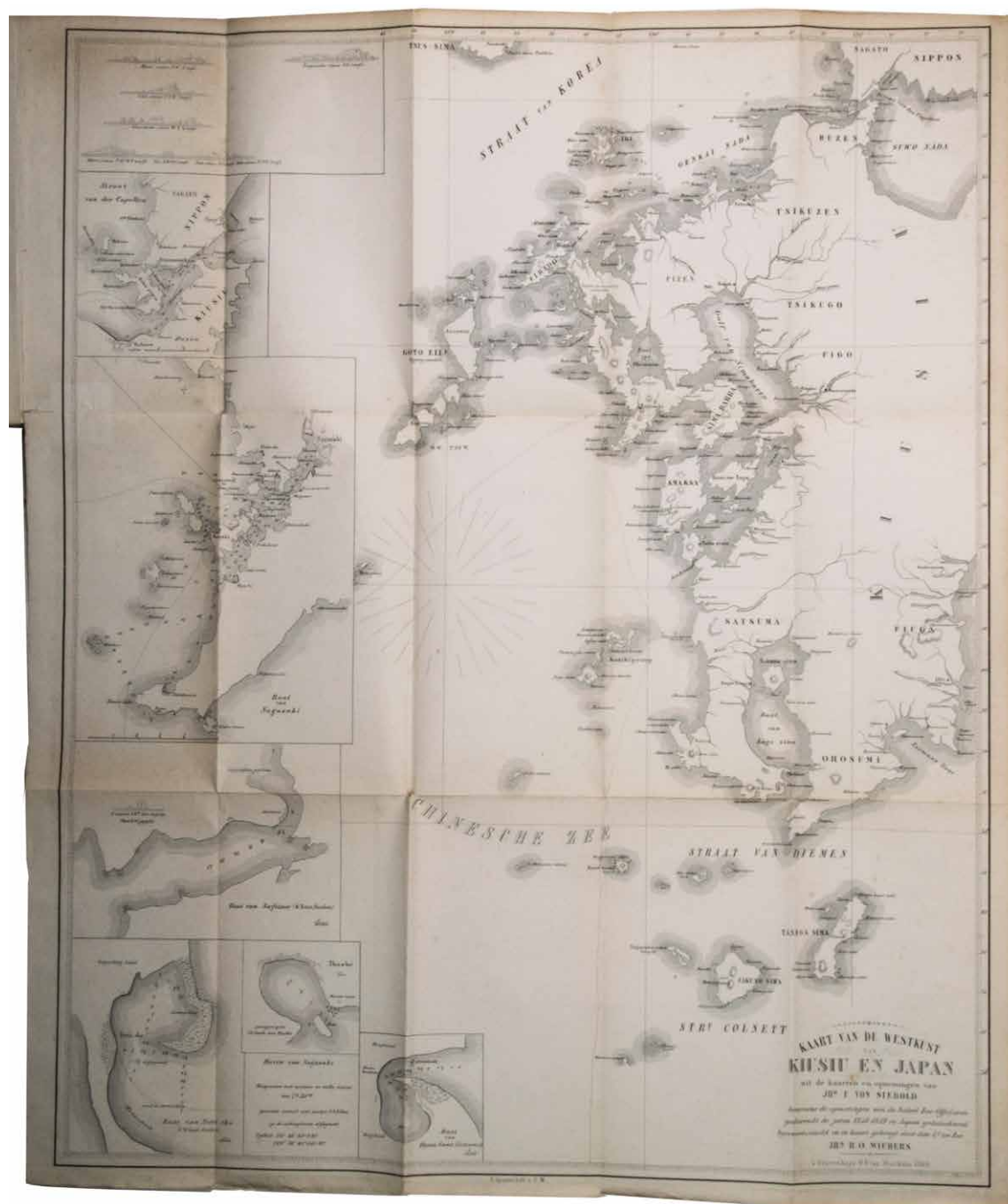
[16], 895, [1 blank], [14] pp. Brunet III, col. 272; Graesse III, p. 328 (note); cf. Howgego N46 (on Pieter Nuyts); Schreiber, *The Estiennes*, no. 218 (edition of 1589); not in Dibdin. 📷 More photos on our website



A Dutch commander's description of Japan, with a large lithographed map

29. HUYSSSEN VAN KATTENDYKE, Willem Johan Cornelis. Uittreksel uit het dagboek van W.J.C. Ridder Huyssen van Kattendyke, Kapitein-Luit. ter zee, gedurende zijn verblijf in Japan in 1857, 1858 en 1859.

The Hague, W.P. van Stockum (printed by Giunta d'Albani), 1860. 8°. With a large folding lithographed map (67 × 54.5 cm) depicting the west coast of Japan and Kiusiu. Original printed publisher's boards. € 4000



First and only edition of a description of Japan by the Dutch naval commander Willem Johan Cornelis Huyssen van Kattendyke (1816–1866), recording events of his service in Nagasaki and surroundings in 1857, 1858, and 1859. It is a revised excerpt from his diary, with a lithographed map by marine officer and later politician Hendrikus Octavius Wichers (1831–1889), based on the maps and surveys of Von Siebold (1796–1866) and recent surveys by Huyssen van Kattendyke's colleagues.

The author travelled to Japan to deliver the steamship *Japan*, built for the Japanese emperor, and to relieve the Dutch navy unit that had been stationed there since 1855. During his stay in Nagasaki he recorded information about the people he met, the expeditions he made to surrounding islands, etc. The work also describes the final years of Japan's sakoku policy.

With a purple ownership stamp ("F. H. Plomp") on the title page. The spine has been repaired with pale blue buckram, the boards are somewhat stained, with a horizontal fold mark on the back board. Occasionally stained, the edges of the leaves and folding map are somewhat frayed. Otherwise in good condition.

[2 blank], [10], 236 pp. *Cat. NHSM*, p. 478; *Cordier, Japonica*, col. 552; *Hesselink, "333 years of Dutch publications on Japan"*, in: *Nihon Yōgakushin Kenkyū IX* (1989), no. 27; *Tiele* 518; cf. for the author: *NNBW V*, col. 254; map not in *Walter, Japan a cartographic vision*.

[More photos on our website](#)

One of the most famous medical texts ever written

30. IBN SINA (AVICENNA) and Gherardo da CREMONA (translator). Liber canonis totius medicine.


(Colophon:) Lyon, Jacques Myt, 1522. 4°. With the title printed in red, set within an elaborate woodcut architectural frame, 115 metal cut decorated initials. Later blind-tooled brown calf, with the contemporary richly blind-tooled brown calf laid down on both boards showing 6 horizontal panels alternating 2 different rolls within an elaborate multi-fillet frame, sewn on 4 supports with corresponding raised bands on the spine, the leather on both boards shows small holes once containing closing ties. € 45 000

One of the most important medical works of the Middle Ages. The work includes all parts of *al-Qanun*, the most authoritative medical text from the Islamic world, written in Arabic by Ibn Sina (known in the West as Avicenna, ca. 980–1037). The present work contains the Latin translation of Gherardo da Cremona (ca. 1114–1187), which formed the basis of medical training in the Western world from the early 13th- to the mid-17th century. The present Lyon edition appears to be scarce, as we have only been able to find four other copies of it in sales records of the past hundred years.

Completed in 1025, the *Qanun* (also known as the *Canon of medicine*) is divided into five books, which discuss the basic principles of medicine, the materia medica (listing about 800 drugs), pathology, diseases affecting the body as a whole, and finally the formulary. It was first printed in Latin translation in 1472 and went through many editions. The present work is the second complete Lyon edition. The first was printed in 1498 by Jean Trechsel, and an abridged version appeared in 1508. The present edition has the same contents as the Venice 1505 edition, but with the addition of *The life of Avicenna* by Franciscus Calphurnius and *Annotationes errata et castigationes in Avicenne opera* by French physician Symphorien Champier.

Ibn Sina was physician to the ruling caliphs. The influence of his *Qanun* can hardly be overestimated. Translated into Latin in the 12th century, it became a standard textbook of Galenic medicine, influencing many generations of physicians. “One of the most famous medical texts ever written, a complete exposition of Galenism. Neuburger says: ‘It stands for the epitome of all precedent development, the final codification of all Graeco-Arabic medicine’. It dominated the medical schools of Europe and Asia for five centuries” (Garrison & Morton).

With a 17th-century ownership annotation of the Jesuit College in Fribourg in the upper margin of the title page (“Collegii S.J. Friburg Buisy 1664”), surrounding a crossed out annotation (“Ex”), identical owner’s stamps on the verso of title and the verso of the final leaf (the monogram “VF” within a laurel wreath, and an unidentified university library stamp). Further with 16th-century annotations in the margins of several leaves. The work has been professionally restored, with the contemporary leather laid down on both boards. The contemporary leather has somewhat cracked, the head margin has been cut somewhat short, affecting a few annotations, occasionally foxed in the margins, brown spots on the first and final few leaves, a water stain in the lower inner margin of the final few leaves, worm holes in the top margin of the final leaf, lacking the free end papers and the final blank leaf. Otherwise in good condition.

[8], 453 ll. *Durling* 380; *USTC* 145535; *WorldCat* 14317589, 491089236, 1061910264, 181712519; cf. *Carter & Muir, Printing and the mind of men* 11; *Garrison & Morton* 43; *Lilly library, notable medical books*, p. 53; not in *Baudrier*.  More photos on our website



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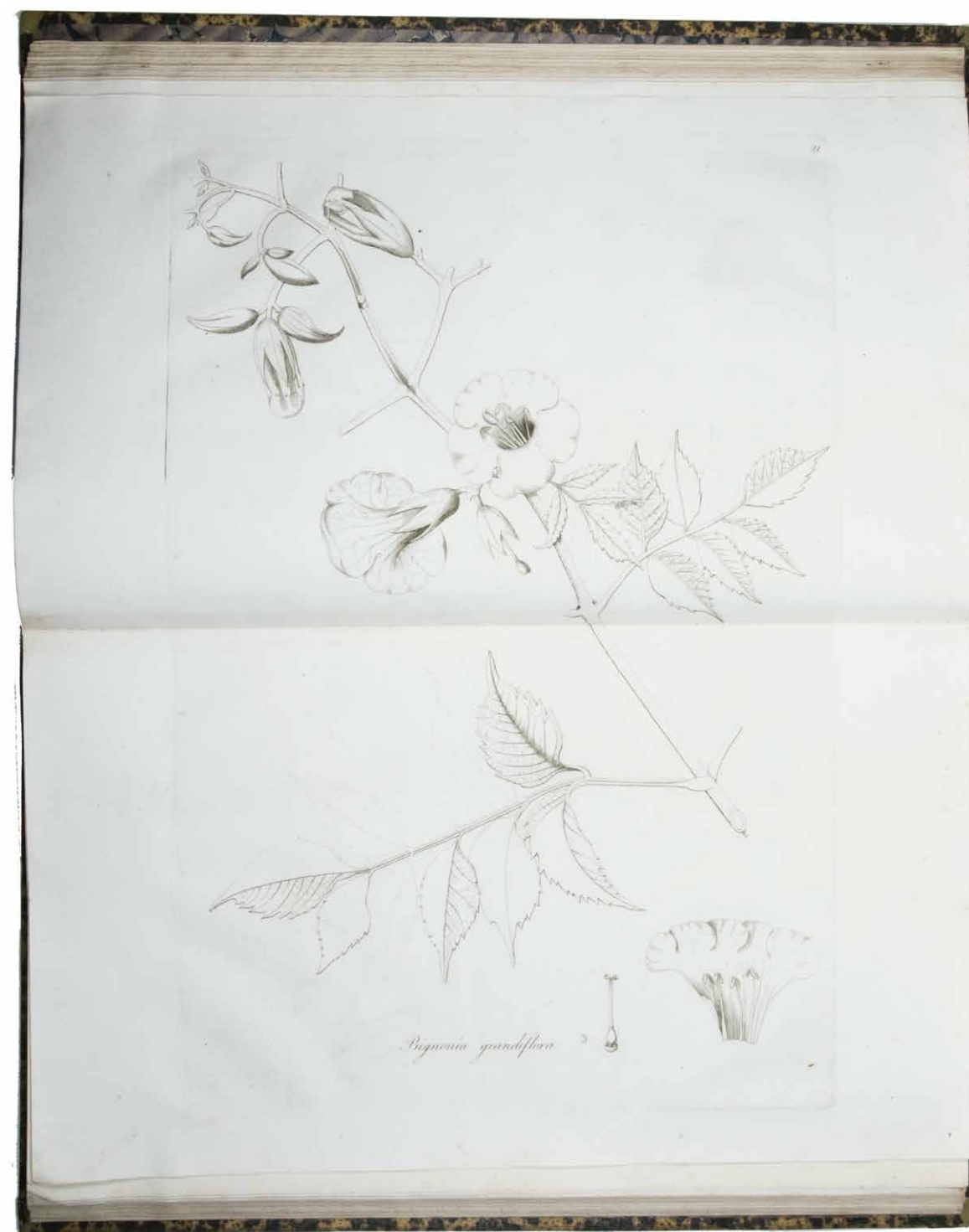
Japanese plants depicted for the first time in the West

31. 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. € 38 000

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; *Staflou & Cowan* 3484.  More photos on our website



Fascinating album of mid-19th-century drawings of South America, the Pacific, and Tahiti

32. KERRET, René de. Album de mon voyage en Océanie.

[Various places: Oceania, South America, etc., 1852–1855]. Oblong 4° (20.6 × 27.5 cm). With 62 full-page drawings, including the title page, including 22 coloured or heightened in white. Numbered 1–61 and 12bis, each inscribed and dated in the lower margin. Contemporary half gold-stamped leather, gold-tooled spine. € 40 000

Important original drawings from a French expedition to South America and Oceania (Brazil, Peru, Ecuador, Tahiti, Honolulu, Kamchatka, Mexico, etc.) by Kerret, taken whilst acting as draughtsman of the Frigate La Forte, comprised of 62 full-page drawings, a third coloured or heightened in white, portraying a variety of subjects, but mostly city and village views, market scenes, streets and tradesmen, important squares, etc., overall, a rich iconographic record of an important expedition.

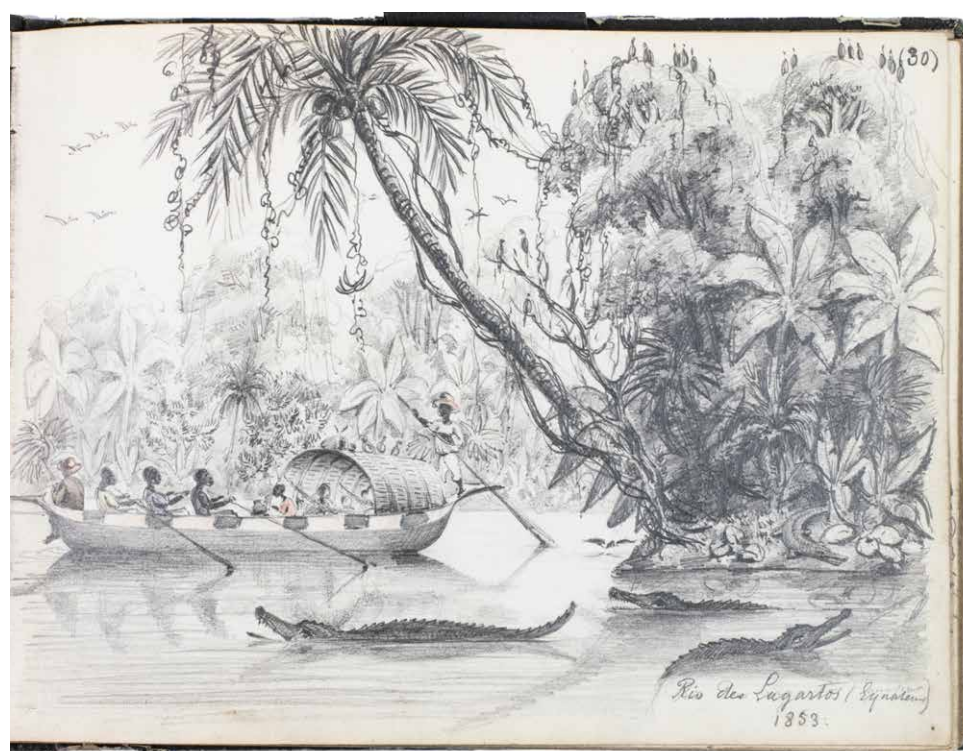
Kerret (1833–1898) sailed from Brest on 2 December 1852 as an official artist for the French Pacific squadron. When the Crimean War broke out, this squadron, then in Callao, was joined by a British fleet sent to neutralise the Russian navy in the northern Pacific Ocean. Together they sailed to the Marquesas, Honolulu and the Sandwich Islands before making a failed attempt to land at Petropavlovsk on the Kamchatka Peninsula.

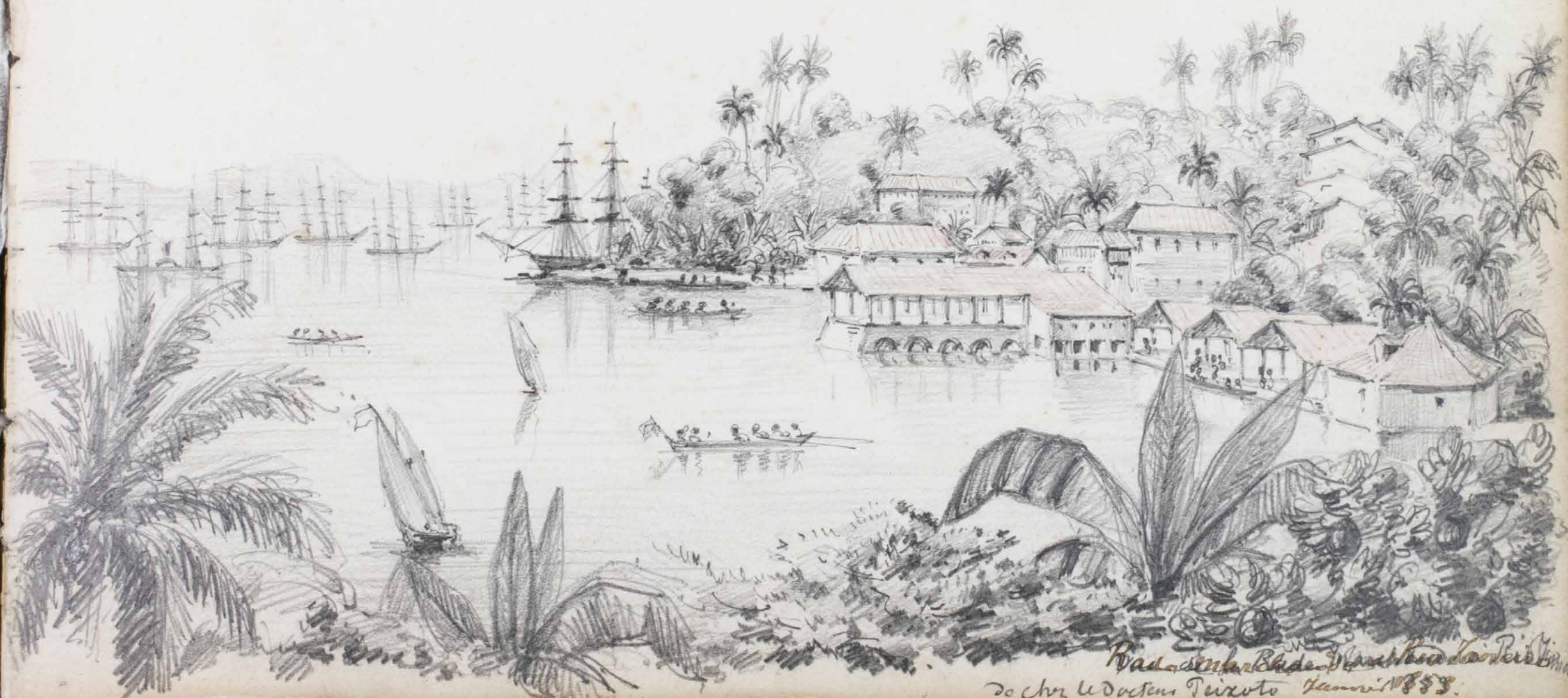
While in South America before the Anglo-French fleet sailed, however, Kerret also accompanied his cousin, Henri de Kersaint, on a diplomatic mission to Quito. They trekked from Guayaquil, across the Andes to their destination, Kerret including numerous views of the spectacular Ecuadorian scenery in this illustrated record of his travels during these years. Following his return to France in 1855, Kerret retired from naval service and his illustrations of the voyage were published at the time.

After his return to France, Kerret wrote a journal of the expedition also using his illustrations. This was not published at the time, and it remained on the family estate. It came to light when the Comtesse de Bourbon-Moustier, Marie-Henriette-Blanche de

Bourbon (Kerret was her grandfather), brought it to the attention of the Ecuadorian historian, A. Darío Lara, who then published an extract of it in his *Viajeros franceses al Ecuador en el siglo XIX* (1972). The journal has since then been published in full as *Journal de Mes Voyages Autour du Monde (de 1852 a 1855)* (2004, edited Tugdual de Kerros). This is heavily illustrated with Kerret's drawings, though these seem to be different versions of the one's in this album, for example, the front cover is plate 47 in our album but have variations. With the autograph owner's inscription of De Kerret on the inside of the front board. The boards are somewhat rubbed, some occasional surface dirt, somewhat browned, and the edges occasionally slightly dust stained. Otherwise in excellent condition.

Cf. for other drawings at the Quillien family archives, part of the Archives Finistère): <https://archives.finistere.fr/lespace-de-recherche-dans-les-archives-privees/les-categories/arts/les-dessins-de-jean-rene-maurice>.  More photos on our website





Roadside, Bahia de Todos Santos, Rio de Janeiro
Do Choz. Le Doreux, Peixoto, Janeiro 1853.

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*Spectacular 18th-century Dutch
composite sea atlas with 3 detailed
manuscript charts, all charts and
the engraved title page expertly
coloured by a contemporary hand*

33. [KEULEN, Gerard and Johannes van, and others]. [Composite sea atlas containing 56 detailed charts including 3 manuscript charts].

Amsterdam, [Johannes van Keulen and others, 1700–1753, engraved title page dated 1734]. Large 2° (61.5 × 40.5 cm). With an engraved allegorical title page by Aernout Nagtegael after Jan Luyken, and 56 detailed sea charts, the whole expertly coloured by a contemporary hand. The atlas includes 22 large folding charts, including 3 highly interesting manuscript charts, 27 double-page charts, 1 full-page chart, and 6 half-page charts, most of them with beautiful cartouches, depicting views, local people, and merchandise. The maps are engraved and originally edited by the most famous Dutch cartographers and map-publishers of the late 17th- and early 18th centuries. Contemporary blind-tooled vellum, with green cloth closing ties.

€ 550 000

Magnificent contemporary hand-coloured composite sea atlas containing 53 detailed printed charts and 3 remarkable, excellently produced manuscript charts. The printed charts were designed by the best chart-makers and originally published by the best Dutch map-publishers of the time. The original owner has apparently made up his Atlas with the purpose to have all the charts covering the sea-route to the East Indies and beyond, along the coasts of China and Japan.



Gedrukt tot Amsterdam by
IOANNES van KEULEN
Boeck Zee-kaart Verkooper en
Graad-boogh maker aande Oolt Zyde
vande Nieuwebrug inde Gekroonde Lootman
Met Privilegie — Voor 15 Jaaren A° 1734

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A complete list of contents is available upon request.
With a manuscript table of contents on the first blank free endleaf and each chart has been numbered in manuscript on its verso with a corresponding number to the table of contents. The binding shows slight signs of wear, lacking one of the ties on the front board, the back of the maps are slightly browned without affecting the maps themselves which remain fine and clean. The charts are all beautifully coloured by hand and are in excellent condition.

Title page and 56 charts. *Koeman I, Aa 9; Koeman II, C&M 10; Koeman IV, Jac 6 and Keu 45, 71, 124E, 135B and M.Mor 7; 'In de Gekroonde Lootsman' (Utrecht, HES, 1989), passim.*  More photos on our website



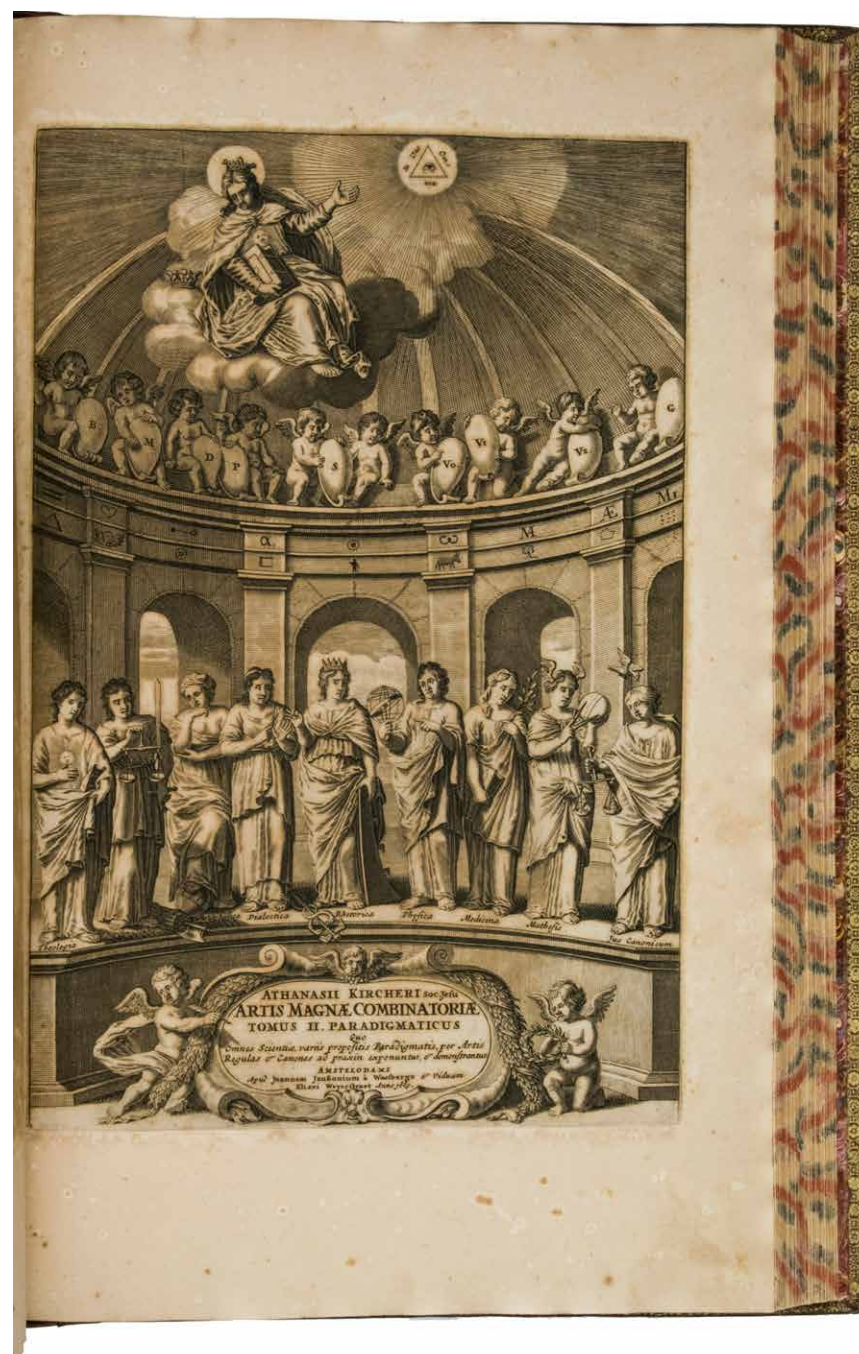
CARTE
DES COSTES DE
L'ASIE
SUR L'OCEAN
Contenant les Bancs Isles et Costes &c
Levee Sur les Memoires les Plus Nouveaux
AMSTERDAM
chez JEAN COVENS et CORNEILLE MORTIER
Avec Privilege de Nos Seigneurs les Etats



*Sumptuously bound for the author for presentation to G.P. Oliva,
Superior General of the Jesuit Society, on Royal paper*

34. KIRCHER, Athanasius. Ars magna sciendi, in XII libros digesta, qua nova & universali methodo ... [vol. 2 half-title:] Artis magnae seu combinatoriae sciendi, ... [titles on the frontispieces:] Ars magna sciendi sive combinatoria [vol. 1] Artis magnae combinatoriae [vol. 2].

Amsterdam, Johannes Janssonius van Waesberge and the widow of Elizaëus Weyerstraten, 1669. 2 volumes bound as 1. Royal 2° (46 × 30 × 5.5 cm). With 2 richly engraved allegorical frontispieces, an engraved plate with a full-page portrait



of the Holy Roman Emperor Leopold I, an engraved plate showing all knowledge of the universe organised as a tree, 2 engraved volvelles (with 4 rotating dials), 20 further engravings on integral leaves and a couple dozen woodcut figures in the text. Contemporary richly gold-tooled red goatskin morocco decorated *a petit fers*, gold-tooled turn-ins, board edges and raised bands, giving a total of more than 1500 impressions of about 14 stamps and 3 rolls, edges gilt over red and blue squiggles. Janssonius van Waesberge, who published Kircher's books in Amsterdam from 1664/65 to 1682, arranged to have copies of several luxuriously bound for Kircher to present to leading figures and this is almost certainly one of them, presented to Giovanni Paolo Oliva, Superior General of the Jesuit Society. € 50 000

First edition of a 17th-century attempt to organise all knowledge of the universe into a classified system with nine primary categories (represented by icons made for the present edition) and to discover an underlying universal language, the most ambitious work (and one of the most extensive) of the great eccentric Jesuit genius Athanasius Kircher (1602–1680): a bizarre mixture of philosophy, science, religion and fantasy.

On 29 July 1661 Kircher contracted to have the Amsterdam bookseller Johannes Janssonius van Waesberge (1616/17–1681) publish his books including new editions of some previously published works as well as works he had not yet written. Kircher also had Van Waesberghe arrange for some copies of the books to be luxuriously bound for presentation to various luminaries.

No expense was spared to produce the present binding and it bears the owner's inscription of Giovanni Paolo Oliva (1600–1681), Superior General of the Jesuit Society, who granted the privileges for both volumes.

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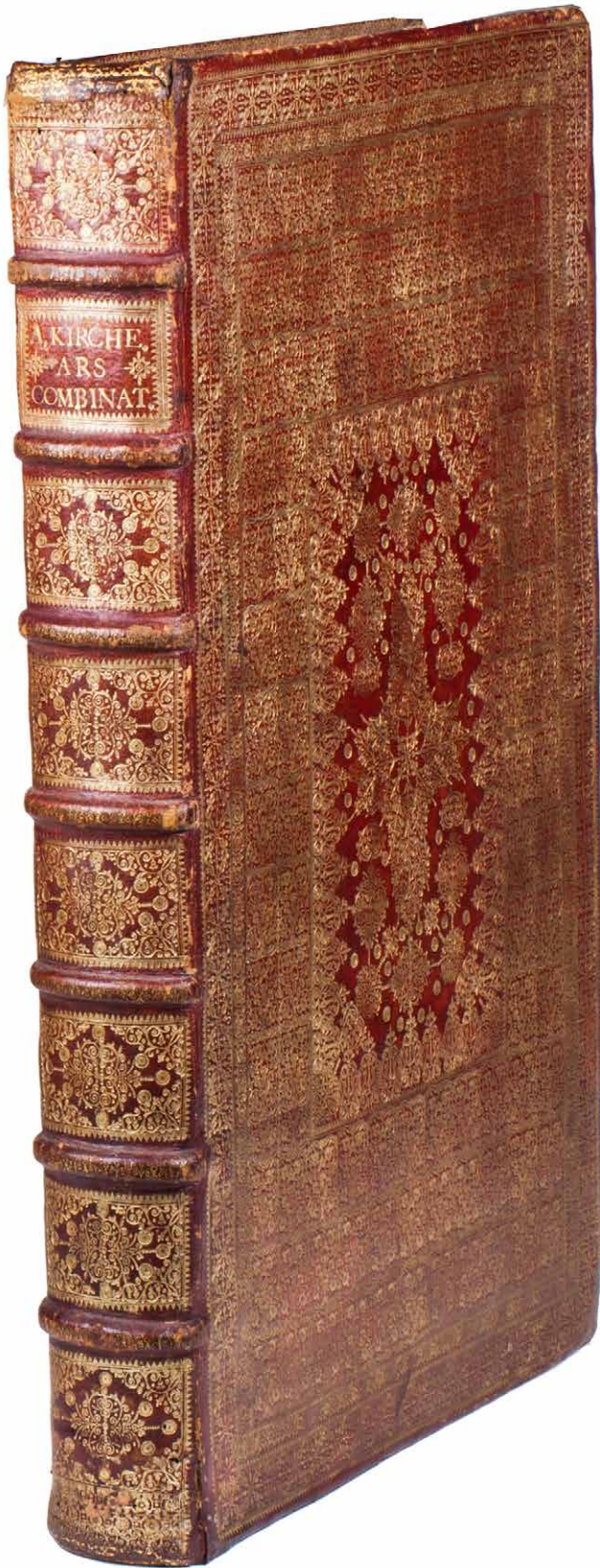
He is an obvious candidate for a presentation copy. Moreover, the binding is nearly identical, using the same tools in a nearly identical arrangement, as that of the Morgan Library’s copy of the same edition. So a single binder made at least two virtually identical and extremely luxurious bindings for the same edition, strongly supporting the notion that they were made for Kircher’s presentation copies.

In a 1948 Sotheby’s catalogue, Anthony Hobson attributes the binding of the copy now at the Morgan Library to the most famous Dutch binder of all time, Albert(us) Magnus (1642–1689), Miner merely notes his attribution and the Library still attributes it to Magnus, but Nixon, discussing other Kircher books bound by Magnus, writes “I am less certain that ... the *Ars magna sciendi* in the Landau-Finally sale ... does come from the same workshop”, De la Fontaine Verwey calls the attribution to Magnus “doubtful” and Foot writes that the binding “is decorated ... with closely massed tools, which I have not found on any other Dutch binding of the period”.

High quality Dutch bindings in richly gold-tooled morocco from the 1660s to the 1690s were once almost invariably attributed to Magnus, but Foot distinguishes about a dozen different Dutch workshops finishing bindings in this style and notes that some “show the same high level of craftsmanship and are decorated with tools very closely similar to those used by” Magnus. The fact that few of these groups of bindings have so far been linked to named bookbinders takes nothing away from the quality of the work. The present binding represents a workshop of the highest order that has so far been barely studied, and its large number of tools, with more than 1500 impressions of about 14 stamps and 3 rolls, gives a good overview of the workshop’s equipment. The paper is of Royal format, probably indicating a large-paper copy, since many copies seem to be 37 to 40 cm tall.

With the contemporary owner’s inscription of Giovanni Paolo Oliva at the foot of the title-page and the armorial bookplate of the Bibliotheca Philosophia Hermetica in Amsterdam. Browned and foxed as usual, a few leaves severely, with the ink of both the letterpress text and the engravings sometimes leaving a browned offset or showing through on the reverse, but otherwise in good condition. The foot of the spine has a crack in the front hinge and a few worm holes and repaired tears in the backstrip (all in the lowest 4 cm); the head of the spine also has a few worm holes but only minor damage. The binding is otherwise in very good condition, with only minor scuff marks around the extremities and with nearly all of the tooling clear and well-preserved. The turn-ins have browned the outer edges of the marbled paste-downs, and the free endleaves are more severely browned than the leaves of the book itself.

[18], 482, [10] pp. (incl. 2 integral frontispieces), plus 4 inserted tables & 2 plates. *See our website for all references.*
👉 More photos on our website



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La Borde's famous and richly illustrated account of music

35. LA BORDE, Jean-Benjamin de. Essai sur la musique ancienne et moderne.

Including: Mémoires sur les proportions musicales, le genre énamonique des Grecs et celui des modernes ... Supplément à l'essai sur la musique.

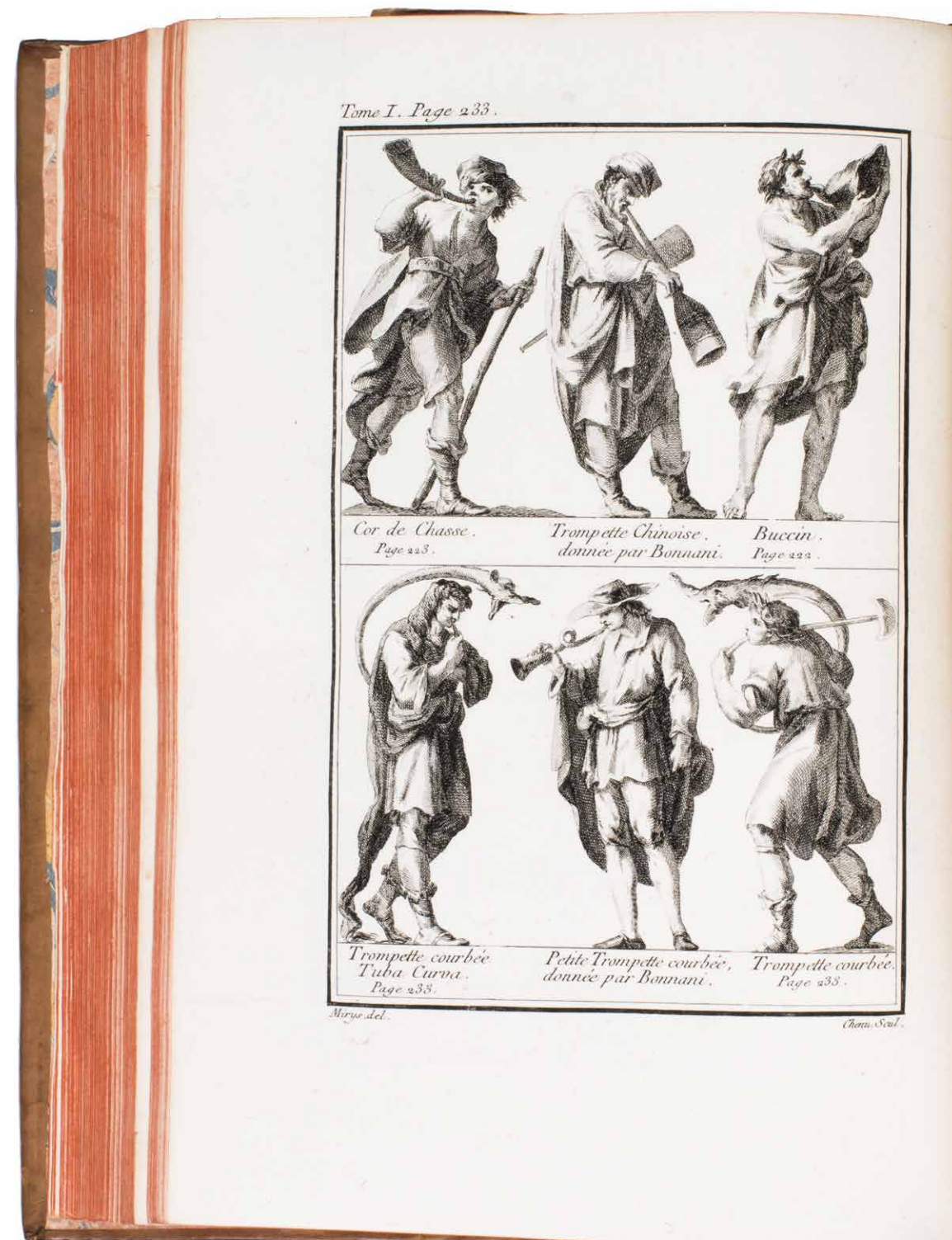
Paris, printed by Denys Pierres and sold by Eugène Onfroy, 1780–1781. 4 volumes. 4°. With 463 engraved plates (including several folding), 3 folding letterpress tables, an engraved vignette on each title page, letterpress music notes, and numerous engraved head- and tailpieces. Contemporary gold-tooled calf. € 14 000

Very rare first edition of a wide-ranging account of music, finely illustrated and including complete compositions by Claude le Jeune, Lassus, Ronsard and several others. It “remains an extremely valuable source of information on 18th-century music, as well as that of earlier periods and its historiography” (Fend). La Borde, a popular composer, writer and farm tax collector, assembled a vast amount of information on music, both European and non-European. The first volume describes the music and musical instruments of different countries and cultures. Volumes 2–4 are devoted to composition and songs and the supplement describes harmony and proportion, concluding with the engraved text and music of a song, with the several parts (“basse”, “taille” and “haute contre”) engraved separately.

Jean-Benjamin de La Borde (1734–1794) studied the violin with Dauvergne and composition with the great Jean-Philippe Rameau. He composed many “opéras comiques” and wrote a number of books on topography, music, history and literature, but he is best remembered as the author of the present encyclopaedic work on music.

In very good condition. A renowned work on music, attractively bound in contemporary calf.

Cat. biblioth. Fétis 3195; *Cohen* 538; *Fétis II*, 26; *Honegger II*, 682; *RISM B*, VII, p. 466; *Gregory, Cat. early books on music*, p. 142: for La Borde: *Fend*, “La Borde, Jean-Benjamin de”, in: *Grove Music Online*. [More photos on our website](#)



*Seminal guide to the East and West Indies,
with 42 double-page and folding plates, including 6 maps,
all engravings beautifully coloured by a contemporary hand*

36. LINSCHOTEN, Jan Huyghen van. Histoire de la navigation ... aux Indes Orientales ... Avec annotations de B. Paludanus, ... Troixiesme edition augmentee.

Including:

LINSCHOTEN, Jan Huyghen van. Le grand routier de mer, ...

[LINSCHOTEN, Jan Huygen van]. Description de l'Amerique & des parties d'icelle, ...

Amsterdam, Evert Cloppenburg, 1638. Folio (32.5 × 21 cm). With 3 title-pages, a nearly full-page engraved portrait of the author in a cartouche with 4 inset views, 42 engraved plates including 6 maps (31 double-page & 11 larger folding). All plates coloured by a contemporary hand. Near contemporary mottled calf, gold-tooled spine. € 275 000

A hand-coloured copy of the third French edition of Linschoten's classic illustrated guide for travellers to the East and West Indies, termed by Lach "the most important of the first-hand accounts published independently of the great travel collections" (1.198). No other book contained so much useful intelligence on the East and West Indies. Unhindered by the censorship that constrained writers from the Iberian peninsula (details of seas and coasts in Asia and the Americas were military secrets), he included such information as sailing directions, physical descriptions of countries, and statistics on commerce and trade. The work was held in such high regard that for nearly a century, every Dutch ship sailing to Africa and Asia carried a copy of a Dutch edition of Linschoten. The 42 plates (11 large folding) are especially noteworthy, including 6 maps and several bird's-eye views, many with coats of arms of the regions shown and of the colonial powers that controlled parts of them.

Although the work contains valuable reconnaissance for the New World, the material on India and the East Indies is the most valuable, being the fruit of the author's own observation. In the service of the Portuguese, Linschoten spent five years in Goa (1583–1588/89), making numerous visits to other parts of India. He was thoroughly immersed in Indian culture and the complex relations between the Portuguese colonial apparatus and indigenous peoples. Highlights include a first-hand descriptions of the caste system, political structures, business practices of the Banyas, and exotic natural phenomena.



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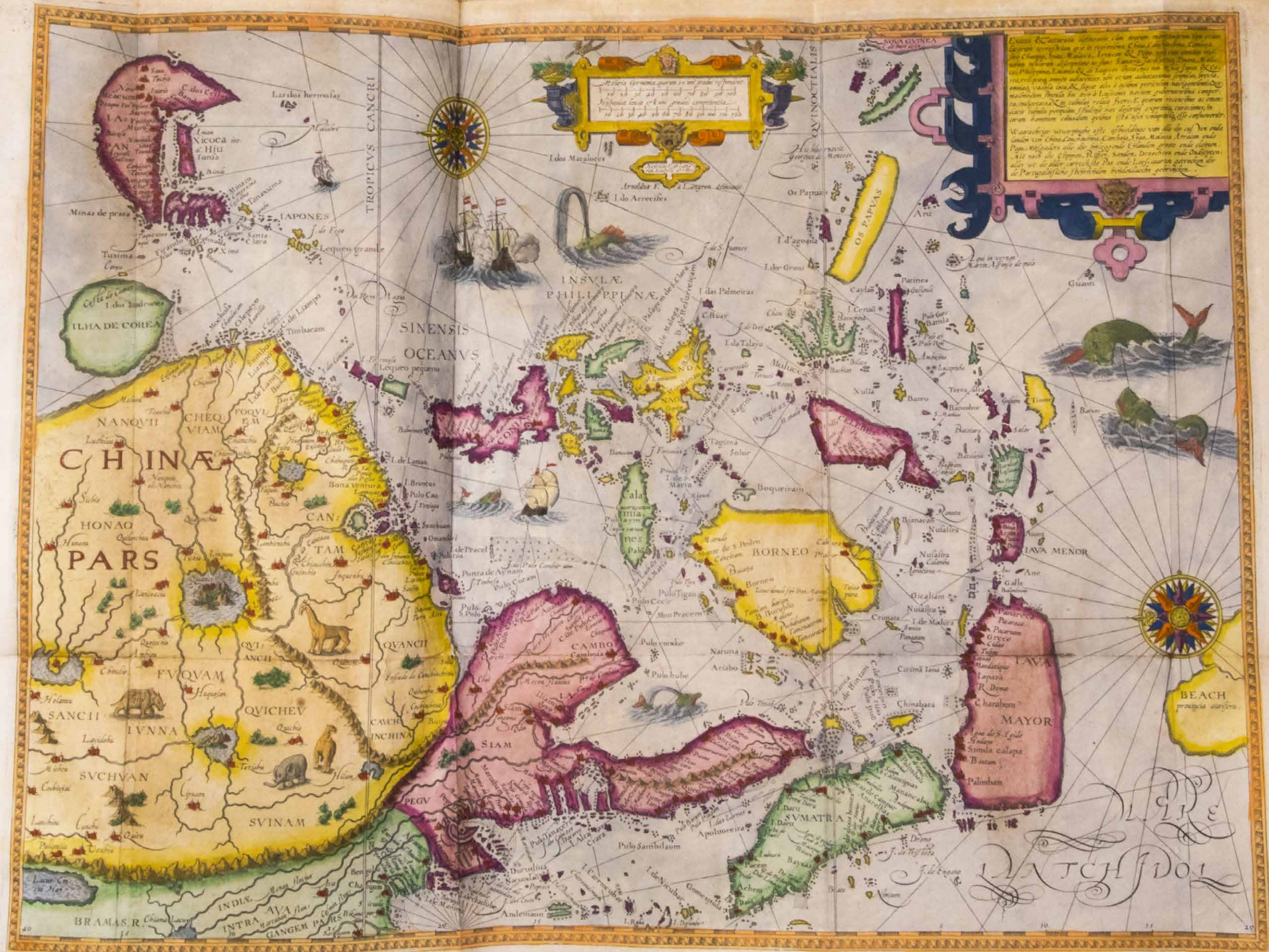
Science & Technology

The text is divided into three parts. The first part covers the East Indies and East Africa, including regions as far east as Japan. The second describes the navigation along the coasts of West Africa around the Cape of Good Hope to Arabia, together with some coasts in the New World. The third book is devoted to North America, the Caribbean and Brazil.

About 4 sheets slightly browned and a few others with spots or minor foxing, a tear repaired in the title page to part 3 (not affecting the text or engraving), one plate was cut and reattached at an early date and a few others show very minor browning or small tears where the folds cross, the corner of one leaf torn off (without loss of text) and a few other minor marginal defects, but still generally in very good condition, with the colouring rich and in good condition. The boards are slightly rubbed and the head and foot of the spine expertly restored, but the binding is still in good condition. A seminal work on navigation to the East and West Indies that opened up exploration to explorers outside Spain and Portugal.

[8], 206 pp.; [4], 181, [1 blank]; [1], [1 blank], "86" [= 80], [2 blank] pp. Alden & Landis 638/37 (8 copies); Burnell & Tiele, *The voyage of John Huyghen van Linschoten to the East Indies*, Hakluyt Society (old series) LXX-LXXI (London 1885); JCB II, p. 271; Lach, *Asia in the making of Europe, 1.1.196–204 & 482–490*; Palau 138584; Sabin 41373 & 28266 (parts 1 & 2, cf. 19701 & 49497: 1619 ed. of part 3); STCN (3 copies); Tiele, *Bibl.* 686–688. [More photos on our website](#)





The detailed map of the Northern Hemisphere reflects Delisle's trademark scientific precision. It was the first to accurately reposition the west coast of North America significantly eastward compared to earlier maps. California appears as a peninsula – a notable correction at a time when it was still often depicted as an island, even in some of Delisle's own earlier works.

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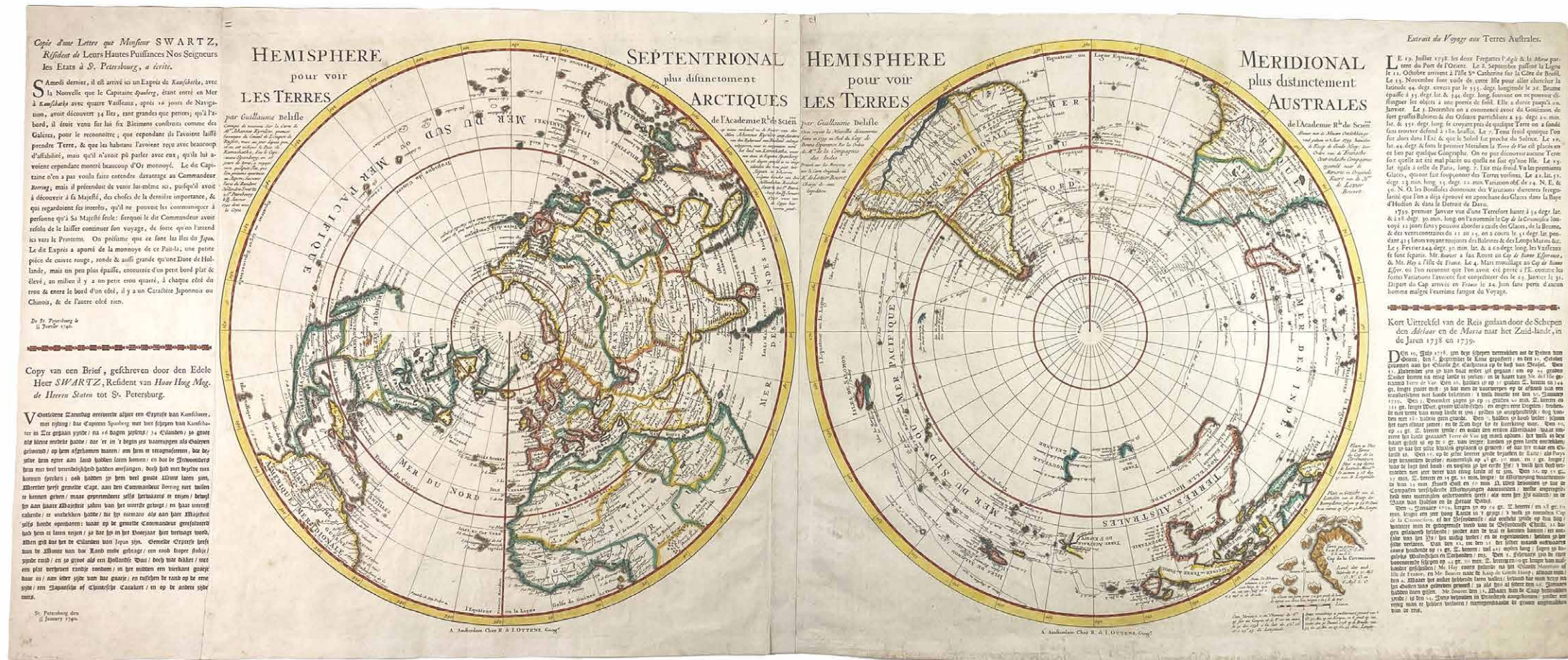
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However, a dotted line on the map still suggests the lingering belief in its insular form. Near northern Asia, “Terre de la Compagnie” is labelled, accompanied by a note crediting its discovery to Jean de Gama. Delisle’s portrayal of the North Pacific is informed by the 1709 voyage of Fondant. The version published by the Ottens firm features updates to northern Asia.

The Southern Hemisphere map traces the routes of notable explorers and circumnavigators in the southern oceans, including Magellan (1520), Abel Tasman (1642), and Edmund Halley (1698–1700). It offers detailed information, especially concerning exploration in the South Pacific. Australia, New Guinea, Tasmania, and New Zealand are partially outlined, with Australia and New Guinea shown nearly connected. This edition also incorporates updates based on the 1739 Antarctic voyage of Jean-Baptiste Charles Bouvet de Lozier. De L’Isle discards the outdated concept of “Terra Australis Incognita” and instead presents a more accurate depiction based on verified explorations. He includes several early Dutch discoveries in Australia, such as Dampier’s sighting of Shark Bay (labelled “Scharks Bay”) and his journeys in New Britain. Staying true to his scientific and precise approach to mapmaking, De L’Isle marks two possible locations for the Solomon Islands: one placed northeast of New Zealand, based on information from Fernand Gallego (likely Hernando Gallego, Mendaña’s chief pilot), and another situated closer to South America, following the account of Robert Dudley. Panels of text in both French and Dutch border the maps, describing recent expeditions in Kamchatka (left side) and the Cape of Circumcision area (right side), the latter accompanied by a small inset map.

The sheets are very slightly dust soiled, some contemporary inscriptions in brown ink in the upper outer corners of the two maps. Otherwise in very good condition.

IKAR 001694812, 002143453 (1 copy Hemisphere Septentrional); IKAR 00169104X, 00214347X (2 copies Hemisphere Meridional); Cf. Koeman, Atl. Neer. (1969), Ottens Catalogue nos. 13 and 14 (p. 87); Phillips & Le Gear, 3490 (maps 1 and 122, Covens and Mortier eds. of the maps in an Ottens Atlas); Wagner 504 (first ed.). 📖 More photos on our website



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One of the first complete editions, richly illustrated with nearly 300 woodcuts

38. LIVIUS, Titus. Titi Livii deß aller redtsprechsten unnd hochberümpftsten geschicht schreibers: Römische Historien ... Mainz, Ivo Schöffer, 1533. 5 parts in 1 volume. Folio. With 4 elaborate woodcut borders, 279 woodcut illustrations, a decorated woodcut initial, and a woodcut printer's device on the final leaf. Contemporary blind-tooled pigskin over boards, with remnants of brass fittings. € 6000

One of the very first German editions containing books XLI-XLV of Livy's *Ab urbe condita*, which had been discovered shortly before. Livy's text is the most extensive work to survive from classical antiquity, and was highly popular in the 16th century. The present edition acquainted the Germans with the newly discovered parts. It has also been beautifully illustrated with nearly 300 woodcuts, attributed to Conrad Faber von Creuznach (ca. 1500–ca. 1553) and the Meister des Freiburger Altar.

Titus Livius (traditionally 59 BCE–17 CE), or Livy, was a Roman historian who wrote the present monumental history of Rome from its founding (traditionally in 753 BCE) through the reign of Augustus in Livy's own time. This foundational work, one of the main contemporary sources of Rome's history, mixes an annual chronology with a narrative. Livy's writing style is poetic and archaic, contrasting with Caesar's and Cicero's styles. He often wrote from the Romans' opponent's point of view in order to accent the Romans' virtues in their conquest of Italy and the Mediterranean. The first edition of Livy's work was published in 1469 in Rome. The first German edition was printed by Johann Schöffer in 1505. He and his successors published 13 editions in total. The present is their 6th, but first complete one.



With a small manuscript annotation in brown ink on the verso of the front blank flyleaf, and remnants of a catalogue entry or other label on the front pastedown with some pencil annotations. The binding is somewhat rubbed and dust soiled, affecting the clarity of the blind tooling, some worm holes in both boards and at the base of the spine, the lower outer corner of the back board is slightly damaged (some loss of leather and loss of the anchor plate). The edges of the leaves are slightly frayed, some small worm holes throughout (mainly in the blank margins of the first half of the work), slightly water stained along the outer edges of the leaves with some related browning and spotting, remnants of leather tabs on the divisional title page of Decades 2 and 5, large tears (cuts?) in the bottom margin of ll. Q3–Q5, S6–T1, and V2, brown (ink) stains on ll. c2v–c3r, cc6v and dd1r–v. Otherwise in good condition.

[I4], CCCCCXLV, [I] ll. *Adams L 1359; Goedeke II, p. 320, nr. 8; USTC 698600 (11 copies); VD 16 L 2107 (8 copies); not in Dibdin; Machiels.* More photos on our website

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Rare work on the activities of the missionaries in Tahiti


39. LONDON MISSIONARY SOCIETY. Narrative of the mission at Otaheite, and other islands in the South Seas; commenced by the London Missionary Society in the year 1797; with a map, and a geographical description of the islands. London, printed for the society, 1818. 8°. With a folding engraved map of the islands in the Southern Pacific Ocean, dated June 26, 1818. Modern half red morocco, blue paper sides, with a red morocco title label on the front, lettered and decorated in gold. € 2650

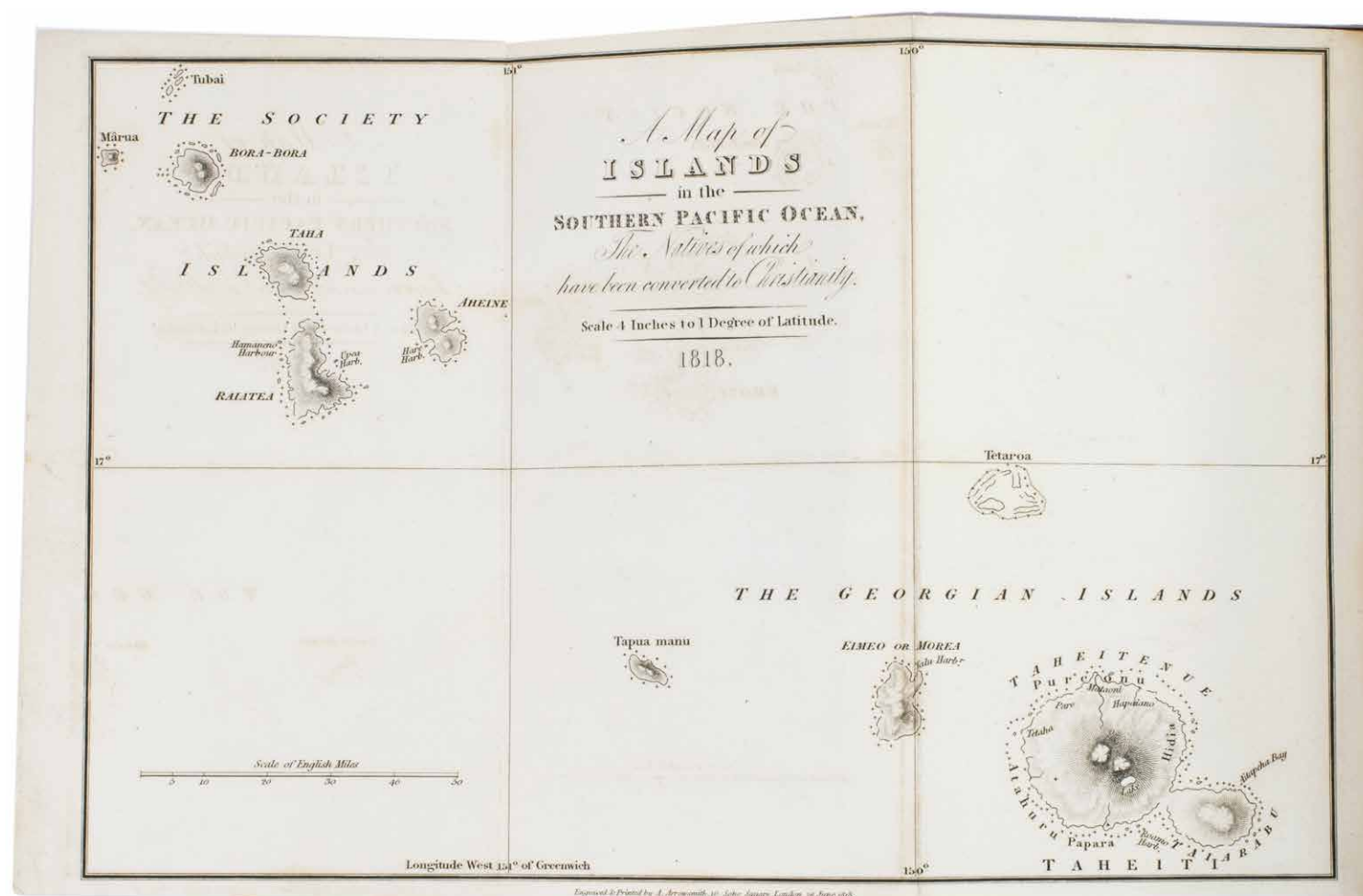
Rare work on the history of Otaheite (present day Tahiti) and the work of the London Missionary Society (LMS) in the region in the late 18th and early 19th century. The present edition is the second, which was published only a few months after the first, but has been significantly enlarged with nearly twice as many pages, and a map of the islands in the South Pacific Ocean. It was written by and printed for members of the LMS, which is possibly why it is quite rare. We have only been able to find three other copies in sales records of the past hundred years.

The London Missionary Society was established in 1795 with the intent to do missionary work in Polynesia. Their first voyage to the South Pacific took place in 1796. Thirty missionaries and their families travelled aboard the ship *Duff*, captained by James Wilson (1760–1814), to the various islands on which they were posted, namely Tongatapu, the Marquesas Islands, and Tahiti. The present work gives a short account of this voyage based on primary sources, and tells of the experiences of the missionaries on Tahiti in the years after, including conflicts with the locals, and the operations of the first printing press in the Pacific Islands, which was brought to Tahiti by missionary William Ellis (1794–1872) in 1817. The work also includes a translation of four letters from the converted king Pomare II (1782–1821), dated 1807, 1815, 1816, and 1817, which were sent to the missionaries.

The work is lightly browned throughout. Otherwise in very good condition.

[3], [1 blank], 8, 86 pp. *Ferguson* 718; *Forbes* 485; *Jisc* (5 copies); *O'Reilly* 7620; *WorldCat* 54238062, 806774363, 311107978, 220179731, 83569659; not in *Hill*; *Kroepelien*.

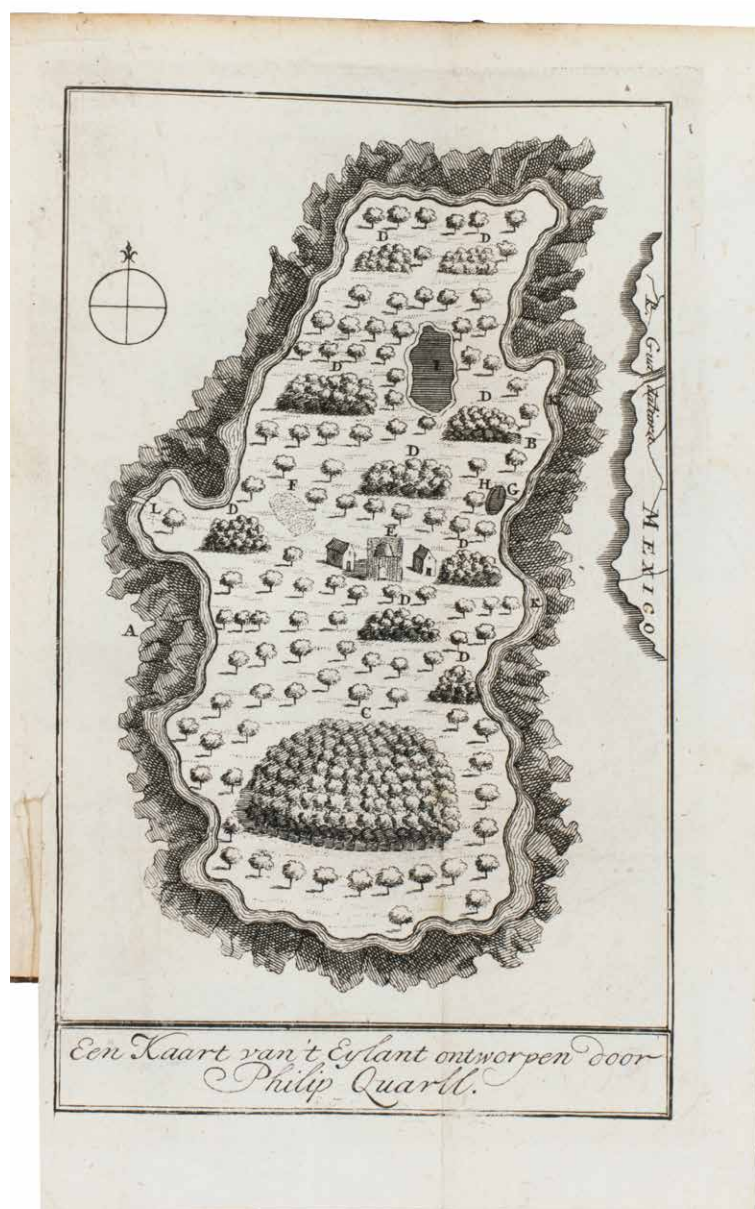
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Rare Dutch satire on Daniel Defoe's Robinson Crusoe

40. [LONGUEVILLE, Peter]. De kluizenaar; of de weergalooze rampen, en verwonderenswaerdige gevallen van Filip Quarll, Engelschman.

Rotterdam, Jan Daniel Beman, 1728. 8°. With an engraved frontispiece, signed by Collan, a folding map of Quarll's island, and a folding plate of the shipwreck. The title page is printed in red and black and shows a small woodcut ornamental vignette, the work includes headpieces built up from typographic material, woodcut ornamental tailpieces, and woodcut decorated initials. Contemporary half tanned sheepskin, sprinkled paper sides, and a red paper label on the spine. € 2950



The rare first edition of the Dutch translation of *The Hermit: Or, the Unparalleled Sufferings And Surprising Adventures of Mr. Philip Quarll*, which was originally published in London in 1727. It is a derivative of Robinson Crusoe and recounts Quarll's solitary and agonizing experiences on a South Sea Island over a span of fifty years. the story captivated readers during the eighteenth century and was widely published in multiple languages across Europe and America.

De kluizenaar contains a vivid tale and not only gained popularity as a castaway tale in 18th-century England, but through translations also in the Netherlands and other parts of mainland Europe. This is no surprise, as it includes the details of Quarll's life, involving criminal activities, seafaring, polygamy, his transformation into a merchant, and him being shipwrecked off the coast of Mexico in 1675. Stranded and forced to be self-reliant, Quarll survived on his island for half a century in the company of a loyal monkey. Eventually, Edward Dorrington, a trader from Bristol, England, embarked on an explorative voyage and encountered Quarll. After sharing his remarkable story with Dorrington, Quarll entrusted him with his diaries but declined the offer to return to England. The work contains three captivating illustrations: the frontispiece depicts the hermit and his monkey gathering firewood, a folding map shows the fictitious island and its landmarks, and the final engraving beautifully illustrates the shipwreck.

With the bookplate of the collection Buijnsters-Smets and the manuscript owner's inscription of M. Buisman on the recto of the first free flyleaf, and a small note in the margin of the folding illustration ("288"). The binding is somewhat worn, some slight foxing and water staining. The lower gutter of the frontispiece is restored on the verso of the leaf. Otherwise in good condition.

[16], 292, 189, [1] pp. Buisman 1096; Staverman C 5a; STCN 22034275X (4 copies); Ullrich IV, 13 n; WorldCat 590240897, 66309382, 249247604 (8 copies, including one noted as lost).

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A 1723 defence of the Ostend Company against the Dutch trade monopolies of the VOC and WIC, advocating free commerce under the Treaty of Münster (1648)

41. [MACNENY, Patrick]. Wederlegginge van de argumenten ...

The Hague, Paulus & Isaac Scheltus, 1723. 4° (21 x ca. 16.5). With a woodcut printer's device on the title page, the text is primarily set in gothic type, and a large woodcut tailpiece on p. 75. 20th-century dark green morocco, signed by Sangorski & Sutcliffe, London at the bottom turn-in at the front of the work. With the title lettered in gold on the spine, gold-tooled board edges and turn-ins, gilt edges. € 2500

First and only edition of the Dutch translation of a polemic in defence of the Ostend Company, a short-lived but politically significant rival to the Dutch East and West India Companies. Written by the Irish jurist Patrick MacNeny and translated from his original French text, the work challenges the legal and moral grounds on which the VOC and WIC claimed exclusive trading rights in distant territories – particularly in light of Articles 5 and 6 of the Treaty of Münster (1648). MacNeny argues on behalf of the Emperor's Catholic subjects in the Southern Netherlands, asserting their right to engage freely in overseas commerce.

The Ostend Company was established in 1722 under the Austrian Habsburgs and rapidly became a flashpoint in European trade politics. Backed by imperial charter, it posed a direct threat to the monopolistic control long held by the Dutch VOC and WIC over Asian and Atlantic trade routes. The company's emergence triggered diplomatic protests and economic pressure from the Dutch Republic and Britain, eventually leading to its suspension in 1727 and dissolution in 1731. MacNeny's treatise is a rare and articulate voice from the early phase of this commercial rivalry. Patrick MacNeny (1676–1745) was an Irish-born cleric and political observer whose writings offer rare insight into early 18th-century maritime commerce and colonial enterprise. Educated at Trinity College Dublin, MacNeny spent time in the Low Countries during the height of the Dutch East India Company's influence and the brief rise of the Ostend Company. Fluent in several European languages, he compiled reports and reflections on trade policy, mercantile rivalries, and colonial governance, often from a clerical and moral perspective. His surviving manuscripts are valued for their unique vantage point on the economic ambitions of smaller Catholic states and the tensions between Protestant and Catholic maritime powers. The binding is very slightly scuffed, mainly along the spine, internally slightly foxed and browned. Otherwise in very good condition.

75, [1 blank] pp. *Landwehr VOC*, 28; *Knuttel* 16595; *Sabin* 102442; *STCN* 154093912 (11 copies); *WorldCat* 66160383 (18 copies); cf. for the original French eds. published in Brussels and The Hague: *Knuttel* 16593 & 16594; for the "Lettres Patentes d'Octroy" see *Sabin* 40712; for the English edition see: *ESTC* T96367; *Goldsmith's Library of Economic Literature*, 6290.  More photos on our website



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*Muslim prayerbook from Quanzhou, glossed in xiaojing script***42. [MANUSCRIPT – CHINESE MUSLIM PRAYERBOOK].** Al-salaam alaykum. [= Peace be unto you].

Quanzhou, 990 AH [= 1582 CE]. Folio (ca. 20.5 × 30 cm). Arabic manuscript on paper. Black sini script in nine lines with red verse markers, titles in red, glossing in black. With beautifully illuminated full-page 'Unwan with Chinese influence on designs, in gold, blue, red, green, and black. 18th-century cloth and paper wrappers. € 35 000

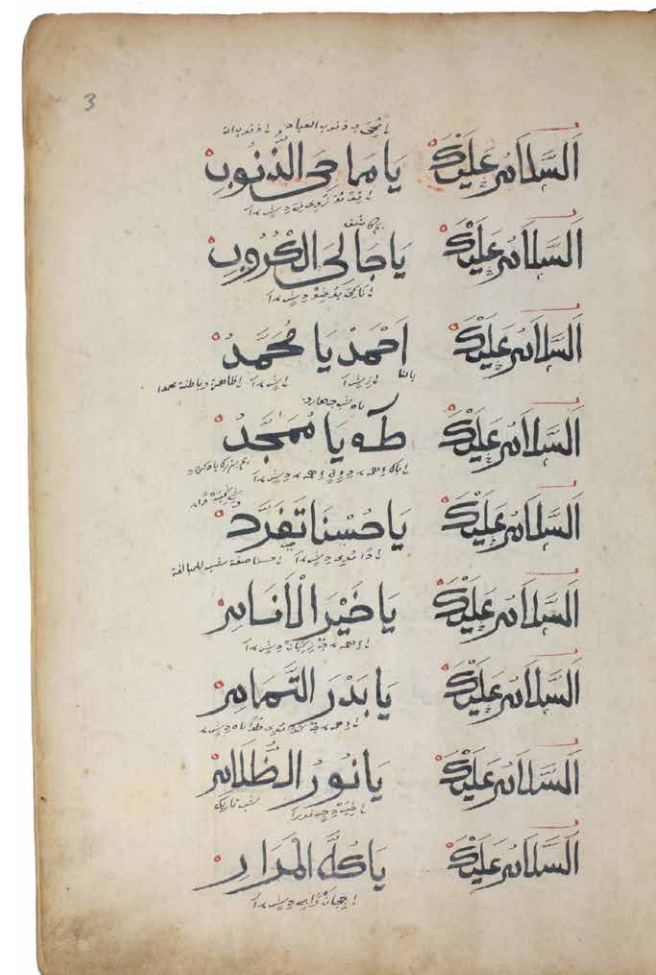
A fascinating example of Chinese Muslim calligraphy and manuscript culture, with prayers in praise of Mohammed written out in the distinctive Sini script used by Muslim populations in China for hundreds of years, here accompanied by extensive glossing in the particularly Chinese-Muslim xiao'erjing (or xiaojing) script. The latter is adapted from the Arabic alphabet – with a few Persian borrowings – and used to write out various dialects of Chinese phonetically. It appears here in interlinear and sometimes even in uncommon, vertically-written marginal glosses of the text. Because xiaojing is famously flexible in adapting to various local Chinese dialects at various points in history, xiaojing manuscript survivals such as this one may serve an historical linguistic purpose: “An in-depth study of xiaojing transliterations carried out with the help of linguists while especially taking into account the unusual graph features may help to reconstruct the Chinese language spoken at the time under scrutiny” (Sobieroj, p. 182) – For a prayerbook, or indeed many sacred manuscripts such as the Qur'an, the use of xiaojing glosses was a growing manuscript tradition in 16th century China: – “A reform of the Muslim educational system in China took place in the 16th century, when the gedimu (< qadam “old”) system of mosque schools with Koranic recitation under an ahong (= ‘imam), was replaced by the jingtang jiaoyu “scripture hall education”, in which Arabic was

used pronounced with Chinese sounds, e.g., salam as sa liang mu. In this education a systematic alphabetic representation of Chinese with Arabic letters (xiaojing) was developed, which is still used irregularly by Chinese Muslims” (Versteegh, p. 498). Through dated Safar 990 Hijri (September 1582) on the colophon, this copy may in fact be a later 18th century copy of a 16th century text. However, if indeed a 16th century original it would be one of the earliest extant manuscript examples of xiaojing glosses. Regardless, it is a rare and valuable example of Sino-Arabic manuscript tradition, and the Muslim history of China.

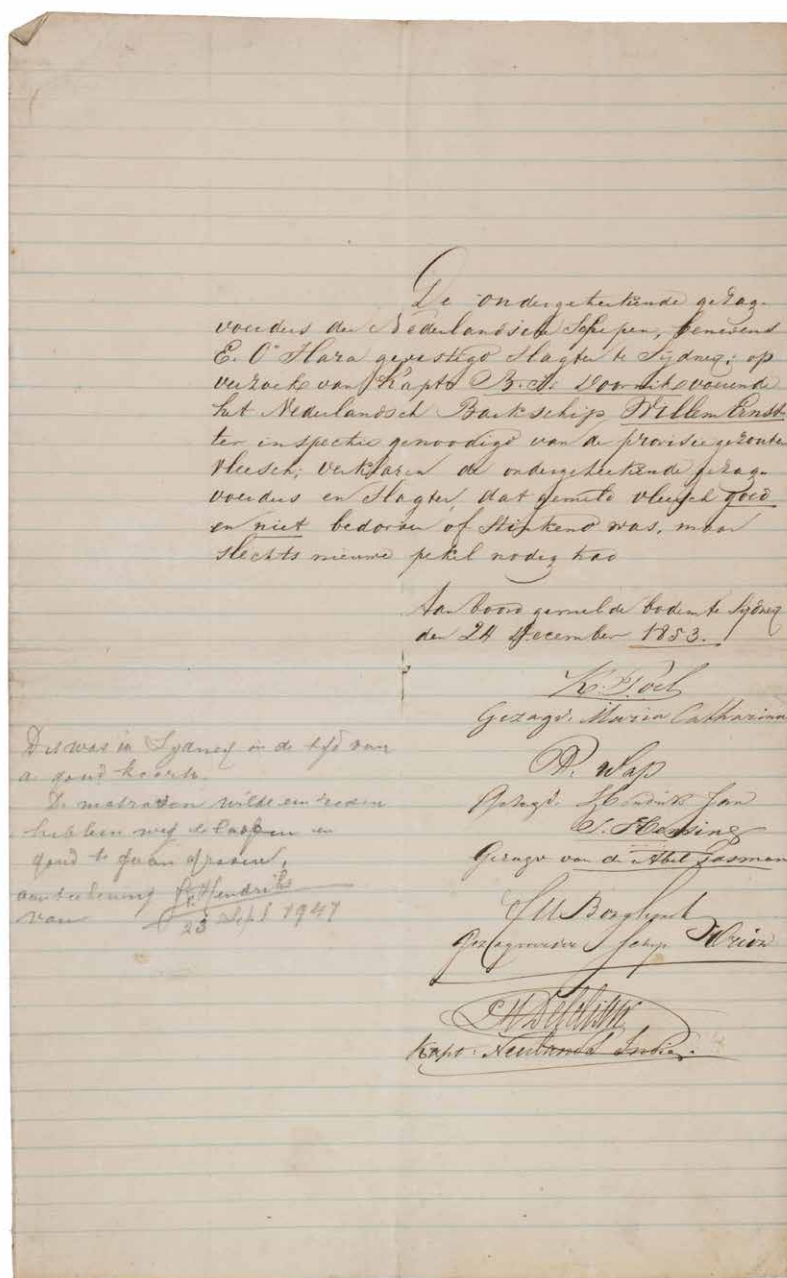
Light exterior wear, binding a touch delicate.

46 ll. Florian Sobieroj, “Standardisation in Manuscripts written in Sino-Arabic Scripts and xiaojing”. In: *Creating Standards. Interactions with Arabic script in 12 manuscript cultures*, ed. by Dmitry Bondarev, Alessandro Gori & Lameen Souag (Berlin & Boston, 2019), pp. 177–216. Kees Versteegh, *Arabica*, Vol. 48.4, *Linguistique Arabe: Sociolinguistique et Histoire de la Langue* (2001), pp. 470–508.

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*The sailors of the Dutch vessel “Willem Ernst”,
moored in the Harbour of Sydney
infected by the recently broken out “Victorian gold rush”*



43. [MANUSCRIPT – DECLARATION]. [Declaration signed by five Dutch captains in Sydney Harbour].

(Signed:) Sydney, 24 December 1853. Ca. 32.5 × 20 cm. Housed in a white paper folder. € 350

Declaration signed by five captains of five different Dutch vessels moored in the harbour of Sydney, Australia, stating that the meat on board of the bark (vessel) *Willem Ernst* for the provision of the crew was not rotten or badly smelling, but only needed a new salting (pickling). The pencil annotation by J. Hendriks suggests that the inspection of the meat took place in the context of the well-known “Victorian gold rush”, which started in 1851. The sailors of the *Willem Ernst* would have complained about the meat because they wanted to find a pretext for deserting the ship in order to become gold diggers.

The declaration is written on the recto of the first leaf of a blue-ruled double-leaf and signed on board of the *Willem Ernst* in the harbour of Sydney on 24 December 1853. The five captains had inspected the meat on request of the captain of the *Willem Ernst*, Batholomeus Justus Doornik (1802–1867), and the butcher, Edward O’Hara (1811–1863), living in Sydney. The five captains were: Klaas Poel (1819–1858), captain of the *Maria Catherina* (built in 1852); P. Wap, captain of the *Hendrik Jan*; J. Henting, captain of the *Abel Tasman*; Cornelis Marinus Borghorst (1811–?), from 1848–1859 captain of the *Orion*; and L. M. Delcliseur, captain of the *Neerlands Indië*.

The paper is lightly browned, and somewhat soiled on the back, it has been folded in the past, with a small tear in the middle, a Dutch pencil annotation by J. Hendriks on the front, dated 23 September 1947, with background information about the work.

[1] [l.](#) More photos on our website

30 hand-coloured lithographed views of the zinc industry

44. MAUGENDRE, Adolphe. Société anonyme des mines et fonderies de zinc de la Vieille Montagne[.] Album de 30 vues.

Paris, (printed by Auguste Bry), 1850–1851. Oblong 1° (55.5 × 38.5 cm). Tinted lithographed title page and 30 tinted lithographed plates (55.5 × 38.5 cm, one slightly smaller: 35 × 50.5 cm), all in fine contemporary hand-colouring. Loose in modern clamshell box. € 22 500

Extremely rare first edition of an impressive series of lithographed views showing the zinc mines, foundries and factories in Belgium and Germany owned by the “Société Anonyme de Mines et Fonderies de Zinc de la Vieille Montagne”. The series includes views of Moresnet, Welkenraedt, Rabotraedt, Angleur, Saint Léonard (Liège), Valentin-Cocq and Bray, all beautifully rendered by the French landscape painter Adolphe Maugendre (1809–1895).

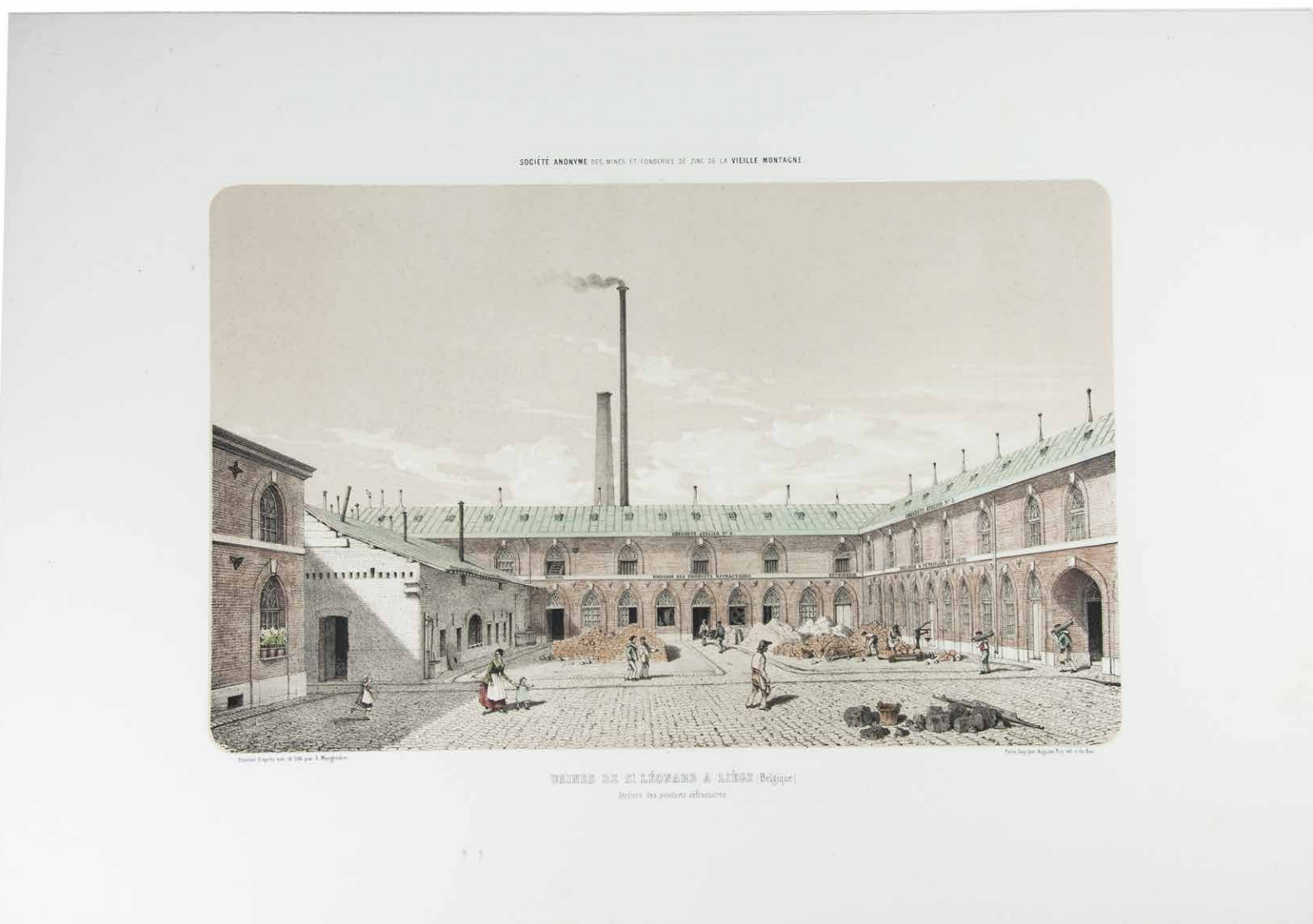
The series shows the complete process of producing zinc, from the zinc ore extraction to the stoking, pouring and refilling of the crucible, and finally the production of sheets of zinc in a rolling mill. It includes four detailed views of the Saint-Léonard plant (one, surprisingly, featuring a woman and two children).

In the 20th century the Vieille Montagne society, together with a number of other mining and smelting companies, evolved into “Umicore”, a global materials technology and recycling group still active today.

Some light marginal spotting, the title-page more severely, title-page with a tiny tear, otherwise in very good condition. An important visual record of the history of the zinc industry.

WorldCat (only a catalogue entry, not listing any copies); no further copies in KVK; for Dony: *Biographical Dictionary of the History of Technology*, pp. 376–377; for Maugendre: *Benezit VII*, p. 273.

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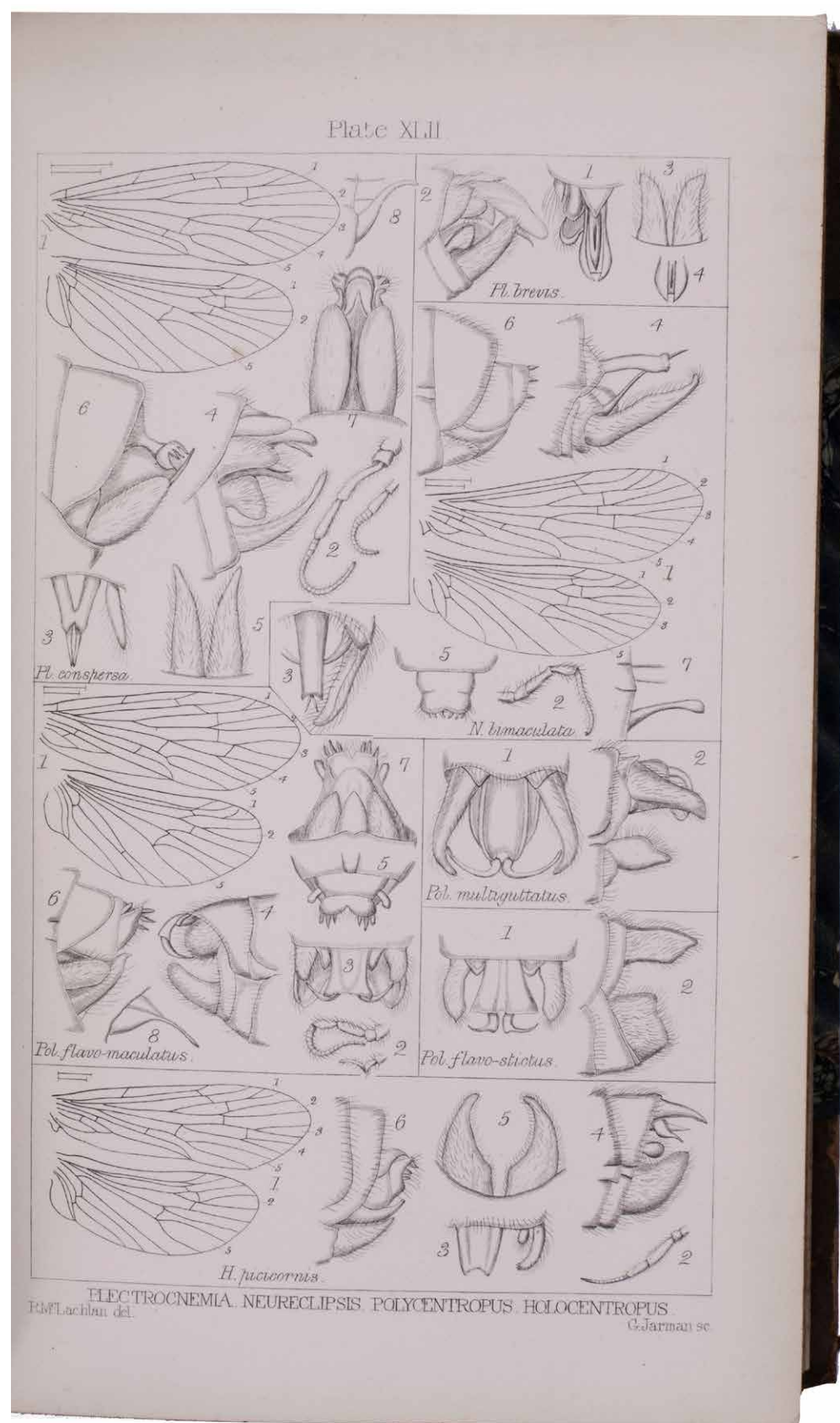
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Very rare study of European Trichoptera

45. MCLACHLAN, Robert. A monographic revision and synopsis of the Trichoptera of the European fauna.

London, John van Voorst; Berlin, Friedländer, 1874–1880. Royal 8° (25 × 17.5 cm). With 59 lithographed plates. Contemporary half calf. € 1750

Very rare work on Trichoptera, commonly known as caddisflies. The present publication is considered the greatest work of the British entomologist Robert McLachlan (1837–1904), the first editor of the *Entomologist's monthly magazine* and the leading English neuropterist. In the introduction he modestly emphasizes that it is not an actual monograph (hence the title), because “it would hardly be correct to call such a work ‘a monograph’, with the knowledge that nearly each week makes me acquainted with new forms received from correspondents, and with the certainty that at present we are probably acquainted with scarcely one-half of the species inhabiting the geographical limits of Europe”. The work, originally published in 9 instalments, describes 474 species and the 59 plates contain ca. 2000 figures. An additional supplement, published in 1884, is not included.

Some spots on the title-page and last leaves, but otherwise in very good condition. Spine worn and hinges cracked.

[2], IV, 523, [1 blank], CIII, [1] pp. BMC NH, p. 1212; Essig, *A history of entomology*, pp. 707–708; Nissen, ZBI 2641; WorldCat (5 copies); for McLachlan: T. James, “McLachlan, Robert” in: ODNB (online ed). [More photos on our website](#)

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

46. 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, 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 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 with flowers and foliage, with an empty central oval, 2 frames made from 2 different rolls, the inner frame with a built-up cornerpiece inside and a crown 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 with an oval centre, 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). € 500 000

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.



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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!).

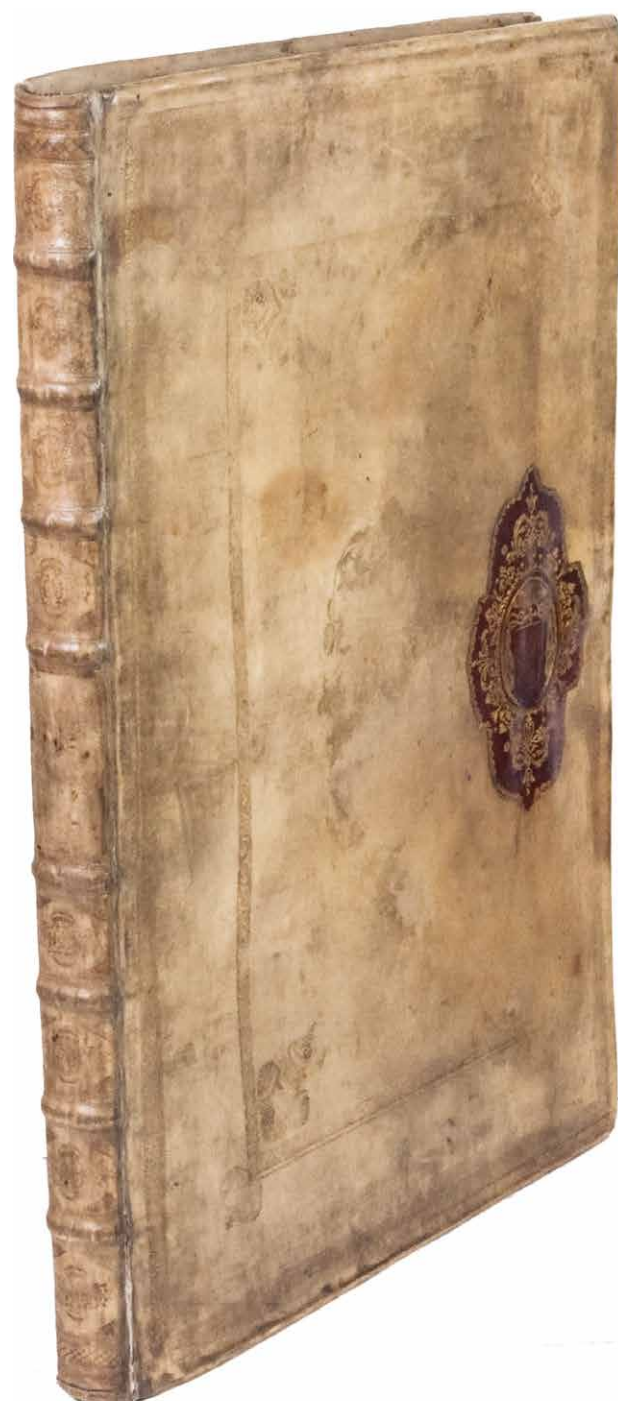
The first 60 plates had appeared in the first edition, *Metamorphosis insectorum Surinamensium*, ..., Amsterdam, the author and Gerard Valck, [1705], but the last 12 plates were newly made for the present edition. Work probably began before Merian's death in 1717, two

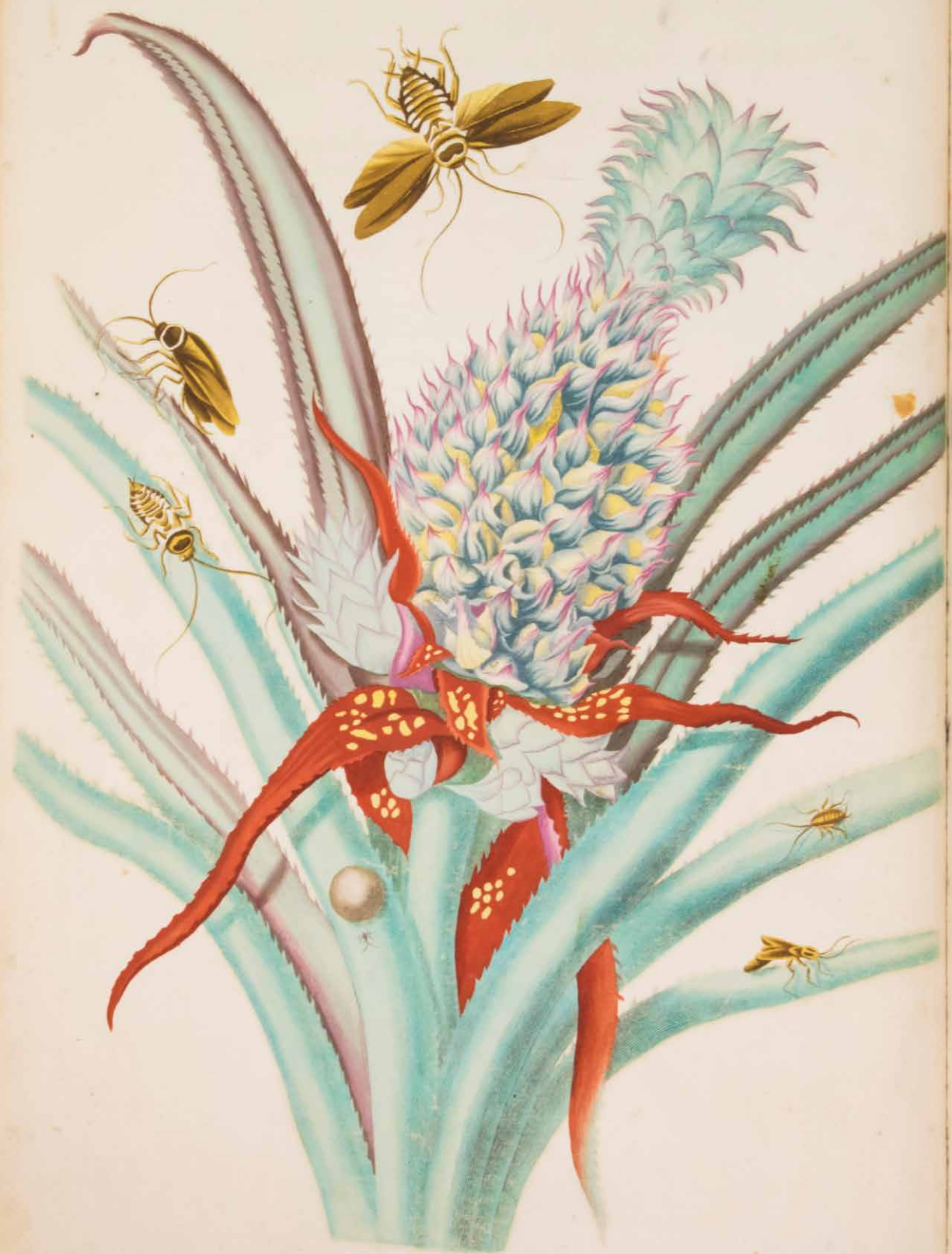
years before publication. We compared the present copy of the 1719 edition with two copies of the 1705 edition: all illustrations in the present copy of the 1719 edition are mirror images of those in the Dutch Royal Library's copy of the 1705 edition, except for plate VIII, and in the Smithsonian copy 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).

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*First edition of a richly illustrated work on the Americas and “Terra Australis”,
with numerous large maps and views.*

47. MONTANUS, Arnoldus. De nieuwe en onbekende weereld: of beschryving van America en 't Zuid-Land, vervaetende d'oorsprong der Americaenen en Zuidlanders, gedenkwaerdige togten derwaerds,...

Amsterdam, Jacob Meurs, 1671. Folio. With a richly engraved allegorical frontispiece, 16 double-page engraved maps, including a large folding general map, 6 full-page engraved portraits, 32 double-page engraved views, including 2 large folding views of New Mexico and Mauritius, and 70 almost half-page engraved maps, views, and illustrations in the text. The title page is printed in red and black and contains Meurs' large engraved device. Additionally, with a large, engraved headpiece showing Joann Maurits van Nassau's coat of arms on the first dedication leaf and with numerous woodcut decorated initials (at least 2 series). Contemporary blind-tooled vellum binding. € 28 000

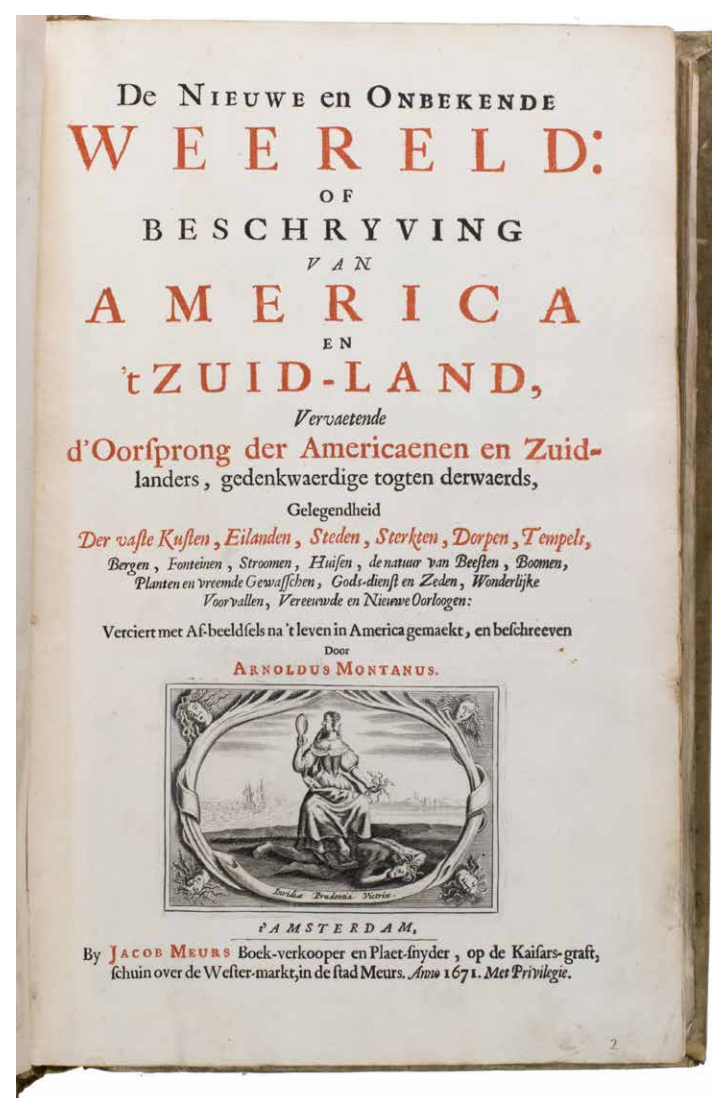
First edition of an essential and richly illustrated classic work on America and especially Brazil. It presents a general survey of everything known about the new continent and is one of the few works that describes Brazil during the short period it was in Dutch hands. The main attraction of the work is the abundant amount of maps and illustrations. This, combined with Montanus's lively

writing style, made this book a great success, and it gave many Europeans their first detailed view of the Americas. The single volume is divided into three “books”. The first is about the origins of the Americans and the discovery of America, the second describes North America and the third – and longest – part is about South America, with most of it devoted to Brazil. The last chapter, in nine pages, is the first published narrative of Tasman's famous 1642/43 voyage to Australia and Tasmania.

The work is appropriately dedicated to Johan Maurits, Prince of Nassau-Siegen (1604–1679), also known as “The Brazilian”. He spent many years in Brazil and promoted the scientific study of the region. A large portrait of him is included on the first page. It is missing from many other copies, but present in this.


The maps are partly copied from De Laet's *Nieuwe wereldt*, but they were re-engraved and adorned with large cartouches. A few new maps of the American continent, made by G. van Schagen, were added. The work contains numerous views, including the one it is famous for: the first ever view of New York. The section on Brazil is also quite extensive, with a map and 15 double-page views, and another 15 views in the text. It makes up almost a third of the whole work.

The text is partly based on Joannes de Laet's *Nieuwe wereldt* (1625 and later editions) as well as Adriaen vander Donck's *Beschrijvinge van Nieuw-Nederlant* (1655). Although Montanus never set foot in America, he made a valuable compilation based on many sources (including manuscripts that have not survived) and provides information not available in any earlier work.



The vellum is slightly bowed and scuffed, both gutters of the paste-downs have been reinforced with white tape, the outer margin of the engraved frontispiece has been reinforced with Japanese paper (without affecting the illustration) and some very slight (water) stains in the margins. Otherwise internally fine and clean and overall in very good condition.

[12], 585, [29] pp. *Borba de Moraes*, p. 586; *Kleerkooper & Van Stockum*, *Boekhandel te Amsterdam*, p. 421; *Landis*, 671/205; *Palau*, 177491; *Rodrigues*, 1683; *Rodrigues J. H.*, *Historiografia e bibliografie do domínio Holandês no Brasil*, 86; *Sabin*, 50086; *Schilder*, *Australia Unveiled*, p. 150; *Tiele*, *Land- en volkenkunde*, no. 763.

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First edition of an important Dutch translation of More's Utopia


48. MORE, Thomas and François van HOOGSTRATEN (translator). Het onbekent en wonderlijk Eyland Utopia, ontdekt door Rafaël Hythlodeus, en by t'samenspraek beschreven.

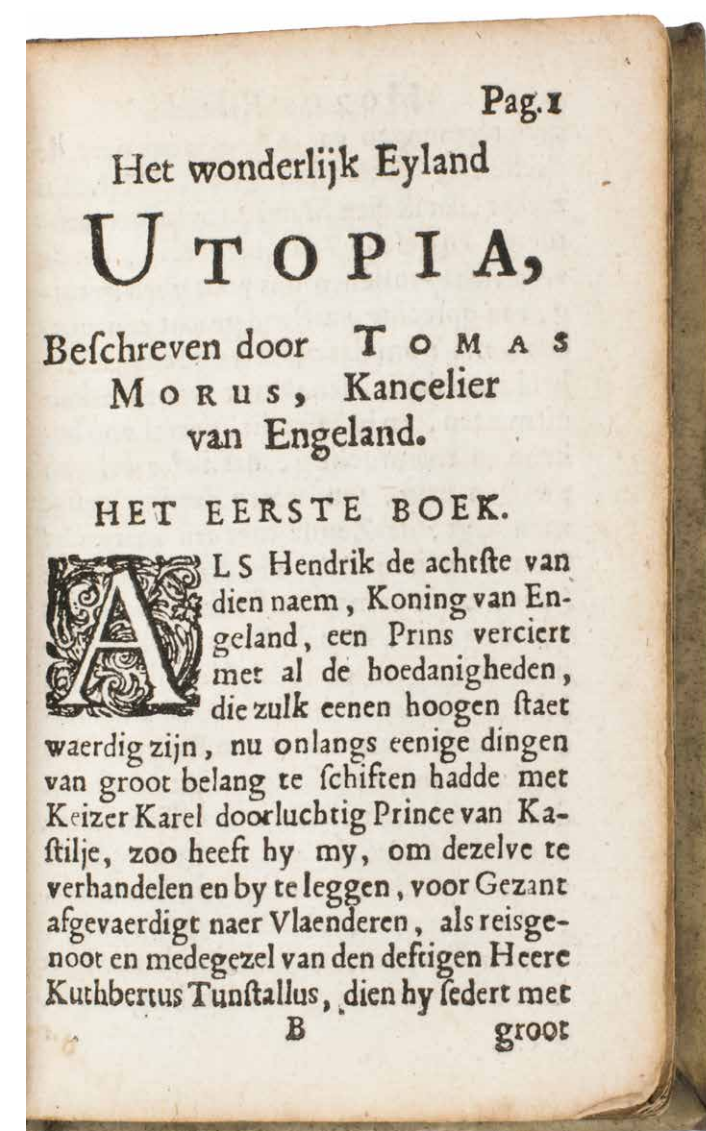
Rotterdam, François van Hoogstraten, 1677. 18°. With an engraved portrait. Contemporary vellum, sewn on 5 supports laced through the joints, with the manuscript author and title on the spine. € 6500

First edition of Van Hoogstraten's translation of *Utopia*, which was only the second translation into Dutch. Considered a "beautiful and fluent translation" (Van Bunge), it reached a wide audience in its own time, and was even republished in 1700. François van Hoogstraten (1632–1696) was a publisher and poet, but was also well-known for his translations. As a staunch admirer of Erasmus, he primarily translated his works into Dutch. The present translation, which is rarely offered for sale, is also dedicated to him.

Utopia, written by Thomas More (1478–1535), is closely connected to the Low Countries. Not only is it partly situated there, but the first edition, written in Latin, was also published there in 1516. Nevertheless, the first Dutch translation only appeared in 1553. It was reprinted – in different Protestant and Catholic versions – until Van Hoogstraten made his translation. It was only then that the work truly started to capture the Dutch imagination. The work itself sets out an ideal political society. It was "a tract for the times, to rub in the lesson of Erasmus; it inveighs against the new statesmanship of all-powerful autocracy and the new economics of large enclosures and the destruction of the old common-field agriculture, just as it pleads for religious tolerance and universal education" (PMM).

The vellum is somewhat soiled, with traces of paraffin wax on the back. Lacking the first free endpaper, the free endpaper in the back is somewhat creased and torn. Otherwise in good condition.

[24], 263, [1] pp. *Buisman* 1665; *STCN* 840093349 (9 copies); *Waller* 1237; cf. *Bunge, W. van.*, "Het onbekent en wonderlijk Eyland": *Frans van Hoogstraten's Translation of Utopia* (1677)", in: *The Oxford handbook of Thomas More's Utopia*, 2023, pp. 295–306; *Printing and the mind of man* 47.  More photos on our website





*Exceptionally rare collection of hand-coloured plates
depicting Napoleon Bonaparte's life*

49. [NAPOLEON BONAPARTE – COLOUR PLATES]. Histoire de Napoleon.

[Brussels?, after 1821]. Oblong 4° (?) (ca. 25.5 × 33 cm). With a hand-coloured lithographed double-page title, and 132 hand-coloured full-page lithographed plates. Contemporary gold-tooled half red morocco, decorated paper sides, with the title lettered in gold on the spine, and a red morocco title label on the front, marbled endpapers. The work is housed in a later red and yellow marbled paper slipcase. € 35 000

Extremely rare hand-coloured collection of 132 lithographic plates illustrating the life of Napoleon Bonaparte (1769–1821) in chronological order. The work starts with a double-page title which shows the most important events in Napoleon's life in seven smaller illustrations, and is followed by the other plates which each show one event, starting with his birth and ending with his death. The plates are lithographed in a cohesive style and clearly belong to the same series. However, the present work appears to be unique, as we have not been able to find another large collection of these plates.

The plates depict Napoleon's arrival in France, the Italian Campaign, the Egyptian expedition, 18 Brumaire, his coronation, the War of the Third Coalition and the Battle of Austerlitz, the War of the Fourth Coalition, the Peninsular War, the War of the Fifth Coalition, Napoleon's wedding to Marie Louise, the invasion of Russia, the War of the Sixth Coalition, Napoleon's abdication, his exile to Elba, his return and the Battle of Waterloo, his exile to Saint Helena, and his death. The final plate in the collection gives a short summary of his life in illustrations, like the title, with his statue triumphantly depicted in the centre. All plates are titled and captioned in French. Only the first two are numbered, but the collection is most likely complete.

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Science & Technology

The work is part of a group of Romantic works on Napoleon, published in the 1820s and 30s, that glorified his campaigns, victories, and bravery. They usually include text as well, but the present work consists only of plates. With the exception of the title and the final image, these plates were clearly intended as a single series, although only the first three are signed. They were lithographed by the company of Jean-Baptiste Ambroise Marcellin Jobard (1792–1861) in Brussels.

The work has been re-backed, with the original spine laid down, the edges of the boards are slightly scuffed, the front and back are slightly scratched. The plates have been numbered in pencil, the work is slightly foxed throughout, with some leaves affected more than others. The slipcase show slight traces of use. Otherwise in good condition.

[134] ll. *Not in Bobins.* [More photos on our website](#)



*The most extensive 16th-century edition of the first great atlas,
printed for the author by the Officina Plantiniana,
with all maps highlighted in gold and coloured by a contemporary hand*

50. ORTELIUS, Abraham. Theatrum orbis terrarum.

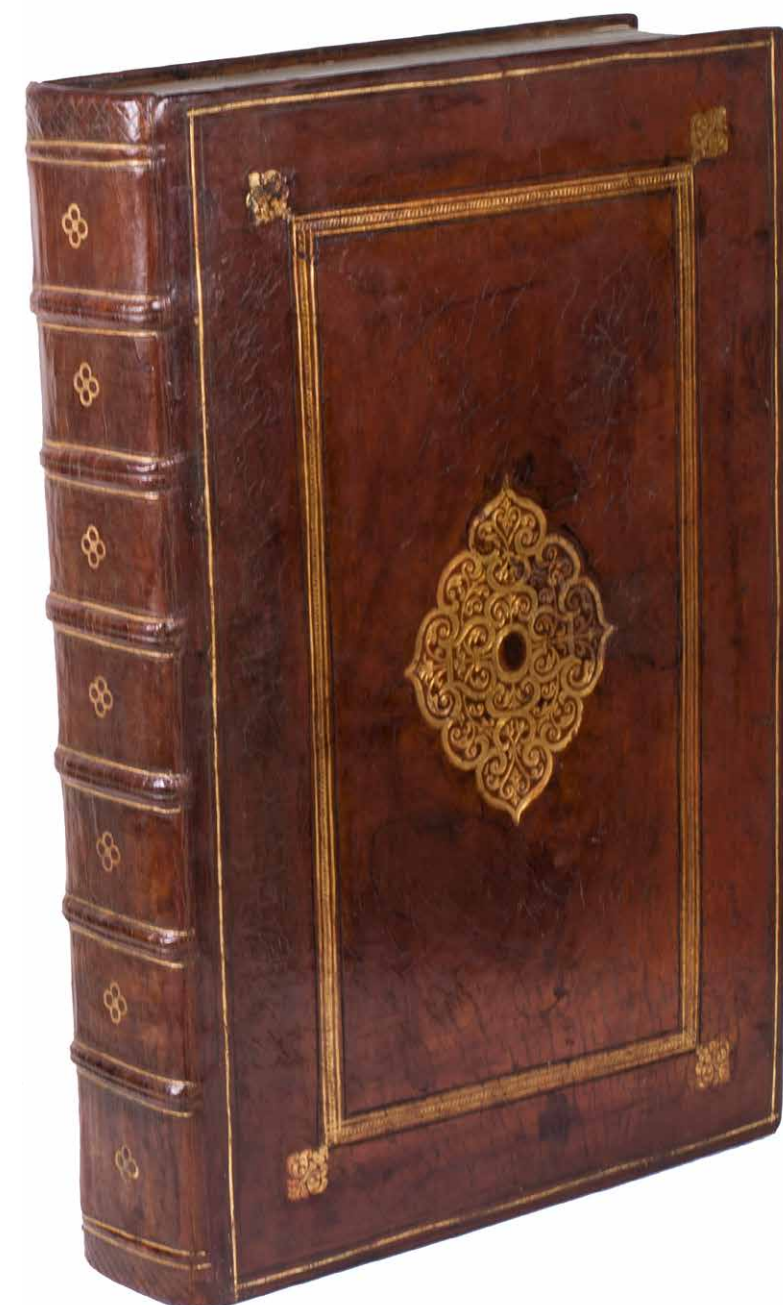
Including: Parergon, sive veteris geographiae [!] aliquot tabulae ...

[Antwerp, Ex Officina Plantiniana = Jan Moretus I, 1595].

With: Nomenclator Ptolemaicus; omnia locorum vocabula quae in tota Ptolemaei geographia occurrunt, continens: ad fidem Graeci codicis purgatus; & in ordinem non minus utilem quàm elegantem digestus.

Antwerp, Ex Officina Plantiniana [= Jan Moretus I], 1595. 3 parts in 1 volume. Large 2° (44.5 × 29 cm). With an engraved general title page to the *Theatrum* without imprint, a divisional title page for the *Parergon*, with letterpress text in a woodcut architectural cartouche; and a title page for the *Nomenclator* with the imprint and woodcut publisher's device. Further with a full-page engraved portrait of Ortelius, 147 double-page engraved maps with letterpress text (numbered I–II5 in the *Theatrum* and lettered A–Z, a–i in the *Parergon*, the i misprinted as an h but corrected by scraping part away), about 40 woodcut images of the obverse and/or reverse of coins, some woodcut tailpieces, numerous woodcut decorated initials, and decorations built up from arabesque typographic ornaments. All maps, the engraved title page and portrait, the woodcut divisional title, publisher's device, decorations except for the coin illustrations, and all initials fully and brightly coloured by a contemporary hand. The engraved title page and portrait, the divisional title, publisher's device and all the maps also highlighted in gold. 17th-century gold-tooled brown calf, sewn on 6 supports with corresponding raised bands on the spine, gilt edges. € 550 000

A stunning hand-coloured copy of the fourth Officina Plantiniana Latin edition of the first great atlas of the world, by Abraham Ortelius, with all maps, the engraved title page and divisional title pages, the full-page portrait of Ortelius, and all woodcut initials coloured by a contemporary hand and heightened in gold. This edition was published with more maps than any other 16th-century edition: 13 more than the previous edition (by the Officina Plantiniana in 1592) and 97 more than the first edition, published in Latin in 1570. It was the last edition in the original Latin before Ortelius' death in 1598 and the last in any language before that year.



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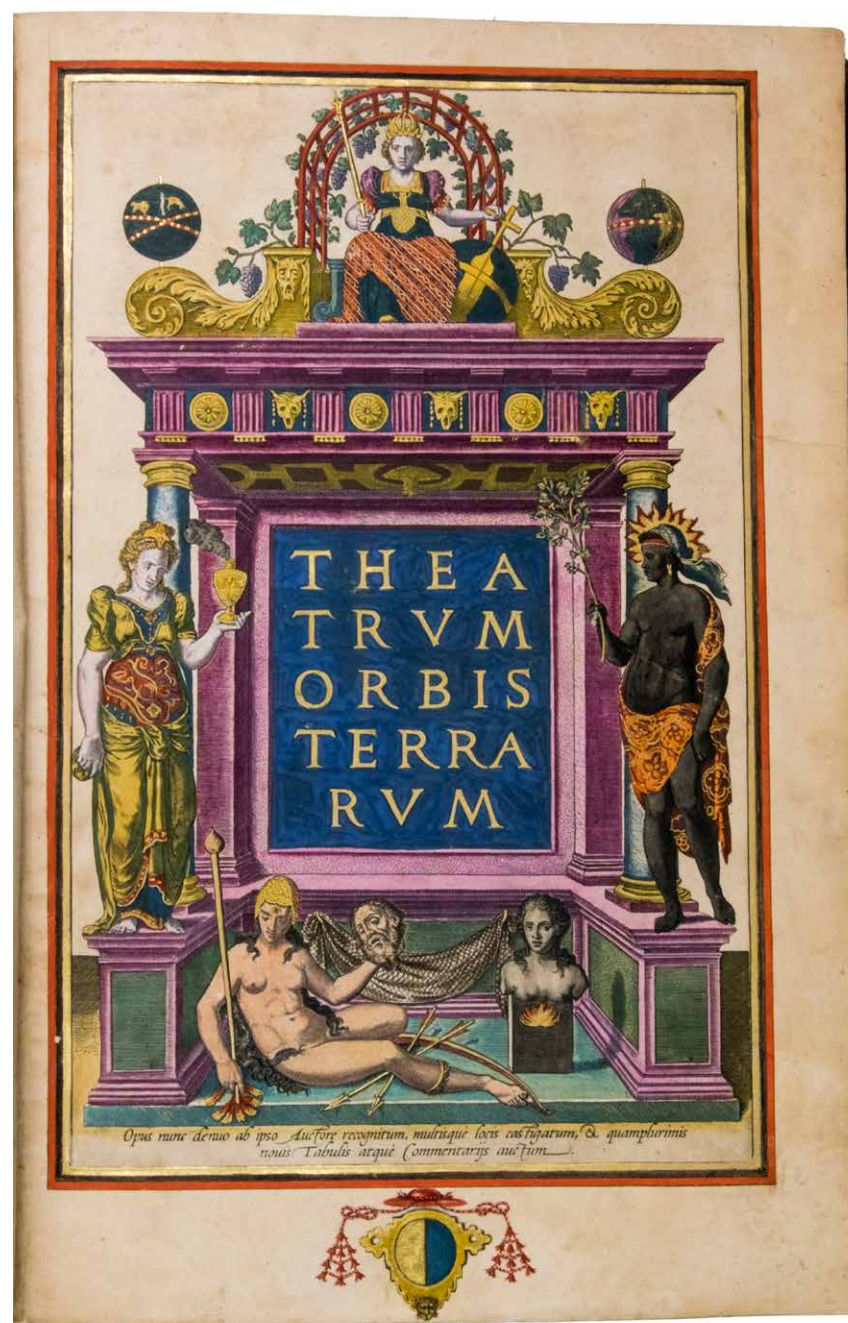
Ortelius began working as a cartographer with a map published in 1564 and soon began assembling maps bound together in book form. With the first edition of his present *Theatrum orbis terrarum*, he for the first time brought together a series of maps engraved in a uniform style and format and accompanied by a title page and an extensive text, the world's first atlas in the modern sense of the word. He also went to great efforts to ensure that his maps and information were accurate and up-to-date. The letterpress text on the back of each double-page map gives a description of and information about the region covered. The naked female figure representing America on the engraved title page, introduced with the first edition in 1570, is believed to be the first allegorical representation of the American continent. Enormously successful, Ortelius' atlas went through about 40 editions in 7 languages over 70 years (extraordinary for any book, but especially for such an expensive one) and served as model for nearly every atlas that followed, establishing many of the conventions still in use today. The earliest editions were produced for Ortelius by Gielis van Diest, but Christophe

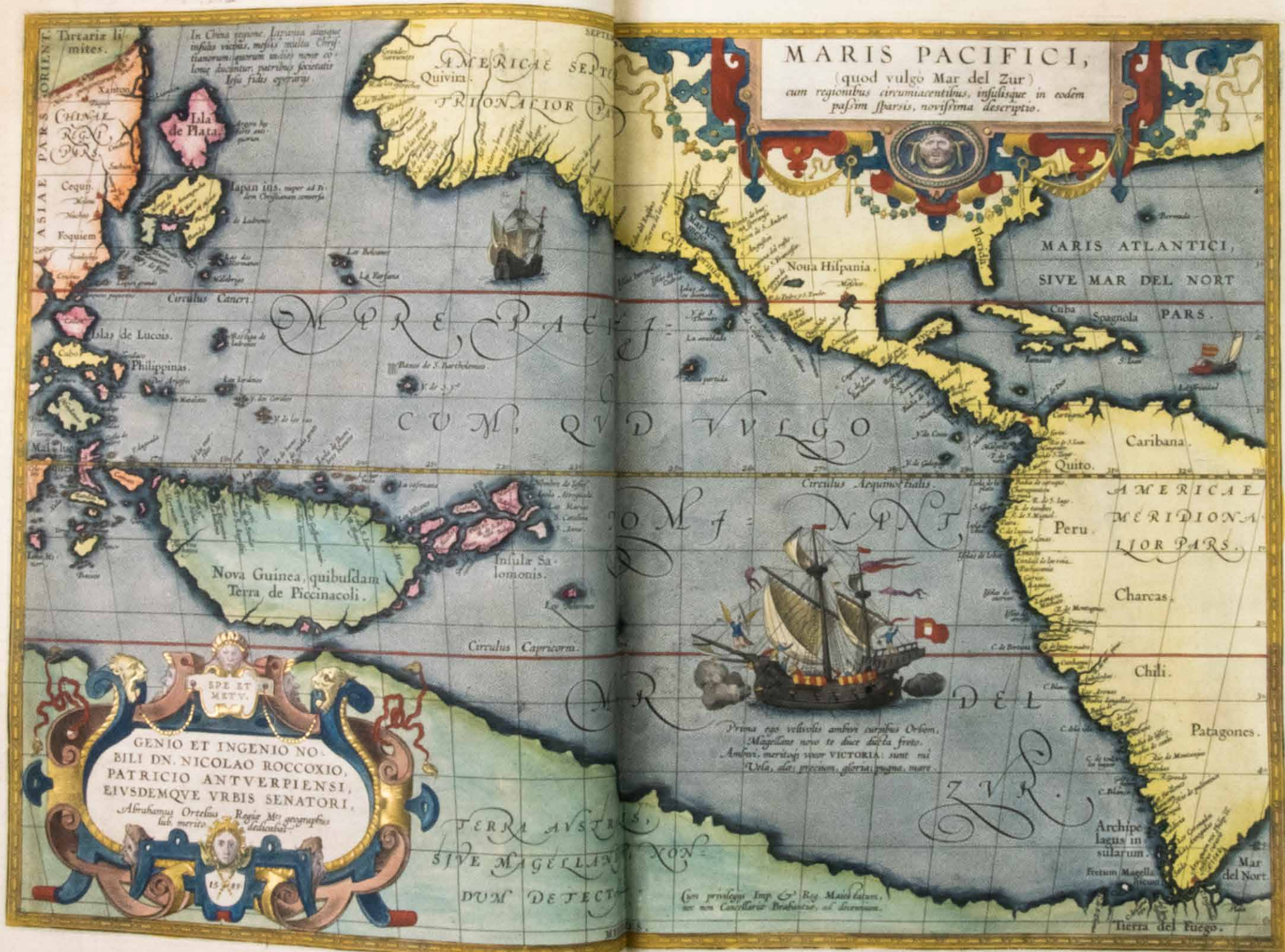
Plantin took over the production in 1579, he and after his death his son-in-law Jan Moretus working closely with Ortelius and producing most of the later editions, including the most highly regarded ones. Plantin's 1579 edition first introduced the present portrait of Ortelius, the *Parergon*, which attempts to reconstruct the geography of the ancient world, and the *Nomenclator*, which lists the place names in Ptolemy's *Geographia*. The present edition adds 17 new maps (4 replacing earlier maps and 13 with no predecessors), 9 for the *Theatrum* and 8 for the *Parergon*. The *Theatrum* here for the first time includes separate maps of Japan, Provence and the province of Florence.

With the hand-coloured and highlighted in gold manuscript coat of arms of a cardinal from the Venetian Corner family in the foot margin of the engraved title page. Further with early manuscript inscriptions on the recto and verso of the first free flyleaf. The binding shows some signs of wear (the leather shows some cracks and with a stain on the front board slightly affecting the gold-tooled centrepiece), some slight browning throughout, most maps have been reinforced in the gutter (mainly at the foot of the pages), the first free flyleaf and maps 71 and 77 in the *Theatrum* have been restored in the foot margin and the gutter, some occasional minor tears in the foot margin, not affecting the maps, map 89 has been bound after map 90. Otherwise in very good condition. A beautifully coloured and highlighted in gold copy of the most extensive 16th-century edition of the first great atlas, the last edition to be extensively revised by Ortelius himself.

[24] pp., 115 double-page maps with letterpress text; [7], [1 blank] pp., A-Z, a-i [= 32] double-page maps with letterpress text; 30, [5], [1 blank] pp. *Van den Broecke et al., eds., Abraham Ortelius and the first atlas*, p. 379; *Van den Broecke, Ortelius atlas maps*, passim; *Koeman & V.d. Krogt* 31:051; *Koeman III, Ort* 29; *Meurer, Fontes cartographici Orteliani*, pp. 25–26, 33 & passim; for Ortelius: *Van den Broecke, Abraham Ortelius* (2015); *Karrow, Mapmakers*, pp. 1–31; *Koeman, Abraham Ortelius* (1964), p. 42 and passim; for the engraved title page: *Waterschoot, Schouwende fantasie* (2002), pp. 203–226.

 More photos on our website





MARIS PACIFICI,

(quod vulgo Mar del Zur)
cum regionibus circumiacentibus, insulisque in eodem
passim sparsis, novissima descriptio.

MARIS ATLANTICI,

SIVE MAR DEL NORT

PARS.

Caribana.

AMERICA
MERIDIONA
LIOR PARS.

Charcas.

Chili.

Patagones.

Archipe
lagus in
sularum.

Fretum Magella
nicum.

Tierra del Fuego.

Prima ego velivolis ambire curibus Orhem.
Magellani novo te dux ducta fretis.
Ambur, meritis vixit VICTORIA: sunt mi
Vela, alie precum, gloria, pugna, mare.

Com privilegio Imp. & Reg. Maiestatum,
per nos Concillios Penitentiae, ad licentiam.

GENIO ET INGENIO NO
BILI DN. NICOLAO ROCCOXIO,
PATRICIO ANTVERPIENSI,
EIVSDEMQUE VRBIS SENATORI,
Abrahamus Ortelius Regis Mei geographus
lib. merito dedicavit.

TERRA AVSTRALIS,
SIVE MAGELLANICA
DUM DETECTA

Sydney, the Blue Mountains, Jenolan Caves and Launceston in the late 19th century

51. PAINE, John & Steven SPURLING II. [Photograph album containing pictures of New South Wales and Tasmania]. [Australia, 1870s–1880s]. 16.5 × 37 cm. With 34 mounted albumen prints, mostly between 10 × 15 cm and 18 × 23.5 cm, with the smallest ca. 7 × 10 cm, most of them captioned underneath in ink. Oblong half morocco photo album, titled “Queensland” on the front. € 1850

Large album containing photographs of Australia in the late 19th century. Although titled “Queensland” on the front cover, the album does not actually contain a single picture showing the territory of Queensland. The first 17 portray several official buildings in Sydney including St. Patrick’s College, the Colonial Secretary’s building and the neo-Italian Renaissance General Post Office and show parts of the landscape in the vicinity of the city. Several other photographs show the Jenolan Caves, gold miners on Mount Morgan and the highly popular tourist attraction of Barron Falls “as usually seen”. Two group portraits show Aboriginal Australians. Most of these photographs are captioned and signed on the negative by John Paine (1833–1908), a British photographer who settled in Australia and

specialized in pictures of Sydney and the Blue mountains.

A group of six photographs shows the landscape near Launceston, Tasmania. These photographs were produced by Steven Spurling (1847–1924), the son of a New Zealand photographer who settled in Launceston in the 1870s and is known for his experimental outdoor photography.

Binding very little worn at the extremities and slightly discoloured at the edges. Some foxing on the album leaves but, with the exception of some minor tears, the photographs are undamaged.

18 ll. Cf. Burgess, “Stephen Spurling”, at: *Obituaries Australia, National Centre of Biography, Australian National University*.

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The Batavia wreck and mutiny: the extremely rare first edition

52. [PELSAERT, François]. Ongeluckige voyagie, van 't schip Batavia, nae de Oost-Indien. Gebleven op de Abrolhos van Frederick Houtman ...

Amsterdam, Jan Jansz., 1647. 2 works in 1 volume. Small 4°. With 6 folding plates containing full-size scenes of the bloody mutiny, 2 large woodcut decorated initials, and an ornamental woodcut tailpiece. Modern gold-tooled half dark red morocco and dark orange cloth sides, with the title lettered in gold on the spine. € 275 000


The extraordinarily rare first edition of Francisco Pelsaert's gripping journal, chronicling the infamous 1629 wreck of the Dutch East India Company ship Batavia off the coast of Western Australia, and the horrific mutiny that followed – one of the most dramatic and enduring tales in early Australian history. The first edition has only appeared at auction three times since 1900 – in 1903, 2005, and 2017. The Dutch East India Company's (VOC) ship *Batavia*, carrying over 300 passengers and crew, struck Houtman's Abrolhos reefs on the West Australian coast in June 1629. Pelsaert managed to land most of the survivors on nearby islands before undertaking a daring voyage in a small boat to seek rescue in Batavia (present day Jakarta). In doing so, he charted a significant stretch of the Western Australian coastline after first heading for the Australian mainland, at a time when the very existence of a mainland was uncertain.

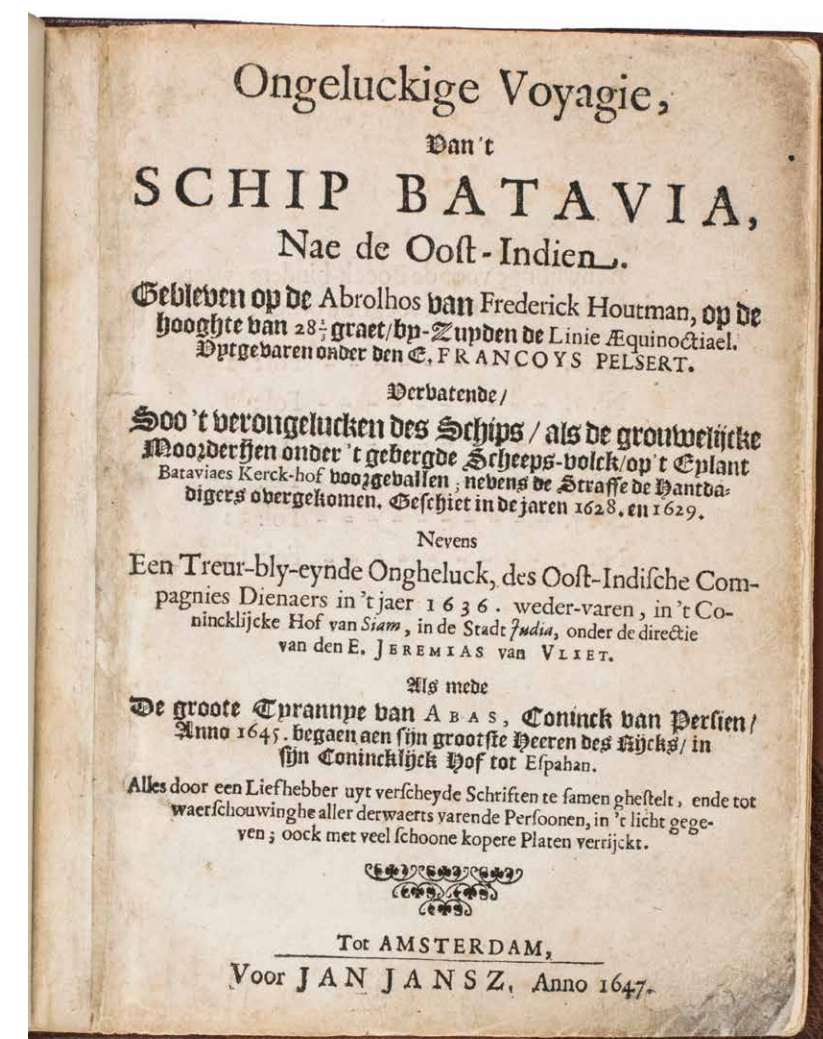
Upon returning with the rescue ship *Sardam*, Pelsaert discovered a brutal mutiny had occurred. Under the leadership of Jeronimus Cornelisz, a former apothecary, the mutineers had massacred many survivors, raped the women and taken them into concubinage, and planned to seize the rescue vessel. Pelsaert swiftly acted, capturing, trying, and executing the leaders of the bloody mutiny – marking one of the first instances of European justice administered on Australian soil.

Published in Amsterdam in 1647 by Jan Jansz, this first edition includes vivid woodcut illustrations – among the earliest printed depictions of Australia – showing graphic scenes of the mutiny and executions. Notably, it also contains the first published European description of a kangaroo. Unlike later editions, this original issue features the illustrations in full size on separate folding plates.

All early editions of Pelsaert's journal are rare; this first edition is of exceptional rarity and historical significance.

With the large ex libris book plate of Rodney Davidson mounted on the front pastedown. The title page supplied from another copy and is very slightly dust soiled and browned. Overall in very good condition.

[2], 118 pp. *Australian Book Auctions*, *The Davidson Collection*, 15; *Landwehr VOC 406*; *Robert 700*; *Tiele, Land en Volkenkunde*, 850; *Tiele, Mémoire bibliographique sur les Journaux des Navigateurs Néerlandais*, pp. 262–264; *STCN 850280303* (6 copies); *USTC 1030729* (7 copies); *WorldCat 1089690169*, 503667396, 939655496, 257598983, 62680271 (19 copies).  More photos on our website



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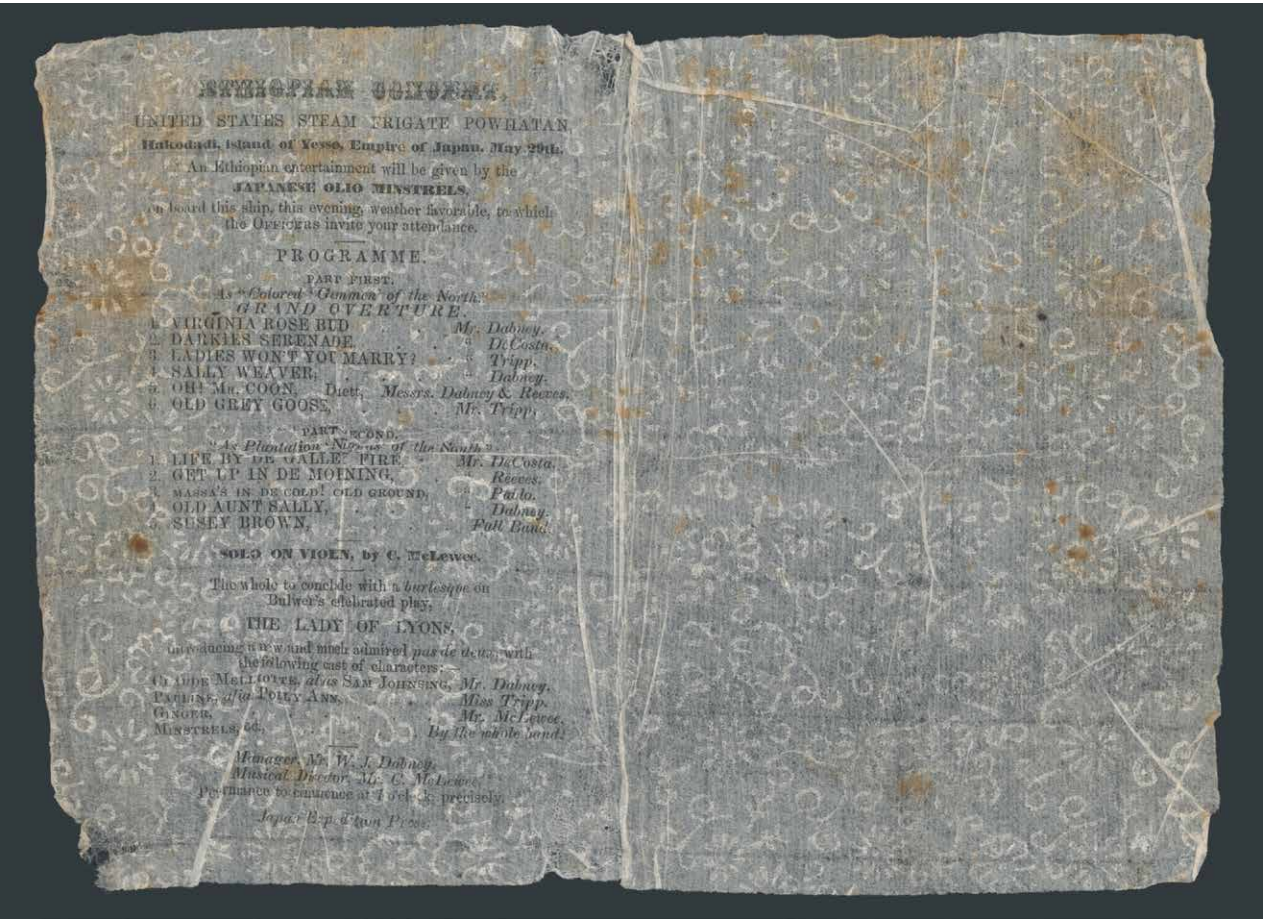
Programme printed on Commodore Perry's ship in Japan for its black-face minstrel show

53. [PERRY, Matthew Calbraith]. Ethiopian concert. United States steam frigate *Powhatan*, Hakodadi, Island of Yesso, Empire of Japan, May 29th [1854]. An Ethiopian entertainment will be given by the Japanese Olio Minstrels, on board this ship, this evening, weather favorable, to which the Officers invite your attendance.
[On board the *Powhatan*], Japan Expedition Press, [1854]. 19 × 26 cm as opened flat. A programme and invitation, printed letterpress on washi mulberry tissue paper with a lace-like decorative flower pattern in white. € 27 500

Second copy recorded of the printed programme (serving also as invitation) to a minstrel show performed on-board Commodore Perry's flagship by the "Japanese Olio Minstrels", comprising sailors from the ship's crew, many performing in black-face, but also with a few African-Americans. Perry made his expedition to Japan to deliver the American President Millard Fillmore's letter of friendship to the Emperor of Japan and negotiate the Treaty of Kanagawa. As the ship left Hong Kong for Japan in January 1854, it set up an on-board printing office with a small press that had been sent from America by the State Department. The treaty was signed on 31 March 1854 and after it was tested at Hakodate (Hakodadi) Perry invited various Japanese dignitaries to attend the minstrel show on-board his ship on 29 May 1854, at 7 pm. The only copy recorded in the literature belonged to the wife of Commodore Perry's grandson and passed to the Naval Academy Museum in Annapolis, Maryland.

The programme lists the pieces performed and gives the names of the crew members for each act. Programmes are known for three shows given on the ship, but only two were printed by the ship's own press. They are extremely rare. Somewhat foxed but in very good condition, with only a few folds and with the paper stretched apart at a couple points along the edge. A remarkable document of a unique American musical genre, as performed for Japanese on Commodore Perry's ship.

Morison, *Commodore Perry's Japan Expedition Press and shipboard theatre*, 1967, pp. 40–41; Yellin, "Mrs. Belmont, Matthew Perry and the 'Japanese Minstrels'", in: *American Music*, 14 (1996), pp. 257–275, at pp. 267–269 (including fig. 6); cf. Lovett, "The Japan Expedition Press", in: *Harvard Library bulletin*, 12 (1958), pp. 242–252, illustrating a similar programme for a concert on 26 May 1854.
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Nineteenth-century panorama photograph of Sydney Harbour

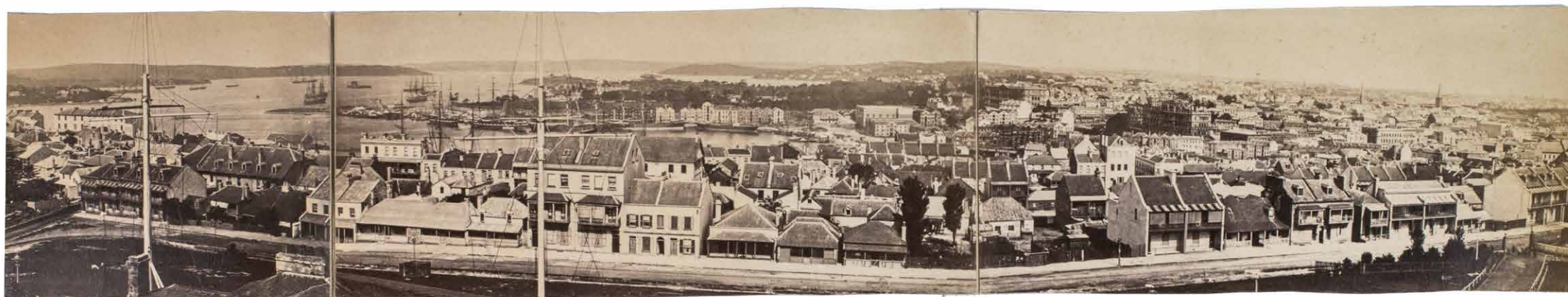
54. [PHOTOGRAPHY – AUSTRALIA]. [Sydney Harbour and Circular Quay].

[Sydney, ca. 1875]. Ca. 8 × 46.5 cm. Panorama photograph, consisting of three albumen prints joined together with white bookcloth. € 350

A long, folding panorama photograph of Sydney Harbour in the late 19th century. It prominently features the east side of Circular Quay, which at the time was a commercial working wharf dominated by the wool trade. The many wool stores that were built here have since been demolished. The large wool store of Hill Clark and Co at the end of the wharf, which was completed in 1883, cannot be found on the photograph, which means it must have been taken in 1882 at the latest. The photograph is not signed, but is reminiscent of the work of Australian photographers Charles Bayliss (1850–1897) and Francis Whitfield Robinson (ca. 1819–after 1882), who made similar panorama photos of Sydney around this time.

The photograph is slightly discoloured, one of the bookcloth hinges is partly torn. Otherwise in good condition.

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Late 19th-century photographs of Sydney and surroundings

55. [PHOTOGRAPHY – AUSTRALIA]. [Views of New South Wales].

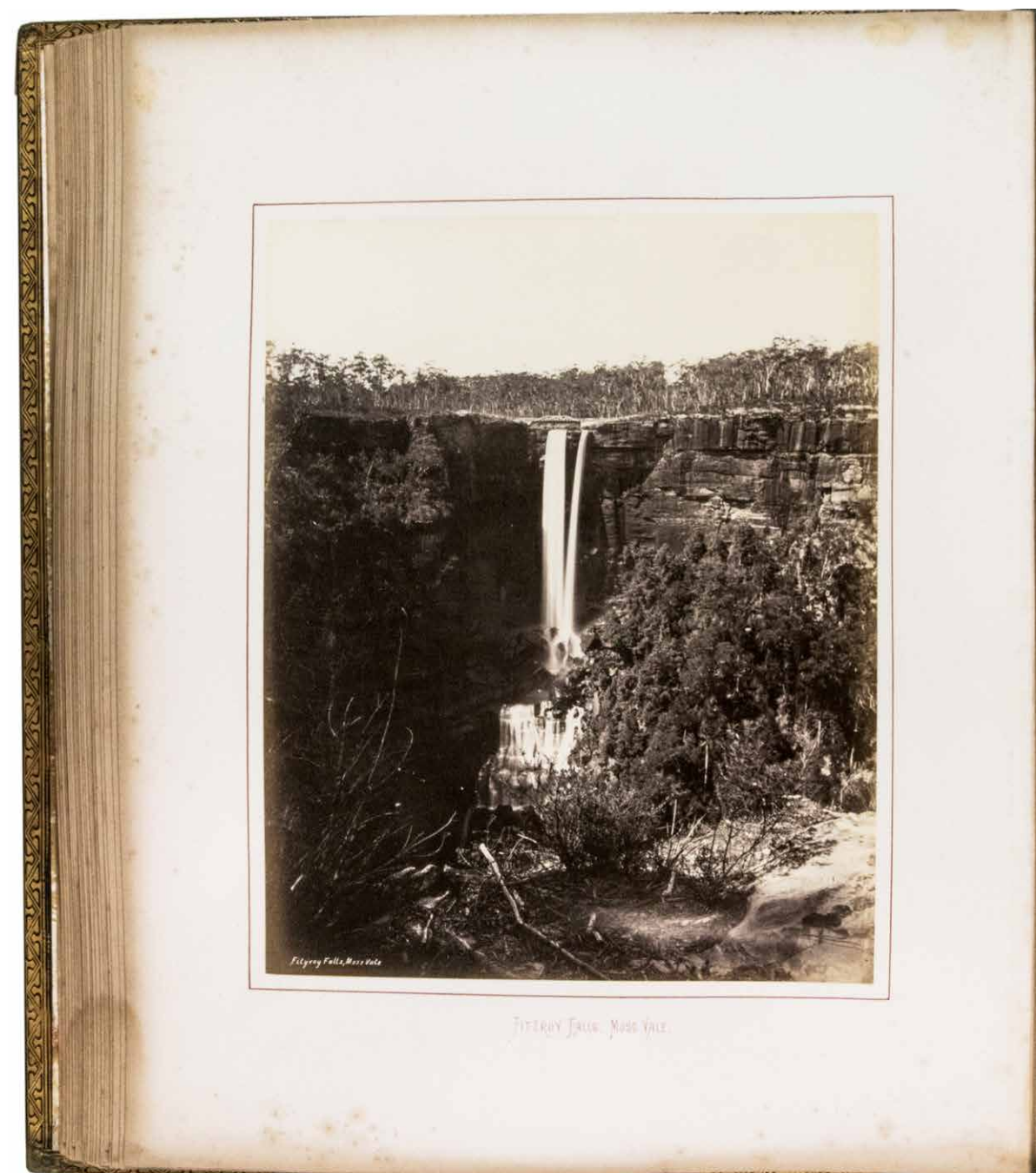
[Australia, ca. 1885]. Folio (ca. 44 × 36.5 cm). With 65 albumen prints. Contemporary gold-tooled black morocco, with the title lettered in gold on the front, gold-tooled turn-ins, gilt edges, watered-silk end papers. € 5500

Late 19th-century photo album with views of New South Wales. The album contains 65 albumen prints of highlights in the region, primarily in Sydney and the Blue Mountains. It was bought by the civil engineer Clément van de Velde (dates unknown), who was born in Belgium and moved to Australia in 1884, where he attempted to set up a sugar-beet industry. He also served as the vice-consul for Belgium. He gifted the album to his friend Cobus in 1885, possibly as a keepsake for a trip they undertook together.

At least a third of the photographs show important buildings and other landmarks in Sydney, including the Government House, the Town Hall, the General Post Office, the Australian Museum, the different colleges of the University of Sydney, the Department of Lands building, and the public library in Bent Street that has been demolished in 1967. Most of these buildings were relatively new at the time these photographs were taken. Also included are photographs of Hyde park and the Captain Cook monument, the Man O'War steps, Argyle cut, Mrs Macquarie's Chair, and the botanic gardens. The other photographs in the album show the towns and nature surrounding Sydney, such as the Katoomba Falls, the Three Sisters, Govetts Leap, and Mount Victoria in the Blue Mountains, the Zig Zag railway, the Fitzroy Falls, Fort Denison, Broken Bay, various views of the Nepean River, as well as four portraits of Australian Aborigines.

With a contemporary French inscription on the verso of the first flyleaf ("Mon cher Cobus, Je prie de vouloir accepter cet album en souvenir de nos bons rapports. Votre dévoté, Clément van de Velde. Sydney, 10 may 1885."). The binding has been professionally restored, the boards are somewhat scratched and dented. The leaves are warped and foxed, the lower corners of some of the leaves are torn, without affecting the photographs, the photographs have somewhat discoloured. Otherwise in good condition.

[29] ll. Cf. McLennan, N. T., "Henri van de Velde (1878–1947)" in: *Australian Dictionary of Biography* 16, 2002. [More photos on our website](#)



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A photographic tour from France to Australia, via Egypt

56. [PHOTOGRAPHY – AUSTRALIA, EGYPT & FRANCE]. [Album containing photographs of Australia, Egypt and France].


[ca. 1895]. Oblong 2° (28 × 39 cm). With 58 printed photographs (ca. 21 × 25.5 to 13.5 × 20 cm). Mounted on both sides of the leaves in the album. Contemporary black morocco, gold-tooling to boards and spine and gilt on all edges. € 5000

The album contains 15 silver albumen photographs of Melbourne, taken mainly from the series *C. Rudd's new views of Melbourne* (1886–1887) by Charles Rudd (1849–1901). They show Collins Street, Melbourne town hall, the public library, Parliament House, the Court of Law, Government House and various other buildings and infrastructure, as well as botanical gardens such as Fitzroy Gardens. The photographs of Sydney were the work of the renowned Australian photographer Henry King (1855–1923), born in England in 1855, who emigrated to Australia with his family in 1856. He worked as a photographer at J. Hubert Newman's studio in Sydney before opening his own studio in 1880. King gained recognition for his photographic studies of Australian Aboriginal people and his scenic views of Sydney. He died in 1923, leaving behind his wife, son, and three daughters. His glass negatives were acquired by J.R. Tyrrell after his death and are now held by the Powerhouse Museum. King is one of Australia's most significant early photographers. The album contains seventeen of King's photographs of the harbour, including Farm Cove and the Circular Quay, Government House and interior and exterior photographs of the town hall, King and George Street, the Mutual Life Association Building, the General Post Office and the Ferner Botanical Garden. Rural New South Was appears in nine photographs, including images of Illawarra National

Park, the Hawkesbury River and a series of outdoor photographs taken along the coast at Blackwall and dated July 1895.

This curious album of 58 photographs from France, Egypt and most importantly, Australia, opens with a section with six photos from Marseille, showing street views, the city harbour, the Avenue du Prado and the castles. The ten photographs from Egypt depict both the cultural highlights of the country.

With an owner's inscription in pencil "a appartenu Alfred Schmid", some photographs are captioned in black ink or pencil detailing the places. With a small label from the bookshop that sold the album: "Papeterie Sauwen-Jehotte" in Antwerp. The edges are somewhat bumped and some browning and foxing throughout. Otherwise in good condition.

[60] pp.  More photos on our website



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Contemporary hand-coloured copy with the coat of arms of the dedicatee on both boards

57. PUGET DE LA SERRE, Jean. L'isthoire [!] et les portraits des imperatrices, des reynes, et des illustres princesses de l'auguste maison d'Austriche, qui ont porte le nom d'Anne.


Paris, Pierre de Bresche, 1648. Folio (44 × 30.5 cm). With 10 (of 14) hand-coloured full-page engraved plates, 14 contemporary hand-coloured engraved initials, 14 hand-coloured engraved headpieces, 8 engraved tailpieces, and a hand-coloured engraved vignette on the title page, all heightened with gold. The leaves have been outlined in red, and the title page has been outlined and decorated in red and gold, lacking the frontispiece. Contemporary gold-tooled red morocco, with the coat of arms of Anne of Austria onlaid in the centre of both boards, surrounded by two triple fillet frames, with ornaments in the corners of the inner frame, gold-tooled board edges, gilt edges, marbled pastedowns. € 25 000

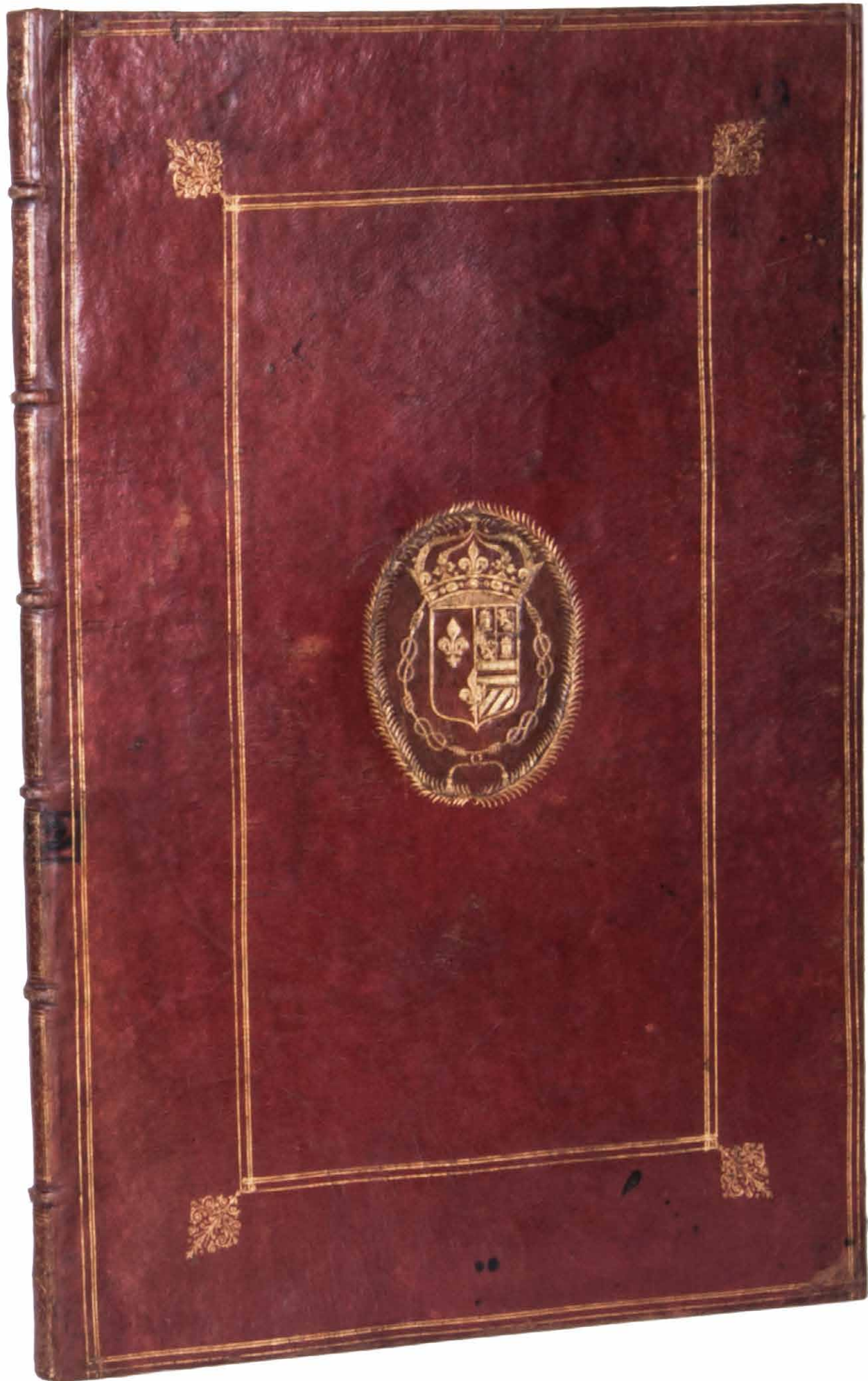
Beautiful copy of an unusual work on the House of Habsburg, with the coat of arms of the dedicatee, Anne of Austria (1601–1666), on both boards. The work includes the biographies of the thirteen members of the House of Habsburg that were named “Anne”, with ten beautifully hand-coloured portraits. The work is exceptionally rare, as we have not been able to trace any other copies on the market, and only five in institutions (of which four in Parisian libraries).

The work discusses thirteen female members of the Habsburg monarchy in chronological order, starting with Anne of Austria, Margravine of Brandenburg (1275–1327), and ending with Infanta Maria Anna Antonia of Austria, Infanta of Spain (17 January 1636–5 December 1636). Anne of Austria (1601–1666), to whom the work is dedicated, is also included in the work. Ten of the biographies are preceded by a full-page engraved portrait, depicting the subject from head to toe, beautifully coloured and heightened with gold. The name “Anne” has been outlined with gold in each biography, highlighting the subject’s royal status.

Jean Puget de la Serre (1594–1665) was the official historian of France and librarian to Gaston d’Orléans. He was also an incredibly prolific author who wrote more than a hundred works, many of which on historical events or people. It is known that he placed high importance on illustrations and they can therefore be found in many of his works. He typically included a portrait of himself and his dedicatee, to appeal to his patrons, as well as depictions of the situations or people he described for ease of reading. He was personally involved with the design of his works and paid much attention to the presentation of the image and the text, which he often had decorated with red or black ink. For the copies that were intended for his dedicatees, however, this was not sufficient, so de La Serre had them illuminated. Only 11 such copies are known, including the present.

With the number “1422” written across the spine in black ink, and a recent ownership annotation in blue ink on the front flyleaf. The boards are somewhat rubbed, skilful restorations to the corners and spine, small ink stains on the front and back. The leaves are somewhat soiled around the edges, the corners of page 9 and 19 have been restored, lacking four plates and a frontispiece. Otherwise in good condition.

[6], “51” [= 45], [1] pp. *Cioranescu* 55782; *USTC* 6038706 (2 copies); *WorldCat* 457596991 (5 copies); cf. Meyer, V., “Un auteur du XVII^e siècle et l’illustration de ses livres, Jean Puget de la Serre (1595–1665)”, in: *Bibliothèque de l’école des chartes*, t. 158, 2000, pp. 27–53.  More photos on our website



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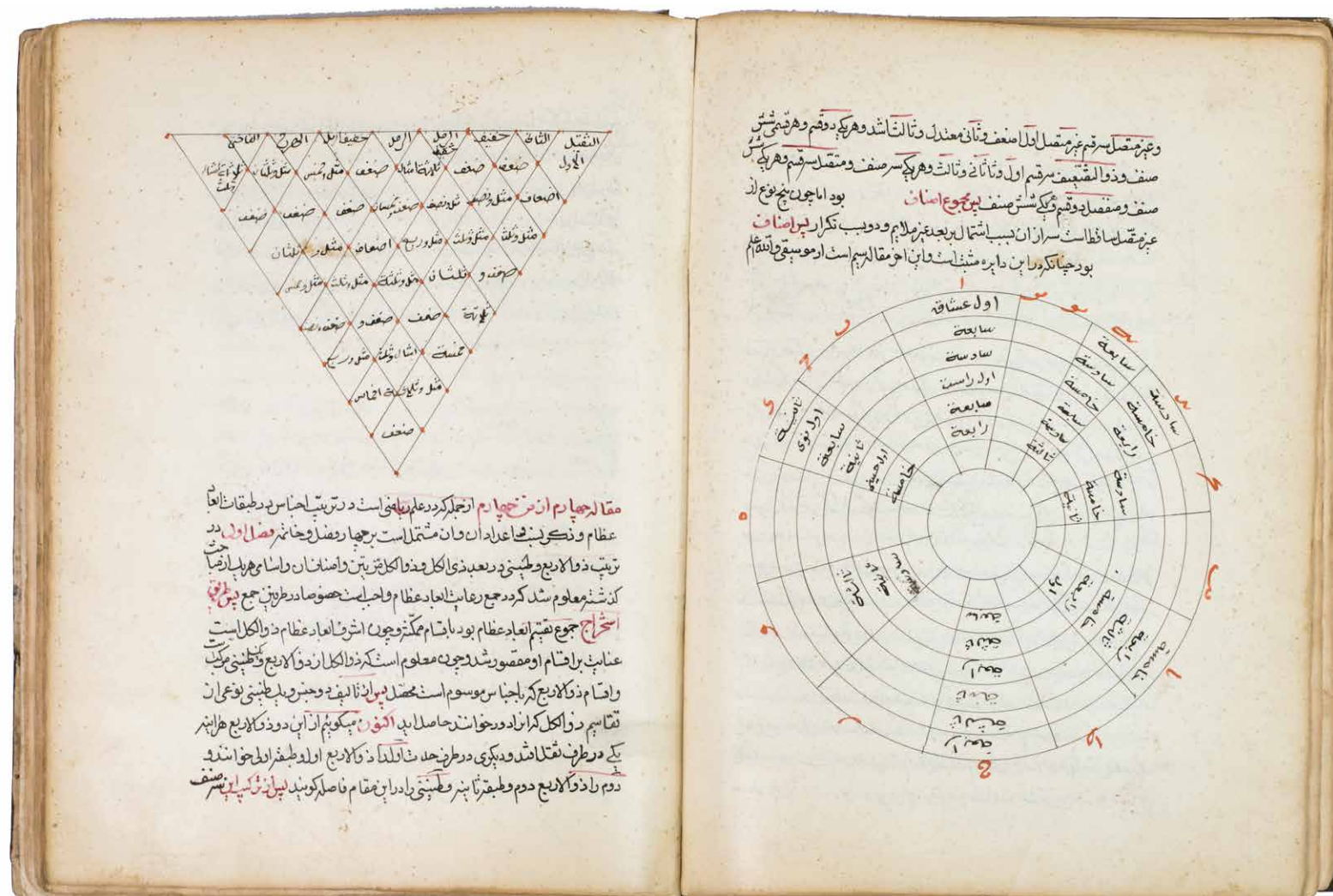
*Persian music theory from “The Pearly Crown”***58. QUTB AL-DIN AL-SHIRAZI.** Durrat al-taj wa-khulasat al-nitaj fi ‘ilm al-musiqā.

Shiraz, 1151 AH [= 1738/39 CE]. 4° (ca. 16.5 × 21 cm). Persian manuscript on gold-flecked paper. In tidy black naskh script in 22 lines, rubricated throughout, with numerous tables and diagrams. Contemporary half calf, decorated paper sides.

€ 35 000

A section of “The Pearly Crown”, easily the most influential work of the Persian poet-polymath Qutb al-Din al-Shirazi (1236–1311). This, the fourth section of the fourth chapter, is devoted to musical theory. Musical theory was already an advanced mathematical field in Persia by the time Qutb al-Din composed his work sometime in the first years of the 14th century (between 1294 and 1306). In this manuscript, the details and subtleties of music and musical notes are explained visually across numerous charts and tidy geometrical diagrams. – “The Pearly Crown” was a general encyclopedic work, and discussed not only music theory but also natural philosophy, logic, theology, astronomy, mathematics, ethics, and even affairs of state. As an encyclopedic text, it drew upon various sources, particularly the “Risala al-Sharafiyyah fi’l-nasab al-ta’lifiyah” by Qutb al-Din’s contemporary Safi al-Din al-Urmawi (d. 1294), with additional material taken from Al-Farabi’s (872–951) “Kitab al-Musiqā al-Kabir” and Ibn Sina’s (980–1037) chapter on music in “Kitab al-Shifa”. This particular copy, per its colophon, was commissioned for Mirza Muhammad Ali and copied in the city of Shiraz by Isma’il Shirazi.

Light external wear, a few minor hints of paper damage and repair, altogether in good condition.

57 ll.  More photos on our website

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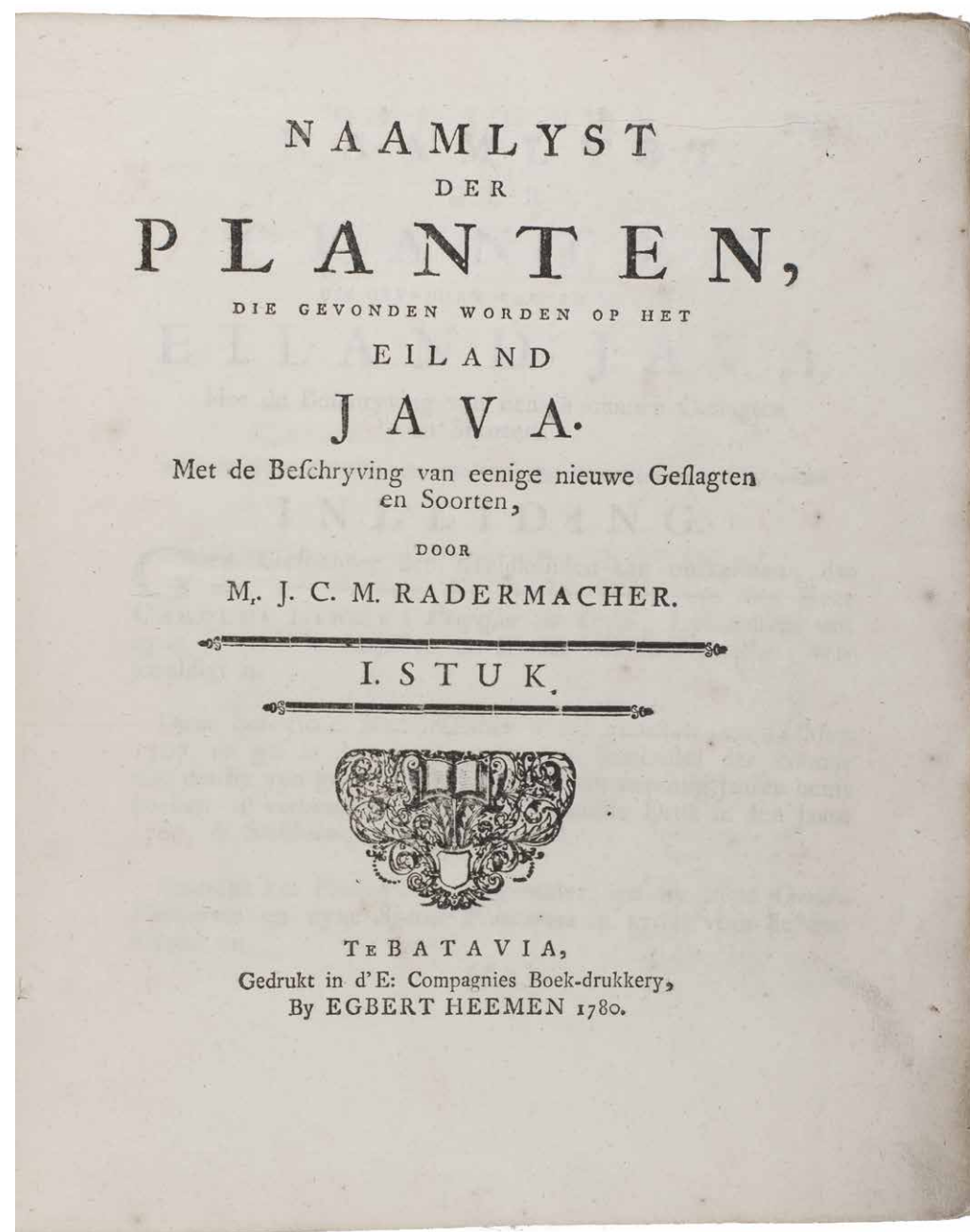
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Rare catalogue of the plants of Java and printed there

59. RADERMACHER, Jacobus Cornelis Matthieu de. Naamlýst der planten, die gevonden worden op het eiland Java. Met de beschryving van eenige nieuwe geslagten en soorten, ...



Batavia, Egbert Heemen (vols. 1–2) and Pieter van Geemen (vol. 3), 1780–1782. 7 parts in 3 volumes, bound as 1. 4°. Lacking pp. 85–102 in vol. 3. Contemporary stiff paper wrappers. € 12 500

Rare first and only edition of a catalogue of the plants found on the island of Java, Indonesia. The work was published in three volumes, the first containing descriptions of plants not recorded by Rumphius and Houttuyn and the second and third listing all the plant names Latin, Dutch and Malay/Javanese, with reference to Linnaeus, the Malay/Javanese set in roman type. The volumes were printed at the presses of the Dutch East India Company (VOC) in Batavia on the island of Java (now Jakarta, Indonesia). Jacobus Cornelis Matthieu de Radermacher (1741–1783), started as a Dutch merchant in service of the Dutch East India Company (VOC), and rapidly rose in position in the company. He was one of the founding members of Bataviaasch Genootschap van Kunsten en Wetenschappen and a proponent of the establishment of the botanical gardens of Buitenzorg.

With a tiny tear in the second leaf and a couple of minor spots, otherwise in very good condition and only slightly trimmed, but lacking pp. 85–102 of volume three. Leaves E1–E2 of the same volume are included twice. The spine of the wrappers is tattered and its foot completely gone.

60; 67, [1 blank], 88, 40; [4], 84 (lacking pp. 85–102), 42, [2], 70 pp. *Landwehr & V.d. Krogt*, VOC 615; *Pritzel* 7392; *Stafleu & Cowan* 8501 (2 copies, both incomplete); *STCN* (2 copies); *WorldCat* (3 copies); not in *Hunt*; *Johnston*; for the author: *NNBW II*, cols. 1153–1154. More photos on our website

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A little-known medical treatise from one of the greatest minds in the history of medicine

60. RAZI, Abu Bakr Muhammaed ibn Zakariyya al-. Taqasim al-'ilal. [= Classification of diseases].

Western Persia, 996 AH [= 1588 CE]. 2 volumes. Tall 8° (18.5 × 10 cm). Arabic manuscript on paper. Black naskh script with important words and phrases picked out in red. Stored in a custom-made red cloth box, disbound, originally bound as one. € 65 000

Rare and little known to scholarship: a medical work by one of the greatest physicians in Muslim history, copied quite early. Abu Bakr Al-Razi (ca. 864–925) is known by the name of Rhazes in the Latin tradition; few if any can claim his scope of influence on medical thought in the Christian and Muslim worlds alike.


While the manuscript of al-Razi's "Kitab al-Mansuri" ("The Book of Medicine for Al-Mansur") was translated into Latin by Gerard of Cremona around 1180 and disseminated to the West, the "Taqasim al-'ilal", sometimes also known as "Taqsim wa al-Tashjir" ("Dividing and Diagramming"), remains almost unknown among al-Razi's prolific productions, the present example being one of very few surviving manuscripts. A critical edition was not published until 1992, by the University of Aleppo.

Rather than following the traditional method of treating body parts in order in an anatomical "head to toe" approach, the "Taqasim al-'ilal" details a series of case studies of each ailment in 31 themed chapters. Each chapter begins with the general and then narrows its focus for very careful and deliberate diagnosis. The first chapter, for example, is titled simply "On headaches," but gives an immediate distinction between a headache and migraine, after which symptomatology is further distinguished: there is a headache affecting the auricular region (suda' ma'a waj' al-udhn), the eye (al-'ayn), or a headache-causing cough (suda' ma'a al-su'al).

In the present manuscript, the "Taqasim" is followed by a copy of al-Razi's "Aqrabadin", itself the source of Masawaih's "Antidotarium". The final section of the treatise deals specifically with surgical procedures, such as the cauterization of wounds or the setting of dislocated or fractured bones.

An highly important and very early copy from one of the great names in the history of science, and one which would benefit greatly from the scholarly attention it has lacked for centuries.

In two volumes, originally bound as one, complete in spite of one loose quire. Some paper repair, generally marginal. Well preserved.

109; 89 ll. GAL I, 223, no. 9.4, 9.5; Taqasim al-'ilal. Aleppo, Ma'had al-Turat al-'Ilmi al-'Arabi, 1992.  More photos on our website



Fine impression of one of Rembrandt's most famous etchings

61. 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. € 75 000

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.

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Very rare set of hand-coloured engraved plates depicting Scottish clans

62. RITCHIE, Alexander (engraver). Clans of the Highlands of Scotland.

Edinburgh, C. Sinclair, [between 1850 and 1873]. 15.5 × 12 cm. With 12 very detailed, hand-coloured engravings of Scottish men representing 12 clans in their traditional tartans. All engravings are mounted on dark green moiré-grained cloth in 2 sets of 6, respectively folding out from the front and back pastedowns. All engravings are captioned in the plate, giving the name of the clan depicted and a short description of the scene, and signed by the engraver, Alexander Ritchie. Original publisher's gold- and blind-stamped green wave-grained cloth, with the title in gold within an elaborate gold-stamped frame on the front board and a blind-stamped ornamental oval centrepiece (a personification of Scotland?) within an elaborate blind-stamped frame on the back board, remnants of red cloth ties. € 3500

Very rare, first and only edition of this set of 12 hand-coloured engravings showing Highland clans of Scotland, engraved by Alexander Ritchie (active ca. 1846–ca. 1900?). Ritchie is a relatively unknown but otherwise quite successful 19th-century engraver and lithographic printer from Edinburgh. His first activity can be traced back to a firm called “H[ugh] and A[lexander] Ritchie” which was located at 10 Hanover Street in Edinburgh from 1847 to 1849. In 1850, Alexander established a firm under his own name in that same city at 19 South St. David's Street, where he worked until 1875. However, in 1874, the firm's name had changed again as apparently Alexander's son entered the firm – “Alexander Ritchie & Son. Lithographers, engravers, copperplate & ornamental printers” established their office at 51 York Place in 1876, from where the firm remained active well into the 20th century. The clans depicted in the present work are represented by one central figure dressed in the clan's traditional tartan while participating in a particular activity. The present work is very rare as we have not been able to trace it in any sales records of the past 100 years, no other copies are offered for sale, and we have traced only three other copies – in the collections of the National Library of Scotland, the University of Guelph (Canada), and the hand-coloured rare books collection of Mr. S.P. Lohia. A similar work titled *Hay's Clans of Scotland*, also comprising ca. 12 engravings by Alexander Ritchie, was published around the same time by David Hay in Edinburgh. This work is also quite rare, as we have traced only 2 copies in sales records of the past 100 years and we have found 5 copies held by public institutions. With a manuscript annotation on the back board in black ink (“Glasgow August”), the corners of the boards are very slightly rubbed and/or bumped, internally only occasionally very slightly foxed. Otherwise in very good condition.

[2 sets of 6 engravings folding out]. *NSL digital publication listing Scottish printers, publishers, etc.*, “RITCHIE, Alexander”, online via: <https://www.yumpu.com/en/document/read/5677434/nafield-jean-printer-edinburgh-national-library-of-scotland> ; Ross, *The Scot in America*, p. 184; *SPL Hand Coloured Rare Book Collection*, splrarebooks.com ref 883 (1 copy); *WorldCat* 30854574 (2 copies); cf. for *Hay's clans of Scotland engraved by A. Ritchie*: *WorldCat* 1086952809 (4 copies).

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

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

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




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

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

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

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

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*Exceptionally rare English edition of a highly important work on insects,
with beautiful hand-coloured plates*

64. [RÖSEL VON ROSENHOF, August Johann and Cornelius Heinrich HEMMERICH (engravers)]. A collection of curious insects.

London, printed for Robert Sayer, [between 1760–1766]. Oblong 4° (ca. 20 × 30 cm). With a hand-coloured engraved title page, and 12 hand-coloured engraved plates. 19th-century gold tooled quarter brown calf, sprinkled paper sides. € 8750

Exceptionally rare English edition of one of the most important entomological works of the 18th century, with 12 beautifully hand-coloured plates. The plates have been considered some of the most accurate depictions of insects from the time, and show moths, butterflies, caterpillars, dragonflies, mosquitoes, and many different types of beetle in great detail. The present edition appears to be very rare, as we have not been able to find any other copies in libraries or in sales records, nor has it been mentioned in any of the relevant reference works. The present work is an English edition of August Johann Rösel von Rosenhof's (1705–1759) *Der monatlich-herausgegeben Insecten-Belustigung* (1746–1761). Rösel was an artist who designed and engraved the nearly 300 plates in this work himself. The English version contains only 12 plates, which were engraved by Cornelius Heinrich Hemmerich (fl. 1740). These plates appear to be unique to the English version. While they are clearly derived from Rösel's work, they are not direct copies, as the insects on the plate have been arranged differently. This was likely done because the English edition was published in oblong format, while the German version was not. The plates in the present work are numbered 83–95, which gives the impression they were part of a larger collection. However, the reference works only mention 12 plates and a title page, so the work is in itself complete.

The edges and corners of the boards are scuffed, the boards have been rubbed. The plates are somewhat stained and soiled, affecting plate 92, the edges are slightly frayed, the title page and plate 93 are torn in the lower margin, plate 92 is lacking a portion of the lower margin, without affecting the plate, a temporary tattoo of a green butterfly has been added later to plate 86, touching one of the engraved insects, and a later drawing of a moth has been added to plate 92, pencil scratching on the endpapers. Otherwise in good condition.

[13] ll. Cf. Horn/Schenkling 18267 (other ed.); Jisc Library Hub (1 copy, unclear which edition); Jung, Rara, p. 162 (other ed.); Nissen 3466c (other ed.); WorldCat 1492113345 (1 copy, 1794 ed.).

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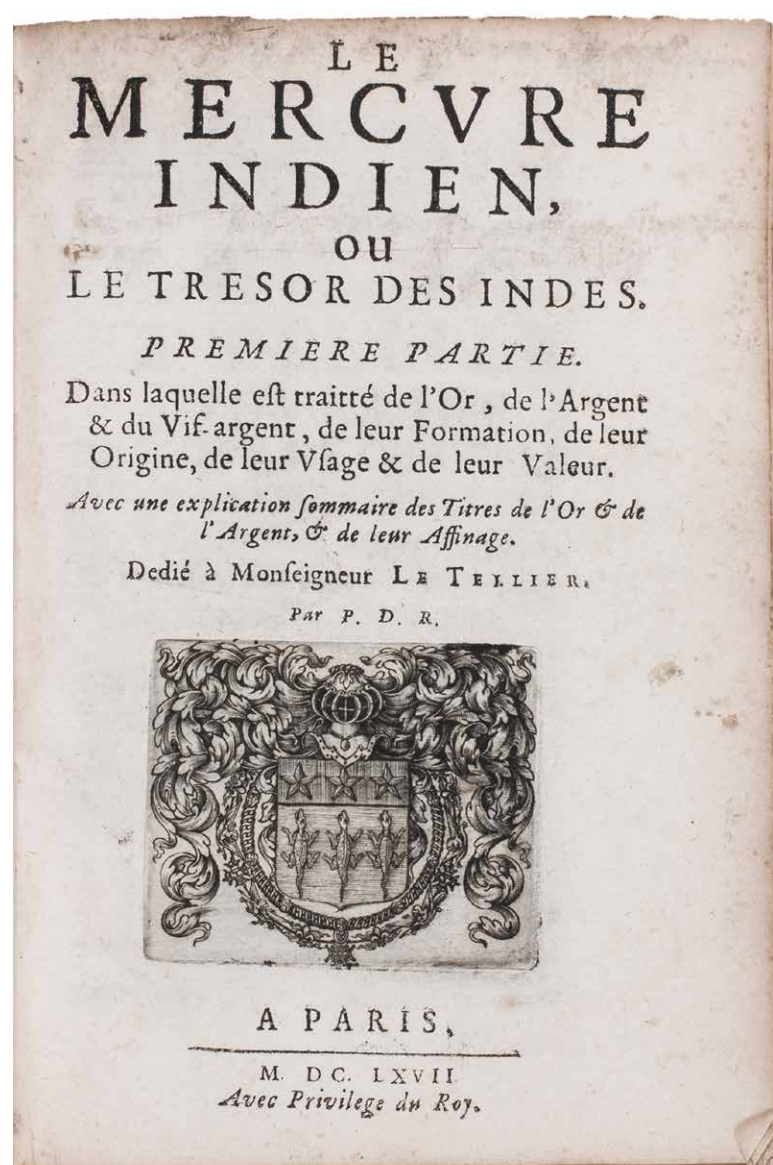
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"The most perfect [pearls] are fished in the Persian Gulf"



65. [ROSNEL, Pierre de]. Le mercure indien, ou, Le tresor des Indes. Paris, Robert Chevillon, 1667. Small 8°. With an engraved coat of arms on the title pages. Later vellum. € 5000

First edition of a “much esteemed and sought work” on precious metals, mining and gems, by a French goldsmith. Divided in two parts, the first part “is a mining & metallurgical treatise in which gold, silver, and mercury are described in respect to their mines and methods of mining, purification of ores by smelting or otherwise, and refinement of the metals. Special emphasis is laid upon the mines of the New World” (Sinkankas). The second part, divided into four books, describes numerous types of minerals and gems but also devotes several pages to bezoar stones and their supposed medical properties as described by Arab physicians. Of this part, the second book treats pearls and contains several remarks on the fresh-water pearls of Scotland, which were then highly esteemed. Nevertheless, as the author remarks “The most perfect [pearls] are fished in the Persian Gulf, between the island of Hormuz & Basra, near Qatifa, Gombroon & Julfar” (p. 35).

Pierre de Rosnel was goldsmith-in-ordinary to King Louis XIII of France, otherwise little is known of him. In the final part of *Le mercure indien* he “provides a mathematical system for adjusting prices of diamonds upwards at a steepening rate with increasing weight” (Sinkankas), preceding the publication of the standard method of pricing as described by Tavernier.

Thumbed and with a few ink stains on the pages and with water stains in the lower margin of the first half of the second part; nevertheless a very good copy.

[16], 64; [16], 176 pp. Carter, *Sea of pearls, seven thousand years of the industry that shaped the Gulf*, pp. 93–94; Sabin 73297; Sinkankas 5569. [More photos on our website](#)

Ruysch's anatomical specimen: "The eighth wonder of the world"

66. RUYSCH, Frederik. Alle de ontleed- genees- en heelkundige werken. Meerendeels in 't Nederduyts vertaalt door Ysbrand Gysbert Arlebout.

Amsterdam, Janssoons van Waesberge, 1744. 3 volumes. Large 4°. Engraved allegorical frontispiece, 3 titles in red & black, engraved portrait of Ruysch designed by I. Wandelaar and executed by D. Hoogstraten, 7 engraved illustrations in text, 2 woodcut illustrations in text and 133 engraved folding plates with anatomical designs and anatomical specimen. Contemporary marbled calf, spines ribbed and gilt with red-morocco title-labels. € 17 500

Very rare Dutch edition of the complete works of the great Dutch anatomist, Frederik Ruysch. These complete works originally were published in Latin as *Opera Omnia Anatomico-Medico-chirurgica ut usque edita* in 1737.

Frederik Ruysch (1638–1731), a surgeon and anatomist, professor at Leiden and Amsterdam. He was the first to demonstrate the occurrence of blood vessels in almost all tissues of the human body, made many important anatomical investigations including those of the valves in the lymphatics, the bronchial arteries, and the vascular plexuses of the heart, and he was the first also to point out the nourishment of the foetus through the umbilical cord. His works are richly illustrated with excellent engravings, no doubt enhanced by his injection techniques. And especially the engravings of anatomical specimen, which Ruysch prepared with great skill, both of individual organs and entire corpses, deserve special attention for their fantastic, almost surrealistic beauty, showing stuffed monsters, strange reptiles, dried plants, sea creatures, and smiling skeletons arranged in a quaint landscape of organs.

Ruysch invented a method of minute injection of anatomical structures allowing detailed studies. Ruysch himself never disclosed the composition of the fluids he used, but in 1743 Johann Christoph Rieger revealed that he used a mixture of talc, white wax, and cinnabar for injecting vessels, whereas his embalming fluid – liquor balsamicus – consisted of alcohol – prepared from wine or corn – to which some black pepper was added. However, Ruysch's own, real recipe for the injected substance has been lost, and his anatomical specimen still stay unsurpassed to this day.



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Embalming by arterial injection as a mortuary practice is considered to have begun in England in the 18th century. The technique had actually been developed in the first half of the 17th century by the noted English physiologist William Harvey in experiments leading to his discovery of the circulation of blood, during which he injected coloured solutions into the arteries of cadavers. Such techniques were further perfected by Jan Swammerdam and Regnier de Graaf. Ruysch, however, who first studied the art of making preparations in the anatomical laboratory of Johannes van Horne, remains the unsurpassed master of anatomical preparations. In the summer of 1696 he announced the dissection of bodies “which appear still to be alive but which have been dead for about two years.”



Ruysch displayed these preparations – against an entrance fee – in several small rented houses in Amsterdam, and this “cabinet” of anatomical specimen became a major attraction for foreign visitors, and was sometimes referred to as “The Eighth Wonder of the World”. One entry on page 30 in the visitor’s protocol is Peter, Tsar of Russia. In 1717 Peter the Great bought the collection for 30.000 guilders. Several of the items are still held by the Museum of the Academy of Sciences in St. Petersburg. The seventy-nine year old Ruysch immediately began to set up a new collection.

Ruysch’s fame inspired Giacomo Leopardi to his fantastic *Dialogo di F. Ruysch e delle sue mummie in his Operette Morali*.

A complete list of contents is available upon request.

Good copy.

[4], 1280, [184] pp. *Hirsch*, vol. V, p. 131; *DSB* II & 12, p. 41; *Bibl.Med.Neerl.* p. 63 (Latin edition “*Opera Omnia*”, 1737, in 5 vols.); *Parkinson* pp. 297–298 (Latin edition: 13 works, incl. 11 letters); *Balsiger*, B.J. *The Kunst – und Wunderkammern: a catalogue raisonné of collecting in Germany, France and England, 1565–1750* (Pittsburgh, 1970), p. 384 (for parts on cabinets); this Dutch edition not in *Garrisson-Morton*; not in *Norman*.

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The battle on VOC millions, retrieved by the Dutch admiral Michiel de Ruyter

67. [SECOND ANGLO-DUTCH WAR – BATTLE OF VÅGEN – VOC]. Zee-Journael, ofte autentijcq verhael, uyt d'annotatien vande heeren haer hooghmogende volmachtighde inde vloot, der doorluchtighste Geunieerde Republijcque, en andere schriften, aengaende al het gepasseerde, 't zedert 't vertreck vande vloot uyt Spanjaerts-Gat naer de Noort, tot het weder-keeren voor Goeree, met alle voorvallen in zee, ontmoetingen, gevecht in Noorwegen, tempeesten, en wat in 't generael, ende wat in 't particulier voorgevallen, en geschiet is van den 13. Juni tot den 6. Octob. 1665.

Amsterdam, Jacob Venckel, 1665. 4°. Modern marbled boards.

€ 2950

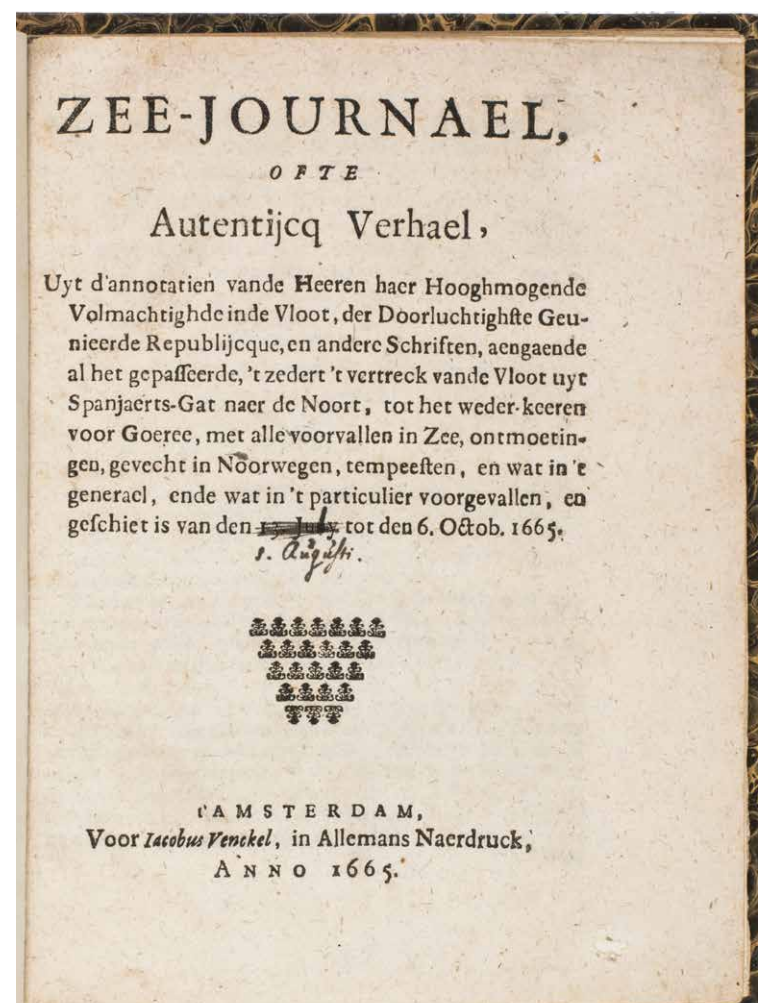
Rare pamphlet written by an anonymous author, discussing the fascinating Battle of Vågen, the main port area of neutral Bergen in Norway, in August 1665 during the Second Anglo-Dutch War (1665–1667), including its background and aftermath. The Second Anglo-Dutch war was a war at sea, caused by conflicts in colonial territories of the Dutch Republic and England. This naval war consisted mainly of protecting their own merchant ships, capturing enemy ships and trying to sink mutual warships. The Battle of Vågen was an important naval battle between a rich treasure fleet of the Dutch East India Company (VOC) and an English flotilla of warships. Twice a year, the Dutch VOC sent a treasure fleet from the East Indies to the Dutch Republic with money and goods. On 24 December 1664, one of the richest-laden fleets in Dutch history departed from Batavia for the homeland, with a cargo estimated to be worth millions. This fleet was intended to support the Dutch Republic financially and therefore should not fall into enemy hands. Since the tensions with England were already high in 1664, an experienced officer, the rear admiral Pieter de Bitter (ca. 1620–1666),

was appointed to command this fleet. The present pamphlet gives an account of the events before and after the Battle of Vågen, and also in broad lines of the battle itself, including all kinds of correspondence and notes from high-ranking figures. The dating in the title is incorrect, as the story took place from August 1 to August 20, which is why the title has been corrected by hand in the present copy. The present edition is one of two, both printed in 1665, but with a different imprint (the present one with the publisher and place of publication, and the other with only the year), and the alignment of the text. However, they were both likely printed by the same printer. The present edition is very rare. We've not been able to find other copies in sales records, and only a few in institutions. A highly interesting pamphlet on one of the most important and fascinating 17th-century sea battles in Dutch naval history and in the history of the Dutch VOC.

The date "13. Juny" has been crossed out on the title page and replaced by "1. Augusti" in manuscript. The work is slightly browned throughout, a small hole in the lower margin of the title-page, and an ink drop in the lower margin of page 65. Otherwise in very good condition.

[2], 69 pp. Knuttel 9102; STCN 842169458 (8 copies, incl. 1 incomplete); Tiele 5265; USTC 1802668 (9 copies, incl. 1 incomplete); WorldCat 85201870, 747664026 (4 copies); cf. for Venckel: H.F. Wijnman, "De Amsterdamsche boekverkooper Jacob Vinckel (1627–1680)" in: *Vondel-kroniek* 5 (1934), p. 192.

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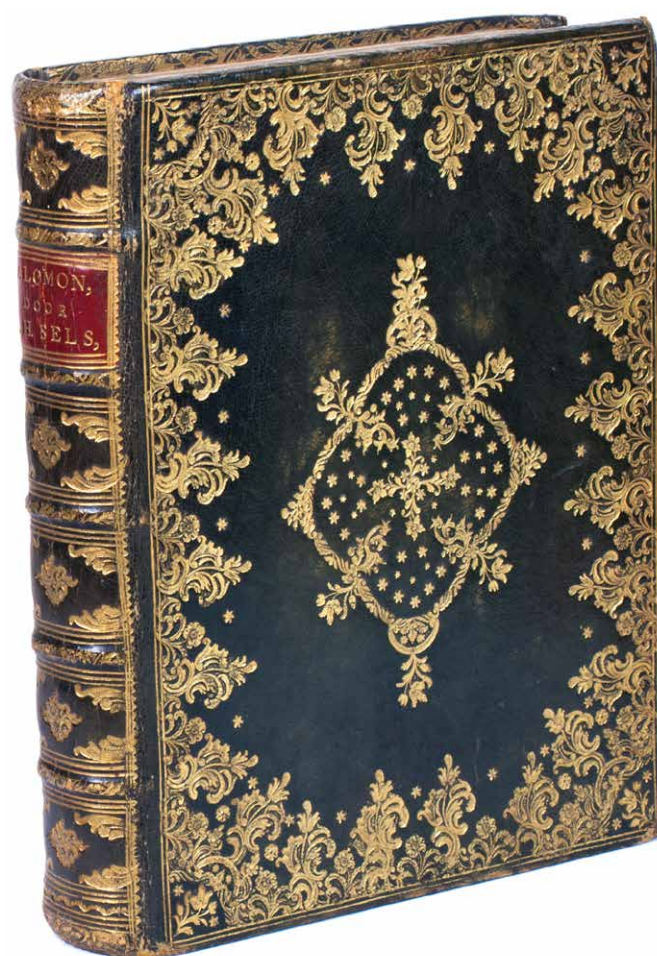
Science & Technology

*Beautifully hand-coloured and heightened with gold engravings
in a splendid Amsterdam binding*

68. SELS, Willem Hendrik. Salomon, Koning van Israël. In XII boeken.

Amsterdam, F. de Kruyff, A. van der Kroe, 1765[–1768]. 4° (23.5 × 17.5 cm; binding 24.5 × 19.5 × 4 cm). With an engraved allegorical frontispiece, 12 engraved plates, a small engraved scene on the title page, and an armorial engraving above the dedication, all coloured by a contemporary hand and heightened with gold. Contemporary richly gold-tooled dark olive morocco by the so-called “Three Acorn Bindery” in Amsterdam, with a central ornament on both boards, surrounded by an elaborate decorative frame, gold-tooled board edges and turn-ins, a red morocco title label on the spine, marbled endpapers, gilt edges, green ribbon marker. € 12 500

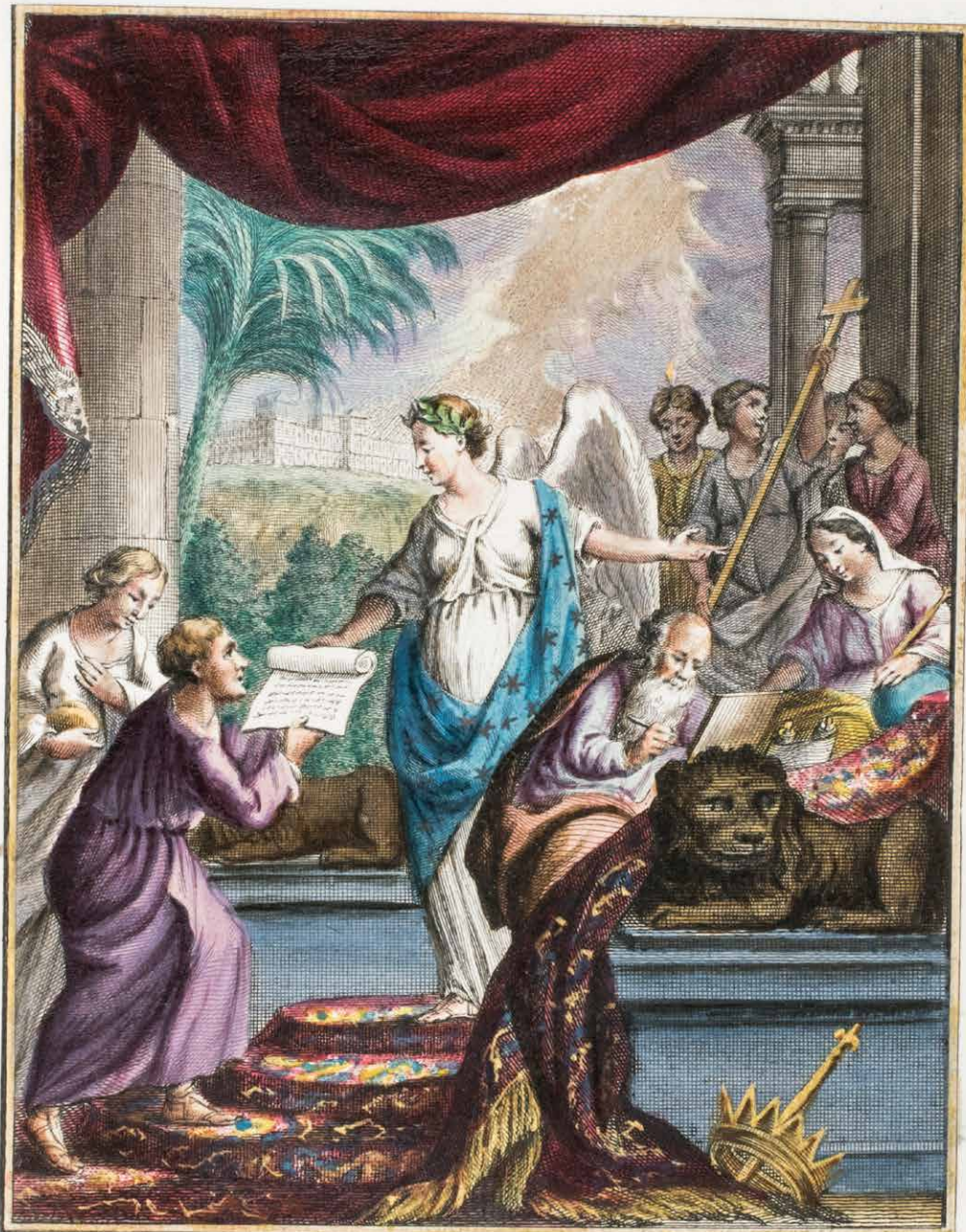
Beautifully hand-coloured copy, with liberal use of gold, of the first and only edition of a verse rendition of the story of King Solomon. It has been splendidly bound by the so-called “Three Acorn Bindery” (active ca. 1756–1780/1806) in Amsterdam, and is one of only two known bindings with the present gold-tooled centrepiece (the other is part of the collection of the KB National Library). The extra attention given to the colouring of the illustrations, together with the contemporary deluxe binding strongly suggests it may have been a presentation copy. The work is a long poem divided in 12 books, and is dedicated to former Amsterdam Burgomaster Jan Calkoen. Though dated 1765 on the title-page, the work may have been published in parts, for the engraved plates are dated 1766 to



(in books 9 and 11) 1768. All 12 plates were beautifully drawn and engraved by Reinier Vinkeles (1741–1816), who engraved the frontispiece and arms after drawings by J. de Bosch. They are among his earliest work, begun when he was about 24, but already show why he would later be considered one of the best Dutch engravers of his time.

Willem Sels (1741–1789), originally a bookkeeper for the Amsterdam exchange bank, withdrew to his family estate to write poetry. He enthusiastically supported the failed democratic “Patriot’s” revolution of 1787. The present poem serves largely as a vehicle for Vinkeles’ illustrations. All 15 engravings are beautifully coloured with a wide variety of bright colours and liberal use of gold, and highlighted with gum arabic or shellac, practically turning them into paintings. Contemporary guard leaves are bound in before the 12 plates and frontispiece. The binding is very similar to that shown in Storm van Leeuwen, colour plate 31, by an anonymous Amsterdam workshop that the author calls the “Three Acorn Bindery,” which is known for a small number of beautiful presentation bindings. The edges and corners of the boards are somewhat scuffed. The leaves are very lightly browned and foxed. Otherwise in very good condition. A beautifully bound and coloured copy, appropriately displaying Vinkeles’ stunning engravings.

[22], 292 pp. Fontaine Verwey, *E. de la, Illustraties*, 156; STCN172171636 (11 copies); cf. for Sels: NNBW VII, cols. 1134–1135; for Vinkeles: Scheen, pp. 550–551; for the binding: Storm van Leeuwen, *Dutch Decorated Bookbinding I*, p. 599–612 (see image 194 or colour plate 31 for a nearly identical binding). [More photos on our website](#)



J. de Bosch inv.
Te AMSTERDAM by FREDRIK DE KRUYFF, EN ALBERT VAN DER KROE.

I Doek.



A. Vandevelde, invenit et fecit 1768.
DE ZALVING VAN SALOMON TOT KONING.
Te Amsterdam by Fredrik de Kruyff, en Albert van der Kroe, excud.

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Meeting the survivors of the HMS Bounty mutiny: rare Dutch edition of an engaging account of a voyage to Pitcairn

69. SHILLIBEER, John. Ontmoetingen op eene reis met het schip Briton, naar het eiland Pitcairn, bevattende eene belangrijke schets van den tegenwoordigen toestand der Braziliën en van Spaansch Amerika.


Dordrecht, Blussé and Van Braam, 1819. 8°. Contemporary gold-tooled half brown calf, with a red leather title label on the spine lettered in gold, sprinkled paper sides. € 3950

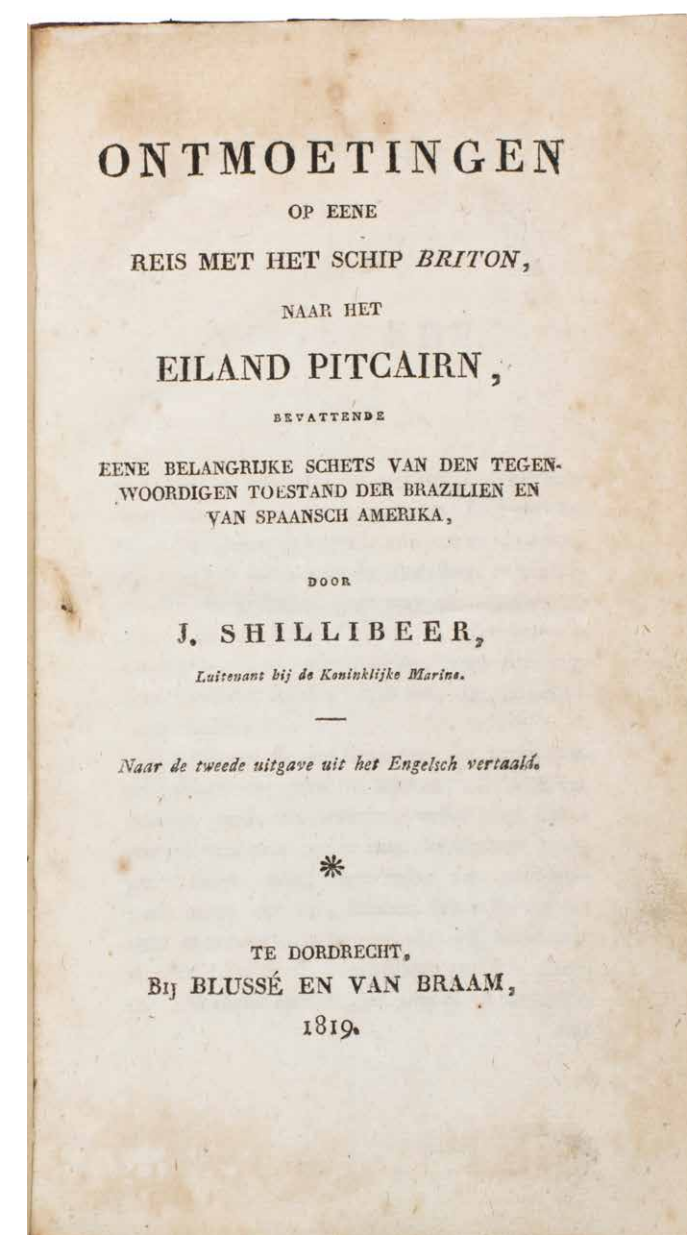
First Dutch edition of a fascinating account of the voyage of the *HMS Briton* to Brazil and the Pitcairn Islands, including some noteworthy details about the mutiny of the *HMS Bounty* in 1789. Unbeknownst at the time, the survivors of the mutiny had settled on Pitcairn. Although most of them had passed away in the early 19th century, their descendants were still living there. The crew of the *HMS Briton* met them in 1814. The present work includes a rare interview with one of them, which offers a wealth of information about the mutiny and its aftermath.

The *HMS Briton*, a frigate of the British Royal Navy, was first launched in April 1812. The ship sailed to Rio de Janeiro in 1813, under the command of Captain Thomas Staines (1776–1830), where it was ordered to search for the *Essex*, an American whaling ship which was threatening British whalers in the Pacific. On its search, the *Briton* visited Valparaíso, Lima, and the Galápagos, Marquesas, and Pitcairn Islands. The author wrote long and colourful descriptions of each location, as well as its history and inhabitants. He also included an introduction to the Marquesan language.

Lieutenant John Shillibeer (1786–1841) participated in the Battle of Trafalgar in 1805, before he was assigned to the *HMS Briton* in 1813. His notes from this voyage were the basis for the work *A narrative of the Briton's voyage, to Pitcairn's Island* (1817), which was published shortly after his return to England. This work was translated into Dutch in 1819, which is the present work. This translation is very scarce. It has only been recorded in six libraries worldwide, and we have only been able to find two other copies in sales records of the past 100 years.

The edges and corners of the boards are somewhat bumped, with some loss of leather on the bottom corner of the front board, the leather on the spine is slightly scraped and discoloured. The work is foxed throughout, mainly in the margins. Otherwise in good condition.

vi, [2], 180 pp. *Ferguson, Bibliography of Australia*, 767; *Sabin* 80485; *WorldCat* 913899597 (6 copies); cf. *Borba de Moraes* 2238 (English ed.); *Hill* 1563 (English ed.); not in *Howgego*.  More photos on our website



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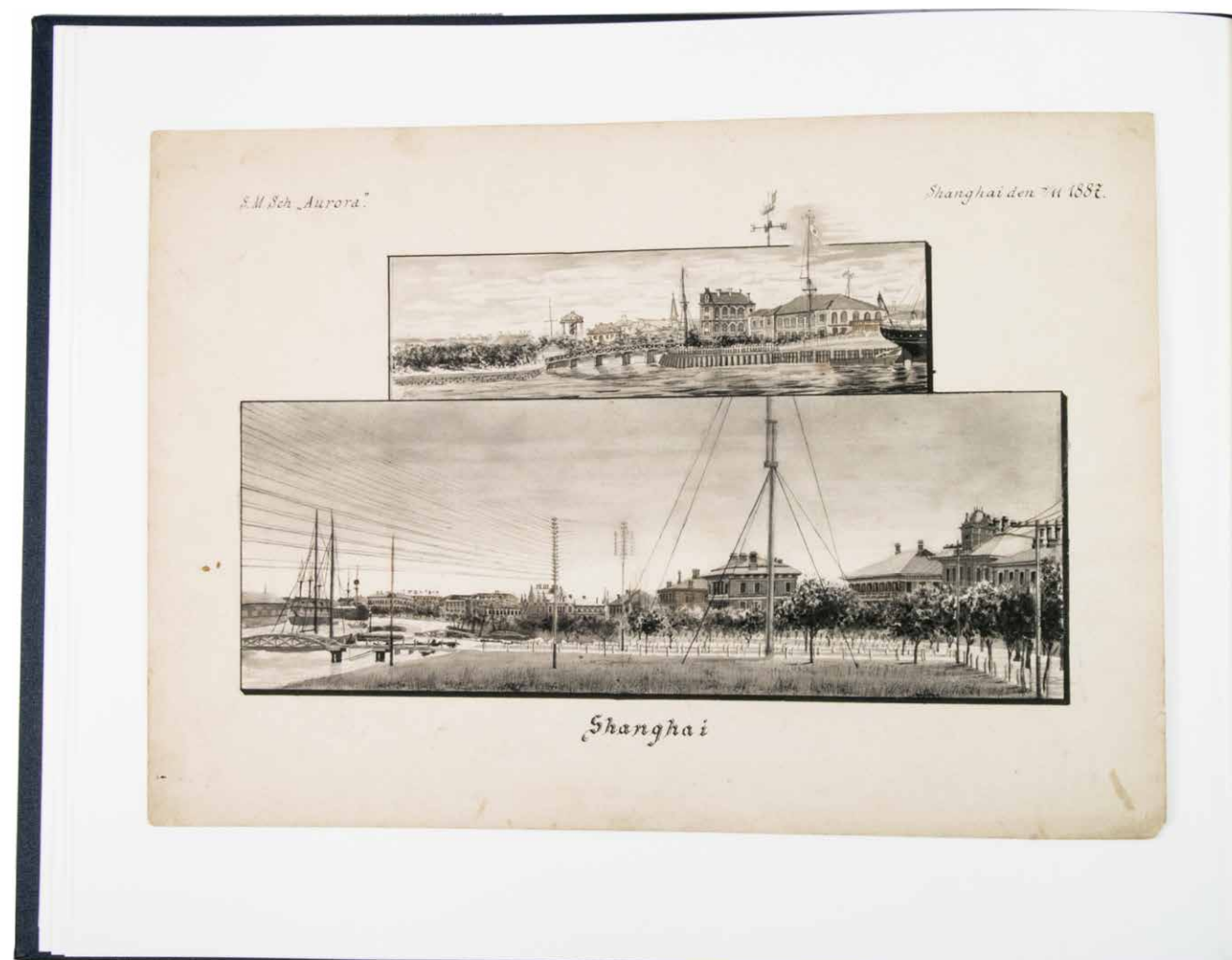
Science & Technology

*Rich iconographic record of an Austrian expedition to the East Indies,
the first to significantly attempt to open commercial channels with China,
with drawings of Singapore, China, Hong Kong, and the Phillippines*

70. [SOUTH EAST ASIA – SMS AURORA – CHINA – SINGAPORE – PHILIPPINES]. Views of South-East Asia, China and Japan drawn on the voyage of sms Aurora.

[China, Singapore, the Philippines, sms Aurora (at sea)], 1886–1888. Oblong 2° (17.9 × 40 cm). With 37 sheets of sketches in pencil, black ink, and grey wash, mounted on cards, most captioned and dated. Modern quarter black morocco over blue cloth boards, gold-tooled spine, and a gold-tooled morocco label on the front board. € 25 000

An album of striking pencil, ink and wash drawings compiled on board the Austro-Hungarian corvette sms *Aurora* on a tour of commercial diplomacy to China and Japan between September 1886 and April 1888. Although the artist is unknown, the composition of the plates, frequently incorporating a variety of scenes and combining a mixture of coastal views, landmarks, foreign and native settlements, landscapes and historic or religious sites, along with the technical skill displayed throughout the album, suggests that it might originally have been intended for publication. sms *Aurora*'s tour represented the first significant attempt by the Austro-Hungarian government to open commercial channels with China and Japan and, as the late 19th-century historian, Jerolim von Benko, who published a record of the *Aurora*'s voyage in his book *Die Schiffs-Station der k. und k. Kriegs-Marine in Ost-Asien: Reisen S.M. Schiffe "Nautilus" und "Aurora", 1884–1888* (Vienna, 1892), notes, the *Aurora* was the first Austro-Hungarian tour to travel as far as the Yangtze River region. "[T]he *Aurora* spent the years 1886–89 on a voyage to East Asia, studying the feasibility of extending Austro-Hungarian shipping lines beyond their terminus at Hong Kong. The Austrian Lloyd, which had been serving Singapore and Hong Kong with regularly scheduled steamers since 1880, subsequently extended its lines to Japan in 1891." (Lawrence Sondhaus, *The Naval Policy of Austria-Hungary, 1867–1918: Navalism, Industrial*, p. 84).



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The album follows the route of SMS *Aurora* sailing from the port of Galle, in present day Sri Lanka, via the Nicobar Islands and through the Straits of Malacca, stopping at various locations in Malaysia and Indonesia on the way, and continuing along the Indonesian islands of Jakarta, Bali, Zumbawa, and Celebes before reaching the Moluccas. From the Moluccas, the *Aurora* sailed north visiting various locations in the Philippines before arriving in Hong Kong in May 1887. It then sailed to the Chinese treaty ports of Shantou (Swatow) and Xiamen (Amoy) and then continued on to Japan where the *Aurora* stopped at Hakodate and Miyako. In October 1887, *Aurora* returned to China spending time at the ports of Yantai (Zhifu/Chefoo) and Shanghai, sailing up the Yangtze River from Shanghai to the port of Zhenjiang (Chenkiang) near Nanjing, before sailing south to the Chinese ports of Ningbo (Ningpo) and Fuzhou (Foochow), the latter having also become of particular significance as one of China's foremost naval bases built, beginning in 1867, to control increased European activity on its coasts in the second half of the nineteenth century.

The artist also includes views of the homeward journey via Aden in Yemen and Suez (the Suez Canal having opened in 1869).

The *Aurora's* tour of China was the result of increased European activity in the region following the opening of Chinese ports to European traders consequent to the Opium Wars of 1839–1842 and 1856–1860 though, as can be seen from the *Aurora's* progress, access was limited to the ports, known as treaty ports, which the Qing dynasty agreed to make open to foreigners beginning with the 1842 Treaty of Nanjing.

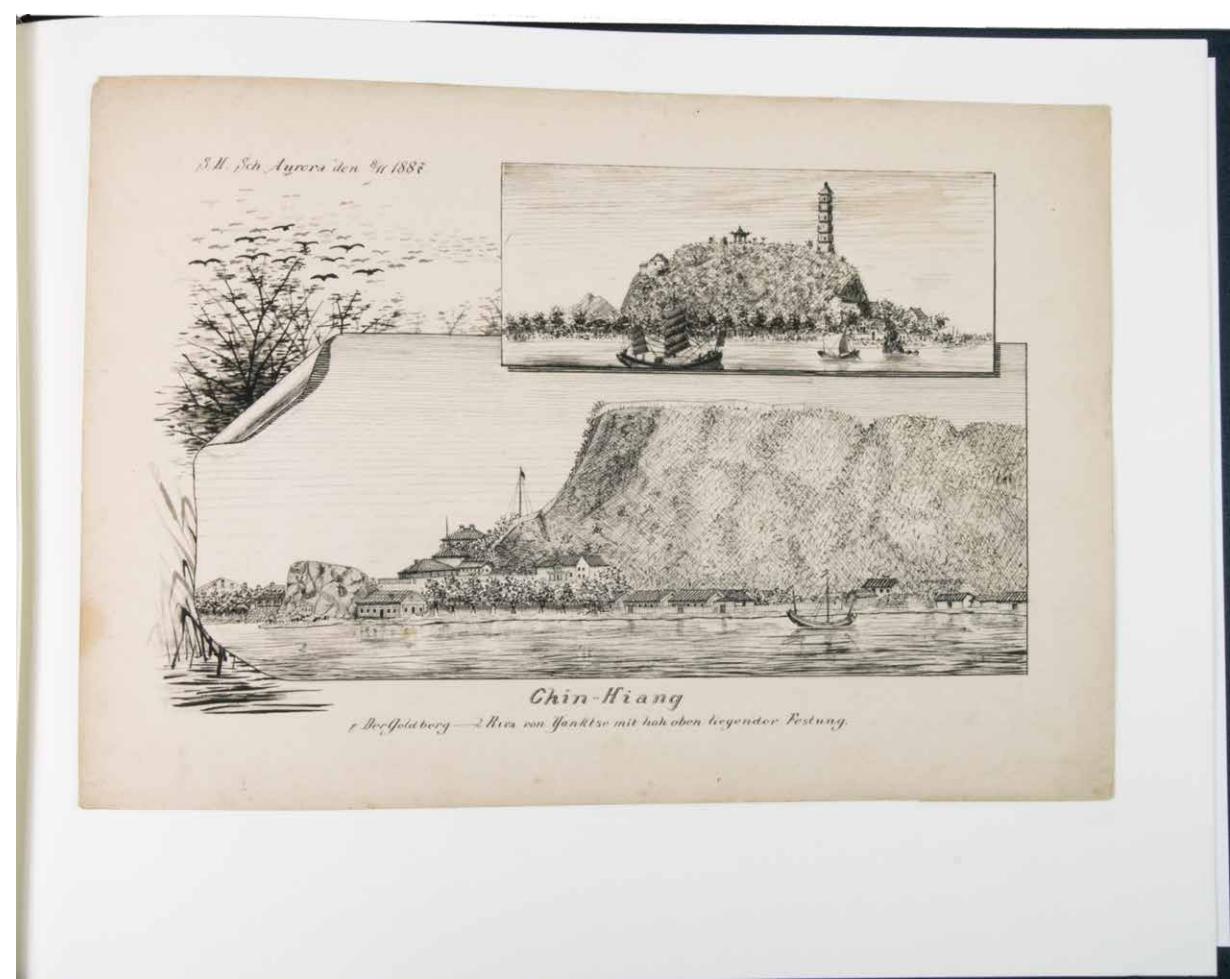
As Lawrence Sondhaus notes in his study of the naval policy of Austria-Hungary, the years the *Aurora* spent between 1886 and 1888 studying the feasibility of extending Austro-Hungarian shipping lines beyond their terminus at Hong Kong under the command of Frigate Captain Franz Müller, seemed to pay off as the Austrian Lloyd line, “which had been serving Singapore and Hong Kong with regularly scheduled steamers since 1880, subsequently extended its lines to Japan in 1891” (L. Sondhaus, *The Naval Policy of Austria-Hungary 1867–1918: Navalism, industrial development and the politics of dualism*, West Lafayette, Indiana, 1994, p. 84). When the Boxer Rebellion

broke out in China in 1899, motivated in large part by conservative, anti-foreign, anti-colonial and anti-Christian sentiment, Austria-Hungary joined the military coalition, the “Eight-Nation Alliance”, along with Japan, Russia, Britain, France, the United States, Germany and Italy which sent forces to suppress it. As a reward, Austria-Hungary gained a concession zone in Tianjin in December 1902.

Five plates are browned with repairs, and occasional damp staining in the margins, barely affecting the illustrations. Otherwise in good condition.

Benko, J. von, *Die Schiffs-Station der k. und k. Kriegs-Marine in Ost-Asien: Reisen S.M. Schiffe “Nautilus” und “Aurora”, 1884–1888* (Vienna, 1892); Brunero, D. and S. Villalta Puig, eds., *Life in Treaty Port China and Japan* (Aldershot, 2018); Sondhaus, L., *The Naval Policy of Austria-Hungary 1867–1918: Navalism, industrial development and the politics of dualism* (West Lafayette, Indiana, 1994).

[More photos on our website](#)



Batavia through the eyes of one of the most important Dutch cityscape painters of the Romantic period

71. SPRINGER, Cornelis. [Tijgersgracht, Batavia].

[Amsterdam?, after 1850]. Frame ca. 19.2 × 27 cm. Watercolour on paper (ca. 14.8 × 22.4 cm), signed “C Springer” in the lower right. In a (near) contemporary gold-coloured wooden frame. € 6850

Beautiful watercolour of the Tijgersgracht in Batavia (present day Jakarta), by one of the most important Dutch painters from the Romantic period. Cornelis Springer (1817–1891) is especially known for his cityscapes. He was a prolific artist, as more than 650 drawings and paintings by his hand are known. The vast majority of them depict towns and cities in the Netherlands and Germany, so the present watercolour of Batavia is unique in his oeuvre.

Batavia, in the Dutch East Indies, was founded in 1619, and became the headquarters of the Dutch East India Company (VOC). It had around 15 canals, but the Tijgersgracht was considered its most important and most beautiful. It ran from the Amsterdam Gate, near Castle Batavia, to the Groote Rivier, and was praised by poets and world travellers. Many of the most prominent families of the city lived along it, including the famous explorer Abel Tasman (1603–1659). However, due to a malaria outbreak and poor water quality, Old Batavia was abandoned at the end of the 18th century in favour of Weltevreden, and in 1810 the Tijgersgracht was filled in. As such, Springer has not seen it in person. He most likely based the present work on another image, possibly an engraving. However, it is not a direct copy of any of the engravings of the Tijgersgracht we have found. He likely only used his example to create a recognisable view of the location, but the composition, colour scheme, as well as the figures and boats are his own.

Springer was born in Amsterdam, where he also lived for most of his life. His artistic talent was quickly recognised, and his paintings were already exhibited when he was just 17. He originally started with landscapes, but soon moved to cityscapes, which he excelled in. As a Romantic painter, he was primarily interested in 17th- and 18th-century buildings, and travelled throughout the Netherlands and Germany to paint the historical town centres. As he was trained in architectural drawing, the architectural elements in his work are often highly detailed and clearly recognisable. He was also interested in people and often included groups of them engaged in various activities, giving his scenes a lively and authentic appearance.

The watercolour has been mounted onto thick greyboard, with the label from the framing company (Tardif) mounted on the back. The watercolour is very slightly scuffed around the edges, the greyboard backing is damaged around the edges from the nails holding the painting in the frame, the frame shows some signs of wear, especially on the back. Otherwise in very good condition.

Scheen, Lexicon Nederlandse beeldende kunstenaars 1750–1950, pp. 379–380; Thieme/Becker 31, pp. 410–411. [More photos on our website](#)



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How to calculate longitude at sea

72. SWINDEN, Jan Hendrik van, Pieter NIEUWLAND and Gerard HULST VAN KEULEN. Almanach ten dienste der zeelieden voor het jaar 1788.

Including:

(2) Over het bepalen der lengte op zee door de afstanden van de maan tot de zon, of vaste sterren, ...

(3) Van tafelen, ten dienste der zeelieden, en voor al ter bevordering van het bepaalen der lengte op zee, door de afstanden van de maan tot de zon, of de vaste sterren; ...

Amsterdam, Gerard Hulst van Keulen, 1787–1788. 3 parts in 1 volume. 8°. With three title pages with woodcut printer's device, mathematical figures in the text, letterpress tables, and 4 large printed folding tables. Contemporary half vellum. € 1500

First edition of an almanac for the use of seamen, in three parts, published by order of the board of the Amsterdam Admiralty by the Committee for the establishment of longitude at sea and the improvement of nautical charts, in which committee Van Swinden played a leading role. The almanac is based on the English *Nautical almanac* and includes everything that can be of use to seamen, including a separate part on the calculation of longitude at sea and a part with letterpress tables necessary for the calculations. Although John Harrison had already demonstrated the accuracy of his chronometer in the 1760s they were still not in widespread use and the present works calculate longitude from very precise measurements of the position of the moon.

In very good condition, only slightly browned around the margins. Binding worn along the extremities, sides chafed but otherwise good.

xxx, 108, 87, [1]; xxiii, 136; [4], 30, [2], 60 pp. *Bierens de Haan*, 4789 (1), 4791 (2), 4793 (3); *C.A. Davids*, *Zeewezen en wetenschap*, pp. 188–190; *NNBW IV*, cols. 1289–1291; *Poggendorf II*, col. 1058.

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*First great international investment fraud and scandal***73. [TAFEREEL DER DWAASHEID]. LAW, John (subject).** Het groot tafereel der dwaasheid ...

[Amsterdam], 1720. Folio. With the title page printed in red and black, 78 mostly double-page or folding engraved plates with caricatures on the 1720 Bubble, and a double-page hand-coloured plate of the foundations of a house near Leiden loosely inserted in the back. Contemporary gold-tooled half blueish green roan, with a red morocco title label lettered in gold on the spine, blue paste paper sides. € 4500

A famous collection of texts and plates satirising the Englishman John Law, his Mississippi Company, and the international land and trading speculation in worthless shares of the South Sea Bubble of 1719–1720, which resulted in an international scandal. The speculation began in Paris, London and Hamburg, spreading to the Netherlands in the summer of 1720. While plays satirizing the speculation already opened in September 1720, the bubble really burst in October. Pieter Langendijk and Gysbert Tysens have been identified as authors of some of the plays. The book also provides the texts of official documents relating to the Dutch trading companies involved. In *The great mirror of folly*, Cole presents lists of plates which can be found in various copies, the total of which, however, is never found in a single copy. The present copy contains no. 22 with a German title and no. 65, the famous playing cards, in the later “Pasquin” version. Rare prints that are seldom present are no. 73, the magic cards, and supplement nos. 2, 3, 4, and 6. The interest and importance of the collection is hardly to be exaggerated. It presents a unique source on one of the most interesting periods in economic history, commenting on the feverish activity of speculation accompanying the introduction of the stock market, not only in the Netherlands itself but also in France and England, including the activities of John Law, the Mississippi Bubble in France, and the South Sea Bubble in England. The prints also include a map of the American State of Louisiana, near the Mississippi River.

With the bookplate of B. Eveleigh Winthrop mounted on the front pastedown. The binding is worn. The text is partly browned, the plate with the playing cards has a large horizontal tear and the upper left corner has been torn off, but is still present. Otherwise a good copy.

[1], [1 blank], 25, [1], 52, “31” [= 29], [1 blank], 8, 9, [1 blank] pp. and engraved ll. Cole, *The great mirror of folly*, nrs. 1–4, 6–8, 10–71, 73; Muller, *Historieplaten* 3535 ff.; Van Rijn, *Atlas van Stolk*, 3452 ff.; STCN 254984576; cf. (slightly differing collation or fingerprint) STCN 254984185, 293084076, 228136539.  More photos on our website



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

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

[Utrecht?, ca. 1810?]. Small square 4° (20 × 19 cm). With 111 pen and wash model drawings for Dutch tiles on the rectos of 105 leaves, most in greys but many in brown or a beautiful Delft blue. Several combine more than one colour, all in the actual size of tiles. Contemporary half calf, gold-tooled spine. € 35 000

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

Many designs in the book remained in use from the 17th to the late 19th century, so that they can be found in the later printed model books, but the styles changed with time and some subjects went in and out of fashion. The later 19th-century decorative designs

are smoother and more mechanical than the more traditional designs in the present model book. Especially the picture tiles, which are most time-dependent and are mostly not recorded in Pluis, *The Dutch tile*, show their 17th-century inspiration, as well as the fashion of the late 18th century when Dutch tile art industry flourished and also worked for export. The landscapes are almost all set in an abundance of water with sailing ships, swimming ducks and sporting fishermen. The book also includes the traditional fully rigged sailing ships and a selection of traditional pictures of professions, children's games, a sea-creature, animals to hunt, a rider, a soldier, etc., as well as biblical scenes set in various decorative borders. Extra added: 17 loose manuscript model designs (ca. 1825–1850) for tiles and a drawing of masons at work on a house, also intended as a tile design.

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

[2 blank], 105, [6 blank] ll. Cf. Van Dam, "Vormen uit vuur", in: *Mededel. blad Ned. Ver. van Vrienden van Ceramiek en Glas*, (1999), nos. 3–4, pp. 27–31 (on the Utrecht tile industry); Pluis, *Dutch tile: designs and names, 1570–1930*, passim; Pluis, *Kinderspelen op tegels*, p. 281.

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Fluss & Hor



*ros & vogel
haben*

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

75. [VAIRASSE D'ALLAIS, Denis and Thomas SMITH]. Geographisches Kleinod, aus zweyen sehr ungemeinen Edelgesteinen bestehend; darunter der Erster eine Historie der New-gefundenen Völcker Sevarambes genannt, ... Der Ander aber vorstellet die seltzamen begebenheiten herren T.S. eines englischen Kauff-Herrens...

[Sultzbach], printed by Abraham Lichtenthaler, 1689. 4°. With engraved frontispiece, 16 engraved plates and some woodcut initials. Contemporary vellum. € 8500

First edition of the German translation of the utopian novel *Histoire des Sevarambes* (History of the Sevarambians) by the French writer Denis Vairasse (ca. 1635–1700). It describes an imaginary journey to Australia and gives the history of the people living there, in the style of Thomas Moore's *Utopia*. It tells the story from the perspective of one Captain Siden [Denis], whose ship discovers the great kingdom Sevarambia. Presented in the manner of the contemporary geographical and anthropological works, the book provides a direct criticism of imposed religions, in particular attacking 17th-century Catholicism (Vairasse himself was a Protestant). Remarkably,



this edition also includes the first German translation of Thomas Smith's account of slavery in Africa, in the original English entitled *The adventures of an English merchant, taken prisoner by the Turks of Algiers, and carried into the inland countries of Africa*.

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

[2], 362 [=360]; 100 pp. Holzmann/Bohatta II, 12150; Howgego, *Invented narratives* VI; VD 17 39:131551R; cf. Howgego, I, K28 (T. Smith).

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The Rodney Davidson copy of an incredibly rare Australiana publication about De Vlamingh's voyage to Australia in 1696–97

76. [VLAMINGH, Willem de (subject); Mandrop TORST (attributed)]. Journaal wegens een voyagie, gedaan op order der Hollandsche Oost-Indische Maatschappij in de jaaren 1696 en 1697 ...

Amsterdam, Willem de Coup, Willem Lamsvelt, Philip Verbeek, and Jan Lamsvelt, 1701. Small 4°. With a small woodcut vignette on the title page and one woodcut decorated initial at the start of the text. 18th-century marbled wrappers, later endpapers, kept in a gold-tooled quarter blue morocco and blue cloth custom box, with the title lettered in gold on the spine. € 550 000

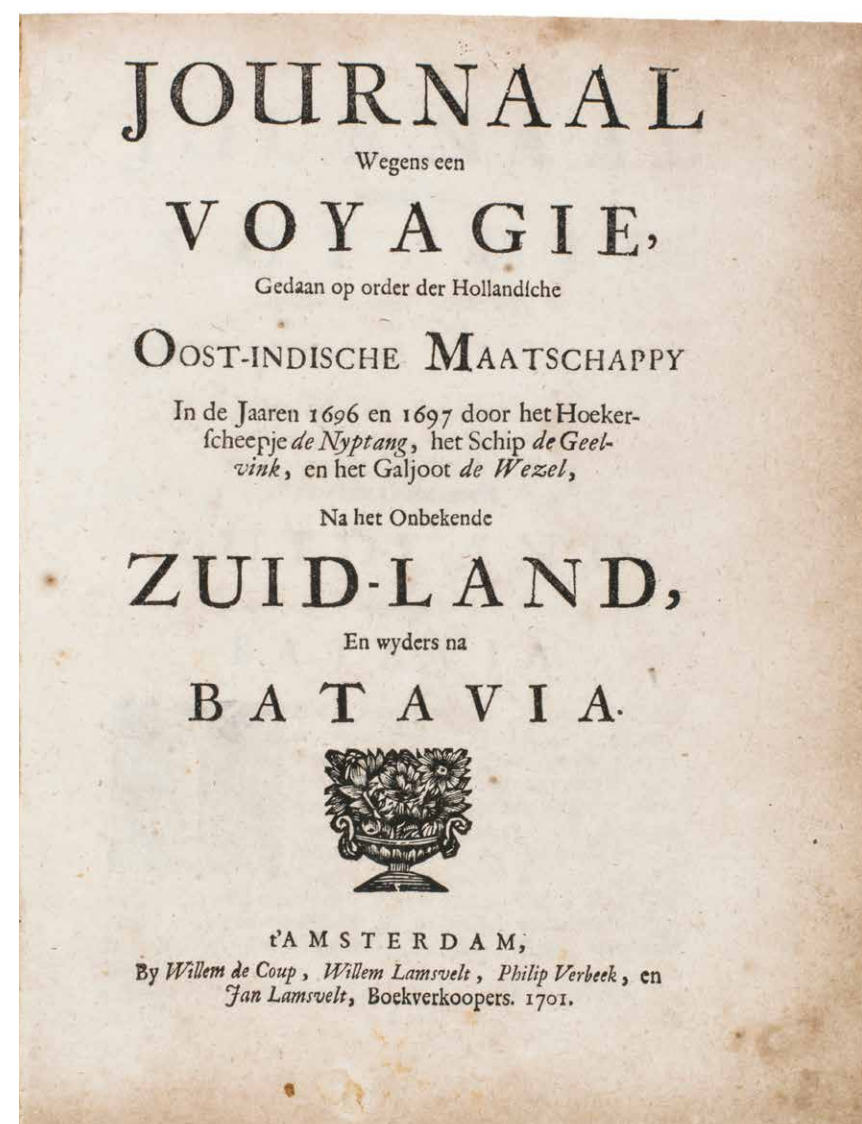
A first edition of extraordinary rarity: the only contemporary published account of Willem de Vlamingh's 1696–1697 expedition to the west coast of New Holland (the name for Australia from ca. 1644 until the mid-1850s) – marking the final major Dutch voyage of discovery in Australian waters.

After Dutch exploratory efforts waned following the death of Governor-General Anthonie van Diemen in 1645, interest in the commercial and scientific potential of New Holland persisted. Influential VOC director Nicolaes Witsen successfully lobbied for this renewed voyage – remarkably, the first Dutch mission to intentionally explore the western coast of Australia. Led by experienced VOC commander Willem de Vlamingh, the expedition of nearly 200 men aboard three ships (the *Geelvinck*, *Nijptangh*, and *Wezeltje*) departed from Texel, arriving at Rottnest Island in December 1696. Over the following six weeks, the expedition extensively explored and charted nearly 1500 kilometres of previously unexamined coastline, including the Swan River, Jurien Bay, Gantheaume Bay, and Dirk Hartog Island. Despite frequent evidence of Aboriginal habitation, no direct contact was made.

At Dirk Hartog Island, Vlamingh famously replaced Hartog's 1616 pewter plate with one of his own, commemorating both voyages. His plate was later taken to France by Freycinet and eventually returned to Western Australia in 1940.

Despite its remarkable hydrographical achievements, the expedition was dismissed by VOC officials as a failure – deemed to offer “no people, no riches, no promise.” Disheartened, Vlamingh disappeared from the historical record shortly after returning to Batavia.

The only known contemporary account of the voyage is this slender 1701 publication. Based on extensive research by Gunter Schilder, the author has been identified as Mandrop Torst, upper-surgeon aboard the *Nijptangh*.



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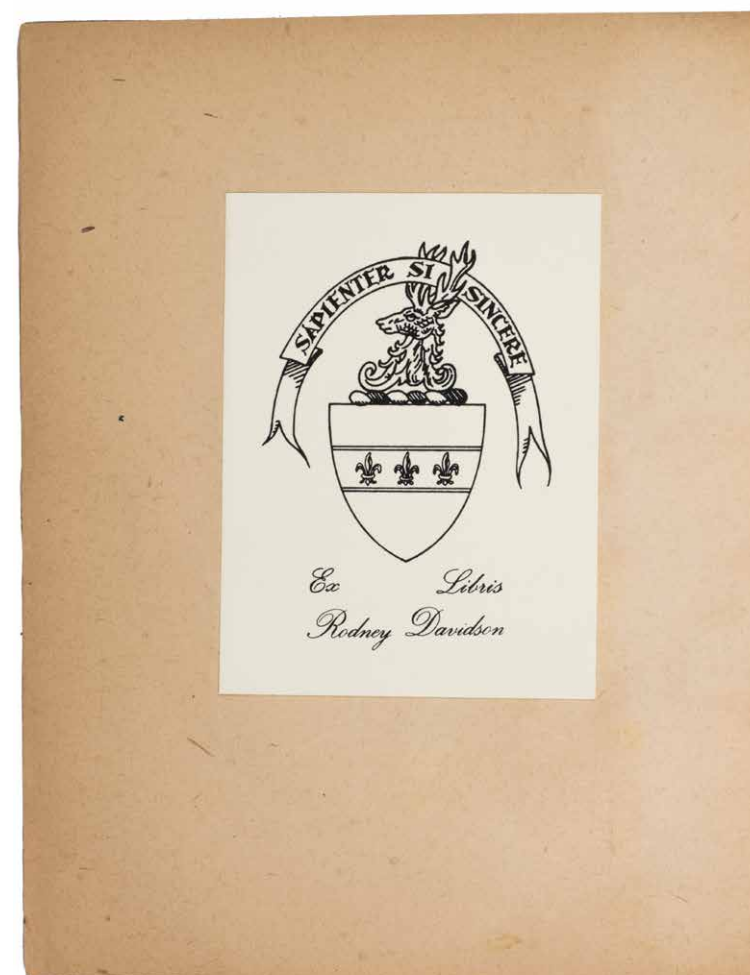
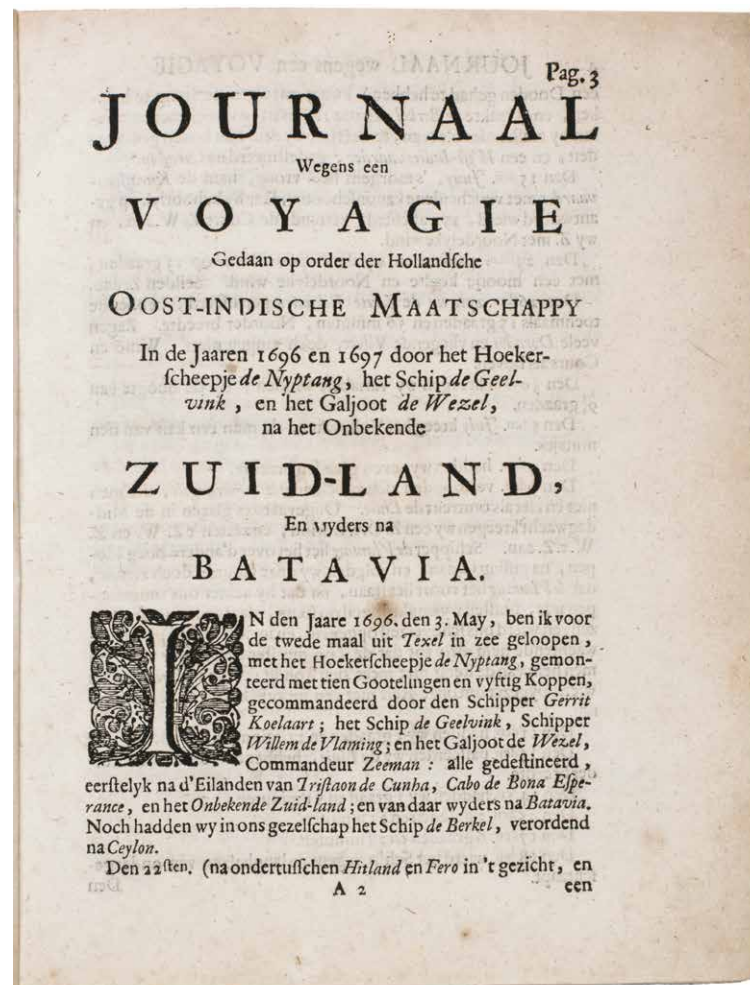
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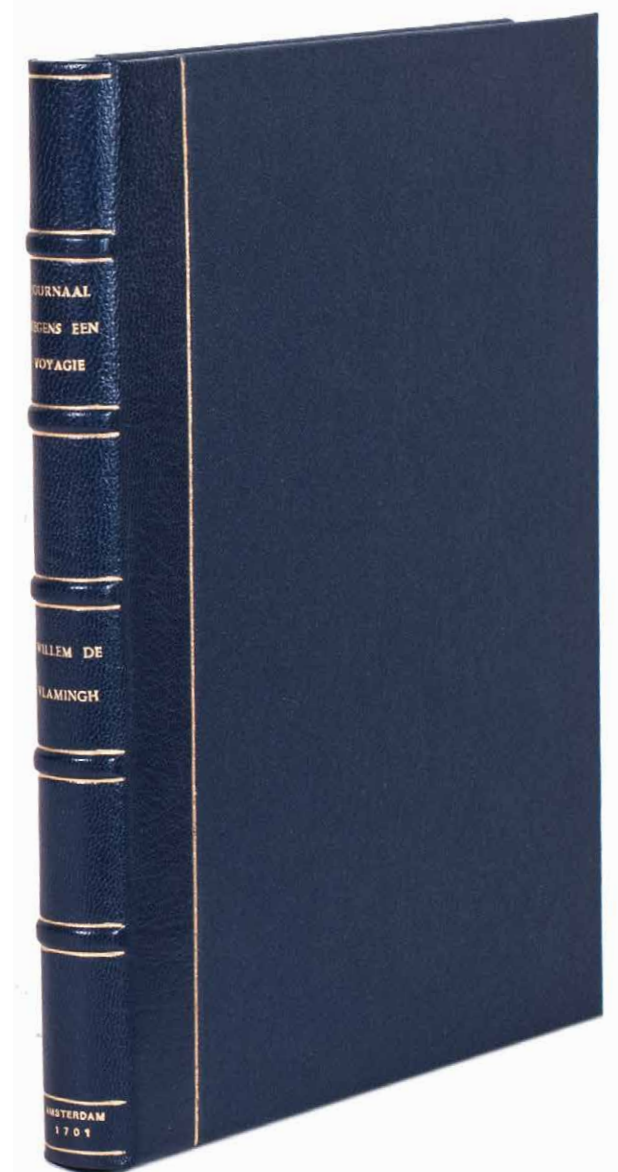
Unlike Vlamingh's formal log, Torst's narrative is rich with scientific observation, personal insight, and descriptive detail – he participated in many landings and enthusiastically recorded natural specimens and inland discoveries.

The text's survival is remarkable: the book was not widely distributed and is now one of the great rarities of Australiana. Often found bound with fictional voyage accounts by Vairasse d'Allais and Foigny, it sometimes appears under the collective title *Beschryving van 't onbekende Zuyd-land*. P.A. Leupe referenced it as early as 1856 but admitted he had never seen a copy.

With the large ex libris book plate of Rodney Davidson on the verso of the first flyleaf. The marbled wrappers are slightly rubbed, with two small worm holes in the upper outer corner of the front wrapper. The edges of the title page are slightly browned, some minor foxing and staining throughout, the edges of the last two leaves are slightly frayed. Otherwise in good condition. A foundational and virtually unobtainable work in the history of Australian exploration.

24 pp. *Australian Book Auctions, The Davidson Collection*, 24; *Landwehr VOC* 373; *Tiele, Land- en Volkenkunde*, 487; *STCN* 170299481 (5 copies); *WorldCat* 562698113, 65697771, 1154666728 (14 copies, incl. 3 also in the STCN).

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Extremely rare 1788 Russian edition of Zimmermann's account of Cook's third voyage

77. **ZIMMERMANN, Heinrich.** Poslednee puteshestvie okolo svieta Kapitana Kuka s obstoiatel'stvami o ego zhizni i smerti ...

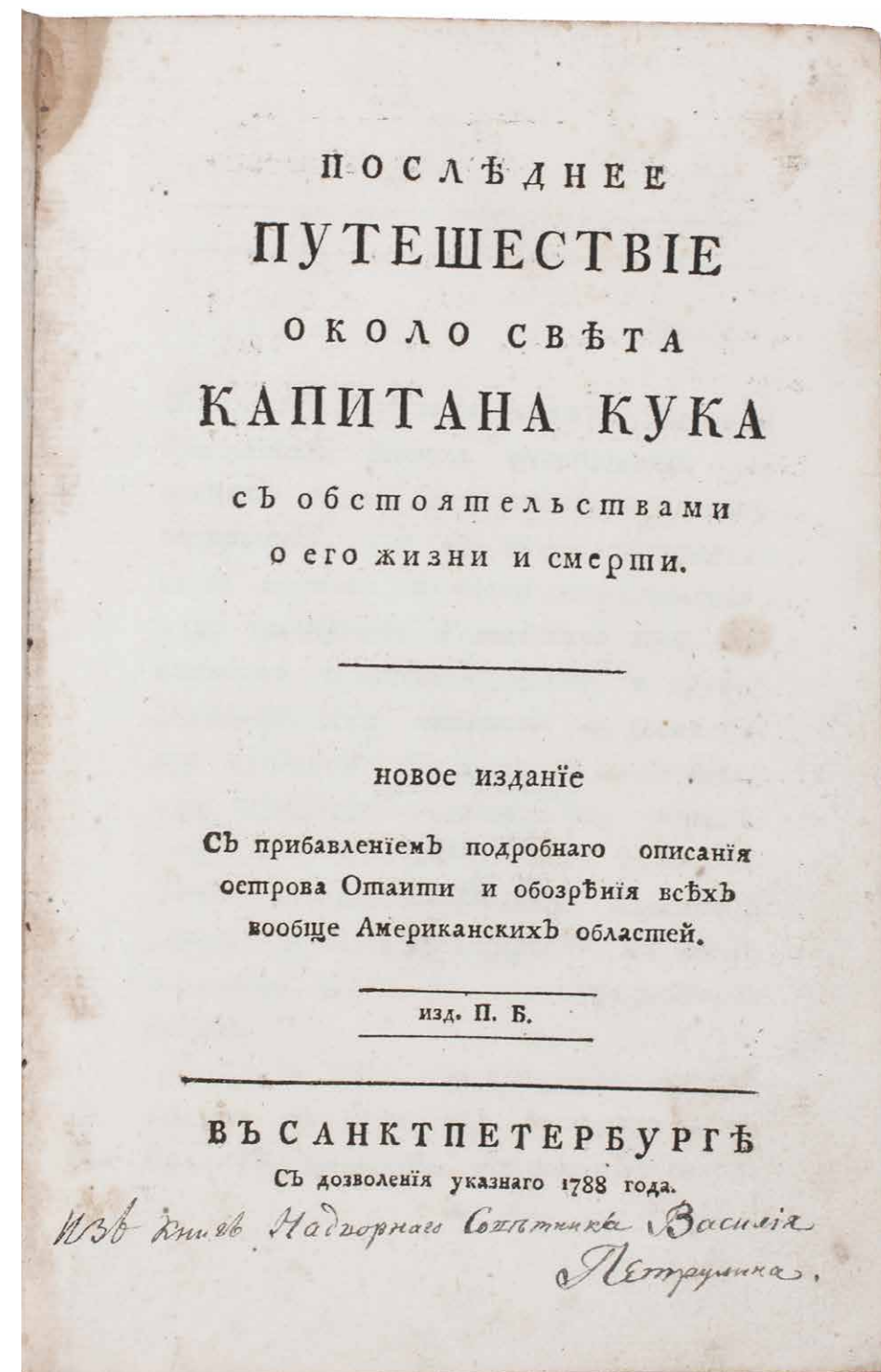
St Petersburg, P.B. [= Peter Bogdanovich], 1788. 8°. Contemporary sprinkled calf. € 28 500

Extremely rare second Russian edition, revised and augmented, of Heinrich Zimmermann's valuable account of Cook's third and final voyage, with a description of Cook's death at Kealakekua Bay, Hawaii. Zimmermann's account is followed by articles on Tahiti, a life of James Cook, and an essay on America in general, abridged from the *Akademicheskii izvestiia* for 1781 and not included in the first Russian edition of 1786. Though Cook famously discovered Hawaii during his third voyage, Russian interest centred on his explorations of the American Northwest coast, where Russian fur traders had tried to establish permanent posts since the 1770's. Indeed, the first permanent Russian settlement was established only four years prior to the present publication.

Zimmermann's account was first published in Germany in 1781; it was the earliest account of Cook's final voyage to appear on the continent. It has an "ingenuousness and charm which differentiates it from the other accounts. His appreciation of Cook's character deserves to rank with that of Samwell" (Holmes).

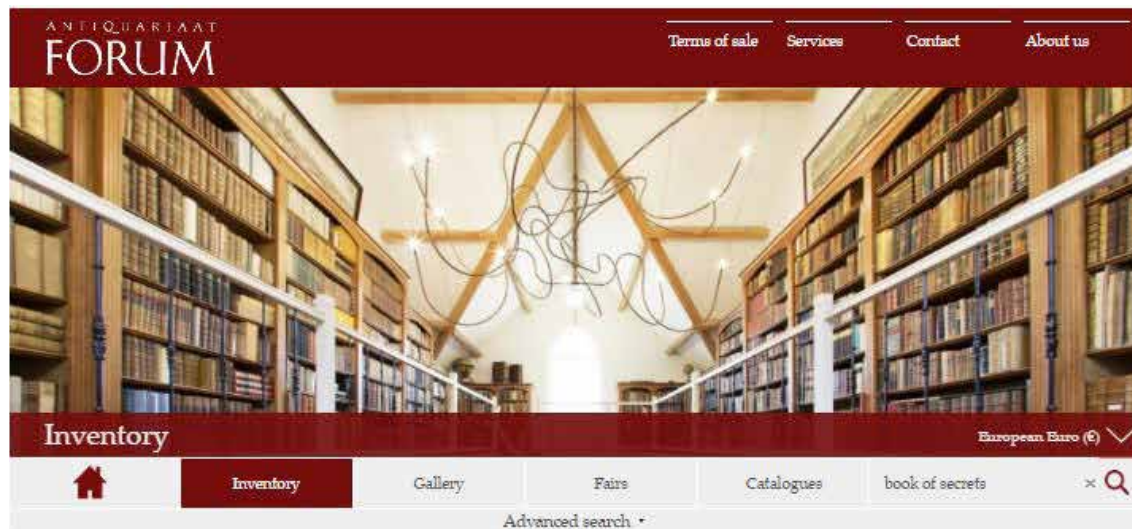
Foot of title-page with owner's entry (in Russian), back of title-page with stamp of the Russian book collector V.A. Krylov, last page and flyleaf with owner's stamps. Inner front hinge cracked, some smudges, binding chafed, spine damaged at head and foot, some wormholes. Overall a very good copy of an extremely rare Russian edition of Zimmerman's account.

[4], 211, [1 blank] pp. *Beddie* 1570; *Forbes* 154; *Howes* 11435; *Strathern, Navigations* 631 (vii); cf. *Holmes* 40 (first German ed.).  More photos on our website



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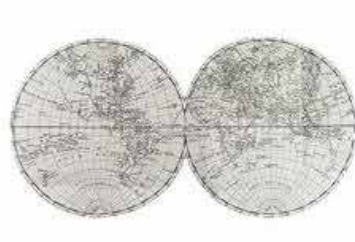
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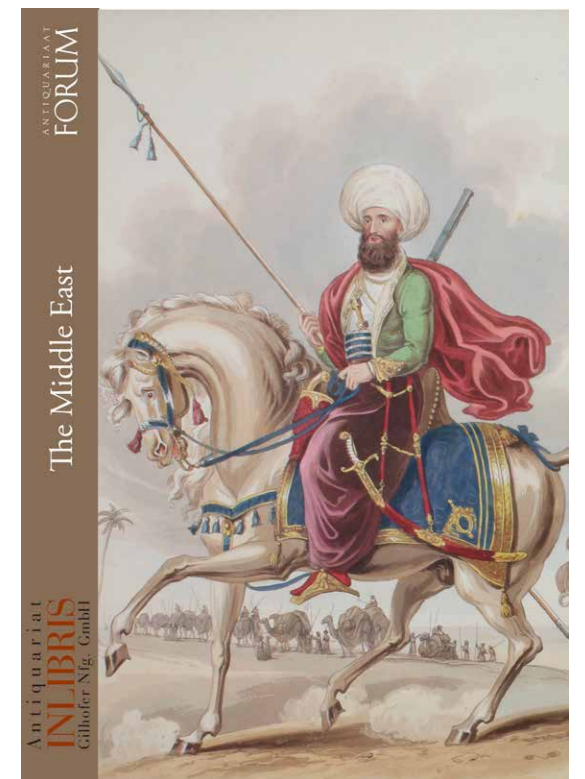


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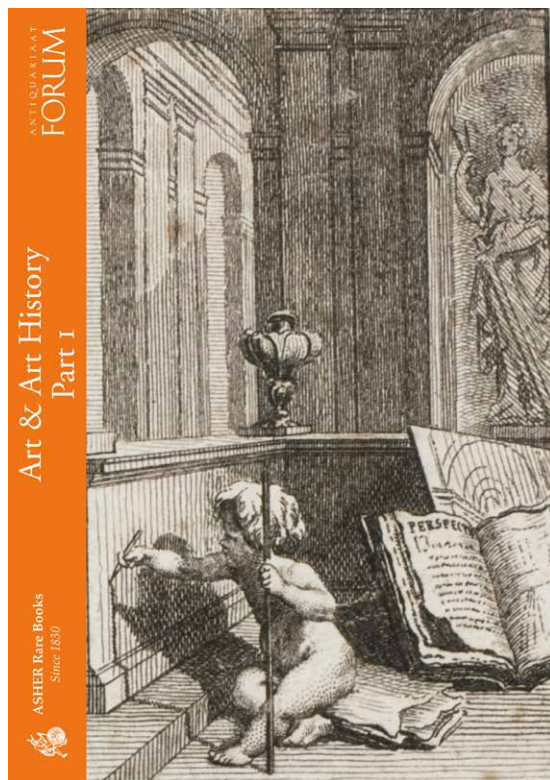
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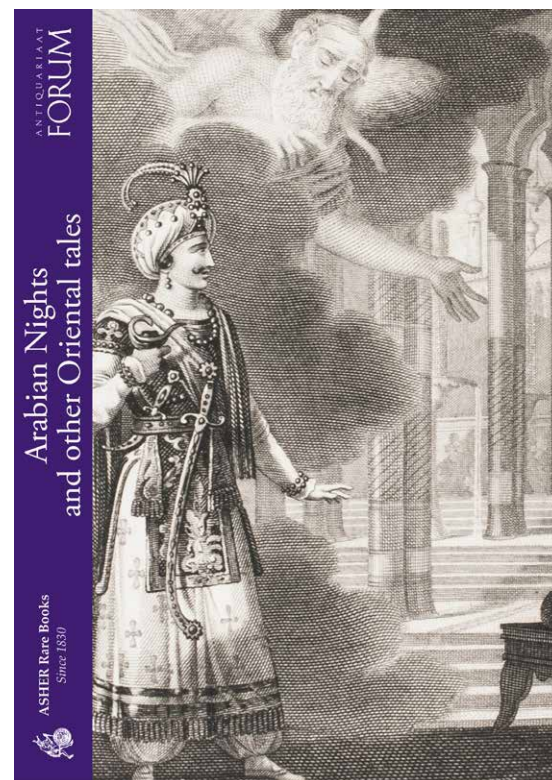
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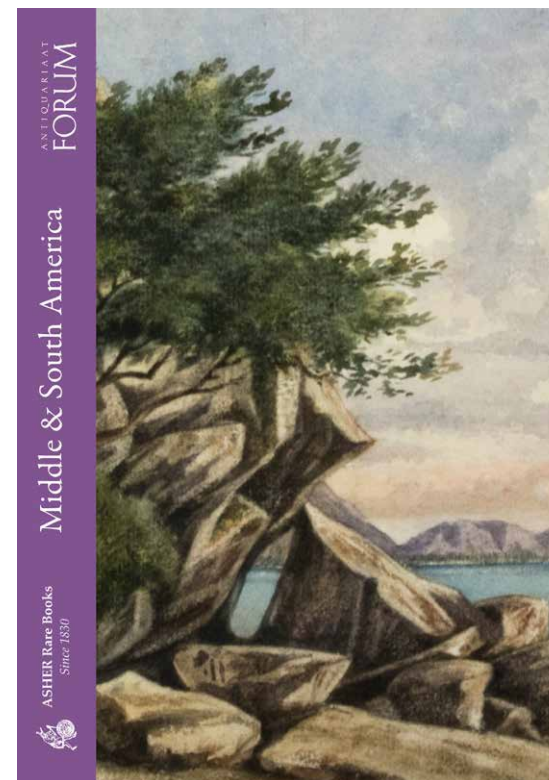
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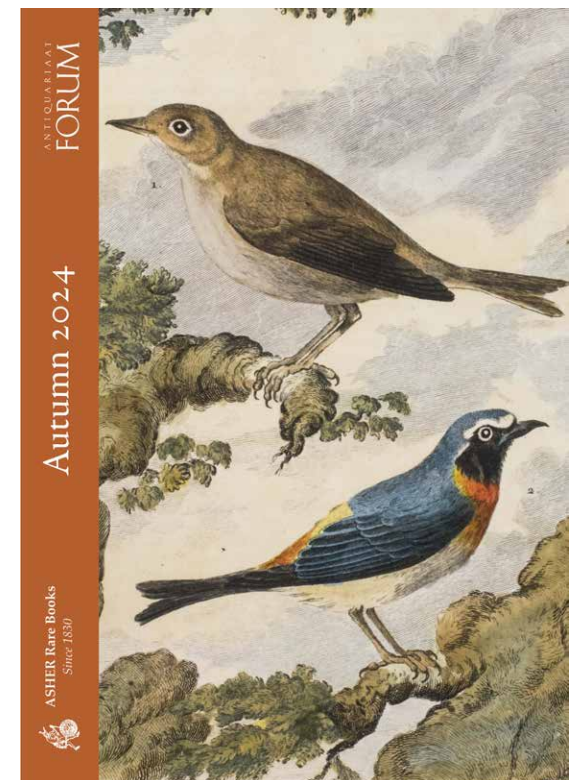
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